FURTHER NOTES ON
THE IDYLLS OF THEOCRITUS

Abstract: Several passages of Theocritus are explained.
Key words: Theocritus: textual criticism.

Resumen: Se explican diversos pasajes de Teócrito.
Palabras-clave: Teócrito: crítica textual.

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1. ON THE MEANING OF εἰδύλλιον

According to ancient sources, εἰδύλλιον means «a little poem» (μικρὸν ποίημα). This term is used to describe Theocritus’ poetry, because he sided with Callimachus and with those Hellenistic poets who wished to write short poems rather than long epic poems: cf. H. White, «A. Cameron, Callimachus and his Critics, Princeton, Princeton U.Pr. 1995», Habis 29, 1998, page 388ff. The scholia on Callimachus, Hymn 2, line 106 note that Callimachus was mocked because he did not write a long poem (μέγα ποίημα). Callimachus’ critics argued that he did not have the ability to write a long poem. For the argument about whether a Hellenistic poet should write short poems or long poems, in the manner of Antimachus and Rhianus, cf. G. Giangrande, «On Callimachus’ Literary View Concerning Epic», Veleia 15, 1998, page 389.

2. DAPHNIS AND THE MUSES

At Idyll 1, line 64ff. Thyrsis begins his pastoral song:

"Ἀρχετε βουκολικῶς, Μούσαι φίλαι, ἀρχετ’ ἀοιδάς.
Θέρσις ὃδ᾿ ὥς Αἰτνας, καὶ Θερσίδου ἄδεα φωνά,
πά ποκ’ ἀρ’ ἡσθ’, ὅκα Δάφνης ἑταίρες, πά ποκα, Νέμφαι;
ἡ κατὰ Πήντειο καλὰ τέμπεα, ἡ κατὰ Πεινδώ,
οὐ γὰρ δὴ ποταμοῖο μέγαν ῥόουν ἑίχετ’ Ἀμάπω,
οὔτ’ Αἰτνας σκοπινὰν, οὔτ’ Ἀκάδος λεον ἐδωρ.

Translation by Gow¹:

Thyris refers here to the story of how Daphnis wasted away and died in Sicily. I would like to point out that better sense can be made of the transmitted text if we understand that the word Νύμφαι, in line 66, refers to the Muses. Thyris addresses the Muses and asks them whether they were in Thessaly when Daphnis died. He then adds that they were obviously not in Sicily. The implication is that, if they had been in Sicily, they would not have allowed Daphnis to die.

3. On Pan and Arcadia

At Idyll I, line 123ff. Pan is addressed:

Ω Πάν Πάν, εἴτ’ ἐσσί κατ’ ὄρεα μακρὰ Λυκαίων,
εἴτε τῦν ἀμφιπολεῖς μέγα Μαίναλον, ἐνθ’ ἐπὶ νάσον
τῶν Σικελίων, Ἑλίκας δέ λιπε τοῦ νοὸς αἰπό τε σάμα
τῆρο Λυκανόβαδο, τὸ καὶ μακάρεσσιν ἀγγέλλω.

Translation by Gow:

«O Pan, Pan, whether thou art on the high hills of Lycaeus, or rangest mighty Maenalus, come to the Sicilian isle and leave the mountain peak of Helice and that high tomb of Lycaon’s son wherein even the Blessed Ones delight».

In his commentary on these lines, Gow noted that the critics have been puzzled by the text of line 125. Perfect sense can, however, be restored to this passage if we understand that the poet has employed the collective singular. Pan is told to leave «the peaks of Helice (Ἑλίκας ... ῥίου)», i.e. the mountains of Arcadia. According to myth, Helice, or Callisto, was changed into a bear and wandered over the mountains of Arcadia. It should, moreover, be noted that τῆρο in line 126, means «famous». Thus the words αἰπ’ τε σάμα / τῆρο Λυκανόβαδο mean «the famous high tomb of Lycaon’s son». The tomb of Arcas was located on Mount Maenalus: cf. Pausanias 8. 9. 3.

4. Delphis’ laurels

At Idyll 2, line 1 Simaetha orders Thestylos to bring bay-leaves to her:

Πά μοι ταί δάφναι; φέρε, Θέστυλ, πά δέ τα φίλτρα;

3 Pindus, a mountain in Thessaly, was the seat of the Muses: cf. Lewis & Short, A Latin Dictionary, s. v. Pindus.
4 For another example of the collective singular in Theocritus cf. S. Hatzikosta’s commentary on Idyll 7, line 74 (Amsterdam 1982).
Gow was puzzled by the reference to bay-leaves, and noted that normally bay-leaves are not associated with spells and love-charms. I would like to suggest that the bay-leaves mentioned by Simaetha belonged to Delphis, who wore them in a garland⁵. In order to carry out the magic spells, Simaetha burns objects that belonged to Delphis. Thus at line 53ff. she burns a fringe from Delphis’ cloak. Similarly at line 23 Simaetha states that she will burn bay-leaves «on behalf of Delphis»: ἐπὶ Δέλφιδι δάφνιαν / ᾿αῖθω. She hopes that Delphis will burn with passion for her just as the bay-leaves burn in the fire.

5. Magic spells in Theocritus

At Idyll 2, line 2f. Simaetha states that she will use magic in an attempt to regain the love of Delphis:

\[
\text{στέφων τὰν κελέβαν φοινικέω οἶδος ἀώτω,} \\
\text{ὡς τῶν ἐμῶν βαρών ἐὔστα φίλων καταθῦσομαι ἀνάρα}
\]

line 3 καταθῦσομαι. P3 Τουρ α Κ καταθῦσομαι codd.

Translation by Gow:

«Wreathe the bowl with fine crimson wool that I may bind a spell upon my love, so hard to me».

The reader will note that, in line 3, Gow printed the reading καταθῦσομαι. I would like to point out, however, that better sense is provided by the mss reading καταθῦσομαι. Simaetha states that she will cause Delphis to rage with love for her. Cf. LSJ s. v. θῦμω B: «rage, seethe». Cf. also Apollonius Rhodius, Arg. 3, 685 θύμων ἐνπιπείν («she desired eagerly to speak»). At line 10 Simaetha states that she will cause Delphis to rage by means of sacrifices: ἕκ θυμῶν καταθῦσομαι.

Finally, at line 159, Simaetha says that she will make Delphis rage by means of love-magic: τοῖς δῖλτροις καταθῦσομαι. Note that μαίνομαι («to rage») can also be used in a causal sense. Cf. LSJ s. v. μαίνομαι II: «in causal sense, madden».

6. On Hecate and Hades

At Idyll 2, line 12f. Theocritus mentions Hecate:

\[
\text{τὰ χοιρία θ’ Ἐκάτα, τὰν καὶ σκόλαικες τρομέωσι} \\
\text{ἐρχομένων νεκῶν ἀνὰ τ’ ἰρία καὶ μέλαν αἰμα.}
\]

In this passage Simaetha invokes the powers of Hades. Note that the poet has employed the accusative⁶ together with a verb of motion. Even dogs are said to fear Hecate when she «returns» (ἐρχομένων ... ἀνὰ) from Hades «to the graves of the dead and to the dark blood» (νεκῶν ... ἰρία καὶ μέλαν αἰμα).

⁵ The fact that Delphis was in the habit of wearing garlands is mentioned at line 121.

⁶ For the employment of the accusative after a verb of motion cf. Gow’s note on Idyll 1, line 140.
7. Simaetha’s sickness

At *Idyll* 2, line 92 Simaetha mentions how ill she became when she fell in love with Delphis:

\[
\text{αλλά ήταν οὐδέν ἐλαφρόν, ὁ δὲ χρόνος ἀντιοι γεῦγω.}
\]

Gow noted that the critics have been puzzled by the meaning of this line. I would like to suggest that Simaetha states that time, as it flew by, «was destroying her» (ἀντιοι γεῦγω). Cf. LSJ s. v. ἀντίοι (2): «make an end of, destroy, φλὸς σὲ ἡμέραιν (*Od.* 24. 71)». For the form ἀντιοι cf. *Odyssey* 5, 243 ἢμετα.

8. Simaetha’s lovers

At *Idyll* 2, line 118f. Delphis tells Simaetha that he had planned to visit her house at night:

\[
\text{ἢθαν γάρ κεν ἐγὼ, καὶ τῶν γλυκῶν ἢθον Ἑρωτα,}
\]

\[
\text{ἡ τρίτῶς ἢ τέταρτως ἐὼν φίλος αὐτίκα νυκτὸς.}
\]

Gow noted that the text of line 119 has perplexed the critics. I would like to point out that perfect sense can be restored to the transmitted text if we understand that φίλος means «lover». We should translate as follows:

«For I would have come, by sweet Love, I would have come presently (αὐτίκα), being the third or fourth lover of the night».

Delphis attempts to flatter Simaetha by stating that several lovers would have come to her house at night in order to try to win her affection.

9. A maiden’s girdle

At *Idyll* 2, line 121f. Delphis states that he would have come to visit Simaetha wearing a garland of white poplar:

\[
\text{kρατέ δ’ ἐχων λέτικαν, Ἡρακλέως λειμῖν ἔρινος,}
\]

\[
\text{πάντωθι πορφυρέαισι περὶ ζωτραϊασιν ἔλεκτάν.}
\]

Translation by Gow:

«and on my brows the white poplar, the holy plant of Heracles, twined all about with crimson bands».

Gow noted that the critics have been puzzled by the text of line 122. I would like to suggest that the poet is referring here to crimson girdles. Delphis alludes to the fact that he wished to make love with Simaetha and to untie her girdle. We should therefore translate as follows: «and on my brows the white poplar, the holy plant of Heracles, everywhere twined on account of crimson girdles».

Cf. LSJ s. v. περί B, 3: «generally, of the cause or occasion, on account of, by reason of». 
10. Simaetha’s secret

At *Idyll* 2, line 142f. Simaetha tells the moon about her love for Delphis:

> ὦς καὶ ταῖς μή μακρὰ φίλα θυρλέουμι Σελάνα, έπραξθή τὰ μέγιστα, καὶ ἐς πόθιον ἤθομες άμφιο.

Translation by Gow:

> «And, to tell thee no long tale, dear Moon, all was accomplished, and we twain came to our desire».

The critics have been puzzled by the text of line 142: cf. Gow’s note *ad loc*. It should be noted that perfect sense can be made of these lines if we understand that Simaetha means that she was paid a lot of money so that she would not talk much about her affair with Delphis. We should therefore translate as follows:

> «And so that I would not chatter (θυρλέουμι) much, dear Moon, the greatest payment was exacted (ἐπραξθη τὰ μέγιστα) and we both became desirous (ἐς πόθιον ἤθομες άμφιο)».

In other words, Simaetha stresses that Delphis desired her as much as she desired him.

11. Simaetha’s promise

At *Idyll* 2, line 163f. Simaetha bids farewell to the night:

> ἀλλὰ τὴν μὲν χαίρουσα ποτ’ ὦκεανόν τρέπε πόλος, πότικε, εὐγώ δ’ οἰσί τὸν ἐμὸν πόθιον ὡσπερ ὑπέσταν.

Translation by Gow:

> «But do thou farewell, Lady, and turn thy steeds towards the Ocean. And I will bear my longing as till now I have endured it».

According to Gow, Simaetha finally resigns herself to suffering for love. I would like to suggest another interpretation of this passage. Simaetha states that she will obtain her desire (οἰσι τὸν ἐμὸν πόθιον) just as she promised (ὡσπερ ὑπέσταν). Simaetha means that she will cause Delphis to return to her. Cf. line 3 where Simaetha states that she is going to drive Delphis mad with love through her use of magic. Simaetha is, in other words, confident that her magic spells will be successful.

12. A song for Amaryllis

At *Idyll* 3, line 38 a goatherd decides to serenade his beloved in order to win her affection:

> 7 Cf. LSJ s. v. θυρλέω: «chatter, babble».
> 8 Cf. LSJ s. v. πράξω VI: «exact payment from one».
> 9 Cf. Musaeus 29, quoted by Gow, *ad loc*.

> 10 Cf. LSJ s. v. φέρω VI, 3.
> 11 Cf. Hesiod, *Theogony* 402 ὡσπερ ὑπέστη («as he promised»).
Translation by Gow:

«I will step aside under the pine here and sing, and maybe she will look on me, for her heart is not of adamant».

The reader will note that Gow translated the words ὁδῇ ἀποκλινθεῖς as «I will step aside... here». I would like to point out, however, that better sense can be obtained from the transmitted text if we understand that the participle ἀποκλινθεῖς means «upset». Cf. LSJ s. v. ἀποκλίνω II: «Pass., to be upset, D. 55. 24 etc.» The goatherd means that since he is «so upset (ὁδῇ ἀποκλινθεῖς)» at the behaviour of Amaryllis, who is ignoring his advances, he will sing her a serenade. Cf. Il. 5, 897 ὁδῇ ἀδίστοσ.

13. An obscene pun in Theocritus

At Idyll 5, lines 86-87 Lacon boasts that he has had sexual intercourse with a boy:

ΔΑ. ἕφε ἕφε, Λάκιων τοι τὰλάρως σχεδὸν εἶκατι πληρόι τῦρῳ, καὶ τὸν ἄνεμον ἐν ἁθέει παιδὰ μολύνει.

Translation by Gow:

La. «Ho ho, near twenty baskets Lacon fills with cheese, et puerum impuberem in floribus inquinat».

Comatas then states, in lines 88-89, that Clearista throws apples at the goatherd while he passes with his flock:

ΚΟ. βαβλεί καὶ μάλοισε τὸν αἰπόλον ὑ Ἐκαρίστα τὰς ἀγίας παρελώτα καὶ ἀδύ τι ποπυπελάσθει.

Co. «With apples too Clearista pelts the goatherd as he passes with his flock, and sweetly she whistles to him».

I would like to point out that Theocritus has employed an obscene pun in line 89. The verb ἐλαυνω means both «drive» and βινέω: Cf. LSJ s. v. ἐλαυνω I, 5: «= βινέω, Ar. Ec. 39, Pl. Com. 3, 4». Thus the implication is that the goatherd is engaging in sexual intercourse with his female goats. For the fact that goatherds had a notorious inclination towards bestiality cf. MPhL 7, page 147ff.

14. A banquet in Theocritus

At Idyll 7, line 24 Lycidas asks Simichidas why he is in a hurry:

12 The verb has, of course, been used in a metaphorical sense by the poet.
Translation by Gow:

«Art hastening unbidden to some banquet or speeding to some townsman’s winepress, for as thou goest each pebble spins singing from thy shoes?»

The reader will note that Gow translated the word λανόν, in line 25, as «winepress». Better sense can, however, be made of the text if we understand that λανόν means here «coffin». Cf. LSJ s. v. λανός (5): «coffin, Pherecr. 5». Simichidas is imagined to be rushing to a funeral-feast. Cf. LSJ s. v. τάφος: δανυναι τάφον «to give a funeral-feast» (Il. 23, 29; Od. 3, 309). Note, moreover, that Theocritus refers to death at line 10 (σάμα) and line 23 (ἐπιτυμβίδειν).

15. THE STORY OF DAPHNIS

At Idyll 7, line 73 Theocritus mentions how Daphnis fell in love:

ἔς ποκά τὰς ξενίας ἡμᾶςσατο Δάφνις ὁ βοῦτας
tās ξενίας: tās ξενίας v.l.

Gow noted that the name ξενίας is otherwise unknown, and that it does not occur in real life. I would like to point out that perfect sense is provided by the variant reading ξενίας. According to Parthenius (29), Daphnis led a solitary life on the slopes of Etna. However, he was entertained by a Sicilian princess who made him drunk and caused his ruin by sleeping with him. Theocritus states that Daphnis «desired» (ἡμᾶςσατο) «hospitality» (ξενίας). In this way, he alludes to the story of the Sicilian princess.

16. THE LOVE OF SIMICHIDAS

At Idyll 7, line 96f. Simichidas states that he is in love:

Συμιχίδα μὲν Ἐρωτεῖς ἐπέπταρον. ἡ γὰρ ὁ δειλὸς τόσον ἔρα Μυρτώς ὅσον εἶας αἰγές ἔραται.

Translation by Gow:

«For Simichidas the Loves sneezed, for he, poor soul, loves Myrto as dearly as goats love spring.»

13 Cf. Callimachus, frag. 508 Pfeiffer: ὃσον βλασμοῦ πόνος ἡμᾶςσατο («as much as he desired a rich morsel of bread»).

14 For the fact that Hellenistic poets preferred to allude to well known legends rather than to narrate them in detail cf. MPhL 10, 1996, page 51.
Gow was puzzled by the «term of comparison» in line 97, which he states «is oddly chosen». I would like to suggest that the adjective δειλός\(^{15}\) means here «frightened». Accordingly, Simichidas states that despite the fact that he is «afraid of Myrto» (δειλός ... Μυρτοῦς) nevertheless he is in love as dearly as the goats love spring (πῶσαν ἐρᾶ ... ὀσοὶ εἰαρος αἱ γῆς ἔμποται).

17. Theocritus and witchcraft

At *Idyll* 9, line 30 the poet mentions pimples which are growing on the tip of his tongue:

μηρετ’ ἐπὶ γλώσσας ἀκρας ὀλοφυγγύα φίσης.

«May you no longer cause pimples to grow on my tongue-tip».

The critics have been puzzled by the meaning of this line. They have been unable to explain why exactly pimples are mentioned here by the poet: cf. my *Essays in Hellenistic Poetry* (Amsterdam 1980), page 44. I would like to suggest that Theocritus is referring to witchcraft (βασκανία). He implies that the shepherds are jealous of his ability in singing. Therefore in the past they have caused pimples to grow on the tip of his tongue. He then adds that since he is loved by the Muses, even Circe cannot harm him with her magic potions.

18. Flowers for a garland

At Theocritus, *Idyll* 10, line 26ff. Bucaeus praises the beauty of Bombyca:

Βομβύκα χαράεσσα, Σόραν καλέωντι τι πάντες,
        ἐσχάν τινος καταντηροὺς, ἐγὼ δέ μόνος μελίχλωρον.
        καὶ τὸ ἱον μέλαν ἐστίν, καὶ ἀ γραπτα ψυγεῖνος.
        ἀλλ’ ἐμπας έν τοῖς στεφανοις τά πράτα λέγωται

The critics have been puzzled by the meaning of line 29: cf. Gow’s note *ad loc*. I would like to suggest that Theocritus has employed an ellipse of the *verbum substantivum* in line 29. We should therefore translate lines 28-29 as follows:

«Dark is the violet and the lettered hyacinth, yet they are\(^{16}\) in garlands (ἀλλ’ ἐμπας έν τοῖς στεφά-νοις). They are picked first (τά πράτα λέγωται)».


19. New shoes for Bucaeus

At Theocritus, *Idyll* 10, line 32ff. Bucaeus states that if he was as rich as Croesus, he would have gold statues made of himself and Bombyca:

\(^{15}\) Cf. LSJ s. v. δειλός: «c. gen., δειλός μνήμης afraid cf... *AP* 9. 410».

FURTHER NOTES ON THE *IDYLLS* OF THEOCRITUS

20. On the beauty of Bombyca

At Theocritus, *Idyll* 10, line 38ff. Milon states that Bucaeus makes beautiful songs:

> ἦ καλάς ἀμμε ποιῶν ἐλελάθει Βοῦκος ἀκιδας.
> ἦς εὐ τάν ἰδεαν τάς ἀρμονίας ἐμέτρησεν.
> ἐμοὶ τῷ πόγωνος, ὅν ἀλθεῖας ἀνήφυσα.

Translation by Gow.

> «MI. Truly Bucaeus was a maker of lovely songs, and we never knew it. How well he measured out the pattern of his tune - beshrew the beard I’ve grown to so little profit». 

According to Gow, Milon refers in line 39 to Bucaeus’ poetic style. However, it makes better sense if we understand that Milon is referring to Bombyca’s beauty. Milon states that Bucaeus has scanned (ἐμέτρησεν) the form of Bombyca’s frame (τάν ἰδεαν τάς ἀρμονίας). He means that Bucaeus has studied her physical form in detail and is therefore able to describe her beauty with complete ease.

21. The life of a frog

At *Idyll* 10, line 52ff. Milon praises the life of a frog:

> Μὴν μόνον τεκνίων ἔρισιν πρὸς τὸν κύβον «measuring them with the eye», (S. Ap. 5). Cf. also LSJ s. v. diametrew (4) “measure with the eye, scan” (Nonnus, D. 5. 306).

17 Cf. LSJ s. v. μετρέω (1): μετρούμενοι ἔρισιν τὰ κείνων «measuring them with the eye», (S. Ap. 5). Cf. also LSJ s. v. diametrew (4) «measure with the eye, scan» (Nonnus, D. 5. 306).

18 Cf. LSJ s.v. ἀρμονία (4): «esp. of the human frame». 
In line 54 Milon states that the steward is stingy. I would like to suggest that better sense can be made of this passage if we understand that Theocritus has employed *enjambement* in lines 53-4. We should therefore translate as follows:

«A jolly life has the frog, my lads. No care has he for one to pour out his drink, for he has better by him unstinted (πάρεστι γὰρ ἀφθονον αὐτῷ) / κάλλων). Boil the beans, stingy steward, lest you cut your hand with cummin-splitting.»

The steward is told to make lentil-porridge (φακη), by boiling the beans, so that he will not risk cutting his hand by splitting cummin for seasoning. Obviously the porridge will not need to be seasoned by cummin. Those who split cummin were proverbially mean.

22. **On Theocritus and Bucaeus’ mother**

At *Idyll* 10, line 56 Milon states that workmen should not sing of love:

ταῦτα χρή μοιχεύστας ἐν ἄλω ἄνδρας αἰείδειν,  
tὸν δὲ πέτειν, Βουκάει, πρέπει λεμπρὸν ἐρωτα  
μεθίσας τὰ ματρὶ κατ’ ἐναν οἴρφεοισα.

Translation by Gow:

«That’s the stuff for men that work in the sun to sing. And as for your starveling love, Bucaeus — tell it your mother when she stirs in bed of a morning.»

According to Gow, Theocritus means that «Bucaeus’s love-affair belongs to dreamland, and that he is like a little boy who sleeps with his mother and tells her his dreams in the morning». However, better sense can be made of these lines if we understand that the verb *μεθίσας* refers to Bucaeus’ mother. We should therefore translate lines 57-58 as follows:

«And it is fitting, Bucaeus, for your mother to mention (μεθίσας) your starveling love when she lies in bed in the morning before dawn».  

Bucaeus in not imagined by Theocritus to sleep with his mother like a little boy. Milon means that only a woman should waste her time talking about love.

23. **On Theocritus and pimples**

*Idyll* 12 is addressed to a beautiful boy who is loved by the poet. At lines 23-24 Theocritus refers to pimples (ψεύδεια):

19 For similar cases of *enjambement* cf. G. Giangrande (ed.), *Corolla Londinensis*, vol 1, Amsterdam 1981, page 175.
The critics have been puzzled by the meaning of this passage: cf. Gow’s note *ad loc*. I would like to suggest that Theocritus is alluding here to the pimples which accompany adolescence. Cf. LSJ s. v. ἀναφύσω: «eruption on the face, which often accompanies the first growth of the beard». It should, moreover, be noted that the verb ἀναφύσω has been used in a transitive sense. Cf. LSJ s. v. φῦω: τρίξες ... ἀς πρὶν ἐφύσεν φάρμακον («made the hair grow», *Od*. 10. 393). Theocritus does not want the boy to reach puberty since this would spoil his beauty. For the hairs of adolescence cf. my *New Studies in Greek Poetry* (Amsterdam 1989), page 73. We should therefore translate lines 23-24 as follows:

«But I, when I praise your beauty, shall not cause pimples to grow above your slender nose (i.e. on your forehead).»

24. A KISSING-CONTEST IN THEOCRITUS

At *Idyll* 12, line 34ff. the poet mentions a kissing-contest

όλμιος ὅστις παισὶ φιλῆματα κεῖνα διατὰ.
η ποιν τῶν χαροτῶν Γανυμήδεα πᾶλλ’ ἐπιπώται
Λαοίδη ἓκιον ἐχευν πέτρη στόμα, χρυσὰν ὑποίη
πεύχουται, μὴ φαίλος, ἐπῆτυμοι ἄργυραμοιβοί.

The critics have been puzzled by the meaning of lines 36-37. I would like to point out that perfect sense can be restored to the transmitted text if we understand that ἐπῆτυμοι, in line 37, is an adverb, and means «in truth». Cf. LSJ s. v. ἐπῆτυμος: «as Adv., in neut. ἐπῆτυμον, truly, really, *Od*. 4. 157 etc.» We should therefore translate lines 35-37 as follows:

«and surely long he prays to radiant Ganymede that his lips may be as the Lydian touchstone whereby in truth (ἐπῆτυμοι) money-changers try gold to see it be not false».

In other words, the judge of the kissing-contest prays that he will be able to tell whether the kisses he receives are genuine, just as money-changers are able to tell whether or not gold is genuine.

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