

NOTES ON THE CYNEGETICA OF Ps. OPPIAN.

En este artículo tratamos quince pasajes de las “Cinegéticas” que se atribuyen a Oppiano, los cuales comentamos de modo crítico e interpretativo. Llevamos a cabo el intento, antes de ser aceptada cualquier modificación de la tradición manuscrita, de realizar un estudio del texto, dentro del marco de la técnica alejandrina, y de las particularidades que presenta la lengua de esta época.

Los pasajes que tratamos son los siguientes: C. II 8, 260, 589, III 22, 37, 183, 199, 360, IV 64, 177, 248, 277, 357, 407, 446.

Boudreaux's edition of ps.- Oppian's *Cynegetica*, Paris 1908, an impressive work of profound and acute scholarship, has basically established the text of the poem and almost a century after its publication is the standard work for those who study ps.- Oppian. However, I think there is still room for improvement in the text. In this paper I would like to discuss various passages from the *Cynegetica* in the hope of clarifying them. For the convenience of the reader I print Boudreaux's text followed by Mair's translation.

In the proemium of the second book the poet of the *Cynegetica* refers to the first hunters; according to the poet, Perseus was first among men to hunt, line 8ff.:

Ἐν μερόπεσσι δὲ πρῶτος ὁ Γοργόνος αὐχένα κόψας
Ζηνὸς χρυσείοιο πᾶϊς κλυτὸς, εὗρετο Περσεύς·
ἀλλὰ ποδῶν κραιπνῇσιν ἀειρόμενος πτερύγεσσι
καὶ πτῶκας καὶ θῶας ἐλάζυτο καὶ γένος αἰγῶν

ἀγροτέρων δόρκους τε θοοὺς ὀρύγων τε γένεθλα
ἦδ' αὐτῶν ἐλάφων στικτῶν αἰπηρὰ κάρηνα.

"Among men it was invented first by him who cut off the Gorgon's head, even Perseus, the son of golden Zeus; howbeit he soared on the swift wings of his feet to capture Hares and Jackals and the tribe of wild Goats and swift gazelles and the breeds of Oryx and the high-headed dappled Deer themselves".

In line 8 the reading αὐχένα κόψας is found in most of the mss and it has also been adopted by Boudreaux, followed by James¹, instead of αὐχέν' ἀμέρσας the reading of the mss CDE; the phrase αὐχένα κόψας is first attested in Homer and thereafter it is used both in poetry and prose²; moreover, it seems to me that in this line the mss CDE preserve the correct reading³ which has been adopted by Mair and Schneider⁴ *ad locc.*; the verb ἀμέρδω constructed with parts of the body is a poeticism as it is already indicated by Eustathius⁵; phrases such as Q. S. 11.56 ἀπάμερσε καρήατος, Orph. *Lith.* 73 κρατὸς ἀμερθεῖς are used in late epic poetry while the Scholiast in Nicander *Ther.*

¹ A.W. James, *Index in Halieutica Oppiani Cilicis et in Cynegetica Poetae Apamensis*, Hildesheim & New York 1970.

² Hom. Ὑ146 ἀπὸ τ' αὐχένα κόψας, in the compound form ἀποκόπτω (the verb is used in tmesis) of Agamemnon killing Peisandrus, A. R. 1 429 of Ancaeus slaying a bull, D.H. 6.30.2, 50.7.4 etc.

³ The mss CDE (and F) preserve the correct reading against the other mss also in I 40 θηρσίν, 310 ἐριγλήνους, II 575 ἐπιμούουσι etc.

⁴ A. W. Mair, *Oppian, Colluthus, Tryphiodorus*, London 1963 (1928); J. C. Schneider, *Oppiani Cynegetica et Halieutica*, Lipsiae 1813.

⁵ Eust. 298.1 οὗς ὀφθαλμῶν μὲν ἄμερσε θεὸς κατὰ τὴν ποίησιν, ἔδωκε δὲ γλυκεῖαν αἰοδὴν.

137 glosses ἀμέρσας· ἀποβαλὼν, κόψας; the verb ἀμέρδω means “deprive”, “cut” in these phrases. In this passage the poet uses a high-flowed language, a tendency which we find in all the proemia of the four books of the *Cynegetica* when the poet refers to various myths and to the deeds of gods and humans.

Finally, elision after the first short of the fifth foot is common in ps.- Oppian’s *Cynegetica*⁶, who also likes to close his hexameter with a trisyllable participle in the type of baccheus υ - -⁷.

In II 253ff. the poet describes how the Libyan snakes rush on a stag:

Ἴπποβότου Λιβύης δ’ ἐπὶ τέρμασι πουλὺς ἀλᾶται
 ἄσπετος οὐλόμενος στρατὸς αἰόλος ἐρπηστήρων·
 ἀλλ’ ὅτε δὴ κλυθεὶς ἔλαφος ψαμαθώδεσιν ἄκραις
 οἶος ἔην, τῷδ’ αὐτίκ’ ἐπέσσυτο πάντοθεν ἐχθρὸς
 ἔσμος ἀπειρεσίων ὀφίων στυγεραί τε φάλαγγες
 ἰοτόκοι· ῥινῷ δὲ πικροὺς ἐνέρεισαν ὀδόντας,
 ἄψα πάντ’ ἐλάφοιο περισταδὸν ἀμφιχυθέντες·
 οἱ μὲν γάρ τ’, ἐφύπερθεν ἐπιτρέψαντε κάρηνον,
 ὀφρύας ἥδὲ μέτωπον ἐνιπρίουσι γένυσσιν.

“In the borders of Libya, pasture land of horses,
 roams a great and countless host of deadly
 spotted Snakes. When a Stag lies down alone
 on the sandy hills, straightway upon him from
 every side rush the hostile swarm of Snakes
 beyond number and the hateful venomous
 ranks. In his hide they fix their bitter teeth,
 swarming around about all the limbs of the
 Stag. Some devote themselves to his head
 above and fix their teeth in brow and
 forehead;”.

⁶ On the elision in the *Cynegetica* of Oppian, cf. my paper in Δωδώνη: “Φιλολογία” 24 (1995) 119ff.; for the elision of nouns, cf. *ib.* 123.

⁷ Almost half of the hexameters which close with a participle are trisyllabic in the type of a baccheus υ - -, a device common in Hellenistic and late epic poetry, while only seven participles are spondee at the end of the line in the *Cynegetica*.

In line 260 the participle has puzzled both the Byzantine copyists and the modern scholars; Boudreaux writes ἐπιτρέψαντε, probably drawing this reading from ἐπιτρέψαντα of the ms M; Lehrs⁸ proposed ἐπιθρέξαντε and various other conjectures have been made, cited by Boudreaux in his apparatus, to give sense to in the line; here I prefer to follow the reading ἐπιστρέψαντε of the mss G, C and K, previously adopted by Mair and Schneider; the verb ἐπιστρέφω constructed with an accusative denoting the head, in the sense “turn round”⁹, is a common construction in Greek poetry and prose.

The sense here is that snakes, as they rush on the corpse of the stag, turn their heads around (ἐπιστρέψαντε κάρηνον) and beat from above (ὑπερθε) with their teeth (γένυσσιν), the brow and forehead of the dead animal, a commonly used image of snakes devouring Stags¹⁰.

The dual in -ντε followed by a plural subject occurs again in the *Cynegetica* II 165 μεδέοντε λέοντες¹¹; elsewhere a dual subject is preferred, e.g. C. II 624.

⁸ F. S. Lehrs, *Oppiani et Nicandri quae Supersunt*, Didot, Paris 1846.

⁹ I cite here a few examples at random, Eur. *Heracl.* 942 ἐπίστρεψον κάρα, Mosh. 2. 100 αὐχέν' ἐπιστρέψας, Ach. Tat. 34. 3. 2 ὁ σὺς ἐπιστρέφει τὴν γένυν etc. The adverb ἐφύπερθεν juxtaposed with the verb στρέφω is attested in a passage of Simias ap. Tzetz. *Hist.* 7 τοῖς ὤμων ... ἐφύπερθεν ἐυστρεφέων κύνεος κράς. We might perhaps add here a Homeric hexameter* 173 σφῶϊ δ' ἀποστρέψαντε πόδας καὶ χεῖρας ὑπερθεν, which was questioned in antiquity, cf. Sch. Vet. *ad. loc.*; the poet of the *Cynegetica* as a poeta grammaticus probably utilizes this Homeric piece of scholarship in the line under discussion.

¹⁰ Aristotle in *H. A.* 606b refers to the Libyan snakes devouring animals: Ἐν δὲ τῇ Λιβύῃ τὸ τῶν ὄφεων μέγεθος γίνεται ἅπλετον, ὥσπερ καὶ λέγεται· ἤδη γάρ φασι τινες προσπλεύσαντες ἰδεῖν ὅσα βοῶν πολλῶν, ἃ δῆλον γενέσθαι αὐτοῖς ὅτι ὑπ' ὄφεων ἦν κατεδεδεσμένα; however Hrdt. IV 192 insists that Stags and boars are not found in Libya. In the passage under discussion the poet of the *Cynegetica* fully utilizes, in a case of *oppositio*, a simile of Oppian's *Halieutica* II 289- 294 of the well known topos of Stags devouring snakes; for this form of adaptation of the poet of the *Cynegetica* from Oppian's *Halieutica*, cf. A.W. James, “Some Examples of Imitation in the Similes of Later Greek Epic”, *Antichthon* 3 (1969) 78.

¹¹ On the dual with plural subject cf. C. A. Lobeck, *Pathologiae Graeci Sermonis Elementa II*, Hildesheim 1966 (repr.), 169 and Th. Breitenstein, *Reserches sur le Poème Mégara*, Copenhagen 1966, 74.

In II 589ff. the poet compares the Squirrel with the Peacocks, using a simile¹²:

Οἶον δὴ νυ ταῶνες ἐὼν δέμας ἀγλαόμορφον
 γραπτὸν ἐπισκιάουσιν ἀριπρεπὲς αἰολόνωτον,
 τῶν οὐδὲν μερόπεσσι Διὸς τεχνήσατο μῆτις
 τερπνότερον παιδροῖσιν ἐν ὄμμασιν εἰσοράσθαι.

“even as the Peacocks shelter their own
 beautiful form, their splendid form with
 many - pictured back: than whom the
 wisdom of Zeus hath devised for men naught
 more pleasant to behold with glad eyes”.

In line 589 the mss reading δόμον has been replaced by the more logical δέμας by Guietus, followed by all other editors; they perhaps do not notice that here the poet uses an elegant metaphor in which the noun δόμος refers to the Peacock, equivalent to the noun μέλαθρον used for the Squirrel in line 588 above, the plumes of which are its ornament and in the summer they afford a covering, admired by all beholders. If we take the noun δόμος as it is explained in the *E.M.* 282. 45, s.v. ὁ οἰκοδομητὸς οἶκος, the word is used precisely in the line under discussion since the body of the peacock “builds” its house with the tail. The word has perhaps the same meaning in Nonnus *D.* 3. 341 applied to Alcyone, noted already by Boudreaux in his apparatus.¹³

It remains to be added that the neuter adjectives ἀγλαόμορφον, ἀριπρεπὲς, αἰολόνωτον are regularly used in apposition to the masculine δόμον here¹⁴.

¹² Dr. H. White has already shown the correct reading in the passage, cf. *MPh.L* 10 (1996) 65.

¹³ The word is translated “house” by Rouse in the Loeb edition, *Nonnos Dionysiaca*, London 1984 (1940), *ad. loc.* The noun οἶκος is used as the dwelling of the human body in the New Testament Greek, cf. W. Bauer, *Wörterbuch zu den Schriften des Neuen Testaments* s.v. οἶκος 1b β, “Behausung v. menschl. Körper”.

¹⁴ On neuter adjectives referring in apposition to a masculine or a feminine noun cf. H. White, *Theocritus Idyll XXIV*, Amsterdam 1979, 36ff. with further bibliography.

Another possibility would be to consider γραπτόν as a noun “painting”, “picture”, used here as a non-articled apposition to the word δόμον, the sense being “a splendid, dappled backed painting” since the tail of the Peacock can be compared with a picture.

In III 20ff. the poet deals with lions:

Αἰόλα φύλα δὲ τοῖσι καὶ εἶδεα θηρσὶν ἐκάστοις.
 Τοὺς μὲν νυν προχοῇσι πολυρραθάγου ποταμοῖο
 Τίγρει ἐπ’ εὐρυρέοντι, κηῖσατο τοξεύτειρα
 Ἑρμενίη Πάρθων τε πολὺσπορος εὐβοτος αἶα,
 ξανθοκόμαι τελέθουσι καὶ οὐ τὸσον ἀλκῆεντες.

“Various are the tribes of them and each species has its own form. Those which by the waters of a noisy river, even beside the broad stream of the Tigris, are bred by Armenia, mother of archers, and by the land of the Parthians, rich in tilth and pasture, are yellow-haired and not so valiant”.

In line 22 Schneider wrote Τίγρει ἐπ’ εὐρυρέοντι, following Brodaeus who suggested Τίγρι, instead the mss reading Ἰστρω¹⁵; to support the reading Τίγρει Boudreaux refers to his apparatus *ad. loc.* to C. I 276-77, IV 355 where the poet deals with the horses and the bears respectively; Armenia is juxtaposed with the river Euphrates in the first passage and the river Tigris in the second.

Scholars replaced the Danube with the Tigris, because the Danube flows into the Black Sea, whereas Armenia and Parthia are not near to

¹⁵ The only exception is the reading of the mss GI Ἰστρου ἐπ’ εὐρυρέοντος, which is of course unmetrical because of the initial κ- of the word κηῖσατο that follows; Ἰστρω ἐπ’ εὐρυρέοντι means “on the banks of the Danube”, *cf.* Bauer, *op. cit.*, s.v. ἐπί II 1, α.δ. ἐπὶ τῷ ποταμῷ, ἐπὶ τῷ Ἰορδάνῳ, with προχοῇσι being a dativus locativus; the phrase προχοῇσι... ποταμοῖο means “in the outpouring of the river”, “in the delta of the river”, *cf.* LSJ⁹ s.v. προχόη, and not “the broad stream of the river” as Mair *ad. loc.* translates the phrase.

the mouth of the Danube. Brodaeus conjecture, however, is unjustified; since we now know that the Caspian Sea is located a very long distance away from the Black Sea, it is difficult to imagine, according to Brodaeus and other scholars who follow him, that lions born far from the delta of the Danube, *i.e.* in Armenia and Parthia, could migrate to the delta in question. According to ancient geographers, what we now call the Black Sea and the Caspian Sea were two adjacent bays of the same sea (*cf.* Opp. *Hal.* I 600 κόλπος)¹⁶. In addition, in late antiquity there was a confusion about Ister, since it was believed that the river poured out in Pondus¹⁷. Therefore according to ancient geography, which ps.-Oppian here follows, lions born in Armenia and in Parthia were not far away from the delta of the Danube, and could easily migrate there in order to find prey. According to the poet of the *Cynegetica*, the said lions lived in the delta of the Danube and, in particular, on the banks of the Danube which were located in such delta: this is where animals go to drink and are caught by lions¹⁸. The belief that the Ister, and not the Tigris, was a noisy and turbulent river, as ps.-Oppian mentions here, is frequently indicated in antiquity¹⁹. The poet of the *Cynegetica* in the passage under discussion most probably varies A. R. IV 302 Ἰστροιο μέγαν ρόον.

In III 35ff. the poet makes reference to the Libyan lions:

Πουλὺς δ' ἐν ἐριβώλακι διψάδι γαίῃ
ὄχλος ἐπιβρομέει βριαρῶν βρύχημα λεόντων,
οὐκέτι λαχνήεις, ὀλίγη δ' ἐπιδέδρομε χαίτη.

¹⁶ On the ancient belief that the Caspian Sea and Pondus Euxeinus are one in the same *cf.* the map drawn by G. Giangrande, Three Passages of the Periplus Maris Erythraei, *MPh.L* 5 (1981) 48, whose brilliant demonstration is fully accepted by L. Casson, *The Periplus Maris Erythraei*, Princeton 1989, 240-241.

¹⁷ *cf.* Strab. I. 3.15 ἄτε δὴ τοῦ Ἰστροῦ ἀπὸ τῶν κατὰ τὸν Πόντον τόπων σχιζομένου καὶ ῥέοντος εἰς ἐκατέραν τὴν θάλατταν διὰ τὴν θέσιν τῆς χώρας, St. Byz. 265.12 s.v. Ἐλευθεραί· ἔστι καὶ ἄλλη ἐπὶ τῷ Ἰστρῷ ποταμῷ ἐν τῷ Πόντῳ, διὰ τὸ φυγόντας Αἰήτην τοὺς περὶ Ἰάσσονα ἐκεῖ τοῦ φόβου ἐλευθερωθῆναι.

¹⁸ On the presence of lions in "Macedonien und Thrazien" and "am Nestosflusse", *cf.* O. Keller, *Die Antike Tierwelt*, Hildesheim 1963 (repr.), I 34f..

¹⁹ *cf.* again in the *Cynegetica* II 141f., Eutrop. 3.15.2, Hdn. 3.1.260.

“But a great throng of mighty Lions roar in the goodly land of thirsty Libya- no longer shaggy these but a thin sheen runs over them”.

In line 37 the mss reading αἴγλη²⁰ has been rejected by most editors in favour of Koechly's conjecture χαίτη²¹; once again the mss reading is perfectly sound and correctly understood by Schneider and Mair in their editions; the phrase ἐπιδέδρομεν αἴγλη is a Homeric unicum ζ 45, found in this sedes in the hexameter, and is also well attested in Hellenistic and late epic poetry and prose²². In the line under discussion the poet of the *Cynegetica* stresses the fact that as the Libyan lions are not shaggy (οὐκέτι λαχνήεις), the sunlight is not reflected by their body (ὀλίγη δ' ἐπιδέδρομεν αἴγλη), and thus they are ugly (line 38f. σμερδαλέος δὲ πρόσωπα καὶ αὐχένα...). The lion's mane as a symbol of its beauty was a well known topos in antiquity; the noun is used in a similar sense in an epigram of Irenaeus A. P. 5. 251. 3 κιχλίζουσα σοβεῖς εὐβόστρυχον αἴγλην. The verb ἐπιτρέχω here means “spread over” and the phrase can be rendered “a slight radiance spreads over them” or as Mair *ad. loc.* translates it “a thin sheen runs over them”²³. The particle δέ in line 37 is not adver-

²⁰ All the mss write αἴγλη, with the exception of F which has the reading λάχνη, a trivialization extracted perhaps from the adjective λαχνήεις in the same line; such trivializations in F are attested again in the text of the *Cynegetica* in II 430 δατιζομένοισι, III 419 σωμάτοιο, IV 248 κλαυθμῶν etc.

²¹ The conjecture probably derives from phrases such as C. III 94 ἐπιδέδρομε ῥινὸς ἐρευθής, Nic. Ther. 172 χοιρὴ δ' ... ἐπιδέδρομε νώτοις, Call. fr. 274.1 ἐπέτρεχεν ἄβροῦ ἵουλος etc.

²² cf. Arat. 80 λεπτοτέρη ... ἐπιδέδρομεν αἴγλη, Nonn. D. 38.154 ἐπέτρεχε σύγγονος αἴγλη etc. On the Homeric hapax legomena and their literary use by later poets, cf. M. Kumpf, *The Homeric Hapax Legomena and their literary use by later Authors, especially Euripides and Apollonius Rhodius*, Ph.D. Ohio State University 1974, G. Giangrande, *Scripta Minora Alexandrina*, I 52f., IV 303, 334; such use of Homeric hapax legomena in the text of the *Cynegetica* is generally limited, cf. Hom. μ 86 νεογιλῆς, C. I 199, IV 89, 273; Hom. P 739 ἐπιβρέμει C. IV 171; Hom. Δ 171 πολυδίψιον, C. IV 111; Hom. ζ 70 ὑπερτερήν, C. I 531 etc.

²³ cf. LSJ⁹ s.v. II 2. The line has been misunderstood by Stephanus, Thes. s. v. ἐπιτρέχω 1858 B “parum fulgoris percurrit ipsorum oculos, effulget ex ipsorum luminibus”.

sative, as the critics probably think, but explanatory of the previous phrase²⁴.

In III 183f. the poet mentions the wild ass:

Ἐξείης ἐνέπωμεν εὖσφυρον, ἠνεμόεντα,
κραιπνὸν, ἀελλοπόδην, κρατερώνυχον, αἰπὺν ὄναγρον.

“Next in order let us tell of the Wild Ass,
well- ankled, swift as air, fleet- footed like the
wind, strong-hoofed, and tall”.

The mss reading ἠερόεντα in line 183 has been suspected by Guetius and later by Nauck,²⁵ who would prefer ἠνεμόεντα on the analogy of C. 3.98 τίγριες ἠνεμόεσσαι, a reading which has also been accepted by Boudreaux and James²⁶; nevertheless, the form ἠερόεντα is perfectly sound; the word means “like air”, “aerial”²⁷ used here in a metaphor “swift”, “speedy”, a sense which is rare elsewhere but well confirmed by the Scholiast of the *Cynegetica*, *ad. loc.* who renders, ἠερόεντα· ταχύ. The adjective in this sense is frequent in modern Greek.

In III 197ff. the poet refers to the male ass:

Ζῆλον δ' ἄρσεσι πᾶσιν ἐπὶ σφετέροισιν ὀρίνει
υἰάσι ιηπιάχοισι πανάγριος οἷστρος ἀναιδής·
ὁππότε θηλυτέρη γὰρ ἔχει κόπον Εἰλειθυίης.

“A fierce and shameless frenzy stirs jealousy in
all the males against their own young sons. For

²⁴ On explanatory δέ, cf. J. Rumpel, *Lexicon Theocriteum*, Hildesheim 1961 (repr.), s. v. δέ, 67 III.

²⁵ A. Nauck, “Analecta Critica”, *Hermes* 24 (1889) 454 “dubito num ἠερόεντα dicendi usui conveniat: rectius scribemus ἠνεμόεντα coll. 3.98 τίγριες ἠνεμόεσσαι”.

²⁶ A.W. James, *Index in Halieutica... et in Cynegetica...*, s.v. ἠνεμόεις.

²⁷ cf. Diccionario Griego- Español s.v. αερόεις II. The adjective in this sense is a synonym of αέρινος and αερώδης, cf. J. H. H. Schmidt, *Synonymic der griechischen Sprache*, I-IV, Amsterdam 1967-69 (repr.), I 615.

when the female is in the travail of Eileithyia, the male sits hard by and watches for his own offspring”.

In line 199 the reading τόκον of the mss has been altered into κόπον by Jacobs, whom almost all editors follow; it seems to me that κόπον Εἰλειθυίης “travail of Eileithyia” is a vulgarism²⁸, whereas in the line under discussion the poet tries to give an elevated tone in the passage. I prefer here to follow Schneider in the mss reading; the noun τόκος has its Homeric meaning “childbirth”, “partus”²⁹ while Εἰλειθυίης³⁰ refers to the goddess of the childbirth; the phrase means “birth caused by the goddess Eileithyia”, and it can be perhaps compared with C. III 231 τόκον ὠδίνασα, *A.G. Append.* 247. b1 νέον τόκον Εἰλήθυιαι, *E. Ba.* 89 ἔχουσ’ ἐν ὠδίνων λοχίαις ἀνάγκαισι. The word Εἰλειθυίης is genitive denoting cause³¹, which here is not otiose because the poet means that the birth (τόκος) went well, without either the mother or the new-born animal dying, *i.e.* that the birth was successful.

In III 357 the poet mentions how the tigress mates with the male:

Ἔπλετο γὰρ κείνῃ κενεῇ φάτις, ὥς τόδε φῦλον
θῆλυ πρόπαν τελέθει, καὶ ἀδέμνιον ἄρσενός ἐστι·
δηθάκι γὰρ κεν ἴδοις πολυανθέα καλὸν ἄκοιτιν·
ρεῖα δ’ ἄρ’ οὐκ ἂν ἔλοις· δὴ γάρ τε λιπὼν ἐὰ τέκνα
ἐμμενέως φεύγει, θηρήτορας εὖτ’ ἂν ἴδῃται·

²⁸ The phrase ἔχω κόπον in such a context is equivalent to ἐπέχω κόπον “hold out”, “offer” *cf.* LSJ⁹ *s.v.* κόπος.

²⁹ *cf.* H. Ebeling, *Lexicon Homericum*, Hildesheim 1963 (repr.), *s.v.* τόκος 1.

³⁰ On the singular Εἰλειθυία instead of the plural *cf.* Hom. Sch. Vet. π 187a. For the ionic form Εἰλειθυίη and for the various forms of the name *cf.* G. R. McLennan, *Callimachus, Hymn to Zeus*, Roma 1977, 42 with further bibliography.

³¹ On adnominal genetives of this kind, *cf.* H.J.O. Schmidt, *De Elocutione Oppiani Appamensis*, Dissertation, Leipzig 1866, 46.

“For that also is an empty tale that all this tribe is female and mates not with a male; for often mightst thou see its handsome spouse of many colours, but not easily couldst thou capture him; for he leaves his young and flees amain when he descries the hunters;”.

In line 360 the mss reading γάρ has been suspected by Brunck who proposed δ' ἄρ' followed later by Boudreaux *ad. loc.* and James, *op.cit.*, s.v. ἄρα; Schneider on the other hand proposed δὲ γ' ἦ, followed by Lehrs, regarding γάρ to be a vulgarism. Nevertheless I prefer to keep the mss reading; I think the phrase is a perfectly sound poetic construction, correctly understood by Mair *ad. loc.*; we might note here that confusion between δ' ἄρ' and γάρ is common in the manuscripts³² and it appears also in the text of the *Cynegetica*³³; the poet of the *Cynegetica* employs, in the passage under discussion, the construction involving successive γάρ which have a common reference; in line 359 γάρ is causal “for often might you see” explaining the tone of the preceding phrase τόδε φῦλον θῆλυ ἄρσενός ἐστι...; the first γάρ in line 360 is anticipatory, “but it is not easily you can capture him...”, while the second γάρ in the same line asserts what has just been said “for he leaves his young...”, *i.e.* it gives the reason why it is not easy to catch the male tiger; a negative idea is followed by a positive statement, a common construction in Greek, with its love of contrast, both in prose and poetry; the particle δὲ in line 360 followed by γάρ is here emphatic³⁴.

³² For a similar confusion between γάρ and δ' ἄρ' cf. G. Giangrande, “The cure for love in Theocritus' Idyll XI” *Analecta Malacitana* 13.1 p. 9, where he also discusses the employment of two consecutive γάρ.

³³ cf. C. I 324, II 282 etc.

³⁴ The two particles used in juxtaposition is a Homerism, cf. J. D. Denniston, *Greek Particles*, Oxford 1954, 243 and they occur elsewhere in the *Cynegetica* in I 79 δὲ γὰρ ἐπιστροφάδην.

In IV 62ff. the poet deals with the hunting nets:

ὦδε καὶ ἐν τραφερῇ κέλομαι θηρήτορας ἄνδρας
παπταίνειν ἐκάτερθεν ἐπιπνείοντας ἀήτας,
ὄφρα λινιστατέωσι βροχηλατέωσί τε πάντα
αὔραις ἀντιάσαντες· ἐπεὶ μάλα θήρεσι πᾶσιν
ὀξύταται ῥινῶν ὀσφρήσιες·

“So on the dry land I bid the hunter scan on
either hand the winds that blow, that so they
may set up their nets and drive the game ever
against the wind; since all wild beasts have
keenest sense of smell”.

In line 64 Boudreaux, followed later by James and Rebmann³⁵, adopts the mss A₂KL³⁶ reading βροχηλατέω instead of βοηλατέω which all the other mss preserve. The form βροχηλατέω “stretch snares”, “Schlingen spannen”, is not attested elsewhere and compound verbs in -λατέω are not favoured in epic poetry³⁷. I think that the reading βοηλατέω is the correct form in the passage under discussion; the form βοηλατέω is commonly found in the meaning “drive the oxen” and from this we may extract the sense “drive with shouts” cf. LSJ⁹ s.v. βοηλατέω which although is not attested elsewhere in literature, is con-

³⁵ O. Rebmann, *Die sprachlichen Neuerungen in den Kynēgetika Oppians von Apamea*, Basel 1918, 155f..

³⁶ The mss A₂KL preserve the correct reading in the text of the *Cynegetica* elsewhere only in I 132 ἀμορβός against ἀμοργός and ὁμοργός which the majority of the mss preserve. Moreover, we might notice here that the reading βροχηλατέω is supported in the text of the *Cynegetica* by phrases such as I 151 δίκτυα τε ... βρόχων τε ... δεσμά, II 24 βρόχους τε καὶ ἀγκύλα δίκτυα, IV 448f. οὔτε βρόχοισιν οὔτε λίνοις.

³⁷ That verbs ending in -λατέω are first found in Aeschylus, is observed by J. Wackernagel, *Das Dehnungsgesetz der griechischen composita*, Basel 1889, [Kleine Schriften, 879ff.]. Apart from βοηλατέω in this passage, the only other compound in λατέω which I have found in epic poetry is κυνηλατέω “follow the hounds” in Nic. *Ther.* 20, Euph. 132.

firmed in the ancient Scholia³⁸; the poet of the *Cynegetica* as a doctus grammaticus was familiar with such etymological word play³⁹.

We might also add here that hunting with nets is connected with the hunters shouting after the animal, cf. below line 136f. ἀμφὶ δὲ πεζοὶ ἔσπονται παταγεῦντες/αὐτῇ δ' αἰθέρ' ἰκάνει.

In IV 175ff. the poet describes lion hunting:

Αὐτὰρ ὅγ' ἔν τ' οὐνύχεσσι γένυσσ' ἑλευγαλέησιν
 ἄσχετος ὃν κεν ἔλῃσιν ἐπαιθύσσων κεραΐζει.
 Τόν δ' ἕτερος κατόπισθε μεταθρώσκων αἰζηῶν
 κικλήσκει, παταγῶν τε διαπρύσιόν τε γεγωνῶς.
 Αἶψα δ' ἐπιστρεφθεὶς μεγαλήνῳρ ἡυκόμος λῖς
 ὦρτο λιπῶν ὃν ἔμαρψεν ὑπὸ στόμα· καὶ πάλιν ἄλλος
 δέγμενος ἡυγένειον ὀρίνει θῆρα κελαινόν·

“He with claws and deadly jaws incontinently
 assails and mauls any man that he can seize.
 Then another of the youths rushes on him from
 behind and calls his attention with clattering din
 and loud shout. And swiftly the lordly well-
 maned Lion turns and charges, leaving the man
 whom he had seized in his mouth; and again
 another on the flank provokes the bearded
 swarthy beast”.

In line 177 Hermann has proposed the compound μεταθρώσκων⁴⁰ to restore sense in the line, who is later followed by almost all edi-

³⁸ cf. Schol. Vet. Pi. Ol. 13. 26.1 Βοηλάτην καλεῖ τὸν διθύραμβον ἢ διότι τῷ κατορθώσαντι αὐτὸν βοῦς ἐδίδοτο ἄθλον ἢ διότι διὰ βοῆς ἡλαύνετό τε καὶ ἐτελείτο, ibid. 26a βοηλάτην τὸν διθύραμβον προσαγορεύει ἥτοι διὰ τὸν βοῦν εἶναι τῷ νικήσαντι ἔπαθλον· ἱερὸς γὰρ τοῦ Διονύσου· ἢ διὰ τὸ ἐλαύνεσθαι αὐτὸν διὰ βοῆς καὶ λέγεσθαι. There are also two passages, Lib. Or. 24. 6 ἅμα βοῇ καὶ ἀπειλαῖς ἐπὶ τοῦτο ἐλαύνων. Sch. Vet. in A. Th. 83f. βοῇ ἢ ἐλαύνουσα where the verb is dissolved into its components.

³⁹ It is used elsewhere in the *Cynegetica* IV 217 ἀποδέω > δέω “bind fast”, I 359, IV 443 κυμαίνω > κύω “swell”, III 12, 491 etc νεοθηλῆς > θηλή “just giving milk”, III 13 ρυτήρ > ἐρύω “saviour” etc.

⁴⁰ cf. G. Hermann *Opuscula*, tom. 8, 45 “sheinen die Lesarten einiger Handschriften auf μεταθρώσκων zu führen”.

tors⁴¹, while various conjectures have been made by the Byzantine copyists in the text, quoted by Boudreaux in his apparatus; Firstly, the verb μεταθρώσκω is not attested elsewhere and the poet of the *Cynegetica* does not use compounds in -θρώσκω⁴²; the verb is translated “rushes on him” by Mair in the Loeb edition, a meaning which does not correspond to this line, since there is no sense of rushing on the lion. Secondly, words of the type υ - - - ending in the ninth element of the hexameter in the *Cynegetica* always have a dactyl fifth foot, *i.e.* such lines are not spondeiazondes in the poem⁴³. Finally, we might notice here that the word μέγα, either as first component or as an adverb, occurs in the line under discussion in all the mss of the *Cynegetica*, thus it can not be easily removed from the text.

Here I prefer μέγα θρώσκων, the reading of the mss KL; the adverb μέγα is used here for intensity and goes with the verb κικλήσκει “he shouts strongly”, an expression commonly used in late Greek literature⁴⁴; the phrase μέγα κικλήσκει is explained by the phrase παταγῶν τε διαπρύσιόν τε γεγωνῶς; now the simple participle θρώσκων goes with the adverb κατόπισθε “he salts behind” in an attempt to provoke the animal; the meaning of the passage is that another of the hunters (ἕτερος αἰζηῶν) salts behind the animal (κατόπισθε ... θρώσκων), shouting loudly (τὸν δ’ ... μέγα ... κικλήσκει); the phrase κατόπισθε

⁴¹ With the exception of Lehrs and Schneider, *ad. locc.* who write ἐπαιθύσσω.

⁴² The only other compounds in -θρώσκω in the *Cynegetica* are the verbs IV 99 ὑπέρθορε, 160 ὑπεκπροθορών; on the contrary Oppian in the *Halieutica* uses the forms διαθρώσκω, ἀνα-, διεκ-, ἀπο-. We might also notice here that μετα- compounds are usually avoided by the poet of the *Cynegetica*; he only employs the forms μετανίσσεται, -αρίθμιος, -φρένα, -πειτα, -ήορος, -όπισθεν, all of them commonly used in Greek.

⁴³ The three hexameters in the *Cynegetica* with the fourth and fifth foot spondee, all have a bucolic diaeresis I 35 θηρῶν τε καὶ ἀνδρῶν ἀγρευτήρων, 482 προπάροιθε πυλάων αἰπεινῶν, IV 112 παρ’ ὄχθαις Εὐφρήταο.

⁴⁴ cf. Bauer, *op. cit. s.v. μέγας* 25 on verbs of shouting with the adverb μέγα, cf. M. Bissinger, *Das Adjektiv μέγας in der Griechischen Dichtung*, München 1966, 241ff.; in the *Cynegetica* we have I 225 στενάχουσιν, 263 χρεμέθοντες, II 141 λέλακεν, III 106 κλαίουσι, 213 κωκύουσιν etc.

θρώσκων can be understood in line 179ff. αἶψα δ' ἐπιστρεφθεῖς ... ὦρτο. The stylistic device a b A B is common in epic poetry and practised very frequently by the poet of the *Cynegetica*.

In addition, the short final vowel before an initial θρ- in the *Cynegetica* usually remains short but it can also be lengthened⁴⁵.

In line 181 the form δόχμιος, which the majority of the mss contain, is perfectly sound and it has been unjustly rejected by Boudreaux *ad. loc.* and James, *op. cit. s.v. δέχομαι*. The adjective in this connotation occurs frequently in Nonnus, *D.* 25. 501 of a Giant coming upon a dragon, 36. 221 of a man standing to meet a horseman etc. The word is used in battles and contests, and here shows the way in which the hunters confront the lion.

In IV 247ff. the poet describes the dancing of the Maenads around the infant Dionysus accompanied by the beating of drums and clashing of cymbals to prevent Pentheus from hearing Dionysus cries⁴⁶:

τύμπανα δ' ἐκτύπεον, καὶ κύμβαλα χερσὶ κρόταινον,
 παιδὸς κλαυθυρίδων προκαλύμματα· πρῶτα δ' ἔφαινον
 ὄργια κευθομένη περὶ λάρνακι· σὺν δ' ἄρα τῇσιν
 Ἀόνιαι λάθρη τελετῶν ἄπτοντο γυναῖκες·

“and beat drums and clashed cymbals in their hands, to veil the cries of the infant. It was around that hidden ark that they first showed forth their mysteries, and with them the Aonian women secretly took part in the rites”.

In line 248 Boudreaux has proposed κλαυθυρίδων, the reading of the codex Vaticanus to scan the noun into the hexameter, instead of the

⁴⁵ Apart from the line under discussion, it is lengthened in I 60 μάλα θρώσκοντα, while it remains short in III 51 ὑπνώει δὲ θρασύφρονα, 296 καλέουσι θρασύφρονα, IV 33 κεράεσσι θρασύς.

⁴⁶ The passage resembles Callimachus, *Hymn to Zeus*, line 52ff., of the Curetes dancing round the infant Zeus, cf. G. R. McLennan, *op.cit.*, note *ad. loc.*

forms κλαθυμυρισμῶν and κλαθυμυριμῶν which the majority of the mss preserve; the second reading is an obvious attempt to fit the word into the hexameter; various other conjectures have been made by modern scholars to give a solution to the problem⁴⁷. I prefer following Mair in writing κλαθυμυρισμῶν which seems perfectly sound; the noun κλαθυμυρισμός is first attested in Plutarch and it is frequent in later prose⁴⁸, introduced in poetry most probably by ps.- Oppian in the passage under discussion⁴⁹; the phrase παιδὸς κλαθυμυρισμῶν is patterned perhaps on phrases such as κεκλαθυμυρισμένοι παῖδες, glossed by Hesychius s.v. νεοστάλυες, Aes. 163.2, Plut. *Mor.* 164A, παιδὸς κλαθυμυρίζοντος etc.; as far as the prosody of the word κλαθυμυρισμῶν is concerned, the -ι- remaining short of metrical necessity before a consonant combination of σ +mute is not uncommon in the *Cynegetica*⁵⁰.

In IV 212ff. the poet describes the chase of the leopards which are associated with the Bacchants and Dionysus; in line 277ff. we read:

Ἦδη κουρίζων δ' ἐτάραις μετὰ παισὶν ἄθυρε,
νάρθηκα προταμῶν στυφελὰς οὐτάζετο πέτρας·
αἱ δὲ θεῶ μέθυ λαρὸν ἀνέβλυσαν ὠτειλάων.

⁴⁷ K. Lehrs, *Quaestiones Epicae*, Königsberg 1837, 435 proposed κλαθυμυριμῶν, Schneider κλαθυμυρίμων in his edition *ad. loc.*

⁴⁸ cf. Plut. *Lyc.* 16.4, *Mor.* 672F, Eust. 15.32, 651.36, Chrys. 59. 525.35 etc.

⁴⁹ The tendency to utilize prosaic words in epic poetry, even if these words do not fit in the hexameter, is a common device in the time of Oppian who introduces more than forty such words in the *Cynegetica*, e.g. IV 21 ὑποστίλβω, II 349, III 161 παιδοτροφίη, IV 171 βρυχηθμός, I 179, 420 μεσόφρυον, I 479 ἀρίτων, II 116 πελαγίζω etc.

⁵⁰ Although in the *Cynegetica* apart from ἀσκαρδαμυκτοῖσιν, I have not found any other example of a shortening vowel inside the word before a consonant combination of σ + mute, we might notice the final vowel remaining short before an initial σθ- in II 82 δρυμοῖσι σθενοβλαβέος, and σκ- in II 586 οὐτιδανοῖο σκιοῦρου; in these examples we may add I 167 δεδημένα, II 508 τέχναις, III 174 λιχμαίνει, 478 γαλακτόχροες, IV 392 κύκνων. This "Quantitätsausgleich" is fully attested already in the Hellenistic period as G. Giangrande has recently shown, "L' isochronia vocalica come fenomeno prosodico alessandrino" in *Tradizione e Innovazione nella Cultura Greca Da Omero All' Età Ellenistica*, Roma 1993, 991ff.. For the prosody in the *Cynegetica* cf. my paper "The metre of ps. Oppian's *Cynegetica*", in *Δωδώνη: "Φιλολογία"* 27 (1998) 125ff..

“And, when Dionysus was now come to
boyhood, he played with the other children; he
would cut a fennel stalk and smite the hard
rocks, and from their wounds they poured for
the god sweet liquor”.

Line 277 has hitherto troubled all critics; the mss reading ἐτέραις πᾶσιν has not been understood by the scholars who, under the influence of κουρίζων, have made various conjectures to give sense to the passage; Brodaeus, followed by Schneider and Lehrs, proposed ἐτάροις παισίν “with other children”, but this meaning is suspended by the context of the passage since what follows in line 278ff. does not refer to any activities of other children apart from Dionysus himself; Boudreaux writes ἐτάραις μετὰ παισίν and similarly Mair in the Loeb edition has ἐτέραις μετὰ παισίν, both probably thinking of the Maenads here.

Once more the text itself helps us to solve the problem; first the phrase μετὰ πᾶσιν is a Homerism, attested frequently in Hellenistic and late epic poetry⁵¹ and it is found also in the text of the *Cynegetica* I 168, III 284; furthermore the meaning of μετὰ in such phrases was a subject of Homeric scholarship⁵²; the verb ἀθύρω in the line under discussion does not mean “play with others” as critics have interpreted it, but it governs the instrumental dative πᾶσιν, as in A.R. IV 950, and here it can be rendered “he played with all kinds of things”⁵³; on the other hand, the preposition μετὰ is used in anastrophe with ἐτέραις, the mss reading; the pronoun ἕτερος has in the phrase μετὰ ἐτέραις the meaning “females other than the ones mentioned before”, cf.

⁵¹ Hom. *A* 516, *E* 2, *O* 96, *ι* 171 etc; A.R. IV 189, 1104 etc, *Orph.* 941, *Opp. Hal.* II 654.

⁵² Hom. *Sch. Vet.* *O* 8b, 96 etc in all the above cases the pronoun refers either to gods or to mortals, while ps.-Oppian transfers the word for inanimates, a technique very common in Hellenistic and late epic poetry.

⁵³ The verb applies usually to mortals and very rarely refers to gods, e.g. *Him. Or.* 46.5 referring to Apollo.

Bauer, *op. cit.* s.v. ἕτερος, and it means that the young Dionysus played with everything in company with other females, not those mentioned before, lines 175f.; these females mentioned by the poet of the *Cynegetica* are of course the Bacchae.

Ps. Oppian in the lines under discussion probably had in mind a passage from Pindar⁵⁴, *Nem.* 3. 43ff.:

ξανθὸς δ' Ἀχιλεὺς τὰ μὲν μένων Φιλύρας ἐν δόμοις
 παῖς ἔων ἄθυρε μεγάλα ἔργα· χερσὶ θαμινά
 βραχυσίδαρον ἄκοντα πάλλων ἴσα τ' ἀνέμοις,
 ἐν μάχῃ λεόντεσσιν ἀγροτέροις ἔπρασσεν φόνον,
 κάπρους τ' ἔναιρε· σώματα δὲ παρὰ Κρονίδαν
 Κένταυρον ἀσθμαίνοντα κόμιζεν,
 ἐξέτης τὸ πρῶτον, ὅλον δ' ἔπειτ' ἂν χρόνον·
 τὸν ἐθάμβεον Ἄρτεμις τε καὶ θρασεῖ' Ἀθάνα.

The verb ἄθυρει, an imperfect without augment, is used only in these two texts referring to young boys; in Pindar is Achilles, who like Dionysus in ps.-Oppian can do things which are impossible for other boys. The pindaric ἐξέτης τὸ πρῶτον is converted to the participle κουρίζων in the *Cynegetica*. The solution of the problem perhaps is given by the Scholiast of Pindar, *ad. loc.* διαπαντὸς δὲ ὁ Πίνδαρος μάλλον τὰ ἐκ φύσεως ἀγαθὰ τῶν ἐκ διδασκαλίας παραγιγνομένων προκρίνει.

Thus the line can be written:

Ἦδη κουρίζων δ' ἑτέραις μετὰ πᾶσιν ἄθυρε,

“and when Dionysus came to boyhood he played everything in company with other females”.

In IV 354ff. the poet of the *Cynegetica* describes the chase of the wild bear:

Ἄρκτοισιν δὲ πονεῦσι κλυτὴν περιώσιον ἄγρην
 Τίγριν ὅσοι ναίουσι καὶ Ἀρμενίην κλυτότοξον.

⁵⁴ That the poet of the *Cynegetica* knew the works of Pindar and utilized them in his poetry is a question open to discussion.

Πουλὺς ὄχλος βαίνουσι τανύσκια βένθηα δρυμῶν
 ἴδριες αὐτ' ὀλίγοι σὺν ἐϋρρίνεσσι κύνεσσιν
 ἵχνια μαστεύσαντ' ὀλοῶν πολυπλάνεα θηρῶν.

“For Bears an exceeding glorious hunt is made
 by those who dwell on the Tigris and in
 Armenia famous for archery. A great crowd go
 to the shady depths of the thickets, skilful men
 with keen-scented dogs on leash, to seek the
 mazy tracks of the deadly beasts”.

In line 357 the critics have been puzzled by the reading αὐτολύ-
 γοις which the majority of the mss contain and which seems nonsen-
 se⁵⁵, thus various conjectures have been proposed to restore sense to
 the line; Schneider proposed αὐτολύτους, squeezed perhaps from the
 gloss αὐτόλυσις in Hesychius, accepted also by Lehrs and Mair, while
 Boudreaux follows Tüselmann printing αὐτ' ὀλίγοι, the adjective refer-
 ring to the noun ἴδριες “a few skilful men”.

Firstly, the form αὐτόλυτος is not attested elsewhere and -λυτός
 compounds, although invented by Homer, are not favoured in epic
 poetry⁵⁶ while the only αὐτό- compound adjective invented by the poet
 of the *Cynegetica* is αὐτόδετος II 376 “self bound”, “sich selbst bin-
 den”⁵⁷; the phrase αὐτολύτοις κύνεσσιν in the sense “dogs on a slip
 leash” also seems not to satisfy the text since hounds in the hunt for
 such wild animals are unleashed when the hunters are following the

⁵⁵ The noun λύγος the “angus castus” is Homeric but -λύγος compounds apart from the gloss ἄλυγος, cf. Hesych. s.v., are not attested in ancient Greek.

⁵⁶ Apart from the proper name Ἰππόλυτος used in the *Anthology* IX 132.3, 69.2, passim, Oppian *C.* II 25, Nonn. *D.* 25.251 (in the feminine form Ἰππολύτη) and the adjective ἱππόλυτος *A. Gr.* XVI 44.4 the only other compound in -λυτός found in epic poetry is the Homeric ἄλυτος *N* 37, 360, θ 275.

⁵⁷ cf. O. Rebmann, *op. cit.* 42; On αὐτό- compounds in late epic poetry, cf. A. W. James *Studies in the Language of Oppian of Cilicia*, Amsterdam 1970, 57f..

animal, *cf.* X. *Cyn.* X 4ff.. Secondly, Tüselmann's ἱδρίες αὐτ' ὀλίγοι contradicts the poet's narrative; not a few but on the contrary several skilful hunters (line 356 πολὺς ὄχλος and *cf.* also line 381ff.) are involved in the chase of the wild bear.

It seems to me that the phrase αὐτ' ὀλίγοις the reading preserved in the mss AKLM⁵⁸, is perfectly sound; the adjective ὀλίγος in the line under discussion means "small in size" and refers to the dogs, a sense which the adjective frequently has when it applies to humans or animals⁵⁹; the phrase ὀλίγοις σὺν ἐϋρρίνεσσι means that small keen-scented dogs were used in the hunt of the bear as they can easily search in the shanty depths of the thickets; this mode of hunting is recorded, apart from this passage, also by Diodorus Siculus⁶⁰.

Finally, we might add that the device in which a preposition is employed between two adjectives applied to the same substantive is common in epic poetry and it is also used frequently in the *Cynegetica*.⁶¹

In IV 402ff. the poet describes the chase of the bear with nets:

‘Η δ’ ὄμαδον προλιποῦσα καὶ ἀνέρας ἰθὺς ὁρούει
 γυμνὸν ὅπου λεύσσει πεδίον πολὺ· κείμεν ἔπειτα
 ἐξείης κατὰ νῶτον ἐγειρόμενος λόχος ἀνδρῶν

⁵⁸ I think that the value of the manuscripts of the family x has been underestimated by Boudreaux in his edition, *cf.* p. 36ff.; these mss often preserve the correct reading against the other mss.

⁵⁹ *cf.* Thes. s.v. ὀλίγος 1879B, and for the *Cynegetica* I 285 ὀλίγοι βαιοί τε μένος of the Iberian horses; on the adjective ὀλίγος meaning "small in size", *cf.* A. C. Moorhouse, "The Meaning and Use of ὀλίγος and μικρός in the Greek Poetical Vocabulary", *C.Q.* 41 (1947) 31ff.. On hunting dogs which are small in size, *cf.* Str. 17. 2. 11.

⁶⁰ D.S. 31.38 Καὶ γὰρ ἐκεῖνα τὰ θηρία (sc. οἱ ἄρκτοι) κατὰ τὸ μέγεθος καὶ τὴν ἀλκὴν δοκοῦντα εἶναι φοβερά, ἐπειδὰν αὐτοῖς προσβάλῃσιν οἱ κυνηγοῦντες κυνῖδια μικρά, ἐνεργὰ δὲ ταῖς ἀλκαῖς, ὑπὸ τούτων εὐχερέστατα τρέπονται. For the use of great dogs in the chase of bears *cf.* Luc. *Asin.* 18.11 οἱ δὲ κύνες πολλοὶ τε ἦσαν καὶ μεγάλοι καὶ ἄρκτοις μάχεσθαι ἱκανοί. For the attitudes of bear hunting in the time of ps.- Oppian, *cf.* J. K. Anderson, *Hunting in the Ancient World*, Berkeley, Los Angeles, London 1985, 103f..

⁶¹ *e.g.* C. II 558 ξανθοῖς ἐπὶ καλλικόμοις μετώποις, IV 320 ἐτάροις σὺν ἄλλοις θηρσίν etc.

κλαγγηδὸν παταγοῦσιν, ἐπ' ὄφρ' ἄνθρωποι
 σευόμενοι καὶ δαίμα πολύχρουν· ἡ δὲ τ' ἀνιγρὴ
 ἀμφίβολος μάλα πάμπαν ἀτυζομένη πεφόβηται·
 πάντα δ' ὁμοῦ δαίδοικε, λόχον, κτύπον, αὐλόν, αὐτήν,
 δειμαλέην μήρινθον·

“And she, leaving the din and the men, rushes straight where she sees an empty space of open plain. Thereupon in turn an ambush of men arises in her rear and make a clattering din, driving her to the brow of the rope and the many - coloured scare. And the wretched beast is utterly in doubt and flees distraught, fearful of all alike- the ambush of men, the din, the flute, the shouting, the scaring rope;”.

In line 407 the reading πεφόρηται attested in the majority of the mss has been altered to πεφόβηται by Boudreaux, perhaps also under the influence of the Homeric phrase ἀτυζόμενοι φοβέοντο⁶².

I believe that the form πεφόρηται is the correct reading in the line under discussion; here the verb φορέομαι has the meaning “go around”, “circumfero” as the word is explained already by the Scholiast in the *Cynegetica ad. loc.* and by the ancient lexicographers⁶³; the sense is not that the bear flees, but that the animal goes around (πεφόρηται), distraught with fear (ἀτυζομένη) because of the hunters voice⁶⁴, the din, the flute... *cf.* lines 408ff., until it falls into the

⁶² Hom. *φ* 4, Z 41 with the Schol. A T *ad. loc.*: ἀτυζόμενοι φοβέοντο, ἀντὶ τοῦ ἔφευγον.

⁶³ Scholia in the *Cynegetica ad. loc.* πεφόρηται: πορεύεται, Suid. and Phot. *s.vv.* φορεῖται: περιφέρεται. The verb φέρομαι referring to an animal is found in this sense in Nonn. *D.* l. 76 of a dolphin, 14. 373 of a camel, 15. 217 of an heifer etc.

⁶⁴ In line 408 the connective particle δέ has a causal meaning equivalent to γάρ, *cf.* Denniston, *op. cit.*, 169.

net⁶⁵; the passage is fully elucidated in lines 412ff. τοῦνεκα παπταίνουσα κατ' ἄρκυος ἀντίον ἔρπει, ἐν δ' ἔπρεσεν λινέοισι λόχοις.

Bear hunting with nets, apart from the *Cynegetica* of ps.-Oppian, seems not to be recorded elsewhere in ancient sources⁶⁶.

At the end of the *Cynegetica* the poet refers to the hunting of the Gazelle; in IV 445ff. we read:

ἦν δ' ὀλίγον πνεύσῃσι πολυσφάραγων ἀπὸ λαιμῶν
πολλὸν ἀρειότεροι λαιψηρότεροί τε φέβονται,
γούνασιν εὐφόρτοισι καὶ ἔγκασι κουφοτέροισι.

“But if they take breath a little with their noisy throats, they flee far more strongly and more swiftly with nimble knees and lighter loins”.

In line 446 Schneider⁶⁷, followed by all editors, proposed φέβονται, the reading of the mss ML instead of πέλονται⁶⁸, which the majority of mss preserve. Perhaps scholars did not notice that the verb πέλομαι with a predicative adjective referring to the subject, as in the line under discussion, is a very common construction in late epic poetry found also frequently in the *Cynegetica*⁶⁹; this technique of transfe-

⁶⁵ Nonnus seems to imitate this passage of the *Cynegetica* in *D.* I. 482ff. of Typhon ἀλλ' ὅτε δὴ γίγνωσκεν ἐκούσιον εἰς λίνον ἄγρης νήματι Μοιριδίῳ πεφορημένον, *Paraphrasis* 228ff. of Simon, πεφορημένον εἰς λίνον ἄγρης, *ibid.* 112.

⁶⁶ The only other passage which I have found, of a bear hunted with nets, is *Plut. Mor.* 918F Διὰ τὴν ἄρκτος ἡκιστα διεσθίει τὰ δίκτυα;

⁶⁷ Schneider, *op.cit.* notes *ad. loc.* “vulg. πέλονται e Vat. Gallus correxit”.

⁶⁸ A similar confusion in the mss of the *Cynegetica* between φέβονται and φέρονται occurs in IV 68 where the mss ML have φέρονται instead of the correct reading φέβονται.

⁶⁹ *cf.* *Thes. s.v.* πέλω 710 B-C; ps.-Oppian applies the verb to horses I 201 κραιπνότεροι δὲ πέλουσιν, 301 κραιπνοὶ τε θέειν δολιχοὶ τε πέλονται, to dogs 435 θοοὶ κραιπνότεροι τε πέλονται, II 318 ἡθαλέοι τε πέλουσι to partridges, with the verb always used in this sedes in the hexameter. On the other hand the verb φέβομαι “flee in terror” is used elsewhere of animals only in the *Cynegetica*, I 107, IV 68 of the wild animals in general, II 458 of the Oryx.

ring human activities to animals is common in Hellenistic and late epic poetry; in the passage under discussion the poet refers to the gazelle and probably he owes the general import of these lines to Aristotles' *Parts of Animals* and *Movement of Animals*, two works which have strongly influenced later authors.

The poet of the *Cynegetica* expresses the same idea in the few lines above where he deals with the hunting of the fox, line 435ff.:

κουφότεροι γὰρ ἔασι τρίβῳ καὶ ποσσὶν ἐλαφροί,
 ῥεῖα τ' ἐνιθρώσκουσιν· ἀρηρομένη δ' ἐνὶ γαίῃ
 καὶ θέρεος βαρύθουσι πόδες καὶ χείματος ὥρη
 ἄχρῖς ἐπισφυρίων ὀλοὴν κρηπίδα φέρουσιν.

In both passages the sense of the fox and the gazelle moving away from the hunter is alluded to by the poet.