

Theocritus and His Descendants
in the Pastoral Elegy

by Maelynette Aldrich

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Submitted to the Department of Latin and Greek
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Attention has often been called to the wide range of influence of Theocritus and his poetry over the poets in his own time and those in later periods even down to our modern poets. I shall confine myself in this paper to but a small part of this influence, namely, the pastoral elegy. In all the poems of this nature that we recognize as masterpieces there can be traced the direct influence of the first Idyl of Theocritus. In order to give you a distinct idea of each of these poems and the influence of this Idyl, I shall give a synopsis of it and of the others, following them by notes of comparison. First then I shall take up the first Idyl of Theocritus, written in the Alexandrine period of Greek literature.

The Pastoral elegy of Theocritus named Thyrsis opens with a story setting. A shepherd and a goatherd talk together. The shepherd tells the goatherd that he sweetly pipes and is second but to Pan. If Pan took an older ram as first prize he would take the goat, and if Pan took the goat he would take the kid. The shepherd's song then is praised by the goatherd in turn as sweeter than falling water. As to prizes, if the Muses take the young sheep

he shall take a housefed lamb, or if they take a lamb he a sheep. The order of the ages of the prizes is reversed in the two speeches. Next the shepherd suggests that the goatherd pipe. He refuses on the ground that he fears Pan, who at noonday returns home wearied from the hunt and is harsh, but he bids Thyrsis the shepherd sing the grief of Daphnis, while they sit under the elm tree opposite the spring. He promises him, if he will sing well, a she-goat having twins who gives two pails of milk a day; and a deep drinking cup. The cup is fully described. It has two handles, is fresh from the knife and covered over with wax. Ivy painted over with helichryse twines about the rim, and at the base are tendrils with saffron colored berries. Between these is a band of pictures running around the bowl. There is a woman having cloak and headband. Fair men with long hair court her on either side, but she smiles on all alike. Next is a fisherman toiling hard with a large net. A little farther on is a boy sitting on a wall, weaving a locust trap from stalks, while around him prowl two foxes, one with designs on the wallet which contains the boy's breakfast. The acanthus is twined all about the cup. This cup had never touched lips and was bought from a Calydonian ferryman for a goat and a cheese.

Here Thyrsis begins his song divided into stanzas by the often repeated refrain, "Begin Muses dear, begin bucolic songs." The story is told in the song how Daphnis vowed never to love a woman, and Aphrodite inspired him with love for a maid, but true to his vow, he pined away and died, Aphrodite coming too late to restore him. In the first stanza the singer declares his name and asks where the Nymphs were when Daphnis died. They were away or he would not have died so. Then comes the refrain which also was used for the first line of the song. In the second stanza the jackals and wolves and even the lion are named as weeping for Daphnis. The next stanza gives the tame creatures, the bulls, heifers, and calves as lamenting. The next two name those who come to him, Hermes first, then the herdsmen, shepherds, and goatherds. Priapus comes and reproaches him as being stony hearted to pine away while the maid is seeking him through all the woods. Daphnis heeds none of these but fulfills destiny. In the next verses Aphrodite is described as coming and taunting him with the fact that Love has at last mastered him. He replies calling her cruel and saying that even in Hades he will be painful to Love. He reproaches her, bidding her go to her lovers Anchises and Adonis, whom she conquered as she has him, and then to Diomedes, whom she cannot master, and challenge him. Next he bids farewell to the wolves,

jackals, and bears, and to the streams and groves, and calls upon Pan to come to the island of Sicily and bear his sweet-breathing pipe of wax, for he is going to his death. The refrain here changes from the invocation of the Muses to sing, to a command bidding them to cease. Nature is ordered to change, brambles to bear violets, the pine tree wild pears. The deer is to wound the dogs and the owls are to vie with nightengales in the mountains, all since Daphnis is dead. The last stanza states that Aphrodite was unable to restore him, and he went downstream, a man dear to the Muses, and not hateful to the Nymphs.

The conclusion of ten lines follows. Thyrsis ceases his song and bids the goatherd give him the goat and cup that he may pour out a libation to the Muses. The goatherd presents them with a wish that Thyrsis' mouth be filled with the honeycomb and the honey, and a last praise of the goblet as sweet scented as though washed in the stream of the Hours. Then comes the closing line a command to the she-goats not to sport which leaves us in the true pastoral scene.

The setting and song of this poem are both written in the hexameter, the commonest form of Greek verse, but a form not at first considered appropriate to lyric poetry. The Alexandrian poets lost the feeling for the assoc-

iation of measure and thought; so it is not a strange use here. The hexameter is the form strictly belonging to the epics, and its use in the short epics of the time may have had influence on this use. Moreover the hexameter is varied here by the bucolic caesura. This name is given to the caesura or pause that frequently in bucolic poetry falls at the end of the fourth foot, leaving the last two feet to stand apart, as

Ἄρχετε βουκολικὰς Μοῦσαι φίλαι, ἄρχετ' ἀοιδᾶς.

This caesura really divides the line into a double lined-verse of four dactyls and an adonius. In this poem of 152 lines all but 27 have this pause.

The framework of the poem covers 73 lines and the song 79 including the refrain which occurs 19 times. This refrain divides the song into parts of irregular length which have the effect of stanzas. In a number of lines they vary as follows 5 - 2 - 2 - 2 - 4 - 4 - 4 - 4 - 4 - 3 - 2 - 2 - 4 - 2 - 4 - 3 - 5 - 4. A refrain is a leaning toward the popular song, which makes the poem more realistic.

The form of refrain used here, "Begin, Muses dear, begin bucolic songs," has often been copied in like forms in other poets. The rise of a refrain dates back very early. Aeschylus used it in his chorus songs, and Aristophanes, also. Refrains are frequent in the Psalms, as in

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the 42nd and 43rd. "Why art thou cast down, O my soul? etc." Also in 46, 99, 136, and in 117-4-32 there is a double refrain. Other refrains occur in Amos I-3-11, Ex, XV and Solomon's Song II-8 III-5. The Latin poets also used refrains, as Catullus 61,62, -- "Currite ducentes subtemina, currite fusi." Also Ovid Her. IX and Amor 1, 6 and in the Pervigilium Veneris occurs the refrain "Cras amet qui nunquam amavit, quique amavit cras amet." Refrains similar to the one in this idyl can easily be pointed out especially in English literature. Walsh in his third Eclogue has "Begin my Muse, begin the Arcadian strain." George Lyttelton Eclogue two has two. "Begin my pipe, begin the gladsome lay" and Adieu my pipe, I go my love to meet, also in his third Eclogue, "Begin my Muse and Damon's woes rehearse In wildest numbers and disordered verse." Thomas Blacklock has a pastoral inscribed to Euanthe with two refrains, "Awake, my Muse, the soft Sicilian strain" and "Forbear, my Muse, the soft Sicilian strain." Tennyson's OEnone has the refrain "Dear Mother Ida, hearken ere I die" Philipshas a pastoral (his fourth) with two refrains,

"Awake my pipe, in every note express
Fair Stella's death and Colinet's distress" and
"No more, my pipe; here cease we to express
Fair Stella's death and Colinet's distress."

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Theocritus' refrain is peculiar in that it has no grammatical connection with the poem. In one case it breaks abruptly into the middle of a sentence.

Balanced expressions are favorites of Theocritus. They occur in lines 2, 4, 5, 44, 67, 96. Repetitions are frequent, too, as in lines 12, 15, 64, 65, 71, 74. Equivalent expressions are common also as in the naming of the prizes in the first two speeches. Theocritus is fond of the word sweet, here it is used in lines 1, 2, 7. In his other poems it is even more common as in 8, 76-8; 2, 2-3; 9, 7-8; 7 33-5; 12, 2-3.

Several little things occur in the poem that are interesting to note. Pan objects to piping at noon-day, not to singing. There is a naive conceit in the singer introducing his own name at the first of the song. The fact that the cup was never used made it more valuable. Perhaps the goat is not really given as a prize but only the milk. Many little points here, as the grief of nature and the animals, the coming of gods and deities, the absence of the Nymphs, and the decline of nature, we shall see later, become the conventions of the pastoral elegy. These occur in two minor poems which as I shall not take them up later I will mention here. Philips in his fourth pastoral has the sheep bleating around the dead, and mourning shep-

herds coming in crowds. Youngbuckhurst comes, the tender virgin, and the pious mother. At the end the singer asks for his reward, "And now that sheep-hood for my song I crave." The other poem is Pope's Winter of which I quote the following lines as resembling Theocritus:

"Thyrsis the music of that murmuring spring
 Is not so mournful as the strains you sing;
 Nor rivers winding through the vales below,
 So sweetly warble, or so smoothly flow.

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Let Nature change, let heaven and earth deplore
 Fair Daphnis dead, and love is now no more

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Adieu ye vales, ye mountains, streams and groves
 Adieu ye shepherds' rural lays and loves;
 Adieu my flocks, --

The cup so carefully described here is worthy of comment. All the carving is carefully pointed out to us, and even more at times than could really be in the carving, as in the scene where men are courting the maid, and again in the fox scene. There are quite a number of descriptions in literature of which this reminds us. Virgil in Eclogue III 2-8 describes such a bowl with a curling vine carved on it and clustering berries. Conon and another man un-

named are in the midst. The cup has not yet been touched by lip. On another cup spoken of in the same place Orpheus is shown and the woods following. Keats' Ode to a Grecian Urn, we are told, was influenced by this cup of Theocritus. There, though in no definite order as here, the pursuit of maids, the pipes, the boughs, the happy melodist and the sacrifice are described, and a deserted town which reads into the carving more than is there, just as Theocritus did. In Spenser's Shepherd's Calendar, August, a cup is described. A goodly vine was spread twined with ivy. Thereby was a lambe in the wolves' jaws, and a shepherd running rapidly to save it from the beaste's paws, and here he has slain it with his sheep-hooke. Pope in his Spring tells of a cup where wanton ivy turnes, and swelling clusters bend the curling vines. In the Greek we have two great descriptions of carving that may have influenced Theocritus in his description here. They are Homer's Shield of Achilles and Hesiod's Shield of Hercules. Hesiod's description is less like Theocritus, in that the scenes are not taken altogether from real life, but personified traits are introduced as Fear, Fright and Tumult, but I will give both.

Homer's description of the Shield of Achilles is given in the Iliad XVIII, 481-511. Great and strong with a shining rim and of five folds was the shield. Hephaestus wrought in it the earth and heavens, sea and the unweary-

ing sun, the moon waxing to the full and the heavenly signs, Pleiades, Hyads, Orion and the bear who alone has no place in the baths of Ocean. He wrought in two fair cities of men. In one were espousals and marriage feasts and loud arose the bridal song. The people were gathered in the assembly place, for there strife had arisen. Two men were striving for the blood price of one slain. The people were cheering, heralds kept order, and the elders were sitting in the sacred circle. They gave judgment and rose up in turn. In the midst lay two talents of gold. Around the other city were two armies in siege, with glittering arms. Two counsels found favor either to sack the town or share with the townfolk. The besieged were not yielding. On the wall were the wives, children and aged. The young went out to fight led by Ares and Pallas Athene, both of gold. They lay in ambush by a river till those driving cattle came up and these they seized. The besiegers heard the din and rushed up. Then they arrayed battle and fought. Strife, Tumult and Death mingled in grasping one man alive and another dead. Their raiment was red with blood and as mortals they fought, Hephaestus put in the shield also a fresh ploughed field, the third time ploughed, and ploughed therein. As they came to the boundary to turn, a man gave each a goblet of sweet wine. The field grew black behind

although it was of gold. He put in a king's land with reapers, binders and gatherers and the king standing among them with his staff, rejoicing. Men apart were making ready a feast and preparing an ox. The women were strewing barley. He put there, too, a vineyard, rich in clusters. The grapes were dark though of gold. There was a ditch around and a fence of tin and one pathway. Maids and youths bore the fruit in baskets and a boy played and sang in a delicate voice. Also he put in a herd of kine with upright horns and they were of gold and tin, and lowing they hurried to pasture by a river. Four herdsmen were there and nine dogs. Two roaring lions had seized a bull and all sped after him. The lion was rending the bull but the dogs feared to touch the lion and stood barking. Again he put in a pasture, sheep huts and folds, a dancing place, fair maids and lads and a divine minstrel. All around the rim he put the Ocean.

Hesiod's "Shield of Hercules" carefully describes the armor Hercules put on ready for battle. His greaves, sword, spear and all are mentioned but chiefly is the shield described. It is a disk diversified, all bright with enamel, ivory and mingled metal, ruddy gold and azure plates inlaid. Full in the center coiled the scaly terror of a dragon with eyes that shot gleaming flame. His hollow jaw was filled

with white fangs. Next above the dragon's head stern Strife hung hovering in air and arrayed the war of men, Pursuit was there and fiercely rallying Flight, Tumult, Terror, burning Carnage, Wild Discord and frantic Rout. Dreadful Destiny grasped a living man that bled from recent wounds, dragged furious one yet unharmed and trailed one dead mid the throng. Over her shoulders was a garment dabbled with human blood, in her look was horror and a deep funeral cry burst from her lips. Twelve serpents rose there and froze all those matching strength with the sound from their clashing fangs. Herds of wild boars from the forest were there and lions. In their wrath they leaped on each other and their backs bristled. A huge lion lay stretched between them and two boars beside lifeless. Thus incensed, both boars and lions sprang to war. There too was the battle of the Lapithae and Centaurs. They rushed, and hand to hand closed in fight, The fleet steeds of Ares were standing there in gold and he himself purpled all with blood. Near him stood Fear and Consternation. There too stood Athena with spear, helmet and aegis, There was a choir of immortals, Apollo singing in the midst and there the assembly of the gods listening. There was a sheltered harbor made of tin like to the wave and many dolphins were therein. On a crag a fisher sat observant. In his grasp

he held a net and poised rose to throw. Perseus was there so framed by Hephaestus in gold that he rested nowhere on the shield. He was terribly clad. Close behind came two Gorgons ready to seize him. Audibly as they rushed the shield clanked. Two grisly snakes hung from their girdles and with forked tongues licked their jaws and gnashed their fangs. Next above, warrior men fought. Some defended, some hastened to destroy. On the towers the women stood shrieking shrill and rent their very cheeks. The hoary elders stood without the gates and prayed to the gods. Behind stood the Fates and fought for those who fell. Near by stood Misery worn with woe. Next was a well-towered city with seven gates, where men held revel for a marriage feast. There was dancing and races. Men were ploughing the soil and there arose a field of corn where some were reaping, others were gathering and throwing on the threshing floor. Some held the vine sickle cutting the clusters which others bore away. Near by were the ranks of vines in gold. Some also trod the wine press and some quaffed the must. In another part men wrestled and wielded the caestus. Elsewhere men chased the hares. Knights strove and there was a chariot race. Around the verge the ocean flowed, and swans clamored and skimmed the surge.

In the Europa of Moschus there is a basket described

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which is similar to these. It was the work of Hephaestus and rich wreathed with shapes of deities.

Another interesting point to note in connection with this first idyl is the story of Daphnis. There are many variations of the story, and Theocritus did not follow the usual one which runs somewhat as follows.

Daphnis, either the son of Hermes or merely beloved by him, was a Sicilian hero to whom is ascribed the invention of bucolic poetry. His mother was a nymph who exposed him when an infant in a charming valley in a laurel grove, from which he received his name Daphnis, and for which he is called the favorite of Apollo. He was brought up by shepherds and he himself became one, avoiding the crowds of men and pasturing his flocks on Mt. Aetna. A nymph, whose name varies in different writers, fell in love with him, and made him promise never to form a connection with any other maid, adding the threat that he should become blind if he did. For a time he resisted the numerous temptations to which he was exposed but at last forgot himself, having been made intoxicated by a princess. The maid accordingly blinded him, after which he did not live long. Some say he was turned to stone, some to a spring, some that he threw himself from a rock, others that Hermes took him up to heaven.

Theocritus involves Aphrodite in his story. She is the cause of his pining away through love for a maid. Clearly here too the maid is not his wife. The last line "ἔβα ῥόον", he went down stream is not clearly intelligible. It may mean he went to Acheron, he may have thrown himself into the river, or he may have been changed into a spring, as Theocritus makes him in 7 - 76.

Sositheos and Servius tell a story of Daphnis and the king Lityrses of Phrygia. Robbers stole the maid Daphnis loved and sold her to this king. He hunted her and finally rescued her by the aid of Hercules.

The locations for the story vary considerably. He is named as living in Euboea, near the streams of Himera, in Crete, in Cephaloidion, in Phrygia and in Sicily.

I will give here a fairly complete list of the references to Daphnis in classical writers arranging them chronologically.

Stesichorus (632-552 B. C.) (in Aelian *Variae Historiae* 10-18) Ἐκ δὲ τούτου τὰ βουκολικὰ μέλη πρῶτον ἦσθη, καὶ εἶχεν ὑπόθεσιν τὸ πάθος, τὸ κατὰ τοὺς ὀφθαλμοὺς αὐτοῦ, καὶ Στησίχορον γεντὸν Ἰμεραῖον τῆς τοιαύτης μελοποιΐας ἀπάρξασθαι.

Timaeus (352-256 B. C.) (in Parthenius B. C. 23 - A. D.

14) Erotica 29 f) In sicily was born Daphnis, child of Hermes, skilled in the use of the pipe. He did not go to the cities of men but herded alone on Aetna and hunted wild beasts. He loved a nymph Echenais. She threatened him with the loss of his eyes if he left her. He obeyed for a time though many loved him. At last a queen's daughter seduced him with wine and he became blind.

Sositheos (1st half of 3rd century B. C.) (In Athenaeus 10 p. 415 B.) There was a man named Lityerses king of Celaenae in Phrygia of Savage and fierce aspect and a great glutton. He is mentioned by Sositheos the tragic poet in his play called Daphnis or Lityersa where he says he will eat three asses etc. three times a day.

Nymphodoros (3rd century B. C.) (in Aelian de Natura Animalium 11,13) Daphnis' five hounds died of grief.

Diodorus (1st century B. C.) 4-84. Daphnis was his fellow countryman (a Sicilian). Many springs of water bear his name and a tree too. He was the son of Hermes and a nymph. He was reared by the Nymphs and became a shepherd. Bucolic poetry was founded by him. Artemis hunted with him in Sicily. A nymph loved him and bound him to her by a vow, the penalty being blindness. He broke the vow for a king's daughter and was blinded.

14-12-3, a centaur with whom Hercules fought.

quotannis Siculi sacrificant.

8-68 Daphnin pulcherrimum inter pastores et ephebum et ab omnibus amatum feminis secut supra dictum est.5-20. Multi scriptores adserunt cuius mentionem Vergilius peritus antiquitatis non incassum locis plurimis facit. hunc igitur cum nympa Nomia amaret et ille eam sperneret et Chimeraem potius sequeretur ab irata nympa amatrice luminibus orbatus est deinde in Capidem versus. Nam apud Cephaloeditanum oppidum saxum dicitur esse quod formam hominis ostendat. alii hunc Daphnin Pimpleam amasse dicunt quam cum a praedonibus raptam Daphnis per totum orbem quaesisset invenit in Phrygia apud Lityersem regem servientem, qui hac lege in advenas saeviebat ut cum multas segestes haberet peregrinos advenientes secum metere faceret victosque iuberet occidi. Sed Hercules miseratus Daphnidis venit ad regiam et audita condicione certaminis falcem ad metendum accepit eaque regi ferali sopito metendi carmine caput amputavit. Ita Daphnin a periculo liberavit et ei Pimpleam quam alii Thalam dicunt reddidit quibus dotis nomine aulam quoque regiam condonavit.

2-26 Daphnis fuit filius Mercurii formosissimus puer qui primus dicitur pastor fuisse.

10-26 Apollo amavit Daphnin, Pan Syringa, Silvanus & Cupressum.

Ovid (43 B. C.- 18 A. D.) Metamorphoses 4, 276 dixit
pastoris amores Daphnidis Idaei quem nymphe paelices ira
contulit in saxum,

Ars Amatoria 1, 732. Pallidus in Side silvis errabat
Orion, Pallidus in lenta naide Daphnis erat,

Silius Italicus (25 A.D.-100) 14,465-7 Daphnin amar-
unt Sicelides Musae, dexter donavit avena Phoebus Castalia
et iussit si quando caneret laetos per prata per arva ad
Daphnin properare greges rivosque silere. Ille ubi septema
modulatus harundine carmen mulcebat silvas non umquam temp-
ore eodem Siren assuetos effudit in aequore cantus Scyllaei
tacuere canes, stetit atra Charybdis et laetus scopulis
audivit iubila Cyclops.

Servius (4th Century A. D.) V. Buc. 5, 20. Pastor
quem mater sua compressa a Mercuris et enixia abiecit, hunc
pastores invenerunt inter lauros et Daphnin vocaverunt; quem
Pan musicem docuisse dicitur, qui cum et xenationis et mus-
ices peritissimus esset adamatus a Nymphea est, qui etiam
iure iurando adstrictus est ne cum alia concumberet, hic
dum boves persequitus ad regiam pervenit, et ob pulchritud-
inem appetitus, cum regis filia consuetudinem miscuit, hoc
cum nymphea rescisset luminibus eum orbavit, ille in auxil-
ium patum Mercurium invocavit, qui eum in caelum eripuit
et in eo loco fontem elicuit, qui Daphnis vocatur apud quem

Philargyrius (4th century) 5-20 Daphnia Mercurii filius pastor eximiae formae fuisse dicitur. Hic dilectus a Nympha Lyca cui fidem se dedit nullius mulieris alterius concubitu usurum sed fefellit, ob quod orbatus est luminibus quam caecitatem licet carminibus et fistula solaretur non tamen diu vixit,

8-68 Daphnin idest Mercurii et Hersae filius pastor formae eximiae fuisse dicitur. Hic dilectus a Nympha Lyca vel Hedina cui fidem dedit se nullius mulieris alterius concubitu usurum sed fefellet etc.

Longus (4th and 5th century A. D.) Pastoral Chloe and Daphnis. Chloe and Daphnis two babes are found by two respective families in two haunts of the Nymphs, one fed by a ewe and one by a goat. They grew up knowing nothing of their parents. As they lived near each other they pastured their flocks together and innocently came to love each other. Various incidents occur to make thier life fairly eventful. At last the owner of the land and herds comes to oversee the place and it is revealed that Daphnis is his son and Chloe the daughter of a wealthy family. They are married and still live in their old haunts.

Nonnus (5th century) Dionysiaca 15, 307 ἃ πὸσα
Δάφνις ἀείδεν, ὁ βουκόλος

Tzetzes Chiliades 4,261, all nature grieved at his death,

There are many references to him in Theocritus and his Scholia. Idyl 1 is a lament for him, VI a drawn battle between him and Damoelas, IX Daphnis and Menalcas. Of the Scholia 1,77 he is loved of Hermes. 1,67 f. and 7,74 he herded apart. 8 he founded bucolic poetry, 1,81,122,141, 5,80 all loved him. 8,93 wandering about blind he cast himself from a rock. 8,1 teacher of the Phrygian Marsyas. 7,13 he is lamented at the rivers of Himera,

II Bion's Lament for Adonis, our second poem, opens with the statement that the singer laments for the beautiful Adonis who is dead. Then comes an order to Cypris bidding her rouse up and to sleep no more, but to beat her breasts in grief for the dead Adonis, who is described as lying in the mountains with his thigh torn by the tooth of a boar and the dark blood flowing over his fair flesh. His eyes are rigid, the rose flees his lips and the kiss that Aphrodite never carried off from them. Cythera bears a harder wound than he, that in her heart. The dogs grieve around him, the mountain nymphs lament, and Aphrodite wanders with flowing hair through the wood torn by the brambles and wailing her loss. Her beautiful husband and beautiful form were lost together. The mountains and the oaks cry out "Alas, Adonis!" and the streams and springs weep. The flowers become red with grief. Echo answers to Cythera that the beautiful Adonis is dead. When she finds him and

sees the wound, she cries out, bidding him stay for one last embrace and kiss which she promises to guard as he himself when he is gone. She reproaches Proserpine for taking her husband whom she cannot follow because of her immortality, and then she scolds him for going hunting when he was so fair. She wept thus many tears for him which became anemones on the ground while his blood begot roses. Next Cythera is told no longer to grieve in the woods but to let Adonis have her couch on which he slept at night and to cover him with wreaths and flowers and to sprinkle with balsam and perfume. Then he is described as lying in purple garments while the Loves groan aloud around him and minister to the body. The wedding song is hushed. The Graces lament him in Hades and the Muses and they sing an incantation to lure him back but Proserpine does not release him. Then at last Cythera is told to cease her lament as she will again have to weep in another year.

This poem, as the one of Theocritus, is written in the hexameter verse, and many of the lines have the bucolic caesura. To this poem there is no framework, so speaking, as there was in the first Idyl. There is nothing but the song itself. Again there is no definite refrain. The frequent repetition of such words as "The beautiful Adonis is dead" has the effect of one but it is too irregular in

its use to be really called such. It is carried through the poem as follows:

Line 2. Beautiful Donis is dead, Loves join in the lament.

Line 6. I weep for Adonis. Loves join in the lament,

Line 15. I weep for Adonis. Loves join in the lament.

Line 28 Alas Cytherea. Loves join in the lament.

Line 32. Alas Adonis

Line 37. Alas Cytherea, the beautiful Adonis is dead.

Line 38. The beautiful Adonis is dead.

Line 63. Alas Cytherea, the beautiful Adonis is dead.

Line 67. I weep for Adonis, the beautiful Adonis is dead.

Line 86. Alas Cytherea, Loves join in the lament

Line 90. Alas Adonis.

Line 92. The beautiful Adonis is dead.

Nature grieves here as in the first Idyl, The mountains, oaks and streams; a point which we shall see in all these elegies,

This poem has some interesting points to mention in connection with it as had the other.

Venus' girdle is mentioned here. It is supposed to have the magical power of exciting love. Homer in the fourteenth book of the Iliad describes it as wrought with every charm to win the heart.

Cythera is told to deck Adonis' bier with flowers. The

use of flowers in this connection we read of often in Shakespeare, as in Cymbeline IV. 2 and Winters Tale IV-3. Milton in his Comus 998-1002 speaks of Adonis reposing on beds of hyacinths and roses.

Maids cut their hair to show their grief. We read of this in the Iliad XXXIII-135-140 and in the Odyssey IV 197-201. Plato Phaedo 86 speaks of it and Ezekiel XXVII 31.

The blood of Adonis is said to beget roses. There is a so-called Adonis flower, the red maithes or peasant's eye.

The use of a wedding song was also frequent in literature. Paradise Lost, Spenser Epithalamion and the Iliad 28-493 mention it.

The line "Thou must wail again next year" is an echo of the line in Idyl 1, "I will sing a sweeter song in days to come,

This poem was probably written for an Adonis festival. We know that poems were written to Adonis and sung at these festivals. The ocritus gives us a good example of this in his fifteenth idyl where Gorgo and Praxinota go to the palace to hear the Adonis song which is sung by a maid.

We know that festivals were held to Adonis in many Greek towns. The time of the year and the nature of the festival seems to have varied with the places, but it is

generally supposed that Adonis represented vegetation. Thus some places held festivals of mourning at his departure in the fall, and others celebrated his return in the Spring. In both poems of Theocritus the mention of fruit would point to the autumn. The nature of the festival we get to some extent from the fifteenth idyl. There were two couches of gold on which were placed images of Aphrodite and Adonis. These were decorated with caskets of flowers. Maids grieved around these biers and cut their hair as a sign of their lamentation. After a day or perhaps more of mourning, they carried the images out to the shore, and then they rejoice waiting Adonis's return in the next year.

The caskets of flowers used to decorate the biers came to be known as Adonis gardens. Shakespeare Henry IV speaks of them and Spenser in his Fairy Queen III 6 gives a detailed and allegorical account of an Adonis garden. He says he does not know where it be but all other pleasant places it excels. The plants used in these boxes were probably what we would call foliage plants rather than flowering ones. They were doubtless quick growing ones. As authority for the festival and gardens we have quite a number of ancient references some of which I will give in the list of the ancient references we have for the story of Adonis.

The story of Adonis varies in different accounts just as the story of Daphnis. Combining parts we get a whole about as follows.

Aphrodite to avenge some wrong to herself inspired Myrrha, the daughter of Theias, with love for her own father. He learning of it drove her from home. She for protection was turned into a myrrh tree which later gave forth Adonis. Aphrodite concealed him in a casket and gave him to Proserpina to guard. She too loved him and would keep him in her world. Strife resulted, but Zeus decided the matter by saying Adonis should spend one third of the year on earth with Aphrodite, one third with Proserpina, and the other third he should do as he pleased. He chose to spend the two thirds with Aphrodite but one day while out hunting he was slain by a wild boar. Aphrodite grieved deeply for his death as in this poem. Some would interpret the myth of Adonis by making Aphrodite the earth, Proserpina the queen of the land of darkness, and Adonis the sun who spends part of his time with each. Others make Adonis vegetation or the life that returns to earth, that is Aphrodite, in the spring and leaves in the fall to go into the darkness to Proserpina.

For the story of Adonis we have the following ancient references:

In Latin we have:

Plautus (254-184 B.C.) *Menaechmi* 143-4 Vidisti tabulam pictam in pariete ubi aquila Catameitum raperet aut ubi Venus Adoneum?

Varro (116-28 B.C.) *Saturae Menippeae* 540 puellus Veneris.

Cicero (106-43 B.C.) *De natura deorum* 3 59 Venerem quartam Adonidi nupsisse proditum est.

Vergil (70-19 B.C.) *Ec.* 10 18 Et formosus ovis ad flumina pavit Adonis.

Propertius (46-15 B.C.) 2, 13, 53 testis qui niveum quondam percussit Adonem venantem Idalio vertice durus aper.

Ovid (43 B.C.-18 A.D.) *Metamorphoses* 10,532 Caelo praefertur Adonis (a Cytheria) hunc tenet, hinc comes est.

10,725 luctus monumenta manebunt semper, Adoni, mei repitataque mortis imago annua plangoris peraget simulamina nostri at cruor in florem mutabitur.

10,735 Cum flos de sanguine concolor ortus.

10,435 f. The story of Myrrha and her father is told. Adonis is brought forth from the tree. Venus loves him and bears him to heaven.

Ars Amatoria 1,75 Nec te praeterat Veneri ploratus Adonis.

1,512 Cura deae sibi aptus Adonis erat.

3,85 ut Veneri quem luget adhuc donetur Adonis.

Grattius Faliscus, Cynegetica 66. Venus flet adhuc
et porro flebit Adonin.

Hyginus (date uncertain) fabulae 271 p 146. 1

Adonis Cinyrae et Smyrnae filius quem Venus amavit (also 251
p. 139, 11 and 248 p 138,3)

58 p. 60 22 ex Myrrha natus est Adonis

Astronomica 2,7 Venerem cum Proserpina ad iudicium Jovis
venisse, cui earum Adonin concederet. Kenchieis the mother
of Smyrna offended Venus by saying her daughter was as
pretty as the gods. Smyrna after her crime would hang
herself but her nurse hides her in the woods.

Pliny (23-79 A.D.) Natural History XIX,IV,19,48-9
quoniam antiquitas nihil prius mirata est quam Hesperidum
hortos ac regum Adonis et Alcinoi.

Apuleius 130 A.D. Metamorphoses 8,25,12 cum suo
Adone Venus domina.

Festus (before the 3rd century) Paulus - extracts
(8th) 310 Suillum genus invisum Veneri prodiderunt poetae
ob interfectum ab apro Adonin quem diligebat Dea,

Arnobius (295 A. D.) Adversus Nationes 4,27
Prosperpina loved Adonis.

7,33 oblitterabit offensam Venus si Adonis inhabitu
gestum agere viderit saltatoris in motibus pantomimum.

Ampelius (sometime before 305 A.D.) Liber Memorialis 9,9. Quattuor Veneres erant, quarta Cypri et Syriae filia quam Adon habuit.

Lactantius (265-325) Institutiones Divinae 1,17,9. Venus ex Adonio...nullum gignere potuit quod puer ab apro ictus occisus est.

Plac. 10 fab. 9. Venus was jealous of the beauty of Kenchreis mother of Smyrna,

Ausonius (310 A.D.) Epigrammata 250,7 Venum aut Persephonae Cinyreius ibis Adonis.

325,57-8 cruciaverat illic spreta olim memorem Veneris Proserpina Adonin.

325,11. Murice pictus Adonis.

393,43 accedasque iterum Veneri plorandus Adonis.

Epigrammata 30,6 Arabica gens Adoneum (me Bacchum existimat).

Macrobius (4th century) Saturnalia 1,21,1-7 Adonin quoque solem esse non dubitabitur inspecta religione Assyriorum apud quos Veneris Architidis et Adonis maxima olim veneratio virguit quam nunc Phoenices tenent. They assign the upper hemisphere to Venus, the lower to Proserpina. The sun on its round spends part of the year in the lower world and part above. When it is in the lower part the days are short, and the goddess is said to grieve just as though the sun were snatched by death and retained by Pros-

erpina. Adonis is returned to Venus when the days grow long. They say Adonis was slain by a boar because the boar is rough and rejoices in the swamps and cold and feeds on winter food. Winter is a wound of the sun. His return falls in April.

Ammianus Marcellinus (330-about 400) 19,1,11. Feminae vero miserabili planctu in primaevo flore succisam spem gentis solitis fletibus conclamabant, ut lacrimare cultrices Veneris saepe spectantur in sollempnibus Adonidis sacris quod simulacrum aliquod esse frugum adultarum religiones mysticae docent.

Porfirius Optatianus (330 A.D.--) 28,29 Venus impatiens est, silvas dum lustrat Adonis.

Hieronymus (Jerome, 331-420) Vulgate Ezech. 8,14 Mulieres sedebant plangentes Adonidem (Θαμμούζ) nota quem nos Adonidem interpretati sumus et Hebraeus et Syrus sermo Thamuz vocat (epistle 58,3).

On Is. 65,3 Sapientissimi apud Graecos sententia qui omnes saeculo voluptates et pompam mundi atque luxuriam celeriter transeuntem hortos Adonidis vocat.

Epistle 58,3 Bethleem--nostram .. lucus inumbrabat Thamuz, id est Adonidis.

Servius (4th Century Aen. 5, 72. Myrrha Cinyrae filia, cum adamasset patrem et eius se stupro nocturnis horis captata ebrietate paterna subiecisset gravidaque de eo esset

facta, proditio incesto cum patrum insequentem se stricto gladio fugeret, in arborem versa est: quae cum infantem quem intra uterum habuerat, etiam in cortice retineret, percussa ut quidam volunt, a patris gladis, ut quidam, ab apro parvulum edidit, quem educatum nymphae Adonem appellaverunt, hunc Venus vehementissime dilexit, et cum ira Martis ab apro esset occisus, lanquinem eius vertit in florem qui numquam vento decuti dicitur, arborem quoque myrtum, ex qua puer natus fuerat, tutelae suae adscripsit, quamvis alii dicant, ideo myrtum Veneri dicatam quia cum e mari exisset ne nuda conspiceretur conlatuit in myrto, vel quia fragilius est arbor ipsa, ut amor inconstans vel quia incundi odoris, ut sic positae quoniam suavis miscetio odores.

Aen. 5 95 Venus habet Adonim, Diana Virbium.

Ec. 10 16 Adonis quondam ovium extitit pastor.

Ec. 10 18 In Cypro insula regnavit Cinyras, habens filiam Myrrham nomine quae Solis ira in amores incidit patris cum quo etiam ministeris nutricis concubuit namque nutrix Myrrhae dixit Cinyrae, esse quandam puellam quae eius amore flagaret et concubitum nocte in tenebris propter verecundiam expeteret virginalem hoc Cinyras incitatus libidine, pollicitus est cupiens deinde videre vultus puellae lumen iussit inferri visamque filiam persequi cum gladio coepit, ut interficeret, quae gravida de patre confugit

en silvas ibique mutata est in arborem nominis sui sed
 infantem conceptum etiam in cortice retinuit et postmodum
 dente apri excisum emisit in lucem qui a nymphis eductus,
 adonis cognominatus est quem quia Venus adamavit Mars in
 aprum transfiguaratus occidit quem multi miseratione Vener-
 is in rosam conversum dicunt. Est etiam alter ordo huius
 fabulae: ex Aegypto Epinotasterius et Yon fratres ad insu-
 lam Cyprum profecti sunt atque ibi sortiti uxores ex quor-
 um genere Celes procreatus est qui habuit Erinomam filiam
 haec cum esset namiae castitatis et hoc a Minerva et Diana
 diligeretur, Veneri esse coepit invisae quae cum puellae
 castitati insidiaretur in amorem eius inpulit Jovem, quem
 dolum postquam Juno animadvertit ut fraudem fraude superaret
 petit a Venere ut in amorem puellae Adonem inflammaret,
 quem posteaquam nulla fraude sollicitare in eius amorem
 potuit obiectis quibusdam nebulis, ipsum Adonem in pene-
 trale virginis perduxit ita pudicitia puella per vim et
 fraudem caruit sed hanc Diana miserata circa Cisseum fluv-
 ium in pavonem mutavit. Adonis vero ubi cognovit se amatam
 Jovis vitiasse, metuens profugit in montis Casii silvas
 ibique inmixtus agrestibus versabatur. quem dolo Mercurii
 monte deductum cum aper quem fabulae Martem loquuntur,
 vehementer urgeret et ab Adone vinceretur, repente fulmen
 Iuppiter iecit et Adonem morti dedit; sed cum Venus illud
 sibi et mortem amati Adonis saepe quereretur, Mercurius

miseratus imagem Adonis, ut vivere crederetur ad suos reduci fecit Juno autem a Jovi petit ut Adonis in lucis patriis aevum degeret tum Diana puellae Erinomae formam pristinam reddidit, quae tamen ex Adone Taleum filium procreavit et cum viro permansit.

Ec. 8,37 In Cypro Cinyras regnabat habens filium Adonem Melus grieved much for Adonis.

Prudentius (348 till after 405) Peristephanon Liber (14 poems in honor of various saints) Hymn 10, 228-9 Meretrix Adonin vulneratum scenica Libidinoso plangit affectu palam.

Augustine (354-430) De civitate Dei 6 7 Sacra sunt Veneris ubi amatus eius Adon aprino dente extinctus iuvenis formosissimus plangitur.

Paulinus Nolanus (353-431) epistle 31 Med. Bethlehem Adonidis fano profanat est.

carmen 32,140 utque notent Venerem, tunc et poratur Adonis.

Claudianus (390-404) 11,16 Venus reversum spernit Adonidem.

Fulgentius (6th century) Mythologus 3,8 Martianus Capella (5th) 2,192 and Julius Firmicus Maternus (354) have mentione of Adonis and also Venantius Fortunatus carmen 7, 12,18.

Corippus (2nd half of 6th) Iohannis Patricius 4,514 dilectus Veneris.

Mythographi 2,38 Priapum quidam dicunt esse Adonem.

1,200,34 (de Adone a Myrrha ^δεἶτο) ideo hoc fingitur quod myrrha videlicet arbor generet ἡ δ ο ρ ῆ ρ .

Carmen contra paganos 19, Plangitur in templis iu-
venis formosus Adonis.

Inscriptions C. L. ¶. VIII-1211 Muthumbal Balithonis
Labreco hisitanus sacerdos Adonis. 111-10188,29 Iao Adonis
Abraxas.

X - 392 Adonio Septimia Marcella ex voto posuit.

The Greek references that I have been able to obtain
are:

Hesiod (in Apollodorus 3, 14,4) The children of Cyp-
rias were Adonis, Orsedice, Laogore and Braisia. The last
three through the anger of Aphrodite passed their life in
Egypt. Adonis while still a child was killed by the anger
of Artemis by a boar. Hesiod again says he was the son of
Phoenix and Alphasiboea.

Euripides (480 B.C. to 406) Hippolytos 1418 has
θεᾶς ἀτιμοὶ Κύπριδος ἐκ προθυμίας
Ὅργαὶ κατακλήψουσιν εἰς τὸ σὸν δέμας,
which refers to the loss of Adonis.

Panyasis (died 454 B.C.) (in Antoninus Liberalis 34)
Adonis was the son of Theias an Assyrian king and his own
daughter Smyrna. When the father discovered the guilt he

pursued her. She asking to be made invisible was made into the myrrha tree. Later the tree gave forth Adonis. Venus concealed him in a casket and gave it to Proserpina. Strife resulted and finally the year was divided into thirds. While hunting on earth Adonis was killed by a boar,

Aristophanes Lysistrata 389 f. ὅ τ' Ἀδωνιασμὸς
δυστὸς οὐπὶ τῶν τεγῶν--- ἡ γυνὴ δὲ ὀρχουμένη
"αἰαὶ Ἀδωνεὶ" φησὶν, ὃ δὲ Ἀημόστρατος ἔλεγεν
σπλίτας καταλέγειν---- ἡ γυνὴ ἐπὶ τοῦ τέλους
"κόπτεσθ' Ἀδωνεὶ", φησὶν.

Plato (428-347 B.C.) Phaedrus 276 f πότερα σπουδῆ
ἄν θέρουσ εἰς Ἀδωνίδος κήπους—

Antimachus (400 B.C.)(in Probus V. Ec. 10-18) Hesiodus
ait Phoenicis et Alphesibocae; Agnoris Thiantis qui Histriam
Arabiamque tenuit imperios, ut Antimachus ait, regnavit in
Cypro, ut Philostephanus libro quo quaestiones poeticas
reddidit, ex Jove sine ullius feminae accubitu procreatus
Hunc venandi studiosum fuisse et ab apro interisse, atque
ita plurimis cognitum. Pastorem non invenimus fuisse sed
amatoriam fictam Veneris induxit historiam,

Demosthenes (383-322) 61-30 beloved of Aphrodite.

Theophrastus (383-287) de historia plantarum,
προμοσχεύομενον ἐν ὀστρακοῖς ὡσπερ οἱ
Ἀδωνίδος κῆποι τοῦ θέρουσ.
de causis plantarum γίνεται καθάπερ ἐπὶ τῶν
σπερματῶν οἱ Ἀδωνίδος κῆποι.

Zoilos (sometime from 382 on) (Entym. Magnum 117-35)
Adonis the son of Aoa and Theias.

Theocritus (315) speaks many times of these pastoral characters. To Adonis there are a number of references in the scholia on him. On 1, on 3,48; 20,34; 15,84. Moschus, though properly belonging later in this list, I give here, has a reference to him in 5,35. I do not attempt to give all the places in which Bion, Moschus and Theocritus mention or tell of Adonis.

Lycophron (285-247) 831 He, the speaker, sees the poor Myrrh changed to a tree and he sees Adonis' grave, Adonis whom the Muses killed and for whom many lament.

Philostephanos (249) (Probus V. Ec.10-18) see under Antimachus.

Apollodorus (140 B.C.) 3,14 3 and 4. His mention is a quotation and given under Hesiod.

Strabo (B.C. 63 - 21 A.D.) After Byblus is the river Adonis and Mt. Climax, etc.

Theodorus (20 B.C.-20 A.D.) (in Stob.serm.64,34)
The nurse learns of the desire of Myrrha and helps her away.

Plutarch (50-120 A.D.) Nicias 13. Many were troubled because the days on which the fleet sailed happened to be at the time when the women celebrated the death of Adonis. Images of dead men were everywhere exposed to view and carried with mourning and lamentation, the women beating their

breasts.

Alcibiades 18. At that very time happened the feast of Adonis in which women were wont to expose images resembling dead men. These were carried out to their burial amid all the funeral solemnities.

de sera numinis vindicta 17 ὡς περ αἱ τοὺς
Ἄδωνιδος κήπους ἐπ' ὀστράκους τιπὸ τιθηρούμεναι
καὶ θεραπεύουσαι γυναικες ἐφ' ἡμέρους ψυχὰς ἐν
σαρκὶ τρυφερᾷ καὶ βίου ῥίζαν.

Prov. 118. Ser.n. vind. 17 and Symp. 4,65 have references.

Lucian (120-200 A.D.) De dea Syria 6 to 8. In Byblos is a temple of Venus and in it they celebrate the festival of Adonis. The festival is described as in Theocritus 15. There is a river that flows from Libanon at Byblos. Each year at a certain time this river flows red. This is believed to be Adonis' blood and then they hold the festival.

Consilium deorum. Venus blames Cupid for her love for Adonis and for Anchises.

There are also similar references in Pseudol.16 and in de mercede conductis 35 all beautiful lovers are called Adonides.

Ptol. Hephaestion (2nd century) 1 p. 183. death was caused by Artemis.

Alciphron (2nd century A.D.) 1,39. μὰ τὴν Ἀφροδίτην, εἰ Ἄδωνις ἦν, ἤδη ἐγγὺς ὀρδοήκορτα γεγονὺς ἔτη, οὐκ ἄν αὐτοῦ ἠνεσχόμεν φθειριῶντος καὶ φιλονοσοῦντος καὶ καταπεπιλημένου εὐμάλα πόκοις ἀντὶ πύλων.

Another reference occurs in 8 to a feast of Adonis at Collyto

Oppian (2nd half of 2nd century) Halieutica 3,403.

The sap of the myrrh bark each year is Myrrha's tears.

Pausanias (2nd half of 2nd century) 9,29,8. The Lesbian Sappho having learned from Pamphus this name OEtolinus, sings of Adonis and OEtolinus together.

2,20,6. There is here (Athens) also a temple of Zeus Soter and at a little distance a building where the Argive women bewail Adonis.

6,24,7 The rose and Myrtle are sacred to Aphrodite and have a place in the legend of Adonis.

Diogenes (close of 2nd century) 1,14 mentions the Adonis gardens.

Philostratus epistle 1. The rose is a memorial of Adonis.

Nonnus (5th century) 3-109 ἡδὺς ὄς ἱμερόεντος Ἀδώνιδος ἔπλεο γείτων----- οὐ ῥόον εἶδες Ἀδώνιδος οἱ χθόνα βύβλου ἔδρακες.

4-81 ἀτρεκὲς Ἀσσυρίης ἀπὸ πατρίδος αἶμα κομίζει, ἦχι ῥόος χαρίεντος Ἀδώνιδος.

41,209 Ares sent the boar.

Musaeus (6th century A.D.) He assigns Adonis to Libanon, to Perga in Pamphylien and Sestos.

Besides these references there are others less important of which I will merely give the place. Pherecrates fr. 389, Zenobius 4,21 Libanius epistolae 707, Aphthonius Progymnasmata 3 Stobaeus serm. 64,34, Suidas 2, Etymological Magnum SV. Scholia on the Iliad 5, 385, Odyssey (Eustathius) 11,590, Tzetzes on Lycophron V 829-31. Nicephorus and Doxopates.

III

The elegy on the death of Bion usually attributed to Moschus opens with an invocation to the glens streams and rivers to bewail the lovely Bion. The flowers are told to burst forth in gloomy clusters and the roses to put on their red funeral garb for the dead fluteplayer. Here next appears the refrain "Begin, Sicilian Muses, begin the dirge." In the second stanza the nightengales are ordered to tell the Sicilian Arethusa that Bion is dead and that with him song has died too. In the next the Strymonian swans are to sing mournfully near their streams, and to tell the Oia-grish maids, and the Bistonian nymphs that the Dorian Daphnis is dead. The next stanza describes Bion as no longer sitting under a lonely oak tree singing, but near Pluto singing the song of forgetfulness, while the mountains are voiceless and the cattle mourn and do not wish to pasture. Next

comes the grief for him. Apollo mourns, the Satyrs weep, the Priapi and Pans sigh, as the Spring Nymphs, and their tears become streams. Echo laments in her cave. The trees cast their fruit, the flowers waste away, the very honey of the bee hive dies in the wax. The Sirens near the sea did not weep so much, nor did the nightengale on the crags sing so much nor so much did the the swallows on the mountains mourn, nor did the sea birds cry out so much on the waves, nor the bird of Memmon flying at dawn about the tomb, lamenting the child of Dawn, as all weep for Bion dead. The nightengales and swallows grieve much for him. In the following stanza his pipe is spoken of as sacred; not even Pan would dare to press his mouth to it lest he be proven second in ability, Galatea next is described as sitting on the deserted shore herding his cattle for she loved his singing more than the Cyclops from whom she fled. The next stanza describes all the gifts of the Muses as perishing with him, the kisses of maids and lips of lads. Cypris loves him more even than she loved the last kiss she gave the dying Adonis. Meles, the river, has a second grief. Before she lamented her sweet son Homer. Both of these sons were loved by the Springs, one drank of Pagasus and one of Arethusa. One sang of Helen, Achilles and Ulysses, the other of Pan and herdsmen, and he piped while he herded.

46

Every famous city is said to lament him, even the homes of other great poets, Askra, the Boetian forests, Lesbos, the Tæan city, Paris and Mitylene, and he is Theocritus to the Syracusans. In the next verse follows one of the thoughts that has largely helped to make the poem immortal. The mallows in the garden die, but they afterward again live and grow another year, while man, the great and strong, when once he dies, sleeps the long limitless unawaking sleep. After this the poet hints at the way Bion died by a drug mixed with poison. In the last stanza the poet says if he could go to Tartarus as Orpheus did and come to the house of Pluto he might behold Bion. He bids Bion sing to Proserpina some strain of Sicily for she too was a Sicilian and once played on the shores by Aetna, so as she gave Eurydice to Orpheus may she return him to the hills. The poet says he himself would sing to Pluto if it aught availed.

This poem is usually dated before the Adonis Lament, but it is probable that it was written later and by a disciple of Bion of Sulla's time (B.C. 138-78), not by Moschus at all. Lines 100-104 of the poem would point to this. Christ-Schmied in their History of Greek Literature, Fifth Edition, Part 2, page 151 present this view.

This poem, as the other two poems is written in the hexameter verse and has frequently the bucolic caesura. There is no framework here as in Idyl one but there is a

very similar refrain, "Begin, Sicilian Muses, begin the dirge
This refrain is not repeated quite as often as the one in
Theocritus in proportion of the number of lines in the song,
126 here and 79 there. The refrain also does not begin the
song as there. The divisions of the poem or stanzas made
by the refrain in number of lines run as follows: 7-4-5-5-
10-8-4-6-6-20-12-9-4-13.

Nature grieves here, the glens, rivers and flowers as
in the other two poems. The cattle grieve as in Idyl I.
The woodland deities are also named as grieving Apollo, The
Satyrs, Priapi, Pans, and nymphs, and also Echo among the
mountains.

All nature dies here, the trees cast their fruit the
flowers waste away, and the honey dies in the comb, as in
the first Idyl nature is ordered to change.

Flowers are associated with the dead here as in Bion's
poem. Many of our English poets have done this too. Ben
Jonson in his "Sad Shepherd" represents the flowers dying
of grief for a loved one, Pope in his fourth pastoral poem
has "Ye weeping Loves the streams with myrtles hide and
break your bows as when Adonis died." Burns in his "Elegy
on Henderson" bids the flowers mourn.

The poet speaks of bearing the pipe to Pan. Daphnis
in the first calls on Pan to come and get his pipe.

Cypris is said to long for Bion much more than for the kiss which she gave Adonis dying.

We have in this poem a little of the wonder at the ways of nature that we shall see later. The question is asked and as ever left unanswered, Why must mortals die and not return again while the mallows in our gardens seem at least to survive each year?

A queer little artifice is introduced in the mention of the frog as singing by the will of the Nymphs.

Strymonian swans remind us of the fact that swans frequently appeared in early literature as musical and usually associated in some way with death.

In this poem we no longer have a shepherd for a subject but a man who was not one is made so for the sake of the pastoral setting. According to the story here, Bion died from poison mixed with a drug. We know almost nothing of his life save what we get from this poem, except that he was born at Phlossa near Smyrna and lived toward the end of the second century B.C.

In the fifth Eclogue of Vergil Menalcas and Mopsus, two shepherds, meet, the one skilled in piping on the slender reed, the other in singing verses. Mopsus looks to menalcas as his superior and leaves it to him to decide where they sit and sing, but he admires a grotto spread over with

scattered clusters of wild vine. Menalcas says Amyntas alone can vie with Mopsus, but Mopsus asks what if he should vie with Phoebus self in song. Menalcas bids Mopsus begin with any theme, the love of Phyllis, praises of Alcon or strife of Codrus, and says Tityrus shall tend the browsing kids. Mopsus says he would sing the strains he lately inscribed on the green bark of the beech tree and would bid Amyntas vie with him. Menalcas declares Amyntas is as inferior to him as the limber willow to the pale olive. Mopsus then bids them cease further words and begins the lament for the dead shepherd, Daphnis. He tells how the nymphs wept for him, and the hazels and streams witnessed their grief when the mother embraced the corpse of her son and reproached the gods and stars with cruelty. The swains fought to feed and drive their cattle to the streams and no quadruped tasted of the brook or a blade of grass. The savage mountains, he says, can tell that even the African lions mourned his death. Daphnis' deeds are celebrated. He taught to yoke Armenian tigers in the chariot, to lead the dances in honor of Bacchus, and to wreath the wands with soft leaves. He was the glory of his fellow swains as the vine is the glory of the trees, the grapes of the vine, the bull of the flock, and standing corn of the fertile fields. Pales and Apollo left the fields after his death. The darnā

and barren oats sprang up in the furrows instead of the plump barley. The thistle grew instead of the violet and narcissus and the thorn too. The shepherds shall strew the ground with leaves, form a shade over the fountains, and shall form too a tomb with the inscription "I am Daphnis of the groves, hence ever to the stars renowned, the shepherd of a fair flock, fairer myself."

Menalcas praises the song saying it is as slumber on the grass to the weary and as a drink from a fresh river of water during scorching heat to the thirsty. He says he equals his master alike in pipe and voice. Now he will exalt Daphnis to the stars in his song. Mopsus is pleased. He thinks Daphnis is worthy and Stimichon has told him of this song.

Menalcas sings of Daphnis who, whiterobed, a stranger, admires the courts of heaven with the clouds and stars under his feet. Hence mirthful pleasure fills all the woods and fields, Pan, the shepherds, and the virgin Dryads. The wolf does not plot against the sheep and no toils are set for the deer. The unshorn mountains in their joy raise their voices to the stars and the rocks and groves resound with the words "a god, a god, he is". Two altars there are to Daphnis, two to Phoebus. Two bowls of foaming new milk and two goblets of fat oil he says he will give each year. In winter he will enliven the feast with wine, and at harvest

in the shade Ariusian wine he will pour to him. Damoetas and Lyctian Aegon shall sing and Alpheisiboeus mimic the satyrs. These rites he promises Daphnis when they pay the anniversary vows to the nymphs and when they make the circuit of the fields. His honor, name and praise shall last while the boar loves the mountain tops, the fishes the flood, bees the thyme and grasshoppers the dew. Vows will be paid to him yearly as to Bacchus and Ceres and he shall bind by vows.

In conclusion they exchange gifts for the songs. Menalcas gives Mopsus a brittle reed which taught him several songs, and Mopsus gives a sheep hook beautiful for its uniform knobs and brass which though Antigenes begged for he did not get.

This paper was intended to show the relation of the two Greek elegies, and the first Idyl of Theocritus especially, to the great English elegies, but Vergil is so completely united in thought and form with Theocritus that it is almost absolutely necessary to include him here. We never can be quite sure in each case which of the two masters, the Latin or the Greek was the model of the English poet.

This fifth eclogue as a whole is not strictly an elegy such as the others are, but only the first division of the song.

The hexameter verse is employed and a story setting very similar to that of the first Idyl. The two shepherds choose a grotto in which to sing as the shepherd and goat-herd decide to sit opposite a spring. They praise each other's singing and gifts are exchanged, points brought out in Theocritus.

In the grief for Daphnis nymphs, weep and the swains grieve and with them their cattle, and even the wild lion. Also after his death nature changes.

Vergil introduces a tombstone inscription something which Theocritus did not.

As in the first Idyl the song is not extemporaneous but has been composed sometime before its singing here.

The mourners are told to strew the ground with leaves which recalls the decking of the bier of Adonis with flowers.

The deification of Daphnis and the change from grief to joy in the two songs seems slightly to resemble the changes in the elegies we have given. In the first the Muses are told to cease their songs, and in the second Cythera is told to weep for Adonis no longer.

Daphnis here, although seemingly a true shepherd and pastoral character, the same as in the first Idyl, may refer to Caesar. If this is the case we have a further ex-

tention of the custom started in the Elegy on Bion of masquerading persons who were not shepherds under such characters and names.

Vergil in some of his other eclogues has copied little points of the first Idyl to which I shall call attention here. The eighth Eclogue has refrains similar to the first Idyl, "Incipe Maenalius mecum, mea tibia, versus" which changes to "Ducite ab urbe domum, mea carmina, ducite Daphnin." In this same Eclogue line 52 nature is spoken of as overturned, and owls vie with swans, closely copying Theocritus. In the third Eclogue there are as prizes a cow having two calves that yields two pails of milk a day, and two cups which are described under Idyl I. Vergil made a mistake in taking cows instead of goats otherwise his work is a close copy.

The tenth Eclogue opens with a prayer to Arethusa that she grant the poet this last attempt which he must sing to Gallus and his anxious loves, while the goats browse the shrub. He asks the Naiads what groves or lawns detained them while Gallus pined away, for it was not the tops of Parnassus, nor of Pindus, nor Aonian Aganippe. Even the laurels and tamarisks bemoaned him, pine topped Maenalus and the stones of cold Lycaeus. The sheep stand around him and he should not be ashamed of them for fair Adonis

tended sheep. The shepherd and the herdsmen came to him, and Menalcas and all questioned of his love. Apollo came and asked his care and told him Lycoris was following another through snows and camps. Silvanus came with rural honors on his head and Pan too. Gallus in his grief calls to the Arcadians that his bones will softly rest if they pipe in future time of his loves. Amyntas or Phyliss or another love had reposed with him under the willows or vines, but Lycoris far from her native land beholds the snows and cold of the Rhine. He declares he will go and warble on the Sicilian reed his songs and inscribe his loves on the trees so that as they grow so will his loves. Meanwhile with the Nymphs he will roam and hunt fierce boars. Neither the Nymphs nor songs delight him more. Love conquers all. The poet then tells the Muses these strains are sufficient for the singer to have sung as he sat and wove his basket of osiers. 'Tis time to go for the shade is wont to prove noxious to singers. The poem closes with a final bidding to the goats to go home as the evening star arises.

This tenth Eclogue is more like the elegies than the fifth was. It, as the others, is written in the hexameter verse. There is no introduction except an appeal to the Muse, but there is an epilogue. The shepherd has been

weaving as he sang and now must go home with his sheep for darkness comes. There is no refrain in this poem but there is an introductory line (6) like the refrain of the first Idyl, "Begin, let us sing the anxious loves of Gallus." There is also a closing line bidding the Muses cease.

There are many points in this poem that closely resemble the poem of Theocritus.

The poet asks the Naiads where they were when Gallus pined and he names the places they were not, just as Thyrsis speaks of the Nymphs in line 66.

The very laurels and the tamarisks bemoaned him which is an echo of all three of the Greek poems.

His sheep stand around him and the shepherd and herds-men come as in Theocritus.

In line 16 there is a reference to Adonis tending sheep.

Apollo asks, "Why ravest thou thy care?" a similar expression to that which appeared in Theocritus line 81.

Lycoris is following another thro snows and camps. In Theocritus the maid wanders thro the woods seeking Daphnis.

The coming of the mourners Apollo, Silvanus, Pan, and the rural deities is taken from Theocritus, too, where Hermes, Pan, Priapus and Cypris come. Moschus similarly gives Apollo, Satyrs, Priapi, Pans and Echo as grieving.

Line 38 the swarthy Amyntas is compared to hyacinths

and violets. This is given in Theocritus 10-28.

Gallus inscribing his love on the tender trees reminds us much of Rosalind and Orlando. He bids farewell to the woods as Daphnis in the first Idyl.

The last line bidding the full fed goats go home as the evening star rises recalls the last line of Theocritus' poem where the shepherd bids his sheep not to sport.

The subject of this poem as of the Bion Elegy is no shepherd but is placed in such surroundings to conform to the conventions of the pastoral elegy.

Gallus, born about 66 B.C., was a friend of Octavian and appointed by him one of the commissioners to distribute land to the veterans in the north of Italy. In this way he became a friend of Vergil and rendered him service. He himself wrote elegies. Later he fought at Actium and was made prefect of Egypt. There he did something to displease the Emperor and died in disgrace by committing suicide 26 B.C. Lycoris for whose love Gallus grieves was a celebrated actress. She deserted Gallus for some army officer whom she followed on a northern expedition.

Passing over the Italian elegy writers and those of modern Europe we come to the three great English elegies that are modeled more or less on the Greek, the Lycidas of Milton, the Adonais of Shelley and the Thyrsis of Matthew Arnold.

Milton's *Lycidas* opens with an address to the laurels, myrtles brown, and ivy never sere. The poet comes to pluck their berries and shatter their leaves before the time of the mellowing year, for *Lycidas* is dead before his prime. He too was a poet and must not float unwept on a watery bier. The poet bids the Sisters of the sacred well that flows from beneath the seat of Jove, sweep the string, meaning the Muses. *Lycidas* and he were nursed on the same hill, fed the same flock, drove afield together at morn and returned at even and meantime sang. The Satyrs and Fauns danced and old *Damoetas* loved their song. Now he is gone, all the woods, the desert caves, and their echoes mourn him. The willows and hazels shall no more fan their leaves to his soft lays. The poet asks the Nymphs where they were when the remorseless deep closed over *Lycidas*' head. They were not playing on the steep where the Druids lie, nor on the top of *Mona*, nor near the stream of *Deva*. It might have been different had they been there, yet *Calliope* could not save *Orpheus* when the Bacchinals tore him asunder and sent his head down the *Hebrus* to the Lesbian shore. He laments also what use to meditate the thankless Muse, were it not better to sport with *Amaryllis* or *Neaera* in the shade. Fame is the spur that raises the clear spirit to scorn delights and live laborious days, but when we think to find it blind *Fury* slits the thin-spun life. *Phoebus*

tells him, touching his ear, it is not the praise but fame is immortal and it does not live in tinsel, nor in broad rumor, but under the eyes and witness of Jove it lives and spreads above. This is of a higher strain. He now turns to Arethusa and his oar listens to Neptune's plea. He asked the waves and winds what mishap doomed the swain but all knew not. Hippotades says not a blast strayed from his dungeion and the sea and brine were calm. It was the bark that sunk Lycidas head so low. Camus slow reverend sire went grieving and the pilot of the Galilean lake with his massy keys of metal. He declares he ill could have spared him. There are many who creep and intrude into the fold and are faithless shepherds. (He probably means the loss the church had in the death of Lycidas.) The poet then bids Alpheus return and the Sicilian call the vales and bid them cast hither their flowers of all sweet kinds to strew the laureate hearse where Lycidas lies. He calls on Lycidas himself wherever the seas may wash him and wherever his bones are hurled to look homeward now. Then the tone changes and the woeful shepherds are told to weep no more for Lycidas is not dead though sunk as the day star in the wave. He has mounted high to the courts above where the saints sing and entertain him.

Thus the swain sang to the oaks and rills while the still morn came and now the sun has dropt into the west. He rises and says tomorrow to fresh woods and pastures new.

Lycidas is written in blank verse which corresponds to the Greek and Latin hexameter. There is no introduction but, as in Vergil's tenth Eclogue, there is an epilogue. The shepherd has sung from morn till eve and now at last arises,

There is no refrain here, but there is a form of invocation as in the tenth Eclogue that resembles in form the refrains of the other poems the first Idyl, Vergil's fifth and the Bion Elegy. Here it is "Begin, then sisters of the sacred well." Pope in his third pastoral has a like invocation. "Resound ye hills, resound my mournful strains." Spenser in his shepherd's Calendar, November, has "Mourn now, my Muse, now mourn with heavy cheare."

The things that have come to make up the conventions of the pastoral elegy appear here,

Lines 39 on give nature as mourning, the woods and the caves, and the willows will no longer fan their joyous leaves to his soft laye.

Line 50 "Where were ye, Nymphs, when the remorseless deep closed o'er the head of your loved Lycidas? For neither were ye playing on the steep nor" is the same thought that we have had twice before, in Idyl I where Thyrsis asks where were the nymphs, and in Vergil where the poet asks where were the Naiads.

Neptune, Camus and the pilot of the Galilean lake come to inquire of Lycidas' death as in Theocritus Hermes, Pan,

Priapus and Cypris, in the Bion Elegy Apollo, Satyrs, Priapi, Pans and Echo and in Vergil Apollo, Silvanus, Pan and the rural deities.

The vales are told to cast their flowers to deck his bier as they were in Bion's Adonis. There the people are told to lay Adonis amid chaplets and flowers. Here they are told to bring all known flowers and also those of embroidery.

The last line, "Tomorrow to fresh woods and pastures new," is a copy of the line in Theocritus, "I will sing a sweeter song in the days to come" and in Bion's Adonis the line, "Thou must wail again next year."

As in the other poems there is a change here and a bidding to the shepherds to weep no more for Lycidas is not dead. He has risen to blest kingdoms, which is an echo of Daphnis' deification in Vergil V only this is a Christian poem. Bion in his Adonis has just the hint of this thought.

The expression "Lycidas is dead" is the same as "Adonis is dead" but does not occur very often.

In line 85 the poet calls on Arethusa as Vergil did in X.I.

Neptune knew not Lycidas' fate, nor the winds. This recalls slightly Aphrodite's search for Adonis.

In line 105 appears a reference to the sanguine flower

of woe, the hyacinth. Hyacinthus was killed accidentally by Apollo. From his blood sprang the flower on whose leaves appears the Greek exclamation of woe $\acute{\alpha}\iota \acute{\alpha}\iota$. The flower is often mentioned because of its sanguine color. It was mentioned in the tenth Eclogue.

This poem was written in honor of Edward King who was not a shepherd but was made one, as in the other elegies, in accord with the pastoral tradition. Mr. King was a student at Christ's College Cambridge at the same time as Milton. After his graduation he was made a fellow and tutor in the college. He intended to enter the church and his studies followed that line. Before taking the last step he went on a visit to Ireland. Off the Welsh coast his ship struck a rock and sank. A short time after his death a small volume of poems containing Lycidas was published in his honor at Cambridge.

Lycidas is a familiar name in the poems of Vergil and Theocritus as a shepherd. In Vergil the name occurs in Ec. 7,67, and in 9 where Lycidas is one of the two singers. Theocritus has a Lycidas in 7, lines 13,27,91. Bion also 2,1 and 4,10 and Moschus 3,96. Horace mentions a shepherd of that name Ode 1, 4, 19.

In Shelley's Adonais the poet sings that Adonais is dead and bids the sad Hour rouse his obscure compeers and

teach them its sorrow so that the Future dare forget the Past. The poet questions where was the mighty mother when Adonais died and the answer is among the listening Echoes in her paradise, while one rekindled softly all the fading Melodies with which he had adorned and hid the coming bulk of Death. He bids the melancholy wake and weep. Milton the sire died, his clear spirit yet reigns o'er earth. Not all tried as lofty flights as he, some took a lower level, and some attempting a middle flight have been cut off in the midst of their work as Adonais, the youngest, dearest one who now has died as the broken lily lies. He came to the high Capitol and court of Death and bought a grave among the eternal. Adonais was a shepherd, the quick Dreams were his flocks which he fed near the living streams of his young spirit and taught the love, its music. Now they wander not but droop and mourn about him. One clasps his cold head, fans him with her moonlight wings and pours forth her grief. One washes his limbs in dew, one clips her locks and throws them on him, another would wilfully break her bow and reeds. Another Splendor alights on the damp lips. Others come Desires, Adorations, Winged Persuasions and veiled Destinies, Splendors, and Glooms, and gleaming incarnations of Hopes, and Fears, and twilight Phantasies, Sorrow with her family of Sighs, and Pleasure blind with

tears. All he had loved and moulded into thought lamented Adonais. Morning, the thunder, pale Ocean and the winds all expressed their sorrow. Echo sits among the mountains grieving. Grief overcomes the young Spring and she drops her buds as if she were Autumn. Winter comes and goes but this grief returns each year for all life reawakes but not he. Urania hastens from her own secret Paradise to the death chamber. She chides him for leaving the paths of men as he did, and daring the dragon in his den, which refers to the savage critic. The various mourners are described as coming, the mountain shepherds, Byron the Pilgrim of Eternity, Moore of Ireland, Shelley himself and Leigh Hunt. Adonais has drunk poison. It is strange that any murderer could be so cruel. Then comes the change in tone, a bidding not to weep. Adonais spirit has flown back to the fountain whence it came, a portion of the Eternal, and he is not dead. It is we who in our grief and strife decay. Dawn, the caverns, forests, flowers, air, and all are told to turn their grief to cheer for Adonais is not dead. He is made one with nature and his voice is heard in her music. His compeers rise to meet him as he comes to them now. Chatterton, Sidney, Lucan, and many more whose names are dark on earth. The mourner is told to consider the magnitude of earth and the universe and his own insignificance, or to go to Rome

and the place where Adonais is buried near the tomb of Cestus.

The poem closes with a few stanzas of solemn intensity of power, almost impossible to give in a summary such as this. One main thought is that death is naught to shun.

This poem differs considerably from the others. It is not written in the hexameter verse but in the Spenserian stanza. There is no framework here and no refrain nor anything resembling one. The pastoral conventions occur as in the others but there is a feeling of remoteness from the pastoral surroundings as for instance in the statement that the sheep Adonais drives are Dreams.

There are many points of direct resemblance to the other poems.

The poet asks the mother where she was when Adonais died, as Thyrsis asked the Nymphs, Vergil the Naiads and Milton the Nymphs.

Nature grieves as in the other poems, morning, thunder, ocean and echo. Nature also decays as in the others, the spring drops her buds.

The coming of mourners also appears here only Shelley includes far more names in his list mostly abstract ones, Dreams, Desires, Adorations, Destinies, Phantasies, Sorrows Sighs and Pleasure.

There are many ways in which this poem resembles the

Adonis poem especially.

In the second stanza Adonais dies pierced by the shaft that flies in darkness. Bion tells of the thigh of Adonis pierced by a boar.

Adonais is spoken of as lying as if in dewey sleep. Bion says of Adonis though a corpse he is beautiful as though sleeping.

The Dreams minister to Adonais just as the Loves to Adonis even to the clipping of their hair and breaking of their bow.

The hair of the Morning is unbound as was Aphrodite's.

The return of grief with each revolving year is very much like Bion's "Thou must wail again and weep again next year.

The poet's cry that he is chained to time is much like Aphrodite's that she cannot follow Adonis for she is immortal.

Urania chides Adonais for facing the dragon in his den just as Aphrodite chides Adonis in Bion's poem for hunting when he was so fair.

The drinking of poison by Adonais is a thought taken from the Bion Elegy. From this poem comes also the idea of famous cities grieving as Albion grieves.

Hyacinth is mentioned here. The flower was referred to in Lycidas.

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The thought that Adonais has gone to higher courts is the same thought we found first clearly in Vergil's fifth and in Lycidas.

The thought expressed in the Bion Elegy that the flowers awake each spring but not the dead loved one is repeated here. ^P The name Adonais is very probably taken from Adonis, being merely a variation of it. Here, as in the others, the subject of the poem is not a shepherd but a noted poet made such for the pastoral setting. The poem was written on the death of Keats who died at Rome of consumption in his twentyfourth year, 1820 and was buried in the Protestant Cemetery there. A harsh criticism on his Endymion which was published in the Quarterly Review agitated violently his mind. The agitation ended in a rupture of a blood vessel in his lungs which led to quick consumption.

In Matthew Arnold's Thyrsis the poet wanders through spots through which he roamed of old and notices the many changes in all that man makes or fills. He asks the hills if they, too are changed. Thyrsis and he came often there before and knew all well, the roads, the woods, the hill and the signal elm. Now the single elm tree that stood bright outlined against the west seems missing. While it stood they said their Gipsy friend was not dead. Here with the countryfolk by barn and rick they tried their shepherd pipes. Many a year his pipe is lost. He had to go into

the world of men, but Thyrsis of his own will went away. He loved all the simple country joys but his piping took a troubled sound of storms raging. He could not wait their passing and is dead. Just so he went as on some tempestuous morn in early June the cuckoo gives its parting cry from the wet field, "The bloom is gone and with the bloom go I." and goes too quick despairing. What matter, though, his going; for he will return in the next sweet spring, but Thyrsis Time has conquered and he will come no more. Corydon has no rival now. Sicilian shepherds when they lost a mate would send some survivor to Pluto's kingdom to rouse up Proserpine and, as Orpheus, flute his friend back from the dead. Proserpine was herself a Sicilian and they had easy access, but she knows naught of the Thames and these lands. The poet would give his grief its hour in the old haunt. Much has changed. The primroses are almost driven out by the ploughboy; the girl at the boatman's door and the mowers they knew are gone, as Thyrsis. Even now the poet feels the night drawing closer her shade about himself. Age has dulled the bounding spirit of his youth. As he sings of this he sees a band of hunters pass. He hurries into a farther field and sees, backed by the sunset the tree he sought. Night comes. He calls to Thyrsis that the tree is still there, but in vain, for Thyrsis has gone to a Southern country and happier air, wandering with the

great Mother's train divine, where he hears the immortal chants of old, and among them Daphnis' songs of his fold, his love, his eyes, and his celestial call to heaven. The poet bemoans that he is left alone but says he shall not despair while the lonely tree yet stands. The gipsy friend still wanders seeking the fugitive and gracious light to illumine the sky. Thyrsis was bound on like quest. His flute soon lost its happy country tone and learned a stormy note of men's contention which tasked him too sore. He could not long stay with men of care and he resumed his wanderings in haunts not human. The poet's home is amid the city noise, and he bids Thyrsis let his voice whispering come and tell him the light they sought is shining still, the tree yet crowns the hill, and their Gipsy travels yet the loved hillside.

This poem, as the Adonais, is written in a stanzaic form. It has no framework as Theocritus' Thyrsis and no refrain.

The whole poem resembles the other elegies in its spirit more than in separate points yet there are some details worth mentioning which Kerlin does not recognize.

All, even nature, seems changed since the poet saw this place with his friend. Nature changes or decays in the other poems.

The reference to a singer going to Proserpina to win

his friend back, Orpheus wise, is very much like the treatment in the Bion Elegy. The poet there says if he could, he would go to Pluto and Proserpina and by playing win Bion back as Orpheus did Eurydice. Proserpina was a Sicilian and so would be more likely to help. Here Arnold says she is a Sicilian and knows naught of the Thames so that she would be less likely to grant a request.

The cuckoo returns again next year but not Thyrsis. This thought appeared in the Elegy on Bion and in Adonais.

Thyrsis now in happiness wanders with the great Mother. Adonais, Lycidas and Vergil's Daphnis are all spoken of as doing this.

The use of the name Corydon is pastoral. Vergil and Theocritus used it. He says Time, not Corydon, has conquered. This is a reference to the musical contests in pastoral poetry.

The poem was written in honor of the authors friend Arthur Hugh Clough who died at Florence, 1861. The pastoral setting is still present for the characters, but so modified that it is not in the least artificial as in the other poems. It would be natural for two poets to love some country place.

Thyrsis is a common name in pastoral poetry referring to a shepherd. Theocritus used it, as in his first Idyl,

and Vergil in his seventh Eclogue. It frequently appears also in modern poetry as in Milton's L'Allegro.

The influence of Theocritus and his pastoral elegy might be traced still farther and in greater detail, but the time limit only allowed me a study of the greater elegies that were inspired by Theocritus.

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