

Further Observations on Greek Texts

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Resumen

Este trabajo trata de aclarar aspectos relativos a la fecha de dos poemas de Calímaco (Himnos II y III), así como de la vida del propio poeta, de Nicandro y de Quinto de Esmirna y Arato. Otras aportaciones se refieren a puntos oscuros o mal interpretados hasta el presente en Arato y el Papiro de Derveni.

Abstract

The aim of this paper is to throw light on some rather obscure points of hellenistic poetry: some of the *adnotatiunculae* refer to the date of two Hymns of Callimachus or on the date of some poets such as Callimachus, Nicander and Quintus Smyrnaeus; others refer to some obscure o misinterpreted passages of hellenistic and late greek poetry.

Palabras clave: Hellenistic Poetry, Callimochus, Nicander.

1. *On Aratus And The Two Bears*

At *Phaenomena* lines 28ff. Aratus describes how the two Bears were placed in heaven:

*Αἱ δ' ἦτοι κεφαλὰς μὲν ἐπ' ἰξύας αἰὲν ἔχουσιν
ἀλλήλων, αἰεὶ δὲ καταμάδαι φορέονται,
ἔμπαλιν εἰς ὄμους τετραμμένοι. Εἰ ἐτεὸν δὴ,
Κρήτηθεν κείναι γε Διὸς μεγάλου ἰότητι
οὐρανὸν εἰσανέβησαν, ὃ μιν τότε κουρίζοντα
Δίκτη ἐν εὐάδει, ὄρεος σχεδὸν Ἰδαίου,*

*ἄντρον ἐγκατέθεντο καὶ ἔτρεφον εἰς ἐνιαυτόν,
Δικταῖοι Κούρητες ὅτε Κρόνον ἐψεύδοντο.*

(Translation by G.R.Mair, *Aratus*, Loeb edition, London 1960, p. 209): "Now they ever hold their heads each toward the flank of the other, and are borne along always shoulder-wise, turned alternate on their shoulders. If indeed, the tale be true, from Crete they by the will of mighty Zeus entered up into heaven, for that when in olden days he played as a child in fragrant Dicton, near the hill of Ida, they set him in a cave and nurtured him for the space of a year, what time the Dictaeon Curetes were deceiving Cronus.")

Mair noted that the critics have been puzzled by the meaning of lines 29-30. I would like to point out that perfect sense can be restored to this passage if we understand that *κατωμάδιαι*¹ in line 29, means "very savage". Aratus means that even in heaven the two Bears retain their savage nature and face in opposite directions. Lines 28-30 should therefore be translated as follows: "Now they (i. e. the Bears) ever hold their heads each toward the flank of the other, and always very savage² (*κατωμάδιαι*) they are carried along facing the opposite way as regards their shoulders." Cf. Manilius I 303ff, where it is underlined that the two Bears are not set face to face but follow each other around in a circle. The critics have also been puzzled by thereference to Dicton in line 33. Mair noted that Dicton is a by-form of the usual Dicte. He then added that mount Dicte "is, of course, not near Ida, as Strabo pointed out: *καὶ γὰρ ἡ Δίκη πλησίον, οὐχ ὡς Ἄρατος ὄρεος σχεδὸν Ἰδαίου.*" *καὶ γὰρ χιλίους ἡ Δίκη τῆς Ἰδης ἀπέχει* (Strabo 478). I would like to suggest that Aratus has not made any geographical error. Previous critics have failed to understand that Zeus was born at Dicte in Crete, but was later moved by the Bears to a cave near Ida. This is explained by the scholia: *ἐγεννήθη μὲν ἐν τῇ Δίκτῃ, μετεκομίσθη δὲ ἐπὶ τὸ ἄντρον τῆς Ἰδης*. Lines 32-34 should therefore be

1. The Adjective *κατωμάδιαι* is a strengthened form of *ὠμάδιος*. Cf. LSJ s.v. *ὠμάδιος* *ὠμός* - *ὠμηστής* (eating raw flesh) i.e. "savage, brutal". Similarly *κατάδηλος* is a strengthened form of *δηλός* "visible", (Cf. Passow, Handwört, s.v. *κατά*: "sehr häufig verstärkt es bloss den Begriff des einfachen Wortes").

2. For the fact that bears are savage cf. Nonnus, Dion. 2,42 *ὠμοβόροι...ἄρκτοι*. Cf. also 14 Manilius 5,693ff, where the Great Bear is connected with wild animals.

translated as follows: “for when in olden days he (i.e. Zeus) was crying³ on fragrant Dicton, they (i.e., the Bears) placed him in a cave near the hill of Ida and nurtured him for the space of a year.” The scholia also explain that Dicton is described as “fragrant” because the plant called dittany grew on it: <εὐώδει> δὲ διὰ τὴν ἐκεῖσε λεγομένην φύεσθαι βοτάνην τὴν δίκταμνον καλουμένην. Cf. also Lewis And Short, *Latin Dictionary*, s.v. *dictamnus*: “the plant dittany, growing in great abundance on Mount Dicte and Mount Ida”. Cf. moreover Apollonius Rhodius, *Arg.* 3, 134 where Zeus is said to have played as a child in the Idaean cave ἄνθρω ἐν Ἰδαίῳ. The Bears hid Zeus in the Idaean cave⁴ because they did not want Cronus to hear his cries. Cf. Callimachus, *Hymn* I, ll. 51 ff. οὐλα δὲ Κούρητες σε περι πρύλιν ὠρχήσαντο τεύχεα πεπλήγοντες, ἵνα Κρόνος οὐασιν ἤχην ἀσπίδος εἰσαῖοι καὶ μὴ σεο κουρίζοντος. (Translation by Mair: “And lustily round thee danced the Curetes a war-dance, beating their armour, that Cronus might hear with his ears the din of the shield, but not thine infant noise.”).

2. On The Date Of Callimachus Hymn II⁵

The *scholia* at *Hymn* II, line 26 tell us that Callimachus is referring to Ptolemy Euergetes. They state moreover, that the “Assyrian river” (Ἀσσυρίου ποταμοῖο) mentioned at line 108 is the Euphrates. Ptolemy Euergetes assumed power in 247 B.C. and then fought the Third Syrian War (247-246 B.C.). This war is mentioned by Callimachus at *fragment* 1 10. I would like to suggest that *Hymn* II also refers to the Third Syrian War. At line 25ff. Callimachus says that it is an evil thing to fight with the gods. He then adds that it is an evil thing to fight with Ptolemy Euergetes: κακὸν μακάρεσσιν ἐρίζειν. ὃς μάχεται μακάρεσσιν, ἐμῶ βασιλῆι μάχοιτο. At line 108ff.

3. Note the elegant double enjambement *kourivzonto* / continuing in next line *Δίκητη ἐν εὐώδει*, and then *σχεδὸν Ἰδαίοιο* continuing in next line *ἄνθρω ἐγκατέθεντο* exactly like 74ff. For enjambement in Hellenistic poetry cf. McLennan’s commentary on Callimachus, *Hymn* I, Select Index s.v. For the details, cf. my review of Kidds edition of Aratus (forthcoming in *Habis* 2002).

4. M.L. WEST was therefore wrong to imagine that Apolloniu Rhodius, Aratus and Callimachus have confused Dicte with Ida: cf. *Theogony*, Oxford, 1966, page 297.

5. On the problem cf. HERTER, *RE*, s.v. “Kallimachos”.

Apollo says that the river Euphrates is large but that it carries much rubbish with it. He then adds that the Melissae, i.e. the priestesses of Demeter, carry only pure water to the goddess: *Δηοῖ δ' οὐκ ἀπὸ παντός ὕδωρ φορέουσι μέλισσαι*. The critics have been puzzled by the meaning of the words *ἀπὸ παντός*. I would like to suggest that Callimachus means that the Melissae do not carry water to Demeter from the whole of the Euphrates. Instead they only offer her the purest water from the Euphrates. The river Euphrates is mentioned because it flowed through Syria: cf. Pausanias X, 29. Thus Callimachus is again referring to the Third Syrian War. He stresses that the purest water from the Syrian river Euphrates is offered to the goddess Demeter⁶. In this passage, Callimachus is comparing his poetry with that of his rival Apollonius Rhodius, who had written the *Argonautica*⁷. Just as only the purest water from the Euphrates is offered to Demeter, so Callimachus offers to Ptolemy Euergetes only the purest poetry, i.e., his *Hymn*. The sense of lines 108ff. has not been properly understood by the critics. The meaning is that the Euphrates, as a river, is a *μέγας ῥόος* which carries much filth in its water (*ἐν ὕδατι*), and that Melissae do not carry to Deo water (*ὑδωρ*, line 110) from all parts of the river (i.e. the dirty water in the river), but they carry to the goddess only the clean trickle (*ὀλίγη λιβάς*) which constitutes the source of the water of the river (*ὑδατος λιβάδες*, Diod. 3,4., cf. *Thes.*, s.v. *λιβάς*). In other words, *ὕδατι* and *ὑδωρ* in lines 101-110 mean “its water”, “the water of the Euphrates”, cf. e.g. *μέγα χεῦμα*, “his great stream”, *ἐν ὕδατι* “in his water” *Hymn* IV, 110-111, and Loebe, *De elocut. Callim.* II, p. 10. Schneider (*Callim.* I, p.191) stated that *ἀπὸ παντός* means *ferri non potest non adiecto nomine* because he overlooked the fact that there is here an ellipse of the noun *ποταμός* or *ῥόος* (line 108 *ποταμοῖο μέγας ῥόος*), i.e. that *ἀπὸ παντός* means “from the whole of the river”. For such ellipses in Callimachus Cf. Loebe, *op.cit.*, p.10 (here *ποταμοῖο* or *ῥόοιο* can be understood *facile ex appositis*) and especially Lapp, *De Callim.tropis*,

6. Cf. A.W. MAIR, *Callimachus, Hymns And Epigrams*, Loeb edition, London 1960, pp. 22ff.

7. The Seleucids were of course Greek, like the Ptolemy Euergetes. Thus they are imagined to worship Demeter and their priestesses are said to offer water to the goddess in Syria. For the fact that the priestesses of Demeter were called Melissae cf. D.L. PAGE, *Select Papyri*, Loeb edition, London 1970, page 409f.

p.70.

3. *On The Date Of Callimachus Hymn III*

In his edition of Callimachus' *Hymns*, Mair⁸ discussed the various theories which have been proposed concerning the date of Callimachus' *Hymn To Artemis*. He noted that, according to Gercke, lines 133ff. contain a reference to Arsinoë I and II, and to Ptolemy Philadelphus. Bornmann⁹, on the other hand, thought that the Hymn must belong to a later period in the poet's life. Bornmann noted that Callimachus' *Hymn To Artemis* is closely related to Apollonius Rhodius' *Argonautica*.

I would like to suggest that *Hymn III* was written after the marriage of Ptolemy Euergetes to Berenice in 247 B.C. This marriage united Cyrene and Egypt and thus lines 133ff. allude to the fact that peace has been achieved through marriage. Moreover, lines 206ff. were written in order to praise Cyrene.

The *scholia* at *Hymn II*, line 26 point out the the words ἐμῶ βασιλῆι refer to Ptolemy Euergetes. Hence both *Hymn II* and *Hymn III* were written after 247 B.C. It should also be noted that Berenice, the wife of Euergetes, is addressed by Callimachus at frag. 110. Callimachus' poem for Berenice must belong to the same period, since it refers to the Third Syrian War (247-246 B.C.). For the relevant dates, Cf. Mair, *op. cit.* p.32 f. What I have argued seems to show that Bornmann is right.

4. *Callimachus And The Suda*

The *Suda* states that Callimachus lived at the time of Ptolemy Philadelphus and that before his introduction to the king he taught grammar in Eleusis, a hamlet of Alexandria. It then adds that Callimachus "survived to the time of Ptolemy, surnamed Euergetes, and Olympiad 127 (272/69 B.C.) in the second year of which Ptolemy Euergetes began his reign": καὶ παρέτεινε μέχρι τοῦ Εὐεργέτου κληθέντος Πτολεμαίου, ὀλυμπιάδος δὲ ρκζ' (272,69 B.C.), ἧς κατὰ τὸ δεύτερον ἔτος ὁ Εὐεργέτης Πτολεμαῖος ἤρξατο τῆς βασιλείας.

8. Cf. A.W. MAIR, *Callimachus, Hymns And Epigrams*, page 26ff.; further material in Herter, *loc.cit.*, col.238.

9. Cf. F. BORNMAN, *Callimachi Hymnus In Dianam*, Firenze, 1968, page IXf.

Scholars¹⁰ have been puzzled by this statement, since Ptolemy Euergetes began to rule in 247 B.C. Accordingly, they argued¹¹ that the *Suda* must be mistaken concerning the date. I would like to point out that the statement of the *Suda* makes perfect sense¹². Scholars have failed to understand that Ptolemy Euergetes became co-regent with Ptolemy Philadelphus in 270 B.C. Thus, according to the *Suda*, Callimachus was still alive in 270 B.C., when Ptolemy Euergetes became co-regent with Philadelphus. Callimachus is of course known to have written poetry for both Ptolemy Philadelphus and Ptolemy Euergetes.

5. On The Date Of Nicander

In a recent article¹³, I attempted to show that Lycophron's *Alexandra*¹⁴ was written after the battle of Pydna in 168 B.C. Gow¹⁵ noted that there are certain verbal similarities between the works of Nicander and Lycophron. According to ancient sources, Nicander wrote the following lines (fragment 104) for Attalus III of Pergamum:

*Τευθρανίδης, ὦ κλῆρον ἀεὶ πατρώιον ἴσχων,
κέκλυθι μὴδ' ἄμνηστον ἀπ' οὐατος ὕμνον ἐρύξης,
Ἄτταλ', ἐπεὶ σεο ρίζαν ἐπέκλυον Ἡρακλῆος
ἐξέτι Λυσιδίκης τε περίφρονος, ἦν Πελοπηίς
Ἴπποδάμη ἐφύτευσεν ὄτ' Ἀπίδος ἤρατο τιμὴν.*

(Translation by Gow: "Scion of Teuthras, who dost ever hold the heritage of thy fathers, hearken and thrust not away from thine ear my hymn out of mind; for I have heard, O Attalus, that thy stock dates back to Heracles and sage Lysidice, whom Hippodame the wife of Pelops bore when he had won the lordship of the Apian land.")

10. Cf. A.W. MAIR, *Callimachus, Hymns And Epigrama*, page 1 ff.

11. Cf. R. PFEIFFER, *Callimachus*, Oxford, 1951, vol.I, page XCV.

12. Cf. MAIR, *op.cit.*, page 32. Ptolemy Euergetes was born between 288 and 280 B.C.

13. Cf. Habis, 289 (1997) 49-51.

14. Cf. A.S.F. GOW, *Nicander, The Poems And Poetical Fragments*, Cambridge, 1953.

15. For instance, both poets used the noun *τράμπις* meaning "ship" and *σπληνός* instead of *σποδός* ("dust"), Cf. Gow, *op.cit.* page 7.

Attalus is addressed as a descendant of the Mysian king Teuthras (*Τευθρανίδης*). The ancient sources which quote this fragment point out that the empire of the Attalids came to an end with the death of Attalus III in 133 B.C. I would like to suggest that Nicander is alluding to the fact that Attalus III wrote a will in which he bequeathed his empire to the Romans. Accordingly, Nicander mentions Attalus' "ancestral estate" (*κληῆρον...πατρῷον*) in line 1.

The connection of Pergamum and Rome is also referred to by Lycophron. At *Alex.* lines 1245ff. Lycophron states that the two sons of the Mysian king called Telephus (i.e. Tarchon and Tyrsenus) settled in Italy:

*σὺν δὲ δίπτυχοι τόκοι
Μυσῶν ἀνακτος, οὐ ποτ' Οἰκουρὸς δόρυ
γνάμψει Θεοῖνος γυῖα συνδήσας λύγους,
Τάρχων τε καὶ Τυρσηνός, αἰθωνες λύκοι.
τῶν Ἡρακλείων ἐκγεγῶτες αἰμάτων.*

(Translation by A.W.Mair, *Lycophron*, Loeb edition, London 1960, reprint, page 423): "and therewithal the two sons of the King of the Mysians, whose spear one day shall be bent by the Housekeeping God of Wine, who shall fetter his limbs with twisted tendrils: even Tarchon and Tyrsenus, tawny wolves, sprung from the blood of Heracles.").

The *Alexandra* celebrates the victory of the Romans over the Macedonians at Pydna in 168 B.C. This victory was secured with the help of Eumenes II of Pergamum. It is therefore not surprising to find that Lycophron referred to the kingdom of Pergamum in a poem which celebrated the victory of the Romans over the Macedonians. We may therefore conclude that Nicander lived, like Lycophron, in the second century B.C. He celebrated the kingdom of Pergamum in a poem written for Attalus III and alluded to the fact that this kingdom had been bequeathed to the Romans. It should be noted that Attalus is described as the "descendant of Teuthras" (*Τευθρανίδης*). This is an allusion to the fact that king Teuthras had bequeathed the kingdom of Mysia to Telephus¹⁶. By bequeathing Pergamum to the Romans, Attalus

16. For the interest of the Attalids in the myth of Telephus Cf. T.B.L. WEBSTER, *Hellenistic Poetry And Art*, London, 1964, page 193ff. For the myth of Telephus Cf. R. GRAVES, *The Greek Myths*, London, 1971, reprint, vol.2, page 187ff. The *Suda* also states that Nicander lived

had shown himself to be a true descendant of Teuthras. Finally it should be noted that Nicander devotes much time to describing Attalual female relatives. This no doubt reflects the fact that Attalus III had the title *φιλομήτωρ*. Thus in order to please Attalus' mother, Nicander stressed the females in his ancient lineage.

6. *On The Date Of Quintus Smyrnaeus*

It was argued by Koechly that Quintus Smyrnaeus belongs to the fourth century A.D. Koechly's suggestion was, however, rejected by other scholars¹⁷ because of internal evidence. At *Posthomeric* 13,335 ff. the poet mentions Aeneas and the founding of Rome on the river Tiber. Constantinople had been built in 330 A.D. and was regarded as the new Rome: Cf. D.L.Pagel *Select Papyri*, vol. III, page 557. Consequently, in a fragment of poetry which has been ascribed to the fourth century A.D., Constantinople is called "the newfounded Rome" (*νεοκτιμένης ἀπὸ Ῥωμῆς*). Scholars therefore argued that Quintus must have written his poem earlier than 330 A.D. I would like to point out that previous critics have failed to notice the many similarities which exist between the works of Quintus Smyrnaeus and Oppian. At Book 13,341 Quintus states that the Roman empire stretches from East to West: (*ἄχρις ἐπ' Ἀντολίην τε καὶ ἀκάματον ἡρῶς*). This passage recalls Oppian, *Cyn.* 1,43 where the Roman empire is also said to stretch from East to West: *ἀντολίηθεν ἐπ' Ὠκεανὸν βασιλεύονψ*. Both Quintus (Book 13,335f f.) and Oppian (*Cyn.* 1,2 and *Hal.*2,675) call the Romans "the sons of Aeneas" (*Αἰνεϊάδες*).

At Book 6,531ff. Quintus mentions fights in amphitheatres involving boars and lions. Oppian refers to fights in amphitheatres at *Hal.* 2,351.

At Book 11, 358ff. there is a description of the military formation which was known as the *testudo*. The Romans adopted this military technique during sieges. The *testudo* is also mentioned by Oppian: Cf. *Cyn.*1,213ff. At Book 3, 327 the poet mentions the season of the year when autumn wanes (*ὅτε φθινύθουσιν ὀπῶραι*).

at the time of Attalus III: *Νίκανδρος...γεγονῶς κατὰ τὸν νέον Ἄτταλον, ἦγουν τὸν τελευταῖον.*

17. Cf. G.W. PASCHAL, *A Study Of Quintus Of Smyrna*, Chicago, 1904, page 13ff., and F. VIAN, *Quintus De Smyrne, La Suite D'Homère*, Paris, 1963, vol.1, page XXI.

Similarly Oppian mentions “waning autumn”, *Cf. Hal*, I, 587 *φθινύθουσα τόκον προῦφηνεν ὀπάρη*.

Oppiante *Cyn.* is dedicated to the emperor Caracalla¹⁸ and refers to the Roman victory over the Parthians in the East: *Cf. Cyn.* 1,31. I would like to suggest that Quintus Smyrnaeus is alluding to the Roman victory over the Parthians when he states that the Roman empire stretches from East to West. Accordingly, it would appear that Paschal¹⁹ was right to argue that Quintus²⁰ was a contemporary of Oppian and that he did not live in the fourth century A.D.

7. *Protogonos And The World-Egg*

The Derveni papyrus has recently provided us with some information²¹ concerning Orphic beliefs. In his discussion of this papyrus, Martin West quoted the following two lines: *Ζεὺς μὲν, ἐπεὶ δὲ πατρός ἐοῦ πάρα θέσφατ’ ἀκούσας* “Zeus, when, from his father the prophecy having heard”, and *αἰδοῖον κατέπινεν, ὃ αἰθέρα ἐκθορε πρῶτος* “the revered one he swallowed, who first sprang forth into the aither”.

West noted that, according to the ancient commentator, the word *αἰδοῖον* is a noun meaning “sexual organ”. However, West stated that it is clear from the

18. Caracalla’s father, Severus, had himself adopted into the family of the Antonines and stressed his divine descent from Aeneas. Severus fought the Second Parthian War (A.D. 197-199) in the East. He sacked Ctesiphon and occupied Seleucia on the Tigris.

19. *Cf. Paschal, op.cit.*, page 21, who dated Quintus to the “close of the second and the beginning of the third century A.D”.

20. At Book 12,312 Quintus states that he is a native of Smyrna. Scholars have, however, been puzzled by the reference to “the Deliverer’s Grove” (*Ἐλευθερίῳ ἐνὶ κήπῳ*, *Cf. Vian, op.cit.*, vol.I, page X. I would like to suggest that Quintus is alluding here to the Romans. The name of Zeus Eleutherios was joined to that of the emperors: *Cf. Thes.Gr.Ling.*, s.v. *Ἐλευθέριος*, quoting *Ζανὶ Ἐλευθερίῳ Ἀντονίνῳ Ζωτήρι*. In other words, the emperor is regarded as the deliverer of Smyrna, which was occupied by the Romans. *Cf. also Pindar, Pyth.* 9, 53 where Libya is described as the “grove of Zeus” (*Διὸς κᾶπον*). Note, moreover, that the inhabitants of Samos constructed an altar to “Zeus the Liberator” on a piece of ground just outside the city: *Cf. Herodotus* 3,142.

21. *Cf. M.L. WEST, The Orphic Poems*, Oxford, 1983, pages 85 and 114ff.

masculine pronoun δ and from a later fragment that it was originally intended as an epithet of the “Firstborn king” whom Zeus must have swallowed. I would like to suggest that better sense can be made of the papyrus fragment if we understand that Zeus is identified here with Protogonos or Phanes. Zeus is said to have been the first to spring into the air²². Note the fact that *αἰθήρ* has been used as a synonym of *ἀήρ*. The epithet *πρώτος* alludes to the fact that Zeus (= Protogonos= Phanes) was the first-born of the world-egg. Thus at Nonnus, *Dion.* 9, 141 Phanes (= Protogonos) is described as the “first-born” (*πρωτογόνου δὲ Φάνητος*). Cf. also *Dion.* 9, 157 where Phanes is said to be “self-born” (*αὐτογόνου δὲ Φάνητος*). In other words, Zeus is imagined to have sprung first²³ into the air, i.e. to have been the first to be born from the primeval world-egg²⁴. Note, moreover, the employment of *falsa anaphora*. Zeus is said to have swallowed a sexual organ (*αἰδοῖον*). The adjective *αἰδοίου* is then used at line 21 to describe Zeus (*πρωτογόνου βασιλέως αἰδοίου*).

8. Love The Archer In An Orphic Fragment

At Theocritus' *Idyll* 10, line 19f. Bucaeus states that both the god of wealth and the god of love are blind: *τυφλός δ' οὐκ αὐτός ὁ Πλούτος, ἀλλὰ καὶ ὠφρόντιστος Ἔρωσ*. Gow²⁵ commented as follows on this passage: “the allegorical conception of Love as a blind god, familiar from the Renaissance, is highly unusual in antiquity. It occurs in the Orphic verse *Ποιμαίνων πραπίδεςσιν ἀνόμματον ὠκὺν Ἔρωτα* (Orph. fr. 82 K.) and may conceivably be borrowed thence, for T. (11.80) has also *ἐποίμαιεν τὸν Ἔρωτα*. I would like to suggest that the adjective *ἀνόμματον*

22. Cf. my *Studies In Late Greek Epic Poetry* (Amsterdam, 1987), page 38.

23. For the Orphic creation myth cf. R. GRAVES, *The Greek Myths*, London, 1972, reprint, vol.1, page 30. Cf. also West, *op.cit.*, page 203ff. Cf. moreover, *Orphic Hymn* 6 where Protogonos (= Phanes) is said to be *ὠογενής*, i.e. “egg-born”.

24. For the use of *falsa anaphora*, Cf. my *New Studies In Greek Poetry* (Amsterdam, 1989), page 20. *Theocritus*, Cambridge, 1965, vol.2, page 198.

25. Theocritus, Cambridge, 1965, vol.2, page 198.

²⁶ means here “keen-sighted”. The author of the Orphic fragmen is alluding to the fact that the god Eros was imagined to move swiftly. Moreover, his arrows never missed their mark because he was very sharp sighted. For the description of Eros as an archer, Cf. Apollonius Rhodius, *Arg.* 3, line 280f. where Eros is said to move swiftly (*καρπαλίμοισι ποσίν*) and to glance keenly around (*όξέα δειδίλων*) before shooting an arrow. Owing to his sharp sight, Eros never missed his mark *πολύστονον ιόν* v, *Argon.* 3.279). Eros was a veritable sharp-shooter, evidently because of his keen eyesight: Cf. Lasserre, *La figure d'Éros*, p. 88-92 and 155 ff.

26. We must of course understand that *α-* has been used with intensifying force. Cf. my *New Studies In Greek Poetry*, page 134. Cf. also, LSJ s.v. *ειόμματος*, “keen-sighted” (EM 284.8).