Hunting in the Hellenistic Epigrams

Among the dedicatory Epigrams of book six of the Greek Anthology, there are poems which have been composed for dedications made by ordinary men and since the objects dedicated are frequently tools of human activities. In it are reflected the lives of hunters, fowlers, and fishermen.

These epigrams deal principally with three brothers who dedicated their hunting implements as an offering to Pan, the patron of hunters. Each poet deals with the theme in his own manner, but a close interpretation of the epigrams seems to show that they are closely related to one another. There are fifteen epigrams in the Anthology which handle this specific topic\(^1\). I select three of them. A comparison with these epigrams is inevitable.

Let us start with the following epigram by Leonidas of Tarentum:

\[\textit{O\i\ f\ri\m\si\o\i\ t\oi\ t\a\i\p\i\ta\ \t\a\i\ \d\i\k\t\i\ta\ \t\h\i\kid\a\u\h\i\k\a\u\ \d\i\m\a\i\m\i\o\i.}\]
\[\textit{\d\a\g\r\a\t\a. \Pi\i\n, \a\l\l\l\i\s\ \a\l\l\l\i\s\ \a\p\i, \a\g\r\a\s\i\s\i\s.}\]
\[\textit{\'o\n \a\p\i\ \m\e\n\ \p\t\t\m\o\n\ \P\i\r\h\i\s\ \t\a\d\e, \t\a\d\a\i\ \d\e \ \D\a\m\i\s\ \t\e\t\p\a\p\o\d\o\n. \K\l\e\i\t\a\r\ \d\e \ \o\ \t\r\i\t\o\s\ \e\i\n\a\l\i\o\i.}\]
\[\textit{\a\n\i\ \o\w \t\o \m\e\n \p\e\m\p\e \d\i \ \h\e\r\o\s \f\e\i\s\t\o\h\o\u \a\n\o\p\i.}\]
\[\textit{\t\o \d\e \ \d\i\a\d \d\o\u\m\o. \t\o \d\e \ \d\i \ \h\i\n\o.}(2)\]

"The three brothers dedicated these implements to you huntsman Pan, each from a different type of chase: from whom Pigres these (nets) of fowl, Damis these (tools) of beasts, and Cleitor the third (these instruments of fishing). In return for which send them well-aimed hunting, to the first through air, to the second through the woods, to the third through the sea-shore."

In this epigram the three brothers (a fowler, a hunter, and a fisherman\(^3\)) dedicated the implements of their profession as an offering to Pan, the patron of their crafts\(^4\).

The essential theme of the epigram is concisely outlined in the opening couplet. This is indicated in the words of the first hexameter together with the words


\(^2\) Leonidas 46 = A. P. VI. 13.


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\( \alpha νοδότα \ Πάν \) in the pentameter, These words are indicated by their occurrence between the \( \tilde{\alpha} \)t of (1) at the beginning of the line and \( \deltaικτυοι \) emphatically placed at the verse-end. The adjective \( τρισσολ \), emphasized by its initial poison, seem to be applied to the substantive \( \deltaικτυοι \) (= brothers) (2) announced by the article \( \tilde{\alpha} \). The ethical dative \( τοι \) (3) tells us the dedicators some specific interest in offering. It is made by the coincidence of the \( \tilde{\alpha} \)t endings. The mention of the hunting nets is followed. The word Leonidas has chosen is the Homeric \( \deltaικτυοι \) (4). Here \( \deltaικτυοι \) are announced by the article \( \tauα \) and emphasized by the demonstrative \( \tauα \) which make clear from the outset in which capacity Pan is invoked and consequently what the epigram will be about.

It is noted that \( \deltaικτυοι \) the only one mentioned here. The poet calls all the dedicated pieces \( \deltaικτυοι \) (5) and then alluded implicitly in connection with each dedicator. This is confirmed by the main \( \thetaικακι \). At the same time these words are marked by the assonance a.

In the first pentameter we find the deity's name, who is invoked in his capacity of hunting \( \alpha νοδότα \) (6) with the Homeric epithet of the god. Elsewhere in his poetry Leonidas used the same title and applied it to the same deity (7). Thus the god has been addressed in the first couplet and he appears to be the addressee of the whole epigram. The first hemistich of the pentameter seems to be related to Theocritus Idyll. 1. 123. The verse is this (8):

[\( \tilde{\omega} \ Πάν Πάν \ \ldots \ \Lambdaυκακι \)]

The invocation to Pan stands exactly in the same initial position as in Leonidas epigram. The epithet \( \Lambdaυκακι \) acquires prominence because of its final position. This

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(1) For such separation of the article and noun, see Williams. F., Callimachus hymn to Apollon. Oxford, 1978. p. 15.
(2) \( \deltaικτυοι \) is a word frequently used in tragedy in this sense. e. g. Aeschylus Th. 681; Eum. 605. Sophocles. AJ. 1312; Douglas. op. cit, p. 206.
(3) The dative \( \sigmaι \) appears in this context in A. P. VI. 12. 2; 57. 1; 106. 1; 109. 9; 167. 1; 180. 1; 181. 2; 183. 1 in all these epigrams Pan is the addressee.
(4) In A. P. VI. 11. 1 is used referring to the huntsman Damis; Cf. Od. 22. 385; \( \tauόδε \ δικτυοι \) Net; as simply nets. Cf. \( \deltaικτυοι \) in A. P. VI. 15. 1; 186. 1.
(6) The word \( \alpha νοδότα \) is found once in Od. 16. 218 ; where it refers to men who the nests of eagles .cf. A. R. 4. 110. Douglas. op. cit., p. 190. cf. Leonidas 4 = A. P. VI. 188. addresses Pan the emphatic final position as \( \alpha νοδότα \ δικτυοι \) see Douglas. op. cit, p. 190. Anyte 19 = A. P. 231. 1 applies the same title to Pan, see Gow – Page ad loc; Fain. op. cit. p. 40; not ably Antipater 64 = A. P. VI. 111. 6 invoked Artemis as \( \kολλα \ \alpha νοδότα \); 22. 5. Priapus is addressed as \( \alpha νοδότα \) in A. P. VI. 27. 7. the gods generally invoked as \( \deltaικτυοι \ \ονοδοτει \) \ldots \ \iota \ \alpha νοδότα \) \ldots \ \iota \ \αυκακι \). In Roman Poetry cf. Ovid. Met XI. 161: "calamis agrestibus insonant ille", the Roman Poet here transfers the epithet agrestis from a deity to the symbol of a deity.
(7) Leonidas 4 = A. P. VI. 188. 3.
epithet had been applied to Pan by Leonidas, although with different words in another epigram\(^{(1)}\). Moreover both verses belong to a pastoral setting. The differences are: The absence of the epithet \(\alpha\nu\delta\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicr...
while the appearance of the hunting element τετοιοπόδων (1) (the second element) is delayed until the pentameter. The device is made particularly emphatic by the pairing of Pigres and Damis, and by the juxtaposition of the two demonstrative in the hexameter. The rest of the pentameter gives us the name of the third dedicantor and his fishing activity. Cleitor the νομικός is announced by the article καὶ and qualified by the adjective τοῖτος unlike the first two dedicutors. On the other hand τοῖτος could be taken in an apposition to Cleitor, the latter possibility seems likier. Nevertheless τοῖτος is dropped by Paton in his translation of poem (2). It must be noted that unlike the previous two elements, the third element is not proceeded or followed by any demonstrative such as τάδε or ταύτα. Instead the Tarentine poet seems purposely to concentrate on the third element εἰναλίον which stands at the emphatic final location. The word Leonidas has chosen is the Homeric εἰναλίον (3) in the pentameter. Here the sound effects consist mainly in the internal rhyme (τετοιοπόδων - εἰναλίον) with πτηνῶν in the hexameter, and thus have a binding effect upon the whole.

In the second couplet Leonidas seems to take over callimachus’ iambi; the lines are these:

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" Ἦν κεῖνος οἰνικός, ὃ τὸ τε πτηνῶν
καὶ τοῖν θαλάσσοι καὶ τὸ τετοιοποῦν ...."
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(iambi II fr. 192.1-2)

The word πτηνῶν reminds us of πτηνῶν in our epigram, then θαλάσσοι corresponds in meaning to εἰναλίον and finally τετοιοποῦν at the end of line 2 in Callimachus echoes τετοιοπόδων at the beginning of line 3 in Leonidas. Hence we see in this couplet Leonidas has reproduced all the elements of Callimachus’ verse although inverting the order. It is noted that the elements themselves are not coordinated by a structure as in Leonidas but by a less symmetrical μέν ... δὲ ... δὲ structure as in Leonidas but by a less symmetrical τέ ... καί ... καί. On the other hand the remainder of each poem is different. In Leonidas Pan, to whom the brothers dedicated their tools, is invoked; however in Callimachus Aesop’s tale begins in an unadorned homespun fashion (4). Above all no dedication is mentioned. It

(1) The same element τετοιοπός also occurs in the literature: A. P. VI. 15. 1; Archias A. P. VI. 179. 4; 180. 3; These poets transfer the word from the initial position in Leonidas second pentameter to the final emphatic location in the first hexameter and in the final emphatic place in Archias. In Roman poetry Vergil uses the element quadrures Aen. VII. 500 and Ecl. V. 26, for details see Coleman. R., Vergil “Eclogues” Cambridge, 1977, ad loc.


(3) The word εἰναλίον occur in Homer (cf. Od. 443; 5. 67) but with meaning does Cormorants For details, see Merry. W. W., Homer, Odyssey, Books 1-12, Oxford, 1932, ad loc; the word recurs frequently in Lyric poetry and tragedy; the element εἰναλίον holds the final in pentameter in A. P. VI. 185. 6; the same element in exactly the same case and position, occurred in A.P.VI. 28. 4, the deity is Hermes, where the element τετοιοπός recurs in Archias A. P. VI. 179. 4 and 183. 4; Theoc. Idyl. XXI. 39 Gow ad loc.

(4) Clayman. D. L., "Callimachus Iambi" Leiden E. J., Brill, 1980, p. 17. 6; notably Callimachus employs the element τετοιοπός twice in his hymns: h. 3. 131; h. 6. 106 confining them to domestic animals,
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simply means that Leonidas probably bears Callimachus in mind. On the other hand the pentameter is imitated and reversed in an epigram in the Anthology on the same topic (A. P. VI. 15) These verses are:

Εὐνακλίτων Κλεώτου ταῦτα δίκτυα τετωπόδων δὲ 
Δόμις ... .......... 
VV. 1-2

Two facts are mentioned in the hexameter, the fishing element and the hunting element\(^{(1)}\), both prominently placed, one in the initial and one in the final position in the line, which is itself particularly emphatic due to the internal rhyme of the two hemistiches. The fisher's name appears, as in Leonidas, among the first words of verse. At the same time τὰ δίκτυα resemble τοῦτα ... δίκτυα in Leonidas' first hexameter. The hunter's name, the last word in the model's second hexameter, has been transferred to another emphatic place in the enjambment in the pentameter as a sign of variation. Finally εἰς τοῖς in the model is dropped here.

The last couplet contains a request to Pan. The poet asks the god to accept these offerings and grant the three brothers an easily caught game in return. This is undoubtedly the sense of the following words in the hexameter:

\[ \text{άνθρωπος} \quad \text{πέλμη} \quad \text{εἰς ἔστοιγος} \quad \text{ἀγων.} \]

The initial phrase \text{άνθρωπος} \text{πέλμη} had been used by Leonidas himself in a different context in another epigram; the deity is Cybele. The poet's request in the form of the imperative \text{πέλμη}. The adjective \text{εἰς ἔστοιγος}\(^{(4)}\) qualifies \text{ἀγων} (cf \text{ἀνδρεσίς} in line 1). The word Leonidas has chosen in the Homeric \text{ἀγων}\(^{(5)}\), the same word recurred in the same context elsewhere in Leonidas poetry\(^{(6)}\).

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\(^{(1)}\) The element Εὐνακλίτως holds the final position in A. P. VI. 189. 6 The same element in; Exactly the same case and position, occurred in A. P. VI. 28. 4, the deity is Hermes, whereas the element ΤΕΤΩΠΩΣ recurs in A. P. VI. 179. 4, 180. 4; 183. 4.

\(^{(2)}\) Leonidas 44 = A. P. VI. 281. 5 begins the hexameter: Άνθρωπος ἱ-spinus, the deity is Cybele; Meanwhile Άνθρωπος ἱ-spinus occurs in the initial place in H. P. VI. 99. 5, the deity is Pan; 187. 5. the deity is also Pan.

\(^{(3)}\) The imperative πέλμη also occurs in this context in A. P. VI. 179. 5; 182. 6; Rhianus 7 = A. P. VI. 34. 6 uses the optative πέλμην with a dedicating hunting implements to Pan.

\(^{(4)}\) Archias A. P. VI. 16. 6 applies the adjective εἰς ἔστοιγος to each dedicator, and the same adjective recurcs in A. P. 179. 5 describing Λύκος. Archias agrives the adjective to Ωκόου in A. P. VI. 181. 6.

\(^{(5)}\) Cf. Od. 12. 330; for details see Merry ad loc, 22. 306: at h. h. 27. 5 \text{ἀγων τεπολλους} ... Goes with Artemis see Allen, Holliday and Siker ad loc; moreover \text{ἀγων} with its cognates are used of cormorant catching fish and for catching of birds and fish; for real hunting expressed by \text{θήρω}, for discussion of \text{ἀγων} see Williams, p. 58.

\(^{(6)}\) Leonidas 4 = A. P. VI. 188. 6, the deity is also Pan; Webster. op. cit., p. 219; Fains. op. cit., p. 67; cf. A. P. VI. 27. 1. Elsewhere in his poetry Leonidas 20 = A.P.VI.295.1 uses the adjective
A prayer for future success was common enough for dedicatory epigram\(^1\).

The enumeration of the brothers' profession, like the enumeration of the hunting dwellings in the second couplet, seems chosen for the sake of emphasis. This is clearly stressed by a μὴ ... δὲ ... δὲ structure. Meanwhile all the terms are governed by the preposition διὰ. The poet asks the god to grant Pigres a prosperous work through air (ἵεδος\(^2\)) i.e. fowling); additionally the god given Damis a future success through the wood (δουλιῶν\(^3\)) i.e. hunting), and Pan offer Cleitor a future gain through the shore .... water (ἵππων\(^4\)) i.e. fishing). Notably all these interests are marked in the couplet by the dative τῷ contrasted to τῷ line 1. Moreover we may notice the similarity of the final sound - οὖν: πτυνῶν in line 3, τετοιοπόδων - εὐναλίων in line 4 echoed δουλιῶν - ιππών in line 6, which establish a ring like structure.

The last couplet seems to be related to an epigram by Alexander of Magnesia in the later literature (A. P. VI. 182. 5-6), who was deeply influenced by Leonidas. In the epigram the same brothers dedicate their hunting implements to Pan. The poet asks the god in this way:

\[
\begin{align*}
\text{άμήν} & \; \text{δῶν} \; \text{τῷ} \; \text{μὴ} \; \text{αλέξε} \; \text{τῶ} \; \text{ἵεδος} \; \text{οὖ} \; \text{δὲ} \; \text{από} \; \text{δουλιῶν} \\
\text{πέλευ} & \; \ldots \ldots
\end{align*}
\]

The choice of words is a copy of Leonidas. Aside from αλέξ\(^5\), the Homeric word, which varies ἱππόνων: the initial expression - αμήν δῶν echoes αμήν ὅν and occupies the same emphatic place as in Leonidas line 5. The two terms ἱεδος and δουλιῶν paralleled ἱεδος and δουλιῶν in the model (despite the placement); the three terms are governed by a preposition, this time is απὸ instead of διὰ in Leonidas. As in Leonidas each dedicator is referred to by the dative τῷ except the last brother who is mentioned by the relative pronoun ὃ as a sign of variation. Moreover the dwellings are coordinated by a μὴ ... δὲ ... δὲ structure as we found in Leonidas. The imperative πέλευ in Leonidas’ fifth line has been moved to the emphatic place the enjambment of the pentameter.

In the first two couplet we are already familiar with a number of words which we have seen them scattered at various places in Leonidas’ epigram. The god is addressed in the vocative Πάν: however no function is mentioned.

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\(^{1}\) Cf. eg. Theodoridas 1 = A. P. VI. 155; Euphorin 1 = A. P. VI. 274; Nicarchus 2 = A. P. VI. 285.

\(^{2}\) δ ἱεδος occurs in A. R. 2. 933; 1034; Callimachus, h. 2. 5, for discussion, see Williams ad loc; Theocritus Idyl. 21. 39, Gow-ad loc.

\(^{3}\) Homer has only the neuter plural τὰ δουλιῶν cf. Il. 11. 118; Od. 10. 150, 251; cf. Sophocles O. T. 1399; A. P. VI. 183. 5-6; A. P. VII. 544. is found in Anyte 12 = A. P. VII. 215. 6.

\(^{4}\) The term ἵπποι and echoed in A. P. VI. 23. 4, and stands in the emphatic place in the line and recurs in this context in A. p. VI. 186. 3; Douglas. op. cit., p.185 ff. and echoed by Archias A. P. VI. 192. 8.

\(^{5}\) Cf. Od. 11. 123; 134 for details see Merry ad loc. A. p. VI. 17. 2.
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The tools δίκτυω appears as in Leonidas first hexameter. They are not proceeded by the article το as the demonstrative ταύτα. The phrasal adjective διάλος ἄρις διὰλος is an example of imitatio cum variatone.

The hunting activities occur with different word in the two proceeding couplet thus the epigram as a whole has similarities with Leonidas poem. It consists, as Leonidas did, of three couplets only. Additionally the dative σοῦ resembles τοι in the model; the main verb θέοσσαν echoes θεῖκαν in Leonidas despite the placement.

Leonidas epigram is carefully planned and well built in such a way that every verse adds a new piece of information about its theme.

At the same time it conveys to the reader the poet's wish that the dedicators offer their implements to Pan, and provides a vivid description of a typical of each tool, activity, and hunting dwelling. The enumeration is underlined by the connectives in the second and third couplets. It is also stressed by the force of words themselves (e.g. Pan is named and has a very strong epithet) and then the deity is mentioned in one way or another.

Sound effects have been carefully handled by the poet. Besides the assonance in the first hexameter and every pentameter is made especially rhythmic by its internal rhyme: Line 2 has an internal rhyme (... ἄλλος ... ὀνομασίας). Line 4 has internal rhyme τετραπόδων - Κλείτωρ ..., εἰσόδων) and so does line 6 (ὑπαίτω - ἡμέρα) while at the same time it rhyme with line 4. Hence they show Leonidas in his most used correct and artistically skill.

A somewhat better treatment is to be found in Antipater of Sidon; his chief favourite was Leonidas.

Παν̄ τάδ' αἰθαμαίοι προσαν̄ θέσαν̄ ὀμμαν̄ τέγνας.
Λάμις μέν θηρῶν ἀρκίων ὑποκατάμων,
Κλείτωρ δ' ἐπὶ πλατῶν τάδ' δικτια,
ταῦτα δ' ὕπτων ἄρηκτον Πιρής τάντα δεραίοπεδαν.
τὸν μὲν γὰρ ἔξωλον, τὸν δ' ἡμέρα, ὑπὶ ἄπο λιμνᾶς
οὐ ποτε σὺν κενεοῖς οἶκος ἑδεκτο λίνοις.(2)

"Three brothers dedicated to Pan. these implements of their craft; Damis his net of for catching beasts of the mountain,

Cleitor. these nets of fishing, and Pigres, this unbroken collar of birds,
For the one from wood land, the other from the air the third form the sea.
non was ever received home with empty nets."

We are already familiar with a number of words which occurs in the hexameter, because we have seen them scattered through the first line in Leonidas' epigram. It would seem indeed as if Antipater had deliberately concentrated them in the first verse

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(2) Antipater = A.P.VI. 14.
in order to call the reader's attention to his model: \( \Gammaυυυ(1) \) the opening word, \( \tauοιςοι \) and \( \thetaεςοι(2) \) (Cf. \( \piαυ \) in the first pentameter; \( \tauοιςοι \); and \( \thetaηκαλ \) in the first hexameter) establish that the epigram will involve a dedication of hunting implements to the patron of hunters, whose name acquires prominence because of its initial position. However no other function of Pan is mentioned such as \( \epsilonυοστις \) in Leonidas. The demonstrative \( τα\deltaε \) echoes \( \tauαιτα \) in Leonidas line 1. The word \( \alphaυθαιμιμοι(3) \) is obviously almost identical to \( \epsilonυοστις \) and qualified by the same adjective \( \tauοιςοι \), which we found in the previous epigram. At the same time the word \( \alphaυθαιμιμος \) is another borrowing from tragedy(4). We may notice that the Sidonian poet varies his model in two stylistic devices: Firstly he alters the order; secondly \( \sigmaι \) \( \tauοιςοι(5) \) at the beginning of Leonidas verse, which was separated from \( \epsilonυοστις \), there, juxtaposed in the first line here and holds a less emphatic position that it did in Leonidas as a sign of variation. On the other hand the article \( \sigmaι \) is dropped there. The hunting implements are called \( \deltaομην(6) \), instead of \( \deltaικτυα \) in the model, and emphasized by the demonstrative \( τα\δε \), whereas the article \( \tauα \) is omitted. Meanwhile the \( \deltaομην \) had been used by Leonidas, although with different words in another epigram(7). However Antipater 43 = A. P. VI. 47. 2 \( \δομην \) \( \epsilonυοσιτη \) is in an apposition to \( \κεδκις \) as a weaning implement(8). Like Leonidas, Antipater describes unspecified tools, while \( \tau\gammaυνος(9) \) with reference to the profession of each dedicator, seems one of the sense Leonidas gave to the adjectival phrase: \( \ldots \alphaλλος \alphaλλο \alpha\pi' \\alphaνδροσιτη \) in his second line.

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(1) The datine \( \piαυ \) holds this initial prominent place in A. P. VI. 15. 3; 154. 1; it appears in a less emphatic position in A. P. VI. 107. 13 179. 1; 185. 4; 188. 1.

(2) Antipater 5 = A. P. VI. 174. 1 uses \( \thetaεςοι \) with dedicating meaning implements to Athena; so too Archias A. P. VI. 39. 8 in a similar context.


(4) Sophocl. OC. 1078.

(5) For the combination of \( \tauα\deltaε \) and \( \tauοιςοι \) cf. A. P. VI. 184.1.

(6) In Hesiod. op. 808 \( \deltaομην \) have a distinct meaning "tackle of a ship …; the same meaning is recurs in Theocritus. Idyl. 22. 13.

(7) Leonidas 8 = A. P. VI. 205. 1 as. carpenter's tools.

(8) So too Anon. 38 = A. P. VI. 48. 2. for details see. Taran S. L. The art of variation in the Hellenistic epigram, Leiden, 1979, p. 120 ff; Anon. A. P. XI. 203. 8; Phaneas 3 = A. P. VI. 295. 8, Gow-page ad loc.

(9) cf. Leonidas 52 = A. P. VI. 4. 7 the word \( \tau\gammaυνος \) goes with Poseidon to whom the dedication of fishing tools are made Gow-page ad loc; Fains, op. cit, p. 67; in another connection cf. Leonidas. \( δ = A. P. VI. 205. 10 \); Antipater 5 = A. P. VI. 223. 5 confined the same word to the art of fishing … \( \nuο\nuονοι \) \( \tau\gammaυνος \); cf. A. P. VI. 29. 1; 181. 1; 184. 184. 2.
Antipater devotes the whole pentameter to the hunter and his dedicated instrument of hunting wild animals. The hunter’s name (Damis), was the second dedicator in Leonidas poem stands at the final position in the hexameter. Antipater has transferred the name of the hunter to another emphatic place, the beginning of the pentameter. The hunting implement is called ὀδοὺς. It is noted here that the word Antipater has chosen is the Homeric instead of non Homeric in the model; however the meaning is roughly the same thing as in Leonidas. ὀδοὺς here replaces the demonstrative τοῖς in the previous poem; at the same time it could be used as a synonym of δίκτυον which we found in Leonidas. On the other hand ὀδοὺς is a word previously attested in tragedy. Meanwhile θησεύων qualified by the adjective ὑδευονόμοι which has no precedent in Leonidas. It directly refers to a more specific specific area, which would have been appropriate for this kind of hunting. Ultimately it introduces a new element which Antipater has added.

The mention of the other two dedicators names and their dedicated tools of profession continues in the second couplet. The hexameter is headed by the fisher’s name Cleitor (Leonidas, third dedicator) and followed by the implement of his profession πλωτῶν τάδε δίκτυον. The adjective πλωτές is used here substantively, which corresponds in meaning to ἔνυοιος in Leonidas. Notably the element πλωτές does not occur in the model, but it was found in another epigram by Leonidas. At the same time the Sidonean poet uses the element ἔνυοιος in another epigram with repetition in the verse. It simply means that both paets use these

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(1) Damis was mentioned in an apposition to θησεύων in A. P. VI. 11. 1; whereas the name occupied the same emphatic place in the pentameter in A. P. VI. 183. 4.

(2) Cf. II. 15. 324; 584; Callimaches h. II. 100 Williams ad loc: and the word θησεύων occurs frequently in this context. Cf. A. P. VI. 12. 3 with Damis; 16. 3; 181.3; 184. 4; 185. 1; Antipater 46 = A. P. VI. 111. 2 θησεύων ....

(3) In A. P. VI. 109. 8 ὀδοὺς is a fowling net; it goes with Cleitor in Archias A. P. VI. 179. 5; The same poet applied ὀδοὺς to ἔνυοιος in 181. 6. Notably δίκτυον goes with Damis in A. P. VI. 12. 3; 16. 3; 181. 3; 185. 1.

(4) Cf. Aeschylus. Ag. 1116; Ch. 1000.

(5) The adjective ὑδευονόμοι (= ὑδευονόμοι) is used twice by Philippius A. P. VI. 107. 8: (i) with reference to the hunting implements dedicated to Pan. (ii) A. P. VI. 240. 5 with sacrificing a mountain boar to Artemis’ alter. Rheianus σ = A. P. VI. 34. 4 Pan was addressed as the lord of the hills.......... ὑδευονόμοι........, Archias A. P. VI. 181. 1 invokes the same deity ”who dwells in the mountains” ὑδευονόμοι............

(6) Th fisher’s name with its initial place bears a close resemblance to Alexander of Magnesia A. P. VI. 182; Zasimus of Thasas A. P. VI. 184. 4; for the emphatic position cf. A. P. VI. 11. 3; 187. 3.

(7) The word πλωτές does occur in Homer (cf. Od. 10. 103) but with the meaning “floating” see Merry ad loc. The same element πλωτές is found in Leonidas 50 = A. P. VI. 296. 4 the deity is Heres; and recurs frequently in later epigrammatists: Anon. A. P. VI. 23. 5; Meleager 60 = A. P. V. 204. 25 ὀδοὺς .... πλωτές; are grouped in Archias A. P. VI. 180. 5-6. cf. Anyte 12 = A. P. VII. 215. 1.

(8) Leonidas 50 = A. P. VI. 296. 4; cf Anonymous A. P. VI. 23. 5.

(9) Antipater 50= A. p. VI. 223. 8.
elements mutually. Unlike Leonidas, Antipater identifies Cleitor's nets δίκτυα emphasized by the demonstrative ταξίδε. The demonstrative ταξίδε was Pigres' nets in Leonidas in general sense. The rest of the couplet is devoted to the fowler's name (Pigres) and his tool of catching birds. The subject of the pentameter is understood from the element πετσινών(1) the last word in the previous hexameter. This element (first element in Leonidas second verse) is mentioned here in the third place, and kept for the emphatic final position in the line. Additionally the assonance is noted with in the previous verse. The element δεισιοπέλτη echoes πετσινώ in Leonidas' poem (despite the placement). At the beginning of the line we find the Homeric adjective καλισμεν(2) qualifies the last word δεισιοπέλτη(3) announced by the article ταξίδε. The demonstrative ταξίδε resemble in Leonidas, and follows Pegres as well. The fowler's net δεισιοπέλτη was not found in the model. However Leonidas has λαυροπέλτη of dog-collar(4), which presumably is given as a synonym. On the other hand in Leonidas' poem, the name of the fowler occupies the final emphatic position in the second hexameter as πετσινώ do in our epigram. Antipater has moved the fowler's name to a less emphatic place in the pentameter. This deviation from the model is stressed by the fact that the noun stands at the end of the verse and the adjective in the initial position in the same verse. Finally it is noted that the three brothers and their dedicated pieces themselves are coordinated by a μέν ... δὲ ... δὲ structure as Leonidas did. Hence upon the pentameter we see that in these two couplets. Antipater has reproduced all the elements of Leonidas' first two couplets; although inverting and placement enriched them with additions.

The last couplet seems related to Leonidas. The hexameter is particularly colorful because of the enumeration of hunting-dwellings, which were scattered in Leonidas' third couplet. The order in which these terms were mentioned in Leonidas (air – wood – sea), and Antipater (woods – air – sea) with different words except ἔνοος(5) which echoes ἔνοος in the model despite the order. The thickets, Leonidas' second term, are mentioned here in the first place. The term ἐναλόχυω corresponds in meaning to δούλων in the previous epigram. The words ἐναλόχυω in Homeric(6) Leonidas 49 = A. P. VI. 263. 4 had used it with dedication of spoils from a marauding animal; and then the word occurred frequently in the Hellenistic poetry(7). Just as in Leonidas the sea (i.e. fishing) is the third term. The fishing-dwelling ἔνου in the model, is now referred

(1) The same word πετσινώ in the same case and position occurred in Archias A. P. VI. 16. 3; 179. 3.
(2) Cf. Il. 15. 20; od. 10. 4, Theocritus, Idyl. xxv. Gow, ad loc. Douglas, op. cit. 246.
(3) Cf. Antipater A. P. IC. 76 Gow-page ad loc.
(5) The same word ἔνοος in the same case in the hexameter appears in A. P. VI. 182. 5; cf. A. P. VI. 183. 6; 187. 6.
(7) Perses 5 = A. P. VII. 445. 2; Archias A. P. VI. 181. 5; Douglas. op. cit., p. 42, 77.
by also the Homeric word \( \lambda \iota \iota \nu \iota \nu \)\(^{(1)}\). The Sidonean poet uses the same term \( \tau \iota \omega \nu \) in another epigram\(^{(2)}\). At the same time all these terms\(^{(3)}\) are governed by the preposition \( \delta \iota \alpha \) instead of \( \delta \iota \alpha \) which Leonidas used in his epigram. Moreover the hunting-dwellings are stressed by a \( \mu \epsilon \nu \ldots \delta \varepsilon \ldots \delta \varepsilon \) structure in the hexameter. The whole is being clarified by the particle \( \nu \epsilon \zeta \omega \). The enumeration of the dedicators occurs here in a condensed manner in the line, which we found in Leonidas' last couplet. It is made emphatic by the repetition of the article \( \tau \zeta \nu \ldots \tau \zeta \nu \) for the first two dedicators which echoes the repetition of \( \tau \omega \ldots \tau \omega \) in Leonidas. The relative \( \tilde{\epsilon}u \) is used here as a sign of variation. The whole pentameter is devoted to concise of colorful description of the brothers' by-gone laborious life as hunters. This is conveyed by the adverbs \( \nu \omega \ldots \nu \omega \) implying flourish. The word \( \delta \iota \kappa \alpha \zeta \)\(^{(5)}\) is chosen for the sake of emphasis because this is the place where these brothers meet together and may need to busy themselves with profits obtained from their hunting in different areas and circumstances.

On the other hand \( \delta \iota \kappa \alpha \zeta \) has no precedent in Leonidas and no indication of place had been given. The verb \( \epsilon \delta \epsilon \kappa \tau \zeta \) clarifies and sums up the whole situation, while explaining the brothers' interests in the previous verse. This is stressed by the rhythmic effect of the assonance of the words (\( \delta \iota \kappa \alpha \zeta - \epsilon \delta \epsilon \kappa \tau \zeta \)). Notably the main The verb is not \( \pi \epsilon \mu \mu \epsilon \) but the Homeric \( \delta \varepsilon \gamma \mu \omega \alpha \)\(^{(6)}\), which in other Hellenistic epigrams was frequently associated with objects\(^{(7)}\) dedicated to the patrons of the crafts, and which with \( \delta \iota \kappa \alpha \zeta \) provides the reason for Antipater's intention to make the epigram thank-offering instead of a prayer for success in Leonidas. Thus the deviation from the model is apparent. The last Homeric word in the pentameter \( \lambda \iota \nu \iota \zeta \)\(^{(8)}\) is qualified by the Homeric adjective \( \kappa \epsilon \nu \rho \delta \iota \iota \zeta \)\(^{(9)}\) and governed by the preposition \( \sigma \iota \chi \nu \). At the same time \( \lambda \iota \nu \chi \alpha \) complete with \( \delta \omega \mu \iota \mu \epsilon \nu \alpha \) in line 1 the circular structure of the poem.

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1. In Homer \( \lambda \iota \mu \eta \eta \) means sea e. g. Il. 13. 21; 24. 79; Od. 3. 1, Merry ad loc; for cult titles to this meaning su LSJ. S. V. cf. Aeschylus, Pers, 871, see Prickard, A. O., The Persae of Aeschylus, London, 1902, ad loc.
2. Antipater 50 = A. P. VI. 223. 2.
3. The three terms are combined together in different words in the verse; cf. A. P. VI. 124. 182. 2; 187. 6.
4. Cf. Archias A. P. VI. 195. 3 The deity is Athena.
5. \( \delta \iota \kappa \alpha \zeta \) is used in this context in A. P. VI. 186. 1 ; the adjective \( \delta \iota \kappa \iota \iota \iota \zeta \) is found in P. VI. 186. 2.
6. Cf. Il. 15. 88, for details see Willock. M. M.,(ed.). The Iliad of Homer, Books XIII-XXIV, London 1984 ad loc 9. 7. cf. \( \epsilon \delta \iota \kappa \iota \kappa \) in Theocritus. Idyl. VIII. 78, Gow ad loc; cf. A. P. V. 9. 7.
7. E.g. Leonidas 3 = A. P. VI. 334. 6. where nympha, Hermes and Pan are mentioned together; 108. 4, The deity is Pan ; 158. 3. The offerings dedicated to Pan, Bacchus and nymphs.
8. Cf. Il. 5. 487 for details see Wace F. B. A., and Stubbings F. H.,(ed) A Companion to Homer, London, 1963, p. 420. The same word \( \lambda \iota \iota \iota \) occurs in the same sense and position in the line cf. A. P. VI. 105. 6; 179. 6. It is noted that in the dedicatory epigrams \( \lambda \iota \nu \iota \zeta \) and \( \delta \iota \nu \iota \zeta \) are used as alternatives e.g. A. P. VI. 180. 3; 181. 3; 184. 2.
9. Cf. Il. 3. 376; od 22. 249
This epigram and Leonidas have several points of contact: Both involve an address to Pan by the poet. Antipater adheres to the three names given by Leonidas\(^{(1)}\). Both concern the hunters' life and their implements dedicated to the patron of their craft. Antipater's epigram, as did Leonidas, of three couplets only. The tools are viewed one by one and coordinated by a μὲν ... δὲ ... δὲ structure as the model, despite the order and placement to carry a weight of emphasis.

The differences between Antipater and Leonidas are apparent in the structure in which the Sidonean poet frees himself to a certain extent from his model both in vocabulary and arrangement for conveying certain effects which have to do with the content of the poem. Antipater's vocabulary is more Homeric than Leonidas. The hunting instruments: θυρίζω, δίκτυα besides δερματοθήκη are mentioned and described more fully in our epigram rather than in Leonidas. Thus Antipater names more than one instrument. No function of Pan is brought, as it was in Leonidas. On ther hand a prayer for success has been replaced by a thank-offering, and since the nets and snares will be needed if the three brothers are to go on hunting\(^{(2)}\).

Leonidas 46 served in its turn as a model for several poems, which were influenced by Antipater ... one of them is Archias' following poem\(^{(3)}\).

\[ Άγοσαύλω τάδε Παν διαρκέος εὔλογος ἀπ’ εὔλογος αἰθείμοι φυσισσὸι δῶρα λινοσσαοινές. Πηνηρής μὲν δεφρακχῆς θύριζουν μιμα πτηνών. Λάμεις δ’ ἔλονομοι δ’ ἑκτενὶ πτηνάποδοι. ορκὺς δ’ εἰναλ ὁν Κλειτώρ τὸρεν ὀῖς σὺ δι’ αὐθας καὶ πελάγεις καὶ ναὶ εὕστοια πέμπεις λ’ να.\]\n
"To rustic Pan three brothers gave these gifts from a different kind of netting that provides life's necessities, Pigres his well knit noose that heavy on the neck of fowling, Damis his nets of forests' beasts, Cleitor offered his net of fishing: may you (Pan) may send them well-aiming nets through air, sea and land."

Here again Pan is the addressee as in Leonidas and Antipater. Thus the epigram begins with an invocation to the god in his capacity of the rustic\(^{(5)}\). Obviously Pan is here mentioned as in Leonidas (but not in Antipater) accompanied by an epithet\(^{(6)}\). This

\(^{(1)}\) So do the later epigrammatists except Julius Dioecles A. P.VI. 186 who does name the dedicators.

\(^{(2)}\) Cf. Rheianus 6 = A.P.VI. 34.4 Gow-page ad loc.

\(^{(3)}\) Archias devotes four epigrams intimately related to one another. The other epigrams are: A.P.VI. 16; 180; 181.

\(^{(4)}\) Archias A.P. VI. 179.


\(^{(6)}\) Leonidas 97: A. P. VI. 154. I begins ὄγοσαύλω τάδε Παν ... in This hemistich the epithet ὄγοσαύλος is applied to Pan, which stands at exactly the same position as ὄγοσαύλος in our epigram.
time is also the Homeric ἀναφορὰς(1) as ἀνδρικὰς in Leonidas, but the meaning is indicated in both. Moreover ἀνδρικὰς in its first syllable echoes ἀναφορὰς In Antipater's poem the name of the god and its case occupy this emphatic position in the hexameter. Like Leonidas, Archias seems purposely to concentrate on the deity's epithet. On the other hand Pan is also invoked by the epithet … ἀνδρικὰς… in exactly position, occurred in Archias sixth verse in another epigram(2). The demonstrative τάδε which stands between the epithet and the god's name, echoes Τάκῳ in Leonidas first line and resembles τάδε and occupies this place in Antipater's first hexameter. The word Βιοκέξ(3), has no precedent in the models seems natural and appropriate for the hardships of hunting life or it means that the brothers may earn their necessities of life with work’ which the connotation of their laborious life Antipater has reserved it for the final point in the epigram. The adjectival phrase έλεος ἀπ' ζήλος ἁμαρτίας is an example of imitation cum variatione of Leonidas' line 2 έλεος ἄλλος ἀπ' ἁμαρτίας so the adjectival έλεος is here looking for its noun λεοντός ἁμαρτίας which governed by the preposition ἄνφετ in the next verse. At the same time both words appear in a prominent position in the lines and they are made more emphatic by the assonance which gives a rhythmic sound to the first couplet. The same adjectival phrase appeared with nuance in another epigram by the poet himself(4). Archias there transferred it to another emphatic place, the enjambment of the pentameter. The appearance of έλεος ἀπ' ἁμαρτίας … is already reserved and prominently placed in the final position in the pentameter as a sign of variation. The dependence on the models is apparent: The first word of the pentameter έλεος ἀπ' ἁμαρτίας echoes in meaning the last word of the hexameter ἀγαθοὶ in Leonidas epigram and reminds us of the same word ἀγαθοὶ in Antipater. The adjective ἀπ' ἁμαρτίας is the same as in the models and juxtaposed as Antipater did despite the placement. The article σὲ at the very beginning of Leonidas' first hexameter. is dropped here. Archias has followed the Sidonean poet in omitting it. From a structural point of view, all this is exactly the reverse of what Leonidas did in his epigram. The dedicators’ offerings here seem stressed by the word(5) and emphasized by the demonstrative τάδε in the hexameter with the dative Πλοῦτι in which they are formulated the verbs used by the models; on the other hand the poet could

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(1) Cf. II. 18. 162; 24. 81; Hesiod. Theog. 26; h. 4. 567; not ably from Homer onwards the adjective ἀγαθοὶ is commonly apply to shepherds cf. A. R. 4. 317; Perses 5 = A. P. VII. 445. 3 for discussion see Gow-page Loc: Nicander, Th. 473, for details see Gow. A. S. F – Scholfield. A. F., Nicander Cambridge, 1953 m ad loc; cf. A. P. VI. 113. 1; in A. P. VI. 185. I. Damis' net is of …. ἀγαθοὶ……. ἡθοῖς; Douglas, op. cit., p. 455.

(2) Archias. A.P. VI. 180.6.

(3) LSJ. S. V. The word Βιοκέξ is neglected by Mackail, J. W., Select Epigrams from the Greek Anthology, Oxford, 1960, p. 40.

(4) Archias A. P. VI. 181. 2.

(5) Archias A. P. VI. 181. 2 begins άλλος ἀπ' άλλοις …. the adjectival phrase recurs in the same place in the hexameter in A. P. VI. 182-3; 184. 1.
substitute δώδεκα for θρήκαν - θησαύν (1) and repeats the essence of what was found in Leonidas and Antipater. The last word λιγνεστασίνε in the pentameter as ἁνδεσίνε is governed by the preposition ἀπέ and qualified by the adjective ἀλλάς; both words are in exactly the case and position, occurred in line 2. The same word λιγνεστασίνε had been used by Leonidas with different context (2) and by Archias himself in another epigram on the same topic (3). Moreover λιγνεστασίνε corresponds to ἄλωκα τέκνας in meaning in Antipator’s first hexameter. So all these words refer to the same crafts. 

The second couplet gives the names of the first dedicators and their dedicated implements. The choice of words and their order are closer to Leonidas than to Antipater (despite the placement in the lines). At the same time the brothers names and the tools themselves are coordinated by a μεν ... δὲ ... δὲ structure as we found in the models. Like Leonidas, Archias starts with Pigres (4) the fowler (who was the third dedicator in Antipater). the fowler’s name acquires prominence because of its initial position as a sign of variation. In Antipater’s poem Cleitor occupies this position. The following words are different (but the last). The adjective δείσωγεν θείς (only here), with the adjective ἐνθοδοσος (only here) which, since it means well-knit, evokes Antipater is Ἀρρηκτος. In other words Archias has substituted the Homeric adjective ἅλωκα τέκνας for the non-Homeric adjectives δείσωγεν θείς and ἐνθοδοσος The hunting tool here is called ἄλωκα (5), which we have not encountered so far in the previous epigrams or the imitated epigrams on this topic. Leonidas used τὰ δὲ as a mere allusion of the fowling net; meanwhile ἄλωκα could roughly mean the same thing as δείσωγεν ἐπέδα in Antipater. Then the element for fowling πεταλνῶν recalls πτημνῶν in Leonidas’ second hexameter. The same element πεταλνῶν Antipater third element, is here mentioned in the first place, and stands at the end of the hexameter as Antipater did, and by Archias himself in another epigram (6). It must be noted, unlike Leonidas and Antipater, Pigres’ instrument is not preceeded by any demonstratives or article. The hunter’s name Damis just as in Leonidas, which stands at the end of the second hexameter, has been moved to another emphatic place, the beginning of the pentameter.

(1) Similarly elsewhere in his poetry Archias A. P. VI. 16, uses the name δώδεκα in this context, besides τέντο in line 2; cf. also A. P. VI. 28. 8; Rhianus 4 = A. P. VI. 34. 4; 38. 7; 106. 6. 108. 4; 183. 2; 186. 6 in the last two epigram Pan is the addressee

(2) Cf. θέντο in Archias A. P. VI. 16. 2; ἐθέσας in Archias A. P. VI. 180. 1; 181. 2 in the same context.

(3) Leonidas 12 = A. P. VII. 448; The word has sense in A.P.IX. 76; 766, Gow-page ad loc; Douglas, op. cit., p. 40.

(4) Archias A. P. VI.16.2 the same word stands at the same emphatic final position; cf. also A. P. 186; Douglas, op. cit., p. 40.

(5) In Archias following epigram (180. 3). The name Pigres has been transferred to another emphatic placed of the hexameter. The appearance of the name is reserved for the emphatic position in the enjambment in the pentameter. CF. A. P. VI. 11. 2; The same name recurs frequently at the same initial position in the hexameter. cf. A.P.VI. 182. 1; 183.3; 184. 3.

(6) The word ἄλωκα as a fishing tool in A.P.VI. 23.7 the deity is Hermes; Antipater 21 = A. P. VII. 164. 4 followed by Meleager 123. A. P. VII. 182. 2 use it in a different context
In Antipater poem Damis (The first dedicator occupied the same place in the first pentameter, and in another epigram by Archias himself\(^{(1)}\) and it recurs frequently in the later Hellenistic epigrams on the same topic\(^{(2)}\).

The Hunting implements δίκτυα recall τα δίκτυα in Leonidas first hexameter and correspond to ὀδόκυς in meaning in Antipater's first pentameter and occupies a less emphatic position as the models did. On the other hand the same word δίκτυα was used by Antipater of fishing tool. Elsewhere Archias employs δίκτυα in the same context\(^{(3)}\). It must be noted that unlike Leonidas δίκτυα are not preceded by a demonstrative or an article. Archias has followed Antipater in omitting them. Then the element of hunting wild animals follows. In Leonidas' epigram The element τετοπόδων, occupied the emphatic position in the enjambment in the pentameter. Archias has transferred it to another emphatic place, the end of the pentameter. The same element τετοπόδων, in exactly the same case and position, occurred in Archias' fourth line in the following epigram in the Anthology. The element of hunting wild animals θηραῖον in Antipater's line 2 (The first element there, is now referred to by the word τετοπόδων as a sign of variation. The interest is here specified by the adjective ὑλοκυμών (applied to τετοπόδων) contrasted to ὑδείνυσσαν (applied to θηραῖον) in the model.

Unlike Leonidas and Antipater the last hexameter resumes and pursues the fisher's name, the dedicated piece, and the fishing element. The fishing net ὀδόκυς \(^{(4)}\), which resembles δίκτυα implied in Leonidas and was explicit by Antipater's third verse. Nevertheless ὀδόκυς was used by Antipater of hunting wild animals. The fishing element ἐνικλίων \(^{(5)}\) echoes ἐνικλίων in Leonidas (despite the placement) and corresponds in meaning to πλαταῖον in Antipater. The dedicator's name Celitor (Antipater's second dedicator) is here mentioned in the third place as Leonidas did .On the other hand the name Cleitor occurs, as in Leonidas (but not in Antipater), among the words of the verse. But the verb πόδε also gives explicitly one more particular point about Cleitor's offering and the two other dedicators. This verb has no precedent in Leonidas or in Antipater and is a borrowing from Homer\(^{(6)}\). The same words ....... ἐνικλίων Κλείτων πόδε ... in the hexameter have been reproduced in the

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\(^{(1)}\) Archias A. P. VI. 16. 3; cf. also 183. 3; 184. 3.

\(^{(2)}\) Archias A. P. VI. 181. 4.

\(^{(3)}\) Cf. A. P. VI. 15. 2; 183. 4; 185. 2.

\(^{(4)}\) δίκτυα with Damis in Archias A. P. VI. 16. 3; 181. 3 preceeded by the article Τα; cf. also 185. 1 whereas τάδε δίκτυα go with Cleitor in A. P. VI. 15. 1.

\(^{(5)}\) ὀδόκυς is used by Archias A. P. VI. 181. 6 as ὀδόκυς and λίμα in the models. It is also used for fowling in A. P. 109. 8. the deity is Pan.

\(^{(6)}\) The same element ἐνικλίων is used by Archias in A. P. VI. 180. 3; 181. 4.
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pentameter by Archias in another epigram as follows: 

δὲ κλέιτων ἐνυπάλιον ἐποδεῖ.

The name Cleitor is announced by the article δὲ, besides the third dedicator just as Leonidas did. The element … ἐνυπάλιον, as we saw, appeared in Leonidas and echoed frequently by the later epigrammatists. The verb ἐποδεῖ (with augment in this case) parallels πῶς in our epigram.

The rest of the couplet introduces a prayer to Pan, the poet asks him to accept the dedicators' offerings and grant them prosperity in life in exchange as we found in Leonidas. This is clearly pointed out by the invocation to the god "σου" (pronoun in this case), one more as implied in the imperative in Leonidas. This interest is stressed by the dative of which echoes τῶ in Leonidas' poem from a chiastic viewpoint. The dactylic of which echoes τῶ in Leonidas, governs each hunting-dwelling. This purpose is here emphasized by the recurrence of κοινὰ after each one of three components. The order and the words are different. The fowling-dwelling ἀθάνος recalls in meaning ἄθανος in the models. It is birds fly δι᾽ ἡμῶν at A. R. 2. 933; 1034, and ἁμρ in these is indisputably the "lower air" as in Il. 14. 288; Hesiod. Op.18 whereas ἀθάνος is the upper air. The Hellenistic poets observed no such distinction. Archias himself uses the same dwelling … ἡμῖν ἐν ἄθανοικε (3) in another epigram. In Antipater's poem ἁμρ ἐποδέει occupied this place. But the fowling-dwelling, Leonidas' first term Antipater's second term, is here mentioned in the third place and transferred to an emphatic position, the end of the hexameter, as a sign of variation. The fishing-dwelling πέλαγος (5) roughly refers to ἡμῖν in Leonidas and λήμνη in Antipater. This term which was the third term in the models, is here mentioned in the second position. Finally the hunting-dwelling (second term in Leonidas, first term in Antipater) is mentioned, not in this case as in the former, or as λήμνη in the letter, but simply as ἀθάνος. The adjective ἀθάνος is applied to λίμνη (cf. λίμνη in Antipater) such as ἀθάνος (7) was applied to ἄθανος in

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(1) Cf. Il. 23. 92; 24. 234; od. 4. 130; 8. 44, 477; 9. 88; Hesiod. Theog. 904; cf. also A. P. VI. 5. 7. the subject is fishing and the deity is Hermes; 27. 7; 185. 5 (imperative in case) Pan is the addressee.

(2) For the pronoun σου cf. A. P. VI. 15. 3; 183. 5.

(3) For details see Williams ad loc; Buhler. W., Die Europa des Moschos, Wiesbaden, 1960, v. 144.

(4) Archias A. P. VI. 180. 5.

(5) Cf. A. P. VI. 30. 8; 33.4; 181. 6; 186. 2; 223. 7.

(6) Cf. Od. 12.27 ἡ ἀλάτε ἡ ἐπὶ τῆς … Cf. A.P.VI.12.4 where three terms (air – earth – water) are grouped with variation in the pentameter. Cf. also A. P. VI. 182. 5; The two terms (land–sea) go with Poseidon in A. P. VI. 30. 8.

(7) Archias A. P. VI. 16. 6 applies the same adjective ἀθάνος to each dedicator whereas the poet applies the adjective to ἀθάνος in AP. VI. 181. 6.
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Leonidas. Archias here has transferred the noun from a hunting to the symbol of a hunting and moved it to the pentameter. The relation to Leonidas is still obvious where the imperative \( \text{πέλμη} \) reminds us of \( \text{πέλμη} \) in Leonidas' fifth verse. Archias has moved it to a less emphatic place in the pentameter as well. The closing word \( \text{λύξα} \) appears emphatically as well as \( \text{λυσσοσῳσίτιν} \) in first pentameter, as \( \text{ὀψόμενα} \) and \( \text{σύνοδοςίν} \) in Leonidas (line 2 and 5), seems appropriately chosen for the sake of emphasis, since, in so far it takes the reader back to the thought of the beginning, and completes the circular structure of the poem.

If we now compare this epigram with the two studied before, we shall see that it has similarities to and differences from one and the other, both vocabulary and arrangement. It consists, as did the models of three couplets only. As the two previous epigrams Archias' poem involves an address to Pan by the dedicators in the Third person plural in Leonidas and Antipater and implied in \( \text{δῶροι} \) in Archias together with the dedicated pieces, that is the core of the epigrams. The invocation is as in Leonidas (not Antipater) accompanied by an epithet. Whereas the dative \( \text{παραίτη} \) is the same in Antipater and Archias. We have thus two imperative in the address to the same deity; and by a careful built pattern of assonance and internal rhymes: Assonances in –\( \text{τε} \) in the last two words in the first couplet and the initial word in the second hexameter. A variation of what happened in Leonidas, where one should notice particularly the rhythmic effect of the arrangement of the –\( \omega \): \( \text{πετανωώ} \) at the end of line 3 is picked up by \( \text{υλονώωω} \) and \( \text{τεταστόδω} \) in line 4, which is followed by \( \text{εύσαλωω} \) in line 5. Again the assonance in a in the last verse.

The difference between Archias and his models are apparent in the structural features: First and foremost the names of brothers are copied from the models Archias has reproduced all the hunting elements and the dwellings to which they belong in the models; although inverting the order and enriched them with different additions. At the same time to convey certain effects which have to do with the content of the epigram. It must be noted that unlike the models all the hunting tools are not preceded by demonstratives or articles. Yet over and above these individual relations with one model and the deviations from the other, one thing strikes the eye as Archias' innovation, and this that the describing the hunter's life by using the adjective \( \text{Βιέσκοκτ} \) and the verb \( \text{πέσωω} \) with Cleitor’s dedication, which have no precedent in the models.

The analysis of these epigrams has indicated a number of verbal coincidences, notably the comparison with the later epigrammatists is inevitable.

I) Pan is addressed accompanied by an epithet. Leonidas: \( \text{ἄγγειονα} \ Πάνη; \) Archias: \( \text{ἄγγειοναλω} \ .. \) \( \text{παραίτη} \). Pan is addressed with no mention of unction. Antipater: \( \text{Παρά} \) ................

II) Hunters. All the three brothers are mentioned with the same names in a different order and placement. Leonidas: Piggers, Damis and Cleitor; Antipater: Damis, Cleitor and Piggers, Archias: Piggers, Damis and Cleitor.

III) Verbs of dedication. Leonidas: \( \text{θείκοση} \); Antipater: \( \text{θέσσαλη} \).

IV) Related verbs. Antipater: \( \text{κλεικτς} \), Archias: \( \text{πεσε} \).
V) Imperatives. Leonidas: πέμπε; Archias: πέμπε.

VI) Hunting implements. Leonidas: δίκτυα; Antipater: δέκις, δίκτυα, δόκυς, ... ἀπειροπέδων; Archias: δήμα, δίκτυα, δόκυς...


In sum we have noticed that certain key words frequently recur, which makes highly probable the influence of one epigrammatist upon another and the relations of them. However the purpose of Antipater and Archias was in this case to express the same thought as Leonidas in different words. Yet we have seen that even when copying their predecessors so closely both Antipater and Archias show some structural originality. This with their innovation in vocabulary, is the evidence of their skill as versifiers, and ultimately these three epigrams are without question examples of their artistic skill.

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