

THE RAPE OF EUROPA IN ANCIENT LITERATURE

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THE RAPE OF EUROPA IN ANCIENT LITERATURE

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ABSTRACT

This thesis considers how ancient authors narrate the story of Europa's rape in such a way as to "place their own mark" on the myth. In chapter one, I explore aspects of the Europa myth that often do not appear in the larger extant works such as Europa's function in religion, the archaeological representations of her rape, and the rationalisation of the myth etc. Chapter two provides the audience with the basic outline of the story so that it will be equipped to appreciate the changes each writer makes to the story. As well, the development of the Europa myth over time is considered here. Outlined in chapter three is the approach (i.e. the use of traditional and new tools of literary criticism) I take to investigate the works offered by the ancient writers, beginning first with Moschus' account. An appreciation of the techniques Moschus incorporates is presented in chapter three while in chapter four the poet's elaboration of the *ekphrasis* and the inclusion of an embedded narrative are examined. The next three chapters (5, 6 and 7) look at Horace's and Ovid's (two) treatments of the rape of Europa, and chapter eight focusses on the versions of later Greek writers, Achilles Tatius, Lucian and Nonnos. Finally, in chapter nine conclusions are made about the various rape narratives of Europa, especially about trends in the myth's treatments, links and contrasts between versions, and the variety which each writer adds with regard to form, description, tone and characterisation. This investigation sheds new light on how ancient authors, when faced with a long tradition of myth telling, go about creating a fresh and entertaining story.

ACKNOWLEDGMENTS

There are several people I wish to thank who have helped me throughout the writing of this dissertation. First of all, many thanks go to my supervisor, Paul Murgatroyd, who took me under his wing and taught me much more than how to write a thesis. I consider you a teacher, friend, and a mentor, a person whom I will always respect. I extend my thanks to my committee members, Pete Kingston, a man who questioned my approach every step of the way and made me think in ways that I would never have considered, and Howard Jones, who often shared with me his appreciation of the artistic representations of Europa throughout antiquity. I do not think that my family and friends understand how much I appreciated their support during this long ordeal; they inspired me with endless questions like "when is your thesis going to be finished?". Finally, I would like to thank my husband, Brian, my selfless and greatest supporter.

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Abbreviations

Barber	Barber, E.A., <i>Carmina Sexti Properti</i> (Oxford 1960).
Bond	Bond, G.W. (ed.), <i>Euripides: Hypsipyle</i> (London 1963).
Breysig	Breysig, A. (ed.), <i>Germanici Caesaris Aratea cum scholiis</i> (Hildesheim 1831-1902).
<i>Budé</i>	Vian, F., <i>Nonnos de Panopolis: Les Dionysiaques</i> vol. 1 (Paris 1976).
<i>CAF</i>	Kock, T., <i>Comicorum Atticorum Fragmenta</i> (1880-6).
<i>EM</i>	Gaisford, T., <i>Etymologicum Magnum</i> (Amsterdam 1962).
Foerster	Foerster, R., <i>Libanius: Opera</i> (Hildesheim 1843-1922).
<i>FHG</i>	Müller, C., <i>Fragmenta Historicorum Graecorum</i> (1841-70).
<i>LIMC</i>	<i>Lexicon Iconographicum Mythologiae Classicae</i> (1981-).
<i>LSJ9</i>	Liddell, H.G. and Scott, R. (eds.), <i>Greek-English Lexicon</i> 9 th edition (Oxford 1996).
Miller	Miller, E., <i>Mélanges de littérature grecque contenant un grand nombre de textes inédits</i> (Amsterdam 1965)
<i>OCD</i>	Hornblower, S. and Spawforth, A. (eds.) <i>The Oxford Classical Dictionary</i> 3 rd edition. (Oxford 1996).
<i>OCT</i>	<i>The Oxford Classical Text</i> (Oxford).
<i>OLD</i>	Glare, P.G.W. (ed.), <i>Oxford Latin Dictionary</i> (Oxford 1982).
Pfeiffer	Pfeiffer, R. (ed.) <i>Callimachus</i> 2 vols. (Oxford 1949-53).
<i>PMG</i>	Page, D.L., <i>Poetae Melici Graeci</i> (Oxford 1962).

- P.Oxy Egypt Exploration Society and British Academy (eds.), *Oxyrhynchus Papyri* (London 1898-).
- RE *Paulys Real-Encyclopädie der classischen Altertumswissenschaft* (Stuttgart).
- Spengel Spengel, L., *Rhetores Graeci* (Frankfurt 1803-1880).
- Teubner *Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana* (1849-).
- TGF (Nauck) A., Nauck, *Tragicorum Graecorum Fragmenta* 2nd edition (1889).
- TrGF (Radt) Radt, S., Snell, B., and Kannicht, R., (eds.), *Tragicorum Graecorum Fragmenta* 4 vols. (1971-85).
- TLL *Thesaurus Linguae Latinae* (Lipsiae 1900-).
- Vilborg Vilborg, E. (ed.), *Achilles Tatius: Leukippe and Kleitophon* (Stockholm 1955).
- West West, M.L., *Hesiodi Theogonia; Opera et dies; Scutum* (Oxford 1983).

Chapter 1

Introduction to Europa

This chapter is a survey of different aspects of Europa which cannot be examined exhaustively in this thesis as the primary aim of my work is to consider the literary treatment of the myth by ancient authors. A review of elements such as the genealogy of the heroine, the etymology of Europa's name, the rationalisation of the story, and the naming of the continent after the heroine should provide a useful background for the literary study.

Europa Defined

There were several Europas in antiquity. In his lexicon, Röscher maintains that the name Europa was applied to ten different individuals. These are 1) Demeter at Lebadeia, who has the name as an epithet, 2) the daughter of Tityos and mother of Euphemos by Poseidon, 3) the daughter of Oceanos and Thetys or of Oceanos and Parthenope, 4) an Oceanid after whom a part of the Earth was named, 5) a Thracian woman after whom the northern part of the Earth was named, 6) the wife of Phoroneus and mother of Niobe, on whom Zeus fathered Argos and Pelasgos, 7) the daughter of Neilos, wife of Danaos, 8) Atreus' wife whom Thyestes seduced, 9) the bacchante from a relief in the Villa Albani, and 10) the daughter of Phoenix or Agenor.¹ Escher notes most of the same Europas as Röscher, except that he omits Röscher's #9 and he places Roscher's #5 in a distinct section devoted

¹ RÖSCHER, 1409-10. Each entry, with the exception of #9, is supported by ancient sources. In my opinion, the bacchante from a relief in the Villa Albani was identified incorrectly.

solely to the naming of the land Europe.² Escher distinguishes the daughter of Oceanos and Thethys from the daughter of Oceanos and Parthenope, unlike Röscher, who thinks this Europa was one individual. When he refers to the Europas who are the wives of Argive heroes (the wives of Atreus, Danaos, and Phoroneus), Escher adds two other Europas to this list, the wife of Aigyptos and the wife of Pelops. He, furthermore, describes what he terms the "Europe-Sage", a saga which describes the life of Phoenician Europa.³ Accordingly, this saga appears in the local traditions of many places including Corinth, Teumessos, Argos,⁴ and at Lebadeia where Demeter has the epithet Europa. Röscher makes a clear distinction between Demeter (#1) and Phoenician Europa (#10), whereas Escher hypothetically maintains that the epithet *Europa* given to Demeter at Lebadeia is one aspect of the larger saga; that is, Europa journeyed to Boeotia and was identified with Demeter at Lebadeia. Europa and Demeter are one and the same person at Lebadeia.⁵

Each Europa in the extant sources appeared at different times in literature. One of the earliest cited Europas is the daughter of Oceanos and Tethys whom Hesiod (late 8th/early

² ESCHER, *RE* cols. 1287-99. In column 1298, the section on Europe begins and does refer to some of the Europas which RÖSCHER mentions (e.g. #3, #7, and #10).

³ The term "E.(urope)-Sage" first surfaces in column 1289. ESCHER, like RÖSCHER, spends a significant amount of time on Phoenician Europa.

⁴ At Corinth, Europa has the epithet *Hellotis*, at Teumessos, Europa was hidden by Zeus in a cave, and at Argos, Europa appears as the wife of many Argive heroes.

⁵ ESCHER, therefore, records ten different Europas.

7th century B.C.E.) mentions in his *Theogony*.⁶ The daughter of Oceanos and Parthenope, on the other hand, does not surface in the extant sources until the middle to late 1st century B.C.E.⁷ The epinician poet Pindar, who wrote in the first half of the 5th century B.C.E., refers to Europa, the daughter of Tityos, in his fourth Pythian ode.⁸ Europa, the Thracian woman after whom the northern part of the Earth was named, appears in literature in the last quarter of the 4th century B.C.E. while Europa, the Oceanid after whom a part of the Earth was named, does not materialize before the late 1st century B.C.E./early 1st century A.C.E.⁹ Because Europa, the wife of Phoroneus, is cited only in a scholion on Euripides' *Orestes*, the date of her first appearance in ancient literature cannot be ascertained.¹⁰ The wife of Danaos and the wife of Atreus emerge in the late 1st century A.C.E.¹¹ Finally, the 2nd century A.C.E.

⁶ Hes. *Theog.* 357.

⁷ In the schol. on Aesch. *Pers.* 185, the scholiast states that Andronicus writes about Europa, the daughter of Oceanos and Parthenope.

⁸ Pind. *P.* 4.46.

⁹ The scholiast of Eur. *Rhes.* 29 writes that Hegesippos in the *Palleniaca* (last quarter of the 4th century B.C.E.) wrote that the northern part of the Earth was named after a Thracian woman called Europa. The same scholiast claims that Apion (1st century A.C.E.) and Aristokles (1st century B.C.E./ 1st century A.C.E.) wrote that the Oceanid Europa gave her name to a part of the Earth.

¹⁰ Schol. on Eur. *Orest.* 932.

¹¹ Danaos' wife is introduced in Apollod. 2.1.5. Atreus' wife is discussed in Lactantius Placidus' commentary (5th or 6th century A.C.E.) on Statius' *Theb.* 3.306 (according to RÖSCHER) or 4.306 (according to ESCHER).

writer Pausanias is the first person to mention Demeter *Europa* at Lebadeia.¹²

The Europa relevant to us is the Phoenician Europa. This young woman abducted from the Phoenician coastline by a bull (or Zeus in the disguise of a bull) was impregnated once she had been taken to Crete where afterwards she gave birth to three children. The first extant reference to this Europa in literature appears in Homer's *Iliad* 14.321 f. (mid 8th century B.C.E.), although she is not mentioned by name there.¹³ In Hesiod fr.141 (*OCT*, West) her name is provided.¹⁴ In each reference Europa's father is Phoenix. Later sources, however, offer variations of the myth revealing that she not only had a different father (Agenor) but also different mothers, siblings, and children.

Genealogy

Due to variant traditions and perhaps reworking by ancient authors, Europa's genealogy differed widely. According to which author is consulted, Europa's father was

¹² Paus. 9.39.4.5.

¹³ The fact that the woman is described as the daughter of Phoenix and as the mother of Minos and Rhadamanthys ensures her identity as Europa.

¹⁴ The scholiast of *Il.* 12.292 states that the story of Europa is told by Hesiod.

either Phoenix¹⁵ or Agenor.¹⁶ Several women are attested as her mother, including Telephe,¹⁷ Telephaë,¹⁸ Perimede,¹⁹ Tyro,²⁰ Telephaassa,²¹ Kassiepeia,²² and Argiope.²³ Her siblings are recorded as Kilix, Phoinix, Phineus, Peiros, Astypale, Astypalaia, Cadmos, Thasos, Syros, and Kepheus,²⁴ but no author records all of them as her siblings at one time. Most versions of the myth maintain that Cadmos, Thasos, Kilix, and Phoenix²⁵ (when he is not cited as her

¹⁵ For instance, Hom. *Il.* 14.321f., Mosch. 2.7, Eust. *Comm. ad Hom. Il.* 14.321. BÜHLER (1968), 7f., provides substantial lists of ancient sources which cite Phoenix and Agenor as Europa's father.

¹⁶ For instance, Hdt. *Hist.* 4.147, Schol. on Eur. *Phoen.* 217, Diod. Sic. 5.48, Var. *L.* 5.32, and Ov. *Met.* 3.8.

¹⁷ Schol. on Eur. *Phoen.* 5. BÜHLER (1968), 8f., records the sources which list the different mothers of Europa.

¹⁸ Schol. on Eur. *Rhes.* 29.

¹⁹ Paus. 7.4.1.

²⁰ Eust. *ad Dion. Per.* 912.

²¹ Mos. 2.42, Apollod. 3.1.1. Telephe, Telephaë and Telephaassa seem to be variants of the same name.

²² Eust. *Comm. ad Hom. Il.* 14.321.

²³ Schol. on A.R. 3.1186, Hyg. *Fab.* 178.

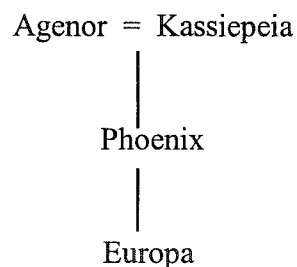
²⁴ For Kilix, Phineus, Cadmos, Thasos, and Kepheus, see Nonn. *D.* 2.679-98 and 3.266-319, for Phoenix, see Apollod. 3.1.1 and Eur. *Phrix.* fr. 819 TGF (Nauck), for Astypale, see the scholiast of Eur. *Phoen.* 5, for Astypalaia, see Paus. 7.4.1, and for Syros, see Eust. *ad Dion. Per.* 899 and 912.

²⁵ Eur. *Phrix.* fr. 819 TGF (Nauck), Apollod. 3.1.1ff., and Hyg. *Fab.* 178.

father) are Europa's brothers, whereas the other siblings are anomalous variants.²⁶ There is no preference for one genealogy over another at any particular time, but rather the variants are present concurrently. Because there are so many possible and even contradictory relationships between Europa and the rest of her family, I have arranged below in table form the different genealogical trees of Europa according to several authors.²⁷

8th century B.C.E.

Hesiod fr. 138 (Schol. on A.R. 2.178), fr. 140 (Schol. AB Hom *Il.* 12.292), and fr. 141 (*P.Oxy.* 1358 fr.I.i, West.).²⁸



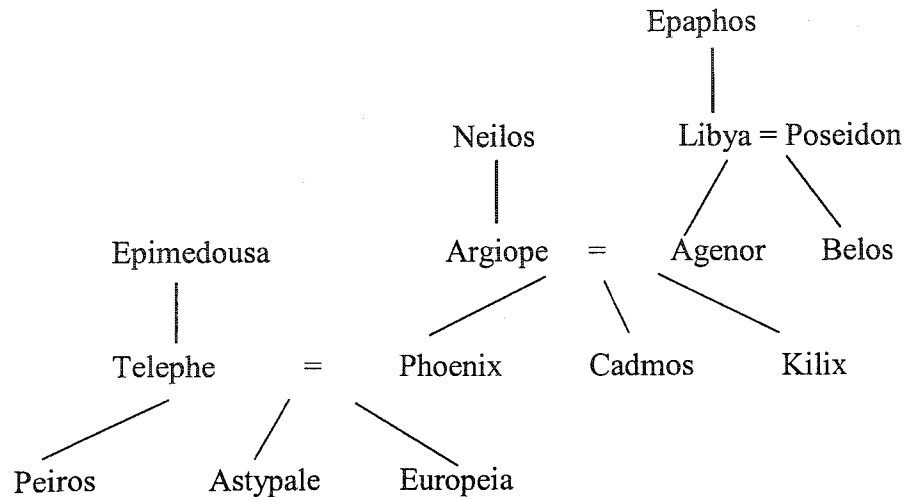
²⁶ Variants appear in the schol. on Eur. *Phoen.* 5, schol. on Eur. *Phoen* 217, Paus. 7.4.1, Nonn. *D.* 2.679-98 and 3.266-319, Eust. *ad Dion. Per.* 270, 899, and 912.

²⁷ My use of family trees follows EDWARDS' use of them in her discussion of Cadmos' genealogy on pages 24-28.

²⁸ These fragments are in the *OCT* (West). Note that all genealogical trees are incomplete in that each author has his own starting point and ending point in the trees.

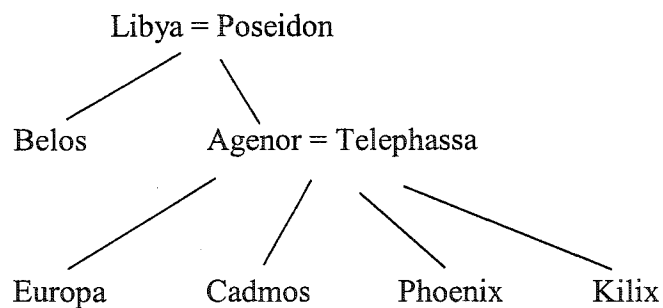
Late 5th century B.C.E.

Euripides Schol. on *Phoen.* 5²⁹



1st century A.C.E.

Apollodorus 3.1.1ff.³⁰

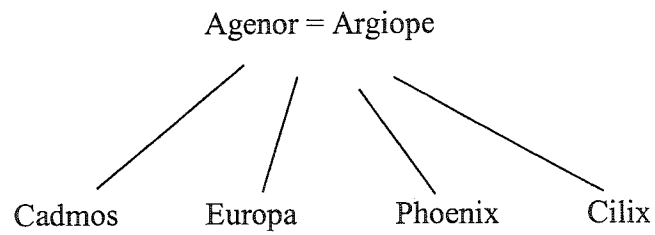


²⁹ There are different spellings of Europa in the genealogical trees which are governed by the texts of the authors. The name Europa appears also as Europeia.

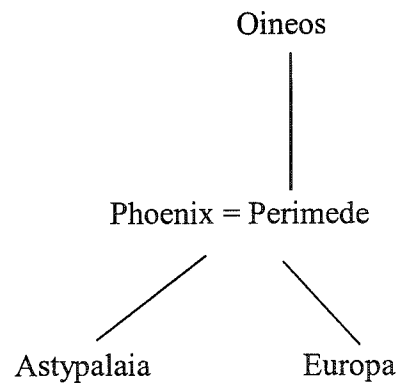
³⁰ Apollod. 3.2.1ff. records that some say that Europa's father is not Agenor but Phoenix.

2nd century A.C.E.

Hyginus *Fab.* 155 (?) and 178³¹



Pausanias 7.4.1ff.³²

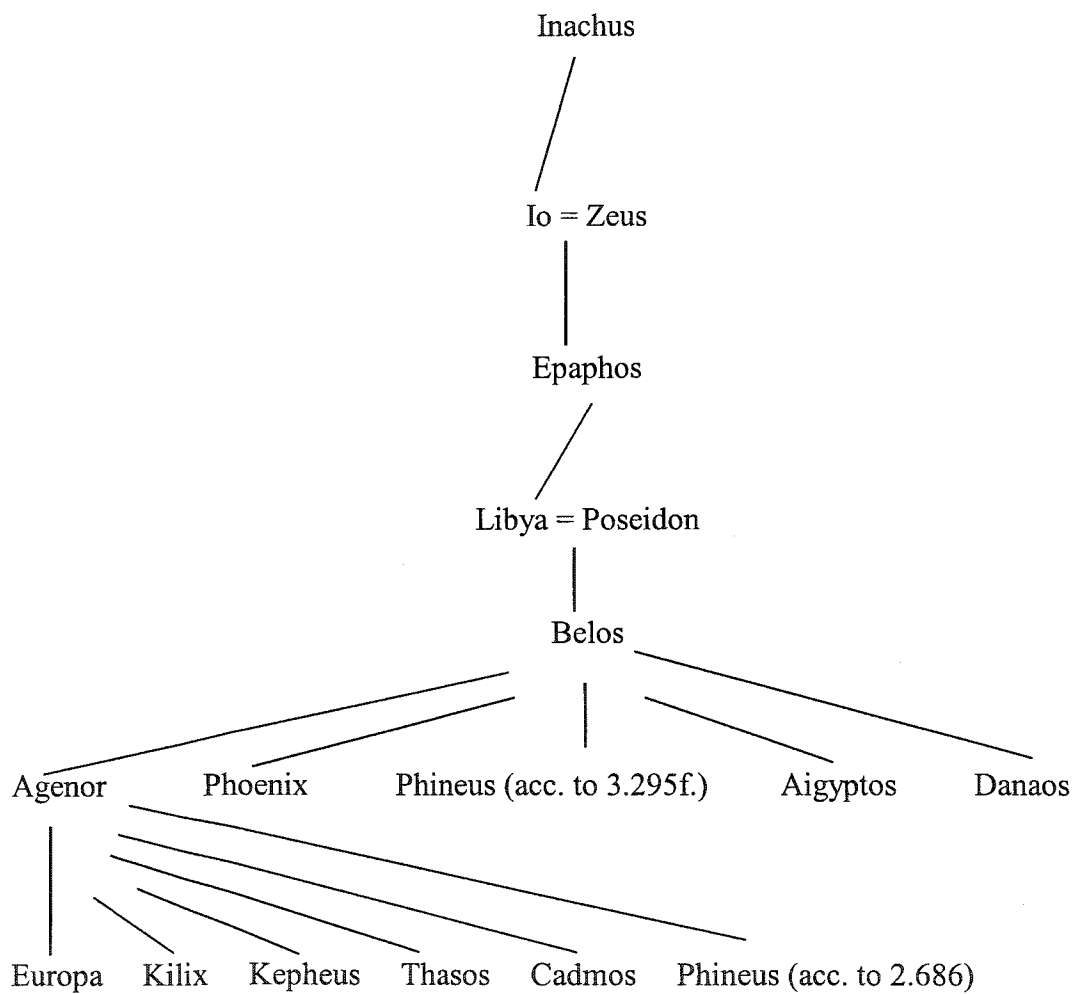


³¹ Note that Kilix is transliterated from Greek, whereas Cilix is transliterated from Latin.

³² Pausanias records what Asios of Samios wrote.

5th century A.C.E.

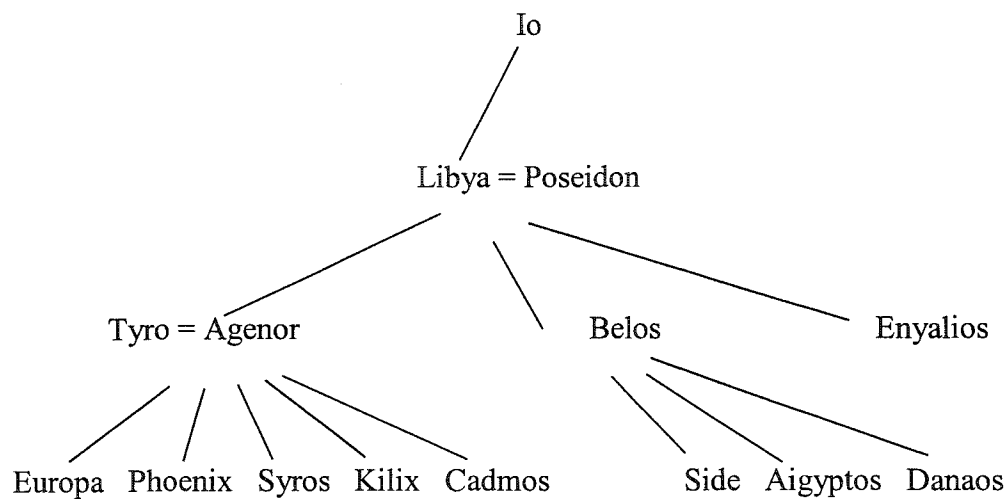
Nonnos *D.* 2.679-98 and 3.266-319³³



³³ See also EDWARDS, 27.

12th century A.C.E.

Eustathius *ad Dion. Per.* 270, 899, and 912



Etymology of the Name Europa

According to several ancient authors, Europa comes from Phoenicia, either from Tyre or Sidon.³⁴ Consequently, many scholars of the last century, particularly the early part of the 1900's, asserted that the myth is of Eastern origin.³⁵ To support their arguments, they tried

³⁴ For Tyre, see Hdt. *Hist.* 1.2, Palaeph. 15, and Ov. *Fast.* 5.605, Eust. *ad Dion. Per.* 270. For Sidon, see Ov. *Fast.* 5.617, Ov. *Met.* 2.840, Hyg. *Fab.* 178, and Nonn. *D.* 1.46. See BÜHLER (1968), 9f., for an extensive account of ancient sources for both cities as her place of origin.

³⁵ BÜHLER (1968), 24f., provides a brief summary of various views.

to decipher the meaning of the name Europa in the hope of connecting it with several languages, particularly those of the East. Two schools of thought have arisen: that the origin of the name "Europa" is (1) Indo-European or (2) Semitic.³⁶

One proponent of the former view is Escher who believed that "Europa" was derived from the Greek words *εὐρύς* meaning 'broad' or 'wide' and the root *ὀπ-* meaning 'eye' or 'face'.³⁷ Aly claimed that the name came from *εὐρώς* and *ὥψ* which translate as 'dank decay' and 'face', respectively.³⁸ Finally, Cook argued that the derivation of Europa's name was *εὖ* meaning 'well' and *ρώψ* meaning 'willow' on the basis of an imaginative theory that Europa was once a willow goddess.³⁹ The ancient lexicographers Hesychius, Stephanus Byzantius, and the Suida are not helpful.⁴⁰

The arguments made by those who advocated a Semitic origin for the name Europa

³⁶ EDWARDS, 79 footnote 73, and more recently GRANAROLO, 76-80, and MILANI, 3-11, offer surveys of the etymology of Europa's name.

³⁷ ESCHER, s.v. Europe (1) 1287-98.

³⁸ ALY, 63-74, but he does not comment on the significance of 'dank decay' nor 'face'. In a substantial article, DERROY, 5-10, supports ALY and others who advocate an Indo-European origin.

³⁹ COOK, 531.

⁴⁰ In his entry on Europa Hesychius briefly writes *χώρα τῆς δύσεως ἢ σκοτεινῇ*. The Suida is equally abrupt only recording *ὄνομα κύριον. καὶ ὁ τόπος. καὶ Εὐρωπίον κλίμα, τῆς Εὐρώπης*. Stephanus has the largest entry which states *ἡ χώρα, ἐκ τῆς Φοίνικος θυγατρὸς [ῆ] τοῦ Ἀγήνορος. λέγεται καὶ Εὐρώπεια, καὶ διὰ τοῦ ἸΕὐρωπία παρὰ Σοφοκλεῖ Αἰχμαλώτισι "καὶ νησιώτας καὶ μακρὰς Εὐρωπίας". καὶ Εὐριπίδης ἐν Θησεῖ "σχεδὸν παρ' αὐτοῖς κρασπέδοις Εὐρωπίας". ὁ οἰκὼν Εὐρωπαϊός, καὶ θηλυκὸν καὶ οὐδέτερον, καὶ Εὐρωπὶς*.

are no longer accepted today as Luciani has noted.⁴¹ The idea was that "Europa" derives from the Semitic root *'rb* which means 'to enter' or 'to set' (of the sun) and hence the Hebrew word *ereb* which means 'evening' or 'west'. Both Astour and Andrews⁴² prefer this theory, but Luciani points out that "un' origine di Εὐρώπη dalla radice semitica *'rb/ 'rb/ ġrb* non è ammissibile, neppure per ipotesi, perché non è fondata su concrete basi linguistiche e storiche."⁴³ Prior to Luciani, Dombrowski (1984) published a book on the origins of Europa's name. In this considerable work, he closely analysed the previous scholarship on the subject and numerous linguistic possibilities for the name only to conclude that Europa's name did not stem from Phoenician, Semitic, Aramaic, Assyrian, or Babylonian languages.⁴⁴

Archaeology and Art

The tale of Europa appeared in the ancient art of Greece and Rome alongside its literary counterparts.⁴⁵ In the 1926 excavation of a tholos tomb at Midea (modern Dendra) which was published in 1931, A.W. Persson found what may be the earliest representation of the tale about Europa.⁴⁶ Eight blue and green plaques, each with two holes for fastening

⁴¹ LUCIANI, 12, provides a detailed survey of the Semitic origins of Europa's name.

⁴² ASTOUR, 131-9 and ANDREWS, 60.

⁴³ LUCIANI, 26.

⁴⁴ DOMBROWSKI, 1-40.

⁴⁵ This myth in art is a topic unto itself that has been examined by BÜHLER (1968) and more recently by ZAHN and by WATTEL-DE CROIZANT (1982 and 1997).

⁴⁶ PERSSON, 10.

them to a leather helmet, were discovered in the excavation and were dated to approximately the middle of the 14th century B.C.E. One of the plaques depicts a female figure with both arms raised high sitting side-saddle on an animal. According to Persson this image recalls later illustrations of Europa on the bull such as the mid 6th century B.C.E. metope from Temple Y at Selinus. Because of this similarity he suggests that the 14th century B.C.E. plaque is actually the first representation of the Europa tale, proving that the myth existed as early as the Mycenaean period.⁴⁷ Webster recognised Persson's claim that the plaque depicted Europa and the bull.⁴⁸ Nilsson likewise agrees with Persson in his identification of Europa and writes that if the object were dated to the Classical period then we would accept it whole-heartedly as a depiction of her, therefore we should do the same for this object even if it is a Mycenaean piece.⁴⁹

But there are some art historians who disagree with Persson, namely D. Levi, who sees the plaque rather as containing an image of the 'Dragon of Babylon', a mythical serpent-griffin creature.⁵⁰ Levi argues that Persson's plaque is very similar to the seal impressions which he himself found at Hagia Triada in Crete. The creature is portrayed as a quadruped animal with the head of a snake with two horns protruding out from the top of the head. The body is thick and tubular ending with the tail of a scorpion, and the hind-legs are those of an

⁴⁷ PERSSON, 64-65.

⁴⁸ WEBSTER, 49.

⁴⁹ NILSSON (1906), 36.

⁵⁰ LEVI, 270.

eagle while the forelegs are those of a lion. Frequently, upon these animals sits a female figure (a divine female) with her hands raised high. Because this image of a 'fantastical' creature upon whom a divine female sits is common in the East, Levi asserts that Greek artisans of the Archaic period drew their motifs of Europa from the iconography of the Mycenaean period, rather than that the motifs of Europa developed in the Mycenaean period and continued in an unbroken succession into the Archaic period as Persson maintains.⁵¹ Robertson, who dates the plaque to 1200 B.C.E., states in his contribution to the *LIMC* catalogue that the image is "hardly a representation of E.(u)ropa on the bull, but the idea must be present" and in his commentary says "whether the woman riding on a bull on a Mycenaean glass pendant can properly be called E.[u]ropa must remain in doubt: the *polos* points rather to the "goddess on a bull". "⁵²

However, during the Archaic period the representation of Europa on the bull appears without a doubt in the Greek world in many different mediums. The earliest portrayal of Europa riding on a galloping bull is seen on a clay relief pithos fragment dating to the early 7th century B.C.E., an image which remarkably resembles a mid 6th century B.C.E. depiction of her on a metope from the Sicyonian Treasury at Delphi. On a variety of vase types from the 6th century B.C.E., artists painted Europa riding on the bull, often in a chiton but

⁵¹ LEVI, 270-77.

⁵² ROBERTSON, 82 and 90, respectively. Robertson seems to suggest that since the female figure is a goddess, she cannot be Europa; however, the next section demonstrates that, at one time, Europa was regarded as a goddess

occasionally in a peplos, looking either ahead or behind.⁵³

Festivals, cults and worship of Europa as a goddess

In the early to mid 20th century a popular means of studying the characters of myths was to examine their religious associations. Europa was identified with various deities including moon and earth goddesses. Frazer postulated that Europa was a moon goddess, a belief that gained credibility in light of the reference made to Europa in Lucian's *De Syria Dea*.⁵⁴ On a visit to a temple in Phoenicia, Lucian records that the Sidonians believe that the temple belonged to the moon goddess Astarte, but that some priest claimed that it belonged to Europa, the sister of Cadmos and daughter of Agenor.⁵⁵ Cook agreed with Frazer but doubted that Europa stood for the moon originally. Instead, he believed that Europa was first an earth-mother goddess, mainly because of Europa's connection with the cult of Demeter at Lebadeia in Boeotia.⁵⁶ Moreover, Cook argued that the chthonian nature of Europa was exemplified in Crete where she was worshipped in the festival *Hellotia* in which a garland of myrtle was carried in a procession (see below for a lengthier discussion concerning the *Hellotia*). The garland, because of its association with vegetation, convinced Cook of Europa's earth-goddess identification.

⁵³ ROBERTSON, 78-81.

⁵⁴ FRAZER, 73.

⁵⁵ Lucian *Syr.D.* 4.

⁵⁶ COOK, 524. MACKENZIE, 186, and MEYER, 147-53, likewise thought that Europa was a chthonian goddess. BÜHLER (1968), 45, briefly mentions Europa's role as fertility goddess.

Cook maintained not only that Europa was an earth-goddess, but also that she was a willow goddess. His evidence came from some 5th century B.C.E. coins found at Gortyn. On the obverse of some of the coins, a female figure was depicted sitting in a tree, while on the reverse a bull was portrayed.⁵⁷ Although the tradition of the myth indicates that Zeus consummated his relationship with Europa under a plane-tree,⁵⁸ Cook hypothesised that the union may have taken place beneath a willow tree because Zeus already had a connection with that tree. According to Cook, "on Mount Ide he [Zeus] had been nursed by Helike, whose name denoted 'Willow'. And a nurseling of the willow might naturally be mated with a willow-bride". Then, by showing that the name Europa derived from $\epsilon\upsilon\omicron$ and $\rho\acute{\omega}\pi\epsilon\varsigma$ which mean 'willow-withies', Cook concluded that Europa must be the willow goddess on the Gortynian coins.⁵⁹ Pointing out ancient and modern scholars who suggest that her name referred to the moon, Cook claimed that Europa was regarded as a moon goddess.⁶⁰

Nilsson effectively countered Cook's position with regards to the coins by showing that numismatists have wrongly identified the female figure in the tree as Europa.⁶¹ His own

⁵⁷ COOK, 527-32.

⁵⁸ Theophr. *H.P.* 1.9.5.7ff. and later Plin. *Nat.* 12.11 and Var. *R.* 1.7.6.

⁵⁹ COOK, 529ff.

⁶⁰ COOK, 537f. Cook only cites ancient authors (failing to offer any authors after the 12th century A.C.E.) who view Europa's name as a reference to the 'broad-eyed' moon.

⁶¹ First, some of the coins portrayed a female figure with an eagle in her lap which recalled Leda and the swan while other coins portrayed a female figure on a bull which recalled Europa and the bull. When it came time to identify the female figure in the tree on the obverse of the coins, she was wrongly identified as Europa simply because of the

identification of the female, however, is non-committal: "For my part I should not care to call the goddess, or it may be a nymph, seated in the tree Europa, but on the other hand I should not venture to deny that she was so called". He adds that the female figure could be Helen or Artemis as both goddesses were connected with tree cults in Minoan Crete.⁶²

In the mid 1960's, when the chthonic nature of Europa's divinity had been well established among scholars and her lunar role seemed to have been put to rest, Astour published one of the most convoluted hypotheses about Europa's divine identity. He suggested that Europa was a derivation of the West Semitic goddess of night, sunset, and the evening star. By manipulating various myths from West Semitic, Babylonian and Ugaritic sources, Astour developed an elaborate theory whereby the West Semitic goddess *Il* was equated to the Babylonian goddess *Ishtar* who in turn was identified with the Ugaritic goddess *Shalim*. Since *Shalim* in Accadian means "dusk", Astour surmised that Europa, herself a moon goddess associated with dusk, was a combination of all three goddesses.⁶³ Edwards provides compelling evidence which neatly discredits Astour's theory and which also refutes the belief that Europa was a lunar divinity.⁶⁴

Although John Malalas writes about a Tyrian festival which re-enacts annually the

bull on the reverse. See NILSSON (1906), 551f.

⁶² NILSSON (1906), 551f.

⁶³ ASTOUR, 131-39.

⁶⁴ EDWARDS, 141-45.

abduction of Europa,⁶⁵ a more renowned festival devoted to Europa called the *Hellotia* took place as mentioned before at Gortyn, in Crete.⁶⁶ Little is known about the festival which was celebrated in Crete except that it culminated in a procession in which the bones of *Hellotis* were carried surrounded by a garland of myrtle twenty yards in length.⁶⁷ Some scholars argue that instead of bones, a large puppet was used to represent *Hellotis*, but there is no literary evidence to substantiate such a theory.⁶⁸

How the term *Hellotis* arrived in Crete and became associated with Europa is not entirely clear. Stephanus Byzantius writes that Gortyn was once called *Hellotis*, then Larissa, then Kremnia, and then, finally, Gortyn.⁶⁹ He, along with Hesychius, believes that *Hellotis* was another name for Europa.⁷⁰ Finally, the *Etymologicum Magnum* records that Europa was

⁶⁵ John Malalas *Chron.* 2.8.31

⁶⁶ LARSON, 139, WILLETTS, 11, NILSSON (1968), 95f., and LESKY, 169ff. See also BÜHLER (1968), 44-45.

⁶⁷ Athen. *Deipn.* 678a, and Hesych. s.v. Ἑλλώτια.

⁶⁸ WILLETTS, 16-18, suggests that the bones may originally have been the sacrificial remains of small animals before Europa was identified with *Hellotis* and that after the association was made, the bones of a sacrificed cow were displayed in the garland to promote prosperous crops in the upcoming year. His argument stems from the part of the story of Cadmos' search for his sister namely at the point at which Cadmos sees a cow near the future site of Thebes. Willetts believes that the cow was actually Europa and continues by saying that the scholiast of Eur. *Phoen.* 638 states that Cadmos was instructed to sacrifice the cow, and it is for this reason that WILLETTS maintains that the bones of a sacrificed cow are used in the festival *Hellotia*.

⁶⁹ WILLETTS, 6-8, through much literary evidence and supposition, demonstrates that what Stephanus states may be true.

⁷⁰ Hesych. s.v. Ἑλλώτια and Steph. Byz. s.v. Γόρτυν.

called *Hellotia* (not *Hellotis*) because *Hellotia* was the Phoenician equivalent of *παρθένος*.⁷¹

On the basis of these lexicographers, especially the last one, I believe that *Hellotis* and/or *Hellotia* were epithets of Europa.

Scholars of today have offered their opinions about the relationship between Europa and the term *Hellotis* and about the festival *Hellotia*. Although Willetts insists that Europa and *Hellotis* are individuals who have distinct characteristics, that their nomenclature and cult practices are different, he fails to show exactly what the distinctions are, especially in the description of their cults. He also believes that Europa was a later arrival on Crete and that she was fused to *Hellotis*, an indigenous goddess.⁷² In his mid 1920's article, Lesky suggested that Europa was an earth goddess who was originally called *Hellotis* and who married the sky-god Zeus, a god who in pre-Greek times had the form of a bull.⁷³ More recently, Larson has stated that festivals that celebrate heroines are "more likely to be devoted to figures who have a past history as goddesses, such as Helen, Ariadne, Semele, and Europa".⁷⁴ According to Larson, these heroines, who previously as goddesses had husbands, were worshipped independently from their husbands in their cults. It is for this reason that

⁷¹ EM s.v. *Ἑλλώτις*: "Ἡ Εὐρώπη τὸ παλαιὸν ἐκαλεῖτο· ἢ ὅτι οἱ Φοῖνικες τὴν παρθένον Ἑλλωτίαν καλοῦσιν· ἢ παρὰ τὸ ἐλεῖν· ὅτι ὑπὸ ταύρου ἔάλω, κατὰ τὸν μῦθον. MILANI, 8, likewise assumes that *Ἑλλωτίς* is probably Phoenician.

⁷² WILLETTS, 11f.

⁷³ LESKY, 152ff.

⁷⁴ LARSON, 15. On page 91, Larson indicates that *Hellotis* was perhaps a pre-Olympian goddess.

Europa was revered as *Hellotis* apart from any male figures.⁷⁵

What complicates the issue concerning Europa's identity as *Hellotis* is that the goddess Athena had a temple at Gortyn where she too was honoured as Athena *Hellotis*.⁷⁶ Moreover, there is evidence to suggest that both Europa *Hellotis* and Athena *Hellotis* were worshipped at Corinth in the Peloponnese.⁷⁷ The evidence for Europa *Hellotis* at Corinth is scarce and only comes from Seleukos who writes that Europa was called *Hellotis* in the city.⁷⁸ Contrarily, evidence for the cult of Athena *Hellotis* at Corinth is revealed in abundance. Archaeological finds and literary evidence point to a cult of Athena *Hellotis* whose participants celebrated the goddess by means of a festival, expiatory and propitiatory rites, and races. In 1942, Broneer documented the excavations of the Corinthian agora and argued that the temple of Athena *Chalinitis* was the place where Athena *Hellotis* was also worshipped.⁷⁹ Broneer admitted that he did not know how nor why the cult of Athena *Hellotis* came to Corinth (stating that *Hellotis* was clearly a foreign goddess from Crete and was perhaps attached to an existing indigenous cult), but did hypothesise that at some time

⁷⁵ LARSON, 91.

⁷⁶ LARSON, 203, footnote 47. For the excavations of the temple of Athena *Hellotis* at Gortyn, see RIZZA and SANTA MARIA SCRINARI.

⁷⁷ Athena *Hellotis* was worshipped at Marathon as well (*EM* s.v. 'Ελλώτις).

⁷⁸ Athen. *Deipn.* 678a.

⁷⁹ BRONEER, 141, also suggested that Athena had the epithet *Hippia* at Corinth and that all three epithets (*Chalinitis*, *Hippia* and *Hellotis*) were identical although the cults may have differed slightly.

in the city's history, when the physical objects of the cult had for the most part disappeared, an aetiological myth developed to explain the cult's existence.⁸⁰ This myth, or rather two versions of the action, survives in a scholion on Pindar's thirteenth Olympian ode. The scholiast begins by introducing Timandros who had four daughters, Hellotis, Eurytione, Chryse, and Kotyto,⁸¹ and then proceeds with the aetia. In the first version, Hellotis seizes Chryse and runs to the temple of Athena in the midst of a siege on Corinth. Once she arrives and sees the temple in flames, she leaps into the fire dragging her sister along, thus saving them both from rape by the invaders. In the second version, Dorians invade Corinth but before Hellotis, another sister Eurytione, and a boy can be captured, all three perish in the flames of the burning temple of Athena. After this devastating attack, a plague followed but was averted by Apollo who advised the city people to institute rites for the sisters, to build a shrine to Athena *Hellotis*, and to establish a festival called the *Hellotia*.⁸²

The same scholiast mentions a *λαμπαδοδρομικός*, a torch-race, which took place at the festival in Corinth. In his excavations, Broneer did locate a race track and postulated that it was here that the torch-races of the *Hellotia* occurred. Moreover, he found a water channel near-by in which burnt terracotta figurines were discovered, figurines which may have been

⁸⁰ BRONEER, 156-61.

⁸¹ LARSON, 110, claims that the four sisters were originally minor goddesses (recognising that Kotyto was a Thracian goddess) in pre-Olympian times who assimilated into the familiar pattern of sisters in the later period.

⁸² Schol. on Pind. *O.* 13.56.

used to re-enact the self-sacrifice of *Hellotis*.⁸³

In his attempts to demonstrate a harmonious relationship between Europa *Hellotis* and Athena *Hellotis*, Broneer suggested that the two cults were similar in their worship of the dead; however, even Broneer recognised that many scholars would disagree with such an explanation advocating rather a festival consisting of fertility rites.⁸⁴ This may be the only way to understand the connection between Europa and Athena and to some extent the *Etymologicum Magnum* indicates such a connection. If *Hellotis* is the Phoenician equivalent of *παρθένος*, then *Hellotis* is likely an epithet for Athena.⁸⁵ One may then infer that the epithet *Hellotis* was attached to Europa prior to her rape.

Rationalisation of the Myth as History

Edwards claims that by the 5th century B.C.E. people of the Greek world no longer accepted the mythology of their forefathers at "face-value".⁸⁶ They still believed that the stories were relatively true versions of historical events, but that the myths themselves were too extraordinary. As a result, some authors began to explain the tales of gods and men by describing either the historical origins of the myth or by offering alternative reasons for certain parts of the story. In the extant material, the tale of Europa underwent such

⁸³ BRONEER, 149f.

⁸⁴ BRONEER, 159.

⁸⁵ See footnote 71 above.

⁸⁶ EDWARDS, 39.

rationalisation first in Herodotus who connects the myth with the Persian Wars.⁸⁷ He records a Persian claimed that in retaliation for the abduction of Io by some Phoenician sailors, some Greeks stole away Europa from Tyre. Whether or not Herodotus himself believed this to be an historical event remains uncertain, but later authors continue his tradition of rationalising the myth of Europa.⁸⁸

In the (? late) 4th century B.C.E., Palaephatos in his *Peri Apiston* 15 claimed that the kidnapping of Europa by a bull would have been ridiculous as a girl such as Europa would not dare to mount a bull and a bull could not glide on water from Phoenicia to Crete; what actually happened was that a man from Knossos by the name of Tauros abducted Europa from Tyre while her father and brothers were away from the city.⁸⁹ This version of the tale is picked up by later authors who prefer to see a man as responsible for Europa's kidnapping rather than a bull or even a god.⁹⁰ John Malalas, writing in the 6th century A.C.E., describes how he witnessed the annual re-enactment at Tyre of the invasion by King Tauros of Crete who abducted Europa, the Tyrian king's daughter. Each year the people of Tyre perform this re-enactment or memorial rite which they call the "*κακὴν ὀψινῆν* ", the "accursed

⁸⁷ Hdt. *Hist.* 1.1-2. See also BÜHLER (1968), 35f., who provides a detailed list of various ancient authors who rationalised the myth of Europa.

⁸⁸ EDWARDS, 39.

⁸⁹ Palaeph. 15.

⁹⁰ Lycoph. *Alex.* 1299 and Eust. *ad Dion. Per.* 270.

evening".⁹¹

One other explanation grew from rationalism, namely, that the bull was not a man but rather a figurehead or ornament of a ship on which Europa was placed when she was abducted.⁹² Lycophron makes an obscure reference to a barbarian ship in the form of a bull which snatched Europa.⁹³

Europe the Continent

The first extant reference to the continent Europe appears in the Homeric *Hymn to Apollo* which dates to the 6th century B.C.E.⁹⁴ The hymn does not indicate the origins of the continent's name but several later authors write that Europa was the girl from whom the continent received its name.⁹⁵ Although it is not apparent when this notion arose, by the 5th century B.C.E. authors mention this belief in their writings.⁹⁶ Herodotus records that he does

⁹¹ John Malalas *Chron.* 2.8.31. See also JEFFREYS, CROKE and SCOTT, 5, who translate the phrase as the "accursed evening", and GRAVES, 197 footnote 4, who translates it as the "evil evening".

⁹² BÜHLER (1968), 36, records many of the later sources of this theory.

⁹³ Lycoph. *Alex.* 1299.

⁹⁴ [Hom.] *Hymn. Apoll.* 251 and 291. DEROY, 11-22, offers a thorough examination of the origins of the continent's name from the 8th century B.C.E. well into modern times.

⁹⁵ RÖSCHER, 1416, lists the authors who write that Europe is derived from the girl Europa. See also BÜHLER (1968), 39-41.

⁹⁶ The 5th century works, on which the scholia comment, derive Europe from Europa. See the scholion on Eust. *ad Dion. Peri.* 270, the scholion on Lycoph. *Alex.* 1283, and particularly the scholion on Eur. *Rhes.* 29.

not know from where the name Europe came, and claims that it may have derived from Europa who was from Tyre but that in earlier times the land was nameless.⁹⁷ Later in the middle of the 2nd century B.C.E., the poet Moschus implies that there is a connection between Europe and Europa when he writes that a foreign land, in the guise of a woman, fights for Europa in a tug of war with Europa's homeland.⁹⁸ By the 1st century B.C.E., the belief that Europe was named after Phoenician Europa is dominant. At the end of an ode written by Horace, Venus tells a whimpering Europa that she should be of good cheer as she glides on the back of the bull for she will have great fortune, namely, that a part of the world will bear her name.⁹⁹ Ovid similarly refers to a third part of the world which is named after Europa in his *Fasti*.¹⁰⁰

⁹⁷ Hdt. *Hist.* 4.45.

⁹⁸ Mosch. 2.8f. See GRANAROLO, 69-72, who investigates whether or not these lines imply Europa's involvement in the naming of Europe.

⁹⁹ Hor. *Carm.* 3.27.75f.

¹⁰⁰ Ov. *Fast.* 5.618. See also Var. *L.* 5.5.

Chapter 2
The Myth of Europa: An overview from the 8th century B.C.E. - 5th century A.C.E.

This survey will provide background for the works of the major authors (Moschus, Horace, Ovid, Lucian, Achilles Tatius, and Nonnos) who will be considered individually in the chapters to follow. It will also facilitate an appreciation of significant changes to the myth (e.g. in Europa's parentage) by the ancient writers. Here, new and unusual developments of the story which do not appear in the versions of the major authors can be observed (e.g. the occasion when Europa receives Talos or the dog for her protection).

Not only does this examination illustrate the abundance of references made to Europa,¹ but it also highlights, particularly in the early period, how much material has been lost. For example, no longer do the *Europa* of Eumelos or the *Europa* of Simonides survive, poems which not only focussed on Europa, but which may well have influenced the works of later authors (if the poems were available to them – there is no reason to think that they were not available). So much has been lost that when there is talk in this thesis of novelty or rarity in discussing later authors it is always with the implicit proviso "so far as one can tell from what has survived".

Because the focus of later chapters is on the poetic works of the major authors this

¹ The number of references to Europa in ancient literature is large. RÖSCHER, ESCHER, and, more recently, GRIMAL offer only partial lists of ancient sources. This survey, therefore, highlights the more important sources which indicate a change or innovation in the development of the myth.

survey, furthermore, provides an opportunity to see how the myth was incorporated into other literary genres by authors not examined in detail in this thesis. For instance, Europa is mentioned in the orations of Cicero and Libanius, and the historical accounts of Herodotus and Diodorus Siculus.

Finally, this investigation allows us to observe in a broader context what parts of the Europa story are repeatedly picked up by ancient authors, and similarly which parts are frequently down-played. By viewing these patterns, a greater appreciation of the uniqueness and/or the commonality of various authors' literary works can be had.

Before this survey can begin, a stripped-down version of the Europa myth must be presented. From this one can observe in the second part of this survey and, even more so, in the poems which are analysed in subsequent chapters how far beyond the skeletal frame the story grew.

Outline of the Myth

Europa, a Phoenician princess,² is the daughter of King Phoenix³ and Queen

² The tradition has it that Europa came from either Tyre or Sidon. These cities are used interchangeably. For Tyre, see e.g. Hdt. 1.2, Apollod. *Bibl.* 3.2; for Sidon, see e.g. Hellan. and Apollod. in Schol. *Il.* 2.494, Hyg. *Fab.* 178, and Nonn. *D.* 1.46.

³ See e.g. Hom. *Il.* 14.321, Hes. fr. 140 (West), Hellan. in the Schol. on *Il.* 2.494, Bacchyl. *Epinik.* 17.31f., Mosch. 2.7, Apollod. 3.1.1, Antimach. in Steph. Byz. s.v. *Τευμησσός*, and Palaeph. 15. For a closer examination of Europa's genealogy, see chapter 1.

Kassiepeia, Perimede, Telephaassa, or Telephe,⁴ or she is the daughter of King Agenor⁵ and a queen whose name is usually recorded as Telephaë, Argiope, Telephassa, or Tyro.⁶ One morning, Europa goes with her companions to a meadow by the shore, but once there she soon attracts the attention of the god Zeus. He, immediately, falls in love with her. Zeus then either sends a real bull to her or, more commonly, transforms himself into a bull and approaches Europa in this new form.⁷ Europa becomes attracted to the bull and climbs on to it. At this point, the bull heads towards the sea and soon travels across it, leaving the shore and Europa's companions behind. Europa is taken to Gortyn, Ida or Dicte⁸ on the island of Crete, where Zeus, in most versions, transforms himself back into a god and then has

⁴ For Kassiepeia, see e.g. Eust. *Comm. ad Hom.II.* 14.321, Hes. fr. 138 (West), Hes. fr. 140 (West); for Perimede, see e.g. Asios of Samos in Paus. 7.4.1, Antimach. in Steph. Byz. s.v. *Τευμησσός*; for Telephaassa, see e.g. Mosch. 2.42; for Telephe, see e.g. Schol. on Eur. *Phoen.* 5, and Steph. Byz. s.v. *Θάσος*.

⁵ See e.g. Schol. on *II.* 14.321, Hdt. 4.147, A. R. 3.1179-86, Diod. Sic. 5.78, Lucian *DMar.* 15.1, Lucian *Syr.D.* 4, Steph. Byz. s.v. *Εὐρώπη*, Nonn. *D.* 8.183ff., 40.356ff., 47.697, Varro *L.L.* 5.31, Ov. *Met.* 2.858, and Hyg. *Fab.* <155> and 178.

⁶ For Telephaë, see e.g. Hegesippos in the Schol. on Eur. *Rhes.* 29, and Steph. Byz. s.v. *Δάρδανος*; for Argiope, see e.g. Hyg. *Fab.* 178, and Schol. on A. R. 3.1186; for Telephassa, see e.g. Apollod. *Bibl.* 3.1.1; for Tyro, see Ioann. Antioch. fr. 15 *FHG* vol.4 page 544 (Müller).

⁷ For a bull sent by Zeus, see e.g. Acusil. in Apollod. *Bibl.* 2.7.1, Diod. Sic. 5.78.1ff and Eur. fr. 820 *Phrix. TGF* (Nauck). It is not specified in any of the sources how the real bull brings Europa to Zeus, but presumably the bull meets Zeus at Crete and gives Europa to him there. For Zeus as the bull, see e.g. Mosch. 2.79, Var. *R.* 2.5.1f., Ov. *Am.* 1.3.23f., Ov. *Fast.* 5.605f., Ov. *Met.* 2.850, and Germ. *Arat.* 1.2.23f.

⁸ For Gortyn, see e.g. Theophr. *H.P.* 1.9.5, Pliny *Nat.* 12.5, Var. *R.R.* 1.7.6 ; for Mount Ida, see e.g. Bacchyl. *Epinik.* 17.30; for Mount Dicte, see e.g. Lucian *DMar.* 15.4.4 and Nonn. *D.* 1.322.

intercourse with her. In many accounts Europa subsequently bears three children to the god (Minos, Rhadamanthys, and Sarpedon);⁹ and after the birth of Europa's sons, Zeus entrusts her and the children to the king of Crete, Asterios, who marries Europa and rears the boys as his own.¹⁰ According to several authors, when those at home in Phoenicia learn of Europa's abduction, her father sends out his sons in search of their sister with a threat that if they are unable to find her, then they are not to return to their homeland; they do not find her and do not return to Phoenicia, but rather they found cities of their own.¹¹

Survey of the Ancient Literary References to Europa

8th century B.C.E.- end of 6th century B.C.E.

For this period one is reduced to filling in the pieces of the story from scanty remarks and brief allusions, primarily about Europa's lineage. The earliest surviving reference to Europa is in Homer's *Iliad* 14.321, where Zeus explains to Hera that his heart has never been so captivated by any woman (either by Io, Danaë, or Europa etc.) as it is by her now. That

⁹ For Minos and Rhadamanthys, see e.g. Hom. *Il.* 14.321, Plat. *Min.* 318, Eust. *Comm. ad Hom. Il.* 14.321, Ael. Arist. 7.75; Sarpedon first appears in Homer (*Il.* 6.198f.) as the son of Zeus and Laodameia, not of Zeus and Europa. Later versions including Aesch. fr. 99 *TrGF* vol. 3 (Radt), Diod. Sic. 4.60, and 5.78, Hes. fr. 140 (West), Lycophr. 1301, Apollod. *Bibl.* 3.1.1, Nonn. *D.* 1.344ff.; 2.693ff; 35.385ff., Eust. *ad Dion. Per.* 270, Hyg. *Fab.* <155>; 178, and Lact. Plac. on Stat. *Theb.* 4.530 and 7.187, make Sarpedon a child of Zeus and Europa.

¹⁰ See e.g. Diod. Sic. 4.60.1ff., 5.80.1ff., Nonn. *D.* 1.353ff. and Apollod. *Bibl.* 3.1.5.

¹¹ See, for instance, Hdt. 2.44, 4.147, and A.R. 3.1179ff., Ov. *Met.* 3.3, Apollod. *Bibl.* 3.1.1, Hyg. *Fab.* 178, Paus. 5.25.12, Nonn. *D.* 1.38.

Europa is the daughter of Phoenix and the mother of Minos and Rhadamanthys is seen, but no mention is made of her third son, Sarpedon. What sets Homer apart from later generations of poets who refer to Europa's children is that he ascribes the parentage of Sarpedon rather to Zeus and Laodameia.¹² Why Homer chose to record two children as opposed to three may be because he was following a tradition which is not only lost to us but had been lost even to ancient writers after Homer. Neither later poets nor scholiasts comment on an earlier story about Europa.

Several ancient sources reveal that Eumelos (c. 730 B.C.E.) wrote a poem entitled the *Europia*, which is no longer extant.¹³ Very little is known about this work apart from the fact that it dealt with the legends of Thebes and with Europa.¹⁴

In his *Catalogue of Women*, Hesiod narrates the story of Europa. Although what survives of the *Catalogue* is incomplete, to judge by the surviving fragments and scholia,¹⁵ it seems that the story was told in full by him as early as the end of the 8th century B.C.E. One particular fragment (141) mentions how Europa was taken away from her father (called

¹² Hom. *Il.* 6.198f.

¹³ Schol. on Hom. *Il.* 6.131, Paus. 9.5.8, Clem. Al. *Str.* 1.151, and Eus. *Ol.* 4.4. There is considerable debate whether this work and others ascribed to Eumelos were in fact written by him and some discussion exists as to whether Eumelos was a real person (*OCD* s.v. "Eumelus").

¹⁴ *OCD* s.v. "Eumelos". Pausanias (9.5.8) states that the poem's subject was Europa.

¹⁵ Hes. fr. 141, *P.Oxy.* 1358 fr. I.i (West) and Schol. AB Hom. *Il.* 12.292, respectively.

Phoenix) by Zeus, and although only one son's name, Rhadamanthys, survives in the fragment, Sarpedon may have appeared originally in the text, and perhaps Minos did as well.¹⁶ In a scholion on Apollonius' *Argonautica*, another clue to Europa's parentage is uncovered.¹⁷ Commenting on a phrase regarding the parentage of Phineus,¹⁸ the scholiast remarks that Phineus is the son of Agenor according to Hellanikos and that, according to Hesiod, Phoenix is the son of Agenor and Kassiepeia. Not only does Hesiod reaffirm that Phoenix is the father of Europa, but, according to this scholiast, Hesiod also provides us with the first reference to Europa's grandmother, Kassiepeia.

The myth of Europa was popular among the lyric poets of the 7th and 6th centuries B.C.E., some of whom wrote entire poems based solely on her story. In the 6th century B.C.E. only pieces of Europa's tale survive. Stesichorus composed a poem entitled *Europa* of which only a fragment exists.¹⁹ Asios of Samos (? 6th century) offers an alternative genealogy for Europa.²⁰ He still maintains that the heroine is the child of Phoenix, but he

¹⁶ Hes. fr. 141, *P.Oxy.* 1358 fr. I.i (West). The fragment has the phrase "[Λυκίης εὐρ]είης ἄνασσε", which is commonly applied to Sarpedon, (e.g. by Arrian according to Eust. *ad Dion. Per.* 270.) The scholion indicates that all three sons were noted in Hesiod's version of the myth.

¹⁷ Hes. fr. 138 (West).

¹⁸ The scholiast comments on A.R. 2.178, where Phineus is said to be the son of Agenor. It may be that the scholiast brings in his remarks about the parentage of Phoenix to imply that Kassiepeia is Phineus' mother as well.

¹⁹ Stesich. fr. 195 *PMG*.

²⁰ Asios of Samos according to Paus. 7.4.1.

introduces a different mother, Perimede, the daughter of Oineus. Moreover, he suggests for the first time that Astypalaia is Europa's sole sibling. Europa is also mentioned in the anonymous *Batrachomyomachia*. At the beginning of the mock epic poem, a mouse is carried on the back of a frog so that he can cross over some water. When the ride becomes rough, the mouse cries out that Zeus did not offer Europa as treacherous a ride when he, in the form of a bull, led his *φόρτον ἔρωτος* across the waves to Crete.²¹ Finally, at the end of the century, the poet Simonides wrote about the heroine – Aristophanes of Byzantium, when discussing *μῆλον* and *πρόβατον* used unusually of a bull, says that the terms were used in Simonides' poem *Europa*.²²

The Classical Period at Athens

In the classical period, the narration of the myth continued in poetry. Aeschylus wrote a play called the *Kares* or *Europa*, a drama which survives in three fragments, but just one of the three gives any detail about the storyline.²³ What is particularly noteworthy about the longer fragment and, indeed, about the play itself is that for the first time in extant literature an author considers Europa's concern over the possible death of Sarpedon in the

²¹ *Batrach.* 78f. The same phrase appeared in Anacreon according to Servius (Anacr. fr. 460 *PMG*). Servius does not specify that Anacreon applies the phrase to Europa but in light of the reference in the *Batrachomyomachia*, it is a distinct possibility.

²² Ar. Byz. 430 (Miller) = fr. 562 *PMG*.

²³ Aesch. fr. 99, 100, and 101 *TrGF* vol. 3 (Radt). Fragment 99 (23 lines) is the largest of the three fragments. Fragment 100 is merely 1.5 lines long whereas fragment 101 is one word.

Trojan War in a soliloquy. Although what survives is incomplete, the fragment reveals a woman who explains how she was kidnapped by Zeus, how she bore three children to him, and how as a mother she is now distraught that Sarpedon may be killed by one of the Greeks at Troy. Here Europa is presented as a woman not seen before, one in the grips of great emotion, who speaks, and one who stands apart from the Europas depicted in previous treatments of the tale that are extant.²⁴

The myth now appears in prose works for the first time in the works of Herodotus and Acusilaus. Herodotus tells the tale about Europa and claims, for the first time in surviving literature, that Europa's father is not Phoenix, but Agenor.²⁵ He is also the earliest extant author to include the rationalisation of the myth as an event in earlier Greek history. Including this incident among the possible causes of the Persian Wars, Herodotus cites a Persian claim that in retaliation for the kidnapping of Io by some Phoenician sailors, the Greeks stole away Europa from Tyre. This tendency to explain the tale as an historic event continues throughout antiquity.²⁶

The mythographer Apollodorus (1st / 2nd century A.C.E.) provides us with a variation of the myth which he attributes to Acusilaus, an author dated to the early 5th century B.C.E.²⁷

²⁴ That Europa speaks at all is due in part to the nature of drama (i.e. performance on stage).

²⁵ Hdt. 1.1 ff.

²⁶ See also the scholion on Lycophr. 1299 for a similar explanation of the myth.

²⁷ Apollod. *Bibl.* 2.7.1. At *Bibl.* 3.1.1 ff., Apollodorus provides a detailed account of the abduction of Europa.

According to Acusilaus, the bull was sent by Zeus and this bull may have been the one with which Heracles wrestled in his seventh labour. If Apollodorus is correct, Acusilaus is the first author to suggest that the bull was not Zeus in disguise. Furthermore, neither prose nor verse writers before or after Acusilaus ever make such a connection between Heracles' seventh labour and Europa's abduction.

The comic poets Plato and Hermippus, both dated to the last half of the 5th century B.C.E., each wrote a play called *Europa*.²⁸ Euripides refers to Europa and alludes to her story in a few of his plays.²⁹ At the beginning of the *Hypsipyle*, after Hypsipyle laments over her desire to see Jason again, the chorus tries to console her by telling her stories about other heroines. The chorus begins with the tale of Europa, singing about Europa's abduction and her subsequent introduction to motherhood.³⁰ Elsewhere, Euripides mentions the heroine only in passing.

In the 4th century B.C.E., some writers examine the story from different perspectives.

²⁸ Plat. fr. 43ff. *CAF* vol. 1, p. 610ff. (Kock) and Herm. fr. 52 *CAF* vol. 1, p. 230 (Kock).

²⁹ Eur. *Rhes*. 29; *Cret*. fr. 472 *TGF* (Nauck). In *Rhes*. 29, Europa is mentioned as the mother of Sarpedon, whereas in *Cret*. fr. 472, she along with Zeus are described as the parents of the inhabitants of Crete. In five scholia on the *Phoenissae* (*Phoen*. 5, 7, 216-217, 638, and 670) there is much discussion about Europa's genealogy and, to a lesser extent, about the search for the girl by her brother Cadmos. Similarly, in the scholion on *Rhes*. 29, the scholiast records at length a variety of authors' opinions concerning Europa's family tree, including the opinion of Euripides, who states that Europa was the daughter of Phoenix, the son of Agenor.

³⁰ Eur. *Hyps*. fr. I, iii lines 21f. (Bond).

The mythographer Palaephatus offers his own rationalisation of the myth, that an actual princess of Tyre was abducted by a king of Crete.³¹ In his study of plants, Theophrastus mentions that Zeus raped Europa at Crete under a plane-tree near a stream.³²

The Hellenistic Period in Greece

The myth of Europa experienced new life among the writers of the Hellenistic period. Callimachus adds an unparalleled element to the story of Europa. In a fragment, he states that after her union with the god, Europa washed herself by a small stream.³³ In another fragment, one learns that Europa was bathed in warm waters by the daughters of Kokalos.³⁴ This new detail in the aftermath of Europa's rape may have been borrowed from another unknown author; however, it may be that Callimachus himself introduced it into the myth. Apollonius Rhodius inserts a seemingly novel twist into the tale when he writes that Zeus bestowed on Europa the giant bronze man Talos for her protection.³⁵ Accordingly, this protector runs around the island of Crete three times per day keeping watch in order to prevent strangers from landing there.

In the middle of the 2nd century B.C.E., Moschus composed the *Europa*. This poem is the first which I will examine (in the following chapter) in much greater detail, but for

³¹ See chapter 1, regarding writers who rationalise the tale of Europa.

³² Theophr. *H.P.* 1.9.5.

³³ Callim. fr. 407, 132-35 (Pfeiffer).

³⁴ Callim. *Aet.* fr. 43.48f. (Pfeiffer).

³⁵ A.R. 4.1638ff. On Talos, see also Eust. *ad Hom. Od.* 20.302.

now, I will highlight some of its more striking features. The poem is the longest of the surviving works (166 lines) which narrate the tale of the abduction of the heroine. The poem is an epyllion and has an inner and outer story. The outer story is that of Europa, whereas the inner story is that of Io. Like Europa, Io was ravaged by a lustful Zeus - hence, Moschus' narratives are thematically linked.³⁶ In Moschus' version Europa actually speaks before and during her abduction.³⁷ In earlier extant accounts (the exception being Aeschylus' play), the heroine was mute and unable to express her emotions apart from facial expressions and hand gestures. In Moschus' poem, Europa's speech reveals her excitement, curiosity, and fear. Similarly, Zeus' speech while in the form of the bull is novel. Moschus delves into the myth with enthusiasm, in a way that the earlier sources do not.

Republican Period

Some of the earliest surviving pieces of Latin literature dealing with the myth of Europa date to the end of the Republican period. Varro, Manlius and Cicero each make references to Europa and her voyage from Phoenicia.³⁸ Diodorus Siculus included the abduction of Europa in his history of the Greeks. He, like many authors of the Republican

³⁶ According to Moschus (2.39-42) Europa, in fact, is Io's great-great-granddaughter.

³⁷ Mosch. 2.21ff., 103ff. and 135ff.

³⁸ Varro, *R.R.* 2.5, cites how Europa was carried away by Jupiter; for Manlius, see Var. *L.L.* 5.5 as well as BAEHRENS p. 284 and FUNAIOLI p. 85. According to Varro, Manlius wrote that the bull transported Europa from Phoenicia. In Cicero, *Nat.D.* 1.28 and *Verr.* 4.135.3, Europa is described as the girl whom the bull loved and carried across the sea.

period, states that Europa was the daughter of Agenor.³⁹ Subsequently, in this period and even well into the Imperial period, Agenor takes precedence as Europa's father. In fact, when authors record the heroine's father – something which at this time they rarely do – the name mentioned is invariably Agenor.⁴⁰

The Age of Augustus

The elegist Propertius is the first extant author to list Europa among the dead in the underworld. In 2.28c, the poet records several Trojan, Greek and Roman beauties now with Persephone including Europa.⁴¹

In *Odes* 3.27, after he expresses concern about a voyage that his beloved Galatea will take, Horace narrates the abduction of Europa, pointing out the perils of the heroine's journey.⁴² In an extensive soliloquy, Europa laments her situation and regrets the pain which she inflicts upon her family, especially, upon her father.⁴³ This solemn portrayal of the girl is new. Europa's father is given a more prominent role than in any earlier authors. The god Jupiter, in spite of being mentioned at the end by Venus (3.27.73ff.), is not as dominant a character in this poem as he was in earlier versions of the story. Venus herself actually

³⁹ Diod. Sic. 5.48.5, 5.58.2, and 5.78.1.

⁴⁰ E.g. Ov. *Met.* 2.859 and 3.8, Stat. *Ach.* 2.72ff., and Paus. 5.25.7.

⁴¹ Prop. 2.28c (Barber). Scholars, generally, take 2.28a, b, and c together as one poem.

⁴² This poem will be considered fully in chapter 5. Here, I only list the innovative additions made by Horace.

⁴³ Hor. *Carm.* 3.27.34-66.

makes an appearance at the end of the ode and for the first time in the extant sources berates Europa for complaining so much about her situation.

Europa appears briefly in a number of poems by Ovid.⁴⁴ In the *Fasti* (5.603-20) and the *Metamorphoses* (2.833-3.9) Ovid recounts Europa's story in its entirety. In the *Fasti*,⁴⁵ Ovid describes the tale of Europa, how she is deceived by Jupiter in the guise of a bull, how he transports her across the waves, and, how a third part of the world receives its name from her. Here, for the first time Europa is furnished with blond hair (5.609). What is also novel is that this version of the story is the most succinct of the surviving full accounts. Ovid's treatment of the story is unparalleled. Nowhere else is there so little attention given to the courtship between Europa and the bull – in fact, only two lines (5.605f.). Instead, Ovid highlights the journey (5.607-15) and offers a fresh point of view from the perspective of Jupiter, both as the god and as the bull. Jupiter's playful and sly nature is revealed when he (as the bull) deliberately dips himself further into the water in order to draw Europa closer to him.

⁴⁴ Ovid refers to the heroine in the *Amores* (1.3.23ff.), *Heroides* (4.55f.), and *Ars Amatoria* (1.323), often presenting her in a list of females who have succumbed to the seductive ways of Jupiter. Europa is described in the *Amores* as the girl who, while being conveyed over the sea, held on to the bull's horns. In the *Heroides*, Ovid claims that Jupiter turned himself into a bull in order to catch Europa. In the *Ars Amatoria*, when the story of Pasiphaë is told, one learns how she desired to have intercourse with a bull, and hears Pasiphaë say that she wishes she were Europa because Europa was carried off by the bull.

⁴⁵ This poem will be discussed in chapter 7.

At *Metamorphoses* 2.833ff. Ovid tells the same tale.⁴⁶ He adds some new details, including the messenger god, Mercury, as an accomplice in Jupiter's plan to seduce Europa (833ff.). New emphasis is placed on the courtship between Jupiter and Europa. Finally, the poet includes a piece of the myth which is often overlooked – Agenor's instructions to his son Cadmus when he sends him out to find Europa (3.3ff.). Many earlier authors, particularly the historians, recorded how Europa's father sent out a search party, but very few authors, least of all the poets,⁴⁷ include Agenor's threat that should Europa's brother not find her, then he should not return home.

The Imperial Period after Augustus

The myth of Europa continued to interest many authors.⁴⁸ The poet Martial writes about Europa in his epigrams. He describes in his *Liber de Spectaculis* (16b) how one bull carried Europa over the water and how another (Caesar's) carried (i.e. tossed) to the stars an animal-fighter dressed as Hercules, and in a twist he then compares these bulls, noting that Caesar's carried his load higher. This is the use of the Europa myth as a tool for adulation.

⁴⁶ This section of the *Met.* will be examined closely in chapter 6.

⁴⁷ The exception being A. R. 3.1179ff.

⁴⁸ See e.g. Manilius, 2.485ff., who writes how Europa was carried across the sea. Mela, in his account of Crete at 2.112ff., lists Europa as one of the inhabitants of the island. In two tragedies, Sen. *Her.F.* 9 and [Sen.] *Oct.* 766f., Europa is described as being conveyed by Jupiter as the bull in one, and as being carried by the bull in the other. Pliny the Elder refers to Europa at *Nat.* 12.11.1ff. where he seemingly bases his account of the plane-tree closely on Theophrastus' account. At *Nat.* 35.114.6, he only mentions Europa by name.

In another epigram (*Ep.* 14.180), Martial refers to Jupiter's metamorphosis and states with a fresh witty touch that it would have been better for the god to be transformed into a bull when Io was a cow.

The Pseudo-Eratosthenic *Catasterismoi* examines the constellations, describing their mythological origins. In two entries, one on the constellation *Ταῦρος*, the other on that of *Κύων*, the author reiterates that Europa was kidnapped by the bull and brought to Crete.⁴⁹ In the entry on *Κύων*, however, the author records a part of the story which had not been previously recorded in the extant sources.⁵⁰ Evidently, after Zeus' and Europa's mating, Zeus gave the heroine a dog to act as her protector, a hound which eventually was handed down to Minos when he became king of Crete. Later the dog became a constellation.

The mythographer Apollodorus provides us with a thorough, yet concise, account of the tale. At *Bibliotheca* 3.1.1ff., Apollodorus offers a standard version and notes that variants existed. For instance, he states that Agenor is Europa's father, but also indicates that some people believe that Phoenix was her father.⁵¹ Similarly, when he lists Europa's children, he cites Minos, Rhadamanthys and Sarpedon, but further adds the contradictory claim by Homer that Sarpedon was Zeus' and Laodameia's son.⁵²

⁴⁹ Ps.-Erat. *Cat.* 14.

⁵⁰ Ps.-Erat. *Cat.* 33.

⁵¹ Apollod. *Bibl.* 3.1.1ff.

⁵² Apollod. *Bibl.* 3.1.1ff.

By the middle of the 2nd century A.C.E., the myth of Europa had undergone some changes. In one of the lost works of Arrian called the *Bithyniaca*, a woman named Tyro was identified as the mother of Europa while Agenor was still cited as her father.⁵³ Besides recording a different mother for Europa, Arrian also states that Europa's sons were Sarpedon, Minos and Aeacus.⁵⁴ As far as can be told, Arrian is the first to cite Aeacus as Europa's son.⁵⁵ At the beginning of Lucian's *Dialogi Marini* (15.1.1ff.), when the west and south winds discuss how Zeus carried Europa to Crete, Zephyr claims that Zeus took Europa to the Dictaeon cave to make love to her.⁵⁶ Unlike previous versions of the tale, Lucian locates the nuptials at a cave. The mythographer Hyginus recounts the Europa story in his *Fabulae*. About the heroine (178), Hyginus claims for the first time in the extant sources that Europa's mother is Argiope.

In *Leucippe and Kleitophon* 1.1-2, Achilles Tatius presents a picture (γραφῆς)

⁵³ Eust. *ad Dion. Per.* #911. Eustathius refers to many authors including Arrian.

⁵⁴ Eust. *ad Dion. Per.* #270. Rhadamanthys, who later becomes a judge of the underworld, is replaced by Aeacus, who, likewise, passes judgement on the souls of the underworld.

⁵⁵ Later, Servius (*A.* 6.566) mentions that the children were Rhadamanthys, Minos and Aeacus. From this account, it seems that there was some confusion in the late period regarding the children of Europa and Zeus (Sarpedon appears to have been removed and Aeacus, the third judge of the underworld, was added, presumably to coincide with the other two judges of the underworld, Minos and Rhadamanthys).

⁵⁶ Lucian *DMar.* 15.4. The Dictaeon cave was the cave in which Rhea gave birth to Zeus. Lucian, *Iupp. Trag.* 2.10ff., also lists Europa among the women with whom Zeus has fallen in love. In the *De Syria Dea* 4, Lucian discusses Europa's religious associations with the goddess Astarte.

depicting the abduction of Europa. One scene portrays Europa's companions in the meadow, another the bull approaching Crete with Europa clinging to him on his back. The detail with which Achilles Tatius describes each scene is exceptional and his descriptions are far more extensive than those of his predecessors (he writes about the variety of flowers, trees, and streams in the meadow, and the foaming water, colour of the sea, and rocks along the water's edge in the scene of the bull travelling on the sea). This is the first instance in literature in which the abduction of Europa is told by means of a picture.

Late Greek and Latin Literature

The myth of Europa continues to be recounted in the literature of the late Greek and Latin period, although not so extensively as it had been in the past.⁵⁷ In the *Liber Memorialis*, Ampelius (3rd-4th century A.C.E.) briefly states that the bull was sent by Jupiter after he had received it from his brother Neptune (Neptune's gift is a new feature of the story). As a result, Jupiter bestowed on the bull immortal fame by placing it among the stars.⁵⁸

In the *Dionysiaca*, after a short appeal to the Muses to tell the tale of Bacchus (1.1ff), Nonnos begins to describe how Cadmos wandered over many lands in search of his sister,

⁵⁷ Europa is briefly mentioned in the works of Libanius. In *Decl.* 4.30-32, vol. 5, p. 240ff. (Foerster), Libanius actually retells Herodotus' own version of the myth. In *Or.* 16.19, vol. 2, p. 167 (Foerster) and *Or.* 37.7, vol. 3, p. 242 (Foerster), when he discusses justice, Libanius refers to the children of Europa and Zeus (Minos and Rhadamanthys). In *Enc.* 960, vol. 8, p. 269 (Foerster), *Eth.* 1097, vol. 8, p. 436 (Foerster), and *Ep.* 192, vol. 10, p. 176 (Foerster), he summarises the story.

⁵⁸ Amp. 2.2.

Europa (1.45ff.). But first, he revisits the abduction of the heroine. Many more gods appear in this version, making the scene more lively with their actions. Triton observes the journey, as do Nereus, Poseidon, and Doris.⁵⁹ Nonnos, furthermore, adds a human who sees this outrageous sight as he sails in his ships and the poet even has the sailor voice his disbelief.⁶⁰ Europa is compared to several beautiful nymphs and goddesses, including Aphrodite, Galatea, Thetis, and Demeter.⁶¹ Never before had Europa been compared to such beauties nor to so many of them.⁶²

Nonnos' introduction of Hera at 1.324ff. is new to the story of Europa. Her feelings of rage and hopeless defeat regarding her husband's adultery add some liveliness to an already animated narrative. At 1.344ff., the union between Zeus and Europa occurs in a manner untold by earlier authors – it is a very tender and romantic scene. The treatment of the rape is a particularly noteworthy part of this version. When earlier authors mentioned the rape, they did so in an offhand way, often stating in a word or two that the deed was done (e.g. Apollodorus). After he impregnates her, Zeus passes Europa over to the care of Asterios, the king of Crete.

Elsewhere, the poet develops an elaborate genealogy for the family of Europa, one

⁵⁹ Nonn. *D.* 1.61ff.

⁶⁰ Nonn. *D.* 1.90ff.

⁶¹ Nonn. *D.* 1.57ff. and 1.104ff.

⁶² Propertius 2.28c (Barber) lists Europa among heroines, not nymphs and goddesses.

which is contrary to previous versions.⁶³ One significant change is that he makes Belos the father of Agenor where other writers have made Belos Agenor's brother.

With Nonnos, this survey on the myth of Europa comes to an end. What brings all the countless versions of the tale together is the creative treatments of the myth by both prose and verse authors alike. Some writers skimmed over the story slightly, but others delved into the story with a genuine zeal. How each of these writers makes the Europa myth their own is worth a study of greater depth.

⁶³ Nonn. *D.* 2.679-98 and 3.266-319.

Chapter 3: Moschus' *Europa*¹

Moschus' *Europa* is an elegant and erudite treatment of the myth, full of humour and narrative creativity. Some scholarship deals with various issues including structure,² the poem's literary allusions to earlier poetry,³ and text,⁴ and having been adequately addressed these areas will not be considered in this thesis. Attention, instead, is paid to aspects of the *Europa* which have not been properly explored or have been totally ignored.

Although scholars have briefly touched on the *ekphrasis*,⁵ more can be said about it.

¹ The text is Gow's *OCT*, with the exception of the term $\epsilon\acute{\iota}\omicron$ at 2.14 which should read $\epsilon\acute{\iota}\nu\alpha\iota$. Despite the fact that manuscripts read $\epsilon\acute{\iota}\nu\alpha\iota$, Ahrens made the change and failed to explain why. ARNOTT (1986), 7, states that the manuscripts are unanimous in reading $\epsilon\acute{\iota}\nu\alpha\iota$.

² The poem's structure has been examined by BÜHLER (1960), SCHMIEL, CAMPBELL and HOPKINSON (1988). Each scholar has developed his own structural scheme, but all agree that the poem is symmetrical in design and full of ring composition. Where the authors differ is in their division of scenes; whereas both CAMPBELL and HOPKINSON see 4 tableaux, BÜHLER divides the poem into 8 scenes and bases a major event within the lines of that scene. SCHMIEL envisions a tripartite structure (three longer sections which are further subdivided into three sections) and axial symmetry, which focusses on the central tableaux where Europa and Zeus fall in love.

³ Particularly literary allusions to Apollonius' *Medea* and Homer's *Nausicaa*. As well, there is etymological and geographical doctrina; see SCHMIEL, BÜHLER (1960), CAMPBELL, HOPKINSON (1988), MERRIAM and RAMINELLA.

⁴ For instance, BERNARDINELLO, ARNOTT (1971) and GIANGRANDE.

⁵ Such as LAIRD's, FOWLER's (1991), and THOMAS' articles on *ekphraseis*.

Some effort has been put into the appreciation of the poem's humour, but again not much.⁶ The treatment of Europa's character has been considered, but in such a misguided way that most scholars have failed to notice key features of her characterisation.⁷ The same is true of Zeus' role, and the often ignored characterisation of Cypris is also worth investigating.

Not yet explored is Moschus' treatment of the opening of the poem as well as its closure, his use of foreshadowing and his treatment of the Io myth and its function as an interpolated narrative. Because the poet devotes a significant portion of the poem to the Io story, the role of this myth in the *Europa* will be explored separately in the next chapter (4). Chapter 3, then, will consider aspects of the poem concerned solely with Europa's myth. But before I examine individual parts of the poem, I intend first to apply the analytic tool supplied by V. Propp to elucidate the poet's treatment of the *Europa* in its entirety.⁸

I shall examine Moschus' poem by using traditional techniques of literary criticism and by approaching it from a narratological angle, which sheds new light on the treatment of narratives and fosters a fresh approach to interpreting myths. Moreover, the narratological approach has recently been employed for investigating mythological rape narratives in Ovid.⁹ Whereas the term 'rape' has been defined more broadly elsewhere in scholarly studies, for the purposes of this thesis, by 'rape' I mean a successful enactment of sexual intercourse with a

⁶ See GUTZWILLER and also GIANGRANDE.

⁷ CAMPBELL and SCHMIEL in particular.

⁸ PROPP, 20ff.

⁹ MURGATROYD (2000), 75-92.

person by means of persuasion but without the aforesaid person's consent.

Such a narratological analysis allows one to understand better the individual components of the myth and, subsequently, the simplicity/or complexity of the narrative. The focal point is the plot, something which has been sorely in need of discussion in connection with Moschus' poem. In his critical study on folktales, V. Propp divided narratives into 'functions',¹⁰ that is, actions crucial to the movement of the narrative. Through an analysis of these functions a thorough investigation of the plot can be made. More recently, Murgatroyd has refined the approach by breaking down the functions into three stages (prelude, contact and aftermath).¹¹ In his article, in which he examined thirty-one Ovidian rapes, Murgatroyd found twenty-six functions which could appear in any one rape narrative, noting, however, that no rape narrative contained all twenty-six functions. Below are the functions divided into the three stages which Murgatroyd applied to his analysis, functions and stages which I shall use in my investigation of rape narratives involving Europa,¹² beginning first with Moschus' poem:

STAGE 1: PRELUDE (events immediately before the rape which bear directly on the rape)
ARRIVAL (Victim and/or Rapist comes to the scene of the abduction and/ or rape)¹³

¹⁰ For a discussion of 'functions' see PROPP, 20ff.

¹¹ MURGATROYD (2000), 75-77.

¹² Some functions (i.e. DEATH, FLIGHT, SUBSTITUTE UNION, REVENGE etc.) do not appear in any of the Europa narratives, but are included in them to show the full array of functions determined by Murgatroyd.

¹³ Although MURGATROYD's schema is generally sound, he failed to recognise that in Ovid's versions of the Europa myth (which he discusses at least 5 times in his

ATTRACTION (Rapist is attracted to Victim)

VULNERABILITY (Victim becomes vulnerable, through weariness, going to sleep, discarding weapons, losing fear of Rapist)

PREPARATIONS (planning of rape, luring of Victim, assistance from Helper, disguising/ composing/ urging on of Rapist)

STAGE 2: CONTACT (actual implementation of the rape)

PHYSICAL APPROACH (Rapist goes to Victim, Victim goes to Rapist)

VULNERABILITY (Victim becomes vulnerable, through weariness, going to sleep, discarding weapons, losing fear of Rapist)¹⁴

OVERTURES (Rapist makes overtures, Victim rejects overtures)

SEIZURE (Rapist seizes Victim)

ABDUCTION (Rapist abducts Victim)

FLIGHT (Victim flees, Rapist pursues, Victim escapes, Victim captured)

APPEAL (Victim appeals for pity/ help, Rapist appeals for help, appeal is successful/ unsuccessful)

RESISTANCE (Victim resists, Victim does not resist, resistance successful, resistance overcome or abandoned)

CALMING (Rapist/ or another character tries to calm Victim successfully, unsuccessfully)¹⁵

ARRIVAL (Victim and/ or Rapist comes to the scene of the abduction and/ or rape)

RAPE (rape takes place, rape is foiled)

STAGE 3: AFTERMATH (subsequent events directly linked to the rape)

DISCOMFITURE (Rapist repents or is ridiculed, Victim is persecuted or rejected by others/

article), the rapist does not arrive at the scene of the rape in Stage 1 but at the scene of the abduction. Only in Stage 2 does the rapist and victim arrive at the scene of the rape. Such an oversight significantly affects one's interpretation and understanding of the use of functions in this myth. Thus I have made a much needed modification to MURGATROYD's schema in regards to the function ARRIVAL. ARRIVAL is now redefined as "victim and/or rapist comes to the scene of the abduction and/or rape" and more importantly, ARRIVAL must now appear in Stage 2 with the same definition.

¹⁴ VULNERABILITY can appear in the first and second stages.

¹⁵ MURGATROYD (2000) has based his discussion on the rape narratives in Ovid; however, when one goes to other rape narratives of Europa (e.g. Horace *Od.* 3.27.25ff.) one notes that someone other than the rapist can perform the CALMING and, what is more, the CALMING can also occur in Stage 3.

or by himself/ herself)¹⁶

DEPARTURE (Victim departs, Rapist just leaves scene of rape (under no pressure) or flees or escapes those who would stop him)

CALMING (Rapist/ or another character tries to calm Victim successfully, unsuccessfully)¹⁷

SEARCH (abducted Victim is searched for, Searcher receives help, search is successful/ unsuccessful)

DETECTION (rape is (temporarily) concealed, exposure of rape is threatened/ attempted, rape is revealed/ detected)

REVENGE (revenge is taken on Rapist or Victim, revenge ends)

PREGNANCY (Victim becomes pregnant, gives birth)

RECONCILIATION (Victim becomes reconciled to Rapist)

RECOMPENSE (Victim is recompensed, with marriage and/or a gift)¹⁸

SUBSTITUTE UNION (in place of sexual intercourse there is some other form of union between the Victim and Rapist)

DEATH (Rapist tries to kill himself/ is killed, Victim commits suicide/ is killed)

NEW LIFE (Victim/ Rapist is metamorphosed and has new life in new form)¹⁹

A breakdown of Moschus' rape narrative of Europa into its stages and functions shows the key events leading up to and following her rape.²⁰ STAGE 1: PRELUDE: PREPARATIONS (1) (Cypris sends Europa an unsettling dream which lures the girl to the

¹⁶ The Victim can also be persecuted by himself/ herself, a fact which does not occur in the rape narratives in Ovid but does in other authors (e.g. Horace *Od.* 3.27.34ff.).

¹⁷ See footnote 15.

¹⁸ MURGATROYD (2000) suggests one or the other, but the victim can be recompensed with both marriage and a gift (e.g. Hor. *Od.* 3.27.73ff.).

¹⁹ MURGATROYD (2000), 77 (footnote 13), has noted after surveying numerous rape narratives (in Latin and Greek), that the above schema with some changes can be applied to all rape narratives. This is certainly true of the rape narratives concerning Europa with the exception of the function ARRIVAL (see footnote 12, above).

²⁰ This breakdown ignores the *ekphrasis* at lines 2.37ff. which deals with the rape of Io by Zeus. The *ekphrasis* will be considered separately in the next chapter.

meadow, 2.1-27),²¹ ARRIVAL (1) (Europa arrives at the meadow, the scene of her abduction, 2.34-36), ARRIVAL (2) (Europa arrives at the scene of her abduction, 2.63), ATTRACTION (Zeus becomes attracted to Europa, 2.74-76) PREPARATIONS (2) (Zeus disguises himself as a bull, 2.77-88), ARRIVAL (3) (Zeus arrives at the scene of the abduction, 2.89-92); STAGE 2: CONTACT: PHYSICAL APPROACH (Zeus approaches Europa, 2.93), OVERTURES (1) (Zeus makes overtures to Europa, 94) VULNERABILITY (Europa loses her fear of the bull, 2.95f.), OVERTURES (2) (Zeus makes overtures to Europa, 2.97-100), ABDUCTION (Zeus abducts Europa, 2.109-62), APPEAL (1) (Europa unsuccessfully appeals to her friends for assistance, 2.111f.), APPEAL (2) (Europa unsuccessfully appeals to Poseidon for pity, 2.149-52), CALMING (Zeus tries to calm Europa, 2.154-61), ARRIVAL (4) (Zeus and Europa arrive at Crete, the scene of the rape, 2.162f.), RAPE (Zeus successfully rapes Europa, 2.164f.); STAGE 3: AFTERMATH: PREGNANCY (Europa becomes pregnant and gives birth, 2.166).

²¹ A case can be made that lines 2.1-27 are PREPARATIONS (1) performed by Cypris: 1) if these lines are not the PREPARATIONS then the reader may not understand why the dream is at the beginning of the poem, 2) with the exception of these first 27 lines and of the *ekphrasis* (see below), the functions take up most of the lines of the poem; thus, it only makes sense that the first 27 lines are also a function, 3) Stage 1 would be somewhat boring if the narrative only began at lines 2.34ff. when the ARRIVAL (1) of Europa occurs, 4) seeing Cypris as the instigator of Europa's arrival at the scene of the abduction looks forward to her involvement in making Zeus fall in love with the girl at 2.75f., 5) it is within Cypris' character to set the stage for love-affairs, 6) there has to be a reason why Europa goes to the scene of the abduction; by sending an unsettling dream, Cypris motivates Europa to leave her room to seek comfort elsewhere, and, finally, 7) in Homer *Od.* 6.15ff. the preparations by Athena (a dream brought to Nausicaa) lead Nausicaa to the shore where Athena wanted her to meet Odysseus.

What this analysis allows for is an investigation of any skimming or omissions of functions and/or stages. Moreover, it permits an analysis of any emphasis which is placed on the functions and/or stages, abnormalities or norms in connection with the functions and/or stages, and any relevant patterning of functions and/or stages. How the author fills out the narrative with other literary tools including characterisation, structure, the use of similes, etc., can also be examined. Finally, the breakdown of functions and stages facilitates the analysis of the plot.

Skimming and Omissions of Functions

Several functions and one stage are skimmed over. The final stage (3), AFTERMATH, is handled succinctly, containing only one function (PREGNANCY) which is dismissed in a simple line (2.166). Such brevity highlights Zeus' efficiency in raping Europa and his speediness; now that the god is sated, he is done with Europa – there is no need to tell more of the tale.

The second ARRIVAL of Europa at 2.63 is short as are the ATTRACTION and ARRIVAL of the rapist at 2.74ff. and 2.89ff., respectively. Although the first ARRIVAL of Europa is handled in three lines at 2.34ff., the second one is considerably shorter (one line). Zeus' ATTRACTION to Europa is dealt with in three lines, pointing to Zeus' immediate arousal and abrupt decision to rape the girl. Similarly, the ARRIVAL of Zeus is short. Many lines have already been devoted to the PREPARATIONS of Zeus at 2.77ff. (see below), and so a speedy skimming of this next function adds some variety. As well, Zeus' anticipation at meeting Europa and the delights he will receive from her may well be on the mind of the

eager rapist; thus, speed is of the utmost importance. Finally, because this is the last function to appear in Stage 1, and Stage 2 is about to begin, Moschus may be quickly gliding over this last function in order to focus on the more interesting stage which is about to come.

In Stage 2 (CONTACT), six functions are briefly considered (PHYSICAL APPROACH, OVERTURES (1), VULNERABILITY, APPEAL (1), ARRIVAL (4) and RAPE). The PHYSICAL APPROACH of Zeus to Europa is summarised in one line at 2.93 illustrating Zeus' impatience and his excitement, just as his OVERTURES at 2.94 do. But, the brevity of his tactics may allude to Zeus' own inflated ego (which is implied in the earlier description of him as a bull at 2.80ff.) – perhaps he believes a little coaxing on his part is all that is necessary to win Europa over.²² Zeus' ways are winning, and at 2.95f. Europa's VULNERABILITY is summarily indicated (she shows no fear of the bull). Europa's first APPEAL to her friends at 2.111f. is handled quickly, perhaps because there is a second APPEAL,²³ a lengthier one, made by the girl during her ABDUCTION. The last ARRIVAL (4) at the scene of the rape (2.163f.) is also brief. The quick arrival points to Zeus' increased excitement (note this arrival is by far the shortest).

In view of the story's light tone it is not surprising that the RAPE (2.164f.) is the most glossed over of the functions in Stage 2, followed in the next line with the third Stage (AFTERMATH). Overlooking the RAPE is easy, especially because of the language used

²² Contrast his OVERTURES (2.97ff.) that he suggest may be doubling his efforts.

²³ See below in the discussion on the repetition of functions.

by Moschus to describe it – *λύσε δέ οἱ μίτρην* (2.164). The language is non-violent in keeping with the cheerful mood of the story, but, moreover, "loosed her girdle" is deceptively uncharacteristic of a rape description, but a phrase used to describe the consummation of marriage.²⁴

The anticipation of RAPE has been building since Zeus first saw Europa and after the long ABDUCTION in which two APPEALS have occurred, one might expect a momentous RAPE scene. That the event is briefly mentioned is anti-climatic; the pursuit of the girl seems more important. Moschus delves into Zeus' efforts in wooing Europa but once Zeus wins her (i.e. she climbs on the bull), the chase is over, and the RAPE is accomplished shortly after the arrival on Crete. The brevity of the RAPE also indicates the power of the god as well as his proficiency.

Significant Expansions

In Stage 1, two functions are lengthened: PREPARATIONS (1) by Cypris and PREPARATIONS (2) by Zeus. PREPARATIONS (1) by Cypris are under way in the first line of the poem and continue until line 27. Cypris sends Europa a dream which so upsets her that she decides to go to the meadow. The PREPARATIONS are intriguing and unsettling to the reader who has not been told the reason why Cypris sent the dream. Tension as well as anticipation is established neatly. Lastly, the length of the PREPARATIONS may hint at the work that is involved in driving Europa to the meadow, because the dream is

²⁴ *LSJ9* s.v. *λύω* 1. Moschus fosters this matrimonial portrayal by using the noun *νύμφη* to describe Europa after the rape, a word frequently used of a wife.

disturbing, these PREPARATIONS add much drama.

The PREPARATIONS (2) by Zeus at 2.77ff. are expanded to lighten the tone of the story. Twelve lines are devoted to Zeus' transformation, one line (2.79) on the transformation, 11 verses on the creature's beauty. These PREPARATIONS (2) create a cheerful mood by highlighting Zeus' absurdity. He becomes a bull in order to have sex with a mortal. Little action has gone on up to this point and just when Zeus has finally noticed Europa and has instantly become attracted to her, the reader anticipates an equally swift APPROACH. But, Moschus delays the encounter with these lengthy PREPARATIONS, misleading the reader and so creating humour. Finally, Moschus may have embellished this function to contrast it with the upcoming functions which are quickly skimmed over to add variety to his narrative style.

The ABDUCTION takes up a considerable fifty-three lines. While one might expect that the RAPE was the central function of the tale (the reward obtained), in fact, the ABDUCTION is the key event – its success assures the RAPE later.²⁵ The key reason for such an elaborate scene is to fool the reader. Now that Zeus has Europa, the reader might expect a quick coupling, but is surprisingly teased by this drawn-out function. The embellished ABDUCTION also contrasts effectively with the fast functions prior to (providing a much need rest) and after it – RAPE and PREGNANCY take place quickly and

²⁵ MURGATROYD (2000), 78, notes that PREPARATIONS always lead to a successful RAPE, but while even this is true in the case of Europa's rape, what is more important is that the PREPARATIONS rather lead to a successful ABDUCTION.

the poem comes to an abrupt end. The ABDUCTION, therefore, ill-prepares the reader for (and, consequently, teases him with) the swift ending.

The CALMING done by Zeus (one of the various other functions incorporated into the ABDUCTION)²⁶ covers eight lines of the text beginning at line 2.154. Its expansion highlights Zeus' concern for Europa – he spends time calming the girl, since he wants to have sex with her. The long CALMING furthermore checks Europa's APPEAL to Poseidon.

Patterning of Functions

Patterning of functions occurs throughout the course of Moschus' narrative. As previously mentioned, there is a repetition of functions (ARRIVAL, PREPARATIONS, OVERTURES and APPEAL). The doubling of Europa's ARRIVAL (at 2.34ff. and 2.63) points to its use as a frame for the Io narrative, the third ARRIVAL signals Zeus' entrance on to the scene, and the fourth ARRIVAL (at 2.162f.) denotes the arrival of Zeus and Europa at the scene of the rape. The second PREPARATIONS (at 2.77ff.) occur while Zeus is ignorant of the first PREPARATIONS (at 2.1ff.), adding a touch of humour to the passage (the omniscient god is unaware of situations pertaining to himself). The OVERTURES (at 2.94 and 2.97ff.) are repeated to arouse interest in Europa and perhaps even to show Zeus' eagerness. Finally, the two APPEALS (at 2.111f. and 2.149ff.) signal Europa's fear over her abduction and makes the scene more dramatic because each APPEAL may result in Europa's rescue. So much repetition, however, places emphasis on Moschus' manipulation of his

²⁶ It is not unusual to find functions within functions, both APPEALS and the CALMING occur in the ABDUCTION, and so, re-emphasising its prominence.

reader. Prolonging and delaying functions tease the reader who waits for the RAPE.

There are some examples of parallelism among the functions. For instance, words in the second ARRIVAL recall those of the first ARRIVAL, and so create a frame for the description. In Europa's first ARRIVAL the audience sees *ἔβαινον* at 2.34 as well as *λειμῶνας* and *τερπόμεναι* at 2.36, and in her second ARRIVAL at 2.63 it observes *ἵκανον* and *λειμῶνας* at 2.63 and *ἔτερπον* at 2.64. More striking is yet another ARRIVAL at 2.74ff. but this one is of Zeus. The number of actions (3) which occur in OVERTURES (1) is parallel to the number of actions which happen in OVERTURES (2), and each OVERTURE takes up two full lines. The APPEALS of Europa show some signs of parallelism in that they both fail.

Antithesis of functions, likewise, appears. So, PREPARATIONS (1) and (2) are made by Cypris and by Zeus, respectively. The first PREPARATIONS are longer and involve the dream's characters and Europa, while the second PREPARATIONS are shorter and focus solely on Zeus. APPEAL (1) is unvoiced by Europa, brief, and addressed to several people, mortal women who try to help her; conversely, APPEAL (2) is voiced by Europa, longer, and spoken to one individual, an immortal god who ignores her pleas.

Finally, there is foreshadowing. Within the PREPARATIONS of Cypris the dream about the two foreign lands fighting over Europa foreshadows her RAPE in Stage 2 – mention of the foreign land refers to the aetiology of Europe's name, which comes about only after Europa is raped by Zeus. The successful PREPARATIONS by the two gods likewise anticipate the successful ABDUCTION and RAPE of Europa.

Fleshing Out of Functions

The functions work as the essential elements required to move the narrative forward towards its outcome. Stripped down, they mark the main events of the story. The author, however, often fleshes certain functions out, embellishing them by adding vivid details and striking expression. So, as part of Cypris' PREPARATIONS the two lands in the dream which take the form of women and battle for Europa is a striking image.²⁷ One is dressed in clothing native to Europa's homeland and the other in an outfit belonging to the land opposite to Asia. The tension and drama awaken Europa who now alert still sees the vision before her. The strange imagery is maintained when she says that her dreams *ἀνέπτοίησαν* (flew above) her while she slept.

By far the most visually appealing function is the ABDUCTION, a function full of vivid descriptions and remarkable features. In itself, Europa's journey on the bull over the sea is a striking and unusual image. In this bizarre scene, the bull runs over the surface of the water with his hooves, instead of swimming. Stranger still is the entourage escorting the girl to Crete – dolphins, sea-monsters, Nereids, Tritons, and even Poseidon, the Earth-Shaker, attend Europa on her voyage. The scene is further made memorable because it appeals to one's sense of the visual; the ABDUCTION, however, entices other senses too and make the image come alive. The reader imagines hearing the Tritons' marriage song at 2.123f. and the voices of Europa and Zeus at 2.135ff. and 2.154ff., respectively. At 2.129ff.

²⁷ The dream may be a novel and startling addition. Nowhere in the surviving previous literature has an author referred to a dream in his treatment of the Europa myth.

Europa's dress and the wind blowing around her appeal to one's tactile sense.

Moschus imprints on the reader's mind other graphic features of this function. When he describes Europa on the bull lifting up her dress and narrates how her peplos billows in the wind like a sail, it is with such detail that the picture recalls popular scenes from metopes, paintings and mosaics of the story which were common throughout the ancient world.²⁸

Manipulation of *Dramatis Personae*

Moschus is fairly deliberate in his manipulation of the *dramatis personae* in this poem, maintaining quite a tight focus on his protagonists, particularly on the heroine. The title of the piece is probably *Europa*, named after its central figure who is introduced immediately in the first line as the first word of the poem.²⁹ Moschus fleshes Europa out with quite a poignant description of the girl, and when he has Europa speak her character comes alive. The fact that Zeus does not even appear until line 2.74, also provides ample

²⁸ For images of Europa in art, see ZAHN and WATTEL-DE CROIZANT (1982) and (1997).

²⁹ There is no ancient evidence to support that *Europa* was the title of this poem; however, BÜHLER (1960) provides three pieces of evidence which strongly supports the argument that Moschus' poem was called *Εὐρώπη*. He writes that 1) almost all of the manuscripts record as the title of the piece *Μόσχου Σικελιώτου Εὐρώπη* (but I must stress that the poet still may not have called it *Europa*) 2) other authors who wrote their own poems about the heroine entitled them *Εὐρώπη* (i.e. Bühler suggests Simonides' piece, Ar. Byz. 430 (Miller) = fr. 562 *PMG*, as an example and to this I add Stesichorus' poem, fr. 195 *PMG*, and Eumelos' piece; on Eumelos see Paus. 9.5.8) and 3) other poems which focus on a female and which are dated to the Hellenistic period have as their title the heroine's name. See also HOPKINSON (1988), 203 and, in particular, CAMPBELL, 26, who have noted that often the first word/ name presented at the beginning of a piece was the individual after whom the poem was called.

opportunity to embellish the girl's character. This is not to say, however, that a fair amount of time is not spent on Zeus; 15 lines are devoted solely to him, but much more of the story is centred on Europa (45 lines). Moreover, when the protagonists are together, the emphasis is placed more on Europa than on Zeus (consider, for instance, the abduction).

Repeatedly, new characters emerge, some to push the narrative forward (e.g. Cypris), others to add variety and create a striking image (e.g. sea-creatures); but interestingly, each time Moschus introduces either an individual or a group, he intentionally makes the reader's attention revert to Europa. For instance, at lines 2.28ff., after Europa's companions have been introduced, Moschus zooms in on Europa and the basket she carries. Similarly, after Zeus emerges in his bullish disguise at lines 2.89ff. attention is shifted to Europa. Moschus begins and ends his poem with Europa, stressing her prominent role once more.

Opening³⁰

The standard elements (background information, setting, introduction of characters, etc.) which authors commonly add at the start of their narratives appear in Moschus' opening, but so too do many other elements creating a start which holds appeal, has variety and leaves a lasting impression. At 2.1 Cypris sends the dream to Europa, and consideration of it extends to line 2.32 just before Europa and her friends head for the meadow.³¹ Immediately

³⁰ On openings, see BONHEIM, various authors in *Yale Classical Studies* 29 (1992), NUTTALL and SAID, which I found to be helpful.

³¹ Although identification of an opening is subjective, I believe that the first episode (the dream's onset and Europa's reaction to it) which concludes at line 2.32 makes this point in the poem a neat close for the opening.

in the first line, two of the poem's characters are introduced, the goddess Cypris and Europa, and by the end of the passage Zeus appears, although he is alluded to in the speech of the personified foreign land.³² From this opening, very little is revealed about the characters, thus the reader's curiosity is piqued. Initially, Europa is described but briefly – she is a maiden, living under her father's roof and she appears to be a pawn in Cypris' plan. But soon, Moschus has Europa speak, creating an eavesdropping effect for the reader. Europa's speech brings across her fear (2.21 ff.), desire (2.25), and optimism (2.27), fleshing out her character and endearing her to the reader immediately.

Less is revealed about Cypris. The fact that Moschus quickly handles Cypris' role intrigues the reader. Questions about her involvement in this story arise; Cypris has never before played a role in the union between Europa and Zeus.³³ That Moschus mentions her at all is interesting, but that he deals with her so briefly is also arresting and engaging (why bring her in and then dismiss her in a line?). The quick handling of her role also points to Cypris' brisk efficiency. She skilfully sends the dream and then disappears having set in motion her plan to bring Zeus and Europa together. Moschus discloses nothing about Zeus.

The importance of these characters is clearly revealed in the first line of the poem,

³² Important characters of a story often appear in the opening of a story. See the scholars cited above.

³³ Cypris is not in the surviving earlier versions of the myth. Her involvement with the heroine is not fully understood until lines 2.28ff. when Europa heads to the meadow. By 2.74ff., at which point Zeus becomes attracted to Europa, Cypris' entire role in the affair is clear. Cypris' role, however, is clear by virtue of her being who she is.

where often elements of the narrative are placed for emphasis. Europa is particularly stressed as her name appears as the first word of the line, and thus the first word of the poem. Because the focus of the narrative is on Europa, the emphatic placement of her name is appropriate.³⁴ Cypris appears next, signalling her role as the instigator of Zeus' and Europa's love-affair. In addition, the dream, with its prominent placement at the end of the line, points to the highly significant preparations Cypris initiates in order to provoke the rape.

An author can make his openings alluring by adding startling elements. In the surviving previous versions of the myth, the dream does not appear, which seems to suggest that Moschus is adding a new twist to the tale of Europa – to arouse the curiosity of and raise anticipation within the reader. The dream, however, also hooks the reader with its strange imagery of the contest of lands and the arguments made by each to win over Europa.³⁵

To highlight the opening of a story, an author may use rare words and various stylistic techniques. Although *πτοέω* is used often, its compound *ἀνεπτοίησαν* (2.23) appears first in the opening of Moschus' poem.³⁶ Some scholars have argued perhaps rightly that *ἀνεπτοίησαν* with its added prefix *ἀνά* refers to Europa's sexual desire;³⁷ however, they fail

³⁴ See above on the 'Manipulation of *Dramatis Personae*'.

³⁵ Although personified lands occur elsewhere in dreams (see Aesch. *Pers.* 181ff.), they are infrequent; hence their rarity adds to the strangeness of Europa's dream.

³⁶ CAMPBELL, 43.

³⁷ HOPKINSON (1988), 204, and CAMPBELL, 43 who both recognise that *πτοέω* frequently is used with this meaning in mind. *LSJ* s.v. *πτοέω* II.

to comment on a slight nuance of the verb – with the addition of ἀνά, the dreams are actually flying 'upwards' and one may then assume 'over' Europa creating a striking and vivid picture for both the heroine and reader.³⁸

Moschus is attentive to rhythm and sound to emphasise certain aspects of the opening. Immediately, he opens with a spondaic word *Εὐρώπη*, signalling her importance in this story. The leisurely introductory syllables are quickly replaced by the fast pace of the rest of the line, which is highlighted by the hard, staccato sounding repetition of π and κ. The dactylic pace suggests the swiftness with which Cypris sends the dream and her stealth illustrates her power. Lastly, the fast pace may hint at the light tone the story will take.

The persistent use of both false and genuine foreshadowing in the opening captures the reader's attention. False foreshadowing misleads the reader by hinting at an event which one expects will take place later but which does not. Its use creates humour and in this way lightens the tone of the story. Genuine foreshadowing, on the contrary, alludes to an event which will in fact occur in the future. Moschus includes an aetiological component in the opening of his story, the dream. The woman dressed in different clothes hints at the aetiological explanation of the naming of the continent Europe, which according to tradition received its name from Europa.³⁹ By introducing the aetiological allusion to the naming of Europe, Moschus deceives the reader who may think that the poet will go on to develop the

³⁸ *LSJ9* s.v. ἀναπέτομαι 1. They may excite her and appear right above her.

³⁹ See Hdt. *Hist.* 4.45, the scholion on Eust. *ad Dion.Peri.* 270, the scholion on Lycoph. *Alex.* 1283, and particularly the scholion on Eur. *Rhes.* 29.

αἰτίον at length. This does not happen and the reader realises his error.⁴⁰

Other instances of false foreshadowing reside in the dream. The threat indicated in the dream is by two females but the real danger, which is not clarified until later, comes from a male, Zeus. The phrase *κρατερῇσι βιωομένη παλάμησιν* (2.13) used to describe the actions of the personified foreign land is frequently adopted in the context of violent rapes.⁴¹ That it is employed in the opening may well look forward incorrectly to a violent abduction of Europa later.⁴² Because Moschus hides this false allusion within some true foreshadowing (i.e. that a foreign land will receive Europa), he seems to give it some credibility and as a result he deceives the reader.

There are many more examples of real foreshadowing in the opening. For example, the theme of love is a predominant motif in this tale as indicated by the reference to Cypris, the goddess of love at 2.1. Another important theme which is foreshadowed early is deception. The dream itself is an illusion and so too are the women in the dream – each land takes on a woman's appearance. Certain words highlight the deceptive nature of the piece.

⁴⁰ HOPKINSON (1988), 200, merely notes the false *αἰτίον* but does not discuss it. CAMPBELL, 21-25, addresses the dream at length pointing out its significance to the Europa myth as well as Europa's reaction to it. He fails, however, to comment on why it is not addressed later in the poem.

⁴¹ CAMPBELL, 24. The authors of *LSJ9* (s.v. *παλάμη* 2) suggests that the *παλάμη* is used in deeds of violence. The noun does not specify rape.

⁴² However, a reader familiar with the non-violent nature of the myth (in no surviving version of the myth does Zeus ever clearly injure Europa) may not be tricked by this incorrect use of foreshadowing.

"*ὄνειρον* (i.e. 'visions' that are not real) is used five times (2.1, 2.5, 2.17, 2.23 and 2.27) in the opening and each time Moschus places it as the last word of a line to make it stand out. Other words which anticipate the motif of deception are *φύην* and *μορφήν* at lines 2.9 and 2.10, respectively. Each word hints at the change of form by Zeus' transformation at 2.79ff. The two themes are significant as both imply that the mood of the story will be a happy one. The promise of love quite naturally lightens the tone, but so too does the use of deception because it is not only directed at Europa, but also at the reader who is assuredly in for a tease.

Moschus employs some words which occur later. At 2.4 the poet describes the sleep as *λυσιμελής* (limb-loosening) which foreshadows the loosening of Europa's *μίτρην* (2.164) by Zeus. *Παρθένος* at 2.7 points to Europa's innocence, virginity, and naivety which are highlighted later in the function VULNERABILITY.⁴³ The noun *πόθος* (2.25) which Europa uses to describe her feelings for the personified land looks forward to Zeus' desire for her (2.74ff.) – at line 2.157, Zeus even tells Europa that it was *πόθος* for her that led him to abduct her. Similarly, the verb *τίκτω* used at line 2.12 by the personified land of Europa's native country hints at Europa's pregnancy and childbirth in line 2.166. Although it is a bit overstated,⁴⁴ I agree with Campbell's argument that the dream and, particularly, Europa's

⁴³ The term is picked up again at lines 2.20, 2.41, 2.73, 2.78 and 2.154.

⁴⁴ CAMPBELL, 24f. To suggest that Europa heads for the meadow to engage in the provocative activity of flower-picking (i.e. her desire sends her to the scene of the abduction), that she wants to be dominated, wants to accept and even desires her fate overlooks her initial fear of and eagerness to rid herself of the dream by heading for the meadow (a simpler and more rational interpretation for why she goes to the meadow, one which helps to explain Cypris' enigmatic role in this version of the myth).

reaction to it foreshadows the heroine's reaction to her abduction. Phrases like *οὐκ ἀέκουσαν* (2.14) and *ὥς μ' ἔλαβε κραδίην κείνης πόθος* (2.25) illustrate Europa's arousal by the personified foreign land. Her curiosity (and naivety) plays a key role in motivating her to climb on the bull later. Moreover, the questions (2.21ff.) which she asks about the dream and the fear she feels likewise anticipate the questions (2.135ff.) she will pose and fear she has once she is carried away by the disguised Zeus.

Through this section, I have commented on the opening's mood, a key element of the beginning used to indicate what kind of a story the author has chosen to create. To that discussion more thoughts can be added. For instance, Moschus creates a calm atmosphere with his lengthy description of the night (2.2ff.). The sleep is limb-relaxing and sweeter than honey, expressions which build a pleasurable mood, and the verb *ποιμαίνεται* with its pastoral connotation furthers the relaxing atmosphere.⁴⁵ By misleading the reader (a common feature of openings) by way of the aetiological allusion, and the fact that the opening lines are full of dactyls which keep the pace light, Moschus keeps the mood cheerful.

The tone of the story does change, however, when a trembling Europa jumps out of her bed at 2.16 and expresses her fear over the dream at lines 2.21ff. Some tension is created when she repeatedly asks questions about the significance of the dream (2.21-24). The first question is quickly said in a line comprising mostly dactyls, perhaps indicating the breathlessness she feels as a result of her fear (note also the dactylic lines (2.17-19) preceding

⁴⁵ *LSJ9* s.v. *ποιμαίνω* 1. HOPKINSON (1988), 203 and CAMPBELL, 31, agree that the verb is an apt choice considering the many references to bulls/ cows in this story.

these verses which may highlight her fear). Immediately, the reader is mindful of the fact that Europa is abducted and raped in the myth, and so here the story takes on ominous overtones. She tries to dismiss the disturbing dream and distract herself by going with her friends to the meadow.

Just as Moschus is quick to imply a darker atmosphere with Europa's reactions, so too is he quick to dispel the bleak mood with her final actions before the opening closes, illustrating once more how the poet likes to tease the reader. At lines 2.30ff., the reader gets a glimpse of Europa with her handmaidens as they head for the shore where they have danced (2.30), washed themselves (2.31) and picked flowers (2.32) before. It is with these favourable thoughts that the reader leaves the opening of the poem; the tone is significantly lighter than it had been just moments ago, but it is one which Moschus is going to carry over through the remainder of the piece.

Moschus dwells on his opening, a technique often used to emphasise the beginning of a story. Out of 166 lines of the poem, 32 lines are devoted to the opening of the poem (approximately 1/5), and while this number may not seem substantial, the content within them is significant. That the initial lines are a part of the first function of the narrative (PREPARATIONS) heightens the relevance of the opening, pushes the narrative forward and makes the rape possible; indeed, it is an integral element of the story. In this opening the poet centres on the protagonist⁴⁶ and this intensive focus is made clear because of the point

⁴⁶ By characterising her in greater detail than either Cypris and Zeus, by mentioning her first, etc.

at which Moschus chooses to begin his tale. By starting where the first hint of significant action in this whole rape episode takes place, he signals to the reader the character upon whom his version will concentrate, the heroine Europa.

Closure⁴⁷

Just as the opening of a poem bears directly on the plot, so too does the conclusion at 2.162-66.⁴⁸ Through the course of the conclusion, the prophecy which Zeus indicated only moments ago (2.154ff.) bears fruition; the two protagonists reach Crete, Zeus changes back into a god and promptly rapes the heroine. A lasting impression is made in the final line of the poem where the reader learns that Europa gives birth to children and becomes a mother.

The Debate

As early as the beginning of the 19th century, questions arose about the authenticity of the concluding two lines, 2.165f.:⁴⁹

*ἡ δὲ πάρος κούρη Ζηνὸς γένετ' αὐτίκα νύμφη,
καὶ Κρονίδη τέκε τέκνα καὶ αὐτίκα γίνετο μήτηρ.*

Four objections to the verses' legitimacy have been raised over the years: 1) Wilamowitz rejected the second half of line 2.166 (2.166b) believing that the poem concluded with the naming of Europa's children and with reference to the *αἰτίον* of Europe; 2) another argued

⁴⁷ For useful discussion of closure see especially, ROBERTS-DUNN-FOWLER (1997), SMITH, TORGOVNICH, FOWLER (2000b), LOWE and BONHEIM.

⁴⁸ The poem's close is clearly marked – line 2.162 is the start of the fulfilment of Zeus' prophecy which was given to soothe Europa in the lines before the close.

⁴⁹ GOW and GALLAVOTTI believe that the text is legitimate.

that the lines were lacking in style, with their repeated use of αὐτίκα at lines 2.165 and 2.166, and with the illogical ὕστερον πρότερον in line 2.166, and concluded that the verses could not possibly have been written by Moschus; 3) some critics thought that γένετ' αὐτίκα....αὐτίκα γίνετο was unlikely; and finally 4) still others argued that the ending as it appeared was too abrupt. An examination of these scholarly objections will demonstrate that many of these arguments are considerably flawed, and, more importantly, that the two lines in question (verses 2.165f.) are sound and original.

Wilamowitz was one of the first to argue that 2.166 was corrupt,⁵⁰ suggesting "daß der zweiter Vers Unsinn enthält, liegt auf der Hand, dreifachen Unsinn" and that the second half of the line (2.166b) ought to be disregarded (καὶ αὐτίκα γίνετο μήτηρ).⁵¹ He did not provide a reason for his rejection of 2.166b; instead, he replaced it with a gap and by conjecture he supplied what presumably he believed was a more appropriate ending. Because Zeus proclaimed that Europa's sons would be future kings of men at lines 2.160f., Wilamowitz argued that the conclusion of the poem ought to contain the names of the famous children. He also felt that since there was a reference to the naming of the continent after Europa in the opening of the piece (2.8ff.), then the conclusion should contain a similar reference. In 1960, Bühler wrote a comprehensive commentary on the *Europa*, in which he

⁵⁰ Following WILAMOWITZ (1906), PASQUALI, 287, dismissed all of 2.166.

⁵¹ Even though it appears in manuscripts F, M and S, a fact of which WILAMOWITZ is fully cognizant – see WILAMOWITZ (1906), 100.

investigated the charges of corruption in lines 2.165f., and argued in favour of a sound text.⁵² Unconvinced by Wilamowitz's claims Bühler points out quite correctly that there was no need to indicate who the sons born to Europa were, as this fact was already well established in the mythographic tradition. Similarly, because the naming of the continent was only indirectly alluded to in the dream, Bühler astutely writes that it was not necessary to mention it at the poem's end.⁵³

In recent years, Wilamowitz' objection has been rightly dismissed. Campbell believes that although the lines are problematic, they are sound. He states that Zeus shows little interest in the children, so one does not anticipate the children playing a significant role at the poem's end, and claims that the *αἰτίον* (about Europe) never held much appeal for Moschus, who mentioned it briefly in the opening.⁵⁴

To pick up Bühler's point, namely that there was no need for Moschus to write who the children were, I think that the same is true of the *αἰτίον*, that perhaps the poet felt no compulsion to mention that the continent will eventually get its name from Europa. This fact was well-known in antiquity.⁵⁵ But there is, I believe, another more appealing reason for the

⁵² BÜHLER (1960), 201ff.

⁵³ A notion shared by the earlier critic MAAS, 311.

⁵⁴ CAMPBELL, 129.

⁵⁵ Hdt. *Hist.* 4.45 and other 5th century works derive Europe from Europa. See the scholion on Eust. *ad Dion.Peri.* 270, the scholion on Lycoph. *Alex.* 1283, and particularly the scholion on Eur. *Rhes.* 29.

αἰτίον's exclusion at the end – the reader expects the *αἰτίον* to be there, since it has not been addressed fully (or even at all) in the body of the poem. Wilamowitz himself fell into this trap and hence proceeded with little or no justification to delete verse 2.166. Moschus withholds what is expected (the *αἰτίον*) and thereby teases the reader one last time. So I disagree with Campbell that the *αἰτίον* never held much interest for Moschus; on the contrary, it held great appeal for him – it is the final laugh.

Some scholars have based their objections of the ending on stylistic grounds, namely that the lines were stylistically poor in quality. In 1920, Maas suggested that lines 2.165f. were suspect. Indefensibly, he deleted both verses from the poem on the grounds that they were "stilistisch unmöglich" and concluded the poem at 2.164 where a full stop was present.⁵⁶ To Maas' suggestion that line 2.165 be deleted, however, Bühler argued that stylistic grounds were unacceptable, stating that "der Vers is vielleicht nicht besonders gut, er ist u.(nter) U.(mständen) auch entbehrlich, aber das allein berechtigt noch nicht Athetese".⁵⁷ He perceptively adds that the willingness to reject line 2.165 is due to the suspicions held by critics about the purity of line 2.166.

Bühler was the first to express specifically what the stylistic arguments were.⁵⁸

⁵⁶ MAAS, 311. VALCKENAER, 359, claimed line 2.166 was unworthy of the poet (*conditore indignus*), and deleted it from the text on this basis.

⁵⁷ BÜHLER (1960), 202.

⁵⁸ Both WILAMOWITZ and MAAS did not indicate their reasons for rejecting the lines (aside from personal dislike of them). BÜHLER states what the problems are and we must assume that these are the reasons for why the critics deleted the lines.

According to him, one problem was how to justify the use of *αὐτίκα* twice with two different meanings: "at once" (with a present sense) in line 2.165 and "presently" (with a slightly future sense) in line 2.166.⁵⁹ There was no question that *αὐτίκα* was employed at line 2.165 to indicate that Europa became the "wife" of Zeus *at the same time* that he raped her, but scholars argue that it cannot have the same meaning at line 2.166 – as Bühler notes, there are no parallels in literature for a woman giving birth as soon as intercourse is complete. Moreover, *αὐτίκα* used as "at once" at line 2.166 would also imply that Europa gave birth to either twins (Minos and Rhadmanthus) or triplets (Minos, Rhadamathus and Sarpedon);⁶⁰ however, there are no references in the surviving literature before Moschus which suggest that Europa bore either twins or triplets.⁶¹ *Αὐτίκα* cannot mean "at once" in 2.166b if we are to accept 2.166a. Bühler does offer an alternate meaning for *αὐτίκα* in 2.166 which he borrows from Meineke, i.e. "immediately/ presently" (with a future sense), citing examples in which this meaning is implied.⁶² Using this different sense of *αὐτίκα*

⁵⁹ *LSJ* s.v. *αὐτίκα* 1 and 3, respectively.

⁶⁰ A fact which WILAMOWITZ (1906), 100, loosely points out. The idea behind this notion is that *τέκνα* appears in 2.166 which suggests that if *αὐτίκα* means "at once", then more than one child had to have been born "at once".

⁶¹ BÜHLER (1960), 202, provides the sole reference to Europa's birth of twins (Nonn., *D.* 1.352); however, he recognises that the poet is a later writer (5th century A.C.E.).

⁶² MEINEKE argued *αὐτίκα* was like the German "alsbald"; see BÜHLER (1960), 202.

does clear up the confusion in line 2.166 ("and presently she became a mother");⁶³ sadly, Bühler can find no examples in which *αὐτίκα* is used twice with each use having a different meaning; he suggests rather that the Greeks would have chosen two different words to indicate the two meanings.⁶⁴

In his recent commentary on the *Europa*, Hopkinson translates *αὐτίκα* at line 2.166 as "presently".⁶⁵ Campbell, on the other hand, rejects this notion, opting rather to translate the adverb in both 2.165 and 2.166 as "directly". In the final pages of his commentary, he writes that "Crete will receive her [Europa] imminently; there her 'wedding' will take place...; and by him [Zeus] she will bear sons (no sign of 'as the years went by' [as e.g. *Scutum* 87] or even 'inside a year' [cf. Alcaeus *PLF* 42.12f....] or 'in the tenth month' [e.g. *Herm.* 11, *Bacch.* i.125f.]), all of whom will be sovereigns (i.e. a single act of impregnation will produce them all)", and later he states "Europa became the bride of Zeus there and then: 'and to Cronides she was the bearer of children, and there and then she was being turned into a mother'. [2.]165 describes the consummation of the marriage, [2.]166 emphatically states its consequence: Europa became a bride there and then, and a mother there and then, but the bearing of children, *literal* motherhood, still lies in the future".⁶⁶ Campbell's statements are confusing and contradictory. What he seems to imply in his first statement is that Europa

⁶³ HOPKINSON (1988), 214 but CAMPBELL, 129f.

⁶⁴ BÜHLER (1960), 202f.

⁶⁵ HOPKINSON (1988), 214f.

⁶⁶ CAMPBELL, 129-30.

conceived and gave birth at the moment of intercourse, but in his second statement, he contradicts himself by suggesting that she does not literally give birth until much later. He can offer no parallel for the extraordinary notion of birth at the moment of intercourse. What is more, I do not understand why he offers examples in which time is specifically indicated only to conclude that in the absence of temporal indicators (e.g. "in the tenth month") in Moschus' ending the conception and birth may have occurred simultaneously. Moreover, his loose paraphrases do not show how he takes *αὐτίκα*, (is it used with a present sense (i.e. at once) or a future sense (i.e. presently) in each line?) because the two renderings that he suggests are not consistent in their use of *αὐτίκα*. But, Campbell's case is weak for another reason. He provides no parallels for the use of *τίκτω* as "be the bearer of children" which would make his position stronger (and nor can I find any use of the verb with this sense).

To a certain extent both Bühler and Hopkinson are correct in their belief that *αὐτίκα* could have one meaning in verse 2.165 ("at once" with a present sense) and a different meaning ("presently" with a future sense) in last line of the poem. But where their arguments fall apart is that Hopkinson does not offer any parallels for the repeated use of a word with two different senses and Bühler, not being able to find any similar instances, chooses to give up on this idea and suggests instead that the Greeks would have preferred a different word in verse 2.166. But this is not the case. In fact, Aristotle, citing specifically Isocrates, comments on the effective word play of authors who employ one word twice, each time with

a different meaning intended.⁶⁷ Isocrates employs *ἀρχή* to mean "beginning" in one line but "dominion" in the next.⁶⁸ Similarly, although much later, Ovid uses the term *lumen* to mean "light" but *lumina* (the plural of *lumen*) to mean "eyes" in the same line. He even juxtaposes the words (*lumina lumen*) perhaps to emphasise his creative use of the term.⁶⁹ Aristotle further states that such plays on words exemplify the wittiness of an author. So, the rhetorical device was well-established by Moschus' time and (according to Aristotle) Moschus' use of *αὐτίκα* would illustrate his cleverness which is entirely in keeping with his poetry. It is more than reasonable to conclude that *αὐτίκα* at line 2.165 means "at once" whereas in verse 2.166 it means "presently".

The second problem from a stylistic point of view is the supposed *ὑστερον πρότερον* in line 2.166 whereby Europa gives birth to sons and becomes a mother. While the order is suspect to some critics,⁷⁰ Bühler notes that several poets prior to Moschus

⁶⁷ Arist. *Rhet.* 1412b. According to WILLS, 469f., ancient rhetoricians referred to the technique of repetition with a change in meaning by many names including *διαφορά*, *ἀντιμετάθεσις*, *distinctio* and *traductio*. WILLS provides several examples of the technique, noting that its use is not restricted to any author.

⁶⁸ Isoc. *Ep.* 8.101: *εἰ φαίη τότε τὴν ἀρχὴν / αὐτοῖς γεγενῆσθαι τῶν συμφορῶν, ὅτε τὴν ἀρχὴν τῆς / θαλάττης παρελάβανον*. See also *Ep.* 3.28, *Ep.* 4.119 and *Ep.* 5.61. Both usages of *ἀρχή* are noted in *LSJ9* s.v. *ἀρχή* I.1a and II.2, respectively.

⁶⁹ Ov. *Met.* 1.720f.: *Arge, iaces, quodque in tot lumina lumen habebas, / extinctum est, centumque oculos nox occupat una*.

⁷⁰ Although neither WILAMOWITZ nor MAAS claimed that the order of the line was one of the reasons for rejecting verse 2.166, BÜHLER's discussion implies that it may have been. HOPKINSON (1988), 214, clearly indicates that the *ὑστερον πρότερον*

characterised the changing role of a heroine from "Jungfrau – Frau – Mutter".⁷¹ In fact, the formula of virgin/wife/mother was so common that it became a topos of literature. That Europa is portrayed in 2.165 as first a *κούρη* and then a *νύμφη*, and finally as a *μήτηρ* in the whole course of line 2.166 is not unusual. Europa's role as *μήτηρ* is significant as it brings to fulfilment what was mentioned at line 2.7 (that at the beginning of the poem she was *ἔτι παρθένος*).⁷² Bühler thus concludes his argument by stating that lines 2.165f. must be the proper close of the poem as it is only with these lines that the piece comes together.⁷³ Hopkinson, likewise, adds that the *ὕστερον πρότερον* is not much harsher than the one appearing in line 2.164 where the sequence of events is also in reverse order – Zeus rapes Europa and then the Hours prepare the marriage bed.⁷⁴

Bühler is discerning in his evaluation of Europa's changing role. What furthers this notion is the fact that the poem begins with *Εὐρώπη* (while she is a virgin) and concludes with *μήτηρ* (her new role); thus the poem comes full circle with respect to Europa's status. Where I differ from Bühler and Hopkinson is in not viewing verse 2.166 as a *ὕστερον πρότερον* – there is no reason to accept it as such. I see this line more as Moschus repeating

was one of the reasons for rejecting line 2.166 (he does fail to state by whom).

⁷¹ E.g. BÜHLER (1960), 203, records Theocr. 27.65f. and later Ov. *Met.* 6.711f.

⁷² A fact which CAMPBELL, 129, likewise recognises.

⁷³ BÜHLER (1960), 203f.

⁷⁴ HOPKINSON (1988), 215.

himself much in the manner of Homer, who often writes the same thing twice in one line, especially at the opening and closings of paragraphs.⁷⁵ In other words, the two events in line 2.166 are simultaneous. If this is what Moschus is doing, then the line can be translated "and presently to Cronides she bore children and became a mother"; that is, she became a mother as a result of bearing the children. Both events occur at the same time in the future. With regard to the problems indicated by critics about the style of the poem's last two lines, I argue that if we allow for the skilful and playful manner in which the Alexandrian poets wrote, and re-examine the ending of Moschus' poem, one can see that lines 2.165f. are in keeping with the poetry of the time. They are not "unbearable" nor are they "stylistically impossible", but lines exemplifying the writing of an amusing yet very adept poet.

Hopkinson has noted other problems bringing us to the third and fourth arguments raised by critics⁷⁶ against the legitimacy of the text. The third problem is that *αὐτίκα γίνετο* in 2.166 may seem to be cobbled together from *γένετ' αὐτίκα* at verse 2.165. Hopkinson rightly defends these lines stating that "M.[oschus] may have considered the variation of tense and word-order [chiasmus] between *γένετ' αὐτίκα* and *αὐτίκα γίνετο* particularly elegant". Moreover, in his attempt to prove that the last line is sound, he adds that the play on words between *αὐτίκα* and *τέκε* in 2.166 reinforces the swiftness of Europa becoming

⁷⁵ For example, *ἀπαμειβόμενος προσέφη* in Hom. *Il.* 1.130, 1.215; *ἤτοι Ἀθηναίη ἀκέων ἧ οὐδε τι εἶπε* at *Il.* 4.22 and 8.459 and variations of this phrase at *Il.* 1.511f. and *Od.* 20.182f.; *ἧ λάθεται ἧ οὐκ ἐνόησεν* at *Il.* 9.537 or variations of this phrase at *Od.* 16.160.

⁷⁶ Unfortunately, HOPKINSON fails to indicate which critics.

a mother.⁷⁷ I would also add that the play on words extends to τέκνα (a derivative of τίκτω in the same line. Furthermore, if one accepts that αὐτικά is used in each line with a different sense, then it is more than likely that the lines are not cobbled together but made to look like they are in order to startle the reader and so fool him once more.

The final criticism of the ending is that it is abrupt (and presumably such critics believe that there must be more to the conclusion than exists). Hopkinson offers a convincing defence for the close's brevity when he writes "the epyllion specialized in surprise and disproportion...immediacy, suddenness and lack of delay are a mark of the divine...and M.[oschus] may be attempting somewhat heavy-handedly to stress this aspect...".⁷⁸

I do agree that the poem has a sudden close but it seems to me that it is deliberate. Because of the quick conclusion, the ending certainly rivets one's attention, making it fairly memorable. In addition, it also contrasts markedly with the leisurely atmosphere stressed throughout the piece, a contrast which adds not only some variety but surprise too. It is not at all shocking that there is a swift closing to the poem – after Europa gives birth to her children, she no longer figures in the story.⁷⁹ So, Moschus concludes his version at an apt moment in the myth, closing at the time when the role of the heroine comes to an end.

The teasing manner in which Moschus ends the poem is also connected with this

⁷⁷ HOPKINSON (1988), 214f.

⁷⁸ HOPKINSON (1988), 214f.

⁷⁹ The myth continues with the search for Europa by her brothers; however, the individual searches deal more with the men's adventures rather than on the search.

suddenness. With regard to the *αἶτίον*, if one accepts that Moschus intended to mislead the reader so as to add some humour to the tale, then there is no need to recall the *αἶτίον* at the close of the story. In a similar fashion Moschus almost cheats the reader out of the rape. For all the build-up to the rape, it is brief. True to Zeus' character, he is quick to rape Europa, doing so in half a line (2.164), showing perhaps his concern over Hera finding out, his irresistible power as a god, his impatience, and his excitement over the long-awaited coupling. Zeus' portrayal here thus adds an element of humour. But it may simply be that Moschus is teasing the reader by denying him the coup-de-grâce. The ending of the poem is clearly abrupt, but not because lines are missing, but because Moschus meant it to be so.

Effectiveness of the Ending

The poem's conclusion at line 2.166 is actually an effective close to the *Europa*. Although abrupt, the ending of the poem does provide the reader with a sense of closure to the story. In addition to Campbell's remarks on a natural close present in the ending, namely that line 2.165 looks back to *ἔτι παρθένος* (2.7) in the opening and *μήτηρ* (2.166) recalls the foreign personified land whom held Europa like she was her child (2.26),⁸⁰ one notes that other closing motifs occur in the *Europa* to further the idea of a natural end. These motifs include the end of Zeus' seduction and rape adventure (2.164), the end of Europa's virginity (2.164), the end of Zeus' disguise (2.163), and the journey's end (2.163). Moreover, the story reaches its logical end in that the rape takes place and the children are born. As well, the

⁸⁰ CAMPBELL, 129.

fulfilment of Zeus' prophecy in these lines suggests a natural close.⁸¹ The ending in many ways is a mirror of the prophetic lines and should perhaps be examined (although not entirely) in terms of how it fulfils Zeus' revelations. The conclusion shares some common elements with the prophetic speech, but it also contains some features which are unique. Both have references to the disguise of Zeus (2.155f. and 2.163), Crete (2.158 and 2.163), the rape (2.159 and 2.164) and the children born from the union (2.160f. and 2.166), and the similarities are presented in the same order suggesting that the prophecy came true exactly as it was made. As well, there is some verbal repetition with *Ὡς φάτο* (2.153 and 2.162), *Κρήτη* (2.158 and 2.163), *νυμφῆια / νύμφη* (2.159 and 2.165) and *Ζεύς* (2.155, 2.163 and 2.165).⁸² Zeus predicted three things: that Crete would receive Europa, that she would become his wife and that she would bear him sons. The conclusion fulfills all three predictions, suggesting that the story has ended.

The themes which figured so prominently in the opening are featured in the closing, creating a ring-structure which also gives a sense of closure. There is a reminder of deception (originally introduced with the *αἵτιον* at line 2.8ff.) when Zeus transforms

⁸¹ The prophecy was predicted in lines 158ff.

⁸² There are intriguing differences too which indicate that Moschus is not simply repeating Zeus' revelation but really providing the reader with something new in the close. 1) there is direct speech in the revelation but not in the conclusion; 2) the stress, earlier on Zeus, is now properly on Europa, the chief character of this story; 3) unlike the prophecy, which is only a part of a single major event (CALMING), the conclusion contains 3 functions (ARRIVAL (4), RAPE and PREGNANCY); and 4) the revelation scene concentrates on soothing the girl but the closing is action-packed (and full of dactyls), but not gripping or intense because the reader now knows what will take place.

himself from the bull back into his normal form (2.163). At lines 2.164f., the theme of love (first intimated by the presence of Cypris at line 1) is alluded to in the "marriage" of Europa and Zeus. Cypris, who is introduced in the first line of the poem is indirectly hinted at in the ending when Moschus writes that the Ἰνῶραι ἐντυον the marriage bed for Europa (2.164).⁸³ The verb τίκτω which is mentioned at line 12 is picked up at the end in line 2.166. As well, places other than mainland Greece (i.e. Europe and Asia) are alluded to in the introduction of the poem (2.9ff.) and in the conclusion of it (Crete at 2.163). Notably, the tale begins and ends with Europa, indicating again that the focus is on the heroine.

There are also contrasts between the opening and ending, which also contribute to a sense of closure. At the beginning Europa is the daughter of Phoenix (2.7), but by the end she is a mother of children (2.160f. and 2.166). Similarly, the role of Europa as παρθένος at 2.8 is recalled by her new role as νύμφη at 2.165 (and even this role is soon modified to μήτηρ). These differences are significant and change the status of Europa – she has reached the peak of womanhood here, so it is appropriate that the poem close here.⁸⁴ In the opening of the story Europa speaks but at the end of the poem she is voiceless. The reader may interpret Europa's silence as acquiescence and thus a reasonable resolution to the story.

What furthers the hypothesis that the poem concludes at 166 is the stylishness with

⁸³ The Ἰνῶραι are Cypris' companions (e.g. Ar. *Pax* 456 and *Hymn Hom. Ven.* 5ff.).

⁸⁴ Note also that the poem begins with Εὐρώπη and ends with μήτηρ, which further highlights the importance of her role as a mother at the close of line 2.166.

which Moschus ends and the impact of such a conclusion.⁸⁵ Moschus wants the reader to remember the *Europa*, so he ends with a stylistic flourish at lines 2.162-166. Line 2.162, for instance, is full of dactyls, which create a fast pace, and may hint at how quickly the prophecy which Zeus predicted is fulfilled. The sound in this line is equally noticeable – there is repetition of the letters ϕ and τ and there are many short vowel sounds (α and ϵ), both of which add to the sense of urgency in the line. Finally, line 162 illustrates balance with the phrase " $\Omega\varsigma$ $\phi\acute{\alpha}\tau\omicron$... $\tau\alpha$ $\phi\acute{\alpha}\tau\omicron$ ". There is also considerable use of juxtaposition within these lines. Κρήτη beside Ζεύς at verse 2.163 recalls the close association between Zeus and the place where he was raised. Similarly, there is purpose in juxtaposing κούρη and Ζηνὸς in line 2.165 as it reminds the reader how the rape physically brought the two together. Repetition is clearly observed in the word $\phi\acute{\alpha}\tau\omicron$ at 2.162 (used twice) and the name of the god at 2.163 (Ζεύς) and 2.165 (Ζηνὸς). The repetition of $\alpha\upsilon\tau\acute{\iota}\kappa\alpha$ and the verb $\gamma\acute{\iota}\gamma\nu\omicron\mu\alpha\iota$ (2.165f.) in a chiasmic arrangement are rather difficult to ignore, and so too is the emphatic placement of $\gamma\acute{\iota}\nu\epsilon\tau\omicron$ $\mu\acute{\eta}\tau\eta\rho$ at the end of 2.166.⁸⁶ Moschus also seems to play with the first

⁸⁵ On stylishness as an effective means of ending a poem see especially MURGATROYD (2000), 86.

⁸⁶ This phrase and its position is reminiscent of Homer's formulaic phrase $\gamma\acute{\epsilon}\iota\nu\alpha\tau\omicron$ $\mu\acute{\eta}\tau\eta\rho$, and one may assume that Moschus here plays with this slightly different meaning. CAMPBELL, 131, cites *Il.* 1.280 as an example, but there are far more examples in Homer which reinforces the idea that there is a definite play of words in 166b (i.e. *Il.* 3.238, 5.896, 6.24, 13.777, 19.293 and 21.109). This deliberate play on words may offer some credence to the notion that line 166 belongs to the original poem; it would be typical for a poet of the Hellenistic period to recall Homer in his poetry, but change the Homeric reference slightly and thereby make it his own.

half of verse 1.166 where he writes *τέκε τέκνα...αὐτίκα*. *Τέκε* is derived from *τίκτω*, the root of which is *τικ* and its presence in *αὐτίκα* is perhaps intentional.⁸⁷ The alliteration of *κ* and *τ* and the many occurrences of these letters in line 2.166 is quite noticeable. The fast pace brought out by the short staccato vowels in verse 2.166 heightens the quickness in which Europa becomes a mother. What is more, the change of status to wife (2.165) and mother (2.166) are stressed by the noticeable position of *νύμφη* and *μήτηρ* at the end of their lines. Most conspicuous is the change at 2.165 where both *κούρη* and *νύμφη* appear with *Ζηνός*, the cause of the change, situated pointedly between the two. Similarly, in 2.166, the *τέκνα* are placed between *Κρονίδη* and *μήτηρ*, hinting at the obvious bond created between the god and the heroine by the children's birth. In these last lines, Moschus pulls out all the stops. If this is not the ending, one is hard-pressed to explain why Moschus chooses to be so flashy here.

Stealth, Deception, Humour and Gullibility in Moschus' Characters

In the *Europa* there are both primary and secondary characters. The Tritons, Nereids, and Poseidon etc. play minor roles, are not described in detail and have no effect on the plot, and as such are auxiliary characters. In contrast, the characters of Cypris, Zeus and Europa are developed more extensively through speech, description and action, and all three play an important function in moving the plot forward; thus, I shall examine how Moschus characterises each of them.

⁸⁷ The word-play was also noted by HOPKINSON (1988), 215.

The poet does not dwell on his characterisation of the major characters, choosing instead to highlight one or two traits in each character, for a variety of reasons. For one thing, exploring the characters at length is difficult because the poem is 166 lines long. In addition, the poet has chosen to narrate the entire story, so he is restricted in the number of lines he can devote to any one thing. Moreover, Cypris, Zeus and Europa function as narrative devices to advance the plot, and so Moschus avoids lingering on aspects like characterisation which do not further the plot. Finally, a major function of the characters is to inject humour, and the poem is more concerned with this aspect than with an exploration of the characters' psyches.

Cypris

Although having a small role, Cypris has a vital function in the *Europa*, setting in motion Europa's rape.⁸⁸ Cypris' manipulative ways are introduced at 2.1f. when she sends to Europa the *γλυκύν* yet disturbing dream which frightens Europa, who, in turn, escapes to the meadow. Once the girl is at the shore, Zeus succumbs to the sly goddess whose love-arrows, described as *ἀνωίστοισιν* (2.75), are used to overpower him. Cypris is a powerful goddess who alone can subdue the king of gods.⁸⁹ Not once but twice Moschus signals Cypris' influence over Zeus (2.75f.).

⁸⁸ Aphrodite sends the dream to Europa and shoots Zeus with love-inducing arrows. MERRIAM, 57, acknowledges Cypris' role as architect of this love affair.

⁸⁹ Moschus ignores Eros' ability to subdue Zeus perhaps to reinforce the idea of Cypris' singular role in this match-making scenario.

After line 2.76, Moschus does not mention Cypris again, illustrating once more how powerful the goddess is (i.e. once she completes her tasks, she leaves). Moreover, as a meddling provocateur, Cypris works stealthily.⁹⁰ In addition, Cypris' actions point to the mystery which surrounds her as it does all gods. The reader does not understand why the goddess sends the dream, she just does, leaving the reader baffled.

For all the intrigue surrounding her role, Cypris plays a familiar role, one readily recognisable to the reader.⁹¹ As the laughter-loving goddess,⁹² she is making sport out of Zeus who, to the reader, is demeaned by his transformation into a bull. Zeus is further humiliated in the eyes of the reader by all his subsequent antics in his attempt to rape Europa.

Zeus

Moschus portrays Zeus as a love-sick, clever suitor, and as a figure of fun. While Zeus is alluded to in Europa's dream (2.15) and described briefly in the *ekphrasis* (2.50ff.), he is not introduced until line 2.74 and does not approach the girls before line 89. By delaying the god's appearance Moschus builds up anticipation of Zeus' arrival.

Words and phrases reveal much about the god's character. For instance, Zeus is depicted as lustful and vulnerable when Cypris' arrows strike him (2.79ff.). His loss of

⁹⁰ Even with the dream's erotic overtones, Europa is oblivious of the sender (2.21).

⁹¹ Aphrodite plays a vital function in making Medea fall in love with Jason (A.R. 3.25ff.) and she cruelly makes sport of Hippolytus in Euripides' *Hipp.* 1ff.

⁹² Homeric examples of *φιλομειδής Ἀφροδίτη*: *Il.* 3.424, 5.375 and 14.211. The epithet appears with Aphrodite's name in a variety of contexts in the *Iliad*, some of which demonstrate her manipulative side (3.424 and 14.211).

dignity is particularly highlighted by his desire to avoid his wife's wrath. His cunning is evident too – in disguise he will approach Europa and cleverly execute his plan to seduce her.

Zeus is attractive. Once transformed into a bull, he is described as handsome with a yellow hide (2.84), a silver spot in the middle of his forehead (2.85), two perfectly crescent horns (2.87f.), eyes which sparkle with his desire (2.86), and he smells good too (91f.). As a suitor, he knows that with bovine good looks he can attract and not frighten a woman.

During his encounter with Europa Zeus' excitement is evident as are his seductive skills. He licks her neck, enchants her (2.94), and moos amusingly (2.96ff.) – a special, sweet moo for the king of the gods. His lust continues unabated when he offers Europa his back (2.99f.) and as soon as she accepts (2.108), he immediately heads for the sea (2.110). Words like *ἀνεπήλατο* (2.109), *ἀρπάξας* (2.110) and *ῥκευς* (2.110) point to the speed with which the bull travels.⁹³ That he acts so quickly and craftily stresses how rash and undignified the god has become and makes him an object of much fun. Again Zeus' ability as a crafty suitor is seen in Europa's appeal to her friends. At lines 2.104f. she insists that the bull is *ἐνηής*, *πρηύς* and *μείλιχος* with a mind like that of a man suggesting that the god has effectively portrayed himself as a docile creature.

Zeus' tender side is indicated towards the end of the poem, showing that he is not a brutal rapist, but an eager and even considerate lover. So, his concern is evident when he tells Europa not to fear (2.154) and explains who he is. In revealing his identity, Zeus may

⁹³ Also, the rapid rhythm of these lines reinforces the idea of the god's fervour.

hope to reassure the girl, but he may also hope to explain how a bull was able to travel on the water.⁹⁴ The god expresses his thoughtfulness further by telling Europa the future; that is, that she will arrive at Crete and bear famous children (he conveniently omits the rape).

Zeus also tries to flatter and impress Europa, perhaps to make her a willing partner. So, he says who he is in a grand statement which perhaps is meant to flatter the girl (i.e. a king of gods is attracted to you), but by revealing himself Zeus also makes sure that Poseidon does not get the credit for Europa's abduction (at line 149ff. Europa appeals to Poseidon who, she believes may be the cause of it). In addition, he insists that desire for Europa forced him to act as he has (2.155ff.). That Zeus tries to convince Europa to be a willing partner is amusing – her permission is unnecessary. The god's lust is also evident. Once on Crete Zeus quickly changes back into his divine form and rapes Europa. Here, the coup-de-grâce is handled briskly, which points to the god's lack of control but also amounts to a final tease. The reader expects the rape to be the focal point of the story and it has been built up even right to the very end. But in the end, the rape itself is mentioned only briefly and vaguely.

Europa

Over the years many scholars have rightly claimed that Europa's character is reminiscent of both Homer's Nausicaa and Apollonius' Medea, placing her characterisation

⁹⁴ And even talks as he is now doing. The one image of a bull on water was strange, but now one that talks creates additional humour.

in the middle of the two.⁹⁵ Many scholars (to varying degrees) have viewed her as a sexually aggressive individual who willingly participates in her abduction and subsequent rape. I disagree with this conclusion, and, because it is now firmly entrenched, I will address below these scholars' arguments⁹⁶ and then offer my own interpretation of Europa's characterisation.

In their attempts to see Europa as a sexually aggressive person, both Schmiel and Campbell maintain that Europa has some characteristics which more closely resemble those of Medea⁹⁷ than those of Nausicaa, and some traits which are quite different from those of both heroines, and that Europa is a willing victim. Schmiel argues that Nausicaa would not have an affair, whereas Medea succumbs fully (p. 267). Europa, he erroneously believes, recognises the desire (2.25) inspired in her by the dream after some initial fright. Campbell, asserting that in being raped Europa gets what she wants (p. 10), insists that the dream is a sign of Europa's psychological readiness to submit to violence and her desire to be dominated (p. 24f.),⁹⁸ and that her misinterpretation of the dream, namely that the continent opposite Asia in its female form looked upon her like a child, is due to the arousal of her sexual

⁹⁵ Moschus' use of these models is discussed by BÜHLER (1960), MERRIAM, CAMPBELL, SCHMIEL, GUTZWILLER, WEBSTER and RAMINELLA.

⁹⁶ I examine in depth SCHMIEL's (266ff.) and CAMPBELL's (7ff.) cases alone because their arguments encompass all previous scholars' opinions.

⁹⁷ Verbal links between the *Argonautica* and Moschus' poem demonstrate the similarities between Apollonius' and Moschus' heroines; for instance compare A.R. 3.809 with Moschus 2.146 and A.R. 3.633 with Moschus 2.16f.

⁹⁸ CAMPBELL insists (p. 24) that it was the foreign "woman's declaration...to the effect that it was preordained by Zeus that she should be a γέρας...that draws her to the prospect of violent abduction".

appetites (p. 7).

This interpretation is unconvincing. The dream neither awakens desire in Europa nor prepares her for a violent sexual encounter. A violent rape is not a part of the myth's tradition, and when Moschus describes the rape, the description is brief, vague, but certainly not overtly violent.⁹⁹ Furthermore, I find it hard to accept the comments about Europa's psychological state – what they offer is pure speculation. It is possible that what Europa reveals in her speech is a part of the dream that occurred but was not described earlier.

Europa's reaction demonstrates that she is genuinely frightened by the dream;¹⁰⁰ she leaps from her bed (2.16), she is described as *δειμαίνουσα* (2.16), her heart skips a beat (2.17), the dream is so vivid it seems to still be before her eyes when she is already awake (2.18f.), when she speaks it is with a timid voice (2.20), and she asks three questions (2.21ff.). The cumulative response to the dream is the reaction of a fear-stricken girl, not an amorous one.

If one wants to see a misinterpretation, Europa's naivety can take responsibility for this distortion. In her innocence Europa misinterprets the dream's contents, believing that the land opposite Asia received her and looked upon her like a child (2.25f.). Even Campbell contradicts himself at first suggesting that the misinterpretation emerges because of sexual appetites, but then writing that it stems from Europa's inability to allow "the dream to subvert

⁹⁹ The questions which Europa asks at 2.135ff. show that she is not submissive.

¹⁰⁰ A fact also recognised by MERRIAM, 55f., although she too believes that Europa gladly accepts the dream as foreshadowing some future adventure.

her sense of normality and respectability".¹⁰¹ I find Campbell's statements unclear and it difficult to comprehend that Europa's sexual appetites are aroused out of her sense of respectability. Rather, I see Europa's possible misinterpretation as a way of explaining to herself the strange land's actions in terms that she can understand, naturally assuming that it is a mother's yearning for her daughter that is expressed.¹⁰² The desire that Europa feels (2.25) is not a sexual act. This is why she is pulled *οὐκ ἀέκουσαν* (2.14).¹⁰³ The dream is still disturbing to Europa (the content is violent, one of the personified lands is strange etc.), so much so that she goes with her friends to the meadow.

After she has accepted the dream, Schmiel states that Europa, basket in hand, heads for the shore, the usual scene for abductions (p. 267). In addition, he writes that since flower picking is closely associated with the loss of virginity (an association which is picked up at lines 2.72f.), Europa is signalling her willingness to engage in erotic activity (p. 268). Campbell (p. 7), likewise, argues that Europa "picks roses, standing out provocatively, an incarnation of the love goddess herself", instead of engaging in activities that she commonly does (i.e. dance and bathe).

¹⁰¹ CAMPBELL, 7, writes "her sexual appetites have been aroused, so much so that she misinterprets the events enacted in her sleep", and, 25, insists "when in verse 26 she attempts to account for her newly experienced desire...she blatantly twists the facts...by masking her readiness to submit to an act of violent domination she does not allow the dream to subvert her sense of normality and respectability".

¹⁰² *LSJ9* s.v. *πόθος* I.1.

¹⁰³ Moreover, she is pulled not unwillingly because there is some reassurance in the personified land's speech – it claims that it was fated by Zeus that Europa be a prize.

Schmiel's inference is flawed and far too general – not all abductions occur at the shore.¹⁰⁴ More likely Europa goes to the meadow for comfort. Moschus refers to dancing and bathing (2.30f.), and says that the meadow is the place Europa goes to *ὁπότ' ἐκ λειμῶνος εὐπνοα λείρι ἄμέργοι* (2.32). Clearly, she has picked flowers here before and not been abducted so there is no reason to think that she is hoping for anything else this time. That both Schmiel and Campbell think Europa stands out provocatively as she picks flowers is absurd – the resemblance between Europa and Aphrodite at lines 2.69ff. is indeed meant to arouse Zeus, but Europa is unaware of the similarities or its effect.

These scholars also put much stock in the basket. Schmiel states that while the basket depicting Io's rape cannot be taken as an indication of Europa advertising herself, the basket is a symbolic anticipation of what is to follow (p. 268). Surely he cannot mean that Europa consciously anticipated rape. Europa seems unaware of the image depicted on the basket, and if she has taken it on previous occasions, then there is no reason why she would pay any attention to the scene now. Any expectations are those of the reader, who is meant to see the irony of the basket's decoration and to laugh at Europa's naivety in not seeing it.

Pointing to Europa's actions with the bull, Schmiel claims that it is a form of love-play (p. 268). Campbell states that the girls do not fear the bull, whose desire for sex is clear (p. 89), and he insists that Europa does not need lessons from her seducer as she caresses and kisses him (p. 7), suggesting that there is a double entendre implied when Europa kisses the

¹⁰⁴ Consider the abduction of Ganymede, of Hippolyta, of the Lapith women etc.

bull (p. 93). Moreover, Campbell suggests that when Europa wipes the *ἀφρόν* away from the bull's mouth ideas of ejaculation come to the reader's mind, and particularly fellatio, and he writes "Moschus is undoubtedly teasing the reader with *ἀφρόν*...here: and gently with her hands the *semen* [so we must wonder at any rate] in abundance from – the mouth! Whose mouth? The bull's, on the face of it...".¹⁰⁵ In addition, he argues that Europa's excitement at sitting on the bull is couched in terms suggestive of a desire for sexual gratification (e.g. *ἐτάραι* (2.102), *τερπώμεθα* (2.103), and *ὑποστορέσας* (2.104)).

Europa's reaction to the bull has raised eyebrows, but it need not – the bull's desire is not evident to Europa; he is docile, affectionate (2.89ff.), and has a calm demeanour (2.104f.). Because Zeus' intentions are not pure, Schmiel and, to a much greater extent, Campbell have wrongly assumed that Europa's caresses and kisses are carnal. Schmiel's suggestion that Europa participates in love-play would mean first, that Europa is openly courting a bull (she is no Pasiphaë), or second, that she even knows that the bull is Zeus (which she clearly does not – see 2.135ff.)!

Although Campbell admits that Europa treats the animal as any pet (p.92), he is quick to suggest fancifully that there is a double entendre in lines 2.95f. brought out by word-choice. It perhaps is there – it is not clear whose mouth is involved, but, notions of fellatio are absurd as the foam comes from the bull's mouth and not from Europa's, as one might

¹⁰⁵ CAMPBELL, 92f., writes that *ἀπομόργνυμι* in its middle verb form means to "wipe off from oneself" which allows him to argue the idea about from whose mouth the foam comes. He, however, notes that "the active and middle are interchanged often enough" (p. 93).

expect. Rather, wiping foam from a bull is no different than wiping drool from a dog, and as with a pet, one is apt to hug and kiss it from time to time. Moreover, Europa as a *παρθένος* has no knowledge about sex,¹⁰⁶ her actions are not so promiscuous. That she is excited about enjoying a ride on the bull is an appropriate reaction from a young girl. Terms like *ἐτάραι* (2.102), *τερπώμεθα* (2.103), and *ὑποστορέσας* (2.104) are not always or even primarily used in a sexual context¹⁰⁷ as Campbell suggests, and should not be interpreted as consciously having such meanings when they come from Europa.

Finally, when Europa is abducted, Schmiel argues that at lines 2.135ff. she comments on the bull's behaviour with bemused curiosity (p. 267). Although he recognises Europa's remorse over leaving her home at 2.146ff., Schmiel, recalling the dream, suggests that this remorse has more to do with the inner conflict Europa experiences about leaving her home and mother¹⁰⁸ for a man than about the abduction itself since she played such an active role in it (p. 268). Campbell, on the other hand, dismisses Europa's appeal as part of a literary tradition claiming instead that her brief outburst at 2.146ff. is only skin-deep (p. 114f.). Schmiel (p. 268) insists that Europa's fear is of the sea, not of the bull and that Zeus responds to that fear (2.154ff.). Conversely Campbell maintains that, although Zeus reassures Europa, Europa does not need it or want it because of her lack of fear (p. 123).

¹⁰⁶ She is described as a *παρθένος* (7, 20, 73, 78, 90 and 154); this role is significant as it is the change in Europa's status that is stressed only at the poem's end.

¹⁰⁷ *LSJ9* s.v. *ἐταῖρος* (*ἐταίρα*) II 1, *τέρπω* II 1 & 2, and *ὑποστόρνυμι* I.

¹⁰⁸ Based on *οὐκ ἀέκουσαν* at line 2.14.

With regard to Europa's curiosity, Schmiel ignores Europa's frightened appeal to her friends at line 2.111f. and the six questions she fearfully puts to the bull at lines 2.135ff.¹⁰⁹ In fact, that she is silent for a full 23 lines beforehand may well be indicative of her stunned reaction. He also overlooks the second appeal she makes to Poseidon (2.149ff.), a god far more powerful than her young friends. That she expresses wonderment and curiosity has more to do with the extraordinary situation – she is on a bull that is swimming over the water taking her away from her friends! Curiosity is bound to be piqued, but not before fear. Schmiel's suggestions that Europa feels remorse because she is leaving home for a man assumes that Europa knows who the bull is, which is clearly not the case as her second question at line 2.135 indicates. Campbell's attempts to dismiss Europa's fear as only skin-deep and as a traditional literary technique, insignificant in comparison to Persephone's cries in the *Hymn to Demeter* (2.20f.) are weak and shortsighted.¹¹⁰ How would he know that her fear is only skin-deep? And although he offers examples of heroines (Helen and Medea) who have each gone off with a lover, one cannot assume because a topos of remorseful heroines is employed at 2.146f. that the feelings expressed within it are not real. What is more, Europa's case is different from Helen's or Medea's situations in that Europa is kidnapped for reasons unknown to her; thus any fear she expresses is genuine.

¹⁰⁹ At 146, she cries ὦμοι ἐγὼ μέγα δὴ τι δυσάμμορος, illustrating further her fear and distress by means of strong expression.

¹¹⁰ CAMPBELL claims that the language at 2.146f. is conventionally employed by anguished heroines, citing heroines such as Helen, *Il.*3.174, and Medea, *A.R.* 4.360f., etc.

Most damaging to both scholars' cases is that each misinterprets Zeus' reassurances at lines 2.154ff. That Zeus needs to assure Europa that all will turn out well indicates that she is frightened, not of the sea but for her future. Schmiel claims that Europa only mentions her fear of the water and Zeus addresses it briefly (p. 268). Europa's fear of the water is a legitimate concern – she may drown, but her fear may also stem from being on a bull which miraculously abducts her. In her innocence Europa is ignorant of the rape and as a result she does not mention it; this is not a sign of her willingness as Campbell maintains.

Europa's silence after Zeus' admission has been seen by Schmiel as a reversion to a traditional passive role.¹¹¹ On the contrary, if one views Europa as an innocent girl, then her silence is consistent with Moschus' portrayal of her all along. She is shocked. Abducted under exceptional circumstances, soon to be raped in a different land and to bear children there, Europa's numbed silence seems reasonable and certainly warranted.

Schmiel and Campbell view Europa as a sexual aggressor and therefore place her as a character conveniently in between Nausicaa and Medea. In this way, they argue Moschus creates a fresh character. Actually, Moschus' portrayal of Europa is of a girl even more naive than Nausicaa. Nausicaa, for instance, is cognizant of her need for a husband and recognises a suitable candidate in Odysseus (Hom. *Od.* 6.244f.). Schmiel's and Campbell's arguments concerning Europa's characterisation are unconvincing. She is not a willing participant but a frightened young woman. If one looks elsewhere in the text, further proof points to the

¹¹¹ SCHMIEL, 269, suggests that Europa herself recognises this change and indicates such in mid-speech, but he fails to indicate where this happens in the speech.

heroine's naivety and even her simpleness, traits which Moschus exploits as a means of creating additional humour.

Moschus often comments on the attractiveness of the heroine. Europa is compared to Aphrodite at lines 2.69ff. which immediately suggests that she is as lovely as the goddess of love. The comparison is picked up again later at line 2.108 when Europa is described as *μειδιόωσα*, a term commonly applied to Cypris.¹¹² The heroine is attractive, young and virginal (indicated by the repeated use of *παρθένος*, 2.7, 2.20, 2.73, 2.78, 2.90 and 2.154 as well as by Zeus' assessment of her mind as *ἄταλόν*),¹¹³ girlish (she picks flowers and plays with her friends at lines 2.64ff.); in short, a suitable victim for Zeus.

Europa's naivety is particularly apparent when she recognises the bull is like no other (2.105f.). She admits that he has a mind like a man and yet she does not suspect anything out of the ordinary – she fails to notice his eyes which flash his desire (2.86) and even his divine smell (2.91f.), aspects which clearly mark him as no ordinary bull. After she is abducted, her slow-wittedness reveals itself when, once Europa realises that she is on a divine bull (2.135), she does not comprehend how it is able to glide over the water, and she repeatedly expresses wonder over the bull's extraordinary capabilities (2.135ff.). Even though the readers feel sympathy for Europa on account of the fear she expresses in the

¹¹² In A.R. 3.51 and 3.150 Aphrodite is described as *μειδιόωσα*, so there may be a reminiscence of Cypris at line 2.108 especially in light of the earlier comparison between Europa and Aphrodite (2.69ff.).

¹¹³ *LSJ9* s.v. *ἄταλός* mean "tender, delicate and young", an apt word for Europa.

speech, they cannot help but find the heroine's confusion amusing.

The heroine is a quaint figure whose bizarre actions are equally quaint and make for humour. At line 2.111 Europa's futile appeal to her friends with her hands is amusing. Similarly, when Europa pulls her dress up to prevent it from getting wet (2.129f.), she appears fanciful, as though her dress is of immediate concern. Peculiar too are some of the things she says to the bull; namely that his hooves are like oars and that soon he will be flying in the sky (2.143ff.). Europa's quaint reactions create humour, and, consequently, diminish the calamity of her abduction from the reader's point of view.

Europa's gullibility and passiveness make her a perfect foil and victim for Zeus. She does not hesitate when offered a ride on the bull, even though her friends do – by climbing on the bull she makes herself an easy victim for Zeus. For all the manipulating that Zeus does to deceive the heroine, very little is needed in the end. His attempts and Europa's obliviousness to them are humorous.

Even more comical are the many examples of irony displayed throughout the poem. At the end of Europa's speech at line 2.27, she hopes that the gods may make the dream turn out well, but Cypris sends it to bring about the girl's rape.¹¹⁴ When the god arrives at the meadow in his bull's disguise (2.89ff.) his divine scent which marks him as a *ἰμερτοῖο βοῶς* does not frighten the girls, although it should.

¹¹⁴ Although in being raped Europa ultimately gets what any ancient or mythological woman wants (i.e. famous children), the means do not justify the end. I say this, not because of any modern moral considerations, but because Europa is presented as a frightened girl. She could have had famous children without such a frightening rape.

The encounter between Zeus and Europa in particular contains a great deal of irony. So, Europa kisses the bull (2.96) who wants her to do more than kiss him. More ironic is her suggestion to her friends that they take delight in the bull (2.102f.) – Zeus, without a doubt, wants this too! Moreover, when Europa says that the bovine creature has a mind of a man (2.106f.), she does not know how truly she speaks, and similarly when she claims the bull lacks only a voice (2.106), little does she know that he has one and will soon make use of it. At line 2.108, Moschus describes Europa as *μειδιόωσα* – soon she will not be smiling!

After Europa is abducted, further examples of irony create additional humour. In the midst of her kidnapping, she asks at line 2.139 what a bull of the sea could possibly eat and drink. Such questions are the least of her concerns; this bull yearns for sex. When she asks if the bull is *τις θεός* (2.140), she is unaware that she is speaking to the king of the gods, and later, when she appeals for help from Poseidon (2.149ff.), she is ignorant of the fact that he is aiding his brother in the abduction. Europa's forlorn speech is also crammed with irony: in the end she will neither be *δυσάμμορος* nor alone. The effect created by Moschus' use of irony is to provide another element of humour in this poem.

Europa is not the tragic figure of Medea; she does not experience a guilty conscience to the same extent as Apollonius' heroine. Her fear is genuine and does create sympathy in the reader, but it is not meant to overshadow the lighter aspects of the poem. Europa's naivety and slow-wittedness are equally stressed and, as a result, what could have been a sorrowful piece is instead a humorous one.

Chapter 4

This chapter explores the inset about the myth of Io which appears at lines 2.37-62 of Moschus' *Europa*. Two aspects are considered: 1) the description of Europa's basket detailing certain scenes about Io's rape and 2) Moschus' treatment of the story of Io, especially in relation to the treatment of Europa's tale.

Ekphrasis¹

The term *ekphrasis* (*descriptio*) has been defined by today's scholars as a description of an imaginary work of art, although many, if not all, academics recognise that the word was more broadly defined in antiquity to include all detailed descriptions in literature. The ancient meaning of the term developed quite late, in the Second Sophistic (2nd- 4th century A.C.E.), even though the term appeared as early as the late 1st century B.C.E./ early 1st century A.C.E.² Its definition and usage survives in school textbooks called *Progymnasmata*, which taught various techniques in rhetorical writing. Of the extant *progymnasmata*, four discuss *ekphraseis*, providing definitions, explaining functions and suggesting possible subject matter. In the early 2nd century A.C.E., Theon records that *ἐκφρασίς ἐστι λόγος*

¹ Helpful material on *ekphraseis* can be found in FOWLER (1991), LAIRD, RACE, PUTNAM, RICHARDSON, MURGATROYD (1997), DUBOIS, THOMAS and BARTSCH.

² BARTSCH, 8 and PUTNAM, 215. Earlier reference is made to *ekphrasis* in Dionysus of Halicarnassus *Im.* fr.6.3.2 and *Rh.* 10.17.

περιγηγηματικὸς ἐναργῶς ὑπ' ὅψιν ἄγων τὸ δηλούμενον.³

According to Bartsch, there existed five general topics for *ekphraseis*; four of them were most frequently used: people, circumstances, places and periods of time.⁴ The fifth topic varies from author to author so that Theon adds customs, Hermogenes crises, Aphthonius plants and animals, and Nicolaus festivals. Later, Nicolaus further supplemented the list with statues and paintings.⁵

Ancient writers have attributed numerous functions to the *ekphrasis*. The rhetorical device for Theon offers a vivid image, so that one almost sees what is narrated.⁶ According to Hermogenes (late 2nd century A.C.E.) the *ekphrasis* should affect the reader's hearing, and similarly Nicolaus (5th century A.C.E.) believes that the exercise tries to make spectators out of listeners.⁷ All agree the *ekphrasis*' primary role is to draw the audience in, and it also tries to arouse emotions which in turn persuade the audience to a particular way of thinking.⁸

This rudimentary synopsis merely "scratches the surface" of the vast amount of

³ Theon *Prog.* (Spengel 2. 118). Similarly see Hermogenes (Spengel 2.16), Aphthonius (Spengel 2.46) and Nicolaus (Spengel 3.491).

⁴ BARTSCH, 10. RACE, 56, lists "people, actions, places and seasons (including festivals)". LAIRD, 18, includes landscapes, buildings, battles and storms.

⁵ According to BARTCH, 10.

⁶ Theon *Prog.* (Spengel 2.119).

⁷ Hermog. *Prog.* (Spengel 2.16) Nicol. *Prog.* (Spengel 2.491).

⁸ BARTSCH, 15 and 111f. On the necessity of emotions suitable to the topic of the *ekphrasis*, see Nicol. *Prog.* (Spengel 3.493). Modern scholars have suggested additional functions of the *ekphrasis*; these will be considered later.

literature which deals with *ekphraseis*, but it provides sufficient background for an analysis of Moschus' use of the rhetorical device in the *Europa*. As for its meaning, I choose to combine the ancient and modern definitions. An *ekphrasis* for me is any detailed description in a narrative. It does not move the narrative along but often is connected with and bears significantly on the narrative. Lastly, it is a description which because of its attention to detail creates much realism. In Moschus' poem there are four *ekphraseis*: Europa's basket (2.37-62); the flower picking scene (2.63-71); the metamorphosis of Zeus (2.77-86); and the abduction of Europa (115-30). By far the most important of the *ekphraseis* is the basket scene, and consequently, I shall concentrate on that (representative) *ekphrasis* alone.⁹

The Basket of Europa (2.37-62)

Europa sets off for the shore carrying a basket (*τάλαρον*).¹⁰ Once at the meadow she starts picking flowers and it is at this moment that the narrative breaks off and Europa's basket is described. The ancestral ownership of the basket is revealed first (2.38-42); it was owned by Libya, then by Telephaassa and now by Europa. It is an ornate basket of gold, silver and bronze. Next a description of three scenes on the container is provided.¹¹ The first

⁹ Because of the limited space of this thesis, I will only examine this *ekphrasis*, using techniques which can be applied to all of the *ekphraseis* in this poem.

¹⁰ On possible literary influences on the basket, see BÜHLER (1960), 86f.

¹¹ Where exactly the scenes appear on the basket is not clear. The last scene indicates that the peacock's tail is growing and is starting to encircle the edge of the basket and so one might expect that scene 3 appears immediately below the rim and all around it. CAMPBELL, 53f., believes that this is the case and further that each of the remaining two scenes covers an entire half of the vessel.

vignette depicts the wanderings of Io in the form of a cow (2.43-49). Next, Io's rape is viewed (2.50-54): it is alluded to in the phrase *ἐπαφώμενος ἥρμα χερσί*.¹² The final scene illustrates Hermes' murder of Argus (2.55-61). From the blood of the giant, a peacock emerges whose feathers are in the process of spanning the rim of the basket. The concluding line (2.62) of the *ekphrasis* recalls the first line (2.37) (see further below), demonstrating how the *ekphrasis* is a self-contained segment within the narrative.

This set-piece description is well integrated within the narrative of Europa. As was noted above, the *ekphrasis* appears on a basket belonging to the heroine at a time when she is likely to require the basket – when she is plucking flowers. Moreover, the inclusion of this descriptive pause is reinforced by Moschus' gradual transition both into and out of it. Setting plays a significant role in creating this effect. The girls make for the meadow, a *locus amoenus* filled with flowers. Mention is made of all the women's baskets at line 2.34, allowing for a leisurely progression into the *ekphrasis* which describes a certain basket. Likewise, when the set-piece description comes to a close, Moschus lists the flowers (2.65ff.), most notably the rose which Europa herself picks (2.69f.).

¹² I believe this is the moment of Io's rape. Although the chronology of Io's rape in myth in general is difficult to follow at times (i.e. it is not always clear whether or not she was raped prior to her wanderings), Aeschylus in *Pr.* (834f. and 846ff.) with similar phraseology in 849 clearly places the rape after her wanderings. During the encounter between Prometheus and Io, neither person refers to Io's rape, something which Io surely would have mentioned when she listed the hardships she had experienced prior to her meeting with Prometheus. In the *Supplices*, frequent mention is made of Epaphos' conception when Zeus *ἐπαφώμενος* "touched" Io (19ff., 45ff. and 312ff.), which further convinces me that the phrase at line 2.50 refers to Io's rape.

Other thematic and verbal links between the *ekphrasis* and its immediate surrounds help smooth the integration. Journey is a key theme prior to, during and after the set-piece description – Moschus describes the girls as they venture to the meadow (2.34 and 2.63) and he also details Io's journey over the sea (2.46f.). Similarly, the motif of water appears in the fringes as well as in the *ekphrasis*. For instance, prior to the description reference is made to streams (2.31) and the sound of the waves (2.36), and immediately following this description, Aphrodite is called 'Αφρογένηια (2.71), an epithet signalling the goddess' birth from the sea. Within the set-piece description itself water is repeatedly referred to at lines 2.46f., 2.49, 2.51, 2.53 and 2.60. Colour is integrated in the surrounds as it is in the *ekphrasis* too – gold, silver, blue, dark red, bronze (2.37, 2.44, 2.47, 2.53f. and 2.58) and an additional assortment of colours (as πολυανθεί at line 2.59 implies) appear in the description. Finally, certain words (or close variations of them) are present at the fringes of the *ekphrasis* and within it. So at lines 2.33, 2.50 and 2.70 the noun χεῖρ occurs in the dative plural form. Moreover, the root "ἀνθ" which denotes flowers is present in the immediate surrounds and in the set-piece description (2.34, 2.59 and 2.63f.). In addition, ὀμιλαδὸν at 2.35 looks forward to ἀολλήδην at 2.49. By the use of verbal and thematic links Moschus effectively smooths the transition into and out of the description.

Structure

The great intricacy of the *ekphrasis*' structure is worthy of comment.¹³ First a

¹³ CUSSET, 62ff., structures the poem according to comparisons between the events in the *ekphrasis* and those in the main narrative.

breakdown of it is necessary:

	Introduction of Europa's basket (2.37)	(1 line)
a	Ancestral Ownership of the basket (2.38-42)	(5 lines)
b	Scene 1 - Io's journey (2.43-49)	(7 lines)
c	Scene 2 - Io's rape by Zeus (2.50-54) & her metamorphosis	(5 lines)
d	Scene 3 - Death of Argus (2.55-61)	(7 lines)
	Conclusion of Europa's basket (2.62)	(1 line)

There are six sections, three of which centre on the story of Io; nineteen out of the twenty-six lines are about to her. First, a few words should be said about the structure as a whole. There is obvious patterning in the section's length: sections *a* and *c* each comprise 5 lines, sections *b* and *d* cover 7 lines each. Both the introduction and conclusion consist of one line. By means of ring-composition, Moschus indicates where the *ekphrasis* begins and ends – the nouns *τάλαρος* and *Εὐρώπεια* appear at lines 2.37 and 2.62, respectively, neatly separating the descriptive pause from the narrative. Ring structure is also evident in the lines surrounding the description – words appearing before and after the *ekphrasis* include *περικαλλέος* (2.40 and 2.62), *λειμῶνας* (2.34 and 2.63) and *τέρπω* (2.36 and 2.64). While *ἔβαινον* is used at 2.34, and *ἵκανον* (a close synonym)¹⁴ is employed at line 2.63.

In addition, unity between the four central sections (excluding 2.37 and 2.62) is shown through the use of common words or themes. In the initial segment the theme of parentage is stressed by the phrase *ἥτε οἱ αἵματος ἔσκεν* (2.41) and the word *μήτηρ* (2.42), and it is picked up in the second section by *Ἰναχίς* (2.44), in the third part by

¹⁴ *LSJ9* s.v. *βαίνω* I.4 and *ἵκανω* I.1, respectively.

Κρονίδης (2.50) and possibly *ἐπαφώμενος* (2.50),¹⁵ and obliquely in the last segment by *ὄρνις* (2.59), which was born from Argus. A clearer example of unity is Moschus' use of colour in all four parts. Section *d* recalls section *a* with the term *αἷματος* (2.58 and 2.41, respectively), a word which denotes the colour red.¹⁶ Similarly, colour is seen in segments *a*, *b* and *c* – *κυάνου* (2.47), *χρύσεος* (2.37, 2.44, 2.54 and 2.61), *ἀργύρεος* (2.53) and *χαλκείη* (2.54), though all colours are not present in each part. Moschus, furthermore, makes direct and indirect references to water in all four sections. In *a* Poseidon is mentioned (2.39) and in *b* the sea is described (2.46). The Nile river is explicitly detailed in part *c* (2.51 and 2.53) while the sea is implied by the swift ship in segment *d* (2.60).

There are contrasts between the four segments, which add life and variety to the piece and furthermore demonstrate Moschus' stylishness. For instance, section *a* focuses upon mothers whereas *b*, *c*, and *d* stress fathers. Io dominates the second segment, Zeus the third, and finally, the bird is prominent in the last. There is contrast in the number of characters portrayed in each segment too – five in part *a*, more than one in section *b*, two in *c* and three in part *d*.

Links and contrasts exist between the three scenes (i.e. *b*, *c* and *d*). In addition to the comparisons already observed in the four segments, these three scenes share references to animals (*πόρτις* (2.45) and *βοῦν* (2.49) in scene 1, *πόρτις* (2.51) and *βοῶς* (2.52) in scene

¹⁵ On the etymological word play here see below.

¹⁶ Of course, *φοινήμεντος* in section *d* plainly indicates the colour red. Note too that the link between section *a* and *d* is an example of internal ring-composition.

2, and ὄρνις (2.59) in scene 3) and transformations (2.45, 2.52 and 2.58f., respectively), and, while colour appears in all four parts, gold is especially highlighted in all three scenes (2.44, 2.54 and 2.61, respectively).

Similarly, contrast between the three scenes is in evidence. There is zooming in and out in the three episodes. Although Moschus begins with Io in the first scene, he pans out by the end of it to the φῶτες (2.49). In the second episode, however, the focus is clearly on Io and Zeus. There is a shift of attention in the third scene where Moschus zooms out from the two characters to include Hermes, Argus and the peacock. The result is a ring structure, whereby panning out appears in scenes 1 and 3 and zooming in is present in episode 2.

Style

The stylishness with which Moschus describes the basket goes hand in hand with the stylishness of the basket itself. The sheer wonder of the basket is repeatedly highlighted in the *ekphrasis*, primarily because of the rich metals which are used to fashion the basket. For instance, even before Moschus records the types of metals, he stresses the basket's awesome appearance in a tricolon crescendo at line 2.38 – the basket is a θηητόν, μέγα θαῦμα, μέγαν πόνον Ἠφαίστοιο. In addition there is a repetition of the idea of the marvellous in these lines with θηητόν and θαῦμα, as well as an anaphora of μέγας, both of which emphatically highlight the basket's wondrous nature.¹⁷ The twofold adjectival use of μέγας in conjunction with other descriptive words such as μαρμαίροντα and περίκαλλέος adds

¹⁷ CAMPBELL, 57, likewise notes the significance of the anaphora here.

to the spectacular picture.

When Moschus records that it was a *πονόν* for Hephaistos (2.38), one thinks of the meanings "work (of art)" and "toil", and I believe both meanings are intended.¹⁸ The basket is a work of art as *θηητόν* and *θαύμα* imply, but it may have been a hardship for Hephaistos as well (i.e. he put a lot of work into its creation). The vessel is awesome, as the following description will indicate, and it is a basket which was a wedding present to a woman who married a powerful god. Thus, that the basket is a "toil" (and especially *μεγάν*) for the forging god really drives home the point of how very special it is and consequently how exceptional Europa, the owner of the basket, is.

Moving into the description of the scenes, the images themselves are extraordinary and heighten the magnitude of the basket's opulence. For example, a woman metamorphosed into a cow and then transformed back into her original form is striking especially because the second change is in the process of happening (note the imperfect *μετάμειβε* at line 2.52). Moreover there is a rape, albeit not in so many words. The most vivid and awesome image is the last scene which ends in the climactic birth of the peacock. Its tail is full of colour and one cannot help but wonder if Moschus wants the reader to imagine that the metal basket is inlaid with jewels in order to create the colourful effect. If so, a glittering basket surely increases the astonishment felt by the reader.

Word order within the lines illustrates the style with which Moschus writes (in

¹⁸ *LSJ* s.v. *πόνος* I.2 and III.1, respectively.

addition to the structural intricacy), one which enhances the basket's own stylishness. In lines 2.37-41, for instance, the names of individuals are stressed by their position at the end of lines (Europa, 2.37, Hephaistos, 2.38, Earthshaker, 2.39, Telephaassa, 2.40 and Europa, 2.41). Europa's name is particularly highlighted appearing as the first and last name at the end of these lines. At lines 2.53f. the three metals silver, bronze and gold are intricately woven into the text as the first word, last word and first word of phrases, respectively.¹⁹ There is a double chiasmus here whereby a metal is listed followed by a noun, then a noun precedes a metal, and then once more a metal is followed by a noun. Moreover, in line 2.54 Moschus places *χαλκείη* beside *χρυσοῦ* to intimate the close proximity existing between Zeus and Io at the time of the rape. Contrast between the first and last words of a line is also seen in line 2.49 where the *φῶτες* at the beginning of the line contrast with the *βοῦν* at the end of it, and the actions of each are different too.

Finally, Moschus' stylishness is revealed at 61f. where attention is drawn to the sound of these lines. In line 2.61, for example, the hard sounding *χ* and *τ* appear as the first letters of words before and after the verb, creating a neat balance of sound – *χρυσείου* and *τάλαροι* are present before *περίσκεπε*, and *χείλεα* and *ταρσοῖς* appear after it. As well, there is a repetition of *σ* in the two lines causing a ssssss..... sound which may allude to the whispering of those who look on such a wondrous basket. In the last line of the *ekphrasis*, there are three words which end in *ος* which, in combination with the *λ* in *τάλαρος* and

¹⁹ *Κυάνου* likewise appears as the first word of a phrase (2.47).

περικαλλέος, make for a melodious line and a unforgettable end to the descriptive piece.

Vividness

Moschus presents the basket's vignettes with great vividness. All three scenes appeal to the senses, especially to sight. The basket itself is described at line 2.43 as sparkling (*μαρμαίροντα*), which means that it dazzles the eyes of all those who look upon it. Equally attractive are the many colours used in the images. Io is fashioned out of gold at line 2.44 and bronze at lines 2.53f., whereas at line 2.54 Zeus appears in gold; the rich metals make the characters stand out and at the same time illustrate the elaborateness of the basket.²⁰ *Χρυσέος* is repeated no less than four times (at lines 2.37, 2.44, 2.54 and 2.61) which really drives home the basket's opulence. Silver is saved for the Nile (2.53) and a blue laquer (*κυάνου*) is applied to the sea (2.47).

Colour is especially important as it is used to highlight key features of each scene. So Moschus employs *κυάνου* to denote the sea and thus focus one's attention to Io's harrowing journey. Already noted above, the colour gold is used to draw attention to the main character of each scene, Io in scene 1 and Zeus in scene 2 (2.44 and 2.54, respectively). Interestingly, this colour is applied to figures who are moving -- a golden Io travels across the water and a golden Zeus rapes her. Where the reader observes the most colour is in the last scene. In fact, it is full of colour, brilliantly highlighting the birth of the peacock from

²⁰ The metals are also used to signify the most important character is any one scene. So Io appears in gold when she is the focus at 2.44 but then she is reduced to bronze at 2.53f. when the all powerful Zeus appears at 2.54 (now in gold).

the dark red blood of Argus at 2.58f. (*φοινῆεντος ἀφ' αἵματος*).²¹ This is the only scene in which characters (Argus and Hermes) are not specified in metals; their appearance is downplayed significantly by this indistinctness.²² Instead attention is drawn towards the colourful peacock. The bird's bloody origins begin in line 2.58 and in the very next line the bird glories in the *πολυανθεί χροιῇ* of its wings. The prefix "*πολύ*" implies a multitude of colour. Here as in the two previous scenes, colour is used to mark an object which moves (the tail *περίσκεπε* over the basket's rim). Without a doubt the picturesque image is brought right before the eyes of the reader and leaves a lasting impression in his mind, placing stress on the extraordinary origins of the peacock.²³ But Moschus' use of colour also acts as a foreshadowing device, looking forward to the colourful flowers which the girls will pick.

To a lesser degree, the olfactory, gustatory and tactile senses are appealed to. The reader may conjure up the salty smell and taste of the sea with the phrase *ἄλμυρά κέλευθα* (2.46). Similarly, one's sense of touch may be affected at line 2.50 when Zeus *ἐπαφώμενος ἡρέμα χερσίν*. Interestingly, Moschus does not make an appeal to the reader's auditory sense. This notable absence contrasts with numerous sounds heard in the outer story. For instance, Io's silence differs from Europa's own speech (2.21ff., 2.102ff. and 2.135ff.), and

²¹ Evident is the technique of chiaroscuro; the contrast between the dark blood and the brightness of the metals depicting Zeus, Io and the Nile is startling.

²² CAMPBELL, 54, notes how colour is applied to some characters and not to others but he does not comment on its significance.

²³ On the significance of the peacock's origins as the final scene in this *ekphrasis*, see below.

the men who observe Io's travels remain quiet (2.49) unlike the observers (i.e. Tritons at 2.123f.) of Europa's journey. The inaudibility of the scenes has point in the *ekphrasis* – it creates an eerie effect, one which compliments the unusual scenes depicted on the basket. But, this lack of appeal to the auditory sense also distances the reader from Io's rape.²⁴ Moschus does not allow Io to speak and thus the readers are unable to assess her emotional state, and subsequently, unable to sympathize with her in the same way that they can with Europa.

The use of similes adds to the vividness of the *ekphrasis*. In the short phrase at the beginning of line 2.47, the cow Io is described as one swimming over the sea. The comparison enables the reader to envision how Io appears, not gliding over the water, but immersed in it and struggling somewhat as any "person" swimming in the sea would seem. That she is compared to a swimmer is humorous as well – she is not a cow but a woman transformed into one. The simile at the end of the last scene is powerful. Moschus describes the peacock's feathers like the sail of a swift ship (2.59f.). Immediately, the vastness of the feathers comes to mind as one imagines the feathers billowing in the wind.

Ending

Moschus' final vignette is quite vivid and is full of impact. A considerable number

²⁴ Moschus distances the reader by a variety of means: besides not allowing the characters to speak, he uses few adjectives which might help a reader understand the scenes better, he does not describe the entire story, he rearranges the chronological order of the events and he uses some form of the verb *τεύχω* five times, breaking the rape scene up and subsequently detaching the reader from the *ekphrasis* and lessening the reader's involvement in the Io story.

of lines (seven in total, equal in number to the 1st scene) are devoted to the death of Argus and the birth of the peacock from the giant's blood. The length of this scene is unexpected, shifting focus away from the rape in scene 2 (only five lines itself) and redirecting it upon the birth of the peacock, an event which receives the most attention (i.e. four lines) in this section. What is more, that the *ekphrasis* concludes with the peacock's birth is surprising; all three scenes are concerned with the rape of Io, yet this last one moves right away from the heroine in whom the reader has been led to believe Moschus' interest lies. Indeed, Hermes' murder of Argus, Io's guardian, is minimized and dismissed in two lines (2.56f.), and superseded by the bird's creation. This may be due to the fact that Moschus introduces something entirely new to the story of Io, the birth of the peacock from Argus. Nowhere in the surviving literature prior to Moschus is there a connection made between the bird's birth and Argus. While it is likely that Moschus based his version on an earlier model (as most authors do), the fact remains that later writers do not refer to any such model. Subsequent versions of Io's myth either follow Moschus' account (e.g. Nonn. *D.* 12.70ff.) or another more frequent tradition in which the eyes of Argus are transferred by the goddess Hera into the peacock's tail (e.g. Ov. *Met.* 1.583ff.). It is not clear whether Nonnos is following a model which predates Moschus' story or Moschus himself.

Depictions of Argus' death in ancient art are minimal and offer little help. Both Bühler and Campbell point to a possible tradition in art which may have influenced the story

about the origins of the peacock.²⁵ Each scholar refers to Röscher's article (2.275) on Io in which he mentions a gem which depicts Hermes' murder of Argus. On a tree in the background of the oval gem sits a peacock. In my opinion the scene on the gem need not allude to a new tradition at all (the peacock may be present because it receives Argus' eyes in its tail). Moreover, the gem has not been dated (its provenance is unknown); therefore there is uncertainty as to whether Moschus was influenced by it.

It is quite possible that Moschus introduces a new or rare detail into the myth of Io with the birth of the peacock. In addition, although by the Hellenistic period the colourful bird was familiar to the Greek people, its affiliation with the cult of Hera at Samos was relatively new (not appearing until after 200 B.C.E.).²⁶ The peacock became closely associated with the goddess (it is unclear why). Thus what Moschus, a poet of the middle of the 2nd century B.C.E., may in fact be doing is playing up this new and scarcely known relationship since Hera was the one who ordered Argus to guard Io in the first place.

The inclusion of the peacock's birth creates impact in the final vignette. Because it may be new to the Io myth, the reader is startled. By its placement at the end of the three vignettes greater stress is given to the scene as well. The images are graphic too. That *περίσκεπε* is an imperfect form of the verb suggests that the peacock is still growing from

²⁵ BÜHLER (1960), 104f. and CAMPBELL, 55. CAMPBELL, 66, believes that the bird's birth from Argus' blood is new (like BÜHLER (1960), 104) and perhaps follows a popular tradition in the Hellenistic period in which birds are born from the blood of creatures.

²⁶ W.S. ANDERSON (1997), 218 and BÖMER, v.1.214.

the blood. In addition, the simile (2.60f.) and the use of adjectives, especially *φοινῆεντος* and *πολυανθεί*, make the scene come alive. The apparent novelty of the birth in combination with the graphic and colourful descriptions and the unexpected turn away from Io in this last image seems to indicate the *ekphrasis*' climax. Yet, the reader is not told why.

This unexpected *αἶτίον* is meant perhaps to catch the reader off guard, especially because it is apparently a new addition to the myth, but only momentarily – Moschus has surprised his reader already with the unexpected dream; here again he plays with the reader. The *αἶτίον* of the peacock also provides a link with the outside narrative of Europa – an *αἶτίον* has already been alluded to at lines 2.8ff. Similarly, the peacock's birth looks forwards and creates an additional link to the birth of Europa's children. Likewise, the simile of the tail's expansion like the sails of a ship (2.60) foreshadows the billowing of Europa's peplos like a ship's sail (2.129f.).

Moschus may in fact include this *αἶτίον* to mislead the reader. He has "set up" the reader at lines 2.8ff. for an *αἶτίον* about how the continent Europe received its name, and now in the *ekphrasis* he offers a different *αἶτίον* (one which he explains outright). The second *αἶτίον* hints that the first one will eventually be explained in full – when it is not, the reader learns of Moschus' latest trick. Finally, it may be that Moschus created this new twist to unsettle the reader – he leaves unanswered why there is a change in the story of Io.

Finally, within the narrative of Europa the *ekphrasis*' appearance is unanticipated too. While there is a smooth transition into the description from the narrative, the reader does not

expect it nor such a lengthy one. This is perhaps the first surprise regarding the *ekphrasis*, but surely not the last.

Possible Point of the *Ekphrasis*

Moschus includes this *ekphrasis* in the *Europa* for a number of reasons. The lengthy *ekphrasis* comes as a surprise; thus one function of this *ekphrasis* is to surprise the reader, a frequent occurrence in Moschus' poem. In terms of the myth of Europa a descriptive pause about the heroine's basket adds some variety since it has never appeared in the literary tradition on Europa before. What is more, Moschus' addition of Io's rape to Europa's story is new and broadens the scope of the poem – Europa's tale looks to the mythological past in the narrative about Io.

This descriptive episode highlights aspects of Zeus' and Europa's characters. By reciting the ancestral ownership of the basket, mentioning gods (Hephaistos, Poseidon) and heroines (Libya and Telephaassa), Moschus increases the importance of his heroine.²⁷ What the *ekphrasis* does for Zeus' characterisation is quite different. Here is his first appearance, as a philanderer; this is who waits for Europa.

The *ekphrasis* is employed to tease the reader. Moschus adds the description at the moment when Europa has arrived at the shore. Just when the reader anticipates the arrival of Zeus, Moschus digresses, denying the reader for twenty-six lines the continuation of Europa's story. He furthermore describes a tale which repeatedly foreshadows Europa's rape;

²⁷ Mentioning gods and heroes/heroines is a topos within descriptions of objects.

as a result, the reader is teased both by the unexpected diversion and by the unfulfilled allusions to Europa's fate.

Narrative Embedding²⁸

Narrative embedding is the placement of a story within a story. A common feature in both Greek and Latin literature, it occurs as early as Homer,²⁹ and here we see the interpolated narrative of Io is related at lines 2.44-61 within the *ekphrasis* of Europa's basket.

Placement

Soon after Moschus begins the story of Europa, he introduces a new story, about Io. He misleads the reader, who does not expect a change, especially when events in the Europa story are not entirely clear. Europa's dream, for instance, is odd and the reason for its appearance is not revealed before Io's story begins. The inclusion of the inner narrative at this early point in the story also builds up suspense. Just when Europa arrives at the meadow Moschus breaks away from the outer story, and so adds suspense. There is a witty touch here in that Moschus holds briefly the possible rape of one victim, replacing it with the rape of another victim. Finally, relating Io's story before any significant action occurs in the outer

²⁸ On interpolated narratives most useful are MURGATROYD (2001a), MURGATROYD (2001b), FOWLER (2000a), SHUMATE, BERENDSEN, BAL (1981), JEFFERSON, SANDY, and TATUM. There is a distinction between *ekphrasis* and embedded narrative. While an *ekphrasis* is a description (of a work of art, which need not depict a story), an embedded narrative is the narration of one story usually not depicted on an artefact. In the *Europa* the interpolated narrative is implied in the *ekphrasis* and it is this interpolation to which I refer as narrative embedding.

²⁹ For example, *Od.* 7.19ff. when Odysseus tells King Alcinous and Queen Arete about his adventures before landing on Phaeacia.

narrative allows Moschus to foreshadow events in the Europa story.

Chronology

A closer examination of the three scenes depicted on the basket allows for more analysis of chronology. According to the tradition in Aeschylus (from which most of the early evidence on the Io story comes), Hera has Argus guard the bovine Io. Shortly afterwards, Hermes kills the giant (A) and at once Hera sends a gadfly to sting Io which causes her to wander mad from one land to the next (B). When she arrives in Egypt Io is raped by Zeus (C). Moschus describes the scenes out of chronological order (her wanderings (B), then rape (C), and lastly the death of Argus (A)).³⁰ Moschus' version certainly adds variety, but more importantly, the non-chronological sequence of events places emphasis on the rape as it now appears as the central image. The rape is further stressed as it occurs exactly at the halfway point of the *ekphrasis*, 13 lines into the descriptive pause, at line 2.50.³¹ There is much point in putting stress on the rape because it is the main theme of this myth and that of the outer narrative; hence, it acts as a link between the two stories.³²

The events in the second vignette are curiously arranged. In lines 2.50-53, Moschus

³⁰ FOWLER (1991), 30 n. 32, recognises Moschus' rearrangement of events. RACE, 69, suggests that spatial and chronological order were not adhered to by the Hellenistic poets.

³¹ The rape is described in a line and a half *ἐν δ' ἦν Ζεὺς Κρονίδης
ἐπαφώμενος ἡρέμα χερσὶ / πόρτιος Ἴναχίης*.

³² The rape's central position also draws attention to how it foreshadows the rape of Europa in the narrative.

writes that Zeus rapes Io and changes her back into a woman. The poet leaves it to the reader to interpret what exactly is taking place. Do the events occur in the order in which they appear, or is this an instance of a *ὑστερον πρότερον* (like line 2.164)? The ramifications are substantial. If Zeus rapes Io first and then transforms her back into her human form, then Moschus may be alluding to an instance of bestiality by the god.³³ I stress that this type of sexual union is only a possibility as an earlier version in one of Aeschylus' plays (*Supp.* 301f.) indicates that Zeus first transformed himself into a bull prior to his rape of the bovine Io. However, the fact remains that Moschus does not express clearly what Zeus does with regard to his own form. Perhaps Moschus relies on the reader's knowledge of Zeus' transformation and omits overt mention of it, but he still conjures up the possibility that an act of bestiality is taking place.

But the scene may actually be an example of a *ὑστερον πρότερον*, whereby Zeus first changes Io back into a woman and then rapes her. If this is what is really occurring, then there is yet another chronological dislocation but this time within a chronological dislocation. Again, the first arose from the rearrangement of all events in the story of Io (see above), the second from a rearrangement of events within one instance of the narrative (the rape). The complexity of the *ekphrasis*' structure would be truly brought to the forefront in these lines. Now a chiasmus in chronology would be present in the description – if one organises the events in the *ekphrasis* in order of how they are supposed to occur (lines 2.55-61 – the death

³³ Or at least semi-bestiality depending on what part of Io is in the process of being transformed – *μετάμειβε* at 2.52 is imperfect.

of Argus, followed by lines 2.44-49 – the wandering of Io, followed next by lines 2.51b-54 – the transformation of Io, and then followed by 2.50-51a – the rape of Io).

Without a doubt the *ὑστερον πρότερον* would place greater emphasis on a hitherto heavily spotlighted rape. The fact is however that these lines are ambiguous; either interpretation is equally plausible and this vagueness may be done deliberately on the part of the poet to once more play with the reader.

Narrative Technique

In terms of style the Io narrative is very different from the narrative of Europa, and although the differences illustrate the poet's skill in telling two very similar stories in two completely distinct ways, there is point for the style of the inner narrative. The interpolated narrative is fragmented and temporally dislocated and many parts of the story are omitted, because it appears in an *ekphrasis*, in fact only in three scenes, and consequently seems choppy. This discontinuity is compounded by the dislocation of the temporal sequence of events in the story. The embedded story's jerkiness takes the attention of the reader, who struggles to grasp what is taking place in the inner narrative.

The story's disjointedness is also emphasised by glaring omissions. Much of the story is ignored – like the dream Io has revealing Zeus' desire for her, Inachus' visit to the oracle, Hera's request for the cow as a gift from Zeus and Io's lengthier wanderings. I believe that the omissions are a deliberate attempt to highlight the events in the Io story which are similar to events in the Europa narrative. By focussing on the common elements, Moschus uses the interpolated narrative as a foreshadowing device for future events in the outer narrative.

Impact

The passage on Io has *recherché* appeal. For example, here is the first instance in surviving literature in which Io's tale is associated with the story of Europa. What is more, it is the earliest surviving case of the use of the *ekphrasis* as the means of relating Io's story. As well, this is the first time in the extant literature that a character in the outer story (Europa) is unaware that a story appears in the *ekphrasis*. Finally, this passage is the earliest surviving account of the association between Argus and the peacock, and the first ever report of the peacock's birth from Argus' blood. It may be that these elements are innovations created by Moschus.

Besides its *recherché* appeal, the narrative about Io has impact in its own right. There is a rape, a metamorphosis, a murder of a watch-guard and the birth of the peacock, events which leave a lasting impression. Impact exists in the embedded narrative's ability to intrigue the reader who is perhaps wondering why the Io story is related in the Europa story, and why a peacock not only is present in the Io myth but is given such a prominent position at the end of it. Further appeal resides in the bizarre images and in their uncertain location on the basket. The way in which the two stories contrast with one another yields greater impact. So, the numerous actions of the inner narrative make it stand out and is augmented further when placed alongside the few actions which have occurred up to this point in the outer narrative. Similarly, the contrast in subject matter between the inner story and what has preceded it in the outer story adds impact. Io journeys a great distance, experiences two metamorphoses, is raped and it is implied that she will bear a child whereas in the outer

story, Europa has a dream, arrives at the meadow and begins to pick flowers.

Tone

The cheerful atmosphere owes much to what has preceded it in the outer story. Despite Europa's fear about her dream in the opening of the poem, she remains optimistic, stating in the last line of her speech (2.27) that she hopes things work out, and when she and her comrades arrive at the shore, they devote themselves to picking flowers (2.35f.). Prejudiced by the light atmosphere developed earlier, the readers may be influenced to interpret the events of the embedded narrative as less grave than they might without their newly acquired bias.

What helps establish the light atmosphere is the way in which Moschus avoids putting emphasis on the less appealing and graver aspects of Io's story, such as Io's journey, her rape and Argus' death.³⁴ Moschus glosses over these events. So, Io's hardships are not revealed as Moschus does not have her go from one land to the next, but move straight to Egypt. That her voyage is summed up in line 2.46 and is only alluded to again briefly at the end of line 2.49 lessens the heroine's toils. Similarly, the rape is dismissed in a line and a half (2.50f.), summarily alluded to with *ἐπαφώμενος ἡρέμα χερσὶ / πόρτιος Ἴναχίης*.³⁵ And while the death of Argus might be a gruesome one, the reader is left in the dark as to

³⁴ For example, Aesch. *Pr.* 561 and *Supp.* 306. Argus' murder is in the earlier versions but not the peacock's birth.

³⁵ A closer examination however reveals the rape's importance (for example see my comments on the *ekphrasis*' structure) and herein lies a joke – Moschus leaves it up to the reader to come to this realisation.

how it happened; instead, the peacock's birth is described at length. Thus Moschus develops a light atmosphere by downplaying events which may be interpreted as harsh.

Yet the light tone is established more by the poet's subtle use of humour. First of all, it is amusing that Europa is oblivious to the interpolated narrative and the implications it has for her own future. Additional humour is observed later when the reader realises that Europa standing with her basket in hand is the image which Zeus first sees (2.74). Europa unknowingly appears to be advertising her availability.³⁶ Certain phrases are meant to elicit a smile from the reader. For instance, in line 2.45 Moschus records that Io had the form of a cow but then writes that she *φυήν δ' οὐκ εἶχε γυναίην* – a redundant and, consequently, amusing statement. With the phrase *νηχομένη ἰκέλη* (2.47) the joke of course is that Io is (or rather was) a person and so in her bovine form she swims the only way she knows how (like a woman). Likewise, *ποντοπόρον βοῦν* (2.49), is a clear play on the Homeric *ποντοπόρος νηῦς*.³⁷ The unexpected *βοῦν* is saved until the end of the line, providing additional humour.

That Zeus' patronymic epithet *Κρονίδης* (2.50) is used perhaps to suggest some dignity in the god is amusing.³⁸ Here is the dignified son of a powerful god having intercourse with a woman. "Woman" is used here loosely because Moschus leaves it up to

³⁶ A fact noted by SCHMIEL, 268.

³⁷ *Ποντοπόρος νηῦς* is a familiar Homeric phrase; *Od.* 13.95, 161 and 14.339.

³⁸ The epithet creates solemnity in Homer's poems. E.g. *Il.* 1.498, 2.375, *Od.* 1.45 and 9.552.

the reader to decide if Zeus performs bestiality or semi-bestiality (humorous in itself and contradictory to the dignity which his epithet implies) or not; however, the ambiguity is in itself a joke. Moschus is furthermore playful in his depiction of Io. No doubt what attracted Zeus to the heroine was her beauty, a feature which is humorously carried over to her transformation which is described as *εὐκεράοιο* (2.52). There is also an etymological play on words with the phrase *ἐπαφώμενος ἡρέμα χερσί* (2.50), which hints at Epaphos' birth.

Moschus jests further in his description of Argus' eyes. He writes that the numerous eyes of the giant are *ἀκοιμήτοισι* (2.57); however, he is not forthcoming over what he means. True, Argus has always had "sleepless" eyes, but when in fact Moschus refers to them, Argus is already dead; no longer are his eyes sleepless. I believe that the adjective is used primarily to trick the reader but I cannot ignore the twist Campbell offers, namely that the eyes continue their wakeful vigil in the tail of the peacock.³⁹ Another tease occurs in the bird's birth. If the *αἵτιον* is the poet's invention, then Moschus "throws out of kilter" the story and so too the reader.

Links and Contrasts between the Inner and Outer Narratives

Beyond the immediate transition from the outer story into the inner story (discussed above), more parallels exist between the two narratives. For instance, the embedded narrative deals with the great-grandmother of Europa (Io), so there is an ancestral bond between the heroines. Moreover, Zeus appears as the chief antagonist in each narrative; his

³⁹ CAMPBELL, 67.

presence in the inner story (2.50ff.) is appropriate because of the central role he plays in the outer story (2.74ff.).

The themes (mentioned above) which helped to smooth the transition occur elsewhere well outside of the immediate surrounds of the embedded narrative, and there are also other themes which are present in both stories. For example, in the main narrative Moschus writes how the continents Asia and a land opposite to it (Europe) appear in Europa's dream in the guise of women (2.8f.), a manifestation which is picked up in the inner story with Io's bovine appearance. This particular association is stressed further by parallel phraseology; at line 9 *φύην δ' ἔχον οἶα γυναῖκες* and at line 45 *φύην δ' οὐκ εἶχε γυναίην*. Disguise is developed later in the outer story when Zeus disguises himself as the bull (2.79ff.). In addition, transformations into cows or bulls link the two narratives further. At the beginning of the poem the theme of the journey is introduced and carried over into the interpolated story. That the foreign land wants Europa (2.13ff.) suggests implicitly that the girl may travel soon (and indeed she does at 2.110ff.); Io's journey is explicitly indicated in the first scene of the inner story (2.46f.). Cypris' appearance in the outer narrative (1) early on as well as mention of Zeus (2.15) point to one of the major themes of the story, the erotic. Zeus' rape of Io in the inner narrative (2.50f.) likewise signals this intrinsic theme. Rape is once more picked up at the poem's end when Zeus rapes Europa (2.164). In each instance, the rapes are similarly described briefly by the poet.

The inner narrative's light tone is partly brought out by the outer story's light atmosphere. The setting of each narrative is significant; both rapes take place away from the

heroine's homeland – Io is raped in Egypt (2.51f.) and Europa on Crete (2.163f.). Offspring are also born of the raped women in these lands.⁴⁰ In both narratives, an *αἶτίον* appears; in the outer story the *αἶτίον* of the name of the continent Europe is hinted at (2.8ff.) and in the embedded story the *αἶτίον* of the peacock is inserted (2.58ff.). As well, Moschus closely parallels the structures of the two narratives. By means of the chronological dislocation of the Io story, (the journey (2.46ff.) then the rape (2.50f.) and then the creation of the peacock from Argus' blood (58ff.), Moschus presents a narrative which corresponds with the key events of the outer story (journey (2.110ff.), rape (2.164) and birth (2.166)).

The two narratives also abound in verbal links. In the outer and inner stories, for example, Zeus is referred to by his patronymic title *Κρονίδης* (2.50 and 2.74). There are other verbal reminiscences: *ῥκύαλος νηῦς* (2.60) with *νηύσιν.../ ῥκυάλιος* (2.137f.), *κέλευθα* (2.46 and 2.135), *θάλασσα* (2.47), *θάλασσαν* (2.136) and *θάλασσα* (2.137), *μαρμαίροντα* (2.43) and *μάρμαιρε* (2.85), *ἥρεμα χειρσί* in 2.50 and *ἥρεμα χείρεσιν* in 2.95, *Ἐννοσιγαίου* in 2.39, *Ἐννοσίγαιος* 2.120 and *Ἐννοσίγαιε* in 2.149, and finally *βοῶς εὐκεράοιο* (2.52) and *ἡύκερως βοῦς* (2.153).⁴¹ Almost entire lines in the two narratives recall each other. For instance line 2.46 of the inner story (with the exception of *φοιταλέη*) looks forward to line 2.114 of the outer story, and likewise line 2.52 anticipates

⁴⁰ Europa's children are explicitly referred to at 2.166, whereas Io's son Epaphos is alluded to at 2.50f. For this allusion see above on the section of the *ekphrasis*.

⁴¹ Some of these verbal links, but not all of them, are noted by BÜHLER (1960), 95-102, and CAMPBELL, 55.

line 2.163. As well, the comparison of Europa's peplos to that of a ship's sail recalls the same comparison of the peacock's tail. Similarly, Zeus' traversing the sea like a dolphin in his bovine form (2.113) picks up the earlier description of the bovine Io as she travels across the sea like someone swimming (2.47).

Although the narratives resemble each other, there are many noteworthy contrasts which add variety to the poem, intrigue the reader and create impact.⁴² So the rapist Zeus turns into a bull and then a god in the outer story while the rape victim Io becomes a cow and then a woman in the inner narrative. Accompanied by numerous sea creatures (2.118ff.), Europa travels to Crete whereas Io journeys to Egypt, alone. Moreover, each girl travels in different directions – Europa, East to West, Io West to East. The actual unions between Zeus and his conquests are different – in the interpolated story it takes place in isolation whereas in the outer narrative, with the presence of the Horae, the nuptials between Zeus and Europa are public. In the outer narrative, the main characters speak (Europa at 2.21ff., 2.102ff. and 2.135ff., and Zeus at 2.154ff.) and in doing so reveal much about their character. Speech, on the other hand, is entirely lacking in the Io story because it appears as a description and as a result, less sympathy is felt for this particular heroine. Finally, the outer story's *αἰτίον* hinted at at lines 2.8ff. is not described further, but at the end of the interpolated narrative, the *αἰτίον* about the peacock is detailed.

Antitheses exist in the style of the narratives too. The inner story is unlike the outer

⁴² MERRIAM, 69f., comments on some of the more noticeable contrasts.

narrative (which is told sequentially) because of its chronological dislocation. In fact, depending on how one reads lines 2.50-53 of the interpolated narrative,⁴³ there may be a twofold dislocation in chronology which further demonstrates the complexity of the inner story's structure. The story about Europa is a loose narrative told over an expanse of 140 lines; Io's story is tighter, taking up only 18 lines. In contrast to the slow pace with which the main actions are dispersed at intervals throughout the outer narrative, the embedded story is action-packed (but static). In addition, Io's story is fragmented and partial. Almost all of Europa's story by contrast is related in this work. The narrative technique employed for the Io story is far removed from the complete and sequential rendition of the Europa story in the outer narrative and as such it enables one to appreciate the continuity of the outer narrative, its satisfying clarity, detail and order, and the extensiveness with which it is told.

Mise en Abyme

A feature, often referred to as *mise en abyme*, occurs when an interpolated narrative describing in a nutshell the outer story is recounted. In the inner story as in the outer story Zeus falls in love with a female human, then there is a bovine metamorphosis, followed by a sea-journey, rape and the production of offspring. In addition, in both cases there are helpers, onlookers, divine help for Zeus and Hera is foiled. Io is transformed into a cow in the interpolated story, but Zeus into a bull in the outer narrative. Io and Europa both travel over the sea and are raped by Zeus in different lands, and each female human gives birth.

⁴³ Whether or not the line is taken as a *ὑστερον πρότερον*.

Hermes is the helper of the inner narrative while Poseidon aids Zeus in the outer story. Within the embedded story the onlookers are the men who watch Io travel but in the outer narrative the onlookers are Europa's companions. Finally, Argus' death in the inner story alludes to Hera's failure to prevent her husband's infidelity just as her ignorance of Zeus' plans in the outer narrative does not give her an opportunity to prevent it.

Foreshadowing

The embedded story foreshadows later events in the outer narrative.⁴⁴ Cases of true foreshadowing exist and so too does an instance of false foreshadowing.⁴⁵ Each affects the reader differently: the latter teases him while the former heightens his expectations. With regard to true foreshadowing, the fact that the inner story described on the wondrous basket is extraordinary looks forward to the equally exceptional tale about Europa. More obvious examples include the rape of Io which anticipates that of Europa (2.164) and Io's metamorphosis specifically into a cow portends Zeus' own metamorphosis into a bull (2.79ff.). The reason for Io's transformation, to avoid Hera's anger, is picked up in the outer narrative at line 2.77. Moreover the successful disguise of Io in the inner narrative suggests that the disguise used in Europa's story will have the same effect. In each story the metamorphosis back into the original form occurs only after the characters arrive at scene of

⁴⁴ Similarly recognised by MERRIAM, 68.

⁴⁵ For instance, the *αἰτίον* of the peacock (2.58ff.) may hint at the possible fulfilment of the *αἰτίον* about Europe, an *αἰτίον* which is addressed earlier in the outer narrative (2.8ff.). Moschus however does not come back to this issue in the remaining course of Europa's story.

the rape. The implied birth of Epaphos (2.50) foreshadows the actual birth of Europa's children (2.166). Io's journey to Egypt looks forward to Europa's travels to Crete (2.110ff.).

Because Zeus appears first in the embedded narrative, one can see the inner story as a means of fleshing out his character but also of anticipating his role in the outer story. Although only given a small glimpse into Zeus' character in the interpolated narrative, the reader learns that the god is outrageous and knows no bounds when it comes to satisfying his lust. As a case in point, he is so lustful for Io that he transforms her into a cow. What is further intriguing is Zeus' successful rape of Io, a rape which looks forward to an equally successful rape of Europa.

Chapter 5: Horace *Odes* 3.27¹

According to some critics Horace's *Odes* 3.27 is problematic and lacking unity². In more recent times, scholars have interpreted the ode as a propemptikon³ within which the *exemplum* of Europa's story is narrated; however, when it comes to the person to whom the propemptikon is addressed, the point of the narrative, and the ode's overall tone, several interpretations have been suggested, and many of them seem implausible and incredible.

The most convincing explanation of *Odes* 3.27 is that in his attempt to deter his lover or ex-lover, Galatea, from going on a sea-journey with a new man,⁴ Horace uses the Europa myth as an *exemplum* in order to dissuade her from leaving. The strongest proponent of this interpretation is Quinn⁵ and several scholars subsequently have agreed with him to varying degrees.⁶ Quinn's arguments are convincing, but there is more that can be said about the

¹ The text used is the *OCT*.

² For the poem's problematic nature see CLAY, 167; on its lack of unity see FRAENKEL, 196, WILKINSON (1968), 134 and to a lesser degree MENDELL, 290.

³ A propemptikon is a poem in which a poet offers good wishes to a person about to set out on a journey. See further, KILPATRICK 192, CAIRNS, 192 and MACLEOD (1974), 188.

⁴ I shall argue later that the new man is suggested by Jupiter's role.

⁵ QUINN, 253-66.

⁶ See CONNOR, 106ff. and HARRISON, 428. CAIRNS, 191f., admits that the *exemplum* is to deter Galatea but claims that the comparison between Europa and Galatea falters. For CAIRNS Horace wishes Galatea well but blends doubt with good will.

propemptikon with respect to its addressee, point and tone, and it is upon these aspects that

I will focus my attention in this chapter.

Who is Galatea?

Horace leaves it up to the reader to work out who Galatea is;⁷ however, there are sound reasons for assuming that the addressee in *Odes* 3.27 is Horace's lover or ex-lover.⁸

⁷ QUINN, 256, addressing the question of whether Galatea is a fictitious person, concludes that the addressee may be the reader and, therefore, Galatea does not have to be real. I do not think it matters if she is real or not; for the purpose of the poem she is "real" enough.

⁸ Some scholars (CLAY, 170ff., WILSON, 44 and BRADSHAW, 171f.) argue that Galatea is a virgin about to embark on a journey into womanhood and that the *exemplum* of Europa is Horace's attempt to allay fears which Galatea may experience. Several problems arise from this interpretation: 1) right from the start of the myth (25-32) frightening details are present and subsequently they dominate the narrative (e.g. 34-66); thus, these scholars hardly prove that Horace is allaying fears; 2) their rejection of Galatea as an ex-lover is based on the false assumption that Europa has not had sex in the narrative; *virginum culpa* (38) and *turpe commissum* (39) imply otherwise; see in addition, OLD s.v. *culpa* 3b; 3) the purported happy ending which assures Galatea that all will be well is not a glorious climax at all (see below in the discussion on the myth). Moreover, BRADSHAW's argument, 171f., that the purpose of the myth is to allay Galatea's fears and that it succeeds in doing so, that it is "therapeutic", cannot be proven with the text - the poem ends before Galatea's reaction can be gauged. Three other variants are also unconvincing. MACLEOD (1974), 89f., argues that Horace is warning a woman, whom he looks on as a daughter (but see my discussion below where I argue that there is an erotic attachment between Horace and Galatea) or wife (odd that he cannot decide) not to betray her *pietas* by running off with an adulterer, but MACLEOD's interpretation is based on a bewildering conclusion that verse 21 points to the husbandly or fatherly relationship which Horace has with Galatea. MINADEO, 96, suggests that Galatea is a would-be lover of Horace whom the poet wants to initiate into lovemaking and that he tries to deter her from going to a different lover. Although quite an imaginative theory, MINADEO's cyclical argumentation (e.g. p. 99) and fanciful use of Freudian psychoanalytical jargon (e.g. "the ship which will transport Galatea suggests the phallus and the sea the vagina", p. 98) makes this interpretation difficult to accept. KILPATRICK, 195ff., argues that the addressee is the goddess Galatea whom Horace

The text itself offers clues to a love-affair between the poet and his addressee. At 18 *memor nostri, Galatea, vivas*, suggests a relationship, if not an erotic one. In addition, Horace compares Galatea to Europa, who in this poem has already begun an entanglement with Jupiter, equating Europa's actions and feelings with those of Galatea. The heavily erotic aura of the Europa story fits with a relationship between Horace and Galatea.

There is further cause to believe Galatea is the poet's lover or ex-lover. For one thing, the name Galatea appears as the name of a girlfriend in poetry (e.g. Corydon's mistress in Verg. *Ecl.* 7.37).⁹ In many other odes Horace portrays himself as a lover (of Chloe, Lydia and Leuconoë to name a few), and even in the poem right before this one (3.26) Horace claims that he has given up on love but before he dismisses love he prays to Venus to make

asks to protect his odes (exemplified by Europa) from his enemies. Problems with this interpretation are numerous: 1) the request to protect Horace's odes is not present in the text; 2) KILPATRICK suggests that at verse 1 the *impios* and at verse 21 *hostium* refer to his poetic rivals, yet verse 21 reads *hostium uxores puerique*; surely he cannot mean women and children are a serious threat to Horace's poetic achievements; 3) KILPATRICK argues that many ancient people cast themselves in the role of a prophet in order to prophesy one's future greatness and that this is precisely what Horace is doing at lines 1-24 when he appears like a prophet; however, in these lines Horace does not prophesy his greatness at all, but instead warns Galatea of her future; 4) KILPATRICK does not demonstrate how the myth of Europa or Europa herself is like Horace's book of odes or why she should stand symbolically for the poetry or how Horace clarifies to Galatea or his reader that Europa does stand for the poetry; his allegorical use of myth is not demonstrated; and finally, 5) KILPATRICK does not explain why Horace has great concern for his odes; indeed, such concern so soon before *Odes* 3.30.1 where the poet insists that *exegi monumentum aere perennius* seems strange.

⁹ The name appears also in Prop. 1.8A.17, Verg. *Ecl.* 1.28, and in Ov. *Am* 2.11.13.

Chloe love him. So it is not unexpected to see him in the role of the lover in *Odes* 3.27.¹⁰

The myth of Galatea, Polyphemus and Acis may have been in the back of Horace's mind when he chose the name for his lover.¹¹ In this myth, Galatea is won over by Acis even though Polyphemus has professed his love for her (illustrating erotic associations between Galatea and Polyphemus even without Acis' involvement). The myth of Galatea, and hence her name, fits nicely with a similar love triangle in this poem, whereby Horace's rejection is acutely reflected in Polyphemus' own.

Point of the Propemptikon

In establishing the primary purpose of the poem, some critics have argued that the first 24 lines (the farewell to Galatea) are a thin pretext for simply retelling the myth of Europa.¹² However, this sort of narrow thinking leaves the poem without purpose and point, something which would be very strange for a poet like Horace. As Quinn has rightly shown and I, in this chapter, have promoted with more evidence, the author tries to dissuade a lover or ex-lover from going on a sea-voyage and leaving him for another man. Horace attempts

¹⁰ *Odes* to Chloe (1.23), Lydia (1.12 and 1.25) and Leuconoë (1.11).

¹¹ Although this version of the tale is from Ovid (*Met.* 13.738ff.) and may be a late treatment of the myth, it may have been in existence beforehand. HOPKINSON (2000), 40 n. 140, remarks that Acis may be detected in Theocr. *Id.* 11.57 when Polyphemus describes the river as *ψυχρὸν ὕδωρ*. HOPKINSON argues that the river was famous for its coldness and therefore we can conclude that there is a covert allusion to Acis in *Id.* 11.

¹² FRAENKEL, 192ff., suggests that Horace wrote the ode not to dissuade Galatea from going but to retell the Europa myth in a new light. Similarly, WILKINSON (1968), 134. COMMAGER, 172, sees Europa as adornment and the poem as unfocused.

to achieve this by warning Galatea that there is great danger in her departure (lines 1-24) and by providing an *exemplum* with the myth of Europa (as a parallel to Galatea) to demonstrate the likelihood of bad fortune once she left with the bull, her lover (25-76).¹³

There are several twists in this version of the myth which promote such an interpretation of *Od.* 3.27. First and foremost is the noticeable absence of the bull in this poem. Because he is not present for very long and is only described in a negative light by Europa and later Venus, the bull appears to be a character having no appealing traits. Furthermore, his treatment of Europa is callous. Horace's negative treatment of the bull may hint at the poet's desire to persuade Galatea not to go with her lover – if this is how Europa's lover treated her, then Galatea's lover may equally be callous. Similarly, Europa's remorse, about leaving her home willingly with the bull and having intercourse with him, is so great that she thinks of suicide. Her condemnation of herself in addition to her hateful words about the bull after he has abandoned her likewise seem to be for Galatea's benefit. Venus' contemptible treatment of Europa and the inglorious presentation of Europa's future may be used to warn off Galatea from her journey. In spite of the honour of having a continent named after her, Europa's future looks bleak. A final warning to Galatea who may be assumed to know about Europa's fame and fortune – you may think you are going to be happy but even Europa's future turned out to be grim. As one can see, such an interpretation

¹³ There are clear allusions, in my opinion, in the *exemplum* that point to Galatea's new lover such as Europa's willingness to go with the bull (25f.), that she has sex with him (37ff.), and that she admits she loved him (35f. and 47f.).

remedies the problems previously believed about the first 24 lines and, more importantly, explains convincingly what is going on throughout the poem.

Horace introduces the ode by wishing bad omens on *impii* (1-7) and good omens for *ego cui timebo* (7-12). The poet leaves it unclear to whom he is referring in each case. Indeed, Horace puts such stress on the *impii* – it is the poem's first word and there are several bad omens for and lines devoted to the *impii* (5 omens delivered in 6.5 lines) – that one infers that there is a veiled threat for Galatea (i.e. you may be *impia* for leaving me; cf. 35f.).¹⁴ I believe this negativity continues, for once Horace has expressed his good wishes to Galatea (13f.) to offset any possible complaints (e.g. of intimidation),¹⁵ he immediately returns to ominous signs (more augury and warnings about the weather and sea at 15-20). If Galatea insists on going, she is forewarned by these bad omens and dangers (and I would add, perhaps even conjured up by Horace, her rejected lover).

Although Quinn did not examine the language used by Horace in depth, it is my opinion that the poet reinforces the menace by means of strong language (*trepidet tumultu* (17), *caecos...motus* (21f.) and *tremetis...ripas* (23f.) in conjunction with *ater* at 18 and *nigri* at 23, and the emphatic placement of words (*tumultu*, *ater*, *peccet*, *caecos*, *tremetis* and *verbere* appear at the end of their lines).

Horace offers a parallel for Galatea, an *exemplum* which recounts Europa's terrifying

¹⁴ QUINN, 258 and CONNOR, 108f., have noted this too.

¹⁵ CAIRNS, 191f., comments on these negative good wishes.

experience when she travelled on a voyage to Crete.¹⁶ The transition from the farewell to the myth (25-28) hints at the pessimistic rendition of the Europa story with its word choice (*doloso, scatentem, beluis, fraudes, palluit* and *audax*) and their placement (the words appear either as the first or last word of their lines). Horace treats the myth in a negative light so that by the end of his ode,¹⁷ Galatea, if she were real, might change her mind.

Is the propemptikon serious or not?

For all the doom and gloom, this is not a serious poem and, one may argue, not even a sincere propemptikon.¹⁸ There is simply too much humour for it to be taken seriously.¹⁹ The onslaught of the nasty weather and roaring sea (17-25) in addition to the multitude of negative omens (1-16) points to Horace's use of hyperbole (7 portents in total).²⁰ That he is elusive in stating who the real *impii* and *ego cui timebo* are is amusing. Horace's stance as

¹⁶ I shall illuminate further Horace's manipulation of the *exemplum* for Galatea's benefit in subsequent sections of this chapter.

¹⁷ The naming of the continent Europe is overshadowed by the contemptuous manner in which Venus reveals Europa's future.

¹⁸ A view which contradicts such critics as FRAENKEL, 194, NISBET, 201, MACLEOD (1974), 88f., KILPATRICK, 191ff., MENDELL, 291ff. and MINADEO, 95ff., all of whom either find no humour in this ode or fail to discuss it, if they do find it.

¹⁹ The humorous side of this poem has been argued effectively by BRIND'AMOUR (73ff.), QUINN (257ff.), CAIRNS (190f.), CLAY (173ff.), HARRISON (931ff.), CONNOR (108ff.), and OKSALA (182ff.). I too shall discuss humour especially in connection with Europa later in this chapter.

²⁰ A similar view held by CLAY, 175, CONNOR, 108ff., and QUINN, 258ff.

an austere *providus auspex* is laughable too.²¹ for all his reverent pontificating, Horace is simply trying to keep a girl in his bed (as I shall argue in subsequent sections). Lines 13f. are delicious in their deceptiveness. One cannot imagine that Horace is sincere with his best wishes especially when they are so brief (verse 13 alone).²² So, the poet concludes his farewell to Galatea, having set the stage for his dark version of the Europa myth.

Functions: Expansion with a Purpose

Using the scheme provided by Propp which breaks down a narrative into stages and functions, one can see how Horace's rape narrative of Europa (lines 25ff.) treats the key events of the abduction and its aftermath.²³ STAGE 1: PRELUDE does not exist. STAGE 2: CONTACT: VULNERABILITY (the Victim, Europa, becomes vulnerable to the Rapist, Jupiter in the disguise of a bull, 25f.), ABDUCTION (1) (Europa is abducted by the bull, 26-28), ABDUCTION (2) (Europa is abducted by the bull, 31-32), ARRIVAL (Europa and the bull arrive at the scene of the rape, 33f.). STAGE 3: AFTERMATH: DISCOMFITURE (Europa persecutes herself, 34-66), CALMING (Venus speaks to Europa, 66-76), and RECOMPENSE (Venus tells Europa her future rewards, 73-76).

Skimming and Omissions of Functions

There are several functions which are skimmed and one stage which is omitted

²¹ OKSALA, 182, also comments on Horace's humorous role as *providus auspex*.

²² Further arch humour is detected in the numerous changes Horace makes to the myth in order to make his case more convincing to Galatea (see further below).

²³ The stages and functions are outlined and described at length in chapter 3.

altogether, suggesting that Horace downplays and stresses functions and stages to suit his purposes. Stage 1 does not occur. The poet starts with VULNERABILITY (alluded to with *credidit tauro*, 25f.), OVERTURES (hinted at with *doloso*, 25, as the bull's *dolosus* implies that his overtures were successful), and ABDUCTION in Stage 2, creating much impact with each function because they are so early and sudden.²⁴ The omission is noteworthy, as is the likely reason for it. For the benefit of Galatea Stage 1 would not appear because Horace would want to get to the relevant material (VULNERABILITY, ABDUCTION, etc.) straight away to frighten her off her voyage. ARRIVAL (at the scene of the rape) is similarly handled briefly at line 33f., emphasising the speediness with which Europa arrives and is abandoned on Crete, for the edification of Galatea.

Within Stages 2 and 3 there are evident omissions of functions which commonly occur in the myth: PHYSICAL APPROACH, APPEAL, RAPE and PREGNANCY. The first function does not take place for the same reason that Stage 1 does not exist. If Galatea actually existed, then an APPEAL from Europa is unnecessary since Galatea would not seek help to avoid her new lover's advances. Surprisingly, the RAPE is not specified, although it is implied at lines 38ff. with *virginum culpa*, *turpe commissum*, and *vitiis*, as well as with the many recriminations Europa makes to herself at 49ff., for Galatea's benefit. Finally, the poet ignores Europa's PREGNANCY, illustrating further Europa's isolation after her rape

²⁴ By disregarding Stage 1, Horace is able to quickly move into the more foreboding (VULNERABILITY and OVERTURES) and terrifying (ABDUCTION) aspects of the story, perhaps with the hope of frightening Galatea into staying with him.

and also how no long lasting relationship awaits her with Jupiter.²⁵

Significant Expansions

A few functions are expanded in this version of the rape narrative. In Stage 2, ABDUCTIONS (1) and (2) spread over 6 lines (27-32), although there is a break between the two at lines 29f. Such patterning of events is eye-catching, drawing the attention of the reader to Europa's ABDUCTION. Moreover, because it is the first expanded function, the ABDUCTION stands out rather conspicuously. The (unexpected) return to this function is also emphatic. The event itself is gripping – Europa is portrayed as trusting a deceitful bull and travelling at night on a sea full of monsters with only the sea and stars to look at. With the interruption at 29f., the description of happier times when Europa was playing in meadows contrasts pointedly with what took place right after it, stressing the horror of the ABDUCTION further. Just as the reader notes these features of ABDUCTION, Galatea would be meant to see them and be terrified about leaving.

DISCOMFITURE is the longest function in this ode (34-66), making it clear that it is the main stress of Horace's argument. This is admittedly a new form of DISCOMFITURE in that here instead of others persecuting the victim, Europa persecutes herself (for her

²⁵ According to various traditions, Europa bears either two (Hom. *Il.* 14.321f.) or three children (e.g. Aesch. fr. 99 *TGF* vol. 3 (Radt)) to Jupiter. These are neither twins nor triplets, so Europa's pregnancies occurred over time which suggests that she and Jupiter had a lengthy relationship; something denied to her in this version.

conduct).²⁶ This novel twist is both striking and amusing. Europa expresses anger at herself for falling in love with the bull (35f. and 45ff.), regret at leaving her home (34f. and 49), but most of all, anger at the bull for abandoning her on Crete (45f.), so much so that she imagines various ways of committing suicide (50ff.) and even considers her father's disapproving reaction to her libidinous behaviour (58ff.). This would amount to a pointed demonstration to Galatea of what would await her if she were to leave Horace for a new lover.

Another expanded function with a twist occurs at lines 66-76 where the CALMING of the Victim is done not by the Rapist but by a third party, Venus, and appears in Stage 3 after the rape rather than in its usual place in Stage 2 before it.²⁷ Venus informs Europa that the bull will return so that Europa can hurt him as he has hurt her. Within the CALMING, Venus also offers a RECOMPENSE, explaining that Europa has become the wife of Jupiter and that Europe will be named after her.²⁸ One might think that these functions would persuade Galatea (if she were real) to leave Horace, but the poet portrays Venus as having such a contemptuous manner (see below) that it is difficult to see the silver-lining in her

²⁶ In his study of Ovidian rape narratives, MURGATROYD (2000), 77, described DISCOMFITURE only as "the Rapist repents or is ridiculed, Victim is persecuted or rejected by others". Europa rape narratives, however, require MURGATROYD's limited explanation of DISCOMFITURE to be developed further to include "Victim persecuted by herself".

²⁷ This twist in CALMING and its alternate position in Stage 3 is not recorded in MURGATROYD's (2000) survey of rape narratives in Ovid's *Met.* and *Fasti*.

²⁸ MURGATROYD (2000), 77 (see chapter 3), suggests the Victim can be recompensed with either a marriage or a gift, but, as is the case here, the Victim is recompensed with both.

explanation. Europa's future looks grim and, presumably if she goes, so does Galatea's.

Fleshing out of Functions

Horace fleshes out the functions by adding to them striking expressions and vivid details.²⁹ The poet presents a picturesque image of Europa riding on the bull in ABDUCTIONS (1) and (2). Surrounded by monsters with which the sea is packed, she travels in the dimly lit night. The contrast between Europa's pale skin and the dark night adds colour to the tableau. This sight is reminiscent of the artwork of antiquity in various media,³⁰ and Horace may have had a similar image in mind when he wrote these lines. The vividness with which the ABDUCTION is described stresses this function yet again, for the benefit of Galatea and to draw the reader further into Horace's rendition of the rape narrative.

Descriptive details can also be seen in Europa's DISCOMFITURE, especially in the types of suicide that she mentions. Europa claims that she will walk *nuda* amidst lions and although a beauty she would be food for tigers (51f. and 55f., respectively). While the pictures are meant to illustrate Europa's sincere consternation over her situation, that she presents herself as a nude beauty among the wildlife is humorous. Still more ridiculous are the third and fourth kinds of suicide suggested by Europa's father (what she thinks he might

²⁹ There are numerous examples of each means of fleshing out the function, but I am focussing on the most salient ones.

³⁰ For example, a limestone relief of a metope from Selinus of Europa on the bull (c. mid. 6th century B.C.E.), a painting from the House of Jason at Pompeii depicting Europa on the bull (c. 1st quarter of the 1st century A.C.E.), and a mosaic from Cannes of Europa on the bull (c. 50 B.C.E. - 50 A.C.E.).

say). At lines 58ff., he offers her a graphic means of ending her life: hanging herself from a tree or throwing herself over a cliff onto *acuta leto/ saxa* (as though *acuta leto* matter). Each type of suicide is gruesome and certainly appeals to one's sense of the visual, but there is still further point to them, as their cumulative effect and exaggerated presentation stress Europa's DISCOMFITURE for Galatea's benefit.

Horace adds striking expression to the functions to further emphasise their importance. So in ABDUCTION (1) *scatentem/ beluis pontum mediasque fraudes* (26f.) is arresting for a couple of reasons. *Scateo* conveys the idea that the sea both swarms with the sea creatures and is alive with them.³¹ *Fraudes* is a loaded word full of numerous meanings ('danger', 'a crime', 'deceit', and 'treachery'), all of which apply to the situation.³² Europa is indeed in danger and is the victim of crimes (abduction and certainly rape). Moreover, that she sees a bull and not a god points to Jupiter's deceit. Such economic use of words and eye-catching expression make for an interesting ABDUCTION which leaves a lasting impression.

Also engaging is the elusive meaning of line 73, which can either be taken as "you do not know that you are the wife of Jupiter" or more menacingly as "you do not know how to be the wife of Jupiter".³³ That Horace fails to state clearly what he means is rather playful

³¹ OLD s.v. *scateo* 1b and 2a.

³² *Fraus* can mean *malum*, *iniuria*, *acta dolosa*, *deceptio*, *scelesta*, *actio improba* (TLL VI, 1.1267.20ff.) and *perfidia* (TLL VI, 1270.67ff.).

³³ Horace uses the Nom. & Inf. construction instead of the Acc. & Inf. construction. See SHOREY and LAING, 402, who likewise note this usage of the Greek construction.

and reminds the reader that the poet is having fun with this piece. The first interpretation may simply indicate that Venus sincerely wishes to alleviate Europa's guilt, but the second interpretation may hint at her contemptuous feelings towards Europa. Such a nasty remark is consistent with the earlier characterisation of Venus – *perfidum ridens* (67) and *ubi lusit satis* (69). Venus' perhaps venomous declaration acts as a final warning to Galatea not to go.

Manipulation of *Dramatis Personae*: emphasis on Europa

Horace maintains a tight focus on the protagonist; in fact, 41.5 of the 52 lines devoted to the myth's narrative centre on Europa. Her name appears in the first line of the narrative (25), making it plain that she is the subject of the story. The importance placed on the heroine is necessary for a story about her rape, but Horace makes her the key focal point because he is going to demonstrate how Galatea has much in common with Europa. To effectively show the similarities, the poet zooms in and remains focussed on Europa. At the same time, such attention to Europa would likely maintain Galatea's interest in Horace's story. Both of these reasons explain why little attention is given to the bull. Another explanation, however, is plausible – just as Galatea would see an association between herself and Europa, so she might recognise a similar connection between the bull and her new lover. Horace would not want Galatea to think about her new boyfriend and therefore would minimise the bull's role except when he portrays the bull in a negative light (e.g. 45f.). Moreover, the bull's absence from the text hints at his abandonment of Europa, a fact which would not be lost on Galatea.

At the end of the narrative Horace adds variety by panning out and including two

other characters, Venus and Cupid (66ff.). Placed at the story's conclusion, the climax of Horace's narrative, the goddess and her son provide impact with their sudden appearance. The poet does not inform his audience how nor when the deities arrived, which creates an aura of mystery about the gods. Their powerful presence makes Europa, a single human beside two divinities, seem quite insignificant especially when Venus' sarcastic address shows clearly the goddess' disdain.³⁴ That Cupid holds his slackened bow in hand (67f.) subtly implies that he played a role in the rape (and perhaps Venus did as well),³⁵ reinforcing the idea that Europa is just a toy to the gods. By centering on Venus' speech Horace adds a final motivation for Europa not to go with the bull, and Venus' speech would convey a similar message to Galatea. Moreover, the cold treatment by Venus would caution Galatea about how love was responsible for her new affair.

Opening

Lines 25-32 open the rape narrative, rivetting the attention of the reader (and Galatea) with their dark and menacing mood, dramatic and lively action, and descriptive setting. Horace captures the reader's interest straight away beginning *in mediis rebus* at a critical moment in the story – Europa's abduction by the bull. This start to the narrative creates

³⁴ Similarly, QUINN (74f). Regardless of how line 73 is taken (I take it as "you do not know how to be the wife of Jupiter", i.e. you should be glad, you will be the mother of his children, etc.), the contempt with which Venus holds Europa is observed throughout the goddess' speech.

³⁵ *Ubi lusit satis* at 69 hints at Venus' participation, or at the very least her enjoyment of Europa's experience right from the start.

impact as the terrifying kidnapping occurs immediately at the onset before the reader has a chance to grasp what is happening. Horace would want Galatea's attention for the tale he is about to tell; the dramatic opening is both arresting and engaging.

What further engages Horace's audience is the graphic picture he presents of Europa and the bull as they travel. The scene seems frozen in time and the vivid details (particularly the use of colour at 25, 28, and 31)³⁶ add to the description, making the abduction come alive.³⁷ So one imagines Europa in the dark sitting on the bull seeing nothing but sea-monsters, waves and stars. The reader and perhaps Galatea may realise Europa's isolation, and feel horror and sympathy for her plight, and such feelings may cause Galatea to question the loneliness of her own voyage.

Horace's word selection and placement likewise grabs one's attention right from the start. Placed in the prominent position at the end of line 25, *doloso* piques the interest of the reader as does *fraudes* (with all its subtle meanings)³⁸ at the end of 27; distrust and treachery coax the reader into reading on. The juxtaposition of *doloso* and *credidit* (26) is an amusing play on words. In addition, Europa's faith in the untrustworthy bull heightens the tension and creates even more pathos (for Galatea's benefit); it shows a character flaw of enormous

³⁶ One may also imagine several colours at 29 with *florum*.

³⁷ HARDIE, 123, suggests that Europa's depiction in this ode is one of the most popular examples of the art of a victimised heroine, and that her portrayal as a character first begins with the image Horace presents and then with the description of her psychological state.

³⁸ See note 32.

consequence – as a result of her misguided trust she experiences a horrific event, one which would act as a clear warning to Galatea. The oxymoron *palluit audax* (28)³⁹ reinforces the notion of Europa's shortsightedness and, simultaneously, presents her as a sympathetic character since Europa's fear, the only feeling which Horace mentions in the opening surely for Galatea's benefit, is quite pronounced especially as reference to it stands conspicuously on its own in the line.⁴⁰ Finally, the use of the term *niveum* would be for Galatea's benefit – *niveum* is used to describe the skin of a woman; the paler the skin, the more attractive the woman to the ancients.⁴¹

Doloso fraudes and *credidit* highlight two major themes in this narrative – deception and misguided trust. Placed early in the story, they create impact on the reader (and would presumably on Galatea). These words also bias the audience in favour of Europa and prejudice it against the bull, since deceptiveness is the only trait given to him in the opening.

As one of the many ways in which he attempts to dissuade Galatea from departing, Horace presents the *exemplum* in a negative light, establishing a dark and menacing mood.

³⁹ An accusative after *palleo* is rare and further takes the audience's attention; for *palleo* see *TLL* X, 1.123.19ff.

⁴⁰ MACLEOD (1974), 88, BRADSHAW, 168, BUSCAROLI, 36, MINADEO, 100, and BERRES, 61f. and 80ff. also see the oxymoron as an expression of lost courage.

⁴¹ Although *niveum* is described as snow-white, snowy (*OLD* s.v. *niveus* 2a), *candidus* is equated with beauty (*TLL* III, 241.10f.). In his commentary on Vergil's *Aen.* 5.571, R.D. WILLIAMS (435) points out that *candida* is synonymous with *pulchra*; hence, white skin (e.g. *niveum.../...latus*) was a physical trait denoting beauty. MCKEOWN (82) also claims that *candida* is a common epithet for heroines and mistresses.

Already *doloso* and *fraudes* set the tone, but other words contribute to the negative mood, causing apprehension in Horace's audience and enticing it to discover the outcome of the story. At the end of line 26, *scatentem* creates impact as one envisions the sea swarming *beluis* (purposely plural and the first word of line 27). Moreover, *scatentem* suggests the sea is alive with these sea-monsters.⁴² The threatening scene weighs heavily on the general reader and, presumably would, on Galatea as well.

What Horace is negative about specifically accentuates the ominous mood of the narrative. So, he is clearly antagonistic towards the bull (i.e. the lover) who is described as *doloso*, but he is equally pessimistic about the voyage, as 26-28 and 31-32 suggest. A sense of unease is further achieved in the placement of certain words. For instance, *beluis* (27) and *nocte* (31) at the beginning of their lines highlights the unease of the scene. Similarly, *medias* seems to imply that the treachery which surrounds Europa is inescapable; its position in the middle of line 27 reinforces this idea and also bolsters Horace's warning to Galatea.

The flashback at 29f. enhances the negative mood by its apparent contrast to the heroine's current situation.⁴³ Happier times when Europa *nuper*⁴⁴ was innocent, safe and enjoying herself are a far cry from the dark and foreboding circumstance she finds herself in

⁴² OLD s.v. *scateo* 1b and 2a, respectively.

⁴³ Similarly, KILPATRICK (200), BUSCAROLI (38), WILSON (45) and SYNDIKUS (234).

⁴⁴ The placement of *nuper* at the beginning of line 29 stresses how not too long ago Europa experienced happiness. Her current situation is anything but enjoyable.

now. Further contrast is evident. Whereas before Europa was actively making a crown, now she just sits on the bull. And, while she was in former times among colourful flowers in a meadow, currently she is surrounded by darkness on the sea. For greater impact, Horace places this enjoyable scene out of the chronological order of the myth in order to accentuate the contrast between the better and now worse times. In addition, the fact that Horace sandwiches the flashback between the two references to the abduction swamps such happier times with this bad event in the heroine's life. She is overwhelmed by the terrible situation as Horace's audience is. The opening ends with a stark image of Europa's isolation which would presumably affect Galatea if she were real.

Characterisation: Pity, Callousness and a touch of Humour ⁴⁵

Europa

By presenting Europa with such a mix of emotions, Horace offers a variously appealing character, easily embraced by the audience. Europa's characterisation causes some chuckles, but it does not take away from the pathos so clearly sought by Horace's sorrowful treatment of the girl. Europa is wronged by all the gods in this story, not the least of whom is Jupiter. The reader commiserates with her, and so too would Galatea.

Europa is a character deserving first and foremost the reader's sympathy for the unfortunate circumstances in which she finds herself, and it is this depiction of the pathetic heroine which would act as a poignant warning for Galatea. To a certain extent, however,

⁴⁵ Venus' characterisation is covered in the section on Closure.

Europa is also a character of fun (like Theocritus' Polyphemus at 11.19ff. or Vergil's Corydon at *Ecl.* 2.6ff., both of whom are presented in a pathetic and humorous manner simultaneously), one meant to amuse the general reader who is able to stand back and observe that Horace may in fact be simply writing a witty exercise.⁴⁶

Linking Galatea to Europa right from the start of the narrative, Horace is quick to compliment his addressee by describing Europa as *niveum* (25), and later Europa herself says she is *speciosa* (55, cf. also 53f.). As a character invoking pathos,⁴⁷ however, Europa's initial appearance in the narrative depicts her as a misguidedly (for impact on Galatea) trusting figure (26) at first bold and then frightened by her abduction (*palluit audax*, 28). Soon, fear is replaced first by disorientation (37) and then by deep remorse when she is abandoned unceremoniously by the bull. Europa regrets leaving her father and abandoning her duty because of *furor* (34ff.). She laments her sexual transgression immediately at 37ff. and once more at 47f. (indeed *culpa* and *turpe commissum* imply that she has had sex and the remorse she expresses adds "fuel to the fire"), after she announces that she had some choice over whether or not to go with the bull at 42ff. (a debatable notion since Venus seems to be responsible for Europa's experience at 67ff., i.e. Europa may not have had as much choice

⁴⁶ However, if Galatea was real and Horace was serious, then by providing a comical side to his portrayal of Europa, the poet may appeal to Galatea all the more because she would appreciate his humorous side.

⁴⁷ See further MENDELL, 289-301, who compares Europa to Catullus' pathetic Ariadne; scholars who have viewed Europa as a somewhat tragic heroine include CLAY, 175, HARRISON, 433, MACLEOD (1974), 90, BRADSHAW, 169, and QUINN, 263.

as she believes here).⁴⁸ Although there is a suggestion that she was willing to go (36, 38 and 47),⁴⁹ Europa appears to be blaming herself, even though there is no clear indication that her consent to having intercourse was given (a standard detail in the myth), nor that Jupiter allowed for consent (his speedy departure suggests that he may even have raped her while still in bull form, a fact which may explain Europa's violent feelings later).

Europa's remorse is so great that after citing herself as *impudens* (i.e. shameless, but perhaps the term picks up *audax* from 28; Europa may be mocking herself here for her earlier boldness)⁵⁰ twice (for stress the first word of lines 49 and 50), Europa imagines two violent means of suicide, one by lions (50ff.), the other by tigers (55f.), illustrating further her feelings of shame. Full of guilt, she even speculates about what her father might say to her – suggesting two more gruesome methods of suicide (illustrating how she is really dwelling on suicide), hanging or throwing herself over a cliff onto sharp rocks (58ff.). Europa's sad state is all the more pathetic because she is unaware of what is happening to her or why (as her desperate speech at 37ff. indicates), and indeed even when Venus provides a pitiless explanation at the end of the narrative (69ff.), Europa's fate is still uncertain because the goddess does not reveal all of Europa's future. The audience (and perhaps Galatea) may

⁴⁸ Europa's portrayal by Horace in this ode points to a more sensual and emotional character than had been previously developed in the surviving literature of earlier poets (compare Mosch. 2 and Aesch. fr. 99 *TGF* vol. 3 (Radt)).

⁴⁹ Europa's willingness reflects Horace's manipulation of the myth in order to show relevance to his message for Galatea.

⁵⁰ *Impudens* can mean both shameless and bold; see *TLL* VII, 1.707.40ff.

sympathise with the heroine long after the story is over.

Besides regret and shame, Europa is consumed with rage. She is abandoned by the bull whom she recently loved (47), but this affection is quickly overshadowed by rage (*mihi.../iratae*, 45f.) and bitterness, highlighted by her choice description of the bull as *infamem* (45) and *monstri* (48) as well as by her wish *frangere.../cornua* (47f.). Venus likewise picks up on Europa's rage telling the girl to desist from her *irarum calidaeque rixae* (70) and informing her that *tibi invisus laceranda reddet/cornua taurus* (71f.). The last image the reader has of Europa is of a girl now bitter, desperate, ashamed, guilt-ridden, and most of all full of hatred for the bull on account of his treatment of her, a fact which would not be lost on Galatea.

As a figure of fun, Europa does provide some smiles. So, when she says in a disoriented manner "*unde quo veni?*" (37) one laughs at her odd remark – of course, she knows from where she came.⁵¹ Similarly, she questions whether she is dreaming her abduction right before she makes it clear that she made the choice to go with the bull (39ff.).⁵² Odder still is Europa's insistence on appearing before the lions *nuda* (51), as though going fully clothed or even armed would make her less vulnerable, and her intention of feeding herself to tigers before she gets old and while she is still young and beautiful (53ff.),

⁵¹ CONNOR (112) likewise comments on the strangeness of her statement, referring to her odd behaviour as a parody of tragedy. There is much humour in Europa's speech but like QUINN (263) I do not believe that the parody takes away from the sadness of Europa's situation; she is deserving of sympathy.

⁵² The dream may be a reference to the dream in Moschus' version (2.7ff.).

believing perhaps that her appearance matters to them! At various moments in her melodramatic speech, Europa is rather quaint, bringing some much needed humour (and relief) to Horace's otherwise dismal portrayal of the heroine.⁵³ Indeed, this Europa is memorable for her mental state as much as the reason for it.

The bull

Horace provides little characterisation of the bull (i.e. Jupiter), presenting the creature without exception in a negative light for the benefit of Galatea. Just as Horace compares Galatea to Europa, so too he compares the new lover to the bull. The first word used to describe the bull is *doloso/credidit* (25f.). Immediately, the reader is prejudiced against the bull, but Horace is clever enough not to overdo his bad treatment of the bull. He subtly drops a word here and a word there to facilitate his negative characterisation of the animal. So, the poet does not indicate whether or not Jupiter took Europa's feelings into consideration before having sex with her⁵⁴ (as quickly as he arrives at Crete he rapes her (very likely from the text) and leaves abruptly), nor if he ever revealed to her who he was -- indeed 33f., 39, 45ff., and 71f. suggest that Europa is ignorant of the bull's true identity. It may well be that Jupiter had sex with Europa while still in bull form, an act which must have been frightening and shaming for Europa. Horace leaves it to the reader to conclude that the bull was callous, a conclusion which is cemented by Europa and Venus' characterisation of him.

⁵³ A fact recognised by OKSALA, 183f.

⁵⁴ Sex is implied by *victa furore* (36) *culpa* (38), *turpe commissum* (39) and the remorse which Europa expresses.

Horace uses a number of epithets (all of which are negative) to describe the bull. The animal is depicted as *infamem* (45) by Europa and, then, as a *monstri* (48) by her. *Monstrum* is an apt term applied to monsters but also to persons of extreme wickedness.⁵⁵ That this description comes out of the mouth of Europa creates impact since she so recently loved the creature. Venus, perhaps using a word which Europa herself would employ, describes the bull as hateful, *invisus*.⁵⁶ An alternative meaning of *invisus* is appropriate here as well – the bull is "unseen" at the end of the narrative,⁵⁷ a final reminder to Europa that she is abandoned, one which would act as a warning to Galatea about her new lover. Finally, and perhaps more alarming, is Venus' description of the bull (i.e. Jupiter) as *invicti* – if a goddess sees him as invincible, what chance has Europa, a human, against him? *Invicti* suggests that Europa has no other option than to accept the bleak situation. The poet manipulates his audience into disliking the bull from start to finish, creating a villain who would be unforgettable for both Galatea and the general reader.

Closure

The close of *Ode* 3.27 occurs at lines 66-76, when Venus and Cupid appear and the goddess speaks to a distressed Europa as a bizarre sort of *deus ex machina*. A typical *deus ex machina* explains earlier events, incomprehensible to a human, as well future happenings,

⁵⁵ *TLL* VIII, 1446.79f. and 1449.56ff.

⁵⁶ A number of meanings are attached to *invisus* (see further *TLL* VII, 2.197.12ff.).

⁵⁷ *TLL* VII, 2.224.62ff.

ties up the loose ends, resolves controversial issues etc. Here, on the contrary, the *deus ex machina* is an inadequate closing device. While Venus does announce that the bull will return (71f.), that Europa is the wife of Jupiter (depending on how what follows *esse* at 73 is taken) and that Europe will receive its name from Europa (74ff.), the goddess neglects other key issues which a *deus ex machina* would reveal. Unrevealed is where the bull went and why he left, and what will happen to Europa (e.g. where will she live and will she really be an *uxor* to Jupiter?),⁵⁸ and will she have children (as other versions of the myth indicate, e.g. Mosch. 2.166).⁵⁹ Horace neglects the search for Europa by her brothers (a popular feature of the myth; e.g. Ovid *Met.* 3.1 ff.) probably because to include this aspect of the myth would cause a breakdown in the comparison between Galatea and Europa. For this reason, the birth of Europa's children is also excluded. What comfort Venus provides for Europa is truly cold. To the amusement of his audience, Horace presents a twist on the *deus ex machina* motif which is surely meant to leave a lasting impression, but it also raises the question as to its effectiveness as a closing device for the poem. Far more about Europa's future is left unknown than answered, and the few positive aspects which have been revealed are undermined by Venus' presentation (e.g. *magnam/...fortunam*, 74f.); these details are

⁵⁸ Although Horace uses *uxor* for "wife" (*OLD* s.v. *uxor* 1), with the bull's abandonment of Europa, he may be extending the sense, as happens with *coniunx*, also used of a wife (*TLL* IV, 342.55 γαμετή) but also applied to a concubine (*OLD* s.v. *coniunx* 1c).

⁵⁹ Although the reader would know Europa's future from the myth, the fact that Horace's Europa does not know makes for a disturbing conclusion.

unsettling and would not be lost on Galatea. With the uncertainty of Europa's fate, Galatea's own future would be brought into question.

Other aspects of the ending also demonstrate how this close would be for Galatea unsatisfactory and, consequently, unsettling. Although there are clear examples of closing devices including an inversion of the opening⁶⁰ and the way in which the story of Europa is set in a wider perspective (i.e. the naming of Europe), many more devices which Horace does not use (e.g. terminal motifs)⁶¹ point to how unsatisfying a close the ending of 3.27 really is. For instance, Horace withholds from the reader not only Europa's response to Venus' announcement, but also Galatea's reaction to his treatment of the myth. The close is indeed memorable with the sudden appearance of two divinities (a novel and so startling twist to the myth),⁶² its unsettling portrayal of Venus (even though not atypical, e.g. Eur. *Hipp.*) and its unsatisfactory conclusion to the myth (another innovation of the poet), but it is memorable for what it does not offer the reader rather than what it does.

Venus comes across as a contemptuous goddess, lacking any sympathy towards Europa instead of the divinity who divulges information which normally constitutes the *deus*

⁶⁰ Compared with the opening which depicts Europa with the bull, on the sea, with a male god, in love with the bull and ignorant of her fate, the close shows her without the bull, on land, with a female goddess, full of hatred for the bull and somewhat aware of her future.

⁶¹ See MURGATROYD (2000) 86 for these and similar elements of closure.

⁶² In Moschus's *Europa*, Venus appears at the beginning and is clearly responsible for the rape of Europa.

ex machina.⁶³ The effect of her characterisation is that the ending of the poem is quite dark, not at all promising for Europa, nor, presumably, for Galatea. So, Horace describes Venus at 67 as *perfidum ridens* (perhaps because she has caused Europa's rape) and writes that she only spoke to Europa *ubi lusit satis* (69), suggesting that Europa's experience is merely a source of fun for the goddess.⁶⁴ Venus issues harsh commands to the girl at 69 (*abstineto*), 74 (*mitte singultus*) and 75 (*disce*) which hint at her contemptuous feelings for Europa. And finally, the fact that Cupid is portrayed as appearing *remisso/...arcu* (67f.) points to the cause of Europa's current circumstances.

Seen as a deterrent to Galatea not to go off with her new lover, the conclusion would in fact be an effective ending of Horace's argument, a final "nail in the coffin". The poet has to contend with the positive elements of the Europa myth, namely that the heroine's future is glorious, something which Galatea would undoubtedly know were she real and something with which she would use as a counter-argument. Instead of ignoring these aspects which would not be nearly as effective, Horace puts a negative spin on them. As well, the unsettling, unknown aspects create a dark atmosphere which is highlighted by Venus' verbal attack of Europa. Her sharp words, particularly her biting commands, and short, staccato phrases (especially at 73ff.) stress the negative tone of this close, as do her remarks about Europa's rage at 70 and her references to violence and hatred at 71. That Venus demands that

⁶³ QUINN (264) and OKSALA (184) likewise recognise Venus' cold consolation of the *deus ex machina*.

⁶⁴ Similarly, QUINN (265) and BUSCAROLI (52f.).

a grieving Europa stop weeping at 74 further offsets the positive aspects of the ending. Put in such an adverse light, the close would act as a convincing deterrent for Galatea.

Concluding Remarks

In *Odes* 3.27 Horace offers an unusual rape narrative with several new twists including using the myth as a cautionary tale, the willingness of the heroine to go with the bull, the inglorious presentation of Europa's future by Venus, the very presence of Venus and Cupid at the end of the poem (and Cupid's role in bringing the god and Europa together) as well as their treatment of Europa, and most noticeably the absence of the bull. Many scholars have debated about Horace's motives for manipulating the myth but the most convincing interpretation is that the changes to the Europa myth are due to Horace's attempt to persuade a lover or ex-lover not to go off with a new boyfriend. In this light, Venus' dire speech makes sense as Europa's future now would seem rather bleak to Galatea. The absence of the bull similarly has point as it would hint at Galatea's own abandonment by her lover. More frightening still is the poet's treatment of the heroine as he depicts her in a highly emotional state (also a fresh twist) which is pathetic clearly for Galatea's benefit, yet humorous for the general reader's benefit. Although the story of Europa was not new in Horace's time, his treatment of the myth is novel, ingenious and entertaining.

Chapter 6: Ovid's *Metamorphoses* 2.833-3.9¹

New Aspects

In Ovid's version of the myth of Europa in the *Metamorphoses* several apparently new aspects are introduced which make this version of the tale refreshing and a surprise for the reader. What stands out the most is the humour of this piece, an aspect which I will explore in detail in this chapter. First of all, the addition of the god Mercury to the story is novel, as is his involvement (albeit unknowingly) as a helper to Jupiter in his quest to rape Europa. Mercury's appearance is surprising, but so too is the fact that his role as an accessory is not fully appreciated as such until well into the story, when mention of Europa is finally made at lines 2.844f., at which point the reader both recognises the significance of Mercury's earlier actions and perceives the humour created by his hitherto mysterious presence.

An offshoot of the addition of Mercury is Jupiter's request for help at 2.837ff., an element appearing in none of the other versions in surviving literature. Although the reason for the request is revealed at 2.836 (at least to the reader), the vagueness of the statement *nec causam fassus amoris* ("and nor having confessed the cause of his love") in addition to Jupiter's earnest demands captures the attention of the reader.

Also new to this version is the reversal of roles by the two protagonists whereby Europa's part is noticeably diminished while Jupiter's is considerably enlarged. In previous

¹ The text used is the *Teubner*.

surviving versions, Europa was the focus; in Ovid's rendition, on the contrary, Europa hardly figures at all; she actually remains nameless. Her characterisation is so minimised that she does not speak, a fact which is unusual in light of the very vocal Europas of earlier versions (e.g. Hor. *Od.* 3.27.34ff.). Furthermore, the fact that the rape for the first time in extant accounts is not even referred to here speaks volumes about Europa's subordinate role; with the absence of the rape, the reader is unable to sympathise with (in fact, experience any feeling for) this victim. The same cannot be said of Jupiter whose characterisation is developed over the course of 30 lines (compared to the 8 lines devoted to Europa). Indeed, Ovid's interest seems to lie in Jupiter's metamorphosis rather than in the rape of Europa.

Although playing minor roles, Agenor² and Cadmus (Europa's father and brother respectively) are novel features of this version of the myth. Despite the fact that Europa's relatives have appeared in previous surviving literature in connection with Europa's abduction (Hdt. 2.44, 4.147 and A.R. 3.1179f.), this is the first time that they are developed at all as characters. Ovid provides both men with limited characterisation, but enough to elicit a response from the reader (e.g. pity for Cadmus, 3.3ff.) As well, the addition of the search for Europa by Cadmus described in some detail is a new element of the story which is intriguing and allows Ovid to make a transition into the next tale about metamorphosis.

Finally, and perhaps the most ingenious new feature of this version, there is Ovid's

² Ovid chooses the more frequently used name Agenor (instead of Phoenix), used by many contemporary and later Greek and Latin authors (e.g. Var. *L.* 5.32, Diod. Sic. 5.48, Luc. *Syr.D.* 4.1ff. and Hyg. *Fab.* 178.1).

creation of a false close (at 2.870-75) and one real close to the story of Europa (at 3.6-9).³ The poet misleads the reader, leaving one to question when exactly the story is over as well as the effect created by each close. The resulting humour brought about by the tease of the false ending leaves a lasting impression on Ovid's audience.

Opening

Ovid begins at *Met.* 2.833 with a brief transitional passage in which Mercury flies from Athens to heaven. Once there, Jupiter asks his son to drive cattle from a mountain to the Sidonian shore, and with the end of the god's speech the poet concludes the opening at line 2.842. This opening both prepares the audience for and misleads it about what is to come in this account of the Europa story. These expectations are not fully grasped until the reader reaches the end of the narrative, looks back at the opening and then comprehends Ovid's witty manipulations. This toying with the reader's expectations is just one of the many clever games Ovid plays in his humorous version.⁴

The transition (2.833-35) opens the game first with Ovid intertwining deception with reality. Mercury's appearance at 2.833ff. is unexpected and misleads the reader who perhaps does not recognise that a new tale is beginning⁵ nor that it is, in fact, about Europa's rape.

³ See my discussion below on Closure where I consider the multiple endings of this version of the story.

⁴ For the games Ovid plays in this story particularly, see further GLENN, 25ff.

⁵ The preceding story was concerned with the love of Mercury for Herse, in which Mercury played a dominant role. After the conclusion of this tale, Ovid continues with Mercury as though the god is still his main focus.

A further tease is created by the elevated tone here which intimates falsely that the story about to be narrated is something more important than an affair of Jupiter's. To achieve this lofty tone, the poet uses rare and archaic words (often inventing new terms), places the setting impressively among the gods in heaven (2.835), introduces *doctrina*, and gives the opening an epic flavour.⁶ So, at 2.834 Mercury is grandly referred to with the patronymic title *Atlantiades* and Athens is described via stately periphrasis as *dictas a Pallade terras*. Moreover, the antiquated verb *linquit* (2.835),⁷ placed at the beginning of the line for emphasis, raises the tone of the transition, as does *iactatis...pennis* at 2.835, which has not appeared before Ovid.⁸ This preliminary sublime atmosphere paves the way for a lofty story, but soon this mood will be undermined.⁹ Ovid effectively sets his audience up with a false tone; after the opening when Jupiter relinquishes his godly form for the bull's (2.850ff.), the game will be up and the reader will realise the poet's deceptive play.

The poet is elusive about his subject matter, a fact that intrigues the audience. By the time the end of the opening comes, the reader is not informed what Jupiter is planning nor

⁶ W.S. ANDERSON (1997), 333, insists that the first line of this transition is in an ostentatiously epic manner.

⁷ On rare and archaic words in this section of the *Met.*, see MOORE-BLUNT, 166-73. KENNEY, 120, argues that genuine archaisms, as distinct from poeticisms, are rare in the *Metamorphoses*.

⁸ BÖMER (1969), vol.1, 432f.

⁹ GALINSKY (1975), 101, astutely points out how transitions can often set the tone. Ovid cleverly does not *set* the tone; rather amusingly he raises it to a lofty level for the purpose of lowering it later.

with whom. The god's motivation, only hinted at with *nec causam fassus amoris* (2.836), does little to satisfy one's curiosity; on the contrary, it only piques it. By the opening's close (2.842), far too many questions remain – about why Jupiter requires help from Mercury, whom Jupiter desires, why he demands the messenger god to travel to Sidon and act so quickly, and finally why he asks that a herd of cattle be driven to the shore. Such mystery around Jupiter's plans heightens the suspense in the reader.

Peculiar is how evasive Ovid is about Europa. The poet deliberately holds off from mentioning her in the opening in order to tease the reader about who Jupiter's latest conquest might be. But, Europa's absence here has greater significance as it appears to foreshadow Ovid's limited treatment of the Phoenician princess later in this narrative.¹⁰

When it comes to Jupiter, Ovid plays a different trick by misrepresenting the god, and, consequently, misleading the reader into thinking that this is a majestic and dignified deity.¹¹ As the story unfolds, however, a very different Jupiter from the one present in the opening is unveiled.

Jupiter tries to portray himself as an impressive figure with the masterful speech directed at his son Mercury (lines 2.837ff.). His blustering here is quite humorous since his

¹⁰ Her limited role is a surprise because in the extant literature about the rape Europa played the chief protagonist with most lines devoted to her characterisation (e.g. Mosch. 2, Hor. *Od.* 3.27.25ff.)

¹¹ Jupiter's characterisation is discussed in detail below. The analysis, therefore, here is limited to his portrayal in the opening.

dignified appearance is meant to conceal from Mercury (and, perhaps, even Juno)¹² not only his lascivious intentions but his own embarrassment because of his all-consuming lust. Jupiter is quick to remind Mercury in the first line of his speech that Mercury is supposed to have *fide* and be a *minister* (i.e. to Jupiter).¹³ The god's devious and manipulative reference to Mercury as *minister* has point. While the term often means "servant", there is also an underlying meaning of "accomplice".¹⁴ Jupiter further reminds Mercury that he is his *natus*. Jupiter's deceptiveness is extensive; he neither indicates his reasons nor feels compelled to inform Mercury of his participation in Jupiter's next conquest. What is perhaps more remarkable is that he requires help at all, a fact which, as Nagle points out, is rare for any god in the *Met*.¹⁵ That he does ask for help and that the reader is privy to his talk with Mercury are very important to understanding Jupiter's characterisation as well as Ovid's teasing ways. Mercury's novel involvement in this narrative misleads the reader right from the start, adds a twist to the myth as a whole and may be done to suggest some continuity with the rest of

¹² Jupiter may be afraid of being found out by Juno as was the case in the Io story earlier (1.583ff.). WHEELER (1999), 89, likewise notes that Jupiter may be keeping the affair secret from Juno.

¹³ WHEELER (2000), 82, also sees Jupiter's manipulation of Mercury in his speech.

¹⁴ *TLL* VIII, 1000.21ff., 1003.68ff.

¹⁵ NAGLE (1984), 246, suggests that gods are self-reliant in achieving gratification and rarely ask for help; when they do it is often because of love, as is the case here. The fact that Jupiter did request help from Mercury when he sought to seduce Io in book 1 which supports NAGLE'S theory.

the *Metamorphoses*¹⁶ (all of which is significant in their own right). However, the speech and request are devices which provide ample opportunity to develop Jupiter's character as a love-sick, manipulative, and eager fool.¹⁷ These traits are further cultivated in the rest of the narrative and so, here, in the opening they foreshadow what to expect from Jupiter.

With the grand allusion at 2.839 (*tuam matrem tellus a parte sinistra*) which refers to Maia,¹⁸ the reader is cleverly reminded about an earlier affair between Mercury's mother and Jupiter, a fact which informs the reader that Jupiter is always bent on satisfying his lust, and probably intends to seduce another victim.¹⁹ However dignified Jupiter may want to appear, with this supposedly harmless statement he has deflated himself, if not in front of Mercury then, definitely before the eyes of the reader.

The parenthetical statement at 2.840 (*indigenae Sidonida nomine dicunt*) is a double-edged sword, for with it Jupiter tries to appear dignified, but the fact that he clarifies the place to which Mercury must travel, as though Mercury might get lost on the way, has a

¹⁶ Mercury played a vital role in Jupiter's rape of Io at 1.583ff.

¹⁷ That Mercury does his duty is a noteworthy contrast to Jupiter who gives up his duties (2.847ff.) for the love-affair. The disparity in their characterisation is amusing and points to an intrinsic theme in the *Metamorphoses*, incongruity. On this theme, see OTIS, 124, and STIRRUP, 179.

¹⁸ Reference to the Pleiad Maia may hint at the transformation Jupiter will soon make into a bull since the Pleiades along with the Hyades are a part of the constellation Taurus. See *OCD* s.v. *constellations* 5b and BÖMER (1969), vol. 1, 434.

¹⁹ WHEELER (2000), 82, also sees the statement has a deflating effect.

deflating effect as well.²⁰ Ovid uses *indigena*, a rare word which first appears in Virgil's *Aeneid* (8.314 and 12.823) to raise the tone of Jupiter's speech.²¹ The novelty of the term strongly suggests that Ovid borrowed it from Virgil. While *indigena* is used in the *Aeneid* each time to refer to the Latin people, Rome's ancestors, in the *Met.* Jupiter diminishes the gravity of the new word when he uses it to describe the race of his latest rape victim.

Again at 2.842, when the rhythm slows down, Jupiter is methodical in directing Mercury to the place where he will see the herd of cattle. These are amusing clarifications, absolutely unnecessary for the messenger god, but deemed essential by a god who does not want to delay his sexual encounter. Other features which testify to Jupiter's eagerness include the numerous commands at 2.838ff. (*pelle, delabere, pete* and *verte*), his desire for Mercury to travel *celer*, with his *solito cursu*, and the lengthy enjambment (over 6 lines long) of his speech. Jupiter can hardly wait for sex and that he tries to present himself as the majestic deity illustrates the incongruity of his character and the humour created by it. This loss of dignity prefigures his total loss of grandeur in this narrative.

Passage in Context

Although the rape narrative of Europa is a self-contained story, it is a part of a lengthier poem and should be considered to some extent within this larger context. There

²⁰ On *Sidonida* as an Ovidian invention, see MOORE-BLUNT, 166 and HINDS (1998), 2.

²¹ *Indigena* appears in Livy's *Ab Urbe Condita* (23.5.11); although the term is used later in prose and verse (e.g. Juv. 13.38, Curt. 8.2.14 and Apul. *Met.* 1.1.12), *indigena* occurs exclusively in epic poetry during the Augustan period.

are many avenues one might choose in examining the relationship between this narrative and various other stories in the poem, but the scope of this thesis cannot possibly encompass a broad investigation because of restraints of time and space. However, a look at the rape narrative and the stories immediately surrounding it has come up with some intriguing findings about Ovid's treatment of Europa's rape in particular, and noteworthy discoveries about his story-telling ability in general.

Mercury and Herse 2.708-832

Right before the Europa narrative, Ovid narrates the story of Mercury's pursuit of Herse (2.708-832), a love-affair which Aglauros, Herse's sister, attempts to sabotage. Several similarities between this tale and the Europa narrative enhance continuity between these discrete stories in the *Met.* Just as in the Europa story, there is a metamorphosis in the Mercury narrative – the messenger god turns Aglauros into stone. Many more links are evident as well. For instance, there is a love-affair brewing between a determined male god and an ignorant female human. And rather as Mercury assists Jupiter, so Athena intervenes in this tale about Mercury. Furthermore, as is the case at 2.833ff. the object of the god's affection (Herse) is practically unmentioned.²² Lastly, in both stories Ovid withholds from the reader the description of the rape by the god, adding a touch of humour to both tales.

Noticeable contrasts exist between the two narratives, so that there is variety and greater impact (e.g. in tone). Although Mercury appears in both narratives, at 2.708ff. he has

²² GLENN, 41, likewise notes this shared limited treatment of the two heroines.

more lines and is a protagonist (i.e. not a helper). In his efforts to seduce Herse, Mercury pays particular attention to his appearance making sure that different parts of his body are in fine form (2.732-6), but unlike Jupiter, he does not use a disguise because he has enough confidence in his own good looks (2.730f.). And the help he looks for in Aglauros (i.e. her approval) is a far cry from that which he unknowingly provides for Jupiter.

The tale of Mercury and Herse takes up more lines than the coming story (122 lines versus 52 lines) in large part because of the encounter between Minerva and Envy (2.752-805). The encounter is a lengthy and impressively detailed digression which has no equal in the Europa narrative. In the latter story, Ovid maintains his focus on the protagonists and uses few minor characters and, in so doing, makes the Europa tale seem to flow more; however, in the Mercury and Herse tale, the poet shifts his focus from his protagonist to secondary characters whose actions impede the movement of the plot for more than 50 lines.

A dark mood is created making the Mercury story noticeably bleak especially in contrast to the light tale which follows. The end result is that the humour created in the Europa narrative stands out more. For instance, Envy's home (2.760f.), the goddess (2.776f.) and the harsh treatment Aglauros experiences at Envy's hands (2.798ff.) are depicted in such dismal terms that they seem to foreshadow the unhappy outcome of the Mercury story.

Perhaps the most noteworthy contrast between the two narratives is the differing attention given to each metamorphosis. Although much focus is placed on the character who is metamorphosed (the poem is about change, after all), the number of lines devoted to the actual transformation is considerably different. Jupiter's spontaneous transformation, which

occurs rather rapidly (in one line, 2.850) enables him to abduct Europa; his metamorphosis is integral to the story. Mercury's transformation of Aglauros into stone, on the other hand, is a minor event which, although a longer account with vivid detail (13 full lines), has no effect on Mercury's success.²³ In addition, Aglauros' transformation (2.819ff.) is a horrific account which, left to the end of the narrative, leaves a lasting impression in the audience's mind while Jupiter's metamorphosis is secondary to his antics, which stay with the reader.

A comparison of the Mercury and Europa narratives reveals how Ovid handles basically the same type of story (pursuit of love by a god) in dissimilar ways. It is perhaps a surprise that Ovid chooses to tell the same type of story but soon he adds lively contrasts so that the tale of Europa is narrated in a distinctly different way from the previous story.

Cadmus and the Founding of Thebes 3.9-137

Cadmus' story develops out of the Europa narrative, after he is unable to find his sister and is told by Apollo to found Thebes. When Cadmus commands his men to bring back water for a sacrifice, they are killed by a serpent which in turn is slain by Cadmus. Immediately, Cadmus plants the snake's teeth from which earth-born men are born and become Cadmus' new comrades.

Although at first glance there does not seem to be much in common between this narrative and the Europa story, some links are present which again maintain continuity and highlight Ovid's structural skill. Cadmus appears in both stories: he is a minor character in

²³ Similarly, GALINSKY (1975), 61, recognises how the metamorphosis in each story ranges from being the focal point to being perfunctory.

the Europa tale, but the protagonist in the following narrative. Both tales deal with the children of Agenor, although Europa plays an extremely limited role in contrast to her brother Cadmus (most of the narrative centres around him). Just as Jupiter is on a quest (for sex), so too is Cadmus (for the establishment of a city). In a bizarre way, each story has a bovine connection, in the former Jupiter's disguise as a bull, in the latter a cow acts as a guide for Cadmus – where the cow is to lie down eventually will become the future site for the foundation of Thebes. Finally, the main protagonists of each narrative seek the aid of an immortal who happens to be a son of Jupiter (Mercury and Apollo, respectively). Ovid effectively establishes similarities and ingenious links between the two narratives, creating the kind of continuity for which the poet has received praise by many scholars.²⁴

Striking contrasts between the Europa and Cadmus stories illustrate that Ovid is interested in recounting a variety of different stories. The narrative of Cadmus' quest takes up 128 lines (at least twice as long as the Europa tale) as it covers Cadmus' initial commands from Phoebus to his acquisition of new companions. Its lengthy telling paves the way for the remaining narratives of Book 3, all of which deal with Cadmus' descendants. Unlike the Europa narrative, the tale of Cadmus has significant implications for other narratives within the third book of the *Met*.

As tragic as the narrative of Mercury and Herse is, Cadmus' ordeal is far more grim. For instance, the serpent's savage murder of Cadmus' men (3.48f.) is horribly detailed, as is

²⁴ For instance, OTIS, 47, WHEELER (1999), 89, and SOLODOW, 15.

the slaughter of the earth-born men (3.118ff.). The previous humorous narrative of Europa is replaced by images of death (e.g. of the serpent, 3.73f.).

It is interesting to observe the similarities and differences between the Mercury/ Herse and the Europa/ Jupiter narratives as well as those of the Cadmus and Europa/ Jupiter stories, but when the reader looks just at the tales surrounding the Europa narrative, three aspects stand out the most: the tone of both narratives, the role of each metamorphosis within them, and the characterisation of Jupiter. In the framing stories, the atmosphere is full of horror due to the manner of deaths of several characters and/or creatures.²⁵ In stark contrast are the intense humour and light tone established in the Europa narrative. Ovid seems to have framed the story of Europa with these two sad tales not only for structural elegance but also for the express purpose of underscoring the humour of the narrative. Tied in with this notion of humour are the metamorphoses. In neither of the surrounding tales do the metamorphoses happen to the protagonists; in Mercury's tale Aglauros is transformed, while the snake's teeth metamorphose into the earth-born men in Cadmus' story. Consequently, Mercury and Cadmus do not experience the same decrease in dignity with which Jupiter is plagued because of his own transformation. It may well be that Ovid placed the Mercury and Cadmus tales around the Europa narrative to demean Jupiter even more by means of his metamorphosis. In contrast to the humorous portrayal of Jupiter in the Europa story, Ovid

²⁵ Although Ovid does not state it, the transformation of Aglauros into stone causes her death. Each narrative also contains references to snakes (2.768f. and 3.31ff.) and venom (2.777 and 3.33), which further add to the dark atmosphere in these stories.

depicts the god as a revered figure in the two framing narratives with the effect that the Jupiter of the Europa tale appears foolish in his quest to rape the girl.²⁶ Minor references to Jupiter occur at 2.744 and at 3.26. In each case there is an element of awe with regard to the god; Mercury seems proud to be called Jupiter's son while Cadmus deems Jupiter worthy of sacrifices. One can easily believe that Ovid's reverent portrayal of Jupiter in the outer stories is meant to effect a neat contrast between them and the Europa narrative, but also to further emphasise Jupiter's undignified character in the Europa tale.

Functions: Focussing on Humour

An examination of the stages and functions which appear in Ovid's version of Europa's story reveals that the poet incorporates all three stages and several functions in the *Met.*, thereby providing the reader with an elaborate account of the myth.²⁷ STAGE 1: PRELUDE: ATTRACTION (the Rapist's, Jupiter, attraction to the Victim, Europa, is revealed, 2.836), PREPARATIONS (Jupiter makes preparations for the rape, 2.837-58), ARRIVAL (1) (Jupiter in the form of the bull arrives at the scene of the abduction, 2.850f.).²⁸ STAGE 2: CONTACT: PHYSICAL APPROACH (Europa approaches the bull, 2.861),

²⁶ Jupiter/Zeus has always had a potential for a serious and comic side in Greek and Latin literature.

²⁷ Unlike Ovid's brief version in the *Fasti* (5.603ff.) and even more concise account in *Met.* 6.103ff. See the next chapter.

²⁸ MURGATROYD (2000), 76, failed to recognise that ARRIVAL at the scene of the rape is distinct from the ARRIVAL at the scene of abduction. Here, Jupiter's ARRIVAL (1) is at the scene of the abduction. When he reaches Crete, Jupiter will have arrived at the scene of the rape ARRIVAL (2)).

OVERTURES (1) (the bull makes overtures towards Europa, 2.863-65), VULNERABILITY (1) (Europa loses her fear of the bull, 2.866), OVERTURES (2) (the bull makes overtures towards Europa, 2.866-68), VULNERABILITY (2) (Europa loses her fear of the bull, 2.868f.), ABDUCTION (the bull abducts Europa, 2.870-75), ARRIVAL (2) (the bull and Europa arrive at the scene of the rape, 3.1f.). STAGE 3: AFTERMATH: SEARCH (Cadmus begins the search for Europa, 3.3-9).

Skimming and Omissions of Functions

Ovid is rather selective about the functions he skims or omits. Where skimming occurs, with ATTRACTION, ARRIVAL (1) and (2), and PHYSICAL APPROACH, Ovid is concise, providing the audience with just a hint of the function. Jupiter's ATTRACTION at 2.836 is almost overlooked by the reader, a fact which Ovid may have done deliberately to advance the idea that Jupiter is elusive about his attraction and intentions. Just as Jupiter is evasive towards Mercury, so too is Ovid towards his audience. Both ARRIVALS happen quickly (described in no more than 3 words each time), suggesting that Jupiter is impatient in the first ARRIVAL to meet with Europa and begin his seduction, and even more impatient and eager in the second to rape her. Each ARRIVAL acts as a neat contrast to the lengthy functions which take place around them. ARRIVAL (1), for instance, occurs in the midst of PREPARATIONS and, like ATTRACTION, is almost missed because of the numerous preparations by Jupiter. ARRIVAL (2), on the other hand, is surrounded by ABDUCTION and SEARCH, which are 6 and 7 lines long, respectively. Finally, the PHYSICAL APPROACH of Europa is handled briefly, extending only two words (i.e. one dactylic foot)

into line 2.861. The abruptness of Europa's actions here is due to the effective and harmless pose of Jupiter as a beautiful bull which inspires no fear.

A startling omission is the RAPE of Europa by Jupiter. In the earlier surviving poetic renditions of this myth the rape has been explicitly or implicitly described;²⁹ its absence here is surprising.³⁰ There is an additional shock for the reader because Ovid has built-up the functions surrounding the RAPE (e.g. (successful) PREPARATIONS which promise a successful RAPE, and the equally effective ABDUCTION), and he has created suspense (e.g. with the play between OVERTURES and VULNERABILITY) and anticipation in the reader who expects the RAPE of Europa. When deprived of this function, the audience may feel cheated at first, but soon it may recognise Ovid's playfulness too in denying such a common event in the myth. What furthers this playfulness is the cheerful tone of the narrative – with the rape denied, its nastiness is equally quashed and so the mood is kept light.

Expansion of Functions

Stages 1 and 3 contain at least one expanded function (PREPARATIONS and SEARCH, respectively). By far the lengthiest function is PREPARATIONS spanning over 22.5 lines most of which are devoted to Jupiter's speech, his demands of Mercury, the carrying out of orders by Mercury, Jupiter's transformation into the bull and, finally, his initial contact with Europa. Despite the fact that successful PREPARATIONS almost

²⁹ Mosch. 2.164ff. and Hor. *Od.* 3.27.33ff.

³⁰ The rape may be foreshadowed by 2.862f., *dum veniat sperata voluptas/...vix cetera differt*, but the reader still expects to be told about the rape in some fashion.

guarantee a successful RAPE³¹ (so that there is a tease here), there are other reasons for these extensive PREPARATIONS. For one thing, they provide a look into Jupiter's character which would otherwise not be revealed. Jupiter's manipulative ways are observed (especially in his speech), as well as his excitement about the upcoming seduction and the deceptive and demeaning lengths to which he goes with regard to his transformation. Ovid's emphasis on the comic transformation from dignified god to beast³² (this is the only metamorphosis in this story in the *Met.*), really captures the attention of the audience (especially as this is also the first fully developed function of this version) and entices it to read on.

Stage 2 contains the expanded ABDUCTION (2.870-75) which is vividly described. Arguably the climax of the story this function's appeal resides both in the suspense raised in the audience which wonders about Jupiter's success and in the picturesque image of Europa sitting on the bull as he carries her away. The function is also important because Ovid's placement of it at the end of Book 2 gives the impression that ABDUCTION is the last function of the story. With such stress on this function, it is easy to see why so many lines are devoted to ABDUCTION (in contrast to the other functions). Ovid builds suspense with choice wording which emphasises the slow motion with which the bull must move so that he does not raise suspicion in Europa. Words like *sensim* (2.870), *primo* (2.871), *inde* (2.872) and *ulterius* (2.872) all point to Jupiter's unhurried movement to the sea.

³¹ MURGATROYD (2000), 78.

³² On the deflation of Jupiter as a result of this transformation, see below on Characterisation.

The picture of the two characters is very vivid, which is another reason why the ABDUCTION stays in the mind of Ovid's audience. Europa's frightened pose, her right hand on one of the bull's horns and the other on his back with her clothes blowing in the wind as she looks to the shore she once stood upon is an unforgettable image easily imprinted on the reader's mind.

A seemingly innovative addition to the story is the SEARCH by Cadmus, Europa's brother. This function begins in Book 3 at 3.3 when Agenor demands his son seek out Europa and ends with a defeated Cadmus asking Apollo for guidance at 3.9. With the expansion of this particular function, Ovid highlights the SEARCH by means of its length (7 lines) as well as its novelty. The author introduces new characters into the Europa story and, in so doing, grabs the reader's attention. But, Ovid also teases the reader with the addition of the SEARCH because it is with this function that the poet finally concludes his version of the myth, a conclusion which is extraordinary because the reader is misled beforehand with a false close so that when the real close happens within the SEARCH, the reader is taken off guard.³³ This amusing deception stays with the reader into the next tale.

Manipulation of *Dramatis Personae*

Ovid includes several characters in this story. There are the major characters Jupiter and Europa around whom most of the plot unfolds. Minor individuals (e.g. Mercury and Cadmus) occur as well, who effectively move the plot forward, and other characters who

³³ On the genuine and false closes in this narrative, see below on Closure.

hardly figure as characters at all (Europa's companions). Although Ovid begins the tale with a minor character (Mercury), he mentions the key figure of this narrative (Jupiter); actually, most of the author's attention is devoted to this god (at least half of the narrative).

As is common in his treatment of rape narratives, once Ovid focuses on the key protagonists, he stays with them.³⁴ So, when Europa finally comes on stage at 2.858 Ovid maintains a tight focus on the exchange between her and Jupiter. Jupiter speaks, is a male god, a rapist, and is provided with a lengthy description including some information about his mental state (e.g. his joy at 2.862), Europa, on the other hand, is silent at all times, a female human, a victim, and is given scanty characterisation with few or no details offered about her mental state. The contrast between the two provides ample ammunition for Ovid to produce an amusing tale, where Jupiter becomes the brunt of jokes and Europa, an otherwise vocal and conspicuous character in the earlier literary tradition, is treated with indifference.

At the rape narrative's end (3.3ff.), Ovid includes additional minor characters (Agenor and Cadmus), one of whom (Cadmus) becomes the major character of the next story. The story peters out after Jupiter and Europa are no longer the centre of attention, and neither Cadmus' nor Agenor's characters are developed before this narrative ends.

Characterisation: Jupiter as an Instrument of Humour; Europa as a Silent Figure

Jupiter's characterisation as a lustful and undignified god is clearly foreshadowed in

³⁴ MURGATROYD (2000) 83.

the opening of the narrative (2.836ff.)³⁵ and carried over into the rest of the Europa story. His shattered dignity is, in fact, emphasised far more than any other trait, creating much humour at the expense of the god.³⁶ After Mercury carries out his task, Ovid returns to Jupiter, starting off with a *sententia* about *maiestas* and *amor* (2.846f.) and the choice the god must make between the two.³⁷ With the phrase *sceptri gravitate relict*a at 2.847, one learns quickly that Jupiter begins to discard the physical attributes of his *maiestas* (*sceptrum* and at 2.849 *trisulci ignes*).³⁸ Because the sceptre is abandoned in the same line in which the choice between *maiestas* and *amor* occurs Jupiter seems to have given no thought to the consequences of his decision. He abandons the "weight" of the *sceptrum* and the "dignity" with which it is held, as the term *gravitas* implies.³⁹ The full extent to which Jupiter relinquishes his dignity is brought out in the next few lines where the might of the god's power is described and then rapidly passed over for the form of the bull (i.e. *amor*). The choice Jupiter makes is significant because he chooses to abandon one side of his character (majesty) for another (lack of dignity).

Ovid pokes fun at the god who is ruled by his lust by incorporating epic phraseology.

³⁵ See the section above on Opening.

³⁶ OTIS, 341, likewise notes Jupiter's loss of dignity as does STIRRUP, 173.

³⁷ The conflict between *maiestas* and *amor* is discussed by GLENN, 25f., OTIS, 122, GALINSKY (1975), 162, STIRRUP, 173, and JACOFF, 235.

³⁸ W.S. ANDERSON (1997), 334, also observes the physical abandonment of *maiestas* through these symbols.

³⁹ TLL VI, 1.2306.1ff. and 35ff.

So, while the poet refers to Jupiter as *ille pater rectorque deum* at 2.848, using the adjective *ille* which is frequently employed in describing solemn figures,⁴⁰ picking up the *pater deum* epithet attributed to Jupiter by both Greek and Latin epic authors (i.e. Hom. *Il.* 5.426 and Enn. *Ann.* 1.75), and combining it with the *rector* epithet attributed by Virgil (*Aen.* 8.572), Ovid ascribes all the noble traits of previous epic Jupiters to his own ignoble god to heighten the contrast. Jupiter hardly presents himself as the solemn figure that the term *ille* indicates, nor does he appear like the epic Zeus of Homer's *Iliad* (e.g. 24.103ff.).⁴¹ That he is referred to as *pater*, a standard title of his, is laughable too since he has no fatherly intentions towards Europa. Similarly, the only thing thus far in the poem he can claim to be a *rector* of (another standard title) is in seducing girls as the stories of Io and Callisto suggest. When Jupiter is described as *cui dextra trisulcis/ ignibus armata est* (2.848f.), the reader may recognise the irony, namely that the *ignis* with which Jupiter is armed now is a burning fire of desire and, likewise, the fact that his hand is armed with anything at all does not prepare him for what he cannot guard against, his lust.

It was bad enough that in the Io story Jupiter discarded *pudor* for love (1.618f.),⁴² transforming Io into a cow, but here he loses all dignity, first by casting off the very essence

⁴⁰ BÖMER (1969), vol. 1, 435.

⁴¹ His portrayal in the opening, particularly his comedic address to Mercury, already quashes solemnity and epic grandiosity.

⁴² OTIS, 122, and BÖMER (1969), vol. 1, 435, note that Jupiter discards *pudor* in the Io tale.

of his power and majesty, and second by turning himself into an animal. Whatever dignity was salvaged in his previous love affairs is destroyed by this new desire, a fact which Ovid seems to indicate Jupiter himself is aware of (e.g. his resistance to reveal his desire to Mercury at 2.836 points to his embarrassment).

Although Jupiter's transformation occurs rapidly (perhaps an indication of the god's impatience and eagerness to seduce Europa),⁴³ Ovid elaborates on the depiction of the bull. The first description of the god as a bull really drives home his ardour for no sooner is he transformed than Jupiter *mixtusque iuvenis* (2.850). He may only be "mingled" with the *iuveni* (or *iuvencae*), but *misceo* can also mean "unite sexually",⁴⁴ a deed which is not beyond the possibilities where this libidinous bull is concerned. Still more demeaning is *mugit* (2.851) which is placed at the beginning of the line for emphasis and which demonstrates how thorough the metamorphosis is; not only does the god look like a bull, but his mooing assists in his complete degradation.⁴⁵

When Ovid details the physical attributes of this divine bull, the reader enters the world of elegy. Twice the bull is referred to as *formosus* (2.851 and 2.859), an adjective

⁴³ WILKINSON (1955), 160, and KENNEY, 144, think that unlike the Hellenistic tradition which invites the reader to observe the transformation, Ovid follows the Homeric tradition where the transformation happens instantaneously. I believe that Ovid's choice continues Jupiter's portrayal as a grandiose figure whose dignity is lost.

⁴⁴ *TLL* VIII, 1082.1 ff. and 46ff.

⁴⁵ W.S. ANDERSON (1997), 335, similarly notes *mugit* as a cause of additional degradation.

often used in elegiac poetry to describe lovers, male and female alike. That Jupiter is described in such a way reminds the audience that all his efforts are to attract Europa and so even this simple phrase at 2.851 recalls the reason behind this divinity's lost dignity. Elegiac references continue in the description of the bull's hide, whose snow-white colouring is mentioned once at 2.852 with *color nivis est* and then clarified twice (2.852f.) to stress rather ironically the innocence which Jupiter as the bull tries to convey to Europa.⁴⁶ Ovid may also be playing a trick with this colour because it is commonly associated in elegy with the white pallor of a male lover.⁴⁷ So, while Jupiter portrays himself to Europa as a chaste creature with a white hide, his true lusty self is cunningly conveyed, at least to the reader, with the same physical trait.

Another feature catches the reader's attention at 2.855 when Ovid writes that Jupiter presents himself with *parva cornua* (2.855). *Parva* has point since the god wants to appear non-threatening and one way to achieve this effect is to have small horns.⁴⁸ But Jupiter goes further by making his horns *puraque magis perlucida gemma* (2.856), thereby continuing the incongruous idea that the bull (i.e. Jupiter) is innocent – a falsehood which creates a great deal of humour.⁴⁹

⁴⁶ On the colour white as indicative of innocence, see *TLL* III, 244.43f.

⁴⁷ For instance, Prop. 1.5.21.

⁴⁸ GLENN, 25, comments on the seeming harmlessness of the bull's horns.

⁴⁹ *OLD* s.v. *purus* 4 where it is associated with innocence. *Perlucidus* (*TLL* X, 1.1519.57f. and 1520.65ff.) can mean "radiant" but also "transparent" – Jupiter's disguise and desire are indeed transparent to the reader but hardly transparent to Europa.

The bull's calm facade at 2.857f. is intended to allay Europa's fears, but it also provides more amusement because it is overdone. Jupiter's brow are *nullae minae* and similarly his *lumen* (singular for plural) are *nec formidabile*; the negatives *nulla* and *nec* reinforce the idea that no threats are being offered. Jupiter also ensures that *pacem vultus habet* at 2.857; essentially he repeats his non-threatening appearance. Jupiter's disguise is an additional tease in that while his brow is not dangerous, the god himself is and while his eyes are not terrifying, Europa's abduction will be (as 2.873ff. suggests). And finally, although his face is peaceful - *vultus* often refers to an outward appearance⁵⁰ – what lies beneath Jupiter's facade is, in fact, raging passion.

The transformation of Jupiter specifically into a bull raises some interesting questions about the continuity of his character. There is a school of thought that argues convincingly that the transformations in the *Metamorphoses* are representative of the underlying traits in and behaviours of the characters.⁵¹ Tied in with this notion is the idea of identity. In the case of Jupiter, therefore, his transformation specifically into a bull and the traits he exhibits while in this form are consistent with the god's true character. So, regardless of the docility with which Jupiter presents himself, the threat he could impose (and does later) and his eagerness

⁵⁰ OLD s.v. *vultus* 5.

⁵¹ GALINSKY (1975), 45ff. and GLENN, 218. SOLODOW, 174, actually defines metamorphosis as a "process by which characteristics of a person, essential or incidental, are given physical embodiments and so are rendered visible and manifest. Metamorphosis makes plain a person's qualities, yet without passing judgement on them".

to have sex (aspects normally associated with bulls)⁵² manifest themselves even through the god's disguise, adding a touch of humour to his already comic portrayal. The metamorphosis into the bull also shows a descent in the order of things whereby the once mighty Jupiter reduces himself, not to the role of a human, but to that of an undomesticated animal.⁵³ This additional deflation of dignity continues the amusing depiction of the mighty god. It is hard to imagine after this story how Jupiter will recover his dignity.⁵⁴

After the description of the bull, Ovid explores Jupiter's humiliating antics to win over Europa that further demonstrate the god's loss of dignity, craftiness and eagerness for sexual gratification. These traits demonstrate the humanisation of the gods in the *Metamorphoses*,⁵⁵ and with Jupiter, in particular, Ovid's tendency to present the gods as less than human and, consequently, a source of fun for the reader. Because of his eagerness for *sperata voluptas* (2.863f.), Jupiter forgets his disguise and offers kisses to Europa's hands (2.862f.), instead of licking them as a bull is likely to do. His excitement is acute in the following lines where the repetition of *vix* (2.863) and *nunc* (2.864f.) show the god's inability to check his passion, and his dignity is replaced by love-sick displays when at 2.863ff. an

⁵² MANKIN, 211, on Hor. *Ep.* 12.17 discusses *taurus* as a symbol of "stud-like" virility. See also WHEELER (2000), 82 n. 40, where he too discusses how the bull is a symbol of male power, fertility, husbandry and divinity.

⁵³ Cf. SOLODOW, 190.

⁵⁴ SOLODOW, 189, similarly notes that the metamorphosis does not take place without loss.

⁵⁵ See GALINSKY (1975), 162f, on the humanisation of the gods.

overjoyed Jupiter plays and jumps around in the grass. The double entendre present in *adludere*, which has sexual connotations,⁵⁶ and the meaning of *exsultat*⁵⁷ reinforce the notion that Jupiter is eager for this new affair. A complete loss of composure is evident yet again in Jupiter's next actions – he lies his *latus*⁵⁸ on the ground and offers his chest to be patted by Europa (2.865ff.). Finally, when Jupiter does reveal his true identity, he does so hurriedly in a line and a half (3.1f.) and presumably rapes Europa. This god presents himself as the "lowest of the low", demeaning himself with his disguise and actions, as well as making a fool out of himself because of his sexual compulsions.⁵⁹ It is these actions, not the metamorphosis, that stay with the reader.⁶⁰

Present in the exchange between the god and Europa is Jupiter's craftiness. Careful not to frighten the girl, he portrays himself as a gentle creature (*proelia nulla minetur* and *mitem* at 2.859f.), and entices Europa with a well-planned performance. After gaining some trust with his antics (2.864ff.), he offers his chest and horns to Europa and only when she carelessly falls victim to his machinations does Jupiter seek his escape, progressing gradually from the land to the shore, to the water and finally out into the middle of the sea (2.870ff.).

⁵⁶ In *adludit*, there seems to be a play on the sexual sense of *ludo* which can mean "to sport amorously" (*TLL* VII, 2.1773.81ff.).

⁵⁷ *TLL* V, 2.1948.16ff. for *exsultare* which means "to show unrestrained pleasure".

⁵⁸ *Latus* can also refer to a man's genitals (*TLL* VII, 2.1027.24ff.), an idea which Ovid may have in mind here. See further ADAMS, 49.

⁵⁹ FRÉCAUT, 253, also sees the incongruity of the god's antics towards Europa.

⁶⁰ Likewise, KENNEY, 145.

The finality of *fert praedam*, unexpected at the beginning of 2.873, with its full stop and heavy rhythm truly reveals the god's cunning.

Europa's characterisation and her very presence are kept to a minimum in the rape narrative, a fact which Ovid hints at in the opening. Few lines (9) are given to Europa's treatment and as a result any meaningful characterisation of her is not evident. For instance, Ovid deliberately avoids naming Europa in this story, primarily to tease the reader with his allusiveness about Jupiter's current love,⁶¹ but it may well be that Ovid withholds Europa's name (although she is called *Agenore nata* at 2.858) to demonstrate how unimportant she is in the whole scheme of things. As was noted above, the issue of identity is a key theme in the *Metamorphoses* and so Ovid's pointed elusiveness in acknowledging Europa by name adds to her already diminished role. In addition, the less the audience knows about Europa, the less likely it is to feel any sympathy towards her.

Europa is not without some characterisation; three aspects of Europa's character are apparent: her virginity, fear and naivety; and although one might suppose then that pity is created for Europa in the reader, none actually is felt since even these traits (with the exception of naivety) are not fully explored by the author. Indication of Europa's virginity appears at 2.867 (*virginea*) and again at 2.868 (*virgo*); this repeated reference to her virginal state seems to be a trait which arouses Jupiter (he is overjoyed by her innocence, 2.862ff.).

⁶¹ WHEELER (1999), 89, claims that the suppression of Europa's name may also have a thematic function in that it reflects the fact that Jupiter tries to keep the affair secret from Mercury and Juno.

Europa's fear is repeated no less than three times but because the first two references describe how she loses this fear, there is no sense of sympathy for her plight in the lines until the end of the book, by which time the audience would probably feel only a tinge of pity. At 2.860f., for instance, fear is quickly replaced with boldness – Europa unwittingly becomes the seducer and Jupiter the seduced (e.g. she approaches him and offers flowers to him at 2.861),⁶² and thus some humour is created not only on account of the incongruity of her actions, but also because Jupiter's careful efforts to seduce her are quickly undermined by the innocent Europa. Similarly at 2.866, Europa's frightened state decreases so much so that she dares to climb on the bull's back. When Ovid writes that she *pavet* (2.873) the reader cannot help but think that Europa should have paid more heed to her earlier concern. Ovid's audience should experience very little feeling for this heroine, a surprise since she is normally a character deserving of much sympathy.⁶³

The reader appreciates the humour which results from Europa's naivety. Her credulousness is so apparent that Ovid himself seems to poke fun at it in lines 2.855f. when he writes *quae contendere possis facta manu*. *Possis* is used as a generalising second person which could be addressed to the reader, but it may also be a message directed to Europa (i.e. "you, Europa, could argue...), who, in any case, fails to recognise how perfectly crafted the

⁶² STIRRUP, 174, similarly comments on the significance of this reversal of roles.

⁶³ E.g. Mosch. 2.21ff. and 135ff. and Hor. *Od.* 3.27.34ff.

bull's horns are.⁶⁴ The reader appreciates the humour of *facta manu* since the hand which made the horns is Jupiter's, but the fact that Europa is so clearly fooled creates additional laughs at her expense. Europa's naivety causes her to miss another clue concerning the bull's extraordinary appearance. Such stress is put on the snow-white hide of the bull, how it is the sort *quam nec vestigia duri/ calcavere pedis nec solvit aquaticus auster* (2.852f.), that the hide seems unnaturally white – perhaps a subtle warning to Europa which amusingly is overlooked. Finally, the bull's blatant antics fail to raise any suspicion in the naive Europa, a fact which, next to Jupiter's antics themselves, is the most humorous part of the narrative. She is, in fact, so gullible that she does not even recognise her own abduction until she is in the middle of the sea (2.873); her suspicion is not piqued when the bull leads her from the land to the shore, and still when he enters the water (2.870ff.) Europa remains clueless.

After the opening, Mercury hardly figures in the narrative. At 2.843ff., he swiftly fulfils his father's orders in three lines, a fact which alludes to Mercury's speediness, a trait which Jupiter referred to in his speech (*celer*, 2.838). Left to the very end (3.3ff.), Agenor and Cadmus play very minor roles in the rape narrative. Agenor is described as *pater ignarus* (3.3), perhaps to create sympathy for a man whose daughter has disappeared. When he threatens Cadmus with exile should he not find Europa Agenor's fatherly love and concern for one child is replaced with contempt for another, a dramatic change which might be explained by Ovid's desire to tease his audience – once the poet establishes sympathy for

⁶⁴ FELDHERR, 175, makes this clever observation.

Agenor, he cleverly gives reason to question it.

A bit more prominence is given to Cadmus because it is his story which will take over after 3.9. For instance, Cadmus' efforts to search for his sister seem inexhaustible at 3.6, yet he admits defeat in the following line and accepts his *profugus* status. What is more, the fact that he seeks guidance from the Delphic oracle at 3.8f. shows Cadmus' reverence for the god Apollo.

What traits Agenor and Cadmus do have either contrast or correspond with those traits present in their divine counterparts. So, both Cadmus and Mercury set out to fulfil their father's orders, but Cadmus' failure is a cunning reminder that he is a mere mortal. Whereas Agenor commands Cadmus to search for his daughter, Jupiter seeks aid in order to seduce Europa. And although Agenor is *pius* and unknowingly *sceleratus*, (3.5) Jupiter is fully aware that he is acting criminally.

Allusions to Moschus and Horace

Ovid has been described by Quintilian (*Inst.* 10.1.89) as *nimum amator ingenii sui* (too fond of his own genius), and this description is certainly applicable to the poet's literary allusions to various ancient authors. It is not simply a matter of employing the same words of a poet for instance, but of adding a twist to whatever idea the earlier poet may have had in mind. In the Europa narrative there are a number of terms and phrases where a case can be made that Ovid is alluding to various authors and even to himself in order to create

humour.⁶⁵

Allusions to Moschus' *Europa* and Horace's *Od.* 3.27.25ff. are present.⁶⁶ In the physical description of the bull, Ovid's model appears to be Moschus, for no other extant work apart from the Hellenistic author's poem provides such detail when it comes to describing the bull. Like his predecessor, Ovid details the colour, forehead/brow, eyes and horns of the bull, even going so far as to start with the colour of the bull's hide and to devote two full lines to his description of how perfectly formed the bull's horns are, just as Moschus had done previously.⁶⁷ Of course, there are differences (e.g. Moschus' animal is yellow with a white spot on its forehead, whereas Ovid's bull is white), but these are variations meant to portray the bull as a non-threatening creature so that he can abduct Europa. The changes also keep the reader's interest as well as illustrating Ovid's ability to add a new spin to old material.

During the encounter between Europa and the bull Ovid imitates Moschus yet again but adds a twist.⁶⁸ Instead of Europa kissing the bull as she does in Moschus' rendition

⁶⁵ The following literary allusions come from either MOORE-BLUNT (166ff.) or BÖMER (1969), vol. 1, 434ff., but the interpretation about Ovid's possible intentions is my own.

⁶⁶ OTIS, 395, says there are similarities between Moschus' and Ovid's descriptions without discussing the motivation behind Ovid's allusions to the earlier poet.

⁶⁷ SOLODOW, 210, notes how Ovid's account of the bull's horns follows Moschus'.

⁶⁸ See also OTIS, 395, who notes links with Europa's approach to the bull in both accounts without explaining the significance of the links.

(2.96f.), Ovid has the bull kiss her hands (2.863). In no other earlier surviving versions of the Europa story is kissing mentioned, a fact which strongly backs the idea that Ovid is likely alluding to Moschus' poem. The change adds variety, but more than that it demonstrates how Ovid creates more humour at the expense of the overly eager god, Jupiter, because his god is so passionate that he is the one doing the kissing. Finally, the abduction of Europa as treated by both authors shares some common aspects.⁶⁹ Like Moschus, Ovid describes Europa with one hand on one of the bull's horns (2.874); however, while in Moschus' account at 2.126f. Europa's other hand (ἐν χειρὶ δ' ἄλλη) gathers her clothing, in Ovid's version Europa's left hand rests on the bull's back; the slight variation adds novelty so that Ovid does appear to copy his predecessor. It also hints at the future sexual union between the two characters because of the intimate contact shared between Europa and Jupiter. That Europa takes the initiative here, albeit unknowingly, recalls how she daringly climbed on the bull's back – each action has a certain sensuality about it. Other common elements which suggest that Ovid is alluding to Moschus' version include Europa's robe, which billows in the wind (Mosch. 2.129f. and *Met.* 2.875), and the fact that the girl is silent when she is initially abducted. Ovid appears to portray Europa as a frightened heroine and, perhaps because Moschus did this so well, Ovid mimics his predecessor to get the same effect.

Lines from Horace's poem about Europa are recalled in Ovid's narrative. For

⁶⁹ WHEELER (1999), 90, observes how closely *Met.* 2.873ff. look like Moschus' *Europa* 125ff., but fails to consider what exactly is similar about the lines nor why such similarities exist.

instance, when Ovid describes the bull with his *latus...niveum* (2.865), one is reminded of Horace's own description of Europa's *niveum.../...latus* (*Od.* 3.27.25f.). This phrase is rather unusual in Latin occurring only in two other poems (Verg. *Ecl.* 6.53 and Prop. 3.14.11),⁷⁰ so that it appears both in Horace's ode and Ovid's *Met.* is hardly accidental; in fact, this similar phraseology, which is not used in any other earlier accounts about Jupiter's rape of Europa, signals rather convincingly that Ovid is alluding to Horace's ode at *Met.* 2.865. The change in subject is a neat play because Ovid is deliberately showing how Jupiter makes great effort to beautify himself in order to attract Europa. The fact that the *latus* belongs to Jupiter is amusing since the term can also refer to a man's genitals;⁷¹ thus, when Jupiter lays his white *latus* before Europa, a reader may infer that he may be offering something more than his flank. Moreover, the reference to Jupiter's *niveum* flank may be a play on Jupiter's role as a god of weather.

Literary Allusions to Other Poetry in General

Ovid frequently alludes to a specific phrase in an earlier author's poem but adds a twist to the intertextual reference in order to create humour and impact (with sometimes shocking incongruities) as well as appreciation of his ingenuity. For example, perhaps in

⁷⁰ Virgil (*Ecl.* 6.53) describes the flank of the bull desired by Pasiphaë as *latus niveum*, which may also be in Ovid's mind (especially in light of the other allusions to the Pasiphaë story of the *Ars Am.*) in addition to the reference in Horace's ode. It seems unlikely that Ovid is alluding to Propertius' elegy, which has to do with Spartan girls and their training in athletics.

⁷¹ *TLL* VII, 2.1027.24ff.

imitation of Virgil *Aen.* 3.540 at which point Aeneas and his crew, who are about to land in Italy, witness horses running along the shore and believe that *bellum haec armenta minantur*, Ovid indicates that the bull *proelia nulla minetur* (2.859). Just as Virgil writes how the horses (*armenta*) are white, actually *candore nivali* (3.538), so too Ovid describes the bull's hide as white (2.852), with specific reference also to snow. And, when Ovid explains how Jupiter's face contains *pacem* at 2.858, he may have in mind Anchises' interpretation of the equine omen at *Aen.* 3.543 as a hope *pacis*. Such links between the two stories lend support to the idea that Ovid is making literary allusions to Virgil's *Aeneid* with his description of the bull. But, where Ovid diverges from Virgil's example is significant, for it is here where the poet's manipulation of the allusions is quite amusing; thus, while the threat of the horses is believed by Anchises not to be real, a conclusion which is later shown to be false,⁷² the threat of the bull (i.e. Jupiter) is very real but unrealised by Europa until it is too late. In addition, whereas Aeneas' crew is about to land in Italy (find a home which, in turn, will bring about the founding of Rome, etc.) and is looking for a good omen in the presence of these snow-white horses (that is, the omen has potentially enormous consequences for the future founding of Rome), Jupiter's threat, which is trivial by comparison, is merely directed at his newest conquest. In effect, Ovid undermines the serious tone established in the Virgilian passage considerably when he uses Virgil's phraseology in such an inconsequential context as Jupiter's rape of Europa.

⁷² The omen is double-edged; the threat of war is real but so too is the peace established later.

Similar to his intertextual reference to Virgil are Ovid's allusions to Lucretius, but here again Ovid makes noticeable changes to effect a light tone and to portray Jupiter in a diminished role. For instance, *sperata voluptas* at the end of 2.862 looks back to Lucretius' same didactic phrase which likewise appears at a line's end (1.140). Jupiter's hoped for pleasure is sex, not the pleasure Lucretius hopes he will experience from his friendship with Memmius; Jupiter's goal is nothing more than a lewd aspiration in contrast to Lucretius' aim. In addition, the task Lucretius sets for himself (to explain phenomena in order to remove fear from men) is a far nobler mission than Jupiter's endeavours to seduce Europa. Moreover, whereas Lucretius hopes that in achieving his goal Memmius can *res...occultas penitus convisere* (1.145), Jupiter definitely does not want Europa to see what is hidden, his true form and intentions! Ovid's use of Lucretius' phraseology in a narrative about Jupiter's desire for sex is an egregious, yet humorous, affront to the philosophical, serious didactic lessons of *De Rerum Natura*.⁷³

By alluding to his own poetry, Ovid is able to create additional humour. Moreover, when he alludes to earlier lines in the *Met.*, Ovid maintains continuity between stories which already show thematic links (e.g. rape and love).⁷⁴ When Jupiter *induitur faciem tauri*

⁷³ The only other example of the phrase appears in Cicero's *De. Fin.* (2.63.5), but I do not believe that Ovid is alluding to Cicero as the phrase in *De. Fin.* is in the ablative case (not the nominative) and it does not occur at a line's end.

⁷⁴ At various times Ovid seems to allude to the *Am.*, *Ars Am.* and other narratives in the *Met.* See particularly MOORE-BLUNT 166ff. and BÖMER (1969), vol.1, 431ff. W.S. ANDERSON (1997), 332ff., is less helpful with regard to literary allusions.

(2.850), the reader remembers that quite recently at 2.425 the god *induitur faciem* of Diana so that he could rape Callisto⁷⁵ – metamorphosing into a goddess is one thing, but changing into a bull is degrading and amusing. Other links between the Europa narrative and the Callisto rape foster the notion that Ovid is probably hinting at the earlier rape. So, just as Jupiter rejoices and offers kisses to Europa at 2.862f., so too he rejoiced and kissed Callisto at 2.430. Although not stated in this Europa narrative but known in the previous literary tradition (and presumably known to the reader),⁷⁶ the bull becomes a constellation, just as the bear did in the Callisto story (2.505ff.).

At 2.851 and 2.859 when Ovid describes Jupiter's bovine form as *formosus*, the adjective picks up the same description of another rape victim of Jupiter's, Io, at 1.612 (*bos...formosa*), and the rape of Io shares other features with the Europa narrative (e.g. a virgin pursued by Jupiter, metamorphosis into a bull/cow which happens to be white etc.).⁷⁷ Other clues suggest that Ovid is likely making allusions to the Io passage when he writes about the rape of Europa. The fathers and siblings of Io and Europa, for example, appear in their individual stories (1.642ff. and 3.3ff., respectively). Moreover, in each narrative,

⁷⁵ W.S. ANDERSON (1997), 335, suggests that the genitive *tauri* makes Jupiter's simulation as Diana petty by comparison.

⁷⁶ E.g. Ps.-Erat. *Cat.* 14. and even Ovid's own *Fast.* 5.617.

⁷⁷ See also the connection made between the two rape narratives of Europa and Io in Chapter 3 and 4 where I discuss their links in Moschus' account, which Ovid may have had in mind when he alluded to the Io story in the *Met.* OTIS, 395, shrewdly notes that Ovid's beginning and ending of Jupiter's *amores* (the Divine Comedy of books 1 and 2) with the two myths of Moschus (Io and Europa) can hardly be accidental.

Mercury plays a critical role in assisting Jupiter with his rapes of Io (1.669ff.) and of Europa (2.843ff.) respectively, and just as Jupiter has to choose between *maiestas* and *amor* in the Europa narrative (2.844ff.), he makes a similar decision in the Io passage between *pudor* and *amor* (1.618f.); in each story, *amor* wins! The reader finds humour in the fact that in the Europa narrative Jupiter demeans himself far more than he did in the rape of Io because his abandonment of *maiestas*, not to mention his godly form, is a greater loss to him than *pudor*.

Continuing this bovine connection, one can also see Ovid's probable allusion to *Ars Am.* 1.315 when he writes that the bull *viridique exsultat in herba* at 2.864. The cow in the Pasiphaë story *teneris exsultat in herbis*; the same verb is framed on the left by the adjective and on the right by *in* plus the noun as it is Ovid's Europa narrative, and in each story the phrase concludes the second half of a line with a form of *herba* at the line's end. Moreover, Jupiter's antics as the bull recall those of the cow in the Pasiphaë story. While the cow, therefore, is real and knowingly tries to win over the bull (at least according to a jealous Pasiphaë), the bull in the Europa narrative knowingly tries to win over Europa but is a fake.

A further possible clever link is the fact that Pasiphaë changes her natural form on account of lust just as Jupiter does. Lastly, connection to Europa (and to Crete, 1.297f.) already exists in the Pasiphaë story in the *Ars Am.* when Ovid writes that Pasiphaë *se Europa fieri...postulat* (at 1.323); it may well be that the poet is cleverly combining the two stories yet again, but this time in a much more subtle and, therefore, novel way in the *Met.*

Closure: Ovid's Endless Trickery

In the *Metamorphoses*, the close of the rape narrative of Europa provides typical

Ovidian humour with one false ending (2.870-75), which teases the reader with its seemingly ill-timed conclusion, and one genuine close (3.1-3.9), which simply peters out. With his use of closural devices, Ovid presents a very deceptive first close to the audience, leaving the reader unsatisfied with respect to several aspects of the myth.⁷⁸ Even less satisfying, however, is the second close because, although Europa is referred to (albeit obscurely), Cadmus is plainly the focus of Ovid's attention now, and the juncture between the closing of Europa's narrative and the opening of Cadmus' is blurred.⁷⁹

At 2.870-75, Ovid offers a false close in the depiction of Europa's abduction by the bull, presenting the reader devices of closure such as: the fact that these lines appear at the close of book 2, the picturesque, and, therefore, memorable image of Europa sitting on the bull's back, and, finally, the stylistic flourish of the last two lines of book 2 (2.874f.). Perhaps the most suggestive indication of a close is the fact that 2.870-75 is the end of book 2.⁸⁰ Ovid's audience would probably expect that with the opening of a new book (3), a fresh

⁷⁸ On Ovid's deceptive close at 2.870ff., see SOLODOW, 13f., GALINSKY (1975), 95, WHEELER (1999), 90f., GLENN, 29, KENNEY, 141 and OTIS, 121. For common closural devices in Ovid in general, see MURGATROYD (2000), 85f.

⁷⁹ MURGATROYD (2000), 85, likewise recognises the close's blurring effect.

⁸⁰ HOLZBERG (1998), 95, effectively demonstrates Ovid's systematic use of book endings to create suspense in a narrative (e.g. a book end causes a pause) and consequently to "contribute towards the impression that this [the *Metamorphoses*] really is a *carmen perpetuum*". When he suggests that the book-ends in the *Met.* are thematically linked, HOLZBERG (1998), 91, notes how the end of book 2 is similar to the ends of books 3, 6, 7, 13 and 14 in that all six books conclude with a journey by various characters. FOWLER (2000b), 258f., also claims that the Europa story is an example of how Ovid whets the appetite of the reader by means of continuing the story at

story will follow. However, the audience which has seen the story of Phaëthon carry over to book 2 from book 1, and which, consequently, may not be entirely convinced that these lines are the end,⁸¹ is provided with additional false clues to mislead it further.

The image presented by Ovid at 2.870ff. is vivid and leaves a lasting impression of the Europa narrative in the reader's mind. Ovid's scene depicts Europa atop the bull, her head turned towards the shore, her right hand holding one of the bull's horns and her left hand resting on his back. In addition, Europa's clothes billow in the wind. The picture is reminiscent of many ancient artistic renderings of Europa's abduction.⁸² By finishing the story with such a graphic picture, a moment frozen in time, Ovid may be trying to influence the reader into believing that the narrative has reached its end.⁸³ Finally, the stylistic flourish at 2.874f., a common feature of Ovid's closes, suggests that the ending takes place at the end

the beginning of book 3.

⁸¹ A fact also noted by WHEELER (1999), 90.

⁸² For examples in art, see ZHAN. FELDHERR, 176, points out that this is the image in which Europa was most commonly shown in actual paintings.

⁸³ WHEELER (2000), 84, suggests there is a sense of closure with this scene. In 1999, WHEELER, 92f., fancifully argued that the bull's horns may refer to the horn (ending) of a book, just as he argues the horns do in Archelous' discourse at the end of book 8. To him, horns are a motif for a close. FOWLER (2000b), 259, astutely recognises that the scene is familiar both from visual art and literary *ekphrasis*. KENNEY, 141, describes the scene rather curiously as a fade-out, one which is effected by a complete change of tempo and mood in the next scene (in book 3). What makes a fade-out is the ability to narrow the reader's/ observer's sight from a broad view to a narrower one, and I do not believe that Ovid does this as KENNEY claims; rather the poet freezes the abduction as a moment in time. SOLODOW, 210, suggest that at the end of the Europa story, art is more important than the narrative.

of book 2.⁸⁴ For one thing, line 2.874 is balanced; there is a verb–noun–noun repetition (*respicit–dextra–cornum, tenet–altera–dorso*).⁸⁵ As well, opposites are neatly presented in *dextra* and *altera*, and immediately following a hand is the object (noun) it holds (*cornum/dorso*). Similarly eye-catching is the phrase *tremulae sinuantur flamine vestes*, which appears in the last line of book 2 (2.875). The separation of the adjective *tremulae* from *vestes* puts across the idea of the separation of Europa's clothes as they blow in the wind.

Although Ovid makes a strong case for 2.870-75 being the conclusion of the Europa story, it is hardly a satisfying ending.⁸⁶ As a conclusion to the myth the abduction would indeed be novel (Moschus and Horace continue Europa's story beyond this point),⁸⁷ but it leaves far too many loose ends. The rape, which is anticipated with Jupiter's extensive preparations and later with his foolish antics to win over Europa, is omitted, and so too is the rest of Europa's future. Questions remain about where Jupiter is taking Europa, what is to come of her, and whether she will have any children.⁸⁸ But because Ovid has used numerous

⁸⁴ MURGATROYD (2000), 86, points out that stylistic flourishes are often so used by Ovid.

⁸⁵ The adjective *altera* is used substantively as a noun (i.e. the other hand).

⁸⁶ GALINSKY (1975), 95, maintains that the reason the reader may feel that the conclusion to the Europa narrative is unsatisfactory is because Ovid abandons themes (presumably rape) that are either as equally crucial as or more important than the metamorphosis theme.

⁸⁷ Similarly WHEELER (1999), 90, argues that the audience expects the story to continue because it did so in Moschus' version. GLENN, likewise believes that the reader expects a continuation of the tale because the story of Phaëthon continues into book 2.

⁸⁸ See also WHEELER (2000), 85 who observes these omissions.

techniques to convince his reader that the story has come to an end, the reader accepts the close as disappointing as it is.

The full force of Ovid's trickery is felt instantly when the reader sees the first line of book 3 (*Iamque deus posita fallacis imagine tauri*), which recalls the metamorphosis of 850 and Jupiter's deception. The rape narrative of Europa appears to continue at least until line 3.7.⁸⁹ It seems that the ending of the Europa story and the beginning of the Cadmean tale are quite blurred so that lines 3.1-7 not only make up the ending of one story but the transition into the next. This new ending hardly answers any more questions about Europa's future – the anticipated rape is still not described or, for that matter, even mentioned. Europa herself is referred to as *raptam*,⁹⁰ and while Jupiter does reveal his true identity and arrives with Europa at Crete, he too quickly disappears from the narrative after 3.2. The joke, of course, is that, while the audience may have felt relief when the story of Europa continued into book 3, believing that answers about Europa's future may appear, it is soon tricked by the way Ovid all but dismisses Europa and Jupiter two lines into the new book.

Instead, a shift of focus to the search for Europa by Cadmus at his father's insistence occurs, and although it still deals with Europa to some extent, the fact is that Cadmus' story is featured subsequently. So, attention is drawn towards Agenor's threat to Cadmus, an innovative feature added to the story, a threat which keeps Cadmus from returning home

⁸⁹ Contrary to GLENN, 29, and WHEELER (2000), 84, who claim Europa story ends at 3.2.

⁹⁰ GLENN, 29, recognises this brief reference to Europa.

when he cannot find Europa (3.6ff.).

This new ending contains narrative devices which provide the conclusion with some sense of closure, even if it is not entirely satisfying. For example, the phrase *facto pius et sceleratus eodem*, used to describe Agenor at 3.5, is a clever oxymoron which is imprinted on the reader's mind. How Agenor can be both "dutiful" and "sinful" is paradoxical and doubtless strange to and, therefore, worth remembering for Ovid's audience.⁹¹ At 3.6f., the futility of Cadmus' search is brought to the forefront with the parenthetical statement *quis enim deprendere possit/ furta Iovis?* The plural form of *furtum* really drives home the idea of Jupiter's earlier successful rapes as well as the notion of how Europa is just one individual in a long list of conquests. With some sort of finality, Ovid concludes the Europa narrative with Cadmus' search of the world; Europa cannot be found and, thus, the story ends when Cadmus seeks refuge at the oracle of Apollo (3.9).

Ring structure between the opening and this new ending contributes to a sense of closure. For instance, a father's (Jupiter's/ Agenor's) commands to his son (Mercury/ Cadmus) are present in both the opening and close of the narrative and the son obeys, attention is devoted to males, patronymic titles are used in reference to the sons (at 3.834 *Atlantiades*/ at 3.8 *Agenorides*), Europa's identity is kept hidden, and a journey (to Sidon/ Crete) takes place. These similarities suggest that the Europa story has come full circle and, in turn, may encourage the reader to think that this close is somewhat more satisfying than

⁹¹ For *pius* meaning "dutiful" see *OLD* 1a; for *sceleratus* meaning "sinful" see *OLD* s.v. *sceleratus* 3a.

the previous one offered by the poet, even though Ovid only answers one more question concerning Europa's future (i.e. Cadmus searches for her).

Conclusion

In his treatment of the Europa myth, Ovid does not simply retell a familiar tale but creates an innovative and humorous version of the rape narrative. He introduces new aspects into the myth and, at the same time, he places emphasis on features which have been up to his time not developed. Jupiter's request for assistance is new to the myth, but the search, which has otherwise been passed over by previous poets,⁹² is included and made a prominent feature of the narrative's close. An interesting twist is Ovid's limited treatment of Europa. The most obvious contribution Ovid makes with his treatment of the rape narrative is his incessant characterisation of Jupiter as a figure of fun. Demoralised and demeaned beyond return, the Jupiter Ovid presents is a humorous caricature of the epic and dignified Jupiter. The poet is mindful of earlier versions of this myth and often makes allusions to them, but he also looks to epic and didactic poetry for a variety of effects. Faced with the task of telling a third rape narrative involving Jupiter in the *Met.* (the rapes of Io and Callisto are alluded to in the Europa story), Ovid effectively presents an original story, sometimes alluding to the earlier tales of rape, occasionally referring to the epics which may have inspired him to write his own epic poem, but his ingenious treatment of the rape marks this version as an exceptional piece of literature.

⁹² Apollonius is the only extant poet who refers to the search (3.1185ff.), but, even here, he writes that Cadmus was merely searching for Europa.

Chapter 7: Ovid's *Fasti* 5.603-20¹

In Ovid's *Fasti* 5.603-20 the poet tells the story of Europa's abduction and subsequent rape in a version which in many ways shares some of the same characteristics as those found in Ovid's rape narrative of Europa in the *Metamorphoses* (2.833ff.).² As part of his narration of star myths, explaining how the constellations were created, Ovid states that the constellation Taurus rises on May 14th (*Idibus...prior*, 5.603), and that the constellation's origin is explained either by the abduction and rape of Europa or the rape of Io.

The Taurus Constellation

One of the most distinguishing features of this version of the Europa myth is the attention given to aetiology, particularly the *aetion* on the Taurus constellation, and it is on

¹ The text used is the *Teubner*. The commentaries of BÖMER (1958), vol.2, 326f., and of FRAZER (1929), vol.4, 73f. offer very little help in understanding the Europa passage. In addition, there is practically no scholarship devoted to this version of the myth. NEWLANDS, 62, mentions Europa briefly and MURGATROYD (2000), 86, mentions the rape in the *Fasti* in a larger context of rape narratives in Ovid's *Met.* and *Fast.*, so almost all of what follows has not been examined before.

² The *Fasti* was composed about the same time as the *Metamorphoses* (compare Ov. *Tr.* 1.7-13f. and *Tr.* 2.549ff., which indicate that both poems were incomplete when Ovid was exiled in A.D. 8). The *Fasti* did, however, receive revisions by the poet (see FANTHAM (1998), 3) after the death of Augustus in A.D. 14; for instance, at 1.3ff. Ovid dedicates the poem to Germanicus (see FOX, 3, FRÄNKEL, 143, WILKINSON (1955), 252, and HINDS (1987), 10). Although scholars have tried to date one poem earlier than the other (e.g. FRÄNKEL, 143 or SYME, 21ff.), there is no concrete evidence to suggest which poem or individual passages came first (see the astute analysis provided by HINDS (1987), 10f., and 77 with regard to the dating of the *Fasti*). Later in this chapter I will explore similarities and contrasts between the three renditions Ovid offers to his reader (*Met.* 2.833f., *Met.* 6.103ff. and *Fast.* 5.603ff.).

how Ovid uses the myth of Europa to highlight aetiology that I will focus my attention in this chapter. Stars figure dominantly in this account; Ovid mentions constellations at the beginning and end of this piece. Perhaps one of the earliest constellations to be identified and named was that of Taurus. Observed by many peoples including the Assyrians, Babylonians, Egyptians and Greeks,³ the constellation has inspired several aetiological myths regarding its creation,⁴ and it is mainly Taurus' aetiological origins which interest Ovid at *Fast.* 5.603ff. Ovid had a long tradition of literature from which to gather his material. Aratus' *Phaenomena* (1st half of the 3rd century B.C.E.), which dealt with the risings and settings of stars, inspired commentaries by ancient writers such as Eratosthenes and Hipparchus,⁵ and even Latin translations by Cicero and Germanicus.⁶ Ptolemy and a contemporary of Ovid, Manilius, similarly shared an interest in astronomy.⁷ Drawing perhaps from these numerous sources, Ovid was able to develop his own version of the origins of several constellations, often adopting aspects first introduced by earlier authors

³ OLCOTT, 335-41. CONDOS, 194, points out that the bull constellation is found in Babylonian and Egyptian records as the first sign of the zodiac.

⁴ For instance, the Egyptian Apis and the Chinese White Tiger; see OLCOTT, 338, for other examples.

⁵ Ps.-Eratosthenes, who wrote the *Catasterismoi*, dates to the second half of the 3rd century B.C.E., while Hipparchus' only extant work is a commentary on Aratus' *Phaenomena*. He dates to the 2nd half of the 2nd century B.C.E.

⁶ Cicero (1st century B.C.E.) and Germanicus (1st quarter of the 1st century A.C.E.) continued the tradition of writing *Aratea*, Latin translations of Aratus' *Phaenomena*.

⁷ Ptolemy (mid 2nd century B.C.E.) wrote the *Tetrabiblos* and Manilius (beginning of the 1st century A.C.E.) wrote the *Astronomica*.

and, frequently, adding twists to well established features. Ovid seems to focus his attention on four key aspects: the rising of Taurus (5.603f.), the bull's appearance (5.603-614), the creation of the constellation (5.617) and the alternative story involving Io (5.619f.).

Appearing in the northern hemisphere, the Taurus constellation is made up of seven stars called the Hyades,⁸ which on account of their 'V' shape constitute the bull's head and horns (although the star on the tip of the left horn is also the tip of the Charioteer's right foot),⁹ and seven stars named the Pleiades, which appear in a cluster on the bull's upper back.¹⁰ In addition, there are many smaller stars in the constellation.

The first feature which Ovid is keen to introduce is the rising of Taurus *Idibus...prior*

⁸ Hesiod (*Op.* 615) listed only five Hyades, but Ps.-Eratosthenes (*Cat.* 14.7f.) mentions seven while in the later Latin period Hyginus (*Astr.* 2.21) claims that there were either five or seven Hyades. For further discussion, see LE BOEUFFLE, 155. Although CONDOS, 191ff., details exactly where each star is located on the bull's face as well as his body, he does not indicate whether the ancients saw all these stars; indeed, he records in a brief paragraph at the end of his discussion on Taurus that 18 stars make up the constellation according to Eratosthenes, Hyginus and Hipparchus whereas Ptolemy suggests that Taurus comprises 33 stars including the Pleiades. OLCOTT, 342, insists that there are 141 stars in Taurus exclusive of the Pleiades.

⁹ Arat. 174ff.

¹⁰ On the Pleiades, see Arat. (254ff.) who claims that the Pleiades are ἄγχι δέ οἱ σκαιῆς ἐπιγουνίδος (Perseus' thigh), and that while there are seven, only six can be seen. Ps.-Erat. *Cat.* 14.8ff. writes that the Pleiades were situated πρὸς δὲ τῇ ἀποτομῇ τῆς/ ῥάχεως ἢ Πλειάς ἐστιν, whereas the scholia on Hom. *Il.* 18.486 states that the Pleiades ἀστέρες εἰσὶ κείμενοι ἐπὶ τῇ οὐρᾷ τοῦ Ταύρου, μᾶλλον δὲ ἐπὶ τοῦ διχοτομήματος.

at *Fast.* 5.603 (i.e. May 14th).¹¹ According to Aratus, the rising of Taurus is observed when by the command of Zeus, the Pleiades indicate the beginning of summer (266); three times he mentions that with the setting of the Pleiades the winter storms come (266, 1064ff. and 1084f.). Likewise, Manilius claims that Taurus rises when farmers begin to break the soil (*Astr.* 4.140ff.). It may be that Ovid obtains his information about the date of Taurus' rising from either Aratus or Manilius, or perhaps it was just general knowledge.

What are especially noteworthy at *Fast.* 5.603 and then again at 5.606 are the pointed references to the face of Taurus: Taurus' starry *ora* rises and he wears *falsa cornua fronte*, respectively. There are differing views among the ancient sources regarding how much of the bull was visible,¹² and it may well be that in stressing the bull's face Ovid is picking up on these disparate opinions. Almost all of the authors make reference to the bull's face and horns,¹³ but some writers mention other parts of the animal's body. Aratus, for instance, refers to Taurus' fore-body (322)¹⁴ and a bend in the bull's knees (515ff.), while Manilius (*Astr.* 2.198f.) suggests that the bull rises by its hind-quarters (*clunibus*). Ovid may well be

¹¹ FRAZER (1976), 304, in The Loeb edition of the *Fasti* states in a footnote that "probably [Ovid] really referred to the Hyades: their true morning rising was on May 16; apparent, on June 9".

¹² *OCD* s.v. "constellations and named stars", where with respect to Taurus, it states that the constellation is always represented as only the forepart of a bull.

¹³ E.g. Arat. 167ff., Ps.-Erat. *Cat.* 14.12ff. and Germ. *Arat.* p.75.1ff. (Breysig). Ovid himself focuses on the bull's *ora* (*Fast.* 5.165f.) and *cornua frontis* (*Fast.* 6.197). The later author, Hyginus (*Astr.* 2.21), indicates that the bull's body was obscured.

¹⁴ Arat. 322 writes Λοξὸς μὲν Ταύροιο τομῇ ὑποκέκλιται αὐτὸς / ΩΡΙΩΝ. According to *LSJ9* s.v. *τομή*, 1b, Ταύροιο τ. probably = *προτομή*.

playing on this partial revelation of the constellation in the sky when he writes at *Fast.* 5.613f. that Jupiter submerges his body under the water so that Europa might cling to him. By suggesting that the bull's body is submerged, Ovid innovatively keeps the more popular features for his account: the bull's head and horns.

At *Fast.* 5.617 Ovid records that the bull enters the sky (*taurus init caelum*) right before Jupiter rapes Europa. Presumably, when Jupiter metamorphoses back into his divine form, the disguise becomes the constellation. Ovid's splitting of the god and bull into two separate entities is novel to his and any prior extant renditions of the Europa myth. Although Ovid seems to be well aware of the works of astronomical writers of the past and present, in this one instance he stands alone. In fact, of those authors of astronomy who even mention the Europa myth, Manilius briefly points out that Jupiter wore a disguise to capture Europa (*Astr.* 2.489ff.), and Germanicus claims that Jupiter actually sent the bull to seize the heroine (*Arat.* 74.13ff., Breysig).¹⁵ Ovid is the only author who explicitly indicates how and when the constellation was created, a fact which sets him and the *Fasti* apart from the rest.¹⁶

Finally, at the end of the narrative, Ovid suggests that the origins of the constellation may, in fact, lie in an alternative mythological tale, the story of Io, a heroine who was

¹⁵ Ps.-Eratosthenes (*Cat.* 14.1ff.) does not state whether the bull is Jupiter or not.

¹⁶ Ps.-Eratosthenes (*Cat.* 14.1ff.) says that according to Euripides' account of the Europa myth in the no longer extant *Phrixus*, the bull was made a constellation because it brought the heroine to Crete. See also frag. 820 *TGF* (Nauck).

transformed into a cow by Jupiter (*Fast.* 5.619f.).¹⁷ Actually, before Ovid it had been thought by some people that the constellation Taurus was Io in her cow form – Eratosthenes indicates as much in his *Catasterismoi*, stating that ἕτεροι δὲ φάσι βοῦν εἶναι τῆς Ἰοῦς μίμημα (14.5).¹⁸ Le Boeuffle argues that according to the ancients the sex of the animal was indeterminate; that most often it was presented as a male, but sometimes as a female.¹⁹ Furthermore, he claims that the bull's assimilation to a female is justified because Venus' home was in the Taurus constellation.²⁰ In his discussion on the changing nature of the stars, Manilius claims that six are masculine while six stars led by Taurus are of the opposite sex (2.150ff.). Ovid himself earlier in the *Fasti* makes the same connection between the constellation Taurus and Io in her cow form at 4.717. Although the ending of the narrative comes as a surprise to the modern reader, especially after such emphasis is placed on the Europa story, a close which involved Io as the origin of the constellation may not have been so unusual for an ancient audience.

Clearly, Ovid has done his homework regarding the aetiology about the constellation

¹⁷ Hyg. *Astr.* 2.21 perhaps follows Ovid amongst others when, in recounting the origins of Taurus, he claims that *Nonnulli aiunt, cum <Io> in bovem sit conversa*. See also CONDOS, 192, who also indicates that the ancients may have believed that Io was the cause of the constellation.

¹⁸ On Ps.-Eratosthenes, see also Germ. *Arat.* p.74.20ff. (Breysig). At least one scholiast (#167, p.368 Maas) claims that some people say the bull may be Pasiphaë's beloved while still others state that it is the animal which Theseus fought.

¹⁹ LE BOEUFFLE, 155

²⁰ See the scholia on Germ *Arat.* p.184.19ff. (Breysig). Manilius (*Astr.* 2.439) claims that Venus protects the bull.

Taurus. He considers much earlier sources (e.g. Aratus), but he may even look to the most current of his time (e.g. Manilius) for information. The poet seems to combine almost effortlessly the scientific material about stars with the well-known features of the Europa myth, with the result that he delivers a piece entertaining to poets and astronomers alike.

New Aspects and their Influence on Aetiology

Ovid's story of Europa contains a number of seemingly novel features which entice the reader to examine closely this version of the well-known myth. For instance, this is the first time in the extant literature in which the Europa myth appears in a poem which details daily rituals and festivals. As the audience might expect from this poem, aetiology is at the forefront of this rendition of the myth²¹ – the creation of the constellation Taurus (5.603f. and 5.617),²² as a result of Jupiter's relationships with either Europa or Io (5.619f.), and the naming of the continent of Europe (5.618), all in a matter of 18 lines, hint at the importance of aetiology in this version. The myth now appears to have a new weightiness seemingly never before acknowledged in ancient literature. Actually, the rape of Europa seems in this account secondary to the telling of the *aetia*. Although this is not the first account to

²¹ In Moschus' version, the naming of the continent Europa was merely implied at 2.8ff. Here in the *Fasti*, aetiology is a preeminent aspect.

²² Ps.-Eratosthenes *Cat.* 14 briefly mentions Europa in connection with the constellation Taurus, as do Manilius 2.485ff. and Germanicus *Arat.* 536ff. Ps.-Eratosthenes claims that according to Euripides in the *Phrixus*, the bull was placed in the sky because he brought Europa to Crete; although the *Phrixus* does not survive, see frag. 820 in *TGF* (Nauck), where Eratosthenes' and Hyginus' references occur. CONDOS (191), likewise, notes Euripides' reference.

consider the association between Europa and Io,²³ it is the first version to make a connection (albeit a slender one) between Europa and the goddess Isis (both share a link with a bull/cow), again in keeping with the religious nature of the poem.²⁴ Ovid adds an unparalleled and strange twist to this version of the myth when he writes at 5.617 that the bull physically separates itself from the god in order to enter the sky while Jupiter rapes Europa. In addition, this version is the first account which does not have any extra characters (e.g. Mercury or Venus). It is the first extant version to give equal attention to each protagonist (see below under Characterisation) rather than to focus on one – unlike his predecessors who tend to stress one character over another (e.g. Europa in Hor. *Od.* 3.27.25ff. and Jupiter in Ov. *Met.* 2.833ff.). Among these significant changes some minor additions have been added to the myth. Although most heroines in antiquity have blonde hair, this is the first time that Europa's hair colour is actually stated (5.609). Novel too is Ovid's description of Europa at 5.613f. clinging to the bull as he plunges into the water.²⁵ Finally, the poet intrudes into the story, making two explicit addresses towards Sidonis (i.e. Europa) at 5.610 and 5.617f.

²³ See Mosch. 2.37ff.

²⁴ See Apollod. 2.1.3, where he explains how Io became Isis.

²⁵ Moschus has Zeus travel over the sea with his bull's hooves barely touching the water (2.113ff.). Horace's description (*Od.* 3.27.25ff.) is vague, as are Ovid's versions in the *Met.* (2.870ff. and 6.105ff.).

Functions

Although succinct, Ovid's account of the Europa story at *Fasti* 5.603ff. leaves a lasting impression on the reader because of its humour, the fullness of its description of the tale, and because the poet creates a version of the myth around the origins of the constellation Taurus. STAGE 1: PRELUDE is omitted. STAGE 2: CONTACT: OVERTURES (Jupiter, the Rapist, makes overtures to Europa, 5.605), ABDUCTION (Jupiter abducts Europa, 5.607-14), ARRIVAL (Jupiter and Europa arrive at the scene of the rape, 5.615), NEW LIFE (the bull receives a new life in the form of the constellation Taurus, 5.617),²⁶ RAPE (Jupiter rapes Europa, 5.617) and PREGNANCY.²⁷ STAGE 3: AFTERMATH: RECOMPENSE (Europa receives recompense in the form of a gift, 5.618).

Skimming and Omissions of Functions

The brevity with which the poet writes is in large part due to the omission of Stage 1 and the skimming of most functions that are present in Stages 2 and 3. By excluding Stage 1,²⁸ especially Jupiter's metamorphosis into the bull (i.e. PREPARATIONS), Ovid is able to focus on Jupiter as the bull, the disguised form which later creates the constellation of

²⁶ MURGATROYD (2000), 77, overlooks the fact that NEW LIFE, which he always places in Stage 3, can also appear in Stage 2.

²⁷ The various senses of *implet* "to fill" (*TLL* VII, 1.629.7ff.) and "to make pregnant" (*TLL* VII, 1.633.67) and, to a lesser extent, *init* "to enter" (*TLL* VII, 1.1295.60ff.) and "to mount" (*TLL* VII, 1.1298.36ff.) lead me to believe that both Europa's RAPE and PREGNANCY are described at 5.617.

²⁸ Horace (*Od.* 3.27.25ff.) similarly omitted Stage 1 in his rendition of the Europa myth, and it may well be that Ovid is imitating Horace here.

Taurus. This omission and subsequent leap into Stage 2 and Jupiter's OVERTURES also grab the audience's attention. Lastly, the exclusion of the first stage suggests that Jupiter is a smooth operator, quickly and efficaciously setting into motion his plan to abduct Europa.

For these same reasons, perhaps, several functions in Stages 2 and 3, otherwise present in most of the early and contemporary versions of the myth, are omitted. Ovid foregoes PHYSICAL APPROACH, which would pointlessly take up space and which would contribute in no way to the characterisation of Jupiter as a cunning operator. For the first time in the extant literature, which is surveyed in this thesis, VULNERABILITY is ignored by the poet, perhaps for the sake of brevity as well.

Ovid scarcely develops the remaining functions of Stages 2 and 3, skimming over all but one of them (ABDUCTION). OVERTURES and RECOMPENSE each take up a single line; as a result, they act as a neat frame for the narrative since OVERTURES is the first function while RECOMPENSE is the last. ARRIVAL takes place in the first two words of 5.615, and NEW LIFE occurs in the first half of 5.617 with *taurus init caelum*, while RAPE covers the rest of the line (*te, Sidoni, Iuppiter implet*). Ovid's writing is so concise that Europa's PREGNANCY happens at the same time as her RAPE; *implet* can have two meanings "to fill" and "to make pregnant", making this the first occasion in which two functions are contained in the same line (5.617).²⁹ The functions are short, possibly to lend support to the notion that Jupiter acts in an efficient manner – OVERTURES, NEW LIFE

²⁹ See note 27.

and RAPE are accomplished rather rapidly by the god. The functions may also be succinct so as not to detract from the equally brief description of the *aetion* at 5.617. Actually, Ovid's aetiological agenda (NEW LIFE) may well account for its placement at the beginning of the verse as well as the lack of attention to the RAPE which is summed up at 5.617 in four words (*te, Sidoni, Iuppiter implet*).³⁰ Since this is the first time that NEW LIFE as a function occurs in a narration of the Europa myth, Ovid's aetiological agenda clearly overshadows the RAPE here, especially since aetiological references (5.617, 5.618 (i.e. RECOMPENSE) and 5.619f.) surround the RAPE. In effect, Ovid offers his reader just enough to comprehend what is going on in this story, providing little embellishment to his tale.

Expansion of Functions

This is not to say that the rape narrative is lacking in descriptive elements, for Ovid elaborates upon the ABDUCTION. Extending over 8 lines (5.607-14) and, therefore, taking up over half of the story's narrative, the ABDUCTION centres on Europa's journey on the bull's back until they arrive at Crete. Ovid does not hold back here, describing the heroine's beauty at length (5.609f.) and, thus, providing motivation for Jupiter's transformation into the bull. The longer ABDUCTION also allows Ovid to develop the protagonists' characters, the bovine Jupiter as a cunning and amusing god (e.g. 5.613f.) and Europa as a naive and frightened girl (5.607f.). Finally, the ABDUCTION has style and is vivid – a blonde-haired

³⁰ The *aetion* of the constellation follows a specific course that requires Jupiter to disregard his bovine form before he rapes Europa. NEW LIFE prior to RAPE, therefore, would allow the god to resume human form so that he could rape Europa.

Europa sitting on the bull, holding up her dress and raising her feet as the bull partially submerges himself into the sea is rather picturesque. As for style, Ovid includes chiasmus at 5.607 (*iubam dextra, laeva...amictus*), juxtaposition at 5.607 (*dextra, laeva*), framing of nouns at 5.610 (*Sidoni...Iovi*), and balance in lines 5.611-14 where Europa's actions take up two lines at 5.611f. as do Jupiter's at 5.613f., each two-line segment begins with *saepe*, the mention of water at 5.613 (*undas*) recalls the references at 611f. (*aequore* and *aquae*) and, finally, in each segment a body part is referred to (Europa's *plantas* at 5.611 and Jupiter's *tergum* at 5.613).

Openings

Ovid is full of surprises in this narrative, offering two openings for the myth of Europa: the first (5.603f.) introduces the narrative (hereafter, called the introduction) while the second (5.605f.) ushers in the actual story (hereafter, called the opening). The introduction is brief, taking up a mere two lines at 5.603f. These abrupt lines certainly add impact – they happen so quickly that the audience barely observes the introduction for what it is before it is put *in medias res* with respect to the Europa story (Jupiter offers his back to the Tyrian princess and transports her across the sea, 5.605ff.). Besides impact, 5.603f. anticipates characteristics of the upcoming narrative. So, the short introduction looks forward to an equally brief account of the myth (described in only 14 verses), and the elegantly structured style of the first two lines (each verse contains six words, and while 5.603 is framed by nouns, 5.604 is framed by indicative verbs), in addition to the alliteration (*tollere Taurum*) and play on the letters *t* and *l* (*stellantia tollere Taurum*), looks forward to

the precision of structure and polish in style in the remaining narrative.³¹

In addition, the introduction offers useful information about the prospective tale. For instance, Ovid reveals his main focus in this version of the Europa story – the appearance of the constellation Taurus, and, more broadly, the origins of its creation. Indeed, *Taurum* appears at the end of line 5.603, a prominent position which hints at the subject's importance to the narrative. What is more, Ovid's interest in constellations as one of the major themes of his *Fasti* is indicated with *stellantia* and, more so, with *signo*, two terms which recall the second line of the poem (*lapsaque sub terras orta que **signa** canam*).

In terms of mood, the introduction is scholarly and somewhat perfunctory; it is a rather misleading preface, for following this placid opening, the action-packed story begins instantly at 5.605. Really, the calm beginning obscures the exciting tale about to take place and, as a result, much impact is created. The subtle humour brought out by the illusion is appreciated. Ovid is particularly effective in capturing the attention of his audience early on when he writes at 5.604 *huic signo fabula nota subest*. For one thing, *fabula nota* piques the curiosity of the reader who may wonder, do I know the story? But, *fabula* in the singular implies that only one tale will be given when, in fact, after Ovid wraps up the Europa story at 5.618, he offers another *nota fabula* as an alternative story (the rape of Io) for the origins

³¹ For instance, ring structure created in the opening and close. See also the discussion on structure in the section on characterisation.

of the Taurus constellation (5.619f.).³² The tease here with *fabula* sets the comic atmosphere for this narrative and also provides a surprise and, subsequently, creates impact when the reader reaches the Io story at the end of the narrative.

For an entirely different reason, *fabula* adds even more humour. It has been argued that the term *fabula* is often a marker provided by Ovid to introduce sexual and comic stories. In particular, *fabula* seems to be reserved for burlesque tales.³³ Placed at the beginning of the narrative at 5.604, *fabula* immediately informs the reader that what is about to transpire will be full of humour.

The start of the actual Europa narrative takes place at 5.605f., at which point Jupiter, wearing false horns on his brow, offers Europa his back. Neat links between this opening and the introduction are evident. For instance, *taurus* at 5.605 picks up *Taurum* at 5.603, again reminding the reader that the *aetion* of the constellation is what motivates Ovid in this narrative. The alliteration of the letter *t* at 5.605 (*taurus Tyriae*) likewise looks back to the alliteration of the same letter noted in 5.603. And, just as the introduction was elegantly structured, so too is this opening: the indicative verbs *praebuit* and *tulit* frame 5.605f., *puellae* is juxtaposed with *Iuppiter* and there is an obvious interweaving of terms

³² Ovid appears to be fascinated with the two bovine stories, since earlier at *Fast.* 4.717ff., he connects the two tales in his discussion about the Taurus constellation.

³³ BARCHIESI, 240. Other examples include: *traditur antiqui fabula plena ioci* (the story of Faunus, *Fast.* 2.304ff.), *non habet ingratos fabula nostra iocos* (the story of Silenus, *Fast.* 3.738ff.) and, *est multi fabula parva ioci* (the story of Priapus and Vesta, *Fast.* 6.320). BARCHIESI offers other terms, which denote the sexual nature of a story, such as *ioci*, *iocosus* and *obscenus*.

(*taurus...terga* and *Tyriae...puellae*).

Unlike the introduction, Ovid here brings in Europa (*Tyriae*) at 5.605 right after *taurus* – the implication of the juxtaposition of *taurus Tyriae* and again *terga puellae* suggests an intimacy between the two characters that later will come to pass. As well, the use of juxtaposition in this opening foreshadows its use throughout the remainder of the narrative (see below under Manipulation of *Dramatis Personae*).

Finally, there is much point in both opening the tale where Ovid does and in telling it in such a succinct manner. By beginning the story when Jupiter has already transformed himself into the bull and by focussing on the god's disguise as the bull at 5.606, the poet immediately ties the introduction in with the rest of the poem. At 5.603f., Ovid claims that he will explain the origins of the constellation Taurus, and at 5.605f., he centres in on the bull. That Ovid forgoes the preparations made by Jupiter (traditional to the story, e.g. at Mosch. 2.79ff.) and the bull's initial encounter with Europa is surprising and, consequently, adds a great deal of impact.

Closure

The tale of Europa reaches its conclusion at 5.617f. with the creation of the constellation Taurus, rape of Europa and the revelation that the continent of Europe receives its name from the heroine. A definite sense of closure is present in these verses. Common to Ovid's endings is his use of aetiology³⁴ – here, the poet incorporates two aetiological

³⁴ As noted by MURGATROYD (2000), 86.

stories (the constellation and the continent) and, with this twofold use of aetiology, really drives home the point that the reader has reached the end of the tale. That Ovid ends the action of the story with *taurus init caelum* shows how the poet has "come full circle" – this aetiological revelation is precisely what the poet claimed he would describe at 5.603f. What furthers the notion of closure is the use of ring-structure; *taurus*, *Sidoni* and *Iuppiter* all look back to the opening at 5.605f.; what is more, *taurus* also recalls *Taurum* at 5.603, the introduction. Moreover, alliteration (*tuum terrae tertia*), particularly of the letter *t*, and the interweaving of terms (*pars...tertia* and *tuum...nomen*) recall the opening lines of the myth, and the introduction (*tollere Taurum*).³⁵ The clever play at 5.617 (between *init* and *implet* – "the bull entered the sky, you, Sidonis, Jupiter entered") also adds a touch of humour suggesting a final flourish.

At 5.619f. a second close occurs which means that the first ending, although offering many elements typical of closure, is a false close, providing typical Ovidian humour. In this new ending the poet offers an alternative explanation which may account for the constellation, that of Io's metamorphosis (here referred to in her divine form, Isis) from a human to a goddess. Ovid's connection between Io and Europa, two females in a long line of Jupiter's victims, may well cleverly recall the same connection made by Moschus (2.37ff.).

As with the first close, this second ending offers a sense of closure. For instance,

³⁵ MURGATROYD (2000), 86, astutely notes the stylistic flourish of 5.617f., noting that the lines contain "chiasmus, juxtaposition, alliteration and expressive interweaving of words in the pentameter" (5.618).

ring-structure is evident. With this new and abrupt aetiological reference, the close recalls the introduction (5.603f.), creating a frame for the narrative. Many more aspects of the close can be linked with the preface and thus provide an additional sense of closure to this story. The ending has in common with the introduction a number of terms – *iuvencam* (5.619), *bos* and *bove* (5.620) remind the reader of *Taurum* in the first line of the introduction, and similarly *hoc* at 5.619 recalls *huic* at 5.604. More importantly, *signum* in line 5.619 looks back to *signo* in line 5.604, and provides not only a frame for the narrative but also reiterates (via ring-structure) a major theme of the poem as a whole. Indeed, there is an inner and outer ring-structure: the second close (5.619f.) recalls the introduction (5.603f.), and thus creates the outer ring-structure, whereas the first close (5.671f.) looks back to the opening in particular (5.605f.), creating an inner ring-structure; Ovid's twofold use of ring-structure to effect concentric circles demonstrates how really elegant the author's poetry is here.

Manipulation of *Dramatis Personae*

Ovid maintains a tight focus on his two protagonists.³⁶ In the opening (5.605), Ovid immediately zooms in on both Jupiter and Europa by making reference to *taurus* (i.e. a disguised Jupiter) and *Tyriae...puellae*.³⁷ Although the poet switches his attention from one

³⁶ Ovid's sole attention on Jupiter and Europa is a novel feature introduced into the myth. His predecessors tended to add characters (e.g. Horace includes Venus and Moschus adds several characters including Io, Mercury, Europa's friends etc.)

³⁷ Europa is called Tyria (e.g. *Tyria...paelice* in Ov. *Met.* 3.258) and Sidonis (e.g. Mart. 7.32.12 and Ov. *Ars Am.* 3.252) in the literary tradition and it may be that Ovid uses both *Tyriae* (5.605) and later *Sidoni* (5.617) to allude to the different references to her.

character to the next, often for no more than two lines at a time (e.g. 5.611f. on Europa and 613f. on Jupiter), neither character is far from his mind, since often the actions of one are directed towards the other (e.g. at 5.613f. Jupiter partially submerges himself into the sea to encourage Europa to cling to him more tightly). Lastly, Ovid's clever word-ordering further illustrates the attention he shows to both protagonists; for instance, various words referring to Jupiter and Europa are juxtaposed to imply present physical contact and future intimacy between the two – already noted are *taurus Tyriae* (5.605) and *terga puellae* (5.605), but in addition there are *iubam dextra* (5.607), *illa suo* (5.614), and *Sidoni Iuppiter* (5.617).

Characterisation: Prominence and Purpose

Europa

Even though this narrative's primary interest resides in the origin of a constellation, Europa figures as a prominent character at *Fasti* 5.603ff. For instance, with her blonde hair (a common attribute for heroines), which billows in the wind (5.609), Europa presents a lovely figure;³⁸ at 5.610 Ovid himself states that Europa *aspicienda Iovi* (must be a sight for Jupiter). At 5.607, she appears to be naive as she demonstrates more concern for her dress than her abduction and modesty, and, similarly, at 5.611f. Europa fears the water instead of the bull who will rape her. The heroine's fear is stressed first at 5.608 and then again at 5.611f.

In other ways too, Ovid indicates Europa's importance in this rape narrative. For

³⁸ NEWLANDS, 62, states that Europa's graceful appearance is picturesque.

example, just as Jupiter is responsible for an *aetion* (5.617), so too is Europa (the naming of the continent at 5.618). Another example is the fact that there are two authorial intrusions (5.610 and 5.617f.) and each one is an address to the heroine.³⁹ Of the 14 lines devoted to the story, half of them deal with Europa. The first half of the narrative focuses particularly on her – 5 out of the 7 lines deal with her (5.607-11). In addition, references to Europa appear at line beginnings and endings to stress her importance further (*puellae* at 5.605, *illa* at 5.607 and *Sidoni* at 5.610).

Upon closer examination of the text's structure, one notices that for the first time in literature where both characters are present, Europa plays as prominent a role as Jupiter. There is, in fact, a pattern to the structure – $A_1B_1C_1B_2C_2A_2$ – whereby A_1 represents the introduction and the mention of an *aetion* for the constellation (5.603f.) and A_2 corresponds to the closing (5.619f.) and, likewise, an *aetion* regarding the constellation, B_1 equals the lines devoted to Jupiter (5.605f.) as does B_2 (5.613-17), and C_1 (5.607-12) as well as C_2 (5.618) make up the verses allotted to Europa. The complexity of this structure points to Ovid's deliberate emphasis of Europa's role; in particular, the end of the first half of the narrative C_1 and the first close C_2 focus on the heroine.

Jupiter

In this version of the myth, a certain complexity in Jupiter's character and Ovid's tone toward the god is evident. He is both a serious and efficient god and a lascivious and comic

³⁹ Ovid often talks to characters (e.g. gods at *Fast.* 3.167ff. and 4.1ff., Homer at *Fast.* 2.119ff.).

deity.⁴⁰ For instance, as soon as the story begins at 5.605, Jupiter has already metamorphosed into the bull (5.606) and, in a matter of 3 lines, has offered Europa a ride and abducted her (5.605ff.). Just as quickly, he transports the heroine across the sea, lands on the Cretan shore and takes on his original form (5.607ff.). Jupiter not only creates the constellation Taurus but rapes Europa in a single line (5.617), events handled so expeditiously that they point to the efficiency of this divinity. At the same time, however this same efficiency may illustrate amusingly Jupiter's eagerness for sexual gratification.⁴¹

Jupiter is characterised as a crafty deity at 5.603ff. Ovid records that the disguised god is *prudens* when Jupiter cleverly manipulates Europa by submerging part of his body into the water so that she will cling to him (5.613f.). There are multiple senses to the term *prudens* and a few are applicable to Jupiter's characterisation. For instance, the god

⁴⁰ In her article, WINNICZUK, 93-104, argues that Ovid tends to add humour to the *Fasti* at the expense of the gods and of myths while he maintains a sense of sobriety when dealing with historical events.

⁴¹ As many scholars recognise, Ovid cannot escape his amatory/ elegiac roots (e.g. FOX, 212). Although Ovid himself claims at *Fasti*. 2.3ff. that he is now writing about things grander than before (i.e. love), he repeatedly reminds his audience of his elegiac roots (e.g. his account of Mars' and Rhea Silvia's story at 3.21 ff. and his discussion with Venus at 4.1ff.). Actually, much debate among scholars today exists with regard to whether or not the *Fasti* is: 1) an elegy unlike Ovid's early elegiac works (NEWLANDS, 12ff.); 2) could never be real poetry in comparison to something like Vergil's *Georgics* (FRÄNKEL, 148); 3) an example of a new genre (HERBERT-BROWN, 1-8); or 4) a combination of the epic and elegiac genres (HINDS (1987), 115ff.). I am in agreement with HINDS (1987), 117, who recognises that "the presence in the *Fasti* of elements which tend to be epic rather than elegiac norms does not undermine the genre-based approach, but actually constitutes an important part of it: the poem's generic self-consciousness is expressed not just in observance but also in creative transgression of the expected bounds of elegy".

demonstrates that he is well aware of his actions,⁴² that he is discreet⁴³ and, finally, clever⁴⁴ in his abduction of Europa. Jupiter's cunning efforts illustrate effectively the god's ingenuity, but they also provide a touch of humour, first of all, because they show the god's playful side and, secondly, because they are used for the fulfilment of his desires. Finally, amidst the seriousness of the *aetion* at 5.619f., at which point Ovid claims that the constellation Taurus may have arisen from the metamorphosis of Io into the cow, the reader is reminded about the fact that Jupiter once raped Io. Emphasised in these lines, Jupiter's insatiable lust provides a touch of humour.

The dichotomy with which Jupiter is portrayed in these lines is related to a controversial and immensely complicated issue in the scholarship on the *Fasti*, one that I can only deal with briefly here and that may be relevant here. Many critics, who have recognised Ovid's repeated associations of Jupiter with Augustus,⁴⁵ have questioned the extent to which Ovid is panegyric towards Augustus when the poet characterises Jupiter, on the one hand, as a cunning and efficient god, and on the other, as a flippant and often unsavoury divinity, as he is portrayed here at 5.603ff. With regard to Ovid's attitude towards Augustus, Toohey

⁴² OLD s.v. *prudens* 1a.

⁴³ OLD s.v. *prudens* 2a.

⁴⁴ OLD s.v. *prudens* 3a.

⁴⁵ FANTHAM (2002), 200f., for instance, refers to the association made between Jupiter and Augustus at *Fast.* 1.589ff. GEE, 57, argues that in Augustan poetry the analogy of Augustus and Jupiter was exploited and, 152, says that the example of the panegyric we have seen from the *Fasti* belongs to the genre of allusive encomium and that Ovid's innovation is to attach his youth of Zeus theme to a specifically astral myth.

(135f.) has astutely shown that there are three schools of thought which exist in scholarship today: 1) that the poet is absolutely uncritical of Augustus,⁴⁶ 2) that certain parts of the *Fasti* undermine any eulogising of Augustus,⁴⁷ and 3) that the *Fasti* "blends a variety of seemingly inconsistent themes and approaches into a 'polyphonic design'⁴⁸...which allows both poet and reader to emphasize at different times different voices".⁴⁹ If (this "if" cannot be stressed enough) there is an association of Jupiter with Augustus to be understood in this passage, then at 5.603ff. the poet may use Europa's rape, particularly his portrayal of Jupiter, to subvert notions of Augustan greatness. When the audience observes Jupiter as *prudens* and efficient, it may be meant to think of Jupiter in a positive light, and, perhaps, of Augustus in that same light. When, however, Jupiter's comic characterisation is brought to light, for example, at 5.612f. and 5.619f., it may well be that Ovid is undermining his eulogising of Augustus. This subversion is possibly a final joke in the characterisation of Jupiter in the narrative of Europa. If, however, Jupiter is not meant to be associated with Augustus, then Ovid's tone towards the god is, to some extent, an enigma. It just may be that the poet plays with the characterisation of Jupiter to keep his audience off balanced, and, therefore, amused.

⁴⁶ A view, according to FANTHAM (2002), 209, held by earlier scholars like HERBERT- BROWN (1992) [sic] (should read 1994) and GALINSKY (1996). TOOHEY claims JOPE (1988) and FANTHAM herself (1985 and 1996) share this view.

⁴⁷ A notion shared, for instance, by NEWLANDS and BARCHIESI.

⁴⁸ TOOHEY, 136, uses MILLER'S (1991) description here.

⁴⁹ TOOHEY, 135f.

Three Versions of the Rape of Europa according to Ovid

On three separate occasions Ovid narrates the story of Europa, making each account lively, vivid and original: *Met.* 2.833ff., *Fast.* 5.603ff. and *Met.* 6.103ff. Although *Met.* 6.103ff. was not examined in the previous chapter which dealt with Ovid's *Metamorphoses*, because I did not want to stray from the study of *Met.* 2.833ff., this shorter rendition in book six is worth mentioning now since it demonstrates Ovid's ingenuity in telling the Europa story yet again. At *Met.* 6.103ff., Europa's abduction is portrayed on a tapestry woven by Arachne who is in the midst of a contest against Pallas Athena to determine who is the better weaver. The first image on Arachne's tapestry is the abduction of Europa, who is described as riding on the bull and looking back at her companions as she tries to avoid getting her feet wet. After this image, several other victims of the gods are depicted, such as Leda (6.109), Antiope (6.110f.) and Melanthe (6.120).

Always capable of creating new versions, Ovid takes particular pleasure in showing his versatility and inventiveness as he narrates the same tale in three different ways. As might be expected, similarities and differences between the versions appear; however, upon closer examination one notes that each version requires the reader to have a familiarity with the other two treatments to fully appreciate Ovid's subtle manipulations of the myth. How Ovid is able to create three novel versions, which at the same time share characteristics with each other, is considered below.⁵⁰

⁵⁰ HINDS (1987), 51-134, examines the variations in the *Fasti* and *Metamorphoses* offered by Ovid for the rape narrative of Persephone.

First a word must be said about the dating of the *Metamorphoses* and the *Fasti*. Although some scholars attempt to date one poem before the other,⁵¹ there is too little evidence to firmly conclude that the *Met.* dates before the *Fast.* or vice-versa; thus, when it comes to examining Ovid's three versions of the Europa myth, the reader cannot assume that one account preceded another (although it would make sense to argue that *Met.* 6.103ff. was written after *Met.* 2.833ff.). In this discussion, therefore, words such as "anticipate", "recall", and "foreshadow" (often used to denote foreshadowing or imitation) will not be used, and really they need not be used, since the reader who knows each account well will recognise Ovid's manipulations.

Similarities

The similarities present in Ovid's three narratives point to the deliberateness with which the poet reminds and encourages the audience to compare and contrast them and, thus, to recognise his inventiveness as well as his versatility. All three accounts appeal to the senses. The vividness of Europa's blonde hair at *Fast.* 5.609 appeals to the sense of sight in the same way that Europa's pleas to her friends at *Met.* 6.106 and the touch of the waves at *Met.* 6.106f. and *Fast.* 5.611f. appeal to one's auditory and tactile senses, respectively. In this same vein, the poet's appeal to the sense of touch and sight is apparent at *Met.* 2.875 when Europa's clothes billow in the wind.

⁵¹ E.g. FRÄNKEL, 143 and SYME, 21ff. See W.S. ANDERSON's (1997) discussion (4f.) on the dating of the *Metamorphoses* and the *Fasti*. W.S. ANDERSON's (1978) edition of the Teubner text (*praefatio* Vf.) similarly refers to the close dating of the *Met.* and *Fast.*

Numerous shared words and references are evident which point to Ovid's clever play between versions. For example, in describing Europa on the bull's back at *Met.* 6.103ff. Ovid states that she seemed *tactumque vereri / adsilientis aquae timidasque reducere plantas* (*Met.* 6.106f.), a phrase which looks similar to *Fast.* 5.611f. where Europa *subduxit ab aequore plantas, / et metuit tactus adsilientis aquae* – especially with the identical phrase *adsilientis aquae*. Likewise, Europa looks back upon the shore at *Met.* 2.873 just as she does at *Met.* 6.105, and while fear (of the bull?) is a *causa decoris* for Europa at *Fast.* 5.608, Europa is a *causam amoris* for Jupiter at *Met.* 2.836.

There is further interweaving between the two narratives in the *Met.* when, with regard to the bull's horns, Ovid states at *Met.* 2.855 that *contendere possis / facta manu*, and at *Met.* 6.104, with regard to the bull and waves on Arachne's tapestry, that *verum taurum, freta vera putares*. In the first instance, the horns are made by the god's hands so there is point in stating explicitly *facta manu*, whereas in the second case both the horns and the waves look real because they are fashioned by Arachne's hands (implicitly stated with *Maeonis...designat* at *Met.* 6.103). Ovid adds other characters in both versions. Europa plays as a companion with her friends (*ludere virginibus...comitata*) at *Met.* 2.845, and at *Met.* 6.106 the heroine seems to call upon her friends (*comites clamare*).

Met. 2.833ff. and *Fast.* 5.603ff. have aspects in common. Ovid's comments about Maia as a star (one of the Pleiades) at *Met.* 2.839f. are connected to the narrative of Europa

in the *Fasti*, in as much as Taurus includes the stars of the Pleiades and Hyades.⁵² Another similarity is evident in regard to Jupiter's actions towards Europa. Whereas the god offers her his back in the *Fast.* (5.605), in the *Met.* he offers her his chest (2.866) – forms of *praebeo* are used in each version, *praebet* in the former and *praebuit* in the latter. *Tremulae sinuantur flamine vestes* at *Met.* 2.875 resembles *Fast.* 5.609 *aura sinus implet, flavos movet aura capillos* – *aura* picks up *flamine*, *sinus* and *sinuantur* share the same root, an aspect of Europa is detailed (*vestes* and *flavos capillos*) and, lastly, the idea of motion is present in *sinuantur* and *implet*.

All three narratives share a certain affinity with Moschus' *Europa*. As was discussed in the previous chapter, *Met.* 2.833ff. at several points recalls Moschus. Just as Europa's hand positions in the *Met.* (2.874) may be influenced by Mosch. 2.126f. (in one hand she holds the bull's horn and in the other her clothes), so too *Fast.* 5.607 may be inspired by him (she grasps the bull's mane with her right hand and gathers her clothing with her left).⁵³ While Moschus' *Europa* (2.7ff.) contains an implicit reference to the naming of the continent Europe, *Fasti* (5.617f.) refers to it explicitly. *Met.* 6.103ff. picks up Moschus' rendering of myth through art: whereas Moschus describes Europa's metal basket depicting the rape of Io (37ff.), Ovid details Arachne's tapestry which similarly illustrates not only the rape of Europa but those of several other victims of the gods.

⁵² See, for instance, Ps.-Erat. *Cat.* 23.1f. and OLCOTT, 343.

⁵³ *Fast.* 5.607 and *Met.* 2.874 exemplify Ovid's stylishness with their juxtaposition (*dextra, laeva* at *Fast.* 5.607 and *dextra cornum...*, *altera dorso* at *Met.* 2.874).

Contrasts

Notable contrasts among the three versions are metre and length (*Met.* 2.833ff. takes up 52 hexameters; *Fast.* 5.603ff. contains 18 elegiac verses; *Met.* 6.103ff. comprises a mere 5 hexameters). Ovid tells essentially the same tale elaborating or simplifying his narrative. At *Met.* 2.833ff. descriptive passages on Jupiter's transformation from god to bull, the bull's form, and the bull's attempts to woo Europa are present, in contrast to the more concise descriptions which appear at *Fast.* 5.603ff., where Europa or the bull are described in a line or two. *Met.* 6.103ff. presents the myth in a nutshell: Europa is in the midst of her kidnapping, being carried across the sea by the bull, looking back at the shore and raising her feet in an attempt not to get them wet.

Another noteworthy difference is the context in which each version is placed. *Met.* 2.833ff. is about metamorphoses and the preeminent aspect of the narrative is Jupiter's characterisation, *Met.* 6.103ff. the myth of Europa appears in a picture which depicts Jupiter's (and other gods') infidelities (and the metamorphosis is implied). Although in this version Europa is given more attention than other victims (three lines in contrast to a half or full line), she merely appears as one in a long line of rape victims, hence the tightly focussed attention given to her in the five lines. By contrast, the rape of Europa at *Fast.* 5.603ff. is subordinate to the creation of the constellation Taurus and aetiology generally.

Different parts of the Europa myth are told in these versions, and each part varies in length. At *Met.* 2.833ff. Jupiter's implementation of his plan, his courtship of Europa, her abduction and the subsequent futile search for the heroine are thoroughly described in

contrast to *Met.* 6.103ff. where Ovid only narrates part of Europa's abduction and briefly at that. *Fast.* 5.603ff. fleshes out the abduction far more than either of the versions in the *Met.*, and includes Europa's rape and the bull's catasterism as well.

The context in which each narrative appears affects their tone. Thus, the transformation of Jupiter at *Met.* 2.833ff. affords the humorous treatment of both his character and the narrative as a whole, whereas the focus given to Europa as one of the god's victims brings out the pathetic mood and treatment of the heroine at *Met.* 6.103ff. On the other hand, *Fast.* 5.103ff. is a somewhat neutral piece. It contains no pathos, and the humour that is present is rather subtle; indeed, the neutrality of the narrative may well reflect Ovid's frequently neutral and authoritative stance in writing about religious festivals and aetiological occurrences which comprise the *Fasti*.

Variety exists in the openings of Ovid's three accounts on account of the different purposes of the three narratives. For example, *Fast.* 5.603f. contains an introduction *in medias res* which does not appear in either of the versions in the *Met.* because its focus is on aetiology. Ovid's opening of *Met.* 2.833ff. only introduces one protagonist (Jupiter), and, in fact, does not make it plain that the myth currently being narrated is about Europa because the concern of the poet lies in the metamorphosis of Jupiter and the degradation of his character. At *Met.* 6.103ff. the opening to the myth places the reader *in mediis rebus* amidst Europa's abduction and introduces both Jupiter (as the bull) and Europa to stress the victimisation of individuals by the gods.

Ovid is also deliberate about the extent to which he characterises the protagonists in

each account. In the *Fasti* both Europa and Jupiter share the same number of lines devoted to each of them, and both protagonists are provided with equally brief characterisations. This is not the case in either of the narratives in the *Met.*: Jupiter is given greater prominence at 2.833ff. The tables are turned, however, at *Met.* 6.103ff., where Europa appears as the central figure; one must keep in mind that the limited characterisation of Jupiter is due to the fact that *Met.* 6.103ff. is a single scene and, therefore, much of the story must be implied. The poet sometimes includes additional characters. At *Met.* 2.833ff., Mercury, and to a lesser extent, Cadmus and Agenor play important roles in the story, and Europa's companions appear too. By way of contrast, Europa's friends hardly figure at all at *Met.* 6.103ff. and Io, although mentioned at the end at *Fast.* 5.619, has no role in the Europa story.

The attention given to the actual rape of Europa varies. While the rape is explicitly described at *Fast.* 5.617 with *te, Sidoni, Iuppiter implet*, it is denied to the reader who perhaps expects the rape at *Met.* 3.1ff., after Jupiter arrives at Crete. At *Met.* 6.103ff. the rape is again denied but this time because Europa's story is not told to completion.

All three versions differ in their descriptiveness. As one might expect, *Met.* 2.833ff. is full of colourful details, particularly the attention given to the god's disguise as a bull and the encounter between Europa and the bull. Some descriptive elements are present in *Fast.* 5.603ff. but not to the same degree; Ovid spends some time on Europa's appearance as she is carried over the sea, but little else is described at length. And what makes *Met.* 6.103 descriptive is the fact that it is a piece of art which appeals to the reader's visual sense.

One final comment must be made in connection with the way in which the narrative

is terminated in each version of the Europa narratives. In two accounts (*Met.* 2.833ff. and *Fast.* 5.603ff.) Ovid makes a point of deceiving his reader by providing false closes, while in the third version the ending of the Europa narrative is plain (*Met.* 6.107). What is, at first, thought to be the conclusion of the Europa story at *Met.* 2.870-75, her abduction (which just so happens to be the close of *Met.* 6.107), is soon replaced by a different ending at 3.1-9, at which point Cadmus sets out to find his missing sister. In the *Fasti*, however, the narrative closes with the naming of the continent (5.618) and then again with the reference to Io as the mythological cause of the constellation (5.619f.). While in each rendition an alternative ending is offered by Ovid, in one version the story unexpectedly continues and then peters out, whereas in the other account the story reaches its end and then surprisingly is usurped by another tale which becomes the narrative's close. In contrast to the petering out of *Met.* 2.833ff. (although Ovid dwells on the story at 3.3ff., the metamorphosis and Jupiter's characterisation, the most important features of this narrative, are no longer featured), the close of the *Fasti* version is neater with its definitive close at 5.619f.

The reader can appreciate each piece on its own, for each narrative is self-contained and full of elements worthy of comment, yet another layer of awareness is experienced by considering all three at the same time, something which may be at the heart of Ovid's multiple treatments of the Europa myth. In writing three similar yet, at the same time, uniquely different pieces, Ovid challenges himself to narrate the same tale over and over again; in so doing, he demonstrates rather effectively even ostentatiously his ingenuity and his versatility.

Concluding Remarks

What becomes apparent to the reader of *Fast.* 5.603ff. is that the interest of the poet is not so much his narration of Europa's abduction and rape at the hands of Jupiter as the continuation of his discourse on the origins of the stars. Aetiology seems to be at the heart of Ovid's Europa narrative, for it is in this piece that the origins of the constellation of Taurus as well as the naming of the continent of Europe are brought to the forefront. Each *action* figures prominently in the narrative; Taurus immediately at the introduction and in the second close, and the continent in the first ending (the close of the myth narrative).

This not to say, however, that Ovid is not interested in the myth of Europa – how can he not be, since he narrates the heroine's experience on three separate occasions (*Met.* 2.833ff., *Met.* 6.103ff. and *Fast* 5.603ff.)? The new aspects which feature in the *Fasti* version, functions, characterisation of the protagonists, mood and types of openings and conclusions incorporated into the narrative are all manipulated in some way either to correspond to or contradict Ovid's other two renditions of the Europa story. The hope is that once the three narratives are read, the audience can make comparisons and contrasts between them and, thus, appreciate Ovid's clever handling of each. For instance, contrary to the two *Met.* versions, in the *Fasti* piece NEW LIFE makes an appearance and stresses the prominence of the constellation's origins. As well phrases and words, the description of Europa's abduction and Ovid's modelling of Moschus' poem in this account demand that the reader is familiar with all three of the poet's works in order to fully understand why such similarities appear in his treatments of the myth of Europa.

In the *Fasti* Ovid does present a unique narrative of the Europa story that in isolation is descriptive, lively, pedantic and generally entertaining, but that in conjunction with the narratives in the *Met.* the version at *Fast.* 5.603ff. has much more to offer to the discerning reader.

Chapter 8: Later Literature

Achilles Tatius: Leukippe and Kleitophon¹

At the beginning of Achilles Tatius' novel *Leukippe and Kleitophon* (1.1.1-1.2.1), the author describes his arrival at Sidon, his travels to the temple of Astarte and his wanderings through the city that culminate in his coming upon a painting depicting the rape of Europa. After examining it, the author meets a Sidonian man named Kleitophon, also a viewer of the artwork, who after some persuasion agrees to tell how he, like Zeus in the painting, became a victim of Eros. Thus, at 1.3.1 ff. Kleitophon begins the narrative about his love-affair with his cousin, Leukippe.

As has been the case throughout this thesis, what is of most interest here is Achilles Tatius' treatment of the myth of Europa, not for the first time appearing as a work of art (c.f. Ovid *Met.* 6.103ff.), but novel in that this piece of art is provided without any prior narrative by the author which might fill gaps in the tale.² Because the myth is told only in painted form, techniques used in my previous discussions (e.g. characterisation, functions etc.) are not helpful and, therefore, cannot be used in this current examination.³ Instead, consideration

¹ The text used is VILBORG's.

² Ovid tells the story of Europa's abduction earlier at *Met.* 2.833ff., a version of the tale that influences the readers before they come to the depiction of Arachne's tapestry at 6.103ff.

³ With regard to functions, the only one appearing in the painting is ABDUCTION; thus, to have an adequate discussion on functions is impossible.

of the painting as an elaborate *ekphrasis* and, in particular, as a foreshadowing tool for plot development within the novel will shed light on Achilles Tatius' creative handling of Europa's rape.

Leukippe and Kleitophon contains many elements which correspond to modern scholars' definition of the ancient novel and conforms to its standard, basic story line: the lovers meet, fall in love, experience many adventures such as elopement, shipwrecks, bandits and/or pirates, kidnappings, slavery, suicides, human sacrifices, cannibalism, tyranny, erotic situations and questions regarding chastity; after a separation between the lovers, the couple are reunited and there is a happy ending (often in the form of marriage).⁴ In addition, the ancient novel includes features of the Second Sophistic, like oratorical speeches and extensive usage of *ekphraseis*.⁵ In the *Leukippe and Kleitophon*, typically there are several *ekphraseis* throughout the narrative, both scenic descriptions (e.g. the Egyptian crocodile at 4.19.1ff. and the city of Alexandria at 5.1.1ff.) and descriptions of works of art (e.g. the paintings of Perseus and Andromeda and of Herakles and Prometheus at 3.6.3-3.8.7). The *ekphrasis* of Europa's abduction precedes the narrative proper and deserves special attention

⁴ The "ancient novel" is a relatively new genre identified by modern scholars based on the characteristics of stories by ancient authors (e.g. Heliodorus, Xenophon, Chariton, Longus, Achilles Tatius, Petronius and Apuleius). On the ancient novel, see HOLZBERG (1995), 12ff., HOLZBERG (1996), 11ff., REARDON (1994), 80ff., HÄGG (1971), 101ff., HÄGG (1983), 5ff., G. ANDERSON (1982), 23ff., G. ANDERSON (1984), 25ff., PLEPELITS, 387ff., MORALES, vii-xv, BARTSCH, 3ff., and BOWIE, 39ff.

⁵ For the meaning of the term *ekphrasis*, see Chapter 4. For more on the Second Sophistic, see BARTSCH, 7, and MORALES, xixff.

due to its placement at the beginning of Achilles Tatius' novel, which, in turn, also allows for a discussion about how the *ekphrasis* hints at the rest of the myth and foreshadows the stories in this novel.

Integration

Achilles Tatius begins his description with a few introductory lines at 1.1.2ff. about the painting portraying Europa's abduction. The author, and consequently the reader, zooms in on the scene of Europa's kidnapping, beginning with the assiduously detailed meadow (1.1.3-6), then moves on to the elaborate depiction of the promontory on which maidens stand as they look towards the sea (1.1.6-8), and, finally, to the middle of the sea where an extensive description of Europa portrays her sitting atop the bull's back as the two, accompanied by dolphins and Erotes, are led by Eros to Crete (1.1.8-1.2.1).

Appearing almost at the beginning of the novel, this *ekphrasis* is well-integrated with the rest of the narrative, providing a smooth transition from it to the story of Leukippe and Kleitophon. For example, words at the beginning of the narrative occur in the description, e.g. *Σιδῶν* (1.1.1), *τῇ θαλάττῃ* (1.1.3) and *Φοινίκων* (1.1.1). In the narrative, just as the author explains he has come from a sea voyage (1.1.2), so too in the descriptive piece Europa experiences a similar voyage on the bull's back (1.1.10ff). And, while the goddess Astarte may have had a role in the success of the author's journey (1.1.2), the god Eros inspired Zeus' abduction of Europa and the journey across the sea (1.1.13). Elements of the *ekphrasis* that appear in the narrative immediately following it help smooth the transition. Mention of Eros in the set piece description is picked up by the author and Kleitophon in their discourse

(1.2.1 ff.), the garden in which the two men talk shares some of the features that appear in the painting (1.3.1ff.), and the love, which the bull has for Europa at 1.1.13, is present in Kleitophon, when he speaks about his love for Leukippe at 1.4.2ff.⁶ Other themes which link the *ekphrasis* with the narrative include a journey (especially, over water), eroticism and deceit. Finally, the fact that the reader is dealing with a painting depicting a mythical scene looks forward to similar paintings portraying the myth of Perseus and Andromeda as well as Heracles and Prometheus later in the novel (3.6.3-3.8.7), and similar *ekphraseis* and mythological references.

Structure

Within the *ekphrasis* there is an emphasis placed on balance, in terms of sentence structure as well as structure within the design of the *ekphrasis* itself. After a brief introduction of 6.5 lines (ἐνταῦθα...πλέουσα) at 1.1.2ff. about the location of the painting and its contents, the first half of the set piece ensues. Achilles Tatius uses 24 lines (1.1.3-8) to point out the greenery of the meadow and the promontory where Europa's friends, dishevelled and oblivious to their appearance, observe her abduction. When it comes to detailing the events out at sea, the author balances his descriptions by devoting 26.5 lines to Europa, the bull and their entourage (1.1.8-13, τῆς δὲ θαλάσσης..γέγονε βοῦς). Despite the fact that the half concerning the sea is a mere 2.5 lines longer (at least according to Vilborg's text), land and sea are balanced in this painting, maybe to hint that the upcoming

⁶ BRILLIANT, 89, suggests that visual narratives such as this *ekphrasis* spurs Kleitophon to tell his story.

narrative occurs equally on land and sea.

Style and Sound

Balance is not limited to the structure of the *ekphrasis* but is evident in Achilles Tatius' style. For instance, shorter phrases are framed by longer statements (e.g. at 1.1.3, δένδρων αὐτοῖς ἀνεμέμικτο φάλαγξ καὶ φυτῶν. συνεχῇ τὰ δένδρα· συνηρεφῇ τὰ πέταλα· συνηπτον οἱ πτόρθοι τὰ φύλλα, καὶ ἐγίνετο τοῖς ἄνθεσιν ὄροφος ἢ τῶν φύλλων συμπλοκή), and phrases of equal length are often used to describe aspects of the painting (e.g. of the girls at 1.1.7, στέφανοι περὶ τοῖς μετώποις δεδεμένοι· κόμαι κατὰ τῶν ὤμων λελυμένοι). Also apparent in this description are examples of chiasmus (e.g. at 1.1.10, λευκὸς ὁ χιτῶν· ἢ χλαῖνα πορφυρεῖ), alliteration (e.g. at 1.1.9, κύμα κορυφούμενον καί), assonance (e.g. at 1.1.12, ὥσπερ ἰστίῳ τῷ πέπλῳ χρωμένῃ) and anaphora (e.g. at 1.1.13, Ἔρως εἶλκε τὸν βοῦν· Ἔρως, μικρὸν παιδίον...⁷).

Vividness

Figuratively speaking, this *ekphrasis* comes to life before the reader's eyes and creates impact with its vivid details. In fact, the painting appeals to almost all of the audience's senses, especially to sight. For example, Achilles Tatius describes objects and people using different splashes of colour: the paleness of the maidens' faces (τὸ πρόσωπον ὥχραι, 1.1.7), λευκὸς is the colour of ὁ χιτῶν which belongs to Europa, and ἢ χλαῖνα which, likewise

⁷ This is a representative sample; The *OCD* entry on Achilles Tatius states that the author's style is asianic and follows contemporaries like Polemon, Longus and Aelian. Achilles Tatius tends to atticise and in this way likens himself to Gorgias.

is hers, is *πορφυρᾶ* (1.1.10);⁸ implicitly *ἡ ὄροφος*, *τὰ φύλλα* and *τὰ δένδρα* are green (1.1.3), and the narcissus, roses and myrtle at 1.1.5 may offer an assortment of bright colours. The sea is curiously depicted as *ὑπέρυθρον* (1.1.8) along the shore-line, with white foam (1.1.9) crashing among the rocks; however, the water becomes *κυάνεον* further out to sea (1.1.8). Reference to the water as red and white may make the reader think of the blood and semen which will be spilt on Crete, especially since the water's foam (*ἡ ἀφρός*) has associations with the goddess of love, *ἡ Ἀφροδίτη*. Lastly, the author uses chiaroscuro when he writes that the leaves provide shade while the sun offers light for the meadow (1.1.4).

Extensive descriptions of the foliage, the maidens' appearance and that of Europa enhance the visual appeal, but more than that, the emphasis on small details makes the reader believe that the author may, in fact, be looking at a real painting.⁹ Contributing to this notion are Achilles Tatius' constant references to the artist and painting. For instance, the reader learns that the *ἔγραφεν ὁ τεχνίτης* (1.1.4f.), *ἔταξεν ὁ τεχνίτης* (1.1.6), *ταῦρος...ἐγγράπτο* (1.1.9), *καὶ ἦν οὗτος ἄνεμος τοῦ ζωγράφου* (1.1.12) and that (*εἶπες*

⁸ Achilles Tatius includes features which may refer back to Moschus' poem *Europa*; however, he may be picking up on aspects appearing in artistic representations of her abduction that were very popular throughout antiquity. Such elements include: the purple robe, white chiton, rose, narcissus, image of Europa after abduction, focus on position of hands, and her being led by a divinity.

⁹ The motif of Europa and the bull on the sea was very popular in antiquity (e.g. floor mosaic from Palestrina, 1st century A.C.E., Munich, and floor mosaic from Torre tre Teste, c. A.D. 50, Copenhagen).

ἀν) αὐτῶν ἐγγεγράφθαι καὶ τὰ κινήματα (1.1.13).

As though seeing the picture for himself, Achilles Tatius is precise in distinguishing between *τὰ δένδρα*, *τὸ φυτόν*, *τὰ πέταλα*, *οἱ πόρθοι* etc., to describe the various kinds of plants in the meadow, and he takes time to differentiate between types of fragrant flowers: roses, myrtle and narcissus. Meticulous attention is given to Europa's friends whom the author describes going from one feature of their bodies to the next (1.1.7-8). From their crowned foreheads, Achilles Tatius ventures downwards to their dresses, to their legs and feet which are bare and, so, add to their erotic depiction. Then, his eyes journey upwards to the girls' cinched up chitons to pale, yet expression-filled faces of joy and fear, eyes, mouths and, finally, to outstretched hands which lead the viewer to Europa. Such details about the women's bodies make them seem real and may point to a genuine painting; without a doubt these details appeal to the audience who can imagine the painting for itself. The girls' description also plays a role in the audience's perceptions of Europa and her situation, for not only are they lovely but one can imagine that Europa must be more beautiful than they because she is the one whom the god chose, a fact confirmed when Achilles Tatius begins his description of the heroine at 1.1.10ff.

Most of the description focusses on Europa's torso, perhaps pointing to the ancient novelist's interest in eroticism.¹⁰ Europa wears a white chiton and purple cloak, evidently clothing which reveals her stomach, navel, waist, hips and uplifted breasts (*τὸ δὲ σῶμα διὰ*

¹⁰ MORALES, xxviii, and G. ANDERSON (1982), 24ff.

τῆς ἑσθῆνους ὑπεφαίνετο) as well as providing the god's motivation for abducting her. Achilles Tatius then moves out to her hands; one holds a veil, the other rests on the bull's back. Such vibrant images create impact because they are described so thoroughly that little imagination is required.

The olfactory, tactile and auditory senses are likewise appealed to in order to contribute to the *ekphrasis*' vividness. The fragrance of the flowers may beguile the reader's sense of smell in the same way that the salt of the sea may charm his/her nose and tastebuds. Furthermore, the bubbling spring and the waves crashing upon the rocks may appeal to one's sense of hearing, and the warmth of the sun, coolness of the shade, water on the soles of the girls' feet, and the wind blowing around Europa may have impact on one's sense of touch.

Achilles Tatius' Myth of Europa and its Effect on Mood

One of the things that makes Achilles Tatius' version of the Europa myth engaging is the manner in which he blurs the story so that the reader questions whether or not an abduction actually takes place, and, at the same time, wonders whether this initial puzzle has something to do with the narrative which has momentarily been suspended. Such an innovative and tantalising tactic is appealing as it captures the reader's attention; the painting becomes a mystery, one which begs the readers to try and solve it for themselves. This blurring of the myth is achieved through various means including the elliptical introduction, the ambiguous setting, emotions of characters, and language.

Before describing the painting, Achilles Tatius simply indicates that the *ekphrasis* describes Europa (1.1.2); no mention is made of any abduction, nor of any (un)willingness

to go – this is for the reader to surmise. The location of Europa's abduction, in particular, suggests both darker and lighter aspects to her relationship with Zeus, which leave the reader wondering how to take the image. For one thing, Achilles Tatius often employs chiaroscuro, setting the shade of the forest floor (whose gloom would suit a rape) at 1.1.3ff. against the sunlight which shines through the trees (which could suggest a romance between Zeus and Europa) at 1.1.4ff. The darkness is ominous and threatening and stands in direct contrast to the sunlight which has connotations of love (it was often described as a fire, and Apollo is an amorous god himself).¹¹ When the sea is described, it too has lighter and darker features – close to the shoreline where Europa was once safe, the water is foamy white, whereas out in the middle of the sea where there is no escape, the water is a dark blue (1.1.8ff.).

Specific features of the meadow likewise inspire questions about the myth's context. That the trees are described as a phalanx at 1.1.3 points to the notion that Europa requires protection, particularly, from an invading and violent force (e.g. Zeus). Yet other terms, which hint at the impending intercourse between the two characters, do not convey any such threat (e.g. ἡ συμπλοκή and ἀνεμέμικτο at 1.1.3).¹² Indeed, the scenery is depicted with lush greenery and flowers like the rose and myrtle (which have specific associations with

¹¹ When Kleitophon's passions for Leukippe are first kindled during their first encounter the story of Apollo's attempted rape of Daphne is told by a servant (1.7ff.). On the fire of love see, for instance, *Ov. Met.* 3.489f. and 6.465f.

¹² BARTSCH, 50, astutely notes that a sexual innuendo may be implied with the mingling of branches (συνῆπτον οἱ πτόρθοι τὰ φύλλα).

Aphrodite)¹³ and the narcissus (connected with a story of love);¹⁴ these together with the spring of water which bubbles up from the ground and spreads over the meadow (an analogy for ejaculation?) at 1.1.5ff. give the impression of a *locus amoenus*. This would be an apt meeting place for lovers, but that there is nothing definite in the painting to indicate that this is a trysting site (especially since Europa's friends are in sight); it could just as easily be the setting for an abduction with its dark shade and isolation.

Neither Europa's friends nor Europa herself help to clear up the mystery. The girls in their erotic poses, naked from the thighs down, look upon Europa and the bull with expressions of fear and joy (1.1.7), new features added to the myth which raise more questions about the scene. Is it fear because they are frightened about what awaits Europa (1.1.7) or frightened of entering the water (1.1.8)? Why joy? Perhaps they are happy because Europa is having a lovely trip or because they suspect that she has a divine lover? Unable to answer these questions, the reader may look to Europa in hopes that her reaction may shed light on her situation. Unfortunately, whereas the girls' emotions are clearly delineated, Europa, in stark contrast, is expressionless (indifferent?) for the first time in the treatment of this myth, and as a result the reader does not know how to take this painting. Body language does offer a slight glimpse of Europa's feelings though again the reader can only hazard a guess. She sits as though guiding the bull; Achilles Tatius even states that she

¹³ Aphrodite is frequently associated with roses and myrtle, e.g. at Mosch. 2.69ff. and Ov. *Fast.* 4.15.

¹⁴ See. Ov. *Met.* 3.370ff. where the tale of Echo and Narcissus is narrated.

is like a charioteer controlling the reins (1.1.10). Indeed, she does seem in control and willing – she holds one of the bull's horns and with her other hand makes a garment into a sail, and whereas in most versions of the myth she looks back at her friends,¹⁵ here she does not cast a glance at them. Instead, one might argue she is urging the journey onwards to Crete, and maybe to other delights; then again, she may just think she is riding a bull.

The ambiguity regarding the events within the *ekphrasis* affects its mood. Because the painting does not indicate clearly whether there is an abduction, or whether Europa is a willing accomplice, it is difficult to determine what sort of response Achilles Tatius meant the reader to have; herein, there may be a tease. Just as the picture is puzzling so too is the mood which the set piece description generates. The darker elements of the painting point to the more ominous tone the myth of Europa could take, but at the same time the lighter aspects imply an equally amusing tone.

Eros himself along with his entourage is the last image the reader has of the painting, an apt close for the description not only because the *ekphrasis* is sensually charged, but also because Eros' power is stressed, here suggesting that it may influence the upcoming narrative. Such stress on the god of love as a primary motivator is new to the myth of Europa; he is responsible for Zeus' recent transformation, and now responsible either for the god's abduction of Europa or for her voluntary departure with the bull. The entourage of dolphins and Erotes dancing and playing as though in a wedding celebration (1.1.13) creates a light

¹⁵ In Ovid's account at *Fast.* 5.603ff. Europa does not look back; however, her fear (whether of the water or of the bull, it is not clear in the text) is mentioned.

mood, and the playful nature of Eros as he mocks Zeus with his deceptive (?) smiles¹⁶ contributes to this; but these smiles also act as a warning to the reader about the following narrative: beware because love leads all beings to desperate measures. Zeus had no control (1.1.13, *ὅτι δι' αὐτὸν γέγνε βοῦς*), nor will the characters of the following story. So, just as other aspects of the painting are puzzling for the reader, this last image is similarly double-edged (is it a happy ending or not?), and leads one to wonder whether its ambiguity hints at what is to come. What remains to be seen is how the main narrative is influenced, if at all, by this *ekphrasis* on Europa and the bull.

The Point of the *Ekphrasis*

The *ekphrasis* serves many purposes, not the least of which is to entertain and to entice the audience to continue reading with its various captivating details.¹⁷ In terms of structure, an *ekphrasis* functions as a lengthy description, meant to bring before the reader's eyes a detailed image of an object or scene, and it often appears at the beginning of a work as a means of shedding light on the text.¹⁸ As a delaying tactic to tease the reader who will be awaiting an explanation for the author's journey to Sidon, this set piece description effects a lengthy retardation. Moreover, because the painting's placement is so early in the story,

¹⁶ Both Eros and Aphrodite are known to find humour in matters unpleasant to humans (e.g. Hor. *Od.* 1.33.12).

¹⁷ Because critics have not studied this *ekphrasis* as thoroughly as I have, most of the opinions expressed in this section are my own. When the views of other scholars are offered, I have indicated so with the appropriate citations.

¹⁸ Similarly, BARTSCH, 7.

before a narrative is really established, the readers are initially puzzled by the picture (and intrigued) as they try to understand why the poet bothers to describe it for such a long time. As well, the Europa picture adds a touch of variety to the text with its lively and vivid description which contrasts effectively with the rather dry account of the poet's arrival at 1.1.1ff. In addition, the *ekphrasis* may be introduced by Achilles Tatius to reflect his affiliation to the Second Sophistic, which favoured the use of *ekphraseis*.¹⁹ What is more, the artwork ushers in numerous themes which will carry over into the subsequent narrative such as love, treachery, a journey, deceit, desire and loss,²⁰ and it introduces the tone of the narrative²¹ as well as the author's style – the ambiguity of tone (e.g. the mix of both the myth's lighter and darker aspects and characters' emotions) continues in the story of Leukippe and Kleitophon, as does the style of the author (e.g. shorter phrases framed by longer sentences, balanced phrases and so on).²² As artfully and elaborately described as it is, this *ekphrasis* anticipates not only more descriptions (e.g. the city Alexandria at 5.1.1ff.) but, specifically, *ekphraseis* of which the subject matter is various myths (e.g. the painting of Herakles and Prometheus at 3.6.3-3.8.7).

¹⁹ As BARTSCH, 40, HÄGG (1983), 45, and PLEPELITS, 399, similarly note.

²⁰ HÄGG (1983), 45. BARTSCH, 48, argues that the themes are left vague. HÄGG (1971), 240, clearly sees love while PLEPELITS, 399, observes love and abduction.

²¹ BARTSCH, 49, states that the painting sets the erotic tone of the narrative while HÄGG (1983), 44, claims the picture sets the tone and subject matter of the whole novel without elaborating on what kind of tone and subject matter.

²² On style, see further PLEPELITS 398ff.

In particular, the artistic representation of Europa and the bull looks forward to additional and pointed references to the myth in the course of the narrative. Immediately before Kalligone is seized by Kallisthenes (2.15.1ff.), for instance, Kleitophon describes a number of oxen about to be sacrificed which are beautiful Egyptian animals who, he suggests, walk so proudly that Zeus transformed himself into an Egyptian bull to woo Europa.²³ Again, at 2.37.2ff., when Kleitophon and Leukippe have just embarked on their voyage, their friend, Menelaus, explains how Zeus metamorphosed into a number of creatures in order to have sex with numerous women, one of the creatures being the bull so that he might seduce Europa. These two references come not accidentally at interesting moments in the story; as Achilles Tatius links this myth to events in the narrative. Thus, the mention of Europa's abduction anticipates Kalligone's own kidnapping, both of which initially take place on land, then sea; the pursuer in each is a respected (wealthy) figure in his own community and each uses subterfuge (Zeus in the form of a bull, Kallisthenes in the disguise of an envoy), and both abductions occur in front of many witnesses (Europa's friends and Kalligone's family and friends). Similarly, when the Europa tale is mentioned again as the lovers leave, linking threads are established once more between the myth and the narrative; like Europa the beautiful Leukippe is leaving Tyre with her pursuer travelling across the Mediterranean sea, and like Zeus Kleitophon is successful in "getting the girl".

With regard to its length and amatory subject matter, the *ekphrasis* of Europa also

²³ Similarly, BARTSCH, 64.

anticipates other lengthy descriptions with amorous content like the song of Apollo and Daphne at 1.5.5ff., the depiction of Andromeda and Perseus at 3.6.3ff., the painting of Tereus, Philomena and Procne at 5.3.4.ff. and the tale about the attempted rape of Syrinx by Pan at 8.6.7ff., all of which act as a link to the myth of Europa.²⁴ Each tale shares characteristics with the *ekphrasis* and notable differences. For example, all four stories are at least 11 lines long and three of the four tales deal with the attempted or successful rape of a beautiful female (1 divine, 3 mortal) by a powerful male (2 divine, 1 mortal); Perseus' story represents a slight variation – it centres around the sacrifice of Andromeda to a sea beast.

Another similarity is evident in the way in which Achilles Tatius injects each story at critical moments into the larger narrative of Leukippe and Kleitophon to act as a warning to the lovers; Apollo's story when Leukippe and Kleitophon first meet (a caution about excessive eagerness in the pursuit of love), Andromeda's when the lovers survive the shipwreck (dangers faced at sea and perhaps more dangers to come), Tereus' as the couple are about to leave for the home of Chaireas, a man who desires Leukippe for himself (admonition about upcoming danger), and Pan's when Leukippe's virginity is soon to be tested (warning of consequences if virginity is not intact).²⁵

²⁴ Agreeing with FRIEDLANDER, HÄGG (1971, 240 and 1983, 48f.) insists erroneously that *ekphraseis* are incorporated into Achilles Tatius' novel simply because he likes to describe things and that if these paintings are intended to have greater import, then the author would have explained their symbolic function as he does with dreams and omens. BARTSCH, 59, rightly rejects FRIEDLANDER's claims.

²⁵ HÄGG (1971), 240, notes that the painting of Procne is proleptic as does PLEPELITS, 399, although PLEPELITS sees the *ekphrasis* on Andromeda as a portent

Dissimilarities between the amatory *ekphraseis* are present too, which add variety to the narrative. For instance, differences exist in the degree to which each rape is successful as well as in the outcome of each story. Despite the fact that the rapes of Daphne and Syrinx fail (as a result of the metamorphoses of the victims) and the death of Andromeda is thwarted by Perseus, Tereus' successful rape of Philomela results in tragedy for himself (death of his son) and his victim (her tongue is cut out), while Zeus' rape (?) of Europa, though not described in the painting, is assumed to be successful (based on the myth), and neither character experiences any immediate repercussions. In addition, differences reside in the presentation of the tales; the story of Apollo and Daphne and that of Syrinx and Pan are not paintings (like that of Perseus and Andromeda and that of Tereus, Philomela and Procne) but rather stories told by different characters (a bard and a priest respectively). The order in which these tales appear thus creates a chiasmus – narrative, painting, painting, narrative. As well, the intense emotions of the female characters in these paintings do not correspond with the ambivalent emotions expressed by Europa. Bartsch comments on how in contrast to Europa Andromeda, Philomela and Procne (and I would add Daphne and Syrinx) exhibit either great fear or anger,²⁶ which, I argue, only accentuates the willingness of Europa (and

too. BARTSCH, 58 and 65, simply claims that the Procne painting foreshadows upcoming disaster, but only in hindsight. BARTSCH, 55ff. and MORALES, xxivf., also recognise how other mythological *ekphraseis* in this novel anticipate other events of Leukippe and Kleitophon's story, an interesting argument which can be examined only minutely here due to page restrictions.

²⁶ BARTSCH, 53f.

so Leukippe) to go with her lover.

Of most value is the use of this set piece description as a foreshadowing tool for the narrative about Leukippe and Kleitophon which Kleitophon himself soon recounts (1.3.1 ff.). Although some critics have recognised the links and correspondences between the myth of Europa and the adventures of Leukippe and Kleitophon,²⁷ to date no scholar has examined the effectiveness of the *ekphrasis* as a means of foreshadowing events in the narrative as comprehensively as I do here. A breakdown of the story should help the reader to note the parallels between the two tales. Kleitophon explains that upon seeing Leukippe, he fell in love and, shortly after his sister (Kalligone, whom Kleitophon was supposed to marry) was mistakenly abducted by Kallisthenes (a would-be lover of Leukippe), he wooed Leukippe until she relented. Just before they consummate their love, they escape discovery by Leukippe's mother and both eventually decide to embark on a voyage to Egypt to continue their affair. On the voyage, the lovers become friends with Menelaus and Satyros and the journey is a pleasant one until a storm results in their being shipwrecked in a desolate part of Egypt. Soon, Leukippe and Kleitophon meet pirates who botch their sacrifice of a captured Leukippe and who are shortly killed by an army led by a general named Charmides. Almost immediately, Leukippe becomes the victim of the general's desire, but while Charmides

²⁷ For example, BARTSCH, 40f., and MORALES, xxivf., insist that paintings such as the Europa *ekphrasis* are vehicles of allegory and anticipate the subject matter of what follows. HÄGG (1971), 239ff., on the other hand, believes that "the author's intentions to use these paintings as 'proleptic similes'... has been considerably overrated". He does, however, see dreams and parts of the narrative (e.g. speeches of characters) as anticipatory of events.

fights the remaining brigands he is killed in the fray, and another pursuer of Leukippe, Gorgias, drugs her so that she experiences hallucinations and temporary insanity. Kleitophon finds a remedy with the help of Chaireas who himself falls in love with the heroine. Chaireas' love is short-lived when in an attempt to abduct Leukippe, he is murdered by pirates and Leukippe is assumed by Kleitophon to have been murdered by the same pirates. After six months pass, Kleitophon is convinced to marry Melite, an Ephesian widow visiting Egypt. They sail back to Ephesus where Leukippe apparently has been living since her abduction, now forced to work as a servant in Melite's household. Melite's husband, Thersandros, long believed dead, returns and discovers that Kleitophon has replaced him. Enraged, Thersandros plots to destroy Kleitophon and Melite while at the same time he too pursues Leukippe. When Kleitophon and Melite are taken to court by Thersandros, on trumped-up charges for the murder of Leukippe, the entire court is brought to a temple of Artemis where the heroine has been staying since she escaped from a cottage in which Thersandros had secretly kept her. Leukippe and Kleitophon are reunited with each other at the temple, and then with Leukippe's father, who has travelled for some time in search of the two, so that he can tell them that their affair is sanctioned by both of their families. Thersandros insists that Leukippe is not a virgin and she is put to a test, which she passes. Leukippe and Kleitophon are free to marry, and once married, they sail to Tyre to attend the marriage of Kalligone and a redeemed Kallisthenes.

Generally speaking, various aspects of the artistic representation point to features/ persons appearing later in Kleitophon's story. This suggests that the lengthy description is

used not simply to adorn the narrative; rather the inclusion of the *ekphrasis*, with its overt parallels to the story of Leukippe and Kleitophon, has some real point and deserves special attention because the painting is used to subtly foreshadow and elaborate upon characters, objects and events within the narrative. For instance, the meadow from which Europa was taken has parallels with the spot where Kleitophon begins his tale (this spot also has trees and a stream, 1.2.3.ff.), but it also shares characteristics with Kleitophon's garden at home, the location where he and Leukippe first speak to one another (1.15.1ff.) – Kleitophon's garden also contains roses, narcissus, an assortment of trees, and a spring.²⁸ So, just as the bull seduces Europa in one lush setting, Kleitophon pursues his cousin in another equally fertile place. The fact that there is a voyage (actually, several) by the hero and heroine over the sea in the narrative (2.31.3ff.) harks back to the journey Europa and the bull experience in the *ekphrasis*²⁹ – indeed, Achilles Tatius describes Europa's veil as a sail at 1.1.12, a further link between Europa's voyage on the bull and Leukippe's journey on the ship. As a result of their relationships both couples, in fact, travel from a Phoenician city over the Mediterranean Sea, and while in the set piece description, Europa's friends are bemused at her abduction, Leukippe's mother, Pantheia, is distraught and angry (2.24.1ff.). The depiction of Eros and the stress placed upon him in the painting anticipate his role throughout the novel as the

²⁸ Also recognised by BARTSCH, 50ff., who asserts that the beauty of Europa and the meadow both foreshadow the loveliness of Leukippe who appears in the garden and is often described in terms of the beauty of flowers, vines etc. (e.g. 1.19.1-3).

²⁹ Similarly, BARTSCH, 54.

reason why so many suitors (Kleitophon, Kallisthenes, Charmides, Gorgias, Chaireas and Thersandros) chase after Leukippe, and why Melite pursues Kleitophon.

Parallels are evident between the hero of the narrative and the god in the *ekphrasis*. Both, for instance, are the victims of Eros, the aggressors in their respective relationships, and just as Zeus' role appears to be diminished in the painting, so too does Kleitophon's in the narrative – Kleitophon uses 8 lines at 1.3.1ff. to describe himself (cf. his detailed description of Leukippe that is twice as long, 1.4.1ff). At 1.5. 7, Kleitophon even goes so far as to compare himself with a god. Like Zeus, Kleitophon has one objective, to take the virginity of his love, but while according to the myth Zeus is successful with his first attempt (perhaps implied by the red and white colour of the sea along the shore, 1.1.8-9), Kleitophon tries twice but is kept at bay by Leukippe (2.23ff. and 4.1ff.). Each character uses trickery to have sex with their respective loves – Zeus disguises himself as a bull while Kleitophon drugs a guard so that he can enter Leukippe's room unnoticed. And, just as the god plotted the journey over the sea to a foreign land (Crete), so too does the hero plan his voyage to Egypt. Finally each male experiences success, even though Kleitophon's occurs late in the novel while Zeus' is presumably rather swift.

Links between Europa and Leukippe are evident too.³⁰ Both women are described as beauties, both are virgins before their encounters with Zeus/Kleitophon, they meet their

³⁰ BARTSCH, 52ff., notes how each girl is associated with gardens, specifically with flowers.

respective lovers in a *locus amoenus*, and they are taken away from Tyre by the lovers.³¹ A strong link is made between the two heroines when at 1.4.3ff. Kleitophon himself suggests that Leukippe reminded him of a painting depicting Selene on a bull – Europa readily comes to mind here, especially since Leukippe, Selene and Europa are similarly described using the same colours (white and red). And, when Kleitophon dwells on Leukippe's song about the rose at 2.1.2ff., he claims that Zeus favours the rose above all, an interesting comment since both Europa and Leukippe are surrounded by roses. Furthermore, much more attention is devoted to these two women than to their respective suitors. Little of the description centres on the bull (only 5 lines); instead Achilles Tatius focusses on Europa (15 lines). And, although it may seem that Kleitophon is the central figure in the novel, in fact, it is Leukippe together with the desire she inspires in numerous men who is the focal point of this tale. Like Europa who appears to be in control of her situation (she may be guiding the bull at 1.1.10), Leukippe takes charge of Kleitophon, for it is only after he woos her extensively that she allows him to enter her bedroom (2.19.1ff.). In addition, like Europa, who does not seem upset by the bull's interest in her (she shows no emotion), Leukippe does not reject the advances of her suitor (1.19.1ff.). Actually, just as Europa seems ambivalent, Leukippe initially appears blasé about maintaining her virginity (2.19.1ff.), and even lacks emotion (in stark contrast to the hero) – unlike Leukippe's Kleitophon's emotions are obvious when he describes Leukippe at 1.4.1 upon first seeing her, while he describes her to Kleinias at

³¹ HÄGG (1971), likewise, observes that Europa and Leukippe are taken away by lovers over the sea.

1.9.1ff. and when he sees her at dinner at 2.3.1ff. Lastly, Europa's emotionless expression while she journeys on the bull's back looks forward to Leukippe's ambivalence to her voyage with Kleitophon (i.e. she leaves with him to escape her mother's wrath, not because she is deeply in love, 2.30.1ff.).³²

With so many obvious parallels (as just noted) between the situations of Europa + the bull and of Leukippe + Kleitophon, it seems clear that Achilles Tatius intended his *ekphrasis* of Europa's abduction to foreshadow Leukippe's elopement. Actually, some critics have recognised this very notion, although they have only commented upon it briefly.³³ But the foreshadowing is much more extensive and complex than this. Bartsch, in particular, believes that the abduction of Kalligone by Kallisthenes at first appears to be a truer comparison because there is a genuine abduction which, he argues, corresponds to Europa's at 1.2.13ff. (Bartsch does not even consider that Europa's expression may imply some willingness to go).³⁴ Indeed, close parallels do exist between Kalligone's and Europa's

³² Likewise, BARTSCH 53f.

³³ BARTSCH, 63, HÄGG (1971), 234ff., and PLEPELITS, 399.

³⁴ On page 63, she suggests Achilles Tatius plays with the reader's expectations first leading him/ her to think that the *ekphrasis* refers to Leukippe and Kleitophon. When Kalligone's kidnapping occurs the reader is led to believe for a short time that this action was what the painting referred to. Finally, when Leukippe and Kleitophon elope, the reader at last learns that all along Achilles Tatius was playing a game: the painting does indeed refer to Leukippe and Kleitophon. BARTSCH's explanation seems reasonable, but much more can be said about the way in which Achilles Tatius plays with readers' expectations and how the *ekphrasis* refers not only to Leukippe and Kleitophon's and Kalligone and Kallisthenes' relationships, but to all the subsequent affairs involving Leukippe and her suitors.

adventures: both girls are beautiful (on Kalligone's loveliness see 2.15.2ff.)³⁵, like Europa's companions, Kleitophon, Pantheia and some female attendants witness Kalligone's capture on account of Kallisthenes' desire for the girl (2.18.2ff.). Although a twist (and touch of humour) comes in the form of Kallisthenes misidentifying Kalligone for Leukippe, the audience learns at the end of the novel that he immediately desires the former when her identity is revealed (8.17ff.), and the reader, furthermore, learns that Kalligone has mutual feelings for her suitor (like Europa?). As is the case with Europa, Kalligone travels across the Mediterranean Sea³⁶, and while initially Kallisthenes intends to take Kalligone's virginity, the reader does not discover (nor perhaps anticipates becoming aware of) the fate of Kalligone's virginity until book 8.³⁷ Finally, just as Zeus is successful in his abduction, so too is Kallisthenes. With the exception of the misidentification and drawn out narrative, the story of Kalligone + Kallisthenes generally corresponds with that of Europa + the bull. But, if one examines all the major episodes of the novel, one sees that not only do the situations involving Leukippe + Kleitophon and Kalligone + Kallisthenes look back to the *ekphrasis*, but so too do all the events taking place around Leukippe + Kleitophon (see below, Table 1), with slight twists provided to add variety, interest and humour. All in all, the readers are

³⁵ BARTSCH, 64, recognises that the narcissus, rose and myrtle are present at the sacrifice where Kalligone is, a fact which recalls both Europa's and Leukippe's associations with these flowers.

³⁶ Like Leukippe, Kalligone travels by boat (2.17.1ff.).

³⁷ At 8.19 Kalligone and Kallisthenes are married and presumably Kalligone's virginity is taken afterwards.

constantly surprised and amused throughout the novel, thinking they have learned of all the foreshadowing, and then seeing that something else has also been foreshadowed. This adds humour and life to the narrative.

Within the narrative of Leukippe + Kleitophon, mini-episodes take place which display parallels with the main story-line of Leukippe + Kleitophon, but especially with the *ekphrasis* of Europa + the bull, so that a formula of sorts becomes evident – there are victims, predators, helpers (of the pursuer or of victims), similar causes for the voyages, setting, destinations, and questions regarding the success of the predators and of the state of a victim's virginity (see Table 1, below). Despite some deliberate variation in order to maintain the reader's attention, the episode containing the abduction of Leukippe by the Egyptian brigands (at 3.9ff.) looks remarkably similar to Europa's (kidnapping?) by the god. Now like Europa, Leukippe becomes a victim, a fact which stands in opposition to her active role in leaving with Kleitophon, and which, furthermore, demonstrates that these mini-episodes contain differences from and similarities to not only the *ekphrasis* but the main narrative of Leukippe and Kleitophon too. As was the case with Europa, there is an audience for Leukippe's abduction but this time it is Kleitophon himself, and instead of one abductor (i.e. Zeus) there are several thieves. Although the cause of the voyage lies not in sexual desire for the heroine, the brigands do desire Leukippe as a sacrificial victim and, similarly, although the voyage itself does not extend across the Mediterranean Sea, Leukippe and the brigands' journey occurs on water while Leukippe and Kleitophon are in the midst of travelling to Alexandria.

Table 1: Europa/Leukippe-Related Episodes in Achilles Tatius' Novel: *Leukippe and Kleitophon*

EVENT	EVENT	VICTIMS	PREDATORS	VIEWERS	CAUSE of VOYAGE	SETTING	DESTINATION	THEME OF VIRGINITY	HELPER (predator or victim)	SUCCESS/ FAILURE
1.1.2-1.2.1 Painting		Europa	bull (Zeus) disguised	upset maidens	bull desires Europa	Medit. sea	Sidon-Crete	intends to take E's virginity	Eros	Zeus is successful
2.18.1-6 (con't) Kalligone & Kallisthenes		Kalligone	Kallisthenes	Kleit., Pantheia	K. desires Leukippe	Medit. sea	Tyre-Byzantium-Tyre	intends to take Leukippe's virginity	servant and band of men	eventual success
2.23.4-8.19.3 Leukippe & Kleitophon		Leukippe	Kleitophon	Pantheia	mutual desire (elopement)	Medit. sea	Tyre-Pelusium (Egypt)-Ephesus-Byzantium-Tyre-Byzantium	intends to take Leukippe's virginity	Satyros, Kleinias	eventual success
Within the story of L&K	3.9.2-23 Brig. & Leuk.	Leukippe	brigands	Kleit.	desire for L as a sacrifice	Nile	sailing down Nile to Alexandria	virginity intact; L's supposed death (1)	Soldiers, Menelaus, Satyros	failure
Within the story of L&K	4.2.1-14.25 Charm. & L.	Leukippe	Charmides	Kleit.	N/A	N/A	N/A	intends to take Leukippe's virginity	falsely Menelaus	failure
Within the story of L&K	4.15.1-16.5 Gorgias & L.	Leukippe	Gorgias	Kleit., Satyros, Menelaus	N/A	N/A	N/A	virginity intact; L's fever	Chaireas	eventual failure

Continued

Table 1 Continued

EVENT	EVENT	VICTIMS	PREDATORS	VIEWERS	CAUSE of VOYAGE	SETTING	DESTINATION	THEME OF VIRGINITY	HELPER (predator or victim)	SUCCESS
Within the story of L&K	<u>5.3-7</u> Chaer. & L.	Leukippe	Chaireas	Kleit., Satyros, Menelaus	desire for Leukippe	Medit. sea	Pharos-Ephesus	virginity intact; L's supposed death (2)	band of men	failure
Within the story of L&K	<u>5.11.5-6.1.</u> Melite & K.	Kleit.	Melite	Menelaus, Satyros, Kleinias	Melite's desire for K (elopement)	Medit. sea	Egypt - Ephesus	intends to have sex with an experienced (?) K.	Melantho, Kleinias, Satyros	successful
Within the story of L&K	<u>6.3-8.11</u> Thers. & Leuk.	Leukippe	Thersander	Kleit., Menelaus, Satyros, Kleinias	desire for Leukippe	N/A	N/A	virginity intact; L's supposed death (3)	Sosthenes	failure
<u>2.23.4-8.19.3</u> Leukippe & Kleitophon		Leukippe	Kleitophon	Pantheia, Sostratos, Hippias	mutual desire (elopement)	Medit. sea	Tyre-Pelusium (Egypt)-Ephesus-Byzantium-Tyre-Byzantium	intends to take Leukippe's virginity	Satyros, Kleinias	successful
<u>8.17-19.3</u> Kalligone & Kallisthenes		Kalligone	Kallisthenes	Kleit., Pantheia	Kallisthenes' desire for L	Medit. sea	Tyre-Byzantium-Tyre	intends to take L's virginity	servant and band of men	successful

Despite Europa's loss of virginity in the myth, Leukippe's virginity remains intact because she supposedly dies at the hands of the thieves in a ritual, an event which proves to be false, but which is the first of Leukippe's supposed deaths (supposed deaths occur no less than three times in the narrative). Actually, when it comes to the preservation of Leukippe's chastity, Achilles Tatius often chooses to have his heroine experience death or illness in lieu of defloration (see below). What the reader gets with this episode is a complex show of links and contrasts between the story of Leukippe + the brigands and the *ekphrasis* of Europa + the bull. This episode is in keeping with the kinds of elements that typically appear in the ancient novel, but the fact that it shares so many similarities with the painting of Europa and the bull points to the *ekphrasis*' role as a foreshadowing tool.

After presenting two episodes in book 4 which stretch the role of the *ekphrasis* as a means of anticipating events,³⁸ Achilles Tatius resumes with episodes more in line with his formula, beginning with Chaireas' kidnapping of Leukippe at 5.3ff. Lust is Chaireas'

³⁸ The two episodes have some elements consistent with the formula presented thus far, but they do deviate to some degree perhaps deliberately so as to test the reader (i.e. provide humour). So, Episode 1) Charmides' pursuit of Leukippe at 4.2ff.: has the same VICTIM (Leukippe) same PREDATOR (Charmides) and the same VIEWER (Kleitophon), and there is a HELPER for the PREDATOR in Menelaus but he brings false aid since his friendship lies with Kleitophon. This episode lacks a voyage and therefore a cause for one, a destination, and a setting. Because of the false aid provided by Menelaus, Charmides FAILS and Leukippe's VIRGINITY is left intact. Episode 2) Gorgias' sly seduction of the heroine at 4.15ff. similarly breaks the pattern slightly, suggesting once again that Achilles Tatius is playing with the reader's expectations: Leukippe is assailed once more as the VICTIM to a new PREDATOR (Gorgias); Kleitophon, Satyros and Menelaus are the VIEWERS to the latest abuse which takes place in camp, so again there is no cause for voyage. Chaireas becomes a HELPER to Kleitophon, and eventually Gorgias FAILS.

motivation and with the aid of a band of pirates he succeeds in abducting the heroine before the eyes of Kleitophon, Satyros and Menelaus. As is the case in the painting, Chaireas + Leukippe begin a journey across the Mediterranean Sea, but Chaireas' voyage is cut short by his murder at the hands of the pirates, and the readers as well as Kleitophon are led to believe falsely that Leukippe has been killed by the same men. Here again because of Leukippe's supposed death (2), her virginity is left intact. Chaireas is briefly successful in kidnapping just as Zeus is, but his success is quickly overshadowed by his death; thus despite the subtle differences meant to keep the reader's interest, pointed similarities between this episode and the *ekphrasis* are evident.

A complete change to the formula takes place when at 5.11 ff. Kleitophon is pursued by Melite, the first and only episode that in almost every respect follows the criteria introduced in the *ekphrasis*, with the exception that there is a reversal of roles with regard to the sex of the victim and predator. No longer is Kleitophon a viewer, but a victim, while his former role is delegated to his friends. Melite's desire for Kleitophon is without question, with the help of Melantho, Satyros and Kleinias, she cajoles Kleitophon into marrying her, but because Kleitophon refuses to have intercourse with her while still in Alexandria, a voyage leads the would-be lovers across the Mediterranean Sea to Ephesus where Melite successfully has sex with Kleitophon.³⁹ Not unexpectedly, the episode is not so "cut and

³⁹ Achilles Tatius does not clearly indicate whether Kleitophon comes to Melite as a virgin. When at 1.9 ff. Kleitophon begs for Kleinias' advice about love, he does claim that Kleinias was initiated into the mysteries of love long before him, suggesting that he may not be a virgin.

dried" in its similarities to the *ekphrasis* – there are noticeable differences (sex only comes after Melite offers to help Kleitophon escape and resume his relationship with a newly discovered living Leukippe), but they are not so significant that they prevent the reader from seeing how this episode looks back to the painting of Europa + the bull.

Of the mini-episodes which appear within the larger narrative of Leukippe + Kleitophon, the last is the pursuit of Leukippe by Thersander, Melite's long-lost husband. Upon discovering Melite's unlawful marriage to Kleitophon, Thersander with the help of his servant Sosthenes learns about Leukippe's involvement with Kleitophon and kidnaps her, locking her up in a shack on his property until such time as he can sate his newly acquired desire for the heroine (6.3ff.). In spite of the many observers of Thersander's abduction, neither Kleitophon, Menelaus, Satyros or Kleinias is able to save Leukippe from Thersander. As was the case with the mini-episodes of Leukippe + Gorgias and Leukippe + Charmides, a voyage does not happen and there is no destination, but Leukippe escapes the cabin and Thersander is thwarted, but surprisingly not before, in a "last-ditch" attempt to have the girl for himself, he informs Kleitophon in court that Leukippe has been killed (supposed death 3). Although there are noticeable variants on the *ekphrasis*, this mini-episode contains several key features of the painting, including a victim, pursuer, helper, cause, intentions about virginity and questions surrounding Thersander's success.

At this point in the narrative, Leukippe and Kleitophon are reunited and their own story ends (7.16ff.). When they learn of Sostratos' (Leukippe's father's) arrival in Ephesus and more importantly his approval of their marriage, Leukippe and Kleitophon can safely

plan to marry; but first, Sostratos unexpectedly tells them about what has transpired between Kalligone and Kallisthenes up to his coming to Ephesus (8.17ff). With the continuation of both of these tales Achilles Tatius' narrative exhibits another level of complexity; for one thing there is a ring-structure effect in resuming each of these tales. Secondly, whereas in book 2 Kalligone and Kallisthenes' relationship started first and Leukippe and Kleitophon's elopement followed, a chiasmus develops whereby Leukippe + Kleitophon's story is concluded with their marriage which, in turn, is followed soon by Kalligone + Kallisthenes' nuptials. Once more, as a result of the marriages which implicitly point to both Kleitophon's and Kallisthenes' successes in journeying with their respective would-be lovers as well as presumably their triumph in taking the virginity of these women, the painting of Europa and the bull is recalled again, creating yet another level of complexity, this time ring-structure within the *ekphrasis*.

What may seem at first as nothing more than a beautiful painting becomes something extraordinary by the novel's end. Initially, one appreciates the picture as an exceptional *ekphrasis*, and through the use of graphic and precise language the author gives the impression that he is looking at an actual painting. Vivid images, lively actions and mixed emotions of the characters all contribute to affect the mood of the elaborate painting. The effected mood seems, in turn, to spread beyond the painting into the novel, paving the way for what the readers may expect shortly.

No less important is the fact that the *ekphrasis* prepares the reader to some extent for what is to come in the novel, yet it is not until the narrative's end that the audience fully

understands the lengths to which the painting of Europa and the bull prefigures. In addition to the general anticipatory aspects of the *ekphrasis* that carry over into the narrative and can be picked up readily (e.g. other *ekphraseis* with mythological themes), more complex instances of foreshadowing are in evidence. This *ekphrasis* stands as a prototype for the kind of story that the reader can look forward to in the main narrative on Leukippe and Kleitophon, but also the type that can be expected in the mini-episodes. Clear links between each episode and the *ekphrasis* are apparent, but, as is often the case, the cunning contrasts between the two are where Achilles Tatius' playful approach really comes to the forefront. Finally, the structural function of the Europa painting provides a linking thread, uniting the main plot and subplots throughout this rather involved novel. No longer can it be said that the *Leukippe and Kleitophon*, like many ancient novels, is a frivolous romance and, therefore, suitable only for women.⁴⁰ The complexity of this tale and, in particular, the use of the *ekphrasis* to illustrate its intricate plot and subplots suggests only intelligent people should read this novel, and since there are so few of these, should not *both* men and women read this novel?

Concluding Remarks

Achilles' treatment of the Europa myth, though confined to the *ekphrasis* at the beginning of the *Leukippe and Kleitophon*, has far-reaching effects upon the characters of

⁴⁰ MORALES, xi, and BOWIE, 435ff., explore the controversial issue about the ancient readership, how earlier critics who devalued the novel pointed to women as the main audience (an outdated view), while others who did see value in the novel similarly pointed to a female audience because of the appealing strong female characters.

and situations within the novel. The descriptive piece of art itself provides the readers with an opportunity to view the artwork as a representation of the myth. The painting as described by Achilles Tatius adds some new elements to the Europa story (e.g. Eros leads the way, ambivalent Europa (guiding), detail placed on the meadow, etc.) which make the author's version a refreshing one. More important, however, is the way in which this *ekphrasis* is used as a means of foreshadowing events to come surrounding the hero and heroine Kleitophon and Leukippe respectively (e.g. Europa and Zeus meeting among roses and narcissus as do Kleitophon and Leukippe). Links and correspondences abound between Europa and Leukippe (e.g. the lack of expression on Europa's face extends to Leukippe's own ambivalence) in the same way that similarities exist between Zeus and Kleitophon (e.g. they prepare the sea voyage). Further links are evident in the subplots in which Leukippe or Kleitophon play the victim and others (e.g. Chaireas) play the predator(s). Actually, the Europa + the bull story is so intricately involved in the story of Leukippe + Kleitophon and the subplots within the main narrative, that the reader soon realises that the *ekphrasis* at the beginning of the novel was more than just a pretty picture meant to grab one's attention – it clearly does that – but it lays down the foundation of every Europa-Leukippe related episode in the novel. The *ekphrasis* of Europa and the bull is the building block of Achilles Tatius' *Leukippe and Kleitophon*.

Lucian: *Dialogi Marini* 15¹

Reinventing the Myth of Europa

In his adaptation of the rape of Europa, Lucian "pulls out all the stops" in order to present a narrative which, in spite of several earlier versions by other authors and the myth's popularity, is fresh, animated, humorous and entertaining. To achieve this end, Lucian explores *terra incognita* in his treatment of the Europa story by adding new elements to the tale and by focussing his attention not on the main characters themselves (i.e. Zeus and Europa), as previous authors had done (e.g. Mosch. 2.1 ff. and Ov. *Met.* 2.833 ff.), but on two extraneous individuals or rather on the dialogue shared by the West and South Winds, Zephyrus and Notus, respectively.²

At the beginning of *DMar.* 15, Zephyrus draws Notus into a conversation where he reveals to the South Wind that he joined with numerous sea creatures and, perhaps, other wind gods (note *ἡμεῖς* at 15.3) in a marine procession in which Zeus in his metamorphosed

¹ The text used is that of the *OCT*.

² A conversation between these two gods took place earlier in *DMar.* 11 concerning Zeus' love-affair with Io. G. ANDERSON (1976), 13, astutely recognises that Lucian has a penchant for imitating himself (i.e. self-pastiche) borrowing Zephyrus and Notus from *DMar.* 11 and combining his use of these characters with some dialogue from *Navig.* 44 for his new piece, *DMar.* 15. Moreover, G. ANDERSON (139) notes that Lucian repeatedly chooses certain motifs such as "the miraculous vision, views from a vantage point, and spying on universal behaviour" and often he combines them as he does here. These views are contrary to the longstanding opinions of BOMPAIRE (191 ff. and 572 ff.) who argues that almost all of Lucian's dialogues are unoriginal in that he only takes material from earlier models (epic and comic alike). BOMPAIRE's narrow opinion has been properly criticised by G. ANDERSON (1976), 2f., and M.D. MACLEOD, 1366, who give Lucian credit for his ingenuity.

bovine form carried Europa from Phoenicia to Crete. The West Wind continues by claiming that after ridding himself of his disguise Zeus led Europa to the Dictaeon cave, while the sea creatures and other wind gods (note *ἡμεῖς* at 15.4) including himself (Zephyrus) caused waves as they went their separate ways. At the conclusion of the dialogue, a noticeably jealous Notus agrees that the West Wind was indeed lucky since what he saw was incomparable to the spectacle Zephyrus witnessed.

The original elements which Lucian introduces into his rendition of the Europa myth are startling and ingenious. For some time, the author actually leaves the readers in the dark regarding the topic of Zephyrus' and Notus' dialogue. When at 15.1 the West Wind asks the South Wind if he knows about Agenor's daughter, the audience may be taken by surprise that the mysterious dialogue between the two wind gods is about Europa and the bull. The readers continue to eavesdrop so that they may learn about the full extent of Lucian's clever handling of this story.

Although minor characters have played parts to varying degrees in the numerous treatments of the myth of Europa (e.g. Venus and Cupid in Hor. *Od.* 3.27.67ff. and Mercury, Agenor, and Cadmus in Ov. *Met.* 2.833ff.), these characters have never been elevated to such major roles as they are in Lucian's version of the tale, so much so that they seem to have more prominent parts than the god and heroine. Nor have these particular figures, Zephyrus and Notus, ever appeared in the mythical tradition of Europa and the bull (they act as voyeurs rather than actual participants of the action), although their presence is not completely beyond the realm of this story since, as wind-gods, they have an association with Zeus, the

sky god, who controls all storms.³ And while dialogues have occurred within past renditions, most often they have involved at least one of the two protagonists (e.g. Venus to Europa at Hor. *Od.* 3.27.69ff.), and none has solely focussed upon two entirely new persons. Actually, the notion of a dialogue as a means of transmitting an entire version of this particular myth was previously unheard of, and in itself comes as a surprise for the reader accustomed to earlier renditions of the myth (though not a surprise to readers of Lucian's other works). The prose dialogue as a narrative form provides Lucian with an opportunity to make his gods appear more like mortals.⁴

What is also innovative, and so a new use of the Europa story, is the purpose of the conversation – at the dialogue's outset Zephyrus begins to gossip and seems eager to make Notus jealous because he has seen something extraordinary that the other god has not. The rivalry develops through the course of the discussion (see below) and has subtle point as the competing nature of Zephyrus and Notus harks back to the literary tradition in which they vie in storms.⁵ Here, Lucian seems to inject their rivalry into his treatment and develops it

³ E.g. Hom. *Il.* 1.517 and 16.364ff.

⁴ Similarly, BRANHAM, 140.

⁵ E.g. Hom. *Il.* 11.305ff. Actually, that Zephyrus has the upper hand in this conversation conforms to traditional views that the West Wind appears in texts more frequently than the South Wind; see GRIMAL, 312. As well, that Zephyrus witnesses (in his role as voyeur) an erotic scene fits the tradition in which he has associations with Eros (e.g. Apul. *Met.* 4.35), and had intercourse on several occasions (e.g. with Podarge in Hom. *Il.* 16.148ff., with Iris in Alc. fr. 327 (Ahrens) who bore Eros to him, and with Chloris in Ov. *Fast.* 5.183ff.); FRENSCH, 17ff., investigates several other aspects of Zephyrus, including, in particular, his many loves. It seems appropriate that Zephyrus, a

extensively as a means of establishing humour at each god's expense (see below).

Lucian adds more new elements to his treatment, but these aspects are best considered as they appear in the dialogue. Suffice it to say, when the audience first begins reading *DMar.* 15, it is ill-prepared for the version of the Europa myth that Lucian provides. A closer examination of this treatment, which takes into consideration the psychology of the speakers, Zephyrus and Notus, affords a better understanding of what the author may have hoped to achieve in his version, namely, comic presentation and a memorable version of the myth of Europa.⁶

The Dialogue

The reader's attention is grabbed immediately when Zephyrus opens the discussion with his grandiose statement οὐ πώποτε πομπὴν ἐγὼ μεγαλοπρεπεστέραν εἶδον ἐν τῇ θαλάσῃ. The emphatic negative (οὐ πώποτε) in combination with the lengthy comparative adjective (μεγαλοπρεπεστέραν), which is memorable (like the description Zephyrus is about to give), alert the audience to something special particularly since they

god with so many romantic associations should be present at the wedding procession, unlike Notus who has no such amatory associations.

⁶ The analysis offered in this section excludes the method I have used in the earlier work in this thesis (e.g. looking at the Opening, Closure, Functions, etc.), because whereas previous works were straight narratives, *DMar.* 15 is a dialogue which requires a different kind of analysis (of motivation, point etc.). A section here on Characterisation would not be very useful since this piece focuses more on Zephyrus' and Notus' portrayals rather than on Jupiter's and Europa's. As well, the Opening and Closure would hardly be a worth while examination as each is a mere two lines.

come out of the mouth of a god – whatever Zephyrus has seen is worthy of notice to Notus, but also to the reader. As well, *μεγαλοπρεπεστέραν* sets Zephyrus up as a gossip (he seems to drip with enthusiasm to discuss the rather magnificent sight) and, furthermore, suggests in a realistic way that he is trying to make Notus jealous with this spectacular sight. That the procession occurs at sea, an unusual place (at least to Lucian's readers), is equally deserving of Notus' interest. But what, perhaps, is a cause of greater curiosity is the fact that Zephyrus does not come out and say what he has seen (typical for a gossip who revels in his telling of a story), but questions the South Wind with *οὐ δὲ οὐκ εἶδες, ὦ Νότε*, – he knows full well that Notus did not see it, and thus, his question not only demonstrates how he is trying to entice Notus into asking him what happened, but also points to the West Wind's attempt to drive home Notus' absence in the hopes of inspiring jealousy in the South Wind.⁷ Zephyrus' approach towards Notus is evident and forewarns the audience that it is not dealing here with the characteristic powerful wind gods of epic.⁸ No, Lucian's West and South Winds, just like his other deities (e.g. Hera in *DDeor.* 22) are petty in very human and realistic portrayals.⁹

⁷ According to Greek idiom a question having *οὐκ*, like *οὐ δὲ οὐκ εἶδες, ὦ Νότε*, expects the answer "no".

⁸ Like Zephyrus and Notus when mustered by Hera in Hom. *Il.* 21.334ff.; see also A.R. 2.992ff. where Zeus sends forth the winds. Despite the fact that the Olympians have been a source of fun from Homer onwards, in the *Iliad* and *Odyssey* the wind gods are not subject to such ridicule.

⁹ ALLINSON (67ff.) points out that Lucian is relentless in his annihilation of the gods' sovereignty. See also HALL (194ff.) who examines the scholarly views that Lucian is an iconoclast because he creates satire at the expense of the gods by bringing out the absurdities of them, while not attacking their existence. JONES (33f.) shares HALL's

Zephyrus' tactics aimed at Notus also act as a further incentive for the audience to continue reading to see how the South Wind responds. With these two lines, Lucian paves the way for a dialogue fraught with childish yet entertaining rhetoric.¹⁰

At 15.1, the readers learn that Zephyrus has succeeded in piquing Notus' curiosity; a quick response is offered by an eager Notus who all but stutters with curiosity – the alliterative *τίνα ταύτην* effects the stuttering sound, while the two short questions convey his enthusiasm. But, the South Wind's questions go unanswered when Zephyrus stalls and "rubs it in" how Notus missed *ἡδίστου θεάματος*, placing these two words at the beginning of his sentence for emphasis, and drives home, rather contemptuously, that this spectacle was *οἶον οὐκ ἄλλο ἴδοις ἔτι* (15.1) – reinforcing the idea that Notus missed it and should be jealous. Zephyrus' combative nature is apparent; his desire to make Notus jealous causes him to taunt the latter god. Perhaps suspecting what the West Wind is attempting to do and realising that he may continue in this vein, Notus changes tactics by claiming that he was busy working along the lands of the Indian Ocean, an area which is strange and mysterious, and maybe Notus is trying to suggest lands which similarly offer fascinating sights. In a dismissive manner he tells Zephyrus *οὐδὲν οὖν οἶδα ὧν λέγεις*. Just as Notus is

opinion that Lucian is interested in satirising religion. Similarly, BRANHAM (161f.) and BALDWIN (105).

¹⁰ Although according to BRANHAM (18) Lucian's texts are rarely considered as intended for performance (an opinion based on his review of scholarship analysis) the reader can easily imagine the scene between Zephyrus and Notus as a performance of sorts.

exasperated, the readers, wondering what Zephyrus is keeping hidden, may similarly be vexed.

The first hint of the secret comes at 15.1 when Zephyrus casually asks if Notus knows Agenor, like a good gossip prolonging the inevitable story in order to tease his listener. Notus says that he does know the father of Europa (15.1). The South Wind being a bit slow on the uptake, evidently does not know what to expect (for he asks *τί μήν;*) but the reader now connects the *πομπήν...μεγαλοπρεπεστέραν* in the sea with Europa's voyage on the bull's back. After 10 lines of not knowing what the topic of the dialogue was, a story about Europa makes sense. What remains to be seen is how the author (through Zephyrus) interprets the tale, something which Zephyrus says he will explain: *περὶ αὐτῆς ἐκείνης διηγῆσομαί σοι* – a promise which, in light of the entertainment provided by the wind gods thus far, the readers expect to be fulfilled.

The realistic interchange between the two gods resumes. A clever Notus, however, takes Zephyrus by surprise when he, either trying to appear nonchalant or merely attempting to "save face", intimates that he has been aware of the love-affair between Europa and Zeus for a long time with the suggestion that it is "old hat" – at 15.1 Notus says "*Μῶν ὅτι ὁ Ζεὺς ἐραστής τῆς παιδὸς ἐκ πολλοῦ; τοῦτο γὰρ καὶ πάλαι ἠπιστάμην*". While the readers laugh at Notus' machinations, Zephyrus is riled, so much so that he explains what he actually saw. After working so hard at impressing Notus and at trying to make him jealous, Zephyrus insists that although Notus may be aware of the affair, what he is about to reveal

is the details of what transpired between the omnipotent god and the heroine. Quite beside himself the West Wind urgently demands *τά μετὰ ταῦτα δὲ ἤδη ἄκουσον* – he describes Zeus' and Europa's initial encounter (15.2).

Not wasting any time on the preparations made by Zeus, Zephyrus narrates how Europa was playing on the shore with her friends and how Zeus in the form of a bull played with them (15.2). Relishing the telling of every bit of detail since he was there and Notus was not, the West Wind claims that Europa played with her friends while Zeus was *κάλλιστος φαινόμενος* (even as a bull!). Moreover, Zephyrus says that the bull was *λευκός...ἀκριβῶς* (not just white, but "precisely" white,¹¹ i.e. perfectly white all over), that his horns were *εὐκαμπής* and that he was *βλέμμα ἡμέρος*. Each descriptive word is deliberately chosen to show off and build up the gossip that he is sharing. The West Wind caricatures the god as he explains how the bull both pranced upon the shore and bellowed sweetly. Zephyrus reduces Zeus to a fool, an amusing touch since the minor god makes fun of the most powerful god.

Continuing to bask in his account of the abduction and simultaneously to enjoy Notus' jealousy, Zephyrus reveals that once Europa dared to sit on the bull, Zeus set off for the sea; the wind god then concludes his dramatic description leaving a lasting image in Notus' (and the audience's) mind as he describes how with a stunned expression Europa sat upon the bull holding a horn with her left hand while with her right hand she held on to her peplos in an

¹¹ For *ἀκριβῶς* meaning "precisely", see *LSJ9* s.v. *ἀκριβής* II.

attempt to save it from being blown away (15.2) – a bit of a joke since if it were blown away, it would be as a result of Zephyrus' or some other wind god's insistence.¹² The West Wind has really presented a picture worthy of Notus' admiration and jealousy because he missed it. Even Notus must grudgingly confess, picking up the West Wind's earlier words from line 15.1, that Zephyrus has seen a *ῆδὺ θέαμα* (not as strong as *ῆδίστου θεάματος*), commenting once more on the image of Zeus carrying off Europa, stressing, in particular, *ἔρωτικόν* (i.e. Notus too may be a voyeur of such sights caused by love) and the ridiculous portrayal of the god as *νηχόμενον* (15.3). It seems as though, in this short speech, Notus is trying "to get a word in edgewise" and hoping that by agreeing with Zephyrus he will shut the god up, and so, stop the West Wind's bragging.

But Zephyrus is not finished making Notus feel envious, for what he now describes is the actual procession to which he alluded at the beginning of the dialogue, an *ekphrasis* which demonstrates Lucian's adherence to the lessons of the Second Sophistic.¹³ If Notus was impressed before, the rhetoric he is about to hear is meant to inspire even greater

¹² As BOMPAIRE (733) correctly recognises, Europa's hand positions are reminiscent of Mosch. 2.124ff., although BOMPAIRE fails to note the subtle differences – Moschus does not indicate which hand holds the horn or peplos and, unlike Lucian, the Hellenistic poet claims that Europa's dress acts as a sail. Such an oversight is indicative of BOMPAIRE's failure to see Lucian as anything other than a hackneyed writer who borrows too often from earlier works.

¹³ See BOMPAIRE (9707ff) for a discussion of Lucian's use of *ekphraseis*. For more on the Second Sophistic, see BARTSCH, 7, and MORALES, xixff.

jealousy in himself and much amusement in the reader.¹⁴ With *ἡδίω παρὰ πολὺ* Zephyrus informs Notus that however jealous he was earlier, he is going to be even more envious when the West Wind continues. Zephyrus grabs the listener's attention by stating how the sea grew *ἀκύμων* (an odd occurrence since the winds are present). He describes at 15.3 the quietening of the water no less than three times (*θάλασσα εὐθύς ἀκύμων ἐγένετο, καὶ τὴν γαλήνην ἐπισπασσάμενη λείαν παρεῖχεν ἑαυτήν*) in a tricolon decrescendo of syllables (mimicking the gradual lulling of the sea), and even personifies the sea to a certain extent in doing so – it induces itself to be calm and it makes itself smooth. This calming atmosphere is extended to Zephyrus himself who says that "we, doing nothing, no more than spectators followed quietly" (15.3) – stressing once again that the winds are not actually part of the action. It may well be that with *ἡμεῖς* Zephyrus is referring to other winds, a fact which would rattle Notus further since it would seem that he was perhaps the only wind god excluded from the procession. In contrast to the stillness all around that Zephyrus has neatly established, maybe as a way of lulling Notus into a calm before the storm, the pageant which follows is a lively and fantastical presentation of gods and sea-creatures which is surely meant to startle the South Wind and make him more envious.

¹⁴ As HALL (252ff.) rightly points out Lucian's love of rhetoric is not limited to this dialogue but surfaces throughout his works and all but culminates in his *Rhetorum Praeceptor* in which he satirically describes how to become a rhetorician. BRANHAM (17ff.), likewise, notes the theatricality (i.e. rhetoric) of Lucian's opus, especially in the speeches of Menippus in *Icaromenippus*. See also REARDON (1971), 155ff., who skims over Lucian's use of rhetoric (e.g. impressive and exaggerated speeches and descriptions). On the *Dialogues* in particular, see p. 171ff.

The first of the divine beings are the Erotes who not only skip over the water but carry torches and sing a marriage song for Zeus and Europa (15.3). Following close by are the Nereids riding on dolphins and clapping (presumably to the music or in happiness at the union), an unusual event on its own, but Zephyrus adds another titillating tidbit when he states at the end of his description of these sea-creatures that they are half-naked (*ἡμίγυμνοι*, 5.3). Not one or two, but the entire race of Tritons and all kinds of creatures of the sea (only the attractive ones though!) join in the procession. In case Notus is not yet wonder-struck, the West Wind now introduces the important gods, Poseidon in his chariot with his wife Amphitrite beside him (15.3), and, as Zephyrus himself says rather emphatically at 15.3, *ἐπὶ παῖσι* Aphrodite sprinkling flowers over Europa is carried on a conch shell by two Tritons. Esteemed gods have made an appearance for the nuptials, and the West Wind is lucky not only to see this pageant but even to witness the landing on Crete and Zeus' amazing transformation back into his godly form (15.4). In a last attempt to tease the South Wind about what he has missed, Zephyrus tells what he observed next – Zeus leading to the Dictaeon cave Europa, who is *ἐρυθριῶσαν* (blushing – soon she will be red but for an entirely reason, i.e. from the blood caused by the rape) and fully cognizant of what is about to take place between her and Zeus (15.4), titillating details directed once more to the god who was unable to see them. But, just when the audience expects a description of the union's consummation, Zephyrus explains that all the procession's participants (perhaps again other winds, see *ἡμεῖς* at 15.4, a final parting shot concerning Notus' exclusion) went their separate ways – just as the winds made the sea *ἀκύμων* earlier, now in contrast, Zephyrus

says *τοῦ πελάγους μέρος διεκυμαίνομεν*, once again adding a touch of humour as it comes from the mouth of the West Wind. So, while Europa *ἠπίστατο γὰρ ἤδη ἐφ' ὅτῳ ἄγοιτο* at 15.4, Notus (and similarly the reader) is tauntingly left in the dark and can only assume what will transpire. That the rape occurs in the Dictaeon cave is a neat way to end Zephyrus' narration,¹⁵ because it offers a reason why the West Wind does not describe the rape (i.e. as a wind god, he cannot see the event in the cave for himself), and at the same time it provides Lucian with a final tease directed at the readers – like Notus the audience may have expected a report of the rape that was worth remembering just as the description that just preceded it.¹⁶

The elaborateness present in the description of the procession's attendants extends also to Lucian's style of writing. Just as the author continues to dazzle his readers so does Zephyrus try to incite further jealousy in Notus by raising the tone of his speech and thereby reinforcing the uniqueness of the spectacle. Sometimes he introduces rare words (e.g. *τὰς ἡλικιώτιδας*, 15.2; *ἡμίγυμνοι*, 15.3, and *διεκυμαίνομεν*, 15.4;),¹⁷ and at other times he includes terms more frequently observed in poetry (e.g. *τό...ἄντρον*, 15.4). He also

¹⁵ It is appropriate that Zeus takes the heroine to this cave because it is the location of his own birth (e.g. A.R. 1.507ff.)

¹⁶ Lucian frequently subverts the seriousness of themes like rape in order to create humour. See further BRANHAM, 232.

¹⁷ *ἡμίγυμνοι* is rare before Lucian and the novelists (e.g. Achilles Tatius, Longus etc.). It appears in literature 15 times with Lucian himself using the term on 6 occasions. Both *διεκυμαίνομεν* and *ἡλικιώτιδας* appear in ancient literature 2 (once after Lucian) and 8 (twice before Lucian) times, respectively.

incorporates literary devices including onomatopoeia (e.g. *ἐμυκᾶτο*, 15.2), alliteration (e.g. *πώποτε πομπήν*, 15.1), balance in sentence structure (e.g. *ἡ μὲν Εὐρώπη...ὁ Ζεὺς δέ...*, 15.2), juxtaposition of contrasting elements (e.g. *ὕδατος, ἡμμένας*, 15.3), a tricolon crescendo (e.g. *γρῦπας καὶ ἐλέφαντας καὶ μέλανας ἀνθρώπους*, 15.4) and ring structure (e.g. *ἐγώ*, a verb of seeing, the vocative case, 15.1 and 15.4) so that one notes that, with his grandiloquent diction and his complex and rich style which are relevant in connection with the two speeches he makes on the Europa story, Zephyrus treats Notus to both a divine and literary extravaganza.

The full extent of Notus' envious feelings towards Zephyrus is revealed in two lines and creates a last touch of humour. After exclaiming how fortunate the West Wind was to witness the spectacle, at 15.4 the South Wind complains *ἐγὼ δὲ γρῦπας καὶ ἐλέφαντας καὶ μέλανας ἀνθρώπους ἐώρων*. In comparison to Zephyrus' spectacle, Notus' sight of griffins, elephants and black men is less than extraordinary. He seems disappointed, a fact which points to Zephyrus' success – the West Wind has made the South Wind jealous! To Lucian's readers, however, the spectacle Notus witnessed is probably unusual; the South Wind, unfortunately, fails to recognise his own fortune (perhaps because to be a voyeur of sexual incidents was preferable), and it may well be that Lucian closes the dialogue on this note as a final disparaging remark about the gods.

Nonnos: *Dionysiaca*

The late 5th century A.C.E. writer Nonnos creates his version of the Europa story at the onset of his poem the *Dionysiaca*¹ which focusses on the birth, exploits and apotheosis of the god Dionysos. Overall, I find that Nonnos plays several games with his reader, so many that, though clever and challenging, his account seems overdone; the following examination, therefore, looks at exactly how the games are created and how, because the author appears to labour over them extensively, they tend to be over the top.

To date no substantial attention has been given to the Europa narrative in the *Dionysiaca* except to say that the heroine's story begins the genealogical narrative of Dionysos,² that her tale acts a foil as the Typhoeus story (also in books 1 and 2),³ that Nonnos' version contains references to Moschus', Achilles Tatius' and, to a certain extent, Lucian's accounts,⁴ that this tale contributes to the ring structure of the poem,⁵ and that

¹ The text is that of the *Budé* (Vian).

² BRADEN, 856; FAUTH 186.

³ VIAN (1978), 164f; FAUTH, 160.

⁴ For allusions to Moschus, see VIAN (1976), xliv and 137ff., and HOLLIS, 44f., who specifically mentions how Nonnos varies Mosch. 2.129f. by making Boreas, a wind god, lust after Europa. SHORROCK's single example, 34, is quite weak. WHITBY, 101ff., effectively shows how Moschus influenced Nonnos, while BULLOCK, 610, fails to provide proof of this influence. See also BÜHLER (1960), 27 and 240 (on which page the indices show what lines in Nonnos' poem are borrowed from Moschus). Some of the allusions that BÜHLER suggests are tenuous (e.g. Nonn. *D.* 1.56 recalls Mosch. 2.148, *D.* 1.67-70 looks back to Mosch. 2.125-30 and Nonn. *D.* 1.72-78 alludes to Mosch. 2.113). On the influences of Achilles Tatius look to VIAN (1976), xliv and, particularly, 137ff. (on which pages he offers several solid examples). CHUVIN, 247, GIGLI, 433, and SHORROCK, 34, all argue that Achilles Tatius influences Nonnos; however, CHUVIN

Europa's rape is representative of the unions in the poem;⁶ therefore, what follows is original in the analysis of how Nonnos handles this rape narrative.

Nonnos and Earlier Authors' Treatments of the Europa myth

Nonnos seems to take the outline of myth of Europa from Apollodorus (*Bibl.* 3.1 ff.),⁷ and it is this incessant borrowing from past authors that initiates the first game. For instance, Nonnos introduces various divine onlookers, some of whom have been in earlier adaptations of the myth (e.g. Poseidon (1.60) and Eros (1.50ff.): Poseidon is in Moschus' *Europa* at 2.120ff. and Eros is in Horace's ode at 3.27.67f. and Achilles Tatius' novel at 1.1.13), while others appear for the first time, and, therefore, show his ingenuity (e.g. Athena at 1.83ff. and Boreas at 1.69ff.). Actually, in this account the number of divine onlookers has increased significantly - the viewers include: Boreas, Hera, Nereus, Doris, Triton and Pallas Athena. Perhaps following Homer's penchant for providing lists (e.g. of leaders at *Il.* 2.494ff.), Nonnos mentions as many gods as possible, which becomes tedious as the list grows: mentioned at least once are Poseidon, Triton, Nereus, Doris, Boreas, Athena, Selene, Thetis,

and SHORROCK only provide one example while GIGLI does not offer any proof. VIAN (1978), 170, observes astutely that one can detect influences from Lucian too (e.g. Boreas' appearance in the *D.* alludes to Zephyrus' appearance in Luc. *DMar.* 15.2). Actually, when it comes to the study of the Europa myth in the *D.*, scholars pay particular attention to allusions; hence, I will not be examining intertextual references.

⁵ SHORROCK, 11, demonstrates how the erotic adventures of Zeus and Europa at the onset and those of Dionysus with Pallene and with Aura at the close frame the poem.

⁶ SHORROCK, 31 n.21 and 34, refers to the rapes as conquests and unions, respectively, whereas FAUTH, 186, states they are *Vermählungen* (weddings).

⁷ VIAN (1978), 157, and SHORROCK, 7.

Galateia, Aphrodite, Amphitrite, the Nereids, Hera, Demeter, Proteus, Glaucos, Enipeus, Phoebos, Eros and Hermes. Similarly, picking up Moschus' use of human observers in connection with the Europa rape (i.e. observes Io's rape at 2.48f.), Nonnos introduces a sailor who, viewing Europa's abduction, questions (for the first time) what he is seeing, and offers a new perspective on the myth.⁸ With the introduction of Asterion in a major narrative on Europa, Nonnos harks back to the literary tradition of the myth in which Asterion becomes Europa's husband after the rape (e.g. Diod. Sic. 4.60.1).

Nonnos provides his audience with perhaps the fullest description of the heroine's rape. At 1.344ff. in a quaint depiction the god takes on the shape of an *ἡίθεος* (a term applied to an unmarried youth⁹ – rather comic here since *his wife* Hera just vented her anger over this recent affair at 1.326ff.). He caresses, undresses, kisses and rapes Europa (rather quickly, and this is quite deflating, since there is such a build up to the rape). Just as Achilles Tatius sometimes conveys that his version is about love, Nonnos treats the rape scene as a romantic encounter wherein the male suitor deflowers his love – phrases like *κύσε χείλεος ἄκρον* at 1.349 and *ἐδρέψατο καρπὸν Ἐρώτων* (1.35) lend support to this notion.

Apparently borrowing an idea from Lucian's account (*DMar.* 15.2ff.) wherein the wind-god Zephyrus views Europa's rape, Nonnos describes a different wind-god, Boreas

⁸ BÜHLER (1960) 240, suggests that the sailor's speech is reminiscent of Europa's in Moschus' poem; but BÜHLER fails to note that Europa's speech conveys much of her fear, something that is lacking in the sailor's tone.

⁹ *LSJ* s.v. *ἡίθεος* l.1.

billowing out Europa's robe and the god's jealousy, in order to create humour (a lesser god only able to sate his lust by caressing the heroine's breasts). One can easily look to Aratus (174-78) to see where Nonnos acquired his inspiration for writing, perhaps, the most extensive description ever of the bull's catasterism at 1.355-61.¹⁰ Here, the constellation is established and its description points to Nonnos' attention to detail and knowledge of the Hellenistic account (especially the bull's position, though it is not particularly central to Europa's rape). Such numerous borrowing of ideas from prose and poetic writers modified with slight changes demonstrates how Nonnos shows his versatility, but also how he tries to have his reader guess from where his ideas come and what changes he makes to them. With the game well established in his text, Nonnos continues to play with his audience.

The break in the narrative at 1.138-320 is quite a novel twist, but it can still be seen to have some sort of antecedent in the earlier treatments of the Europa story. In the *Europa*, Moschus breaks off his narrative at 2.43ff. and proceeds with an *ekphrasis* describing the rape of Io. After 20 lines, the tale of Europa resumes, and by the end of the narrative, the reader can find many links and correspondences between the two heroines. Similarly, in the *Met.* Ovid breaks off the narrative of Europa at the end of book 2, at which point Europa is carried across the sea; quite unexpectedly, however, the tale resumes immediately when at the beginning of book 3 Ovid continues the narrative, the rape takes place and Cadmos'

¹⁰ Contrast Ov. *Fast.* 5.617. According to ROUSE, 29, Nonnos' description of the rising and setting of Taurus closely follows Aratus 174-178. VIAN (1976), 16, argues that both Aratus and Eratosthenes influenced Nonnos' catasterism of the bull.

search begins. Nonnos creates a break in the narrative at 1.137 but, whereas Moschus reestablished his Europa narrative relatively soon and Ovid immediately after his break, Nonnos craftily does not restore the narrative until much later at 1.321 ff.; once more showing his inventiveness with the innovative turn. Inside the break the poet begins a new tale unrelated to Europa's story (unlike Moschus), the story of Typhoeus.

Why Nonnos breaks off the narrative is mystery, especially since it is not characteristic of his style (most of his narratives flow smoothly), but its effect is worth assessing. The interruption may not be so surprising, first of all because Moschus and Ovid did it before; secondly, because the break takes place when Europa is transported across the sea, a moment when two previous authors similarly broke off their own narratives (even though the tales did not resume, e.g. at Ovid *Met.* 6.103ff. and Achilles Tatius, *Leukippe and Kleitophon* 1.1.10ff.). So, the fact that Nonnos interrupts the narrative is not especially surprising; an audience familiar with earlier Europa accounts may have anticipated it, and so witnessed the poet's clever game playing again.

What is disturbing is the fact that the tale resumes at 1.321 when the audience does not expect it and may well feel deceived by the author's trick because the Typhoeus story is well under way. Just as Ovid had done (at *Met.* 2.875), Nonnos introduces false closure with the change in topic at 1.138. The resumption of the Europa story at a critical moment in the Typhoeus narrative is quite unexpected, and therefore, rather amusing.

Confusion arises as to the logical and chronological relationships of the two tales.

Although the Typhoeus and Europa stories have appeared together once before,¹¹ the reader really has to know Nonnos' original influence (Pisander) to appreciate the connection between the two tales. The link that is made between the Europa and Typhoeus stories is that of Cadmos (1.137ff.) who while searching for his sister, comes upon the cave, under which Typhoeus is said to lie. There are some inconsistencies in the way in which Nonnos ties the two narratives together. For instance, at 1.140 Cadmos arrives at the *Ἀρίμων φόνιον σπέος* following the bull's tracks, but Nonnos fails to explain why the cave is *φόνιον* – according to the sequence of events in the poet's narrative, Typhoeus is not yet defeated, and thus, there is no explanation for why the cave is blood-stained, deadly or murderous (all possible meaning for *φόνιον*).¹² Another gap resides in the reason for Zeus' apparent side-trip to Arima. Why did he go there with Europa before arriving at Crete? And if Zeus went to Arima, why did he not rape her there? Arima itself is curious – the only apposite reference to it comes from Homer (*Il.* 2.781ff.) who claims that Typhoeus lies in the land of the Arimoi (in Cilicia).¹³ The game here seems particularly laborious; not only does

¹¹ KEYDELL (1935), 306f., VIAN (1978), 159, and WHITBY, 125, claim that Pisander of Laranda first associated Typhoeus with Europa's rape. Many critics see the link between the two stories as being complicated (e.g. FAUTH, 23). BRADEN, 856ff., claims repeatedly that Nonnos is often confusing in his story telling. SHORROCK, 35, pointing to Hesiod's account (*Th.* 154ff.) in which after the union of Gaea and Uranus there was a struggle for control over Olympus, argues that the Typhoeus and Europa episodes are placed side by side because after unions a cosmic struggle occurs.

¹² *LSJ* s.v. "*φόνιος*" I, II.1 and II.2.

¹³ On Cilicia as the location of the Arimoi, see *OCD* s.v. "Typhon". There is a garbled reference in Ver. *Aen.* 9.715ff. to *Inarime*, the island which lies atop Typhoeus.

a reader of the 5th century A.C.E. have to be familiar with this single reference to Arima in Homer, but perhaps also with a (rare?) tradition which records Zeus' trip with Europa to Arima. Nonnos does not explain why they go there; in a mischievous way he leaves much for his readers to figure out, some of whom may become exasperated by this particular game.

The reader must deal with other troubling events in the Typhoeus story that generate discrepancies in connection with the Europa narrative, problems that are not clarified by Nonnos but may be intended by him to make the reader try to solve them. When Typhoeus steals Zeus' lightning bolts, the audience might ask: why does the supreme god not deal with Typhoeus then? Apparently, Typhoeus' theft took place while Zeus was raping Pluto, but the reader does not know how this rape fits in relation to the rape of Europa (after all Cadmos is searching for his sister when he helps Zeus regain the lost weapons). At 1.165ff., Typhoeus apparently attacks some of the constellations; in fact, twice he assaults the Taurus constellation (1.171f. and 1.193ff.) at a time when according to Nonnos' chronology in book 1, the constellation of the Bull has not been established (Nonnos describes this catasterism only at 1.355ff.). Finally, once Cadmos tricks Typhoeus, he gathers Zeus' sinews which evidently were stolen by the monster (When? Before Europa's rape or after? What sinews?) and returns them to the god. These inconsistencies between Nonnos' two narratives of Europa and Typhoeus may be serious flaws which unfortunately leave the audience confused. Or, they might be present as indicators that something is seriously wrong with the text (e.g. lines missed out); however, to date the text seems sound. Another possibility which cannot be overlooked is that these problems may not be inconsistencies at all – just because one

reader does not understand Nonnos' skilful manipulations of the myths does not mean that there are problems with the text. Finally, these "problems" may well be deliberate inconsistencies or little thought-provoking games which Nonnos has concocted to tease his reader. Any of these scenarios is possible, but the fact that there are so many "discrepancies" and several possible reasons for them really puts pressure on the audience to figure out exactly what it is reading, so much so that this game might backfire on the author if the audience decides not to continue reading.

Additional Problems

As stated above, Nonnos frequently "goes over the top" with his extensive list of onlookers, both immortal and mortal. This excessiveness extends also to the speeches he incorporates within the narrative. While one melodramatic speech (by the sailor) seems reasonable, two additional, equally melodramatic, ones (by Hera and by Europa) go too far. Moreover, when at 1.97ff. the sailor exclaims that Europa looks like a goddess, he compares her to four different female deities (Thetis, Galateia, Amphitrite, and Aphrodite). His guesses are extensive (taking up 13 lines) and quite wrong, and, consequently, rather amusing; but, at the same time, the extent to which the sailor goes on is tiresome – he offers up four possibilities only then to state annoyingly that the sight of a female Europa on a bull gliding over the sea is an impossibility (1.110-17). In the next lines (1.118f.), it appears that the sailor accepts the sight for what it is, but with his mistake in assuming that the bull is Poseidon out to seduce another female (1.120ff.), the sailor adds some humour.

Perhaps in imitation of Homer who frequently incorporated similes into his poems

(e.g. that likening of Nausicaa to Artemis, *Od.* 6.99ff.), Nonnos includes one extended simile in this account, but it is not effective.¹⁴ At lines 1.72-9, the poet writes that a Nereid rides a dolphin, paddles through the water and pretends to swim, while the dolphin keeps her dry by lifting up his back and moves his tail so that the tail is seen over the crests of the sea. After this drawn-out description, Nonnos writes *ὥς ὃ γε νῶτον ἄειρε* in reference to the bull (1.79). True, just as the dolphin raises its back, the bull lifts up his – but this is the extent of the comparison – the rest of the simile does not work, unless the reader assumes that the Nereid and Europa should also be compared (though Nonnos does not compare them).

Additional game-playing may be detected in Nonnos' use of many rare and odd words; here again, however, the abundance of such terms requires the reader to look up each word to discover its meaning, a task which may become exhaustive. The poet makes frequent use of words which up to his time seldom appear in the surviving literature, and, when they do, they occur in the writings of authors who were ancient by Nonnos' time (i.e. some of those in the *Anthologia Palatina*) – e.g. *ὕγροπόρος* (1.50), *ἀκροβαφής* (1.65), *ἐρωμανέω* (1.136) and *δυσίμερος* (1.70).¹⁵ Displaying some ingenuity, the author

¹⁴ BRADEN, 860, rightly suggests that because Nonnos explains the strange scene with an equally strange scene (instead of explaining the strange scene with something more familiar to the reader), the simile is not effective.

¹⁵ Of the 32 times in which the term *ὕγροπόρος* occurs in literature, it appears in Nonnos' poem 25 times (e.g. 16.51, 23.182). Similarly, 3 out of the 5 occurrences of *ἀκροβαφής* are in this poem (at 1.65, 41.240, 48.339; the other two are in the *AP*, 5.251 and 6.66) and of the 28 times *δυσίμερος* is present in ancient works, it is present 25

introduces a *hapax legomenon* with the term *βοοστόλος* to characterise Europa's voyage on the bull at 1.66, and while *ταχύγουνος* (used to describe the bull at 1.91) appears often (23 times, e.g. at 9.155 and 17.229) in the *Dionysiaca*, it only occurs in this poem. More often than not odd words whose meanings are somewhat difficult to grasp are present throughout the narrative, such as *ἄφλοισβος* (1.89), *ἐχέφρων* (1.91), *ὑποστίζω* (1.333) and, of course, many of the rare words mentioned above.¹⁶ The game Nonnos seems to be playing is adding to his text a mixture of very old and new words, and although the game is clever, the ancient reader may have tired of working out the meanings of some of these terms.

Similarly, the audience becomes overwhelmed by the enormous number of adjectives used – multiple adjectives in a line seem to be the norm (e.g. at 1.69, 1.94). Occasionally Nonnos applies more than two adjective to describe a single object; so, at 1.55f. Europa is said to be *δείματι παλλομένη...ἀστεμφής ἀδίαντος*, and at 1.91 the sailor describes the bull as *μιμηλήν ταχύγουνον ἐχέφρονα νῆα θαλάσσης*. The narrative becomes clogged with so many adjectives, and, as a result, it "drags on" for the modern and, perhaps, ancient reader as well (a serious problem since the leisurely pace of the narrative (see below) already causes significant delays).

times in the *D.* (e.g. 2.117, 4.338, 20.38; the other three are in *AP* 2.1.220, *A.R.* 3.961 and 4.4). Only Oppian (*C* 3.368) and *AP* (5.266.10) mention *ἐρωμανέω* before Nonnos does.

¹⁶ According to *LSJ9* *ἄφλοισβος* means "without rushing noise", *ἐχέφρων* means "sensible, prudent", while *ὑποστίζω* (*LSJ9* s.v. *ὑποστίζω* I) means "make somewhat variegated or spotted".

Fullness of Nonnos' Version –Functions Revisited

One of the best ways to appreciate the fullness of Nonnos' narrative of Europa's rape is to examine the number of functions which lead up to the rape and its aftermath. Stage 1: PRELUDE: does not exist; Stage 2: CONTACT: OVERTURES (Zeus in disguise imitates the sound of a bull, 1.46f.), VULNERABILITY (Eros lifts up Europa onto the bull's back, 1.48-53), ABDUCTION (Zeus abducts Europa, 1.53-137), APPEAL (Europa makes a pitiful appeal, 1.128-36) , **BREAK**, ARRIVAL (Zeus and Europa arrive at Crete, the scene of the rape, 1.321-23, DETECTION (Zeus' amorous adventure is discovered by Hera, 1.324f.) and RAPE (Zeus rapes Europa, 1.344-51); Stage 3: AFTERMATH: PREGNANCY (Europa becomes pregnant with twins, 1.351),¹⁷ RECOMPENSE (Europa receives recompense in the form of marriage, 1.353-55) and NEW LIFE (the bull becomes a constellation, 1.355-62).

Nonnos' version contains so much padding as opposed to actual action that the narrative runs the risk of becoming wearisome. Although Stage 1 does not occur here, it is hardly missed. In Stage 2, the leisurely rendition commences, as is shown by the number of Functions (7) which are present in this stage, including the introduction of DETECTION (of Hera) which has never been in a version of the Europa myth. But, primarily, the leisurely pace of the narrative is exemplified by the ABDUCTION which, depending on how one defines ABDUCTION, spans 80 lines. Although the beginning of this Function is clearly

¹⁷ Nonnos follows the tradition started by Homer (*Il.* 14.321f.) who suggested that Europa only gave birth to two sons (Minos and Rhadamanthys). Nonnos frequently alludes to Homer's epics in order to give some credibility to his own great epic. On this subject see HOPKINSON (1994), 9ff.

defined at 1.53, and so too is the ending (the close of Europa's monologue at 1.136), it is difficult to determine if the lines between 1.53-136 are all part of this Function. The sailor's soliloquy (32 lines) may actually be a pause in the ABDUCTION since the sailor's observations do not advance the story, and nor does the list of other viewers (40 lines). Yet, with Europa's monologue, in which the heroine's own feelings about her kidnapping are expressed, the ABDUCTION resumes. As a result of the two pauses, little action pertinent to the story-line occurs; in fact, the ABDUCTION is "brought to a crawl".

The long BREAK from lines 1.138-320 prolongs the narration of the Europa myth. When the tale resumes the narrative is still in Stage 2; two new functions are introduced with the ARRIVAL at Crete and the DETECTION by Hera. But the continuation of the tale (and hence the main action of the story) once more is sabotaged by another intrusive and rather peripheral speech, when Hera complains about her husband's adultery (18 lines).

With the appearance of the RAPE at 1.344ff., Stage 2 finally comes to a close and Stage 3 begins. This last stage contains 3 functions, the first two (PREGNANCY and RECOMPENSE) are quickly handled; however, the last function NEW LIFE (of the bull) extends for 8 lines. It is not until line 1.362 that the narrative of Europa, that began early at 1.46, reaches its end. This account is the fullest and most diffuse version by far of the myth offered by any of the ancient authors (its length certainly reflects the fact that the *Dionysiaca* is the longest epic surviving).

Structure

Despite the fact that there is much debate among scholars regarding how, and the

extent to which, Nonnos structures the *Dionysiaca*,¹⁸ a clear, yet previously unnoticed, structure can be observed in the narrative of Europa's rape:

A ₁	Narrative	1.46-92	
B ₁	Speech of Sailor	1.93-124	
A ₂	Narrative	1.125-127	bridge to next speech
B ₂	Speech of Europa	1.128-135	
A ₃	Narrative	1.136	
----- BREAK			
A ₄	Narrative	1.321-325	bridge to next speech
B ₃	Speech of Hera	1.326-343	
A ₅	Narrative	1.344-362	

Nonnos structured this piece with an ABA pattern with a slight variation when the poet comes to Europa's speech and the one line narrative immediately following it (B₂ and A₃). A mixture of narrative and speeches provides some variety for the tale, and the speeches, in particular, add some liveliness to what might have otherwise been a long and stale account were it just straight narrative. What is especially noteworthy is the placement of Europa's speech (B₂) and the subsequent single-line narrative (A₃) – right before the break

¹⁸ On the lack of structure of the poem, see KEYDELL (1937), col. 910.14ff. who was one of the first to argue that the poem was structured haphazardly, containing several mythological stories which created a mosaic. BRADEN, 855, posits that the narrative structure of the poem is a shambles. SHORROCK, 10ff., provides a neat literary review of scholars who see structure and those who do not, and on page 22 concludes that "Nonnos' epic is neither structured, nor clearly unstructured; rather it is a coordination of different narratives and structures". He does, however, recognise (67ff.) that the *Indiad* of the epic (books 25-40) is structured to some extent on Homer's *Iliad*. HOPKINSON (1994), 17f., sees structure in the poem which contain aspects of the *Iliad* and *Odyssey*. Other scholars who observe deliberate structure in the poem include LASKY, 357ff., VIAN (1994) 86ff., DUC, 181ff. and D'IPPOLITO, 37ff.

so that they stand out; they are almost exactly two thirds into the narrative (before the speech, the narrative on Europa spans 80 lines; after her speech 42 lines of the narrative remain).

Nonnos displays a concerted effort to include ring structure. First of all, the narratives (A₁ and A₅) at the beginning and end of the Europa passage frame the whole narrative, and provide a neat opening and close to the piece. Moreover, narratives surround the sections before (ABABA) and after (ABA) the break in the Europa story. Likewise, the first (ABA) section before the break and second (ABA) section after it act as a ring around the soliloquy given by Europa and the narrative immediately after it (B₂ and A₃).

Structure, however, is not limited to the use of concentric circles. The long speeches of the sailor and Hera have features in common. Both, for example, make references to the rape of a female, various different gods and even some of the same deities (e.g. Poseidon and Selene). In addition, they have some common words (e.g. *ἀγρονόμος* at 1.89 and *ἀγρονόμων* at 1.329, *βουκόλος* at 1.111 and 1.343, and *ἐχέτλη* at 1.117 and *ἐχέτλην* at 1.326). It may come as a surprise to Nonnos' audience that the Europa narrative is so well structured, especially since the relationship between it and the Typhoeus tale may be problematic.

Humour

With the exception of playing amusing games with his reader, Nonnos largely restricts his use of humour to the melodramatic speeches of the sailor, of Hera and of Europa, often using hyperbole which, after a while, becomes tedious and tends to detract from its purpose (to make the reader laugh). As commented upon above, the sailor's speech provides

some amusement, particularly since his guess-work about what the bull is and who rides it is quite wrong. But, the extent to which the sailor offers possibilities regarding what he sees, especially the fanciful notions that all sea-gods (e.g. Poseidon, Glaucos, Nereus and Proteus) must have abandoned the sea since now a land animal functions on water (1.106ff.), his refusal to accept what he observes as real and, then, the final acquiescence in which he mistakes Zeus for Poseidon grows tiresome by the end of the sailor's long speech (32 lines).

Despite the fact that the audience may feel some pity for Europa, humour and irony are present in her exaggerated laments. For one thing, the heroine foolishly begs the coasts which she claims are *ἀναυδέες* and water which she laments is *κωφόν* to tell the bull to spare her (*εἰ βόες εἰσάουσιν* – since when do they?) and to inform her father of this incident – *ἀναυδέες* and *κωφόν* show how illogical and amusing Europa is being. She bears the brunt of more joking, when she pleads with Boreas to take her away. The irony in her plea refers back to earlier lines (1.70f.) in the narrative in which Boreas *ἀμφοτέρω δέ / ζῆλον ὑποκλέπτων ἐπεσύρισεν ὄμφακι μαζῶν*. Seeking help from a god who himself desires her is just too funny. A bit too late, Europa realises her folly and she berates herself at 1.135f. *ἴσχεο, φωνή, / μὴ Βορέην μετὰ ταῦρον ἐρωμανέοντα νοήσω*.

Hera's tirade certainly shows Nonnos' incorporation of *doctrina*, but overall the goddess' speech seems excessive. With contempt, Hera commands Phoebos to guard his bovine father so that he is not captured by a farmer.¹⁹ In fact, the goddess' half-hearted

¹⁹ BRADEN, 865, argues that Hera is quite alone, that Phoebos is not present. He further states that here Nonnos incorporates the pattern *Gefühlsausbruch* (outburst) in

interest in Zeus' welfare is the focus of her speech, as is attested by the number of lines (the full 17 lines of her tirade) she devotes to the god's protection as well as her dire warnings against capture. She stresses some concern over, yet also relishes the idea of, Zeus being subdued by a farmer because then the god would be subject to love and a farmer (1.328f.) – a funny notion since this is, after all, the most powerful god. But with the repeated commands directed at Phoebos at 1.330 and repeated concerns regarding the possible capture of Zeus at 1.330 and again at 1.337ff., Hera's discourse, much like the sailor's, is too much of "the same old thing". The humour first created by Hera's initial command to Apollo loses its effect by the third warning.

The mythological allusions which Hera makes illustrate Nonnos' eruditeness. The goddess suggests that Selene may make Zeus a beast of burden in retaliation for casting her lover, Endymion, into eternal sleep (1.331ff.).²⁰ Reference to Apollo's role as shepherd at 1.330 harks back to the time when, as a punishment for killing the Cyclopes who fashion Zeus' lightning bolts, Phoebos was forced to serve Admetus by shepherding the king's cattle in Pherae.²¹ At 1.334ff., Hera remarks that it is a shame that Zeus did not have this bullish disguise when Io was a cow for then she might have borne him a son who was also a bull. This joke refers to the time when Zeus transformed Io into a cow so that he could hide from

which the outburst "has no hope of persuading anyone, of changing anything".

²⁰ See, Apollod. *Bibl.* 1.7.6 and schol. on Theoc. 3.49ff.

²¹ See Eur. *Alc.* 1ff.

his wife the fact that he was raping another girl. Similarly, Hera wishes that Argos was there to watch over and prevent Zeus from having yet another affair. The reference to Argos again picks up the rape of Io. Zeus had Hermes kill Argos after Hera had placed the ever wakeful creature as a guard over Io.²² Finally, the reference to the thief Hermes looks back to the time when just newly born, Hermes stole the cattle of Apollo. Once caught, the young god gave Phoebus the lyre in exchange for the cattle.²³ While these allusions to mythology are crafty and amusing, five of them is a lot for a speech which is only a side-line on the Europa rape.

Concluding Remarks

Nonnos looks to several sources from which he borrows and twists facts about the Europa myth in order to create a novel and engaging version of the heroine's rape. Perhaps his greatest feat in this treatment is in what seems to be Nonnos' ability to engage his audience into playing a game, one in which he tests the reader to discover the twists he makes in his account, to understand what appear to be inconsistencies in his narratives, to know the meanings of several strange, rare and new terms, and to pick up allusions to other myths, all of which are done to tease and entertain the reader. This great challenge, however, is double-edged because in his attempt to create humour with such games, I believe that Nonnos' "plays too hard" (i.e. he works at it too much), and, as a result, one has to question how funny his efforts actually are in the end.

²² For the story of Io, see Aesch. *Pr.* 561ff. This is not the first time that Io has appeared in a poem about the rape of Europa; see Mosch. 2.44ff. and Ov. *Fast.* 5.619f.

²³ See, [Hom.] *Hymn. Merc.* 1ff.

Conclusion

The six major writers I have examined in this thesis demonstrate that, although faced with the same basic story-line, each makes it his own by means of various narrative techniques. This examination has delved into how, and often why, authors of prose and poetry tell this story, what approaches they take, whether or not they demonstrate ingenuity, inventiveness, and versatility, and what effect, if any, their versions of the myth may have had on an audience. Here, I want to pull together some of the more interesting aspects and trends which I have observed in my research, and even explore one issue which I have purposely avoided.

Functions

Early in chapter 3, I explained that by approaching this study using traditional and new ways at looking at narrative techniques, one might better understand the narratives on Europa. I borrowed a technique exploring Functions first developed by Propp and, more recently, refined by Murgatroyd for the use of examining rape narratives. Modifications and improvements had to be made to Murgatroyd's scheme, particularly where he made critical errors. So, ARRIVAL was not limited to the scene of rape, but was extended to the scene of the abduction (e.g. Mosch. 2.34ff.). In addition, NEW LIFE did not only occur in Stage 3 but also appeared in Stage 2 (e.g. Ov. *Fast.* 5.617). The CALMING of an individual was not exclusive to Stage 2 but could happen in Stage 3, and it was not limited to the Rapist –

another character could attempt to calm the victim (e.g. Venus in Hor. *Od.* 3.27.73ff.). RECOMPENSE could be in the form of a gift AND marriage (e.g. Hor. *Od.* 3.27.73ff.), not simply one or the other, and, finally, DISCOMFITURE is not limited to persecution directed towards the rapist or the victim by another character, but the victim can persecute himself/herself (e.g. Hor. *Od.* 3.27.34ff.). These modifications make for a sharper and more accurate analysis.

I have made some rather surprising findings, some of which I would not have made had I not tried this method. For instance, while the Europa story is covered in numerous rape narratives, RAPE is not the predominant Function of any of the major authors' works. Sometimes the RAPE is skimmed over in less than a line (e.g. Mosch. 2.164 and Ov. *Fast.* 5.617) or neglected altogether (e.g. Ov. *Met.* 2.833ff. and Achilles Tatius 1.1.2ff.), or merely implied (e.g. Hor. *Od.* 3.27.25ff. and Luc. *DMar.* 15.2ff.), perhaps because it is potentially upsetting to the reader. In Nonnos' account the RAPE extends for 8 lines but even here the event seems nothing more than a tryst between lovers rather than a RAPE, and a passage of 8 lines, while substantial in comparison to other versions, does not compare remotely with the number of lines devoted to the heroine's ABDUCTION (which just preceded the RAPE). Actually, emphasis is frequently placed on the heroine's ABDUCTION instead, the longest of the functions in most of the narratives (e.g. Mosch. 2.110-62 and Nonn. *D.* 1.53-323), and

it appears in every narrative about Europa that I have examined.¹ It may well be that authors choose to emphasise this Function because it provides visual impact (e.g. a girl on a bull travelling over the sea) or because it is less frightening than RAPE. Actually, in Achilles Tatius' 1.1.2ff., ABDUCTION is the only function treated by the author. Europa's ABDUCTION, therefore, seems to be far more important than her RAPE, an interesting point since in ancient art it was Europa's abduction that was portrayed more than any other aspect of her ordeal.²

The study of Functions really makes clear the flexibility of the basic story – different elements in the story-line can be played up or down, or even omitted altogether. What also becomes apparent when examining the Functions in a story is how much padding versus concision is present in a narrative. For example, in Ovid's *Fast.* 5.603ff. a brief version of the Europa tale is given, which is direct and to the point. On the other hand, in Nonnos' account in the *Dionysiaca* 1.46ff., the author offers the most leisurely paced rendition from antiquity filled with extensive descriptions, multiple speeches, and a break in the narrative that makes the audience all but forget about Europa's abduction.

Some trends have been detected among the narratives. When PREPARATIONS

¹ Although I do not consider Functions in Lucian's or Achilles Tatius' accounts, ABDUCTION does occur in each version.

² Indeed, in the two accounts which contain an *ekphrasis* in the modern sense of the word (e.g. the tapestry depicting Europa in Ov. *Met.* 6.103ff. and the wall painting in Achilles Tatius 1.1.2ff.), it is the abduction of Europa that is featured.

were incorporated into a narrative, they took up a considerable number of lines. Thus, in Moschus' poem the PREPARATIONS of Cypris and of Zeus totalled 50 of the 166 verses and in Ovid's *Met.* 2.833ff. Zeus' PREPARATIONS extended 22.5 of the 52 lines of the narrative. A noteworthy observation is the fact that Stage 1 is frequently omitted (in Hor. *Od.* 3.27.25ff., Ov. *Fast.* 5.603ff. and Nonn. *D.*1.46ff.), and I can only speculate that the author may have omitted it in order to jump into the more tantalising aspects of the myth.

Although generally useful, a narrative tool is not without its problems. So, due to the nature of Lucian's dialogue and Achilles Tatius' *ekphrasis*, I was unable to analyse the events by means of this scheme. In addition, although it was clear that the ABDUCTION in Nonnos' account began at 1.53 and concluded at 1.323, I found it problematic to count the sailor's and Hera's speeches as a part of this function despite the fact that each individual was commenting on the heroine's ABDUCTION. Rather the soliloquies seemed more like digressions. In the end, I could only make my reader aware of where a study using Functions might break down.

Other literary aspects

As well as varying functions, authors also retold the story in a different way by adding new details and by varying elements such as tone, motivation, form and characterisation. Here too is where a writer's individuality and ingenuity give fresh life to the myth of Europa, and this brings us to the more important ones of these additional literary

aspects.

I The Role of protagonists

Europa's role, as a fearful, naive and quaint figure (e.g. Mosch. 2.16ff. and Ov. *Fast.* 5.607ff.), and Zeus' role, as a crafty, deceitful object of fun (e.g. Ov. *Met.* 2.837ff. and Mosch. 2.76ff.), have been played both up and down depending on a writer's objectives for his piece of literature. For example, Europa's role is emphasised in Moschus' poem since he, as a Hellenistic poet, seems to follow the trend during his time of focussing on the heroine – her name is the first word of 2.1. It has been speculated that the poem may be named after her, and the poem begins and ends with lasting images of Europa. Zeus appears in the poem, but the emphasis placed on him lies more in his use as a figure of fun (e.g. 2.79ff.) who provides the audience with humour.

The stress placed on Europa in Horace's ode appears to have more to do with his personal agenda. In trying to stop a former mistress (Galatea) from leaving him for another man, Horace uses the problems Europa experienced as a result of her abduction, and the pity she inspires when she contemplates suicide, to convince his love to stay in Rome. The more emphasis he places on Europa, the more Horace can make easy comparisons between the heroine and Galatea. Where perhaps problems arise for Horace is in making sufficient comparisons between the absent Jupiter and the man with whom Galatea wants to go; aware that he may fail in this task, the poet briefly mentions Jupiter, putting a negative slant on the

god by pointing out his callousness (e.g. *Od.* 3.27.48 and 3.27.71f.).

For an entirely different reason, Achilles Tatius plays up Europa's role in his narrative. The central idea behind Achilles Tatius' *ekphrasis* is to use the story as a means of foreshadowing events in the rest of the novel. Attention is paid particularly to Europa's role as a rather ambiguous figure who seems indifferent to her abduction because she in many ways looks forward to the heroine of the novel, Leukippe, who likewise appears ambivalent about her own voyage. Just as Europa is established as the key figure in the *ekphrasis*, Leukippe will be established as the central figure of Achilles Tatius' story. Moreover, the few lines given to Zeus in the set piece description foreshadow Kleitophon's limited role in the novel as well.

In Ovid's *Met.* 2.833ff. there is a change in focus whereby Europa's role is lessened considerably and Jupiter's role is featured. This shift too fits with Ovid's purpose. For one thing, the *Met.* deals with all sorts of changes, but especially with the metamorphoses of gods and mortals. So, since in this narrative, the change in form takes place in Jupiter and not Europa, stress is placed on the god. But, another more clever reason for Ovid's shift in focus is his desire to provide humour at the expense of the god. Jupiter comes off as a fool on more than one occasion (e.g. giving up his position as lord of gods to frolic in the grass as a bull to sate his lust at 2.846ff. and his comic overtures at 2.862ff.). Little attention is given to Europa – she is not named and few verses (only 9 lines) focus solely on her.

Equal attention is devoted to Europa's and Zeus' roles in Ovid's *Fast.* 5.603ff., Lucian's *DMar.* 15.2 and Nonnos' *D.* 1.46ff. In Ovid's case both roles are highlighted equally because an *αἵτιον* is derived from these figures – credit is given to Europa for the naming of the continent (5.618) just as Jupiter is responsible for the catasterism of the bull as the constellation Taurus (5.617). For both Lucian and Nonnos, however, there is no apparent reason why Europa and Zeus are given the same attention. It becomes quite clear that the purpose a writer has for narrating the myth of Europa has much to do with the emphasis (or lack thereof) placed on a character. Those who appear to have an agenda deliberately focus their attention on one figure or the other, or in Ovid's case on both, while those, whose purpose is difficult to see, give the same attention to each character.

II Speeches

Speeches which vary in length, speaker and frequency, are often added to the myth of Europa to enliven the narrative, provide characterisation, offer a break from narrative when needed, and sometimes facilitate an author's particular purpose for the narrative. For example, the characterisation of Europa as a frightened young woman is enhanced by means of her soliloquies in Moschus' poem at 2.21ff. and at 2.135ff., in the same way that Zeus' speech at 2.154ff. portrays him as a concerned yet confident would-be lover. Because these speeches take place amidst the ABDUCTION, they also contribute to its size and, consequently, its importance in the narrative. In Horace's propemptikon, Europa serves up

a lengthy and melodramatic monologue in which she expresses remorse, self-pity and outrage over her abduction (and possibly her rape). In addition to summing up Europa's DISCOMFITURE, her speech helps to promote Horace's purpose in the ode. As well, coming after 33.5 lines of narrative, the speech serves as a lively and much needed break for the reader. The only other individual to speak in this poem is Venus and her address functions as Europa's does. In her role as *deus (dea) ex machina*, I have noted that the goddess fails miserably at CALMING the heroine about her future – a deliberate ploy by Horace who hopes Galatea will question her own future if she leaves him.

The only instance of speech in Ovid's version of the Europa myth in the *Met.* seems to be used for the purpose of characterising Jupiter and thus deflating him and creating humour at his expense. At *Met.* 2.837ff. as a part of his PREPARATIONS, Jupiter requests Mercury's assistance in herding cattle to the shore (on which Europa plays). During the course of his speech, an eager and lust-driven god is depicted. Jupiter repeatedly gives directions to Mercury so that the winged god may perform his tasks speedily (and Jupiter may rape Europa and sate his lust more quickly). His eagerness not only offers much amusement but it also belittles the god in the eyes of the reader. Moreover, because the speech begins at the onset of the narrative, as the first part of Jupiter's PREPARATIONS, it helps to set the light tone of the piece.

In Lucian's and Nonnos' treatments of the myth, dialogues and monologues have

different effects. The whole of *DMar.* 15 is a dialogue between Zephyrus and Notus that brings new life to the story of Europa, despite the fact that attention shifts slightly away from the god and heroine to the wind gods themselves. The gossipy way in which Zephyrus addresses Notus about the rape of Europa and Notus' attempts to dismiss such goading above all add much humour to the narrative. The primary purpose of Nonnos' soliloquies also appears to be to provide amusement. The awestruck monologue of the sailor and the spiteful soliloquy of Hera are quite entertaining; one expresses disbelief at the sight before him and foolishly tries to make sense out of it, the other rants at the sight and wishes that her lascivious husband may be "brought down a peg". Europa's speech is amusing because she speaks nonsense (e.g. asking deaf winds to notify her parents about her kidnapping) and she realises belatedly when she speaks of being saved by Boreas that she may be at greater risk because of the wind god's own desire for her.

Finally, Ovid's tale in the *Fasti* and Achilles Tatius' *ekphrasis* in his novel are narratives in which an absence of speeches is either necessary or achieves a desired outcome. Because he dispenses with the use of speech, which might slow down the narrative, Ovid is able to produce a streamlined version and to concentrate on the aetiological aspects of the Europa myth. Due to the nature of Achilles Tatius' *ekphrasis*, there can be no speeches or dialogues between characters without destroying the illusion that the narrator is describing a painting.

III Descriptions

Due to the variety offered with respect to their length, subject, and vividness, descriptions go a long way in taking the attention of the reader, foreshadowing, building characterisation and creating realism. They occur in the major works most prominently when PREPARATIONS are made and the ABDUCTION takes places, with the exception of Horace who, instead of the ABDUCTION, centres on Europa's DISCOMFITURE, in which three types of suicide are described. For instance, the PREPARATIONS made by Cypris (2.8ff.) and then by Zeus (2.79ff.) in Moschus' *Europa* are filled with detailed descriptions. The bizarre dream which Cypris sends (2.8ff.) entices the reader with its depiction of two lands in the form of women fighting over Europa. Zeus' transformation into an extraordinary bull spreads over ten verses in which Moschus focusses on the bull's good looks and Zeus' vanity. The same can be said of Jupiter's PREPARATIONS in Ovid's *Met.* 2.833ff., where the god prepares first with a speech to Mercury asking for his help and then with his metamorphosis into his bovine form, an act which extends for 15.5 lines, making PREPARATIONS the longest function in the narrative.³ Again, focus on Jupiter's transformation is at the heart of the poem, so PREPARATIONS is the most natural function to develop fully.

³ Although I did not examine functions in Lucian's dialogue, PREPARATIONS take up 4 lines (approximately 1/8 of the text in which functions could be considered; from lines 15.2.3-the end of 15.2.4) and ABDUCTION, the longest function, covers 13 lines (just under half of the text); therefore, this narrative also follows the same trend.

The best example of how descriptions are used to spotlight a Function appears in Achilles Tatius' *ekphrasis*, which deals solely with Europa's ABDUCTION. In his desire to create realism the author offers vivid and varied details (e.g. different plants, colours, sounds, descriptions of clothing, poses and facial features etc.). An equal amount of time is spent on detailing what occurs on land as well as the events on the sea, and because the narrator repeatedly refers to how the artist painted this and that, there is an overall sense of realism. Nonnos similarly offers numerous descriptions at 1.53ff. ranging from the spectator's reactions to the ABDUCTION, Europa's own fearful reaction and the bull's ability to glide over the sea. Ovid does spend time on Europa's ABDUCTION (*Met.* 2.870-75), since it is the climax of the story, but focuses on PREPARATIONS for reasons which I have mentioned above, but in his *Fast.* 5.603ff. the poet devotes many lines to the ABDUCTION (8 of 18 verses), and this may be to show that Ovid can tell the story of Europa several times and still achieve a certain amount of variety; for example, in this ABDUCTION much more attention is paid to Europa's and Jupiter's characterisations.

IV Tone

Because of the story-line's flexibility, authors vary the tone of the Europa story with a view to their purpose. The light tone attributed to many of the versions of the Europa rape is often achieved because of the author's inclusion of humour and because the rape is frequently omitted (e.g. *Ov. Met.* 2.833ff. and *Hor. Od.* 3.27.25ff.), glossed over (e.g. *Ov.*

Fast. 5.617 and Luc. *DMar.* 15.3) or cushioned with romantic terminology (e.g. Nonn. *D.* 1.345ff.). Humour can be seen in the characterisation of Zeus in particular (e.g. Ov. *Met.* 2.883ff.), but also in actions and speeches of secondary characters (e.g. Venus in Hor. *Od.* 3.27.1ff. and the sailor in Nonn. *D.* 1.93ff.), rhythm (e.g. a fast pace at Mosch. 2.1 after the spondaic *Εὐρωπη*), literary allusions (Ov. *Met.* 2.859 may allude to Verg. *Aen.* 3.540) and innuendoes (e.g. *ἀνεμέμικτο* at Achilles Tatius 1.2.3 implies a sexual union).

Not all version, however, are entirely humorous. So, Moschus establishes a sombre tone when he highlights the concern and fright Europa has because of her disturbing dream (2.13ff.), and again when Europa expresses her fear once she is abducted (2.135ff.). Horace puts emphasis on Europa's pathetic speech (*Od.* 3.27.34ff.) which similarly creates a dark tone.

V Form

Variety is clearly evident in the form an author applies to the basic story. Horace, for instance, chooses a propemptikon as his form of choice when writing his ode, while Moschus selects the epyllion for the *Europa*. Both Ovid and Nonnos, on the other hand, narrate the Europa tale in an epic. And, while Lucian offers his version in a dialogue, Achilles Tatius provides his audience with a glimpse of the myth in the form of an *ekphrasis*.

VI A Feminist Slant

While it is often the case that Europa bears the brunt of jokes (especially by means

of her characterisation) to further emphasise the lighter aspects of her myth, it may well be that authors have developed her as a figure of fun because they have not seriously considered the heroine as a rape victim who deserves sympathy by both the writer and reader alike. This brings up issues such as the powerlessness of women, ancient societal attitudes towards violence and rape as well as modern sensitivities about rape etc., which feminists have examined extensively when it comes to male authors writing about sexual abuse of females in ancient literature. Although I have not taken a feminist view towards the Europa story, her role as a victim of rape is worth assessing.

Based on the narratives offered up by the major authors, I have found that there is much evidence in the texts to suggest that these writers do not view Europa sympathetically as a victim. Though she is raped, writers tend to gloss over the crime committed against her by overlooking or playing down the violence normally associated with the sexual abuse. For instance, as was noted above, Europa's abduction rather than her rape is the feature to which these male authors pay particular attention.⁴ More significant than this, however, is the fact that the initial encounter between Jupiter and Europa often appears as a meeting between two lovers (Mosch. 2.93ff. and Ov. *Met.* 2.860ff.) rather than as a rape – Europa actually, albeit unknowingly, woos the bull. Furthermore, the rape is occasionally referred to as a marriage (Hor. *Od.* 3.27.73, Nonn. *D.* 1.346ff. and Mosch. 2.164ff.), which truly subverts the notion

⁴ A fact recognised by ROBSON, 67, in most stories about rape in which an abduction occurs.

that a rape takes place.

Europa's role as a rape victim is rarely considered primarily because the authors do not develop her character – the audience may feel some pity for her but not an overwhelming amount because it really never has the opportunity "to know her". In many ways, Europa seems like a narrative device (e.g. her story is told in order that Ovid might create humour at Jupiter's expense). In addition, with the exception of Horace,⁵ authors do not explore Europa's feelings after she has been raped by Jupiter – Moschus ends immediately after she is raped, and Nonnos turns his attention from her rape to the bull's catasterism. In fact, because Jupiter does not suffer any repercussions and Europa is one of the few mortal women who is not persecuted by Juno (contrast Io's maltreatment at the hands of Hera), authors seem to treat and readers tend to take the story of Europa as a happy tale. Europa's role as a victim of rape, if it is considered at all, is a secondary concern. As we have seen throughout this thesis, a classical writer's interest in the Europa myth varies from creating humour, promoting his personal agenda, foreshadowing events, depicting the gods in an unsavoury way and simply in narrating a well-known tale. It does not lie in making a statement about his or society's attitudes to rape.

⁵ And even in Horace's account rape is merely implied (*Od.* 3.27.37ff.); so the reader can only assume that Europa's grief is expressed because of the rape, not just her abduction.

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