

[ΑΙΤΙΩΝ Α']

1

(IN TELCHINAS)

Οἷδ' ὅτ]ι μοι Τελχίνες ἐπιτρύζουσιν αἰοιδῇ,
 νήιδες οἱ Μούσης οὐκ ἐγένοντο φίλοι,
 εἵνεκεν οὐχ ἐν αἰσμα διηνεκὲς ἢ βασιλ[η
 5 ἦ]ας ἐν πολλαῖς ἦνυσα χιλιάσιν
]ους ἦρωας, ἔπος δ' ἐπὶ τυτθὸν ἐλ[ίσσω
 παῖς ἄτε, τῶν δ' ἐτέων ἡ δεκάς οὐκ ὀλίγη.
] καὶ Τελχίσιν ἐγὼ τόδε· " φῶλον α[
] τήκειν ἦπαρ ἐπιστάμενον,
]ρεην [ὀλ]υγόστιχος ἀλλὰ καθέλκει
 10] πολὺ τὴν μακρὴν ὀμπνια Θεσμοφόρο[ς·

1 suppl. Vogliano.

* The Telchines were described as inhabitants of Crete, Rhodes, Sicyon, Ceos or Cyprus. They were said to be the first workers in metal, but of ill report as spiteful sorcerers. Callimachus calls his literary enemies Telchines, using the word in the sense of "spiteful backbiters." The *Scholia Florentina* to this passage (Pfeiff. i, p. 3) give some of their names; among them are those of Asclepiades and Posidippus, the famous Alexandrian poets (mainly known to us through their epigrams in the *Palatine Anthology*), and of Praxiphanes of Mitylene, a distinguished contemporary grammarian and philosopher, against whom Callimachus wrote (*cf. fr. 460**).

^b Θεσμοφόρος = Law-bringing Demeter.

^c According to Pfeiffer's reading of the *Scholia Florentina* in this mutilated passage (ll. 9 ff.) the short poems of Philetas of Cos (born c. 320 B.C. and in a sense the founder of the

AETIA : BOOK I

1

(AGAINST THE TELCHINES)

(I know that) the Telchines,^a who are ignorant and no friends of the Muse, grumble at my poetry, because I did not accomplish one continuous poem of many thousands of lines on . . . kings or . . .
 5 heroes, but like a child I roll forth a short tale, though the decades of my years are not few. And I (say) this to the Telchines: " . . . race, who know how to waste away your heart. . . . of few lines, but
 10 bountiful Demeter^b by far outweighs the long^c . . . ,

Alexandrian school of poetry) and of Mimnermus of Colophon (fl. c. 630 B.C.—he is supposed to have introduced the amatory element into early Greek elegy) are compared with their longer compositions and judged superior. The "bountiful Demeter" could then be Philetas' narrative elegy *Demeter*, which recounted the wanderings of the goddess; the name of the long poem, with which it was compared, is lost. The "Large Woman" (l. 12) could be the *Nanno*, the famous elegy of Mimnermus, named after the Lydian flute-girl he is said to have loved (*cf. Asclep. Anth. Pal. ix. 63*), or even his historical poem *Smyrneis*. The *κατὰ λεπτόν* [ὁήσιες?] may possibly be the "opera minora" of the poet. Many scholars, however, do not accept this interpretation and believe that the short poems of Philetas and Mimnermus are in this passage compared with long poems of other poets, which cannot be as yet identified. The "Large Woman" may in this case be the *Lyde* of Antimachus. (See also M. Puelma, "Die Vorbilder der Elegiendichtung in Alexandrien und Rom," *Museum Helveticum*, 11 (1954), pp. 101 f.)

τοῖν δὲ] δυοῖν Μίμνερμος ὅτι γλυκύς, αἱ κατὰ λεπτόν

.....] ἡ μεγάλη δ' οὐκ ἐδίδαξε γυνή.

.....] ὀν ἐπὶ Θρήϊκας ἀπ' Αἰγύπτου [πέτοιτο
αἵματι Πυγμαίων ἡδομένη γέρανος,

15 Μασσαγέται καὶ μακρὸν οἰστεύουσιν ἐπ' ἄνδρα

Μῆδον]· ἀ[ηδονίδες] δ' ὦδε μελιχρότεροι.

ἔλλετε Βασκανίης ὀλοὸν γένος· αὐθι δὲ τέχνη

κρίνετε,] μὴ σχοίνῳ Περσίδι τὴν σοφίην·

μηδ' ἀπ' ἐμεῦ διφᾶτε μέγα φοφέουσιν αὐοιδήν

20 τίκτεσθαι· βροντᾶν οὐκ ἐμόν, ἀλλὰ Διός."

καὶ γὰρ ὅτε πρώτιστον ἐμοῖς ἐπὶ δέλτον ἔθηκα

γούνασιν, Ἀπόλλων εἶπεν ὁ μοι Λύκιος·

".....] αὐοιδέ, τὸ μὲν θύος ὅτι πάχιστον

θρέψαι, τῇ]ν Μοῦσαν δ' ὠγαθὲ λεπταλέην·

25 πρὸς δέ σε] καὶ τόδ' ἄνωγα, τὰ μὴ πατέουσιν

ἄμαξαι

τὰ στεῖβειν, ἐτέρων δ' ἵχνια μὴ καθ' ὁμά

δίφρον ἐλ]ᾶν μηδ' οἶμον ἀνὰ πλατύν, ἀλλὰ κελεύουσιν

ἀτρίπτο]υς, εἰ καὶ στενωτέρην ἐλάσεις.

11 suppl. Housman.

12 ῥήσιες] suppl. Rostagni.

13 suppl. e.g. L. : init. fort. μακρ]όν Pf.

16 init. suppl.

Pf. : ἀ[ηδονίδες] Housman.

18 suppl. Housman.

24 θρέψαι suppl. Pf. : τῇ]ν Hu.

25 e.g. suppl. Hu.

26 δ' cod.

27 e.g. suppl. Hu.

28 suppl. Pf.

6

and of the two poems the small-scale . . . and not the Large Woman taught that Mimnermus is a delightful poet . . . let the crane, delighting in the blood of the Pygmies,^a fly (far) from Egypt to the
15 land of the Thracians and let the Massagetae^b shoot their arrows from a great distance at the Medes ; but poems are sweeter for being short.^c Begone, you baneful race of Jealousy ! hereafter judge poetry by (the canons) of art, and not by the Persian chain,^d
20 nor look to me for a song loudly resounding. It is not mine to thunder ; that belongs to Zeus." For, when I first placed a tablet on my knees, Lycian^e Apollo said to me : " . . . poet, feed the victim to be as fat as possible but, my friend, keep the Muse
25 slender. This too I bid you : tread a path which carriages do not trample ; do not drive your chariot upon the common tracks of others, nor along a wide road, but on unworn paths, though your course be

^a The Pygmies, a fabulous race of dwarfs on the upper Nile, were said to have been warred on and destroyed by cranes.

^b The Massagetae were a Scythian people, to the east of the Caspian Sea. Like the Medes, they were famous archers and fought from a great distance " trusting their far-reaching bows " (Herod. i. 214).

^c If Housman's supplement ἀ[ηδονίδες] is right, it would mean short poems. ἀηδών " nightingale " in the sense of poem is used by Callimachus in *Epigr.* ii. 5.

^d The Persian chain, the *schoenus*, was a (Persian) land-measure used especially in Egypt ; its length was variously reckoned from 30 to 60 stades.

^e Epithet of Apollo, explained in various ways : the wolf-slayer, the Lycian god, or the god of light. We are also told that : " transfiguratus in lupum (λύκων) cum Cyrene concubuit " (Serv. ad Verg. *Aen.* iv. 177 ; cf. *Schol. Lond.* in Pfeiff. i, p. 7). Callimachus, who spent his early years in Cyrene, must have learnt there how to read and write.

30 *τεττίγω] ἐνὶ τοῖς γὰρ αἰδομεν οἱ λιγὺν ἦχον*
θ]όρυβον δ' οὐκ ἐφίλησαν ὄνων."
θηρὶ μὲν οὐατόεντι πανεῖκελον ὀγκήσαιο
ἄλλος, ἐγὼ δ' εἶην οὐλαχύς, ὁ πτερόεις,
ἅ πάντως, ἵνα γῆρας ἵνα δρόσον ἦν μὲν αἰίδω
προίκω] ἐκ δίης ἡέρος εἶδαρ ἔδων,
 35 *αὖθι τὸ δ' ἐκδύοιμι, τό μοι βάρος ὅσσον ἔπεστι*
τριγλώχιν ὀλοῶ νῆσος ἐπ' Ἐγκελάδω.
οὐ νέμεσις.] Μοῦσαι γὰρ ὅσους ἔδον ὄθματι παῖδας
μὴ λοξῶ, πολιοὺς οὐκ ἀπέθεντο φίλους.

29 suppl. Hu. 32 suppl. Hu. 34 *προίκω] Schol.*
Theocr. : πρῶκω] Th. Stanley. 37 init. suppl. Trypanis
ex Call. Epigr. xxi. (xxiii L.C.L.) 5, cf. Call. Hym. iii. 64.

^a The "voice" of the cicada is frequently used in Greek poetry as a simile for sweet sounds. The cicada, according

2

(SOMNIUM)

Ποιμένι μῆλα νέμοντι παρ' ἵχνιον ὀξέος ἵππου
 Ἡσιόδω Μουσέων ἐσμός ὄτ' ἠντίασεν
 μ]έν οἱ Χάεος γενεσ[
] ἐπὶ πτέργῃς ὕδα[
 5 τεύχων ὥς ἐτέρω τις ἐὼ κακὸν ἦπατι τεύχει.

^a The fountain Hippocrene on Mount Helicon. According to the myth it was created by the hoof of Pegasus, the winged horse of Bellerophon. It was there the Muses

more narrow. For we sing among those who love
 30 the shrill voice of the cicada ^a and not the noise of
 the . . . asses." Let others bray just like the long-
 eared brute, but let me be the dainty, the winged
 one. Oh, yes indeed! that I may sing living on
 35 dew-drops, free sustenance from the divine air; that
 I may then shed old age, which weighs upon me like
 the three-cornered island ^b upon deadly Enceladus.
 But never mind! for if the Muses have not looked
 askance at one in his childhood, they do not cast him
 from their friendship when he is grey.

to Plato (*Phaedr.* 259), is the favourite of the Muses, and in Alexandrian poetry poets are compared to, or called after it (*e.g.* Theoc. i. 148; Posidip. *Anth. Pal.* xii. 98, etc.). The cicada was thought to sing continually without food or drink, or to subsist on a diet of air and dew; like the snake it was believed to cast away old age together with its dry skin.

^b The three-cornered island is Sicily, which Zeus is said to have hurled upon the giant Enceladus.

2

(THE DREAM)

. . . when the bevy of Muses met the shepherd
 Hesiod tending sheep by the foot-print of the fiery
 horse ^a . . . (they told him?) . . . the birth of
 5 Chaos . . . (at the water) of the hoof . . . that
 causing evil to another a man causes evil to his own
 heart. ^b

appeared to Hesiod as he was tending his sheep. This fountain is to be distinguished from the Aganippe, also in Boeotia, mentioned by Callimachus in this part of the *Aetia*.

^b An adaptation of Hesiod, *Op.* 265.

λirός ἐγώ, τί δέ σοι τόνδ' ἐπέθηκα φόβον;

τίδες, ὅταν δε cod.: corr. Bentley. ἐπέσεισα Meineke:
ἐνέθηκα Schneider.

ἦδη καὶ κούρῳ παρθένος εὐνάσατο,
τέθμιον ὡς ἐκέλευε προνύμφιον ὕπνον ἰαῦσαι
ἄρσενι τὴν τάλιν παιδί σὺν ἀμφιθαλεῖ.

- * Ἥρην γάρ κοτέ φασι—κύνον, κύον, ἰσχεο, λαιδρῆ
5 θυμέ, σύ γ' αἰείσῃ καὶ τά περ οὐχ ὅσιν·
ᾠναο κάρτ' ἔνεκ' οὐ τι θεῆς ἴδες ἱερά φρικτῆς,
ἐξ ἂν ἐπεὶ καὶ τῶν ἥρυνγες ἱστορίην.
ἦ πολυιδρεῖα χαλεπὸν κακόν, ὅστις ἀκαρτεῖ
γλώσσης· ὡς ἐτεὸν παῖς ὅδε μαῦλιν ἔχει.
10 ἡῶι μὲν ἔμελλον ἐν ὕδατι θυμὸν ἀμύξειν
οἱ βόες ὀξεῖαν δερκόμενοι δορίδα,
δειελινὴν τὴν δ' εἶλε κακὸς χλόος, ἦλθε δὲ νοῦσος,
αἶγας ἐς ἀγριάδας τὴν ἀποπεμπόμεθα,
ψευδόμενοι δ' ἱερὴν φημίζομεν· ἦ τότ' ἀνιγρῇ
15 τὴν κούρην· Ἄϊδεω μέχρ' ἔτηξε δόμων.
δεύτερον ἐστόρνυντο τὰ κλισμῖα, δεύτερον ἡ πα[ῖ]ς
ἐπτά τεταρταίῳ μῆνας ἔκαμνε πυρί.

6 κάρ(θ)' conl. Hu.: <μ>ἀργ' Wil. 7 ἐξ ἂν ἐπεὶ divisit
Housman.

* The reference is to the ἱερός γάμος, or secret marriage of
Zeus and Hera, first mentioned in the *Iliad*, xiv. 294 ff.

* The mysteries of Demeter.

* Μὴ παιδί μάχαυραν, "Do not give a knife to a child," was
a Greek proverb.

... shameless I, why have I imposed upon you this
fear? ^a

^a Probably part of a soliloquy of Acontius.

... and already the maiden was bedded with the boy,
as ritual ordered that the bride should sleep her pre-
nuptial sleep with a boy whose parents were both
alive. For they say that once upon a time Hera ^a—
6 dog, dog, refrain, my shameless soul! you would
sing even of that which is not lawful to tell. It is a
great blessing for you that you have not seen the
rites of the dread goddess,^b or else you would have
spewed up their story too. Surely much knowledge
is a grievous thing for him who does not control his
tongue; this man is really a child with a knife.^c

- 10 In the morning the oxen were to tear their hearts
seeing before them reflected in the water the sharp
blade.^d But in the afternoon an evil pallor came upon
her; the disease seized her, which we banish on the
wild goats and which we falsely call the holy disease.^e
16 That grievous sickness then wasted the girl even to
the Halls of Hades. A second time the couches were
spread; a second time the maiden was sick for seven
months with a quartan fever. A third time they

^d The heads of the oxen were held over lustral water when
about to be sacrificed. The reference is here to the pre-
nuptial sacrifice which was to take place in the morning, but
on the previous afternoon Cydippe fell ill.

* Epilepsy. Κατ' αἶγας ἀγπας was a wish for exorcizing
sickness, by charming it away from men to wild animals.

τὸ τρίτον ἐμνήσαντο γάμου κάττα, τὸ τρίτον αὐτ[ε]

Κυδίππην ὁλοὸς κρυμὸς ἐσωκίσατο.

20 τέτρατον οὐκέτ' ἔμεινε πατήρ ἐ[. . .]φ[. . .]σ[

Φοῖβον· ὁ δ' ἐννύχιον τοῦτ' ἔπος ἠυδάσατο·

“ Ἀρτέμιδος τῇ παιδί γάμον βαρὺς ὄρκος ἐνικλᾷ·

Λύγδαμιν οὐ γὰρ ἐμὶ τῆμος ἔκθεε κάσις

οὐδ' ἐν Ἀμυκλαίῳ θρόνῳ ἔπλεκεν οὐδ' ἀπὸ θήρης

25 ἔκλυζεν ποταμῷ λύματα Παρθενίῳ,

Δήλῳ δ' ἦν ἐπιδημος, Ἀκόντιον ὁππότε σὴ παῖς

ᾤμοσεν, οὐκ ἄλλον, νυμφίον ἐξέμεναι.

ὦ Κήνυς, ἀλλ' ἦν με θέλῃς συμφράδμονα θέσθαι,

..]ν[. .] τελευτήσεις ὄρκια θυγατέρος·

30 ἀργύρῳ οὐ μόλιβον γὰρ Ἀκόντιον, ἀλλὰ φαεινῷ

ἤλεκτρον χρυσῷ φημί σε μειξέμεναι.

Κοδρεΐδης σύ γ' ἄνωθεν ὁ πενθερός, αὐτὰρ ὁ Κεῖος

γαμβρός Ἀρισταίου Ζηνὸς ἀφ' ἱερέων

Ἰκμίου οἷσι μέμ[η]λεν ἐπ' οὐρεὸς ἀμβώνεσσιν

35 πρηῒνειν χαλεπὴν Μαῖραν ἀνερχομένην,

αἰτέισθαι τὸ δ' ἄημα παρὰ Διὸς ᾧ τε θαμειοί

πλήσσονται λυνέαις ὀρνυγες ἐν νεφέλαις.”

18 αὐτ[ις] Hu.: αὐτ[ε] Pf. 20 ἐς Δελφίον ἀρ[ας] distinguere
sibi visus est Hu. 21 ἐμνύχιον coni. M. Pohlenz.

29 νῆν γε? Pf.: ῥίμφα? Trypanis: πάντα Hu. 34
suppl. Hu.

thought of marriage; a third time again a deadly
20 chill settled on Cydippe. A fourth time her father
could endure it no more, but (set off to Delphian?)
Phoebus, who in the night spoke and said: “A
solemn oath by Artemis frustrates your child's
marriage. For my sister was not then vexing
Lygdamis,^a neither in Amyclae's^b shrine was she
weaving rushes, nor in the river Parthenios^c was
25 she washing her stains after the hunt; she was at
home in Delos when your child swore that she would
have Acontius, none other for bridegroom. But,
Ceyx, if you will take me for your counsellor, you
30 will fulfil the oath of your daughter. . . . For I say
that in the person of Acontius you will not be ming-
ling lead with silver, but electrum^d with shining gold.
You, the father of the bride, are sprung from Codrus^e;
the Cean bridegroom springs from the priests of
Zeus Aristaeus the Icmian,^f priests whose business
35 it is upon the mountain tops to placate stern Maera^g
when she rises, and to entreat from Zeus the wind
whereby many a quail is entangled in the linen nets.”

^a A king of the Cimmerians, who burnt the temple of
Artemis at Ephesus, c. 670 B.C.

^b In Laconia, by the river Eurotas.

^c River in Pontus, a haunt of Artemis.

^d Not amber, but the metallic alloy of gold and silver.

^e The last king of Athens.

^f Aristaeus, son of Apollo and Cyrene, who, when Ceos
was suffering from pestilence, owing to the heat of the Dog-
Star, went there and built an altar to Zeus Icmæus or
Icmius, i.e. Zeus as God of Moisture, and established an
annual sacrifice for him and Sirius on the hills of the island.
Ever after Zeus caused the Etesian Winds to blow for forty
days after the rise of Sirius. Hence Aristaeus was worshipped
in Ceos as Zeus Aristaeus.

^g The hound of Erigone. As a star = Sirius, or else Pro-
cyon.

ἡ θεός· αὐτὰρ ὁ Νάξον ἔβη πάλιν, εἶρετο δ' αὐτὴν
 κούρην, ἡ δ' ἄν' ἐτώς πᾶν ἐκάλυψεν ἔπος
 40 κῆν αὖ σῶς· [. . .] λοιπόν, Ἀκόντιε, σείω μετελθεῖν
]ηνιδιην ἐς Διονυσιάδα.
 χῆ θεὸς εὐορκεῖτο καὶ ἡλικες αὐτίχ' ἑταίρης
 εἶπον ὑμνηναίους οὐκ ἀναβαλλομένους.
 οὐ σε δοκέω τημοῦτος, Ἀκόντιε, νυκτὸς ἐκείνης
 45 ἀντί κε, τῇ μίτρης ἦψαο παρθενίης,
 οὐ σφυρὸν Ἰφίκλειον ἐπιτρέχον ἀσταχύνεσσαι
 οὐδ' ἂ Κελαινίτης ἐκτεάτιστο Μίδης
 δέξασθαι, ψήφου δ' ἂν ἐμῆς ἐπιμάρτυρες εἶεν
 οἵτινες οὐ χαλεποὺ νῆιδές εἰσι θεοῦ.
 50 ἐκ δὲ γάμου κείνοιο μέγ' οὖνομα μέλλε νέεσθαι·
 δῆ γὰρ ἔθ' ὑμέτερον φύλον Ἀκοντιάδαι
 πολὺ τι καὶ περίτιμον Ἰουλίδι ναιετάουσιν,
 Κεῖε, τεὸν δ' ἡμεῖς ἡμερον ἐκλύομεν
 τόνδε παρ' ἀρχαίου Ξενομήδεος, ὅς ποτε πᾶσαν
 55 νῆσον ἐνὶ μνήμῃ κάτθετο μυθολόγῳ,
 ἄρχμενος ὡς νύμφησιν ἐνάειτο Κωρυκίησιν,
 τὰς ἀπὸ Παρνησσοῦ λῖς ἐδίωξε μέγας,
 Ὑδροῦσσαν τῷ καὶ μιν ἐφήμισαν, ὥς τε Κιρῶ[δης
 .]ο[. .]θυσ[.]το[. .] ὥκεεν ἐν Καρύαις·

40 ὁ τ[ε] Housman. lacun. inter 40 et 41 indicat Grain-
 dor. 43 εἶδον P: corr. Pf. ἦδον Wil. 45 τῇ G.
 Murray: τῆς P. 58 e.g. suppl. G. Murray. 59 ἡ[θ]ως
 εἶσο[ι]τοis prop. Barber.

So spoke the god. And her father went back to
 Naxos, and questioned the maiden herself; and she
 40 revealed in truth the whole matter. And she was well
 again. For the rest, Acontius, it will be your business
 to go . . . to Dionysias.^a So faith was kept with the
 goddess, and the girls of her age straightway said their
 comrade's marriage-hymn, deferred no longer. Then,
 45 I deem, Acontius, that for that night, wherein you
 touched her maiden girdle, you would have accepted
 neither the ankle of Iphicles^b who ran upon the corn-
 ears, nor the possessions of Midas of Celaenae.^c And
 my verdict would be attested by all who are not
 60 ignorant of the stern god.^d And from that marriage
 a great name was destined to arise. For, Cean, your
 clan, the Acontiadæ, still dwell numerous and
 honoured at Iulis.^e And this love of yours we heard
 from old Xenomedes,^f who once set down all the
 65 island in a mythological history, beginning with the
 tale of how it was inhabited by the Corycian^g
 nymphs, whom a great lion drove away from Par-
 nasus; for that reason also they called it Hydrussa,^h
 60 and how Cirodes . . . dwelt in Caryæ.ⁱ And how

^a i.e. Naxos.

^b Iphiclus, or Iphicles, son of Phylacus, father of Podarces
 and Protesilaus, was proverbial for his speed of foot. He
 could run over a cornfield without bending the ears.

^c Midas of Celaenae in Phrygia, proverbial for his
 wealth.

^d Eros.

^e In Ceos, birthplace of Simonides and Bacchylides.

^f Cean chronicler, who lived c. 450 B.C.

^g Nymphs of the Corycian cave on Parnasus.

^h "Having water."

ⁱ It is unknown who is supposed to have inhabited the
 island between the Corycian nymphs and the Carians. No
 connexion is mentioned between Ceos and any of the towns
 called Caryæ (in Laconia, Arcadia and Lycia).

60 ὥς τέ μιν ἐννάσαντο τέων Ἀλαλάξιος αἰεῖ
 Ζεὺς ἐπὶ σαλπύγγων ἱρὰ βοῇ δέχεται
 Κᾶρες ὁμοῦ Λελέγεσσι, μετ' οὖνομα δ' ἄλλο βαλέ-
 σθ[αι]
 Φοῖβου καὶ Μελῆς ἱνὶς ἔθηκε Κέως·
 ἐν δ' ὕβριν θάνατόν τε κεραύνιον, ἐν δὲ γόητας
 65 Τελχῖνας μακάρων τ' οὐκ ἀλέγοντα θεῶν
 ἡλὰ Δημῶνακτα γέρων ἐνεθήκατο δέλτοις
 καὶ γρητὴν Μακελῶ, μητέρα Δεξιθέης,
 ἄς μούνας, ὅτε νῆσον ἀνέτρεπον εἶνεκ' ἀλ[ι]τρῆς
 ὕβριος, ἀσκηθεὶς ἔλλιπον ἀθάνατοι·
 70 τέσσαρας ὥς τε πόληας ὁ μὲν τείχισσε Μεγα-
 κ[λ]ῆς
 Κάρθαιαν, Χρυσοῦς δ' Εὐπ[υ]λος ἡμιθέης
 εὐκρηνον πτολίεθρον Ἰουλίδος, αὐτὰρ Ἀκαῖ[ος]
 Ποιήσαν Χαρίτων ἱδρυμ' ἐνπλοκάμων,
 ἄστυρον Ἀφραστός δὲ Κορή[σ]ιον, εἶπε δέ, Κεῖε,
 75 ξυγκραθέντ' αὐταῖς ὁξὺν ἔρωτα σέθεν
 πρέσβυς ἐτητυμῆ μεμελημένος, ἔρθεν ὁ πα[τ]ρῶς
 μῦθος ἐς ἡμετέρην ἔδραμε Καλλιόπην.—

62 βαλεῖσθ[αι] P: βαλέσθ[αι] L.: καλεῖσθ[αι] conl. Hu. 68
 suppl. Wil. 70 suppl. Hu. 71 Εὐπ[υ]λος Hu., sed possit
 60

they settled in the country whose offerings Zeus Alalaxius^a always receives to the sound of trumpets—Carians and Leleges^b together; and how Ceos, son of Phoebus and Melia, caused it to take another name. Withal the insolence and the lightning death
 65 and therewith the wizards Telchines^c and Demonax who foolishly disregarded the blessed gods, the old man put in his tablets, and aged Macelo, mother of Dexitheia, the two of whom the deathless gods alone left unscathed, when for sinful insolence they over-
 70 threw the island. And how of its four cities Megacles built Carthaea, and Eupylus, son of the heroine Chryso, the fair-fountained city of Iulis, and Acaeos Poessa, seat of the fair-tressed Graces, and how
 75 Aphrastus built the city of Coresus.^d And blended therewith, (?) O Cean, that old man, lover of truth, told of your passionate love; from there the maiden's story came to my Muse.

^a Of the war-cry.

^b Carians and Leleges (according to Herod. i. 171 the Carians were "formerly called Leleges") spread in prehistoric times to the islands of the Aegean.

^c The story in outline is that the Telchines, mythical craftsmen and wizards, provoked the wrath of the gods. So Zeus and Posidon "sent the land and all the host of the people into the depths of Tartarus" (Pind. *Paean* iv. 42 ff.), but spared Dexitheia and her sisters, daughters of Damon (here called Demonax), because they had entertained Zeus and Apollo. Macelo in the scholia on Ovid's *Ibis* is the sister of Dexitheia, not her mother. Dexitheia became mother of Euxantius by Minos of Crete.

^d The founders of the Cean Tetrapolis are otherwise unknown.

etiam Εὐπ[α]λος vel Εὐπ[ο]λος. 72 suppl. Pf.: Ἀκαῖ[ος] von Arnim. 73 ἱδρυμ' propos. Wil.: εἶρυμ' (= ἔρυμ') A. D. Knox. 74 suppl. Hu. fin. versus omnino incertus. 75 αὐταῖς P: ἀνίας conl. Maas.

(ANCORA ARGUS NAVIS CYZICI RELICTA)

Ἄργῳ καὶ σέ, Πάνορμε, κατέδραμε καὶ τεὸν ὕδωρ

παροῦμε P: corr. W. Morel.

^a According to the *Diegesis*: "He (*i.e.* the poet) says that when the Argonauts went ashore at Cyzicus to fetch drinking-water they left there the stone which they had been using as an anchor, because it was too light, and took on a heavier one. The first was later dedicated to Athene." Cyzicus, the Milesian colony on the "island" of Arctonnesus among the Myso-Phrygian populations, was a great commercial centre. Practically all the shipping of the Propontis came to its two harbours in order to avoid the inhospitable northern shore. It was connected with the myth of the Argonauts in the manner described by the *Diegesis*. The

(COMA BERENICES)

Πάντα τὸν ἐν γραμμαῖσιν ἰδὼν ὄρον ἦ τε φέρονται

ἢ κῆμὲ Κόνων ἐβλεψεν ἐν ἡέρι τὸν Βερενίκης
βόστυρον ὃν κείνη πᾶσιν ἔθηκε θεοῖς

ἢ ἦ με codd.: κῆμὲ (?) Maas.

^a The *Lock of Berenice* is mainly known from the translation by Catullus (66). The *Diegesis* summing up the poem writes: "He (*i.e.* Callimachus) says that Conon set the lock of Berenice among the stars, which she had promised to dedicate to the gods on (her husband's) return from the Syrian war." Berenice was the daughter of Magas, king of Cyrene, who was the son of Berenice I, wife of Ptolemy I. The Syrian war referred to is the Third Syrian War (247-246 B.C.). Upon

(THE ANCHOR OF THE ARGO ABANDONED AT CYZICUS)

AND to you also, Panormus, came Argo, and your water.^{a b}

"Panormus" mentioned in the fragment might be either the city Cyzicus, or its eponymous hero. The fountain from which the Argonauts are said to have drawn water at Cyzicus was called "Artacia."

^b The *Lock of Berenice* and the Epilogue were probably added to the second edition of the *Aetia*. If this is so, in its original form the work may have finished with an action referring to the story of the Argonauts (108), as it also began with a similar story (fr. 7. 19 ff.).

(THE LOCK OF BERENICE)^a

I HAVING examined all the charted (?) sky,^b and where
7 (the stars) move . . . Conon saw me also in the air, the
lock of Berenice, which she dedicated to all the gods

the departure of Ptolemy III for that war, Berenice, his wife, vowed to the gods to dedicate a lock of her hair on his safe return. This she dedicated in the temple of Arsinoë Aphrodite at Zephyrium, from where the lock mysteriously disappeared. Thereupon Conon, the court astronomer, pretended to identify it with the group of stars, thenceforth known as Coma Berenices, lying within the circle formed by Ursa Major, Bootes, Virgo and Leo. The title of the poem is conjectural, and the fragments are assigned to their place on the evidence of Catullus. The lock is speaking in the style of certain dedicatory epigrams, in which the offering itself speaks.

^b On the charts of the stars the sky was divided by lines into sections. This is probably the meaning of ἐν γραμμαῖσιν.

40 σὴν τε κάρην ὤμοσα σὸν τε βίον

ἀμνάμων Θείης ἀργὸς ὑπερφέρεται,
45 βουπόρος Ἀρσινόης μητρὸς σέο, καὶ διὰ μέσσου
Μηδείων ὀλοαὶ νῆες ἔβησαν Ἀθῶ.

τί πλόκαμοι ῥέξωμεν, ὅτ' οὔρεα τοῖα σιδήρῳ
εἴκουσιν; Χαλύβων ὥς ἀπόλοιτο γένος,
γείονθ' ἀντέλλοντα, κακὸν φυτόν, οἷ μιν ἔφηναν
50 πρῶτοι καὶ τυπιδῶν ἔφρασαν ἐργασίην.

ἄρτι νεότμητόν με κόμαι ποθέσκον ἀδελφεαί,
καὶ πρόκατε γνατὸς Μέμνονος Αἰθίοπος
ἔτο κυκλώσας βαλιὰ πτερὰ θήλυς ἀήτης,

ἵππος ἰοζώνου Λοκρίδος Ἀρσινόης,
55 ἴασε δὲ πνοιῇ με, δι' ἥερα δ' ὕγρον ἐνείκας

Κύπριδος εἰς κόλπους [] ἔθηκε
αὐτῇ μιν Ζεφυρίτις ἐπὶ χρέος

Κ[ανωπίτου ναίετις αἰγιαλοῦ.
ὄφρα δὲ] μὴ νύμφης Μινωίδος οἱ

60]ος ἀνθρώποις μούνον ἐπι[,

55 η[ρπ] lacuna capere non videtur. tamen vix aliud atque
ἡ[ρπ]ασε in textu et ἀρπασθῆναι in scholiis fuisse potest.
57 in fine hex. (aut init. pentam.?) suppleri potest (ἐ)πεμψε
vel (προέ)ηκε(ν) Pf. 58 suppl. Vitelli. 59 init. suppl.
Vitelli, sed fort. σῆμα δὲ] et ὄφρα? Pf. 60 in fine inter-
punctum L., etsi nullum exemplum coniunctionis ἀλλά quinto
loco positae exstare videtur.

^a The lock swears by the head and life of the queen that
it has been cut off against its will.

^b This may refer either to the Sun, who was a son of
Theia and Hyperion, or to Boreas, a grandson of Theia.

^c Probably refers to Mount Athos; it would be, strictly
speaking, the obelisk of Queen Arsinoë II (cf. fr. 228. 47).

40 . . . I took an oath by your head and by your life ^a
. . . the bright descendant of Theia ^b is carried over
45 . . . the obelisk of Arsinoë your mother, ^c and through
the middle of Athos the destructive ships of the Per-
sians sailed. ^d What can we do, locks of hair, when such
mountains succumb to the iron? Oh that the whole
50 race of the Chalybes ^e would perish, who first brought
it to light, an evil plant rising from the earth, and
who taught (men) the work of the hammer! When
(I was) newly shorn my sister-locks were mourning
for me. At once the brother of Memnon the Aethio-
pian, the gentle breeze, the steed of Locrian Arsinoë
of the violet girdle, ^f moving his swift wings in
60 circles dashed and seized me with his breath, and
carrying me through the humid air he placed me . . .
in the lap of Cypris. Aphrodite Zephyritis who
dwells on the shore of Canopus ^g (chose) him herself
. . . for that purpose. And so that not only the
. . . of the Minoan bride ^h . . . should (cast its
60 light) on men, but I too, the beautiful lock of Berenice,

βουπόρος means "ox-piercing." We do not know why it was
called thus.

^d Xerxes on his way to Greece cut a canal through the
isthmus joining Mount Athos with the Chalcidice, so that
his ships could avoid the rough seas off the promontory.

^e A Scythian race established near the river Thermodon,
reputed to be the inventors of ironwork.

^f Zephyr, who was a half-brother to Memnon. They
were both sons of Eos. Queen Arsinoë is here called Locrian,
because of her temple at Zephyrium, the promontory near
Canopus.

^g Queen Arsinoë after her deification was called Aphro-
dite Zephyritis.

^h A reference to the constellation called the Crown of
Ariadne. Ariadne, daughter of Minos, was abandoned by
Theseus in Naxos. Dionysus is said to have loved her, and
set up a crown of stars in her memory.

φάεσ]ιν ἐν πολέεσσιν ἀριθμὸς ἀλλ[ὰ
καὶ Βερ]ενίκειος καλὸς ἐγὼ πλόκαμος,
ῥῥασι] λουόμενόν με παρ' ἀθ[ανάτους ἀνιόντα
Κύπρι]ς ἐν ἀρχαίοις ἄστρον [ἔθηκε νέον.

67 πρόσθε μὲν ἐρχομεν . . μετοπωρινὸν Ὠκεανόνδε

75 οὐ τὰδε μοι τοσσήνδε φέρει χάριν ὅσσον ἐκείνης
ἀσχάλλω κορυφῆς οὐκέτι θιζόμενος,
ῆς ἄπο, παρθενίη μὲν ὅτ' ἦν ἔτι, πολλὰ πέπωκα
λιτά, γυναικείων δ' οὐκ ἀπέλαυσα μύρων.

61 φάεσ]ιν Eitrem : τείρεσ]ιν Maas, Kuiper (prob. longius
spatio). in fin. φαείνω L. : φανείην Vitelli : γένωμαι Maas.

(EPILOGUS)

...]ιν ὅτ' ἐμὴ μουσα τ[...]άσεται
...]του καὶ Χαρίτων [...]ρια μοιὰδ' ἀνάσσης
...]τερης οὐ σε ψευδομ[ένω στό]ματι

1 ἀεί]δεν Platt. τ[ι κομπ]άσεται G. Murray : τ[ι τεχν]άσεται
vel κωμ]άσεται Coppola. 2 πλού]του καὶ Χαρίτων [κοσ-
μήτ]ρια, μαῖα δ' ἀνάσσης A. Platt de Venere cogitans (πλου]
longius spatio) : Βάτ]του (?) E. Bignone : [κηδεύτ]ρια, μαῖα
Coppola, de Cyrene : [κοιμώτ]ρια Gallavotti, de Calliope
Musa. 3 ἡμε]τέρης G. Murray, cett. : ἡμε]τέρης von Arnim
et Wil. Iovem in vv. 1-7 loqui arbitrati : ψευδον] P emend. et
suppl. Maas : ψευδον [ἐπ' οὐνό]ματι G. Murray (ὅτ' οὐ. Platt) :
[ὅτε στό]ματι Ellis : [ὄναρ στό]ματι Coppola : [ῥῥος πό]ματι
Gallavotti : ἔπος στό]ματι Barber.

be counted among the many stars. Washed in the
waters (of the Ocean), and rising close to the im-
mortals, Cypris set me to be a new star among the
67 ancient ones . . . Proceeding to the Ocean . . . late
75 autumn . . . The joy of these honours cannot out-
weigh the distress which I feel that I no longer shall
touch that head, from which when (Berenice was) still
a maiden I drank so many frugal scents, but did not
enjoy the myrrh of the married woman's (hair).^{a b}

^a Married women used stronger perfumes.

^b In Catullus (ll. 79-88) there is a nuptial rite, which pro-
bably comes from the second edition of the *Plokamos*, pre-
pared when the poem was added as a last action to the *Aetia*.

62 suppl. Vitelli. 63 ῥῥασι] Vogliano : κύμασι] Vitelli
(fort. longius, δάκρυσι non capit lacuna). fin. et 64 suppl.
Vitelli.

(EPILOGUE)^a

" . . . when my Muse . . . and of the Graces . . .
and (mother) of our queen^b . . . not with a false (?)

^a The epilogue is highly problematic. Besides Zeus
another deity is invoked, as can be seen from ll. 7 ff. Various
suggestions have been made (e.g. Platt suggested Aphrodite,
Gallavotti the Muse Calliope), but Coppola's, that the poet
is here invoking Cyrene (nymph and city), appears the most
probable. On various other views see H. Herter, *Zeitbericht
über die Fortschritte der Klass. Altertumswissenschaft (Bur-
sian)*, cclv (1937), pp. 140 ff.

^b It is not clear which queen is here addressed, Arsinoë
or Berenice. The mention of the Graces recalls the beginning
of the *Aetia* (frs. 3-7).

πάντ' ἀγαθὴν καὶ πάντα τ[ε]λ[ε]σφόρον εἶπεν [
 5 κείν . . τῷ Μοῦσαι πολλὰ νέμοντι βοτὰ
 σὺν μύθους ἐβάλοντο παρ' ἵχνιον ὀξέος ἵππου·
 χαῖρε, σὺν εὐεστοῖ δ' ἔρχεο λωϊτέρῃ.
 χαῖρε, Ζεῦ, μέγα καὶ σύ, σάω δ' [ὄλο]ν οἶκον ἀνά-
 κτων·
 αὐτὰρ ἐγὼ Μουσέων πεζὸν [ἔ]πειμι νομόν.—

10 ΚΑΛΛΙΜΑΧΟΥ ΑΙΤΙΩΝ Δ'

4 εἰπέ μοι ὥσπερ Coppola: εἶπεν [δοιδός] | κείν[ος] Mair et
 Maas: εἶπ' ἐν [δοιδῇ] Barber. 5 fort. κείν[ου]—πελλά coni.
 Maas. 7 -τέρη Gallavotti. 8 [ὄλο]ν suppl. Hu.:
 [ἐμὸ]ν Ellis et Wil. 9 potius πεζόν (quam os) in P legit
 L.: suppl. Hu. νόμον Kapsomenos.

(mouth?) fully good and fully fruitful he said you
 (were) . . . to whom the Muses, as he tended his
 6 many sheep by the footprint of the fiery horse, told
 stories.^a Fare well, and return with greater pros-
 perity.^b Hail greatly thou too, Zeus, and save all
 the house of the kings. But I will pass on to the
 prose pasture of the Muses.^c

^a The reference is again to Hesiod, as in fr. 2.

^b The goddess invoked, probably Cyrene (nymph and city), or the Muse Calliope.

^c This can only mean the *Iambi*, which followed in the collected works of Callimachus, and indicates that the whole epilogue (fr. 112) was written for the final edition of the *Aetia*. Cf. Horat. *Sat.* ii, 6, 17 "Musa pedestris" and *Epist.* ii, 1, 250.