

which is always thrown down by the Hellenistic poets and should be expected, it emerges, step-by-step, that the poem contains a certain structural symmetry, which is not so evident at first glance. Let's take a closer look at the structural composition of the poem's technical part:

of celestial circles (*c*), simultaneous risings and settings of the Zodiac constellations that shape the ecliptic circle (*d*), and the description of time periods (*e*). The inner compositional harmony of our first large part ((*a*)(*b*)) is quite evident: the description commences with *northern* circumpolar constellations and

19–318:	Northern constellations (<i>a</i>)	Beginning: End:	The Bears (26) (circumpolar constellations) Capricorn (316) (southern Tropic)
322–450:	Southern constellations (<i>b</i>)	Beginning: End:	Orion ≈ <u>Cancer</u> (323) (northern Tropic) Gemini ≈ <u>Cancer</u> (450) (northern Tropic)
462–558:	Celestial circles (<i>c</i>)	Beginning: End:	Cycle of the year (464) Gemini (481) Gemini (549) Cycle of the year (551)
559–732:	Simultaneous risings and settings (<i>d</i>)	Beginning of the Tropical year: End of the Tropical year:	Orion, rising together with Cancer (587–588) Orion, rising together with Gemini (730)
733–757:	Periods of month and year (<i>e</i>)	Night (740) Month (733–739) Year (741–751) Metonic cycle (753)	Orion's belt (754) Orion's edge (755)

Fig. Structure of the technical part of *Phaenomena*

The major technical part of the poem (except the proem and the description of planets which is irrelevant to the consistency of meteorological signs), up to the verse 757, all this part may be divided into two large parts: description of constellations, on the one hand, and description of time measurement, on the other. While the first large part may be expanded to the description of the northern constellations (*a*) and that of the southern constellations (*b*), the second large part may be divided into the description

concludes with Gemini that are near Cancer, where the *northern* Tropic is situated (reflected by the arrow on the right). Furthermore, the transition from the northern constellations (*a*) to the southern ones brings out one nice piece of chiasmic composition (two crossed arrows and a dotted square): the northern constellations are concluded by Capricorn, where the *southern* Tropic is situated, while the *southern* constellations commence with Orion, which is near Cancer, where, as mentioned earlier, the *northern* Tropic is situated. Besides, one

can notice a strict system, according to which the technical material is composed: the description of the southern constellations commences and ends practically in the same point of the celestial sphere, and the common point, again, is Cancer (underlined Cancer in the figure).

The constellation of Gemini not only connects two largest structural units together ((a)(b) and (c)(d)(e)) (arrow connecting two large parts), but also becomes a conjunctive element of the latter: the description of the celestial circles (c) starts and ends with Gemini (dotted square), then the description of simultaneous risings and settings ends with Gemini (arrow on the right), which is situated between Cancer and Orion, which is the most important figure of the end of the part (d) and the end of the part (e) (reflected by two arrows: on the left and on the right).

So, it's quite clear that the core points of this technical part of *Phaenomena* are the neighbouring constellations of Cancer, Gemini, and Orion. Above all, Cancer and Gemini denote respectively the beginning the end of the tropical year (in this constellation, there is a northern, or summer Tropic), therefore can be regarded as seasonal boundaries. Secondly, Orion and his guard, the Great Dog, are extremely clearly visible (enough to remember Sirius, the brightest star in the sky), and thus can be regarded as perfect guides. Thirdly, Orion, including his belt, is one of the oldest, best known, and most easily recognisable constellations. And finally, those three constellations are the Westernmost ones, and this fact is practical, important, and useful for sailors.

Aratus somewhat stresses on cyclic alternation of visible phenomena and inter-

weaves space and time in an astonishingly organic way. This means that his described phenomena exist, above all, in space, as they are visible, but their meaning as such is crystallised only when perceived in time. Mentioned in the beginning of the article, the intellectual challenge of *leptotēs*, which is, technically speaking, the embodiment of principles of the Hellenistic poetics, is perhaps the most important feature of Hellenistic approach to aesthetics, in general. The poem itself can be figuratively regarded as the celestial sphere, a kind of *micro*-cosmos projected to the *macro*-cosmos, which is shaped by Stoic Zeus. Aratus delivers his balanced text—the *Phaenomena*—to the reader exactly the same way as Zeus reveals to men his eternal signs—the *phaenomena*. At the same time his poem becomes one of the divine phenomena and is to be regarded as hierarchically superior to all other signs, through which they are exclusively interpreted and revealed. Thus being *part* of all possible phenomena, the poem is unclosed as *the whole* comprising all other signs that would not be valuable as such or even exist without the presence of the former. All that is scarcely surprising, for it should be expected from a Hellenistic poet, as *leptos* as Aratus. Surprising is the way the poet encrypts this depth-harmony of the plot under some surface-harmony of the poem, which is no less tuneful. From this perspective, the place and role of Metonic cycle in the poem, “Cycle of the cycles”, which crowns the description of time periods (begun with the night and proceeded with the month and the year) (e), becomes quite meaningful, although, as it may first seem, Aratus mentions it episodically and without further development.

BIBLIOGRAPHY

Aratos, *Phénomènes*, texte établi, traduit et commenté par Jean Martin, tome I–II, Paris: Les Belles Lettres, 1998.

Aratus, *Phaenomena*, edited with introduction, translation and commentary by Douglas A. Kidd, Cambridge: University Press, 1997.

Bing, Peter, 1990: “A Pun on Aratus’ Name in Verse 2 of the *Phainomena*?”, *Harvard Studies in Classical Philology*, 93, 281–5.

Cameron, Alan, 1972: “Callimachus on Aratus’

Sleepless Nights”, *The Classical Review* (New Series) 22 (2), 169–70.

Kidd, Douglas A., 1981: “Notes on Aratus, *Phaenomena*”, *The Classical Quarterly* (New Series) 31, No. 2, 355–62.

Martin, Jean, 1956: *Histoire du texte des Phénomènes d’Aratos*, Paris: Klincksieck.

The Cambridge Companion to the Hellenistic World, ed. by Glenn Richard Bugh, Cambridge University Press, 2006.

KELIOS PASTABOS APIE ARATO POEMOS *REIŠKINIAI* STRUKTŪRĄ

Paulius Garbačiauskas

S a n t r a u k a

Poemoje *Reiškiniai* (*Phaen.* 752–757) Aratas labai glaustai užsimena apie Metono ciklą – devyniolikos tropinių metų laikotarpį, per kurį susilygina Mėnulio ir Saulės kalendoriai. Ši techninė informacija (negana to, išreikšta gana mįslingai) iš pirmo žvilgsnio nėra svarbi poemos skaitytojui ir pačiam poetui, kurio pirminis tikslas – meteorologinių ženklų, susijusių su laiko matavimu ir apskaičiavimu, aprašymas. Tačiau išsamiau paanalizavus poemos, tiksliau, jos techninės dalies (išskyrus įžangą ir planetų aprašymą) iki 757 eil. struktūrą išryškėja įdomių ir iš pirmo žvilgsnio nepastebimų poemos kompozicijos niuansų, ką ir kalbėti apie rafinuotą minėtos ištraukos (752–757)

stilizaciją. Aptariama poemos techninės dalies struktūra apibendrinama išsamia schema (*Fig.*), kuri atskleidžia, kad *leptotēs* principas Arato taikomas anaiptol ne vien teksto paviršiniam lygmeniui. Gana techniškos poeto dėstomos medžiagos struktūrinis harmoningumas lyg ir nestebina (nes to iš helenistinio poeto reikėtų tikėtis), tačiau kur kas labiau kelia nuostabą tai, kad šis daugiaplanis, motyvuotas harmoningumas slypi po savo ruožtu darnia paviršinės struktūros tvarka ir pastebimas anaiptol ne plika akimi. Žvelgiant iš šios perspektyvos, Metono ciklo paminėjimas įgauna aiškia prasmę, nors iš pirmo žvilgsnio taip anaiptol neatrodo.

Gauta 2009 10 21

Autoriaus adresas:
Klasikinės filologijos katedra
Vilniaus universitetas
Universiteto g. 5,
LT-01513 Vilnius
El. paštas: paulius.garbaciauskas@gmail.com