MOSCHUS' *EUROPA*

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I

W. Bühler devotes two pages of his detailed commentary on the *Europa* to structure.[1] His schema is as follows: 1–27 Traum, Erwachen; 28–62 Gang zur Wiese, Korbbeschreibung; 63–71 Blumenpflücken; 72–107 Verwandlung des Zeus, Begegnung, Täuschung; 108–30 Entführung, Cortège zur See; 131–52 Klage der Europa; 153–61 Enthüllung des Zeus; 162–66 Ankunft in Kreta, Vermählung. Although this is largely correct, Bühler has not identified the true structure of the poem, an elegantly symmetrical composition, the several sections of which are now demarcated by rings, now related thematically as well as by verbal repetitions. The symmetry of the poem is best described by the schema below (Fig. 1).[2] The *Europa* exhibits tripartite structure and axial symmetry in that there are three longer and more important sections, each of which can be divided into three subsections, the central subsection in every case being a description (44–54 Io on the sea, 80–88 Zeus in the form of a bull, 115–124 the sea cortège).

Bühler recognized some of the verbal repetitions and appreciated their importance, but he did not work out the significance of these repetitions and rings for the structure of the poem. The most obvious error is his failure to see how 28–36 and 63–71 frame the description of the basket. Furthermore, Bühler's schema gives only the major divisions of the poem and fails to show the obvious relationship, for example, of 72–79 to 89–100 and 108–14 to 125–34. Bühler has, in fact, provided only a rough outline of the contents of the poem, not a structure at all: the sections as described by Bühler contain one, two, or three different topics. As a result, the individual sections of the poem are not precisely delineated by line number, the comparative size, nature, and importance of the several sections are not made clear, and the relationships between sections are obscured. It is not surprising that the *Europa* has a symmetrical structure of the sort commonly described as ring composition.[3] It is surprising that this symmetrical structure had not been observed previously, especially since the Codex

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1. *Die "Europa" des Moschos* (Wiesbaden, 1960), pp. 44–45.

2. For a discussion of symmetry in the arts, see H. Wölfflin, *The Sense of Form in Art*, trans. A. Mühsam and N. A. Shatan (New York, 1958); idem, *Principles of Art History*, trans. M. D. Hottinger (New York, 1932); Viktor Pöschl, *Die Hirtendichtung Virgils* (Heidelberg, 1964), pp. 63–73.

3. L. P. Wilkinson, *The "Georgics" of Virgil* (Cambridge, 1969), pp. 327–28, mentions what he terms "chiastic pattern" in *G.* 4. 457–522 and Catullus 68 A, etc., and concludes that "it looks as if these were a feature of Hellenistic poetry."

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			A¹ 1–20 Europa's dream (20)	1–5 Introduction (5) 6–15 Dream (10) 16–20 Europa awakes (5)
			B¹ 21–27 Europa expresses her fears (7)	
			C¹ 28–36 Europa and the girls go to pick flowers (9)	
		CX	37–62 Europa's basket (description) (26)	37–43 Origin of basket (7) 44–54 Story of Io (11) 55–62 Hermes, Argos, origin of bird (8)
			C² 63–71 Europa and the girls pick flowers (9)	
D	72–100	Zeus and Europa fall in love (29)		D¹ 72–79 Z loves E, becomes bull (8) DX 80–88 Bull (description) (5) D² 89–100 Europa loves bull (12)
			E¹ 101–7 Europa tells girls not to fear (7)	
		EX	108–34 Bull takes Europa away (description) (27)	108–14 Europa on bull (7) 115–24 Sea cortège (10) 125–34 Europa on bull (10)
			E² 135–52 Europa speaks to bull (18)	135–45 Europa questions bull (11) 146–52 Europa expresses regrets (7)
			B² 153–61 Bull tells Europa not to fear (9)	
			A² 162–66 Denouement (5)	

FIG. 1—Structure of Moschus' *Europa*

Ambrosianus, Bühler's outline, and my schema are in agreement as to most of the major divisions in the poem.

There are, however, other less important divisions, and there is much more evidence to be adduced in support of the schema. The evidence is of three types: thematic correspondences, demarcating rings, and unifying verbal repetitions. A few examples will eliminate any uncertainty as to what is meant. (1) There is thematic correspondence between A^1 and A^2 in that, as Bühler observed, the event that occurs in A^2 was anticipated in A^1. B^1 and B^2 are both speeches related by the theme of fear. There is, in general, thematic similarity between all structurally-related sections (C^1 and C^2; CX, D, and EX; E^1 and E^2; CX 1 and 3; D^1 and D^2; EX 1 and 3). (2) Since neither Bühler nor Codex Ambrosianus (F) makes a division between 36 and 37, it will make an especially useful example of the function of demarcating rings. Χρυσ- ταλαρ- occurs in the first and second-last lines of the ecphrasis (37–62); περικαλλε- occurs in the fourth and last lines. By means of these rings 37–62 is separated from the rest of the poem. E^2 is similarly demarcated by means of Θε- and κέλευθα in the first and last lines (135 and 152). Other examples will be noted in the appropriate place. (3) C^1 and C^2 are separated by CX and by the demarcating rings listed above. But their relationship to one another is indicated by verbal repetitions, some of which are more striking and significant than others which involve common words: λειμων- 32, 34 and 63, 67, ῥοδ- 36 and 70, εὐπνο- 32 and 65, and τερπ- 36 and 64. Repetitions of common words, or words which naturally occur often in this poem, will not be noted (e.g., ταῦρος, ἄνθος, θυμός, μορφή, τίκτω, and κούρη). Although the demarcating rings and the unifying repetitions tend to have both functions, the demarcating rings primarily establish boundaries and the unifying repetitions primarily establish relationships; they also differ in that the demarcating rings generally occur at the limits of sections while the unifying repetitions occur in more random fashion (i.e., they do not form concentric rings) throughout two sections which will normally also be related thematically.

Evidence for the structure can now be presented, moving from the ends of the poem to the center, from the less obvious and significant to the more. The main point of connection between A^1 and A^2 is thematic.[4] Change from narrative to speech, or the reverse, establishes the limits of the sections. Bühler divides after 15, but the major break occurs between 20 and 21. In addition to the obvious arguments from symmetry and change of mode between the A and B sections, observe that in 16–20 Europa still sees the ὄνειρον (as in 1 and 5) and the γυναῖκας (as in 9).

In B^2 Zeus offers reassurance to the fears expressed by Europa in B^1 (and, of course, in E^2). If the delay seems excessive, no explicit reassurance has been given in the meantime; in any case, the thematic similarity is evident. The verbal repetitions are fewer but more significant than those in the A sections: φάσματ' (21) and φανήμεναι (156) technically refer to different "appearances," but the first foreshadows the second; πόθος (25 and

4. The more significant verbal repetitions are λυσ- 4 and 164, λεχ- 16 and 164.

157) occurs only in these two lines. Europa experiences desire first; the bull will later.

Section C is divided into three parts; the central part can be divided into three subsections; the same is true of section E, to which C is closely related. Section D, which can also be divided into three subsections, is related to CX and EX, but less closely. (A bovine creature is prominent in all three; visual effects are prominent in all three descriptions—color in CX and D, movement in EX; ship similes occur in the final sections of CX and EX.) C^1 and C^2, which frame CX, are unmistakably related to one another by thematic and verbal similarities. In the first Europa calls her companions to visit the meadow and pick flowers; in the second they do so. Given the similar content of the two passages, verbal repetition is to be expected, but the extent of repetition is notable (see example (3) above for particulars). Since C^1 and C^2 are without doubt the most closely related pair of sections in the poem, it is arbitrary in the extreme for Bühler to separate C^2 from the ecphrasis while linking C^1 with it.

The ecphrasis is demarcated by ring composition: *χρυσ- ταλαρ-* 37 and 61, *περικαλλε-* 40 and 62, *αἴματος* 41 and 58. The outer subsections of CX both refer to origins; only the central subsection refers to Io. Although the three-part division of CX is not as obvious or important as the major divisions, Moschus has marked the subsections off by means of ring composition: 44 *ἐν μὲν ἔην χρυσοῖο τετυγμένη Ἰναχὶς Ἰὼ* and 54 *χρυσοῦ δὲ τετυγμένος αὐτὸς ἔην Ζεύς*; *πόρτις* 45 (beginning) and 53 (end); *γυν-* 45 and 52. Nevertheless, the dominant impression of CX (as of D and EX) is of one unified, substantial, and climactic section on which the poem centers.

EX is framed by speeches (E^1 and E^2). In the first Europa encourages her companions to mount the bull; in the second she first expresses her perplexity at the curious behavior of the bull, then regret; there is a direct relationship between urging an action, then regretting it. Furthermore, she is at first quite confident that the bull is mild and all but human (E^1), but later she is puzzled by the bull's actions (E^2). E^2 is demarcated from the surrounding context by ring composition: *Θε-* 135 and 152, *κέλευθα* 135 and 152.[5]

EX is demarcated from its context and subdivided into three subsections by ring composition: *νώτοισιν ἐφίζανε* 108 and *ἐφεζομένη . . . νώτοις* 125 (*νώτοισιν ἐφήμεναι* 119 refers to the Nereids, not to Europa); *ποντ-* 110 and 133; *χεῖρ* 112 and 126; *ἀκτ-* 113 and 132. (Lines 113 and 114 could be considered the beginning of the central subsection. They should be assigned to the outer subsection because 115 seems to mark a new stage in the

5. Questions might arise as to the assignment of lines which introduce speeches. Line 20 is assigned to the preceding passage, 101 to the following speech, 134 to the preceding passage, 153 to the following speech. Line 20 is assigned to the preceding because Europa's fear has appeared just before (20 *δειμαλέην*, 16 *δειμαίνουσα*). Similarly in 134 Europa is the subject of the previous lines also, and *ἀμφὶ . . . παπτήνασα* resembles *μεταστρεφθεῖσα* (111). At 101 Europa has not been the subject of the preceding lines. Line 153 appears between two speeches. The first short phrase refers back, the rest of the line introduces the following speech. One should, perhaps, divide after the first short phrase. It would be best to regard these lines as transitional rather than assign them to either what precedes or what follows. But one need not be so exacting.

description—arrival at the sea which grows calm—and because of the ἀκτ-ring in 113 and 132.) The outer subsections refer to Europa (108–14 and 125–34); the center describes the accompanying cortège (115–24).

The central section (D) has no frames of its own—C^1C^2 and E^1E^2 form obvious pairs—but C^2 and E^1 serve that purpose for D. Section D can be divided into three parts, but the divisions are still less marked than in the cases of CX and EX. D should therefore be considered essentially one. D^1 describes the passion of the bull, D^2 the passion of Europa, and DX gives a physical description of the bull. The paucity and insignificance of the verbal repetitions also suggests that section D is essentially one.[6] And section D has no demarcating rings at beginning and end as have sections C and E.

Finally, DX is the center of the poem, line 84 is at the center of DX, and lines 83 and 84 are at the numerical center of the 166-line poem. Line 85 refers to a silver circle in the middle of the bull's forehead. The bull is the center of attraction in a group of girls—and Moschus also distinguishes Europa from the girls by means of color in 69–71—bovine creatures are central to the poem, and perhaps Moschus is acknowledging their importance by means of central position in the structure of the poem.

A survey of the order of events in the poem shows that, from one perspective, they follow in simple chronological order; but, from another, A^1 and B^1 foreshadow the conclusion; CX shows, by analogy, what will happen to Europa once passion has been aroused; D narrates the arousing of passion in Europa and the bull; EX narrates the subsequent sea voyage (as in CX); and B^2 and A^2 present the conclusion. Thus, from this point of view, Moschus works from the final event (by foreshadowing) back to the initial event at the middle of the poem and back to the final event at the end.

A glance at the schematic representation of the poem's structure reveals some striking numerical relationships. The three most important and longest sections are twenty-six, twenty-nine, and twenty-seven lines long. C^1, C^2, and B^2 are all nine lines in length. E^1 and E^2 are seven and eighteen lines long, but the section of E^2 in which Europa expresses her remorse is seven lines long as is B^1.[7] And B^1 is to E^1 and E^2 (i.e., Europa's remorse) as B^2 is to C^1 and C^2 structurally. A^1 and A^2 are of quite disparate lengths, but A^1 divides into three parts (1–5 Introduction, 6–15 Dream, 16–20 Europa awakens). Thus, the parts are five, ten, and five lines long, and A^2 is five lines long. I do not claim that these relationships were deliberately and precisely designed—apart from the fact that the most important sections would naturally tend to be longer and that frame sections would tend to be of at least roughly comparable length—but the relationships do exist.[8]

In summary, the *Europa* exhibits a symmetrical structure, a tendency

6. Παρθενικ- appears in first position in 78 and 90 only.

7. Bühler, *Die "Europa" des Moschos*, p. 185: "Mit der Klage setzt etwas völlig neues ein."

8. D. F. Bright, "*Confectum Carmine Munus:* Catullus 68," *Illinois Classical Studies* 1 (1976): 86–112, finds very precise agreement in the length of structurally related sections of Catullus 68.

toward tripartite organization, and axial symmetry, that is, a symmetry which places emphasis on the central position.

II

Critical comment on the *Europa* has been largely devoted to Moschus' use of Homer, Apollonius, and other poets.[9] For the most part, commentators have identified imitation in the phrases and formulas which most closely resemble the Homeric and have studied how Moschus has adapted them; thematic similarities have received less detailed study. Consequently, there has been little discussion of Moschus' use of longer passages or episodes.[10] The result has been some useful information concerning Moschus' methods on the small scale, but little advance in the interpretation or appreciation of the poem as a whole. Bühler concludes that Moschus used more Homeric expressions and changed them less than did other early Hellenistic poets.[11] Raminella decides that Moschus knew Homer very well and that Moschus was addicted to novelty and variation.[12] In the discussion of the similarities between the beginning of Moschus' poem and the Nausicaa episode of *Odyssey* 6 with which her article begins, Raminella observes that the two episodes are similar in outline but different in details and that this works to the advantage of the epyllion in that the reader recognizes an echo of the Nausicaa story but not imitation in detail.[13] This is a step in the right direction, but the implications are not worked out. And Raminella seems not to have noticed that Moschus has recalled passages from other poets in the *Europa*.

According to Bühler, Europa's dream (1–27) shows the influence of three other literary dreams: (1) the dream of Nausicaa (*Od.* 6. 15–49) with which it shares only external features; (2) the dream of Atossa (*Pers.* 181–87) from which the personification of Europe and Asia was probably derived; and (3) the dream of Medea (Ap. Rhod. *Argon.* 3. 619–80) in which the future of Medea, as here of Europa, is indicated.

There can be no doubt about the Nausicaa story, to which there are numerous verbal parallels.[14] The same applies to the passage from the *Argonautica*. The situations are very similar, and verbal parallels are again in evidence.[15] As regards the dream of Atossa, it is true that the personifica-

9. Bühler, *Die "Europa" des Moschos*, pp. 236–43 and passim; L. M. Raminella, "Mosco imitatore di Omero," *Maia* 4 (1951): 262–79.

10. Bühler, *Die "Europa" des Moschos*, p. 55: ". . . mit dem Traum der Nausicaa (*Od.* 6, 15 ff.) hat er nur das Äussere gemeinsam. . . ."

11. Ibid., p. 206.

12. "Mosco imitatore," p. 279.

13. Ibid., pp. 262–63.

14. Since this identification is uncontroversial a list of the parallel lines will suffice. Line numbers of parallels noted by Bühler are italicized. *Eur.* 28, *Od.* 6. 41; *Eur 29, Od. 6. 23; Eur.* 30, *Od.* 6. 65; *Eur.* 37, *Od.* 6. 76; *Eur. 63, Od. 6. 85; Eur.* 69, *Od.* 6. 92; *Eur. 69–71, Od. 6. 107–9; Eur.* 72, *Od.* 6. 155–56; *Eur.* 72–73, *Od.* 6. 33; *Eur.* 89–90, *Od.* 6. 138; *Eur.* 93, *Od.* 6. 141; *Eur.* 101, *Od.* 6. 198; *Eur.* 106–7, *Od.* 6. 187; *Eur. 140, Od. 6. 150.*

15. Bühler, *Die "Europa" des Moschos*, pp. 236–43, lists the following: *Eur.* 8–29, *Argon.* 3. 623–45; *Eur.* 17, *Argon.* 3. 633; *Eur.* 20, *Argon.* 3. 635; *Eur.* 22–23, *Argon.* 3. 636.

tion is similar; but, since the situations in the two passages are not comparable, the passage from the *Persians* cannot aid our understanding of the *Europa*. Verbal parallels are lacking.

There is another obvious parallel passage: *Prometheus* 561–886. Io too has been visited by night visions (645–46), she learns of her future with Zeus (647–51), she is told to go to the *meadow* of Lerna (651–54), but, unlike Europa or even Medea, Io resists and is driven away from home, changes form, and is pursued by the gadfly (663–82). There are significant verbal parallels as well.[16]

But have these borrowings, or echoes, any bearing on our understanding of the *Europa?* Was Moschus simply flattering the learned Alexandrian readers who would have recognized the parallels? Perhaps so. Or is the existence of these parallels merely a sign of the derivative nature of Alexandrian poetry, an example of the first characteristic of Alexandrian poetry, mentioned by C. Trypanis, that it was "hampered and fettered by the weight of classical Greek poetry"?[17] The *Europa* is quite different from classical Greek poetry, of course, but it is an attractive, witty, and above all very original work of literature. The reader who recognizes the parallels will also be aware of important differences in the heroines. Nausicaa is a frank and innocent creature who does not allow her interest in Odysseus to lead her into behavior unbecoming a Phaeacean princess. The affair does not take place. Io resists to the best of her ability and never gives in to passion. Medea struggles mightily but succumbs. Europa has less difficulty with the situation—or perhaps she is, in modern parlance, liberated. True, she is frightened by the dream, but she frankly recognizes the desire she has felt (25) and Bühler is probably right to discern an element of eroticism in *ἀνεπτοίησαν* (23).[18] She does not talk to her father, as Io and Nausicaa did—granted that Nausicaa attempted unsuccessfully to conceal the reason —or to her sister, as Medea tried to do. Europa simply expresses the wish that all might turn out for the best (27), gathers her friends, and heads for the meadows (28-36), the usual scene of abductions.[19] Moschus does not editorialize, to use Otis' term, or give overt indications as to the character or behavior of Europa. Given the parallels, he does not have to.

It is very striking, however, that Europa's last speech breaks into two very distinct and different parts.[20] From 135–45 she comments on the strange behavior of the sea-going bull in a tone of bemused curiosity;[21] but at 146 she suddenly changes to the usual sentiments of a young woman who

16. *Eur.* 8–9 *ἠπείρους . . . 'Ασίδα τ' ἀντιπέρην*; *PV* 734–35 *Εὐρώπης πέδον ἤπειρον ἥξεις 'Ασιάδ'*. *Eur.* 50 *ἐπαφώμενος ἠρέμα χερσὶ*, 95 *ἀμφαφάασκε καὶ ἠρέμα χείρεσιν*; *PV* 848–52 *σε Ζεὺς τίθησιν ἔμφρονα ἐπαφῶν ἀταρβεῖ χειρὶ καὶ θιγὼν μόνον . . . Ἔπαφον.*

17. "The Character of Alexandrian Poetry," *G&R* 16 (1947): 1.

18. *Die "Europa" des Moschos*, p. 70.

19. Ibid., p. 75.

20. Ibid., p. 176.

21. E. Fraenkel's description, *Horace* (Oxford, 1957), pp. 195–96, is worth quoting in part at least: "She starts on a note of mild surprise. . . . Then she turns to lecture him out of her book of natural history. . . . Here we have pure gay rococo. . . . There is a light and sure touch throughout and a wealth of gentle mockery."

has followed her lover and is now filled with remorse.[22] Although some critics have found this expression of remorse unmotivated and inappropriate, it is not.[23] Bühler correctly observes that Europa experienced passion and played an active role before being carried off. It is tempting to interpret the dream as a projection of Europa's feelings and desires, that she is torn between wanting to stay with her family (mother) and wanting to leave home for a man. In any case, the foreign woman drags her off *οὐκ ἀέκουσαν* (14). A few points are yet to be added to the discussion of her initial reaction described above. The basket on which the rape of Io is depicted can hardly be taken as an advertisement of Europa's availability, but it cannot be disregarded either. Bühler remarks that the picking of flowers often occurs in rape myths.[24] It seems likely that this is a symbolic anticipation of what is to follow; lines 72 and 73 establish a close relationship between the picking of flowers and the loss of virginity. If this is correct, picking flowers signals a willingness to engage in erotic activity. In 89 the girls are not frightened by the bull, as were Nausicaa's companions at sight of Odysseus; rather their passion is aroused (90). What Europa does in 95–96 can be described as love play: she strokes the bull, wipes the foam from his mouth, and kisses him. She expresses no fear until 135–62, and then her fear is of the sea, not of the bull, and Zeus responds to that fear (154). In sum, even disregarding the more speculative suggestions above, lines 146–52 are perfectly understandable coming from Europa.

They are, it is true, quite unexpected in a light, charming, rococo piece of romantic verse. But even in Hellenistic poetry the gods are unpredictable and dangerous, or even cruelly vindictive as in Callimachus' *Hymns* 5 and 6. Here it is not a case of punishment, but of a god reverting to his true nature and asserting his rights. The Divine in its traditional and awesome form is about to intrude into this idyllic romance. Europa's active role in the preceding portions of the poem was emphasized by implicit contrast to the heroines in the parallel passages: Io, Medea, Nausicaa. Now that Europa has lost her aggressive role the change is emphasized by similarity between the denouement and a passage from *Odyssey* 11.[25] The verbal parallels are closer than in any of the other parallel passages. Although the Tyro story is told too concisely and objectively to provide the emotional richness and insight into female psychology that readers have admired in Apollonius' Medea and in Homer's Nausicaa to a lesser extent, the Tyro

22. Bühler, *Die "Europa" des Moschos*, p. 186.

23. Ibid., pp. 185–87.

24. Ibid., pp. 75, 108–9.

25. Although Bühler has noted several similar expressions, the line numbers of which are italicized below, commentators have apparently not noticed the extent of similarity in theme as well as in verbal repetition: *Eur.* 12 *ἀτίταλλε*, *Od.* 11. 250 *ἀτιταλλέμεναι*; *Eur.* 29 *εὐπατερείας*, *Od.* 11. 235 *εὐπατέρειαν*; *Eur.* 31 *προχοῆσιν*, *Od.* 11. 242 *προχοῆς*; *Eur.* 35 *ὁμιλαδὸν ἠγερέθοντο*, *Od.* 11. 228 *ἀολλέες ἠγερέθοντο*; *Eur. 79 κρύψε θεόν*, *Od. 11. 244 κρύψεν δὲ θεόν*; *Eur.* 127 *πορφυρέας . . . πτύχας*, *Od.* 11. 242 *πορφύρεον . . . κῦμα*; *Eur.* 155 *αὐτός τοι Ζεύς εἰμι*, *Od.* 11. 252 *αὐτὰρ ἐγὼ τοί εἰμι Ποσειδάων*; *Eur. 157 σὸς δὲ πόθος*, *Od. 11. 202 σός τε πόθος*; *Eur.* 162 *τετέλεστο*, *Od.* 11. 246 *ἐτέλεσσε*; *Eur.* 164 *λῦσε δὲ οἱ μίτρην*, *Od.* 11. 245 *λῦσε δὲ παρθενίην ζώνην*; *Eur.* 166 *τέκε τέκνα*, *Od.* 11. 249 *τέξεις τέκνα*. In both passages the woman visits a body of water, the god assumes another form, identifies himself, promises offspring, and offspring result.

story nonetheless hints at the change from active to passive role which is so striking in Moschus' Europa: Tyro says nothing and does little enough, but we are told that she loved the river Enipeus and frequented his banks. But once the god appears and begins to speak and act, activity on Tyro's part is inconceivable. The denouement is hardly tragic in either case, but the change of mood must not be explained away.

The bull has, of course, been present for some time. At first he appeared tame, almost human (86–107); he did not speak, but lowed beguilingly (97–98); but when at last he speaks as Zeus his words have an epic ring of authority, and what he constates is immediately brought about. We hear no more of any initiative on Europa's part thereafter.

It is not easy to describe the tone and the effect of this reversal precisely. The narrative, though hardly Homeric in its leisurely fullness, does allow for considerable detail, at least from the appearance of the bull until almost the end of the poem. But once Zeus has spoken the pace is brisk. From 162–66 we are informed that: Crete appeared; Zeus assumed his divine form and loosed Europa's μίτρην; the Hours prepared the bed; the maiden became a bride, gave birth, and became a mother. Bühler has presented an adequate defense against the athetesis of lines 165 and 166.[26] Given the sudden turnabout near the end of the poem, the rapid declension of Europa from maiden to wife to mother provides an admirably apt conclusion. (Perhaps γίνετο μήτηρ after τέκε τέκνα is not redundant, but is meant to evoke all the domestic consequences attendant upon motherhood.)

The Alexandrian audience was no doubt amused to see how this thoroughly unclassical heroine—sexually aggressive and quite unconcerned with αἰδώς or propriety—finishes by reverting so abruptly to the traditional passive role. The surprise is all the greater, and the effect therefore the more piquant, in that the change is first signalled by Europa herself, and in mid-speech.[27]

There is, finally, yet another purpose to the story of Io since the digression commonly inserted into the epyllion generally sets up a contrast with the main story.[28] Crump finds contrast of two sorts: (1) both stories feature a character in animal form, but in one case it is the maiden Io, in the other the god Zeus; (2) the digression is purely descriptive, the main story is primarily narrative. But there is another, more striking contrast: Io is clearly the unwilling object of Zeus' affections in the *Prometheus* and nothing in the *Europa* suggests otherwise; Europa is not only willing but also plays an active role in her own undoing. Though the Io story is a close parallel, it is, in this important regard, very different from the Europa story. Yet another contrast, to anticipate the argument of the next section of this paper, is that Zeus' touch restores Io to her womanly form and to sanity (*PV* 848–52; *Eur.* 50–52), but Europa's touch calms the bull's

26. *Die "Europa" des Moschos,"* pp. 201–5.

27. Bühler, ibid., pp. 185 and 188, notes that the words with which Europa marks the change occur almost exclusively at the beginning of speeches.

28. Wilkinson, *The "Georgics" of Virgil*, pp. 114–20; Bühler, *Die "Europa" des Moschos*, p. 85· M. M. Crump, *The Epyllion from Theocritus to Ovid* (London, 1931), p. 70.

passion (95–100). (A minor formal contrast: Io is at the center of section CX; Europa appears in the side sections of EX.)

III

The *Europa* is an unusually sensual poem. The appeal to the senses is especially prominent in the central scenes (CX, D, EX). Some visual effects were to be expected, but not to the extent that they pervade the poem. Further, even smell and taste are evoked: smell is implicit in the flower-gathering sections and explicit in 92; lines 94 and 96 call up the sense of taste. Sound is explicitly prominent at 97–98 and 123–24, not to mention the sound effects of the poetry itself. It is the senses of sight and touch which are of special importance. Visual effects naturally dominate the description of the basket with its wealth of color terms and the sea cortège in which action and movement are emphasized. From 108–34 no more than six lines lack such verbs.[29]

Moschus' use of the color red is especially noteworthy. In lines 69–71 Europa is picking red roses while the other girls pick crocuses. Bühler says that the passage is derived from the *Hymn to Demeter* (6–8 and 426–28) but that the order is changed; Europa picks the rose rather than the narcissus. The reason for the change, according to Bühler, is that the rose was a Hellenistic favorite and that it was the flower of lovers.[30] The color red is also used to make Europa stand out from the other girls—red is a color which advances—and as a means of establishing associations and relationships.

In the parallel passage (28–36) the girls enjoy the ῥοδέῃ φυῇ and the sound of the surf. According to LSJ, φυή is used only of humans in Homer. Although its use was extended later, the human association would tend to be active in the work of a poet so clearly indebted to Homer. Furthermore, in the passage from *Odyssey* 6 in which Nausicaa is said to stand out from the other girls, Homer mentions the pleasure she inspires in Leto (106–7; cf. 155–56). Not that the ῥοδέῃ φυῇ is Europa, but that a very close relationship is being established between Europa and the color red.

Between these two passages redness appears in 41 by implication and in 58. In the first reference is made to the ancestry of Europa's mother.[31] Ancestry, or better origin, is also the subject of the parallel passage, the origin of a bird from the blood of the slain Argos. The natural assumption is that the bird is Juno's peacock. But there are several problems: (1) Moschus does not say that it is a peacock; (2) according to Bühler, Moschus is the earliest evidence for the ornithogony; there is no other account of the peacock arising from the blood of Argos, but Horapollo 2. 57 L. has a version of the rebirth of the phoenix from blood—not the blood of Argos, but its

29. Even the basket seems to have movement. The adjective which describes it (δινήεντος 55) expresses movement in Homer; it must mean "rounded" in this context, but will not have lost its original connotation completely.

30. *Die "Europa" des Moschos*, p. 110.

31. According to Bühler, ibid., p. 91, the relationships given by Moschus are otherwise unknown.

own blood;[32] (3) Moschus specifically mentions the color of the bird's wings, not its tail as one might expect if the bird were a peacock. Herodotus describes the phoenix as having gold and red wings (2. 73 πτερῶν could mean "feathers" but normally refers to wings): Moschus' bird originates from blood (which is red) and his wings cover the rim of the golden basket. Outspread wings can cover the rim of a basket far more conveniently than can a peacock's tail. It is therefore questionable at best to assume that the bird is a peacock. Since the peacock has no relationship with Europa, but (the) phoenix does, since Moschus establishes relationships by means of verbal parallel and imagery, and since—if the bird is the phoenix—there would be a closer parallel between the first and third subsections of CX (origin of Europa's mother, origin of the bird who shares the name of Europa's father) and between a figure on the basket which anticipates the story of Europa and Europa herself as her story unfolds, it seems preferable to identify the bird, if tentatively, as the phoenix. If this is correct, there will be another contrast with the main story: the Io story ends with a bird (phoenix?) coming into existence through the death of another creature, the Europa story ends with procreation in the customary manner, albeit with a divine sire.

The color red also appears in lines 7 and 127. In the first Moschus is simply referring to Europa as φοίνικος θυγάτηρ; the objection might be made that there is no reason even to think of the color, but since Moschus will identify Europa with this color, the point is not idle. In 127 the folds of Europa's cloak are described as πορφυρέας. As Europa was distinguished from the other girls in that she picked red flowers, so she is here distinguished from the other members of the cortège (who are given various metallic colors) by means of the color red. By exploiting the circumstance that the name of Europa's father means "red," that the similarly named bird also has red wings, and that red is an especially useful color for conferring emphasis, Moschus has been able to create a strong association and sense of relationship among some apparently unrelated characters and objects in the poem and thereby to heighten the contrast between the digression and the main story.

The sense of touch is no less important to the *Europa* if less pervasive. Omitting such unimportant cases as the use of ἔχω, touch is prominent at 50, 91, and 95–96, again in the central scenes. The emphasis on touch was undoubtedly carried over from the Io story where it is the key to the change of form and is related to the product of the union, Epaphus, whose name means "touch." Although Moschus does not mention Epaphus or make the connection explicit, his audience can have been trusted to make the connection. Since Zeus' touch restores Io to her womanly form and to sanity in *Prometheus* 848–52, and to her womanly form in *Europa* 50, the implication is that Europa calms the bull's madness at 95–96 when she strokes him and wipes the foam from his lips. Bühler takes ἀφρόν as a sign

32. Ibid., pp. 104–5.

of madness.[33] Before he is touched by Europa the bull is described as ὑποδμηθεὶς βελέεσσι Κύπριδος; immediately after he lows gently and Europa comments on his mildness (97–107). This apparently minor action shows once again that Europa plays a very active role until near the end of the poem, it illustrates the importance of recognizing not just phrases but the passages in other poems which Moschus has recalled, and it marks another contrast between the digression and the main story (Io is touched, Europa touches). The emphasis on touch, like the use of colors, especially the color red, is not merely decorative, it does not merely enhance the sensuality inherent in the story, but it creates significant relationships among important elements in the poem.

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33. Ibid., p. 142.