In his account of the birth of Aphrodite Hesiod gives the goddess no less than four names, each of which is provided with an ad hoc etymology consistent with the mythical context:

\[
\text{τὴν δ’ Ἀφροδίτην} \\
\text{ἀφρογενέα τε θεὰν καὶ ἐυστέφανον Κυθέρειαν} \\
\text{κυκλήσκουσι θεοί τε καὶ ἀνέρες, οὕνεκ’ ἐν ἀφρῶι} \\
\text{θρέφθη· ἀτὰρ Κυθέρειαν, ὅτι προσέκυρσε Κυθήροις.} \\
\text{Κυπρογενέα δ’, ὅτι γέντο περικλύστῳ ἐνὶ Κύπρῳ·} \\
\text{ηδὲ φιλομμειδέα, ὅτι μηδέων ἐξεφαάνθη.}
\]

Aphrodite, foam-born goddess, and fair-garlanded Cytherea, thus gods and men call her, because it is in foam that she was produced; Cytherea, because she arrived at Cythera, and Cyprus-born because she was born in sea-surrounded Cyprus. Also philommeidês, because she came to existence from médea (Theogony 195–200).²

I call these etymologies and not simply wordplays because the passage contains an explicit metalinguistic vocabulary; there is mention of the act of denomination (κικλήσκουσι) and of cause-to-effect relationships between words (οὕνεκ’, ὅτι).³ Although ancient etymologies are generally held to be ‘scientifically’ (that is, linguistically) worthless, they provide us with precious clues as to the ideas that their authors entertained of their own divinities – whatever other ‘correct’ accounts of the origins of Greek gods may be proposed by historians of religion.⁴ While possessing genuine literary appeal and giving poets occasions to show off their wit and inventiveness,⁵ they also reveal an authentic concern with issues such as the heuristic value of language and the effectuality of divine names. In fact, Hesiodic poetry is packed with names and epithets, many of which are
accompanied by (more or less) explicit epexegetical comments. This is obviously true of the Theogony, but Works and Days also contains its share of etymologies, especially in the first (mythical) quarter of the poem: for instance Zeus, who the Muses are asked to sing, is ‘he by whom mortal men are renowned or unknown’ (δεῦτε Δί’ ἐννέπετε […] / ὅν τε δῆ ἐννέπετε ἄνδρες ὕμως ἄφατοι τε φατοί τε, 2–3; Pandora (who is left unnamed in the Theogony) is so called ὅτι πάντες Ὀλύμπια δώματ’ ἔχοντες / δῶρον ἔδωρησαν (81–82) – an ambiguous statement (did the Olympians give presents to her or did they give her as a present – to humankind?). Both explanations are compatible with the story told by Hesiod, so perhaps the lines are purposely equivocal. I shall argue that the poet exploits such an ambiguity in the passage describing Aphrodite’s birth.

Hesiod’s glosses of her first three appellations are fairly straightforward: Aphrodite from aphros, Cytherea from Cythera, Cyprogenês from Cyprus. By contrast, line 200 provides an unexpected justification of a common name and contains a striking pun with multiple layers of significance. As it happens, previous attempts to elucidate philommeidês have imperfectly uncovered the allusions conveyed by the epithet in this specific context, as I hope to show in this paper.

The word as it is transmitted in the manuscripts is φιλομ(μ)ηδής. It appears to be a variation on φιλομ(μ)ειδής, a traditional epithet for Aphrodite in epic poetry that is usually translated as ‘smile-loving’ in reference to the goddess’ obvious association with the realms of seduction and eroticism. Hesiod himself, a few lines further on, names smiles in the list of her prerogatives:

> ταύτην δ’ ἐξ ἀρχῆς τιμὴν ἔχει ἠδὲ λέλογχε
> μοῖραν ἐν ἀνθρώποις καὶ ἀθανάτοισι θεοῖσι,
> παρθενίους τ’ ὀάρους μειδήματά
téρψιν τε γλυκερὴν φιλότητά τε μειλιχίην τε.

Since the beginning such is her privilege, the lot she obtained among humans and immortal gods: maidenly chats, smiles, tricks, sweet pleasure, lovemaking, and tenderness (Theogony 203–06).

Considering the frequency of φιλομμειδής as applied to Aphrodite in epic diction (including Hesiodic poetry), there is no doubt that at line 200 Hesiod is self-consciously substituting φιλομμηδής, ‘genitals-loving’, for the usual φιλομμειδής, and grounding this substitution in the mythical context of the goddess’ birth from Ouranos’ severed genitals: ὅτι μηδέων ἐξεφαάνθη. What I want to suggest is that this is not the end of the story. An overwhelming majority of commentators on this passage have failed to notice that this reinterpretation of φιλομμειδής as

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6 Cf. Deichgräber (1951); Ferrante (1965) 455–61; Duhoux (1967); Duban (1978b); Arnould (2009). Hesiod’s etymologies work the other way round from his equally numerous personifications, in which common names and concepts are ‘elevated’ to a divine, or semi-divine, status.

7 As Clay notes, ‘Cytherea’ and ‘Cyprogenes’ are only apparent exceptions to Hesiod’s avoidance of local cult epithets, to which he prefers names with a Panhellenic or cosmic tenor: ‘Hesiod goes out of his way to derive her epithets, “Cyprian” and “Cytherean,” from the circumstances of her birth rather than from any specific and local cultic association’ (Clay (1988) 326). On Hesiod’s Aphrodite and some of her epithets, see, for example, Sale (1961); Leclerc (1978); Morgan (1978); Washbourne (1999); Hansen (2000).


9 See West (1966) 88 for a discussion of the alterna-
tives εὐή. The exact word used by Hesiod does not matter much to my argument since ancient etymologies are indifferent to such minor phonological variations. On the ‘rules’ of ancient etymologizing, see Woodhead (1928); Allen (1948); Gambarara (1989); Lallot (1991); Tsitsibakou-Vasalos (1997); Peraki-Kyriakidou (2002); Sluiter (2015).


11 For this translation of φιλότης, see Pironti (2007) 38–41.


13 See the references listed at n.8. Admittedly, many have noticed that the whole episode ‘s’articule autour du mot mèdéa, qui concerne à la fois les pensées et les parties sexuelles’ (Pironti (2005) 130). Duban (1978a) considers Hesiod’s choice of μήσατο (instead of μήδετο)
φιλομημήδής with its attending aetiological account (‘because she was born from μήδεα’) also admits the meaning play-loving, since Aphrodite is indirectly born from Gaia’s and Cronos’ ploys (μήδεα, an exact homonym to the word meaning ‘genitals’). Indeed Ouranos’ castration is described as an artful trick or stratagem (Theogony 160: δολίην … τέχνην; 175: δόλον) contrived by Gaia and her crooked-minded, ἀγκυλομήτης, son. It is thus perfectly legitimate to take the second part of line 200 to mean ‘because she was born from ploys’. The ambiguousness of the word μήδεα in Hesiod (and in epic diction in general) is clearly illustrated by juxtaposing the following metrically equivalent cōla:

Theogony 180: φίλου δ’ ἀπὸ μήδεα πατρός (Cronos cuts off Ouranos’ μήδεα)

Theogony 398: φίλου διὰ μήδεα πατρός (Styx reaches Olympus following her father’s counsels, μήδεα)

It certainly comes as no surprise that Hesiod should simultaneously ascribe to Aphrodite a fondness for genitals and for trickery. At Theogony 205 he lists ἐξαπάται along with smiles and maid-enly chats as parts of her τιμαί. Moreover, the goddess’ closest counterpart in the human realm is Pandôra, a ‘beautiful evil’ whose very name evokes the deception (δόλος) concealed in this divine gift (δῶρον). The gods responsible for her creation endow her with both erotic qualities and moral vices such as lies, deceitful language and a thief’s character (Op. 78: ψεύδεα θ’ αἱμυλίους τε λόγους καὶ ἐπίκλοπον ἠθος). Once all these implications are understood, one can detect a programmatic value in Theogony 200 in addition to its aetiological claim: while Aphrodite’s birth is part of the succession myth from Ouranos to Cronos to Zeus, it also introduces a theme that proves to be ubiquitous in Hesiod’s poems, namely cunning. The same narrative strategy is used in the nearby passage on the name of the Titans:

Their father called them by the name of Titans (Τιτήνας ἐπίκλησιν καλέεσκε), the great Ouranos, in his quarrel with the children that he had begotten. He said that by stretching (τιταίνοντας) toward recklessness they accomplished a dreadful deed for which they would later pay the price (τίσιν) (Theogony 207–10).

Most commentators perceive a double etymology in this passage, the name Titans being glossed with both τιταίνοντας and τίσιν. τιταίνοντας alludes to the preceding story of the Titans’ ‘excesses’ that led to their father’s mutilation, while τίσιν anticipates events that will be told later in the poem – the chastisement they incur from the Olympian gods who eventually overthrow them. Likewise, the double significance of φιλομημήδής points both backwards to the theogonical account and forwards to the future state of things, when gods and men are submitted to the suspicious power of Aphrodite.
A scholium to the poem shows that the semantic connection might have been made by ancient readers, although the scholiast is mostly intent on giving a moralizing explanation for the homonymy:

μήδεα: the genitals (αἰδοῖα). The poet does not want us to indulge in sexuality in an irrational fashion (ἀλογίστως), but with reason (μετὰ λόγου). Thus he is right to call ‘thought-loving’ (φιλομηδέα) she who presides over sexuality (schol. R2WLZX Theogony 188).19

Other testimonies suggest a more subtle understanding of the equivocal allusion in Hesiod’s φιλομηδής. One is a poem from the Theognidea:

Cyprus-born (Κυπρογενές), Cytherea (Κυθέρεια), wiles-weaving (δολοπλόκε), this huge privilege Zeus gave you as a present, for your honor (τιμήσας). You tame the shrewd minds of humans (ἀνθρώπων πυκινὰς φρένας), and no one is strong or wise enough to escape you (Thgn. 2.1386–89).

Following a convention of hymnic literature, the poem begins with a series of epithets, the first two of which also feature in the Hesiodic passage under review. But the triad in Theognis is completed with δολόπλοκε instead of φιλομηδές. Indeed φιλομηδές (or any equivalent reading, such as φιλομειδές) would have been unmetrical, but the substitution still appears significant. I shall come back later to the specific resonances of δολόπλοκος and the relevance to our problem of the Διὸς ἀπάτη, to which the Theognidean poem seems related.

The Orphic Hymn to Aphrodite, of which I give the first three lines, is constituted by a lengthy accumulation of epithets for the goddess:

Οὐρανία, πολύυμνε, φιλομμειδὴς Ἀφροδίτη, (Orphic Hymns 55.1–3).

Although this text is of late composition, it demonstrates obvious intertextual links with Hesiod: there is a reference to Ouranos and to a birth in the sea, in contrast with the Homeric version that makes Aphrodite a daughter of Zeus and Dioné. Moreover, these lines confirm the goddess’ special alliance with night (φιλοπάννυχε, νυκτερία),20 which is hinted at in Hesiod. In the Theogony the story of Ouranos’ castration and Aphrodite’s creation is immediately followed by the four lines on the name of the Titans and then by the extensive enumeration of the progeny of Night (211–32). Among Night’s children are Ἀπάτη and Φιλότης (224), who are also part of Aphrodite’s lot, as noted earlier.

This intimate link between Aphrodite and Night might be reflected in some of her cult titles.21 She was worshipped as μελαινίς in Thespiai (next to Hesiod’s Ascra), Corinth and Melangeia (Arcadia), according to Athenaeus and Pausanias.22 Closely related in meaning is the name σκοτία, which was used in Cretan Phaistos23 and possibly Egypt.24 Remarkably, the two entries in the

19 Edited by Di Gregorio (1975).
21 Cf. Pironti (2007) 81. Gantar (1957) relates μελαινίς and σκοτία to an Oriental myth in which Ishtar (Aphrodite’s Babylonian counterpart) receives a black cloak representing the nocturnal sky – hence also the name Οὐρανία.
22 Ath. 13.588c; Paus. 2.2.4, 8.6.5, 9.27.5. Pausanias explains the epithet by the fact that sexual intercourse is more frequent at night (cf. 8.6.5–6).
24 Hesychius Lexicon σ 1124.
Byzantine etymologies adduce this appellation in order to confirm an etymology of Κυθέρεια as ‘she who conceals love’ (ἡ κεύθουσα τοὺς ἔρωτας […] , ὡς κρυψίποθον) – hence acknowledging what was likely a common view of Aphrodite’s connection to secretive sexuality.

Combined with the violent circumstances of her birth in the Hesiodic account, Aphrodite’s complicity with Night highlights the more worrisome side of the goddess; indeed, recent scholarship has convincingly contested her once monolithic image as the ‘goddess of love’.25 In Archaic poetry, night is a privileged moment for cunning minds to deploy a variety of schemes. A famous example is the nocturnal escapade that costs the life of the suggestively named Dolon in the Iliad, but one need not go beyond Hesiod to confirm this: the very trick concocted against Ouranos was fulfilled during the night.26

It is also at nighttime that Hermes accomplishes his glorious theft of Apollo’s cows, as is recounted in the Homeric hymn to the former:

Suddenly craving (ἐρατίζων) for meat, he jumped out of the fragrant hall to keep watch, pondering a deep trick in his mind (δόλον αἰσθῶν ἐν φρέσειν), such as those that thieves (φιλῆται) perform at the hour of black night. The Sun was sinking below the earth into the Ocean along with his horses and chariot, when Hermes arrived at a run at the shady mountains of Pieria, where the immortal cattle of the blessed gods had their dwelling (64–71).

Instead of Homeric ληϊστήρ, the word used for ‘thief’ here is φιλῆτης (I.67), and it is again associated with Hermes later in the poem.27 In a fragment of Hellanicus this appellation is given a mythological etymology based on its obvious similarity with φιλεῖν:

[Μαίαι δὲ Ζεὺς μίσιγεται λανθάνων ἐν σπῆι· τῶν δὲ γίνεται Ἑρμῆς φιλῆτης, ὅτι αὐτῆι φιλησίμως συνεκοιμήτο.]
Zeus had sex with Maia secretly, in a cave. From them was born Hermes [named] φιλῆτης, because Zeus amorously (φιλησίμως)28 lay with Maia (FGrH 4 F 19 (b)).29

Hermes is in fact a figure closely related to Aphrodite, with whom he shares the quality of cunningness and the status of go-between.30 It is telling that in Plato’s Cratylus, the name Hermes is etymologized as ὃς τὸ εἴρειν ἐμήσατο, ‘he who devised speech’, while speech itself is glossed as a power properly belonging to ‘the character of an interpreter, a messenger, a thief, a deceiver in words and a merchant’.31 The epithet φιλῆτης is first attested in Hesiod, albeit not in relation to Hermes:

Do not let a woman who flaunts her buttocks deceive (ἐξαπατάτω) your mind by cajoling you with guileful words (αἱμύλα κωτίλλουσα), while she probes your granary. He who trusts a woman is trusting thieves (φιλῆτησιν) (Op. 373–75).

25 See Pironti (2010), who emphasizes her close connection to the realm of war. In this regard, Aphrodite appears to transcend her traditional opposition to Athena.
26 Theogony 176.
27 Homer Hymn to Hermes 159, 175, 214, 292, 446.
28 As Thomas (2007) argues, it is preferable to read φιλησίμως rather than φιλησίμως. Thomas believes that this text of Hellanicus is based on Hesiod’s Catalogue of Women.
29 Ancient etymologies of proper names often refer to the parents of the character whose name is being etymologized: Sulzberger (1926); Perdicoyanni-Paleologou (2001).
30 Friedrich (1978) 90.
A scholium to v. 375\textsuperscript{32} glosses φιλήτησιν with κλέπτας, λησταῖς and interprets the lemma as ‘euphemistic’ (κατὰ εὐφημισμόν) — without any further precision, but likely with an eye on the positive connotations of the φιλ- root. For my part, I would not exclude the possibility that Hesiod is playing on the ambiguity of φιλήτησιν (‘loveable thieves’?), since treachery is once again expressed in terms of threatening seduction. Here as in the \textit{Works and Days} generally, Hesiod describes realities that are specific to human life and for which there are no real counterpart parts in the divine world of the \textit{Theogony}. His disparagement of human sexuality is tightly linked to his well-known mistrust of women, to whom this and similar passages impute the vices of laziness, gluttony and duplicity. By contrast, in the \textit{Theogony} and in other Archaic accounts, Aphrodite and erôs are conceptualized as cosmic forces of constraint that go largely ungendered.\textsuperscript{33}

To come back to the names of Aphrodite: in Archaic and Classical literature many of her epithets have explicit connotations with the idea of cunning: ποικιλόφρων,\textsuperscript{34} δολοφρονέουσα,\textsuperscript{35} δολόφρων,\textsuperscript{36} δολομήδης,\textsuperscript{37} δολόπλοκος;\textsuperscript{38} the last-mentioned is especially relevant to the notion of erotic guile, since it evokes the paradigmatic figure of Penelope weaving at her loom to deceive her suitors.\textsuperscript{40} The goddess has a place among M. Detienne and J.-P. Vernant’s ‘figures de la ruse’,\textsuperscript{41} and indeed she regularly plays a role in stories of deception involving an element of eroticism. The most famous is the Iliadic Διὸς ἀπάτη, where Hera uses a blend of physical charm, romantic rhetoric and enchanted devices to seduce her husband — for the sole purpose of distracting him from the battlefield while the Greeks take the upper hand. On this occasion, Hera, who borrows Aphrodite’s magic girdle, is also endowed with strongly aphroditic traits; in the course of the episode she is thrice called δολοφρονέουσα,\textsuperscript{32} and when Aphrodite – herself falling victim to Hera’s lies – agrees to help her, Hera flashes an emphatic smile: ‘Thus spoke Aphrodite, and large-eyed, royal Hera smiled (μείδησεν); smiling (μειδήσασα), she dropped the girdle in her bosom’ (\textit{Il.} 14.222–23). Despite the frequent erotic connotations of smiles, it is obvious that this one is not motivated by Hera’s desire to seduce as much as by her triumph at having pulled off a successful trick.\textsuperscript{43} Aphrodite’s girdle itself is described as containing ‘sex (φιλότης), desire (ἵμερος), flirtatious chat (ὀαριστύς), and persuasion (πάρφασις), which steals the sense even of the astute thinkers (ἤ τ’ ἔκλεψε νόον πύκα περ φρονεόντων)’ (\textit{Il.} 14.216–17).\textsuperscript{44} The πάρφασις in particular emphasizes the discursive nature of erotic guile, which is also evinced in Aphrodite’s nickname Peithô.\textsuperscript{45} Speech’s power to deceive, especially in an erotic context, is also implied in Hesiod’s derogatory ‘maidenly chats’ (\textit{Theogony} 205) and ‘wily coaxing’ (\textit{Op.} 374).

\textsuperscript{32} Schol. \textit{Op.} 375b (ed. Pertusi (1955)).
\textsuperscript{33} I owe this important precision to an anonymous reader for \textit{JHS}, who pointed out to me the inadequacy of the association between ‘cunning’ and ‘female’ as regards the Greek cultural representation of the workings of desire. On the different perspectives of the \textit{Theogony} and the \textit{Works and Days} on erôs, see Most (2013) especially 173–74.
\textsuperscript{34} Sappho fr. 1.1. There is an alternate reading, ποικιλόθρων, a lectio difficilior which has been recently defended by Jouanna (1999); but for cogent arguments in favour of ποικιλόθρων, see Neuberger-Donath (1969).
\textsuperscript{35} \textit{Il.} 3.405.
\textsuperscript{36} Eur. \textit{Iph.} 1300.
\textsuperscript{37} Bacch. \textit{Disth.} 3.116
\textsuperscript{38} Simon. fr. 70: παί δολομῆδως ηρημοίτας. Some editors read δολόμηδες, in which case the epithet modifies Erôs, Aphrodite’s son.
\textsuperscript{39} Sappho fr. 1; Theognis 2.1386; Simon. fr. 36; \textit{Lyr. Adesp. fr.} 31 Page.
\textsuperscript{40} Cf. Thomas (1999) 4, n.7. On Penelope’s cunning, see Marquardt (1985); Winkler (1990) 145–61, who shows that one of the lessons given by the poet of the \textit{Odyssey} is that ‘μῆτις is not sex-specific’ (160). On the connections between weaving, deception and drugs, see again Winkler (1990) 172–73.
\textsuperscript{42} \textit{Il.} 14.197, 300, 329; once more in the story of Heracles’ birth, where Hera deceives her husband by making him swear a treacherous oath (\textit{Il.} 19.106).
\textsuperscript{44} On the resemblances between this passage of the Διὸς ἀπάτη and Hesiod’s description of Aphrodite in the \textit{Theogony}, see Sale (1961) 510–11; Boedeker (1974) 34.
\textsuperscript{45} Buxton (1982).
Aphrodite also often acts as procuress between mortal lovers. Thus Hippomenes, seeking the hand of Atalanta, owes his success to the goddess who provides him with the apples with which he tricks the maiden into losing the race.46 But she especially rejoices in the production of unnatural, heterogeneous couples: in the longest Homeric Hymn to Aphrodite, she admits to having provoked numerous unions between gods and mortals with her speeches and her ruses (249: ἐμοὶ δὲ ἀφροσύνης ὑμᾶς καὶ μήτιας. The hymn tells how Zeus, in retaliation for her schemes, made her fall in love with the mortal Anchises, for whom she indeed admits to ‘having lost [her] mind’ (253–54: ἀφετέρου … ἀπεπλάγχθην δὲ νόοι).47 Dressed as a mortal woman and adducing a mendacious story, she manages to bring him to bed with her. Just as in the Διὸς ἀπάτη, this is an example of eroticism being used as a means rather than an end.48 Zeus wants to punish the goddess for her previous exploits by giving her a taste of her own medicine. Thus he secures his authority over the other gods and, by putting an end to the production of semi-divine offspring, he establishes the permanent state of things in the realm of generation.49 Aphrodite’s lesson is also a show of force on the part of the recently crowned king of heaven. The humiliation she suffers in this episode is quite exceptional in contemporary literature. It finds its closest match in the story of the Phaeacian bard Demodocus reporting her love-affair with Ares,50 the outcome of which is the exhibition before other male Olympian gods of the bound adulterous lovers caught in flagrante. But in this case it is a cuckolded husband who takes on the role of the trickster: deprived as he is of any ambition to achieve supremacy in the field of erotics, the lame Hephæstus is reduced to gaining partial compensation for his sexual mortification in the contrivance of a dolos (cf. Od. 8.276) which simultaneously foregrounds his prowess in his own specific sphere (metallurgy) and confronts his adversaries with some shameful consequences of their erotic feat.

Hephæstus’ revenge exemplifies a folkloric motif – that of the success of a lesser rival over a greater – which more frequently casts the masterful seducer in the position of the unexpected winner. That is the case in the story of the judgment of Paris, which was told in the cyclic Cypria.51 Aphrodite starts off at a disadvantage in the beauty contest: her rivals appear prima facie stronger – one in virtue of her warlike qualities, the other because of her royal status. Yet it is Aphrodite – whom Euripides calls δολοφρονέων in his account of the episode52 – who wins, thanks to the lust for Helen that she has breathed into Paris; Aphrodite seduces Paris with the promise of a further seduction.53 In this critical moment of the epic saga, erotic passion is created from a thoroughly designed scheme, providing the goddess with τίμη in an agonistic situation. Mythical illustrations of this pattern could be multiplied.54

A quick comparison of these examples reveals that the conceptual association between eroticism and cunning in Archaic literature can be understood as two-fold. On the one hand, ruse appears in numerous narratives as a favoured means for various types of wooers keen to satisfy their erotic longings. The frequent mythical use of doloi in erotic contexts is probably what Pausanias has in mind when he comments on the accuracy of a cult-title for Aphrodite used by the citizens of Megalopolis:

46 The story is found in fragmentary form in Hesiod, where Hippomenes himself is called δολοφρονέων (fr. 76 M-W).
47 Some ancient etymologies of the name ‘Aphrodite’ refer to the folly (ἀφροσύνη) that affects the goddess’ victims. These etymologies are either explicit (for example Eur. Trojan Women 990) or implicit (see Tsitsibakou-Vasalos (2003) on Homer and the hymns).
48 Cf. Brown (1997) 33 (about the Διὸς ἀπάτη): ‘this episode is not just about sex: it shows us how sexuality can be exploited to attain other ends’. Brown’s article focuses on the linkage of sexual and economic concerns in early poetry – an important aspect of the ‘political’ tenor of erōs.
50 Od. 8.266–366.
51 Clay (1989) 156–57 makes the interesting suggestion that the poem’s title derives from Aphrodite’s central role in the events that launch the story. In this critical moment of the epic saga, erotic passion is created from a thoroughly designed scheme, providing the goddess with τίμη in an agonistic situation. Mythical illustrations of this pattern could be multiplied.54
52 ἐμοὶ δὲ ἀφροσύνης ὑμᾶς καὶ μήτιας. The hymn tells how Zeus, in retaliation for her schemes, made her fall in love with the mortal Anchises, for whom she indeed admits to ‘having lost [her] mind’ (253–54: ἀφετέρου … ἀπεπλάγχθην δὲ νόοι).47 Dressed as a mortal woman and adducing a mendacious story, she manages to bring him to bed with her. Just as in the Διὸς ἀπάτη, this is an example of eroticism being used as a means rather than an end.48 Zeus wants to punish the goddess for her previous exploits by giving her a taste of her own medicine. Thus he secures his authority over the other gods and, by putting an end to the production of semi-divine offspring, he establishes the permanent state of things in the realm of generation.49 Aphrodite’s lesson is also a show of force on the part of the recently crowned king of heaven. The humiliation she suffers in this episode is quite exceptional in contemporary literature. It finds its closest match in the story of the Phaeacian bard Demodocus reporting her love-affair with Ares,50 the outcome of which is the exhibition before other male Olympian gods of the bound adulterous lovers caught in flagrante. But in this case it is a cuckolded husband who takes on the role of the trickster: deprived as he is of any ambition to achieve supremacy in the field of erotics, the lame Hephæstus is reduced to gaining partial compensation for his sexual mortification in the contrivance of a dolos (cf. Od. 8.276) which simultaneously foregrounds his prowess in his own specific sphere (metallurgy) and confronts his adversaries with some shameful consequences of their erotic feat.

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53 Cf. Clay’s definition of seduction as the ‘conquest of the stronger by the weaker’ (Clay (1989) 159), which can be easily extended to include the conquest of a third party by the weaker to the detriment of the stronger, as in the judgment of Paris.
54 Cf. Apollod. 3.14.4, where Aphrodite punishes Smyrna’s negligence of her cult by making her infatuated with her own father.
I believe that the appellation ‘Contriver’ (Μαχανῖτιν) they gave to the goddess is most appropriate; indeed, because of Aphrodite and her works, numerous are the contrivances of men, and diverse their inventions in speech (πλείσται μὲν ἐπιτεχνήσεις, παντοῖα δὲ ἀνθρώποις ἀνευρημένα ἐς λόγους) (Paus. 8.31.6–7).

Indeed, Aphrodite’s seduction of Anchises rests as much on her deceptive tale as on her physical attractiveness, but sometimes her ‘contrivances’ take the form of bluntly concrete objects: Atalanta is tricked by apples and Persephone by an enchanted flower. At the beginning of the Homeric Hymn to Demeter, the latter’s daughter inadvertently causes the earth to open for Hades to spring out by plucking ‘a narcissus that Earth had produced as a snare (δόλον) for the roseate girl, in accordance with Zeus’ plans’ (8–9). Although Aphrodite takes no part in the scheme in this version of the myth,55 the story in itself is one of a divine union accomplished through (not one, but) two carefully planned stratagems: first the narcissus, then the pomegranate seed by which Hades secures the return of Persephone. The description of the meadow where the girl is gathering flowers abounds with erotic connotations,56 and the visual effect of the narcissus, whose supernatural glow (θαυμαστὸν γανόωντα) ‘was an awe-inspiring sight for all immortal gods and mortal men (σέβας τότε πᾶσιν ἰδέσθαι ἀθανάτοις τε θεοῖς ἠδὲ θνητοῖς ἀνθρώποις)’ (10–11), evokes Hesiod’s account of Zeus’ introduction of Pandôra to the world soon after her fabrication:

He led her to the place where the other gods and men were, shining as she was with the adornment of the bright-eyed daughter of a mighty father; and wonder struck immortal gods and mortal men alike (θαῦμα δ’ ἔχ’ ἀθανάτους τε θεοῖς θνητοῖς τ’ ἀνθρώποις), as they watched this deep snare, inescapable to men (δόλον αἰπύν, ἀμήχανον ἀνθρώποισιν) (Theogony 586–89).

On the other hand, erotic desire is anthropologically conceived of as a strong power susceptible to being instrumentalized with a view to other purposes, such as gaining honour in the context of a power struggle. Such a notion extends beyond the purely mythical and literary realms, since the association between erotic charm, hierarchical relationships and economic success has been noted as a constant feature of the agonistic ideology that lies behind some age-old Greek magical practices.57 At times, the two kinds of association can be seen at work simultaneously in a single story, as for instance in that of the Homeric Hymn to Aphrodite: first the goddess is a victim of Zeus’ plan to limit her power, but then she herself uses a stratagem to convince the young man to sleep with her.58 All these instances suggest that, contrary to what might be the modern assumption, our authors do not perceive an opposition between blind passion and cunning reflection, but rather see them as complementary.59 The exact configuration of this counterintuitive psychological notion deserves further investigation.

55 She is involved in later versions of the story: see Richardson (1974) 138.
57 See Winkler (1990) 77–79; Faraone (1990) 223–27 argues that many early mythical elements (such as Aphrodite’s girdle in the Iliad, Pandora’s necklaces in the Works and Days and Hippomenes’ apples) are reminiscences of the Greeks’ actual use of love-charms.
59 Aristotle seems to endorse a similar conception in a passage contrasting spirit (thumos) with desire (epithumia) (EN 1149b13–18): ‘A spirited person does not make plots (οὐκ ἐπίβουλοις), nor does the thumos; they operate in daylight (φανερῶς). But desire is like Aphrodite, whom they call “wiles-weaving Cyprogeneia” (δολοπλόκου γὰρ κυπρογενοῦς). And Homer says of her embroidered girdle that it contains “Persuasion, which steals the sense even of the astute thinkers” (Il. 14.217). This occasional “enlisting” of ruse in the service of desire should lead one to qualify Calame’s characterization of Greek erôs as such a powerful force as to suspend its victim’s capacity for understanding and making decisions (cf. Calame (1996) 32).
Conclusion

In Archaic thinking, erôs is not so much an emotion as a mode of constraint, and is thus comparable to both force and ruse. As regards Hesiod, who expresses the belief that women and marriage are unavoidable components of life in the Iron Age, we might add ‘necessity’ as a further point of comparison. The large intertextual network of coupled references to love and cunning in myth and literature supports the reading of φιλομμηδής proposed at the beginning of this paper: the epithet acts as a focal point where notions of guile, eroticism and seduction are simultaneously evoked through the homonymy of μήδεα and the paronomasia with μειδήματα. Thus I contend that Theogony 200 provides much more than a Volksetymologie, awkwardly interpolated in Hesiod’s poem. The Greeks’ relationship to language is not confined to technical analysis (although it includes it), but also reveals a reflective engagement with existential stakes: wordplays can have the function of ‘controlling unknown forces and unifying diverging impulses’. One could not better describe Hesiod’s syncretic tour de force when he makes the philommeidês goddess the encapsulating figure of love and guile.

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60 Cf. Gorgias’ Encomium of Helen, where ἔρως is put on a par with τύχη (along with ἀνάγκη and the gods’ will), βία and λόγος as possible causes of Helen’s journey to Troy.

62 The research behind this article was funded by the Social Sciences and Humanities Research Council of Canada and the Fonds de recherche du Québec. I wish to thank the editor of JHS and the two anonymous referees for the crucially relevant comments they made on an earlier version of the paper. All remaining blunders and oversights naturally remain my own.
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