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S T Y L I A N I   H A T Z I K O S T A

Personal Names in Theocritus
A Form of *arte allusiva**

The aim of this paper is to show that onomastic evidence as the chief tool of prosopography in ancient history can be extended to poetry to reveal various aspects of life, literature and history. Theocritus' poems** are full of characters whose multifarious personalities the poet alludes to chiefly through diction. I consider their names as part of this allusive diction through which he reveals aspects of the society of his day, literature and contemporary history, in the framework of the hellenistic "jeu d'esprit".

Despite occasional objections concerning the validity of prosopography as a historical method (see e.g. OCD^3 1262f.), its effective use in history has been established (1263). "But there is no historical technique which cannot also be exploited by the novelist or fictional writer in search of local colour ... the "reality effect" in Barthes' phrase, is often achieved by richness of particularization ..."[1]. In Theocritus' poetry it is exactly the reality effect he achieves that his realism consists in rather than the formal *locus amoenus* and the smelling shepherds. Names play a crucial role in the creation of his reality effect, because they "can evoke a vast range of associations ... Inventing (or borrowing) names for characters is one trick open to novelists (and to Athenian comic poets, as Antiphanes reminded his audience)"[2]. *PCG* (K–A) ii frg. 189.17f. (= 191K): ἡμῖν δὲ τοῦτ' οὐκ ἔστιν, ἀλλὰ πάντα δεῖ | εὑρεῖν, ὀνόματα κοινά ... Most of Theocritus' names have been borrowed, in the sense that they are attested and it remains to find out how he used them. The analysis which follows is based on literary texts and documents (mainly papyri and inscriptions)***.

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* The perspective of two recent books (J. J. O'Hara, *True Names: Vergil and the Alexandrian Tradition of Etymological Wordplay*, Ann Arbor 1996 and M. Paschalis, *Virgil's "Aeneid": Semantic Relations and Proper Names*, Oxford 1997) is entirely different.

** I include in the Theocritean Corpus the *Idylls* labelled as spurious in Gow's edition (to which I refer the reader henceforward) and also the debatable epigrams (of the same edition), since the "aesthetic" criteria for their genuineness or spuriousness constitute very slippery ground. At any rate, the issue does not affect my discussion because the technique of these poems is patently Theocritean. When I refer to Theocritus' time I mean the years 290–240 BC. Mythological names are not included in this paper.

[1] S. Hornblower in: S. Hornblower, E. Matthews (eds.), *Greek Personal Names: Their Value as Evidence* (Proceedings of the British Academy 104), Oxford et al. 2000, 14.

[2] E. Bowie, *Names and a Gem: Aspects of Allusion in Heliodorus' "Aethiopica"*, in: D. Innes, H. Hine, C. Pelling (eds.), *Ethics and Rhetoric. Classical Essays for Donald Russell on his Seventy-Fifth Birthday,* Oxford 1995, 269–280, esp. 269.

*** This paper owes a lot to my colleague A. Papathomas, who generously put at my disposal his time, his databases and his scholarly acumen.

Idylls

Id. I: Θύρσις (ll. 19, 65, 146 and *ep*. VI 1) is apparently a shepherd asked by an-
other (anonymous) shepherd to sing the Δάφνιδος ἄλγεα. The name does not occur
in previous or contemporary texts or documents, unlike Θύρσος which occurs both in
mainland Greece and Magna Graecia (*LGPN* IIIA, IIIB s.v.). We find an Athenian *au-
letes* ridiculed by Old Comedy bearing the name Θύρσος as well as an Ephesian comic
dancer of the second half of 3rd cent. BC.[3] The form Θύρσις occurs in an epigram as-
cribed to Myrinus (1st cent. AD), *A.P.* VII 703. 1. 2 in the *s.s.* as in *Id*. I 65, in a
similarly bucolic context, as well as in a papyrus fragment of a bucolic poem (*SP* III
123. 9 (Page); both poems seem to be directly influenced by Theocritus: *A.P.* VII 703.
1. 2: Θύρσις ὁ κωμήτης ὁ τὰ νυμφικὰ μῆλα νομεύων | Θύρσις ὁ συρίζων Πανὸς
ἴσον δόνακι and *SP* III 123. 9: ἢ Λυκίδας ἢ Θύρσις, Ἀμύντιχος ἠὲ Μεν[άλκας.
Θύρσις is also found in a papyrus of the 2nd cent. AD, P.IFAO III 27, 6: Θύρσις
[Ἁρπο]χρατίωνος. In view of its obvious connection with the appellative θύρσος,
which carries Dionysiac — erotic — connotations, it is legitimate to infer that the
name is fictional, the poet's invention who uses it to allude to the lascivious atmo-
sphere of his bucolic world (cf. Gow II *ad loc.*).

Χρόμις (l. 24), the name of Thyrsis' singing rival, reproduces a homeric hapax
(*Il*. 2. 858), the name of a Mysian general: Μυσῶν δὲ Χρόμις ἦρχε καὶ ἔννομος
οἰωνιστής. Χρόμιος, considered by the *Scholia* on *Il*. 2. 858, 17. 218 to be another
form of Χρόμις, occurs several times in Homer. The forms which occur in inscriptions
are: Χρόμης (in Eretria, 325–275 BC), Χρόμιος (in Argolis, South Italy, Sicily but
well before the time of Theocritus) and Χρόμας (in Thessaly 3rd–2nd cent. BC). At the
same time the ending -μις recalls Egyptian names[4]. Theocritus seems to be deliberate-
ly swaying between hellenistic erudition, as conveyed with the reproduction of a
Homeric *hapax*, and realism, as conveyed with the use of an Egyptian sounding name;
this deliberate sway seems to be more than a "jeu d'esprit"; it seems to be an allusive
reminder of the conflict between epic and bucolic poetry which is very often sensed in
Theocritus' poetry.

The second *Idyll* is crowded with personal names all of them contributing to a vi-
vid picture of the urban middle class in the reign of Ptolemies, especially that of
Ptolemaeus Philadelphus. According to Legrand[5] and Cholmeley[6] the locality of the
Idyll is Cos, because of the oath ναὶ Μοίρας (l. 160), very common in the Coan dia-
lect, and Philinus, who was a famous Coan athlete. Yet, none of these indications is
decisive as will be shown below; both the personal names and the environment of

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[3] Ι. Ε. Στεφανῆς, *Διονυσιακοὶ Τεχνῖται: Συμβολὲς στὴν προσωπογραφία τοῦ
θεάτρου καὶ τῆς μουσικῆς τῶν Ἀρχαίων Ἑλλήνων*, Ἡράκλειο 1988, 1237, 1238.

[4] Cf. *Thyamis* which, according to Bowie, *op. cit.* (n. 2) 277 has a "genuine Egyptian
ring".

[5] Ph.-E. Legrand, *Bucoliques Grecs* (2 vols., *Les Belles Lettres*), Paris 1925–1927, vol.
I 1925 (repr. 1967).

[6] R. J. Cholmeley, *The Idylls of Theocritus*, London ²1919.

their bearers show that the locality could equally well be Alexandria. What is absolutely clear is that the environment is urban.

Θεστυλίς (l. 2 etc.) is Simaetha's slave (τᾷ δώλᾳ l. 94), which is not surprising, since keeping a slave in those days did not require affluence (cf. the Εὐνόη of *Id.* XV). Pomeroy[7], who locates the poem in Alexandria (73), considers Thestylis as an old nurse who is Simaetha's chaperon (75). These chaperons could not oppose their young charges because they were slaves and that's why Thestylis permitted Simaetha's lover to visit her at home. This view does not seem to take the text into account: Thestylis did not permit the visit; she was s e n t by Simaetha to fetch him (ll. 96–101).

The name occurs only here and in a fragment of Sophron's Mime Ταὶ γυναῖκες αἳ τὰν θεόν φαντι ἐξελᾶν (*CGF frg.* 5 p.155 Kaibel). The suffix -ις points to a hypocoristic form, perhaps of Θέστη (Gow II *ad loc.*). Masson[8] connects it with the adjective *θεστός ("desirable"). This hypocoristic points to intimacy; Thestylis may be Simaetha's slave but she is also her friend whom she can confide in and count upon. Whether the name is fictional or real, Syracusan or whatever else (*LGPN* IIIA s.v.) does not affect this impression.

Τιμάγητος (ll. 8, 97) is the owner of a *palaestra* which Delphis seems to be a regular visitor of. The only Timagetus we know of is a geographer, the author of Περὶ Λιμένων, whom Apollonius Rhodius had amply used and the *Scholia* widely quoted, but otherwise unknown[9]. The Τιμάγητος of a 3rd cent. inscription from Argolis (*LGPN* IIIA s.v.) is an uncertain restoration. The name is very rare. Names beginning with Τιμα- are particularly Rhodian but Τιμάγητος does not occur in Rhodian documents[10]. Whatever his origin, Theocritus' Timagetus must be a man of a certain status because the palaestrai were places frequented by socially distinguished youths.

Δέλφις (l. 21 etc.) (whose name has been associated with δελφίς, the dolphin fish) occurs in a Coan inscription (PH 10 c 35)[11], a list of citizens and inhabitants of Cos[12] who contributed for military expenses at a time of national emergency. If the assumption that this inscription is associated with the Chremonidean War (263–260 BC) is correct, the document may well be of the 3rd cent.[13]. What is striking about the inscription is that Delphis is the son of a Philinus (l. 36): Δέλφις Ι Φιλίνου ... Philinus is a very common Coan name and this combination points to Coans. The Delphis of

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[7] S. B. Pomeroy, *Women in Hellenistic Egypt from Alexander to Cleopatra*, Detroit 1990.

[8] O. Masson, *Nouvelles notes d'anthroponymie grecque*, ZPE 102 (1994) 167–184.

[9] P. M. Fraser, *Ptolemaic Alexandria*, Oxford 1972, I 627.

[10] Fraser, *op. cit.* (n. 9) II 885 n. 76. Fraser considers Τιμάγητος a Coan but the name doesn't occur either in Coan documents or any documents for that matter.

[11] PH = W. R. Paton, E. L. Hicks, *The Inscriptions of Cos*, Oxford 1891.

[12] On a lamp from Gela (475–425 BC) is inscribed ΔΕΛΦΙΔΟΣ ΕΜΙ. A. H. Ashmead and K. M. Philips Jr. in: *Catalogue of the Classical Collection, Museum of Art, the Rhode Island School of Design. Classical Vases*, Providence, Rhode Island 1976, 27. ΔΕΛΦΙΔΟΣ is taken as genitive of the feminine Δέλφις.

[13] Sherwin-White dates it c. 200 BC in her list of Coan names. S. M. Sherwin-White, *Ancient Cos*, Hypomnemata 51 (1978).

Id. II, however, is explicitly described as Μύνδιος (l. 29)[14]. Myndus, a harbour on the west coast of Asia Minor, a stone's throw from Cos, is very closely linked with Ptolemaic Egypt since the time of Ptolemy Soter: it was there that Soter's fleet "dropped anchor in 309 BC and it was thence that his wife crossed to Cos and gave birth to Ptolemy Philadelphus"[15]. These links were tightened during the reign of Philadelphus and Myndus is among the Greek cities known as a place of origin of Ptolemaic officials[16]. It is perfectly possible that Theocritus' Delphis was one of these officials, not necessarily high-ranking but of a certain social status as his fine looks and his presence in the palaestra and the symposia show[17]. The assumption that Delphis was an official points at first sight to Alexandria as the location of the *Idyll*.

On the other hand, in Theocritus' time there was great mobility between the Aegean Islands (especially Cos) and Ptolemaic Egypt[18] which, in turn, means that Delphis might well be a Myndian serving under the Ptolemaic rule, who was in Cos on a mission or holding a more permanent administrative or other post. Thus, the locality of the poem remains nebulous. It seems to me that this is a deliberate obscurity on Theocritus' part who plays skilfully with a Coan name whose bearer could live in many parts of the Ptolemaic kingdom and spheres of influence. His aim is not to point to a particular spot but to give the picture of an aspect of his contemporary society, that of the lower middle class of urban centres, and of a demimonde girl of this class. It is this verissimilitude his "realism" consists in.

Σιμαίθα (ll. 101, 114) is one of the most interesting characters Theocritus has depicted: the name occurs in an inscription from Athens (probably 4th cent. BC) and one from Megara (probably 4th–3rd cent. BC), *LGPN* II s.v. The masculines Σίμαιθος and Σιμαίθων are also attested (in two inscriptions from Acarnania, 4th–3rd and 3rd cent., *LGPN* IIIA s.v., and in one 4th cent. inscription from Chios, *LGPN* I s.v., respectively). Theocritus' Simaetha, however, descends from her Aristophanic[19] namesake: *Ach*. 524–5: πόρνην δὲ Σιμαίθαν ἰόντες Μεγαράδε | νεανίαι κλέπτουσι μεθυσο-κότταβοι and that not only because of her absence from other than Athenian and Megarian inscriptions but also because of the comic poet's explicit description. It is to Aristophanes that Theocritus allusively refers his readers, thus signifying that Simaetha is not the daughter or the wife of a respectable citizen. Moreover, her name,

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[14] Μύνδιος is an ethnic here, not an ethnic used as a personal name, as the definite article and the proper name show (Δέλφις ὁ Μύνδιος). Cf. Iscr. ED 47B 2, 6 Segre (3rd cent. BC). M. Segre, *Iscrizioni di Cos*, Roma 1993.

[15] PH, *op. cit.* (n. 11) Intr. xxvii n. 2 and xxxii f.

[16] Fraser, *op. cit.* (n. 9) I 67.

[17] Cf. J. B. Burton, *Theocritus's* (sic) *Urban Mimes: Mobility, Gender and Patronage*, Berkeley, Los Angeles, London 1995, 19.

[18] See Fraser, *op. cit.* (n. 9) I 660, II 383 n. 351, 462 n. 11, Sherwin-White, *op. cit.* (n. 13) 106, 226.

[19] For Σιμαίθα in other sources see Pape, Benseler (W. Pape, G. Benseler, *Wörterbuch der griechischen Eigennamen*, Braunschweig ³1875; repr. Graz 1959) s.v.

which derives from σιμός, a sign of lasciviousness[20] and the suffix -αιθα, which is used by Theocritus for animal names (e.g. I 151) allude eloquently to a demimonde girl[21]. The rest of the picture, which the poet gives through the description of her social milieu, points not to a *hetaira*, in the strict sense, but to a girl of loose morals which she is free to give venture to.[22] Legrand[23] ascribes her loose morals to her being an orphan rather than to her low social status. Be that as it may, Simaetha gives us a vivid picture of an aspect of social life in a Ptolemaic city. Theocritus' *Idyll* was imitated by Lucian in *D. Mer.* 4. 1, where the equivalent of Simaetha is called Σιμίχη (cf. *Catapl.* 22).

Εὔβουλος (1. 66) is the name of the father of Ἀναξώ, Simaetha's friend (ἄμμιν). The name occurs very frequently both in literary texts and documents. Most of the documents come from Athens (*LGPN* II s.v. and Kirchner 5342–5373[24] show that many of the Athenians bearing this name held administrative posts (most of them belong to the 4th cent.). One was a well-known comic poet (5359), a contemporary of Demosthenes. It also occurs in Cyrenaica and Sicily (*LGPN* I and IIIA s.v. respectively), in Delos (*LGPN* I), Boeotia and Thessaly (*LGPN* IIIB). It is noteworthy that the documents from Cyrenaica and Sicily do not belong to Theocritus' time, while those from Delos, Boeotia and Thessaly do. The name is also inscribed on a very early Ptolemaic tombstone, which Fraser assigns to the late 4th cent. and regards it as among the earliest surviving Alexandrian inscriptions[25]. It occurs in a fragment of an epigram ascribed to Theocritus of Chios (4th cent. BC), *SH* frg. 738. 1: Ἑρμίου εὐνούχου τε καὶ Εὐβούλου τόδε δούλου[26]. It occurs in papyri many of which belong to the 3rd century and the Ptolemaic era in general[27]. In a documentary papyrus of 256 BC (P.Corn. I 143) an Εὔβουλος seems to be involved in a commercial transaction: Εὐβούλωι ... εἰς λουτρῶνα κο(τύλης) τέ(ταρτον). In *PP*[28] II 2897 221/220 BC (unknown place of origin) occurs an Εὔβουλος described as a cavalry man and in an Athenian inscription of 271/270 BC (Moretti Iscr. 18. 6)[29], we read: Εὔβουλος ... Μελιτεὺς εἶπεν.

The occurrence of the name in literary texts is also noteworthy (Pape, Benseler s.v.). The frequent occurrence of the name in Delian inscriptions of the poet's time

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[20] Snub nose (a prominent feature of the Satyrs) is an unmistakable sign of lasciviousness; see Ar. *Eccl.* 617: αἱ φαυλότεραι καὶ σιμότεραι παρὰ σεμνὰς καθεδοῦνται, Arist. Physiogn. 811B: οἱ δὲ σιμὴν ἔχοντες λάγνοι.

[21] For literary play through the connotations of personal names see G. Giangrande, *Sympotic Literature and Epigram*, Entretiens Hardt 14 (1969) 93–177, 134.

[22] K. J. Dover, *Theocritus. Select Poems*, London 1971 (repr. Bristol 1987), 95, 189.

[23] Ph.-E. Legrand, *Étude sur Théocrite*, Paris 1898, 131 and n. 2.

[24] I. Kirchner, *Prosopographia Attica (PA)* (2 vols.), Berlin 1901–1903.

[25] Fraser, *op. cit.* (n. 9) I 48 and II 129 n. 96.

[26] *SH* = *Supplementum Hellenisticum*, P. Parsons, H. Lloyd-Jones (eds.), Berlin, New York 1983.

[27] F. Preisigke, *Namenbuch*, Heidelberg 1922, s.v. and D. Foraboschi, *Onomasticon Alterum Papyrologicum*, Milano, Varese 1967, s.v.

[28] *PP* = *Prosopographia Ptolemaica*, W. Peremans, E. Van't Dack (eds.), Louvain 1950–2002.

[29] L. Moretti, *Iscrizioni storiche e ellenistiche* (3 vols.), vol. 1, Firenze 1967.

points to the close links between Delos and Ptolemaic regions and places under the Ptolemaic influence, especially as regards Cos, who sent frequent *theoriae* to Delos, according to documentary testimony[30]. As regards the ample evidence of Attic inscriptions, it points to the similarly close links between Athens and Cos[31], at least since the 5th cent., and between Athens and Ptolemaic Alexandria[32] at political and intellectual level. The etymology of the word points to a prudent man; Leonidas of Tarentum (3rd cent. BC) makes an intelligent pun in one of his epigrams, *A.P.* VII 452. 1: Μέμνησθ' Εὐβούλοιο σαόφρονος, ὦ παριόντες. Bechtel[33] draws attention to the literal meaning of Εὐβούλιος : ... aus dem Abstractum εὐβουλία (170).

By using this name, Theocritus has simultaneously drawn a picture of aspects of contemporary history and the portrait of a prudent man. As for his social status, this can be inferred from his being the father of a κανηφόρος. The κανηφόροι of the Παναθήναια were young virgins of spotless morality and, according to a *Scholion* on Callimachus' *Hymn* VI, Ptolemy Philadelphus followed the Athenian model when he established this honorary religious office (Pfeiffer II 77)[34]. Later, both virginity and youth were occasionally dispensed with so that Philadelphus' mistress Βιλιστίχη and Philopator's mistress Ἀγαθόκλεια could be appointed to the office[35]. By and large though, the κανηφόροι were young virgins and some of them were daughters of very high-ranking fathers, although this was not always the case. Their families, however, were at least able to provide the appropriate clothes[36]. So Eubulus, if not an illustrious official, he was at least a decent middle class man.

As for the girl, the name Ἀναξώ (1. 66) is attested in inscriptions from Amorgos, Euboea and Cyrenaica (*LGPN* I s.v.), from Sicily (*LGPN* IIIA) and Phocis (*LGPN* IIIB). None of the inscriptions from Sicily and Cyrenaica belong to Theocritus' time. Inscriptions of the 3rd cent. are found in Euboea. The form Ἀναξίς occurs in an inscription of 2nd–1st cent. BC from the Sporades and refers to an eminent Coan (*ASAA* 2 [1916], inscr. 130):

1   Ἀναξίδος Κώιας
2   καὶ Τίμωνος Αἰγιν[άτα]
3   ἀδελφῶν ἡρώων

30 On this subject see Sherwin-White, *op. cit.* (n. 13) 91f., 107 and PH, *op. cit.* (n. 11) Intr. xxiv.

31 PH, *op. cit.* (n. 11) Intr. xxiv, xxvii–xxviii.

32 Fraser, *op. cit.* (n. 9) I 66f., 69, 222, 307, 718f.

33 F. Bechtel, *Die historischen Personennamen des Griechischen bis zur Kaiserzeit*, Halle 1917 (repr. Hildesheim 1964).

34 Pomeroy, *op. cit.* (n. 7) 57.

35 Pomeroy, *op. cit.* (n. 7) 55, Fraser, *op. cit.* (n. 9) I 222 and D. M. Bailey, *The Canephore of Arsinoe Philadelphos: What Did She Look Like?*, CdÉ 74 (1999) 157.

36 Pomeroy, *op. cit.* (n. 7) 57.

'Ἀναξώ is the name of an Amazon much later, in Nonnus XXXIV 158, and in an epigram of Diotimus of Miletus, a 3rd cent. poet, the name of a priestess of Demeter: *A.P.* VII 733. 1. 3f.:

... 'Ἀναξώ (l. 1), ... Δήμητρι δ' 'Ἀναξὼ Ι ἐν ζωῇ προπολεῦσ' ...

Since both poets belong to the same century, influence of one of them on the other cannot be excluded but it is impossible to say whether it was Theocritus who changed the priestess of Demeter to canephoros of Artemis or Diotimus who changed the canephoros to priestess. In any case, Theocritus' 'Ἀναξώ is a canephoros in a religious procession for Artemis, a slight difference from the usual practice, according to which the canephoroi of Ptolemaic processions were usually for Arsinoe Philadelphos. This slight difference may be used to remind allusively the deification of the Ptolemies and their consorts which was not unanimously approved of. The canephoroi who took part in this procession for Artemis were young virgins atoning for the prospective loss of their virginity through marriage by means of that office. Simaetha, who had already lost her virginity, asserts that Anaxo is her friend (ἄμμιν l. 66) because the friendship of a canephoros would make her look more important (just like the assertion that she hired an αὐλητρίς, l. 146), although, a few lines below (l. 74), she will admit that her festal dress was borrowed.

However, the name 'Ἀναξώ, although explicitly assigned to a girl holding a religious office (similar names assigned to canephoroi are attested in the 2nd cent.[37]) does not exclusively refer to eminent or solemn people. The ending -ω, which is also hypocoristic, can refer to hetairai (e.g. *A.P.* V 150. 2: Νικώ, Asclepiades, 3rd cent. BC et al.) and low class persons, like Μελιξώ (l. 146) who is mentioned by Theocritus in a deliberately vague way as the sister of an αὐλητρίς, that is a person of loose morals almost by definition since early antiquity. Her own morality is left open. Πολυξώ is Hypsipyle's nurse in Apollonius Rhodius *Arg.* I 668 (examples could easily be multiplied).

In one single line Theocritus has put together a man's name that refers to an eminent or at least decent middle class man in this particular context (in other contexts he could be a low class man or even a slave as the fragment from *SH* shows), and an ambiguous girl's name next to Simaetha whose morals have been made clear, thus creating a deliberate incongruity. This kind of incongruity, together with Simaetha's diction[38], which contributes to her portrait as a naïve person, creates an atmosphere of overwhelming parody, which is an outstanding feature of Theocritus' poetry, as indeed of the poetry of most major hellenistic poets.

Θευμαρίδας (or Θεομαρίδας) (l. 70) is not attested elsewhere and that's why some editors have suggested other names[39]. However, an unattested form is simply a form not found in e x t a n t sources.

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[37] Pomeroy, *op. cit.* (n. 7) 56.

[38] For the use of diction as a means of characterization see Σ. Γ. Χατζηκώστα, *Θεοκρίτου Εἰδύλλια. Εἰσαγωγή – Μετάφραση – Σχόλια, Εἰδύλλια I–VII*, 'Αθήνα 2005, *passim*.

[39] Gow II *ad loc.*; cf. Pape, Benseler s.v.

Κλεαρίστα (l. 74) occurs also in *Id.* V 88 in the *s.s.* as in II 74. In *Id.* V 88 Κλεαρίστα is a flirtatious girl (most probably a shepherdess) as βάλλεν ... μάλοισι shows[40]. In this *Idyll* it's clear that she is rich, because the ξυστίς (l. 74)[41] she lent Simaetha is a fine, luxurious piece of attire worn by eminent women; whether she is rich because of her family or possibly her husband or whether she is a rich hetaira is left unclarified, deliberately again, I believe. Theocritus has created a frivolous environment in which urban morality seems to have been abandoned and expects his readers to understand through the names of his characters, among other things, that these people are part and parcel of that environment. I believe that in his subtle way he expects his readers to understand that Clearista is not a model of morality. Longus must have thus regarded this Theocritean character because his own Clearista in *Pastor.* IV 13 is Dionysiophanes' girlfriend. The name is a solemn one as it is clearly reminiscent of the top of glory (κλέος, ἀρίστη) and this solemnity is in conflict with the implied frivolity of its bearer. As a real name it occurs, in its doric form, in Crete, (*LGPN* I s.v.), in the Argolid (*LGPN* IIIA s.v.) and Thessaly (*LGPN* IIIB s.v.). Of these inscriptions only one from the Argolid is of the 3rd cent. BC, the others being either earlier or later than that. In its ionic form it occurs in Euboea (*LGPN* I s.v.), in Arcadia, 3rd cent. BC (*LGPN* IIIA s.v.), in Boeotia, 240/230 BC (*LGPN* IIIB s.v.) and in Athens: according to Kirchner (*PA* 8470-1) the name is inscribed on two sepulchral stelai of the 4th cent. BC and one of the 3rd cent. (cf. *LGPN* II s.v.). To these were added several more occurrences of the name, mainly on sepulchral stelai[42] of the 4th cent., while the name survives on a stele of the Roman period.

The name was also inscribed on a theatre seat of the Imperial Age and its bearer was a priestess (Traill 574750). It is noteworthy that the name does not occur in Sicily at all (there occurs the masc. Κλεάριστος but at the end of the 5th cent. BC; *LGPN* IIIA s.v.). The Sicilian Theocritus uses a non-Sicilian name but one which occurs in various parts of Greece and especially in Athens (cf. the case of Εὔβουλος), which all the Ptolemies wished to bring under their sphere of influence[43]. In an epigram of Meleager (1st cent. BC) Κλεαρίστα is the name of a girl who died on her wedding night (*A.P.* VII 733. 1. 3).

Λύκων (l. 76) occurs again in *Id.* V 8, where it is the name of a shepherd, whereas in this *Idyll* it is the name of an apparently rich townsman as τὰ Λύκωνος (scil. estate) indicates. Lycon must have belonged to that high social stratum of landowners that reminds us of the rich and noble hosts of Simichidas in *Id.* VII. It is not clear whether Lycon is also a nobleman but he must be rich and represents a social class which really existed in Theocritus' times in the various urban centres of the Ptolemaic regions. The name, therefore, points to another aspect of 3rd cent. society. Otherwise, it is the name of a Greek warrior in *Il.* 16. 335. 337, the name of one of the judges

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[40] For μηλοβολεῖν being an erotic gesture, see Χατζηκώστα, *op. cit.* (n. 38) 163.

[41] It is not unlikely that l. 74 of this *Idyll* recalls ll. 1189–1194 of Aristophanes' *Lysistrata*: ... καὶ ξυστίδων καὶ | χρυσίων, ... ὁπόταν τε θυγάτηρ τινὶ κανηφορῇ.

[42] J. S. Traill, *Persons of Ancient Athens* (vol. 10), Toronto 2001, 574750–574785.

[43] Cf. n. 32 and H. White, *Theocritus, Ptolemy Philadelphus and Colonus*, CL I (1981) 149–158, esp. 153, 156.

(σφῆκες) in Aristophanes *Vesp.* 1301, the name of one of Aristotle's successors[44] and the name of many Athenians, many of whom held high public offices, mainly of the 4th cent. BC (*PA* 9267–75). It is also the name of a comic poet of the middle 4th cent. who followed the campaigns of Alexander the Great (Athen. 12. 538f.)[45]. The name occurs in three epigrams of the Greek Anthology, two of them (VI 198. 3, VII 112. 1) much later than the 3rd cent. BC. In the third (XIII 6. 4) by Phalaecus, 3rd cent. BC, Λύκων is a comic poet who, no doubt, alluded to the comic poet of Alexander's time. This comic poet might well be in Theocritus' mind too, as he enjoyed reminding his readers of past and contemporary poets and poetry. The name occurs frequently in documents from Greece, Cyrenaica, Sicily and Magna Graecia. In mainland Greece, it is frequent in Attic inscriptions, mainly of the 5th cent. BC, which points to an old enough use of the name in real life (*LGPN* II s.v.). It also occurs in Coan inscriptions, none of which, however, can be dated to Theocritus' time (*LGPN* I s.v.). Of the inscriptions from Cyrenaica one is of the third cent., and of those from Sicily two. The name occurs five times in papyri (Preisigke), all of which belong to the 3rd cent. but mainly to its last quarter. Its bearers were every day people; e.g. P.Eleph. I Frg.1.1: Λύκων Μ[ίλωνι χαί]ρειν. Its occurrence in 3rd cent. inscriptions from Cyrenaica, Sicily and Magna Graecia points to a name used in the regions which Theocritus was familiar with and one of which (Sicily) was his birthplace. It is interesting to note that Plutarch (*Dio* 57. 3) refers to a Λύκων as explicitly a Syracusan (… Λύκων ὁ Συρακόσιος …), which means that the name could have been used in the past (and had survived) and therefore in Theocritus' time also. The poet seems to have transferred a real name of his day and home in the reality of his poem.

Εὐδάμιππος (l. 77) is Delphis' companion, in the crowd which follows the religious procession. The name is not attested in any other literary text or indeed in documents, with the exception of an inscription from Eretria (4th–3rd cent.) in which Εὐδήμιππος is the son of Εὔδομος. The name is excellently studied and analysed by Dubois[46] who notes (43) first that in cases like Εὐδήμιππος "the -ιππος element behaves like a suffix in a similar way to suffixes like -ίδας, -ίδης which had an original patronymic value" and secondly (42) that "the use of the -ιππος element as a mere suffix is well attested in Eretria, … but is also found in Laconia and Magna Graecia". Theocritus must have been familiar with such formations which he exploited to give a vivid picture of one of his characters. Whether he knew the name Εὐδήμιππος (which he gave a doric colour to by changing it to Εὐδάμιππος) itself or not is ultimately irrelevant. He used the Εὐδη- compound which points to something positive and the -ιππος compound which has aristocratic connotations[47] although such names became

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[44] Fraser, *op. cit.* (n. 9) I 314.

[45] See Στεφανῆς, *op. cit.* (n. 3) 1567.

[46] L. Dubois, *Hippolytos and Lysippos: Remarks on Some Compounds in* Ἱππο-, -ιππος in Hornblower, Matthews, *op. cit.* (n. 1) 41–52.

[47] Cf. Ar. *Nub.* 63–4: ἡ μὲν γὰρ ἵππον προσετίθει πρὸς τοὔνομα, Ι Ξάνθιππον ἢ Χάριππον ἢ Καλλιπίδην, where it is clear from the context that the mother wanted to give her son a name consonant with her social aspirations (K. J. Dover, *Aristophanes, Clouds*, Oxford 1968, 102 holds a different view).

far commoner after the Mycenaean Age, as horse-owning and horse-breeding was not an exclusive characteristic of aristocracy (42)[48]. In this way he refers his readers directly to someone who may not be an owner or breeder of horses himself, but is socially high standing, a member of the "jeunesse dorée" of his day, like Delphis. Simaetha, who is at pains to underline Delphis' social class (the opposite of hers) by repeatedly referring to the palaistra, thus elevating herself, as she naïvely believes, has accentuated it by finding him a suitable companion.

As is clear from the context, the $Φιλῖνος$ whom Delphis refers to (l. 115), is the famous Coan runner, winner of two Olympic victories in 264 and 260[49]. The name is very common in Cos, as inscriptions and coins show (PH *passim*), and one of these inscriptions has already been mentioned in connection with $Δέλφις$; many belong to the 3rd cent. BC. It is also very frequent in Athenian documents ranging from the 5th cent. BC to the 1st AD. Three Athenians under this name are connected with the theatre[50]. It occurs in many parts of Greece and in Cyrenaica and Sicily but the documents there are earlier than the 3rd cent. BC. The name is also found in Ptolemaic Egypt in the same century (*PP* IV 10105, V 12713). The most famous among them was the Coan doctor, pupil of Herophilos (*PP* VI 16606, 16639). The name is also found in many 3rd cent. papyri (Preisigke s.v.). It was obviously familiar to Theocritus who uses it again in *Id*. VII 105. 118. The Philinus of *Id*. VII does not refer to the Coan athlete; the name there adds to the Coan colour of the *Idyll*.

$Φιλίστα$ is described by Simaetha as her $αὐλητρίς$ (l. 145), although she was not rich enough (she borrowed the festal dress) to have a flute-girl in her service. The name is quite frequent (in Athenian inscriptions the ionic type $Φιλίστη$ is also found) in Greece, Cyrenaica and Sicily (where again the inscriptions are not of the 3rd cent.). The name itself does not refer us to an *hetaira* (unlike the frequently occurring hypocoristics $Φιλίστιον$, $Φιλιστίς$, $Φιλιστώ$), but her profession, the name of her sister, $Μελιξώ$ (see above $Ἀναξώ$), and her mother's attitude, which, as Gow observes (II *ad loc*.), evokes that of Gyllis, Herondas' $μαστροπός$ (*Mim*. I 5), do not point to a respectable person.

$Μελιξώ$ is not attested but the ending (-ω) refers to loose morals as has already been said.

In the third *Idyll*, which is a parody of $κῶμος$, the names are consonant with the bucolic ambience. $Ἀμαρυλλίς$, which occurs also in *Id*. IV 36. 38, is not attested before or during the time of Theocritus. It is borrowed by Longus (*Pastor*. II 5) and Virgil (*Ecl*. I 5. 30. 36, II 14. 52 et al.) and occurs in Athens in the 1st–2nd cent. AD (*LGPN* II s.v.) and in South Italy during the Imperial Age (*LGPN* IIIA s.v.). In Theocritus and the two poets imitating him Amaryllis, like Tityrus, is almost an emblem of the bucolic world. $Τίτυρος$ is the doric form of $Σάτυρος$ and that in itself refers the reader immediately to the lascivious atmosphere of that world. Tityrus of *Id*. III is the quintessence of lasciviousness ($ἐρωτύλος$ l. 7, $σιμός$ l. 8). Like Amaryllis it is bor-

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[48] See also Hornblower, *op. cit.* (n. 1) 11.

[49] Cf. L. Moretti, *Olympionikai. I vincitori negli antichi agoni Olympici,* Roma 1957, 550–1.

[50] $Στεφανῆς$, *op. cit.* (n. 3) 2495–7.

rowed by Longus (*Pastor*. II 32. 1) and Virgil (*Ecl*. I 1. 4. 13 et al.). As a real name it is found in 5th cent. inscriptions from Messene (*LGPN* IIIA) and 3rd cent. inscriptions from Thessaly (*LGPN* IIIB). Cos, where Theocritus spent part of his life, had long-standing connections with Thessaly[51]. It is therefore possible that Theocritus used this emblematic name of the bucolic world to evoke these close relations which stood firm during the 3rd cent. These lascivious connotations of the name may have attributed it to the father of Epicharmus, a 5th cent. poet of *Mimes*[52] (cf. *A.P.* VII 556. 2 of a later date where $T i \tau \upsilon \rho o \varsigma$ is again a poet of *Mimes*) and may have made it the title of a *Mime*[53]. Bechtel[54] lists the name among those deriving from chthonic deities, which are connected with the countryside. It is interesting to note that the form $T \iota \tau \acute{\upsilon} \rho \iota \varsigma$ occurs in two papyri of the Ptolemaic Age (Foraboschi).

῝Ολπις (1. 26) is explicitly designated as a fisherman (ὁ γριπεύς). The Scholia *ad loc.* (Wendel 123–4), apparently because of this explicit designation, connect the name with fish (with one exception), through what seems to be paretymology rather than etymology. Bechtel[55] lists this name among those which derive from receptacles (cf. Gow II *ad loc.*). One Scholion (Wendel 124, 4–6) is along the same line connecting the name with ὄλπη (or ὄλπις), a small receptacle for oil (cf. *Id.* II 156, XVIII 45), and inferring that the fisherman had that name because he was a small man. The name is not attested elsewhere and seems to have been coined by the poet (cf. Wendel 124, 2). The etymology of the name from λέπω or λόπις, ἔλλοψ or λεπίς (Wendel 123, 17, 124, 1–4) is not very convincing in terms of morphology and also because ὁ γριπεύς would then be superfluous since Olpis has been described as a fisherman by τὼς θύννως σκοπιάζεται (1. 26). It must be admitted though that it is difficult to reject either explanation.

Gow has made a strong case for Ἀγροιώ (1. 31) being a proper name (II *ad loc.*). It is not attested elsewhere; it also seems to be a coinage by the poet in tune with someone living in the fields and being chiefly fed from them (ἁ ... ποιολογεῦσα; 1. 32).

Next to these explicitly rustic names we suddenly come across Μέρμνων, some kind of landowner. The name is not attested elsewhere. We know of Μέρμνης, one of Hippodameia's suitors (Gow II *ad loc.*). Gow takes it as an alternative form of Μέρμνων but this seems to me a rather arbitrary inference. I believe that Theocritus altered Μέρμνης into Μέρμνων to give this man who was rich enough to hire workers an unduly high status in the framework of parody which pervades this poem.

Id. IV contains an interesting combination of names which enhances the ironic conflict between urban and rustic environment and, through it, the conflict between epic and bucolic poetry which has already been mentioned. Αἴγων immediately evokes the pastoral ambience, due to its close connection with the appellative αἴξ. At the same time it is a real name found in Cretan 3rd cent. inscriptions, in Euboea (*LGPN* I s.v.), in Athens (*LGPN* II s.v.) and the Argolid (*LGPN* IIIA). Αἴγων (ll. 26, 34) was the

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[51] PH, *op. cit.* (n. 11) Intr. xiv, Sherwin-White, *op. cit.* (n. 13) 113.

[52] Pape, Benseler, *op. cit.* (n. 19) s.v.

[53] Pape, Benseler, *op. cit.* (n. 19) s.v.

[54] *op. cit.* (n. 33) 568.

[55] *op. cit.* (n. 33) 604.

name of a king of Argos (6th cent. BC). As regards Croton, Fraser-Matthews (*LGPN* IIIA) refer to Iamblichus (*VP* 267) where an Aigon is mentioned among the Pythagoreans of Croton: τῶν δὲ γνωριζομένων ἐπὶ τάδε τὰ ὀνόματα· Κροτωνιᾶται ... Αἴγων. Through this name, Theocritus is here skilfully merging eminent personalities with humble shepherds.

Βάττος (ll. 41, 56), the name of one of the interlocutors, is a fairly common name in Greece (except Athens), in Cyrenaica, but does not occur in Sicily. Very few of the inscriptions in which it occurs are of the 3rd century BC. This name is especially linked with Cyrenaica because *Βάττος* was the name of the οἰωνιστής of Cyrene to whose pedigree Callimachus claimed to belong (Call. *H.* II 65, *ep.* 35. 1). The Battus of *SH* frg. 50 (Nicander's Ἑτεροιούμενα α') is described by Parsons and Lloyd-Jones as a Libyan shepherd. The name has been rightly connected with βάτος, the thorny bush so often found in the pastoral ambience (e.g. *Id.* I 132)[56]. In fact Corydon advises Battus not to walk barefoot on hills where thorns and brambles abound. Theocritus does not use the word βάτος but its equivalent ἀσπάλαθος (l. 57). In this way the Battus of *Id.* IV, whose name evokes a glorious tradition, is simultaneously firmly established in his natural milieu. In *A.P.* VI 96. 1 (of the Augustan Age) *Κορύδων* is the name of an Arcadian βουκόλος in a typically bucolic context which probably highlights his fictional character, in keeping with the Theocritean context.

Κορύδων (l. 1 etc.) is the name of the other interlocutor. It is a name coined by the poet like many others. Bechtel[57] considers it to be a nickname like many others which are really birds' names (cf. Περιστερή, *ep.* XVI 5). These names recall Aristophanes' practice as stated in *Av.* 1291: πολλοῖσιν ὀρνίθων ὀνόματ' ἦν κείμενα[58].

Φιλώνδας (l. 1) is the name of the man whose cows Corydon is tending (l. 1). The name occurs again at V 114, where *Φιλώνδας* is ostensibly the owner of fig-trees but actually a rustic (probably a shepherd), whose lovers Lacon was jealous of[59]. The name occurs in a Sicilian inscription of the 6th–5th cent. BC. According to Pape, Benseler it is the name of a Megarian metic in Athens (cf. Gow II *ad loc.*). Although the name does not occur in documents from Sybaris (which is considered as the scene of *Idyll* IV) and Thurii I would be very reluctant to consider the name as fictional[60].

From the rustic environment of Aigon, Corydon, Philondas and Battus we are transferred to an urban one through some personal names: Aigon was taken away from his herd by Milon who persuaded him to take part in the Olympic Games! The name *Μίλων* (l. 6) occurs also in *Id.* VIII 47. 51 and *Id.* X 7. 12. In this *Idyll* Milon is an athlete, in *Id.* VIII a herdsman[61] and in *Id.* X a reaper.

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[56] M. Paschalis, *Battus and Βάτος. Word-play in Theocritus' Fourth Idyll, RhM 134 (N. F.)* 1991, 205.

[57] F. Bechtel, *Die einstämmigen männlichen Personennamen des Griechischen, die aus Spitznamen hervorgegangen sind,* Berlin 1898, 62, 68.

[58] I don't hereby suggest that these names point allusively to real persons as is the case with Aristophanes (*Av.* 1292–1299).

[59] For the metaphoric use of σῦκα and the meaning of the line, see Χαζηκώστα, *op. cit.* (n. 38) 215.

[60] So, Fraser, Matthews in *LGPN* IIIA s.v.

[61] For the opposite view see Gow II 179.

The name immediately evokes the famous Crotonian wrestler of the 6th cent., son of Diotimus, who won numerous victories in the Olympic, Pythian and Nemean Games, also connected with the Pythagorean circle. The Milon of *Id*. IV is certainly not the famous athlete[62]. He is allegedly an athlete contemporary of Theocritus who chose an appropriate name to serve the verissimilitude of the dialogue and, together with the toponyms, place the *Idyll* in Croton. It is to this athlete that Callimachus refers in *frg*. 758 (*frg*. 792 most probably refers to the tyrant of Olympia; see Pfeiffer I *ad loc*.). We find the name inscribed on an Attic red-figure vase (500–400 BC) with the adjective καλός[63] (*PA* 10217). The evocation of the famous athlete in connection with Aigon's athletic aspirations takes us away from herds and pastures to places connected with urban life.

This impression is enhanced by another urban name, that of Γλαύκη (l. 31). According to the Scholia and other sources Γλαύκη was a Chian κρουματοποιός and μελοποιός who lived in Alexandria in the time of Philadelphus[64]. Hedylus, the 3rd cent. epigrammatist, in a sepulchral epigram on the tomb of a Theon, a piper, writes about her compositions: ηὔλει δὴ Γλαύκης μεμεθυσμένα παίγνια (Athen. IV 176D)[65]. Her profession as well as the passion she inspired in a ram and a goose depict her as a promiscuous person, and rumour had it that she was Philadelphus' mistress as well. Μεμεθυσμένα παίγνια also points to a particular kind of music (Weber, *op. cit.* 120 n. 1, labels them as "unbestimmt" but it is clear from the ancient sources that they did not belong to any kind of solemn poetry). This Glauce, therefore, transfers Theocritus' readers to Alexandria and possibly the Court symposia, an environment which has nothing to do with the bucolic world of Corydon. The Theocritean play of high and low is at work again. She is mentioned again in *ep.* XXIII 2. Γλαύκης εἰμὶ τάφος τῆς ὀνομαζομένης. The expression τῆς ὀνομαζομένης points to a well known person (Gow II *ad loc*. and *HE*[66] II 537). Glauce's musical reputation seems to have survived as is obvious from Plutarch (*Mor.* 397A) ... μεμφόμεθα τὴν Πυθίαν, ὅτι Γλαύκης οὐ φθέγγεται τῆς κιθαρῳδοῦ λιγυρότερον. D.B. Thompson[67] convincingly identifies the seated female figure with a goose near it, on a glazed alabastron of hellenistic inspiration (c. 100 BC), with Glauce. The name was also used in everyday life (see e.g. P.Corn. I 105. 109 [256 BC] and *PP* V

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[62] On this point see Gow II *ad loc*.

[63] Cf. *Id. VIII* 51 and Gow II *ad loc*. for a discussion of this adj. which he does not accept and reads κόλε.

[64] C. A. La'da, *Foreign Ethnics in Hellenistic Egypt = Prosopographia Ptolemaica X* (Studia Hellenistica 38), Leuven et al. 2002, E 2585 Γλαύκη — Χία (285–246 BC) Alexandria — *PP* VI 14718.

[65] G. Weber, *Dichtung und höfische Gesellschaft. Die Rezeption von Zeitgeschichte am Hof der ersten drei Ptolemäer* (Hermes Einzelschr. 62), Stuttgart 1993, 96 includes Glauce among the eminent poets of the time.

[66] A. S. F. Gow, D. L. Page, *The Greek Anthology. Hellenistic Epigrams* (2 vols.), Cambridge 1965.

[67] *Glauce and the Goose* in: *Essays in Memory of Karl Lehmann*, New York 1964, 314–322.

14331 where Γλαύκη or Γλαύκα is described as a παι[δίσκη], a domestic servant, 256 BC)[68].

Like Glauce, Πύρρος (l. 31) is also connected with music and we infer from the way Corydon refers to him that he was her contemporary. (Πύρρος in *Id*. XV 140 is the son of Achilles; another famous Πύρρος is the king of Epirus). According to the Scholia (Wendel 144, 19) he was a Lesbian or Erythraean poet. Suda (Σ 871 s.v. Σωτάδης) includes a Milesian Pyrrhus, together with Alexandrus Aetolus, among the Φλυακο-γράφους or Κιναιδολόγους, poets who wrote obscene poetry. The temporal proximity and the obscene poetry of both Glauce and Pyrrhus[69] make it legitimate to suggest that they both were urban poets and musicians who had nothing to do with the bucolic world. These two persons together with Milon manage to give a vivid urban colour to a poem which, together with *Idyll* V, are considered to be the quintessence of bucolic.

Id. V contains names which are evocative at various levels: Λάκων (l. 2 etc.) is a clear case of an ethnic used as a proper name, because the ethnic is also present (τὸν Συβαρίταν, l. 1)[70]. Moreover, it is an ethnic which does not occur in Sybaris and that strengthens the case for regarding the ethnic name as representing an individual relationship at some time, past or present, between a member or members of a family and a foreign city[71]. Bechtel (540) refers to a Λάκων whose mother-city was Plataeae. Lacon of *Id*. V, a slave shepherd, is highly unlikely to have had family ties with Laconia, but Theocritus may well have used the name to allude to the close relation-ship of the Ptolemies, especially Philadelphus and his sister/wife Arsinoe, with Sparta[72], not to mention the Laconian colonies of Magna Graecia. The word Λάκων, however, has other connotations too. The Laconians were notorious for their lasci-viousness and especially their paederastic proneness; Aristophanes is very instructive on this issue: *frg*. 385 K-A (= 351K): μισῶ λακωνίζειν, ταγηνίζειν δὲ κἂν πριαίμην. "Λακωνίζειν et ταγηνίζειν ad res veneras pertinere" (Kock 351); *frg*. 358 K-A (= 338K): λακωνίζειν comm. παιδικοῖς χρῆσθαι Ἀριστοφάνης ... τὸ δὲ τοῖς παιδικοῖς χρῆσθαι λακωνίζειν ἔλεγον · ... So Lacon is depicted as a lascivious paederast and this picture is enhanced by his place of origin: Sybaris (later Thurioi) was notorious for the arrogance and voluptuousness of its inhabitants.

Κομάτας (l. 4 etc) is no less along the same lines. The name belongs to the cate-gory of those formed from parts of the body and has an adjectival formation[73]. Κομήτης is derived from κόμη and means someone wearing long hair, but also a dis-solute person (LSJ[9] s.v.), because long hair was, along with a sign of nobility, a sign of paederastic proneness. The *Scholia* on Aristophanes *Nub*. 348–9 is again instruct-

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[68] For the famous Glauce see also A. Papathomas, Ἡ Λέσβος καὶ ἡ Χίος στοὺς ἑλλη-νικοὺς παπύρους, Παρουσία ΙΕ΄ – ΙΣΤ΄ (2001–2003) 397–422, Πίν. ΙΙ, 422.

[69] Πύρρος is a very common name in Greece, Cyrenaica, Sicily, South Italy and Egypt (*PP V* 13681, 14434, VI 17236).

[70] On this intricate category of personal names, see Fraser, *Ethnics as Personal Names* in Hornblower, Matthews, *op. cit*. (n. 1) 149–157 and A. Papathomas, *op. cit*. (n. 68) 402.

[71] Fraser, *op. cit*. (n. 70) 153.

[72] On this relationship see Fraser, *op. cit*. (n. 9) I 238 and P. Cartledge, A. Spawforth, *Hellenistic and Roman Sparta. A Tale of Two Cities*, London, New York ²2002, 176f.

[73] See Bechtel, *op. cit*. (n. 33) 483.

ive: *Nub*. 348–9: ... ἢν μὲν ἴδωσι κομήτην Ι ἄγριόν τινα τῶν λασίων τούτων, οἷόνπερ τὸν Ξενοφάντου. Schol. *ad loc*. (Dübner): [κομήτην: Κλεῖτον λέγει, ὃς ἦν ἐπὶ κόμην σκωπτόμενος] — ἀγρίους ... ἐκάλουν τοὺς παιδεραστάς. Ἱερώνυμον λέγει τὸν διθυραμβοποιόν, ... περὶ παῖδας δὲ ἄγαν ἐπτόητο, λάσιον δὲ εἶχε τὸ σῶμα ...⁷⁴ Both *Λάκων* and *Κομάτας* have been described through their names as paederasts, so their indecent dialogue (ll. 39–44) comes as no surprise. The whole poem is full of obscene allusions, these two names being among the most salient ones. *Κομάτας* occurs again in *Id*. VII 83. 89, where, however, the person bearing that name is a legendary person who has nothing to do with the Comatas of *Id*. V. The Comatas of *Id*. VII is a legendary person, whose story was narrated by Lycus of Rhegion (Gow II ad VII 78ff.). It is perfectly possible that Theocritus deliberately gave to the lascivious shepherd of *Id*. V an equivocal name in tune with the pervading irony of the poem. Both names are also real ones*.

Εὐμήδης (l. 134) is a very evocative name. He is the father of the Trojan Dolon (*Il*. 10. 314. 412. 426), an Argive priest of Athena (Call. *H*. V 37 and Schol. *ad loc*., Pfeiffer II 75, 21). In Theocritus' time *Εὐμήδης* was a hunter, "ὁ πεμφθεὶς ἐπὶ τὴν θήραν ὑπὸ Φιλαδέλφου" and the founder of Ptolemais (284/46 BC), in other words an eminent person (*PP* II 4420; cf. VI 16261). The name occurs in many Greek inscriptions a good number of which are Delian of the 3ʳᵈ cent. BC and point to the close relationship of Delos with the Ptolemaic regions which has already been mentioned. It occurs also in Cyrenaica but not in S. Italy, where the scene of *Id*. V seems to be located. The etymology of the name (εὐ + μήδομαι) points to a wise person. Theocritus has lent the name to a rustic character, who is Lacon's ἐρώμενος, a parody of his eminent namesakes. Besides, the second compound of the name points also to μήδεα, "genitals" (cf. Hes. *Theog*. 188. 199) and explains why Eumedes is so much desired by Lacon.

Σιβύρτας (l. 5), otherwise unattested, points to *Σύβαρις* (despite the spelling) as the ingenious pun of l. 72 shows: τῷ Θουρίῳ ... Σιβύρτα. *Θούριοι* was built where *Σύβαρις* once stood and the two place-names are synonymous (cf. Gow II *ad loc*.).

Κορύδων and *Λύκων* (l. 8) are similar to those of *Id*. IV and II. *Εὐμάρας* (l. 10) does not occur elsewhere in its doric form. In its ionic form it occurs in several parts of Greece. In an epigram of Asclepiades, a contemporary of Theocritus (*A.P*. VII 284. 3) *Εὐμάρης* is the name of a man who drowned. The name evokes the adjective εὐμαρής (easy, convenient) and the noun εὐμάρεια (easiness, convenience). Theocritus' *Εὐμάρας* is described as δεσπότας, (master), therefore he was well-off.

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⁷⁴ A fragment of Callimachus (*frg*. 486 Pf.,) reads: δημεχθέα Χέλλωνα κακόκνημόν τε Κόμητα. The adj. κακόκνημον naturally evokes *Id*. IV 63 ... κακοκνάμοισιν Πάνεσσι and has caused many conjectures as to the identity of that person (see Pfeiffer I ad loc. and Schneider (*frg*. 472 in his edition), *Callimachea* II 631–2). Although it is tempting to assume that this κακόκνημος Κόμης was an obscene poet (not a disguise), the surviving line is hardly enough and the unknown identity of *Χέλλων* is a serious impediment to any serious assumption.

* The analysis of the metaphorical meaning of these two names owes a lot to the keen observations of my colleague Dr. V. Lentakis.

Κροκύλος (1.11) is a hypocoristic of Κρόκος, a name which occurs in inscriptions from several parts of Greece and from South Italy, but they are all later than Theocritus' time. Κρόκος, and, therefore, the hypocoristic Κροκύλος, belongs to the names that derive from the names of plants (cf. Bechtel 593, who cites also the form Κρόκων, the name of a man from Eretria).

Καλαιθίς (or Κάλαιθις) (l. 15) is not attested elsewhere. The masculine Κάλαιθος occurs in an inscription of the end of the 3rd cent. from the Cretan Tylissos. The hypocoristic suffix -ις may well point to a woman of debatable morality and since Lacon mentions his mother's name[75], because he doesn't know his father's, this coined name might point to that direction, which is in patent conflict with Lacon's pomposity[76].

Λυκώπας (l. 63) is explicitly described as βουκόλος, a familiar figure for Lacon and Comatas, as the definite article shows; he seems to be a permanent resident or, at least, a frequent visitor of the area. In its doric form the name is unattested and in its ionic one (Λυκώπης) alludes to a Spartan who took part in the siege of Samos in 525 BC (Her. III 55. 1) and was killed there[77]. As is very often the case, this heroic name is playfully incongruous attributed to a genuine βουκόλος. Apart from this playful incongruity, the name alludes to Λυκώπη, an Aetolian town and may thus allude to the relationship of the Ptolemaic world with Aetolia[78].

Μόρσων (l. 65 etc.), the woodcutter and arbitrator of the singing contest, bears an unattested name. Wilamowitz made an interesting suggestion (Gow II *ad loc.*), but the unanimous manuscript tradition is a serious deterrent.

Κλεαρίστα (l. 88) is as frivolous as her namesake in *Id*. II, so her name is equally incongruous. 'Αλκίππα (1.132) is another flirtatious girl whose name is again amusingly incongruous. Unlike the masculine "Αλκιππος, it is not a very frequent real name (*LGPN* I, II, IIIB s.v.), but it has a rich epic-mythological background. It is the name of Ares' daughter, of an Amazon and one of Helen's servants (*Od*. 4. 124). This last is a homeric *hapax,* the kind of lexical rarity Theocritus, like all hellenistic poets, likes to reproduce. Like Κλεαρίστα, 'Αλκίππα has a very evocative etymology (ἀλκή + ἵππος)[79]. Two rustic girls with a less than impeccable moral behaviour have been invested with totally unsuitable names which make them ludicrous in their resounding incongruity and biting irony on Theocritus' part. In a later epigram of

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[75] For the use of matronymics instead of patronymics, as a sign of slavery, see G. Giangrande, *Victory and Defeat in Theocritus' Idyll V*, Mnemosyne 29.2 (1976) 143–154, esp. 153–4 n. 18 (= SMA 1 117–8 n. 18).

[76] For the use of the third person when referring to one's self, as a sign of pomposity, see Χατζηκώστα, *op. cit.* (n. 38) 203.

[77] P. Poralla, *A Prosopography of Lacedaemonians from the Earliest Times to the Death of Alexander the Great (= Prosopographie der Lakedaimonier bis auf die Zeit Alexanders des Grossen²)*, Chicago ²1985, 501.

[78] For Aetolians in the Ptolemaic service see e.g. Fraser, *op. cit.* (n. 9) I 615. For the commercial relationship of the Aetolian Calydon with Ptolemaic Sicily, see Χατζηκώστα, *op. cit.* (n. 38) 125.

[79] The compounds in -ιππος and their connotations have been dealt with when analysing Εὐδάμιππος of *Id*. II.

Marcus Argentarius (*A.P.* V 127. 1) another Ἀλκίππη who is mockingly called παρθένος is treated in a similar way.

Κρατίδας (ll. 90, 99) is a handsome boy who has inflamed Lacon's desire. The name is quite frequent in Greece, where, however, most of the inscriptions are either earlier or later than Theocritus' time, with the exception of Dodecanese, where several belong to the 3rd cent. BC (*LGPN* I s.v.). It is also the name of an Alexandrian purveyor, c. 243 BC (*PP* VI 14678) and of the father of a priest: PSI V 521. 2–3: ἐφ' ἱερέως | Ἀντιόχου τοῦ Κρατίδα (248/7 BC); cf. P.Petr. III 54, A, Frg. 1. 1. 2–3 (248 BC). It seems that the name was known in Theocritus' time and although it is not attested in Sybaris, the scene of *Id.* V (*LGPN* IIIA s.v.), it is not fictional.

Μίκων (l. 112) is the owner of some property as the article τά (cf. *Id.* II 76, τὰ Λύκωνος) shows; apparently a vineyard (ῥαγίζοντι, l. 113). The name is a hypocoristic of Μῖκος (Bechtel 485). Callimachus uses the hypocoristic Μίκκος (*ep.* XLVIII 1, L 2) and Μικύλος (*ep.* XXVI 3). All these are connected with the adjective μικκός, the doric type of (σ)μικρός[80]. Μίκων in *Id.* V must be a young man, not a small boy (as in Callimachus), and the hypocoristic is used to stress Comatas' jealousy for his rivals in Micon's erotic life, in two lines pregnant with sexual connotations. The name occurs in Coan inscriptions: e.g. 368 I 18 (PH) Μενίσκης τῆς Μίκωνος (cf. 43)[81]. It also occurs on coins of the 3rd cent., N 20, 49 (PH), as the name of an eponymous archon. It is frequently found in 3rd cent. inscriptions from Greece and very frequently in Attic inscriptions, however not contemporary of Theocritus. One of the Athenians bearing this name is an eponymous archon at the end of the 5th cent. and a painter and sculptor in the middle of the same century[82]. It must be to this painter that Aristophanes is referring in *Lys.* 678–9: ... τὰς δ' Ἀμαζόνας σκόπει, | -ὰς Μίκων ἔγραψ' ... Diotimus of Miletus, a contemporary of Theocritus, calls Μίκων the father of a brave warrior (*A.P.* VII 227. 1), thus making the smallness alluded to by the name sound ludicrous. Μίκων in *Id.* V points neither to the innocent youngsters of Callimachus nor to eminent and brave characters. He is just one more crude character Theocritus has chosen to parody through an inappropriate name.

Πραξιτέλης (l. 105) is a wide-spread name in Greece (it does not occur in South Italy and is rare in Sicily) and, as is only to be expected, in Athens, where the famous 4th cent. (c. 360 BC) sculptor came from. It is to this sculptor[83] the pompous

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[80] See Φ. Παγωνάρη-Αντωνίου (ed.), Καλλιμάχου Ἐπιγράμματα, Ἀθήνα 1997, 211, 321. This connection is ingeniously expressed by Virgil, *Ecl.* VII 18f.: ... *parvus | Micon* ...

[81] On the chronology of the inscription, PH, *op. cit.* (n. 11) App. H 352.

[82] *PA* 10200–10204; cf. Traill, *op. cit.* (n. 42) (vol. 12) 653460.

[83] Among the many Athenians called Πραξιτέλης there is a sculptor (*PA* 12173) whom Fränkel identifies with Πραξιτέλης) of *Id.* V based on a Scholion: ἀγαλματοποιὸς ἐπὶ Δημητρίου τοῦ βασιλέως apparently assuming that Demetrius the king was Demetrius Poliorcetes. There were many artists under this name before and after Theocritus, because the names of famous artists were easily and quickly incorporated into cultural heritage (Papathomas, *op. cit.* [n. 68] 402). Such an assumption would deprive the poem of its biting humour.

Comatas alludes in his effort to present the two simple pastoral receptacles as works of inimitable art. The comic exaggeration he achieves makes him look all the more naïve. It is apparently in imitation of this exaggeration that Virgil makes the naïve Menalcas say (*Ecl.* III 36–7: ... *pocul ponam | fagina, caelatum divini opus Alcime-dontis*[84].

The same is true of Μελάνθιος (l. 150). It is a common name but the Μελάνθιος Comatas alludes to is the homeric shepherd (*Od.* 22. 475). To make his threat to the he-goat (!) more convincing, he uses a mythological name which also has aristocratic connotations[85].

In *Id.* VI Δαμοίτας (l. 1 etc.) is an oxherd, who, unlike his friend, bears a very common name. His friend, another oxherd, is called Δάφνις (l. 1), a name emblematic of the bucolic world. The name is attested in many inscriptions from various parts of Greece but they are either earlier or later than Theocritus' time. The 3rd cent. inscriptions come from Thespiae and Naupactus (*LGPN* IIIB s.v.). The subject of the poem is mythological, one of the oxherds has an emblematic name but there comes a simple name to make the poem realistic. Ἄρατος (l. 2) evokes the name of the poet of the Φαινόμενα but he is not to be identified with him[86]. He can well be the Aratus of *Id.* VII with whose love-affairs Simichidas' song (*Id.* VII 96–127) deals. Ἄρατος is a fairly common name especially in Sicyon during Theocritus' time (271–214 BC) (*LGPN* IIIA s.v.) and familiar in Cos (the scene of *Id.* VII; in *Id.* VI there is no geographical indication, but this does not impede the address to Aratus, just like the address to Nicias in *Id.* IX does not place the poem in Miletus): PH 10c 58

Ἄρατος Κλευφάντου
Ἄρατος Μακα[ρίνου

(3rd cent. BC) and N 90 (300–200 BC), a magistrate. The most famous Aratus is the general of the Achaean League (271/0–214/3 BC) who had been sent to Alexandria (250/49 BC), where he obtained generous financial support from Ptolemy for the reconciliation of the Sicyonians[87]. Another Aratus is probably a Sicyonian athlete[88] and an Argive auletes of the 4th cent. BC[89]. Theocritus gave his friend — most probably imaginary — a famous name which evokes artistic and political eminence.

As for the old Κοτυτταρίς (l. 40), this form of the name is not attested. The masculine Κότυς occurs in Greece and Cyrenaica, but the inscriptions are all later than Theocritus' time, with one exception, an inscription from Larissa (3rd cent. BC). It is also attested in Egypt: it is the name of a fuller from New Ptolemais (246 BC), *PP* V

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[84] S. Hatzikosta, *How Did Virgil Read Theocritus?*, Myrtia 16 (2001) 105–110, 108.

[85] See K. J. Davies, *Athenian Propertied Families, 600–300 BC,* Oxford 1971, 388.

[86] See Gow II 118f. for a solid refutation of this identification.

[87] *PP* VI 14799, C. H. Skalet, *Ancient Sicyon with a Prosopographia Sicyonia*, Baltimore 1928, 45. Cf. H.-J. Gehrke, Ἱστορία τοῦ Ἑλληνιστικοῦ κόσμου (trs.), Ἀθήνα 2000, 154.

[88] Moretti, *op. cit.* (n. 49) 574 (243 BC).

[89] Στεφανῆς, *op. cit.* (n. 3) 291.

12867 and a cleruch from the Arsinoite (237/6 BC), *PP* IV 9358[90]. *Κότυς* is also a deity, a female deity according to Bechtel (569), who derives *Κοτυτταρίς* from another form of *Κότυς* that of *Κοτυτώ* in Aeschylus: *frg.* 57. 1N. But the form *Κοτυτώ* is Nauck's conjecture, not Aeschylus' reading and cannot therefore be adduced as the form which *Κοτυτταρίς* is derived from. Be that as it may, *Κότυς* was a Thracian deity celebrated with orgiastic festivals similar to those of Dionysus (Test. ad *frg.* 57. 1). The name is appropriate for an elderly woman who practices witchcraft.

Id. VII is the most complicated and cryptographic of all the *Idylls*. Various theories and interpretations that have been suggested are outside the scope of this paper, so the names it contains are examined in the framework of the poet's technique only[91]. Let us start with the two main characters, Lycidas and Simichidas.

Λυκίδας (1. 13 etc.) occurs quite frequently in Greek inscriptions and an inscription from Tyndaris in South Italy is precisely of Theocritus' time (275 BC). Words with *λυκ-* as their first compound are quite common in the world of rustics and especially in the shepherds' world. *Λυκίδας*, a patronymic in form (the son of *Λύκος*, a name found in *Id.* XIV) is typical of a goatherd and is treated as such in *Id.* XXVII 42, where the son is called *Δάφνις*, the father *Λυκίδας* and the mother *Νομαίη*. Significantly enough it is the name of a Zakynthian comic poet 260/259 or 256/5 BC (*Στεφανῆς, op. cit.* [n. 3] 1559).

Σιμιχίδας (1. 21 etc.), also a patronymic in form (son of *Σίμιχος*), is probably coined by the poet. Because Simichidas has been considered as the poet's *persona*, some critics thought that his father's name was *Σίμιχος* and not *Πραξαγόρας*, as the biographical sources attest. This is, however, arbitrary: *Σιμιχίδας* evokes *σιμός* and snub nose is, as has already been said in connection with *Σιμαίθα* of *Id.* II, an unmistakable sign of lasciviousness (cf. n. 20). *Σιμιχίδας* is not as genuine a goatherd as *Λυκίδας,* as is shown from his awkward itinerary at the wrong time of the day (ll. 21–3) and his own confession that he hopes to become the equal of poets who have nothing to do with the world of goatherds (1. 40)[92]. He probably wants to make up for this lack of genuine rusticity through an evocative name. The name occurs again in the technopaignion *Σῦριγξ* (1. 12) as an epitheton of *Πάρις* (*Πάρις Σιμιχίδας*) who, in that particular context, is a substitute for Theocritus (*Θεόκριτος* = judge of gods, through paretymology, and Paris was the judge in the goddesses' contest).

Εὔκριτος (ll. 1, 131) is a name that occurs very frequently in Greece and it also occurs in Sicily (Hyblaea Megara). The Sicilian inscriptions are of a later date, while many others from Greece (except Athens) are of Theocritus' time. The name, not un-

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[90] Cf. F. Übel, *Die Kleruchen Ägyptens unter den ersten sechs Ptolemäern*, Berlin 1968, 856.

[91] In any case, Reitzenstein's theory of *mascarade bucolique* has rightly been abandoned long ago.

[92] On the pseudo-pastoral Simichidas see G. Giangrande, *Théocrite, Simichidas et les Thalysies*, AC 37 (1968) 491–533, 505 and nn. 35, 36 (= SMA 1,119–163, 133 and nn. 35, 36).

known in Cos, where the scene of the poem is located[93], refers to eminent people as the documents indicate. It must be very old because it appears in an archaic sepulchral inscription (650–600 BC) of doubtful provenance[94]: I. Iscr. 79: Εὐκρίτου τόδ[ε σᾶμα. As is evident from its etymology (εὖ + κρίνω) the name points to distinguished people[95]. So one of Simichidas' companions on his way to the Coan countryside is a person whose very name points to eminence.

This is also the case with his second companion, Ἀμύντας (l. 2). Whether the name is of Greek origin but remained typically Macedonian or belongs to the names which spread in the Greek world in hellenistic times because of Macedonian conquest or influence[96] it evokes Macedonian kingship and prominence, although it is not confined either way: it occurs in many parts of Greece in inscriptions which are often of the 3rd cent. BC (in South Italy the name survives in its Latin form in an inscription of the Imperial Age) (LGPN s.v.) and is sometimes the name of people less than eminent (in A.P. V 185. 1, an epigram by Asclepiades, contemporary of Theocritus, Ἀμύντας is a fish-merchant. In PP, along with a military official (II 1834, 282/1 BC) and a cleruch (IV 9099, 3rd cent. BC), we come across an Ἀμύντας who is a mule man (V 13686, 255 BC) and is probably identical with the next one (V 13687, after 246 BC) who is described as συνωριστής (guide of a couple of horses).

Another Ἀμύντας is referred to as the doctor of Philadelphus, who died in Alexandria in 278/7 BC.[97] The name is not surprising in Cos, as the island continued to be Macedonian after the death of Alexander "until it passed under the mild sway of the Ptolemies"[98], which means that the Macedonian elements (personal names among them) continued to exist for quite sometime[99]. Ἀμύντας, Simichidas' companion, points to the Macedonian past of Cos and to eminent people, not only because of Εὔκριτος but also because of the noble family whose estate they are going to as guests in a private religious celebration[100]. The same person is referred to as Ἀμύντιχος later (l. 132). The hypocoristic form and the adj. καλός point to homosexuality. Simichidas had claimed (l. 97) that he was in love with Μυρτώ, and that in contrast with Aratus' paederastic inclination, but now he shows another aspect of sexuality (just like Comatas in Id. V). Theocritus is here alluding to bisexuality, a salient feature of contemporary society.

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[93] In R. Herzog, G. Klaffenbach, *Asylieurkunden aus Kos*, Berlin 1952 (*Abh. Ak. Berl.*), Inscr. 14. 4: [καὶ ἀρχιθέωρον Ἱππότην Εὐκ]ρίτου (c. 250 BC) and Segre, *op. cit.* (n. 14) Iscr. ED 234, 18–19: Ἐπὶ μονάρχου Θευδώρου τοῦ Εὐκρίτου ... (3rd cent.).

[94] R. Arena, *Iscrizioni greche archaiche di Sicilia e Magna Grecia* (5 vols.), Milano 1989–1998.

[95] Cf. Dubois, *op. cit.* (n. 46) 51.

[96] Cf. M. Hatzopoulos, *"L'histoire par les noms" in Macedonia*, in: Hornblower, Malthews, *op. cit.* (n. 1) 99–117, 104 Tabl. 1, 106.

[97] On that doctor see also Weber, *op. cit.* (n. 65) 146 n. 4.

[98] PH, *op. cit.* (n. 11) Intr. xxx.

[99] Hor. *Epod.* XII 18: *cum mihi adesset Amyntas* is a patent imitation of Theocr. *Id.* VII 1–2.

[100] See Sherwin-White, *op. cit.* (n. 13) 228–9.

Φρασίδαμος (1. 3), one of Simichidas' hosts, is not a common name; if the restoration is correct, it occurs in a 4ᵗʰ cent. inscription from Cos (*LGPN* I s.v.) while the form Φρασίδημος is found in a 5ᵗʰ cent. Athenian inscription, again on the assumption that the restoration is correct (*LGPN* II s.v.). The name points to someone who is popular in the *demos*, someone who wouldn't go unnoticed, and is therefore appropriate for a person who enjoys the respect of his fellow citizens.

Ἀντιγένης (1. 4) is the other host, brother of Φρασίδαμος. Ἀντιγένης, unlike Φρασίδαμος, occurs frequently in Greek inscriptions, mainly from islands (two Delian inscriptions are dated 262 and 245 BC, a Rhodian one middle of the 3ʳᵈ cent., *LGPN* I s.v.). It occurs also in Cyrenaica and very often in Athens (mainly earlier or later). It is noteworthy that the Sicilian inscriptions as well as an inscription from Cos (PH 216) are of a later date, which points to survival of an existing name. It seems that it occurred in Egypt: it is the name of a cavalry man from Coïte (*PP* II 2857, 241 BC), of a man who cultivated land from Phebichis, (*PP* IV 9662, c. 260 BC). It also shows up quite frequently in papyri (e.g. P.Mich. I 34, int. 4, ext. 13, 254 BC). The name is also connected with poetry. In an inscription on a tripod commemorating a victory in the Dithyrambic competition at Athens (*A.P.* XIII 28. 6 = *FGE* p. 11), Ἀντιγένης is the *didascalos* of the chorus while an Argive called Ἀρίστων played the dorian *aulos*. The epigram is of the 5ᵗʰ cent. BC and is ascribed either to Simonides or Bacchylides or to Antigenes himself. The name Ἀντιγένης was familiar to Theocritus and it is legitimate to infer that the poet used it as evocative of both social eminence and poetry.

Phrasidamus and Antigenes were the sons of a certain Λυκωπεύς (1. 4), which is ethnic in formation. It is the only name in -ευς in Theocritus, as this suffix is used less "after the classical and immediately post-classical periods"[101]. This type of personal name is used here for its homeric overtones (Ὀδυσσεύς, Ἀχιλλεύς etc.) which invest it with epic grandeur. The father of two illustrious Coan landowners is bound to be of high status. Nevertheless, his name refers us to Λυκωπίτας (1. 72), which is an ethnic both in formation and in meaning and, like Λυκώπας (V 62), refers to a shepherd. The *Scholia* (Wendel 97, 15–9) interpret the name as "Αἰτωλός" because he comes from the Aetolian town Λυκώπη which is otherwise unknown or from the deme Λύκωπος "δῆμος Κῴων" (Wendel 97, 16). "δῆμος Κῴων" however is Wilamowitz's emendation (see app. crit. in Wendel); the mss. reading is ἀποίκων and excludes the possibility of a Λυκώπεια in Cos, founded by the Λυκωπεύς of 1. 4. Λυκώπας in V 62, Λυκωπεύς in VII 4 and Λυκωπίτας in VII 72 seem to allude to the relationship of Ptolemaic spheres of influence with mainland Greece and particularly Aetolia[102] and to play with words formed from Λύκος (see Gow II ad *Id*. II 76). The simultaneous presence of an illustrious man of heroic pedigree (1. 4) and a shepherd

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[101] A. M. Davies, *Greek Personal Names and Linguistic Continuity* in: Hornblower, Matthews, *op. cit*. (n. 1) 15–39, 35. Cf. Fraser, *op. cit*. (n. 70) 153, and J.-L. Perpillou, *Les substantifs grecs en -ευς*, Paris 1973, 389.

[102] I accept the information of the Scholia about Λυκώπη being an Aetolian town, because they have the initial advantage of temporal proximity to sources which are now extinct.

(l. 72) of ostensibly common origin is part of the continuous conflict of high and low in Theocritus.

The pedigree of Phrasidamus and Antigenes begins with $Κλυτία$, a renown figure of mythology. Hesiod (*Theog*. 252) mentions her as daughter of Ocean and Tethys, others as daughter of Niobe, Apollo's beloved, Candaules' wife and as daughter of Merops, mother of Chalcon, king of Cos. It is to this version that Theocritus is referring in one of his typically hellenistic erudite digressions. The pedigree of Simichidas' hosts is an alibi for the poet to refer to the mythological background of Cos. The name itself denotes fame and glory (like similar names spelt with -ει; $Κλείτη$ in A.Rh., *Arg*. I 976. 1063. 1069 is the wife of the Cyzicean king, $Κλείτα$ in *ep*. XX is amazingly the name of a nanny, as will be seen later). The masculine $Κλυτίος$ occurs in A.Rh., *Arg*. I 86 etc. as the name of one of the Argonauts and in Homer (*Il*. 3. 147, 20. 238 et al.) as the name of one of Priam's brothers. As a real name $Κλυτία$ is unattested, while the masc. $Κλυτίος$ is attested in a 5th cent. Athenian inscription (*LGPN* II s.v.) and $Κλῦτος$ once in a 3rd cent. papyrus (Foraboschi s.v.).

$Χάλκων$ (l. 6) is Clytia's son (Gow II *ad loc*.) here. The name is a homeric hapax which Theocritus reproduces in the s.s. in a typically hellenistic way. The name, *Il*. 16. 595, is that of the father of Bathycles, an illustrious Myrmidon. It is highly probable that Theocritus wanted to evoke the history of Cos when a Macedonian protectorate[103]. As a real name, $Χάλκων$ occurs in Rhodian inscriptions, two of which have been dated 244–241 BC.

$Βρασίλας$ (l. 11) is not attested elsewhere but he must have been an illustrious Coan as well, if his tomb was big enough to serve as a landmark. Bechtel (101) takes the name as an ethnic on the model of such names as $Θασίλας$ and $Κρησίλας$ and refers to the attested $Βράσιος$ which denotes the inhabitants of a deme $Βράσος$ or $Βράσον$ in Rhodes. It is a reasonable assumption on the basis of Rhodes being very near and in close contact with Cos in the Ptolemaic period. It is noteworthy that in the case of $’Αγεάναξ$ (l. 52) the form $’Αγῆναξ$, which occurs in a Coan inscription (PH 49a 4–6), refers to a Rhodian:

4    $’Αγῆναξ$
5    $Δαμοκόζμου$
6    $Ῥόδιος$

and the form $’Αγεάναξ$ which occurs much later, and points to the survival of the name, is found in a Rhodian inscription (68 AD). This rare name and, most probably, Brasilas, point to Cos in its relationship with Rhodes, both in the Ptolemaic sphere of influence with close commercial and cultural ties with Ptolemaic Egypt[104]. The name is also eloquent in another way: it immediately evokes high social status, may be eminence (the $’Αγῆναξ$ of the Coan inscription occurs probably in a list of *theoroi*). Lycidas refers to him in a peculiar $προπεμπτικόν$[105] (ll. 52–62) and a $παιδικόν$ (ll.

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[103] Cf. n. 96.
[104] See Fraser, *op. cit*. (n. 9) I 307. 344. 162–8 et al. and PH, *op. cit*. (n. 11) Intr. xxvii.
[105] See $Χατζηκώστα$, *op. cit*. (n. 38) 243.

63–70) which he tries to make look as bucolic as possible. Ageanax is really out of place among the various plants of the mattress Lycidas is leaning on, eating the poor pseudo-symbotic food and listening to three shepherds playing the flute and singing typically bucolic songs. His name refers to leadership and mastership and makes the pseudo-symposion look all the more incongruous. As has already been said and as the adj. μακαριστέ (l. 83) and θεῖε (l. 89) show, Κομάτας is a legendary character who has nothing to do with a typical goatherd like the *Tityrus* of *Id*. III.*

Μυρτώ (l. 97) is Simichidas' beloved. The name, as Gow (II *ad loc*.) has correctly noted, is allusive because names which derive from plants and especially myrtle (μύρτος) have an obscene meaning[106]. This does not necessarily mean that *Μυρτώ* was a hetaira but it does mean that she was not of impeccable morality (just like Clearista and Alcippe of *Id*. V). It is a girl's name in a numerical epigram (*A.P.* XIV 118. 1), where *Μυρτώ* divides apples among her friends, in a playful atmosphere. The name which in *Id*. VII gives the picture of loose morals is a prominent mythological figure. She is the daughter of Menoitius and sister of Patroclus who bore Heracles Eucleia. As a real person she was the mother or a pupil of Pindar. There is no doubt that Theocritus' readers would recall all these associations of the name which is once again ludicrously incongruous when assigned to a frivolous girl. As a real name it is the name of a woman from Aegina (beginnings of 4th cent. BC)[107]. In *PP* V 14456 (Ptolemaic period) Myrto is a παιδί[σ]κη from Abydus and *Μύρτιον* (*PP* V 14413), a hypocoristic, like *Μυρτώ*, is an actress and mistress of Ptolemy Philadelphus (285–246 BC).

Ἄριστις (l. 99), who knows about Aratus' love-pangs, is described as an excellent musician and his excellency has been emphasized through a pun: Ἄριστις, μέγ' ἄριστος (l. 100). One is tempted to compare ll. 100–1 of this poem with *A.P.* XIII 28. 5. 7–8 (= *FGE* p. 12)[108] which is of the 5th cent. and consider them as a case of *imitatio cum variatione* on Theocritus' part: l. 5: καὶ τόνδε τρίποδά σφισι μάρτυρα Βακχίων ἀέθλων, (ll. 7–8): εὖ δ' ἐτιθηνεῖτο γλυκερὰν ὄπα Δωρίου Ἀρίστων Ι Ἀργεῖος ἡδὺ πνεῦμα χέων καθαροῖς ἐν αὐλοῖς.

The name occurs in many Greek inscriptions, though mainly earlier. It is very frequent in Cyrenaica, where two inscriptions are of the 3rd cent. BC and two papyri middle of the 3rd cent. In South Italy, Taras, it occurs in two inscriptions both of the 3rd cent., one of them 272–235 BC (*LGPN* IIIA s.v.)[109]. It is also found in coins[110] from Taras, one of 281–272 BC and two of 272–235 BC as the name of horsemen, i.e. distinguished persons. In Egypt it is the name of a banker (*PP* I 1022 and I 1163,

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* For Ἄρατος (ll. 98, 102, 122) see the comments on Ἄρατος of *Id*. VI.

[106] See J. Henderson, *The Maculate Muse. Obscene Language in Attic Comedy*, New Haven, London 1975, 20, 135.

[107] M. J. Osborne, S. G. Byrne, *The Foreign Residents of Athens. An Annex to the Lexicon of Greek Personal Names* (Studia Hellenistica 33), Louvain 1996, n. 194.

[108] On this epigram, see comments on Ἀντιγένης (l. 4).

[109] Cf. A. Landi, *Dialetti e Interazione Sociale in Magna Grecia*, Napoli 1979, 302, (n. 204, Tav. LXX).

[110] A. Evans, *The Horsemen of Tarentum*, NC 3rd ser., 9 (1889) 1–241, 147 n. 183, 176 VIII AI, 182 n. 4.

c. 248 BC) and the name of a Cyrenean disciple of Eratosthenes (*PP* VI 16830, middle of 3rd cent., perhaps in Alexandria). Cyrene and Eratosthenes, a disciple of Callimachus, associate this Ἄριστις with Callimachean poetics and enhance the poetological character of the poem.

Φιλῖνος (l. 105), Aratus' beloved, is not the Coan runner but he must be a Coan, as the name is very common in the island.

Μόλων[111] (l. 125), presumably Aratus' rival, is a name frequent in Greece, especially Athens, and is known in South Italy (one inscription of which is almost certainly dated 272 BC). Among the Athenians bearing this name (*PA* 10409–10412) some are eminent citizens, one of them an eponymous archon. There is also a tragic actor who took part in Euripides' Φοῖνιξ and was parodied in Aristophanes' *Ranas* (l. 55): μικρός, ἡλίκος Μόλων.

According to one Scholion *ad loc*. (Dübner) Molon was a big man and is here mocked at. According to another there were two bearing that name and one of them was a burglar and was small. It is natural to infer that Theocritus had the Aristophanic Μόλων in mind and parodied him in his turn by changing him from a tragic actor into a lover chasing his beloved in the palaestra. The name is evocative of the participle μολών which alludes to someone eager and able to chase the person he desires and pass a sleepless night at his doorstep, unlike Simichidas and Aratus who find themselves with numb limbs at daybreak.

The names in *Id*. X are all ingenious coinages (except Μίλων) by the poet, well chosen to evoke the bucolic world, although the two interlocutors are field workers. This merging of herd tending and working in the fields is in pointed contrast to all elements of urban life.

Μίλων is obviously not the famous athlete but, as in *Id*. VIII, a rustic character. Βουκαῖος, Βοῦκος and Πολυβώτας are all appropriate names for oxherds. Πολυβώτας, moreover, echoes the homeric adjective πολυβοῦται in the s.s. (*Il*. 9. 154. 296), an incongruously erudite touch in an uncouth world.

Βομβύκα (ll. 26, 36), Bucaeus' beloved, derives from βόμβυξ, which denotes: a) a type of flute b) silk-worm. It is appropriate to the girl in both cases: the flute fits her accomplishment (ll. 16, 39) and the silk-worm alludes to the Coan silk-industry[112]. The ethnic Σύραν points to Βομβύκα being a slave, both because ethnics are the commonest type of slave names (Gow II *ad loc*.) and because most of the slaves in Ptolemaic Egypt were Syrians[113].

Νικίας, the addressee of *Id*. XI and XIII, to whose wife Θεύγενις Theocritus offers a distaff accompanied by a poem (*Id*. XXVIII) and is mentioned as having set up a statue of Asclepius (*ep*. VIII 3) is the Milesian doctor and poet according to the Scholia, a contemporary and friend of Theocritus. Otherwise, the name is very common in Greece, Cyrenaica (many inscriptions are of the 3rd cent.), South Italy, Sicily and Egypt, where people bearing this name are in Ptolemaic service.

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[111] I accept it as a proper name evocative of the participle μολών and not as the participle itself.

[112] PH, *op. cit*. (n. 11) xlvi–xlvii.

[113] Fraser, *op. cit*. (n. 9) I 74.

The same is true of Διοκλῆς (*Id.* XII 29); it is a very common name, but the Diocles of *Id.* XII is a Megarian hero who was killed while defending his ἐρώμενος. An annual festival was established in his honour, the focal point being a kissing-contest among boys. It is to this hero that Theocritus alludes in a short poem where the alleged sentimentality is drowned in erudition manifest both in language and in this reference to mythology. The name alludes to grandiose characters with its reference to Δία and κλέος.

Id. XIV, a Mime, contains personal names which are revealing in various ways: Θυώνιχος (1. 1etc.) is not attested elsewhere in Theocritus' time. Morphologically, it is a hypocoristic and, indeed, Θύων occurs in an Athenian inscription of the 4th cent. BC (*LGPN* II s.v.) and much later in a papyrus of the 1st cent. AD (Foraboschi s.v.). Θυώνιχος itself occurs in an epigram of the 6th cent. AD (*A.P.* XVI 51. 1) in commemoration of his athletic victory. Thyonichus, like Aeschinas, seems from the narrative to be a middle class man whom Aeschinas addresses as τὸν ἄνδρα Θυώνιχον. Τὸν ἄνδρα before a proper name shows pity or respect but in this case, as Gow acutely observes (II *ad loc.*), it shows "jocular deference" and the suffix -ιχος points to homosexual connotations as is so often the case (cf. Ἀμύντιχος in *Id.* VII).

Αἰσχίνας, the other interlocutor, bears a name which is fairly common in Greek islands and the Cyrenaica, mostly before or after Theocritus' time. In Rhodes and Cos[114] it occurs in a 3rd cent. inscription. The ionic form Αἰσχίνης is very frequent in Athens, name of many civil servants and, of course, name of a well-known orator. It is worth noting that an Αἰσχίνης is συνδαιτημών in Aristophanes *Vesp.* 1220. It occurs once in a papyrus of 244/3 BC; PSI IV 399, 1: [βασιλεῖ Πτολεμαίωι χαί]ρειν Αἰσχίνας Θεσσαλὸς τῶν Ἀλκίππου (cf. *PP* 2302). A Thessalian soldier called Αἰσχίνης occurs in an Athenian inscription[115] of c. 300 BC. The name is also found on a sepulchral stele of the hellenistic Age in Magnesia (Thessaly).[116] An athlete Αἰσχίνης[117] of the archaic time comes from Elis. It is obvious that the name Αἰσχίνης is closely associated with Thessaly which is the place of origin not of Aischines himself but of someone else. With this variation Theocritus evokes the close association of Thessaly (and Argos) with Ptolemaic Egypt[118] in a more subtle way.

Κυνίσκα (ll. 8, 31) is the girl Αἰσχίνας is in love with. Nothing in the poem implies that she is a noble girl and yet her name points directly to nobility. Κυνίσκα was the daughter of Archidamus I[119] and sister of Agesilaus (5th cent.) — whose grandfather had the nickname Κυνίσκος — the first woman who bred horses and won repeated victories in the Olympic Games. She won her first victory c. 396 BC, which was commemorated by an epigram (*A.P.* XIII 16)[120]. As a real name it occurs in a Spartan inscription, 5th/4th cent. BC. At the same time the name, deriving as it does

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[114] PH 368 VI 62, Sherwin-White, *op. cit.* (n. 13) dates it 4th/3rd cent.

[115] Osborne, Byrne, *op. cit.* (n. 107) 2351.

[116] *AD* 47 (1992) 229 B1 16.

[117] Moretti, *op. cit.* (n. 49) 5, 946–7.

[118] Cf. Gow II 246.

[119] According to Poralla, *op. cit.* (n. 77) 459, 460.

[120] Cf. Moretti, *op. cit.* (n. 49) 373, 381.

from animal names, evokes humbler origins and the animal it is derived from, κύων, is disparagingly used of women from Homer onwards (LSJ⁹ II s.v. κύων). Cynisca's incongruously posh name is not enough to hide the fact that she is also a bitch, if she rejects Aischinas' love so cruelly. Theocritus plays in an extremely dexterous way with this equivocal name.

Ὠργεῖος (ὁ Ἀργεῖος) (l. 12) is an ethnic used as a proper name which evokes the close association of Argos with Ptolemaic Egypt, just like the Thessalian origin of Aischinas and the Thessalian Ἇπις (ll. 12–3) do. Most editors have emended Ἇπις of l. 13, the unanimous reading of the mss., into Ἇγις, apparently because Ἇπις refers to the sacred Egyptian bull who gradually developed into a deity whereas Ἇγις is a fairly common name. Ἇπις, however, was also a figure of Peloponnesian mythology[121] and Theocritus likes to invest common or even humble characters with posh, evocative names.

It is true that Ἇπις as a common name occurs scarcely in the 3rd cent. BC[122], while it is amply attested later (see e.g. Foraboschi). This ample attestation may well be pointing to a survival. Such an assumption is reinforced by the appearance of a poet from the Oxyrhynchite nome, Ἇπις Νεχθένβιος[123], (3rd cent.). Moreover, the Ἇπις cult in Egypt with its sexual connotations became increasingly popular and was closely connected with the Ptolemies[124]. This ostensibly simple name brings out in an allusive way important features of Ptolemaic history and this historical allusion will be rounded off with a praise of Ptolemy (ll. 61–4).

Κλεύνικος (l. 13), another posh name (κλέος, νίκη), despite its doric colour, is the name of a soldier, i.e. an inappropriate name. The doric form occurs quite frequently in Greece but mainly in documents later than Theocritus. The ionic form Κλεόνικος is more frequent (it occurs also in ep. XXV). Two Athenians, a citharode of the 4th cent. and a Rhodian tragic poet of the end of the 3rd cent., occur under this name[125]. A 3rd cent. Egyptian farmer has this name (PP IV 9803) too. Callimachus introduces a Thessalian Cleonicus, Θεσσαλικὲ Κλεόνικε (ep. XXX Pf. = A.P. XII 71. 1). It is perfectly possible that either of them has imitated the other with a slight variation (Theocritus' Κλεύνικος is not a Thessalian, but is a companion of one).

Λύκος (l. 24) is a common name in Greece, Cyrenaica, South Italy and Sicily, but very few inscriptions are of Theocritus' time. An eminent Λύκος of the beginnings of the 3rd cent. is Λύκος from Rhegium "ὁ καὶ Βουθήρας" c. 290 BC, historian and ethnographer who lived in Alexandria (PP VI 16931). In mythology, Λύκος is the son of Poseidon and Celaino, Ares, Aegyptus etc. As a historical person he was son of Iphicratidas and Alexippa, who fell in the battle of Messene in 369[126]. In A.Rh., Arg.

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[121] RE 1,2 (1894) 2809–2810.

[122] Preisigke s.v. Ἄπεις has two papyri with Apis as a common name.

[123] See D. J. Thompson, *Memphis under the Ptolemies*, Princeton 1988, 190–207.

[124] Στεφανῆς, *op. cit.* (n. 3) 234.

[125] Στεφανῆς, *op. cit.* (n. 3) 1448, 1449 respectively.

[126] Poralla, *op. cit.* (n. 77) 498; A.P. VII 435. 1.

II 139 etc. he is the king of Mariandynoi. It was also the name of an Athenian *choreutes*[127] in the *Soteria* of 262, 258, 256 BC.

The name is also frequent in papyri, many of which are of the Ptolemaic period. Callimachus, who refers many times to Lycus of Rhegion (*frg*. 407. 15. 37 etc.) uses the name for a Naxian merchant who drowned as he sailed from Aegina (*ep*. XVIII Pf. = *A.P*. VII 435). It was suggested[128] that Callimachus chose the name deliberately in order to make a pun with Ἐρίφων (1. 6). In *Id*. XIV the pun is obvious (1. 22) and the deliberate choice almost certain, but it seems that Theocritus is also playing with a line from Aristophanes, *Vesp*. 389: ὦ Λύκε δέσποτα, γείτων ἥρως · ... Theocritus refers to a Lycus, the neighbour's son (Λάβα τῶ γείτονος υἱός). Using the hellenistic technique of *imitatio cum variatione* he parodies a simple, handsome youth, who is not a γείτων ἥρως but simply the son of a γείτων, perhaps more emphatically than he had already parodied him by giving him a name heavy with connotations.

The form Λάβας is not attested (the form Λαβᾶς occurs in a Lesbian inscription of the 3ʳᵈ cent., *LGPN* I s.v.) The form Λάβης (-ητος) occurs in Attica but in sources earlier than Theocritus' time. Λάβης is the father of an Hegemon who was πρύτανις (*PA* 6301, 8960) sometime in the beginning of the 4ᵗʰ cent. BC. Bechtel (273) mentions a Λάβης Φρεάρριος (5ᵗʰ cent. BC). Again in Ar. *Vesp*. 895–7 Λάβης is a gluttonous man from the deme of Aexone who ate a whole Sicilian cheese all by himself: ... Λάβητ' Αἰξωνέα Ι τὸν τυρὸν ἀδικεῖν ὅτι μόνος κατήσθιεν Ι τὸν Σικελικόν. ... In *Vesp*. 836-8 Λάβης is the name of a dog who ate a piece of Sicilian cheese. It must be Aristophanes Theocritus had in mind, although he only mentions the name. He made a learned allusion jocularly connected with his country (Σικελικός). Aristophanes' biting humour, keenly manifest in *Vespas*, serves Theocritus' parody really well.

Σῖμος (1. 53) is a very common name in Greece, Cyrenaica, South Italy and Sicily. It occurs in Coan inscriptions of the 3ʳᵈ cent. BC (PH 10c 23, 10d 9. 44. 17) and on a coin (PH N 100), as the name of a magistrate. Σῖμος was also the name of Seleucus' II doctor (D.L. II 124) and of an actor of tragedy, who was ridiculed by Alexis in Λῖνος (*frg*. 345K)[129]. Strabo (XIV 648) mentions him as a κιναιδολόγος and this obscene kind of poetry calls attention to the close association of his name with σιμός which has clearly erotic connotations[130]. The name is found on a vase from Vulci, as the name of a man mounting a chariot[131] (6ᵗʰ cent. BC).

In an epigram by Callimachus (*ep*. XLVIII 1 = *A.P*. VI 310. 1) it is the name of a pupil, most probably, who dedicated a tragic mask to the Muses. In *Dieg*. 194. 2 Pf. it occurs as the name of someone who intervened in the quarrel of two poets claiming to be their equal. Too many connotations for the simple soldier that Σῖμος is in *Id*. XIV. Significantly enough it is the name of a soldier (255/4 BC) in *PP* II 4098

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[127] *PA* 9242; cf. Traill, *op. cit.* (n. 42) (vol. 11) 611115, Στεφανῆς, *op. cit.* (n. 3) 1565.

[128] See Παγωνάρη-Αντωνίου, *op. cit.* (n. 80) 171.

[129] Στεφανῆς, *op. cit.* (n. 3) 2275.

[130] Cf. n. 20 and Bechtel, *op. cit.* (n. 33) 490.

[131] J. D. Beazley, *Attic Black-Figure Vase-Painters*, New York 1978, 364 (n. 56).

(στρατιώτης) and of a police officer (φυλακίτης) (250 BC) in *PP* II 4730 and in one of the many 3ʳᵈ cent. papyri (250 BC) where the name occurs: P.Cair. Zen. III 59312, 32: καὶ οἱ παρὰ Σίμου τοῦ | φυλακίτου ἔκλεψαν. That means that Σῖμος was a common name for military men in Theocritus' time. So the poet has used a name which is both evocative and simple.

Id. XV, a lively *Mime* describing the annual festival of Adonia organized by Queen Arsinoe, presents a major contrast: the theme of the poem, the celebration of Adonia, takes place in Alexandria in its heyday and is marked by royal magnificence. The two ladies about to attend it and their families come from the low middle class on the fringes of the great city. This contrast is very skilfully highlighted by the poet who has achieved an impressive merging of high and low through the description of those two extremes. It is interesting to see the role of proper names in this framework.

The two ladies who attend the celebration are Syracusans, according to their own emphatic claim (l. 90), which points out the Syracusan element in Alexandrian population and reminds the reader of the contribution of Magna Graecia to the initial population of that great city[132].

The name of one of the ladies is Πραξινόα (l. 1 etc), very poorly attested in its ionic form (Bechtel 383, Πραξινόη Ἁλικαρνασσίς, *LGPN* I s.v. Πραξινόη). The second compound alludes to intellect (like in the name Εὐνόα) which is not really a salient feature of the Theocritean lady, a frivolous, grumbling housewife.

Γοργώ (l. 1 etc.), the name of Praxinoa's friend, is, by contrast, a well-attested name in Greece, although few documents can be dated in Theocritus' day (most are later), but not in Syracuse[133]. This, however, does not mean that the name is fictional as Fraser, Matthews seem to believe (*LGPN* IIIA s.v.). Among other references, the name occurs in Delos, an important centre for Ptolemaic Egypt, in an inscription of Theocritus' time (282–260 BC). The name is, in any case, evocative. The mythical monster apart, it is the name of the only daughter of the Spartan king Cleomenes I (end of 6ᵗʰ cent. BC), the wife of king Leonidas, mother of Pleistarchus[134]. It is also the name of a Lesbian poetess, a rival of Sappho. What an incongruous name for the poor wretch Theocritus depicts.

Εὐνόα (l. 2 etc.) is the name of Praxinoa's servant, very poorly attested and not in Theocritus' time. In mythology it is the name of a Nymph, Hecuba's mother[135]. The morphology of the name refers to an amiable person (εὔνους). Whether Praxinoa's servant is an amiable person or not cannot be decided, but she is certainly not the right person to bear the name of a Nymph.

Εὐτυχίς (l. 67) is Gorgo's servant. A hypocoristic of Εὐτυχία (which occurs much later than Theocritus' time) occurs in Greece, Cyrenaica, S. Italy and Sicily but

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[132] See Fraser, *op. cit.* (n. 9) I 65.

[133] The name Γοργίς, an equivalent of Γοργώ, occurs in a 3ʳᵈ cent. inscription in Alexandria, as the name of a Samian girl; La'da, *op. cit.* (n. 64) E 2407.

[134] Poralla, *op. cit.* (n. 77) 192 et al.

[135] The Εὐνόα of *PP* V 14362, described as δούλη in Alexandria 285/46 BC refers presumably to Theocr. *Id.* XV, like Εὐτυχίς, *PP* V 14364. It is significant though that Εὐτυχίδης, which occurs in a papyrus of 250–240 BC, refers to a παῖς (servant).

scarcely in Theocritus' time. The hypocoristic (cf. Θεστυλίς in *Id*. II) alludes to both humble origin and loose morals (Ross, Inscr. 18. 16, Εὐτυχὶς καπηλίς). Unlike *Εὐνόα* which alludes to friendliness, *Εὐτυχίς* may allude to frivolity. It seems as if it was a servant's name by and large well before Theocritus[136].

Ζωπυρίων (l. 13) is Praxinoa's baby. The name is hypocoristic of *Ζώπυρος* and in this respect it is appropriate for a child. Otherwise though the name is incongruous. It is a well-attested name in Greece and S. Italy but not many documents are of Theocritus' time. In Cos it occurs in 404a12 (PH) in a list of subscribers for some religious purpose (c. 240 BC) and it has been suggested that the contributors were the priests and ἱεροποιοί of six successive years. *Ζωπυρίων*, therefore, in that list, is an eminent Coan. The name occurs also in another Coan inscription 10a59 (3rd cent.). Pape, Benseler cite a historian and a grammarian under this name. Otherwise it is a fairly common name, well-attested in 3rd cent. papyri (e.g. P.Cair. Zen. II 59176. 21, 56, 127 etc. (255 BC). It is the name of a Greek in the Arsinoite nome (240–230 BC)[137] and of a slave (c. 300 BC) and a 3rd cent. Thracian[138]. *Ζωπυρίων* then is an ambiguous name as it is both evocative and common.

Δίνων (l. 13), is very poorly attested, unlike the v.l. *Δείνων* which is fairly common. *Δίνων* alludes to δῖνος which means "whirling, rotation" but is also the name of a round goblet (LSJ⁹ s.v. IV and refers to Ar. *Vesp*. 618). *Δεῖνος*, on the other hand, the reading of a papyrus (and a v.l. of δῖνος) refers to δεῖνος. Both, however, agree with the tempestuous character of Praxinoa's husband.

Διοκλείδης (ll. 18. 147) is a well-attested name, although not in Theocritus' time. It is the name of an Athenian who accused Alcibiades of involvement in the mutilation of Hermai (*PA* 3973). The name itself, a patronymic of the solemn *Διοκλῆς*, is totally incongruous for a stingy, grumbling character who is Gorgo's husband.

In *Id*. XX, a bucolic poem, there is the name *Εὐνίκα*, attributed to a pseudo-important girl. The name itself is attested in its ionic form *Εὐνίκη*. In mythology it is the name of a fairy and a Nymph. I believe that this is the reason (together with its association with victory, νίκη) Theocritus chose it for this comically arrogant girl of the bucolic world.

In *Id*. XXI *Διόφαντος* is the name of the addressee listening to the story for two fishermen. *Διόφαντος* is a well-attested name in inscriptions and papyri of Theocritus' time. In a Coan inscription of the 3rd cent. (PH 304) it is the name of an ἱεροποιός, i.e. an eminent person. In *PP* IV 9219 (c. 249 BC) it is the name of a cleruch, a person who has nothing to do with fishermen and in *PP* VI 15000 (247 BC, Alexandria) it is the name of a Calydnian *theoros* and ταμίας of Calydna. Cos and Calydna are places familiar to Theocritus so the name must have been familiar as well.

As an Athenian name of the 5th cent. it refers to high-ranking officials and the connection of the name itself with Zeus (Διο-) points to eminent, important people. Whether the addressee is one of them cannot be decided. In an epigram of Leonidas of Tarentum *Διόφαντος* is the name of a fisherman. As the poets are contemporary, one

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[136] Osborne, Byrne, *op. cit*. (n. 107) 7655, 7656.

[137] La'da, *op. cit*. (n. 64) E 409.

[138] Osborne, Byrne, *op. cit*. (n. 107) 7667, 2533.

of them must have imitated the other making his own adjustment (*imitatio cum variatione*).

'Ασφαλίων exists but is poorly attested (only in Athens, before and after the time of Theocritus, *LGPN* II s.v.). The name alludes to security (ἀσφάλεια) which is the exact opposite of what Theocritus' fisherman enjoys. The name is jocularly used evoking at the same time a homeric *hapax*: 'Ασφαλίων is Menelaus' servant in *Od.* 4. 216. Through the name of this insecure man Theocritus' readers will recall his homeric namesake.

In *Id.* XXVII Νομαίη (l. 42), Lycidas' mother is a fictional name, appropriate to the bucolic colour of the poem, while 'Ακροτίμη (l. 44), the girl's name, presumably formed by analogy to the masc. 'Ακρότιμος (found in two Athenian inscriptions of the 4th and 3rd cent., *LGPN* II s.v.), has absolutely nothing to do with that colour, whereas it is associated with honour (τιμή). If Daphnis, the young *boukolos*, is of noble origin, according to the girl ('Ακροτίμη), she is even more so. In reality, they are both part of the pastoral world.

Θεύγενις in *Id.* XXVIII is the name of Nicias' wife to whom Theocritus is offering an ivory distaff accompanied by a poem. The ionic form Θεύγενις is poorly attested contrary to the masc. Θευγένης. The divine origin the name alludes to points to an eminent person and this is one of the few times that the name is in tune with the person it describes.

Epigrams

In *ep*. VII, a sepulchral epigram, Εὐρυμέδων is the name of the dead man, who was apparently an eminent citizen. It is the name of a mythical giant but it is also a historical name especially of Athenians, the most well-known being the general of the Peloponnesian War. In the epigrams many names are appropriate to the circumstances, perhaps because they all serve an ostensibly practical purpose (inscriptions on tombs or sepulchral stelai, dedications and the like); it would be a mistake, though, to believe that the hellenistic techniques aiming at parody and allusion are absent.

In *ep*. VIII Theocritus' friend Nicias, a medical doctor, dedicates a statue to Asclepius. The artist is called 'Ηετίων (l. 5). The name is known from Homer, as the name of Andromache's father, the king of Thebes. It is also a fairly common name of Athenians, among whom there are two generals of the 5th and 4th cent. and the name of a painter in Alexander's time which survived in Lucian (Pape, Benseler s.v. 'Ηετίων). Theocritus must be alluding to this latter whose name he lent not to a painter but to a sculptor.

In *ep*. IX, an epitaph, "Ορθων is the name of the dead man who explicitly describes himself as Syracusan (l. 1). The name is well attested in S. Italy in Theocritus' time. A Syracusan "Ορθων was sent as πρέσβης to Cyrene in 308 BC but it cannot be sufficiently defended that the poet is alluding to this particular person. It is also the name of an Olympian victor (Moretti 638), but this is one of the cases that it is impossible to decide whom Theocritus is alluding to.

On the contrary, in *ep*. X, a dedicatory poem, Ξενοκλῆς, who describes himself as μουσικός, alludes to a tragic poet of the 5th cent. disparagingly mentioned by Aristophanes, *Thesm*. 169: ὁ δ' αὖ Ξενοκλέης ὢν κακὸς κακῶς ποιεῖ (the context,

Theognis, l. 170 and Agathon, l. 177 points to a poet), 441: Ξενοκλέης ὁ Καρκίνου and *Ran*. 86: ὁ δὲ Ξενοκλέης ἐξέλοιτο νὴ Δία. The Xenocles of the epigram thinks very highly of himself, indeed he believes that he is above criticism, and Theocritus is here parodying him simply by evoking his Aristophanic namesake who must have been a failure[139]. The name is well-attested in inscriptions and papyri of Theocritus' time.

Εὐσθένης of *ep*. XI, also an epitaph, is fairly well-attested in Greece (not at all in Cyrenaica, South Italy and Sicily) but the documents are not of Theocritus' time. All we know about him is that he was a physiognomist. *Δαμομένης* in *ep*. XII, a dedicatory epigram, is explicitly described as choregos. In *PP* VI 16989 there occurs a Δαμομένης – χοραγός victor in a choregoi contest perhaps in Alexandria (3rd cent. BC).

In *ep*. XIII, also a dedication, *Χρυσογόνα*, who is explicitly described as ἁγνά, dedicates a statue to Aphrodite but not πάνδαμος; Aphrodite in this epigram protects lawful marriage and family. *Χρυσογόνα* is also the wife of an Ἀμφικλῆς, a name alluding to eminence (PH 404a3, 3rd cent. BC). The name is well-attested in Greece in its ionic form *Χρυσογόνη*. But we know of a *Χρυσογόνη* from Laconia who was an αὐλητρίς and ἑταίρα [140]. Theocritus is here ironically alluding to her by completely reversing her personality.

Κάϊκος in *ep*. XIV is the name of a banker. The name derives from the Pergamenian river *Κάϊκος* and the homonymous river-god and is sufficiently attested in Greece and especially in islands but not so much in Theocritus' time.

Περιστερή in *ep*. XVI, an epitaph, is the name of the mother who lost two children. This particular form does not occur elsewhere, the forms *Περιστερά* and *Περιστέρα* are attested, although very poorly. The name belongs to those derived from animals' and birds' names.

Μήδειος in *ep*. XX is the name of a boy who erected a tomb in honour of his Thracian nanny and inscribed her name *Κλείτα* on it. The name *Μήδειος* is well-attested in Greece and it also occurs in Alexandria (259 BC) as the name of a priest of Alexander and the Lagides who was described as "praefectus medicis" (*PP* III 5199). His nanny, who was a servant, is called *Κλείτα*. Although the name alludes directly to fame (cf. the comments on *Κλυτία* of *Id*. VII) it is the name of a servant not only here but also in other instances; e.g. in a black-figure vase of the 6th cent. the woman holding the spear of the man called *Σῖμος*, apparently a slave, is called *Κλείτα* (cf. n. 129). The name is probably a euphemism.

Πείσανδρος in *ep*. XXII is the name of a Rhodian epic poet for whom, as Gow aptly observes (II *ad loc.*), "next to nothing is known". Otherwise, the name is sufficiently attested in Greece; among others, a famous Spartan of noble origin bears this name (Poralla 601).

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[139] For a literal interpretation see L. Rossi, *The Epigrams Ascribed to Theocritus. A Method of Approach* (Hellenistica Groningana V), Leuven, Paris et al. 2001, 211.

[140] Στεφανῆς, *op. cit.* (n. 3) 2636 and Theoph. Simocata *epist*. 12 (ed. J. Zanetto, 1985): Ἐπὶ τὸ Λεωκόριον τὰς διατριβὰς ἡ αὐλητρὶς Χρυσογόνη πεποίηται, καὶ τάχα που καὶ τέρπειν οἴχεται τοὺς ἐμοὺς ἐραστάς. Καί φησιν ἡμᾶς τὸ πορνίδιον ἄγαν δυσανασχετεῖν ἐπὶ τῷ πράγματι ...

Resumee

The analysis of the personal names in the Theocritean Corpus, especially in their allusive function, recalls Hornblower's statement that "The names are informative in themselves"[141].

I hope this paper has sufficiently shown that Theocritus' choice of personal names is anything but fortuitous: he deliberately chose and dexterously exploited them to reveal aspects of his contemporary social environment, the close links between Ptolemaic Egypt and mainland Greece, to subvert the bucolic milieu of his bucolic poems and, chiefly, to portray his characters. To serve these ends he uses personal names — almost all of them attested — in an allusive manner achieved mainly through erudite literary evocations and parodic reversals, fundamental features of 3rd cent. hellenistic poetry.

I also hope it has been shown that onomastic evidence, the chief tool of prosopography in ancient history, can be extended to poetry and effectively used there in a similar way.

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[141] Hornblower, Matthews, *op. cit.* (n. 1) 10.