

## TEXTUAL PROBLEMS IN EUPHORION

HEATHER WHITE

**The Graces Of Orchomenus**

The following fragment<sup>1</sup> mentions the Graces:

Ὅρχομενὸν Χαρίτεσσιν ἀφαρέσιν ὀρχηθέντα

The reader will note that Powell printed Pierson's correction ἀφαρέσιν. I would like to suggest that we may be faced here with an example of employment of *ἀ-intensivum*. Thus the Graces are said to be "well-cloaked"<sup>2</sup>. Cf. *LSJ s.v.* ἄχιλος: «without grass, or (with *ἀ-* intens.) rich in grass, both senses in Hsch. s.v. ἄχειλον.» For other cases of *ἀ-intensivum* cf. my *New Studies In Greek Poetry* (Amsterdam 1989), page 134f.

In sum: if we accept Pierson's conjecture ἀφαρέσιν, as Powell does, the sense is "Orchomenus, which was used by the well-cloaked Graces as their dancing place." For ὀρχέομαι with *accusat loci* cf. *LSJ s.v.*: the aorist participle ὀρχηθέντα pointedly refers to the past, when the Graces used to be well-cloaked (they became naked in Hellenistic times, cf. *RE* and Roscher, *loc.cit.*). On the cult of the Graces in Orchomenus cf. Roscher,

1. Cf. I.U. Powell, *Collectanea Alexandrina*, Oxford 1970, reprint, page 46, frag. 87. The mss read φάρεσιν and ἀφαίρεσιν.

2. Pausanias points out that in his day the Graces were depicted naked. In ancient times, however, they were represented by sculptors and painters with clothes: cf. Book 9,35,2. For the naked Graces cf. Pfeiffer's note on Callimachus, *frag.* 7, line 9. Cf. moreover, Roscher, s.v. *Chariten*, col. 879ff. ("in langer Gewandung"), and 883ff. ("nackter Charitentypus"); *RE*, s.v., *Charites* 2165, 1-12; 2167, 3ff.

s.v. *Chariten*, 877ff. However, whereas my explanation of the hexameter to the effect that the Graces are described by Euphorion as well-cloaked is, I submit, correct, Pierson's conjecture is not convincing, because the adjective ἀφαρής is not attested: he invented it. The text, in reality, is sound. What Euphorion wrote is Ὅρχομενὸν Χαρίτεσσιν ἀφαρέσιν ὀρχηθέντα. The attested reading φαρέσιν, is the dative plural of the adjective φαρής, which is a *simplex pro composito* (a type fairly frequent in Hellenistic and later poetry, cf. e.g. Schwyzer, *Griech. Gramm.* I, p.42h, and Debrunner, *Griech. Wortbildungslehre, passim*), i.e. is equivalent to a non-existent ἀφαρής or εὐφαρής. The initial ἀ- which must be *hinzugedacht* in φαρέσιν is of course *intensivum*, wherefore φαρέσιν means "well-cloaked". One could, of course, *hinzudenken* εὐ- or *similia*.

The reading ἀφαίρεσιν is a gloss which penetrated the text of the hexameter: ἀφαίρεσις is a technical term used by the *glossator* to indicate that Euphorion has used φαρέσιν instead of ἀφαρέσιν or εὐφαρέσιν, i.e. has omitted the initial ἀ- or εὐ- (cf. e.g. *LSJ*, s.v. ἀφαίρεσις II, 2).

The word ἀφαίρεσις could denote the omission of either one initial letter or one initial συλλαβή (e.g. *Et. Magn.* 200,8), or the omission of medial letters. I hope I have thus resolved *restlos* the thorny problems presented by the hexameter we have analysed.

### *Euphorion Fragment 88*

Πάντα δέ οἱ νεκρηδὸν ἔλευκαίνοντο πρόσωπα.

The critics have been puzzled by this fragment: cf. Powell's note *ad loc.* I would like to suggest that Euphorion is referring here to a myth concerning Artemis and the river-god Alpheios, who pursued her across Greece. Artemis painted her face, and the faces of all her nymphs, with white mud and thus managed to disguise herself and to escape from Alpheios: cf. Robert Graves, *The Greek Myths*, Middlesex 1972, I, p. 84. For other references to Artemis in Euphorion's poetry cf. fragments 101ff.

### *Euphorion Fragment 90*

Οὐνεκα δὴ μιν ἴφι βησαμένω Ἑλένη ὑπεγείνατο θησεῖ.

βιασαμένη *Etym. Mag. Gud.*: βησαμένη *Angel*.

In this fragment Euphorion mentions the birth of Iphigenia and gives the etymology of her name. Euphorion states that Helen was raped (βησαμένη<sup>3</sup>) by Theseus and gave birth to Iphigenia. Thus the words ἴφι ... ὑπεγείνατο explain the name Ἰφιγένεια («born by violence»).

### *Euphorion Fragment 92*

Τέκνον, μὴ σὺ γε μητρὸς ἀπ' ἀνθρεῶνας ἀμήσης,  
 ἡέλους ἦτις σε τριηκοσίους ἐφόρησα,  
 τέκνον, ὑπὸ ζώνῃ, φοβερὰς δ' ὠδῖνας ἀνέτλην  
 ἐς φάος ἐρχομένου, λαρὸν δ' ἐπὶ χεῖλεσι πρώτη  
 μαστὸν ἐπισχομένη λευκῶ σ' ἔψισα γάλακτι.

line 5 λευκῶ ἔψισα Stob. edd.: corr. Meineke

In this fragment a mother addresses her son and begs for mercy. She reminds him that she has carried him in her womb for three hundred days (ἡέλους<sup>4</sup>). The child must therefore have been born, like Hercules<sup>5</sup>, during the tenth month of pregnancy. In line 5 Powell printed the alteration σ' ἔψισα. There is, however, no reason why we should alter the mss reading ἔψισα. The woman states that the «warmed» (ἔψισα<sup>6</sup>) the baby with her milk (λευκῶ ... γάλακτι<sup>7</sup>). The verb ψάω may have been used either literally or metaphorically by the poet. The hiatus λευκῶ ἔψισα presents no difficulty: cf. e.g. fragment 90, line 2.

### *Euphorion Fragment 93*

Φοιταλέος διὰ πᾶσαν ἄδην ἐπάτησε κοθόρνω

Powell stated<sup>8</sup> that Meineke proposed the alterations φοιταλέω κοθόρνω and φοιταλέοις κοθόρνοις. Once again, though, textual al-

3. Cf. fragment 96, line 2 where Arne, the mother of Boeotus, is said to have been «overcome» (δαμασσομένη) by Poseidon. The aorist middles βησαμένη and δαμασσομένη are, of course, passive in meaning. Cf. e.g. Kühner-Gerth II, 1, page 117-119 and Blass-Debrunner-Rehkopf & 78, note 8.

4. Cf. LSJ s.v. ἡλιος 3: «day».

5. Cf. Theocritus, *Idyll* 24, line 1 δεκάμηνον.

6. Cf. *Thes. s.v.* ψάω: «ψῶσαι, Hesych. θάλψαι, *Fovere, Calefacere.*»

7. The dative is instrumental.

8. Cf. *Collectanea Alexandrina*, p. 47.

teration is not necessary. This fragment describes Dionysus<sup>9</sup>, who is said to be maddened (φοιταλέος<sup>10</sup>) and to roam unceasingly (ἄδην) over the whole earth (διὰ πᾶσαν<sup>11</sup>...ἐπάτησε). Note that Euphorion has employed the collective singular<sup>12</sup>, i.e. καθόρων<sup>13</sup>.

### *Euphorion Fragment 96*

Ὅφρα κε μαντεύοιτο μεθ' υἷασι Βοιωτοῖο,  
τόν ῥα Ποσειδάωνι δαμασσομένῳ τέκεν «Ἄρην,  
Βοιωτὸν δ' ὀνόμηνε. τὸ γὰρ καλέσαντο νομῆες,  
ὅτι ῥα πατρῶησι βοῶν ἀπεθήκατο κόπροις.

line 3 καλέουσι βοτῆρες *Et.M.*

In line 3 Powell printed the reading καλέσαντο νομῆες.

I would like to point out that better sense is provided by the reading καλέουσι βοτῆρες. Euphorion has employed the historical present<sup>14</sup>. He states that the herdsmen (βοτῆρες) called (καλέουσι) Arne' s son Boeotus because she gave birth (ἀπεθήκατο<sup>15</sup>) to him in her father' s cattle-stall (κόπροις<sup>16</sup>). Note the repetition of the same *Wortstamm*: Βοιωτὸν ... βοτῆρες ... βοῶν: cf. my *Studies In Late Greek Epic Poetry*, p. 57.

The aorist καλέσαντο is *lectio facillior*, prompted by the aorist ἀπεθήκατο. Another example of the historical present in Euphorion is attested in fragment 50, where the final -αι of ἰνδάλλεται is of course, *more Alexandrino*, scanned short.

### *Euphorion Fragment 98*

Πύραμον ἠχῆεντα, πόλιν δ' ἐκτίσσατο Μαλλόν,

9. Euphorion wrote a poem entitled "Dionysus": c.F.e. Powell, *op. cit.*, p. 32f.

10. Cf., *LSJ s.v.* φοιταλιώτης: «epith. of Bacchus, the maddener, *AP* 9, 524.22».

11. For the ellipse of γαῖα cf. Bos, *Ellips. Graecae*, s.v. and Gow- Page, *Hellenistic Epigrams*, vol. 2, p. 386.

12. Cf. my *Studies In Late Greek Epic Poetry* (Amsterdam 1987), p. 88.

13. Cf., *LSJ s.v.* καθόρωνος (2): «emblem of Tragedy in the person of Dionysus , *Ar. Ra.* 47,557.»

14. Cf. *Myrtia* 14,1999, p. 49ff.

15. Cf. *LSJ s.v.* ἀποτίθημι (6): «ἀπεθήκατο κόλπων, of a woman, laid down the burden of her womb, i.e. bore a child, *Call.Dian.* 25».

16. Cf. *LSJ s.v.* κόπρος II: «dunghill, byre» (*Call.Dian.*178).

ἦς πέρι δῆριν ἔθεντο κακοφράδες ἀλλήλοισι  
 Μόψος τ' Ἀμφίλοχός τε, καὶ ἄκριτα δηρινθέντες  
 μουνᾶξ ἀλλίστοιο πύλας ἔβαν Ἄϊδονῆος

line 2 θέντες edd.: ἔθεντο Meineke

line 3 ἄκρια codd.: ἄκριτα Meineke

line 4 ἀλήστοιο Ἄϊδονῆος vulg.: ἀλλίστοιο Ἄϊδονῆος Meineke

In line 2 Powel<sup>17</sup> printed the alteration ἔθεντο. I would like to suggest, however, that we should print θέντες and understand that Euphorion has employed the participle<sup>18</sup> instead of a finite verb. Mopsus and Amphilocheus are said to have fought foolishly (*κακοφράδες*) with each other for the town of Mallos: cf. Lycophron 439ff.

In lines 3-4 Powel printed the alterations ἄκριτα and ἀλλίστοιο. It is nevertheless possible to make sense of the transmitted text. The neuter plural ἄκρια is used as an adverb and means «certainly<sup>19</sup>». The adjective ἀλήστοιο<sup>20</sup> means “dreadful”. Euphorion states that having fought in single combat (*μουνᾶξ*), Mopsus and Amphilocheus «certainly (*ἄκρια*) went to the gates of dreadful Hades».

Note that in line 2, θέντες *κακοφράδες*, the two consonants -ς and κ- do not make position: on this feature cf. G. Giangrande, *Veleia* XIV, 1997, p. 373f., quoted in note 29, where I illustrate a parallel instance of the feature in question.

#### *Euphorion Fragment 104*

Οὐδὲ ἐδιζήσαντο πελώριον Ὠρίωνα.

This fragment concerns Orion. According to ancient etymology, the name Ὠρίων is connected with the verb οὐρέω («to urinate»). Orion's<sup>21</sup> father had no children, and therefore three gods urinated (or emitted sperm) on a skin, which they ordered him to bury. Nine months later

17. Cf. *Collestanea Alexandrina*, page 47, frag. 98.

18. Cf. my *Studies In Late Greek Epic Poetry*, p. 41.

19. Cf. *LSJ* s.v. ἄκριος: «sure, certain». Cf. also *Iliad* 15,502 νῦν ἄκριον ἢ ἀπολέσθαι ἢ ἐσωθῆναι («one of these is certain, to perish or be saved»).

20. Cf. *LSJ* s.v. ἄληστος (=ἄλαστος).

21. Cf. Robert Graves, *The Greek Myths*, vol. I, p. 152f.

Orion was born. Cf. Euphorion fragment 101 where the scholia on *Iliad* 18,486 state that Orion was called Οὐρίων because he urinated as the gods had done: Οὐρίων, οὕτως ὀνομασθεῖς διὰ τὸ οὐρῆσαι τὸ σπέρμα ὡσπερ τοὺς θεοὺς, ἔπειτα δὲ κατ' εὐφημισμὸν Ὠρίωνα. I would like to suggest that at fragment 104 Euphorion refers to the fact that other new-born babies avoided Orion because he was much stronger and bigger than they, «trium parentum viribus fisus», cf. *RE*, s.v. Orion 1068, 27f. Cf. also Roscher, s.v. *Orion*, 1021, 1-20.

### *The Scales of Zeus*

The following fragment<sup>22</sup> refers to the city of Thebes:

Ἄλλ' οὐπω Θήβη πεπρωμένα κείτο τάλαντα,  
τὴν ῥά ποτε Κρονίδης δῶρον πόρε Περσεφονείη,  
ὄν γαμέτην ὄτε πρῶτον ὀπωπήσεσθαι ἔμελλε  
νυμφιδίου σπείροιο παρακλίνασα καλύπτρην.

line 1 τάλαντα mss: θέμεθλα Geel

line 3 ἦ γαμετῆ M: ὄν γαμέτην Meineke

The reader will note that Geel proposed the alteration θέμεθλα in line 1. Textual alteration is, however, not warranted. The poem means that the fate of Thebes had not yet been decided. Cf. LSJ s.v. τάλαντον: «the scales in which Zeus weighed the fortunes of men».

In line 3 Powell printed the alteration ὄν γαμέτην. Textual alteration is again not necessary. We should translate as follows: «which Zeus gave as a gift to Persephone his wife (ἦ γαμετῆ) when first she was about to see him, removing the covering of her bridal garment.» According to some people, Dionysus was the son of Zeus and Persephone: cf. Robert Graves, *The Greek Myths*, vol. I, p. 56. Cf. especially J.U. Powell, *The Phoenissae of Euripides*, London 1911, p. 183. The hiatus γαμετῆ ὄτε presents no difficulty: cf. fragment 90, line 2.

### *Euphorion Fragment 114*

Βουκολέων Τρηκινίδα Τυμφρηστοῦ αἰπῆς

This fragment mentions the city of Tymphrestus, which was located

22. Cf. Powell, *Collectanea Alexandrina*, p. 49, frag. 107.

in Thessaly. Powell noted that, according to Meineke, Euphorion is alluding here to a legend concerning Artemis and Endymion. I would like to point out that the employment of the verb βουκολέων together with the name Τυμφορηστοῖο suggests that the poet is referring to the famous legend concerning the cattle of Peleus. Peleus' cattle were eaten by a wolf which was later turned to stone: cf. Lycophron 901f. καὶ τὸν δυνάστην τοῦ πετρωθέντος λύκου/δ' ἀποινοδόρπου καὶ πάγων Τυμφορηστίων.

Cf. also Ovid, *Met.* XI, 346ff. Peleus' herdsman is mentioned by Ovid at line 348: *armenti custos Phoceus Onetor*.

#### *Euphorion Fragment 120*

Δεξιτερὴν ὑπερέσχε καὶ ὄχθηρῆς Γερανεΐδας.

Powell commented as follows: "Suppleri posse δράξατο vel sim. censet Scheidw.» I would like to point out that this fragment makes perfect sense. We should translate as follows:

«He also held his right hand over (i.e. he protected) hilly Geraneia».

Cf. *LSJ* s.v. ὑπερέχω (2): «hold one' s hand over him, so as to protect». Cf. also Theognis 757: Ζεὺς μὲν τῆσδε πόλῆος ὑπειρέχοι αἰθέρι ναίων/αἰεὶ δεξιτέρον χειρ' ἐπ' ἀπημοσύνη.

(«May Zeus, who dwells in the sky, ever keep his right hand over this city of her safety' s sake».)

#### *Euphorion fragment 121*

Ἦτις ἔχεις κληΐδας ἐπιξεφύροιο Δυμαΐδας

This fragment refers to the city of Dyme, which was located on the western edge of Achaia. Euphorion alludes to the etymology of the name Δύμη. Cf. Callimachus, fragment 395 Δύμη ... ὅτι πρὸς δυσμὰς τῆς Ἀχαΐας κείται.

Similarly the Italian Locrians were called Ἐπιξεφύροιο. According to ancient sources, Δύμη was also called Δῦμαι and Δυμαία<sup>23</sup>: cf. *Thes.* s.v. Δύμη. Euphorion addresses a female who «holds the keys of western Dyme». He is probably referring to a priestess of the city of

23. Δυμαΐδας is a normal Episierung of Δύμη.

Dyme. Cf. Callimachus, *Hymn* 6, line 42ff. where the poet mentions a public priestess, who holds a key: «τάν οἱ πόλις ἀράτειραν/δαμοσίαν ἔστασαν ... κατομαδίαν δ' ἔχε κλῆδα.

The scholia explain that the priestess had a key.

### *Euphorion fragment 127*

πολύτροφα δάκρυα Βύνης

*Etym. Mag.*, 564.45 Εὐφορίων δὲ Βύνην τὴν θάλασσαν λέγει, οἶον πολύτροφα κτλ., τοὺς ἄλλας βουλόμενος λέγειν.

Ancient sources explain that the words πολύτροφα δάκρυα βύνης denote the salt (ἄλας) of the sea (βύνη= «sea», *LSJ s.v.*, II). Why πολύτροφα? Because, whereas τὸ ἄλμυρόν («salty land») is ἄτροφον (Theophr. *C. Pl.* 6,10,3: *Thes. s.v.* ἄλμυρός), the salt of the sea is very nourishing (of fish, or at table). A neat Umkehrung is achieved between land and sea. Note the typically Hellenistic ambiguity: of course δάκρυα plays with ἄλμυρὰ κλαίειν (Theocritus, *Idyll* 23,34). However, Βύνη means at the same time the sea-goddess who cries, and the sea-water which is salty. For similar cases of ambiguity in Hellenistic poetry cf. my *Studies in Theocritus And Other Hellenistic Poets* (Amsterdam 1979), p. 37f.

Byne is mentioned again at Callimachus, fragment 745 (Pfeiffer): Βύνης καταλέκτριαι ἀδηέσης.

Previous critics have suggested that καταλέκτριαι<sup>24</sup> means “attendants”. I would like to add that at Lycophron 106f.: Helen is said to have sacrificed to Byne and the Baechants: Θύσαισιν/ ... καὶ Βύνη θεᾶ. According to Ovid (*Met.* 4,543ff.), when Ino (=Byne) was turned into a sea-goddess (= Leucothoe), she was followed by some of her most devoted companions. These women were Theban Bacchants and they are imagined by Callimachus to have served Byne as her attendants (καταλέκτριαι) in the sea. Thus at Theocritus, *Idyl* 1 17, 131ff. Iris is said to have prepared the marriage bed for Zeus and Hera: cf. *Myrtia* 14,1999, p. 52.

### *Euphorion Fragment 131*

Ἦε πόθεν ποταμῶν κελέβη ἀποήφυσας ὕδωρ;

24. Cf. *LSJ s.v.* καταλέκτρια: θαλαμηπόλος.



Athen. XI. 475F ποθεν A: corr. Meineke

In this line Powell printed Meineke's alteration πόθεν. It should be noted, however, that the reading πόθεν makes perfect sense. We should translate as follows:

«or you have drawn the water of rivers (ποταμῶν ... ὕδωρ) from some place or other (ποθεν<sup>25</sup>) in a cup”.

### *Euphorion Fragment 132*

The following fragment<sup>26</sup> comes from a poem by Euphorion: αὐτῷ  
σὺν τελαμῶνι νεοσμήκτῳ τε μαχαίρῃ  
νεοσμήκτῳ Schneider νεοτιμήτῳ A

Powell printed the alteration νεοσμήκτῳ in this line.

However, I would like to suggest that we should accept the reading νεοτιμήτῳ. Euphorion is alluding to *Iliad* 7,304 where ἐϋτιμήτῳ is a variant reading:

σὺν κολεῷ τε φέρον καὶ ἐϋτιμήτῳ τελαμῶνι.

The words αὐτῷ σὺν τελαμῶνι νεοσμήκτῳ τε μαχαίρῃ mean «together with (σὺν ... τε) a newly-cut belt for the sword». The adnominal dative μαχαίρῃ means «pertaining to the sword».

### *Euphorion Fragment 133*

Πτώκες ἀειχλώροισιν ἰαύεσκον μολοθούροις.

ἀεὶ χλώροισιν RP corr. Meineke

Powell<sup>27</sup> noted that Meineke proposed the alteration ἀειχλώροισιν. It is possible that the poet is referring here to cowards. Cf. *LSJ s.v.* πτώξ: «cowering animal, i.e. hare...metaph. of a person, A. *Eu.* 326». Cf. also *Iliad* 21,25f. where the Trojans are said to cower (πτῶσσον) on the river-banks.

It should, moreover, be noted that hares were said never to sleep: cf. Callimachus, *Hymn* 3,95 οὐ μύοντα λαγῶν<sup>28</sup> (“the hare which does not close his eyes”). Consequently, the poet may be referring here to the

25. Cf. *LSJ s.v.* πόθεν II: «ποθέν, enclit. Adv., from some place or other, εἴ π. II.9.380».

26. Cf. Powell, *Collectanea Alexandrina*, p. 52.

27. Cf. *Collectanea Alexandrina*, p. 53.

28. Cf. moreover, *LSJ s.v.* λαγῶς: «λαγῶς καθεύδων, of persons feigning sleep, Zen. 4.84».

place where hares “remain permanently (ἀεὶ) awake at night». Cf. *Thes. s.v. ἰαύω*, 500 A (as opposed to «dormio» 500 B).

### *Euphorion Fragment 134*

The following line is quoted by Galen, in a context concerning pustulae:

Ἦπεδανὰ. πέμφιγες ἐπιτρύζουσι θανόντα.

εἶπε δ' ἄνθη vulg.: em. Bentley

Since Euphorion mentions a dead man (θανόντα) in this line, some critics have imagined that the noun πέμφιγες must mean “ghost”. I would like to argue, however, that it is more likely that πέμφιγες means here “pustules”. The poet is describing how pustules spread all over the body of a dead person. Pustulae (φλύκταιναι, πέμφιγες, etc.: cf. *Thes. s.v.*, and *Nic. Ther. 273*) are constituted by an amount of liquid amassed under the skin and ready to drip out.

The verb τρύζω means «guttatim stillare» (cf. *Thes. s.v.*).

Cf. also *LSJ s.v.*, 3, “of liquids, comes by drops”. Since ἐπι- with the accusative (*LSJ s.v. ἐπι*, G,3) denotes “extension over a surface” (e.g. ἐπιπέτομαι) it follows that the sense of πέμφιγες ἐπιτρύζουσι θανόντα is “pustules are, all over the body of the deceased, dripping”.

My suggestion is supported by the fact that the noun ἄνθος can also mean «eruption» of the skin: cf. *LSJ s.v.*, 2.

As for εἶπε δ' ἄνθη, since there are cases, already in pre-imperial Greek poets, where two consonants do not make position<sup>29</sup> we might perhaps consider the text to be sound, in which case the sense of εἶπε δ' ἄνθη πέμφιγες ἐπιτρύζουσι θανόντα would be “he said: eruptions (ἄνθη<sup>30</sup>) and pustules (πέμφιγες) are all over the body of the dead man, dripping”. The nouns ἄνθη and πέμφιγες are connected by asyndeton<sup>31</sup>.

29. Cf. my paper in *Minerva* 6, 1992, p. 100 and G. Giangrande, *Veleia* XIV, 1997, pages 373-374. Note that the sentence is ( εἶπε δέ ) in *oratio recta*: the speaker is meant by the poet, who uses “la grafia traditional y no fonética” ἄνθη, to pronounce the word as ἄθη. Cf. Giangrande *loc. cit.*, and Mayer, *Gramm. Pap.* I, Berlin 1923, p. 191.

30. Ἄνθη evidently denotes “efflorescences” characterized by ὑγρότης. Cf. Littré, *Hippocr., Table Alphanétique* (vol. X), *s.v. efflorescence* and vol. VI, p. 16, § 9.

31. Asyndeton is, as G. Giangrande has repeatedly emphasized (cf. e.g. *Minerva*

*Euphorion Fragment 135*

Ζεφύρου μέγα ποιφύξαντος

According to some ancient sources, Hyacinthus was killed by Zephyrus, *i.e.* the west wind. Hyacinthus was a beautiful youth, who was loved by Apollo: cf. Euphorion frag. 40. However, Zephyrus also loved Hyacinthus. One day Apollo was teaching Hyacinthus to hurl a discus, when Zephyrus caught the discus and smashed it against the skull of Hyacinthus: cf. Robert Graves, *The Greek Myths* vol. I, p. 78. It is possible that our fragment comes from Euphorion's *Hyacinthus*. This poem may well have mentioned the story of how Zephyrus caused the death of Hyacinthus.

*Euphorion Fragment 136*

Ἐν δὲ πόποις θέσσαντο.

Powell commented as follows: «ἔσσαντο cod.: corr. Mein. coll. Hesych. θέσσαντο. ἐξήτησαν, ἰκέτευσαν: Pind. *Nem.* v.10 θέσσαντο (εὔξαντο Schol.)».

I would like to suggest that we should print ἔσσαντο. Cf. *LSJ s.v. ἴζω* I,2: «set up and dedicate» τέμενος ἔσσαντο (Pindar, *Pyth.* 4.204). We should translate as follows: «they set up (ἔσσαντο) amongst the gods.»

*Euphorion Fragment 159*

Πεφορινῶσθαι

Harpor. 153.6 πεφορινῶσθαι. Λυσίας ἐν τῇ πρὸς Πολυκράτην κατ' Ἐμπέδου ἐπιστολῇ, εἰ γνήσιος, φησὶν «ἢ τὸν ὀφθαλμὸν τὸν ἕτερον γλανκότερον εἶναι ἢ πεφορινῶσθαι» ἐπὶ τοῦ ἀποκεκλειμένου, ὥσπερ Εὐφορίων κέχρηται τῷ ὀνόματι ... ἐὰν δὲ γράφηται πεφορινῶσθαι, εἶν' ἂν πεπαχύνθαι, ἀπὸ τῆς φορίνης.

περιφοριάσθαι C

In this passage Euphorion is said to have described an eye. The read-

---

VII,1993, p. 106), a regular feature of *oratio recta* in Hellenistic poetry.

ing πεφορινῶσθαι is connected etymologically with the noun φορίνη, i.e. «hide», “skin”. It should be noted that the reading περιφοριάσθαι also suits the context. The verb φωριάω is connected etymologically with the noun φωριάμῶς “chest”: cf. Eratosthenes frag. 4 (Powell). The eye is said to be “locked up”, ἀποκεκλειμένου, and is compared to a chest which has been locked.

### *The Power Of Sorcery*

The following fragment<sup>32</sup> concerns the use of witchcrafts:

Καλαὶ μὲν ποτ' ἔσαν, καλαί, φόβαι Εὐτελίδαο.  
 ἀλλ' αὐτόν βάσκαινεν ἰδὼν ὀλοφώιος ἀνήρ  
 δινηῆντ' ἐν ποταμῷ. τὸν δ' αὐτίκα νοῦσος ἀεικίης...

line 3 δινηῆντ' ἐν ποταμῷ Powell δίνη ἐν ποταμῷ trad.: δινήεντι ποταμῷ T.

The text offered by «trad.», i.e. δίνη ἐν ποταμῷ (without τι) is probably a variant (not a conjecture, as Bornmann, Callim. *Hymn. in Dianam*, Firenze 1968, p.115, thinks: Xylander conjecture δινήτι ποταμῷ). The said text is correct<sup>33</sup>, insofar as ποταμῷ stands for the genitive, the sense being «in the eddy of a river». Bornmann (*loc. cit.*) wrongly denies the existence of the construction in question: G. Giandrane has shown that the said construction is attested in Apollonius Rhodius, *Arg.* 4, 13 τάρφρῃσιν ἐν ξυλοχοῖσι (Cl. Rev. 1971, p. 356f.).

Earlier editions of classical texts (the *Anthologia Palatina*, Lucian, Euripides, Plutarch, etc. ) are known to have been prepared by scholars who had access to manuscripts now lost. This is a case in point. The wording preserved in the early editions of Plutarch («trad.», in Powell's apparatus), i.e. δίνη ἐν ποταμῷ, is not a strange “congettura”, as Bornmann (*loc.cit.*) believes, but the genuine text (“in an eddy of the river”), because, instead of being grammatically meaningless (Xylander could not understand it) and unparalleled, as Bornmann asserts, it is an extremely rare Hellenistic poetic construction, exactly paralleled by Callimachus (*Hymn. Dian.* line 239 φηγῷ ὑπὸ πρέμῳ) and Apollonius Rhodius, *Arg.* 4, 13 (τάρφρῃσιν ἐν ξυλοχοῖσι).

32. Cf. Powell, *Collectanea Alexandrina*, p. 58, frag. 175.

33.. The hiatus δίνη ἐν is of course normal.

A couple of words by way of conclusion. I hope I have shown that many passages of Euphorion which the critics saw themselves compelled to alter by conjecture are in reality sound, in the light of Hellenistic *Sprachgebrauch* and poetic technique. In particular, it will be noted that certain features such as hiatus (cf. fragments 90, 92, 107, 175), historical present (fragment 50 and 96), Hellenistic scanning (final -α. scanned short at fragment 50), two consonants not making position (fragment 98 and fragment 134), occurring as they do more than once, support each other.