Lexicon of the Orphic Hymns

Key Words in Orpheus, Volume I: The Hymns

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τὸ συνειδός · conscience....1499

φρήν · heart....1499
φρόνησις · prudence....1500
ψεύδομαι · speak falsely....1501
The underworld, sleep and dreams....1503
ἄγγελε μελλόντων · messenger of what is to come....1503
Ἅδης · Hades....1503
αἰνόμορος · grim-fated....1507
αἰώνιον ὕπνον · everlasting sleep....1508
ἀλλόκοτος · outlandish....1508
ἀνυπόστροφος · that knows no return....1509
ἀπάγω · take away....1510
αὐτοκασίγνητος · own brother....1510
ἀχάλκευτος · never forged of bronze....1511
Ἀχέρων · Acheron....1512
γνώμαις ὀρθαῖς · with straight purposes....1512
Ἑρμῆς Χθόνιος · Chthonic Hermes....1513
Ζεὺς χθόνιος · chthonic Zeus....1517
ζωὴ καὶ θάνατος · life and death....1520
θανάτου μελέτην · rehearsal of death....1520
θέλγω · charm....1521
ἰαύω · sleep....1524
κατάγω · lead down....1525
καταχθόνιος · those beneath the earth....1526
Κωκυτός · Kokytos....1529
λειμών · meadow....1532
λήθη · forgetfulness....1533
λιπαυγής · light-forsaken....1537
μήνυμα · token....1538
μορφῆς τύπος · stamp of shape....1538
μύχιος · of the inmost places....1539
μυχός · hollow....1540
νεοῆλιξ · of the young....1541
νέρτερα · the lower places....1542
νυχία θέρμη · night-heat....1542

οἶμος ἀνάγκης · road of necessity....1543
ὁλκός · frame....1544
ὄνειρος · Oneiros....1545
ὀρφναῖος · of darkness....1548
ὄψις ὀνειρήεσσα · the vision of dreams....1549
πέδη · fetter....1550
πολυδέγμων · receiver of many....1551
πομπός · escort....1551
πύλαι Ἅδου · the gates of Hades....1552
ῥάβδος · wand....1555
σημεῖον · sign....1556
Στύξ · Styx....1556
Ταρτάριος · Tartarean....1557
ὕπνος · sleep....1561
ὑποπέμπω · send secretly....1566
φαντασία · phantasm....1567
φάντασμα · apparition....1570
φονεύω · kill....1571
χθόνιοι πρόγονοι · ancestors below....1572
χθόνιος · of the earth....1573
χροιή · flesh....1577
ψυχή · soul....1578
Myth and story....1580
ἆθλος · labour....1580
αἱμάσσω · bloodied....1580
ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς · you who yoked the chariot with bridles of serpents....1581
ἁρπαγιμαῖος · of ravishment....1582
ἄρρητα λέκτρα · unspeakable beds....1583
Βάκχοιο τροφοί · nurses of Bakchos....1583
γονίμη ὠδίς · fruitful birth-pang....1584
δράκων · serpent....1585
Δυσαύλης · Dysaules....1586
δώδεκα ἆθλα · twelve labours....1587

ἐγκαταρράπτω · sew into....1588
λέκτρα ἱερά · sacred bed....1589
λοχεύω · bring to birth....1590
μέροψ · speaking....1590
μεταβάλλω · change....1591
μηνυτήρ · revealer....1592
μηρός · thigh....1592
Μουσαῖος · Musaeus....1593
ὁδηγητήρ · guide....1594
ποτὶ φῶς ἀνάγωσι · lead up to the light....1595
συμπαίκτωρ · playmate....1595
τιθήνη · foster-mother....1596
τρίαινα · trident....1597
τροφός · nurse....1598
ὑποζεύγνυμι · yoke....1602
Φλεγραῖος · Phlegraian....1603
φύλοπις · strife....1604
ὠδίς · birth-pang....1605
Places and peoples....1609
Δῆλος · Delos....1609
Ἐλευσίς · Eleusis....1610
θόασμα · seat....1613
Ἴδη · Ida....1614
Ὀρτυγία · Ortygia....1614
Πυθώ · Pytho....1615
Σαμοθρᾴκη · Samothrace....1616
Τμῶλος · Tmolos....1617
Φρυγία · Phrygia....1618
χθὼν δῖα · the divine earth....1619

About this Lexicon

This Lexicon accompanies the Diotimos Editions text of the Orphic Hymns, *Orpheus, Volume I: The Hymns*, which prints the Greek of Eugenius Abel's *Orphica* (Leipzig and Prague, 1885), pages 57–102, with a line-for-line English translation, Abel's apparatus in English and a commentary in notes. The book holds the Prayer to Musaeus, the eighty-seven hymns of the collection, and the hymn to Ares that Abel prints in the last place under protest. Each entry gathers what a Greek word, name or phrase means in the Hymns: what the word meant, what the hymns do with it, the lines to read, and, where the material allows, its earlier history in Greek poetry and cult and what later readers made of it. Entries are grouped by category, and alphabetical in Greek order within each. The Lexicon holds one thousand and ninety-five entries, two hundred and ninety-seven articles and seven hundred and ninety-eight short entries, from ἄγγελε μελλόντων to ὡροτρόφος in the order of the Greek alphabet, under ten headings: Gods, daimones and heroes; Divine titles and epithets; Rite, purity and the holy; Prayer and the goods asked for; Cosmos, nature and the elements; Time, fate and necessity; Justice, law and the moral life; The underworld, sleep and dreams; Myth and story; and Places and peoples.

How an entry is built

Every entry is headed by the Greek word, name or phrase and the edition's chief English rendering of it. An article then gives a line naming what the word is in the Hymns, and the forms in which it occurs, each with its transliteration and the edition's English. At a Glance says in four short paragraphs what the word is, what the hymns do with it, what the edition offers on it, and where to begin reading. Meaning gives the sense of the word and the family it belongs to. Use in the Hymns follows the word through the collection and argues what the hymns make of it; where a

reading is the compiler's and not the text's, it is marked "can be read as". Places to read lists the lines in the order of the book, each with one sentence on what it says there; its opening sentence says exactly what the list includes. Where the material allows, Earlier poetry and cult sets the word beside Homer, Hesiod, the early philosophers, the tragedians and the inscriptions, and Later readings beside the philosophers who read the word, from Plato on, the Greek Bible, the Platonists, the Renaissance and the modern editors; a parallel that does not descend from the Hymns is marked as independent of them. In this edition sets out how the edition renders the word, what its notes, Key Terms, Glossary and apparatus say of it, and any exception. See also names related entries.

A short entry gives, under the same heading, the word's forms and every line in which it occurs ("Attested"), then a gloss and the passages that matter, and See also. A passage that matters to several entries is told in full in one of them, its home, and the others give it a clause and point there: "(LXXXVII.6; see ἄδικος)".

References and quotations

References are to hymn and line, by the Roman numerals of Abel's edition and the line numbers of his margin: LXXXVII.6 is the sixth line of the hymn to Thanatos. The Prayer to Musaeus, which the edition's notes call the proem, is cited as Prayer 22. A hymn's heading is cited as its title (XXXII title) and its prescription of offerings as its rubric (III rubric). The edition's notes are cited by the line or heading they stand on ("the note at XIII.1", "the note at LXX title"), a note on a whole hymn by the hymn and, where it has one, its subject ("the note on LXXXVI", "the note on X (Construal)"), and Abel's apparatus as such.

Quotations of the Hymns are the edition's English, word for word. Greek is quoted from Abel's text as the edition prints it, with Abel's accents and spellings; where his apparatus records that a word is an editor's conjecture, the entry says so. Translations of other works are the compiler's own;

outside sources are cited by author, work and place, briefly in the text or in the footnotes.

Gods, daimones and heroes

Ἀγλαΐη · Aglaia

Ἀγλαΐη, *Aglaiē*, "Aglaia"

Attested: Ἀγλαΐη (*Aglaiē*; LX.3). Aglaia, "Splendour", is the first of the three Charites named in their hymn: "Aglaia and Thalia and Euphrosyne rich in blessing, / mothers of gladness, lovely, kindly, holy" (LX.3–4). Her name is the abstract noun of ἀγλαός, "shining, splendid", the adjective behind the Hymns' compounds of splendour (see ἀγλαόκαρπος; ἀγλαόμορφος; ἀγλαόφημος); Thalia is "Abundance" or "Festivity" and Euphrosyne "Gladness". The three names and their parentage are Hesiod's: in the *Theogony* Eurynome, daughter of Okeanos, bears Zeus the three Charites, Aglaia, Euphrosyne and lovely Thalia (907–909). The hymn's second line follows Hesiod only by the conjecture of Schrader, one of the critics Abel reports (LX.2; see Εὐρυνόμη). The hymn gives only Euphrosyne an epithet of her own, πολύολβε, "rich in blessing"; otherwise it addresses the Charites as one company throughout.

See also

ἀγλαόκαρπος; ἀγλαόμορφος; ἀγλαόφημος; Εὐρυνόμη; Εὐφροσύνη; Θάλεια; Χάριτες.

Ἀδράστεια · Adresteia

Ἀδράστεια, *Adrasteia*, Ἀδρήστεια, *Adrēsteia*, "Adresteia"

Attested: Ἀδρήστειαν (*Adrēsteian*; Prayer 36). Adrasteia is named once, in the proem's catalogue: "and Nike sweet-spoken, and queen Adresteia" (Prayer 36). Abel prints the Ionic form and the edition transliterates it. The name was heard as ἀ- with the root of διδράσκω, "to run away", and so as "the one who cannot be escaped": the Aristotelian treatise *On the Cosmos* says that Adrasteia is so called because she is a cause that cannot be

fled (401b13).[1] The epic poet Antimachus, quoted by the geographer Strabo, of the time of Augustus, makes her Nemesis under a local name, given where Adrastos first built the goddess an altar.[2] The proem gives her no epithet but ἄνασσα, "queen", and sets her beside Nike. Plato names her twice: in the *Phaedrus* the fate of souls is "a law of Adrasteia" (248c), and in the *Republic* Socrates, before saying something he fears may be wrong, bows to Adrasteia, a proverbial gesture against presumption (451a).[3] The collection has a hymn to Nemesis (LXI) and none to Adrasteia; *On the Cosmos* names Nemesis and Adrasteia side by side among the names of the one god (401b12–13), and on that reading the goddess of the proem and the goddess of LXI are near neighbours.

See also

ἄναξ; Νέμεσις; Νίκη.

Ἄδωνις · Adonis

Ἄδωνις, *Adōnis*, "Adonis"

Attested: Ἄδωνιν (*Adōnin*; Prayer 41, LV.26), Ἄδωνι (*Adōni*; LVI.4); the heading ΑΔΩΝΙΔΟΣ (LVI title). Adonis, the youth loved by Aphrodite, killed in the hunt and mourned in the women's festival of the Adonia, is named three times in the same formula or the same company. The proem calls on "the goddess Ourania, and with her immortal holy Adonis" (Prayer 41), among the gods of Phrygian and Levantine cult whom the note at Prayer 40–41 says localise nothing on their own. The hymn to Aphrodite ends its catalogue of her places with the maidens of Cyprus who "hymn you, blessed one, and immortal holy Adonis" (LV.26), and the note there observes that his own hymn follows immediately as LVI. His own hymn (LVI) makes him "maiden and boy, all-shining shoot for ever, Adonis" (LVI.4), Eubouleus, a name given him by Hermann, whose

[1] [Aristotle], *On the Cosmos* 7, 401b13.

[2] Strabo 13.1.13, quoting Antimachus.

[3] Plato, *Phaedrus* 248c; *Republic* 5.451a.

Orphica of 1805 was the first edition with a critical apparatus, for the codices' εὔβουλε (the note at LVI.3), "of many forms" (LVI.3), "two-horned", "honoured with tears" (LVI.6), and gives him the double life of the myth, now beneath murky Tartaros and now on Olympos (LVI.10–11). The note at LVI.9 sets the hymn's account of his birth in Phersephone's bed against the usual story, in which Aphrodite gives the infant to Persephone (the mythographer Apollodorus, *Library* 3.14.4). The petition asks for "fruits from the earth" (LVI.12).

See also

ἁγνός; Ἀφροδίτη; Εὐβουλεύς; κούρη καὶ κόρος; Κύπρις; Οὐρανία; Φερσεφόνη.

Ἀθηνᾶ · Athena

The goddess of war and of the arts, whose name stands only in the heading of her hymn, which calls her Pallas, Tritogeneia and grey-eyed · Orphic Hymns

Ἀθηνᾶ, *Athēna*, "Athena"; Παλλάς, *Pallas*, "Pallas"; Τριτογένεια, *Tritogeneia*, "Tritogeneia"

At a Glance

The word. Athena is the daughter of Zeus, born from his head, the maiden goddess of war, of crafts and of practical intelligence, patron of Athens. Pallas is her standing title in Homer, who joins the two.

In the Hymns. Her name stands once, in the heading ΑΘΗΝΑΣ (XXXII title). The verse calls her Pallas, at the start of her hymn (XXXII.1) and in the proem, "Pallas the maiden who rouses battle" (Prayer 38), and then Tritogeneia and grey-eyed (XXXII.13–14). Her hymn of seventeen lines gives her fourteen of epithets: war and the arts, maidenhood and motherhood of the arts, a double nature, "male and female you are by nature" (XXXII.10), the mountains and caves, the serpent, the Gorgon and the Giants.

In this edition. "Athena" in the heading, "Pallas" and "Tritogeneia" transliterated, γλαυκῶπις "grey-eyed". The notes treat the paradoxes, the double nature, the serpent and two misprints on Abel's page.

A place to read. XXXII.1–14, the whole chain of her epithets before the petition.

Meaning

The name Ἀθηνᾶ, Ἀθήνη in epic, is bound up with the city of Athens, and which was named from which is not settled. Παλλάς, perhaps "maiden" or "brandisher", is the epithet that comes first in her Homeric title Παλλὰς Ἀθήνη. Τριτογένεια is an old and obscure title, explained in antiquity from the river or lake Triton or from a word for "head"; γλαυκῶπις, "grey-eyed" or "owl-eyed", is her standing epithet in Homer. The hymn uses all three and never the name itself.

Use in the Hymns

Names without the name. The hymn opens "Pallas sole-born, august offspring of great Zeus" (XXXII.1). Μουνογενής, "sole-born", can be read of her birth from Zeus alone, without a mother, though the hymn does not tell the story. The proem's single line on her has the same name: "and Pallas the maiden who rouses battle, and all the Winds" (Prayer 38). The other two names come late in the chain, "Tritogeneia, releaser from evils, victory-bringing daimon, / grey-eyed, inventor of arts, much-besought queen" (XXXII.13–14). The transmitted hymn ended on "grey-eyed, inventor of arts" (the note at XXXII.14; see εὑρεσίτεχνος).

War and the arts. The two provinces alternate through the hymn. She is "rouser of war, of mighty spirit" (XXXII.2), "rejoicing in arms, goading the souls of mortals with frenzies" (XXXII.6), "war-bearing" (XXXII.10), "destroyer of the Phlegraian Giants, driver of horses" (XXXII.12) and "victory-bringing" (XXXII.13); and she is "mother of the arts" (XXXII.8) and "inventor of arts" (XXXII.14). The line that holds the two together is the moral one: "impeller, lover of the goad against the wicked, but prudence to the good" (XXXII.9). The goddess who goads the souls of

mortals is the same frenzy to the bad and φρόνησις, practical wisdom, to the good (see φρόνησις).

Maiden and mother, male and female. Line 8, "slayer of the Gorgon, shunning the marriage-bed, mother of the arts", sets the virgin beside the mother; "male and female you are by nature, war-bearing, cunning" (XXXII.10) gives her both natures outright. The note at XXXII.10 counts her the fourth deity in the book given a double nature, after Protogonos, Selene and Dionysos, and none of them is given a reason (see ἄρσην καὶ θῆλυς). "War-bearing" renders πολεμητόκε, a word of childbirth, and the note explains why: she gives birth to war. The line closes on μῆτι, which may be cunning or Metis, the mother whom Zeus swallowed, and the note leaves it open.

The wild goddess. The hymn sets Athena, the city's goddess, in the mountains: "unspeakable, spoken, of great renown, cave-dwelling, / you who hold the high-sounding summits of the ridges / and the shadowy mountains, and delight your heart in the glens" (XXXII.3–5). "Unspeakable, spoken", in two words with no connective, is the kind of paradox the note at XXXII.3 compares with Physis and Earth (see ἀρρήτη, ῥητή). The serpent follows: "of shifting form, serpent, lover of the god-filled, of splendid honour" (XXXII.11), where the note at XXXII.11 points to the snake of her Athenian cult (see αἰολόμορφος; δράκαινα). Cave, mountain and serpent can be read as drawing the Olympian maiden into the company of the Mother and of the Bacchic gods among whom her hymn stands.

The petition. After fourteen lines of names the request is ordinary: "hear me as I pray, and grant peace rich in blessing / and satiety and health in seasons of good fortune" (XXXII.16–17). The goddess of war is asked for peace.

Places to read

Every place where the goddess is named, with the chief passages of her hymn, in the order of the book.

Prayer 38 The proem calls on Pallas the maiden who rouses battle.

XXXII title The heading names her ΑΘΗΝΑΣ, the one place her name occurs.

XXXII.1–5 Pallas, sole-born offspring of Zeus, is rouser of war, unspeakable and spoken, and dwells in caves and on the mountains.

XXXII.8–11 She slays the Gorgon, shuns marriage, is mother of the arts, prudence to the good, male and female by nature, and a serpent.

XXXII.12–14 She destroys the Phlegraian Giants and is Tritogeneia, releaser from evils, grey-eyed and inventor of arts.

XXXII.16–17 She is asked for peace, satiety and health.

Earlier poetry and cult

The hymn's titles are epic: Homer already has Tritogeneia and grey-eyed (*Iliad* 4.515, 8.39, 22.183), and Hesiod sets them in a birth story. In the *Theogony* Zeus swallows Metis when she is about to bear a grey-eyed daughter, and himself gives birth from his head to "grey-eyed Tritogeneia", terrible, a rouser of battle, who delights in din and wars (886–900, 924–926).[4] The hymn's "rouser of war" (XXXII.2) and the proem's ἐγρεμάχην (Prayer 38) answer Hesiod's word, as told under ἐγρεμάχη, and the μῆτι of XXXII.10 can be read as his Metis. The Gorgon and the Giants of Phlegra, which the hymn sets four lines apart (XXXII.8, 12), are joined in Euripides' *Ion*, where Earth bears the Gorgon to fight beside the Giants at Phlegra and Athena kills her there.[5]

Later readings

Plato's Socrates reports in the *Cratylus* that the interpreters of Homer take Athena to be mind and thought, νοῦς and διάνοια, and derives her name from θεονόη, "the mind of god" (407a–c).[6] The hymn's "prudence to the good" (XXXII.9) stands nearer that reading than anything else in it. Proclus, in the fifth century, wrote a hymn of his own to Athena, in which the goddess is asked to give the soul holy light from her sacred

[4] Hesiod, *Theogony* 886–900, 924–926.

[5] Euripides, *Ion* 987–997.

[6] Plato, *Cratylus* 407a–c.

myths, and wisdom and love; it is independent of the Orphic hymn, and can be read as showing what a Platonist could make of epithets the Orphic hymn simply lists.[7]

In this edition

The edition prints the heading as *To Athena* and transliterates Pallas and Tritogeneia in the verse. The note at XXXII.2 records that Abel's accent on πολεμόκλονος makes it passive, "tossed in the din of war", against his own apparatus, and that the English follows the active, "rouser of war". The note at XXXII.6, 14 records two misprints on the page, οἰστροῖσα and γλαυκῶφ', printed correctly in the text and listed in the Closing Matter. The note at XXXII.15 leaves νεάτῃσιν ἐν ὥραις obscure and renders it, as the English line does, "in the latest hours"; the note at XXXII.15, 17 gives "in the last hours".

See also

αἰολόμορφος; ἀρρήτη, ῥητή; ἄρσην καὶ θῆλυς; γλαυκῶπις; Γοργοφόνος; δράκαινα; εὑρεσίτεχνος; μῆτις; Παλλάς; Τριτογένεια; Φλεγραῖος; φρόνησις.

Ἀλληκτώ · Allekto

Ἀλληκτώ, *Allēktō*, "Allekto"

Attested: Ἀλληκτώ (*Allēktō*; LXIX.2). Allekto, "the Unceasing", from *ἀ-* and λήγω, "to leave off", is one of the three Erinyes named in their hymn: "Hear, all-honoured goddesses, loud-roaring, criers of euhoi, / Tisiphone and Allekto and divine Megaira" (LXIX.1–2). Tisiphone is "Avenger of murder" and Megaira "the Grudging one". The three names are not in Homer or Hesiod; Apollodorus gives them, making the Erinyes born of the blood of Ouranos (*Library* 1.1.4), and Virgil made Allecto the fury who stirs the war in Latium (*Aeneid* 7.324–571).[8] The hymn gives the three no separate characters. One of the names is editorial in form: the

[7] Proclus, *Hymn* 7, "To Athena of Many Counsels".

[8] Apollodorus, *Library* 1.1.4; Virgil, *Aeneid* 7.324–571.

codices give the common noun μεγαῖρα, "the grudging one", and Abel prints the proper name Μέγαιρα (the note at LXIX.1, 2, 6). The next hymn hymns the same powers as the Eumenides and names none of them (the note at LXX title).

See also

Ἐρινύες; Εὐμενίδες; Μέγαιρα; Τισιφόνη.

ἁμαδρυάς · hamadryad

ἁμαδρυάς, *hamadryas*, "hamadryad"

Attested: ἁμαδρυάδες (*hamadryades*; LI.14). Among the nymphs' titles they are "hamadryad maidens, lovers of play, watery-pathed" (LI.14), and the line before makes them "glad in the thickets" (LI.13), a reading that is the conjecture of Heringa, one of the critics Abel reports, for the codices' κρυμοχαρεῖς (the apparatus at LI.13), and which sets the oak-thicket, δρυμός, beside the hamadryads' tree. The word is ἅμα, "together with", and δρῦς, "oak, tree": a nymph whose life goes together with a tree's. The *Homeric Hymn to Aphrodite* gives the belief without the name: the mountain nymphs who will nurse Aeneas are born with firs and oaks that spring up beside them, and when the trees wither and die, the nymphs' souls leave the light together with them (264–272).[9] The Orphic hymn uses the word as one more of the nymphs' haunts, the tree beside the springs, meadows, caves and glens of the other lines, and in the same line gives the tree-nymphs the paths of water. The title is one of sixteen lines of names that, as the note at LI.1–16 observes, come before any petition, the most extreme proportion in the collection.

See also

ἀντροχαρής; Νύμφαι.

[9] *Homeric Hymn to Aphrodite* 264–272.

Ἀμφιετής · Amphietes

Ἀμφιετής, *Amphietēs*, "Amphietes"

Attested: ΑΜΦΙΕΤΟΥΣ (LIII title), Ἀμφιετῆ (*Amphietē*; LIII.1). The hymn is headed "TO AMPHIETES" and opens: "Amphietes I call, Bakchos, chthonic Dionysos, / waking along with the maiden nymphs of fair tresses, / who, sleeping at the sacred house of Phersephone, / puts the trieteric time to sleep, the Bacchic, the holy" (LIII.1–4). The note at LIII.1 renders the name "of the year's round", the same idea as ἀμφιέτηρε one hymn back (LII.10; see ἀμφιετήρ). The hymn gives the god of the year's round a sleeping and a waking: he sleeps at Persephone's house through the time between the feasts, and "whenever you yourself rouse the trieteric revel again, / you turn to a hymn with the fair-girdled foster-mothers" (LIII.5–6). The note at LIII.3–5 separates what is attested from what is the hymn's own. A two-yearly waking was a real institution: Plutarch, himself a priest at Delphi, has the Hosioi, the "holy ones" of Delphi, sacrifice in Apollo's shrine when the Thyiads, the women who kept Dionysos' rites on Parnassos, wake Liknites, and the travel writer Pausanias says that the Thyiads kept their rites every other year.[10] That the god sleeps at Persephone's house nothing outside the hymn says, and no ancient source explains the two-yearly feast as his sleep; the nearest parallel is Phrygian, for Plutarch reports that the Phrygians, thinking the god sleeps in winter and wakes in summer, celebrate both his lying down and his waking with Bacchic rites (*On Isis and Osiris* 69). The rubric prescribes "everything except frankincense", with a libation of milk (LIII rubric).

See also

ἀμφιετήρ; Λικνίτης; τριετηρίς; Φερσεφόνη.

Ἀνταύγης · Antauges

Ἀνταύγης, *Antaugēs*, "Antauges"

[10] Plutarch, *On Isis and Osiris* 35, 69; Pausanias 10.4.3.

Attested: Ἀνταύγην (*Antaugēn*; VI.9). The hymn to Protogonos ends its titles by giving the god three more names in two lines: "bringing bright holy light — from which I call you Phanes / and lord Priapos and Antauges of the flashing eye" (VI.8–9). The note at VI.8–9 counts them, Protogonos, Phanes, Priapos and Antauges, and observes that the hymn derives Phanes from φάος, the light he brings, as it goes. Antauges, "he who shines back", can be read as carrying the etymology one step further: the god who brings the light is also the one in whom it is returned. The name is Hermann's. The codices read ἀνταυγῆ, the adjective, "shining back" (the apparatus at VI.9; see ἀνταυγής), and with their text the two lines give him two names, Phanes and lord Priapos, and a description, shining back, of the flashing eye. A capital, an accent and a final nu decide whether the first-born god has a fourth name.

See also

ἀνταυγής; Πρίηπος; Πρωτόγονος; Φάνης.

Ἀπόλλων · Apollo

The god of Delphi, of the bow and of the lyre, hailed under more than thirty titles, said to see the whole kosmos, and at the close of his hymn named Pan · Orphic Hymns

Ἀπόλλων, *Apollōn*, "Apollo"; Φοῖβος, *Phoibos*, "Phoibos"

At a Glance

The word. Apollo is the son of Zeus and Leto and the brother of Artemis: the god of prophecy at Delphi, of music, of healing and of the bow. Phoibos, "the bright", is an old epithet, already Homer's, and in the Hymns a name in its own right.

In the Hymns. One hymn of twenty-seven lines (XXXIV), and outside it the name only twice: "with lord Apollo" among the Nereids' companions (XXIV.12), and "strong shoot of Phoibos Apollo" for Asklepios (LXVII.6). The hymn gives nine lines to titles, five to the god's sight of

the whole world, eight to his tuning of the sky like a lyre, and three to the name mortals take from it: Pan.

In this edition. "Apollo", one of the seven names the edition keeps in their settled English form; Phoibos and the titles transliterated or Englished line by line.

A place to read. XXXIV.10–27, from the prayer for the peoples through the god's naming as Pan to the closing prayer for the initiates.

Meaning

The name Ἀπόλλων has no agreed etymology, and the ancients offered several. Φοῖβος is "bright, pure", and the Hymns use it as a name (Prayer 7, XXXV.4, LXXIX.6; see Φοῖβος). The god's other standing titles are of place and of office: Pythian and Delian from his two great sanctuaries, Loxias, which the ancients explained as "the oblique", from the riddling of his oracles, the far-shooter from the bow, Paian from healing (see Λοξίας; Παιάν; Πύθιος).

Use in the Hymns

The titles. The hymn opens on a register of the god's seats and powers: "Come, blessed one, Paian, slayer of Tityos, Phoibos, Lykoreus, / of Memphis, of splendid honour, hailed with iē, giver of prosperity, / golden-lyred, of the seed, of the plough, Pythian, Titan, / of Grynos, Smintheus, slayer of Python, Delphic, seer" (XXXIV.1–4). The note at XXXIV.2 reads the place-names as a list of oracular seats, Delphi, Delos, Grynos, Didyma, Patara, Branchos, and keeps Memphis in it for the oracle of the Apis bull. The note at XXXIV.2, 3, 4, 6, 7, 9 warns that six of the first nine lines carry emendations, so that the register as printed is substantially the editors', and that two of its words are found nowhere else (see ἀρότριος). Paian at line 1 is a title the collection gives also to Helios, to Pan, to Dionysos and to Asklepios (VIII.12, XI.11, LII.11, LXVII.1), and the note at XXXIV.1 calls it a word of the solar register rather than a link between hymns.

The god who sees the whole. The prayer comes at line 10, "hear me as I pray for the peoples, with a kindly heart", and its ground follows: "for you look upon all this boundless aither / and the earth of blessed lot beneath the aither, and through the dead of night, / and in the stillnesses of night, under the star-eyed gloom, / you look upon the roots below, and you hold the limits of the whole / kosmos; and the beginning and the end are your care" (XXXIV.11–15). Line 8 has already given him "the all-seeing eye that shines on mortals", the sun's attribute (see Ἥλιος). The note at XXXIV.15 observes that the formula of beginning and end was given to Ouranos and to Zeus as an identity (IV.2, XV.7), and here becomes a care: they are the beginning and the end, and he attends to them.

The lyre of the sky. Lines 16–23 make him the musician of the kosmos, tuning "the whole pole with a many-struck lyre" and dividing winter to the low strings and summer to the high (XXXIV.16–23; see ἁρμονία).

Apollo named Pan. The hymn ends with a name drawn from the music: "From this mortals call you by a name taken from it — lord, / Pan, the two-horned god, sending out the whistlings of the winds; / since you hold the stamping seal of the whole kosmos" (XXXIV.24–26). The god who holds the whole, πᾶν, is Pan, by the etymology the hymn to Pan had used in its first line, "the whole sum of the kosmos" (XI.1). The note at XXXIV.16 finds the identification prepared by a shared word: Pan too strikes out "the harmony of the kosmos" (XI.6). The note at XXXIV.24–25 adds that no other ancient text equates Apollo with Pan by name, and that the equation follows from the solar allegory in which both were read. The two hymns can be read as arriving at the same god from opposite sides. Pan is the whole because heaven, sea, earth and fire "are the limbs of Pan" (XI.3); Apollo is called the whole because he tunes it and holds its seal (see σφραγίς). The one is the kosmos as a body, the other the kosmos as an instrument in a player's hands.

Places to read

The hymn to Apollo and every other place where the god is named, as Apollo or as Phoibos, in the order of the book.

Prayer 7–8 The proem calls on Ieios Phoibos, "you who inhabit the sacred floor of Delphi".

XXIV.10–12 The Nereids first showed forth the rite of Bakchos and Phersephoneia, with Kalliope the mother and with lord Apollo.

XXXIV.1–9 Apollo's titles, from Paian and slayer of Tityos to the golden-haired revealer of oracles.

XXXIV.10–15 The prayer for the peoples, grounded in the god's sight of the aither, the earth and the roots below.

XXXIV.16–23 He tunes the whole pole with a many-struck lyre and divides the seasons among the strings.

XXXIV.24–27 Mortals call him Pan, since he holds the seal of the whole kosmos; the closing prayer for the initiates.

XXXV.4–5 Leto bore Phoibos and Artemis, him in rocky Delos.

LXVII.6 Asklepios is the strong shoot of Phoibos Apollo.

LXXIX.5–6 Themis, queen in Pytho, taught the lord Phoibos the giving of ordinances.

Earlier poetry and cult

The bowman and the healer are Homer's Apollo, who sends plague on the Greeks with his arrows and is appeased by the paean the young men sing all day (*Iliad* 1.43–52, 1.472–474).[11] The lyre is his from the *Homeric Hymn to Hermes*, where Hermes gives him the instrument he has invented (490–502).[12] The hymn to Themis makes her the first to show mortals the oracle in the Delphic hollow, and the teacher of Phoibos (LXXIX.3–6; see Θέμις). Aeschylus, at the opening of the *Eumenides*, gives the seat a longer line: his Pythia names Earth as the first prophet, then Themis, then the Titaness Phoibe, who gave it to Phoibos as a birth-gift (1–8).[13]

[11] Homer, *Iliad* 1.43–52, 1.472–474.

[12] *Homeric Hymn to Hermes* 490–502.

[13] Aeschylus, *Eumenides* 1–8.

Later readings

Plato's Socrates, in the *Cratylus*, finds four powers in Apollo's name, music, prophecy, medicine and archery, and derives it in part from moving all things together: the revolving of the heavens about the poles and the concord of song move together by a harmony, as the experts in music and astronomy say, and the god presides over that harmony (405c–d).[14] The hymn's god who tunes "the whole pole" (XXXIV.16) is close to that reading. The Latin writer Macrobius, about AD 430, reads Apollo and Pan alike as the sun in his *Saturnalia*, and the note at XXXIV.24–25 cites him for the solar allegory in which both gods are read.[15]

In this edition

The Editorial Note keeps "Apollo" among seven names in their settled English form, beside Delphi and Cyprus; Phoibos, Paian, Lykoreus, Smintheus and Loxias are transliterated. ἴηιε at Prayer 7 is left as "Ieios", the note there explaining that each common rendering commits the line to one guess (see ἴηιε). νεάτη and ὑπάτη stand as "nete" and "hypate". Of the hymn's opening titles ἀγλαότιμος, ἰήιος, σπερμεῖος, Γρυνεῖος, χοροποιός and χρυσοκόμης are Hermann's, κρουσιλύρης is Abel's own for the codices' μουσαγέτα, and Παταρήιος is the conjecture of Wiel, whom Abel names only as Wielius, for ἑκάεργε; Βράγχιος at line 7 stands where the codices read βάκχιε, with no editor named (the apparatus at XXXIV).

See also

ἁρμόζω; ἁρμονία; ἀρότριος; Δῆλος; ἴηιε; Ἥλιος; Θέμις; κιθάρα; κρουσιλύρης; Λητώ; Λοξίας; Παιάν; Πάν; πόλος; Πύθιος; σφραγίς; Φοῖβος.

[14] Plato, *Cratylus* 404e–406a.

[15] Macrobius, *Saturnalia* 1.17 and 1.22.

Ἄρης · Ares

The god of battle, hymned twice: once asked to give up war for love, wine and the harvest, and once, in a hymn Abel prints under protest, asked for courage and for peace · Orphic Hymns

Ἄρης, *Arēs*, "Ares"

At a Glance

The word. Ares is the son of Zeus and Hera, the god of battle in its fury and slaughter, the lover of Aphrodite, and in Homer the god whom Zeus calls most hateful. His name could stand for war itself.

In the Hymns. Three places: a line of the proem, "and Ares of mighty spirit" (Prayer 10), and two hymns. LXV, eight lines with a frankincense rubric, piles up epithets of slaughter and then tells the god to stop. LXXXVIII, seventeen lines without a rubric, is the eighth Homeric Hymn, which Hermann moved into the collection and Abel prints with a note of dissent.

In this edition. "Ares" throughout; Abel's Latin protest at LXXXVIII is printed and translated with the hymn.

A place to read. LXV.5–8, from the "Museless strife" to the exchange of arms for the works of Deo.

Meaning

Ἄρης is the god and, in poetry, the thing he stands for: battle, the fury of fighting, a violent death. His adjective is Ἀρήιος, "warlike", which the Hymns give to the Kouretes' arms, to Dionysos, to Kyrbas and, in the hymn Hermann moved, to the strength the worshipper asks of Ares (LXXXVIII.11; see Ἀρήιος). The proem gives him ὀβριμόθυμος, "of mighty spirit", and both his hymns repeat it (Prayer 10, LXV.1, LXXXVIII.2; see ὀβριμόθυμος).

Use in the Hymns

The hymn that asks him to stop. LXV opens on five lines of the war-god's titles: "Unbreakable, of mighty spirit, great in strength, mighty

daimon, / delighting in arms, unsubdued, man-slayer, stormer of walls, / Ares lord, loud with arms, for ever stained with slaughter, / rejoicing in man-killing blood, stirrer of battle, dreadful, / you who long for the Museless strife with sword and with spear" (LXV.1–5). Three imperatives answer them: "halt the raging strife, let go the pain that grieves the heart, / and incline to longing for the Kyprian and the revels of Lyaios, / exchanging the force of arms for the works of Deo" (LXV.6–8). The note at LXV.6–8 names the three gods, Aphrodite, Dionysos and Demeter, and their gifts, love, wine and the harvest, and calls the petition a request that the war-god stop being one. The note at LXV.5 makes "Museless" the hinge on which the hymn turns: war is what the Muses are not in (see δῆρις ἄμουσος). Nothing is asked for the worshippers but that the god turn his longing elsewhere. The longing itself is kept, ποθέεις at line 5 and πόθον at line 7, and only its object changes, from strife to the Kyprian. The hymn can be read as converting Ares rather than banishing him, and the Kyprian, his lover in the old story, is the first thing he is turned towards (see Κύπρις).

The hymn Hermann moved. LXXXVIII opens on a run of titles, "Ares overmastering, heavy upon the chariot, golden-helmed, / of mighty spirit, shield-bearer, saviour of cities, harnessed in bronze, / strong-handed, unwearying, mighty with the spear, bulwark of Olympos, / father of Nike who wars well, helper of Themis" (LXXXVIII.1–4), and then addresses him in the sky, "wheeling your fire-bright circle / among the seven-pathed constellations of the aither", above the third orbit (LXXXVIII.6–8; see ἑπτάπορος). The prayer that follows is for the self: warlike strength, "that I may be able / to drive bitter cowardice away from my head" (LXXXVIII.11–12), to bend down the soul's deceiving impulse (LXXXVIII.13; see ἀπάτη), "and to hold in the sharp force of spirit that provokes me / to enter the chilling strife" (LXXXVIII.14–15), and at the close courage, and the grace "to remain within the harmless statutes of peace" (LXXXVIII.16; see εἰρήνη). Abel's note, printed with the hymn, says it is usually read eighth among those ascribed to Homer and that Hermann moved it here wrongly, since it is "of a different colouring from

the Orphic hymns". The edition's notes on LXXXVIII weigh the case: the missing rubric, the heading ΕΙΣ ΑΡΕΑ in place of the bare genitive, and the planet in the third sphere mark it off; the second hymn to the same god does not, since the Kouretes, Zeus, Hermes and Dionysos are all hymned more than once; and its rare vocabulary is matched by LXV, which is stranger in its diction still.

Two prayers to one god. The note at LXXXVIII.15–17 sets the two hymns side by side. LXV asks only for the end of war, and asks it of the god; LXXXVIII asks for the courage to face battle and to be spared it, and asks the god for the strength to master the worshipper's own temper. The one prays that Ares change, the other that Ares change the man who prays. The note calls that difference the argument for Abel's note that Abel does not make; the count of rare words, by the note on LXXXVIII, cannot carry the argument.

Places to read

Every place where Ares is named or hymned, in the order of the book. The adjective Ἀρήιος, "warlike", is listed under its own headword.

Prayer 10 The proem calls "Ares of mighty spirit" beside the holy strength of Hephaistos.

LXV.1–5 The war-god's titles, from Unbreakable to the lover of the Museless strife.

LXV.6–8 He is asked to halt the strife and turn to the Kyprian, Lyaios and the works of Deo.

LXXXVIII.1–8 The titles of the hymn Hermann moved, and Ares wheeling his fire-bright circle above the third orbit.

LXXXVIII.9–17 The prayer for warlike strength against cowardice and the soul's deceiving impulse, and for courage and peace.

Earlier poetry and cult

Homer's Ares is the god Zeus calls the most hateful to him of the Olympians, because strife and battle are always dear to him (*Iliad* 5.889–

891).[16] The *Odyssey* gives the story of his love for Aphrodite, sung by the bard Demodokos: the two are caught in Hephaistos' net and laughed at by the gods (8.266–366).[17] Hesiod gives them three children, Fear and Terror, who throw the close ranks of men into rout in war, and Harmonia (*Theogony* 933–937; see ἁρμονία).[18] The hymn LXV asks Ares to turn to the goddess with whom, in Hesiod, he had fathered her.

Later readings

The Oxford scholar M. L. West argued in 1970 that the eighth Homeric Hymn, the hymn to Ares that Hermann moved, was composed by Proclus in the fifth century.[19] The edition's note on LXXXVIII calls the attribution very probable and the hymn no older than the Orphic collection itself.

In this edition

The edition prints LXXXVIII where Abel prints it, after the hymn to Thanatos, and prints his Latin protest with it in translation. The god's epithets are Englished line by line; two of LXV's are conjectures, ὄβριμε at line 1, Abel's for the codices' ὄμβριμε (they also spell the line's first epithet ὀμβριμόθυμε), and ὁπλόδουπε at line 3, the conjecture of Johannes Pierson, the eighteenth-century Dutch scholar, for δολόδουπε, and Λυαίου at line 7 is the conjecture of Lennep, one of the critics Abel reports (the apparatus at LXV).

See also

ἀμόγητος; ἀπάτη; Ἀρήιος; ἁρμονία; δῆρις ἄμουσος; Δηώ; εἰρήνη; ἑπτάπορος; καρτερόχειρ; Κύπρις; Λυαῖος; Νίκη; ὀβριμόθυμος; τριτάτης ὑπὲρ ἄντυγος.

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[16] Homer, *Iliad* 5.889–891.

[17] Homer, *Odyssey* 8.266–366.

[18] Hesiod, *Theogony* 933–937.

[19] M. L. West, "The Eighth Homeric Hymn and Proclus", *Classical Quarterly* n.s. 20 (1970), 300–304.

Ἄρτεμις · Artemis

The virgin huntress of the mountains who helps women in childbirth, hymned in a register made of other gods' epithets, and named also in the birth-goddess and in Tyche · Orphic Hymns

Ἄρτεμις, *Artemis*, "Artemis"

At a Glance

The word. Artemis is the daughter of Zeus and Leto and the twin of Apollo: the maiden of the wild, the archer and huntress, the guardian of the young and of women in labour. Her name has no agreed etymology.

In the Hymns. One hymn of sixteen lines (XXXVI) and four other places. The proem gives her the Homeric "arrow-pourer, maiden" (Prayer 7), Leto's hymn her birth (XXXV.4–5), the birth-goddess her name in "Artemis Eileithyia" (II.12), and Tyche's hymn calls Tyche "Artemis the leader" (LXXII.3). Her own hymn joins the huntress of the mountain thickets to the helper of women in childbed, and ends by asking her to send sickness and pain to the mountains, her own country.

In this edition. "Artemis"; her cult titles Diktynna, Orthia and Kydonian transliterated; the note at XXXVI.8 records a misprint on Abel's page that the edition does not adopt.

A place to read. XXXVI.1–16, the whole hymn.

Meaning

The goddess is older than her Greek myths, and her cult was everywhere, from Ephesos to Sparta to Brauron. Three of her titles in the hymn name local cults: Diktynna, a Cretan goddess whose name was taken to mean "of the nets" (XXXVI.3), Kydonian, from Kydonia in Crete (XXXVI.12), and Orthia, the title of her Spartan sanctuary (XXXVI.8). Homer makes her the "arrow-pourer", ἰοχέαιρα (*Iliad* 21.480), the word the Hymns give her three times (Prayer 7, XXXV.4, XXXVI.6).

Use in the Hymns

The register. Her hymn is one long address, twelve lines of titles before the petition: "Hear me, O queen, of many names daughter of Zeus, / Titaness, roaring, of great renown, archer, august, / shining on all, torch-bearer, goddess Diktynna, of childbed" (XXXVI.1–3). The huntress follows, "looser of the girdle, lover of the goad, huntress, looser of cares, / good at running, arrow-pourer, lover of the chase, night-walking" (XXXVI.5–6), and the line that closes the titles gathers both: "of the woodland, keeper of whelps, Kydonian, of shifting form" (XXXVI.12). The notes at XXXVI.5, 7 and XXXVI.5, 12 observe that the register is built from epithets already spent on other gods: the girdle-loosing of Prothyraia (II.7), the releasing of Rhea (XIV.8), the cares loosed by Night and by Hermes (III.6, XXVIII.6), the shifting form of Ouranos, Herakles, Zeus and Athena. The hymn assembles its goddess from the collection's common stock.

The maiden of childbirth. At the centre of the hymn stand the paradoxes of a virgin who presides over birth: she is "of childbed" (XXXVI.3), "helper in the birth-pangs, and uninitiated in the birth-pangs" (XXXVI.4; see ἀμύητος), "bringer of swift delivery, nurse of the young of mortals" (XXXVI.8), and "of male form" (XXXVI.7; see ἀρσενόμορφος). The note at XXXVI.8 explains why "bringer of swift delivery" does not contradict line 4: the word is causative, as λοχείη and λυσίζωνε are, and she makes the delivery swift without having known it. The hymn does not explain how the maiden comes to the birth-room. It sets the hunter's titles and the midwife's side by side, line against line, and lets the reader hold them together.

The petition. The goddess is asked to come "to all the initiates / kindly met, bringing fair fruits from the earth / and lovely peace and fair-tressed health" (XXXVI.13–15), and to take the opposite away: "and may you send to the peaks of the mountains sicknesses and pains" (XXXVI.16). The note at XXXVI.16 sets this against the standing formula, which sends harm "to the ends of the earth" (XI.23, XIV.14): here the place named is

somewhere the goddess actually is, the mountains whose thickets she was said to hold six lines before (XXXVI.10).

Artemis in other goddesses. Twice the name is given to another power. In the hymn to Prothyraia the birth-goddess is "Artemis Eileithyia, and august Prothyraia" (II.12; see Ἄρτεμις Εἰλείθυια). In Tyche's hymn Tyche is "Artemis the leader, of great renown" (LXXII.3), with the marks of Hekate beside the name (the note at LXXII.3–5; see ἀπρόσμαχος; Τύχη). The note at LXXII.3–5 calls the identification asserted and not argued. The collection treats Artemis' name as a title a goddess of birth, of the wayside or of fortune may also bear.

Places to read

Every place where Artemis is named outside her hymn, and her hymn in four parts, in the order of the book.

Prayer 7 The proem calls Artemis arrow-pourer, maiden, beside Ieios Phoibos.

II.12 The birth-goddess is Artemis Eileithyia, and august Prothyraia.

XXXV.4–5 Leto bore Phoibos and Artemis the arrow-pourer, her in Ortygia.

XXXVI.1–3 Artemis is the many-named daughter of Zeus, archer, torch-bearer, Diktynna, of childbed.

XXXVI.4–8 She helps in the birth-pangs she has not known, is huntress and runner, of male form, Orthia and nurse of the young.

XXXVI.9–12 She holds the mountain thickets, slays beasts and keeps whelps, Kydonian, of shifting form.

XXXVI.13–16 She is asked to bring fruits, peace and health to the initiates, and to send sickness to the mountain peaks.

LXXII.3 Tyche is called Artemis the leader, of great renown.

Earlier poetry and cult

Homer's Artemis is the huntress and the killer of women: the poet calls her "mistress of beasts" in the battle of the gods, and Hera, mocking her, says that Zeus has made her a lion to women, to kill whom she pleases

(*Iliad* 21.470, 21.483–484).[20] The birth-goddess Artemis is as old: the women of the chorus in Euripides' *Hippolytus* remember crying out in labour to "Artemis of the easy birth, the heavenly one who rules the bow" (165–169).[21]

Later readings

Plato's Socrates, in the *Theaetetus*, explains from what is said of Artemis why no woman acts as midwife while she can still conceive and bear: the goddess allotted childbirth is herself unwed, and so she did not give the art to barren women, since human nature cannot master a craft in what it has never known, but to those whom age has left childless, out of regard for their resemblance to her (149b–c).[22] Socrates' midwife and the hymn's goddess share the paradox: the one who helps at birth has not, or no longer, given birth. In the Hellenistic poet Callimachus' hymn to her, the child Artemis asks Zeus for lasting maidenhood and says that she will go down to the cities only when women in labour call on her, since the Fates appointed her their helper because her mother bore her without pain (*Hymn* 3.6, 3.20–25).[23] The Orphic hymn's "uninitiated in the birth-pangs" states the same paradox in two words.

In this edition

The edition transliterates the cult titles Diktynna, Orthia and Kydonian and Englishes the rest. The hymn is heavily normalized to Ionic: πασιφαές, κλησίη and λυτηριάς are Abel's, λοχείη, εὔδρομος and ὀρθίη Hermann's, all for the codices' forms; ἀμβροσίη is Abel's for the codices' ἀμβροτέρα; Τιτηνίς and βρομίη at line 2 are Hermann's, and at line 9 Hermann turns the codices' χθονία, θηροκτόνε, the second a vocative, into χθονίη, θηροκτόνος (the apparatus at XXXVI.2–9; the note at XXXVI.3, 6, 7, 8, 9). At line 8 Abel's page prints ὠκυλόγεια, which the note at XXXVI.8

[20] Homer, *Iliad* 21.470, 21.480, 21.483–484.

[21] Euripides, *Hippolytus* 165–169.

[22] Plato, *Theaetetus* 149b–c.

[23] Callimachus, *Hymn to Artemis* 6, 20–25.

records as a misprint and does not adopt. At line 16 κορυφάς, "peaks", is Abel's for the codices' κεφαλάς, "heads". The note at XXXVI.5, 12 counts five αἰολόμορφοι in the collection; the word stands at nine places (see αἰολόμορφος).

See also

αἰολόμορφος; ἀμύητος; Ἀπόλλων; ἀπρόσμαχος; ἀρσενόμορφος; Ἄρτεμις Εἰλείθυια; Λητώ; Προθυραία; Τύχη.

Ἄρτεμις Εἰλείθυια · Artemis Eileithyia

Ἄρτεμις Εἰλείθυια, *Artemis Eileithyia*, "Artemis Eileithyia"

Attested: Ἄρτεμις Εἰλείθυια (*Artemis Eileithyia*; II.12). The hymn to Prothyraia, "she before the door" of the birth-room (the note on II rubric), names its goddess three ways: "Eileithyia, releasing from labour in dread necessities" (II.9), and then, at the petition, "Artemis Eileithyia, and august Prothyraia, / hear, blessed one, and grant offspring, being a helper" (II.12–13). The note at II.9, 12 observes that the hymn does not argue the identification but performs it: two goddesses and a cult title are addressed as one without a seam, Prothyraia being an epiclesis used of Eileithyia, Artemis and Hekate alike. In Homer the birth-goddess is both many and one: the Eileithyiai, daughters of Hera, send the sharp pangs, and Eileithyia brings the child to the light (*Iliad* 11.269–271, 19.103–104).[24] The Orphic hymn to Artemis gives the virgin huntress the same office, "helper in the birth-pangs" and "bringer of swift delivery" (XXXVI.4, 8; see Ἄρτεμις).

See also

ἀνάγκη; Ἄρτεμις; Εἰλείθυια; Προθυραία.

Ἀσκληπιός · Asklepios

Ἀσκληπιός, *Asklēpios*, "Asklepios"

[24] Homer, *Iliad* 11.269–271, 19.103–104.

Attested: Ἀσκληπιόν (*Asklēpion*; Prayer 37), ΑΣΚΛΗΠΙΟΥ (LXVII title), Ἀσκληπιέ (*Asklēpie*; LXVII.1). The god of healing is named in the proem, "and the great king Asklepios, giver of gentleness" (Prayer 37), and given a hymn of eight lines: "Healer of all, Asklepios, lord Paian, / charming away the much-aching torments of men's diseases, / giver of kindly gifts, mighty, may you come, bringing health down" (LXVII.1–3). The note at LXVII.1 observes that Παιάν, Apollo's healing title, is given here to the son, five lines before line 6 names the father, "strong shoot of Phoibos Apollo" (LXVII.6; see Παιάν). He is the "youth who swells the bloom and averter of evil" (LXVII.5; see αὐξιθαλής), and is addressed as "holding Hygieia as your blameless consort" (LXVII.7), Health, whom the next hymn addresses in her own right (see ὑγίεια). Homer knows Asklepios as a blameless physician, father of the healers Machaon and Podaleirios (*Iliad* 2.731–732, 4.194), not yet a god.[25] The Hymns give him the cult of the healing god he had become.

See also

Ἀπόλλων; αὐξιθαλής; Παιάν; ὑγίεια; Φοῖβος.

Ἀφροδίτη · Aphrodite

Ἀφροδίτη, *Aphroditē*, "Aphrodite"

Attested: ΕΙΣ ΑΦΡΟΔΙΤΗΝ (LV title), Ἀφροδίτη (*Aphroditē*; LV.1), Ἀφροδίτης (*Aphroditēs*; XLVI.3, LVII.4). The goddess of love has a hymn of twenty-eight lines, which opens "Heavenly one, much-hymned, laughter-loving Aphrodite, / sea-born, mother and goddess, lover of the all-night rite, august" (LV.1–2) and makes her the mother of everything: "for all things are from you, and you have yoked the kosmos beneath you / and you rule over three lots, and you bring forth all things" (LV.4–5). The note at LV.4–7 calls it the hymn's cosmological claim. She is "mother of Necessity" (LV.3; see μήτηρ ἀνάγκης) and yokes mortals and beasts in desire (LV.13–14; see ἀχαλίνωτος ἀνάγκη), and the note at LV.15–26 counts six places offered to her as alternatives, from Olympos

[25] Homer, *Iliad* 2.731–732, 4.194.

to Cyprus. Elsewhere her name stands in two genealogies: Dionysos Liknites is "beloved shoot of the nymphs and of fair-crowned Aphrodite" (XLVI.3), and Chthonic Hermes the son "of the Paphian girl, quick-glancing Aphrodite" (LVII.4; see βακχέχορος). The collection also calls her Kypris (see Κύπρις), and the proem names her only as the "foam-born goddess" (Prayer 11; see ἀφρογενής). Ares is asked to turn to her (LXV.7; see Ἄρης).

See also

Ἄδωνις; Ἄρης; ἀφρογενής; ἀχαλίνωτος ἀνάγκη; βακχέχορος; Κύπρις; μήτηρ ἀνάγκης; Παφίη.

Βάκχος · Bakchos

The god's name in the rite, shared with those he fills: given to Dionysos in seventeen lines, most of them in other powers' hymns, which name him to say whose those powers are · Orphic Hymns

Βάκχος, *Bakchos*, "Bakchos"

At a Glance

The word. Βάκχος is a name of Dionysos, and the same word names the worshipper he possesses, the βάκχος of the rite. The verb βακχεύω, "revel", and the women's name Βάκχη are formed from it (see βακχεύω; Βάκχη).

In the Hymns. Seventeen lines, all of the god. He is "Bakchos of the wine-press" (L.1), "Euian Bakchos" (L.3) and "fruitful Bakchos" (LIII.8); Hipta and the nymphs are his nurses (XLIX.1, LI.3; see Βάκχοιο τροφοί), Silenos his "foster-father" (LIV.1); and the proem calls on "all who cry euhoi together with Bakchos" (Prayer 34).

In this edition. "Bakchos" at every place, transliterated.

A place to read. XLVI–LIV, nine hymns from Liknites to Silenos, in every one of which but LII the name stands.

Meaning

The name belongs both to the god and to the one he fills. The worshipper who cried his cry and danced his dance was, for the time of the rite, a bakchos, and the god who led the dance was the first of them. Dionysos is the god's name in genealogy and story; Bakchos can be read as his name in the rite, and the Hymns keep it beside the things of the rite: the cry εὐοῖ, the wine-press, the dance and the nurses.

Use in the Hymns

In his own hymns. The name opens and closes runs of titles. Amphietes is "Bakchos, chthonic Dionysos" in the first line of his hymn (LIII.1) and "green-fruited, horn-bearing, fruitful Bakchos" in its petition (LIII.8). The hymn to Lysios Lenaios opens "Hear, blessed son of Zeus, Bakchos of the wine-press, of two mothers" and two lines later calls him "hidden-born sacred shoot of the blessed ones, Euian Bakchos" (L.1, 3). Liknites is called "of Nysa, blooming on both sides, longed for, kindly Bakchos" (XLVI.2), and the hymn to Perikionios opens "I call Bakchos the pillar-encircling, the giver of wine" (XLVII.1). In the bloodiest of the Bacchic hymns he is "loud-roaring, raving Bakchos", crying euhoi over Olympos (XLV.4; see Βασσαρεύς).

In the hymns of others. More often the name stands in another power's hymn and says whose that power is. Sabazios is addressed as "you who Bakchos Dionysos, the loud-roaring, Eiraphiotes, / sewed into your thigh" (XLVIII.2–3; see Σαβάζιος). Hipta is called "nurse of Bakchos" (XLIX.1), and the nymphs are "nurses of Bakchos" (LI.3) who bring grace to mortals "with Bakchos and with Deo" (LI.16). Silenos is the god's "foster-father", and comes with all the Satyrs "giving the euhoi-cry of Bakchos the lord" (LIV.1, 7–8). Semele is told that she won her honours among mortals "whenever they accomplish the fruitful birth-pang of your Bakchos" (XLIV.6–8; see γονίμη ὠδίς). The Nereids were the first to show forth "the august rite / of well-hallowed Bakchos and of holy Phersephoneia" (XXIV.10–11; see ἀναδείκνυμι), and Aphrodite is the "august one seated beside Bakchos" (LV.7). The collection can be read as

naming the god, in these lines, as the centre of a company: nurses, foster-father, mother, founders and consort are each defined by him.

The revellers of the proem. The proem's catalogue has "Semele, and all who cry euhoi together with Bakchos" (Prayer 34). The note at Prayer 34 takes the *συνεναστῆρες* most naturally for the mythical band of satyrs, maenads and nymphs, and calls it tempting, and no more, to hear the living association naming itself inside its own list. On that tempting reading, the proem names its living worshippers by the god whose cry they share.

Places to read

Every line in which the god is named Bakchos, in the order of the book; the women's name, Βάκχαι (LIV title, LIV.6, 9), is not listed (see Βάκχη).

Prayer 34 The proem calls on Semele and all who cry euhoi together with Bakchos.

XXIV.11 The Nereids first showed forth the rite of well-hallowed Bakchos and holy Phersephoneia.

XLIV.8 Semele is honoured when mortals accomplish the fruitful birth-pang of her Bakchos.

XLV.4 He cries euhoi over Olympos, loud-roaring, raving Bakchos.

XLVI.2 Liknites is of Nysa, blooming on both sides, longed for, kindly Bakchos.

XLVII.1 The hymn calls Bakchos the pillar-encircling, the giver of wine.

XLVIII.2 Sabazios sewed Bakchos Dionysos into his thigh.

XLIX.1 Hipta is the nurse of Bakchos.

L.1 He is blessed son of Zeus, Bakchos of the wine-press, of two mothers.

L.3 He is the hidden-born sacred shoot of the blessed ones, Euian Bakchos.

LI.3 The nymphs are nurses of Bakchos.

LI.16 The nymphs bring grace to mortals with Bakchos and with Deo.

LIII.1 Amphietes is called Bakchos, chthonic Dionysos.

LIII.8 The petition addresses him as green-fruited, horn-bearing, fruitful Bakchos.

LIV.1 Silenos is the foster-father of Bakchos.

LIV.8 Silenos, coming with the Satyrs, gives the euhoi-cry of Bakchos the lord.

LV.7 Aphrodite is the august one seated beside Bakchos.

Earlier poetry and cult

The Christian teacher Clement of Alexandria reports that the philosopher Heraclitus of Ephesus, about 500 BC, threatened night-wanderers, magi, bakchoi, lenai and initiates with what awaits them after death (B14).[26] Herodotus, noting that the Egyptians take no wool into their temples and bury none with their dead, since it is unholy, says that the rites known as Orphic and Bacchic share the rule, though their real source is Egypt and the Pythagoreans: no one initiated in them may be buried in woollen clothes either (2.81).[27] The chorus of Sophocles' *Oedipus the King* calls on the god of the golden headband, whose name is bound up with this land, "wine-faced Bakchos, Euian, companion of the Maenads", to come near blazing with his bright pine-torch against the god dishonoured among the gods, the Ares who is the plague (209–215).[28]

Later readings

Plato's Athenian, in the *Laws*, sets aside as no concern of the city the Bacchic kind of dance, in which the dancers act out drunken figures they call nymphs, Pans, Silenoi and satyrs, in the course of certain purifications and rites, since it is neither a dance of peace nor one of war (7.815c–d).[29] The company Plato names is the company the collection gives its god, the nymphs and Silenos and the satyr of LI and LIV, and the Hymns can be read as the songs of such a rite from the inside. In the *Phaedo* Socrates quotes the saying of the rites that many carry the wand but few are

[26] Heraclitus, fr. B14 Diels–Kranz, in Clement of Alexandria, *Protrepticus* 2.22.2.

[27] Herodotus 2.81.

[28] Sophocles, *Oedipus the King* 209–215.

[29] Plato, *Laws* 7.815c–d.

bakchoi, and takes the true bakchoi for those who have practised philosophy rightly (69c–d; see βακχεύω).

In this edition

The edition transliterates the name "Bakchos" at all seventeen places and keeps it apart from Dionysos, Bromios, Bakcheus and Iakchos, each given as its own name. At XLV.4 μαινόλα, "raving", is Hermann's for the codices' μανικέ (the notes at XLV.4 and LII.1; see Βασσαρεύς). At LIV.8 Βάκχοιο is Hermann's for the codices' βακχεῖον (the apparatus at LIV.8).

See also

ἀναδείκνυμι; βακχεύω; Βάκχη; Βάκχοιο τροφοί; Βασσαρεύς; γονίμη ὠδίς; Διόνυσος; Σαβάζιος; Σιληνός.

Βορέας · Boreas

The north wind out of Thrace, first of the three winds the collection hymns, asked to come and clear the sky · Orphic Hymns

Βορέας, *Boreas*, "Boreas"

At a Glance

The word. Βορέας, in epic Βορέης, is the north wind and the god who blows it: in the Aegean the cold, dry wind out of Thrace, which brings frost and clears the sky.

In the Hymns. One hymn of six lines, headed "TO BOREAS" (LXXX title), which names him once: "frost-bound Boreas, come from snowy Thrace" (LXXX.2). It is the first of three hymns to the winds, Boreas, Zephyros and Notos (LXXX–LXXXII).

In this edition. "Boreas", transliterated.

A place to read. LXXX.1–6, the whole hymn.

Meaning

The north wind is the wind of clear weather. It brings the cold, but it drives the clouds off, and the Greeks who sailed and farmed under it knew

it as the wind that ends the rain. The hymn asks of it exactly that, and the three wind hymns together can be read as a farmer's calendar of weather: the north wind for clearing, the west for the soft breath of spring and the sailing season, the south for rain.

Use in the Hymns

One sentence. The hymn is a single sentence of six lines: an address in a participle, an imperative in the middle of line 2, a second at the head of line 3, and participles closing it, ῥιπίζων, τιθείς and τεύχων, a shape the note at LXXX.1–2 sets out and the English keeps. The god is a motion before he is named, "Shaking with wintry breezes the deep air of the kosmos" (LXXX.1; see ἄϋρα), and then he is told to come: "frost-bound Boreas, come from snowy Thrace / and break the all-clouded stagnation of the watery-pathed air" (LXXX.2–3). The closing participles describe what his coming does: "fanning with damp moisture the rain-born water, / making all things clear, working the aither blooming-eyed / that shines upon the earth with the rays of the sun" (LXXX.4–6). The petition is the wind's own work, and nothing else is asked.

The air made sea. The air the wind breaks up is "watery-pathed", ὑγροκελεύθου, and the note at LXXX.3 observes that the word belongs elsewhere to wet powers, the Clouds, Tethys, the Nereids, the Nymphs and Okeanos, so that this is the only one of its six places not said of water (see ὑγροκέλευθος). What lies on it is a στάσις, a standing still: the word that in the city means faction here means the stagnant mass of cloud the north wind is asked to break (see ἀστασίαστος). The hymn ends on the sky after the wind, an aither "blooming-eyed", θαλερόμματον, a word the note at LXXX.5 finds nowhere else in the collection.

Three winds. The hymn is the first of three to the winds, each of six or seven lines and each fumigated with frankincense: Boreas the north, Zephyros the west, Notos the south. The note on LXXX–LXXXII observes that the east wind, Euros, has no hymn, that nothing in the book explains the omission, and that none of the three hymns names him. Each wind is asked for its own weather. Boreas clears the sky; the Zephyr-

breezes are "sweet-blowing, whispering, holding rest from toil" and draw "for ships a delicate passage" (LXXXI.2, 4; see Ζέφυρος); Notos, "first father of rain", is asked "to send fruit-nourishing rains upon mother earth" (LXXXII.3, 7; see γενάρχης; Νότος).

Places to read

The heading of the hymn to Boreas and the hymn below it in two parts; the north wind is named nowhere else in the collection.

LXXX title The hymn is headed To Boreas.

LXXX.1–3 The wind shakes the deep air with wintry breezes and is asked to come from snowy Thrace and break the clouded stagnation of the air.

LXXX.4–6 It fans the rain-born water, makes all things clear and works the aither blooming-eyed in the light of the sun.

Earlier poetry and cult

Homer's Boreas and Zephyros are the two winds that blow from Thrace (*Iliad* 9.4–5). When Patroklos' pyre will not burn, Achilles prays to the two of them with promises of offerings; Iris fetches them from the house of Zephyros, they fan the fire all night, and at dawn they go home over the Thracian sea (*Iliad* 23.192–230).[30] Hesiod gives Eos and Astraios three wind children, Zephyros, Boreas and Notos, and sets them apart from all the other winds, which come from Typhoeus and only harm men: these three are god-born and a great boon to mortals (*Theogony* 378–380, 869–880).[31] The collection hymns the same three, and the east wind it leaves out is missing from Hesiod's god-born winds too, a coincidence that can be read as an old classification surviving in the order of the book. Herodotus tells how the Athenians, told by an oracle to call on their son-in-law, prayed to Boreas, husband of the Athenian Oreithyia, before the

[30] Homer, *Iliad* 9.4–5, 23.192–230.

[31] Hesiod, *Theogony* 378–380, 869–880.

sea-fight at Artemision, and after the storm that wrecked Persian ships built him a sanctuary by the river Ilissos (7.189).[32]

Later readings

Plato's *Phaedrus* opens on the same river. Walking by the Ilissos, Phaedrus asks whether it was here that Boreas carried off Oreithyia; Socrates says the place is a little lower down, where there is an altar of Boreas, and declines to explain the story away as a girl blown off the rocks by the north wind, since he has no leisure for such things while he does not yet know himself (229b–230a).[33]

In this edition

The edition transliterates the name "Boreas" in the heading and at LXXX.2. In that line κρυμοπαγές, "frost-bound", is Abel's for the codices' κρυμοπαγής, and Θρήκης Hermann's Ionic form for θράκης (the apparatus at LXXX.2). At line 4 the word order and the spelling ὀμβρηγενές are Abel's, unattributed (the note at LXXX.4); at line 6 ἀκτῖσιν is Hermann's repair of the codices' ἀκτίνες ἀς, which cannot be construed, and the note at LXXX.6 calls it a place where the printed text is an editor's sentence.

See also

ἀστασίαστος; αὔρα; γενάρχης; Ζέφυρος; Νότος; ὑγροκέλευθος.

Γαῖα · Gaia

The ground as goddess and mother: hymned under the plain prose word for earth, named second in the proem, and the mother of Kronos, of the Titans and of Themis · Orphic Hymns

Γαῖα, *Gaia*, "Gaia", "Earth"; γῆ, *gē*, "Gaia"

[32] Herodotus 7.189.

[33] Plato, *Phaedrus* 229b–230a.

At a Glance

The word. Γαῖα, in prose γῆ, is the earth: the soil underfoot, the land, and the whole of the ground on which the world stands. Gaia is the goddess who is that earth. Greek did not separate them, and the same word is the field and the mother of the gods.

In the Hymns. A hymn of eleven lines, headed with the prose form ΓΗΣ (XXVI title) and opening "Gaia goddess, mother of the blessed and of mortal men" (XXVI.1). The proem names her second, after Zeus (Prayer 3). She is mother of Kronos, of the Titans and of Themis (XIII.6, XXXVII.1, LXXIX.2), and "the mother goddess" in two hymns (XV.4, LXIII.16). The common noun, "earth", stands in some thirty-five further lines.

In this edition. "Gaia" where the goddess is meant, "earth" for the common noun; at XV.4 "Earth the mother goddess" for the words that LXIII.16 renders "Gaia the mother goddess".

A place to read. XXVI.1–11, her hymn.

Meaning

In Hesiod Earth comes into being second, after Chaos, and is the mother of nearly everything that follows. In cult she was the oldest of the powers, the first holder of oracles, the one who receives the dead and sends up the crops. The Hymns tell none of her stories. Their Gaia is a power of growth and of place: the ground the world stands on, the womb it comes from, and the field that the worshippers ask to bear.

Use in the Hymns

The hymn. Gaia's hymn is a run of titles: "Gaia goddess, mother of the blessed and of mortal men, / all-nourishing, all-giving, bringing to fulfilment, all-destroying" (XXVI.1–2). The note at XXVI.2 observes that all-giving and all-destroying stand in one line, with bringing to fulfilment between them and no conjunction anywhere, and compares the paradoxes of the Physis hymn (X.8–10; see ἀτελὴς τελευτή). She is "making growth and bloom" (XXVI.3; see αὐξιθαλής), "seat of the immortal kosmos,

maiden of many patterns" (XXVI.4), and is hailed as "you who bring forth in the pangs of childbed a fruit of many kinds" (XXVI.5) and "deep-breasted" (XXVI.6; see βαθύστερνος). The hymn makes the heavens turn about her, "about whom the intricate order of the stars / wheels in an everlasting nature and in dread currents" (XXVI.8–9), and the note at XXVI.8–9 observes that this arrangement, stated of Ouranos and of Okeanos already, is here for the first time given from the earth's own side. The petition is the harvest, "But, blessed goddess, may you increase the gladdening fruits" (XXVI.10), and the note at XXVI.10–11 finds its closing words repeated from the hymn to Physis, the same formula narrowed to the field.

The heading and the rubric. The heading has the prose word, ΓΗΣ, and the verse the poetic Γαῖα. The rubric is the collection's plainest ritual restriction, "every seed except beans and aromatics" (XXVI rubric; see ἄρωμα).

The mother of the old gods. Outside her hymn she is named in genealogies. Kronos is "offspring of Gaia and of starry Ouranos" (XIII.6; see βλάστημα), the Titans are "splendid children of Gaia and of Ouranos" (XXXVII.1; see ἀρχαὶ καὶ πηγαί), and Themis is "the young shoot of Gaia" (LXXIX.2). The hymn to Zeus puts her first among the things that came to light through his head: "Earth the mother goddess, and the high-sounding ridges of the mountains" (XV.3–4; see ἀρχὴ πάντων πάντων τε τελευτή). The same three Greek words close the hymn to Dikaiosyne, where living things are those "they nurse in their bosoms — / Gaia the mother goddess, and Zeus of the deep salt sea" (LXIII.15–16), and the note at LXIII.16 identifies the Zeus of the sea as Poseidon. Twice the rain is asked for "upon mother earth" (XXI.7, LXXXII.7; see μήτηρ γαῖα). The proem gives her the place after the king of the gods: "Zeus, king, and Gaia, and you holy heavenly flames" (Prayer 3).

Places to read

Every place where the edition's English names Earth as goddess or mother, and her hymn in three parts, in the order of the book; the common noun is not listed.

Prayer 3 The proem calls on Zeus, king, and Gaia, and the holy heavenly flames.

XIII.6 Kronos is offspring of Gaia and of starry Ouranos.

XV.4 Earth the mother goddess came to light through the head of Zeus.

XXI.7 The Clouds are asked to send rains upon mother earth.

XXVI title The hymn is headed To Gaia.

XXVI.1–5 She is mother of the blessed and of mortals, all-giving and all-destroying, seat of the immortal kosmos, bearing fruit in the pangs of childbed.

XXVI.6–9 She is everlasting and deep-breasted, and the order of the stars wheels about her.

XXVI.10–11 She is asked to increase the gladdening fruits.

XXXVII.1 The Titans are splendid children of Gaia and of Ouranos.

LXIII.16 Gaia the mother goddess and Zeus of the sea nurse all living things.

LXXIX.2 Themis is the young shoot of Gaia.

LXXXII.7 Notos is asked to send rains upon mother earth.

Earlier poetry and cult

Hesiod's Earth comes after Chaos, "broad-breasted, the ever-secure seat of all the immortals", and her first child is starry Ouranos, "equal to herself", to cover her all about (*Theogony* 116–118, 126–128).[34] The hymn's "seat of the immortal kosmos" can be read as Hesiod's seat of the immortals, with ἕδρανον, a fuller form of his ἕδος, and the world in place of the gods. The Athenian lawgiver Solon calls to witness, before the court of time, "the greatest mother of the Olympian gods, black Earth", from whom he pulled up the boundary-stones planted in many places (fr. 36.3–6 West).[35] The *Homeric Hymn to Earth* is the nearest to the Orphic one (30; see

[34] Hesiod, *Theogony* 116–118, 126–128.

αὐξιθαλής). At the opening of Aeschylus' *Eumenides* the Pythia gives the first place in her prayer to Earth, "the first prophet" of Delphi (1–2).[36]

Later readings

Plato's *Menexenus*, praising the Athenians as born from their own land, says that in conceiving and giving birth it is not earth that has imitated woman, but woman earth (237e–238a);[37] the hymn's Gaia, who brings forth "in the pangs of childbed" (XXVI.5), is the woman-like earth Plato reverses, independently of him. In the *Timaeus* the maker sets the earth, wound about the axis that runs through the whole, as "our nurse", the guardian and maker of night and day, "first and eldest of the gods that have come to be within the heaven" (40b–c).[38] The hymn's earth about which the stars wheel can be read as the same picture without the maker, independently of Plato.

In this edition

The edition renders the goddess "Gaia" in the heading and in the verse, and keeps "earth" for the common noun; "mother earth" at XXI.7 and LXXXII.7 stays in lower case. The same words, γαῖα θεὰ μήτηρ, are "Earth the mother goddess" at XV.4 and "Gaia the mother goddess" at LXIII.16. In the hymn, ἀιδίη at line 6 is Hermann's Ionic form, πολύσεμνε Abel's for the codices' πολύσεπτε, πολυάνθεμε at line 7 Pierson's, ὀμβροχαρές at line 8 Abel's for ὀμβριμοχαρής, and εὐόλβοισιν at line 11 Lennep's for ὀλβίοισιν (the apparatus at XXVI).

See also

ἀρχαὶ καὶ πηγαί; ἀρχὴ πάντων πάντων τε τελευτή; ἄρωμα; ἀτελὴς τελευτή; αὐξιθαλής; βαθύστερνος; βλάστημα; μήτηρ γαῖα; Οὐρανός; Τιτάν.

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[35] Solon, fr. 36.3–6 West.

[36] Aeschylus, *Eumenides* 1–2.

[37] Plato, *Menexenus* 237e–238a.

[38] Plato, *Timaeus* 40b–c.

δαίμων · daimon

The word any god of the collection may be called, and the name of one power, the Daimon who comes teeming into a house and chills its life again · Orphic Hymns

δαίμων, *daimōn*, "daimon"; Δαίμων, *Daimōn*, "Daimon"

At a Glance

The word. Δαίμων is a divine power, usually without saying which. In Homer it is the word for a god at work, unseen, behind what happens to a man; it came to mean also the power allotted to each man as his fortune, and, from Hesiod on, the spirits that stand between gods and men.

In the Hymns. Twenty-eight lines and a heading. Twenty powers are addressed with the vocative δαῖμον in twenty-two lines, from Plouton in the proem to Hephaistos; the proem calls on "the most divine Daimon, and the Daimon who brings men ruin" (Prayer 31) and on the daimones of each region of the world; and one hymn is headed with the bare name, ΔΑΙΜΟΝΟΣ (LXXIII title).

In this edition. "Daimon", transliterated: in lower case where the word is said of a god, with a capital where it names a power of its own.

A place to read. Prayer 30–33, the proem's lines on Pronoia, the two Daimones and the daimones of the regions.

Meaning

The word is usually connected with δαίομαι, "divide, allot", so that the daimon would be the one who deals out each man's portion. Plato's Socrates, in the *Cratylus*, derives it instead from δαήμων, "knowing", and takes Hesiod's golden race as his witness: they were called daimones because they were wise (398b).[39] Either way, the word names power by its effect on a life rather than by its person, and that is how the Hymns use it. To call a god δαῖμον is to address him as the one at work in what happens.

[39] Plato, *Cratylus* 397e–398b.

Use in the Hymns

A word for any god. Most of the twenty-eight lines are addresses, and the word stands at the end of the line, closing a run of titles. Prothyraia is "daimon of many names" (II.1), and so are Pan (XI.10) and Deo (XL.1), while Lysios is "of many names, loosener daimon" (L.2); Ouranos is "most high daimon" (IV.8), and so are Physis (X.4) and Nemesis (LXI.9); Herakles and Nereus are "daimon of great renown" (XII.10, XXIII.3). Poseidon is "daimon of the deep" (XVII.8), Gaia "daimon of many flowers" (XXVI.7), Athena "victory-bringing daimon" (XXXII.13), Ares "mighty daimon" (LXV.1), Hephaistos "daimon that shines on mortals" (LXVI.2), and Adonis is called "best of daimones" (LVI.1). The word sets no rank. It is given to the oldest powers and to the youngest, to a goddess of childbed and to the god of war, and to Leukothea, a woman who became a goddess of the sea, as "august daimon" (LXXIV.1).

The Daimon. In two places the word is a name. The proem, after "the gentle gods, and over them all good Pronoia" (Prayer 30), calls on "the most divine Daimon, and the Daimon who brings men ruin" (Prayer 31): a good power and a harmful one, named in one line and not reconciled. The hymn headed ΔΑΙΜΟΝΟΣ answers the line with one god who is both. The note at LXXIII title calls it a hymn to the δαίμων of a man or a house, the power that makes a life prosperous or wretched, and the god turns out in the second line to be Zeus the Gracious, who gives life and wealth and chills life again and holds the keys of grief and joy (LXXIII.1–6; see ἀλάστωρ).

Daimones by region. The proem's next lines divide the daimones by where they live: "and daimones of heaven, and of the air, and of the waters, / and of earth, and beneath the earth, and those that walk in fire" (Prayer 32–33). The note at Prayer 31–33 calls this the nearest thing in the proem to a system. Elsewhere the plural is given to a company: the Stars are "the holy daimones" (VII.2), and the Kouretes "Immortal daimones, nourishers and in turn destroyers" (XXXVIII.14).

One word for the god and for the fortune. The two uses can be read as one. The god called δαῖμον in a hymn is asked to come and act; the

Daimon of LXXIII is that action itself, the fortune a god brings into a house. The collection's petitions ask god after god for what the Daimon gives or withholds: wealth, health and a good end of life.

Places to read

Every line in which the word occurs, with the heading of LXXIII, in the order of the book.

Prayer 12 The king of those beneath the earth is called greatly pre-eminent daimon.

Prayer 31 The proem calls on the most divine Daimon and the Daimon who brings men ruin.

Prayer 32 The daimones of heaven, air, water, earth, the underworld and fire are called.

II.1 Prothyraia is most august goddess, daimon of many names.

IV.8 Ouranos is all-seeing, begetter of Kronos, most high daimon.

VII.2 The Stars are summoned as the holy daimones.

X.2 Physis is daimon of many foundings.

X.4 Physis is all-ruler, ever honoured, most high daimon.

X.20 Physis is maker of every craft, moulder, lady daimon.

XI.10 Pan is begetter of all, daimon of many names.

XII.10 Herakles flashes with first-born shafts, daimon of great renown.

XVII.8 Poseidon delights in the waves and the beasts, daimon of the deep.

XXIII.3 Nereus is daimon of great renown.

XXVI.7 Gaia rejoices in sweet-breathing grasses, daimon of many flowers.

XXX.7 Dionysos, begotten in unspeakable beds, is immortal daimon.

XXXII.13 Athena is releaser from evils, victory-bringing daimon.

XXXIV.5 Apollo is wild one, light-bearing daimon.

XXXVI.8 Artemis is nurse of the young of mortals, daimon.

XXXVIII.14 The Kouretes are immortal daimones, nourishers and destroyers.

XL.1 Deo is all-mother goddess, daimon of many names.

XLVIII.1 Sabazios is son of Kronos, glorious daimon.

L.2 Lysios is much-remembered seed, loosener daimon.

LVI.1 Adonis is called best of daimones.

LXI.9 In Nemesis are the verdicts of mortals, most high daimon.

LXV.1 Ares is unbreakable, great in strength, mighty daimon.

LXVI.2 Hephaistos shines with flaming beams, daimon that shines on mortals.

LXXIII title The hymn is headed with the name of the Daimon.

LXXIII.1 The Daimon is called to draw near, the leader who makes men shudder.

LXXIV.1 Leukothea, daughter of Kadmos, is august daimon.

Earlier poetry and cult

In Homer the gods themselves are δαίμονες: when Athena has checked Achilles she goes back to Olympos, "to the house of aegis-bearing Zeus, among the other daimones" (*Iliad* 1.221–222).[40] Hesiod gives the word its second sense. The men of the golden race, when the earth had covered them, became "holy daimones upon the earth, good, warders-off of evil, guardians of mortal men", who wander the whole earth wrapped in haze, keeping watch on judgments and harsh deeds, "givers of wealth: this kingly prerogative they had" (*Works and Days* 121–126).[41] The collection's Stars are "the holy daimones", δαίμονας ἁγνούς, in Hesiod's words (VII.2), and its Daimon is πλουτοδότης, "giver of wealth", Hesiod's word too (LXXIII.4); the two hymns can be read as drawing on one tradition, though neither names the poet. Heraclitus put the personal sense in three words: "a man's character is his daimon" (B119).[42] In Aristophanes' *Knights* a slave calls for "unmixed wine of the Good Daimon" to help him think (85, 105–108).[43] The proem's "most divine

[40] *Iliad* 1.221–222.

[41] Hesiod, *Works and Days* 121–126.

[42] Heraclitus, fr. B119 Diels–Kranz.

[43] Aristophanes, *Knights* 85, 105–108.

Daimon" can be read as that Good Daimon, the house's fortune, set beside its opposite.

Later readings

In Plato's *Symposium* Diotima tells Socrates that Eros is a great daimon, "for everything daimonic is between god and mortal": it interprets and carries to the gods what comes from men, and to men what comes from the gods, and being in the middle it fills the space between, "so that the whole is bound together with itself" (202d–e).[44] The myth of Er, the soldier sent back from the dead to tell what he saw, turns the allotted daimon into a choice: "no daimon will draw you by lot, but you will choose a daimon" (*Republic* 10.617e), and in the *Phaedo* Socrates reports the saying that each man's daimon, who had him in life, leads him after death to the place of judgment (107d).[45] The *Epinomis*, transmitted among Plato's works, gives each element its living kind: first the visible gods, the stars; below them the daimones and the race of the air, which holds "the third and middle seat"; then demigods of the water (984d–985b).[46] Its scale stands close to the proem's daimones of heaven, air and water, independently of the Hymns. The historian Diodorus of Sicily reports the custom of naming the Good Daimon at dinner when the unmixed wine was poured (4.3.4).[47] In the Gospels the word, mostly in its diminutive δαιμόνιον, has become the name of the unclean spirits: the daimones possessing two men beg Jesus to send them into a herd of swine (Matthew 8:31).[48]

[44] Plato, *Symposium* 202d–e.

[45] Plato, *Republic* 10.617e; *Phaedo* 107d.

[46] [Plato], *Epinomis* 984d–985b.

[47] Diodorus of Sicily 4.3.4.

[48] Matthew 8:31.

In this edition

The edition transliterates the word throughout: "daimon" and "daimones" where the word is said of gods, "Daimon" where it names the power of Prayer 31 and LXXIII. The note at LXXIII title explains the transliteration there and the translation of the god's other titles. At X.4 δαῖμον is Hermann's for the codices' πᾶσιν, at XII.10 Pierson's for ναίων (the apparatus at X.4 and XII.10), and at Prayer 33 ἐμπυριφοίτους, "those that walk in fire", is Wiel's (the note at Prayer 31–33).

See also

ἀλάστωρ; ἄστρον; Ζεύς; Κουρῆτες; Λευκοθέα; πολυώνυμος; πρόνοια.

Δημήτηρ Ἐλευσινία · Demeter of Eleusis

The heading of the hymn to the goddess of the grain, named by the town of her mysteries, and a hymn that asks her only for the goods of this life · Orphic Hymns

Δημήτηρ Ἐλευσινία, *Dēmētēr Eleusinia*, "Demeter of Eleusis"; Δημήτηρ, *Dēmētēr*, "Demeter"

At a Glance

The word. Demeter is the goddess of grain and of the tilled field, the mother of Phersephone. Ἐλευσινία, "of Eleusis", names her by the town west of Athens where her mysteries were kept.

In the Hymns. The heading of one hymn, "TO DEMETER OF ELEUSIS" (XL title), and the name Demeter in three lines: the proem's "Demeter of splendid fruit" (Prayer 6), Plouton's taking of "the child of holy Demeter" (XVIII.12) and "august Demeter" in her own hymn (XL.2). The hymn's first word for her is Deo (XL.1; see Δηώ).

In this edition. "Demeter of Eleusis" in the heading, "Demeter" in the verse.

A place to read. XL.1–20, the whole hymn.

Meaning

The ancients heard μήτηρ, "mother", in the name and argued over the first half. The commentator of the Derveni papyrus, a roll burnt on a funeral pyre in Macedonia in the late fourth century BC, holds that Ge, Meter, Rhea and Hera are one goddess, and that she was called Demeter as Ge Meter, "Earth Mother", one name made from the two (col. XXII).[49] The epithet narrows the mother to a place. Eleusis was the town of the Mysteries, and a goddess "of Eleusis" is the goddess of the rite as well as of the field.

Use in the Hymns

The heading and the hymn. The heading names the place; the hymn names the work. Of its twenty lines, most of the first eleven are the farm: she is "wealth-giving goddess, feeder of the corn-ear, all-bestowing, / rejoicing in peace and in labours of much toil, / of the seed, of the heap, of the threshing-floor, of the green fruit" (XL.3–5; see ἀλωαία), the one who was "first to yoke the ploughing neck of oxen" (XL.8; see ἀρότριος) and who rejoices "in the sickles of summer" (XL.11). Eleusis itself has a single line: "you who dwell in the holy glens of Eleusis" (XL.6). The rite enters by a few words rather than by a story. She is "torch-bearing, holy" (XL.11; see δαλός), "hearth-fellow of Bromios" (XL.10), and "of the earth" and "manifest" in one breath (XL.12), and she is addressed as "you who yoked the chariot with bridles of serpents / in the wheeling eddies of those who cry euhoi about your throne" (XL.14–15; see ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς). The note at XL.12 sets the hidden goddess against the manifest one and observes that the collection states the double aspect without explaining it. The petition asks for the goods of this life and nothing more: she is to come "heavy with the fruits of summer, / bringing peace back, and lovely good order, / and wealth rich in blessing, and with them health the queen" (XL.18–20; see εἰρήνη).

The name in other hymns. The proem calls on "Phersephone holy, and Demeter of splendid fruit" (Prayer 6), mother and daughter in one line.

[49] Derveni papyrus, col. XXII.7–10.

Plouton's hymn tells how he took "the child of holy Demeter / to wife" and carried her down to the Attic cave of Eleusis, "where the gates of Hades are" (XVIII.12–15; see Εὔβουλος). Her search for the daughter has a hymn of its own, under another name (XLI.3–6; see Μήτηρ Ἀνταία).

In a chain of hymns. The note at XXXIX.7–8 observes that XXXVIII, XXXIX, XL and XLI stand in a chain: the Kouretes, one of them changed into a serpent by Deo's purposes, Demeter at Eleusis, and the Mother's search. The note at XL.10 adds that the hymn puts Dionysos at her hearth in a single word and moves on; his own hymns begin five places later (XLV). The goddess of Eleusis stands between the Kouretes and the god whose hearth she shares.

Places to read

The heading and every line in which the name Demeter stands, with the chief passages of her hymn.

Prayer 6 The proem calls on holy Phersephone and Demeter of splendid fruit.

XVIII.12 Plouton once took the child of holy Demeter to wife.

XL title The hymn is headed to Demeter of Eleusis.

XL.1–5 Deo, all-mother, is august Demeter, feeder of the corn-ear, of the seed, the heap and the threshing-floor.

XL.6–11 She dwells in the holy glens of Eleusis, first yoked the ox to the plough, and is hearth-fellow of Bromios.

XL.12–17 She is of the earth and manifest, maiden and nurse, and drives a serpent-bridled car amid the revellers.

XL.18–20 She is asked for peace, good order, wealth and health.

Earlier poetry and cult

The *Homeric Hymn to Demeter* tells how the goddess, unveiling herself at Eleusis, announced "I am Demeter, holder of honours", ordered a great temple and altar built below the town above the well Kallichoros, and promised to teach the rites herself (268–274); at its close she shows the

rites to the kings of Eleusis (473–479).[50] The hymn in the collection keeps the town, the temple's glens and the harvest, and leaves the story to the hymn of the Mother. In Euripides' *Bacchae* Teiresias names the two first things among men: "Demeter the goddess — she is Earth; call her whichever name you will", who feeds mortals on dry food, and the son of Semele, who found the wet drink of the grape (274–280).[51] The collection's "hearth-fellow of Bromios" keeps the same pair under one roof.

Later readings

The Athenian orator Isocrates, in the *Panegyricus*, tells how Demeter, wandering after her daughter's rape, came to Attica and gave its people two gifts, the greatest there are: the crops, which are the reason we do not live like beasts, and the rite, which gives those who share in it sweeter hopes about the end of life and about all time (4.28).[52] Cicero, in *On the Laws*, counts the Eleusinian Mysteries the best of Athens' gifts, since from them men learned the beginnings of life and the reason to live with joy and to die with better hope (2.36).[53] The hymn of the collection asks for the first gift only. Its goddess of Eleusis is prayed to for peace, order, wealth and health, and the hopes about death that Isocrates and Cicero give to her rite are asked of other powers in the book (see γλυκερὴ βιότοιο τελευτή).

In this edition

The edition renders the heading "Demeter of Eleusis" and the name "Demeter" at all three places. The note on XL rubric records Abel's misprint στίρακα for στύρακα and keeps στύρακα. At XL.1 Δηοῖ and θεά are Hermann's for the codices' δηώ and θεοῖς; at XL.5 the whole line is Hermann's Ionic form of the codices' σπερμία σωρίτι ἀλωαῖα; at XL.8

[50] *Homeric Hymn to Demeter* (2) 268–274, 473–479.

[51] Euripides, *Bacchae* 274–280.

[52] Isocrates, *Panegyricus* (4) 28.

[53] Cicero, *On the Laws* 2.36.

πρώτη ὑποζεύξασα is Hermann's for ἣ πρώτη ζεύξασα; at XL.10 Βρομίοιο is Hermann's for βρομίοις (the apparatus at XL.1, 5, 8, 10). At XL.15 εὐαζόντων is Hermann's for the codices' εὐάζουσα (see ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς). The note at XL.14–15 says that the English supplies "they" for the participle's missing subject; the printed English reads "of those who cry euhoi about your throne".

See also

ἀλωαία; ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς; ἀρότριος; γλυκερὴ βιότοιο τελευτή; δαλός; Δηώ; εἰρήνη; Ἐλευσίς; Εὔβουλος; Μήτηρ Ἀνταία; Φερσεφόνη.

Δηώ · Deo

Demeter's other name, the one the collection uses when it means the ground, the grain and the mother of the daughter below · Orphic Hymns

Δηώ, *Dēō*, "Deo"

At a Glance

The word. Δηώ is a by-name of Demeter, used in poetry and in the language of her cult from the *Homeric Hymn to Demeter* on. It names the same goddess as Demeter, but more closely, and the Eleusinian story reaches for it at its most solemn moments.

In the Hymns. Six lines. Demeter's own hymn opens with it, "Deo, all-mother goddess, daimon of many names" (XL.1); Phersephone is "holy shoot of Deo" (XXIX.5); and the name stands in the hymns of Nereus, Korybas, the nymphs and Ares.

In this edition. "Deo" at every place, transliterated, and kept apart from "Demeter".

A place to read. XXIII.5–6, where the name means the earth itself.

Meaning

Demeter is the name of genealogy and of her hymn's heading; Deo is the name by which that hymn calls her first (see Δημήτηρ Ἐλευσινία). In the collection the name reaches past the goddess to what she rules. Deo's foundation is the ground, Deo's works are the tilled fields, and Deo's shoot is her daughter, so that one name covers earth, harvest and mother.

Use in the Hymns

The ground. Nereus is addressed: "you who shake Deo's sacred foundation whenever you shut up / the winds driven into the innermost hiding-places" (XXIII.5–6). The note at XXIII.5 says plainly that the goddess's holy foundation is the earth itself, and that the hymn names the goddess to mean the ground; the note at XXIII.5–6 traces the physics, earthquakes caused by wind shut up within the earth, to the philosopher Anaxagoras of Klazomenai, of the fifth century BC, and to Aristotle. The war-god is asked to stop being one by "exchanging the force of arms for the works of Deo" (LXV.8; see ἔργα Δηοῦς), the field set against the sword.

The mother. Demeter's hymn begins with the name and a title that makes her mother of everything: "Deo, all-mother goddess, daimon of many names" (XL.1). Her daughter takes the name as her pedigree: Phersephone is "Praxidike, of lovely hair, holy shoot of Deo" (XXIX.5), though the line rests on an editor, and with the manuscripts she would be the shoot "of Zeus", as the hymn's first line already calls her "daughter of great Zeus" (XXIX.1).

Beside Bakchos. The nymphs are "bringing grace to mortals with Bakchos and with Deo" (LI.16), the grain and the vine named together as the two gifts the nymphs serve. The same pairing gives Demeter's hymn its "hearth-fellow of Bromios" (XL.10; see Δημήτηρ Ἐλευσινία).

The change of Korybas. The strangest of the six places is in the hymn to Korybas, who changed his holy body "by Deo's purposes" into the form of a dark serpent (XXXIX.7–8; see γνώμη; δράκων), the hymn before her own (see Δημήτηρ Ἐλευσινία).

Places to read

Every line in which the name stands, in the order of the book.

XXIII.5 Nereus shakes Deo's sacred foundation, the earth, when he shuts up the winds.

XXIX.5 Phersephone is Praxidike, holy shoot of Deo.

XXXIX.7 Korybas changed his holy body by Deo's purposes into a serpent's form.

XL.1 Demeter's hymn opens with Deo, all-mother goddess, daimon of many names.

LI.16 The nymphs bring grace to mortals with Bakchos and with Deo.

LXV.8 Ares is asked to exchange the force of arms for the works of Deo.

Earlier poetry and cult

The *Homeric Hymn to Demeter* uses the name at the turns of its story. When her daughter is taken, "for nine days then lady Deo / roamed the earth with burning torches held in her hands" (47–48); at Eleusis "much-revered Deo" accepts the barley drink "for the sake of the rite" (211); and the poet's last prayer is to "queenly Deo" with her daughter (490–494).[54] In Sophocles' *Antigone* the chorus calls on the god of many names, glory of the Kadmeian bride and son of loud-thundering Zeus, who rules "in the vales, common to all, of Eleusinian Deo" (1115–1121).[55] Sophocles' κόλποι are both Deo's vales and her lap, and he sets Bakchos in them, as the nymphs' hymn sets the two side by side.

Later readings

The Roman poet Ovid kept the name in Latin. Among the loves of the gods that Arachne weaves, Jupiter deceives "Deo's daughter as a spotted serpent" (*Metamorphoses* 6.114), and the oak that Erysichthon cuts down is "Deo's oak" (8.758).[56] The serpent of Ovid's tapestry and the serpent of

[54] *Homeric Hymn to Demeter* (2) 47–48, 211, 490–494.

[55] Sophocles, *Antigone* 1115–1121.

[56] Ovid, *Metamorphoses* 6.114, 8.758.

the Korybas hymn stand in different stories, and the Latin poet and the Hymns come to Deo's name independently.

In this edition

The edition transliterates "Deo" at all six places and does not render it "Demeter". At XXIX.5 Δηοῦς is Lennep's for the codices' διός, and at XL.1 Δηοῖ and θεά are Hermann's for the codices' δηώ and θεοῖς (the apparatus at XXIX.5 and XL.1).

See also

γνώμη; δαλός; Δημήτηρ Ἐλευσινία; δράκων; ἔργα Δηοῦς; Κορύβας; Νηρεύς; Πραξιδίκη; Φερσεφόνη.

Διόνυσος · Dionysos

The god's name of genealogy and heading, set over the hymn that gives him a double nature and three births, and beside the mothers, nurses and sons the collection assigns him · Orphic Hymns

Διόνυσος, *Dionysos*, Διώνυσος, *Diōnysos*, "Dionysos"

At a Glance

The word. Dionysos is the son of Zeus, the god of wine, of possession and of the rites named for him. His name is older than Homer, and the epic form Διώνυσος stands beside the ordinary one.

In the Hymns. Thirteen places: two headings, "TO DIONYSOS" (XXX title) and the heading of XLV (see Διόνυσος Βασσαρεὺς Τριετηρικός); the proem's "Dionysos the dancer" (Prayer 9); the first lines of five hymns, four of his own and the hymn to Mise, which calls him first; and the lines on his mother Semele, Sabazios who carried him, his son Hermes, his nurse Leukothea and her son Palaimon.

In this edition. "Dionysos" at every place, for both forms of the name.

A place to read. XXX.1–9, the hymn headed with his name.

Meaning

The first syllables of the name were heard by the Greeks as Zeus' own, Διός, "of Zeus", and the god is "son of Zeus" in the collection as everywhere (L.1). The rest of the name has no secure explanation. In the Hymns the name is the one given in lineage, and the god's many other names, Bakchos above all, are the ones given in the rite (see Βάκχος).

Use in the Hymns

Headings and first lines. Two hymns carry the name in their headings, and five open with it, each joining it to a title: "I call on Dionysos loud-roaring, crier of euhoi" (XXX.1); "The law-bringing, fennel-bearing Dionysos I call" (XLII.1; see θεσμοφόρος); "Come, blessed Dionysos, born of fire, bull-fronted" (XLV.1; see Βασσαρεύς); "Liknites Dionysos I call with these prayers" (XLVI.1; see Λικνίτης); "Amphietes I call, Bakchos, chthonic Dionysos" (LIII.1; see Ἀμφιετής). The note on LXXXVIII counts Dionysos among the gods hymned more than once, "under seven titles or more". The name of genealogy fixes the god, and the titles that follow it say which of his aspects is being called.

His own hymn. The hymn headed with the bare name is nine lines and almost all titles. Its second line gives him Protogonos' name and epithet, "first-born, twofold in nature, thrice-born, Bacchic lord" (XXX.2; see διφυής; τρίγονος). He is "wild, unspeakable, hidden, two-horned, two-formed" (XXX.3; see δικέρωτος; δίμορφος) and "eater of raw flesh, of the third year" (XXX.5), and his birth is told in a relative clause: "of Zeus and Phersephoneia / begotten in unspeakable beds" (XXX.6–7; see ἄρρητα λέκτρα).

Two mothers. The hymn to him makes Phersephone his mother; the hymn to Semele makes her "mother of the thyrsos-bearing Dionysos of much gladness" (XLIV.3; see Σεμέλη). The collection sets the two lineages in different hymns and does not choose between them, and it gives him the title "of two mothers" twice (L.1, LII.9; see διμήτωρ). Sabazios, the father who carried him, is addressed as "you who Bakchos Dionysos … / sewed into your thigh" (XLVIII.2–3; see ἐγκαταρράπτω).

His own kin. The god is himself a father in one hymn: Chthonic Hermes is "offspring of Dionysos of the bacchic dance" and of Aphrodite (LVII.3–4), a parentage the codices already give; only the epithet βακχεχόροιο is the conjecture of Casaubonus, one of the critics Abel reports, though the note at LVII.3–4 says the parentage rests on it (see βακχέχορος). Leukothea is the "nurse of Dionysos of the fair garland" (LXXIV.2), and her son Palaimon is addressed as "Foster-brother of Dionysos of the Bacchic dance" (LXXV.1; see Λευκοθέα; Παλαίμων).

The dancer. The proem gives him a superlative of his own: "and you who hold the greatest / honours among the blessed, Dionysos the dancer" (Prayer 8–9).

Places to read

Every line and heading in which the name stands, in the order of the book.

Prayer 9 The proem calls on Dionysos the dancer, who holds the greatest honours among the blessed.

XXX title The hymn is headed to Dionysos.

XXX.1 The hymn calls Dionysos loud-roaring, crier of euhoi.

XLII.1 The hymn calls the law-bringing, fennel-bearing Dionysos.

XLIV.3 Semele is mother of the thyrsos-bearing Dionysos of much gladness.

XLV title The hymn is headed to Dionysos Bassareus Trieterikos.

XLV.1 The god is called to come, blessed Dionysos, born of fire, bull-fronted.

XLVI.1 The hymn calls Liknites Dionysos.

XLVIII.2 Sabazios sewed Bakchos Dionysos into his thigh.

LIII.1 Amphietes is Bakchos, chthonic Dionysos.

LVII.3 Chthonic Hermes is offspring of Dionysos of the bacchic dance.

LXXIV.2 Leukothea is nurse of Dionysos of the fair garland.

LXXV.1 Palaimon is foster-brother of Dionysos of the Bacchic dance.

Earlier poetry and cult

The name is older than the poems. It stands, as di-wo-nu-so, on clay tablets from the Mycenaean palace of Pylos, centuries before Homer.[57] In the *Iliad* Diomedes tells how Lykourgos chased "the nurses of raving Dionysos" down sacred Nysa, and the god, frightened, plunged into the sea, where Thetis took him into her lap (6.130–137); Zeus, recounting his loves, names Semele, who bore Dionysos, "a joy to mortals" (14.323–325).[58] Hesiod gives the Theban birth: Kadmeian Semele, joined in love with Zeus, "bore a splendid son, / ... Dionysos of much gladness, / an immortal, she a mortal; now both are gods" (*Theogony* 940–942).[59] The collection's Semele hymn keeps Hesiod's epithet, πολυγηθής, "of much gladness".

Later readings

Diodorus sorts the stories into several Dionysoi. One, born of Zeus and Persephone and called Sabazios by some, was honoured with rites held at night and in secret (4.4.1–2; see διϰέρωτος); another account, which he gives to the mythographers, has the god born of Zeus and Demeter, torn apart by the earthborn and boiled, and born again new when Demeter put his limbs together (3.62.6).[60] Clement of Alexandria, attacking the Mysteries, tells the tearing: the Kouretes danced in arms about the child, and the Titans crept in and lured him with toys, a cone and a rhombos and limb-bending toys and golden apples, "as Orpheus the Thracian, the poet of the Rite, says", and tore him apart (*Protrepticus* 2.17.2–18.1).[61] Plutarch reads the tearing as cosmology: when the god changes into winds and water and earth and stars and the births of plants and animals, the wiser call that change a rending and a dismemberment, and name the god

[57] Pylos tablets PY Ea 102 (formerly Xa 102) and PY Xa 1419.

[58] *Iliad* 6.130–137, 14.323–325.

[59] Hesiod, *Theogony* 940–942.

[60] Diodorus of Sicily 4.4.1–2, 3.62.6.

[61] Clement of Alexandria, *Protrepticus* 2.17.2–18.1.

Dionysos, Zagreus, Nyktelios and Isodaites (*On the E at Delphi* 388f–389a).[62] The note at XXX.6–7 calls the name Zagreus for this god a modern coinage; Plutarch already joins it to the rending, though the Orphic sources themselves do not use it of him. The collection names the parentage the theogonies required and leaves the tearing untold.

In this edition

The edition renders both Διόνυσος and the epic Διώνυσος (XLIV.3, LVII.3, LXXV.1) "Dionysos", and keeps the god's other names, Bakchos, Bakcheus, Bromios, Iakchos, as names of their own. At XXX.6 Εὐβουλεῦ πολύβουλε is Pierson's for the codices' εὔβουλ' εὐπολύβουλε, and Φερσεφονείης Abel's for περσεφονείης (the apparatus at XXX.6). At LVII.3 βακχεχόροιο is Casaubonus' for the codices' βάκχε χοροῖο (the apparatus at LVII.3).

See also

Ἀμφιετής; ἄρρητα λέκτρα; βακχέχορος; Βάκχος; Βασσαρεύς; δικέρωτος; διμήτωρ; δίμορφος; Διόνυσος Βασσαρεὺς Τριετηρικός; διφυής; ἐγκαταρράπτω; θεσμοφόρος; Λευκοθέα; Λικνίτης; Παλαίμων; Σεμέλη; τρίγονος.

Διόνυσος Βασσαρεὺς Τριετηρικός · Dionysos Bassareus Trieterikos

The heading that names the god three times over, by his own name, by the dress of his Thracian women and by the feast of every other year · Orphic Hymns

Διόνυσος Βασσαρεὺς Τριετηρικός, *Dionysos Bassareus Trietērikos*, "Dionysos Bassareus Trieterikos"; Τριετηρικός, *Trietērikos*, "of the trieteric feast"

[62] Plutarch, *On the E at Delphi* 388f–389a.

At a Glance

The word. The heading of XLV reads ΥΜΝΟΣ ΔΙΟΝΥΣΟΥ ΒΑΣΣΑΡΕΩΣ ΤΡΙΕΤΗΡΙΚΟΥ, "Hymn of Dionysos Bassareus Trieterikos". Its last word is the adjective of τριετηρίς, the god's feast held "in the third year" by the Greek way of counting, which takes in both ends, and so held every other year.

In the Hymns. One heading (XLV title). Its last word stands again alone as the heading of LII, "TO THE GOD OF THE TRIETERIC FEAST" (LII title), and the feast itself is named in six lines of the Bacchic hymns.

In this edition. The heading of XLV is transliterated, "HYMN OF DIONYSOS BASSAREUS TRIETERIKOS"; the heading of LII is translated.

A place to read. XLV title with LII title, the two headings that share the word.

Meaning

The heading stacks three names in apposition, and each answers a different question. Dionysos is who the god is, by lineage (see Διόνυσος). Bassareus is where and with whom, a title taken from the fox-skins of his women in Thrace (see Βασσαρεύς). Trieterikos is when: the god of the feast that comes round every other year (see τριετηρίς). A heading that names the god, his company and his season together can be read as the whole rite in three words.

Use in the Hymns

The heading of XLV. The hymn below the heading is seven lines long and never names the feast. Its anomalies, the word ΥΜΝΟΣ with the genitive and the missing rubric, and its length, the longest heading in the book, are set out under Βασσαρεύς. The calendar title is the heading's alone: the hymn asks the god of swords and blood to come, and the heading says at what season he is asked.

Two headings share the word. Seven hymns later the same adjective stands by itself as a heading, ΤΡΙΕΤΗΡΙΚΟΥ (LII title), and there the

hymn takes it up: the god is "revelling through the consecrated trieteric feasts among the foster-mothers" (LII.8) and, two lines on, "of the year's circuit" (LII.10; see ἀμφιετήρ). The two headings can be read as naming one god at one feast, the second leaving the god's own name to be understood.

The feast in the verse. The word is never far from the god's hymns. In his own hymn he is "eater of raw flesh, of the third year" (XXX.5), and the note at XXX.5 explains that by the ancient inclusive reckoning the feast of the third year falls every other year. Semele won her honours "among mortal men, through the trieteric seasons" (XLIV.7), and Silenos is honoured "by mortal men at the trieteric seasons" (LIV.3). Amphietes, sleeping in Phersephone's house, "puts the trieteric time to sleep" and wakes to "rouse the trieteric revel again" (LIII.4–5; see Ἀμφιετής).

Places to read

The two headings that carry the word, and every line in which the feast of the third year is named.

XXX.5 Dionysos is eater of raw flesh, of the third year.

XLIV.7 Semele won her honours among mortal men through the trieteric seasons.

XLV title The hymn is headed to Dionysos Bassareus Trieterikos.

LII title The hymn is headed to the god of the trieteric feast.

LII.8 The god revels through the consecrated trieteric feasts among the foster-mothers.

LIII.4 Amphietes puts the trieteric time to sleep.

LIII.5 He rouses the trieteric revel again.

LIV.3 Silenos is honoured by mortal men at the trieteric seasons.

Earlier poetry and cult

In Euripides' *Bacchae* the chorus sings how the Korybantes invented the drum and gave it to Rhea, and the raving satyrs won it from the Mother and joined it "to the dances of the trieteric feasts, in which Dionysos

delights" (120–134).[63] The feast and the god's delight in it were already joined on the Athenian stage.

Later readings

Diodorus explains the feast by the god's history. Dionysos returned from his campaign in India after three years, and the Boeotians, the other Greeks and the Thracians, remembering it, instituted the trieteric sacrifices to him; they believe that at that time he shows himself among men, and so in many Greek cities companies of women gather in Bacchic rites every other year, and the maidens carry the thyrsos and share the frenzy, crying euhoi (4.3.1–3; compare 3.65.8).[64] Virgil compares Dido in her fury to a Thyiad roused by the sacred emblems, "when the trieteric orgies stir her at the cry of Bacchus, and Cithaeron calls her by night" (*Aeneid* 4.301–303).[65] Ovid joins the Thracian women and the trieteric rites in one sentence, independently of the Hymns: "It was the time when the Thracian brides are accustomed to keep the trieteric rites of Bacchus" (*Metamorphoses* 6.587–588), and Procne goes out among them by night in the god's dress to find her sister.[66]

In this edition

The edition transliterates the heading of XLV in full and translates the heading of LII as "TO THE GOD OF THE TRIETERIC FEAST". It renders the τριετηρίς family "trieteric", and τριετής "of the third year" at XXX.5 and "trieteric" at LIII.5. The heading of XLV carries no apparatus entry.

See also

ἀμφιετήρ; Ἀμφιετής; Βασσαρεύς; Διόνυσος; Σεμέλη; Σιληνός; τριετηρίς.

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[63] Euripides, *Bacchae* 120–134.

[64] Diodorus of Sicily 4.3.1–3, 3.65.8.

[65] Virgil, *Aeneid* 4.300–303.

[66] Ovid, *Metamorphoses* 6.587–600.

Εἰλείθυια · Eileithyia

Εἰλείθυια, *Eileithyia*, "Eileithyia"

Attested: Εἰλείθυια (*Eileithyia*; Prayer 13, II.9, II.12). The goddess of childbirth, who comes to the woman in labour and without whom no child is born. The proem names her between Hebe and Herakles: "and Hebe, Eileithyia, and the goodly strength of Herakles" (Prayer 13). Hesiod makes her Hera's daughter with Hebe and Ares, and gives Hebe to Herakles as his wife on Olympos (*Theogony* 921–923, 950–953), so the proem's line names two sisters and the husband of one of them.[67] In the hymn to Prothyraia, "she before the door", the name is one of the birth-goddess's own: "Eileithyia, releasing from labour in dread necessities; / for on you alone do women in childbed call, rest of the soul" (II.9–10), and three lines later "Artemis Eileithyia, and august Prothyraia" (II.12; see Ἄρτεμις Εἰλείθυια; Προθυραία). In the *Homeric Hymn to Apollo* Leto's labour on Delos waits for Eileithyia, whom Hera keeps on Olympos under golden clouds; the goddesses on the island send Iris to fetch her, and as soon as Eileithyia sets foot on Delos the birth seizes Leto (97–119; see Δῆλος).[68] Pausanias, at her temple in Athens, reports the Delian story that she came from the Hyperboreans to help Leto in her pains, that the Delians sacrifice to her and sing a hymn by Olen, the legendary poet from Lycia, and the Cretan claim that she was born at Amnisos, Hera's child (1.18.5).[69]

See also

Ἄρτεμις; Ἄρτεμις Εἰλείθυια; Δῆλος; Ἥρα; Λητώ; Προθυραία.

Ἑκάτη · Hekate

Ἑκάτη, *Hekatē*, "Hekate"

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[67] Hesiod, *Theogony* 921–923, 950–953.

[68] *Homeric Hymn to Apollo* (3) 89–119.

[69] Pausanias 1.18.5.

Attested: Ἑκάτην (*Hekatēn*; I.1); the heading ΕΙΣ ΕΚΑΤΗΝ (I title). The goddess of the first hymn, which in the manuscripts runs on from the proem without a break: the note on I says that Sanctamandus, whose unpublished notes Abel copied from a Bodleian manuscript, and Canterus, one of the critics Abel reports, were the first to divide the two, that the edition records the division as a division, since the collection as its users had it opened at the crossroads, and that the English Platonist Thomas Taylor, translating the undivided poem in 1787, ran his proem into her. The hymn names her once, in its first line, "Einodian Hekate I call, of the three ways, dark" (I.1; see Εἰνοδία; ἐρεμνός; τριοδῖτις), and then gives her a world: the three realms of heaven, earth and sea (I.2; see εἰνάλιος), the tomb and the souls of the dead (I.3; see βακχεύω), solitude and deer (I.4), the night and its dogs (I.5), and "key-holder of the whole kosmos" (I.7). "Perseia" (I.4) is Hermann's form for the codices' περσίαν, and names her by her father: in Hesiod she is the daughter of Perses and Asteria, honoured by Zeus above all with a share of earth, sea and starry heaven (*Theogony* 409–415; see εἰνάλιος).[70] The Alexandrian poet Apollonius of Rhodes, of the third century BC, has Medea work her drugs by the counsels of "Hekate Perseis" (*Argonautica* 3.478) and tell Jason how to win over "only-begotten Hekate Perseis" (3.1035).[71] The hymn ends by asking that "the maiden be present at the pure rites" and be gracious to the oxherd (I.9–10; see βουκόλος).

See also

βακχεύω; βουκόλος; εἰνάλιος; Εἰνοδία; ἐρεμνός; τριοδῖτις.

Ἐρατώ · Erato

Ἐρατώ, *Eratō*, "Erato"

Attested: Ἐρατώ (*Eratō*; LXXVI.9). One of the nine Mousai named in their hymn, "and Terpsichore and Erato and Polymnia and Ourania"

[70] Hesiod, *Theogony* 409–415.

[71] Apollonius of Rhodes, *Argonautica* 3.478, 1035.

(LXXVI.9; see Μοῦσα). The name is formed on ἐρατός, "lovely", from ἔραμαι, "love", the adjective the proem gives her mother: "and lovely Mnemosyne, and I summon the holy Mousai" (Prayer 17). The note at LXXVI.10 shows that lines 8–9 of the hymn are Hesiod's catalogue word for word (*Theogony* 77–78), and that the catalogue leaves Hesiod only at its tenth line, after the name Kalliope with which Hesiod's next line also begins.[72] The hymn gives the nine no separate offices. The note at LXXVI.4–6 calls its vocabulary a schoolmaster's: the Mousai beget the excellence of education, nurse the soul and guide the mind, and the arts appear only as their names. The office later given to Erato is already in Plato, where the cicadas report to her those who have honoured her "in matters of love" (*Phaedrus* 259c–d), and Apollonius of Rhodes calls on her to tell of Medea's love, since she shares the lot of Kypris and charms unwed girls with her cares, and so a lovely name is fastened on her (*Argonautica* 3.1–5).[73]

See also

Μνημοσύνη; Μοῦσα.

Ἐρινύες · Erinyes

The avengers who live beneath the depths and cast the eye of Dike, crying the Bacchic cry, addressed at the close as Moirai, and hymned again in the next hymn as the Kindly Ones · Orphic Hymns

Ἐρινύες, *Erinyes*, "Erinyes"

At a Glance

The word. The Erinyes are the powers of the curse and of vengeance, above all for wrongs done within a family. The name has no certain derivation; the Arcadians, as Pausanias reports, explained it from a verb of their own for anger.

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[72] Hesiod, *Theogony* 77–78.

[73] Plato, *Phaedrus* 259c–d; Apollonius of Rhodes, *Argonautica* 3.1–5.

In the Hymns. The name stands once, in a heading, "TO THE ERINYES" (LXIX title). The hymn below it names three of them and closes by calling them Moirai; the next hymn hymns the same powers as the Eumenides, and Phersephone is called "mother of the Eumenides" (XXIX.6).

In this edition. "Erinyes" in the heading, where Abel prints the name with a double nu, ΕΡΙΝΝΥΩΝ.

A place to read. LXIX.1–13, the whole hymn.

Meaning

In Homer an Erinys is the power that makes a curse come true. Phoenix's father, cursing his son, "called on the hateful Erinyes" (*Iliad* 9.454), and an Erinys hears Althaia's curse from Erebos (9.571–572; see ἐμπυρίφοιτος). They guard the claims that cannot enforce themselves. The Hymns keep that office and give it a wider field. The hymn's Erinyes are on the wing at every impure counsel of mortals (LXIX.5), and it gives them, in the end, the eye of Dike and the name of the Moirai, so that the avengers of the house become the enforcers of what is allotted to every life.

Use in the Hymns

The three and their home. The hymn opens with the three names, "Hear, all-honoured goddesses, loud-roaring, criers of euhoi, / Tisiphone and Allekto and divine Megaira" (LXIX.1–2; see Ἀλληκτώ), and then places them: "of the night, of the inmost places, having homes beneath the depths / in a murky cave beside the sacred water of Styx" (LXIX.3–4). They are "for ever on the wing at the impure counsels of mortals" (LXIX.5), "clothed in hides, avengers, exceeding mighty, heavy with pain" (LXIX.7), "chthonic daughters of Hades, dreadful, of shifting form, / airy, unseen, swift-running as thought" (LXIX.8–9; see Ἅδης; αἰολόμορφος; ἀφανής). Twice they are given the Bacchic cry, the vocabulary of the thiasos (LXIX.1, 6; see ἐπευάζω).

The eye of Dike and the Moirai. The hymn addresses them as the goddesses who, over "the boundless tribes of all mortals", "cast the eye of

Dike, judges for evermore" (LXIX.10–11; see δικασπόλος; Δίκη). Then the hymn turns and names them otherwise: "But, Moirai goddesses, snake-tressed, of many forms, / make the change to a gentle-minded, soft-hearted view of life" (LXIX.12–13; see δόξα; Μοῖραι). The note at LXIX.3, 9, 12 shows that the Erinyes have already been given the Fates' epithets, "of the night", "airy" and "unseen", though two of the three are shared only in the printed text, by the exchange that the Leiden scholar David Ruhnken made at LIX; the address as Moirai stands in the manuscripts. As that note reads it, the avengers enforce what is allotted, and the prayer asks them for a change of allotment. The note at LXIX.9 adds that the four lines now printed at LX.6–9 stood in the manuscripts here, after line 9 (see ἐγείρω).

Erinyes and Eumenides. The next hymn addresses the same powers as the Eumenides, daughters of chthonic Zeus and Phersephone (LXX.1–3; see Εὐμενίδες). The note at LXX title calls the pair the same powers hymned twice running under their two names, with different offerings, four words in common and one difference: LXIX gives names and no mother, LXX parents and no names. The two parentages can be read as one. The Erinyes are "daughters of Hades", the Eumenides daughters of "chthonic Zeus", and the note at LXX.2–3 observes that the collection gives Plouton that very title (XVIII.3; see Ζεὺς χθόνιος).

Places to read

The heading that carries the name, with the lines that name the three, give the goddesses their parents, give them the eye of Dike or call them Moirai, and the heading of the hymn to the Eumenides, in the order of the book.

XXIX.6 Phersephone is mother of the Eumenides and queen of those beneath the earth.

LXIX title The hymn is headed to the Erinyes.

LXIX.1–2 The all-honoured goddesses are called, Tisiphone, Allekto and divine Megaira.

LXIX.8 They are chthonic daughters of Hades, dreadful, of shifting form.

LXIX.11 They cast the eye of Dike, judges for evermore.

LXIX.12–13 As Moirai they are asked to change to a gentle-minded view of life.

LXX title, LXX.1–3 The Eumenides are daughters of chthonic Zeus and of Phersephone.

Earlier poetry and cult

The Homeric Erinyes are the guarantors of rights. Iris reminds Poseidon that "the Erinyes always follow the elder" (*Iliad* 15.204); Agamemnon swears by "Earth and Sun and the Erinyes, who beneath the earth punish men, whoever swears falsely" (19.259–260); Epikaste leaves Oedipus "as many woes as a mother's Erinyes accomplish" (*Odyssey* 11.280); and Odysseus in rags hopes that there are "gods and Erinyes for beggars" too (17.475). When Achilles' horse Xanthos speaks, it is the Erinyes who stop his voice (*Iliad* 19.418).[74] Hesiod gives them a birth from the first crime: Earth received the drops of blood from the mutilated Ouranos and bore "the mighty Erinyes" (*Theogony* 183–185).[75] Aeschylus makes them daughters of Night instead: "we are the dread children of Night", they tell Athena, "and in our homes beneath the earth we are called Curses" (*Eumenides* 416–417).[76] The Hymns' Erinyes live beneath the earth as well, but their father is Hades. Sophocles' Ajax, about to die, calls as his helpers "the ever-virgin ones, who ever see all the sufferings of mortals, the august, long-striding Erinyes" (*Ajax* 835–837), the Erinyes as watchers, as the hymn makes them the bearers of Dike's eye.[77]

Later readings

Pausanias found the name in Arcadia as a title of Demeter. At Onkeion, below Thelpusa on the Ladon, she was Demeter Erinys, because, the Thelpusians said, the goddess was angry when Poseidon took her in the

[74] Homer, *Iliad* 9.454, 9.571–572, 15.204, 19.259–260, 19.418; *Odyssey* 11.280, 17.475.

[75] Hesiod, *Theogony* 183–185.

[76] Aeschylus, *Eumenides* 416–417.

[77] Sophocles, *Ajax* 835–837.

shape of a horse, and the Arcadians call being angry ἐρινύειν (8.25.4–6).[78] Near Sicyon he saw the grove and temple of the goddesses "whom the Athenians call the Semnai and the Sicyonians the Eumenides", honoured on one day each year with ewes in lamb, a drink-offering of honeyed water, and flowers worn in place of wreaths; and he adds that they do the like at the altar of the Moirai, which stands in the open in the same grove (2.11.4).[79] One cult there served the Kindly Ones and the Fates side by side, independently of the Hymns, which turn the one into the other in a single line.

In this edition

The edition renders the heading ΕΡΙΝΝΥΩΝ "TO THE ERINYES" and transliterates the three names, Tisiphone, Allekto and Megaira; Μέγαιρα is Abel's proper name for the codices' common noun μεγαῖρα, "the grudging one" (the note at LXIX.1, 2, 6). The Εὐμενίδες are "Eumenides" at XXIX.6 and LXX.1, and the heading ΕΥΜΕΝΙΔΩΝ is "TO THE EUMENIDES". At LXIX.5 βουλῇσι is Hermann's for βουλαῖσι, and at LXIX.13 πρηΰνοον Hermann's for πραΰνοον (the apparatus at LXIX).

See also

Ἅδης; αἰολόμορφος; Ἀλληκτώ; ἀφανής; δικασπόλος; Δίκη; δόξα; ἐγείρω; ἐμπυρίφοιτος; ἐπευάζω; Εὐμενίδες; Ζεὺς χθόνιος; Μέγαιρα; Μοῖραι; Τισιφόνη.

Ἑρμῆς · Hermes

The messenger of Zeus and son of Maia, hymned as the god of the word, of gain and of the contest, and given a second hymn below the earth with another father · Orphic Hymns

Ἑρμῆς, *Hermēs*, and the epic Ἑρμείας, *Hermeias*, "Hermes"

[78] Pausanias 8.25.4–6.

[79] Pausanias 2.11.4.

At a Glance

The word. The god's name. The ancients heard in it ἑρμηνεύς, "interpreter", and Plato's Socrates made it the name of the god of speech.

In the Hymns. Three lines and two headings: the proem's "Hermes the herald" (Prayer 23), "Hear me, Hermes, messenger of Zeus, son of Maia" (XXVIII.1), and "Hermes, offspring of Dionysos of the bacchic dance" (LVII.3), with the headings "TO HERMES" and "TO CHTHONIC HERMES".

In this edition. "Hermes" for both forms of the name.

A place to read. XXVIII.1–12, the whole hymn.

Meaning

Hermes is the god who crosses boundaries: between gods and men as their messenger, between one owner and another as the god of gain and theft, between the living and the dead as the guide of souls. The hymn to him gathers its titles round one of these crossings above all, the word. Its Hermes is "prophet of the word to mortals" (XXVIII.4) and "interpreter of all things" (XXVIII.6), and its prayer asks for a good end "in works, in the graces of the word, and in remembrances" (XXVIII.12). The god who carries messages has become the god of speech itself, and the collection gives his other great office, leading the dead, to a second Hermes with a hymn of his own.

Use in the Hymns

The messenger and his titles. The hymn opens with the standard descent, "Hear me, Hermes, messenger of Zeus, son of Maia" (XXVIII.1; see ἄγγελος), and then sets out the god in titles. He is "holding an all-conquering heart, god of contests, lord of mortals" (XXVIII.2; see ἐναγώνιος); "kindly, of intricate counsel, the guide, Argeiphontes" (XXVIII.3; see Ἀργειφόντης; διάκτορος; ποικιλόβουλος); "winged-sandalled, friend of men, prophet of the word to mortals" (XXVIII.4); and he is addressed as "you who rejoice in exercises and in crafty deceits, wearer of the twisted band" (XXVIII.5; see στροφιοῦχος). The band is not

the herald's staff, and the title is Wiel's (the note at XXVIII.5; see εἰρήνης ὅπλον; στροφιοῦχος). He is "interpreter of all things, dealer in gain, looser of cares" (XXVIII.6; see ἑρμηνεύς; κερδέμπορος; λυσιμέριμνος), "of Korykos, blessed one, luck-bringing, of intricate speech" (XXVIII.8; see Κωρυκιώτης; ποικιλόμυθος), and "helper in works, dear to mortals in their necessities" (XXVIII.9; see ἐπαρωγός). The note at XXVIII.8 counts at least four places called Korykos and leaves the choice open.

The god of the word. Four of the twelve lines are about speech, as the note at XXVIII.4, 6, 10, 12 observes, and the hymn gives him two weapons, one that he holds and one that he is: he holds "the blameless weapon of peace" and is himself the "dread weapon of the tongue" (XXVIII.7, 10; see γλώσσης ὅπλον; εἰρήνης ὅπλον). The title "interpreter" sounds the god's own name (XXVIII.6; see ἑρμηνεύς). The close keeps the collection's standing petition for a good end to life and adds to it the graces of the word and remembrance, the most sustained request of its kind in the collection, though Zeus was asked nine hymns earlier for a mind and reckonings in good order (XXVIII.11–12).

Two Hermes. The proem calls him "the messenger of the heavenly ones, / Hermes the herald" (Prayer 22–23; see ἄγγελος οὐρανιώνων). The hymn to Chthonic Hermes gives him another father and mother, Dionysos and Aphrodite (LVII.3–4; see Ἑρμῆς Χθόνιος). The note on LXXXVIII lists Hermes among the gods hymned twice. The two hymns divide him: the son of Maia keeps speech, work and peace, and the son of Dionysos and Aphrodite keeps the road down to the dead.

Places to read

Every line and heading in which the name occurs, in the order of the book.

Prayer 23 The proem names Hermes the herald after the messenger of the heavenly ones.

XXVIII title The hymn is headed to Hermes.

XXVIII.1 Hermes is messenger of Zeus and son of Maia.

LVII title The hymn is headed to Chthonic Hermes.

LVII.3 Hermes is offspring of Dionysos of the bacchic dance.

Earlier poetry and cult

Hesiod gives the descent the hymn keeps: Atlas' daughter Maia climbed into Zeus' sacred bed and bore him "Hermes the renowned, the immortals' herald" (*Theogony* 938–939).[80] The *Homeric Hymn to Hermes* opens on the same pair of parents, "Of Hermes sing, Muse, the son of Zeus and Maia, / ruler of Kyllene and of Arcadia, land of many flocks, / the immortals' luck-bringing messenger" (4.1–3), and the short *Homeric Hymn to Hestia* calls on him beside the goddess of the hearth as "Argeiphontes, son of Zeus and Maia, / messenger of the blessed, of the golden wand, giver of good things" (29.7–8; see Ἑστία).[81] The hymn's first line, "messenger of Zeus, son of Maia" (XXVIII.1), keeps the same two titles but reverses them, giving Zeus to the messenger and Maia to the son. The comic Hermes of Aristophanes' *Wealth* offers himself under one title after another, until he finds one that will earn him a living (see ἐναγώνιος).

Later readings

Plato's Socrates turns the name into a theory of speech. Hermes, he says in the *Cratylus*, seems to have something to do with speech: being an interpreter and a messenger, thievish and deceitful in words, and good at the market, all this business concerns the power of speech. The lawgiver called the god who "devised" (ἐμήσατο) "speaking" (εἴρειν) Eiremes, and we, prettifying the name, call him Hermes; Iris too is named from εἴρειν, since she was a messenger (407e–408b).[82] Pan, Hermes' son, is double, Socrates goes on, as speech is double, true and false, smooth above among the gods and rough below among men (408b–d; see διφυής). The hymn's "prophet of the word" and "interpreter of all things" can be read as the *Cratylus*' Hermes in two titles, independently of Plato, and its prayer for the graces of the word as the request one would make of that god.

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[80] Hesiod, *Theogony* 938–939.

[81] *Homeric Hymn to Hermes* (4) 1–3; *Homeric Hymn to Hestia* (29) 7–8.

[82] Plato, *Cratylus* 407e–408d.

In this edition

The edition renders both Ἑρμείας (Prayer 23, XXVIII.1) and Ἑρμῆς (LVII.3) "Hermes", and the headings ΕΡΜΟΥ and ΕΡΜΟΥ ΧΘΟΝΙΟΥ "TO HERMES" and "TO CHTHONIC HERMES". At XXVIII.1 μευ is Hermann's for the codices' μοι, at XXVIII.3 εὔφρον Abel's and διάκτορος Hermann's for εὔφρων and διάκτορε, at XXVIII.5 στροφιοῦχε Wiel's for τροφιοῦχε, and at XXVIII.12 ἐργασίῃσι Hermann's for ἐργασίαισι (the apparatus at XXVIII).

See also

ἄγγελος; ἄγγελος οὐρανιώνων; Ἀργειφόντης; βακχέχορος; γλώσσης ὅπλον; διάκτορος; διφυής; εἰρήνης ὅπλον; ἑλικοβλέφαρος; ἐναγώνιος; ἐπαρωγός; ἑρμηνεύς; Ἑρμῆς Χθόνιος; Ἑστία; κερδέμπορος; Κωρυκιώτης; λυσιμέριμνος; ποικιλόβουλος; ποικιλόμυθος; στροφιοῦχος.

Ἔρως · Eros

The god with bow and wings who holds the keys of aither, sea, earth and Tartaros and the tiller of them all, asked at the end to send base impulses away · Orphic Hymns

Ἔρως, *Erōs*, "Eros"; ἔρως, *erōs*, "desire", plural "the Loves"

At a Glance

The word. Ἔρως is desire, above all the desire of love, and Eros the god in whom it is a person.

In the Hymns. Five places: the god's hymn and its heading (LVIII title, LVIII.1); Eros as a title of the trieteric Dionysos (LII.10); Aphrodite as "mother of the Loves" (LV.8); and Adonis as "scion of desire" (LVI.8).

In this edition. "Eros" for the god, "the Loves" for the plural, "desire" for the common noun.

A place to read. LVIII.1–10, the whole hymn.

Meaning

Eros had two shapes in Greek imagination before the Hymns. In Hesiod he is one of the first powers, come into being after Chaos with Earth and Tartaros. After Hesiod he becomes Aphrodite's companion or child, a winged power who strikes gods and men alike, and in Euripides he lets fly her shafts. The hymn to him holds both shapes in one address. Its Eros has the bow and the wings and plays with gods and mortals, and in the next lines he holds the keys of every region of the world and steers them all.

Use in the Hymns

The archer. The hymn opens on the archer: "I call on Eros the great, the holy, the lovely, the sweet, / strong with the bow, winged, fire-roaring, swift in his rush, / who plays together with gods and with mortal men" (LVIII.1–3; see πυρίβρομος; τοξαλκής). The note at LVIII.2 records two editors in that line. Abel prints τοξαλκῆ, "strong with the bow", and records his own hesitation in the apparatus, τοξουλκῆ?, which would be "bow-drawing"; and "fire-roaring" is Hermann's πυρίβρομον for the codices' πυρίδρομον, "fire-running", one letter and "the difference between a noise and a motion".

The keys and the tiller. Then the hymn turns to the cosmic power, calling him "deft of hand, of double nature, holding the keys of all: / of heavenly aither, of the deep, of earth, and of all the breaths / all-begetting, that green-fruited Rhea feeds for mortals, / and of all that wide Tartaros and the sea-loud deep contain", and then addresses him: "for you alone hold the tiller of all these things" (LVIII.4–8; see διφυής; κλείς; οἴαξ). The note at LVIII.4 reads two claims in one line, the standing word for a god of double nature and the keys that give a god a whole region, and calls line 8 the conclusion drawn in one metaphor of steering. The note at LVIII.6 adds that Rhea is Wiel's for the codices' unnamed θεά, so that the attachment of this cosmology to the Mother is an editor's (see Ῥέα).

The petition. The god of desire is asked to come to the initiates "with undefiled purposes" and to send base and outlandish impulses away from

them (LVIII.9–10; see ἐκτόπιος). The power that moves everything is asked to move the initiates rightly.

Eros elsewhere. The name falls three times outside his hymn. The trieteric hymn makes it a title of Dionysos, "mountain-roaming, Eros, clad in the fawn-skin, of the year's circuit" (LII.10; see τριετηρικός); Aphrodite is "arrayer of marriage, mother of the Loves" (LV.8; see Ἀφροδίτη); and Adonis is "sweet shoot of the Kyprian, scion of desire" (LVI.8; see ἔρνος ἔρωτος). The compound is there too: the beasts of Aphrodite's hymn are "maddened with love" (LV.14; see ἐρωμανής). The god whom the collection's own hymn calls of double nature lends his name to a god of the rite, and his noun to Aphrodite's Loves and to Adonis.

Places to read

Every line and heading in which the god or the noun is named, in the order of the book.

LII.10 The trieteric Dionysos is called mountain-roaming, Eros, clad in the fawn-skin.

LV.8 Aphrodite is arrayer of marriage, mother of the Loves.

LVI.8 Adonis is sweet shoot of the Kyprian, scion of desire.

LVIII title The hymn is headed to Eros.

LVIII.1 Eros is called the great, the holy, the lovely, the sweet.

Earlier poetry and cult

Hesiod sets Eros among the first: after Chaos came Earth and Tartaros, "and Eros, who is fairest among the immortal gods, / the loosener of limbs, who in all gods and all men / masters the mind in their breasts and their wise counsel" (*Theogony* 120–122; see Γαῖα).[83] Euripides' chorus in the *Hippolytus* gives him Aphrodite's shaft, praying to the "Eros, Eros, who distil desire upon the eyes" not to come with harm, since neither fire's shaft nor the stars' is stronger than Aphrodite's, "which Eros, child of Zeus, sends from his hands"; and it calls him "the tyrant of men, / the

[83] Hesiod, *Theogony* 116–122.

key-holder of Aphrodite's dearest chambers" (525–533, 538–540).[84] Euripides' Eros keeps the keys of Aphrodite's bedrooms, the hymn's the keys of the world; the two images can be read together, independently of each other. Aristophanes' birds join the two shapes as the hymn does. In their theogony golden-winged Eros, born from the egg of Night (see γένεσις), mingled everything together, and only then did heaven, ocean and earth and the race of the blessed gods come to be (*Birds* 693–702).[85] The regions the birds' Eros brings to birth can be read as the regions the hymn's Eros holds.

Later readings

In Plato's *Symposium* Phaedrus begins the speeches by calling Eros the eldest of the gods, since no one, prose-writer or poet, names his parents. He cites Hesiod's lines; the mythographer Acusilaus of Argos, who says that Earth and Eros came to be after Chaos; and the philosopher Parmenides of Elea: "first of all the gods she devised Eros" (178a–c).[86] Diotima, later in the dialogue, makes him a great daimon between gods and men (202d–e; see δαίμων). The hymn makes no claim to his age and none to his parents. It gives him rule instead, the keys and the tiller, and its prayer for "undefiled purposes" (LVIII.9) can be read as asking of him what Phaedrus says he gives, shame at what is base and ambition for what is fine (178d), independently of Plato.

In this edition

The edition renders the god "Eros" (LII.10, LVIII.1) and the heading ΕΡΩΤΟΣ "TO EROS", the plural ἐρώτων "the Loves" (LV.8) and the singular ἔρωτος "desire" (LVI.8). At LVIII.2 Abel prints τοξαλκῆ and puts his own query, τοξουλκῆ?, in the apparatus without adopting it, and πυρίβρομον Hermann's; at LVIII.6 Ῥέα is Wiel's for θεά; at LVIII.9 μύστῃσι is Hermann's for μύσταισι (the apparatus at LVIII).

[84] Euripides, *Hippolytus* 525–533, 538–540.

[85] Aristophanes, *Birds* 693–702.

[86] Plato, *Symposium* 178a–d.

See also

Ἀφροδίτη; Γαῖα; γένεσις; δαίμων; διφυής; ἐκτόπιος; ἔρνος ἔρωτος; ἐρωμανής; κλείς; οἴαξ; πυρίβρομος; Ῥέα; τοξαλκής; τριετηρικός.

Ἑστία · Hestia

The fire at the centre of the house, hymned as Kronos' daughter and as the house of the blessed gods, and given as a name to the Mother of the Gods fifty-seven hymns before her own · Orphic Hymns

Ἑστία, *Hestia*, in the Ionic form Ἱστίη, *Histiē*, "Hestia"; συνέστιος, *synestios*, "hearth-fellow"

At a Glance

The word. Ἑστία is the hearth, the fixed fire at the centre of a house, a city or a temple, and Hestia the goddess who is that fire.

In the Hymns. Three lines and a heading: the Mother of the Gods "named Hestia" (XXVII.9), the heading and first line of Hestia's own hymn (LXXXIV title, LXXXIV.1), and the compound in Demeter's hymn, "hearth-fellow of Bromios" (XL.10).

In this edition. "Hestia", for the Ionic Ἱστίη the text prints at both places.

A place to read. LXXXIV.1–8, the whole hymn.

Meaning

The hearth is the one thing in a house that does not move. A household's gods were honoured at it, and a stranger who sat at it was a suppliant. The goddess of the hearth shares its stillness: she has almost no myths, because she never leaves. The hymn to her makes the hearth the centre of a larger house. Its Hestia holds "the mid-house of the ever-living and greatest fire" and is called "house of the blessed gods", and the collection gives her name to a greater goddess, the Mother of the Gods, and shares one of her titles with the lord of the dead.

Use in the Hymns

Kronos' daughter. The hymn opens on her descent and her fire: "Hestia, queen, daughter of greatly able Kronos, / you who hold the mid-house of the ever-living and greatest fire" (LXXXIV.1–2; see ἀέναος; εὐδύνατος). The note at LXXXIV.2 observes that ἀέναος, used elsewhere of water or of the earth (X.22, XXXIX.1), means "ever-living" of a fire. The petition follows at once: "may you yourself show forth these men as initiates in the pure rites, / making them ever-blooming, rich in blessing, kindly, holy" (LXXXIV.3–4; see ἀειθαλής; ἀναδείκνυμι). The note at LXXXIV.3–4 shows that the manuscripts read θήσω, "I shall make them", and that Hermann's θεῖσ' and Abel's ὁσίαις together "turn a vow into a petition": in the codices it is the speaker who makes the initiates ever-blooming.

House and support. The goddess is then addressed as a building: "O house of the blessed gods, mighty support of mortals, / everlasting, of many forms, most longed for, of green form" (LXXXIV.5–6; see στήριγμα). The note at LXXXIV.5 calls "mighty support of mortals" the half-line said of Plouton at XVIII.7, word for word, and nowhere else in the collection, so that the hearth and the house of the dead share one phrase; "O house" itself is the οἶκε of Dorville, one of the critics Abel reports, for the codices' οἳ καί. The hymn closes, "smiling, blessed one, receive these sacred offerings readily, / breathing in prosperity and gentle-handed health" (LXXXIV.7–8), where the note at LXXXIV.8 credits the English scholar Richard Porson with restoring from the manuscripts' ἠπιόχειρον ὑγείαν the collection's own formula for health (see εἰρήνη).

Hestia and the Mother. Fifty-seven hymns earlier the Mother of the Gods is "named Hestia; and you they call giver of prosperity" (XXVII.9; see ὀλβοδότις). The note on LXXXIV calls the two places a contradiction the collection holds without comment: the Mother is Hestia at XXVII, and Hestia is Kronos' daughter, the Mother's child, at LXXXIV. The note at XXVII.9 adds that the reporting form, "named ... they call", is Hermann's, against the codices' ἑστία ... αὐδάχθης σὲ δέ, and the note on LXXXIV that the shared spelling Ἰστίη is Hermann's at both places, so

that "the identity of spelling that makes the contradiction visible is itself editorial".

Hearth-fellow. Demeter of Eleusis is "making growth and bloom, hearth-fellow of Bromios, of splendid honour" (XL.10; see Δημήτηρ Ἐλευσινία), where Βρομίοιο is Hermann's for βρομίοις (the apparatus at XL.10). The word gives a god a share in another god's fire.

Places to read

Every line and heading in which the name or the compound occurs, in the order of the book.

XXVII.9 The Mother of the Gods is named Hestia and called giver of prosperity.

XL.10 Demeter is hearth-fellow of Bromios.

LXXXIV title The hymn is headed to Hestia.

LXXXIV.1 Hestia is queen, daughter of greatly able Kronos.

Earlier poetry and cult

Hesiod makes Hestia the first child Rhea bore to Kronos (*Theogony* 453–454; see γενάρχης).[87] The *Homeric Hymn to Aphrodite* explains her stillness. She is the third of the three goddesses whom Aphrodite cannot sway, after Athena and Artemis: "the reverend maiden Hestia, whom crooked-counselled Kronos begot first, / and again the youngest, by the will of Zeus", wooed by Poseidon and Apollo, swore a great oath, touching the head of father Zeus, to remain a maiden all her days, and Zeus gave her a fair prize instead of marriage, "and she sat down in the middle of the house, taking the fat" (5.21–30).[88] The hymn's μέσον οἶκον, "mid-house", is the Homeric Hymn's μέσῳ οἴκῳ. The short *Homeric Hymn to Hestia* gives her "an everlasting seat" in the high houses of gods and men, since there is no feast where wine is not poured "to Hestia first and last", joins Hermes to her as her companion, and greets her as

[87] Hesiod, *Theogony* 453–454.

[88] *Homeric Hymn to Aphrodite* (5) 7, 21–30.

"daughter of Kronos" (29.1–13; see Ἑρμῆς).[89] The hymn's first line, "Hestia, queen, daughter of greatly able Kronos" (LXXXIV.1), keeps the greeting, Κρόνου θύγατερ, in the same words.

Later readings

Plato makes her the one god who stays. When Zeus drives his winged chariot round the heavens with the army of gods and daimones behind him in eleven companies, "for Hestia stays behind, by herself, in the gods' house" (*Phaedrus* 246e–247a).[90] In the *Cratylus* Socrates begins his etymologies of the gods with Hestia "according to custom", and derives her name from ἐσσία, an old form of οὐσία, "being": those who sacrifice to Hestia first, before all the gods, may have meant to honour the being of all things (401b–d).[91] The Pythagoreans, as Aristotle reports, set fire at the centre of the universe and called it the guard-post of Zeus (*On the Heavens* 2.13, 293a20–b4), and the Pythagorean Philolaus of Croton, of the fifth century BC, as the doxographer Aetius records him, called that central fire the hearth of the all, the house of Zeus and the mother of the gods (Aetius 2.7.7).[92] The hymn's Hestia, "house of the blessed gods", and its Mother of the Gods "named Hestia" can be read beside Philolaus' hearth, independently of him.

In this edition

The edition renders Ἱστίη "Hestia" at XXVII.9 and LXXXIV.1 and the heading ΕΣΤΙΑΣ "TO HESTIA"; the manuscripts have ἑστία at XXVII.9 and ἱστία at LXXXIV.1, and Ἱστίη is Hermann's at both (the apparatus at XXVII.9 and LXXXIV.1). συνέστιος is "hearth-fellow". In the hymn ἀιδίη at LXXXIV.6 is Hermann's for ἀίδιε, οἶκε Dorville's at line 5 and ἠπιόχειρ'

[89] *Homeric Hymn to Hestia* (29) 1–13.

[90] Plato, *Phaedrus* 246e–247a.

[91] Plato, *Cratylus* 401b–d.

[92] Aristotle, *On the Heavens* 2.13, 293a20–b4; Philolaus, test. A16 Diels–Kranz (Aetius 2.7.7).

ὑγίειαν Porson's at line 8. The note at LXXXIV.1 counts εὐδύνατος, "greatly able", in seven lines of the collection, transmitted in all seven.

See also

ἀειθαλής; ἀέναος; ἀναδείκνυμι; γενάρχης; Δημήτηρ Ἐλευσινία; εἰρήνη; Ἑρμῆς; εὐδύνατος; Κρόνος; Μήτηρ ἀθανάτων; ὀλβοδότις; στήριγμα.

Εὐβουλεύς · Eubouleus

The god of good counsel, son of Phersephone, Dionysos, Adonis and the father of Tyche, whose name the editors have both multiplied and divided from Plouton's · Orphic Hymns

Εὐβουλεύς, *Eubouleus*, "Eubouleus"

At a Glance

The word. From εὖ, "well", and βουλή, "counsel": he of good counsel. A name of the Eleusinian and Bacchic world, and a name given, by euphemism, to the god below.

In the Hymns. Seven lines in Abel's text: Phersephone's son (XXIX.8), Dionysos (XXX.6, LII.4), the child the Mother Antaia bore (XLI.8), the source of the seed that is Dionysos (XLII.2), Adonis (LVI.3) and Tyche's father (LXXII.3).

In this edition. "Eubouleus" throughout; Plouton's Εὔβουλος at XVIII.12 is "Euboulos".

A place to read. XXX.1–9, the hymn to Dionysos that names him son of Zeus and Phersephoneia.

Meaning

The name praises the giver of good counsel, and its use was in large part a way of not naming. Plouton was called "of good counsel" as he was called "the rich one", to speak of the lord of the dead without speaking of death; the note at XVIII.12 records that the lexicographer Hesychius glosses Εὐβουλεύς as Plouton. At Eleusis Eubouleus was a figure of his own, and

in the Bacchic rites a name of the god. The collection gives it to six roles in seven lines, and nothing in it says whether these are one god under many masks or one name lent to many gods. Its own epithet for him, "of many forms" (XXIX.8, LVI.3), can be read as leaving the question open.

Use in the Hymns

Son of Phersephone. The first place makes him Persephone's child: she is "mother of loud-roaring Eubouleus of many forms" (XXIX.8; see ἐριβρεμέτης; Φερσεφόνη). The next hymn gives the father too and names the child Dionysos: "Eubouleus, of many counsels, of Zeus and Phersephoneia / begotten in unspeakable beds, immortal daimon" (XXX.6–7; see ἄρρητα λέκτρα; Διόνυσος). The note at XXX.6–7 calls him the Dionysos of the Orphic theogonies, begotten on Persephone and torn apart by the Titans, and observes that the hymn gives the parentage in a relative clause and passes on.

Dionysos and his seed. The trieteric god is "of the night, Eubouleus, wearer of the headband, shaker of the thyrsos" (LII.4; see τριετηρικός), and the note at LII.4 observes that the hymn's addressee is Dionysos and that νυκτέριε beside the name is his epithet, not a separate god. In the hymn to Mise the relation turns: Dionysos is called "much-remembered seed, of many names, of Eubouleus" (XLII.2; see Μίση), so that Eubouleus is the source of the god he elsewhere is.

The Eleusinian son, Adonis and Tyche. The Mother Antaia is addressed as the goddess who went to Hades "having got the holy child of Dysaules for your guide, / the revealer of the consecrated bed of holy chthonic Zeus, / and bore Eubouleus, a goddess under mortal necessity" (XLI.6–8; see ἀνάγκη; Δυσαύλης; Μήτηρ Ἀνταία). Adonis is "Eubouleus, of many forms, nurse of all, plain to see" (LVI.3; see Ἄδωνις). And Tyche, called Artemis, is "sprung from the blood / of Eubouleus" (LXXII.3–4; see Τύχη). The note at LXXII.3 lists the seven places and concludes: "Nothing in the collection identifies these with one another."

What the editors made. Three of the printed places are editors' conjectures for forms of Plouton's word (XXX.6, XLI.8, LVI.3). In the

manuscripts the two names stand four to four, and the clean division between a name for Plouton and a name for the Eleusinian and Bacchic god is, in the words of the note at LVI.3, "largely a nineteenth-century tidying". The manuscripts themselves give Eubouleus at XXIX.8, XLII.2, LII.4 and LXXII.3: Phersephone's son, the source of Dionysos, Dionysos, and Tyche's father.

Places to read

Every line in which the name stands in Abel's text, in the order of the book. Plouton's Εὔβουλος at XVIII.12 is not listed (see Εὔβουλος).

XXIX.8 Phersephone is mother of loud-roaring Eubouleus of many forms.

XXX.6 Dionysos is Eubouleus, of many counsels, begotten of Zeus and Phersephoneia.

XLI.8 The Mother Antaia bore Eubouleus, a goddess under mortal necessity.

XLII.2 Dionysos is the much-remembered seed of Eubouleus.

LII.4 The trieteric Dionysos is of the night, Eubouleus, wearer of the headband.

LVI.3 Adonis is Eubouleus, of many forms, nurse of all.

LXXII.3 Tyche, called Artemis, is sprung from the blood of Eubouleus.

Earlier poetry and cult

At Eleusis Eubouleus belonged to the story of the Maiden's seizure: he was the swineherd whose pigs were swallowed into the earth with her, and the pigs thrown into pits at the Thesmophoria recalled them; Clement of Alexandria, attacking the Mysteries, tells of "Eubouleus' swine, engulfed together with the two goddesses" (*Protrepticus* 2.17.1; see Δυσαύλης).[93] In southern Italy the name stood in the prayers of the dead. Three gold leaves found in graves at Thurii, of the fourth century BC, open with the initiate's words to the gods below: "Pure I come from the pure, queen of those beneath the earth, Eukles and Eubouleus and the other immortal

[93] Clement of Alexandria, *Protrepticus* 2.17.1, 2.20.2.

gods."[94] The leaves set Eubouleus beside the queen of the dead, as the hymn to Phersephone makes her his mother and calls her, two lines before, "queen of those beneath the earth" (XXIX.6), independently of the leaves.

In this edition

The edition renders the name "Eubouleus" in all seven places and Plouton's Εὔβουλ' "Euboulos" (XVIII.12). Εὐβουλεῦ πολύβουλε at XXX.6 is Pierson's for the codices' εὔβουλ' εὐπολύβουλε; Εὐβουλῆα τεκοῦσα at XLI.8 is Abel's for εὔβουλον τέξασα, with θεά the conjecture of Lobeck, one of the critics Abel reports, for θεόν; Εὐβουλεῦ at LVI.3 is Hermann's for εὔβουλε (the apparatus at XXX.6, XLI.8, LVI.3). The notes at XXIX.8, XLI.8 and LVI.3 count six places and a division of four to three in the manuscripts; the note at LXXII.3 adds that line and counts seven, four to four.

See also

Ἄδωνις; ἀνάγκη; ἄρρητα λέκτρα; Διόνυσος; Δυσαύλης; ἐριβρεμέτης; Εὔβουλος; Μήτηρ Ἀνταία; Μίση; τριετηρικός; Τύχη; Φερσεφόνη.

Εὐμενίδες · Eumenides

The Kindly Ones: daughters of chthonic Zeus and Phersephone, who watch the impious with a flesh-destroying gleam and are asked to hear with kindly counsel and to draw near with pure purposes · Orphic Hymns

Εὐμενίδες, *Eumenides*, "Eumenides"

At a Glance

The word. From εὐμενής, "well-disposed, kindly": the Kindly Ones. The name the avenging goddesses were given so that their own would not be spoken.

In the Hymns. Their own hymn and its heading (LXX title, LXX.1), and Phersephone as their mother (XXIX.6).

[94] The gold leaves from Thurii, A1–A3 Zuntz (OF 488–490 Bernabé), lines 1–2.

In this edition. "Eumenides", and the heading ΕΥΜΕΝΙΔΩΝ "TO THE EUMENIDES".

A place to read. LXX.1–11, the whole hymn.

Meaning

The name is a prayer in the form of a title. To call the powers of the curse "Kindly" is to ask them to be what the name says, and the hymn to them does the same at greater length: it praises them as terrible and asks them to come gently. The collection hymns them in the hymn after the Erinyes, under their kind name, with parents and without the three names, Tisiphone, Allekto and Megaira, that the hymn to the Erinyes gives them (see Ἐρινύες). What their own hymn adds, besides the parents, is the light of their eyes. The Erinyes are already avengers who cast the eye of Dike over all mortals (LXIX.7, 10–11); the Eumenides look upon the impious and flash a destroying light from their own eyes; and the man who calls them asks them to hear with kindly counsel and to draw near with pure purposes, so that the kindness of the name becomes a kindness of intent.

Use in the Hymns

The kindly address. The hymn opens: "Hear me, Eumenides of great renown, with kindly counsel, / holy daughters of great chthonic Zeus / and of Phersephone, the lovely maiden of beautiful hair" (LXX.1–3; see εὔφρονι βουλῇ; Ζεὺς χθόνιος). The note at LXX.2–3 observes that Phersephone's own hymn says the same thing from her side, where she is "mother of the Eumenides, queen of those beneath the earth" (XXIX.6; see Φερσεφόνη), and that the two statements agree in the manuscripts as well.

The watchers of the impious. They are addressed as goddesses "who look upon the life of all impious mortals, / avengers of the unjust, set over necessity" (LXX.4–5; see ἀνάγκη; ἀσεβέω). The note at LXX.4 records that three words of line 4 are Hermann's: the codices read ἣ πάντων καθορᾷ βίοτον, "she who looks upon the life of all", a single goddess in a chain of plurals, and his αἳ … καθορᾶτε brings the line into the chain.

The gleam and the night. Then the hymn gives them their look: "dark-skinned queens, flashing out from your eyes / the terrible answering flesh-destroying gleam of light; / everlasting, dread-eyed, turned away, sovereign in yourselves, / limb-loosing with frenzy, grim, of the night, of many dooms, / maidens of the night, snake-tressed, dread-eyed" (LXX.6–10; see ἀνταυγής; αὐτοκράτειρα). The note at LXX.9 records that the codices give one word, βλοσυροννύχιαι, where the printed text has two, Lennep's βλοσυραί and Hermann's νύχιαι. The note at LXX.8, 10 observes that "dread-eyed" stands twice in three lines and that ἀίδιοι, "everlasting", is the one word of duration in a chain of colour, aspect and habit.

The petition. The hymn asks nothing but that they hear and come: "I call upon you to draw near with pure purposes" (LXX.11; see γνώμη). The note at LXX.1 sets the first line's "with kindly counsel" beside the last line's "pure purposes", βουλή beside γνώμη.

Places to read

Every line and heading in which the name stands, in the order of the book.

XXIX.6 Phersephone is mother of the Eumenides, queen of those beneath the earth.

LXX title The hymn is headed to the Eumenides.

LXX.1 The Eumenides of great renown are asked to hear with kindly counsel.

Earlier poetry and cult

The kind name was a name of cult. In Sophocles' *Oedipus at Colonus* the blind king learns that the grove he has entered belongs to the dread goddesses, daughters of Earth and Darkness, and asks by what holy name he should pray to them; the man of Colonus answers that the people there would call them "the all-seeing Eumenides", though other names are fair elsewhere (39–43). The chorus later tells him how to make his offering: he is to ask that, "as we call them Eumenides, so from kindly breasts" they receive the suppliant and be his saviours, and he is to pray in a voice not

heard and go away without turning (486–490).[95] The hymn's goddesses who "look upon the life of all impious mortals" can be read beside Sophocles' all-seeing ones, independently of him, and its petition for their kindly counsel beside the chorus's prayer for their kindly breasts. In Euripides' *Orestes* Electra, telling how her brother is driven mad by his mother's blood, is ashamed to name the goddesses, "the Eumenides, who race him with terror" (37–38).[96]

Later readings

Pausanias found the Sikyonians, on the road to Titane, calling Eumenides the goddesses whom the Athenians call the Semnai, the August Ones (2.11.4; see Ἐρινύες). At Athens, by the Areopagus, he saw the shrine of the Semnai, whom Hesiod in the *Theogony* calls Erinyes; Aeschylus, he says, was the first to give them snakes in their hair, but the images there have nothing fearful about them, nor have the other images of the gods below (1.28.6).[97] The hymn keeps the snakes, "snake-tressed" (LXX.10), and gives them the kind name too.

In this edition

The edition renders the name "Eumenides" at XXIX.6 and LXX.1, and the heading ΕΥΜΕΝΙΔΩΝ "TO THE EUMENIDES". At LXX.4 *αἳ πάντων καθορᾶτε βίον* is Hermann's for the codices' *ἢ πάντων καθορᾷ βίοτον*; at LXX.9 *βλοσυραί* is Lennep's and *νύχιαι* Hermann's for the codices' single *βλοσυροννύχιαι*; at LXX.11 *ὁσίῃσι* is Hermann's for *ὁσίαισι* (the apparatus at LXX).

See also

ἀνάγκη; ἀνταυγής; ἀσεβέω; αὐτοκράτειρα; γνώμη; Ἐρινύες; εὔφρονι βουλῇ; Ζεὺς χθόνιος; Φερσεφόνη.

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[95] Sophocles, *Oedipus at Colonus* 39–43, 486–490.

[96] Euripides, *Orestes* 37–38.

[97] Pausanias 2.11.4; 1.28.6.

Εὐρυνόμη · Eurynome

Εὐρυνόμη, *Eurynomē*, "Eurynome"

Attested: Εὐρυνόμης (*Eurynomēs*; LX.2). The name means "wide-ruling" or "wide-ranging", from εὐρύς, "wide", and νέμω, "allot, range". The hymn to the Charites makes her their mother: "daughters of Zeus and of deep-bosomed Eurynome" (LX.2; see Ἀγλαΐη; Χάριτες). The genealogy is Hesiod's (*Theogony* 907–909),[98] and it stands in the printed text by Schrader's conjecture for the codices' εὐνομίης, so that in the manuscripts the mother of the Charites is Good Order (the note at LX.2; see Εὐνομία). In the *Iliad* Eurynome is an Okeanid of the sea's edge. Hephaistos, cast out of heaven by his mother because he was lame, tells how "Eurynome and Thetis took me into their bosom, / Eurynome, daughter of back-flowing Okeanos", and how he worked bronze for them for nine years in a hollow cave with the stream of Okeanos foaming round it, known to no one but the two goddesses who saved him (18.395–405).[99] The hymn's "deep-bosomed" mother can be read beside the Homeric bosom that received the fallen god, independently of it.

See also

Ἀγλαΐη; Εὐνομία; Εὐφροσύνη; Χάριτες.

Εὐτέρπη · Euterpe

Εὐτέρπη, *Euterpē*, "Euterpe"

Attested: Εὐτέρπη (*Euterpē*; LXXVI.8). The name is formed from εὖ, "well", and τέρπω, "delight": she who gives delight. She is the second of the Mousai in their hymn's catalogue: "Kleio and Euterpe and Thaleia and Melpomene / and Terpsichore and Erato and Polymnia and Ourania" (LXXVI.8–9; see Ἐρατώ; Μοῦσα). The two lines are Hesiod's catalogue word for word (*Theogony* 77–78), and neither carries an

[98] Hesiod, *Theogony* 907–909.

[99] Homer, *Iliad* 18.395–405.

apparatus entry (see Ἐρατώ). The hymn gives the nine no separate offices. The Mousai of LXXVI are teachers rather than singers, guides "of the greatly able mind" (LXXVI.6; see εὐδύνατος). Euterpe's delight is therefore one name in a list; the gladness the hymn asks the Mousai to bring is "good fame and lovely emulation" (LXXVI.12; see εὔκλεια; ζῆλος).

See also

Ἐρατώ; εὐδύνατος; εὔκλεια; ζῆλος; Μοῦσα.

Εὐφροσύνη · Euphrosyne

Εὐφροσύνη, *Euphrosynē*, "Euphrosyne"; εὐφροσύνη, *euphrosynē*, "gladness", plural "joys"

Attested: εὐφροσύνη (*euphrosynē*; III.5), Εὐφροσύνη (*Euphrosynē*; LX.3), εὐφροσύνας (*euphrosynas*; LX.9). The noun is formed on εὔφρων, "of good mind, cheerful": gladness. Night is "gladness, delight, lover of the all-night rite, mother of dreams" (III.5; see Νύξ). In the hymn to the Charites the noun becomes a goddess, the third of three: "Aglaia and Thalia and Euphrosyne rich in blessing, / mothers of gladness" (LX.3–4; see Ἀγλαΐη; Χάριτες). Six lines later it is a common noun again, in the passage that argues what the Charites are for: neither sun nor moon nor wisdom nor youth "rouses, apart from you, the joys of living" (LX.6–9). The note at LX.6–9 records that these four lines are Ruhnken's transposition from the hymn to the Erinyes, printed without a mark, so that the argument in which the Charites are the source of joy stood, in the manuscripts, among the avengers (see ἀρετή). Pindar makes the same claim in a victory ode that is a prayer to the Charites: "with you all things pleasant and sweet come to mortals, if a man is wise, if fair, if splendid", and the gods themselves do not order dances or feasts without them; he calls on "lady Aglaia and song-loving Euphrosyne", children of the mightiest of gods, with Thalia (*Olympian* 14.5–15).[100] The transposed lines and the ode can be read together, independently of each other. In the codices the noun stands

[100] Pindar, *Olympian* 14.5–15.

twice more, at IX.8, where Johann Matthias Gesner, whose edition of the Orphica appeared in 1764, prints εὐφρόνῃ, and at LX.4, where Slothouwer, one of the critics Abel reports, prints εὔφρονες (the apparatus at IX.8, LX.4).

See also

Ἀγλαΐη; ἀρετή; ἐγείρω; Ἐρινύες; Νύξ; Χάριτες.

Ζεύς · Zeus

The king of the collection, through whose head all things came to light, the god of the bolt and the flash, and the name the hymns lend to Helios, Pan, Plouton, the Daimon and even the god of the sea · Orphic Hymns

Ζεύς, *Zeus*, "Zeus"; vocative Ζεῦ, *Zeu*; genitive Διός, *Dios*, Ζηνός, *Zēnos*; dative Ζηνί, *Zēni*; accusative Δία, *Dia*, Ζῆνα, *Zēna*

At a Glance

The word. The name of the Greek sky-god, with two stems, Δι- and Ζην-, both from the root of the bright sky and of day.

In the Hymns. Three hymns of his own, to Zeus (XV), to Zeus of the Thunderbolt (XIX) and to Zeus of the Lightning (XX); the Daimon addressed as Zeus (LXXIII); and some forty lines that name him as king, father, husband and judge, or lend his name to another god.

In this edition. "Zeus" throughout.

A place to read. XV.1–11, the hymn to Zeus.

Meaning

Zeus was the king of gods and men, the god of the sky and the storm, who had taken the rule from his father by force and given the other gods their honours. The collection keeps the king: he is "Zeus, king" in the first line of the proem's prayer (Prayer 3), "O king" in his own hymn (XV.3), "greatest king" as the god of the lightning (XX.5) and "king of all" as the Daimon (LXXIII.3). It adds, in the words of the note at XV.3, "the

Orphic Zeus in whom all things are held and out of whom they come to light again". And it treats his name as something that can be given away, lending it to the sun, to Pan, to Plouton and to Poseidon. The Zeus of the Hymns is less a person than the highest title a god can bear.

Use in the Hymns

The hymn to Zeus. The first of his hymns opens with an offering of words: "Zeus much honoured, Zeus imperishable, this absolving testimony / we lay before you, and this prayer" (XV.1–2). It then makes him the source of the world, "O king, through your head these things came easily to light" (XV.3), the line the note at XV.3 sets beside the Orphic verse "Zeus the head, Zeus the middle" (see *ἀρχὴ πάντων πάντων τε τελευτή*), and gives him his titles: "Zeus son of Kronos, sceptred, descending in thunder, of mighty spirit, / all-begetting, beginning of all things and end of all, / earth-shaker, increaser, purifier, shaker of everything, / god of the lightning, of the thunder, of the thunderbolt, Zeus of growth" (XV.6–9; see *ἀστράπιος*; *σεισίχθων*). The note at XV.9 observes that the last title turns from weather to growth. The petition is for health, peace and wealth (XV.10–11; see *εἰρήνη*). Abel prints in brackets another close, from the codex Thryllitianus, which the edition describes in a note and does not print; four of its lines are the end of the Thunderbolt hymn (the notes at XV, Variant, and XIX.20–23; see *αὐτοπάτωρ*).

The bolt and the flash. The manuscripts head the next of his hymns "of the Thunderbolt", with no Zeus at all, and the note at XIX title observes that its middle lines describe the bolt as the thing Zeus hurls. It opens on the god, "Zeus father, driving the high-roaring, fire-gleaming kosmos" (XIX.1; see *κεραύνιος*), and its first request is that his anger go elsewhere: "But, blessed one, cast your heavy anger into the waves of the sea / and onto the peaks of the mountains; we all know your power" (XIX.18–19; see *βαρύμηνις*). The note at XIX.18–19 calls the last words "the one line in the collection so far that sounds frightened". The hymn to Zeus of the Lightning names him only in its fifth line, "Zeus of the lightning, all-begetter, greatest king" (XX.5; see *ἀστράπιος*), and asks for "a sweet end to

life" (XX.6). The note at XX.1–5 says that the pair divides the storm between the bolt and the flash.

The Daimon. The hymn headed to the Daimon names its god in the second line as "gentle Zeus, all-begetter, giver of life to mortals, / great Zeus, much-wandering, avenging one, king of all" (LXXIII.2–3; see βιοδώτωρ; δαίμων), the Zeus Meilichios of cult (the note on the heading of LXXIII), who holds "the keys of grief and of joy" (LXXIII.6).

The name lent. Helios is "father of time, immortal Zeus" (VIII.13; see Ἥλιος), and Pan "the true horned Zeus" (XI.12; see Πάν); the note at XI.12 calls the second "a bare identification, like Helios called immortal Zeus at VIII.13". Plouton is addressed as "chthonic Zeus" (XVIII.3; see Ζεὺς χθόνιος). The hymn to Dikaiosyne ends on "Gaia the mother goddess, and Zeus of the deep salt sea" (LXIII.16), and the note at LXIII.16 reads the second as Poseidon, reached by description as the gods below are reached by euphemism.

Father, husband, judge. The other hymns place him in their genealogies. He is the father of Phersephone, "whom Zeus begot a maiden in unspeakable begettings" (XXIX.7), of Athena, Artemis and Dionysos, of the Horai, the Charites and the Mousai; the husband of Hera, "blessed bedfellow of Zeus" (XVI.2), and the bedfellow of Mnemosyne (LXXVII.1); the son of Rhea, "mother of Zeus the lord, the Olympian, the aegis-bearer" (XIV.4). He is also the god beside whose judgement the others stand. Dike "sits upon the sacred throne of Zeus the lord" (LXII.2; see Δίκη), and of whatever comes to men "Moira and the mind of Zeus know all of it, always" (LIX.14; see Διὸς ὄμμα τέλειον; Μοῖραι).

Places to read

Every heading and line in which he is named, in the order of the book, with the whole of the hymn to Zeus (XV).

Prayer 3 The proem's prayer opens on Zeus the king, with Gaia and the holy heavenly flames.

Prayer 16 Hera is the blooming consort of aegis-bearing Zeus.

Prayer 21 The great Saviours are the imperishable children of Zeus.

V.1 Aither holds the high-roofed power of Zeus.

VIII.13 Helios is father of time, immortal Zeus.

XI.12 Pan is the true horned Zeus.

XIV.4 Rhea is mother of Zeus the lord, the Olympian, the aegis-bearer.

XV title, XV.1–11 The hymn to Zeus: the testimony and the prayer, the things that came to light through his head, his titles, and the petition for health, peace and wealth.

XVI.2 Hera is the blessed bedfellow of Zeus.

XVIII.3 Plouton is addressed as chthonic Zeus.

XIX title, XIX.1 The hymn to Zeus of the Thunderbolt opens on Zeus the father driving the fire-gleaming kosmos.

XX title, XX.5 The hymn to Zeus of the Lightning names him greatest king.

XXVIII.1 Hermes is the messenger of Zeus.

XXIX.1 Phersephone is the daughter of great Zeus.

XXIX.7 Zeus begot her in unspeakable begettings.

XXX.6 Dionysos is Eubouleus, begotten of Zeus and Phersephoneia.

XXXII.1 Pallas is the august offspring of great Zeus.

XXXV.3 Leto obtained the fruitful birth-pang of Zeus.

XXXVI.1 Artemis is the daughter of Zeus, of many names.

XXXVIII.21 The Kouretes are the lords in Samothrace, the boys of Zeus.

XLI.7 The guide revealed the bed of holy chthonic Zeus.

XLIII.1 The Horai are daughters of Themis and of Zeus the lord.

XLIII.9 The Moirai and the Charites lead Phersephone up to the light in favour to Zeus and to the fruit-giving mother.

XLIV.5 Semele bore Dionysos by the bolts of Zeus of the lightning.

XLVI.6 The child Dionysos was brought by the counsels of Zeus to Phersephoneia.

L.1 Bakchos is the blessed son of Zeus.

LII.5 The trieteric god is the hidden shoot of Zeus.

LIX.13–14 Moira alone looks down on life, with the all-accomplishing eye of Zeus, and Moira and the mind of Zeus know all.

LX.2 The Charites are daughters of Zeus and of Eurynome.

LXII.2 Dike sits upon the sacred throne of Zeus the lord.

LXIII.16 Poseidon is named as Zeus of the deep salt sea.

LXX.2 The Eumenides are daughters of great chthonic Zeus.

LXXI.3 Phersephone bore Meilinoe in the sacred bed of Zeus son of Kronos.

LXXIII.2–3 The Daimon is gentle Zeus, all-begetter, great Zeus, king of all.

LXXVI.1 The Mousai are daughters of Mnemosyne and of loud-thundering Zeus.

LXXVII.1 Mnemosyne is the bedfellow of Zeus.

LXXXII.4 Notos holds his air-walking prerogative from Zeus.

Earlier poetry and cult

Hesiod's Zeus reigns in heaven, holding the thunder and the blazing bolt, "having overcome his father Kronos by force; and he ordered all things well for the immortals and declared their honours" (*Theogony* 71–74; see γέρας).[101] In the *Iliad* Zeus measures his power against all the other gods together: let them hang a golden cord from heaven and all take hold, and they would not drag him down; but he could draw them up, with the earth itself and the sea, and bind the cord round a peak of Olympos so that everything hung in the air (8.18–27; see δεσμός).[102] The chorus of Aeschylus' *Agamemnon* addresses him with a caution about the name itself: "Zeus, whoever he may be, if it pleases him to be called this, by this I address him", for weighing all things, it can liken nothing to him but Zeus (160–166).[103] Heraclitus said that the one wise thing "is unwilling and willing to be called by the name of Zeus".[104] The collection's habit of

[101] Hesiod, *Theogony* 71–74.

[102] Homer, *Iliad* 8.18–27.

[103] Aeschylus, *Agamemnon* 160–166.

[104] Heraclitus, fr. B32 Diels–Kranz, quoted by Clement of Alexandria, *Stromateis* 5.14.115.1.

giving his name to other gods can be read beside both sayings, independently of them: the name of the highest is lent to what holds the highest place in each hymn.

Later readings

In the *Cratylus* Socrates takes the god's two names as the halves of one phrase: some call him Ζῆνα and some Δία, and joined they show his nature, since there is no one more the cause of life, ζῆν, for us and all things than the ruler and king of all; so he is rightly named the god "through whom", δι' ὃν, living comes to all that live (396a–b).[105] The Stoics, as Diogenes Laertius reports, read the names the same way: god is called Δία because all things are through him, and Ζῆνα because he is the cause of life (7.147).[106] The hymns' Zeus "all-begetting" and "giver of life to mortals" (XV.7, LXXIII.2) can be read beside these etymologies, independently of them.

In this edition

The edition renders the name "Zeus" throughout, with Κρόνιε "son of Kronos" (XV.6) and Κρονίοιο "son of Kronos" (XLIV.5, LXXI.3). The headings ΔΙΟΣ, ΚΕΡΑΥΝΙΟΥ ΔΙΟΣ and ΔΙΟΣ ΑΣΤΡΑΠΙΟΥ are "TO ZEUS", "TO ZEUS OF THE THUNDERBOLT" and "TO ZEUS OF THE LIGHTNING"; the manuscripts head XIX Κεραυνοῦ and XX Διὸς Ἀστραπέως (the apparatus at XIX and XX). At XV.1 the codices read πολύτιμε for πολυτίμητε (the apparatus at XV.1). In the codices the name stands once more, at XXIX.5, where Lennep's Δηοῦς, "of Deo", replaces their διός, "of Zeus"; at XXXVIII.21 they give διός where Abel prints Ζηνός (the apparatus at XXIX.5, XXXVIII.21).

See also

ἀρχὴ πάντων πάντων τε τελευτή; ἀστράπιος; αὐτοπάτωρ; βαρύμηνις; βιοδώτωρ; γέρας; δαίμων; δεσμός; Δίκη; Διὸς ὄμμα τέλειον; εἰρήνη; Ζεὺς χθόνιος; Ἥλιος; κεραύνιος; Μοῖραι; Πάν; σεισίχθων.

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[105] Plato, *Cratylus* 396a–b.

[106] Diogenes Laertius 7.147.

Ζέφυρος · Zephyros

The west wind, named only in the heading of a hymn addressed to his breezes: sea-born, whispering, of the spring and the harbours, asked to come with favour · Orphic Hymns

Ζέφυρος, *Zephyros*, "Zephyros"

At a Glance

The word. The west wind and its god, in the Aegean the wind of spring and of the open sea.

In the Hymns. The heading "TO ZEPHYROS" (LXXXI title); the hymn below it is addressed to the "Zephyr-breezes" (LXXXI.1). It is the second of the three hymns to the winds (LXXX–LXXXII).

In this edition. "Zephyros" in the heading, and "Zephyr-breezes" for Ζεφυρίτιδες in the first line.

A place to read. LXXXI.1–6, the whole hymn.

Meaning

The collection hymns it as a company rather than as a god. The heading names Zephyros, and the six lines below it speak to the breezes named for him, in the feminine plural, with a string of epithets that place them in the air, on the meadows and at the harbour, and a single request that they come. The god of the wind becomes the weather he brings.

Use in the Hymns

A god in the plural. The hymn opens: "Breezes born of the sea, Zephyr-breezes, walkers in air, / sweet-blowing, whispering, holding rest from toil" (LXXXI.1–2; see αὔρα; ἡδύπνοος; Ζεφυρῖτις). The note on LXXXI calls it the only hymn in the collection "addressed to a plurality that is not a class of divinities but a plural of the god himself: not Zephyros but the Ζεφυρίτιδες αὖραι", and observes that the grammar stays feminine plural throughout. Two of these words are Abel's choices against the manuscripts. "Born of the sea", ποντογενεῖς, is his for the codices' παντογενεῖς, "born of all things", a choice the note at LXXXI.1 says

decides "whether the hymn begins at sea or in the cosmos"; and "rest from toil", καμάτου, is his for θανάτου, "rest from death" (the note at LXXXI.2; see ἀνάπαυσις).

Spring, meadow and harbour. The breezes are "of the spring, of the meadows, longed for by the harbours, / drawing for ships a delicate passage, a light air" (LXXXI.3–4). The note at LXXXI.4 records that "passage", πόρον, is Abel's for the codices' ὅρμον, "anchorage", which the line before has already used. The west wind is the sailor's wind of the open season, and the hymn sets it on land and at sea together.

The coming. The only petition is the coming: "may you come with favour, breathing upon us, blameless, / of the air, unseen, light-winged, of the form of air" (LXXXI.5–6; see ἀφανής; ἠέριος). The three wind hymns can be read as a calendar of weather: Boreas is asked to clear the sky, the Zephyr-breezes to blow gently, Notos to bring rain (see Βορέας; Νότος).

Places to read

The heading that carries the name, with the line that names the Zephyr-breezes.

LXXXI title The hymn is headed to Zephyros.

LXXXI.1 The Zephyr-breezes are born of the sea and walk in the air.

Earlier poetry and cult

The *Odyssey* makes the west wind the breath of the blessed places. Proteus tells Menelaos that he will not die in Argos but be sent to the Elysian plain at the ends of the earth, where life is easiest for men, with no snow, no winter storm and no rain, but Okeanos always sends up the breezes of shrill-blowing Zephyros to cool men (4.561–568); and its breath, always blowing, ripens the orchard of Alkinoos winter and summer (7.117–119; see Ζεφυρῖτις).[107] The same wind could be wild: when Achilles calls the winds to Patroklos' pyre, Iris finds them feasting in the house of stormy Zephyros (*Iliad* 23.194–201; see Βορέας).[108] Hesiod gives the farmer his

[107] Homer, *Odyssey* 4.561–568, 7.117–119.

[108] Homer, *Iliad* 23.194–201.

summer rest in its path: when the heat is fiercest, let him sit in the shade with wine and his fill of food, "turning his face toward fresh-blowing Zephyros" (*Works and Days* 592–594).[109] The hymn's breezes "holding rest from toil" (LXXXI.2) can be read beside Hesiod's farmer at rest, independently of him.

Later readings

Ovid gives the west wind a marriage. In the *Fasti* the goddess Flora tells how she was once the nymph Chloris of the fields of the blessed; Zephyrus saw her wandering in spring and carried her off, and made amends by making her his wife. Since then she has enjoyed an endless spring, in a fertile garden that "the breeze cherishes", which her husband filled with flowers, giving her rule over the flower (5.195–212).[110] The hymn's breezes "of the spring, of the meadows" can be read beside Ovid's garden, independently of it.

In this edition

The edition renders the heading ΖΕΦΥΡΟΥ "TO ZEPHYROS" and Ζεφυρίτιδες "Zephyr-breezes" (LXXXI.1). The apparatus records the codices' παντογενεῖς at line 1, θανάτου at line 2, λειμωνίδες at line 3 and ὄρμον at line 4, against Abel's unattributed ποντογενεῖς, καμάτου, λειμωνιάδες and πόρον; ἠεροφοῖτοι, which Abel marks *sic*, at line 1 and ἠερόμορφοι at line 6 are Hermann's, and νηυσίν (sic) at line 4 Hermann's for ναυσί (the apparatus at LXXXI).

See also

ἀνάπαυσις; αὔρα; ἀφανής; Βορέας; Ζεφυρῖτις; ἡδύπνοος; ἠέριος; Νότος.

[109] Hesiod, *Works and Days* 592–594.

[110] Ovid, *Fasti* 5.195–212.

Ἥλιος · Helios

The all-seeing eye of the kosmos, its charioteer and its music, hailed as Paian and then as immortal Zeus, and asked for nothing but a sweet life · Orphic Hymns

Ἥλιος, *Hēlios*, epic Ἠέλιος, *Ēelios*, "Helios", "the sun"

At a Glance

The word. Ἥλιος is the ordinary Greek word for the sun, and the same word names the god who drives it. Epic keeps the longer form Ἠέλιος, which the collection uses in the proem and in three of its verse places.

In the Hymns. One hymn, the eighth, headed with his name (VIII title), and five more places where the sun is named: the proem (Prayer 4), Aither (V.2), the transposed lines of the Charites (LX.6), Hephaistos (LXVI.6) and Boreas (LXXX.6).

In this edition. "Helios" for the god in the heading and the proem; "the sun" for the common noun in the verse.

A place to read. VIII.1–20, the hymn to Helios.

Meaning

The Greeks never quite decided whether the sun was a god or a thing. Homer's Helios has cattle, daughters and a grievance, and swears no oath but is called to witness oaths because he sees everything; Anaxagoras' sun, as Diogenes Laertius reports, is a red-hot mass bigger than the Peloponnese (2.8).[111] The collection's hymn takes neither side, because it is not interested in the question. Its Helios is the eye that sees, the charioteer that runs, the musician whose lyre keeps the kosmos in tune and the one god under whom several others can be named. The other hymns use the word the plain way, for the sun in the sky. The god and the body share a name and the collection lets them share it.

[111] Diogenes Laertius 2.8.

Use in the Hymns

The eye. The hymn opens on sight: "Hear, blessed one, holding an everlasting all-seeing eye" (VIII.1; see αἰών; Διὸς ὄμμα τέλειον). It returns to the eye twice. Helios is "the circling eye of the kosmos" (VIII.14; see κόσμου τὸ περίδρομον ὄμμα) and, four lines later, "eye of justice, light of life" (VIII.18; see Δικαιοσύνη; ὄμμα δικαιοσύνης). The eye that sees everything sees wrongdoing too, and the hymn draws the moral at once: he is "guide of the pious to fair things, fierce against the impious" (VIII.8; see ἀσεβέω; Εὐσέβεια). The sun's surveillance is the ground of his justice.

The course. The middle of the hymn is a description of motion. He is "on the right the begetter of dawn, on the left of night, / holding the blending of the seasons, dancing on four-stepping feet" (VIII.4–5; see γενέτειρα), and is addressed as a charioteer "driving your track in the whirlings of an endless rhombos" (VIII.7; see ἀπειρέσιος; δίνη; διφρευτής). The note at VIII.7 observes that this is the second time the motion of a heavenly body is described by a ritual instrument, the bull-roarer of IV.4. The course is also music: he is "of the golden lyre, drawing the harmonious course of the kosmos" (VIII.9; see ἐναρμόνιος), and a few words later "piper" (VIII.11). The note at VIII.9 calls it the music of the spheres "stated in four words and not elaborated".

Many gods in one. "Titan of golden light, Hyperion" in the second line is a name of his own as well as of his father (VIII.2; see αὐτοφυής). Ten lines later he is "fruitful, Paian" and then "father of time, immortal Zeus" (VIII.12–13; see Ζεύς; Παιάν). The note at VIII.12–13 says the collection identifies its gods with one another "freely and without argument". The hymn to Eos can be read as keeping the old relation, making her "messenger of the great god, the gentle Titan" (LXXVIII.3; see ἀγγελίεια; Ἠώς), though the note at LXXVIII.3 declines to name him.

The sun elsewhere. Outside its own hymn the sun is a body among bodies. The proem calls on "you holy heavenly flames / of Helios" (Prayer 3–4); Aither is "support of the stars and of the sun and of the moon" (V.2; see Αἰθήρ); and the transposed lines of the Charites deny that "the swift flames of the sun" give joy without them (LX.6; see ἀρετή).

Hephaistos' hymn goes furthest and lists "aither, sun, stars, moon, undefiled light" as "limbs of Hephaistos" (LXVI.6–7; see Ἥφαιστος). The god who is called Zeus in his own hymn is a part of the fire in another's.

The petition. The hymn ends by asking for a manner of life: "hear these words, and show forth a sweet life to the initiates" (VIII.20; see ἅγιοι λόγοι). The note at VIII.20 remarks that it asks "not for weather or offspring". The god whose light shows everything is asked to show the initiates a life.

Places to read

Every heading and line in which the word stands, in the order of the book. The hymn to Helios is listed under its heading.

Prayer 4 The proem calls on the holy heavenly flames of Helios.

V.2 Aither is the support of the stars, the sun and the moon.

VIII title The hymn to Helios, all-seeing eye, charioteer and musician of the kosmos.

LX.6 Neither the flames of the sun nor of the moon give joy without the Charites.

LXVI.6 Aither, sun, stars and moon are the limbs of Hephaistos.

LXXX.6 Boreas clears the aither that shines upon the earth with the rays of the sun.

Earlier poetry and cult

Homer's Helios is the witness who "watches over all and hears all", called to an oath beside Zeus (*Iliad* 3.277) and named so again when Odysseus' men are warned off his cattle (*Odyssey* 12.323). When the men kill them he threatens the gods that he will go down to Hades and shine among the dead (*Odyssey* 12.377–383).[112] Hesiod makes him the son of Hyperion and Theia, brother of Selene and of Eos (*Theogony* 371–374).[113] The thirty-first *Homeric Hymn* describes him driving his horses and glancing terribly from a golden helmet, and closes with a petition close to the

[112] Homer, *Iliad* 3.277; *Odyssey* 12.323, 12.377–383.

[113] Hesiod, *Theogony* 371–374.

Orphic one: "Hail, lord, and graciously grant a life that delights the heart" (17).[114] The hymn's "sweet life" can be read beside it, independently of it. The astronomical handbook under the name of the Alexandrian scholar Eratosthenes, citing Aeschylus' lost *Bassarai*, makes Orpheus himself a worshipper of Helios, whom he called Apollo (*Catasterisms* 24; see Βασσαρεύς).

Later readings

Plato's Athenian Stranger, impatient with those who deny the gods, recalls what they have seen and heard from childhood: the prostrations that Greeks and barbarians alike make at the rising and the setting of the sun and the moon, as to gods who most surely exist (*Laws* 887d–e).[115] In Macrobius' *Saturnalia* the Roman senator Vettius Agorius Praetextatus, who speaks for the doctrine that all the gods are the sun, quotes two Orphic lines: "Helios, whom they call by the name of Dionysos", and "One Zeus, one Hades, one Helios, one Dionysos" (*Saturnalia* 1.18.17–18).[116] He quotes Orphic verses too that address the Sun as "shining Zeus Dionysos, father of the sea, father of the earth, / Helios, all-begetter, of every hue, golden-gleaming" (1.23.22).[117] Those verses call the Sun Zeus as the hymn does; the hymn's own Paian and "immortal Zeus" can be read as the same habit in a shorter form.

In this edition

The edition transliterates the name "Helios" at Prayer 4 and in the heading of VIII, and renders the common noun "the sun" at V.2, LX.6 and LXXX.6, and "sun" in the list at LXVI.6. The hymn's apparatus is heavy: ἀκάμας at VIII.3 and φωσφόρος at VIII.12 are Hermann's, ῥοιζῆτορ at VIII.6 Abel's for the codices' ῥιζωτήρ, ζαμενής at VIII.8 the conjecture of Dinner, a critic Abel cites without identifying, for δυσμενής, αἰολόμικτε

[114] *Homeric Hymn* 31.1–17.

[115] Plato, *Laws* 10, 887d–e.

[116] Macrobius, *Saturnalia* 1.18.17–18 (OF 239 Kern).

[117] Macrobius, *Saturnalia* 1.23.22 (OF 236 Kern).

at VIII.12 Wiel's and πασιφαές at VIII.14 Pierson's; at VIII.16 Abel prints δεῖκτα for the codices' δίκτα, and the note at VIII.16 calls the line "among the least secure in the hymn". The rubric prescribes frankincense-manna (see θυμίαμα λιβανομάνναν).

See also

ἀγγελίεια; ἅγιοι λόγοι; Αἰθήρ; αἰών; ἀπειρέσιος; ἀρετή; ἀσεβέω; αὐτοφυής; Βασσαρεύς; γενέτειρα; Δικαιοσύνη; δίνη; Διὸς ὄμμα τέλειον; διφρευτής; ἐναρμόνιος; Εὐσέβεια; Ζεύς; Ἥφαιστος; Ἠώς; θυμίαμα λιβανομάνναν; κόσμου τὸ περίδρομον ὄμμα; ὄμμα δικαιοσύνης; Παιάν.

Ἥρα · Hera

Ἥρα, *Hēra*, Ionic Ἥρη, *Hērē*, "Hera"

Attested: Ἥρην (*Hērēn*; Prayer 16), ΗΡΑΣ (XVI title), Ἥρη (*Hērē*; XVI.2). The proem calls her "Hera, blooming consort of aegis-bearing Zeus" (Prayer 16), and the note at LXXX.5 observes that θαλερός stands nowhere else in the collection (see θαλερόμματος). Her own hymn makes her the air. The note at XVI.1, 6 counts the words of air in it, from "of airy form" in the first line to "airy rushings" in the eighth, and says that apart from her titles of queen and bedfellow of Zeus "nothing in the hymn touches Hera's myths". The hymn argues the identification in three clauses: "for apart from you nothing at all has known the nature of life; / for you share in all things, blended with the august air; / for you alone have power over all and are mistress of all" (XVI.5–7). Plato's Socrates had already played on the name: the lawgiver, looking at the things on high, perhaps called the air Hera in disguise, putting the beginning at the end, as anyone will see who says the name over and over (*Cratylus* 404c).[118] The Stoics, as Diogenes Laertius reports, gave the name Hera to god's ruling part as it extends into the air (7.147; see Ζεύς).[119] The hymn's airy Hera can be read beside both, independently of them. The airy form

[118] Plato, *Cratylus* 404b–c.

[119] Diogenes Laertius 7.147.

is shared with Rhea two hymns before (XIV.11; see ἠερόμορφος). Ἥρη at XVI.2 is Hermann's Ionic form for the codices' Ἥρα, and ἠέρι at XVI.6 is Dorville's for their περί (the apparatus at XVI.2, 6).

See also

Ζεύς; ἠέριος; ἠερόμορφος; θαλερόμματος.

Ἡρακλῆς · Herakles

Ἡρακλῆς, *Hērāklēs*, "Herakles"

Attested: Ἡρακλέος (*Hērakleos*; Prayer 13), ΗΡΑΚΛΕΟΥΣ (XII title), Ἥρακλες (*Hērakles*; XII.1). The proem calls on "Hebe, Eileithyia, and the goodly strength of Herakles" (Prayer 13), naming the hero by his might in the epic way and setting beside him the goddess who became his wife. In the *Odyssey* the strength of Herakles is a phantom in Hades while he himself "delights in festivities" among the immortal gods, with slim-ankled Hebe for his wife (11.601–604; see θαλίη), and in the *Theogony* the mighty strength of Herakles, his labours done, makes Hebe his bride on Olympos and lives unharmed and ageless for ever (950–955).[120] His hymn opens "Herakles of mighty spirit, great in strength, valiant Titan" (XII.1; see Τιτάν), makes him "father of time" and sends him "creeping through twelve labours from the risings to the settings", which the note at XII.11–12 reads as the sun's course (XII.3, 12; see δώδεκα ἆθλα; χρόνου πατήρ). The hero of the labours survives in the "mighty labours", the archer and the driving off of "the savage tribes" (XII.2, 5, 7); the petition asks him for healing: he is asked to come "bringing every charm against sickness" and is told: "drive out evil ruin, brandishing the branch in your hand" (XII.14–15; see ἄτη; θελκτήριον). The note at XII.15 observes that there is "no club and no lionskin anywhere in the hymn": the only weapons are the bow and the winged arrows (XII.5, 16). Ἥρακλες itself carries no apparatus entry; the codices read ὀμβριμόθυμε for ὀβριμόθυμε (the apparatus at XII.1).

[120] Homer, *Odyssey* 11.601–604; Hesiod, *Theogony* 950–955.

See also

ἄτη; δώδεκα ἄθλα; θαλίη; θελκτήριον; Τιτάν; χρόνου πατήρ.

Ἠρικεπαῖος · Erikepaios

A foreign name of the first god, restored to the hymn to Protogonos from a scribe's nonsense and given again to Dionysos as father and son of the gods · Orphic Hymns

Ἠρικεπαῖος, *Ērikepaios*, "Erikepaios"

At a Glance

The word. A name, not a Greek word. The note at VI.4 calls it "non-Greek and of disputed origin": an Anatolian Dionysos-cult is the usual guess, and Semitic and Babylonian derivations have been proposed, none of them secure.

In the Hymns. Two lines: the hymn to Protogonos (VI.4) and the hymn to Dionysos of the trieteric feast (LII.6).

In this edition. "Erikepaios", transliterated, at both places.

A place to read. VI.1–11, the hymn to Protogonos.

Meaning

Erikepaios belongs to the Orphic theogony, not to the cults of the cities. It is one of the names of the first-born god who came out of the egg, and the collection uses it as it uses that god's other names: as a title that can be lent. The hymns never explain it. They set it in a row of epithets, once for the first god and once for Dionysos, and can be read as letting it do the work of a password, a name that the initiate recognises and the outsider does not. The scribes who copied the hymns were outsiders by then: in the first of its two places they turned it into Greek words.

Use in the Hymns

The first god. The hymn to Protogonos gives the name in its fourth line, among titles of birth and secrecy: "much-remembered seed, of many

orgia, Erikepaios, / unspeakable, hidden, rushing, all-shining shoot" (VI.4–5; see ἄρρητος; ἔρνος; Πρωτόγονος). Four lines later the hymn names the god again, three times: "from which I call you Phanes / and lord Priapos and Antauges of the flashing eye" (VI.8–9; see Ἀνταύγης). The note at VI.8–9 counts four names for one god, Protogonos, Phanes, Priapos and Antauges; with Erikepaios the hymn has five. The hymn explains one of them, deriving Phanes from φάος, the light he brings (VI.8), and leaves Erikepaios unexplained, as it leaves Priapos.

The scribes' version. In the manuscripts the line has no name in it. The codices read ὅστε where Abel prints σπέρμα, which is Hermann's, and εὕρηκε παιάν, "he has found, Paian", where Abel prints the restoration of Leopardus, one of the critics Abel reports: Ἠρικεπαῖον (the apparatus at VI.4). The note at VI.4 calls the transmitted words "nonsense" and draws the conclusion: they are "itself evidence that scribes no longer recognised the name". At the second place the codices have the name, and no apparatus entry stands there (LII.6).

Father and son. The hymn to Dionysos of the trieteric feast gives the name to the god in a line of three titles: "first-born, Erikepaios, father of gods and son as well" (LII.6; see θεῶν πάτερ ἠδὲ καὶ υἱέ). The first god's names pass to Dionysos, as πρωτόγονος does at XXX.2 and LII.6 (see Διόνυσος; διφυής), so that the god born last carries the title of the god born first.

The formula. The phrase that introduces the name at VI.4 returns twice. Lysios is "much-remembered seed, of many names, loosener daimon" (L.2; see λύσιος), with a title where the name stood; and at the head of the hymn to Mise another name stands there, but in the genitive: Dionysos is "much-remembered seed, of many names, of Eubouleus" (XLII.2; see Εὐβουλεύς). At VI.4 the name in the formula is the god's own; at XLII.2 it is his source.

Places to read

Every line in which the name stands, in the order of the book.

VI.4 Protogonos is the much-remembered seed, of many orgia, Erikepaios.

LII.6 Dionysos is first-born, Erikepaios, father of gods and son as well.

Later readings

The note at VI.4 records that the name is attested in the Gurob papyrus of the third century BC, and that it "may lie behind the password ἀνδρικεπαιδόθυρσον on the gold leaf from Pherai" while appearing "on no gold leaf itself". The note at LII.6 calls the papyrus "a Dionysiac ritual text" and the name "old and serious": it was in ritual use some five centuries before the probable date of the hymns. The same note records the name in the Rhapsodic theogony "as Athenagoras and Proclus quote it", and in the account of the third intelligible triad given by Damascius, the last head of the Platonic school at Athens, where Phanes, Metis and Erikepaios are "distributed as Father, Intellect and Might rather than simply equated". The sixth-century chronicler John Malalas, reporting what he took to be Orpheus' teaching, gives the three names Metis, Phanes and Erikepaios, renders them "counsel, light, life-giver", and says that they are one power and one might of the single god whom no one sees.[121] Malalas' "life-giver" is one ancient guess at the name; the hymns, which make the first god "origin of the blessed and of mortal men" (VI.3), can be read as agreeing with it, independently of him.

In this edition

The edition transliterates the name "Erikepaios" at both places, and the note at LII.6 observes that Abel prints it lower-case at LII.6, "as this edition does after him". Both restorations at VI.4 stand in its apparatus; LII.6 carries no apparatus entry.

See also

Ἀνταύγης; ἄρρητος; Διόνυσος; διφυής; ἔρνος; Εὐβουλεύς; θεῶν πάτερ ἠδὲ καὶ υἱέ; λύσιος; Πρωτόγονος.

[121] John Malalas, *Chronographia* 4, p. 74 Dindorf (OF 65 Kern).

Ἥφαιστος · Hephaistos

Ἥφαιστος, *Hēphaistos*, "Hephaistos"

Attested: Ἡφαίστου (*Hēphaistou*; Prayer 10), ΗΦΑΙΣΤΟΥ (LXVI title), Ἥφαιστ' (*Hēphaist'*; LXVI.1), Ἡφαίστοιο (*Hēphaistoio*; LXVI.7). The proem calls on "the holy strength of Hephaistos" (Prayer 10). His hymn turns the smith of epic into the element he works with. He is "untiring fire" in the first line (LXVI.1; see ἀκάματον πῦρ), "living by craft" and "blameless element" (LXVI.3–4; see στοιχεῖον; τεχνοδίαιτος), and then the hymn says what the element is: "aither, sun, stars, moon, undefiled light — / for these limbs of Hephaistos shine forth to mortals" (LXVI.6–7; see Αἰθήρ). The note at LXVI.6–7 calls that line "the hymn's whole argument" and observes that στοιχεῖον is "a word Homer does not use". From the heavens the fire comes down to earth: "Every house you hold, every city, all the nations, / and you dwell in the bodies of mortals" (LXVI.8–9). The petition asks the god to keep its burning there and stop its madness (LXVI.12–13; see ἀκάματον πῦρ). The Stoics, as Diogenes Laertius reports, named god's ruling part Hephaistos as it extends into the craftsman fire (7.147; see Ζεύς).[122] The hymn's fire "living by craft" can be read beside that doctrine, independently of it. None of the name's four places carries an apparatus entry on it; ὀβριμόθυμε at LXVI.1, like Ares' at Prayer 10, is Abel's for the codices' ὀμβριμόθυμε (the apparatus at LXVI.1 and the note at Prayer 10).

See also

Αἰθήρ; ἀκάματον πῦρ; Ζεύς; Ἥλιος; στοιχεῖον; τεχνοδίαιτος.

Ἠώς · Eos

The dawn as the goddess of the working day, messenger of the gentle Titan, who sends night under the earth and wakes every creature to its living · Orphic Hymns

Ἠώς, *Ēōs*, vocative Ἠοῖ, *Ēoi*, "Eos", "dawn"

[122] Diogenes Laertius 7.147.

At a Glance

The word. Ἠώς is the dawn, both the light that comes before the sun and the goddess who brings it. The word is old, akin to Latin *aurora* and Sanskrit *uṣas*, each both the dawn and its goddess; Homer's Eos is "early-born" and "rosy-fingered".

In the Hymns. Her own hymn (LXXVIII title, LXXVIII.2) and two lines where the dawn is the common noun: Helios is its begetter (VIII.4) and Herakles carries it about his head (XII.11).

In this edition. "Eos" for the goddess, "dawn" for the common noun.

A place to read. LXXVIII.1–13, the hymn to Eos.

Meaning

The dawn of epic is a time of day and a goddess at once: she rises from her bed and the battle begins. The collection's Eos is a goddess of work. Her hymn says almost nothing of her beauty or her lovers and a great deal about what she does for mortals: she ends the night, ends sleep, and sets every creature about the business of living. In the two other places where the word stands, the dawn is one end of the sun's course, set against night, and carried by the gods of time.

Use in the Hymns

The hymn. Eos is named in the second line: "Eos of bright shining, reddening across the kosmos" (LXXVIII.2), after a first line that has already named her office: "Hear, goddess, who bring to mortals the day that shines on mortals" (LXXVIII.1; see ἠγήτειρα). She is then "messenger of the great god, the gentle Titan" (LXXVIII.3; see ἀγγελίεια; Ἥλιος), and she sends night's dark journeying "down beneath the underparts of earth" by her risings (LXXVIII.4–5; see ἀναπέμπω; ἀντολία; ζοφόεις). Line 6 names her office twice over, "leader of works, attendant of life, for mortals" (see ἠγήτειρα), and the hymn spends its remaining lines on the joy of her coming.

The face no one flees. In the middle of the hymn stands its one image of the goddess herself: "nor is there one / who flees your face as it stands

supreme, / when you shake the sweet sleep from the eyelids" (LXXVIII.7–9). The dawn is the end of sleep, and the hymn makes the waking universal: every mortal, every creeping thing, beasts, birds and sea-creatures rejoice, and the goddess is told why: "for to all mortals you furnish a workable livelihood" (LXXVIII.10–12; see ἐργάσιμον βίοτον; ἑρπετόν). The god who brings sleep has his own hymn seven places later, and is asked there to come "tempered and sweet" (LXXXV.9; see ὕπνος). Eos can be read as the goddess who takes him away.

The petition. The hymn asks her for light of another kind: "But, blessed and holy, may you increase the sacred light for the initiates" (LXXVIII.13; see αὐξητής). The day's light becomes the light of the rite, as Helios is asked to show the initiates a sweet life (VIII.20).

Dawn in other hymns. Helios is "on the right the begetter of dawn, on the left of night" (VIII.4; see γενέτειρα), and Herakles is addressed as "you who carry about your head the dawn and the black night" (XII.11; see δώδεκα ἆθλα). In both the dawn is half of a pair, with night, and the god it belongs to is the one whose course makes the day.

Places to read

Every heading and line in which the word stands, in the order of the book.

VIII.4 Helios is begetter of dawn on the right and of night on the left.

XII.11 Herakles carries the dawn and the black night about his head.

LXXVIII title The hymn to Eos.

LXXVIII.2 Eos of bright shining reddens across the kosmos.

Earlier poetry and cult

Homer's Eos is "saffron-robed" and "rosy-fingered" (*Iliad* 8.1; *Odyssey* 2.1), and in a couplet of both epics she rises "from her bed at the side of noble Tithonos, / to carry light to the deathless and to those who die" (*Iliad* 11.1–2; *Odyssey* 5.1–2; see γῆρας).[123] The hymn's first line can be read as the Homeric office narrowed to mortals. Hesiod makes her the daughter of Hyperion and Theia and sister of Helios and Selene

[123] Homer, *Iliad* 8.1, 11.1–2; *Odyssey* 2.1, 5.1–2.

(*Theogony* 371–374; see Ἥλιος), and the mother, by Astraios, of the winds Zephyros, Boreas and Notos and of the morning star (378–382).[124] The collection hymns the three winds in a row two places after her, Boreas, Zephyros and Notos (LXXX–LXXXII; see Βορέας; Ζέφυρος), though nothing in their hymns calls them her sons. Hesiod gives the dawn the working day as well (*Works and Days* 578–581; see ἐργάσιμον βίοτον).

In this edition

The edition transliterates "Eos" in the heading and at LXXVIII.2, and renders the common noun "dawn" at VIII.4 and XII.11. At LXXVIII.2 the codices have the nominative Ἠώς and Abel prints the vocative Ἠοῖ, using the form "codd., corr. Abel" (the note at LXXVIII.2, 12). The note at LXXVIII.3 records that the line naming her the Titan's messenger is the work of two editors, Dinner's order and Hermann's form, with a query of Abel's appended and not taken, and that the hymn does not say which Titan it means (see ἀγγελίεια).

See also

ἀγγελίεια; ἀναπέμπω; ἀντολία; αὐξητής; Βορέας; γενέτειρα; γῆρας; δώδεκα ἄθλα; ἐργάσιμον βίοτον; ἑρπετόν; Ζέφυρος; ζοφόεις; ἠγήτειρα; Ἥλιος; ὕπνος.

Θάλεια · Thaleia

Θάλεια, *Thaleia*, "Thaleia"

Attested: Θάλειά (*Thaleia*; LXXVI.8). One of the nine Mousai, named third in the catalogue of the hymn to them: "Kleio and Euterpe and Thaleia and Melpomene" (LXXVI.8; see Ἐρατώ; Εὐτέρπη; Μοῦσα). The name is the epic adjective θάλεια, "blooming, abundant", from θάλλω, the word of the "rich feast", δαῖτα θάλειαν (*Iliad* 7.475): the Muse of festive plenty.[125] The line is Hesiod's (*Theogony* 77), and the hymn gives her no office of her own (see Εὐτέρπη). The same name was given in Greek to

[124] Hesiod, *Theogony* 371–374, 378–382.

[125] Homer, *Iliad* 7.475.

more than one goddess. Homer has a Nereid Thaleia (*Iliad* 18.39), and in the codices the Charis named second at LX.3 bears the same name (the apparatus at LX.3; see θαλίη).[126] LXXVI.8 carries no apparatus entry on the name.

See also

Ἐρατώ; Εὐτέρπη; θαλίη; Μοῦσα.

Θάνατος · Thanatos

The god of the collection's last hymn, holder of the tiller of mortals, fair to all and unjust to the young, prayed to only that he come late · Orphic Hymns

Θάνατος, *Thanatos*, "Thanatos", "death"

At a Glance

The word. Θάνατος is death, the event and the power that brings it. In epic and tragedy he is a person, the brother of Sleep and the son of Night, and on the stage he can be seen and fought.

In the Hymns. His own hymn, the eighty-seventh (LXXXVII title), and five lines where death is named: Plouton's rule (XVIII.11), Persephone's power (XXIX.15), Asklepios' cures (LXVII.4), and Sleep's kinship and rehearsal (LXXXV.7–8).

In this edition. "Thanatos" for the god, "death" for the common noun.

A place to read. LXXXVII.1–12, the hymn to Thanatos.

Meaning

Death is the one god in the collection who cannot be won, and the collection hymns him all the same. The Introduction lists Sleep and Death among the gods the proem passes over: they are not summoned with the company. Yet the book ends, before the hymn Hermann moved in, on a hymn to Death, and that hymn uses the forms of all the others, the

[126] Homer, *Iliad* 18.39; Hesiod, *Theogony* 77.

address, the titles and the petition, on a god it has just declared deaf to them. The argument the hymn makes is about justice. Death is the most even-handed of powers, since he comes to everyone, and the least just, since he comes to some too early. The petition does not ask him to spare anyone. It asks only for time.

Use in the Hymns

The tiller and the span. The hymn opens on the image the collection gives to its sovereign powers: "Hear me, you who hold the tiller of all mortals, / giving to all a holy span of time — to as many as you stand far from" (LXXXVII.1–2; see οἴηκα κρατύνειν; χρόνον ἁγνόν). The note at LXXXVII.1 observes that Eros and Nomos hold the tiller "alone", μοῦνος, and Death does not, though the hymn gives him the word at lines 8 and 9. His rule is the measuring of lives, and the note at LXXXVII.2 reads the second half of the line as saying that "Death is at a distance from the living for exactly as long as their time lasts".

Sleep that shatters. Death's own work is described as a sleep that shatters soul and body when he looses the bonds of nature (LXXXVII.3–4; see αἰώνιον ὕπνον; δεσμός). The brother of Sleep in epic brings a sleep of his own.

Fair and unjust. Then the hymn states its paradox, that Death is common to all and unjust to the young (LXXXVII.6–7; see ἄδικος). He is "won over neither by prayers nor by entreaties" (LXXXVII.9; see εὐχή), and the hymn prays to him anyway, asking only that he come late (LXXXVII.10–12; see γῆρας; εὐχωλή). The note at LXXXVII.12 calls the line "the last line of the collection proper".

Death in other hands. Outside his hymn death belongs to other gods. Plouton is addressed as "you who rule over mortals for death's sake" (XVIII.11; see Πλούτων); Persephone is told "you alone are life and death to much-toiling mortals" (XXIX.15; see ζωὴ καὶ θάνατος); Asklepios is the god "stopping harsh diseases and the dooms of death" (LXVII.4; see Ἀσκληπιός). Sleep is "own brother to Lethe and to Thanatos" (LXXXV.8; see αὐτοκασίγνητος), and takes away, or in the codices brings on, "the

rehearsal of death" (LXXXV.7; see θανάτου μελέτην). The collection divides death among the gods who rule the dead, the gods who heal and the god who brings sleep, and keeps for Thanatos himself only the moment and the measure.

Places to read

Every heading and line in which the noun stands, in the order of the book; the adjective ἀθάνατος, "immortal", is not listed.

XVIII.11 Plouton rules over mortals for death's sake.

XXIX.15 Persephone alone is life and death to much-toiling mortals.

LXVII.4 Asklepios stops harsh diseases and the dooms of death.

LXXXV.7 Sleep takes away the rehearsal of death.

LXXXV.8 Sleep is own brother to Lethe and to Thanatos.

LXXXVII title The hymn to Thanatos.

Earlier poetry and cult

Hesiod makes Thanatos and Sleep the children of Night (*Theogony* 211–212; see αὐτοκασίγνητος) and gives Death a heart of iron and makes him hateful even to the gods (764–766; see ἄδικος), and in Homer the two brothers carry Sarpedon home (*Iliad* 16.671–683; see αἰώνιον ὕπνον). On the chest that the Kypselids of Corinth dedicated at Olympia, Pausanias saw a woman who holds up a sleeping white boy in her right hand and in the other a dark boy who looks as if he sleeps, both with their feet twisted; the inscriptions name them, he says, but even without them one can see that the two are Death and Sleep, and the woman Night, who nursed them both (5.18.1).[127] Euripides put him on the stage. In the *Alcestis* Apollo sees Thanatos coming, "priest of the dead", to lead the queen to the house of Hades on the day appointed (24–27), and Herakles resolves to lie in wait by the tomb for "the black-robed lord of the dead, Thanatos", and wrestle her back from him (843–849), which he does (1140–1142).[128] Aeschylus' *Niobe* made Death the one god who loves no

[127] Pausanias 5.18.1.

[128] Euripides, *Alcestis* 24–27, 843–849, 1140–1142.

gifts (fr. 161 Radt; see ἄδικος). The hymn's Death can be read as Aeschylus' god, deaf to every offering, without the weakness of Euripides': no one in the collection wrestles him.

In this edition

The edition transliterates "Thanatos" at LXXXV.8 and in the heading of LXXXVII, and renders the common noun "death" at XVIII.11, XXIX.15, LXVII.4 and LXXXV.7. None of the noun's places carries an apparatus entry on it. In the hymn itself LXXXVII.9 as printed is Hermann's for the codices' οὔτε γὰρ εὐχαῖσι(ν) πιθόμενος οὔτε λιταῖσιν (the apparatus at LXXXVII.9; see ἄδικος), and the note at LXXXVII.13 records that Abel's apparatus numbers an entry for a thirteenth line in a hymn of twelve. The rubric prescribes manna (see θυμίαμα).

See also

ἄδικος; αἰώνιον ὕπνον; Ἀσκληπιός; αὐτοκασίγνητος; γῆρας; δεσμός; εὐχή; εὐχωλή; ζωὴ καὶ θάνατος; θανάτου μελέτην; θυμίαμα; οἴηκα κρατύνειν; Πλούτων; ὕπνος; χρόνον ἀγνόν.

Θέμις · Themis

Daughter of Ouranos and shoot of Gaia, first holder of the Delphic oracle and teacher of Apollo, founder of the rites and mother of the Horai · Orphic Hymns

Θέμις, *Themis*, accusative Θέμιν, *Themin*, genitive Θέμιδος, *Themidos*, and Θέμιστος, *Themistos*, "Themis"

At a Glance

The word. Θέμις, from the root of τίθημι, "set, lay down", is what is laid down: custom, right, what may properly be done. "It is θέμις" means "it is right" or "it is permitted". As a goddess she is that order in person, the oldest of the powers of right.

In the Hymns. Her own hymn (LXXIX title, LXXIX.1), the proem (Prayer 23), the hymn to the Horai, her daughters (XLIII.1), and the hymn to Ares, whom it makes her helper (LXXXVIII.4).

In this edition. "Themis" throughout.

A place to read. LXXIX.1–12, the hymn to Themis.

Meaning

Themis in Homer convenes the gods and seats the assemblies of men; in Hesiod she is a Titaness and the mother of Good Order, Justice and Peace. The collection's Themis is something narrower and older at once. She is the right of cult. Her hymn makes her the first holder of Delphi, the teacher of Apollo and the founder of the rites, and the proem gives her the office of inspecting men's offerings. Where Dike punishes and Nomos rules, Themis establishes what is to be done for the gods, and her two derivatives in her hymn, θεμιστεύουσα and θεμιστοσύνας, turn her name into that work.

Use in the Hymns

Child of Ouranos and Gaia. The hymn opens with her parentage twice over: "The holy child of Ouranos I call, Themis of a noble father, / the young shoot of Gaia, the bud-faced maiden" (LXXIX.1–2; see βλάστημα; εὐπατέρεια). She is the oldest of the collection's goddesses of right, and the youngest in looks.

The oracle. She "first showed forth to mortals the holy oracle / in the Delphic hollow, pronouncing ordinances for the gods, / on the Pythian floor, when she was queen in Pytho" (LXXIX.3–5; see ἀναδείκνυμι; θεμιστεύω), and then "she it was who taught the lord Phoibos the giving of ordinances" (LXXIX.6; see Ἀπόλλων; θεμιστοσύνη). The note at LXXIX.4, 6 observes that both words are formed on the goddess's own name and that the English renders both by "ordinance". Its conclusion is the hymn's: "Themis does not merely hold Delphi: she teaches Apollo the thing she is." Apollo's oracle, on this account, is Themis' gift.

The rites. The second half of the hymn makes a second foundation claim, the rites, which Themis first revealed crying euhoi through the Bacchic nights (LXXIX.8–9; see ἅγιος; Βακχιακὰς ἀνὰ νύκτας; ἐπευάζω), and draws the consequence: "for from you come the honours of the blessed and the holy mysteries" (LXXIX.10). The note on LXXIX observes that both claims are transmitted and that Themis joins the collection's other founders of the rite, the Nereids, the Kouretes and the Mousai (see ἀναδείκνυμι). The hymn closes by asking her to come to her own "well-hallowed, mystery-celebrating rites" (LXXIX.12; see εὐιέρου τελετῆς; εὔφρονι βουλῇ). The rites are hers.

Themis in the company. The proem names her once, with an office of her own: "Hermes the herald, and Themis, scanner of men's offerings" (Prayer 23), the overseer of the sacrifices on which the rest of the book depends. The Horai are "daughters of Themis and of Zeus the lord" (XLIII.1; see Εὐνομία; Ὧραι). And the hymn to Ares that Hermann moved in calls the god "father of Nike who wars well, helper of Themis" (LXXXVIII.4; see Ἄρης), a line the note at LXXXVIII.4 says ties the imported hymn to both Themis and Nike.

Places to read

Every heading and line in which the name stands, in the order of the book.

Prayer 23 The proem calls on Themis, scanner of men's offerings.

XLIII.1 The Horai are daughters of Themis and of Zeus.

LXXIX title The hymn to Themis.

LXXIX.1 Themis is the holy child of Ouranos, of a noble father.

LXXXVIII.4 Ares is helper of Themis.

Earlier poetry and cult

Hesiod names Themis among the Titans born of Gaia and Ouranos (*Theogony* 135), as the hymn makes her the child of both, and makes her Zeus' second wife and mother of the Horai and the Moirai (901–906; see εἰρήνη; Εὐνομία).[129] In Homer she is the goddess of assemblies. She is the

[129] Hesiod, *Theogony* 135, 901–906.

first to meet Hera with a cup at the feast of the gods (*Iliad* 15.87–95); Zeus bids her summon the gods to council (*Iliad* 20.4–6); and Telemachus appeals to Zeus and "to Themis, who dissolves the assemblies of men and seats them" (*Odyssey* 2.68–69).[130] The tragedians knew her Delphi. Aeschylus' Pythia names her second among the holders of the oracle (*Eumenides* 1–8; see Ἀπόλλων), his Prometheus calls her his mother, "and Gaia, one form of many names", who foretold how the war with the Titans would end (*Prometheus Bound* 209–213), and in Euripides the chorus sings how Apollo drove Themis, Earth's child, from Pytho, and Earth sent up dreams to take the oracle's honour from him (*Iphigenia in Tauris* 1259–1269).[131] The hymn has no quarrel between them: Themis teaches Apollo what she is.

Later readings

Diodorus, telling the gifts of the gods, says that Themis was the first to introduce divinations, sacrifices and the ordinances concerning the gods, and to teach good order and peace; that this is why those who guard what is holy toward the gods and the laws of men are called thesmophylakes and thesmothetai; and that Apollo, when he is about to give oracles, is said θεμιστεύειν because Themis was the finder of oracles (5.67.4).[132] His Themis is the hymn's founder of oracle and rite, with the lawgiver added; the hymn's own Themis can be read beside him, independently of him.

In this edition

The edition transliterates "Themis" at every place, and renders θεμιστεύουσα at LXXIX.4 and θεμιστοσύνας at LXXIX.6 by "ordinance", explaining the figure in the note at LXXIX.4, 6. None of the name's places carries an apparatus entry on it. In the hymn ὅτε at LXXIX.5 is Hermann's for the codices' ὅθι, πάντιμ' at LXXIX.7 is printed for the

[130] Homer, *Iliad* 15.87–95, 20.4–6; *Odyssey* 2.68–69.

[131] Aeschylus, *Prometheus Bound* 209–213; Euripides, *Iphigenia in Tauris* 1259–1269.

[132] Diodorus 5.67.4.

codices' πάντιμε, and κεχαρισμένη at LXXIX.11 is Abel's for κεχαρημένη (the apparatus at LXXIX.5, 7, 11).

See also

ἅγιος; ἀναδείκνυμι; Ἀπόλλων; Ἄρης; Βακχιακὰς ἀνὰ νύκτας; βλάστημα; εἰρήνη; ἐπευάζω; εὐιέρου τελετῆς; Εὐνομία; εὐπατέρεια; εὔφρονι βουλῇ; θεμιστεύω; θεμιστοσύνη; Ὧραι.

Ἴακχος · Iakchos

Ἴακχος, *Iakchos*, accusative Ἴακχον, *Iakchon*, genitive Ἰάκχου, *Iakchou*, "Iakchos"

Attested: Ἴακχον (*Iakchon*; XLII.4), Ἰάκχου (*Iakchou*; XLIX.3). The cry of the Eleusinian procession made a god: the name of the god the initiates called on as they went from Athens to Eleusis. The hymn to Mise gives it in its fourth line, among the titles of the double god it addresses: "male and female, twofold, Iakchos the loosener" (XLII.4; see ἄρσενα καὶ θῆλυν; διφυής; λύσειος; Μίση). The note at XLII.1–4 calls Ἴακχος "the Eleusinian cry made a name", and finds three cults joined in four lines. The second place is an editor's. In the hymn to Hipta the codices read χοροῖσι περιβρεμέτοις ἰάχοισι, "dances roaring about with cries", and Hermann, redividing the words, made the line end "of loud-roaring Iakchos" (XLIX.3; see ἐριβρεμέτης; Ἵππα); the note at XLIX.2 observes that "The Eleusinian cry and the Phrygian nurse are joined here by an emendation". Hermann turned a cry into the god of the cry, which is what the cult itself had done. The cry is heard in Aristophanes' *Frogs*, where Dionysos' slave Xanthias, hearing from offstage "Iakchos, O Iakchos", knows that the initiates are near, "singing the Iakchos" (316–320).[133] The voice of Iakchos that the exile Dikaios heard from Eleusis before Salamis is told under Ἐλευσίς (Herodotus 8.65). The edition renders the name "Iakchos" at both places.

[133] Aristophanes, *Frogs* 316–320.

See also

ἄρσενα καὶ θῆλυν; διφυής; Ἐλευσίς; ἐριβρεμέτης; Ἵππα; λύσειος; Μίση.

Ἰδαῖοι θεοί · Idaian gods

Ἰδαῖοι θεοί, *Idaioi theoi*, accusative Ἰδαίους θεούς, *Idaious theous*, "the Idaian gods"

Attested: Ἰδαίους τε θεούς (*Idaious te theous*; Prayer 22). The gods of Mount Ida, a name the proem gives without saying which Ida or which gods. It comes in the catalogue after the armed daimones and the Saviours: "and the Kouretes in arms, the Korybantes, and the Kabeiroi, / and the great Saviours together, imperishable children of Zeus, / and the Idaian gods, and the messenger of the heavenly ones" (Prayer 20–22; see ἄγγελος οὐρανιώνων; Κάβειροι; Κορύβαντες; Κουρῆτες). The company they keep allows them to be read as the Idaian Daktyls, the smiths and sorcerers of Ida, whom ancient writers counted with the Kouretes and the Kabeiroi; the note at XXXVIII.4, 21, 23 reports Strabo's statement that some made "the Korybantes, the Kabeiroi, the Idaean Daktyls and the Telchines identical with the Kouretes" (see Κουρῆτες). Diodorus gives the Daktyls a place in Orpheus' own story. Some, among them the historian Ephorus of Kyme, say that they were born on the Ida in Phrygia and crossed into Europe; being sorcerers, they practised charms and rites and mysteries, and spent time on Samothrace, astonishing the people there; and at that time Orpheus, gifted beyond others in poetry and song, became their pupil, and was the first to bring rites and mysteries to the Greeks (5.64.4).[134] The proem's Idaian gods can be read as the teachers of the poet in whose name the hymns are sung. The collection names Ida itself once, the Phrygian mountain of Hipta (XLIX.5; see Ἴδη). The edition renders the phrase "the Idaian gods", and Prayer 22 carries no apparatus entry.

See also

ἄγγελος οὐρανιώνων; Ἴδη; Κάβειροι; Κορύβαντες; Κουρῆτες.

[134] Diodorus 5.64.4–5.

Ἵππα · Hipta

The Lydian mother and nurse of Bakchos, named beside Tmolos in the hymn to Sabazios and given the next hymn of her own: printed Hippa by Abel, restored by the edition to the Hipta of the inscriptions, and one of the three goddesses on whom the collection's home is argued · Orphic Hymns

Ἵππα, *Hippa*, accusative Ἵππαν, *Hippan*, genitive Ἵππας, *Hippas*, "Hipta"

At a Glance

The word. A name, not a Greek word. Abel prints Ἵππα, as if from ἵππος, "horse"; the stones of Lydia that name her spell it Ἵπτα, with a tau, and the name is Anatolian.

In the Hymns. Three places: the hymn to Sabazios names her as the place the infant Dionysos is brought to (XLVIII.4), and the next hymn is hers, in its heading and its first line (XLIX title, XLIX.1).

In this edition. "Hipta" at all three places, the one name in which the edition deliberately departs from Abel's spelling.

A place to read. XLVIII and XLIX, the hymns to Sabazios and to Hipta, read as the pair they are.

Meaning

Hipta is the most local goddess of the collection. She is known from a handful of inscriptions found within a few miles of one another in Lydia, from the first three centuries of our era, and from one late philosopher's allegory; outside that, only from these two hymns. That is why she matters. The Introduction counts her with Mise and Meilinoe among the gods "attested nowhere but western Asia Minor", and the case for where the hymns were sung rests on such names. The two hymns agree with the stones on what she was. The inscriptions call her Mother and set her beside Sabazios; the hymn to Sabazios names her in its fourth line, and the next hymn calls her "chthonic mother, queen" and places her on Ida in Phrygia or on Tmolos in Lydia. The hymns add her office as the nurse of Bakchos, the one who receives the child that Sabazios carried in his thigh.

What the editors added that matters, they added from Eleusis: the Iakchos of XLIX.3 is Hermann's, got by redividing the manuscripts' words (see Ἴακχος). Without him the hymn is Anatolian throughout.

Use in the Hymns

The hymn to Sabazios. Sabazios is made Zeus and addressed as the father: "you who Bakchos Dionysos, the loud-roaring, Eiraphiotes, / sewed into your thigh, that he might come to term / to most divine Tmolos, and to fair-cheeked Hipta" (XLVIII.2–4; see Σαβάζιος; Τμῶλος). A line has fallen out after the third (the note after XLVIII.3; see ἐγκαταρράπτω), and the child comes to a mountain and to a goddess. The note at XLVIII.4 adds that her role "as the nurse who carries the newborn Dionysos in a liknon with a serpent coiled round it comes from Proclus", and that "This is the Phrygian-Lydian Dionysos, not the Theban one", the god of the house of Kadmos in the hymn one place back (XLVII.2).

Her own hymn. The next hymn begins "Hipta I call, nurse of Bakchos, euhoi-crying maiden, / keeper of the mysteries, glorying in the rites of holy Sabos / and in the night-dances of loud-roaring Iakchos" (XLIX.1–3; see εὐάς; μυστιπόλος; Σάβος; τροφός). The note at XLIX title and XLVIII.4 calls the two hymns "a pair, and the pairing is the collection's own": she was "a place to arrive at" in the one and is the addressee of the other. The petition calls her "chthonic mother, queen" (XLIX.4; see χθόνιος μήτηρ), and the note at XLIX.4 finds the hymn "agreeing with the inscriptions", three of which call her Mother Hipta. She is then offered her two mountains, Ida in Phrygia and Tmolos, "a fair seat for the Lydians" (XLIX.5–6; see θόασμα; Ἴδη).

Places to read

Every place in which the name stands.

XLVIII.4 The infant Dionysos is brought to most divine Tmolos, and to fair-cheeked Hipta.

XLIX title The hymn is headed ΙΠΠΑΣ, "To Hipta".

XLIX.1 Hipta is called nurse of Bakchos, euhoi-crying maiden.

Later readings

Proclus makes Hipta the soul of the universe. In his commentary on the *Timaeus* he tells, from the Orphic poems, how she set a winnowing-basket on her head, wreathed it with a serpent, and received Dionysos; and he reads the story as the intellect coming down into the soul and leading it upward, as she hastens toward the Mother of the Gods and toward Ida, from which, he says, the whole chain of souls descends (*On the Timaeus* I 407–408 Diehl; OF 199 Kern).[135] The hymn knows nothing of the allegory, but it has a mother and it has Ida: its Hipta is herself called mother, and Ida is the first of her two mountains (XLIX.4–5). Proclus' Ida is the source of souls and the hymn's is a Phrygian mountain; the two can be read side by side, independently of each other.

In this edition

The edition prints "Hipta" for Abel's Ἵππα at all three places. The Editorial Note says that "One name departs from the rule deliberately: Abel prints Ἵππα and this edition prints Hipta, the form the Lydian inscriptions give and the only one under which a reader will recognise her", and the note at XLIX.1 gives the reason: "A reader who met her as *Hippa* would not recognise the name the argument turns on". The note at XLIX.4 records that the Greek text keeps Abel's spelling. At XLVIII.4 παρά θ' Ἵπταν is Hermann's for the codices' παρ' Ἵπταν (the apparatus at XLVIII.4); XLIX.1 carries no apparatus entry.

See also

ἐγκαταρράπτω; εὐάς; θόασμα; Ἴακχος; Ἴδη; μυστιπόλος; Σαβάζιος; Σάβος; Τμῶλος; τροφός; χθόνιος μήτηρ.

Ἶσις · Isis

Ἶσις, *Isis*, dative Ἴσιδι, *Isidi*, "Isis"

Attested: Ἴσιδι (*Isidi*; XLII.9). The great goddess of Egypt, named once in the collection, in the hymn to Mise. The hymn offers its double addressee

[135] Proclus, *On the Timaeus* I 407–408 Diehl (OF 199 Kern).

four places, Eleusis, Phrygia, Cyprus and Egypt, and the fourth sets the god in the wheat-bearing plains "with your mother the goddess, august black-robed Isis, / beside the stream of Egypt, with your attendant foster-mothers" (XLII.9–10; see μελανηφόρος; Μίση). The note at XLII.5–10 calls the run "four cult centres in six lines, offered as alternatives", and the note at XLII.9–10 calls Isis "The only named Egyptian deity in the collection". If Mise is the Eleusinian daughter, her mother is Demeter, and the hymn's Isis can be read as Demeter in Egypt. Herodotus had made the identification long before: the Egyptians hold their second festival at Bousiris for Isis, where her greatest temple stands, "and Isis in the language of the Greeks is Demeter" (2.59.1–2).[136] The note at XLII.9–10 adds that μελανηφόρος is attested elsewhere only of Isis' servants, the black-robed of Delian and Eretrian inscriptions, and that her black dress is separately attested in the Latin novelist Apuleius (*Metamorphoses* 11.3); the hymn gives the attendants' word to the goddess. Diodorus' account of Isis the lawgiver and Demeter Thesmophoros is told under θεσμοδότειρα. The edition renders the name "Isis", and XLII.9 carries no apparatus entry.

See also

Δηώ; θεσμοδότειρα; μελανηφόρος; Μίση.

Κάβειροι · Kabeiroi

Κάβειροι, *Kabeiroi*, accusative Καβείρους, *Kabeirous*, "the Kabeiroi"

Attested: Καβείρους (*Kabeirous*; Prayer 20). Gods of mystery cult, whose rites Herodotus places on Samothrace. The proem names them in a line of armed daimones: "and the Kouretes in arms, the Korybantes, and the Kabeiroi" (Prayer 20; see ἐνόπλια βήματα; Κορύβαντες; Κουρῆτες). The note at Prayer 20 calls the three "armed attendant daimones — Kouretes, Korybantes, Kabeiroi — grouped as they are in the mystery cults of Asia Minor and Samothrace". The collection gives them no hymn, and the note at XXXVIII.4, 21, 23 cautions that the inscriptions of Samothrace

[136] Herodotus 2.59.1–2.

"name only Θεοὶ Μεγάλοι, the Great Gods", so that their being the Kabeiroi "is an identification made from outside and still disputed". Herodotus names their mysteries. Whoever has been initiated into the rites of the Kabeiroi, which the Samothracians took over from the Pelasgians, knows what he means, he says, when he explains why the Greeks make Hermes' images ithyphallic (2.51.2–3); and at Memphis the Persian king Cambyses entered the temple of the Kabeiroi, which only the priest may enter, mocked their images and burned them, images like those of Hephaistos, whose sons they were said to be (3.37.3).[137] The proem's next line calls on "the great Saviours together, imperishable children of Zeus" (Prayer 21), and the note at XXXVIII.4, 21, 23 reports that some transferred everything said of the Samothracian gods to the Dioskouroi. Strabo's account of their names is told under εὐαστήρ. The edition renders the name "the Kabeiroi", and Prayer 20 carries no apparatus entry.

See also

ἐνόπλια βήματα; εὐαστήρ; Ἥφαιστος; Κορύβαντες; Κουρῆτες; Σαμοθρᾴκη.

Καλλιόπη · Kalliope

Καλλιόπη, *Kalliopē*, dative Καλλιόπῃ, *Kalliopēi*, "Kalliope"

Attested: Καλλιόπῃ (*Kalliopēi*; XXIV.12), Καλλιόπη (*Kalliopē*; LXXVI.10). From καλός, "beautiful", and ὄψ, "voice": she of the beautiful voice, the Muse named last in Hesiod's catalogue and first in honour. The collection names her twice, and both times in the same three words, Καλλιόπη σὺν μητρί, *Kalliope with the mother*. In the hymn to the Nereids the sea-nymphs are said to have been the first to reveal the rite of Bakchos and Phersephone, "with Kalliope the mother, and with lord Apollo" (XXIV.12; see ἀναδείκνυμι; Νηρηΐς), and the catalogue of the Mousai ends "and Kalliope, with your mother and with Eunomia, holy goddess" (LXXVI.10; see Εὐνομία; Μοῦσα). The note at XXIV.12 observes that μητρί "has no expressed complement, so the line does not say whose mother", and reads the second place as "decisive for the formula and

[137] Herodotus 2.51.2–3, 3.37.3.

probably for this line: the mother is the Muses' mother", Mnemosyne; and it adds that "The hymn never names Orpheus". Kalliope was Orpheus' mother: Apollodorus makes Linos and Orpheus "who practised singing to the lyre" the sons of Kalliope and Oiagros, or by repute of Apollo (*Library* 1.3.2).[138] Kalliope and Apollo stand together at XXIV.12, and the line can be read as naming the poet's mother and his reputed father without naming him, a reading the note at XXIV.12 sets aside. Hesiod gives her precedence: "Kalliope, first in rank of them all, / since she goes in company with kings who are revered" (*Theogony* 79–80).[139] The edition renders the name "Kalliope" at both places, and renders XXIV.12 "with Kalliope the mother", which makes Kalliope herself the mother, against its own note; at LXXVI.10 Εὐνομίῃ is Abel's for the codices' εὐδυνάτῃ (the apparatus at LXXVI.10).

See also

ἀναδείκνυμι; Ἐρατώ; Εὐνομία; Μνημοσύνη; Μοῦσα; Νηρηΐς.

Κλειώ · Kleio

Κλειώ, *Kleiō*, "Kleio"

Attested: Κλειώ (*Kleiō*; LXXVI.8). The first of the nine Mousai in Hesiod's catalogue (*Theogony* 77–78), and the first in the hymn's, which repeats his two lines word for word: "Kleio and Euterpe and Thaleia and Melpomene / and Terpsichore and Erato and Polymnia and Ourania" (LXXVI.8–9; see Ἐρατώ; Εὐτέρπη; Θάλεια; Μοῦσα). The catalogue is told under Ἐρατώ. The name is from κλέος, "glory", or the verb κλείω, "celebrate". Diodorus gives the Greek explanation: Kleio is so named because the praise that poetry gives to those it celebrates wins them great glory (4.7.4).[140] Neither Hesiod nor the hymn gives the Mousai separate arts; the hymn names Kleio only as the first of the line, but the glory in her

[138] Apollodorus, *Library* 1.3.2.

[139] Hesiod, *Theogony* 77–80.

[140] Diodorus of Sicily 4.7.4.

name comes back in its petition, where the Mousai are to come "bringing good fame", εὐκλείην (LXXVI.12; see κλέος), Abel's form for the codices' εὔκλειαν (the apparatus at LXXVI.12). The edition transliterates the name, as it transliterates Mousai, and the line carries no apparatus entry.

See also

Ἐρατώ; Εὐτέρπη; Θάλεια; κλέος; Μοῦσα.

Κορύβαντες · Korybantes

The frenzied dancers of the Mother, named in the proem beside the Kouretes and the Kabeiroi and in the second hymn to the Kouretes as another name for them, and given in the singular a hymn of their own · Orphic Hymns

Κορύβαντες, *Korybantes*, accusative Κορύβαντας, *Korybantas*; singular Κορύβας, *Korybas*, "Korybantes"

At a Glance

The name. The dancing attendants of the Phrygian Mother of the gods, whose rites with drum and pipe brought on a frenzy and, the Greeks believed, could cure one. The Greeks often made them one company with the Kouretes of Crete.

In the Hymns. Two lines: the proem names them between the Kouretes and the Kabeiroi (Prayer 20), and the second hymn to the Kouretes calls the Kouretes by their name (XXXVIII.20). The singular Korybas has a hymn (XXXIX; see Κορύβας).

In this edition. "Korybantes" at both places.

A place to read. XXXVIII.20–25, the names of the Kouretes at the end of their second hymn.

Meaning

The Hymns do not keep the Korybantes apart. The proem sets three companies of armed daimones in a single line, and the note at Prayer 20

groups them as "Three sets of armed attendant daimones — Kouretes, Korybantes, Kabeiroi — grouped as they are in the mystery cults of Asia Minor and Samothrace". The second hymn to the Kouretes goes further and gives the two names to one company, in apposition: "Kouretes, Korybantes". And the hymn to Korybas calls its god "the Koures of the night" before it calls him Korybas. Once the collection sets them side by side, and twice it treats the Phrygian dancers and the Cretan as one.

The joining has its ground in the hymns themselves. The Kouretes of the first hymn are "fellow-attendants of the mountain-raving Mother" (XXXI.5), which is the Korybantes' own office, and they dance in arms (XXXI.1), and in the second hymn with clashing bronze (XXXVIII.1), as the Korybantes danced with drum and pipe. The hymns put the names together as their cult did, and in doing so can be read as making the Korybantes the guardians of the world that the Kouretes become at the end of their hymn, "everflowing breaths" and "saving and kindly" (XXXVIII.22, 24). What the collection takes from the Phrygian side is the frenzy and its cure. The hymn to Korybas asks him to still "the phantasms of a stricken and unholy soul" (XXXIX.10, on Wiel's reading; see Κορύβας), and the request is the one the Korybantic rites were held to answer.

Use in the Hymns

In the proem. The catalogue names the three companies together: "and the Kouretes in arms, the Korybantes, and the Kabeiroi" (Prayer 20; see ἐνόπλια βήματα; Κάβειροι; Κουρῆτες).

In the hymn to the Kouretes. The names come at the end of the hymn, after the storm the Kouretes raise in anger, where they are addressed as "Kouretes, Korybantes, lords and greatly able" (XXXVIII.20; see ἄναξ; εὐδύνατος; Κουρῆτες). The company that dances in arms is the company that dwells in Samothrace and first established the rite among men (XXXVIII.4–6; see Σαμοθράκη), and the hymn names it twice over before it names it again as the sons of Zeus. Strabo's report of the identifications,

cited in the note at XXXVIII.4, 21, 23, is told under Κουρῆτες (see Ἰδαῖοι θεοί).

The singular. The hymn headed for Korybas calls its god Kyrbas, Koures and Korybas in three consecutive lines (XXXIX.2–4; see Κορύβας; Κύρβας).

Places to read

Every line in which the plural stands; the singular, at XXXIX title and XXXIX.4, is listed under Κορύβας.

Prayer 20 The proem calls on the Kouretes in arms, the Korybantes and the Kabeiroi.

XXXVIII.20 The Kouretes are addressed as Kouretes, Korybantes, lords and greatly able.

Earlier poetry and cult

Euripides joins the two names in one song. The chorus of the *Bacchae* calls on the inner room of the Kouretes and the most holy Cretan haunts that gave Zeus birth, where in caves the triple-crested Korybantes devised the hoop with its hide drawn tight; in the high-strung Bacchic revel they blended its sound with the sweet cry of Phrygian auloi and gave it into Mother Rhea's hands, a din to go with the Bacchants' euhoi (*Bacchae* 120–129; see κεράννυμι). The satyrs who took it from the Mother for the trieteric feasts are told under Διόνυσος Βασσαρεὺς Τριετηρικός.[141] The Cretan cave belongs to the Kouretes, and the Korybantes make the music in it, as in the hymn the two are one company.

Later readings

Plato knew the Korybantes as dancers out of their senses and as healers. In the *Ion* Socrates says that the good lyric poets are no more in their wits when they compose their beautiful songs than those in the Korybantic frenzy are in their wits when they dance (533e–534a); and later in the dialogue, that those in the frenzy hear sharply only the strain that belongs

[141] Euripides, *Bacchae* 120–129.

to the god who has hold of them (536c).[142] In the *Laws* the Athenian takes the Korybantic cure as his evidence that motion calms a troubled soul: mothers who want to lull a sleepless child rock it in their arms and sing to it, and the women who perform the Korybantic healing treat the frenzied in the same way, with dance and music, until the fear is quieted and the sufferers come to their senses (7.790d–791b; see κοιμίζω).[143] The hymn to Korybas asks for that cure from the god himself, and can be read beside Plato's account, independently of it.

In this edition

The edition renders the name "Korybantes" at both places, and neither line carries an apparatus entry on it.

See also

ἄναξ; ἐνόπλια βήματα; εὐδύνατος; Ἰδαῖοι θεοί; Κάβειροι; κεράννυμι; κοιμίζω; Κορύβας; Κουρῆτες; Κύρβας; Σαμοθρᾴκη.

Κορύβας · Korybas

Κορύβας, *Korybas*, genitive Κορύβαντος, *Korybantos*, accusative Κορύβαντα, *Korybanta*, "Korybas"

Attested: ΚΟΡΥΒΑΝΤΟΣ (XXXIX title), Κορύβαντα (*Korybanta*; XXXIX.4). The singular of the Korybantes (see Κορύβαντες), the name of the god of the thirty-ninth hymn. The hymn names him three times in three lines, each time differently: "Kyrbas of blessed lot, warlike, not to be looked upon, / the Koures of the night, stayer of dreadful fears, / helper of phantasms, waste-wandering Korybas" (XXXIX.2–4; see ἀποπαύστωρ; ἀπροσόρατος; ἐπαρωγός; ἐρημοπλάνος; Κύρβας). He is one of the Kouretes and one of the Korybantes at once, and his hymn tells his own death and change: he was "bloodied by two brothers", and by Deo's purposes changed his body into "the beast-moulded form of a dark serpent"

[142] Plato, *Ion* 533e–534a, 536c.

[143] Plato, *Laws* 7.790d–791b.

(XXXIX.6–8; see αἱμάσσω; θηρότυπος). The murder, and the note at XXXIX.6 on Clement's unnamed victim, are told under αἱμάσσω. The hymn ends asking him to still "the phantasms of a stricken and unholy soul" (XXXIX.10; see φαντασία), the cure of the Korybantic rites (see Κορύβαντες). The edition transliterates the name, and heads the hymn "To Korybas". At XXXIX.3 Κουρῆτα is Abel's for the codices' κούρητα, and at XXXIX.4 ἐρημοπλάνον is Abel's for ἐρημοπλάνα (the apparatus at XXXIX.3 and 4). At XXXIX.10 ἀνάγνου, "unholy", is Wiel's for the codices' ἀνάγκης, which Abel files under line 11 (the note at XXXIX.10).

See also

αἱμάσσω; αἰολόμορφος; ἀποπαύστωρ; ἀπροσόρατος; ἐπαρωγός; ἐρημοπλάνος; θηρότυπος; Κορύβαντες; Κουρῆτες; Κύρβας; φαντασία.

Κουρῆτες · Kouretes

The armed dancers of the Mother, set by the Hymns on Samothrace and given two hymns seven places apart: a short one in which they leap and cry euhoi for the Mother, and a long one in which they become the winds, the saviours of the world and the twin sons of Zeus · Orphic Hymns

Κουρῆτες, *Kourētes*, accusative Κουρῆτας, *Kourētas*, genitive Κουρήτων, *Kourētōn*; singular accusative Κουρῆτα, *Kourēta*, "Kouretes", "Koures"

At a Glance

The name. Formed from κοῦρος, "youth": the young men of Crete who danced in arms about the infant Zeus, clashing their shields so that Kronos would not hear him cry, and who became attendants of the Mother and founders of rites.

In the Hymns. Two hymns of their own (XXXI, XXXVIII); the proem (Prayer 20); and the singular, "the Koures of the night", in the hymn to Korybas (XXXIX.3).

In this edition. "Kouretes", and "Koures" for the singular.

A place to read. XXXVIII.1–25, the second hymn, from the clashing of bronze to the breath of the seasons.

Meaning

The collection hymns the Kouretes twice, and the two hymns are two pictures of one company. The note at XXXVIII title sets them side by side: the first "was seven lines, had no fumigation rubric and was headed ΥΜΝΟΣ ΚΟΥΡΗΤΩΝ; this one is twenty-five lines, takes frankincense, and is headed with the bare genitive", and "What is peculiar is the doubling: the same powers addressed twice, seven hymns apart, in two registers, with no cross-reference."

The first register is the rite. The Kouretes of XXXI are dancers and attendants of the rite, leaping and stamping and crying the Bacchic cry, servants of the Mother who show her rites; they are asked for favour and for kindness to the association's officer. The second is the world. The Kouretes of XXXVIII are of heaven, earth and sea, the breaths that give life, the saviours of the kosmos, the dwellers on Samothrace who first established the rite among men, and the powers whose coming makes the earth ring and the beasts cower and the flowers bloom. When they are angry they destroy, and the sea groans and the trees fall. The note at XXXVIII.3, 22 sees the turn: "The armed dancers of the opening have become winds by the end, which is what makes the storm of 14–19 their doing rather than a simile." The dance of the young men is a storm, and the storm is the young men dancing. At the close the hymn gives them every name their cult had gathered: Korybantes, lords of Samothrace, sons of Zeus, heavenly twins.

Use in the Hymns

The dancers. The first hymn opens on the leaping dance in arms, told under ἐνόπλια βήματα (XXXI.1–3; see εὐαστήρ), and goes on to the officers of a host, "guardians, marshals" (XXXI.4; see κοσμήτειρα), and to the Mother: "fellow-attendants of the mountain-raving Mother, you who show the orgia" (XXXI.5; see ὀρειμανής). It ends with the petition it shares

with Hekate's hymn, for kindness "toward the oxherd" (XXXI.7; see βουκόλος).

The world's guardians. The second hymn begins with the arms and widens at once: "Kouretes of clashing bronze, holding warlike arms, / of heaven and of earth and of the sea, rich in blessing, / life-begetting breaths, noble saviours of the kosmos" (XXXVIII.1–3; see Ἀρήιος; ζῳογόνος; κόσμου σωτῆρες). They dwell in Samothrace, ward off the dangers of sailors, and "were the first to establish the rite among men" (XXXVIII.4–6; see ἀναδείκνυμι; Σαμοθράκη). The opening line comes back with one word changed, "immortal Kouretes, holding warlike arms" (XXXVIII.7).

The coming and the anger. "As you come you make the earth ring with light feet" (XXXVIII.9; see κοναβίζω), and the beasts cower and the dust reaches the clouds and "the flowers too are all in bloom" (XXXVIII.10–13). Then the other face: "Immortal daimones, nourishers and in turn destroyers" (XXXVIII.14; see δαίμων), whose anger burns men and makes the sea groan (XXXVIII.15–19; see βαθυδίνης). The note at XXXVIII.14–19 counts the dance and the storm together as "twelve consecutive lines of things happening — much the longest narrative stretch in the book so far".

The names. The close gathers them: "Kouretes, Korybantes, lords and greatly able, / lords in Samothrace, and at once yourselves the boys of Zeus, / everflowing breaths, soul-nourishing, misty, / you who are also called heavenly twins in Olympos" (XXXVIII.20–23; see ἀέναος; ἠεροειδής; Κορύβαντες). The boys of Zeus and the heavenly twins can be read as the Dioskouroi, the sailors' saviours, and the next line calls them "fair-breathing, of fair weather, saving and kindly" (XXXVIII.24; see εὔδιος). The note at XXXVIII.4, 21, 23 sets the names beside Strabo, who reports the Korybantes as sons of Zeus and the Samothracian gods transferred by some to the Dioskouroi, and concludes: "What the hymn does is assemble what Strabo already reports as current, and argue for none of it."

The Koures of the night. The hymn that follows calls Korybas "the Koures of the night, stayer of dreadful fears" (XXXIX.3; see Κορύβας).

Places to read

Every place in which the name stands.

Prayer 20 The proem calls on the Kouretes in arms with the Korybantes and the Kabeiroi.

XXXI title The first hymn is headed "Hymn of the Kouretes".

XXXI.1 The leaping Kouretes set down armed steps.

XXXVIII title The second hymn is headed "To the Kouretes".

XXXVIII.1 The Kouretes of clashing bronze hold warlike arms.

XXXVIII.7 The immortal Kouretes hold warlike arms.

XXXVIII.20 The Kouretes are addressed as Korybantes, lords and greatly able.

XXXIX.3 Korybas is the Koures of the night, stayer of dreadful fears.

Earlier poetry and cult

The story of the infant Zeus and the clashing shields is told under εἰλιγμός, with Callimachus' telling of it (*Hymn to Zeus* 52–54). Hesiod, as Strabo quotes him, made the Kouretes kin to the mountain Nymphs and the Satyrs, born of the daughters of Hekateros, and called them "the divine Kouretes, lovers of play, dancers" (Strabo 10.3.19).[144] Euripides sets the drum of the Korybantes in "the inner room of the Kouretes" on Crete (*Bacchae* 120–125; see Κορύβαντες).

Later readings

Plato's Athenian keeps the armed games of the Kouretes among the dances of his city (*Laws* 7.796b; see ἐνόπλια βήματα). A hymn to the "greatest Kouros", the son of Kronos, composed probably in the late fourth or the third century BC and cut on a stone of the Roman period found at Palaikastro in eastern Crete, calls on him to come to Dikte for the year and to leap into the jars, the flocks and the fields, and tells how his

[144] Strabo 10.3.19, quoting Hesiod (fr. 10a.17–19 Merkelbach–West).

shield-bearing nurses took him from Rhea and hid him.[145] The leap of the Cretan hymn can be read beside the coming of the Kouretes in the Orphic one, which makes the flowers bloom, independently of it. Diodorus gives the Cretan account. After the Idaian Daktyls, he says, there were nine Kouretes, born of the earth or descended from the Daktyls; they lived in the wooded glens before houses were invented, were the first to gather flocks and to tame herds and to teach beekeeping, archery and hunting, and led men to concord and good order; they invented swords and helmets and the armed dances, deceiving Kronos with the noise, and received Zeus from Rhea and reared him (5.65.1–4).[146] Diodorus' Kouretes are culture-heroes who teach men their crafts, and he gives the first initiations and mysteries not to them but to the Daktyls before them (5.64.4); the Orphic hymn's Kouretes are powers of the weather, and found the rite themselves (XXXVIII.6). The two accounts meet only in the armed dance.

In this edition

The edition transliterates the name, "Kouretes" for the plural and "Koures" for the singular at XXXIX.3, where Κουρῆτα is Abel's for the codices' κούρητα (the apparatus at XXXIX.3). The two headings are rendered "Hymn of the Kouretes" and "To the Kouretes". At XXXVIII.21 the codices have καί for ἐν, σαμοθράκη for Hermann's Σαμοθρῄκῃ, and διός for Ζηνός (the apparatus at XXXVIII.21). The other places carry no apparatus entry on the name.

See also

ἀέναος; ἀναδείκνυμι; Ἀρήιος; βαθυδίνης; βουκόλος; δαίμων; εἰλιγμός; ἐνόπλια βήματα; εὐαστήρ; εὔδιος; ζῳογόνος; ἡροειδής; κοναβίζω; Κορύβαντες; Κορύβας; κοσμήτειρα; κόσμου σωτῆρες; ὀρειμανής; Σαμοθράκη.

[145] The hymn to the greatest Kouros from Palaikastro, *Inscriptiones Creticae* III.ii.2.

[146] Diodorus of Sicily 5.64.4, 5.65.1–4.

Κρόνος · Kronos

The Titan father of Zeus, named in the Hymns chiefly by his relations, husband of Rhea, father of Zeus, Hestia and Sabazios, and given a hymn of his own that makes him the begetter of the age · Orphic Hymns

Κρόνος, *Kronos*, genitive Κρόνου, *Kronou*, accusative Κρόνον, *Kronon*, vocative Κρόνε, *Krone*; adjective Κρόνιος, *Kronios*, "Kronos", "son of Kronos"

At a Glance

The name. In Hesiod the youngest of the Titans (*Theogony* 137), son of Ouranos and Gaia, who overthrew his father, swallowed his children, and was overthrown by Zeus. The Greeks remembered his reign as the golden age.

In the Hymns. The thirteenth hymn is his; the name stands in the proem (Prayer 26), twice in his hymn (XIII.5), and in four lines that name him by a relation, as husband, father or son (XIV.5, XXVII.12, XLVIII.1, LXXXIV.1); Ouranos is his begetter in the compound Κρονότεκνος (IV.8). The adjective "son of Kronos" is given to Zeus three times (XV.6, XLIV.5, LXXI.3).

In this edition. "Kronos", and "son of Kronos" for Κρόνιος.

A place to read. XIII.1–10, the hymn to Kronos.

Meaning

Kronos in the Hymns is defined by others. Rhea is his "bedfellow", and so is the Mother of the gods; Hestia is his daughter, Zeus and Sabazios his sons; Ouranos is named "begetter of Kronos". Of the old story the collection keeps almost nothing in plain words. There is no castration of Ouranos, no stone swallowed, no war with Zeus; the god who ate his children is present only in a line of his hymn that makes the eating a law of the world: "you who consume all things and yourself increase them again" (XIII.3). The hymn's account is told under γενάρχης.

What the hymn does with him can be read as making him the father of time, though it never names time; the collection's own "father of time" is Helios and Herakles (VIII.13, XII.3). He is "Kronos, all-begetter of the age" (XIII.5), αἰῶνος Κρόνε παγγενέτορ, and the title can be read as inviting the play on Χρόνος, Time, which Cicero's Stoic speaker makes explicit (see δαπανάω). It also calls him "august Prometheus" and "founder of the line" (XIII.7–8), and asks him, as the hymns ask many of their gods, for a good end of life (XIII.10; compare XXVIII.11, LXVII.8, LXXIII.9). The god who in the epic devours is in the Hymns the god from whom the generations come.

Use in the Hymns

His hymn. The thirteenth hymn names him twice in one line, "Kronos, all-begetter of the age, Kronos of intricate speech" (XIII.5; see αἰών; ποικιλόμυθος), and gives him his parents, "offspring of Gaia and of starry Ouranos" (XIII.6; see Γαῖα; Οὐρανός). Its titles and its petition are told under γενάρχης, its consuming under δαπανάω, its bonds under δεσμοὶ ἄρρηκτοι.

The husband. Rhea is "all-honoured, of splendid form, blessed bedfellow of Kronos" (XIV.5; see Ῥέα; σύλλεκτρος), and the Mother of the gods, in her own hymn, "bedfellow of Kronos" (XXVII.12; see μήτηρ θεῶν). The two titles, σύλλεκτρος and συνόμευνος, are different words for the same bed, and can be read as making the two goddesses one consort.

The father. Hestia is "queen, daughter of greatly able Kronos" (LXXXIV.1; see Ἑστία), Sabazios "son of Kronos" (XLVIII.1; see Σαβάζιος), and Zeus "son of Kronos" by the adjective, in his own hymn and in the births of Dionysos and of Meilinoe (XV.6, XLIV.5, LXXI.3; see Ζεύς). The proem names him in the old generation, "Rheia, and Kronos, and Tethys dark-robed" (Prayer 26; see κυανόπεπλος; Τηθύς), and the hymn to Ouranos makes the sky the "begetter of Kronos" (IV.8; see Κρονότεκνος).

Places to read

Every place in which the name stands; the adjective Κρόνιος is given under Ζεύς, and Ouranos' title under Κρονότεκνος.

Prayer 26 The proem names Rheia, Kronos and Tethys.

XIII title The hymn is headed "To Kronos".

XIII.5 Kronos is all-begetter of the age, Kronos of intricate speech.

XIV.5 Rhea is the blessed bedfellow of Kronos.

XXVII.12 The Mother of the gods is the bedfellow of Kronos.

XLVIII.1 Sabazios is the son of Kronos.

LXXXIV.1 Hestia is the daughter of greatly able Kronos.

Earlier poetry and cult

Hesiod tells the swallowing, which is given under δαπανάω, and the age of gold. The first race of mortal men, the golden, lived "under Kronos, when he was lord of the sky", like gods, with hearts free of care, untouched by toil and wretched old age, feasting beyond the reach of every evil, and dying as though sleep had mastered them (*Works and Days* 109–116).[147] The hymn's petition for "an end of life ever blessed and blameless" (XIII.10) can be read as a request for the death of the golden race, from the god who ruled them.

Later readings

Plato's Socrates finds the god's name a compliment: to hear that Zeus is the son of Kronos might at first sound like an insult, but it is fitting for Zeus to be born of a great intelligence, since κόρος in the name means not "child" but the purity and unmixedness of his mind (*Cratylus* 396b).[148] In the *Laws* the Athenian tells of a rule in the time of Kronos, of which the best-ordered cities now are an imitation, when the god set daimones over the cities as kings (4.713b–d; see γενάρχης). The Roman reading of Saturn as Time, which devours the years, is told under δαπανάω.

[147] Hesiod, *Works and Days* 109–116.

[148] Plato, *Cratylus* 396b.

In this edition

The edition transliterates the name, and renders the adjective "son of Kronos". At XIII.5 παγγενέτορ is Abel's vocative for the codices' παγγενέτωρ, and at XXVII.12 πανδαμάτορ his for πανδαμάτωρ; at LXXXIV.1 Ἰστίη is Hermann's for ἱστία (the apparatus at XIII.5, XXVII.12 and LXXXIV.1). The name itself carries no apparatus entry at any place.

See also

αἰών; Γαῖα; γενάρχης; δαπανάω; δεσμοὶ ἄρρηκτοι; Ἑστία; Ζεύς; Κρονότεκνος; κυανόπεπλος; μήτηρ θεῶν; Οὐρανός; ποικιλόμυθος; Ῥέα; Σαβάζιος; σύλλεκτρος; Τηθύς.

Κυθέρεια · Kythereia

Κυθέρεια, *Kythereia*, dative Κυθερείῃ, *Kythereiēi*, "Kythereia"

Attested: Κυθερείῃ (*Kythereiēi*; XLII.7). A name of Aphrodite, from the island of Kythera off the southern Peloponnese. Hesiod explains it at her birth: gods and men call her Aphrodite and foam-born, and "fair-crowned Kythereia", because she touched at Kythera, and Kyprogenes, Κυπρογενής, because she was born in wave-washed Cyprus (*Theogony* 195–199; see ἀφρογενής; Κύπρις).[149] The hymn to Mise uses the name with the epic epithet Hesiod gives her, which the *Odyssey* also has (8.288), in the run of cult places it offers the goddess: "or delight in Cyprus with fair-crowned Kythereia" (XLII.7; see Μίση). The note at XLII.5–10 calls the run "four cult centres in six lines, offered as alternatives", Eleusis, Phrygia, Cyprus and Egypt; the Cyprian place is given to Aphrodite under her Kytheran name. The edition transliterates the name, and the line carries no apparatus entry.

See also

ἀφρογενής; Ἀφροδίτη; Κύπρις; Κυπρογενής; Μίση.

[149] Hesiod, *Theogony* 195–199.

Κύπρις · Kypris

Aphrodite's name from Cyprus, the island of her landing, which the Hymns use of the goddess of desire and once give to Night herself · Orphic Hymns

Κύπρις, *Kypris*, accusative Κύπριν, *Kyprin*, genitive Κύπριδος, *Kypridos*, "Kypris", "the Kyprian"

At a Glance

The name. "She of Cyprus": Aphrodite, named from the island where Hesiod has her come ashore from the sea (*Theogony* 193–194), and where the *Odyssey* gives her a precinct and a fragrant altar at Paphos (8.362–363).

In the Hymns. Four lines: Night is called Kypris (III.2); Tethys is "mother of Kypris" (XXII.7); Adonis is "sweet shoot of the Kyprian" (LVI.8); and Ares is asked to turn to "longing for the Kyprian" (LXV.7). Cyprus itself is named twice as a seat of the goddess (XLII.7, LV.24; see Κυθέρεια; Κυπρογενής).

In this edition. "Kypris", and "the Kyprian" for the genitive at LVI.8 and LXV.7.

A place to read. LXV.6–8, the end of the hymn to Ares, where the war-god is asked to turn to love, wine and the harvest.

Meaning

The collection uses the island name sparingly, and the four places do four different things. Twice it is a genealogy: the sea is the mother of Kypris, and Adonis is her shoot. Once it is a cure: the war-god is to put down his arms and incline to her. And once it is a startling identification: the hymn to Night says of Nyx, "whom let us also call Kypris". The note at XXII.7 draws the line between the two kinds of claim: at XXII.7 the sea is her mother, "Aphrodite born from the sea", while "At III.2 the collection called Night Kypris — which is an identification, not a parentage, and a different move. It makes both claims and reconciles neither."

The identification is the boldest use of the name in the book. The hymn to Night opens by making her "origin of all things", and the note at III.2 aligns this with the theogonies that begin from Night; to call that first Night by the name of desire makes love as old as the world, which is what Hesiod and the cosmogony of Aristophanes' *Birds* had made of Eros, the one setting him among the first beings and the other hatching him from Night's egg (see Ἔρως). The Kyprian of the other hymns is the familiar goddess of longing and of the bed; the Kypris of the third hymn is the dark from which all things come. The collection gives the one name to both and argues it nowhere, though the note at III.2 finds the warrant in the hymn to Aphrodite, who is "lover of the all-night rite", "of the night" and "mother of Necessity" (LV.2–3).

Use in the Hymns

Night. "Nyx, mother of gods and of men, I shall sing. / Nyx, origin of all things, whom let us also call Kypris" (III.1–2; see Νύξ). The note at III.2 sets the line beside the Eudemian theogony and, on the usual reconstruction, the Derveni papyrus, "both of which begin from Night".

The sea. The hymn headed to the Sea, which addresses Tethys, makes her "mother of Kypris, and mother of the dark clouds" (XXII.7; see Τηθύς), and the note at XXII.7 refers the line to Hesiod's birth of Aphrodite from the sea.

Adonis. He is "of longing mind, sweet shoot of the Kyprian, scion of desire" (LVI.8; see Ἄδωνις; θάλος), the goddess's beloved called her offspring.

Ares. The war-god is asked to "incline to longing for the Kyprian and the revels of Lyaios" (LXV.7; see Ἄρης; κῶμος; Λυαῖος), the first of the three things he is turned towards.

Places to read

Every line in which the name stands.

III.2 Nyx, origin of all things, is to be called Kypris.

XXII.7 Tethys is mother of Kypris and of the dark clouds.

LVI.8 Adonis is sweet shoot of the Kyprian.

LXV.7 Ares is asked to incline to longing for the Kyprian.

Earlier poetry and cult

The name is Homer's for the goddess at her weakest. When Diomedes, given sight of the gods by Athena, sees Aphrodite carrying her son Aineias from the battle, he goes after Kypris with the pitiless bronze, knowing her for a goddess without strength, not one of those who marshal men in war, and wounds her hand (*Iliad* 5.330–339).[150] Hesiod gives the reason for the island name in her birth: gods and men call her Kyprogenes, Κυπρογενής, because she was born in wave-washed Cyprus (*Theogony* 199; see Κυθέρεια; Κυπρογενής). Empedocles of Akragas, describing the first age, says that among its people its people knew no Ares as god, nor Uproar, nor Zeus the king, nor Kronos, nor Poseidon; Kypris was their queen (B128.1–3).[151] The hymn to Ares, which asks the war-god to turn to the Kyprian, can be read beside Empedocles' age of Kypris without Ares, independently of him.

Later readings

In Plato's *Symposium* the speaker Pausanias, Agathon's lover, divides the goddess in two: since there are two Aphrodites, the elder, motherless daughter of Ouranos, called Ourania, and the younger, daughter of Zeus and Dione, called Pandemos, there must also be two Loves (180d–e).[152] The Hymns can be read as making the same kind of division in their own way, independently of Plato, with a Kypris who is the first Night and a Kypris who is the goddess of longing.

In this edition

The edition transliterates the name, "Kypris", and renders the genitive "the Kyprian" at LVI.8 and LXV.7. At XXII.7 Abel prints μῆτερ twice

[150] *Iliad* 5.330–339.

[151] Empedocles, fr. B128.1–3 Diels–Kranz, quoted by Porphyry, *On Abstinence* 2.21.

[152] Plato, *Symposium* 180d–e.

where the codices have μήτηρ (the apparatus at XXII.7), and at LXV.7 Λυαίου is Lennep's for the codices' λυαίους and ἐς Abel's for εἰς (the apparatus at LXV.7). III.2 and LVI.8 carry no apparatus entry.

See also

Ἄδωνις; Ἄρης; Ἀφροδίτη; Ἔρως; θάλος; Κυθέρεια; Κυπρογενής; κῶμος; Λυαῖος; Νύξ; Οὐρανία; Τηθύς.

Κύρβας · Kyrbas

Κύρβας, *Kyrbas*, accusative Κύρβαντ', *Kyrbant'*, "Kyrbas"

Attested: Κύρβαντ' (*Kyrbant'*; XXXIX.2). A name of the god of the thirty-ninth hymn, the first of three he is given in three lines: "Kyrbas of blessed lot, warlike, not to be looked upon, / the Koures of the night, stayer of dreadful fears, / helper of phantasms, waste-wandering Korybas" (XXXIX.2–4; see ἀπροσόρατος; Ἀρήιος; Κορύβας; Κουρῆτες). The hymn uses this name first and Korybas last. The god and his story are told under Κορύβας. The edition transliterates the name, and the line carries no apparatus entry.

See also

ἀπροσόρατος; Ἀρήιος; Κορύβας; Κουρῆτες.

Λευκοθέα · Leukothea

The White Goddess of the sea, once Ino the daughter of Kadmos and nurse of Dionysos, whom the collection hymns as the rescuer of ships beside her son Palaimon · Orphic Hymns

Λευκοθέα, *Leukothea*, genitive Λευκοθέας, *Leukotheas*, Ionic accusative Λευκοθέην, *Leukotheēn*, "Leukothea"

At a Glance

The name. "The White Goddess", from λευκός, "white", and θεά, "goddess". The *Odyssey* gives it as the name Ino bore after she became a goddess of the sea.

In the Hymns. Three places: the proem names "Ino Leukothea" beside Palaimon (Prayer 35), and her own hymn names her in its heading and first line (LXXIV title, LXXIV.1).

In this edition. "Leukothea" throughout.

A place to read. LXXIV.1–10, her hymn, with LXXV, the hymn to her son.

Meaning

Leukothea is the goddess a mortal woman became. The note on LXXIV–LXXV gives the story the collection assumes: "Leukothea is Ino, daughter of Kadmos, who nursed the infant Dionysos, was driven mad, leapt into the sea with her son Melikertes and became a sea-goddess; Palaimon of the next hymn is that son under his divine name." The hymn tells none of this. It keeps two signs of the mortal past, the father's name and the nurse's office, in its first two lines, and then speaks only of the goddess of the sea: "ruler of the deep-breasted sea, / delighting in the waves, greatest saviour of mortals" (LXXIV.3–4).

The office the hymn gives her is rescue. Ships depend on her, and she alone can undo death at sea: "for in you lies the unsteady sea-running rush of ships, / and you alone loose the piteous doom of mortals at sea, / to whomever you come, hastening on, dear and saving" (LXXIV.5–7). The petition asks for that coming, to the ships and to the initiates who sail in them. The goddess who once went into the sea in madness is called on to keep others from drowning in it, and the hymn can be read as resting on that reversal without naming it. The note at LXXIV.6–7 observes that her son's hymn makes him too "sole saviour" (LXXV.7), and that the Kouretes are asked to ward off the dangers of sea-wandering mortals (XXXVIII.5): "The collection does not notice the contradiction, and the edition does not reconcile it."

Use in the Hymns

The proem. The catalogue of the opening prayer names the mother and son in one line, after Semele and the Bacchic company: "and Ino Leukothea, and Palaimon giver of prosperity" (Prayer 35; see Παλαίμων). The note on LXXIV–LXXV observes that the proem thus makes at the head of the book the identification that the two hymns leave implicit.

Her hymn. It opens "I call Leukothea, daughter of Kadmos, august daimon, / greatly able, nurse of Dionysos of the fair garland" (LXXIV.1–2; see εὐδύνατος; θρέπτειρα; Καδμηίς), turns to the sea, and closes with its petition: "But, lady goddess, may you come as a helper, / to the well-benched ships, saving, with kindly counsel, / bringing to the initiates on the sea a ship-speeding fair wind" (LXXIV.8–10; see ἐπαρωγός; εὔφρονι βουλῇ; ναυσίδρομος). Its rubric is aromatics, and the note on LXXIV–LXXV observes that the collection "gives Leukothea aromatics and Palaimon manna, and makes both of them rescuers of ships" (see ἄρωμα).

Places to read

Every place in which the name stands.

Prayer 35 The proem names Ino Leukothea beside Palaimon.

LXXIV title The heading of her hymn.

LXXIV.1 Leukothea is called daughter of Kadmos, august daimon.

Earlier poetry and cult

The *Odyssey*. Homer tells the rescue the hymn asks for. Poseidon's storm has snapped the mast of Odysseus' raft and thrown him into the sea; he has climbed back and sits in the middle of it, driven to and fro by the winds, when "the daughter of Kadmos, lovely-ankled Ino" sees him, Leukothea, once a mortal woman with a human voice, who now in the open sea has her share of honour from the gods (5.333–335). She pities him, rises from the water like a diving sea-bird, sits on the raft and tells him to strip off his clothes, leave the raft to the winds and swim for the land of the Phaeacians. She gives him her veil, κρήδεμνον, which is immortal, to stretch beneath his chest, so that he need fear neither

suffering nor death; when he touches land he must untie it, throw it back into the sea far from shore and turn his face away. Then she dives back into the swelling sea, and the dark wave hides her (5.336–353).[153] Odysseus binds the veil on (5.373), and when he has come ashore at a river-mouth and his breath returns he unties it and lets it go into the stream; the wave carries it back, and Ino takes it in her hands (5.458–462).[154] The hymn's "you alone loose the piteous doom of mortals at sea" can be read as the *Odyssey*'s scene made into a title.

Pindar and Euripides. Pindar opens his eleventh *Pythian* by calling the daughters of Kadmos to Apollo's shrine at Thebes, "Semele, neighbour of the Olympian goddesses, / and Ino Leukothea, who lives under one roof with the sea's Nereids" (*Pythian* 11.1–2),[155] the same double name the proem gives her, and in the second *Olympian* he gives her a life without end in the sea (2.28–30; see Καδμηίς). Euripides tells the leap without the apotheosis. His chorus in the *Medea*, hearing Medea's children cry out, can name one woman before her who laid hands on her own children: Ino, maddened by the gods when the wife of Zeus drove her from home to wander, who fell into the sea for the unholy killing of her children, stepping out over the sea-cliff, and perished with her two sons (1282–1289).[156]

Later readings

The nurse punished. Apollodorus' account can be read as joining, independently of the Hymns, the two things the hymn's opening lines name, the daughter of Kadmos and the nurse of Dionysos. Hermes carried the newborn Dionysos to Ino and Athamas and talked them into bringing him up as a girl. Hera, angered, struck them both mad: Athamas took his elder son Learchos for a deer, ran him down and killed him, and

[153] *Odyssey* 5.333–353.

[154] *Odyssey* 5.373, 458–462.

[155] Pindar, *Pythian* 11.1–2.

[156] Euripides, *Medea* 1282–1289.

Ino flung Melikertes into a cauldron over the fire and then plunged with the dead child into the sea. Sailors, he says, call her Leukothea and the boy Palaimon, because the two help men caught in storms (*Library* 3.4.3).[157] Ovid tells the same madness at length: Ino, crazed, flees with the infant Melicertes in her arms crying "euhoe Bacche", and Juno laughs that her nursling should do her that service; she leaps from a cliff, and at Venus' prayer Neptune takes from mother and son what was mortal, gives them majesty, and changes their names and faces (*Metamorphoses* 4.519–542).[158]

The places of the cult. Pausanias reports that the Megarians alone among the Greeks say Ino's body was washed up on their coast and buried by two daughters of Kleson, that she was first named Leukothea among them, and that they sacrifice to her every year (1.42.7).[159] The rock on the Skironian road from which she leapt with Melikertes was held sacred to Leukothea and Palaimon (1.44.7–8; see Παλαίμων), and on the coast of Messenia near Korone a place by the sea was thought sacred to Ino because she came up from the sea there, "already held to be a goddess and called Leukothea instead of Ino" (4.34.4).[160]

In this edition

The edition renders the name "Leukothea" at all three places and the heading ΛΕΥΚΟΘΕΑΣ "TO LEUKOTHEA". At LXXIV.1 Λευκοθέην is Hermann's Ionic accusative for the codices' λευκοθέαν (the apparatus at LXXIV.1); the proem's Λευκοθέην at Prayer 35 carries no entry. The hymn's only other entry is Hermann's ἔλθῃς for ἔλθοις at LXXIV.7, which the note at LXXIV.1, 7 sets beside his identical change at XXXIII.5.

[157] Apollodorus, *Library* 3.4.3.

[158] Ovid, *Metamorphoses* 4.519–542.

[159] Pausanias 1.42.7.

[160] Pausanias 1.44.7–8, 4.34.4.

See also

ἄρωμα; ἐπαρωγός; εὐδύνατος; εὔφρονι βουλῇ; θρέπτειρα; Καδμηίς; ναυσίδρομος; Παλαίμων; Σεμέλη; σώτειρα.

Λητώ · Leto

Λητώ, *Lētō*, vocative Λητοῖ, *Lētoi*, genitive Λητοῦς, *Lētous*, "Leto"

Attested: Λητώ (*Lētō*; Prayer 19), ΛΗΤΟΥΣ (XXXV title), Λητοῖ (*Lētoi*; XXXV.1). The Titaness, mother of Apollo and Artemis by Zeus. The proem names her among the goddesses of the old generation: "and Leto fair-tressed, Theia, and august Dione" (Prayer 19). Her own hymn is short and gives her two things, her lineage and her children. She is "Leto of the dark robe, goddess, bearer of twins, august, / daughter of Koios, great-hearted, much-besought queen" (XXXV.1–2; see διδυματόκος; Κοιαντίς; κυανόπεπλος), who "obtained the child-blessed, fruitful birth-pang of Zeus" (XXXV.3; see γονίμη ὠδίς; λαγχάνω) and bore Phoibos and Artemis, "her in Ortygia, and him in rocky Delos" (XXXV.5; see Δῆλος; ἰοχέαιρα; Ὀρτυγία). Hesiod's account of her birth, with the same dark robe, is told under Κοιαντίς (*Theogony* 404–406), and the *Homeric Hymn to Apollo*, whose line the hymn borrows, under ἰοχέαιρα and Δῆλος (*Homeric Hymn to Apollo* 16). The edition transliterates the name. At XXXV.1 Λητοῖ is Hermann's vocative for the codices' λητώ (the apparatus at XXXV.1).

See also

γονίμη ὠδίς; Δῆλος; διδυματόκος; ἰοχέαιρα; Κοιαντίς; κυανόπεπλος; λαγχάνω; Ὀρτυγία.

Μέγαιρα · Megaira

Μέγαιρα, *Megaira*, "Megaira"

Attested: Μέγαιρα (*Megaira*; LXIX.2). One of the three Erinyes named in their hymn: "Tisiphone and Allekto and divine Megaira" (LXIX.2; see

Ἀλληκτώ; Ἐρινύες; Τισιφόνη). The name is from μεγαίρω, "grudge, begrudge": the grudging one, the jealous. The proper name is Abel's. The note at LXIX.1, 2, 6 observes that "the codices give the lower-case common noun μεγαῖρα, *the grudging one*, and Abel prints the proper name Μέγαιρα" (the apparatus at LXIX.2). In the manuscripts, then, the third avenger can be read as described rather than named: "the grudging one" beside two names. The three names and the hymn are told under Ἀλληκτώ and Ἐρινύες. The edition transliterates the name.

See also

Ἀλληκτώ; Ἐρινύες; Τισιφόνη.

μεγάλοι Σωτῆρες · the great Saviours

μεγάλοι Σωτῆρες, *megaloi Sōtēres*, accusative μεγάλους Σωτῆρας, *megalous Sōtēras*, "the great Saviours"

Attested: μεγάλους Σωτῆρας (*megalous Sōtēras*; Prayer 21). The proem calls them in one line: "and the great Saviours together, imperishable children of Zeus" (Prayer 21; see ἄφθιτος; Ζεύς). The note at Prayer 21 identifies them, with a caution: "The great Saviours are probably the Dioskouroi: Σωτῆρες and Μεγάλοι Θεοί are both attested cult titles of theirs, and Διὸς ἄφθιτα τέκνα answers to Διόσκουροι. The identification is standard but is not made by the text." The line follows the Kouretes and the Kabeiroi in the proem, and the Dioskouroi as saviours of sailors are told under κόσμου σωτῆρες, and their confusion with the Samothracian gods under Κάβειροι. The collection has no hymn to them. The edition renders the phrase "the great Saviours", and Prayer 21 carries no apparatus entry.

See also

ἄφθιτος; Ζεύς; Κάβειροι; κόσμου σωτῆρες.

Μειλινόη · Meilinoe

Μειλινόη, *Meilinoē*, accusative Μειλινόην, *Meilinoēn*, genitive Μειλινόης, *Meilinoēs*, "Meilinoe"

Attested: ΜΕΙΛΙΝΟΗΣ (LXXI title), Μειλινόην (*Meilinoēn*; LXXI.1). A goddess of the night and the dead, the daughter of Phersephone. Her hymn opens "I call Meilinoe, chthonic nymph, saffron-robed" (LXXI.1; see κροκόπεπλος; χθόνιος), makes her the daughter whom Phersephone bore beside Kokytos to Zeus in the shape of Plouton (LXXI.2–5; see ἀπάτη; Κωκυτός; λοχεύω), and gives her the power to madden mortals "with airy apparitions", in "outlandish forms", "now plain to see, now darkened, gleaming by night" (LXXI.6–8; see ἀλλόκοτος; δισώματος; ἠέριος; μαίνω). The petition asks her to send the soul's frenzy to the ends of the earth and show the initiates "a kindly and well-hallowed face" (LXXI.11–12; see εὐίερος). The name is an editor's. The note at LXXI title records that "the manuscripts head the hymn ΜΗΛΙΝΟΗΣ and Lobeck wrote ΜΕΙΛΙΝΟΗΣ", that Lobeck's spelling "then governs line 1 as well", and that "the familiar modern form *Melinoe* is in fact nearer the manuscripts' μηλινόη" (the apparatus at LXXI title and LXXI.1). The same note adds that she is "one of the three names — with Hipta (XLVIII, XLIX) and Mise (XLII) — on which the localisation of this collection to western Asia Minor rests" (see Ἵππα; Μίση). Her father is a matter of one apostrophe: on the codices' Πλούτων he is Plouton, on Gesner's Πλούτων' he is Zeus disguised (the note at LXXI.4; see ἀπάτη). The edition transliterates "Meilinoe", as Abel prints it, and renders the heading "ΤΟ ΜΕΙΛΙΝΟΕ". At LXXI.1 χθονίην is Hermann's for χθονίαν.

See also

ἀλλόκοτος; ἀπάτη; δισώματος; εὐίερος; ἠέριος; Ἵππα; κροκόπεπλος; Κωκυτός; λοχεύω; μαίνω; Μίση; Φερσεφόνη; χθόνιος.

Μελπομένη · Melpomene

Μελπομένη, *Melpomenē*, "Melpomene"

Attested: Μελπομένη (*Melpomenē*; LXXVI.8). The participle of μέλπομαι, "sing, sing and dance": she who sings. She is the fourth of the Mousai in their hymn's catalogue: "Kleio and Euterpe and Thaleia and Melpomene / and Terpsichore and Erato and Polymnia and Ourania" (LXXVI.8–9; see Ἐρατώ; Εὐτέρπη; Κλειώ; Μοῦσα), Hesiod's two lines word for word (*Theogony* 77–78; see Ἐρατώ). The hymn gives the nine no separate offices. The verb of her name stands once in the collection, in the first line of the hymn to Dike: "I sing the eye of Dike, all-seeing, splendid of form" (LXII.1; see ὄμμα Δίκης), the only place where the singer of the Hymns names his own act with it. The edition transliterates the name, and LXXVI.8 carries no apparatus entry.

See also

Ἐρατώ; Εὐτέρπη; Κλειώ; Μοῦσα; ὄμμα Δίκης.

Μήν · Men

Μήν, *Mēn*, accusative Μῆνα, *Mēna*, "Men"

Attested: Μῆνα (*Mēna*; Prayer 40). The moon-god of Anatolia, a male power whose name is the Greek word for "month". He stands once, in the proem's catalogue, in a group of eastern names: "and the Mother of the immortals, Attis and Men I call, / and the goddess Ourania, and with her immortal holy Adonis" (Prayer 40–41; see Ἄδωνις; Μήτηρ ἀθανάτων; Οὐρανία). The note at Prayer 40–41 calls the four "Phrygian, Anatolian and Levantine cult", worshipped across the empire by this date, so that "they localise nothing on their own"; the evidence for where the collection was used lies rather in Hipta, Mise and Melinoe. The note at IX.2, 3 joins him to the hymn to the Moon, where Selene is called Mene twice: "Men, the Anatolian moon-god, was invoked in the proem at 40" (see Μήνη). Strabo describes the sanctuary of Men Pharnakou at Kabeira in Pontos, with its temple slaves and sacred land, and says the kings honoured it so far that the royal oath was sworn "by the Fortune of the king and Men Pharnakou"; this too, he adds, is a sanctuary of the moon, like those in Phrygia (12.3.31), and he names others, of Men at Pisidian

Antioch and of Men Karou between Laodikeia and Karoura (12.8.14, 12.8.20).[161] The edition transliterates the name, and Prayer 40 carries no apparatus entry.

See also

Ἄδωνις; Μήνη; Μήτηρ ἀθανάτων; Οὐρανία; Σελήνη.

Μήτηρ ἀθανάτων · Mother of the immortals

Μήτηρ ἀθανάτων, *Mētēr athanatōn*, accusative Μητέρα ἀθανάτων, *Mētera athanatōn*, "the Mother of the immortals"

Attested: Μητέρα τ' ἀθανάτων (*Mētera t' athanatōn*; Prayer 40). The great Mother of the gods, named in the proem with the Phrygian god who is her companion: "and the Mother of the immortals, Attis and Men I call" (Prayer 40; see Μήν). The collection's own hymn to her opens with the same genitive, "God-honoured mother of the immortal gods, nurse of all" (XXVII.1), and the Antaia hymn sets the same two words side by side across a line-break, "of many names mother / of the immortal gods" (XLI.1–2; see Μήτηρ Ἀνταία), and her titles and her lion-car are told under μήτηρ θεῶν. The note at Prayer 40–41 sets Attis, Men, Ourania and Adonis together as "Phrygian, Anatolian and Levantine cult". Attis has no hymn and is named nowhere else in the collection. Pausanias, at Dyme in Achaia, saw a sanctuary of the Mother Dindymene and Attis, and says he could learn nothing secret about Attis; in the elegies of the Hellenistic poet Hermesianax of Kolophon, he reports, Attis was the son of the Phrygian Kalaos, born unable to beget, who went to Lydia and celebrated the orgia of the Mother there, and was so honoured by her that Zeus in anger sent a boar that killed him and others of the Lydians, while the people of Pessinous tell another story (7.17.9–10).[162] The proem names the Mother and her consort together as the hymn to her does not. The edition gives the name a capital, and Prayer 40 carries no apparatus entry.

[161] Strabo 12.3.31, 12.8.14, 12.8.20.

[162] Pausanias 7.17.9–10.

See also

Ἄδωνις; Μήν; μήτηρ; Μήτηρ Ἀνταία; μήτηρ θεῶν; Οὐρανία; Ῥέα; Φρυγία.

Μήτηρ Ἀνταία · Mother Antaia

The Mother of gods and men under a cult title, given Demeter's search for her daughter, her fast at Eleusis and her journey to Hades · Orphic Hymns

Μήτηρ Ἀνταία, *Mētēr Antaia*, genitive ΜΗΤΡΟΣ ΑΝΤΑΙΑΣ, vocative Ἀνταίη ... μῆτερ, *Antaiē ... mēter*, "the Mother Antaia", "Antaia ... mother"

At a Glance

The name. A cult title of the great Mother, otherwise rare, which the forty-first hymn takes for its heading. At XLI.1 Abel prints the Ionic Ἀνταίη, Hermann's for the codices' *ἀνταία*; the heading keeps ΑΝΤΑΙΑΣ.

In the Hymns. One hymn of ten lines (XLI). The Mother of gods and men is addressed and then told the story of Demeter: the search, the fast broken at Eleusis, the descent to Phersephone with the child of Dysaules for guide, and the birth of Eubouleus.

In this edition. "Antaia", transliterated; the heading reads "TO THE MOTHER ANTAIA".

A place to read. XLI.1–10, the whole hymn.

Meaning

The hymn makes one goddess out of two. It opens on the Mother of all, mother of gods and men (XLI.1–2), and in its next line gives her the story of the Eleusinian mother: "you who once, searching in far-wandering grief, / broke your fast in the glens of Eleusis / and went to Hades, to noble Phersephoneia" (XLI.3–5). The note at XLI title counts the Mother's headings in the collection: "Rhea (XIV), the Mother of the Gods (XXVII), Demeter of Eleusis (XL) and Antaia here", and observes that this hymn makes her the mother of gods and men "in its second line, as XXVII.7 did". The hymn to Antaia can be read as the place where the

Mother of the gods and the mother of Kore become one person; the note at XXXIX.7–8 sets the chain out, "the Kouretes, one of them, Demeter at Eleusis, and the Mother's search" (see Δημήτηρ Ἐλευσινία; μήτηρ θεῶν).

The story the hymn tells is not quite the Homeric one. The fast and its ending belong to the *Homeric Hymn to Demeter* (49–50, 200–211), and the note at XLI.4 adds that the fast was also "a stage of the rite", though "not a named day of the Eleusinian celebration" (see νηστεία). The guide is the hymn's own: Demeter goes to Hades, with the child of Dysaules as her guide, "the revealer of the consecrated bed of holy chthonic Zeus" (XLI.6–7; see Δυσαύλης; μηνυτήρ), and the note at XLI.6 says that what is not attested elsewhere is a child of Dysaules "as a guide down". And the last line before the petition makes the goddess a mother again: she "bore Eubouleus, a goddess under mortal necessity" (XLI.8; see Εὐβουλεύς). Read as printed, the Mother who lost her daughter herself goes down to the world below and then bears a child, so that the search can be read as ending not in a return but in a birth.

Use in the Hymns

The address. "Antaia queen, goddess, of many names mother / of the immortal gods and of mortal men" (XLI.1–2; see μήτηρ; πολυώνυμος). The many names can be read as the four headings the note at XLI title counts.

The search. "You who once, searching in far-wandering grief, / broke your fast in the glens of Eleusis / and went to Hades, to noble Phersephoneia, / having got the holy child of Dysaules for your guide" (XLI.3–6; see Ἐλευσίς; νηστεία; Φερσεφόνη). The guide and his name, Hermann's out of the codices' δύσαγνος, are told under Δυσαύλης.

The birth. "The revealer of the consecrated bed of holy chthonic Zeus, / and bore Eubouleus, a goddess under mortal necessity" (XLI.7–8; see Εὐβουλεύς; Ζεὺς χθόνιος; λέκτρα ἱερά). The note at XLI.8 records that "both the form of the name and the fact that a goddess bore him rest on editors", since Abel's text is his own for the codices' εὔβουλον τέξασα and θεά is Lobeck's for θεόν.

The petition. "But, goddess, I beseech you, much-besought queen, / to come kindly met to this well-hallowed initiate of yours" (XLI.9–10; see εὐίερος; μύστης; πολύλλιτος). The initiate is singular here, and the hymn ends on him.

Places to read

The heading and the line in which the title stands; the Mother's other titles are listed under μήτηρ and μήτηρ θεῶν.

XLI title The hymn is headed to the Mother Antaia.

XLI.1 Antaia, queen and goddess of many names, is mother of the immortal gods and of mortal men.

Earlier poetry and cult

The Mountain Mother's search. The joining of the two mothers is older than the Hymns. In Euripides' *Helen* the chorus sings how once the Mother of the gods, she of the mountains, sped on racing feet over the wooded valleys, the flowing rivers and the heavy-booming waves of the sea, longing for the maiden who had gone, the girl "not to be named", while her clappers rang out shrill and her car was yoked to wild beasts. When she ended her far-wandering toil she lay grieving among the rocks in the snowy haunts of the Idaean Nymphs while the earth bore nothing, until Zeus sent the Charites and the Mousai, and Kypris with the drum made her laugh (*Helen* 1301–1352).[163] The ode can be read beside the hymn, independently of it: in both the Mother of the gods searches for the daughter, and the hymn's goddess, who in "far-wandering grief" "broke" her fast at Eleusis, κατέπαυσας, answers the ode's Mother who ends her "far-wandering toil", πολυπλάνητον ... ἔπαυσε πόνον.

The search at Eleusis. The torches of the search and the nine days of wandering in the *Homeric Hymn to Demeter* are told under Δηώ and δᾳδοῦχος (47–48), and the fast she kept through them under νηστεία (49–50).

[163] Euripides, *Helen* 1301–1352.

Later readings

The Mother in the cave. Pausanias tells an Arcadian version of the grief, in which the Mother does not search but hides. On Mount Elaios near Phigalia there was a cave sacred to Demeter, whom they called the Black, Μέλαινα. The Phigalians said that, angry with Poseidon and grieving for the rape of Persephone, she put on black clothing and went into the cave and stayed away a long time, until everything the earth nourishes was perishing and the race of men was dying of hunger. No god knew where she was hidden, until Pan, hunting in the mountains, came to Elaios and saw her; Zeus learned it from him and sent the Moirai to her, and she was persuaded by them and laid aside her anger and eased her grief (8.42.1–3).[164] The Moirai who end the Mother's grief in Arcadia can be read beside the hymn's goddess who goes down to Hades herself, independently of the Hymns: in one story the grief is ended by persuasion, in the other by a journey and a birth. The reward of the sons of Dysaules for telling Demeter about her daughter, in verses under Orpheus' name that Pausanias reports, is told under Δυσαύλης (1.14.3).

In this edition

The edition transliterates the title: the heading is "TO THE MOTHER ANTAIA", and XLI.1 reads "Antaia queen". The printed Ἀνταίη is Hermann's for the codices' *ἀνταία* (the apparatus at XLI.1), and the note at XLI title calls it "Abel's Ionic form". The rest of the hymn's apparatus is told where its words are: the guide's line under Δυσαύλης, the birth of Eubouleus under Εὐβουλεύς, and the fast under *νηστεία*.

See also

δᾳδοῦχος; Δημήτηρ Ἐλευσινία; Δηώ; Δυσαύλης; Ἐλευσίς; Εὐβουλεύς; εὐίερος; Ζεὺς χθόνιος; λέκτρα ἱερά; μηνυτήρ; μήτηρ; μήτηρ θεῶν; μύστης; νηστεία; πολύλλιτος; πολυώνυμος; Φερσεφόνη.

[164] Pausanias 8.42.1–3.

μήτηρ θεῶν · mother of the gods

The Mother of the twenty-seventh hymn, with her lion-car and drum, who is also Rhea, Hestia and the earth · Orphic Hymns

μήτηρ θεῶν, *mētēr theōn*, vocative θεῶν μῆτερ, *theōn mēter*, genitive ΜΗΤΡΟΣ ΘΕΩΝ, "the Mother of the Gods", "mother of the immortal gods", "mother … of gods"; μῆτερ μακάρων, *mēter makarōn*, "mother of the blessed"

At a Glance

The name. The great Mother of Anatolia, worshipped with drums and pipes, whom the Greeks called Rhea and the Mother of the Gods, Μήτηρ θεῶν.

In the Hymns. The heading of XXVII and its first line; Rhea is "mother indeed of gods and of mortal men" (XIV.9). The same goddess is the Mother of the immortals of the proem (Prayer 40), the "mountain-raving Mother" of the Kouretes (XXXI.5), the Mother with whom Mise keeps the mysteries in Phrygia (XLII.6) and the Mother Antaia (XLI.1–2).

In this edition. "TO THE MOTHER OF THE GODS" in the heading, "mother of the immortal gods" at XXVII.1 and "mother … of gods" at XIV.9.

A place to read. XXVII.1–14, the whole hymn.

Meaning

The hymn to the Mother of the Gods gives her three things at once: the Anatolian goddess's equipment, the place at the centre of the world, and the motherhood of all. She drives a chariot of lions and delights in the drum (XXVII.3, 11), which the note at XXVII.3, 11 calls "the Anatolian equipment of the Mother", and she is "saviour of Phrygia", where, the note at XXVII.12 says, "the Mother's cult in fact belongs". She holds "the middle throne of the kosmos" and possesses the earth (XXVII.5–6; see μέσος θρόνος), and the race of immortals and of mortals was born from her

(XXVII.7). And she is the Titaness, bedfellow of Kronos and child of Ouranos (XXVII.12–13), that is, Rhea.

The note at XXVII.9 counts "A fourth name for this goddess in one book — Rhea, Kybele by her furniture, the Mother of the Gods by this hymn's title, and now Hestia". The hymn does not choose among them. It calls her by what people call her, "named Hestia; and you they call giver of prosperity" (XXVII.9), and the reporting construction, the same note observes, "says what people call her rather than asserting the identity", though Ἱστίη and *αὐδαχθεῖσα* are Hermann's, so that "the reporting is the editor's". The collection's mother of the gods is a figure in whom several goddesses have run together, Rhea, the Phrygian Mother and the earth, and the hymn keeps them together by naming them in turn. Rhea's own hymn gives her the same equipment and the same title, "mother indeed of gods and of mortal men" (XIV.9; see Ῥέα), with a lion that, as the note at XXVII.3, 11 records, is Hermann's conjecture there (see ἱερότροχος).

Use in the Hymns

The address. "God-honoured mother of the immortal gods, nurse of all, / may you come, accomplisher goddess, at the prayers made to you" (XXVII.1–2; see κράντειρα; τροφός).

The car and the throne. "Having yoked the swift-running chariot of bull-slaying lions, / sceptred one of the famed pole, of many names, august, / you who hold the middle throne of the kosmos, since you yourself / possess the earth, supplying kindly nourishment to mortals" (XXVII.3–6; see ἱερότροχος; μέσος θρόνος; πολυώνυμος).

The mother of all. "From you the race of immortals and of mortals was brought to birth, / by you the rivers are mastered always, and all the sea, / named Hestia" (XXVII.7–9; see Ἑστία).

The rite. "Come to the rite, O lady, delighting in the drum, / all-subduer, saviour of Phrygia, bedfellow of Kronos, / child of Ouranos, eldest, nurse of life, lover of the goad" (XXVII.11–13; see βιοθρέπτειρα; Φρυγία).

Places to read

Every line in which μήτηρ stands with θεῶν, ἀθανάτων or μακάρων, and the heading of XXVII; the proem's Mother of the immortals and the Mother Antaia are told in their own entries, and Night, γενέτειρα of gods and men at III.1, under γενέτειρα.

Prayer 40 The Mother of the immortals is called, with Attis and Men.

XIV.9 Rhea is mother of gods and of mortal men.

XXVI.1 Gaia is mother of the blessed and of mortal men.

XXVII title The hymn is headed to the Mother of the Gods.

XXVII.1 The god-honoured mother of the immortal gods, nurse of all, is called.

XLI.1 Antaia, of many names, is mother of the immortal gods and of mortal men.

Earlier poetry and cult

The Homeric hymn. One of the shortest of the *Homeric Hymns*, six lines in all, is to her: "Of the mother of all gods and all men / sing to me, Muse of the clear voice, daughter of great Zeus, / she who delights in the clack of castanets and drums and the din of pipes, / in the cry of wolves and of fierce-eyed lions, / in ringing mountains and wooded valleys" (*Homeric Hymn* 14.1–5).[165] The drum, the lions and the mountains are the Orphic hymn's furniture, and the Homeric hymn's opening names her mother of gods and men as the Orphic hymn's seventh line does; the two can be read side by side, independently of each other.

The Mother abroad. Herodotus tells how the Scythian Anacharsis, seeing the Mother's festival kept with great magnificence at Kyzikos on his way home from Greece, vowed to keep it himself if he came home safe, performed the whole rite in the woodland Hylaia with a drum in his hand and images hung about him, and was shot dead by the king Saulios

[165] *Homeric Hymn* 14 (to the Mother of the Gods) 1–5.

(4.76.2–5).[166] The festival with its drum was Greek in Kyzikos and foreign in Scythia, and Anacharsis died for bringing it home.

The Mountain Mother. Sophocles' chorus in the *Philoctetes* prays to the mountain Earth, mother of Zeus, rider on bull-slaying lions, as told under ἱερότροχος (391–402), and the Mountain Mother of Euripides' *Helen* who searches for her daughter is told under Μήτηρ Ἀνταία (1301–1352). The commentator of the Derveni papyrus, who holds that Ge, Meter, Rhea and Hera are one goddess, is told under Δημήτηρ Ἐλευσινία.

Later readings

The names. Strabo collects them. The Berekyntes, a Phrygian tribe, and the Phrygians generally, and the Trojans who live about Ida, honour Rhea with orgiastic rites, calling her Mother of the Gods, Agdistis and great Phrygian goddess, and, from her places, Idaia, Dindymene, Sipylene, Pessinountis, Kybele and Kybebe; the Greeks call her attendants Kouretes and Korybantes (10.3.12).[167] The hymn's "of many names" and its four names in one book can be read as Strabo's list kept in the singular, independently of Strabo.

The Mother as the earth. The Roman poet Lucretius describes the Great Mother's procession: the old Greek poets set her in a car drawn by two lions, to teach that the earth hangs in the space of the air, and yoked the beasts to her because offspring however wild must be softened by the care of parents; she wears a turreted crown because the earth holds up cities; and she is called Idaean and given Phrygian bands. He lets anyone call the earth "mother of the gods", so long as he keeps his mind free of base religion, for the earth itself has no sense at all (2.598–660).[168] The hymn's Mother, who herself possesses the earth and feeds mortals (XXVII.5–6), is the goddess Lucretius explains away, and his allegory can be read as the hymn's identification turned into an argument against her,

[166] Herodotus 4.76.2–5.

[167] Strabo 10.3.12.

[168] Lucretius, *On the Nature of Things* 2.598–660.

independently of the Hymns. The reading of the Mother's spring festival by the fourth-century Platonist Sallustius, the friend of the emperor Julian, is told under γάλα.

In this edition

The heading is rendered "TO THE MOTHER OF THE GODS"; the edition renders θεῶν μῆτερ "mother of the immortal gods" at XXVII.1, where the line opens with ἀθανάτων, and μῆτερ ... θεῶν "mother indeed of gods" at XIV.9. At XIV.9 μῆτερ is Abel's for the codices' nominative μήτηρ (the apparatus at XIV.9); XXVII.1 carries no apparatus entry. In the hymn to the Mother, Ἱστίη and the reporting αὐδαχθεῖσα· σὲ δ' are Hermann's (the apparatus at XXVII.9; see Ἑστία).

See also

βιοθρέπτειρα; Γαῖα; Δημήτηρ Ἐλευσινία; Ἑστία; ἱερότροχος; κράντειρα; μέσος θρόνος; μήτηρ; Μήτηρ ἀθανάτων; Μήτηρ Ἀνταία; μυστιπολεύω; πολυώνυμος; Ῥέα; τροφός; Φρυγία.

Μίση · Mise

Μίση, *Misē*, accusative Μίσην, *Misēn*, genitive ΜΙΣΗΣ, "Mise"

Attested: ΜΙΣΗΣ (XLII title), Μίσην (*Misēn*; XLII.3). A rare goddess, who gives her name to the forty-second hymn and shares it with Dionysos. The hymn calls the god first and her in its third line: "The law-bringing, fennel-bearing Dionysos I call, / much-remembered seed, of many names, of Eubouleus, / and holy, well-hallowed Mise, the unspeakable queen, / male and female, twofold, Iakchos the loosener" (XLII.1–4; see ἄρρητος; ἄρσενα καὶ θῆλυν; εὐίερος; θεσμοφόρος; Ἴακχος; ναρθηκοφόρος). The note at XLII.1–4 observes that the hymn "treats the two as one addressee for the rest of its length", and that the participles of the last line are feminine; the double nature of line 4 is told under ἄρσενα καὶ θῆλυν. The hymn then seeks her in four places, the temple at Eleusis, Phrygia "with the Mother", Cyprus "with fair-crowned Kythereia", and the plains of Egypt "with your mother the goddess, august black-robed

Isis" (XLII.5–10; see Ἶσις; Κυθέρεια; μελανηφόρος); the note at XLII.5–10 calls it "a deliberate syncretism", and says that whether Mise is being identified with Persephone, Kore or a Phrygian goddess "is not said". The note at Prayer 40–41 counts her with Hipta and Melinoe among the names "attested in inscriptions only in western Asia Minor", and so among the evidence for where the collection was used (see Ἵππα; Μειλινόη). The edition transliterates the name. At XLII.3 the codices omit the τ' after *ἀγνήν* (the apparatus at XLII.3), and the name itself carries no apparatus entry.

See also

ἄρρητος; ἄρσενα καὶ θῆλυν; Διόνυσος; εὐίερος; θεσμοφόρος; Ἴακχος; Ἵππα; Ἶσις; Κυθέρεια; Μειλινόη; μελανηφόρος; ναρθηκοφόρος.

Μνημοσύνη · Mnemosyne

Memory as a goddess, bedfellow of Zeus and mother of the Mousai, to whom the seventy-seventh hymn is made, and the remembrances Hermes gives · Orphic Hymns

Μνημοσύνη, *Mnēmosynē*, accusative Μνημοσύνην, *Mnēmosynēn*, genitive Μνημοσύνης, *Mnēmosynēs*, ΜΝΗΜΟΣΥΝΗΣ, "Mnemosyne"; dative plural μνημοσύνῃσιν, *mnēmosynēisin*, "remembrances"

At a Glance

The name. Memory, the Titaness daughter of Ouranos and Gaia in Hesiod, who bore the nine Mousai to Zeus. As a common noun, μνημοσύνη is a remembrance.

In the Hymns. The proem calls her with the Mousai (Prayer 17); the hymn to the Mousai opens on her name (LXXVI.1) and the next hymn is hers (LXXVII). Hermes is asked for a good end "in remembrances", μνημοσύνῃσιν (XXVIII.12).

In this edition. "Mnemosyne", transliterated; "remembrances" for the common noun.

A place to read. LXXVI.1–2 with LXXVII.1–3, the two openings.

Meaning

The collection gives Mnemosyne two relations and no story. Her own hymn names her by her husband and her daughters, "bedfellow of Zeus" and mother of the Mousai (LXXVII.1–2; see σύλλεκτρος). The note at LXXVII.1–2 observes that "the hymn says nothing else about her origins; the Titaness of Hesiod's genealogy is not mentioned", and that "The preceding hymn began from the other end": the Mousai's hymn opens "Daughters of Mnemosyne and of loud-thundering Zeus" (LXXVI.1), so that both hymns open on her name and name Zeus in the same line. The proem has the mother and daughters in one breath, "and lovely Mnemosyne, and I summon the holy Mousai" (Prayer 17), and the note on LXXVI–LXXVII records that the hymn-book separates them into consecutive hymns and gives them the same offering.

What she does in her hymn is keep the mind together. She guards memory against deceit, holds together the mind that dwells with the souls of mortals, increases their reasoning, puts all things in mind and is never straying aside (LXXVII.3–8; see λογισμός; μνήμη); and she is asked to rouse in the initiates the memory of the rite and to send forgetfulness away (LXXVII.9–10; see λήθη). The goddess is the power of the word μνήμη in person, and the hymn's petition turns her from the mother of song into the keeper of the rite. Hermes' hymn uses her name as a common noun, in the plural: he is asked for a good end of life in works, in speech "and in remembrances" (XXVIII.11–12), and the note at XXVIII.4, 6, 10, 12 sets the line among the collection's prayers for the goods of the mind.

Use in the Hymns

The proem. "And lovely Mnemosyne, and I summon the holy Mousai, / the nine, and the Charites, and the Horai, and the Year" (Prayer 17–18; see Μοῦσα).

Hermes. "Hear me as I pray, granting a good end to life / in works, in the graces of the word, and in remembrances" (XXVIII.11–12; see Ἑρμῆς; λόγος).

The Mousai. "Daughters of Mnemosyne and of loud-thundering Zeus, / Pierian Mousai, of great renown, of splendid fame" (LXXVI.1–2; see ἐρίγδουπος; Πιερίς); the catalogue of the nine closes on "Kalliope, with your mother" (LXXVI.10), the mother of the Mousai addressed, Mnemosyne (see μήτηρ).

Her own hymn. "I call Mnemosyne, bedfellow of Zeus, queen, / who bore the Mousai, sacred, pure, clear-voiced, / keeping memory always outside mind-harming deceit" (LXXVII.1–3; see ἄναξ; ἀπάτη; μνήμη).

Places to read

Every line in which the name or the common noun stands, with the heading of LXXVII.

Prayer 17 Lovely Mnemosyne is called with the holy Mousai.

XXVIII.12 Hermes is asked for a good end in works, in the graces of the word and in remembrances.

LXXVI.1 The Mousai are daughters of Mnemosyne and of Zeus.

LXXVII title The hymn is headed to Mnemosyne.

LXXVII.1 Mnemosyne, bedfellow of Zeus, queen, is called.

Earlier poetry and cult

The Titaness and the nine nights. Hesiod counts Mnemosyne among the Titans, the children of Gaia and Ouranos (*Theogony* 135; see Θέμις), and tells how she bore the Mousai in Pieria to make troubles forgotten, which is told under λήθη (53–55). He goes on: for nine nights Zeus of the counsels came to her, climbing to the holy bed away from the other immortals, and when a year had gone round she bore nine like-minded daughters, for whom song is the care of their breasts and whose hearts are untroubled (56–62). Later, among the wives of Zeus, he names her again: "Then again he desired Mnemosyne of the lovely hair, / and from her the Mousai with their headbands of gold were born to him, / nine, whose joy

is the feast and the delight of song" (915–917).[169] The hymn keeps Hesiod's two facts, the bed of Zeus and the daughters, and drops the Titaness.

The mirror of deeds. Pindar gives her the poet's work. Great feats of strength, he says, keep much darkness about them when they lack hymns; for fine deeds we know a mirror in one way alone, "if, thanks to Mnemosyne of the gleaming headband," a man finds a ransom for his labours in the famous songs of verse (*Nemean* 7.12–16).[170] Pindar's Mnemosyne keeps the deed by the song, the hymn's keeps the rite by the initiate's memory; the two can be read side by side, independently of each other.

Later readings

The gift of Mnemosyne. Plato's Socrates, asking how false judgement can arise, proposes that there is in our souls a block of wax, larger in some, smaller in others, purer or muddier, harder or softer, and calls it "a gift of the mother of the Mousai, Mnemosyne": whatever we want to remember of the things we see or hear or think of ourselves, we press into this wax, holding it up to our perceptions and thoughts like a seal-ring's mark; what takes the stamp we remember and know for as long as its likeness stays there, and what is smoothed away, or never took the stamp, we forget (*Theaetetus* 191c–e).[171] Plato's goddess is the soul's wax, and the hymn's goddess the one "holding together the whole mind that dwells with the souls of mortals" (LXXVII.4); the two can be read side by side, independently of each other. The throne of Mnemosyne on which the priests at Lebadeia set those who came up from the oracle of the hero Trophonios is told under λήθη (Pausanias 9.39.13).

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[169] Hesiod, *Theogony* 56–62, 915–917.

[170] Pindar, *Nemean* 7.12–16.

[171] Plato, *Theaetetus* 191c–e.

In this edition

The edition transliterates the name at every place, and renders the plural common noun "remembrances" (XXVIII.12). At LXXVI.1 the codices read θυγατέρες where the text prints θύγατρες, an entry that names no editor (the apparatus at LXXVI.1), and at XXVIII.12 ἐργασίῃσι is Hermann's for ἐργασίαισι (the apparatus at XXVIII.12). Prayer 17 and LXXVII.1 carry no apparatus entry, and Abel prints the name with a capital where it is the goddess and a small letter where it is the common noun.

See also

ἄναξ; ἀπάτη; ἐρίγδουπος; Ἑρμῆς; Θέμις; λήθη; λογισμός; λόγος; μήτηρ; μνήμη; Μοῦσα; Πιερίς; σύλλεκτρος.

Μοῖραι · Moirai

The three goddesses of allotment, Night's children and a noble father's daughters, who dwell by a dark lake and walk the plain of doom; the Erinyes too are given their name · Orphic Hymns

Μοῖραι, *Moirai*, genitive ΜΟΙΡΩΝ, "Moirai"

At a Glance

The name. The Fates, the goddesses who allot to each mortal his share of life; in Hesiod Klotho, Lachesis and Atropos, daughters of Night in one passage and of Zeus and Themis in another.

In the Hymns. Their own hymn, LIX, calls them "Moirai unbounded, dear children of black Nyx" (LIX.1) and names the three (LIX.16). The Moirai and the Charites lead Phersephone up to the light (XLIII.7–8), and the Erinyes are addressed as "Moirai goddesses" (LXIX.12).

In this edition. "Moirai", transliterated, as the note on LXXVI–LXXVII records; "TO THE MOIRAI" in the heading.

A place to read. LIX.1–20, the whole hymn.

Meaning

The hymn to the Moirai gives them both of Hesiod's parentages. It opens "Moirai unbounded, dear children of black Nyx" (LIX.1), and near its end calls on "Atropos and Lachesis, Klotho, come, daughters of a noble father" (LIX.16; see εὐπατέρεια). The note at LIX.1 observes that "Hesiod has it twice and differently: Night bears the Moirai at *Theogony* 217, and at 904 they are daughters of Zeus and Themis", and that the hymn follows the first; but the father of line 16 is unnamed, and the hymn can be read as keeping both, Night for their nature and Zeus for their rank (see Θέμις; κήρ). The same note records that the half-line Νυκτὸς φίλα τέκνα μελαίνης closes VII.3 of the Stars as well, giving the formula to the stars and to the Fates, "which suits both, since the hymn to the Stars also calls them σημάντορες of all allotment" (see ἄστρον; μοιρίδιος).

The hymn then gives them a home and a road. They dwell by a dark lake where mournful water breaks out in a cave (LIX.2–4), a picture of which, the note at LIX.3–4 says, "Little … is transmitted", since the codices describe "a heavenly lake with white water" and the printed text "an underground one with mournful water" (see εὔλιθος; μυχός). From there they walk "on the plain of doom, where opinion drives the all-earth chariot" (LIX.8; see δόξα; μόρσιμον πεδίον). And it ranks them: Moira alone with the mind of Zeus knows all that comes to us (LIX.11–14; see μοῖρα). The petition asks the goddesses who cannot be turned to come gentle: "givers of all, takers of necessity from mortals; / Moirai, hear my pure libations and my prayers, / coming to the initiates, care-forgetting, with kindly counsel" (LIX.18–20; see ἀμετάτροπος; ἀνάγκη; λοιβή). The codices add one more verse that Abel relegates to the apparatus, "the song of the Moirai has reached its end, the song Orpheus wove", which the note at LIX.20 calls "a colophon in verse, in which the collection's attributed author names himself".

Use in the Hymns

Their hymn. "Moirai unbounded, dear children of black Nyx, / hear me as I pray, of many names, you who upon the lake / of darkness …" (LIX.1–3; see ἀπειρέσιος; Νύξ; πολυώνυμος). The names of the three, and

Hesiod's order against the hymn's, are told under Ἄτροπος, Κλωθώ and Λάχεσις.

Phersephone's return. The Horai are "playmates of holy Phersephone, whenever the Moirai / and the Charites in circling dances lead her up to the light" (XLIII.7–8; see Χάριτες; Ὧραι); the passage and its note are told under καρποδότειρα.

The Erinyes as Moirai. "But, Moirai goddesses, snake-tressed, of many forms, / make the change to a gentle-minded, soft-hearted view of life" (LXIX.12–13; see Ἐρινύες; ὀφιοπλόκαμος). The note at LXIX.3, 9, 12 observes that the identification "stands in both witnesses" and "is not obviously an error, since the Erinyes enforce what is allotted"; the line is told under Ἐρινύες and δόξα.

Places to read

Every line in which the Moirai are named in the plural, with the heading of LIX; their three names have their own entries.

XLIII.7 The Moirai and the Charites lead Phersephone up to the light.

LIX title The hymn is headed to the Moirai.

LIX.1 The Moirai, unbounded, are the dear children of black Nyx.

LIX.19 The Moirai are asked to hear the pure libations and prayers.

LXIX.12 The Erinyes are addressed as Moirai, snake-tressed, of many forms.

Earlier poetry and cult

What the Moirai gave men. In the *Iliad* Apollo, protesting to the gods against Achilles' treatment of Hector's body, says that a man may lose someone dearer, a brother born of the same womb or a son, and yet he weeps and mourns and lets him go, "for the Moirai have set an enduring heart in men" (24.46–49).[172] The Moirai do not spare men grief; what they give is the heart to bear it.

The Moirai and the Erinyes. Aeschylus binds the two together in the *Eumenides*. The Erinyes reproach Apollo with what he did in the house of

[172] Homer, *Iliad* 24.46–49.

Pheres, when he persuaded the Moirai to make mortals deathless and "tricked the old goddesses with wine", destroying the old allotments (723–728). And when they have become the Kindly Ones, they pray for the city to the Moirai as their sisters: "and you, goddesses, Moirai, / sisters by our mother, / daimones of just allotment, / sharers in every house, / weighty in every season / with your righteous presence, / everywhere most honoured of the gods" (956–967).[173] The Erinyes and the Moirai are daughters of one mother, Night, in Aeschylus (*Eumenides* 321–322, 416), and the hymn's address of the Erinyes as Moirai can be read as the same kinship turned into a name, independently of Aeschylus.

Later readings

The spindle of Necessity. The three Moirai of the *Republic*, seated about the spindle and singing the past, the present and the future, are told under *ἀνάγκη* (10.616c–617c).

The leaders of the Moirai. Pausanias records that in the temple at Delphi there stood images of two Moirai, and in place of the third Zeus Moiragetes and Apollo Moiragetes, the Leaders of the Moirai, stood beside them (10.24.4).[174] The cult made the third Fate a god, or two; the hymn sets Moira beside the mind of Zeus. Both can be read, independently of each other, as one answer to the same question, how fate and the highest god share the government of a life.

In this edition

The edition transliterates the name, as it does the Mousai. At LIX.1 and LIX.19 the name carries no apparatus entry; at XLIII.7 *ἀγνῆς* is Abel's addition (the apparatus at XLIII.7) and the *εὖτέ ἑ* that gives the Moirai their object is Hermann's, as the note at XLIII.7–9 records. At LIX.15 and 17 the codices have *νυκτέριοι* and *ἀέριοι* in the other order, Ruhnken exchanged them, and Abel prints the feminines his lemmas do not have (the apparatus at LIX.15 and LIX.17).

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[173] Aeschylus, *Eumenides* 321–322, 416, 723–728, 956–967.

[174] Pausanias 10.24.4.

See also

ἀμετάτροπος; ἀνάγκη; ἀπειρέσιος; ἄστρον; Ἄτροπος; δόξα; Ἐρινύες; εὔλιθος; εὐπατέρεια; Θέμις; καρποδότειρα; κήρ; Κλωθώ; Λάχεσις; λοιβή; μοῖρα; μοιρίδιος; μόρσιμον πεδίον; μυχός; Νύξ; ὀφιοπλόκαμος; πολυώνυμος; Χάριτες; Ὧραι.

Μοῦσα · Mousa

The nine daughters of Mnemosyne and Zeus, whom the seventy-sixth hymn makes teachers of the mind and founders of the rite rather than givers of song · Orphic Hymns

Μοῦσα, *Mousa*, plural Μοῦσαι, *Mousai*, accusative Μούσας, *Mousas*, genitive ΜΟΥΣΩΝ, "Mousai"

At a Glance

The name. The Muses, goddesses of song and of all the arts of the word; in Hesiod the nine daughters of Zeus and Mnemosyne, born in Pieria and dwelling on Olympos and Helikon.

In the Hymns. The proem calls them "the holy Mousai, / the nine" (Prayer 17–18); their hymn names them "Pierian Mousai" (LXXVI.2) and lists the nine (LXXVI.8–10); Mnemosyne "bore the Mousai" (LXXVII.2). The compound ἄμουσος, "Museless", is given to the strife of Ares (LXV.5).

In this edition. "Mousai", transliterated, as the note on LXXVI–LXXVII records; "TO THE MOUSAI" in the heading.

A place to read. LXXVI.1–12, the whole hymn.

Meaning

The hymn to the Mousai asks them for nothing that a poet asks. It calls them "Daughters of Mnemosyne and of loud-thundering Zeus, / Pierian Mousai, of great renown, of splendid fame" (LXXVI.1–2), and then gives them a teacher's offices: they are "begetting the blameless excellence of all education, / nurses of the soul, straight-givers of the understanding, / and

queens, guides of the greatly able mind" (LXXVI.4–6; see ἀρετή; διάνοια; ἡγήτειρα; θρέπτειρα; ὀρθοδότειρα; παιδεία). The note at LXXVI.4–6 puts it plainly: "the vocabulary is a schoolmaster's, not a poet's", and "the arts they are named after appear only as their names in lines 8–10". The hymn to Mnemosyne that follows "continues in the same register" (see μνήμη; Μνημοσύνη).

And the Mousai are founders. "You who showed forth to mortals the rites that initiates perform" (LXXVI.7) makes them, in the words of the note at LXXVI.7, the givers of initiation, "which is not their classical business and is exactly what this collection's own association was doing" (see ἀναδείκνυμι; μυστιπόλευτος). The hymn ends by asking them to come "to the initiates, ever-varied, holy, / bringing good fame and lovely emulation, much hymned" (LXXVI.11–12; see εὔκλεια; ζῆλος). The Mousai of the collection are the goddesses of the mind trained and of the rite shown, and their song is kept for their names. The nine names, which the note at LXXVI.10 finds to be "*Theogony* 77–78 verbatim" in lines 8–9, are told each under its own entry.

Use in the Hymns

The proem. "And lovely Mnemosyne, and I summon the holy Mousai, / the nine, and the Charites, and the Horai, and the Year" (Prayer 17–18; see Μνημοσύνη).

The address. "Pierian Mousai, of great renown, of splendid fame, / most longed for by mortals, to whomever you may come, of many forms" (LXXVI.2–3; see ἀγλαόφημος; Πιερίς; πολύμορφος).

The nine. "Kleio and Euterpe and Thaleia and Melpomene / and Terpsichore and Erato and Polymnia and Ourania / and Kalliope, with your mother and with Eunomia, holy goddess" (LXXVI.8–10; see Ἐρατώ; Εὐνομία; Εὐτέρπη; Θάλεια; Καλλιόπη; Κλειώ; Μελπομένη; Οὐρανία; Πολύμνια; Τερψιχόρη).

Their mother. Mnemosyne "who bore the Mousai, sacred, pure, clear-voiced" (LXXVII.2; see λιγύφωνος).

The Museless. Ares is told "you who long for the Museless strife with sword and with spear" (LXV.5), a line told under δῆρις ἄμουσος.

Places to read

Every line in which the Mousai are named, with the heading of LXXVI; the compound ἄμουσος is listed under δῆρις ἄμουσος.

Prayer 17 The holy Mousai are summoned with Mnemosyne.

LXXVI title The hymn is headed to the Mousai.

LXXVI.2 The Pierian Mousai, of great renown and splendid fame, are called.

LXXVII.2 Mnemosyne bore the Mousai, sacred, pure, clear-voiced.

Earlier poetry and cult

The Mousai who teach. Hesiod tells how the Mousai taught him fine song as he pastured lambs at the foot of sacred Helikon, and the first words they spoke to him: "You herdsmen who sleep in the fields, sorry disgraces, nothing but stomachs, / we can tell many lies that look like the truth, / and we can, when we wish, give voice to the truth." Then they plucked a branch of thriving laurel and gave it him for a staff, and blew into him a god-given voice, so that he might make famous the things to come and the things that were, and bade him sing the race of the blessed who always are (*Theogony* 22–34).[175] Hesiod's Mousai can be read as making a poet by a rite of their own, with a gift, an inspiration and a charge, and the hymn's Mousai who show initiation to mortals can be read beside them: the hymn knew the *Theogony*, whose catalogue of the nine it copies at LXXVI.8–9, but the founding of rites is its own. The names of the nine and Kalliope's precedence are told under Καλλιόπη (*Theogony* 77–80).

Later readings

The madness from the Mousai. Plato's Socrates counts it as the third kind of divine madness: possession by the Mousai seizes a soul that is soft and untrodden, wakes it and sets it raving like a Bacchant in odes and the

[175] Hesiod, *Theogony* 22–34.

rest of poetry, and, by putting in order the thousand deeds of the men of old, teaches those born later; whoever comes to the doors of poetry without it, persuaded that craft will make him a poet, is left unfulfilled, ἀτελής (the word also means uninitiated), himself and his poetry (*Phaedrus* 245a).[176] Plato's Mousai, like the hymn's, educate, and the man without them is ἀτελής, unfinished as one uninitiated is; the two can be read side by side, independently of each other.

The first three Mousai. Pausanias reports that the sons of Aloeus, who first sacrificed to the Mousai on Helikon, held them to be three and named them Melete, Mneme and Aoide, Practice, Memory and Song, and that it was later that Pieros of Macedonia set up nine and gave them their present names (9.29.1–3).[177] Pausanias' Mneme is a Mousa, and the hymn's Mousai, who keep the register of Mnemosyne, can be read beside her, independently of Pausanias.

In this edition

The edition transliterates the name, "Mousai", throughout. Prayer 17, LXXVI.2 and LXXVII.2 carry no apparatus entry on the name. In the hymn to the Mousai the codices read θυγατέρες at line 1, *καί* for κε at line 3, and εὐδυνάτῃ, "greatly able", where Abel prints Εὐνομίῃ at line 10; διανοίης is Abel's at line 5, *νόου* Hermann's at line 6, and εὐκλείην Abel's at line 12 (the apparatus at LXXVI.1–12).

See also

ἀγλαόφημος; ἀναδείκνυμι; ἀρετή; δῆρις ἄμουσος; διάνοια; Ἐρατώ; εὔκλεια; Εὐνομία; Εὐτέρπη; ζῆλος; ἡγήτειρα; Θάλεια; θρέπτειρα; Καλλιόπη; Κλειώ; λιγύφωνος; Μελπομένη; μνήμη; Μνημοσύνη; Μουσαῖος; μυστιπόλευτος; ὀρθοδότειρα; Οὐρανία; παιδεία; Πιερίς; Πολύμνια; πολύμορφος; Τερψιχόρη.

[176] Plato, *Phaedrus* 245a.

[177] Pausanias 9.29.1–3.

Νέμεσις · Nemesis

Νέμεσις, *Nemesis*, vocative Νέμεσι, *Nemesi*, genitive ΝΕΜΕΣΕΩΣ, "Nemesis"

Attested: ΝΕΜΕΣΕΩΣ (LXI title), Νέμεσι (*Nemesi*; LXI.1). The noun of νέμω, "deal out": the apportioning of what is due, and so the indignation that follows when the portion is overstepped. Her hymn opens on the goddess who watches the life of mortals: "O Nemesis, I call you, goddess, greatest queen, / all-seeing, looking upon the life of mortals of many tribes" (LXI.1–2; see πανδερκής), and goes on to address her as "everlasting, most august, who alone rejoice in the just" (LXI.3). The line in which she sees, hears and judges all is told under βραβεύω (LXI.8); her watching of the mind under γνώμη and ἀδιάκριτος ὁρμή (LXI.4–7), the yoke under ζυγός (LXI.5) and the verdicts under Δίκη (LXI.9); and the goddess of the proem who stands beside Nike, Adresteia, under Ἀδράστεια (Prayer 36). In Hesiod Night bore Nemesis, "a bane to mortal men", and after her Deceit and Love (*Theogony* 223–224; see ἀπάτη), and when the race of iron has grown wholly bad, Aidos and Nemesis will veil their fair bodies in white cloaks and leave the broad earth for the company of the gods, and only grief will be left to men (*Works and Days* 197–201).[178] Pausanias found her sanctuary at Rhamnous, on the coast some sixty stades from Marathon, and it was thought that her wrath met the Persians who landed at Marathon, for they had brought Parian marble to set up a trophy, and the sculptor Pheidias carved it into her statue, crowned with deer and small figures of Nike (1.33.2–3).[179] The edition renders the name "Nemesis", and LXI.1 carries no apparatus entry.

See also

Ἀδράστεια; ἀπάτη; βραβεύω; Νίκη; Νύξ; πανδερκής.

[178] Hesiod, *Theogony* 223–224; *Works and Days* 197–201.

[179] Pausanias 1.33.2–3.

Νηρεύς · Nereus

Νηρεύς, *Nēreus*, vocative Νηρεῦ, *Nēreu*, genitive Νηρέος, *Nēreos*, ΝΗΡΕΩΣ, "Nereus"

Attested: ΝΗΡΕΩΣ (XXIII title), Νηρεῦ (*Nēreu*; XXIII.3), Νηρέος (*Nēreos*; XXIV.1). The old god of the sea and father of the Nereids. His hymn names him by his daughters before it names him at all: "O you who hold the roots of the deep, the dark-gleaming seat, / glorying in fifty daughters along the wave / in dances of fair children, Nereus, daimon of great renown" (XXIII.1–3; see κυαναυγέτις). The next line calls him "floor of the sea, limit of the earth, beginning of all things" (XXIII.4; see ἀρχή; πυθμήν), and the two that follow make him the shaker of the earth when he shuts the winds in its hollows, told under μύχιος and σεισμός (XXIII.5–6); the petition asks him to "turn earthquakes away" (XXIII.7; see ἀποτρέπω). The next hymn begins with his name, "Nymphs of Nereus of the sea" (XXIV.1; see Νηρῇ̈ς). In Hesiod Pontos begot Nereus, the eldest of his children, a god without falsehood and true, whom men call the Old Man "because he is unerring and kind, and does not forget the ordinances, but knows just and gentle counsels" (*Theogony* 233–236), and with Doris, a daughter of Okeanos, he fathered the fifty Nereids (240–264; see Νηρῇ̈ς).[180] The hymn keeps the fifty and leaves out the old man's truthfulness; its Nereus is a god of the sea floor and of the ground that shakes. The edition renders the name "Nereus", and the apparatus at XXIII.2 records κόρῃσιν as Hermann's for κόραισιν.

See also

ἀποτρέπω; ἀρχή; κυαναυγέτις; μύχιος; Νηρῇ̈ς; πυθμήν; σεισμός.

Νηρῇ̈ς · Nereid

The fifty daughters of Nereus, sea-nymphs who revel on the waves and ride the Tritons, and whom their hymn makes the first to show forth the rite of Bakchos and Phersephoneia · Orphic Hymns

[180] Hesiod, *Theogony* 233–236, 240–264.

Νηρηΐς, *Nērēis*, genitive plural ΝΗΡΗΙΔΩΝ, "Nereids"; Νηρέος νύμφαι, *Nēreos nymphai*, "Nymphs of Nereus"

At a Glance

The word. Νηρηΐς, "daughter of Nereus", the patronymic of the old god of the sea; in the plural the fifty sea-nymphs together.

In the Hymns. The word stands only in the heading of their hymn, XXIV; in the verse they are "Nymphs of Nereus", "fifty maidens" (XXIV.1, 3), and in their father's hymn his "fifty daughters" (XXIII.2).

In this edition. "The Nereids" in the heading; "Nymphs of Nereus" and "maidens" in the verse.

A place to read. XXIV.9–12, the petition and the founding of the rite.

Meaning

The hymn to the Nereids is a hymn to the sea in motion that ends as a hymn to the founders of a rite. Its first half gives the nymphs as the sea gives them: bud-faced and holy, "fifty maidens revelling about the waves", "glorying on the Tritons' chariots" (XXIV.1–5). The revelling is a Bacchic word, told under βακχεύω, the Tritons' beast-moulded forms under θηρότυπος, and the face under καλυκῶπις. Then, as the note at XXIV.6–8 observes, "the hymn drifts off its addressees": it turns to "others who dwell in the deep", to the leapers and the dolphins (see δελφίς; οἶδμα), and praises them in the same voice. The sea-nymphs and the sea-creatures can be read as one company, and the petition that follows, for "much prosperity" to the initiates (XXIV.9; see ὄλβος), as addressed to all of them; but the founding claim of the next line, with its feminine πρῶται, belongs to the Nereids alone.

The reason given for the petition is the hymn's surprise: the Nereids "were the first to show forth the august rite" of Bakchos and Phersephoneia, with Kalliope and Apollo beside them (XXIV.10–12; see ἀναδείκνυμι). The note at XXIV.10–12 calls it "an aetiology, and a surprising one: **the Nereids are said to have been the first to reveal the rite**", and sets it among the collection's four founding claims, "none aware of the others";

those claims are told under ἀναδείκνυμι, and Kalliope and her mother under Καλλιόπη. The note at XXXVIII.6, comparing the Kouretes' claim to have founded the rite, adds that rival claims are a commonplace and the Kouretes' "has company. The Nereids' has none that I can find, which makes XXIV, not this hymn, the odd one." The hymn gives no story: the daughters of the sea are simply named as the first who showed the mysteries of the wine-god and the queen below.

Their father's hymn opens on them: Nereus glories in his fifty daughters dancing on the wave (XXIII.2–3; see Νηρεύς). Father and daughters have adjoining hymns, and in both the daughters dance.

Use in the Hymns

The fifty. "Nymphs of Nereus of the sea, bud-faced, holy, / shuddering, of the depths, dance-players, watery-pathed, / fifty maidens revelling about the waves" (XXIV.1–3; see ὑγροκέλευθος; χοροπαίγμων).

On the Tritons. "glorying on the Tritons' chariots, about their backs / in beast-moulded forms, whose bodies the sea feeds" (XXIV.4–5).

The petition and the founding. "you I call on, to send the initiates much prosperity" (XXIV.9), for they first showed forth the rite of "well-hallowed Bakchos" and Phersephoneia (XXIV.10–12; see ἀναδείκνυμι; εὐίερος; τελετή).

The daughters in their father's hymn. Nereus is "glorying in fifty daughters along the wave" (XXIII.2; see Νηρεύς).

Places to read

The heading of their hymn and every line that names them as Nereids, nymphs, maidens or daughters.

XXIII.2 Nereus glories in his fifty daughters along the wave.

XXIV title The hymn to the Nereids, with a fumigation of aromatics.

XXIV.1 The Nereids are the bud-faced, holy Nymphs of Nereus.

XXIV.3 The fifty maidens revel about the waves.

Earlier poetry and cult

The fifty in Hesiod and Homer. Hesiod gives the fifty their names: Nereus and Doris, a daughter of Okeanos, had "lovely children among goddesses" in the barren sea, from Ploto, Eukrante, Sao and Amphitrite through Thetis and Galene to Nemertes, "who has the mind of her immortal father", and "these were born of blameless Nereus, / fifty daughters, skilled in blameless works" (*Theogony* 240–264).[181] In the *Iliad* they come up together when Thetis hears Achilles groan: "all the Nereids who were in the depths of the sea" gathered round her, and the poet names thirty-three before the rest, and the silver cave was full of them, and all struck their breasts, and Thetis began the dirge (18.35–51).[182] Homer's Nereid Thaleia is told under Θάλεια, and their father under Νηρεύς.

The dance and the dolphins. In Euripides the Nereids are dancers. The chorus of the *Electra* remembers the ships that sailed to Troy "sending dances with the Nereids", where the dolphin, lover of the flute, leapt and rolled about the dark prows (432–437);[183] and the chorus of the *Ion*, singing of the night of the torches at Eleusis, told under δαλός, has "the fifty daughters of Nereus" dance in the sea and in the eddies of the ever-flowing rivers for "the golden-crowned maiden and her august mother" (1078–1086).[184] The *Ion*'s Nereids dance for the Eleusinian goddesses, and the hymn's Nereids founded the rite of Phersephoneia; the two can be read side by side, independently of each other.

Later readings

A hundred on dolphins. In Plato's *Critias* the temple of Poseidon on Atlantis held a golden statue of the god standing in a chariot of six winged horses, his head touching the roof, and round him "Nereids on dolphins, a hundred of them, for so many the men of that time believed there were"

[181] Hesiod, *Theogony* 240–264.

[182] Homer, *Iliad* 18.35–51.

[183] Euripides, *Electra* 432–437.

[184] Euripides, *Ion* 1078–1086.

(116d–e).[185] Critias' Nereids ride dolphins where the hymn's ride Tritons, and his count is double Hesiod's.

Altars on the shore. Pausanias describes the base of Poseidon's chariot at the Isthmus, on which Thalassa holds up the child Aphrodite with the Nereids on either side, and adds: "elsewhere in Greece too, I know, they have altars, and some have set aside sacred enclosures for them by the sea, where Achilles is honoured as well" (2.1.7–8).[186] The hymn's prayer for the initiates' prosperity can be read beside the altars Pausanias knew of, independently of them.

In this edition

The edition gives the heading as "To the Nereids" and the nymphs in the verse as "Nymphs of Nereus" and "fifty maidens". The rubric is aromatics. The apparatus at XXIV.2 records φρικαλέαι, "shuddering", as Abel's for the codices' σφράγιαι, "not a word", as the note at XXIV.2 says, so that "the line is corrupt and the epithet is a restoration"; at XXIII.2 it records κόρῃσιν as Hermann's for κόραισιν. No apparatus entry concerns Νηρηΐς or Νηρέος; the entry at XXIII.2 concerns only the Ionic ending of κόρῃσιν.

See also

ἀναδείκνυμι; βακχεύω; δαλός; δελφίς; εὐίερος; Θάλεια; θηρότυπος; Καλλιόπη; καλυκῶπις; Νηρεύς; Νύμφαι; οἶδμα; ὄλβος; τελετή; ὑγροκέλευθος; χοροπαίγμων.

Νίκη · Nike

Victory as a goddess, longed for by mortals, who ends the contest, judges it and brings its glory, sweet-spoken in the proem and given Ares for a father in the imported hymn · Orphic Hymns

[185] Plato, *Critias* 116d–e.

[186] Pausanias 2.1.7–8.

Νίκη, *Nikē*, accusative Νίκην, *Nikēn*, genitive Νίκης, *Nikēs*, ΝΙΚΗΣ, dative Νίκῃ, *Nikēi*, "Nike"; compounds νικηφόρος, *nikēphoros*, "victory-bringing", and ἀνίκητος, *anikētos*, "unconquered"

At a Glance

The word. *νίκη*, victory in battle or in a contest, and the goddess who gives it, from the root of *νικάω*, "conquer".

In the Hymns. Nike has her own hymn, XXXIII, is named in the proem (Prayer 36) and in the imported hymn to Ares (LXXXVIII.4); the compounds make Athena "victory-bringing" (XXXII.13) and Zeus' bolt and Zeus himself "unconquered" (XIX.9, XX.4).

In this edition. "Nike" for the goddess; "victory-bringing" and "unconquered" for the compounds.

A place to read. XXXIII, the whole hymn of nine lines.

Meaning

The hymn to Nike gives victory a character the reader might not expect: she ends the fight rather than winning it. The goddess "alone breaks the contest-rush of mortals" (XXXIII.2–3), and the note at XXXIII.2 draws the conclusion that "what the goddess of victory does is end the fighting, not win it"; the verb and its family are told under λύω, and the contest-word under ἐναγώνιος. Then she judges, "in wars, at the deeds that win the trophy" (XXXIII.4; see κρίνω), and brings the victor "the sweetest glory" (XXXIII.5; see εὖχος), so that the noble glory of every contest "rests ... upon Nike of good repute" (XXXIII.6–7; see θαλίη; κλέος). The petition asks for an ending again: she is to come "always bringing a good end upon deeds of good repute" (XXXIII.9; see δόξα), where τέλος, "end", is Lobeck's for the codices' κλέος, "glory". In the manuscripts the hymn closes on glory; in the printed text it closes on the end that the second line made her office.

The hymn also cannot keep her at a distance. It begins in the third person, turns to address her, and in the middle of a single sentence slips back, from "you have power over all" to "upon Nike of good repute"

(XXXIII.6–7). The note at XXXIII.7 observes that the hymn "slips out of address and speaks of Nike in the third person … one line after the second-person κρατέεις and one line before the vocative μάκαιρ' at 8", and that, since "his apparatus is selective", the absence of a variant is "consistent with the change of person being transmitted rather than editorial, but it does not prove it". The goddess is both the power addressed and the name the glory rests on.

Outside her hymn she is given a voice and a father. The proem calls her "Nike sweet-spoken", ἡδυέπεια, beside queen Adresteia (Prayer 36; see Ἀδράστεια), an epithet that can be read as the herald's proclamation of the winner; and the imported hymn to Ares calls him "father of Nike who wars well" (LXXXVIII.4; see Ἄρης), which, the note there says, "gives Nike a father the collection had not given her". The compounds carry her into other hymns: Athena is "victory-bringing daimon", νικηφόρε (XXXII.13; see Ἀθηνᾶ), and Zeus' bolt is "an unconquered and holy shaft" (XIX.9) and Zeus of the lightning an "unconquered, holy god" (XX.4; see ἀστράπιος).

Use in the Hymns

The hymn's opening. "Greatly able Nike I call, longed for by mortals, / who alone breaks the contest-rush of mortals / and the painful strife in opposing battles" (XXXIII.1–3; see ἐναγώνιος; εὐδύνατος).

The judge and her glory. "judging in wars, at the deeds that win the trophy, / to whomever, hastening on, you bring the sweetest glory; / for you have power over all, and the noble glory of every contest / rests, teeming with festivities, upon Nike of good repute" (XXXIII.4–7).

The petition. "But, blessed one, may you come, longed for, with a shining eye, / always bringing a good end upon deeds of good repute" (XXXIII.8–9).

Sweet-spoken. "and Nike sweet-spoken, and queen Adresteia" (Prayer 36).

The daughter of Ares. "father of Nike who wars well, helper of Themis" (LXXXVIII.4; see ἐπαρωγός; Θέμις).

Victory-bringing Athena. "Tritogeneia, releaser from evils, victory-bringing daimon" (XXXII.13; see λύτειρα; Τριτογένεια).

Places to read

Every line in which Nike or the word *νίκη* stands, with its compounds νικηφόρος and ἀνίκητος.

Prayer 36 Nike sweet-spoken is called beside Adresteia.

XIX.9 The bolt of Zeus is an unconquered and holy shaft.

XX.4 Zeus of the lightning is an unconquered, holy god.

XXXII.13 Athena is a victory-bringing daimon.

XXXIII title The hymn to Nike, with a fumigation of manna.

XXXIII.1 Greatly able Nike is called, longed for by mortals.

XXXIII.7 The glory of every contest rests upon Nike of good repute.

LXXXVIII.4 Ares is father of Nike who wars well.

Earlier poetry and cult

The daughter of Styx. Hesiod gives Nike other parents: "Styx, the daughter of Okeanos, lying with Pallas, bore / Zelos and fair-ankled Nike in her halls, / and Kratos and Bia, glorious children, / whose house is never far from Zeus, nor their seat, / nor any path but where the god goes before them, / and their place is ever at the side of Zeus who thunders deep" (*Theogony* 383–388).[187] In Hesiod Victory is one of the powers that never leave the king of the gods; in the imported hymn she is the daughter of the god of war.

Standing beside Zeus. The lyric poet Bacchylides of Keos, of the fifth century BC, opens an ode for a boy wrestler from Metapontion with a hymn in small: "Nike of sweet gifts, the high-throned father of the heavenly gods granted you the greatest honour, and at Zeus' side in golden Olympos you decide the end of prowess for immortals and for mortals; look kindly on us, child of deep-haired Styx whose judgements are straight" (11.1–9; the papyrus is damaged here, and "sweet gifts" and the

[187] Hesiod, *Theogony* 383–388.

name of Styx are editors' restorations).[188] Bacchylides' Nike decides the end, κρίνεις τέλος, as the hymn's Nike is "judging" (XXXIII.4) and, in Lobeck's reading, brings "a good end" (XXXIII.9). The two can be read side by side, independently of each other.

With Athena and with wings. Sophocles' Odysseus, sending Neoptolemos to deceive Philoctetes, prays: "May Hermes the escort, the guileful, lead us, / and Nike, and Athena Polias, who always saves me" (*Philoctetes* 133–134), and Aristophanes' Peisetairos proves that gods have wings by Nike, who "flies with golden wings" (*Birds* 574).[189] The pairing of Victory with Athena can be read beside the hymn's "victory-bringing" Athena (XXXII.13), independently of it, and the golden wings are the ordinary image the Athenians set aside.

Later readings

The wingless. On the Athenian acropolis, Pausanias says, "on the right hand of the Propylaia stands a shrine of Nike Apteros, the Wingless" (1.22.4), and at Sparta, describing an old image of Enyalios in fetters, he gives the Spartans and the Athenians the same thought: the Spartans keep Enyalios in fetters so that he will never run away from them, and the Athenians keep their Nike without wings, "thinking that Nike will always remain there, having no wings" (3.15.7); the sculptor Kalamis is said to have made another Nike without wings at Olympia, "copying the old wooden statue at Athens of the one they call Wingless" (5.26.6).[190] The hymn's Nike is "longed for" twice (XXXIII.1, and at XXXIII.8 on Slothouwer's πεποθημένη), and the Athenians' wingless image can be read as the same longing made into a statue, a victory that cannot fly away.

In this edition

The edition transliterates the name, "Nike", at Prayer 36, XXXIII.1, XXXIII.7 and LXXXVIII.4, and renders the compounds "victory-

[188] Bacchylides 11.1–9.

[189] Sophocles, *Philoctetes* 133–134; Aristophanes, *Birds* 571–574.

[190] Pausanias 1.22.4; 3.15.7; 5.26.6.

bringing" (XXXII.13) and "unconquered" (XIX.9, XX.4). The heading is ΝΙΚΗΣ, and the rubric is manna alone, which the note on the rubric distinguishes from the compound λιβανομάννα of other hymns (see θυμίαμα μάνναν). No apparatus entry concerns the name. In the hymn the apparatus records μάχησιν as Hermann's for μάχαισιν (XXXIII.3), φέρης as Hermann's for φέροις (XXXIII.5), θαλίῃσι as Hermann's for θαλίαισι (XXXIII.7), πεποθημένη as Slothouwer's for πεποθημένῳ (XXXIII.8) and τέλος as Lobeck's for κλέος (XXXIII.9).

See also

Ἀδράστεια; Ἀθηνᾶ; Ἄρης; ἀστράπιος; δόξα; ἐναγώνιος; ἐπαρωγός; εὐδύνατος; εὖχος; θαλίη; Θέμις; θυμίαμα μάνναν; κλέος; κρίνω; λύτειρα; λύω; Νέμεσις; Τριτογένεια.

Νότος · Notos

The south wind, the wet wind of the Aegean, hymned as a leap through the air and asked, as the clouds are, for rain upon the earth · Orphic Hymns

Νότος, *Notos*, genitive ΝΟΤΟΥ, "Notos"; adjectives of the root νότιος, *notios*, dative plural νοτίαις, *notiais*, "moist", and νοτερός, *noteros*, dative plural νοτεραῖς, *noterais*, "damp"

At a Glance

The word. νότος, the south wind and the southern quarter it blows from; the name is akin to νοτίς, "moisture", the quality the south wind brings, and the adjectives νότιος and νοτερός mean "wet" and "southern" at once.

In the Hymns. The wind has his own hymn, LXXXII, the third of three wind hymns, but is named only in its heading; the adjectives of his root stand at LXXXII.3 and in the hymn to Boreas (LXXX.4).

In this edition. "Notos" in the heading; "moist" and "damp" for the adjectives.

A place to read. LXXXII, the whole of its seven lines.

Meaning

The hymn to Notos never speaks his name. It opens on a motion instead, a swift leap through the air on wet ways, shaken this way and that (LXXXII.1–2). The note at LXXXII.1 observes that the address is a neuter, "a **leap**", kept through two lines "before turning to the second person at line 3. The god is first a motion and only then a person", "the clearest case in the collection of an abstraction addressed before the name that goes with it." The name stands in the heading alone, ΝΟΤΟΥ, and in the verse the wind is known by what he does.

What he does is bring rain. He is asked to come "with the moist clouds", νοτίαις, an adjective of his own root, and is called "first father of rain" (LXXXII.3; see γενάρχης); the note at LXXXII.3 says plainly that "Notos is the wet southerly of the Aegean, and the hymn asks him for exactly what a farmer would." His office is given him by Zeus, to send the rain-bearing clouds to the earth (LXXXII.4–5; see γέρας; ἠερόφοιτος; ὀμβροτόκος), and the petition asks him for that office, fruit-nourishing rains on mother earth (LXXXII.7; see καρποτρόφος; μήτηρ γαῖα). That last line is the closing line of the hymn to the Clouds, word for word, and how far the two hymns are built alike, as the note at XXI.7 sets it out, is told under καρποτρόφος (see νεφέλη; ὄμβρος).

Among the three wind hymns Notos is the one asked for rain, Boreas the one asked to clear the air and Zephyros the breezes of spring that give ships their passage (see Βορέας; Ζέφυρος). The other adjective of his root stands in the hymn to Boreas, who is to fan "with damp moisture the rain-born water" (LXXX.4; see ἰκμάς; ὀμβρηγενής), so that the word can be read as naming the wet of the south even in the north wind's hymn. Notos is the wind of the collection's farming prayers, and the hymn gives him nothing of the storm.

Use in the Hymns

The leap. "Swift leap through the air, travelling on wet ways, / shaken this way and that on rapid wings" (LXXXII.1–2; see ὑγροπόρευτος).

The father of rain. "may you come with the moist clouds, first father of rain; / for this is your air-walking prerogative from Zeus, / to send rain-bearing clouds from the air to the earth" (LXXXII.3–5).

The petition. "Therefore we entreat you, blessed one, glad in the sacred offerings, / to send fruit-nourishing rains upon mother earth" (LXXXII.6–7).

The damp of the north wind. "and break the all-clouded stagnation of the watery-pathed air, / fanning with damp moisture the rain-born water" (LXXX.3–4; see παννέφελος).

Places to read

The heading of his hymn and the two lines in which an adjective of his root stands.

LXXX.4 Boreas fans with damp moisture the rain-born water.

LXXXII title The hymn to Notos, with a fumigation of frankincense.

LXXXII.3 Notos is asked to come with the moist clouds, first father of rain.

Earlier poetry and cult

The wind of mist and storm. Homer's Notos is a wind to be feared. On the mountain peaks he pours out a mist "no friend to shepherds, but better than night for a thief", in which a man sees as far as he can throw a stone (*Iliad* 3.10–12); with Euros he rouses the long waves of the Ikarian sea (2.144–146); and on Thrinakia "for a whole month Notos blew without ceasing, and no other wind arose / but Euros and Notos", while Odysseus' men lay stormbound with the cattle of the Sun (*Odyssey* 12.325–327).[191] Hesiod pairs him with the rain of Zeus: the sailor is not to wait for the new wine and the autumn rain, "and the winter drawing near and the fearsome gusts of Notos, / who whips up the sea as he comes with the plentiful rain / that Zeus sends at summer's end, and makes the open water hard" (*Works and Days* 674–677).[192] The hymn can be read beside

[191] Homer, *Iliad* 3.10–12; 2.144–146; *Odyssey* 12.325–327.

[192] Hesiod, *Works and Days* 674–677.

Hesiod's pairing of the south wind and the rain, turned from the sailor's danger to the farmer's gift. Hesiod's three god-born winds, Notos with Boreas and Zephyros, a boon to men where the winds of Typhoeus are a harm, are told under Βορέας (*Theogony* 378–380, 869–880).

The rainiest wind. Herodotus explains the rain of the south from the sun's winter course over Libya: the sun draws up water and drives it to the upper regions, where the winds take it and scatter it, "so it stands to reason that Notos and Lips, the winds that come off that land, carry far more rain than any other wind" (2.25.2).[193] The hymn's "first father of rain" is the wind Herodotus calls the rainiest.

Later readings

The tower of the winds. The Roman architect Vitruvius, writing on the siting of cities, records that some held there were four winds, the one from the south being Auster, the Latin name for Notos, but that those who inquired more carefully said eight, above all Andronicus of Cyrrhus, who set up at Athens an octagonal marble tower with an image of each wind carved on its side facing that wind's blast, and on its top a bronze Triton whose rod turned with the wind and pointed to the image of the one that was blowing (1.6.4).[194] Where Andronicus' tower gave each wind a carved figure, the hymn gives its wind none, and names him by his motion and his rain.

In this edition

The edition transliterates the name, "Notos", in the heading, which is ΝΟΤΟΥ with a fumigation of frankincense, and renders the adjectives "moist" (LXXXII.3) and "damp" (LXXX.4). LXXXII.3 carries no apparatus entry. At LXXX.4 the word order of the line and the spelling ὀμβρηγενές are Abel's, unattributed (the note at LXXX.4; see ὀμβρηγενής); the adjective of Notos' root is transmitted. At LXXXII.5 the apparatus records ἐς as Abel's for εἰς.

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[193] Herodotus 2.25.1–2.

[194] Vitruvius, *On Architecture* 1.6.4.

See also

Βορέας; γενάρχης; γέρας; Ζέφυρος; ἠερόφοιτος; ἰκμάς; καρποτρόφος; μήτηρ γαῖα; νεφέλη; ὀμβρηγενής; ὄμβρος; ὀμβροτόκος; παννέφελος; ὑγροπόρευτος.

Νύμφαι · Nymphs

Νύμφαι, *Nymphai*, accusative Νύμφας, *Nymphas*, genitive νυμφῶν, *nymphōn*, ΝΥΜΦΩΝ, dative νύμφαις, *nymphais*; accusative singular νύμφην, *nymphēn*, "Nymphs", "nymphs", "bride", "nymph"

Attested: Νύμφας (*Nymphas*; Prayer 15), νυμφῶν (*nymphōn*; XI.9, XXII.8, XLVI.3), νύμφαι (*nymphai*; XXIV.1, LV.25), νύμφαις (*nymphais*; XLVI.5, LIII.2, LV.22), ΝΥΜΦΩΝ (LI title), Νύμφαι (*Nymphai*; LI.1), and νύμφην (*nymphēn*; I.8, XXII.1, LXXI.1), the last Meilinoe's title "chthonic nymph" (see νύμφη χθονία). The word means a young woman or bride as well as a goddess of springs and woods, and the collection uses it in the first sense of Hekate and of Tethys, "the bride of Okeanos" (I.8, XXII.1). Their own hymn opens "Nymphs, daughters of great-gulfed Okeanos, / who keep your dwellings in the water-coursed hollows beneath the earth" (LI.1–2; see μεγακήτης; Ὠκεανός) and gives them sixteen lines of epithets before it asks them for anything; the note at LI.1–16 counts it the collection's "most extreme" proportion, and the one thing wanted is "a healthful stream" (LI.18; see νᾶμα). They keep company with Pan (XI.9; LI.8), are named as Bakchos' parents and dance with him (XLVI.3–5), wake with him (LIII.2) and are his nurses (LI.3; see Βάκχοιο τροφοί), feed the springs (XXII.8) and delight Aphrodite (LV.22); the Nereids are the "Nymphs of Nereus" (XXIV.1; see Νηρηΐς). When Homer's Zeus calls the gods to assembly, no river stays away but Okeanos, and no nymph of those "who keep the lovely woods / and the river-springs and the meadows deep in grass" (*Iliad* 20.7–9), and the Phaeacians set Odysseus down on Ithaca by the cave of the Naiads, told under καταιβάτης (*Odyssey* 13.103–112).[195] Plato's Socrates, by the Ilissos, takes the spot from its figurines and statues for a shrine "of some Nymphs

[195] Homer, *Iliad* 20.7–9; *Odyssey* 13.103–112.

and of Acheloos", and soon after warns Phaedrus not to wonder if he becomes "nymph-possessed" as the speech goes on (*Phaedrus* 230b, 238c–d).[196] The tree nymphs are told under ἁμαδρυάς. The edition renders the word "Nymphs" and "nymphs", and the singular "bride" (I.8, XXII.1) and "nymph" (LXXI.1); the apparatus at LI.1 records μεγακήτεος as Wiel's for μεγαλήτορος.

See also

ἁμαδρυάς; Βάκχοιο τροφοί; καταιβάτης; μεγακήτης; νᾶμα; Νηρηΐς; νόμιος; νύμφη χθονία; Νυσαῖος; Πάν; Ὠκεανός.

Νύξ · Nyx

Night, the mother of gods and men and the origin of all things, the mother of the Stars and the Moirai, and the night that comes each day and flees again into Hades · Orphic Hymns

Νύξ, *Nyx*, accusative Νύκτα, *Nykta*, genitive Νυκτός, *Nyktos*, ΝΥΚΤΟΣ, vocative Νύξ, "Nyx"; as common noun, accusative *νύκτα*, *νύκτας*, genitive *νυκτός*, "night", "nights"

At a Glance

The word. *νύξ*, night, the ordinary word for the dark half of the day, and the name of the goddess whom the theogonies set at or near the beginning of things.

In the Hymns. The goddess has her own hymn, III, is named in the proem (Prayer 24) and is mother of the Stars and the Moirai (VII.3, LIX.1); the common noun stands nine times more.

In this edition. "Nyx" for the goddess, "night" for the common noun.

A place to read. III, the hymn to Nyx, and especially III.10–11.

[196] Plato, *Phaedrus* 230b, 238c–d.

Meaning

The collection's Night has two faces, and her own hymn holds both. She is the goddess of the beginning, "mother of gods and of men" and "origin of all things", whom the hymn tells its hearers to call Kypris as well (III.1–2). How the second line places the collection among the Orphic theogonies is told under γένεσις, the title of mother under γενέτειρα, and the name of desire under Κύπρις. The proem calls her "the eldest" and sets her beside "light-bearing Day" (Prayer 24), and twice the collection gives her children in a formula it repeats word for word: the Stars and the Moirai are each "dear children of black Nyx" (VII.3, LIX.1; see ἄστρον; Μοῖραι). The note at LIX.1 observes that the half-line "suits both": the stars mark out what is allotted and the Fates allot it, and both are Night's.

She is also the night that comes each day, and the hymn spends most of its lines on her. She rejoices in quiet and sleep, loves the all-night rite, is mother of dreams, looser of cares and giver of sleep (III.4–7; see λυσιμέριμνος; μήτηρ ὀνείρων; ὑπνοδότειρα), and she is "half-complete" (III.8), which the note at III.8 says may mean that her other half is Day, "a guess, and ours". Then the hymn says what she does, and the eldest of the gods turns out to be under a law: she sends the light below and flees into Hades, because "dread necessity masters all things" (III.10–11; see Ἀΐδης; ἀνάγκη; νέρτερα). The mother of all things is driven round like the day she yields to. The collection does not reconcile the two Nights; it hymns the first in two lines and the second in twelve, and asks the goddess at the end for what the night of every day can give, to come kindly and "send away the night-gleaming fears" (III.14; see νυχαυγής).

The common noun keeps to the night of the day and its turning. The Stars light "the gloom-shaped robe of night" (VII.10); Helios is begetter of dawn on the right and of night on the left (VIII.4); Herakles carries "the dawn and the black night" about his head (XII.11); in the hymn to Athena "days and nights always, in the latest hours" stands without a verb between her epithets and her petition (XXXII.15; see νεάτη ὥρα); and Eos sends the night's "dusky, black-skinned journeying" down below the earth

(LXXVIII.4). The night of the Bacchic rites, in which Themis cried euhoi, is told under Βακχιακὰς ἀνὰ νύκτας (LXXIX.9).

Use in the Hymns

The origin. "Nyx, mother of gods and of men, I shall sing. / Nyx, origin of all things, whom let us also call Kypris" (III.1–2; see γενέτειρα; Κύπρις).

The goddess of sleep. "Hear, blessed goddess, dark-gleaming, star-shining, / rejoicing in quiet and in sleep-filled stillness, / gladness, delight, lover of the all-night rite, mother of dreams, / looser of cares, holding a good rest from toils, / giver of sleep, dear to all, driver of horses, night-gleaming" (III.3–7; see ἀστεροφεγγής; κυαναυγής; φιλοπάννυχος).

Under necessity. "half-complete, of the earth and again of heaven yourself, / circling, player, in pursuits that roam the air, / you who send light down to the lower places and flee again / into Hades; for dread necessity masters all things" (III.8–11; see ἠερόφοιτος; ἠμιτελής).

The petition. "and now, blessed Nyx, rich in blessing, longed for by all, / kindly met, hearing the suppliant voice of these words, / may you come with favour, and send away the night-gleaming fears" (III.12–14; see ἱκετηρίς).

The eldest. "and Nyx the eldest I call, and light-bearing Day" (Prayer 24).

The mother of the Stars and the Fates. "Stars of heaven, dear children of black Nyx" (VII.3); "Moirai unbounded, dear children of black Nyx" (LIX.1; see ἀπειρέσιος).

Places to read

Every line in which νύξ stands, the goddess and the night; the adjectives and compounds of night have their own entries.

Prayer 24 Nyx is called the eldest, beside Day.

III title The hymn to Nyx.

III.1 Nyx is mother of gods and men.

III.2 Nyx is the origin of all things, to be called Kypris too.

III.12 Nyx is asked to come, blessed and longed for by all.

VII.3 The Stars are dear children of black Nyx.

VII.10 The Stars light the gloom-shaped robe of night.

VIII.4 Helios begets dawn on the right and night on the left.

IX.9 Selene is the glory of night (see *νυκτὸς ἄγαλμα*).

XII.11 Herakles carries the dawn and the black night about his head.

XXXII.15 Days and nights always: a verbless line between Athena's epithets and her petition.

XXXIV.13 Apollo looks upon the world in the stillnesses of night.

LIX.1 The Moirai are dear children of black Nyx.

LXXI.9 Meilinoe assails men through the gloom-shaped night.

LXXVIII.4 Eos sends the journeying of night beneath the earth.

LXXIX.9 Themis cries euhoi to the lord through the Bacchic nights (see *Βακχιακὰς ἀνὰ νύκτας*).

Earlier poetry and cult

The tamer of gods. In the *Iliad* even Zeus gives way to Night. Sleep tells Hera how, when he had once put Zeus to sleep for her, the god woke in fury and would have hurled him from the sky into the sea, "had not Night, tamer of gods and of men, saved me; / to her I fled, and he stopped, angry as he was, / for he shrank from doing what would displease swift Night" (14.256–261).[197] The hymn's mother of gods and men can be read as the same power, independently of Homer, and the Homeric Night already holds the place the theogonies give her, above the god who rules.

The house of Night. Hesiod sets the house of Night at the edge of the world, wrapped in dark clouds, where Atlas holds up the sky: there Night and Day draw near and speak to each other as they pass over the great threshold of bronze, one stepping down inside as the other goes out of doors, and the house never has both of them within; one carries far-seeing light for those on earth, "and the other, with Sleep, Death's brother, in her hands, / is baneful Night, shrouded in a cloud of mist" (*Theogony* 744–757).[198] The hymn's Night, who sends the light below and flees into Hades, can be read as the same exchange at the same threshold, and its

[197] Homer, *Iliad* 14.249–261.

Night, giver of sleep, holds Hesiod's Sleep. Hesiod's Night born of Chaos and bearing Aither and Day is told under Αἰθήρ (123–125), her children Death, Sleep and Dreams under Θάνατος and μήτηρ ὀνείρων (211–212), and Nemesis under Νέμεσις (223). Parmenides' gates of Night and Day are told under Δίκη (B1.11–14), the Erinyes' cry to their mother Night under Μοῖραι (*Eumenides* 321–322), and the egg of Night in Aristophanes' *Birds*, with the theogonies that begin from her, under γένεσις.

Later readings

The theologians of Night. Aristotle names the poets who begin from Night as a school. Arguing that actuality must be prior to potency, he says that the same impossibility follows if things are as "the theologians who bring everything to birth out of Night" say, or as the natural philosophers say who hold that "all things were together" (*Metaphysics* 12.6, 1071b26–28); and he observes that the old poets make not the first powers, "Night and Ouranos or Chaos or Okeanos", rule and reign, but Zeus (14.4, 1091b4–6).[199] Aristotle's theologians can be read as the theogonies to which the note at III.2 aligns the hymn's second line.

Night in cult. Pausanias found Night in two sanctuaries. On the acropolis of Megara, with a temple of Dionysos Nyktelios and a sanctuary of Aphrodite Epistrophia, was "what is called an oracle of Night" (1.40.6), and at Ephesus, among the figures on the stone coping above the altar of Artemis Protothronia, stood the image of a woman by the Samian Rhoikos, whom Pausanias counts among the first to cast bronze, "and the Ephesians call it Night" (10.38.6).[200] The hymn's Night, "lover of the all-night rite", had an oracle at Megara and an image at Ephesus, in the precinct of Artemis, whose own hymn calls her "night-walking" (XXXVI.6; see νυκτερόφοιτος).

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[198] Hesiod, *Theogony* 744–757.

[199] Aristotle, *Metaphysics* 12.6, 1071b26–28; 14.4, 1091b4–6.

[200] Pausanias 1.40.6; 10.38.6.

In this edition

The edition transliterates the goddess's name, "Nyx", in the heading "To Nyx" and at Prayer 24, III.1, III.2, III.12, VII.3 and LIX.1, and translates the common noun, "night" and "nights". The apparatus at III.12 records that the codices read μάκαιρα ὦ and omit νύξ, so that the vocative "Nyx" at the petition is an editor's, beside Sanctamandus' δέ for σε in the same line; the name in the first two lines of the hymn is transmitted. At XXXIV.13 the codices have νυκτός in a line otherwise corrected by Schneider, one of the critics Abel reports, and at LXXVIII.4 the apparatus records ζοφόεντα as Hermann's for ζοφερήν τε, Abel's query ζοφερήν τε κελαινόχροόν τε and his accentuation κελαινόχρωτα; νυκτός carries no entry. The rubric of the hymn, firebrands, is told under δαλός.

See also

Ἅδης; Αἰθήρ; ἀνάγκη; ἀπειρέσιος; ἀστεροφεγγής; ἄστρον; Βακχιακὰς ἀνὰ νύκτας; γένεσις; γενέτειρα; δαλός; Δίκη; ἠερόφοιτος; ἡμιτελής; Θάνατος; ἱκετηρίς; κυαναυγής; Κύπρις; λυσιμέριμνος; μήτηρ ὀνείρων; Μοῖραι; νεάτη ὥρα; Νέμεσις; νέρτερα; νυκτερόφοιτος; νυκτὸς ἄγαλμα; νυχαυγής; ὑπνοδότειρα; φιλοπάννυχος.

Οὐρανία · Ourania

Οὐρανία, *Ourania*, Ionic Οὐρανίη, *Ouraniē*, accusative Οὐρανίην, *Ouraniēn*, "Ourania", "Heavenly one"

Attested: Οὐρανίη (*Ouraniē*; LV.1, LXXVI.9), Οὐρανίην (*Ouraniēn*; Prayer 41). The feminine of οὐράνιος, "heavenly", used as a name, and the collection gives it to Aphrodite, twice, and to a Muse. The hymn to Aphrodite opens on it: "Heavenly one, much-hymned, laughter-loving Aphrodite" (LV.1; see Ἀφροδίτη; φιλομμειδής). The proem calls on "the goddess Ourania, and with her immortal holy Adonis" (Prayer 41; see Ἄδωνις), where the name stands alone for the goddess of Adonis. And the Mousai's catalogue names the Muse of the name at the end of its second line, "and Terpsichore and Erato and Polymnia and Ourania" (LXXVI.9; see Μοῦσα), before Kalliope closes it (LXXVI.10); Hesiod's catalogue,

which lines 8–9 repeat word for word, is told under Ἐρατώ (*Theogony* 77–78). The same feminine stands as a plain epithet, "of heaven" or "heavenly", at I.2, III.8, X.2 and XXXVIII.19. The goddess's title has two older stories. Herodotus tells of "the temple of Aphrodite Ourania" at Askalon in Syria, the most ancient, he learned, of all her temples, from which the Cypriots say theirs came (1.105.2–3).[201] And in Plato's *Symposium* Pausanias makes Ourania the elder, motherless Aphrodite, daughter of Ouranos, against the younger Pandemos (180d–e; see Κύπρις).[202] The hymn's Aphrodite is Ourania in its first line and "sea-born" in its second (LV.2; see ποντογενής), both marks of the elder goddess; yet she has "yoked mortals in unbridled necessities / and the great tribe of wild beasts" (LV.13–14), the province Pausanias leaves to the common one, and the hymn can be read as holding his two goddesses in one, independently of him. The edition renders the name "Heavenly one" at LV.1 and "Ourania" elsewhere; the apparatus records οὐρανίη at LV.1 and Οὐρανίην at Prayer 41 as Hermann's Ionic forms for the codices' οὐρανία and οὐρανίαν.

See also

Ἄδωνις; Ἀφροδίτη; Ἐρατώ; Κύπρις; Μοῦσα; ποντογενής; φιλομμειδής.

Οὐρανός · Ouranos

The Sky, hymned as the sphere that rolls about the earth and holds all things, eldest-born and begetter of Kronos; the collection never tells how Kronos overthrew him · Orphic Hymns

Οὐρανός, *Ouranos*, vocative Οὐρανέ, *Ourane*, genitive Οὐρανοῦ, *Ouranou*, ΟΥΡΑΝΟΥ, dative οὐρανῷ, *ouranō*, accusative οὐρανόν, *ouranon*; adverb οὐρανόθεν, *ouranothen*, "Ouranos", "heaven", "from heaven"

[201] Herodotus 1.105.2–3.

[202] Plato, *Symposium* 180d–e.

At a Glance

The word. οὐρανός is the sky, the vault over the earth, and as a god the Sky, husband of Earth and father of the Titans; the philosophers used it of the outermost sphere and of the whole world it encloses.

In the Hymns. The god has a hymn, IV, and is named as father of the Titans and of Kronos (XIII.6, XXXVII.1); the common noun stands in six lines more and the adverb "from heaven" once (LXII.3).

In this edition. "Ouranos" for the god; "heaven" for the sky.

A place to read. IV.1–9, the whole hymn.

Meaning

The hymn to Ouranos is a hymn to the sky as the frame of the world, not to the father in Hesiod's story. Its first two lines give him rank: he is "all-begetter, portion of the kosmos ever unwearied, / eldest-born, beginning of all things and end of all" (IV.1–2; see ἀρχὴ πάντων πάντων τε τελευτή; κόσμου μέρος; παγγενέτωρ). The next four give him shape. He is "world-ruler, rolling spherewise about the earth", the "house of the blessed gods" that travels "in the whirlings of the rhombos", "guardian of all, cast round about", holding in his breast "the unapproachable necessity of nature" (IV.3–6; see ἀνάγκη; κοσμοκράτωρ; οἶκε θεῶν μακάρων; ῥόμβος; σφαιρηδόν). The sky is a sphere that turns, and because it turns it contains: the earth sits in the middle and everything else is inside him. The last titles return to the god, "dark-skinned, unsubdued, all-shifting, of shifting form, / all-seeing, begetter of Kronos, blessed, most high daimon" (IV.7–8; see αἰολόμορφος; Κρονότεκνος; πανδερκής), and the one petition asks him for "a pure life to the newly-shown initiate" (IV.9; see μύστης νεοφάντης).

What the hymn leaves out is the myth that made Ouranos famous. It calls him ἀδάμαστε, "unsubdued", the god whom Hesiod's Kronos maimed with a sickle, and it names him from Kronos as his begetter rather than his conqueror. The collection keeps the genealogy and drops the violence: Kronos is "offspring of Gaia and of starry Ouranos" (XIII.6), the Titans are "splendid children of Gaia and of Ouranos" (XXXVII.1), and Themis and the Mother of the gods are each called "child of Ouranos" (see

Οὐρανόπαις). The note at XXXVII.1 observes that "the genealogy is assembled across the book rather than told anywhere". The hymn's Ouranos can be read as the sky that outlasted his story: the deposed father of the theogony is here the sphere that holds the gods' house.

The common noun keeps the same picture of a vault above and around. Pan's limbs are "heaven and sea and the earth that is queen of all" (XI.2); from the Mother come "both earth and the wide heaven above" (XIV.10); all that heaven encloses came to light through the head of Zeus (XV.3–5); Nomos journeys "bearing the great heaven from above" (LXIV.5); and Dike "looks down from heaven" on mortals (LXII.3).

Use in the Hymns

The opening. "Ouranos, all-begetter, portion of the kosmos ever unwearied, / eldest-born, beginning of all things and end of all" (IV.1–2; see πρεσβυγένεθλος).

The sphere. "world-ruler, rolling spherewise about the earth, / house of the blessed gods, travelling in the whirlings of the rhombos, / of the aither and of the earth, guardian of all, cast round about" (IV.3–5).

The father. "Titans, splendid children of Gaia and of Ouranos" (XXXVII.1; see Τιτάν).

Places to read

Every line in which the noun stands, the god and the sky, with the adverb οὐρανόθεν. The adjective οὐράνιος, "heavenly", which stands in some twenty lines, is not listed; its phrases and the compounds have their own entries (see Οὐρανία; οὐράνιοι δίδυμοι; οὐράνιοι χθόνιοί τε καὶ εἰνάλιοι; Οὐρανόπαις; οὐρανόπλαγκτος).

IV title The hymn is headed to Ouranos.

IV.1 Ouranos is all-begetter and portion of the kosmos.

XI.2 Heaven, sea and earth are the limbs of Pan.

XIII.6 Kronos is offspring of Gaia and of starry Ouranos.

XIV.10 From the Mother come earth and the wide heaven above.

XV.5 All that heaven encloses came to light through the head of Zeus.

XXXVII.1 The Titans are children of Gaia and of Ouranos.

XXXVIII.11 The din and shout of the Kouretes reach heaven.

LV.6 Aphrodite brings forth all that are in heaven and in the earth.

LXII.3 Dike looks down from heaven on the life of mortals.

LXIV.5 Nomos journeys bearing the great heaven from above.

Earlier poetry and cult

The sickle. Hesiod's Ouranos is a father who would not let his children see the light, and the youngest ended it. The hiding of the children in Earth's hollow is told under κευθμών (*Theogony* 156–158). Then "then huge Ouranos came, drawing the night behind him, and in his desire for love spread himself over Earth and stretched out on every side; and the boy, from where he lay hidden, put out his left hand, gripped the great sickle in his right, long and saw-toothed, and with one quick stroke cut away his own father's genitals and flung them back over his shoulder" (176–182).[203] The Erinyes born of the blood and Aphrodite born of the foam are told under Ἐρινύες and ἀφρογενής (183–198). The hymn's "unsubdued" Ouranos, named as the begetter of the son who maimed him, can be read as written against this story or simply without it; it does not say which.

Later readings

Looking at the things above. Plato's Socrates in the *Cratylus*, running up the line of the gods' names, comes from Zeus to his father: Zeus is the son of Kronos, and Kronos "is the son of Ouranos, as the story goes; and the sight that looks upward is well called by this name, οὐρανία, 'looking at the things above', from which, the astronomers say, … a pure mind comes, and the name is rightly given to heaven" (396b–c).[204] Plato's name for heaven is a way of looking upward; the hymn's Ouranos is himself "all-seeing" (IV.8; see πανδερκής), and the two can be read side by side, independently of each other.

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[203] Hesiod, *Theogony* 176–182.

[204] Plato, *Cratylus* 396b–c.

Three senses of heaven. Aristotle distinguishes three things the word is used for: the substance of the outermost revolution of the universe; the body continuous with that revolution, in which are the moon, the sun and some of the stars; and the whole body enclosed by the outermost revolution, "for we are used to calling the whole and the all heaven" (*On the Heavens* 1.9, 278b10–21).[205] The hymn's Ouranos is all three at once, the turning sphere, the "house" of the gods within it, and the all that it guards; the two can be read side by side, independently of each other.

In this edition

The edition transliterates the god's name, "Ouranos", in the heading ΟΥΡΑΝΟΥ, "TO OURANOS", and at IV.1, XIII.6 and XXXVII.1, and renders the common noun "heaven" and the adverb "from heaven". IV.1 carries an apparatus entry only on παγγενέτορ, Abel's for παγγενέτωρ; in the hymn's other lines the apparatus records κοσμοκράτωρ at IV.3 as Hermann's for the codices' κόσμε πατήρ, αἰθέριος at IV.5 as Schenkl's for οὐράνιος, and ἄπλητον at IV.6 as Hermann's for ἄτλητον. At XV.5 ἐέργει, "encloses", is Abel's for the codices' ἔταξε, "set in order". The rubric of the hymn is frankincense.

See also

αἰολόμορφος; ἀνάγκη; ἀρχὴ πάντων πάντων τε τελευτή; ἀφρογενής; Ἐρινύες; κευθμών; κοσμοκράτωρ; κόσμου μέρος; Κρονότεκνος; μύστης νεοφάντης; οἶκε θεῶν μακάρων; Οὐρανία; οὐράνιοι δίδυμοι; οὐράνιοι χθόνιοί τε καὶ εἰνάλιοι; Οὐρανόπαις; οὐρανόπλαγκτος; παγγενέτωρ; πανδερκής; πρεσβυγένεθλος; ῥόμβος; σφαιρηδόν; Τιτάν.

Παλαίμων · Palaimon

The boy Melikertes made a god of the sea, foster-brother of Dionysos, called to the rites with a youthful face to save the initiates by land and sea · Orphic Hymns

[205] Aristotle, *On the Heavens* 1.9, 278b10–21.

Παλαίμων, *Palaimōn*, vocative Παλαῖμον, *Palaimon*, genitive ΠΑΛΑΙΜΟΝΟΣ, accusative Παλαίμονα, *Palaimona*, "Palaimon"

At a Glance

The name. Palaimon, a wrestler's name, from παλαίω, "wrestle": the name the boy Melikertes, son of Ino, bore after he went into the sea with his mother and became a god.

In the Hymns. He has a hymn, LXXV, beside his mother's; he is named in it (LXXV.3) and in the proem, beside Ino Leukothea, as "giver of prosperity" (Prayer 35).

In this edition. "Palaimon".

A place to read. LXXV.1–8, the whole hymn, read after LXXIV.

Meaning

The hymn to Palaimon is short and has two subjects, the god's kinship and his rescue. It opens by placing him, the "Foster-brother of Dionysos" who dwells in the sea's depths (LXXV.1–2). The note at LXXV.1 gives the story the collection assumes: "Palaimon is Melikertes, Ino's son, who went into the sea with her; on the hymn's own genealogy that makes Dionysos, whom his mother nursed, the child he was raised with" (see βακχέχορος; Λευκοθέα; σύντροφος). The child whose mother went mad and leapt with him from a cliff is first of all the playmate of the god of the Bacchic dance, and his hymn stands directly after his mother's, so that the two can be read as one diptych of the sea: the nurse and the nursling's foster-brother (see ἁλικύμων).

Then the hymn calls him to the rite. He is called "to the well-hallowed rites / to come kindly, rejoicing with a youthful face, / and to save the initiates both over land and over sea" (LXXV.3–5; see εὐίερος). The youthful face can be read as the god's age, the boy who never grew up, and the petition, as the note at LXXV.5 observes, "exceeds the office the rest of the hymn gives him": a sea-god is asked to save on land as well. The last three lines say why he is called: "for to sea-wandering ships always, manifest, when the storm / shows itself, you shine out sole saviour to

mortals, / warding off the harsh wrath upon the swell of the sea" (LXXV.6–8; see μῆνις; οἶδμα). The god's work is an appearance. Hermann's genitive in line 7 makes the storm what "shows itself", and the god what shines out; the codices' nominative gave the appearing to the god twice, and the note at LXXV.6–7 calls that reading "not obviously wrong for a hymn of this kind". Either way the saviour of ships is a light seen in the storm, and the collection's other sea-saviours, his mother and the Kouretes, are asked for the same help (LXXIV.8–10; XXXVIII.5).

Use in the Hymns

The foster-brother. "Foster-brother of Dionysos of the Bacchic dance, of many joys, / you who dwell in the sea's depths, salt-billowed and holy" (LXXV.1–2).

The petition. "I call you, Palaimon, to the well-hallowed rites / to come kindly, rejoicing with a youthful face, / and to save the initiates both over land and over sea" (LXXV.3–5; see κικλήσκω; μύστης).

The saviour. "for to sea-wandering ships always, manifest, when the storm / shows itself, you shine out sole saviour to mortals" (LXXV.6–7; see ἐναργής; ποντοπλάνος; σωτήρ).

Places to read

Every place in which the name stands.

Prayer 35 The proem names Palaimon, giver of prosperity, beside Ino Leukothea.

LXXV title The hymn is headed to Palaimon.

LXXV.3 Palaimon is called to the well-hallowed rites.

Earlier poetry and cult

The herdsman's prayer. Euripides gives the god a worshipper. In the *Iphigenia in Tauris* a herdsman tells how his fellows came upon two young strangers sitting by the sea-cave, and one of them, a pious man, raised his hand and prayed: "Child of Leukothea of the sea, keeper of ships, / lord Palaimon, be kind to us, / whether you two who sit on the

shore are the Dioskouroi / or the darlings of Nereus, who fathered the noble chorus of the fifty Nereids" (270–274).[206] The strangers were Orestes and Pylades; the herdsman's guesses are the gods a man on a strange shore looked for in the sea, and the title he gives Palaimon, "keeper of ships", is the hymn's office.

Later readings

The Isthmus. Pausanias tells where the boy came ashore. Ino flung herself and her son from the Molourian rock on the Skironian road from Megara to Corinth, and the boy, it is said, was carried by a dolphin to the Isthmus of Corinth, where honours were given to Melikertes, renamed Palaimon, and the Isthmian games were held for him (1.44.7–8; see Λευκοθέα).[207] At the Isthmus a pine grew by the shore with an altar of Melikertes, at the spot where Sisyphus found the boy lying, buried him and founded the games in his honour (2.1.3); within the precinct of Poseidon stood a temple of Palaimon with images of Poseidon, Leukothea and Palaimon himself, and another place called the Adyton, with an underground way down, "where they say Palaimon is hidden; and any man, Corinthian or foreigner, who swears a false oath there has no means of escaping it" (2.2.1).[208] In his book on Arcadia he says that the pine crown of the Isthmian victors was given for the sufferings of Palaimon (8.48.2).

A rite by night. Plutarch, writing of Theseus' foundation of the Isthmian games in rivalry with Herakles, says that the contest held there earlier for Melikertes "was held at night, and was ordered more like an initiation than a show or a public festival" (*Theseus* 25.4).[209] The hymn, which calls the god "to the well-hallowed rites", can be read beside Plutarch's report, independently of it: Palaimon's worship was a τελετή.

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[206] Euripides, *Iphigenia in Tauris* 264–274.

[207] Pausanias 1.44.7–8.

[208] Pausanias 2.1.3, 2.2.1, 8.48.2.

[209] Plutarch, *Theseus* 25.4.

In this edition

The edition transliterates the name, "Palaimon", in the proem, in the heading ΠΑΛΑΙΜΟΝΟΣ, "TO PALAIMON", and in the vocative at LXXV.3. None of the three places carries an apparatus entry on the name. In the hymn the apparatus records τελετῇσιν at LXXV.3 and νηυσίν at LXXV.6 as Hermann's Ionic forms, and φαινομένου at LXXV.7 as his genitive for the codices' φαινόμενος. The hymn's rubric is manna.

See also

ἁλικύμων; βακχέχορος; ἐναργής; εὐίερος; κικλήσκω; Λευκοθέα; μῆνις; μύστης; οἶδμα; ὀλβιοδῶτις; ποντοπλάνος; σύντροφος; σωτήρ.

Πάν · Pan

The goat-god of the herdsmen made the whole of the world, whose name is read as "all", who dances with the nymphs and sends the panic and is asked to send it away · Orphic Hymns

Πάν, *Pan*, accusative Πᾶνα, *Pana*, genitive Πανός, *Panos*, ΠΑΝΟΣ, dative Πανί, *Pani*; adjective Πανικός, *Panikos*, "Pan", "Panic"

At a Glance

The name. The Arcadian god of flocks and wild places, goat-footed and horned, whose name the Greeks heard as πᾶν, "all".

In the Hymns. He has a hymn, XI, where he is named in the heading and twice in the verse (XI.1, 3), with the adjective "Panic" at XI.23; the proem calls him "Pan the greatest" (Prayer 15), the nymphs leap with him on the mountains (LI.8), and the hymn to Apollo ends by giving Apollo his name (XXXIV.25).

In this edition. "Pan"; "Panic" for the adjective.

A place to read. XI.1–23, the whole hymn, with X before it.

Meaning

The hymn to Pan holds two gods in one body. The first is the universe. It opens on the play of the name: Pan is "the whole sum of the kosmos", and heaven, sea, earth and fire "are the limbs of Pan" (XI.1–3; see κόσμοιο τὸ σύμπαν; μέλος), and it closes its account of him with the same claim in another order, the earth set fast upon him, the sea yielding, Okeanos rolling about it, the air and above it "the eye of the lightest fire" (XI.13–17), all of which, the hymn tells him, go "easily at your commands" (XI.18). He is "begetter of all, daimon of many names", "world-ruler", and at last "the true horned Zeus" (XI.10–12; see κεράστης; κοσμοκράτωρ). The note on the pairing of X and XI calls these "the collection's two hymns to the whole", Physis as nature and Pan as the sum of things.

The second is the goatherds' god, and the hymn does not let the first swallow him. Between the two cosmologies stands a god who leaps and runs about, "goat-limbed, reveller, filled with the god, dweller in caves", "rejoicing among the goatherds at the springs and among the oxherds", "keen-eyed, hunter, friend of Echo, dancing with the nymphs" (XI.4–9; see αἰγομελής; ἀντροδίαιτος; νόμιος). The god who is everything plays out "the harmony of the kosmos in playful song" (XI.6; see ἁρμονία), and the note there observes that no syrinx is named in the hymn: the music is song, the shepherd's instrument left out. And he is the god of fear. He is "dread amid the terrors of mortals" (XI.7), and the petition asks him to grant "a good end to life, / sending the Panic frenzy away to the ends of the earth" (XI.22–23; see ἀναπέμπω; οἶστρος). The note at XI.7, 23 sees the hymn asking "the god of panic to send the panic somewhere else". The collection's Pan is thus the whole that holds everything in place and the wild god whose sudden fear breaks men's composure; the hymn prays to the first to keep the second away.

His other places keep the two sides. The proem names him "Pan the greatest" with the nymphs (Prayer 15; see Νύμφαι), the nymphs go "leaping with Pan over the mountains" (LI.8), and the hymn to Apollo, having made Apollo tune the pole of the world, ends by calling him "Pan,

the two-horned god" because he holds the seal of the whole kosmos (XXXIV.25; see δικέρωτος; ἐπωνυμία).

Use in the Hymns

The whole. "Pan I call, strong, pastoral, the whole sum of the kosmos, / heaven and sea and the earth that is queen of all / and undying fire; for these are the limbs of Pan" (XI.1–3).

The goatherds' god. "rejoicing among the goatherds at the springs and among the oxherds, / keen-eyed, hunter, friend of Echo, dancing with the nymphs" (XI.8–9).

The panic. "and grant a good end to life, / sending the Panic frenzy away to the ends of the earth" (XI.22–23; see γλυκερὴ βιότοιο τελευτή).

Places to read

Every place in which the name or its adjective stands.

Prayer 15 The proem calls Pan the greatest, beside the Nymphs.

XI title The hymn is headed to Pan.

XI.1 Pan is the whole sum of the kosmos.

XI.3 Heaven, sea, earth and fire are the limbs of Pan.

XI.23 Pan is asked to send the Panic frenzy away to the ends of the earth.

XXXIV.25 Apollo is called Pan, the two-horned god.

LI.8 The nymphs leap with Pan over the mountains.

Earlier poetry and cult

The god on the mountain road. The *Homeric Hymn to Pan*'s two-horned god, its Dionysos who delighted in the infant, and its naming of him "Pan" because he delighted all are told under δικέρωτος, βακχευτής and ἐπωνυμία (19.2, 45–47). Herodotus tells how Pan came to Athens. Before Marathon the generals sent the runner Pheidippides to Sparta, and on Mount Parthenion above Tegea, as he himself said, Pan met him, called him by name and told him to ask the Athenians why they took no care of him, when he wished them well, had served them many times already and would serve them yet. Once their affairs were settled, the

Athenians believed it, set up a shrine of Pan beneath the acropolis, and from that message on have sought his favour with a yearly sacrifice and a torch-race (6.105.1–3).[210] The god who appears on a lonely road and asks for worship can be read as the hymn's wild god, and the god who promises to be of use to a city that honours him as the god the hymn asks to keep the panic far away.

Later readings

A prayer by the river. At the end of the *Phaedrus* Socrates, before leaving the spot by the Ilissos, prays to Pan and the gods of the place for beauty within (279b–c; see εὐχή). The god of the countryside is asked for the soul's order; the hymn, which asks him for a good end of life, can be read beside the prayer, independently of it.

Great Pan is dead. In Plutarch's dialogue the historian Philippus tells a story brought back from a voyage to Italy by Epitherses, his fellow-citizen and teacher of grammar, the father of the orator Aemilianus. Becalmed one evening near the Echinades, the passengers heard a voice from the island of Paxi calling the Egyptian pilot Thamous, and on the third call telling him, when he came opposite Palodes, to announce that "Great Pan is dead"; when the ship lay there in a calm, Thamous called it out towards the land, and there arose "a great groaning, many voices and not one, mingled with wonder" (*On the Obsolescence of Oracles* 17, 419b–e).[211] The emperor Tiberius, Epitherses added, had Thamous sent for and made inquiries. The god whom the hymn makes the whole of the world is here a daimon who can die, and his death is mourned by many voices from the land; the story and the hymn, which a century and more later makes him the whole of the world, can be read side by side, independently of each other.

[210] Herodotus 6.105.1–3.

[211] Plutarch, *On the Obsolescence of Oracles* 17, 419b–e.

In this edition

The edition transliterates the name, "Pan", at every place, and renders the adjective "Panic" at XI.23. None of the places carries an apparatus entry on the name; at XI.3 μέλε᾽ is Abel's for the codices' μέλη in the same line. The hymn's rubric is "various substances", ποικίλα, which the note on the rubric calls a mixed offering, "the only one of its kind so far": "The god who is the sum of everything is given a little of everything."

See also

αἰγομελής; ἀναπέμπω; ἀντροδίαιτος; ἁρμονία; βακχευτής; γλυκερὴ βιότοιο τελευτή; δικέρωτος; ἐπωνυμία; εὐχή; κεράστης; κόσμοιο τὸ σύμπαν; κοσμοκράτωρ; μέλος; νόμιος; Νύμφαι; οἶστρος.

πήμων · bringing ruin

πήμων, *pēmōn*, accusative πήμονα, *pēmona*, "who brings men ruin"

Attested: πήμονα (*pēmona*; Prayer 31). From πῆμα, "suffering, bane": harmful, a bringer of woe. It stands once, in the proem's catalogue, beside its opposite: "and the most divine Daimon, and the Daimon who brings men ruin" (Prayer 31; see δαίμων). The line names a good power and a harmful one together and does not reconcile them; the pair, and the hymn headed ΔΑΙΜΟΝΟΣ that answers it, are told under δαίμων, and the "evil daimon" of Aeschylus' *Persians* under ἀλάστωρ (*Persians* 353–354). The noun behind the word is Hesiod's for Pandora, so named because all the gods gave her a gift, "a bane to bread-eating men" (*Works and Days* 82; see πανδώτειρα), and the proem's Daimon is named from the same noun of ruin. The edition renders πήμονα θνητῶν "who brings men ruin", and the line carries no apparatus entry.

See also

ἀλάστωρ; δαίμων; πανδώτειρα.

Πλοῦτος · Ploutos

Πλοῦτος, *Ploutos*, "Ploutos"; the common noun πλοῦτος, *ploutos*, "wealth"

Attested: Πλοῦτος (*Ploutos*; LXVIII.9); the common noun πλούτου (*ploutou*; XV.11) and πλοῦτον (*plouton*; XL.20). Wealth, and as a god Ploutos, Demeter's son. The hymn to Hygieia names him as one of the goods that are nothing without health: "for neither Ploutos giver of prosperity, sweet with festivities, / nor a man grown old and full of toil comes to be apart from you" (LXVIII.9–10; see ὀλβοδότης; ὑγίεια). The note at LXVIII.9–10 observes that "Ploutos is capitalised here as a god", that "Plouton, the god of the dead, is a different name", and that "the line reads either way and the hymn does not say which it means"; its claim that "this is the only place in the collection where the word occurs" holds for the god, since the common noun stands twice more. As a common noun wealth is asked for beside peace from Zeus (XV.11; see πλουτοδότειρα) and from Demeter, "wealth rich in blessing" (XL.20; see εἰρήνη). Hesiod's birth of Ploutos to Demeter is told under πλουτοδότειρα. Aristophanes gave him a comic history: Zeus blinded him because, as a youth, he threatened to go only to the just and wise and orderly, and blind he cannot tell them from anyone else (*Wealth* 87–92).[212] The edition renders the name "Ploutos" and the common noun "wealth".

See also

εἰρήνη; ὀλβοδότης; πλουτοδότειρα; Πλούτων; ὑγίεια.

Πλούτων · Plouton

The god below by the name of wealth, chthonic Zeus who holds the keys of the earth and gives mortals the fruits of the years · Orphic Hymns

Πλούτων, *Ploutōn*, "Plouton"; the heading ΕΙΣ ΠΛΟΥΤΩΝΑ, "To Plouton"

[212] Aristophanes, *Wealth* 86–92.

At a Glance

The name. The god of the world below named from πλοῦτος, "wealth": the Rich One. It is a name of address, used in place of Hades, which men feared to speak.

In the Hymns. Five places. The god's own hymn is headed with the name and gives it in its fourth line (XVIII title, XVIII.4); Phersephone is his wife (XXIX.3), and her hymn asks for an old age led down at last to her country and to him (XXIX.20); and Zeus begets Meilinoe in his shape (LXXI.4).

In this edition. "Plouton", transliterated.

A place to read. XVIII.1–19, the whole hymn to Plouton.

Meaning

The collection names the god below by his wealth, and the hymn says what the wealth is. The hymn addresses him: "Plouton, you who hold the keys of the whole earth, / giving wealth to the race of mortals with the fruits of the years" (XVIII.4–5; see κλείς; πλουτοδοτέω). The keys and the gift are one office: the god who holds the earth shut holds the store from which the harvest comes, and his wealth is the grain that rises from beneath. The hymn adds the earth itself to his share. The line runs: "you who by the third lot were allotted the earth, queen of all, / seat of the immortals, mighty support of mortals" (XVIII.6–7; see παμβασίλεια), and the note at XVIII.6 observes that Homer had kept the earth "the one thing explicitly left unshared": the hymn "gives to one god precisely what the Homeric division reserves to none". The lord of the dead is the lord of the ground, and so of the fruits.

The other names in his hymn turn the same way. He is "chthonic Zeus" (XVIII.3; see Ζεὺς χθόνιος), "Euboulos", the god of good counsel (XVIII.12; see Εὔβουλος), and "receiver of many" (XVIII.11; see πολυδέγμων), and the plain name Hades the hymn keeps for the place (see Ἀΐδης). The god is never called by the name that frightens. His hymn tells the one story the collection gives him, the rape of Phersephone carried down "to the Attic cave / of the deme of Eleusis, where the gates of Hades

are" (XVIII.14–15; see Ἐλευσίς), and in her own hymn she is his "much-honoured wife" (XXIX.3), and the singer asks for "a life of good fortune that leads a sleek old age down / to your own country, queen, and to greatly able Plouton" (XXIX.19–20). The wealth god and the grain maiden are married, and the year turns on the marriage.

Use in the Hymns

The heading. The hymn is headed "To Plouton" (XVIII title); the note on the title records that in the manuscripts it is headed "to Typhon", and that "the god actually addressed is named in line 4".

The god of the keys. "Plouton, you who hold the keys of the whole earth, / giving wealth to the race of mortals with the fruits of the years" (XVIII.4–5).

Phersephone's husband. "much-honoured wife of Plouton, cherished, giver of life" (XXIX.3; see βιοδῶτις); "to your own country, queen, and to greatly able Plouton" (XXIX.20; see εὐδύνατος).

The disguise. Meilinoe was born to Phersephone of Zeus, "with whom, playing false as Plouton, he mingled in crafty deceits" (LXXI.4; see ἀπάτη; Μειλινόη), and the apostrophe on which the disguise depends is told under Μειλινόη.

Places to read

Every place where the name stands.

XVIII title The hymn is headed To Plouton.

XVIII.4 Plouton holds the keys of the whole earth and gives mortals wealth with the fruits of the years.

XXIX.3 Phersephone is the much-honoured wife of Plouton.

XXIX.20 A life of good fortune is asked to lead old age down to Phersephone's country and to greatly able Plouton.

LXXI.4 Zeus, playing false as Plouton, mingled with Phersephone.

Earlier poetry and cult

The name in tragedy. The tragedians already use the gentler name. In Euripides' *Alcestis* the Thessalian king Admetus, as his wife lies dying, wishes for the tongue and song of Orpheus to charm "the daughter of Demeter or her husband" and bring her back from Hades: then "neither Plouton's dog / nor Charon at the oar, the guide of souls, / would have held me back" (357–362).[213] The prayer that Kreon and his men make in Sophocles' *Antigone* to "the goddess of the road and Plouton" is told under Εἰνοδία (*Antigone* 1199–1200).

Later readings

The name explained. Plato's Socrates gives the reason for the name. Plouton was so called "for the giving of wealth, because wealth comes up from the earth below" (*Cratylus* 403a); the fear of the name Hades, and Socrates' own derivation of it, are told under Ἅιδης.[214] Cicero's Stoic speaker Balbus says the same of the Roman god: Dis is *dives*, "rich", like Plouton in Greek, "because everything sinks back into the earth and springs from it again" (*On the Nature of the Gods* 2.66).[215] Both explanations can be read as glossing the hymn's line, the giver of wealth with the fruits of the years, independently of it.

Honour for the god of dissolution. Plato's Athenian, ordering the festivals of his city, keeps the rites of the chthonic gods apart from those of the heavenly ones and gives them to the twelfth month, Plouton's, and adds that warlike men must not resent such a god, but honour him as always best for the race of men, "for the union of soul and body is in no way better than their separation, as I would say in earnest" (*Laws* 8.828c–d).[216] The hymn asks the god to come "gracious" and "gladdened" to the

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[213] Euripides, *Alcestis* 357–362.

[214] Plato, *Cratylus* 403a.

[215] Cicero, *On the Nature of the Gods* 2.66.

[216] Plato, *Laws* 8.828c–d.

initiates (XVIII.19), and can be read beside Plato's god who is better than he is feared, independently of him.

The breath of Plouton. Strabo describes the Ploutonion at Hierapolis in Phrygia: an opening under a low ridge, just wide enough for a man, fenced by a railing and full of a thick misty vapour, so that any animal that goes in dies at once; bulls driven inside collapse and are hauled out lifeless, and the sparrows Strabo himself let in fell at once; but the castrated priests called Galli go in unharmed, and Strabo leaves open whether this holds for all who are so maimed or only for those of the temple, and whether it comes by divine providence or by some power in them that counters the vapour (13.4.14).[217] The hymn's god, who dwells "in the house beneath the earth" (XVIII.1), whose gates the hymn sets at the cave of Eleusis, had another such door at Eleusis itself, where the note at XVIII.12–15 records a cave sanctuary of Plouton inside the precinct.

In this edition

The edition transliterates the name "Plouton" in all five places, the heading reading "To Plouton". The note on the title records the manuscripts' heading "to Typhon" (the apparatus on the inscription). At LXXI.4 the elided Πλούτων᾽ is Gesner's for the codices' nominative Πλούτων (the apparatus at LXXI.4); the other places carry no apparatus entry on the name.

See also

Ἅδης; ἀπάτη; βιοδῶτις; Εἰνοδία; Ἐλευσίς; Εὔβουλος; εὐδύνατος; Ζεὺς χθόνιος; κλείς; Μειλινόη; παμβασίλεια; παντοκράτωρ; πλουτοδότειρα; πλουτοδοτέω; πολυδέγμων.

Πολύμνια · Polymnia

Πολύμνια, *Polymnia*, "Polymnia"

[217] Strabo 13.4.14.

Attested: Πολύμνιά (*Polymnia*; LXXVI.9). The Mousa "of many hymns", from πολύς, "many", and ὕμνος, "hymn"; in Latin poets Polyhymnia (Horace, *Odes* 1.1.33). She is named once, in the catalogue of the nine in the hymn to the Mousai: "and Terpsichore and Erato and Polymnia and Ourania" (LXXVI.9; see Ἐρατώ; Μοῦσα; Οὐρανία). The catalogue follows Hesiod's, which is told under Ἐρατώ (*Theogony* 77–78). The hymn's last line asks the Mousai to bring a lovely emulation "much hymned", πολύυμνον, the word in her name (LXXVI.12). Her name can be read as the collection's own art: a book of hymns calls on the Mousa of many hymns among her sisters, and does not single her out. The edition transliterates the name "Polymnia", and the line carries no apparatus entry.

See also

Ἐρατώ; Μοῦσα; Οὐρανία.

Ποσειδῶν · Poseidon

Ποσειδῶν, *Poseidōn*, vocative Ποσείδαον, *Poseidaon*, "Poseidon"; the heading ΠΟΣΕΙΔΩΝΟΣ, "To Poseidon"

Attested: Ποσείδαον (*Poseidaon*; Prayer 5, XVII.1); ΠΟΣΕΙΔΩΝΟΣ (XVII title). The god of the sea, brother of Zeus and Hades, the earth-shaker. The collection names him twice, in the same half-line: the proem calls "and you, Poseidon, earth-holder, dark-maned" (Prayer 5), and his own hymn opens "Hear, Poseidon, earth-holder, dark-maned" (XVII.1; see γαιήοχος). His hymn gives him the sea as his share, "you who by the third lot were allotted the deep stream of the sea" (XVII.7), the lot told under Ἅδης with Homer's division (*Iliad* 15.187–193), and his titles of sound and shaking, "ruler of the deep, loud in the brine, heavy-sounding, earth-shaker" (XVII.4; see ἐννοσίγαιος; ποντομέδων). He is "god of horses", "driving the four-horse chariot" (XVII.2, 5; see ἵππιος), and he shakes the salt water (XVII.6; see παντοτινάκτης); the petition asks him to keep "the seats of the earth and the fair course of ships" safe (XVII.9; see ἕδρανα

γῆς). The edition prints the vocative as Abel gives it, Ποσείδαον, for the codices' Ποσειδάον (the apparatus at XVII.1), and renders it "Poseidon".

See also

Ἄδης; γαιήοχος; ἕδρανα γῆς; ἐννοσίγαιος; ἵππιος; παντοτινάκτης; ποντομέδων.

Πρίηπος · Priapos

Πρίηπος, *Priēpos*, accusative Πρίηπον, *Priēpon*, "Priapos"

Attested: Πρίηπον (*Priēpon*; VI.9). The god of Lampsakos on the Hellespont, the guardian of gardens and flocks, here given to the first god as one of his names. The hymn to Protogonos calls him "and lord Priapos and Antauges of the flashing eye" (VI.9; see Ἀνταύγης; Πρωτόγονος), and the note at VI.8–9 observes "four names for one god in two lines: Protogonos, Phanes, Priapos, Antauges". The god of generation can be read here as a name of the first begetter. Pausanias saw a statue of Priapos on Helikon and says that he is honoured wherever goats and sheep graze or bees swarm, but that the people of Lampsakos hold him above all other gods, calling him the son of Dionysos and Aphrodite (9.31.2).[218] The same parents are given to Chthonic Hermes in his hymn (LVII.3–4; see Παφίη). At VI.9 Ἀνταύγην is Hermann's for *ἀνταυγῆ* (the apparatus at VI.9). The edition transliterates the name "Priapos".

See also

ἄναξ; Ἀνταύγης; Παφίη; Πρωτόγονος.

Προθυραία · Prothyraia

Προθυραία, *Prothyraia*, "Prothyraia"; the heading ΠΡΟΘΥΡΑΙΑΣ, "To Prothyraia"

Attested: ΠΡΟΘΥΡΑΙΑΣ (II title), Προθυραία (*Prothyraia*; II.4, II.12). From πρό, "before", and θύρα, "door": she who stands before the door, the

[218] Pausanias 9.31.2.

goddess of the threshold, and so of the birth by which a child comes through it. Her hymn is the second of the collection, headed with her name, and it names her twice, as "swift in delivery, present in the pains of mortals, Prothyraia" (II.4; see λοχεία; ὠκυλόχεια) and, at its end, as "Artemis Eileithyia, and august Prothyraia" (II.12; see Ἄρτεμις; Εἰλείθυια). She is the birth-goddess under three names, Prothyraia, Eileithyia and Artemis, and her hymn opens with "daimon of many names" (II.1; see πολυώνυμος). She is also "key-holder" (II.5; see κληδοῦχος), the goddess who holds the door she stands before. At II.4 παροῦσ' ἀνίαις is Ruhnken's for the codices' παροῦσα νέαις (the apparatus at II.4). The edition transliterates the name "Prothyraia".

See also

Ἄρτεμις; Εἰλείθυια; κληδοῦχος; λοχεία; πολυώνυμος; ὠκυλόχεια.

Πρωτεύς · Proteus

Πρωτεύς, *Prōteus*, accusative Πρωτέα, *Prōtea*, genitive Πρωτέως, *Prōteōs*, dative Πρωτεῖ, *Prōtei*, "Proteus"

Attested: ΠΡΩΤΕΩΣ (XXV title), Πρωτέα (*Prōtea*; XXV.1), Πρωτεῖ (*Prōtei*; XXV.9). The old man of the sea, who knows all things and changes into every shape to escape the man who would hold him. The twenty-fifth hymn is his, and it makes his name an argument: he is "first-born", and "the first nature laid all things up in Proteus" (XXV.2, 9; see πρώτη φύσις; πρωτογενής). Before the first he "holds the keys of the sea" (XXV.1; see κλείς), and between the two he reveals the beginnings of nature by changing matter into forms, knows what is, was and will be, and changes himself as no other immortal does (XXV.2–8; see ἰδέα; μεταβάλλω; πολύμορφος). He is asked at the end, as "father", to come with providence (XXV.10; see πρόνοια). In the *Odyssey* the sea-nymph Eidothea tells Menelaos of him: "an old man of the sea who does not lie comes and goes here, / deathless Proteus the Egyptian, who knows the deeps / of the whole sea, Poseidon's thrall" (4.384–386).[219] His capture and changes are

[219] Homer, *Odyssey* 4.384–386.

told under ἑρπετόν and θηρότυπος. Plato's Socrates turns him into a figure of evasion: the brothers Euthydemus and Dionysodorus will not show their wisdom in earnest but are "imitating Proteus, the Egyptian sophist, bewitching us", and so, he says, we must imitate Menelaos and not let them go until they show what they are serious about (*Euthydemus* 288b–c).[220] The edition transliterates the name, "Proteus", and none of the three places carries an apparatus entry on it.

See also

ἑρπετόν; θηρότυπος; ἰδέα; κλείς; μεταβάλλω; πολύμορφος; πρόνοια; πρώτη φύσις; πρωτογενής.

Πρωτόγονος · Protogonos

The first-born god of the egg, with golden wings and a bull's voice, called by five names in his hymn; his name passes to Dionysos · Orphic Hymns

Πρωτόγονος, *Prōtogonos*, accusative Πρωτόγονον, *Prōtogonon*, genitive Πρωτογόνου, *Prōtogonou*, and Πρωτογόνοιο, *Prōtogonoio*, "Protogonos"; as a title, accusative πρωτόγονον, *prōtogonon*, elided vocative πρωτογόν', *prōtogon'*, "first-born"; adjective, dative plural πρωτογόνοις, *prōtogonois*, "first-born"

At a Glance

The word. πρῶτος, "first", and γόνος, "birth", "offspring": first-born. In Homer it is an ordinary adjective of the firstling lambs vowed to Apollo (*Iliad* 4.102); as a name it belongs to the first god of the Orphic theogonies.

In the Hymns. Six places: the heading and first line of the sixth hymn, Rhea's lineage, two titles of Dionysos, and the adjective once, of Herakles' shafts.

In this edition. "Protogonos" for the god; "first-born" for the title and the adjective.

[220] Plato, *Euthydemus* 288b–c.

A place to read. VI.1–11, the hymn to Protogonos.

Meaning

Protogonos' is the sixth hymn, following those to Night, Ouranos and Aither, and it is the one in which, in the words of the note at VI.1–2, "the collection's theology is least disguised". He is "twofold in nature, great, wandering the aither, / egg-born, glorying in golden wings, / bellowing like a bull, origin of the blessed and of mortal men" (VI.1–3; see αἰθερόπλαγκτος; γένεσις; διφυής; ταυροβόας; ᾠογενής). The note calls him "the Orphic first god, hatched from the cosmic egg and containing both sexes". The hymn goes on to his secrecy and his seed, "much-remembered seed, of many orgia, Erikepaios, / unspeakable, hidden, rushing, all-shining shoot" (VI.4–5; see ἄρρητος; ἔρνος; Ἠρικεπαῖος; κρύφιος; πολυόργιος; σπέρμα), and to the one deed it tells of him, in the second person: "you who scattered the dark mist from the eyes / when you whirled everywhere through the kosmos on beating wings / bringing bright holy light" (VI.6–8). For the light he is named again: "from which I call you Phanes / and lord Priapos and Antauges of the flashing eye" (VI.8–9; see Ἀνταύγης; Πρίηπος; Φάνης). The note at VI.8–9 counts "four names for one god in two lines", and with Erikepaios the hymn has five. The petition asks him only to come "to the consecrated rite, most various, for those who show the orgia" (VI.10–11; see ὀργιοφάντης; πολυποίκιλος).

The hymn tells no story of him. The note on its construal says that the egg, the wings and the two natures were read as a metaphysical sequence by later Platonists "expounding the Rhapsodies, not this hymn", and that "what the hymn itself does is name the god four times and ask him to come to a ceremony". The first god is described, named and invited; what he did before the light, and what became of him after, the hymn leaves to the theogonies.

The name does travel through the book. Rhea is "daughter of Protogonos of many forms" (XIV.1; see πολύμορφος; Ῥέα), so that the Mother of the gods is put one generation below the first-born. Dionysos takes the name twice. In his own hymn he is "first-born, twofold in nature, thrice-born,

Bacchic lord" (XXX.2; see τρίγονος), and the note at XXX.2 observes that the first two words "are VI.1 with the verb taken out", so that "Protogonos's name and his epithet are both handed to Dionysos here, without comment" (see διφυής). In the hymn to Trieterikos he is "first-born, Erikepaios, father of gods and son as well" (LII.6; see Ἠρικεπαῖος; θεῶν πάτερ ἠδὲ καὶ υἱέ). The collection can be read as making the youngest of its gods also the first, and the line gives the paradox in five words, θεῶν πάτερ ἠδὲ καὶ υἱέ: the son is the father of the gods. The adjective keeps its plain sense once, when Herakles is "flashing with first-born shafts" (XII.10; see βολίς).

Use in the Hymns

The god's hymn. "Protogonos I call, twofold in nature, great, wandering the aither" (VI.1).

Rhea's father. "Lady Rhea, daughter of Protogonos of many forms" (XIV.1).

Dionysos. "first-born, twofold in nature, thrice-born, Bacchic lord" (XXX.2); "first-born, Erikepaios, father of gods and son as well" (LII.6).

Herakles. "flashing with first-born shafts, daimon of great renown" (XII.10).

Places to read

Every place in which the name or the adjective stands.

VI title The sixth hymn is headed to Protogonos.

VI.1 Protogonos is called, twofold in nature, great, wandering the aither.

XII.10 Herakles flashes with first-born shafts.

XIV.1 Rhea is the daughter of Protogonos of many forms.

XXX.2 Dionysos is first-born, twofold in nature, thrice-born, the Bacchic lord.

LII.6 Dionysos is first-born, Erikepaios, father of gods and son as well.

Earlier poetry and cult

The egg and the wings. Aristophanes' birds tell how Night laid a wind-egg from which Eros with golden wings sprang, a god who can be read as the egg-born, golden-winged god of the hymn's first lines; the passage is told under γένεσις (*Birds* 693–699).

The first-born king. The Orphic poem on which the Derveni papyrus comments has Zeus gulp down "the revered one, who first sprang out into the aither" (col. XIII.4), and goes on: "of the first-born king, the revered one; and onto him grew all / the deathless ones, blessed gods and goddesses, / and rivers and lovely springs and everything else / that had been born by then; and he himself became the only one" (col. XVI.3–6).[221] Whether αἰδοῖον in these lines is "the revered one" or the god's member is disputed; on either reading the first-born is what Zeus takes into himself in order to become, alone, the whole. The hymn's Protogonos, "origin of the blessed and of mortal men", can be read as the same power seen before the swallowing, independently of the poem.

Later readings

The Hieronyman theogony. Damascius reports an Orphic theogony current under the names of Hieronymus and Hellanicus in which, after water, earth and the serpent Chronos, to whom Ananke is joined (see ἀνάγκη), the third god of the third triad, bodiless in the manuscripts and two-bodied in modern editions, has "golden wings on his shoulders, with bulls' heads growing from his flanks and on his head a huge serpent that takes the shapes of every kind of beast". "This theology too celebrates him as Protogonos, and calls him Zeus, orderer of all things and of the whole kosmos, and for that reason also Pan" (*On First Principles* 123 bis).[222] The golden wings and the bull of the hymn's first lines are there, and Damascius' theology hands the first-born's name to Zeus and Pan as the collection hands it to Dionysos.

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[221] Derveni papyrus, columns XIII.4 and XVI.3–6.

[222] Damascius, *On First Principles* 123 bis.

Lactantius' first-born. The Christian writer Lactantius claims Orpheus as a witness to one god. Orpheus, he says, "calls the true and great God πρωτόγονον, that is, first-born, because nothing was born before him and all things have been born from him; he also names the same one Phanes, because while there was still nothing he was first to show himself and to step out of the boundless" (*Divine Institutes* 1.5.4–6).[223] Where the hymn derives the name Phanes from the light the god brings, Lactantius derives it from his appearing, and the first-born becomes the creator.

In this edition

The edition transliterates the name, "Protogonos", in the heading and at VI.1 and XIV.1, and renders the title and the adjective "first-born" at XII.10, XXX.2 and LII.6. At XII.10 βολίσιν, "shafts", is Lennep's for the codices' φολίσιν (the apparatus at XII.10); the other lines carry no apparatus entry on the word.

See also

αἰθερόπλαγκτος; ἀνάγκη; Ἀνταύγης; ἄρρητος; βολίς; γένεσις; διφυής; ἔρνος; Ἡρικεπαῖος; θεῶν πάτερ ἠδὲ καὶ υἱέ; κρύφιος; ὀργιοφάντης; πολύμορφος; πολυόργιος; πολυποίκιλος; Πρίηπος; Ῥέα; σπέρμα; ταυροβόας; τρίγονος; Φάνης; ᾠογενής.

Ῥέα · Rhea

Ῥέα, *Rhea*, genitive Ῥέας, *Rheas*, "Rhea"

Attested: ΡΕΑΣ (XIV title), Ῥέας (*Rheas*; XIII.7), Ῥέα (*Rhea*; XIV.1, XIV.7, LVIII.6). The Titaness, wife of Kronos and mother of Hestia, Demeter, Hera, Hades, Poseidon and Zeus, whose last child she saved from his father's mouth. Kronos' hymn calls him "husband of Rhea" (XIII.7; see Κρόνος). The fourteenth hymn is hers. It opens on her lineage, "Lady Rhea, daughter of Protogonos of many forms" (XIV.1; see πολύμορφος; Πρωτόγονος), and in its seventh line gives her war and power: "Rhea queen of all, rouser of war, of mighty spirit" (XIV.7; see

[223] Lactantius, *Divine Institutes* 1.5.4–6.

ὀβριμόθυμος; παμβασίλεια; πολεμόκλονος). She is the source of the world's parts: from her "come both earth and the wide heaven above / and the sea and the winds" (XIV.10–11; see πνοή). Her children and Kronos' swallowing of them are told under γενάρχης (*Theogony* 453–467). Plato's Socrates, recalling Heraclitus' saying that everything gives way and nothing stays, asks Hermogenes, his partner in the dialogue, whether the man who named the forefathers of the other gods Rhea and Kronos meant anything other than Heraclitus, and whether he hit on "names of streams" for both of them by accident (*Cratylus* 402a–b);[224] the verse of Orpheus he quotes next, on Okeanos and Tethys, is told under γένεσις (402b–c). She stands once more in the hymn to Eros, where the keys he holds include "all the breaths / all-begetting, that green-fruited Rhea feeds for mortals" (LVIII.5–6; see Ἔρως; παντογένεθλος); there, as the note at LVIII.6 observes, "naming Rhea here attaches the cosmology of this hymn to the Mother of the Gods, and the attachment is an editor's". The edition transliterates the name, "Rhea". At XIV.7 πολεμόκλονος is Hermann's for the codices' vocative (the apparatus at XIV.7); at LVIII.6 Ῥέα is Wiel's for the codices' θεά, "the goddess" (the apparatus at LVIII.6).

See also

γενάρχης; γένεσις; Ἔρως; Κρόνος; ὀβριμόθυμος; παμβασίλεια; παντογένεθλος; πνοή; πολεμόκλονος; πολύμορφος; Πρωτόγονος.

Σαβάζιος · Sabazios

Σαβάζιος, *Sabazios*, genitive Σαβαζίου, *Sabaziou*, vocative Σαβάζιε, *Sabazie*, "Sabazios"

Attested: ΣΑΒΑΖΙΟΥ (XLVIII title), Σαβάζιε (*Sabazie*; XLVIII.1). A Phrygian and Thracian god of ecstatic rites, known at Athens from the fifth century BC. The forty-eighth hymn is his, and it makes him Zeus: "Hear, father, son of Kronos, Sabazios, glorious daimon, / you who Bakchos Dionysos, the loud-roaring, Eiraphiotes, / sewed into your thigh, that he might come to term / to most divine Tmolos, and to fair-cheeked

[224] Plato, *Cratylus* 402a–b.

Hipta" (XLVIII.1–4; see ἐγκαταρράπτω; Εἰραφιώτης; μηρός). The note at XLVIII.1–2 observes that the identification with Zeus is "well attested on stone", that "antiquity also equated him with Dionysos", and that the hymn, making him the father and not the son, "is choosing one of two live ancient options, and never says it is choosing". Diodorus' Sabazios, a Dionysos born of Zeus and Persephone, is told under Διόνυσος (4.4.1), and the cries of his street rites at Athens under εὐάζω (Demosthenes, *On the Crown* 259–260). Comedy knew him as a foreign god of women and of trance: Aristophanes' slave in the *Wasps* says "a sleep from Sabazios" has hold of him, and his fellow answers, "then you are herding the same Sabazios as I am" (8–10);[225] and the magistrate of the *Lysistrata* complains of the women's luxury, "their drumming and their constant Sabazioses" (387–390).[226] Clement of Alexandria gives the token of his mysteries as "the god through the bosom", a snake drawn through the clothes of the initiate (*Protrepticus* 2.16.2).[227] The edition transliterates the name, "Sabazios", and neither place carries an apparatus entry on it.

See also

Διόνυσος; ἐγκαταρράπτω; Εἰραφιώτης; εὐάζω; Ἵππα; μηρός; Σάβος.

Σάβος · Sabos

Σάβος, *Sabos*, genitive Σάβου, *Sabou*, "Sabos"

Attested: Σάβου (*Sabou*; XLIX.2). The short form of Sabazios. It stands in the hymn to Hipta, the nurse of Bakchos, who glories "in the rites of holy Sabos / and in the night-dances of loud-roaring Iakchos" (XLIX.2–3; see Ἴακχος; Ἵππα; *νυκτέριος χορός*). The note at XLIX.2 calls the name "the short form of Sabazios, whose hymn stands one place back", and adds that "almost the whole of line 3 is Hermann's", got by redividing the manuscripts' words, so that "the Eleusinian cry and the Phrygian nurse

[225] Aristophanes, *Wasps* 8–10.

[226] Aristophanes, *Lysistrata* 387–390.

[227] Clement of Alexandria, *Protrepticus* 2.16.2.

are joined here by an emendation". The two hymns are a pair: the child Sabazios carried in his thigh comes to Hipta in his hymn (XLVIII.4), and Hipta keeps Sabos' rites in hers. The shortened name can be read as the cry itself: the cry σαβοῖ that Demosthenes has Aeschines shout in the street rites at Athens (*On the Crown* 260; see εὐάζω). The edition transliterates the name, "Sabos"; in the same line τελετῇσιν is Hermann's for the codices' τελεταῖσιν (the apparatus at XLIX.2).

See also

εὐάζω; Ἴακχος; Ἵππα; νυκτέριος χορός; Σαβάζιος.

Σάτυρος · Satyros

Σάτυρος, *Satyros*, genitive Σατύρου, *Satyrou*, dative plural Σατύροις, *Satyrois*, "Satyros", "Satyrs"

Attested: ΣΑΤΥΡΟΥ (LIV title), Σατύροις (*Satyrois*; LIV.7). The half-bestial companions of Dionysos, with horses' or goats' ears and tails, dancers and drinkers of the thiasos. The fifty-fourth hymn is headed to three powers, "TO SILENOS, SATYROS AND THE BAKCHAI", and the note on its title and first line remarks the "three addressees in one heading". In the hymn itself the Satyrs are the company Silenos is asked to bring: "come here to the rite of all the gods with all the Satyrs, / beast-shaped, giving the euhoi-cry of Bakchos the lord" (LIV.7–8; see εὔασμα; θηρότυπος; πάνθειος τελετή; Σιληνός). The heading names one Satyros, the body of the hymn many; the god's followers can be read as a kind and a crowd at once. Hesiod's genealogy, which Strabo quotes and which makes the Satyrs "worthless and good for nothing" kin to the mountain Nymphs and the dancing Kouretes, is told under Κουρῆτες (Strabo 10.3.19). The edition renders the heading "Satyros" and the plural "Satyrs", and neither place carries an apparatus entry.

See also

εὔασμα; θηρότυπος; θίασος; Κουρῆτες; πάνθειος τελετή; Σιληνός.

Σελήνη · Selene

Σελήνη, *Selēnē*, genitive Σελήνης, *Selēnēs*, and σεληναίης, *selēnaiēs*, "Selene", "moon"

Attested: ΣΕΛΗΝΗΣ (IX title), Σελήνη (*Selēnē*; IX.1); as the common noun, σελήνης (*selēnēs*; LX.6), σελήνη (*selēnē*; LXVI.6); and the poetic form σεληναίης (*selēnaiēs*; V.2). The moon and her goddess. The ninth hymn is hers, and it opens: "Hear, goddess queen, light-bearing, divine Selene, / bull-horned Mene, night-running, walker in the air" (IX.1–2; see Μήνη; ταυρόκερως; φαεσφόρος). The note on its rubric observes that the moon "is given no offering of her own", only the aromatic herbs of the Stars. Her other name, Mene, stands twice in the same three lines, and the Homeric hymn's "Mene of the outspread wings" is told under Μήνη. That *Homeric Hymn* has her drive her bright colts at evening in the middle of the month, when her circuit is filled and her beams are at their brightest, "a mark and a token for mortals" (*Homeric Hymn* 32.7–13).[228] As a common noun the moon is in three lists. Aither is "support of the stars and of the sun and of the moon" (V.2; see Αἰθήρ). Among the bodies of the sky, "aither, sun, stars, moon, undefiled light", it is one of the limbs of Hephaistos (LXVI.6–7; see Ἥφαιστος); and in the hymn to the Charites "neither the swift flames of the sun, nor of the moon" give joy without them (LX.6), a line from the passage that the note at LX.6–9 shows Ruhnken transposed there out of hymn LXIX. The edition transliterates the name, "Selene", in the heading and at IX.1, and renders the noun "moon". None of the five places carries an apparatus entry on the word itself; LX.6 stands in the lines Ruhnken moved (the apparatus at LX.6–9).

See also

Αἰθήρ; Ἥφαιστος; Μήνη; ταυρόκερως; φαεσφόρος.

[228] *Homeric Hymn* 32 (to Selene) 7–13.

Σεμέλη · Semele

Σεμέλη, *Semelē*, accusative Σεμέλην, *Semelēn*, genitive Σεμέλης, *Semelēs*, "Semele"

Attested: Σεμέλην (*Semelēn*; Prayer 34, XLIV.2), ΣΕΜΕΛΗΣ (XLIV title). The daughter of Kadmos, mother of Dionysos by Zeus, killed by his lightning when she asked to see him in his glory. The proem calls her with the god's company, "and Semele, and all who cry euhoi together with Bakchos" (Prayer 34; see συνευαστήρ). The forty-fourth hymn is hers: "I call the maiden daughter of Kadmos, queen of all, / fair-formed Semele, of lovely hair, deep-bosomed, / mother of the thyrsos-bearing Dionysos of much gladness" (XLIV.1–3; see Καδμηίς; παμβασίλεια; πολυγηθής). The hymn tells her son's birth by the fire-bearing flash and never her death (XLIV.4–5; see πυρφόρος αὐγή), and it ends on her honours: she "won her honours from noble Phersephoneia / among mortal men, through the trieteric seasons" (XLIV.6–7; see τριετηρίς). Hesiod's account of her as a mortal who bore an immortal, now both gods, is told under Διόνυσος (*Theogony* 940–942); Pindar's Semele among the Olympians and Ovid's deceived girl are told under Καδμηίς (*Olympian* 2.22–30; *Metamorphoses* 3.273–288). The edition transliterates the name, "Semele". At XLIV.2 ἐρασιπλόκαμον, "of lovely hair", is Abel's for the codices' ἐρατοπλόκαμον, and at XLIV.6 παρ' ἀγαυῆς, "from noble", Pierson's for παρ' αὐτῆς (the apparatus at XLIV.2, 6); Prayer 34 carries no apparatus entry.

See also

Διόνυσος; Καδμηίς; παμβασίλεια; πολυγηθής; πυρίσπορος; πυρφόρος αὐγή; συνευαστήρ; τριετηρίς.

Σιληνός · Silenos

Σιληνός, *Silēnos*, genitive Σιληνοῦ, *Silēnou*, genitive plural Σιληνῶν, *Silēnōn*, "Silenos", "Silenoi"

Attested: ΣΙΛΗΝΟΥ (LIV title), Σιληνῶν (*Silēnōn*; LIV.2). The old companion and nurse of Dionysos, wise and drunken, and the kind of

horse-eared creature named after him. The fifty-fourth hymn is headed to "SILENOS, SATYROS AND THE BAKCHAI", and it calls him "most august nurse, foster-father of Bakchos, / far the best of the Silenoi, honoured by all the gods / and by mortal men at the trieteric seasons" (LIV.1–3; see τροφός). The note on the title and first line observes that Abel prints "the nominative τροφός for a vocative", and that τροφός is the fixed word for the women who nurse Bakchos. He is the leader of the rite, "lord of the rite of the pastoral company", "crier of euhoi, lover of sleeplessness", leader of the Naiads and the Bakchai (LIV.4–6; see ἀγνοτελής; εὐαστής; τελετάρχης), and is asked to bring all the Satyrs (LIV.7; see Σάτυρος). Herodotus says that in the gardens in Macedonia called those of Midas son of Gordias, where roses grow wild with sixty petals each, Silenos was caught, as the Macedonians tell it (8.138.2–3).[229] Alcibiades' likeness of Socrates to the carved Silenoi that open to show gods inside is told under εὐαστής (Plato, *Symposium* 215a–b). The edition transliterates the name, "Silenos", in the heading and the plural, "Silenoi", at LIV.2; neither place carries an apparatus entry. At LIV.5 the codices have the word once more, in φιλάγρυπνε νεάζων οἶσι σιληνοῖς, which Dorville's conjecture replaces with the fair-girdled foster-mothers (the apparatus and the note at LIV.5).

See also

ἀγνοτελής; εὐαστής; Σάτυρος; τελετάρχης; τροφός.

Τερψιχόρη · Terpsichore

Τερψιχόρη, *Terpsichorē*, "Terpsichore"

Attested: Τερψιχόρη (*Terpsichorē*; LXXVI.9). The Mousa "who delights in the dance", from τέρπω, "delight", and χορός, "dance". She is named once, in the catalogue of the nine in the hymn to the Mousai: "and Terpsichore and Erato and Polymnia and Ourania" (LXXVI.9; see Ἐρατώ; Μοῦσα; Πολύμνια). The catalogue keeps Hesiod's order, which is told under Ἐρατώ (*Theogony* 77–78). The hymn gives the Mousai the soul and the

[229] Herodotus 8.138.2–3.

mind, not the dance: they are "begetting the blameless excellence of all education, / nurses of the soul, straight-givers of the understanding" (LXXVI.4–5; see θρέπτειρα), and nothing in its twelve lines moves a foot. Terpsichore, whose name is the dance, is named and passed over. The dance belongs elsewhere in the collection, to Apollo "maker of the dance" (XXXIV.6) and to Dionysos "mad for the dance" (LII.7; see χοροιμανής), and the hymn to the Mousai can be read as keeping their art to the mind, with the dancing Mousa among them in name only. The edition transliterates the name "Terpsichore", and the line carries no apparatus entry.

See also

Ἐρατώ; θρέπτειρα; Μοῦσα; Πολύμνια; χοροιμανής.

Τηθύς · Tethys

Τηθύς, *Tēthys*, accusative Τηθύν, *Tēthyn*, and Τηθύα, *Tēthya*, "Tethys"

Attested: Τηθύν (*Tēthyn*; XXII.1); Τηθύα (*Tēthya*; Prayer 26). The Titaness who is wife of Okeanos and mother of the rivers and of his daughters in Hesiod (*Theogony* 337–370). The twenty-second hymn is hers, and it calls her by name in its first line: "I call the bride of Okeanos, grey-eyed Tethys, / dark-robed queen, swelling in fair-running waves" (XXII.1–2; see γλαυκῶπις; κυανόπεπλος; Ὠκεανός). The heading is "to the Sea", and the note at XXII title, 1 observes that "the sea as a power and the Titaness who is its bride are not distinguished, and the hymn does not remark on it". What follows is the sea's own life, waves breaking on beaches and rocks and growing calm again, ships and beasts, and then a genealogy: she is "mother of Kypris, and mother of the dark clouds, / and of every spring that teems with the streams of nymphs" (XXII.7–8; see Κύπρις; νεφέλη; Νύμφαι). The proem puts her where Hesiod does, among the old powers: "and Rheia, and Kronos, and Tethys dark-robed, / and Okeanos the great" (Prayer 26–27; see Ῥέα). In the *Iliad* Hera says she is going to see "Okeanos, origin of the gods, and mother Tethys, / who brought me up with care in their house" (14.200–202), a line told under

γένεσις. The hymn's Tethys, mother of the goddess of love and of the clouds, can be read as the sea made a mother of everything wet. The edition renders the name "Tethys" at both places. At Prayer 26 Τηθύα is Wiel's for the codices' τηθύν (the apparatus at Prayer 26); the entries at XXII.6–7, θηροτρόφος Hermann's for θηροτρόφε and μῆτερ Abel's twice for μήτηρ, are not on the name.

See also

γένεσις; γλαυκῶπις; θηροτρόφος; κυανόπεπλος; Κύπρις; νεφέλη; Νύμφαι; Ῥέα; ὑγροκέλευθος; Ὠκεανός.

Τισιφόνη · Tisiphone

Τισιφόνη, *Tisiphonē*, "Tisiphone"

Attested: Τισιφόνη (*Tisiphonē*; LXIX.2). One of the three Erinyes whom later poets name, her name made of τίσις, "requital", and φόνος, "murder": the one who exacts payment for blood. The hymn to the Erinyes names the three in its second line, "Tisiphone and Allekto and divine Megaira" (LXIX.2; see Ἀλληκτώ; Ἐρινύες; Μέγαιρα), and she stands first. The note at LXIX.1, 2, 6 observes that the collection gives the avengers the vocabulary of the Bacchic company, criers of euhoi, and that one of the three names is editorial in form, since the codices give the common noun μεγαῖρα, "the grudging one", where Abel prints Μέγαιρα. Tisiphone's own name is transmitted. Her name says what the hymn says of all three a few lines on, that they are "avengers" (LXIX.7; see τιμωρός). Virgil makes her the warder of Tartaros: she sits in a blood-stained cloak, belted high, and guards the forecourt, sleepless through nights and days; girt with her lash she leaps on the guilty and shakes them, holds out grim snakes in her left hand and summons the cruel troop of her sisters (*Aeneid* 6.555–556, 570–572); and one of Horace's two witches calls on her among the graves of the Esquiline, as told under τυμβίδιος (*Satires* 1.8.33–34). The edition transliterates the name "Tisiphone", and the line's one apparatus entry is on Megaira (the apparatus at LXIX.2).

See also

Ἀλληκτώ; Ἐρινύες; Μέγαιρα; τιμωρός; τυμβίδιος.

Τιτάν · Titan

The name of the old race of gods, the children of Earth and Sky, given in the Hymns to the Titans below the earth and to Kronos, and lent to Helios, Herakles, Apollo, Artemis and the god whose messenger is Eos · Orphic Hymns

Τιτάν, *Titan*, vocative Τιτάν, *Titan*, genitive Τιτῆνος, *Titēnos*, plural Τιτῆνες, *Titēnes*, genitive plural Τιτάνων, *Titanōn*, "Titan", "Titans"; the feminine Τιτηνίς, *Titēnis*, "Titaness"

At a Glance

The word. Hesiod's name for the twelve children of Ouranos and Gaia, the generation of gods before Zeus, whom Zeus overthrew and shut beneath the earth. Hesiod himself explains it from τιταίνω, "strain", and τίσις, "requital". In later poets the name is also the Sun's.

In the Hymns. Seven lines and a heading: the heading and the first line of the hymn to the Titans (XXXVII title, 1), and six titles of single gods, Helios (VIII.2), Herakles (XII.1), Kronos (XIII.2), Apollo (XXXIV.3), Artemis in the feminine (XXXVI.2), and the god whose messenger Eos is (LXXVIII.3).

In this edition. "Titan", "Titans", "Titaness".

A place to read. XXXVII, the hymn to the Titans.

Meaning

The name has two lives in the collection, and the hymn to the Titans holds the first. There they are a race, "Titans, splendid children of Gaia and of Ouranos, / forefathers of our own fathers", who dwell "beneath the earth" in Tartarean houses and are "beginnings and springs of all much-toiling mortals", so that "from you comes every generation throughout the kosmos" (XXXVII.1–6; see ἀρχαὶ καὶ πηγαί; Γαῖα;

Οὐρανός). Their prison is told under μυχός and Ταρτάριος, and the hymn's one request, to "send harsh wrath away" if anything from the ancestors below has come near the houses, under μῆνις (XXXVII.7–8). The note at XXXVII.1 observes that the parents both have hymns of their own and that "the genealogy is assembled across the book rather than told anywhere".

The title. The second life is a title, and it is given to gods of light and strength. Helios is "Titan of golden light, Hyperion, heavenly light" (VIII.2; see Ἥλιος; Ὑπερίων). Herakles is "Herakles of mighty spirit, great in strength, valiant Titan" (XII.1; see Ἡρακλῆς; ὀβριμόθυμος), and Kronos, one hymn later, is given the same half-line, "great in strength, valiant Titan" (XIII.2; see Κρόνος). Apollo closes a line of his titles with it, "golden-lyred, of the seed, of the plough, Pythian, Titan" (XXXIV.3; see Ἀπόλλων), and his sister opens hers with the feminine, "Titaness, roaring, of great renown, archer, august" (XXXVI.2; see Ἄρτεμις; Τιτηνίς). Eos is "messenger of the great god, the gentle Titan" (LXXVIII.3; see ἀγγελίεια; Ἠώς), a Titan the note at LXXVIII.3 leaves unnamed, since Eos is daughter of Hyperion and sister of Helios; he can be read as the Sun whose coming she announces.

The note at XXXVII.1 counts the five uses before the Titans' own hymn and observes that only three are transfers of the name to gods outside the race: "Kronos is a Titan, and Helios is a Titan's son, named in the same line as Hyperion". The note at XII.1, 3 explains Herakles' title by the solar Herakles, whose twelve labours the Platonist Porphyry reads as the zodiac: "Titan is in any case a common poetic name of the Sun". The title can be read as following the Sun through the book. It is the Sun's at VIII.2, and can be read as the Sun's at LXXVIII.3, and it goes to Apollo and his sister and to Herakles, whom Porphyry read as the Sun. The race beneath the earth and the light in heaven share the name. The forefathers are below, and their title shines above.

Use in the Hymns

The race. "Titans, splendid children of Gaia and of Ouranos, / forefathers of our own fathers, beneath the earth / dwelling in Tartarean houses in the hollow of the ground" (XXXVII.1–3).

The light. "Titan of golden light, Hyperion, heavenly light" (VIII.2); "messenger of the great god, the gentle Titan" (LXXVIII.3).

The shared half-line. "Herakles of mighty spirit, great in strength, valiant Titan" (XII.1); "of intricate counsel, undefiled, great in strength, valiant Titan" (XIII.2).

Places to read

The heading of the Titans' hymn and every line in which the name stands, with the feminine.

VIII.2 Helios is Titan of golden light, Hyperion, heavenly light.

XII.1 Herakles is of mighty spirit, great in strength, valiant Titan.

XIII.2 Kronos is of intricate counsel, undefiled, great in strength, valiant Titan.

XXXIV.3 Apollo is golden-lyred, of the seed, of the plough, Pythian, Titan.

XXXVI.2 Artemis is Titaness, roaring, of great renown, archer, august.

XXXVII title The hymn is headed to the Titans.

XXXVII.1 The Titans are the splendid children of Gaia and of Ouranos.

LXXVIII.3 Eos is messenger of the great god, the gentle Titan.

Earlier poetry and cult

The name and the requital. Hesiod puts the name in the mouth of Ouranos himself. After Kronos had castrated him, the great Sky called the children he had fathered Titans in reproach, saying that they had strained, τιταίνοντας, in their recklessness to do a great deed, and that there would be requital, τίσις, for it afterwards (*Theogony* 207–210).[230] The hymn's Titans, whom the living ask to keep wrath from their houses, can be read as still owing that requital.

[230] Hesiod, *Theogony* 207–210.

The gods below. In the *Iliad* Hera, asked by Sleep to swear by Styx, takes her oath by "every god beneath Tartaros, the ones called Titans" (14.271–279).[231] Homer's Titans are witnesses beneath the world, named once; the hymn's are ancestors, named to be appeased.

Later readings

The Titanic nature. Plato's Athenian traces the last stage of a freedom that will obey no one: men refuse service to rulers, then to father and mother and elders, then to the laws, and at the very end care nothing for oaths and pledges and gods at all, "putting on show, in imitation, the Titans' nature that the old stories tell of", come round again to that same state and living a harsh life with no end of evils (*Laws* 3.701b–c).[232] The Titans' hymn, which asks against what comes up from the ancestors below, can be read beside the Athenian's warning, independently of Plato.

Homer and Onomacritus. Pausanias, at the Arcadian sanctuary of Despoina at Lykosoura, notes that Homer was the first to bring the Titans into poetry, as gods beneath Tartaros, in Hera's oath, and that Onomacritus of Athens, a reciter of oracles and the arranger of those of Musaeus, took the name from Homer, composed orgia for Dionysos, and made the Titans the authors of the god's sufferings (8.37.5).[233] The collection, which gives the Titans a hymn and Dionysos many, does not tell that story.

In this edition

The edition renders the name "Titan", "Titans" and "Titaness" throughout. At XXXVI.2 the feminine Τιτηνίς is Hermann's Ionic form for the codices' τιτανίς (the apparatus at XXXVI.2). At LXXVIII.3 the codices read θεοῦ τιτάνος ἀγανοῦ μεγάλοιο; Dinner reordered the line, and Τιτῆνος is Hermann's for τιτᾶνος, "three hands in one line", as the note at

[231] Homer, *Iliad* 14.271–279.

[232] Plato, *Laws* 3.701b–c.

[233] Pausanias 8.37.5.

LXXVIII.3 calls it (the apparatus at LXXVIII.3). The other six places carry no apparatus entry on the name.

See also

ἀγγελίεια; Ἀπόλλων; Ἄρτεμις; ἀρχαὶ καὶ πηγαί; Γαῖα; Ἥλιος; Ἡρακλῆς; Ἠώς; Κρόνος; μῆνις; μυχός; ὀβριμόθυμος; Οὐρανός; Ταρτάριος; Τιτηνίς; Ὑπερίων.

Τύχη · Tyche

Fortune, the goddess who gives one man plenty and another poverty, called in her hymn Artemis and given the marks of Hekate · Orphic Hymns

Τύχη, *Tychē*, genitive Τύχης, *Tychēs*, "Tyche"

At a Glance

The word. From τυγχάνω, "hit upon, happen": what befalls a man, his luck, good or bad, and the goddess of it. In Hesiod she is one of the daughters of Okeanos; in Pindar she is a saviour and "bearer of the city".

In the Hymns. One hymn, the seventy-second, named in its heading and in its first line (LXXII title, 1).

In this edition. "Tyche", transliterated.

A place to read. LXXII, ten lines.

Meaning

The hymn calls her in its first words and names what she is for: "Come, Tyche — I call you, good accomplisher at our prayers, / gentle, of the wayside, over possessions of good fortune" (LXXII.1–2; see εὐχή; κράντειρα). It then gives her another goddess's name and a third goddess's marks. She is "Artemis the leader, of great renown, sprung from the blood / of Eubouleus, having a form none can assail, / of the tomb, much-wandering, sung of among men" (LXXII.3–5; see ἀπρόσμαχος; Ἄρτεμις; Εὐβουλεύς). The note at LXXII.3–5 observes that "of the tomb", "much-wandering" and "of the wayside" are not Artemis's but Hekate's, and that

"the identification is asserted and not argued"; the wayside, the wandering and the tomb are told under ἐνοδῖτις, πολύπλαγκτος and τυμβίδιος, her father under Εὐβουλεύς, and her form under ἀπρόσμαχος.

What she does. The second half of the hymn gives the reason for calling her: she gives and she takes away. "For in you the livelihood of mortals is all-various; / to some you fashion an abundance of goods, rich in blessing, / to others evil poverty, stirring anger in your heart" (LXXII.6–8; see παμποίκιλος; πενία). The hymn does not soften it. Tyche's anger is the cause of a poor man's poverty, and the hymn names no fault in him that brings it on.

The frame. The note at LXXII.2, 10 observes that the phrase "over possessions of good fortune" closes the second line and the last, so that "what is asked for at the end is what she was named for at the beginning". The request is for her to come "kindly to my life, / abounding in blessings" (LXXII.9–10; see ὄλβος). The hymn can be read as an argument in three parts: she is the goddess of the possessions of good fortune; she gives them to some and poverty to others, as she pleases; let her therefore come to me with the first and not the second. The Hekate in her is the goddess of the road and of the tomb, and a traveller's luck and a dead man's lot can be read as the two ends of what Tyche rules.

Use in the Hymns

The call. "Come, Tyche — I call you, good accomplisher at our prayers" (LXXII.1).

Her gifts. "to some you fashion an abundance of goods, rich in blessing, / to others evil poverty, stirring anger in your heart" (LXXII.7–8).

The request. "But, goddess, I beseech you to come kindly to my life, / abounding in blessings, over possessions of good fortune" (LXXII.9–10).

Places to read

The heading and the line in which the name stands.

LXXII title The hymn is headed to Tyche.

LXXII.1 Tyche is called as the good accomplisher at prayers.

Earlier poetry and cult

The daughter of Okeanos. Hesiod lists Tyche among the daughters of Okeanos and Tethys, and the *Homeric Hymn to Demeter* puts her among the girls who were gathering flowers with Persephone, the lines Pausanias quotes below (*Theogony* 360; *Homeric Hymn to Demeter* 417–420). Pindar's prayer to Saviour Tyche, daughter of Zeus the Deliverer, by whom swift ships are steered at sea, is told under κράντειρα (*Olympian* 12.1–4).

The son of Tyche. In Sophocles' *Oedipus the King* Oedipus, about to learn who his parents are, refuses to be ashamed of what he may hear: "I reckon myself the child of Tyche, the giver of good, and no disgrace will touch me. She is my mother, and the months that were born with me have measured me out, now small, now great" (1080–1083).[234] Within a hundred lines he knows his birth. The hymn's Tyche, who gives "to some" abundance and "to others" evil poverty, can be read as the mother Oedipus claimed, independently of Sophocles.

Later readings

Pausanias' history of the goddess. Pausanias, describing her temple and its ancient image at Pharai in Messenia, says that Homer was the first, so far as he knows, to mention Tyche, in the *Hymn to Demeter*, among the daughters of Okeanos, but said nothing of her power, though she is the greatest of the gods in human affairs. Bupalos, a good builder of temples and maker of figures, making an image of her for Smyrna, was the first he knows to give her a polos on her head and in one hand the horn of Amaltheia; and Pindar later sang of her and called her Pherepolis, "bearer of the city" (4.30.3–6).[235] The hymn's Tyche, who fashions "an abundance of goods" for some, can be read as carrying the horn of plenty in all but name, independently of Bupalos.

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[234] Sophocles, *Oedipus the King* 1080–1083.

[235] Pausanias 4.30.3–6.

Fortune comes to stay. Plutarch, arguing that Rome owed her greatness to Fortune as well as to virtue, describes the goddess on her journey. She abandoned the Persians and the Assyrians, skimmed across Macedonia and soon threw Alexander off, and carried kingdoms about through Egypt and Syria; but on her way to the Palatine, as she crossed the Tiber, she put off her wings, kicked off her shoes, gave up the faithless ball that keeps rolling over, and came into Rome meaning to stay (*On the Fortune of the Romans* 4, 317e–318a).[236] Plutarch's Fortune puts off the wandering that the hymn's Tyche keeps: she is still "much-wandering" in the collection, independently of Plutarch.

In this edition

The edition transliterates the name "Tyche" in the heading and in the first line. Neither carries an apparatus entry; in the hymn μειλιχίην (LXXII.2) and τυμβιδίην (LXXII.5) are Hermann's Ionic forms, and εἶδος is Abel's for the codices' εὖχος (LXXII.4), on which the note at LXXII.4 is told under ἀπρόσμαχος (the apparatus at LXXII.2, 4, 5).

See also

ἀπρόσμαχος; Ἄρτεμις; Ἑκάτη; ἐνοδῖτις; Εὐβουλεύς; εὐχή; καλυκῶπις; κράντειρα; ὄλβος; παμποίκιλος; πενία; πολύπλαγκτος; τυμβίδιος.

Φάνης · Phanes

The name the hymn to Protogonos gives the first-born for the light he brought, with its reason given in the same line · Orphic Hymns

Φάνης, *Phanēs*, accusative Φάνητα, *Phanēta*, "Phanes"

At a Glance

The name. In the Orphic theogonies the first god, hatched from the egg, who brings the world to light. The name is read from φάος, "light", or from φαίνω, "show, appear"; the hymn takes the first.

In the Hymns. Once, in the hymn to Protogonos (VI.8).

[236] Plutarch, *On the Fortune of the Romans* 4, 317e–318a.

In this edition. "Phanes".

A place to read. VI.6–11, from the scattering of the mist to those who show the orgia.

Meaning

The hymn to Protogonos gives the god three more names in two lines, and explains one of them. "You who scattered the dark mist from the eyes / when you whirled everywhere through the kosmos on beating wings / bringing bright holy light — from which I call you Phanes / and lord Priapos and Antauges of the flashing eye" (VI.6–9; see ἀνταυγής; Πρίηπος; Πρωτόγονος). The note at VI.8–9 counts four names for one god, Protogonos, Phanes, Priapos and Antauges, and observes that Phanes "is derived in the line itself from φάος, the light he brings — the hymn gives its own etymology as it goes". The fifth name of the hymn, Erikepaios, is told under its own entry (VI.4; see Ἠρικεπαῖος).

A name for a deed. The derivation comes after the deed and depends on it: ἀφ' οὗ, "from which", points back to the light. The god can be read as called Phanes not because he appeared but because he made others see. He scattered the mist "from the eyes", eyes the line gives no owner, and the light he brings is light for seeing by. It takes the name from φάος and makes him the cause of sight, so that the name describes what the world received rather than what the god is. And the one who gives the name is the singer: κικλήσκω, "I call you". The hymn's Phanes is named by the people he gave light to, for the light.

The light and the rite. The same hymn ends with people who can be read as giving that light back. The god is asked to come "to the consecrated rite, most various, for those who show the orgia" (VI.11), ὀργιοφάνται, a word built on φαίνω, and the note at VI.11 counts it, though only "probably", as "another office of the performing group". Phanes brought the light into the kosmos, and the worshippers bring the rites into the light. The wider language of showing, which runs from the gods "manifest, unseen" to the new initiate, is told under νεοφάντης; what

the hymn to Protogonos adds is that it begins with a god whose name is the showing.

What the hymn does not do. The note on the hymn's construal, quoted under Πρωτόγονος, leaves the Phanes of Proclus and Damascius to the Rhapsodies; what the hymn does is name him and ask him to come. The collection gives Phanes no hymn of his own and no second mention. He is one name in a list, explained once and then left.

Use in the Hymns

The name and its reason. "bringing bright holy light — from which I call you Phanes" (VI.8).

Places to read

The one line in which the name stands.

VI.8 Protogonos is called Phanes from the bright holy light he brought.

Later readings

Phanes and Dionysos. Diodorus, writing of the Egyptians' Osiris, says that some of the old Greek mythologists call him Dionysos, and quotes Orpheus for it: "for this reason they call him Phanes and Dionysos" (1.11.3).[237] In Macrobius' *Saturnalia* Praetextatus, gathering the evidence that the gods are the sun, quotes a longer passage of Orphic verse in which the god who, melting the divine aither that had been motionless, came to light for the gods to look on, most beautiful to see, is the one "whom they now call Phanes and Dionysos / and lord Eubouleus and Antauges far-seen; / and different men on earth call him by different names"; he came first into the light, and was named Dionysos because he whirls along the boundless sky (*Saturnalia* 1.18.12).[238] Praetextatus explains Phanes from light and from being manifest, ἀπὸ τοῦ φωτὸς καὶ φανεροῦ, because he is seen by all and sees all (1.18.13). The verses and the hymn share two names, Phanes and Antauges (see Ἀνταύγης). The verses add Dionysos

[237] Diodorus 1.11.3.

[238] Macrobius, *Saturnalia* 1.18.12–13 (OF 237 Kern).

himself and Eubouleus, and the collection too calls Dionysos Eubouleus (XXX.6; see Εὐβουλεύς) and hands him, without comment, Protogonos' own titles, "first-born, twofold in nature" (XXX.2) and "first-born, Erikepaios" (LII.6). The Orphic poet makes one god outright of what the collection joins only in passing, and the hymn to Protogonos can be read as standing on the near side of that joining, its first-born not yet called Dionysos.

Phanes from appearing. Lactantius' reading of Phanes, who "while there was still nothing was first to show himself", is told under Πρωτόγονος (*Divine Institutes* 1.5.4–6). Against the hymn's derivation from the light he brought, his is the derivation from appearing, and it makes the god the first thing seen rather than the source of seeing.

In this edition

The edition transliterates the name "Phanes", and VI.8 carries no apparatus entry. In the next line Ἀνταύγην is Hermann's for the codices' ἀνταυγῆ (the apparatus at VI.9; see ἀνταυγής).

See also

ἀνταυγής; Ἀνταύγης; Διόνυσος; Εὐβουλεύς; Ἠρικεπαῖος; νεοφάντης; ὀργιοφάντης; Πρίηπος; Πρωτόγονος.

Φερσεφόνεια · Phersephoneia

Φερσεφόνεια, *Phersephoneia*, genitive Φερσεφονείης, *Phersephoneiēs*, accusative Φερσεφόνειαν, *Phersephoneian*, "Phersephoneia"

Attested: Φερσεφονείης (*Phersephoneiēs*; XXIV.11, XXX.6, XLIV.6); Φερσεφόνειαν (*Phersephoneian*; XLI.5, XLVI.6); Φερσεφόνεια (*Phersephoneia*; LVII.10). The epic long form of the goddess's name, Homer's Περσεφόνεια, which fills the end of a hexameter where the short form will not. The collection uses it six times, five of them in the last place of the line, and three times with the Homeric epithet ἀγανή, "noble": Antaia "went to Hades, to noble Phersephoneia" (XLI.5), Semele "won her honours from noble Phersephoneia" (XLIV.6; see Σεμέλη), and

Liknites was brought "by the counsels of Zeus, to noble Phersephoneia" (XLVI.6; see Λικνίτης). Homer gives her two epithets at the end of the line: ἐπαινή, "dread", as in the *Odyssey*'s "the house of Hades and of dread Persephoneia" (10.491), and ἀγαυή, "noble", three times in the visit to the dead (11.213, 226, 635). The collection keeps the noble formula and never the dread one, and at XLIV.6 and XLVI.6 the noble epithet is itself Pierson's, the Homeric formula restored where the codices read αὐτῆς and αὐτήν (the apparatus at XLIV.6 and XLVI.6). At XXX.6, XLI.5 and XLIV.6 the Φ- is Abel's for the codices' π- (the apparatus at those lines). The goddess, her house and her children are told under Φερσεφόνη. The edition renders the form "Phersephoneia".

See also

Λικνίτης; Σεμέλη; Φερσεφόνη.

Φερσεφόνη · Phersephone

The queen of those beneath the earth, whose hymn derives her name from feeding and from killing, and whose house is the place where the collection's gods sleep, are reared and are born · Orphic Hymns

Φερσεφόνη, *Phersephonē*, genitive Φερσεφόνης, *Phersephonēs*, "Phersephone"; epic Φερσεφόνεια, *Phersephoneia*, "Phersephoneia"

At a Glance

The name. The daughter of Zeus and Demeter, carried off by Hades and queen beside him. Homer has Περσεφόνεια, Attic usage Φερσέφαττα and Φερρέφαττα; the form with Φ- is the one the collection prints throughout, in the short form Φερσεφόνη and the long Φερσεφόνεια.

In the Hymns. The heading of her hymn and sixteen lines, ten in the short form and six in the long: the proem (Prayer 6), her own hymn (XXIX title, 1, 16), and thirteen lines in the hymns to other powers.

In this edition. "Phersephone" and "Phersephoneia", as the Greek has them.

A place to read. XXIX.15–16, the name and its reason.

Meaning

Her hymn ends its address with her name, and the line that follows can be read as explaining it. "You alone are life and death to much-toiling mortals, / Phersephone; for you feed all things always, and you kill them" (XXIX.15–16; see ζωὴ καὶ θάνατος). The γάρ, "for", gives the two verbs as the reason for line 15's "you alone are life and death", as the note at XXIX.16 observes; but the name stands between, and its sounds are in them. Φερσεφόνη can be heard as φέρβεις, "you feed", and φονεύεις, "you kill", the first syllable from the one verb and the third from the other. The note at XXIX.16 observes that the hymn gives the doubleness "in half a line each" and "does not soften it". The collection explains other names, Phanes from the light he brought (VI.8; see Φάνης) and Pan from the whole (XXXIV.24–26); hers can be read as the only derivation that runs two ways at once.

The dreadful half. The half of the name that sounds of killing stays in it. It keeps φον- for φονεύεις and sets φέρβεις beside it, and the two verbs are the hymn's whole theology of her: the goddess who is "giver of life" (XXIX.3; see βιοδῶτις) holds "the gates of Hades" (XXIX.4).

The house below. In the other hymns she is less a power than a place and a mother. Her house is where Amphietes sleeps, the god "who, sleeping at the sacred house of Phersephone, / puts the trieteric time to sleep" (LIII.3–4; see Ἀμφιετής), where Chthonic Hermes attends (LVII.5; see Ἑρμῆς Χθόνιος), and where Liknites was brought, "by the counsels of Zeus, to noble Phersephoneia" (XLVI.6; see Λικνίτης). She is mother of the Eumenides (XXIX.6, LXX.3; see Εὐμενίδες), of Eubouleus (XXIX.8, XXX.6; see Εὐβουλεύς), of Meilinoe (LXXI.3; see Μειλινόη), and Adonis is "brought to birth in the bed of lovely-tressed Phersephone" (LVI.9; see Ἄδωνις). The Horai are her "playmates" (XLIII.7; see συμπαίκτωρ), Semele "won her honours from noble Phersephoneia" (XLIV.6; see Σεμέλη), and Hermes has his honour from her "throughout wide Tartaros" (LVII.10). The underworld of the collection is a nursery and a

birthing room as much as a prison, and its queen can be read as the one through whom the dead are given honours among the living, as Semele is.

The form of the name. The Φ- stands in the codices in her own hymn and in most of the other lines, and Abel prints it in the six lines where they read Π-. φέρβεις can be heard in Φερσεφόνη and not in Περσεφόνη. Abel's spelling can be read as following the one place where the collection can be heard explaining the name.

Use in the Hymns

The name explained. "Phersephone; for you feed all things always, and you kill them" (XXIX.16).

The house. "who, sleeping at the sacred house of Phersephone" (LIII.3).

The mother. "mother of the Eumenides, queen of those beneath the earth" (XXIX.6).

Places to read

The heading of her hymn and every line in which the goddess is named, in either form; the long form is told also under Φερσεφόνεια.

Prayer 6 The proem calls on holy Phersephone and Demeter of splendid fruit.

XXIV.11 The Nereids first revealed the rite of Bakchos and holy Phersephoneia.

XXIX title The hymn is headed "Hymn of Phersephone".

XXIX.1 Phersephone, daughter of great Zeus, is asked to come.

XXIX.16 Phersephone feeds all things always and kills them.

XXX.6 Dionysos Eubouleus is the son of Zeus and Phersephoneia.

XLI.5 Antaia went to Hades, to noble Phersephoneia.

XLIII.7 The Horai are playmates of holy Phersephone.

XLIV.6 Semele won her honours from noble Phersephoneia.

XLVI.6 Liknites was brought by the counsels of Zeus to noble Phersephoneia.

LIII.3 Amphietes sleeps at the sacred house of Phersephone.

LVI.9 Adonis was brought to birth in the bed of Phersephone.

LVII.5 Chthonic Hermes attends the sacred house of Phersephone.

LVII.10 Phersephoneia gave Hermes his honour throughout Tartaros.

LXX.3 The Eumenides are daughters of Zeus and of Phersephone.

LXXI.3 Phersephone bore Meilinoe in the bed of Zeus.

LXXI.5 In anger the two-bodied flesh of Phersephone is drawn off, in a line the edition does not decode.

Earlier poetry and cult

The queen who gives mind. In the *Odyssey* Circe tells Odysseus that he must go to the house of Hades and of dread Persephoneia to consult the soul of Teiresias, the blind seer whose mind stays firm: Persephoneia granted him, though dead, to keep his wits, he alone, while the others dart about as shades (10.490–495).[239] The goddess who rules the dead is the one who decides what the dead keep. The hymns' queen, who gives Hermes his honour below and Semele hers above, can be read as the same giver of portions to the dead, independently of Homer.

The penalty accepted. Pindar, in lines Plato's Socrates quotes, says that of those "from whom Phersephona accepts the penalty for an ancient grief" she gives the souls back to the upper sun in the ninth year, and from them grow noble kings, men swift in strength and greatest in wisdom, who are called holy heroes ever after (Pindar fr. 133, in *Meno* 81b–c).[240] The queen of the dead is the one who sends souls back, and the hymn's "you feed all things always, and you kill them" can be read as holding the same two motions in one line, independently of Pindar.

Later readings

The frightening name. Plato's Socrates, among the names of the gods, comes to Pherrephatta. Many are afraid of the name, he says, and of Apollo's too, because they know nothing of how names are rightly made: they alter it, consider "Phersephone", and find it terrible; yet what it

[239] Homer, *Odyssey* 10.487–495.

[240] Pindar, fr. 133 Snell–Maehler, quoted in Plato, *Meno* 81b–c.

signifies is a wise goddess. Things are always being carried along, and whatever can lay hold of them, handle them and keep pace with them would be wisdom, so "Pherepapha" would be her right name, for wisdom and touching what moves, and that is why Hades, being wise, keeps company with her (*Cratylus* 404c–d).[241] Socrates gets the fear out of the name by finding wisdom in it. The hymn keeps the fear and finds nourishment beside it, and the two derivations can be read as answers to the same dread, independently of each other.

In this edition

The edition renders the name "Phersephone" in the short form and "Phersephoneia" in the long. At XXX.6, XLI.5, XLIV.6, LIII.3 and LVII.5 the Φ- spelling is Abel's for the codices' Π- (the apparatus at those lines); at XLIII.7 Abel's lemma reads "Περσεφόνης (sic) Hermann" for the codices' Περσεφόνη, and his text prints Φερσεφόνης, so that lemma and text disagree, and ἁγνῆς, "holy", is Abel's addition (the apparatus at XLIII.7). Her own hymn, the proem and the other places carry no apparatus entry on the name.

See also

Ἄδωνις; Ἀμφιετής; βιοδῶτις; Ἑρμῆς Χθόνιος; Εὐβουλεύς; Εὐμενίδες; ζωὴ καὶ θάνατος; Λικνίτης; Μειλινόη; Σεμέλη; συμπαίκτωρ; Φάνης; φέρβω; Φερσεφόνεια; φονεύω.

Φοῖβος · Phoibos

The bright one: Apollo's old name, given in the Hymns in the lines that set him among his kin, sister, mother, son and teacher · Orphic Hymns

Φοῖβος, *Phoibos*, genitive Φοίβου, *Phoibou*, accusative Φοῖβον, *Phoibon*, vocative Φοῖβε, *Phoibe*, "Phoibos"

[241] Plato, *Cratylus* 404c–d.

At a Glance

The word. As an adjective φοῖβος is "bright, pure", of the sun's flame in Aeschylus. As a name it is the old epithet of Apollo, Homer's Φοῖβος Ἀπόλλων, and then a name in its own right.

In the Hymns. Five lines: the proem (Prayer 7), the hymn to Apollo (XXXIV.1), and the hymns to Leto (XXXV.4), Asklepios (LXVII.6) and Themis (LXXIX.6).

In this edition. "Phoibos", transliterated, beside the settled English "Apollo".

A place to read. LXXIX.3–6, Themis teaching the lord Phoibos.

Meaning

Apollo's own hymn gives the name once, as one title among many: "Come, blessed one, Paian, slayer of Tityos, Phoibos, Lykoreus" (XXXIV.1; see Λυκωρεύς; Παιάν). The other four places set the god beside someone. The proem calls him after his sister: "and Artemis arrow-pourer, maiden, and Ieios Phoibos" (Prayer 7; see Ἄρτεμις; ἰήιος). Leto is the goddess "who bore Phoibos and Artemis the arrow-pourer" (XXXV.4; see Λητώ). Asklepios is the "strong shoot of Phoibos Apollo" (LXVII.6; see Ἀσκληπιός; θάλος). Themis is the one who "taught the lord Phoibos the giving of ordinances" (LXXIX.6; see Θέμις; θεμιστοσύνη). The god's seats, powers and titles are told under Ἀπόλλων.

The name of the family. Outside his own hymn the collection uses Phoibos where the god is someone's: his sister's companion twice, his mother's son, his son's father, his teacher's pupil. The hymns keep the name for kinship, and the hymn to Leto, in which Phoibos is born, gives his mother her own father in its second line, "daughter of Koios" (XXXV.2; see Κοιαντίς).

The pupil. The last place makes him a learner. Themis, "pronouncing ordinances for the gods, / on the Pythian floor, when she was queen in Pytho", is the one who taught "the lord Phoibos the giving of ordinances" (LXXIX.4–6). Both words are formed on her name, and the note at

LXXIX.4, 6 draws the conclusion told under Θέμις: she teaches Apollo the thing she is. In the hymn what passes from Themis to Phoibos is her art, and it passes by teaching. The god who gives oracles is the pupil of the Titaness who gave them before him, and the hymns call him by his family name when they say so.

The bright one. The adjective stays inside the name. Apollo's hymn gives him "the all-seeing eye that shines on mortals" (XXXIV.8; see φαεσίμβροτος), and the name means bright before it means Apollo; the hymns that call him by it never need to say so.

Use in the Hymns

With his sister. "and Artemis arrow-pourer, maiden, and Ieios Phoibos" (Prayer 7).

The son. "who bore Phoibos and Artemis the arrow-pourer" (XXXV.4).

The pupil. "she it was who taught the lord Phoibos the giving of ordinances" (LXXIX.6).

Places to read

Every line in which the name stands.

Prayer 7 The proem calls on Ieios Phoibos after Artemis.

XXXIV.1 Apollo is called Paian, slayer of Tityos, Phoibos, Lykoreus.

XXXV.4 Leto bore Phoibos and Artemis the arrow-pourer.

LXVII.6 Asklepios is the strong shoot of Phoibos Apollo.

LXXIX.6 Themis taught the lord Phoibos the giving of ordinances.

Earlier poetry and cult

The grandmother's name. Aeschylus' Pythia counts the holders of the Delphic seat: Earth, then Themis, then the Titaness Phoibe, who took it by lot with Themis' consent and gave it as a birthday gift to Phoibos, "who has his name from Phoibe" (*Eumenides* 1–8, told under Ἀπόλλων); in Hesiod Phoibe is Leto's mother (told under Κοιαντίς). The hymns' Phoibos can be read as carrying his grandmother's name, and the hymn to

Themis, independently of Aeschylus, has Delphi's art pass by teaching where his has the seat pass by lot and by gift.

The sun's bright flame. The adjective keeps its first sense in tragedy. At the opening of the *Prometheus Bound* Hephaistos, chaining the Titan to the rock, tells him that he will hear no voice and see no shape of man, but, roasted by the sun's bright flame, ἡλίου φοίβῃ φλογί, will have the flower of his skin changed (*Prometheus Bound* 20–23).[242] The word that names the god is the word for what the sun does to the exposed.

Later readings

The pure one. Plutarch, in his dialogue on the E at Delphi, reports that the wiser call the god's change into fire Apollo for its oneness and Phoibos "for its purity and freedom from defilement", τῷ καθαρῷ καὶ ἀμιάντῳ (388f–389a; the tearing that follows is told under Διόνυσος).[243] At the dialogue's end Plutarch's teacher, the philosopher Ammonius, gives the god three names: Apollo as the denial of the many, Ieios as one and alone, and Phoibos because "the ancients called everything pure and holy φοῖβος", as the Thessalians still say of their priests, when they spend the days of ill omen apart and by themselves out of doors, that they φοιβονομεῖσθαι, live under the rule of the pure (393c).[244] The proem's "Ieios Phoibos" puts two of Ammonius' three names in one half-line, and Hephaistos' "undefiled light" uses the word that Plutarch gives to Phoibos (LXVI.6; see φῶς ἀμίαντον), independently of him.

In this edition

The edition transliterates the name "Phoibos" at every place, and keeps "Apollo" in its settled English form. None of the five lines carries an apparatus entry on the name.

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[242] Aeschylus, *Prometheus Bound* 18–27.

[243] Plutarch, *On the E at Delphi* 388e–389a.

[244] Plutarch, *On the E at Delphi* 393b–d.

See also

Ἀπόλλων; Ἄρτεμις; Ἀσκληπιός; θάλος; Θέμις; θεμιστοσύνη; ἰήιος; Κοιαντίς; Λητώ; Λυκωρεύς; Παιάν; φαεσίμβροτος; φῶς ἀμίαντον.

Φύσις · Physis

Nature, a goddess in one hymn and a thing in nine lines of others: held, changed, kept, burned and loosed by the gods in most of them, and in her own hymn the one who does most of it · Orphic Hymns

Φύσις, *Physis*, vocative Φύσι, *Physi*, genitive φύσεως, *physeōs*, dative φύσει, *physei*, accusative φύσιν, *physin*, plural accusative φύσεις, *physeis*, "Physis", "nature"

At a Glance

The word. From φύω, "grow, bring forth": the growth of a thing and what it grows into, its nature; then nature as a whole, the source and order of what grows. Its first appearance in Greek is the nature of a plant.

In the Hymns. As a goddess in the hymn that bears her name (X title, X.1); as a noun, nature or the nature of things, in nine lines of other hymns.

In this edition. "Physis" for the goddess; "nature" for the noun, and "natures" at XI.19.

A place to read. X.1–30, with LXXXVII.3–4.

Meaning

The goddess has thirty lines, and twenty-seven of them are address. The note at X.1 observes that "twenty-nine lines follow without a single finite verb in them", the hymn holding off its three verbs until the end, where it says "you are all things: for you alone make all these" (X.28; see πάντα σὺ ἔσσι) and then asks for peace, health and the increase of all things (X.29–30). Her titles have their own entries, mother, nurse and foster-mother, all-subduer, self-fathered, the end that does not end (see ἀτελὴς τελευτή; αὐτοπάτωρ; παμμήτειρα; πανδαμάτωρ; τιθήνη; τροφός). The note on the

hymn's construal warns that most of them are "conventional cult compounding", with the vocabulary of the schools at lines 13 and 27.

The noun. Outside her hymn φύσις is not a goddess but, in most places, something the gods hold and act upon. Ouranos is addressed as "holding in your breast the unapproachable necessity of nature" (IV.6; see ἀνάγκη). Pan is told, "you change the natures of all by your providences" (XI.19; see πρόνοια). Without Hera "nothing at all has known the nature of life" (XVI.5; see Ἥρα). Proteus "revealed the beginnings of all nature", and "the first nature laid all things up in Proteus" (XXV.2, 9; see πρώτη φύσις). About Gaia the stars wheel "in an everlasting nature and in dread currents" (XXVI.9). Nomos keeps "what is steadfast in nature" (LXIV.3; see τὸ βέβαιον). Hephaistos is asked to go on "keeping the burning of nature within our bodies" (LXVI.13). And Thanatos looses "the firm-held bonds of nature" (LXXXVII.4; see δεσμός). In five of the nine lines nature is held, changed, kept, burned and loosed by others; at XXV.9 "the first nature" itself is the one that acts.

The goddess who does it all. Her own hymn gives her most of those acts. She is "all-subduer, unsubdued" (X.3), so that no god holds her as Ouranos holds necessity; she is "bringer of motion" (X.21; see κινησιφόρος), whirling "a swift current in an ever-flowing eddy" (X.22), as the stars wheel about the earth; she is "alone accomplishing what is decreed" (X.24), and Dike and destiny are her names (X.13, 26). Most striking, she is "looser of what is ripening" (X.17; see λύτειρα), the loosing that Death performs on the bonds of nature at LXXXVII.4. The collection never sets the two uses side by side and never reconciles them. Taken with them, the hymn to Physis can be read as the sum of what the other hymns say is done to nature, gathered into the one who does it: the goddess is nature acting on itself. The note on the pairing of X and XI calls them "the collection's two hymns to the whole", Physis "as nature and Pan as the sum of things", and adds: "That is a reading, not a count — Ouranos at IV and Helios at VIII are cosmic-totality hymns too."

What is asked. After all this the request is small. The note at X.29–30 observes that "after twenty-eight lines of cosmology the request is for

peace, health, and increase", and the note on the construal adds that "what the hymn does with any of it is ask for a good harvest". The goddess who is all things is asked for the things that grow.

Use in the Hymns

The goddess. "O Physis, all-mother goddess, mother of many devices" (X.1).

The nature that is loosed. "whenever you loose the firm-held bonds of nature" (LXXXVII.4).

The first nature. "for the first nature laid all things up in Proteus" (XXV.9).

Places to read

The heading and first line of her hymn, and every line in which the noun stands.

IV.6 Ouranos holds in his breast the unapproachable necessity of nature.

X title The hymn is headed "To Physis".

X.1 Physis is called all-mother goddess, mother of many devices.

XI.19 Pan changes the natures of all by his providences.

XVI.5 Apart from Hera nothing has known the nature of life.

XXV.2 Proteus revealed the beginnings of all nature.

XXV.9 The first nature laid all things up in Proteus.

XXVI.9 About Gaia the stars wheel in an everlasting nature.

LXIV.3 Nomos keeps what is steadfast in nature.

LXVI.13 Hephaistos keeps the burning of nature within our bodies.

LXXXVII.4 Thanatos looses the firm-held bonds of nature.

Earlier poetry and cult

The nature of a plant. The word's first appearance is in the *Odyssey*. Hermes, sending Odysseus to Circe's house, drew a plant from the earth, Odysseus says, καί μοι φύσιν αὐτοῦ ἔδειξε, "and showed me what it was by nature": its root was black, its blossom milk-white; the gods name it moly, and mortal men dig it up only with toil, though gods can do anything

(10.302–306).[245] Nature here is what a thing grows into and what can be shown of it, root and flower, and it takes a god to show it. The hymn's goddess can be read as that growth made the parent of everything, independently of Homer.

Only a name. Empedocles, as Aristotle quotes him for the word, denied that there was any such thing. "Of the things that are, none has a nature," he wrote; "there is only a mingling, and an interchange of what has been mingled, and 'nature' is what men call it" (B8, quoted by Aristotle, *Metaphysics* 5.4, 1015a1–3).[246] For the philosopher φύσις is a word for mixture; for the hymn it is a goddess "of many minglings" (X.11). The two can be read as answering each other, independently: where Empedocles keeps the mixing and drops the name, the hymn keeps both.

Later readings

Nature's silence. The third-century Platonist Plotinus makes Nature speak once. If someone were to ask her why she makes, and she were willing to hear and answer, she would say: "The asking was wrong; you should have grasped it, keeping silent yourself, as I keep silent and have no habit of speech." What is to be grasped is that what comes to be is her vision, made while she is silent; geometers draw as they look, "but I draw no line; I gaze, and the shapes of bodies settle into place as if falling out of me" (*Enneads* III.8.4).[247] The hymn addresses Nature in twenty-seven lines of names without a verb; Plotinus' Nature, independently of the hymn, answers that she makes by not speaking. The Stoics' craftsmanlike fire, beside which the hymn's "maker of every craft" can be read, is told under παντοτεχνής, Aristotle's nature as the source of motion under κινησιφόρος, and the emperor Marcus Aurelius' "O Nature: from you are all things" under πάντα σὺ ἔσσι.

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[245] Homer, *Odyssey* 10.302–306.

[246] Empedocles, B8 Diels–Kranz, quoted by Aristotle, *Metaphysics* 5.4, 1015a1–3.

[247] Plotinus, *Enneads* III.8.4.

In this edition

The edition renders the goddess "Physis" and the noun "nature", "natures" at XI.19. The heading and the first line carry no apparatus entry on the name. At IV.6 ἄπλητον, "unapproachable", is Hermann's for ἄτλητον (the apparatus at IV.6), at XXV.9 the codices omit ἐν, "in" (the apparatus at XXV.9), and at XI.19 σῇσι is Hermann's for σαῖσι; none of these entries is on the noun.

See also

ἀνάγκη; ἀτελὴς τελευτή; αὐτοπάτωρ; δεσμός; Ἥρα; κινησιφόρος; λύτειρα; παμμήτειρα; πανδαμάτωρ; πάντα σὺ ἔσσι; παντοτεχνής; πρόνοια; πρώτη φύσις; τιθήνη; τὸ βέβαιον; τροφός.

Χάριτες · Charites

The three goddesses of grace and joy, given a hymn of their own and named in three other hymns, always beside the goddesses of the seasons and of return · Orphic Hymns

Χάριτες, *Charites*, genitive Χαρίτων, *Charitōn*, accusative Χάριτας, *Charitas*, "Charites"

At a Glance

The name. The plural of χάρις, "grace, charm, favour, thanks": the goddesses who give the beauty that pleases and the joy that answers it. Hesiod makes them three, Aglaia, Euphrosyne and Thalia, daughters of Zeus and the Okeanid Eurynome.

In the Hymns. Their hymn (LX) and three other lines: the proem (Prayer 18), Physis' "Persuasion of the Charites" (X.13), and the return of Phersephone (XLIII.8).

In this edition. "Charites", transliterated throughout.

A place to read. LX.1–5 and LX.10–11, the hymn as the manuscripts give it, with XLIII.5–9.

Meaning

The company they keep. The collection never sets the Charites down alone. The proem calls them in one breath with the seasons: "the nine, and the Charites, and the Horai, and the Year" (Prayer 18; see Ἐνιαυτός; Ὧραι). In the hymn to the Horai they dance with the Moirai to bring the daughter of Demeter back: "whenever the Moirai / and the Charites in circling dances lead her up to the light" (XLIII.7–8; see Μοῖραι), a return whose passage and note are told under καρποδότειρα. Their own hymn shares its words with the Horai's: ἀειθαλέες, "ever-blooming", is said of both, and the Charites' κυκλάδες, "circling", is the simple form of the Horai's περικυκλάδες, as the note at LX.5, 10 observes (see ἀειθαλής; περικυκλάς). And in the hymn to Physis they lend their name to a power of hers, "of many names Persuasion of the Charites" (X.13; see πειθώ). The Charites of the collection are goddesses of a round: the year's flowers come back with them, and so does Phersephone.

The circle. The word that holds this together is the circle. Their hymn calls them "prayed-for, circling, bud-faced, stirring desire" (LX.10; see καλυκῶπις), their dance at XLIII.8 is κυκλίοισι χοροῖς, "in circling dances" (see κύκλιος χορός), and the same feminine makes the "circling seasons" in which Amphietes wakes and Adonis shines again (LIII.7, LVI.5; see κυκλάδες ὧραι). A circling dance comes back to where it began, and what it brings back in the hymn to the Horai is a goddess from below. The Charites can be read as the joy of return, given to the round of the seasons and to Phersephone's return from below, which the collection tells only here.

The hymn without its argument. The hymn as the manuscripts give it is seven lines: the call, their parents, their three names, two strings of epithets (4–5 and 10), and a prayer. They are "mothers of gladness, lovely, kindly, holy, / of shifting form, ever-blooming, longed for by mortals" (LX.4–5; see αἰολόμορφος; χαρμοσύνης γενέτειραι), and they are asked to come as "givers of prosperity, gentle to the initiates always" (LX.11; see ὀλβοδότειρα). The four lines that argue for them, that neither sun nor moon nor wisdom nor youth rouses the joys of living without them,

stood in the manuscripts in the hymn to the Erinyes, and Ruhnken moved them here (LX.6–9; see ἐγείρω; σοφία). Without those lines the Charites are praised and not explained. What they are is said by their names and their company, Splendour, Festivity and Gladness dancing with the Seasons, and the hymn asks for nothing more.

Use in the Hymns

The call. "Hear me, O Charites of great renown and splendid honour, / daughters of Zeus and of deep-bosomed Eurynome" (LX.1–2; see Εὐρυνόμη).

The names. "Aglaia and Thalia and Euphrosyne rich in blessing" (LX.3; see Ἀγλαΐη; Εὐφροσύνη; θαλίη).

The return. "and the Charites in circling dances lead her up to the light, / in favour to Zeus and to the fruit-giving mother" (XLIII.8–9; see ποτὶ φῶς ἀνάγωσι).

Places to read

The heading of their hymn, every line in which the Charites are named, and the line that gives their three names; χάρις in the singular and its compounds are not listed.

Prayer 18 The proem calls the Charites with the Muses, the Horai and the Year.

X.13 Physis is "of many names Persuasion of the Charites".

XLIII.8 The Moirai and the Charites lead Phersephone up to the light in circling dances.

LX title The hymn is headed "To the Charites".

LX.1 The Charites of great renown and splendid honour are asked to hear.

LX.3 The three are named, Aglaia, Thalia and Euphrosyne.

Earlier poetry and cult

The dance of the gods. In the *Homeric Hymn to Apollo*, when the god comes to Olympos and the Muses sing, "the fair-tressed Charites and the kindly Horai, / Harmonia and Hebe and Aphrodite daughter of Zeus, /

dance with their hands each on another's wrist" (194–196).[248] The epic already sets the Charites and the Horai in one ring, as the proem and the hymn to the Horai do. Hesiod's genealogy, which the printed text of LX.2 follows, is told under Εὐρυνόμη (*Theogony* 907–909), and Pindar's prayer to the Charites of Orchomenos under Εὐφροσύνη (*Olympian* 14). In Euripides' *Helen* Zeus sends the holy Charites, with the Muses, to lift the grieving Mother's anger (1340–1345; see Μήτηρ Ἀνταία).

Later readings

Stones and a secret rite. Pausanias' account of how the cities and the poets differ about their number and names is told under πειθώ (9.35.1–5). Two things in it and after it bear on the hymn. At Athens, before the entrance to the Acropolis, there were three Charites, "and beside them they hold a rite secret from the many" (9.35.3). At Orchomenos, whose oldest sanctuary was the Charites', the people revered above all certain stones, which they said had fallen from heaven for Eteokles, the king of Orchomenos to whom the Boeotians credit the first sacrifice to the Charites; the finely worked images were dedicated in Pausanias' own day, and they too were of stone (9.38.1).[249] The Athenian Charites had a τελετή, and the collection asks its Charites to be "gentle to the initiates always"; the two can be read together, independently of each other.

In this edition

The edition transliterates the name, "Charites", at every place. In their hymn μευ is Abel's for μοι (LX.1), Εὐρυνόμης Schrader's for the codices' εὐνομίης (LX.2), Θαλίη τε Hermann's for τε Θάλεια (LX.3), εὔφρονες Slothouwer's for εὐφροσύν' (LX.4) and μύστῃσι Hermann's for μύσταισι (LX.11); lines 6–9 are Ruhnken's transposition from LXIX, printed without a mark (the apparatus at LX.1–11 and the note at LX.6–9). At XLIII.8 ποτί is Wiel's for πρός (the apparatus at XLIII.8).

[248] *Homeric Hymn to Apollo* 194–196.

[249] Pausanias 9.35.3, 9.38.1.

See also

Ἀγλαΐη; ἀειθαλής; αἰολόμορφος; ἐγείρω; Ἐνιαυτός; Εὐρυνόμη; Εὐφροσύνη; θαλίη; καλυκῶπις; καρποδότειρα; κυκλάδες ὧραι; κύκλιος χορός; Μήτηρ Ἀνταία; Μοῖραι; ὀλβοδότειρα; πειθώ; περικυκλάς; ποτὶ φῶς ἀνάγωσι; σοφία; χαρμοσύνης γενέτειραι; Ὧραι.

Ὠκεανός · Okeanos

The river that rings the earth, named five times as father and as part of other gods' worlds before his own hymn makes him the unmoved source of everything that flows · Orphic Hymns

Ὠκεανός, *Ōkeanos*, genitive Ὠκεανοῖο, *Ōkeanoio*, and Ὠκεανοῦ, *Ōkeanou*, accusative Ὠκεανόν, *Ōkeanon*, "Okeanos"

At a Glance

The name. The god and the river who encircles the flat earth, son of Ouranos and Gaia in Hesiod, husband of Tethys, father of the rivers and of the Okeanids. The name has no secure Greek derivation.

In the Hymns. Seven places: five before his hymn (Prayer 27, XI.15, XXII.1, XXXVIII.8, LI.1) and the heading and first line of his own (LXXXIII).

In this edition. "Okeanos", transliterated throughout.

A place to read. LXXXIII.1–8, the hymn, with XI.15 and XXXVIII.8.

Meaning

Before his hymn. The note at LXXXIII.1–2 observes that Okeanos is named five times before he is hymned, and that his wife Tethys has her hymn sixty-one places ahead of his: "The collection is not ordered by theogonic rank." In those five places he is one of two things. He is a husband and a father: the proem calls on "Okeanos the great, and with him the daughters of Okeanos" (Prayer 27), Tethys is "the bride of Okeanos" (XXII.1; see Τηθύς), and the Nymphs are "daughters of great-gulfed Okeanos" (LI.1; see μεγακήτης; Νύμφαι). Or he is a part of another

god's world, and moved. In Pan's hymn the sum of things includes "Okeanos, who rolls the earth about in his waters" (XI.15; see Πάν), and the Kouretes, become winds, are told "you sway Okeanos, you sway the sea and the trees alike" (XXXVIII.8; see Κουρῆτες). Before his hymn the river is either the source of others or one item in a list that a greater power holds or stirs.

In his own hymn. His hymn reverses both. Nothing moves him there, and no one is his superior. He is "imperishable father, who is for ever, / the begetting of the immortal gods and of mortal men" (LXXXIII.1–2; see ἄφθιτος; γένεσις): the father of daughters has become the father of gods and men, and the one who was swayed is "for ever", αἰὲν ἐόντα. Each line then gives him a work of his own: he breaks in waves about the earth's bounding circle (see περιτέρμων); every river, the whole sea and the springs below come from him (see πηγόρρυτος); he is the gods' greatest purification (see ἄγνισμα), and the limit of the earth and the beginning of the pole (see ἀρχὴ πόλου; τέρμα φίλον γαίης). The god whom Pan's hymn and the Kouretes' hymn set inside their world is, in his own, the boundary inside which that world lies.

The two pictures. The hymn keeps both of the older pictures at once. He is a person, a father invoked and asked to come "with favour to the initiates, ever well pleased" (LXXXIII.8), and he is a place, the circle of water round the earth. The note at LXXXIII.7 finds a second pair in the line that calls him limit and beginning, the boundary of the flat earth and the point at which the turning heaven begins, and says that the hymn "holds both pictures at once without reconciling them". The collection's Okeanos can be read as the one god whose hymn is a map, and whose map is the frame of all the others.

Use in the Hymns

The father of the Nymphs. "Nymphs, daughters of great-gulfed Okeanos" (LI.1).

Inside Pan's world. "and Okeanos, who rolls the earth about in his waters" (XI.15).

His own hymn. "Okeanos I call, imperishable father, who is for ever, / the begetting of the immortal gods and of mortal men" (LXXXIII.1–2).

Places to read

The heading of his hymn and every line in which Okeanos is named.

Prayer 27 The proem calls Okeanos the great, and with him the daughters of Okeanos.

XI.15 Pan's world includes Okeanos, who rolls the earth about in his waters.

XXII.1 Tethys is called the bride of Okeanos.

XXXVIII.8 The Kouretes sway Okeanos, the sea and the trees.

LI.1 The Nymphs are daughters of great-gulfed Okeanos.

LXXXIII title The hymn is headed "To Okeanos".

LXXXIII.1 Okeanos is called imperishable father, who is for ever.

Earlier poetry and cult

Homer's river. In the *Iliad* Hera calls Okeanos the origin of the gods and Sleep the origin of all things (14.201, 246; see γένεσις), Achilles makes him the river from whom every river, the sea and every spring flow (21.195–197; see πηγόρρυτος), and on Achilles' shield he is the stream that runs round the rim (18.607–608; see περικυμαίνω).

A name in a poem. Herodotus, weighing the explanations of the Nile's flood, sets aside the one that brings in Okeanos: the man who spoke of Okeanos, he says, carried his tale off into the unseen and cannot be refuted, "for I know of no river Okeanos that exists", and he thinks that Homer or one of the poets before him found the name and brought it into poetry (2.23).[250] The historian's river is a poet's word; the hymn's is the father of gods and men.

Later readings

The outermost river. In the myth that ends Plato's *Phaedo*, Socrates describes the many rivers that run through the hollows of the earth, and

[250] Herodotus 2.23.

among them four: the greatest and outermost, flowing round in a circle, is the one called Okeanos, and opposite it, flowing the other way, is Acheron, which comes to the lake where the souls of most of the dead arrive (112e–113a).[251] The verse of Orpheus on Okeanos and Tethys that Socrates quotes in the *Cratylus* is told under γένεσις (402b–c).

In this edition

The edition transliterates the name, "Okeanos", at every place. His hymn is the only one in the collection with no apparatus entry of any kind, and the note on it adds that the silence does not mean the manuscripts agree, since Abel says in his praefatio that he kept a complete apparatus for a larger edition (the note at LXXXIII). At LI.1 μεγακήτεος, "great-gulfed", is Wiel's for the codices' μεγαλήτορος (the apparatus at LI.1); no place carries an entry on the name itself.

See also

ἄγνισμα; ἀρχὴ πόλου; ἄφθιτος; γένεσις; Κουρῆτες; μεγακήτης; Νύμφαι; Πάν; περικυμαίνω; περιτέρμων; πηγόρρυτος; τέρμα φίλον γαίης; Τηθύς.

Ὧραι · Horai

Ὧραι, *Hōrai*, dative Ὥραις, *Hōrais*, accusative Ὥρας, *Hōras*, genitive Ὡρῶν, *Hōrōn*, "Horai"

Attested: Ὥρας (*Hōras*; Prayer 18), Ὥραις (*Hōrais*; XI.4), Ὡρῶν (*Hōrōn*; XXIX.9), ΩΡΩΝ (XLIII title), Ὧραι (*Hōrai*; XLIII.1, 5). The goddesses of the seasons, whose name is the plural of ὥρα, "season, the right time". Their hymn begins with Hesiod's names (*Theogony* 901–903; see εἰρήνη), "Horai, daughters of Themis and of Zeus the lord, / Eunomia and Dike and Eirene rich in blessing" (XLIII.1–2; see Εὐνομία; Θέμις), and, as the note at XLIII.1–2 observes, from the third line on treats them "entirely as flowers and seasons": they are "of the spring, of the meadows, many-flowered, holy" (XLIII.3), and they are asked to come "bringing on the fruitful births of the seasons" (XLIII.11; see καιρός). Elsewhere they are

[251] Plato, *Phaedo* 112e–113a.

company. The proem calls them with "the Charites, and the Horai, and the Year" (Prayer 18; see Χάριτες), Pan is "enthroned with the Horai" (XI.4; see Πάν), and they and Phersephone are each other's playmates (XXIX.9, where συμπαίκτειρα is Heringa's for the codices' συμπλέκτειρα, and XLIII.7; see συμπαίκτωρ). Athens, Pausanias reports, honoured two Horai under names that are flowers and seasons too, Thallo, "Bloom", and Karpo, "Fruit", and he explains why the Athenians count only two Charites, Auxo and Hegemone: Karpo's "is the name not of a Charis but of a Hora" (9.35.2; see πειθώ).[252] The edition transliterates the name, "Horai", and none of the places carries an apparatus entry on it.

See also

εἰρήνη; Εὐνομία; Θέμις; καιρός; κυκλάδες ὧραι; Πάν; πειθώ; συμπαίκτωρ; Χάριτες; ὡριόκαρπος; ὡροτρόφος.

[252] Pausanias 9.35.2.

Divine titles and epithets

ἀγγελίεια · messenger

ἀγγελίεια, *angelieia*, "messenger"

Attested: ἀγγελίεια (*angelieia*; LXXVIII.3). A feminine of ἄγγελος, the messenger, said of Eos, the Dawn: "Eos of bright shining, reddening across the kosmos, / messenger of the great god, the gentle Titan" (LXXVIII.2–3). The great god can be read as the Sun, since Titan is a common poetic name of Helios, as the note at XII.1, 3 observes; the note at LXXVIII.3 declines to name him, since Eos is daughter of Hyperion as well as sister of Helios. On the first reading Dawn is the sun's herald, who sends night "down beneath the underparts of earth" (LXXVIII.5) before he rises. The line has passed through three editors' hands. The codices read θεοῦ τιτάνος ἀγανοῦ μεγάλοιο; Dinner reordered the words, Hermann wrote the form Τιτῆνος, and Abel prints a bare query of his own on the first word, αγγελιῶτι?, with its breathing missing on the page (the note at LXXVIII.3; the Closing Matter). The word itself is transmitted. It is the only feminine of the messenger family in the Hymns (see ἄγγελος).

See also

ἄγγελος; Ἥλιος; Ἠώς; Τιτάν.

ἄγγελος · messenger

ἄγγελος, *angelos*, "messenger"; ἀγγελίεια, *angelieia*, "messenger"; ἐξάγγελος, *exangelos*, "announcer"

Attested: ἄγγελον (*angelon*; Prayer 22), ἄγγελε (*angele*; XXVIII.1, LXXXVI.2); the feminine ἀγγελίεια (*angelieia*; LXXVIII.3); the compound ἐξάγγελος (*exangelos*; LXXXVI.14). The messenger carries word between gods, or between gods and men, and the Hymns give the title to three powers. Hermes is the messenger by office: he is the proem's

"messenger of the heavenly ones", named in the next line "Hermes the herald" (Prayer 22–23; see ἄγγελος οὐρανιώνων), and his own hymn opens "Hear me, Hermes, messenger of Zeus, son of Maia" (XXVIII.1). Eos is "messenger of the great god, the gentle Titan" (LXXVIII.3; see ἀγγελίεια), the dawn announcing the day. Oneiros, the Dream, is "messenger of what is to come" (LXXXVI.2; see ἄγγελε μελλόντων), and later in his hymn "the vision of dreams, the announcer of evil deeds" (LXXXVI.14). The three messages are the gods' will, the day and the future. The underworld Hermes of LVII is not called a messenger; he is the escort of souls, πομπός (LVII.6; see Ἑρμῆς Χθόνιος).

See also

ἄγγελε μελλόντων; ἀγγελίεια; ἄγγελος οὐρανιώνων; ἐξάγγελος; Ἑρμῆς; Ἑρμῆς Χθόνιος; Ἠώς; ὄνειρος.

ἄγγελος οὐρανιώνων · messenger of the heavenly ones

ἄγγελος οὐρανιώνων, *angelos ouraniōnōn*, "messenger of the heavenly ones"

Attested: ἄγγελον οὐρανιώνων (*angelon ouraniōnōn*; Prayer 22). In the proem's catalogue the phrase ends one line and the name follows at the start of the next: "and the Idaian gods, and the messenger of the heavenly ones, / Hermes the herald, and Themis, scanner of men's offerings" (Prayer 22–23). The messenger is Hermes, given two titles of office, ἄγγελος before his name and κῆρυξ after it, in a line he shares with Themis. Οὐρανίωνες, "the heavenly ones", is an epic name for the gods of Olympos; the phrase makes Hermes the go-between of the gods in general, where his own hymn calls him "messenger of Zeus" (XXVIII.1; see ἄγγελος). He comes after the great Saviours and the Idaian gods, who have no hymns of their own; Hermes has two, XXVIII and LVII.

See also

ἄγγελος; Ἑρμῆς; Θέμις; Ἰδαῖοι θεοί.

ἀγκυλομήτης · crooked-counselled

ἀγκυλομήτης, *ankylomētēs*, "crooked-counselled"

Attested: ἀγκυλομῆτα (*ankylomēta*; XIII.9). The epithet joins ἀγκύλος, "bent, crooked", to μῆτις, "cunning intelligence", and stands near the end of the hymn to Kronos: "crooked-counselled, most excellent; hearing the suppliant voice / may you send an end of life ever blessed and blameless" (XIII.9–10). The edition's note at XIII.9 explains its history. In Homer it is Kronos' formulaic epithet and his alone; Hesiod gives it to Kronos and to Prometheus (*Theogony* 137, of Kronos; 546 and *Works and Days* 48, of Prometheus). That double use, the note at XIII.9 suggests, is very likely why the hymn could call Kronos Prometheus two lines earlier, "husband of Rhea, august Prometheus", where the hymn has already given Kronos another of Prometheus' Hesiodic words, ποικιλόβουλος, "of intricate counsel" (XIII.2). The hymn sets the crooked counsel beside φέριστε, "most excellent", and the note observes that it softens neither. Crookedness of mind is a praise here, as cunning is in Hermes, "of intricate counsel" too (XXVIII.3).

See also

Κρόνος; μῆτις; ποικιλόβουλος; προμηθεύς.

ἀγλαόκαρπος · of splendid fruit

ἀγλαόκαρπος, *aglaokarpos*, "of splendid fruit"

Attested: ἀγλαόκαρπε (*aglaokarpe*; Prayer 6), ἀγλαόκαρποι (*aglaokarpoi*; LI.12). The compound of ἀγλαός, "splendid", and καρπός, "fruit", is given to a goddess and to the nymphs. In the proem it is Demeter's, "and Phersephone holy, and Demeter of splendid fruit" (Prayer 6), where mother and daughter share a line and each has one epithet. In the hymn to the Nymphs it is part of the sixteen-line chain of their attributes: "of the goatherds, of the pastures, dear to wild beasts, of splendid fruit" (LI.12). The word is old. In the *Odyssey* among the trees in the garden of Alkinoos are "apple trees of splendid fruit" (7.115), and the *Homeric Hymn to*

Demeter gives Demeter the same epithet in its opening lines (4).[253] The proem's line keeps the hymnic formula; the nymphs share it as powers of growth, "nourishers of many and increasers of growth" in the next line (LI.13).

See also

Ἀγλαΐη; ἀγλαόμορφος; Δημήτηρ Ἐλευσινία; καρποτρόφος; Νύμφαι.

ἀγλαόμορφος · of splendid form

ἀγλαόμορφος, *aglaomorphos*, "of splendid form"

Attested: ἀγλαόμορφε (*aglaomorphe*; XIV.5, XXIX.9, LVI.7, LXXIX.7), ἀγλαομόρφου (*aglaomorphou*; LXII.1). Five places, given to four goddesses and one god. Rhea is "all-honoured, of splendid form, blessed bedfellow of Kronos" (XIV.5), and Themis opens her seventh line with the same two words, "all-honoured, of splendid form, revered, roaming by night" (LXXIX.7); the note at LXXIX.7 points out the repetition. Phersephone is "playmate of the Horai, light-bearing, of splendid form" (XXIX.9), Adonis "of splendid form, rejoicing in the hunt, deep-haired" (LVI.7). The fifth place is the strangest: the hymn to Dike sings "the eye of Dike, all-seeing, splendid of form" (LXII.1), where the epithet, genitive with Δίκης, is the goddess's, though what the hymn sings is her eye, which by line 8 has become the goddess (the note at LXII.1). The word describes visible beauty, and it can be read as going to gods whose form is seen: Rhea in her chariot, Phersephone showing her body in the green shoots (XXIX.13), Adonis in the hunt, and Dike, whose all-seeing eye the hymn sings.

See also

Ἀγλαΐη; ἀγλαόκαρπος; ἀγλαόφημος; Θέμις; ὄμμα Δίκης; πάντιμος; Ῥέα.

[253] Homer, *Odyssey* 7.115; *Homeric Hymn to Demeter* 4.

ἀγλαόφημος · of splendid fame

ἀγλαόφημος, *aglaophēmos*, "of splendid fame"

Attested: ἀγλαόφημοι (*aglaophēmoi*; XXXI.4, LXXVI.2). The compound joins ἀγλαός, "splendid", to φήμη, "report, fame", and both places are plural: the epithet is given to companies of gods. The Kouretes of the first hymn to them are "bearers of arms, guardians, marshals, of splendid fame" (XXXI.4), and "fellow-attendants of the mountain-raving Mother" in the next line. The Mousai, daughters of Mnemosyne and Zeus, are "Pierian Mousai, of great renown, of splendid fame" (LXXVI.2), where it stands beside μεγαλώνυμοι, "of great renown", a near synonym. Fame suits both: the Kouretes, whose leaping dance in arms is what they are known for (XXXI.1–3), and the Mousai, who give fame through song.

See also

ἀγλαόκαρπος; ἀγλαόμορφος; Κουρῆτες; Μοῦσα; ὀργιοφάντης.

ἀειθαλής · ever-blooming

The epithet of the powers whose bloom returns, the Horai, the Charites and Health, asked once of Hestia for the initiates, and hidden once in Kronos' "Blazing one" · Orphic Hymns

ἀειθαλής, *aeithalēs*, ἀιθαλής, *aithalēs*, αἰειθαλής, *aieithalēs*, "ever-blooming"

At a Glance

The word. Ἀειθαλής joins ἀεί, "always", to the stem of θάλλω, "to bloom, to flourish": what is always in leaf and flower, evergreen. The short form ἀιθαλής is the same word contracted, and is not of the family of αἴθω, "to burn", to which αἰθαλόεις, "smoky", belongs (XIX.12).

In the Hymns. Four places in the edition's English, all rendered "ever-blooming": the Horai (XLIII.5) and the Charites (LX.5), whose bloom comes round with the seasons; Hygieia, "ever-blooming, most prayed for, resting-place of mortals" (LXVIII.7); and the initiates, whom Hestia is

asked to make "ever-blooming, rich in blessing, kindly, holy" (LXXXIV.4). A fifth, the opening word of the hymn to Kronos (XIII.1), is the vocative of the short form printed at LXVIII.7 and is rendered "Blazing one".

In this edition. "Ever-blooming" at four places; "Blazing one" at XIII.1, a divergence the note at LXVIII.7 records and leaves undecided.

A place to read. XLIII.1–9, the hymn to the Horai, where the season goddesses are ever-blooming and are Phersephone's playmates when the Moirai and the Charites lead her up to the light.

Meaning

Θάλλω is to sprout and flourish, and its family runs through the Hymns: θάλος, "shoot", the word for a young god (see θάλος); θαλερός, "blooming"; the compounds αὐξιθαλής, "swelling the bloom" (see αὐξιθαλής), κυμοθαλής, "flourishing in waves" (XVII.5), παντοθαλής, "all-blooming" (XXXIV.16). Ἀειθαλής adds permanence to the bloom. Abel prints three spellings, the full ἀειθαλέες (XLIII.5, LX.5), the contracted ἀιθαλής (XIII.1, LXVIII.7) and the lengthened αἰειθαλέας (LXXXIV.4). The note at LXVIII.7 explains the short form as a syncope of the long one and shows that it cannot be a privative, since ἀ- on θαλής would give ἀθαλής. Abel prints αἰθαλής, with the breathing on the iota, at VIII.13, as if from αἴθω, and the edition renders it "blazing, undefiled, father of time, immortal Zeus". But that line, like XIII.1, opens a hexameter, and both scan only with the four syllables of ἀϊθαλής; the three-syllable αἰθαλής cannot begin either line.

Use in the Hymns

The powers of the season. The word is first the Horai's: "Horai ever-blooming, circling about, of sweet face" (XLIII.5). The Seasons are given in the same hymn their Hesiodic names, Eunomia, Dike and Eirene, and then treated entirely as flowers (the note at XLIII.1–2); their bloom is perpetual because it returns. The Charites, their companions, have the same epithet in the same form: "of shifting form, ever-blooming, longed for by mortals" (LX.5), and the note at LX.5, 10 points out that the pair

"ever-blooming … circling" is divided between the Charites' first and last strings of epithets. In the hymn to the Horai the two companies meet: the Moirai and the Charites lead Phersephone up to the light in circling dances, with the Horai as her playmates (XLIII.7–8). Ἀειθαλής can be read as the collection's word for a bloom that is everlasting because it goes and comes back.

Health. In the hymn to Hygieia the word stands in the line after the one exception to her rule: "Hades alone, destroyer of souls, hates you always, / ever-blooming, most prayed for, resting-place of mortals" (LXVIII.6–7). The goddess who wastes diseases away (LXVIII.3) is ever-blooming against the one god who hates her (see Ἅδης). The manuscripts have the full form ἀειθαλής here, and Abel prints the contracted one (the note at LXVIII.7).

The initiates. At the end of the book the epithet passes from the gods to their worshippers. Hestia is asked to "show forth these men as initiates in the pure rites, / making them ever-blooming, rich in blessing, kindly, holy" (LXXXIV.3–4). Read as Abel prints it, the hearth goddess is asked to give the initiates the quality of the Horai and of Health. Read in the manuscripts, the line is a vow, "I shall make them ever-blooming", and the speaker does the making; Hermann's θεῖσ' and Abel's ὁσίαις in the line before turn the vow into a petition (the note at LXXXIV.3–4).

Kronos. The hymn to Kronos opens on Ἀιθαλές, the vocative of the short form Abel prints at LXVIII.7; the codices have ἀιθαλής there, and Abel changes only the ending (the note at LXVIII.7; the apparatus at XIII.1). Read as "ever-blooming" it gives the god addressed as "you who consume all things and yourself increase them again" (XIII.3) the perpetual flourishing of the seasons, and stands against the "diminisher of growth" of XIII.7. The edition renders it "Blazing one", the sense of αἴθω, which the note at LXVIII.7 defends as suiting the addressee, though it names the wrong one, and which matches its "blazing" for Helios at VIII.13. The metre favours the first reading at both places; the English chooses the second.

Places to read

Every line in which the word occurs, in the order of the book, with XIII.1, where the edition renders the same form otherwise.

XIII.1 The hymn to Kronos opens on Ἀιθαλές, rendered "Blazing one".

XLIII.5 The Horai are ever-blooming, circling about, of sweet face.

LX.5 The Charites are of shifting form, ever-blooming, longed for by mortals.

LXVIII.7 Hygieia, hated by Hades alone, is ever-blooming and most prayed for.

LXXXIV.4 Hestia is asked to make the initiates ever-blooming, rich in blessing, kindly, holy.

In this edition

The edition renders ἀειθαλής and its two other spellings "ever-blooming" at XLIII.5, LX.5, LXVIII.7 and LXXXIV.4, and αἰθαλής "blazing" at VIII.13. At XIII.1 it renders Ἀιθαλές "Blazing one". Both lines open a hexameter, and both scan only if the word has four syllables, the ἀϊθαλής of "ever-blooming". The note at LXVIII.7 flags the divergence and leaves it undecided; in doing so it gives XIII.1 to Protogonos, but the hymn is Kronos', and the note at XIII.1 itself is silent on the word.

See also

Ἀγλαΐη; Ἅδης; αὐξιθαλής; θάλος; Κρόνος; ὑγίεια; Χάριτες; Ὧραι.

ἄζωστος · ungirt

ἄζωστος, *azōstos*, "ungirt"

Attested: ἄζωστον (*azōston*; I.6). The adjective is the negative of ζωστός, "girded", from ζώννυμι, "to gird": without a belt. It is given to Hekate in the hymn that opens the collection, in a line of wild epithets: "roaring with beasts, ungirt, of a form none can assail" (I.6). A girdle bound a woman's dress and was loosed for marriage and for childbirth; the hymn to Prothyraia calls the birth goddess λυσίζωνος, "loosener of the girdle"

(II.7; see λυσίζωνος). Hekate is also "nurse of the young" and "bride" two lines later (I.8). The hymn gives no reason for the epithet. Set in its line, between the roar of beasts and a form none can withstand, ungirt can be read as the look of a goddess of the wild, as untamed as her hounds (I.5); set beside the next hymn, as the state of a goddess of birth. The noun ζώνη stands once in the Hymns, of the sky: the Stars oversee "the seven shining zones" (VII.8). The girdle survives in compounds: λυσίζωνος of Artemis too (XXXVI.5), and the fair-girdled nurses of Dionysos (XXX.9, LIII.6, LIV.5).

See also

Ἑκάτη; ζώνη; θηρόβρομος; κουροτρόφος; λυσίζωνος.

αἰγίοχος · aegis-bearing

αἰγίοχος, *aigiochos*, "aegis-bearing", "the aegis-bearer"

Attested: αἰγιόχοιο (*aigiochoio*; Prayer 16, XIV.4). The epithet joins αἰγίς, the aegis, the goatskin shield or cloak of Zeus fringed with terror, to ἔχω, "to hold": Zeus who holds the aegis. In Homer it is Zeus's formulaic epithet in the genitive, Διὸς αἰγιόχοιο, and the Hymns use it only in that form and only of Zeus, in two lines that define a goddess by her relation to him. The proem calls on "Hera, blooming consort of aegis-bearing Zeus" (Prayer 16), and the hymn to Rhea calls her "mother of Zeus the lord, the Olympian, the aegis-bearer" (XIV.4). The wife and the mother are each given the formula of the god they are named through. The aegis itself, which Athena also carries in epic, does not appear in the Hymns, and Athena's hymn does not name it (see Ἀθηνᾶ).

See also

Ἀθηνᾶ; Ζεύς; Ἥρα; Ῥέα.

αἰγομελής · goat-limbed

αἰγομελής, *aigomelēs*, "goat-limbed"

Attested: αἰγομελές (*aigomeles*; XI.5). A compound of αἴξ, "goat", and μέλος, "limb": with the legs of a goat, as Pan was pictured. The word stands in the hymn to Pan, two lines after a different account of his limbs. The hymn opens with the god as the universe, "Pan I call, strong, pastoral, the whole sum of the kosmos, / heaven and sea and the earth that is queen of all / and undying fire; for these are the limbs of Pan" (XI.1–3), the allegory of Pan as πᾶν, the whole, which the note at XI.1–3 credits to the Stoic Cornutus (*Compendium* 27), with the etymology already in Plato's *Cratylus* (408b–d). Then the invocation proper begins: "Come, blessed one, leaper, runner-about, enthroned with the Horai, / goat-limbed, reveller, filled with the god, dweller in caves" (XI.4–5). The same word, μέλος (μέλε' at XI.3), carries both pictures, the elements as the members of the cosmic god and the goat-legs of the god of herdsmen. The note on X–XI (Pairing) says that Pan "takes the same claim and gives it a body, a cave, a song and a goat's legs". Goatherds follow at XI.8.

See also

ἀντροδίαιτος; κόσμοιο τὸ σύμπαν; νόμιος; Πάν.

αἰθερόπλαγκτος · wandering the aither

αἰθερόπλαγκτος, *aitheroplanktos*, "wandering the aither"

Attested: αἰθερόπλαγκτον (*aitheroplankton*; VI.1). A compound of αἰθήρ, the bright upper air, and πλάζομαι, "to wander, to roam": roaming through the aither. It is the third epithet of Protogonos, the first-born god, in the first line of his hymn: "Protogonos I call, twofold in nature, great, wandering the aither, / egg-born, glorying in golden wings" (VI.1–2). The god born from the cosmic egg has wings, and the hymn tells how "you whirled everywhere through the kosmos on beating wings / bringing bright holy light" (VI.7–8); the epithet names the region of that flight (see Αἰθήρ). The Hymns have a set of such compounds of wandering, most with their own region: the Stars are "roaming the air", ἠερόπλαγκτοι (VII.8), the Clouds "wandering the heavens", οὐρανόπλαγκτοι (XXI.1), and the Daimon and Tyche "much-wandering", πολύπλαγκτος (LXXII.5,

LXXIII.3; at XLI.3 it is the Mother's "far-wandering grief"). Of these, only Protogonos wanders the aither. In the Rhapsodic theogony, as the Neoplatonists report it, the egg from which Phanes comes was made in the aither (see Αἰθήρ).

See also

Αἰθήρ; ἠερόφοιτος; οὐρανόπλαγκτος; πολύπλαγκτος; Πρωτόγονος; ᾠογενής.

αἰολόμορφος · of shifting form

An epithet given to nine powers of every rank, from Ouranos to the Erinyes, and set beside the serpent in the hymns to Athena and Korybas · Orphic Hymns

αἰολόμορφος, *aiolomorphos*, "of shifting form"; παναίολος, *panaiolos*, "all-shifting"; αἰολόμικτος, *aiolomiktos*, "of shifting blend"

At a Glance

The word. Αἰολόμορφος joins αἰόλος, "quick-moving, glinting, many-hued", to μορφή, "form": a god whose shape moves and changes like light on a surface, or who takes many shapes in turn.

In the Hymns. Nine places, eight of them vocatives, seven in a chain of epithets and one in Zeus's closing petition: Ouranos (IV.7), Herakles (XII.3), Zeus (XV.10), Athena (XXXII.11), Artemis (XXXVI.12), Korybas (XXXIX.5), Dionysos of the wine-vat (L.5), the Charites (LX.5) and the Erinyes (LXIX.8). Twice the word stands near a serpent: Athena is "of shifting form, serpent" (XXXII.11), and Korybas, "lord of shifting form", put on "the beast-moulded form of a dark serpent" (XXXIX.5, 8).

In this edition. "Of shifting form" at all nine places, with "lord of shifting form" for the accusative of XXXIX.5. Its two kindred words are "all-shifting" (IV.7) and "of shifting blend" (VIII.12).

A place to read. XXXIX.1–10, the hymn to Korybas, where the epithet is told as a story.

Meaning

Αἰόλος is an old epic adjective of quick, flickering movement and of the glint and dapple that go with it: of a horse's swift feet, of wasps, of a snake's coils, of glittering armour. The compounds of the Hymns put it to work on the gods' forms: αἰολόμορφος, "of shifting form"; παναίολος, "all-shifting", beside it in the hymn to Ouranos (IV.7); αἰολόμικτος, "of shifting blend", of Helios (VIII.12), the conjecture of Wiel for the codices' αἰολόδικτε. It is kin in sense to πολύμορφος, "of many forms" (see πολύμορφος), which stands beside it of Korybas (XXXIX.5), but where πολύμορφος counts the shapes, αἰολόμορφος describes the movement between them.

Use in the Hymns

A god's surface. At its first place the word describes the sky. Ouranos is "dark-skinned, unsubdued, all-shifting, of shifting form, / all-seeing, begetter of Kronos, blessed, most high daimon" (IV.7–8): the heaven that turns "in the whirlings of the rhombos" (IV.4) changes its look with the hour. Herakles, whom the collection makes Time, is "of shifting form, father of time, everlasting and kindly" (XII.3; see χρόνου πατήρ), and the shifting is set in one line with the permanence. Zeus, hymned as master of storm and growth, is asked in his last two lines, "hear me, of shifting form, and grant health blameless / and peace the goddess" (XV.10–11): the god of lightning, thunder and growth can be read as changeable as weather is.

The serpent. In two hymns the shifting form is a snake's. Athena's chain runs "of shifting form, serpent, lover of the god-filled, of splendid honour" (XXXII.11), where the note at XXXII.11 points to the snake of her Athenian cult (see δράκαινα). Korybas, "lord of shifting form, twofold god, of many forms", is "bloodied by two brothers" and then changed: "you who by Deo's purposes changed your holy body, / putting on the beast-moulded form of a dark serpent" (XXXIX.5–8). Here the epithet has a story behind it, and it is a story of transformation (see αἱμάσσω; θηρότυπος). The two places can be read as joining the word's old sense, the flickering of a snake, to its new one, a god who changes shape.

The huntress, the vine-god and the Graces. Artemis is "of the woodland, keeper of whelps, Kydonian, of shifting form" (XXXVI.12), at the end of a chain of her haunts. Dionysos of the wine-vat is "earth-breaker, of the wine-vat, greatly strong, of shifting form" (L.5), the god of many names and forms. The Charites are "of shifting form, ever-blooming, longed for by mortals" (LX.5; see ἀειθαλής), where the word goes with the bloom that returns.

The Erinyes. The last place is the darkest. The Erinyes are "chthonic daughters of Hades, dreadful, of shifting form, / airy, unseen, swift-running as thought" (LXIX.8–9). Like the airy and the unseen beside it, the epithet describes a pursuer who cannot be fixed or escaped. The next line gives them one of the Moirai's epithets in the printed text, as line 3 gave another, and four lines later they are addressed as Moirai outright (LXIX.12; the note at LXIX.3, 9, 12).

A word for any god. Nine gods of every rank, sky, hero, Olympian, Bacchic god, Graces and Furies, share the epithet, and it marks none of them out. That is the collection's way with its epithets, which pass from one god to another without explanation (the note at II.5), and αἰολόμορφος can be read as one of the words that make the many gods of the book look like one another.

Places to read

Every line in which the word occurs, in the order of the book.

IV.7 Ouranos is dark-skinned, unsubdued, all-shifting, of shifting form.

XII.3 Herakles is of shifting form, father of time, everlasting and kindly.

XV.10 Zeus, of shifting form, is asked for blameless health.

XXXII.11 Athena is of shifting form, serpent, lover of the god-filled.

XXXVI.12 Artemis is of the woodland, keeper of whelps, Kydonian, of shifting form.

XXXIX.5 Korybas is lord of shifting form, twofold god, of many forms, who put on a serpent's form.

L.5 Dionysos of the wine-vat is greatly strong and of shifting form.

LX.5 The Charites are of shifting form, ever-blooming, longed for by mortals.

LXIX.8 The Erinyes are chthonic daughters of Hades, dreadful, of shifting form.

Earlier poetry and cult

Homer's αἰόλος gives the compound its range. The serpent that an eagle drops among the Trojans is αἰόλον ὄφιν, the "glinting" or "writhing" snake (*Iliad* 12.208); the wasps that defend their nest are μέσον αἰόλοι, quick or banded at the waist (12.167); Achilles' horse Xanthos is πόδας αἰόλος, "quick of foot" (19.404).[254] The serpents that stand beside the word in the hymns to Athena and Korybas can be read as recalling the first of these senses.

In this edition

The edition renders αἰολόμορφος "of shifting form" at all nine places, παναίολος "all-shifting" (IV.7) and αἰολόμικτος "of shifting blend" (VIII.12). The note at XXXVI.5, 12 speaks of "the five αἰολόμορφοι in the collection" and gives XII.3 to Kronos; the word stands at nine places, and XII is the hymn to Herakles. English "shifting" also renders one other word: the Hermann conjecture ἀλλοπρόσαλλοι, "the shifting ones", at LXIII.6 (see ἀλλοπρόσαλλος).

See also

ἀειθαλής; αἰμάσσω; ἀλλοπρόσαλλος; δράκαινα; θηρότυπος; πολύμορφος; Χάριτες; χρόνου πατήρ.

ἀκοινώνητος · sharing with none

ἀκοινώνητος, *akoinōnētos*, "sharing with none"

Attested: ἀκοινώνητε (*akoinōnēte*; X.9). The adjective, from κοινωνέω, "to share, to have in common", is what has no partner and takes part in nothing with another. It stands in the second of three paradoxes that the

[254] Homer, *Iliad* 12.167, 12.208, 19.404.

hymn to Physis puts in three lines, "common to all, and alone sharing with none" (X.9); the three and the note at X.8–10 are told under ἀτελὴς τελευτή. The line's construction, κοινὴ μὲν πάντεσσιν, ἀκοινώνητε δὲ μούνη, makes Nature common to everything and in partnership with nothing, which can be read as making her the source in which all things share and which shares in none of them. The same μέν … δέ is used at the end of the book of Death, "common to all, yet standing unjust toward some" (LXXXVII.6; see ἄδικος). Hera, by contrast, is the goddess who shares: "for you share in all things, blended with the august air" (XVI.6).

See also

ἄδικος; ἀτελὴς τελευτή; αὐτοπάτωρ; κοινωνέω; Φύσις.

ἀλεξίκακος · averter of evil

A protective title of Apollo and the healing gods, given in the Hymns once, to Asklepios, Apollo's son · Orphic Hymns

ἀλεξίκακος, *alexikakos*, "averter of evil"

At a Glance

The word. Ἀλεξίκακος joins ἀλέξω, "to ward off", to κακόν, "evil, harm": one who keeps harm away. It was a cult title of the gods who stopped plague and danger, Apollo above all.

In the Hymns. One line. Asklepios, "Healer of all", is "youth who swells the bloom and averter of evil, of blessed lot" (LXVII.5), in a hymn of eight lines that is about nothing but keeping disease and death away.

In this edition. "Averter of evil". The note at LXVII.5 records that the line's grammar is Abel's correction of a reading that was not regular either.

A place to read. LXVII, the whole hymn to Asklepios.

Meaning

Ἀλέξω is an old verb of defence, "to keep off" a danger from someone, and its compounds name the gods and remedies that do so: ἀλεξίκακος,

"warding off evil", ἀλεξιφάρμακον, "an antidote". The κακόν kept off may be any harm, but in cult the title belonged above all to gods who stopped a plague, as set out below. Its sense is close to that of ἀποτρόπαιος, "turning away", and the Hymns' vocabulary of release, λύτειρα κακῶν, "releaser from evils" (XXXII.13; see λύτειρα).

Use in the Hymns

Asklepios. The hymn builds the title from its first line: "Healer of all, Asklepios, lord Paian, / charming away the much-aching torments of men's diseases, / giver of kindly gifts, mighty, may you come, bringing health down / and stopping harsh diseases and the dooms of death" (LXVII.1–4). Two of the lines name a harm and an action against it: torments charmed away (θέλγων), diseases and the κῆρες of death stopped (παύων). The fifth gives the title that sums them: "youth who swells the bloom and averter of evil, of blessed lot" (LXVII.5). The next two name his descent and his enemy: "strong shoot of Phoibos Apollo, of splendid honour, / enemy of diseases, holding Hygieia as your blameless consort" (LXVII.6–7). The god who averts evil is the husband of Health, and the next hymn is hers, though it never names him (the note at LXVII.7; see ὑγίεια).

Father and son. Asklepios is called by his father's healing title, Παιάν (LXVII.1), and the note at LXVII.1 records that the collection gives the same name to Apollo at XXXIV.1. Ἀλεξίκακος can be read the same way, as a title the son inherits from the father, since at Athens it was Apollo's, as set out below. The hymn says nothing of the sort; it only sets "averter of evil" one line before "strong shoot of Phoibos Apollo".

The line's grammar. Abel prints αὐξιθαλὲς κοῦρος καί, a nominative among vocatives; the codices have αὐξιθαλὴς κοῦρε, which is irregular the other way round (the note at LXVII.5). The epithet ἀλεξίκακ' stands in both, elided before ὀλβιόμοιρε, and is not in doubt.

Other averters. The title is given once, but the work it names is asked of other gods in other words. Herakles is asked to "drive out evil ruin, brandishing the branch in your hand, / and with winged arrows send the

harsh dooms away" (XII.15–16), where the codices' ἐπίπεμπε would send the dooms on, not away (the apparatus at XII.16); the note at XII.14–16 calls the petition medical. Athena is "releaser from evils" (XXXII.13). Palaimon saves ships, "warding off the harsh wrath upon the swell of the sea" (LXXV.8). The collection's petitions for health (see ὑγίεια) are, in this sense, all requests that a god be ἀλεξίκακος.

Places to read

The one line in which the word occurs, with the lines that frame it and three other places where a god is asked, or named, to keep evil away.

XII.15–16 Herakles is asked to drive out evil ruin and send the harsh dooms away.

XXXII.13 Athena is Tritogeneia, releaser from evils.

LXVII.1–4 Asklepios charms away the torments of disease and stops diseases and the dooms of death.

LXVII.5 He is youth who swells the bloom and averter of evil, of blessed lot.

LXVII.6–7 He is the strong shoot of Phoibos Apollo, enemy of diseases, with Hygieia as his consort.

LXXV.8 Palaimon wards off the harsh wrath upon the swell of the sea.

Earlier poetry and cult

The word is Homeric. At night before the Greek ships, Agamemnon goes to look for Nestor, "to see whether he might devise with him some blameless plan that would be ἀλεξίκακος for all the Danaans" (*Iliad* 10.19–20).[255] At Athens it was Apollo's cult title. Pausanias saw, in front of the temple of Apollo Patroos in the Agora, a statue of Apollo called Alexikakos by Kalamis, and reports that the god was given the name because he had stopped the plague that struck the Athenians in the Peloponnesian War, through an oracle from Delphi (1.3.4).[256] The

[255] Homer, *Iliad* 10.19–20.

[256] Pausanias, *Description of Greece* 1.3.4.

Asklepios of the hymn, son of Apollo and enemy of diseases, carries a title that belonged to his father's cult.

In this edition

The edition renders ἀλεξίκακος "averter of evil", and "averter" occurs nowhere else in the English. The note at LXVII.5 explains Abel's correction of the line; the note at LXVII.1 the title Παιάν; and the note at LXVII.7 the pairing of Asklepios with Hygieia as consort, which it calls the only witness to that tradition.

See also

Ἀσκληπιός; κήρ; λύτειρα; Παιάν; Παλαίμων; ὑγίεια; Φοῖβος.

ἀλλοτριομορφοδίαιτος · living in shapes not your own

ἀλλοτριομορφοδίαιτος, *allotriomorphodiaitos*, "living in shapes not your own"

Attested: ἀλλοτριομορφοδίαιτε (*allotriomorphodiaite*; X.23). Physis, in a run of epithets of motion, is "all-flowing, circle-shaped, living in shapes not your own" (X.23). The word joins three: ἀλλότριος, "belonging to another", μορφή, "shape", and δίαιτα, "way of life, dwelling". The word can be read as saying that Nature has no form of her own to live in; she lives in the forms of the things she makes, and the line before gives her the movement that carries her from one to the next, "whirling a swift current in an ever-flowing eddy" (X.22). The hymn keeps her paradoxes close: she is "common to all, and alone sharing with none" (X.9; see ἀκοινώνητος). The collection makes several compounds in -δίαιτος, each saying where or how a god lives: Pan and Athena in caves (XI.5, XXXII.3; see ἀντροδίαιτος), Hephaistos "living by craft" and "living in all" (LXVI.3, LXVI.5). Hephaistos' παντοδίαιτος is the nearest to this word, a god at home in everything; Physis' word can be read as saying the same from the other side, that everything she lives in belongs to something else.

See also

ἀέναος; ἀκοινώνητος; ἀντροδίαιτος; Φύσις.

ἀλωαία · of the threshing-floor

ἀλωαία, *alōaia*, "of the threshing-floor"

Attested: ἀλωαίη (*alōaiē*; XL.5). Demeter of Eleusis is "of the seed, of the heap, of the threshing-floor, of the green fruit" (XL.5), which can be read as four stages of the grain, from sowing to the heap on the threshing-floor and round again to the green shoot. The ἀλωή is the beaten floor where the sheaves were threshed and winnowed. The note at XL.5 says that the whole line is Hermann's Ionicization of the codices' forms, so that ἀλωαίη is his spelling, and that σπερμείη, the feminine of the σπερμεῖος given to Apollo (XXXIV.3), is cited by the lexica from this collection alone (see σπερμεία). The goddess of the threshing-floor was known outside the Hymns. The Hellenistic poet Theocritus ends his seventh *Idyll* at a harvest festival beside the altar of Demeter of the threshing-floor, where his narrator, Simichidas, prays that he may plant the great winnowing-fan in her heap again, while she smiles with sheaves and poppies in her hands (7.155–157).[257] The heap, σωρός, gives the word just before ἀλωαίη in the line, σωρῖτις, "of the heap" (see σωρῖτις).

See also

ἀρότριος; Δημήτηρ Ἐλευσινία; Δηώ; σπερμεία; σπερμεῖος; σωρῖτις.

ἀμαιμάκετος · not to be withstood

ἀμαιμάκετος, *amaimaketos*, "not to be withstood", "resistless"

Attested: ἀμαιμάκετον (*amaimaketon*; I.5, XIX.11). Hekate, in the collection's first hymn, is "of the night, keeper of dogs, queen not to be withstood" (I.5), and the thunderbolt of Zeus is "unbreakable, heavy in wrath, resistless" (XIX.11), in five lines of epithets with no main verb. The

[257] Theocritus, *Idylls* 7.155–157.

edition renders the word two ways, a phrase for the queen and a single adjective in the chain of the bolt. It is an epic word of obscure derivation, and Homer gives it to the Chimaera, the fire-breathing monster that Bellerophon killed (*Iliad* 6.179, 16.329), and once to a ship's mast that no strain can break (*Odyssey* 14.311).[258] The Hymns use it of a goddess, whom the worshipper asks to be present at the rite (I.9–10), and of a weapon, whose anger he asks to be cast into the sea and onto the mountains (XIX.18–19); the note at XIX.8–12 observes that two of the bolt's epithets, "heart-shaking" and "hair-raising", describe what it does to a body that hears it. Hekate's next line gives her the matching word, "of a form none can assail" (I.6; see ἀπρόσμαχος).

See also

ἀπρόσμαχος; Ἑκάτη; Ζεύς; κεραυνός.

ἀμόγητος · unwearying

ἀμόγητος, *amogētos*, "unwearying"

Attested: ἀμόγητε (*amogēte*; LXXXVIII.3). Ares, in the hymn Hermann moved into the collection, is "strong-handed, unwearying, mighty with the spear, bulwark of Olympos" (LXXXVIII.3). The word is μόγος, "toil", with the privative: one whom labour does not wear down. The note on LXXXVIII lists it among the dozen words of that hymn found nowhere else in the collection, which has its own words for the idea: the Stars and the Moirai are αἰὲν ἀτειρεῖς, "ever unwearied" (VII.9, LIX.17), and fire is ἀκάματον, "untiring" (see ἀκάματον πῦρ). Its neighbour in the line, καρτερόχειρ, "strong-handed", is one of the few words the imported hymn shares with the rest of the book; the note at LXXXVIII.3 finds it given before to Herakles and to Hephaistos (XII.2, LXVI.3; see καρτερόχειρ).

See also

ἀκάματον πῦρ; Ἄρης; καρτερόχειρ.

[258] Homer, *Iliad* 6.179, 16.329; *Odyssey* 14.311.

ἀμφιθαλής · blooming on both sides

ἀμφιθαλής, *amphithalēs*, "blooming on both sides"

Attested: ἀμφιθαλῆ (*amphithalē*; XLVI.2). Dionysos Liknites is "of Nysa, blooming on both sides, longed for, kindly Bakchos" (XLVI.2). In ordinary Greek ἀμφιθαλής is said of a child whose father and mother are both alive, flourishing on both sides of the house; Homer's Andromache, foreseeing her son orphaned, sets him against the boy with both parents living who drives him from the feast (*Iliad* 22.496).[259] The god of the winnowing-fan, whose cradle the hymn never mentions (the note at XLVI title), is given the child's word. The edition renders the compound by its parts, and the next line can be read as supplying the two sides: Dionysos is "beloved shoot of the nymphs and of fair-crowned Aphrodite" (XLVI.3), a parentage the note at XLVI.3 calls a way of joining cults rather than a genealogy to be reconciled.

See also

Λικνίτης; Νύμφαι.

ἄναξ · lord

ἄναξ, *anax*, "lord"; ἄνασσα, *anassa*, "queen", "mistress"; ἀνάκτωρ, *anaktōr*, "lord"; ἀνάσσω, *anassō*, "be mistress", "reign"

Attested: ἄναξ (*anax*; XXXIV.8, LXV.3, LXXXV.1), ἄνακτα (*anakta*; VI.9, XXX.2, XXXIV.24, XXXIX.5, LXIV.1, LXXIX.6, 9), ἄνακτος (*anaktos*; XIV.4, XLIII.1, LIV.8, LXII.2), ἄνακτι (*anakti*; XXIV.12), ἄνακτες (*anaktes*; XXXVIII.21, 25), ἀνάκτων (*anaktōn*; LXXXVI.11), "lord"; ἄνασσα (*anassa*; X.2, XXIX.20, XLIV.10, LV.9, 24, LXVIII.5), ἄνασσαν (*anassan*; Prayer 36, I.7, XIX.21, XXII.2, XL.20, XLII.3, LXXVII.1), ἄνασσαι (*anassai*; LXX.6, LXXVI.6), "queen" or "mistress"; ἀνάκτορες (*anaktores*; XXXVIII.20), "lords"; ἀνάσσεις (*anasseis*; XVI.7, LXVIII.11); thirty-six lines in all. Ἄναξ is the old word for a master and a king, and in Homer a standing title of gods: "with lord Apollo", Ἀπόλλωνι

[259] Homer, *Iliad* 22.496.

ἄνακτι (XXIV.12), is Homer's phrase, though in Homer it opens the line (*Iliad* 1.36) and here it closes it.[260] The Hymns use it as a title of rank: "Zeus the lord" (XIV.4, XLIII.1, LXII.2), "Ares lord" (LXV.3), "the lord Phoibos" (LXXIX.6). With a genitive it names a realm. Hypnos is "lord of all the blessed and of mortal men / and of all living things that the wide earth nourishes" (LXXXV.1–2), a rule over gods, men and beasts together (see ὕπνος). The edition renders ἄνασσα "queen" except at I.7 and X.2, where Hekate and Physis are "mistress", and renders the verb two ways in two almost identical lines: Hera is told "for you alone have power over all and are mistress of all" (XVI.7), and Hygieia "for you alone have power over all, and over all you reign" (LXVIII.11).

See also

Ἀπόλλων; Ζεύς; ὕπνος.

ἀντροδίαιτος · dweller in caves

ἀντροδίαιτος, *antrodiaitos*, "dweller in caves", "cave-dwelling"

Attested: ἀντροδίαιτε (*antrodiaite*; XI.5, XXXII.3). Pan is "goat-limbed, reveller, filled with the god, dweller in caves" (XI.5), and Athena "unspeakable, spoken, of great renown, cave-dwelling" (XXXII.3). Pan's is a conjecture, Hermann's for the codices' ἀστροδίαιτε, "dweller among the stars" (the apparatus at XI.5), a word that would have suited the god who is "the whole sum of the kosmos" (XI.1) as well as the cave suits the goatherds' god. The hymn itself supports Hermann, since Pan is "delighting in caves" seven lines later (XI.12; see ἀντροχαρής). Athena's is transmitted, and stranger: the goddess of the citadel is given a cave in the same line in which she is unspeakable and spoken (see ἀρρήτη, ῥητή), and the next line sets her on "the high-sounding summits of the ridges" (XXXII.4). The edition's two renderings, "dweller in caves" and "cave-dwelling", are of one word. The collection's other compounds in -δίαιτος say where or how a god lives, among them Physis "living in shapes not your own" (X.23; see ἀλλοτριομορφοδίαιτος).

[260] Homer, *Iliad* 1.36.

See also

Ἀθηνᾶ; ἀλλοτριομορφοδίαιτος; ἀντροχαρής; ἀρρήτη, ῥητή; Πάν.

ἀντροχαρής · delighting in caves

ἀντροχαρής, *antrocharēs*, "delighting in caves", "glad in caves"

Attested: ἀντροχαρές (*antrochares*; XI.12), ἀντροχαρεῖς (*antrochareis*; LI.5). Pan is "delighting in caves, heavy in wrath, the true horned Zeus" (XI.12), and the nymphs are "glad in caves, rejoicing in caverns, walkers in the mist" (LI.5). The compound joins ἄντρον, "cave", to χαίρω, "rejoice", one of a family of words in -χαρής that name a god by what pleases him, as Ares is ὁπλοχαρής, "delighting in arms" (LXV.2), and Athena "rejoicing in arms" (XXXII.6; see ὁπλοχαρής). Pan and the nymphs share the cave as they share the mountains: he is "dancing with the nymphs" (XI.9), and they are "leaping with Pan over the mountains" (LI.8). The nymphs' line doubles the word with a second, "rejoicing in caverns", and two lines before they are "of hidden houses" (LI.3), Casaubonus' κρυψίδομοι for the codices' κρυψίδρομοι (the apparatus at LI.3). Athena too is "cave-dwelling" (XXXII.3; see ἀντροδίαιτος), but most of the collection's other caves belong to darker powers: the Attic cave where Plouton carried Persephone down (XVIII.14), the cave of the Moirai (LIX.4), and the Erinyes' "murky cave beside the sacred water of Styx" (LXIX.4).

See also

ἁμαδρυάς; ἀντροδίαιτος; Νύμφαι; ὁπλοχαρής; Πάν.

ἀπάτωρ · fatherless

ἀπάτωρ, *apatōr*, "fatherless"

Attested: ἀπάτωρ (*apatōr*; X.10). Physis is "self-fathered, fatherless, bright, of much gladness, greatest" (X.10). The first two words of the line seem to contradict each other: αὐτοπάτωρ, her own father, and ἀπάτωρ, without a father. The note at X.8–10 counts the pair as the third of three paradoxes

in three lines (told under ἀτελὴς τελευτή). Taken together, the pair can be read as saying one thing twice: Nature has no father but herself (see αὐτοπάτωρ). The third word of the line, ἀργής, "bright", is Abel's conjecture for the codices' ἀρετῇ (the apparatus at X.10). The *Letter to the Hebrews* gives the word, independently of the Hymns, to Melchizedek, the priest-king of Salem, whom it makes like the Son of God and a priest for ever: fatherless and motherless, with no line of descent, with no beginning to his days and no end to his life (7.3).[261]

See also

ἀκοινώνητος; αὐτοπάτωρ; Φύσις.

ἀπειρέσιος · boundless

ἀπειρέσιος, *apeiresios*, "boundless", "endless", "unbounded"

Attested: ἀπειρεσίου (*apeiresiou*; VIII.7, XIX.10), ἀπειρέσιον (*apeiresion*; XI.13), ἀπειρέσιοι (*apeiresioi*; LIX.1). The epic adjective, akin to ἄπειρος, "without limit", and like it built on the root of πεῖραρ, "limit", is the first word of the hymn to the Moirai, "Moirai unbounded, dear children of black Nyx" (LIX.1), where it can be read of their number, of their reach, or of the span of what they spin. Twice it measures a circling motion, in the same phrase: Helios is hailed as "driving your track in the whirlings of an endless rhombos" (VIII.7), the bull-roarer whirled on its cord (the note at VIII.7; see ῥόμβος), and the thunderbolt comes "in the whirlings of a boundless whirr" (XIX.10). Once it measures the earth: "For upon you the boundless floor of the earth is set fast" (XI.13), of Pan, as in Homer Poseidon shakes "the boundless earth" (*Iliad* 20.58).[262] The edition renders the word three ways, and gives "boundless" also to ἀπείρων (XI.20, XIII.4, LIX.5, LIX.10, LXIX.10) and to ἀπείριτος (XII.13, XXXIV.11).

[261] *Letter to the Hebrews* 7.3.

[262] Homer, *Iliad* 20.57–58.

See also

δίνη; Μοῖραι; ῥόμβος.

ἀποπαύστωρ · stayer

ἀποπαύστωρ, *apopaustōr*, "stayer"

Attested: ἀποπαύστορα (*apopaustora*; XXXIX.3). Korybas is "the Koures of the night, stayer of dreadful fears" (XXXIX.3). The agent noun is from ἀποπαύω, "make to cease", and names the god for what he stops. The next line names him for what he furthers: "helper of phantasms, waste-wandering Korybas" (XXXIX.4), the ally of the phantasms at line 4 who is asked to end them at line 10 (see ἐπαρωγός). The note at XXXIX.4, 10 puts the hymn's whole petition in four words, withdraw what is yours: the god who brings terror at night is the one who can stay it. The hymn's close asks him to do so, "stilling the phantasms of a stricken and unholy soul" (XXXIX.10; see ἄναγνος), with παύων, the simple verb of his title.

See also

ἄναγνος; ἀπροσόρατος; ἐπαρωγός; Κορύβας; Κουρῆτες; φαντασία.

ἀπρόσμαχος · none can assail

ἀπρόσμαχος, *aprosmachos*, "none can assail"

Attested: ἀπρόσμαχον (*aprosmachon*; I.6, LXXII.4). Hekate is "roaring with beasts, ungirt, of a form none can assail" (I.6), and Tyche, called Artemis in the line before, is "sprung from the blood / of Eubouleus, having a form none can assail" (LXXII.3–4). The adjective is formed from πρόσμαχος, "fighting against", with the privative: one against whom no one fights. The second place is Abel's work. The codices read εὖχος, "glory", for εἶδος, "form", and with them Tyche has a glory none can fight against, a claim about her standing rather than her appearance; the note at LXXII.4 finds Abel's reason on the collection's first page, where Hekate has the identical phrase with no apparatus entry, and calls the conjecture a

good one. The phrase then joins the other marks of Hekate in Tyche's hymn, "of the tomb", "much-wandering" and "of the wayside" (the note at LXXII.3–5), and makes a second identification of Tyche with the goddess who opens the book (see Ἑκάτη; Τύχη). Hekate's line before has the word's neighbour, "queen not to be withstood" (I.5; see ἀμαιμάκετος).

See also

ἀμαιμάκετος; Ἑκάτη; Τύχη.

ἀπροσόρατος · not to be looked upon

ἀπροσόρατος, *aprosoratos*, "not to be looked upon"

Attested: ἀπροσόρατον (*aprosoraton*; XXXIX.2). The hymn to Korybas calls him "Kyrbas of blessed lot, warlike, not to be looked upon" (XXXIX.2). The compound is προσοράω, "look at", with the privative: a god whom it is not possible, or not permitted, to look in the face. The hymn can be read as making the god's danger a danger of the eyes: the god who may not be seen is the one who sends what the worshipper sees, the "helper of phantasms" asked at the close to still them (XXXIX.4, 10; see ἀποπαύστωρ). The line names him by the form Kyrbas, found only here, beside the Korybas of line 4 (see Κύρβας), and gives him the adjective of Ares (see Ἀρήιος).

See also

ἄναγνος; ἀποπαύστωρ; Ἀρήιος; Κορύβας; Κύρβας; φαντασία.

Ἀργειφόντης · Argeiphontes

Ἀργειφόντης, *Argeiphontēs*, "Argeiphontes"

Attested: Ἀργειφόντα (*Argeiphonta*; XXVIII.3). Hermes is "kindly, of intricate counsel, the guide, Argeiphontes" (XXVIII.3). The title is Homer's, and Homer pairs it, as the hymn does, with διάκτορος, "the

guide" (*Odyssey* 1.84, 5.43);[263] the nominative διάκτορος in the hymn is Hermann's for the codices' vocative (the apparatus at XXVIII.3; see διάκτορος). The ancients explained the title as "slayer of Argos", the all-seeing guard whom Hera set over Io, turned into a heifer; Apollodorus tells how Zeus sent Hermes to steal the heifer, and how Hermes, unable to take her unseen, killed Argos with a stone, and adds that the title came from this (*Library* 2.1.3).[264] Whether that is what the word means is uncertain, and the edition leaves it in Greek. The hymn uses the title as one name among many and tells no story of the killing; four of its twelve lines are about speech, and the note at XXVIII.4, 6, 10, 12 makes Hermes there the god of the word (see Ἑρμῆς).

See also

διάκτορος; Ἑρμῆς.

Ἀρήιος · warlike

Ἀρήιος, *Arēios*, "warlike"

Attested: ἀρήιον (*arēion*; XXX.4, LXXXVIII.11), Ἀρήια (*Arēia*; XXXVIII.1, 7), Ἀρήιον (*Arēion*; XXXIX.2). The adjective of Ares (see Ἄρης), which Abel prints with a capital in the hymns to the Kouretes and to Korybas. The Kouretes hold "warlike arms" twice, in a line repeated with one word changed: "Kouretes of clashing bronze, holding warlike arms" (XXXVIII.1) and "immortal Kouretes, holding warlike arms" (XXXVIII.7). The note at XXXVIII.1, 7 counts this among only three lines in the collection that return with a single word altered. Their arms can be read as those with which, in the story, they stood over the infant Zeus in the cave and struck their shields with their spears, so that Kronos should not hear him cry (Apollodorus, *Library* 1.1.7).[265] Kyrbas, "the Koures of the night" in the line after, is "warlike" too (XXXIX.2–3), and

[263] Homer, *Odyssey* 1.84, 5.43.

[264] Apollodorus, *Library* 2.1.3.

[265] Apollodorus, *Library* 1.1.7.

so is Dionysos, in a line that sets the word between "bull-faced" and "Euian" (XXX.4). In the hymn Hermann moved, the worshipper asks Ares for "warlike strength" and then for peace (LXXXVIII.11, 16; see Ἄρης).

See also

Ἄρης; Κορύβας; Κουρῆτες; Κύρβας.

ἀρότριος · of the plough

ἀρότριος, *arotrios*, "of the plough"

Attested: ἀρότριε (*arotrie*; XXXIV.3). Apollo is "golden-lyred, of the seed, of the plough, Pythian, Titan" (XXXIV.3). The note at XXXIV.2, 3, 4, 6, 7, 9 says that σπερμεῖος and ἀρότριος are attested nowhere but in this line; the first is Hermann's, for the codices' σπέρμιε, and ἀρότριε is transmitted (the apparatus at XXXIV.3). The two make the archer and lyre-player a god of the sown field, set between the golden lyre and the Pythian seat in a register of oracular places. Demeter's hymn gives her the matching words, "of the seed, of the heap, of the threshing-floor" (XL.5; see ἀλωαία), and makes her "first to yoke the ploughing neck of oxen" (XL.8), with ἀροτῆρα from the same root. The title can be read with the solar Apollo of the rest of the hymn, the sun that ripens the crop: the lines on the lyre open on "All-blooming" (XXXIV.16).

See also

ἀλωαία; Ἀπόλλων; σπερμεῖος.

ἀρρήτη, ῥητή · unspeakable, spoken

ἀρρήτη, ῥητή, *arrhētē, rhētē*, "unspeakable, spoken"

Attested: ἀρρήτη, ῥητή (*arrhētē, rhētē*; XXXII.3). Athena is "unspeakable, spoken, of great renown, cave-dwelling" (XXXII.3). The note at XXXII.3 calls it a paradox in two words with no connective, and compares the paradoxes of Physis (X.8–10) and of Earth (XXVI.2); Artemis

"uninitiated in the birth-pangs" is its counterpart (XXXVI.4; see ἀμύητος). The first word is the mystery-word, the secret that may not be told (see ἄρρητος). Against it the second can be read as saying that the same goddess is the one named everywhere, in every city and in this hymn: hidden as a power of the rite, public as the goddess of the citadel. Her hymn keeps the doubleness in view, telling her "male and female you are by nature" (XXXII.10; see ἄρσενα καὶ θῆλυν). The form ἀρρήτη, with its own feminine ending, is Abel's for the codices' ἄρρητε, and μεγαλώνυμος beside it is Hermann's for μεγαλώνυμε (the apparatus at XXXII.3).

See also

Ἀθηνᾶ; ἀμύητος; ἀντροδίαιτος; ἄρρητος; ἄρσενα καὶ θῆλυν.

ἄρσενα καὶ θῆλυν · male and female

ἄρσενα καὶ θῆλυν, *arsena kai thēlyn*, "male and female"

Attested: ἄρσενα καὶ θῆλυν (*arsena kai thēlyn*; XLII.4). In the hymn to Mise, which opens on the fennel-bearing Dionysos, the god is "male and female, twofold, Iakchos the loosener" (XLII.4). The note at XLII.4 counts it the sixth double nature in the collection, after Protogonos (VI.1), Selene (IX.4), Dionysos (XXX.2), Athena (XXXII.10) and Korybas (XXXIX.5), and the only one that uses both expressions in the same line, the two words and then the compound διφυής that sums them (see διφυής). The other places use one or the other: Selene is "female and male" (IX.4), Athena hears "male and female you are by nature" (XXXII.10), and Protogonos, Dionysos and Korybas are "twofold" (VI.1, XXX.2, XXXIX.5). Two later hymns make the claim again, Adonis "maiden and boy" (LVI.4) and Eros "of double nature" (LVIII.4), and the notes at both lines set them beside this one. Here the double nature belongs to a double addressee: the hymn calls Dionysos and then Mise, and treats the two as one, with feminine participles at line 11 (the note at XLII.1–4; see Μίση). ἄρσενα is Hermann's for the codices' Attic ἄρρενα (the apparatus at XLII.4). A line of the Orphic poems on Zeus, quoted in

the treatise *On the Cosmos* that goes under Aristotle's name, says that Zeus was born male and Zeus was an immortal maiden (7, 401b1).[266]

See also

ἀρσενόμορφος; διφυής; Μίση.

ἀρσενόμορφος · of male form

ἀρσενόμορφος, *arsenomorphos*, "of male form"

Attested: ἀρσενόμορφε (*arsenomorphe*; XXXVI.7). Artemis is "of the summons, kindly met, releaser, of male form" (XXXVI.7), in a run of childbirth epithets. The note at XXXVI.7 distinguishes the word from the double natures of Protogonos, Selene, Dionysos and Athena, which are always a "both": this is a single displacement, and the hymn does not explain it (see ἄρσενα καὶ θῆλυν). The huntress, "good at running, arrow-pourer, lover of the chase, night-walking" (XXXVI.6), is given a man's form beside the epithets of the birth-room: λυτηριάς, "releaser", in the same line and λυσίζωνε, "looser of the girdle", two lines before, which the note at XXXVI.5, 7 traces to Rhea and to Prothyraia (XIV.8, II.7). The virgin who helps women in labour, being "uninitiated in the birth-pangs" (XXXVI.4; see ἀμύητος), has a man's shape; the hymn sets the two side by side and leaves them.

See also

ἀμύητος; ἄρσενα καὶ θῆλυν; Ἄρτεμις; διφυής.

ἄρσην καὶ θῆλυς · male and female

ἄρσην καὶ θῆλυς, *arsēn kai thēlys*, "male and female"

Attested: θῆλύς τε καὶ ἄρσην (*thēlys te kai arsēn*; IX.4), ἄρσην μὲν καὶ θῆλυς (*arsēn men kai thēlys*; XXXII.10). Athena is told "male and female you are by nature, war-bearing, cunning" (XXXII.10), and Selene is "waxing

[266] [Aristotle], *On the Cosmos* 7, 401b1.

and waning, female and male" (IX.4). The note at XXXII.10 counts four deities given a double nature by that point and none given a reason; the note at IX.4 reads Selene's as a phase of the moon rather than a doctrine, set immediately after her waxing and waning (see αὐξομένη καὶ λειπομένη). Athena's line goes on to call her "war-bearing, cunning" (XXXII.10; see Ἀθηνᾶ). The fullest form of the claim, the two words with the compound that sums them, is in the hymn to Mise (XLII.4; see ἄρσενα καὶ θῆλυν). Here the pair stands without the compound, in nominative form, and in Selene's line in the reverse order, female first.

See also

Ἀθηνᾶ; ἄρσενα καὶ θῆλυν; ἀρσενόμορφος; αὐξομένη καὶ λειπομένη; διφυής; Σελήνη.

ἀρχιγένεθλος · first of the line

ἀρχιγένεθλος, *archigenethlos*, "first of the line"

Attested: ἀρχιγένεθλε (*archigenethle*; XIV.8). Rhea is addressed as "Rhea queen of all, rouser of war, of mighty spirit, / false-speaking, saviour, releaser, first of the line, / mother indeed of gods and of mortal men" (XIV.7–9). The compound joins ἀρχι-, "first, chief", to γένεθλον, "birth, race": the one at the head of a family. Rhea, mother of Zeus and his brothers, stands at the head of the Olympian line, and the next line spells it out. The word belongs to a family of -γένεθλος compounds in the Hymns that rank a god by the begetting: Ouranos is "eldest-born", πρεσβυγένεθλος (IV.2), Zeus "all-begetting", παντογένεθλος (XV.7), and Hera too is "all-begetting" (XVI.4). The words around it in XIV.8 is strange company: the note at XIV.8 observes that ψευδομένη, "false-speaking", stands among saviour-titles, and is usually referred to the stone Rhea gave Kronos in place of the infant Zeus, the deception that saved Zeus, though the note adds that the hymn gives no context and the word is not otherwise attested of her.

See also

Ζεύς; Ἥρα; Οὐρανός; Ῥέα.

ἀστεροφεγγής · star-shining

ἀστεροφεγγής, *asterophengēs*, "star-shining", "star-gleaming"

Attested: ἀστεροφεγγές (*asterophenges*; III.3, V.5). The compound joins ἀστήρ, "star", to φέγγος, "light, gleam". Night is called on as "blessed goddess, dark-gleaming, star-shining" (III.3), and Aither as "shining growth, light-bearing, star-gleaming" (V.5). The two powers are the two layers of the sky as the collection sees it: Night, whose darkness is lit by the stars, and the bright upper air in which they stand. Night's line sets the word against its opposite, κυαναυγής, "dark-gleaming", so that the goddess is dark and starry in one breath. The vocative ending at III.3 is Abel's, for the codices' ἀστεροφεγγής (the apparatus at III.3). The edition renders the same word "star-shining" for Night and "star-gleaming" for Aither. Its kin in the book are the other light-compounds in -φεγγής: Zeus of the lightning is "shining through the air", ἠεροφεγγής (XX.2), Phersephone "bright-shining", εὐφεγγής (XXIX.11), and Dionysos "fire-shining", πυριφεγγής (LII.9).

See also

Αἰθήρ; ἄστρον; Νύξ.

ἀστράπιος · of the lightning

Zeus' title as the god of the flash, which heads one hymn and stands in three lines, and which in every place is an editor's form, unknown in Greek outside this printed text · Orphic Hymns

ἀστράπιος, *astrapios*, "of the lightning"

At a Glance

The word. Ἀστραπή is the lightning-flash, and ἀστράπτω "flash, lighten". Zeus who sends it had a cult under a title from the noun, Ἀστραπαῖος: Strabo places the altar of Zeus Astrapaios on the city wall of Athens, between the Pythion and the Olympieion (9.2.11). Ἀστράπιος is another adjective from the same noun.

In the Hymns. One heading and three lines. Zeus is "god of the lightning, of the thunder, of the thunderbolt, Zeus of growth" (XV.9); the twentieth hymn is "TO ZEUS OF THE LIGHTNING" (XX title) and names him "Zeus of the lightning, all-begetter, greatest king" (XX.5); and Semele bore Dionysos "by the bolts of Zeus of the lightning, son of Kronos" (XLIV.5).

In this edition. "Of the lightning", "god of the lightning" and "Zeus of the lightning". The notes at XV.9, XX title and XLIV.4–5 record that every occurrence is an editor's.

A place to read. XX.1–6, the hymn to Zeus of the Lightning.

Meaning

The note at XV.9 states the problem plainly: ἀστράπιος "occurs nowhere outside these Hymns, the epigraphically attested form being Ἀστραπαῖος — which is what the codices give here". The manuscripts of the Hymns themselves give the attested form at XV.9 and XX.5, and a third form, Ἀστραπέως, in the heading of XX. The word of this headword is an editors' form: Hermann's at XV.9 and Abel's at XX, both for the attested form, and Wiel's at XLIV.5, where the codices have another word altogether. The title it renders is a real one: Zeus as the god of the flash was worshipped as Ἀστραπαῖος.

Use in the Hymns

Three titles of the storm. The hymn to Zeus gathers them in one line: "god of the lightning, of the thunder, of the thunderbolt, Zeus of growth" (XV.9). The note at XV.9 observes that of the three thunder-titles only κεραύνιος is securely attested in cult, and that the line's last title, φυτάλιος,

turns from weather to growth, answering to the cult epithet φυτάλμιος (see κεραύνιος; φυτάλιος). The line can be read as making the god of the storm the god of what the rain makes grow.

The hymn of the flash. Hymns XIX and XX divide the storm between the bolt and the flash (the note at XX.1–5). The second gives four lines of epithets before the name: "I call on the great one, holy, loud-crashing, made manifest, / of the air, flaming, fire-roaring, shining through the air, / flashing the radiance of the clouds with a clattering, running cry, / shudder-making, heavy in wrath, unconquered, holy god, / Zeus of the lightning, all-begetter, greatest king" (XX.1–5). The flash is described before the god is named, as a flash is seen before its thunder is heard. The single petition follows, "to bring, being favourable, a sweet end to life" (XX.6; see γλυκερὴ βιότοιο τελευτή).

The flash at Semele's childbed. In the hymn to Semele the lightning that killed her is the light by which she bears her son: she "drove out her great birth-pangs by the fire-bearing flash / when she bore him, by the bolts of Zeus of the lightning, son of Kronos" (XLIV.4–5). The note at XLIV.4–5 observes that one flash does both, and that the hymn says nothing of her death. It adds that both halves of line 5 are Wiel's, ἀστραπίοιο for the codices' ἀθανάτου and βολίσι for βουλαῖς: with the manuscripts the line has neither lightning nor bolts, and reads "bearing him by the designs of immortal Zeus" (see Σεμέλη).

Places to read

Every place where the word stands in Abel's text, with the codices' reading.

XV.9 Zeus is god of the lightning, of the thunder, of the thunderbolt, of growth; the codices read ἀστραπαῖε.

XX title The hymn is to Zeus of the Lightning; the codices head it Ἀστραπέως.

XX.5 Zeus of the lightning is all-begetter and greatest king; the codices read ἀστραπαῖον.

XLIV.5 Semele bore Dionysos by the bolts of Zeus of the lightning; the codices read "of immortal Zeus".

Earlier poetry and cult

Zeus' lightning is his weapon from Homer on. In the *Iliad* he thunders loudly from Ida and hurls a burning glare among the Achaean army, and in Hesiod's *Theogony* the Cyclopes give him thunder, lightning and the bolt, with which he rules mortals and immortals (*Iliad* 8.75–77; *Theogony* 139–141, 504–506).[267] Euripides' Dionysos opens the *Bacchae* as the son Semele bore "delivered by the lightning-bearing fire", and the chorus has her bear him and leave life "by the stroke of the thunderbolt" (1–3, 88–93).[268]

Later readings

The author of *On the Cosmos*, explaining the many names of the one god, says that he is called ἀστραπαῖος and βρονταῖος, "of the lightning" and "of the thunder", from the things he does (the form the codices give at XV.9, not the headword's), and gives the list of the three thunder-titles that the note at XV.9 cites (7, 401a15–17).[269] The treatise's account of Zeus' names as names of his works is close to the method of the Hymns, which call the god by what he does in each line. Apollodorus tells the story of Semele at length: deceived by Hera, she asked Zeus to come to her as he had come when courting Hera; he came to her chamber in his chariot with lightning and thunder and hurled a bolt, and she died of fright (*Library* 3.4.3).[270]

In this edition

The edition renders the word "of the lightning" in its four places. It is Hermann's at XV.9, for the codices' ἀστραπαῖε; Abel's in the heading of

[267] Homer, *Iliad* 8.75–77; Hesiod, *Theogony* 139–141, 504–506.

[268] Euripides, *Bacchae* 1–3, 88–93.

[269] [Aristotle], *On the Cosmos* 7, 401a15–17.

[270] Apollodorus, *Library* 3.4.3.

XX, for Ἀστραπέως, and at XX.5, for ἀστραπαῖον; and Wiel's at XLIV.5, for ἀθανάτου (the notes at XV.9, XX title and XLIV.4–5). At XX.2, πυρίβρομον is Pierson's, and ἠέριον and ἠεροφεγγῆ Hermann's Ionic forms.

See also

βρονταῖος; γλυκερὴ βιότοιο τελευτή; Ζεύς; κεραύνιος; κεραυνός; Σεμέλη; φυτάλιος.

ἀστράρχη · star-ruler

ἀστράρχη, *astrarchē*, "star-ruler"

Attested: ἀστράρχη (*astrarchē*; IX.10). Selene is "star-ruler, long-robed, running in spirals, all-wise maiden" (IX.10). The compound is ἄστρον, "star", and ἄρχω, "rule, lead": the moon as queen of the night sky, first among its lights. The same hymn has her "teeming with fair stars" (IX.7) and calls her, in the petition, "fair-starred" (IX.11), so that the stars are her company, her ornament and her subjects in turn. "Running in spirals", ἑλικοδρόμε, beside it, gives her the winding course the moon traces against the fixed stars. The Stars themselves have their own hymn two places before (VII; see ἄστρον), where they are "begetters of all things" and "signifiers of every allotment" (VII.5–6), and the Moon is given their offering of aromatics, the note on IX rubric observing that she has none of her own (see ἄρωμα). The ruler of the stars is fumigated as one of them.

See also

ἄρωμα; ἀστροθέτης; ἄστρον; Σελήνη.

ἀστυφέλικτος · unshaken

ἀστυφέλικτος, *astypheliktos*, "unshaken"

Attested: ἀστυφέλικτος (*astypheliktos*; XII.13). Herakles is "immortal, of much experience, boundless, unshaken" (XII.13), the last line of his titles before the petition. The adjective is formed from στυφελίζω, "strike hard, shake, thrust about", with the privative: one who cannot be knocked from

his place. The line's first word, ἀθάνατος, is the conjecture of Sanctamandus for the codices' ἀθανάτοις (the apparatus at XII.13). The line closes the hymn's cosmic portrait of the hero, the Titan and "father of time" who carries "the dawn and the black night" about his head and passes "through twelve labours from the risings to the settings" (XII.1, 3, 11–12; see αὐτοφυής), and the word can be read as fitting the sun the hymn makes of him: a power that keeps its course and is not moved from it. The next lines turn him into a healer (the note at XII.14–16). An oracle of Apollo of Klaros on the highest god, quoted by Lactantius, opens with "self-begotten", the hymn's word for Herakles at XII.9, and has this word fourth in the same line (*Divine Institutes* 1.7.1; see αὐτοφυής).[271]

See also

αὐτοφυής; Ἡρακλῆς.

αὐγάστειρα · giver of brightness

αὐγάστειρα, *augasteira*, "giver of brightness"; καταυγάστειρα, *kataugasteira*, "shedding light down"

Attested: αὐγάστειρα (*augasteira*; IX.5), καταυγάστειρα (*kataugasteira*; IX.6). Selene is "giver of brightness, lover of horses, mother of time, fruit-bearing, / amber-gleaming, heavy-hearted, shedding light down, night-gleaming" (IX.5–6). The two agent nouns are from αὐγάζω, "shine, illuminate", the second with κατα-, "down": the moon gives light and sheds it down on the earth. The first is Abel's form for the codices' αὐγήστειρα, with a variant αὐγήτειρα (the apparatus at IX.5). The two lines set the moon's light among its other works: she is "mother of time" and "fruit-bearing" (see αὐξομένη καὶ λειπομένη). The collection's light-words in αὐγ- run through its hymns to the sky, from the Stars "for ever lighting the gloom-shaped robe of night" (VII.10) to Helios "of golden light" (VIII.2), and the Moon's two are the only agent nouns among them, the light named as a thing she does.

[271] Lactantius, *Divine Institutes* 1.7.1.

See also

αὐξομένη καὶ λειπομένη; Μήνη; Σελήνη.

αὐλωνιάς · of the glens

αὐλωνιάς, *aulōnias*, "of the glens"

Attested: αὐλωνιάδες (*aulōniades*; LI.7). The Nymphs are "manifest, unseen, of the glens, rich in flowers" (LI.7). The αὐλών is a hollow between hills, a glen or ravine through which water runs, and the αὐλωνιάδες are the nymphs who haunt such places. The word is one of the many names of place in the sixteen lines of epithets that the note at LI.1–16 calls the collection's most extreme proportion of names to petition: the nymphs are of the springs, the meadows, the caves, the thickets and the glens, and nothing is asked of them until the last two lines. Its neighbours in the line are a paradox: the nymphs are "manifest, unseen", the only plural addressee in the collection's run of seen and unseen (the note at LI.7; see ἀφανής). In Abel's text πολυανθεῖς, "rich in flowers", at the end of the line, is Hermann's for the codices' πολύανθοι.

See also

ἁμαδρυάς; ἀντροχαρής; ἀφανής; Νύμφαι.

αὐξητής · increaser

αὐξητής, *auxētēs*, "increaser"

Attested: αὐξητά (*auxēta*; XI.11, XV.8). The agent noun of αὔξω, "make grow", names two gods. Pan is "world-ruler, increaser, light-bearing, fruitful Paian" (XI.11), and Zeus "earth-shaker, increaser, purifier, shaker of everything" (XV.8). In both lines the word sits among cosmic titles: Pan, who is "the whole sum of the kosmos" (XI.1), increases what he rules, and Zeus, who is "beginning of all things and end of all" in the line before (XV.7), makes things grow between the earthquake and the purification. Pan's line is the one the note at XXXIV.1 sets beside Helios'

and Apollo's for the title Paian, a word the note calls of the solar register (see Παιάν). The verb itself is the collection's word for growth asked of the gods: Earth is asked "may you increase the gladdening fruits" (XXVI.10), Physis to bring "the increase of all things" (X.30), and Eos to "increase the sacred light for the initiates" (LXXVIII.13).

See also

αὐξιθαλής; αὐξίτροφος; Ζεύς; Παιάν; Πάν.

αὐξιθαλής · making growth and bloom

The title of the powers that make things grow and flower, given to Earth and Demeter, and to two young gods, Adonis and Asklepios, who swell the bloom of life · Orphic Hymns

αὐξιθαλής, *auxithalēs*, "making growth and bloom", "swelling the bloom"

At a Glance

The word. A compound of αὔξω, "increase, make grow", and θάλλω, "bloom, flourish": one who increases the bloom, who makes things grow and flower. The θάλος of the second part is the green shoot and the young life that sprouts from a stock.

In the Hymns. Four lines. Earth and Demeter are "making growth and bloom" (XXVI.3, XL.10); Adonis is "swelling the bloom, two-horned, much-loved, honoured with tears" (LVI.6); and Asklepios is the "youth who swells the bloom and averter of evil" (LXVII.5).

In this edition. "Making growth and bloom" for the two goddesses, "swelling the bloom" for the two young gods. At every place the vocative ending is Abel's.

A place to read. LVI.1–12, the hymn to Adonis, the god who blooms and wanes in the circling seasons.

Meaning

The compound belongs with a family of growth-words in the Hymns, αὐξητής, "increaser", αὐξίτροφος, "fostering growth", and φερέκαρπος, "fruit-bearing" (see αὐξητής; αὐξίτροφος). What sets this one apart is its second half. The bloom, θάλος, is not only the plant's; the Hymns use the noun of a god's son, the "strong shoot of Phoibos Apollo" (LXVII.6) and the "sweet shoot of the Kyprian" (LVI.8; see θάλος). An αὐξιθαλής god makes the bloom of the field swell, and the word can carry the bloom of a young life as well.

Use in the Hymns

The goddesses of the field. Earth's hymn sets the word in a run of powers over growth: "Gaia goddess, mother of the blessed and of mortal men, / all-nourishing, all-giving, bringing to fulfilment, all-destroying, / making growth and bloom, fruit-bearing, teeming with fair seasons" (XXVI.1–3). Demeter of Eleusis is "making growth and bloom, hearth-fellow of Bromios, of splendid honour, / torch-bearing, holy, rejoicing in the sickles of summer" (XL.10–11), where the note at XL.10 observes that the hymn puts Dionysos at her hearth in a single word. In both the word stands between giving and harvest: Earth fosters the seasons, Demeter brings the sickle.

The young gods. The other two places give the word to youths. Adonis, the beloved of Aphrodite who dies and returns, is "quenched and shining in the fair circling seasons, / swelling the bloom, two-horned, much-loved, honoured with tears" (LVI.5–6). The god who waxes and wanes with the seasons is the one who makes things swell into bloom, and the tears with which he is honoured are the mourning of his death. Asklepios, the healer, is "youth who swells the bloom and averter of evil, of blessed lot, / strong shoot of Phoibos Apollo" (LXVII.5–6): the bloom he increases is health, set against the "harsh diseases and the dooms of death" of the line before (LXVII.4). The Hymns can be read as moving the word from the field to the body, from the green of the crop to the green of a life.

Abel's correction. At every place the codices give the nominative αὐξιθαλής in a run of vocatives, and Abel prints the vocative αὐξιθαλές (the apparatus at XXVI.3, XL.10, LVI.6, LXVII.5). At LXVII.5 the correction goes further and leaves a nominative κοῦρος, "youth", in the run (the note at LXVII.5; see ἀλεξίκακος). The note counts XIII.1 among these places, but the word Abel corrects there in the same way is ἀιθαλές, "blazing", not this one (the apparatus at XIII.1; see ἀειθαλής).

Places to read

Every line in which the word occurs, in the order of the book.

XXVI.3 Gaia is making growth and bloom, fruit-bearing, teeming with fair seasons.

XL.10 Demeter is making growth and bloom, hearth-fellow of Bromios.

LVI.6 Adonis is swelling the bloom, two-horned, much-loved, honoured with tears.

LXVII.5 Asklepios is the youth who swells the bloom and averter of evil.

Earlier poetry and cult

The *Homeric Hymn to Earth* praises the mother of all as the one through whom men are blessed in children and in fruits: the man she honours has fields heavy with corn and a house full of good things (30.1, 5–12).[272] The Orphic Earth "making growth and bloom" and "teeming with fair seasons" can be read as the same goddess in a shorter register.

Later readings

Plato's Socrates, in the *Phaedrus*, uses the gardens of Adonis as the image of a growth that is quick and false: he asks whether a sensible farmer would sow the seeds he cares for in summer in the gardens of Adonis and rejoice to see them grow fair in eight days, or would do so, if at all, only for play and the festival (276b).[273] The Orphic Adonis who swells the bloom

[272] *Homeric Hymn to Earth* (30) 1, 5–12.

[273] Plato, *Phaedrus* 276b.

is the god of those gardens, and Plato's image can be read beside the hymn's, though the hymn honours what Plato's farmer distrusts.

In this edition

The edition renders the word "making growth and bloom" at XXVI.3 and XL.10 and "swelling the bloom" at LVI.6 and LXVII.5. The vocative αὐξιθαλές is Abel's at all four places, for the codices' αὐξιθαλής, and at LXVII.5 κοῦρος καί is Abel's too, for κοῦρε (the note at LXVII.5).

See also

Ἄδωνις; ἀειθαλής; ἀλεξίκακος; Ἀσκληπιός; αὐξητής; αὐξίτροφος; Γαῖα; Δημήτηρ Ἐλευσινία; θάλος.

αὐξίτροφος · fostering growth

αὐξίτροφος, *auxitrophos*, "fostering growth", "increasers of growth"

Attested: αὐξιτρόφος (*auxitrophos*; X.17), αὐξίτροφοι (*auxitrophoi*; LI.13), and the epic form ἀεξιτρόφοισιν (*aexitrophoisin*; LI.18; see ἀεξίτροφος). The compound joins αὔξω, "make grow", to τρέφω, "nourish, rear". Physis is "fostering growth, rich, and looser of what is ripening" (X.17), and the Nymphs are "glad in the thickets, tender, nourishers of many and increasers of growth" (LI.13). The edition renders the same word "fostering growth" and "increasers of growth". Both lines have been through editors' hands. At X.17 the codices read the genitive plural αὐξιτρόφων, and the line as printed is Hermann's (the apparatus at X.17); at LI.13 the first word, δρυμοχαρεῖς, is Heringa's for κρυμοχαρεῖς. The nymphs' hymn closes on the seasons that increase growth, in the epic form (LI.18; see ἀεξίτροφος). Physis' line joins growth and ripeness to loosing, λύτειρα, which can be read as making the nature that fosters a thing the one that brings it to its end.

See also

ἀεξίτροφος; αὐξητής; αὐξιθαλής; Νύμφαι; Φύσις.

αὐτοκράτειρα · sovereign in yourselves

αὐτοκράτειρα, *autokrateira*, "sovereign in yourselves"

Attested: αὐτοκράτειραι (*autokrateirai*; LXX.8). The Eumenides are addressed as "everlasting, dread-eyed, turned away, sovereign in yourselves" (LXX.8). The word is the feminine of αὐτοκράτωρ, "ruling by oneself", which Greek used for a general with full powers and later for the Roman emperor: one who answers to no one. Given to the Eumenides, it makes the goddesses of vengeance answerable to no higher power, the "avengers of the unjust, set over necessity" who look upon the life of the impious (LXX.4–5; see ἀσεβέω). The line around it gives them duration and terror: "everlasting", ἀίδιοι (see ἀΐδιος), which the note at LXX.8, 10 calls the one word of duration in a chain of qualities, and "dread-eyed", φοβερῶπες, repeated two lines later. Their kindliness is in their name and in the "kindly counsel" with which they are asked to hear (LXX.1); the hymn also gives them "the terrible answering flesh-destroying gleam of light" from their eyes (LXX.7; see ἀνταυγής). The sovereign goddesses are called at the close "to draw near with pure purposes" (LXX.11), a request that their name, the Kindly Ones, already makes.

See also

ἀΐδιος; ἀνταυγής; ἀσεβέω; Ἐρινύες; Εὐμενίδες.

αὐτοπάτωρ · self-fathered

Nature named as her own father, and a word the Thryllitianus codex gives to Zeus; with the self-begotten sun and Herakles, the collection's language for a god owing birth to none · Orphic Hymns

αὐτοπάτωρ, *autopatōr*, "self-fathered"

At a Glance

The word. Αὐτοπάτωρ is a compound of αὐτός, "self", and πατήρ, "father": one who is his own father, owing his being to no other. The word is rare, and belongs to the language of hymns and theology.

In the Hymns. One line in the edition's text: Physis is "self-fathered, fatherless, bright, of much gladness, greatest" (X.10). A second stands in the close of the Zeus hymn that one manuscript gives in place of XV.7–11, which Abel prints in brackets and the edition describes in a note without printing; it opens with αὐτοπάτορ (the note on XV (Variant)). Its kin in the book are αὐτοφυής, "self-begotten", said of Helios and of Herakles (VIII.3, XII.9), and ἀπάτωρ, "fatherless", its neighbour in X.10.

In this edition. "Self-fathered" at X.10; the variant close of XV is described in the note and not printed.

A place to read. X.8–13, the paradoxes of Physis and the titles that follow them.

Meaning

Greek gods have fathers, or at least a source. Hesiod's Chaos simply comes to be, but the powers after it are born of something, Night of Chaos, Ouranos of Earth, and the First-born of the Orphic poems is "egg-born" (VI.2; see Πρωτόγονος). A self-fathered god breaks the chain at its root: there is nothing before him from which he comes. The word can be read as marking a claim to be first in the strict sense, not the eldest of a line but the source that has no source.

Use in the Hymns

Physis. The word stands in the third of the three paradoxes with which the hymn to Physis turns from titles of power to contradiction: "an end that does not end", "common to all, and alone sharing with none", "self-fathered, fatherless" (X.8–10; see ἀτελὴς τελευτή), and with its neighbour it can be read as saying one thing twice, that Nature has no father but herself (X.10; see ἀπάτωρ). The hymn has already called her "first-born" and "spoken of from of old" (X.5), and it ends by making her the whole: "you are all things: for you alone make all these" (X.28). A Nature that makes everything is not made by anything, and the self-fathering is the root of the rest.

The variant close of the Zeus hymn. The note on XV (Variant) reports that the codex Thryllitianus replaces lines 7–11 of the hymn to Zeus with a different close, which asks for a sound mind, health, peace and a flourishing life, and which opens with *αὐτοπάτορ*, "self-fathered", the word of X.10. The note at XIX.20–23 finds four of its lines word for word at the close of the hymn to Zeus of the Thunderbolt, and judges that the shared ending weakens any claim that the variant holds a distinct theology. In one manuscript Zeus is still called his own father. The received text gives him instead "beginning of all things and end of all" (XV.7; see *ἀρχὴ πάντων πάντων τε τελευτή*), a title of the same rank.

The self-begotten. The collection's other word for a god who comes from himself is *αὐτοφυής*, "self-begotten", given to Helios and to Herakles in almost the same words, "self-begotten, untiring" (VIII.3, XII.9; see *αὐτοφυής*). The two words are not the same claim. The self-begotten god grew of himself; the self-fathered one is both the begetter and the begotten.

Places to read

The line in which *αὐτοπάτωρ* stands in the edition's text, with the lines around it and the hymn's closing claim.

X.5 Physis is imperishable, first-born, spoken of from of old.

X.8–10 She is an end that does not end, common to all and sharing with none, self-fathered and fatherless.

X.28 She is all things, for she alone makes them all.

Earlier poetry and cult

In Hesiod the first power has no parent at all: Chaos simply came to be, and from Chaos came Erebos and black Night (*Theogony* 116–123). Earth bore starry Ouranos, "equal to herself", and then the barren sea, without the union of love (126–132): children with a mother and no father.[274] The hymn's Nature is neither: she is fatherless because she is her own father.

[274] Hesiod, *Theogony* 116–123, 126–132.

Later readings

Plotinus, arguing that the One is not subject to chance, says that it is in a sense its own maker and the cause of itself (*Enneads* VI.8.13–14), independently of the Hymns.[275] Between his first principle and the hymn's Physis there is a great distance, a One beyond being against a Nature who is all things; the claim they share is that the first is owed to nothing outside it.

In this edition

The edition renders αὐτοπάτωρ "self-fathered" and ἀπάτωρ "fatherless", keeping the two compounds side by side as the Greek has them. The Thryllitianus close of the Zeus hymn, with its αὐτοπάτορ, is described in the note and not printed, an inconsistency the Editorial Note records, since the Thryllitianus Poseidon is printed in full after XVII.

See also

ἀκοινώνητος; ἀπάτωρ; ἀρχὴ πάντων πάντων τε τελευτή; ἀτελὴς τελευτή; αὐτοφυής; Ζεύς; Πρωτόγονος; Φύσις.

αὐτοφυής · self-begotten

A line for Helios and a line for Herakles opening on the same two words, which mark the sun and the solar hero as powers that grew from no one · Orphic Hymns

αὐτοφυής, *autophyēs*, "self-begotten"

At a Glance

The word. Αὐτοφυής is "self-grown": from αὐτός, "self", and φύω, "grow, bring forth". In ordinary Greek it is said of what is natural and not made, rock not hewn, a talent not taught; of a god it is a birth from no parent.

[275] Plotinus, *Enneads* VI.8.13–14.

In the Hymns. Two lines, opening on the same two words: Helios is "self-begotten, untiring, sweet sight to living things" (VIII.3), and Herakles "self-begotten, untiring, best growth of the earth" (XII.9).

In this edition. "Self-begotten" at both places.

A place to read. XII.1–13, the hymn to Herakles, where the hero is a Titan, the father of time and the sun's course through the zodiac.

Meaning

The second half of the compound, φυ-, is the root of φύσις, nature, and of the growth of plants. A self-begotten god is one whom no father begot and no mother bore, who grew out of himself as a plant grows from the ground. Its neighbour in sense, αὐτοπάτωρ, "self-fathered", given to Physis, makes a different claim (X.10; see αὐτοπάτωρ).

Use in the Hymns

The sun. Helios' hymn opens on light and sight: "Hear, blessed one, holding an everlasting all-seeing eye, / Titan of golden light, Hyperion, heavenly light, / self-begotten, untiring, sweet sight to living things" (VIII.1–3). Homer calls the sun both Hyperion and Hyperion's son (*Odyssey* 1.8, 12.176; see Ἥλιος; Ὑπερίων); the hymn keeps the name, drops the father, and calls him Hyperion and self-begotten in successive lines.

The hero. Four hymns later the same two words begin a line for Herakles: "self-begotten, untiring, best growth of the earth" (XII.9). The son of Zeus and Alkmene, whose birth is one of the best known in Greek story, is here without parents. The note at XII.1, 3 explains the setting: the hymn calls Herakles a Titan and "father of time", and the Orphic theogonies identified Chronos with Herakles outright, while Porphyry read the solar Herakles and his twelve labours as the zodiac. The hymn's own lines carry that reading, with the hero "creeping through twelve labours from the risings to the settings" (XII.12; see ἀντολία). The shared opening can be read as the hymn's way of making the identification: the hero who is self-begotten and untiring is the sun under another name. The line goes on to

call him "best growth of the earth", γαίης βλάστημα, a shoot of the ground, and can be read as answering its own first word with the old root φυ-: a growth with no parent but the earth it grows from.

The second word. Both lines continue with ἀκάμας, "untiring", Hermann's form at VIII.3 for the codices' ἀκάμα (the apparatus at VIII.3). The pair joins origin to endurance, and can be read as saying that the god who owes his being to no one is not worn by his labour.

Places to read

The two lines in which the word occurs.

VIII.3 Helios is self-begotten, untiring, sweet sight to living things.

XII.9 Herakles is self-begotten, untiring, best growth of the earth.

Earlier poetry and cult

Hesiod gives Helios a father, Hyperion, and a mother, Theia (*Theogony* 371–374), and Homer calls him Hyperion's son (*Odyssey* 12.176); Herakles is the son of Zeus and Alkmene from the *Iliad* on (14.323–324).[276] The self-begotten sun and hero are the Hymns' own, set against the old genealogies.

Later readings

An oracle of Apollo of Klaros on the nature of the highest god, cut on a wall at Oinoanda in Lycia in the second or third century AD and quoted by Lactantius, begins with the same word: the god is "self-begotten, untaught, motherless, unshaken", dwelling in fire, a name that no word contains (Lactantius, *Divine Institutes* 1.7.1).[277] The oracle's fourth word, ἀστυφέλικτος, "unshaken", is the word the hymn to Herakles gives its hero four lines after "self-begotten" (XII.13; see ἀστυφέλικτος). The oracle and the hymn share two epithets for a god who comes from no one and cannot be moved, independently of each other.

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[276] Hesiod, *Theogony* 371–374; Homer, *Odyssey* 1.8, 12.176, *Iliad* 14.323–324.

[277] Lactantius, *Divine Institutes* 1.7.1; the Oinoanda inscription of the oracle.

In this edition

The edition renders the word “self-begotten” at both places and *ἀκάμας* beside it “untiring”. The note at XII.1, 3 sets out the identification of Herakles with Chronos and Porphyry’s solar Herakles; the note at XII.11–12 the course of the sun through the twelve signs.

See also

ἀντολία; *ἀστυφέλικτος*; *αὐτοπάτωρ*; *Ἥλιος*; *Ἡρακλῆς*; *Ὑπερίων*.

ἀφανής · unseen

ἀφανής, *aphanēs*, “unseen”

Attested: *ἀφανής* (*aphanēs*; II.7, LV.10), *ἀφανῶν* (*aphanōn*; XVIII.16), *ἀφανεῖς* (*aphaneis*; LI.7, LIX.17, LXIX.9, LXXXI.6). The adjective is formed from *φαίνω*, “show, appear”, with the privative: what does not appear, the hidden and invisible. The collection sets it against its opposite more than once. Prothyraia is hailed as “loosener of the girdle, unseen, yet shown in all your works” (II.7), Plouton “the judge of deeds unseen and seen” (XVIII.16), the Nymphs “manifest, unseen” (LI.7), and Aphrodite “manifest, unseen, of lovely hair” (LV.10). The note at LI.7 gathers the *φαιν-*/*ἀφαν-* pair across the book and finds the nymphs the only plural addressee among them. The other three places give the word alone to powers of air and fate: the Moirai are “of the night, unseen, not to be turned aside” (LIX.17), the Erinyes “airy, unseen, swift-running as thought” (LXIX.9), and the Zephyr-breezes “of the air, unseen, light-winged, of the form of air” (LXXXI.6). The paradoxical pairs can be read as the collection’s way of saying that a god is known by what he does: Prothyraia is not seen, but the births are.

See also

αὐλωνιάς; *Μοῖραι*; *Πλούτων*; *Προθυραία*.

ἄφθιτος · imperishable

ἄφθιτος, *aphthitos*, "imperishable"

Attested: ἄφθιτα (*aphthita*; Prayer 21), ἄφθιτε (*aphthite*; X.5, XV.1), ἄφθιτον (*aphthiton*; LXXXIII.1). The adjective is formed from φθίνω, "waste away, perish", with the privative: what does not decay. In Homer it is said of what belongs to the gods, Poseidon's golden house, the sceptre of Agamemnon's fathers, the counsels of Zeus (*Iliad* 13.22, 2.46, 24.88).[278] The proem calls on "the great Saviours together, imperishable children of Zeus" (Prayer 21), whom the note at Prayer 21 takes to be probably the Dioskouroi, since Διὸς ἄφθιτα τέκνα answers to their name. Physis is "imperishable, first-born, spoken of from of old" (X.5), Zeus "Zeus much honoured, Zeus imperishable" in the first line of his hymn (XV.1), and Okeanos "imperishable father, who is for ever" (LXXXIII.1). In the three hymns the word marks a power at the beginning of things, the first-born nature, the highest god, the father of the gods' begetting (LXXXIII.2), and in the last it is doubled by "who is for ever", αἰὲν ἐόντα. Imperishability can be read, for these gods, as the other face of being first.

See also

ἀρχή; Ζεύς; Φύσις; Ὠκεανός.

ἀφρογενής · foam-born

ἀφρογενής, *aphrogenēs*, "foam-born"

Attested: ἀφρογενής (*aphrogenēs*; Prayer 11). The proem calls on Aphrodite without her name: "and foam-born goddess, allotted gifts of great renown" (Prayer 11). The note at Prayer 11 observes that naming a deity by attribute rather than by name is ordinary cult language here, not riddling. The title tells her birth as Hesiod told it: when Kronos cut off his father's genitals and threw them into the sea, a white foam, ἀφρός, rose about the immortal flesh, and in it a maiden was reared, whom gods and men call Aphrodite and the foam-born goddess, because she was reared in

[278] Homer, *Iliad* 13.22, 2.46, 24.88.

the foam (*Theogony* 188–198).[279] The Orphic hymn to her gives the birth in another word, ποντογενής, "sea-born" (LV.2), and the collection names her more often by her island than by her birth (see Κύπρις).

See also

Ἀφροδίτη; Κύπρις; Οὐρανός.

Βακχεῖος · Bacchic

Βακχεῖος, *Bakcheios*, "Bacchic"

Attested: Βακχεῖον (*Bakcheion*; XXX.2), Βακχήιον (*Bakchēion*; LIII.4). The adjective of Bakchos is given once to the god himself and once to the trieteric time. The hymn to Dionysos opens "I call on Dionysos loud-roaring, crier of euhoi, / first-born, twofold in nature, thrice-born, Bacchic lord" (XXX.1–2), and Amphietes "puts the trieteric time to sleep, the Bacchic, the holy" (LIII.4). The first makes the god the lord of what is named after him: Dionysos is Bacchic as the Bakchoi are, and their lord. The note at XXX.2 observes that the line's first two words, πρωτόγονον, διφυῆ, are VI.1 with the verb taken out, Protogonos' name and epithet handed to Dionysos without comment (see Πρωτόγονος). The second gives the epithet to the trieteric time itself, which the god, sleeping at Phersephone's house, puts to sleep until he rouses the revel again (LIII.3–5; see Ἀμφιετής). Another adjective of the same root, Βακχιακός, gives Themis her "Bacchic nights", in which she cries euhoi to the lord (LXXIX.9).

See also

Ἀμφιετής; Βακχεύς; βακχεύω; διφυής; Πρωτόγονος; τριετηρίς.

Βακχεύς · Bakcheus

Βακχεύς, *Bakcheus*, "Bakcheus"

[279] Hesiod, *Theogony* 188–198.

Attested: Βακχεῦ (*Bakcheu*; XLV.2, LII.1). The title, the god as the Bacchant par excellence, stands at the head of two hymns to Dionysos. XLV pairs it with Bassaros in its second line, "Bassaros and Bakcheus, of many names, all-mastering" (XLV.2; see Βασσαρεύς), and the trieteric hymn opens "I call on you, blessed one, of many names, raving, Bakcheus" (LII.1). Both lines put the title beside "of many names", πολυώνυμε, and both add a title of power or of frenzy: "all-mastering" in XLV, "raving", μαινόλα, in LII, which at LII.1 is Hermann's for the codices' μανικέ (the apparatus at LII.1). The hymn of XLV asks for nothing but the god's coming (XLV.7; see Βασσαρεύς). The title's partner Bassaros is formed from βασσάρα, the fox, and the fox-skin dress of the Thracian Bacchants (see Βάσσαρος).

See also

Βακχεῖος; βακχεύω; Βασσαρεύς; Βάσσαρος; μαινόλης.

βακχευτής · reveller

The Bacchic title the collection gives twice to Pan, at the beginning and at the close of his hymn, and once to Dionysos of the pillar, who held the house of Kadmos when the lightning struck · Orphic Hymns

βακχευτής, *bakcheutēs*, "reveller"

At a Glance

The word. Βακχευτής is the agent noun of βακχεύω: one who keeps the Bacchic rite, a reveller possessed by the god. Of a god it marks him as a dancer in Dionysos' company, or Dionysos himself as his own celebrant.

In the Hymns. Three lines. Pan is "goat-limbed, reveller, filled with the god, dweller in caves" (XI.5), and at the close of his hymn he is told "But, blessed one, reveller, filled with the god, come to the libations" (XI.21); Dionysos Perikionios is told "Come, blessed one, reveller, with rejoicing heart" (XLVII.6).

In this edition. "Reveller" at all three places.

A place to read. XI.1–23, the hymn to Pan, which opens and closes on the reveller.

Meaning

The word is the god's title of rite, not of story: it says what he does in the worship, not where he was born or what he once did. Given to Pan, it draws the god of the herds into Dionysos' train; given to Dionysos, it makes the god the first of his own revellers, as the trieteric hymn has him "revelling through the consecrated trieteric feasts" (LII.8; see βακχεύω).

Use in the Hymns

Pan the reveller. In his hymn's first run of titles Pan is "goat-limbed, reveller, filled with the god, dweller in caves, / striking out the harmony of the kosmos in playful song" (XI.5–6). The pair βακχευτής, φιλένθεος, "reveller, filled with the god", returns in the petition: "But, blessed one, reveller, filled with the god, come to the libations / well-hallowed, and grant a good end to life, / sending the Panic frenzy away to the ends of the earth" (XI.21–23). The god is called by his Bacchic names at the moment he is asked to come to the rite and to take his own madness away. The note at XI.7, 23 sets the "Panic frenzy" of the close against the god who is "dread amid the terrors of mortals" at line 7: the hymn asks the god of panic to send the panic somewhere else. The reveller who is "filled with the god" is the source of the frenzy he is asked to remove, and the repetition of the pair at the close can be read as the hymn's way of calling the god in the very character it fears.

Dionysos of the pillar. The hymn to Perikionios, "about the pillar", tells how the god wound himself round the house of Kadmos and held it when the lightning shook the ground, the lightning, the note at XLVII.1–5 adds, that killed Semele, whom the hymn does not name. Its single line of petition is the reveller's: "Come, blessed one, reveller, with rejoicing heart" (XLVII.6). The god who held the house still in the earthquake is called to the rite as one who dances.

Filled with the god. The word's companion in Pan's hymn, φιλένθεος, "filled with the god" (XI.5, 21), is a Bacchic word too. The edition renders

it otherwise in Athena's hymn, where she is "lover of the god-filled" (XXXII.11), reading the compound as love of the possessed rather than possession.

Places to read

Every line in which the word occurs, in the order of the book.

XI.5 Pan is goat-limbed, reveller, filled with the god, dweller in caves.

XI.21 Pan, reveller, filled with the god, is asked to come to the libations.

XLVII.6 Dionysos Perikionios, reveller, is asked to come with rejoicing heart.

Earlier poetry and cult

The *Homeric Hymn to Pan* tells that when the infant Pan was carried to Olympos all the gods delighted in him, and Bacchic Dionysos most of all (19.45–46).[280] The title the Orphic hymn gives Pan twice can be read as that delight made into a name. In the *Phoenissae* of Euripides the chorus sings of Thebes, where his mother bore Bromios to Zeus and the ivy at once wound about the newborn child and hid him under its shady green shoots (649–656); in the *Bacchae* the god shows his mother's tomb by the palace, the ruins of the house still smoking with the fire of Zeus, and the vine he has set about it (6–12).[281] The note at XLVII.1–5 reports that the title Perikionios is attested for the Theban Dionysos in the scholiast on the *Phoenissae*, and finds the hymn's own contribution in the earthquake and the god holding the house up through it.

In this edition

The edition renders βακχευτής "reveller" at all three places, and φιλένθεος "filled with the god" in Pan's hymn and "lover of the god-filled" at XXXII.11. At XI.5 the line is Hermann's correction of the codices' φιλένθεε, ἀστροδίαιτε (the apparatus at XI.5; see ἀντροδίαιτος).

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[280] *Homeric Hymn to Pan* (19) 45–46.

[281] Euripides, *Phoenissae* 649–656; *Bacchae* 6–12.

See also

Ἀθηνᾶ; ἀντροδίαιτος; βακχεύω; βακχέχορος; Πάν; Σεμέλη.

βαρύμηνις · heavy in wrath

βαρύμηνις, *barymēnis*, "heavy in wrath"

Attested: βαρύμηνις (*barymēnis*; XI.12), βαρύμηνιν (*barymēnin*; XX.4), βαρύμηνι (*barymēni*; XLV.5). Μῆνις is the long and dangerous anger of a god, the word that opens the *Iliad* for Achilles and that Kalchas uses for the wrath of Apollo (1.1, 1.75), and the compound makes it heavy.[282] Three gods bear it. Pan is "delighting in caves, heavy in wrath, the true horned Zeus" (XI.12), Zeus of the Lightning "shudder-making, heavy in wrath, unconquered, holy god" (XX.4), and Dionysos Bassareus "thyrsos-speared, heavy in wrath, honoured by all the gods" (XLV.5; see Βασσαρεύς). Two of the three are Zeus or are called Zeus in their hymns, Zeus of the Lightning and Pan "the true horned Zeus"; the third is Dionysos, and the title can be read as the wrath of the king of the gods passed to those the collection makes one with him. The petitions answer it: the Titans and Kyrbas are each asked to "send harsh wrath away" (XXXVII.7, XXXIX.9), and Palaimon is "warding off the harsh wrath upon the swell of the sea" (LXXV.8; see μῆνις). At XLV.5 the codices have the form βαρύμηνε (the apparatus at XLV.5). The edition's "heavy in wrath" renders another word too, βαρύθυμος, in the run of epithets of the bolt at XIX.11.

See also

Βασσαρεύς; Ζεύς; μῆνις; Πάν.

[282] Homer, *Iliad* 1.1, 1.75.

Βασσαρεύς · Bassareus

The god named from the fox-skin of his Thracian women, in the heading of the bloodiest of the Bacchic hymns, which asks him for nothing but his coming · Orphic Hymns

Βασσαρεύς, *Bassareus*, "Bassareus"

At a Glance

The word. Βασσαρεύς is a cult title of Dionysos from βασσάρα, the fox, and so the fox-skin dress of the Thracian women of his rite, who were called Bassarai after it. The god is named from what his followers wear. The form in the verse below, Βάσσαρος, is made from the same word (see Βάσσαρος).

In the Hymns. One heading, the longest in the book: "HYMN OF DIONYSOS BASSAREUS TRIETERIKOS" (XLV title). The seven lines below it call the god "Bassaros and Bakcheus" (XLV.2).

In this edition. "Bassareus", transliterated, as Trieterikos beside it is.

A place to read. XLV.1–7, the whole hymn.

Meaning

The fox-skin was the dress of the Thracian bacchants as the fawn-skin was of the Greek, and a god named from it is the god in his Thracian costume. Greek tradition set much of Dionysos' wild cult in Thrace, and put Orpheus there too, a Thracian singer killed by Thracian women. A title of the god taken from the dress of his women can be read as keeping, in one word, both the place and the company of the rite.

Use in the Hymns

The heading. The note on XLV title records two anomalies. The hymn has no fumigation rubric, and its heading is ΥΜΝΟΣ with the genitive rather than the bare genitive of most of the collection. It is the fifth hymn with both, after I, XVIII, XXIX and XXXI, and the note states the rule they illustrate: through XLVIII, the hymns with no offering are exactly the hymns headed irregularly. It is also much the longest heading in the

book, thirty-three letters against twenty for the next, that of LIV to Silenos, Satyros and the Bakchai. Its three names are read under Διόνυσος Βασσαρεὺς Τριετηρικός.

The hymn. Below the heading the god is called to come twice, at the beginning and the end, and between the two calls the hymn gives him a single run of titles: "Come, blessed Dionysos, born of fire, bull-fronted, / Bassaros and Bakcheus, of many names, all-mastering, / you who rejoice in swords and in blood and in the holy Mainads, / crying euhoi over Olympos, loud-roaring, raving Bakchos, / thyrsos-speared, heavy in wrath, honoured by all the gods / and by mortal men, as many as dwell upon the earth; / come, blessed one, leaper, bringing much gladness to all" (XLV.1–7). The note at XLV.3 calls the third line the bloodiest in the collection and observes that this hymn, of all of them, asks for nothing at all, its petition being only the god's coming (XLV.3, 7). The god of the swords and the god who brings "much gladness to all" are one, and the hymn sets them four lines apart with nothing to reconcile them.

Places to read

The heading in which the title stands, and the hymn below it in two parts.

XLV title The hymn is headed Hymn of Dionysos Bassareus Trieterikos.

XLV.1–4 The god is called to come, born of fire, Bassaros and Bakcheus, rejoicing in swords and blood and the holy Mainads, crying euhoi over Olympos.

XLV.5–7 He is thyrsos-speared and heavy in wrath, honoured by gods and men, and is asked to come bringing much gladness to all.

Earlier poetry and cult

The astronomical handbook that goes under the name of Eratosthenes tells how Orpheus ceased to honour Dionysos, held Helios, whom he called Apollo, the greatest of the gods, and would climb Mount Pangaion before dawn to see the sun rise first; Dionysos in anger sent the Bassarai against him, as Aeschylus the tragic poet tells it, and they tore him apart and scattered his limbs (*Catasterisms* 24). The play was Aeschylus' lost

Bassarai.[283] The women named for the fox-skin are the women who killed the poet under whose name the Hymns go. Herodotus names βασσάρια among the animals of the Libyan nomads' country (4.192), and the word for the fox and for its skin is the root of the title.[284]

Later readings

The title passed into Latin. The Roman poet Horace, in an ode on wine, promises the god "I will not shake you against your will, bright Bassareus", and will not drag his hidden emblems into the open (*Odes* 1.18.11–13).[285]

In this edition

The edition transliterates the heading in full, "Hymn of Dionysos Bassareus Trieterikos", and the verse form Βάσσαρος as "Bassaros" at XLV.2 and LII.12. The heading carries no apparatus entry. Several of the hymn's words rest on editors: αἵματι, "blood", is Hermann's singular for the codices' αἵμασι (the note at XLV.3); μαινόλα, "raving", is Hermann's for the codices' μανικέ, an entry the note at XLV.4 restores and the same entry at LII.1 confirms (see μαινόλης); θυρσεγχές, "thyrsos-speared", is Ruhnken's, found nowhere in Greek but here and at LII.11, where it is Hermann's for another reading (the notes at XLV.5 and LII.11; see θυρσεγχής); and at line 5 the codices give βαρύμηνε (see βαρύμηνις). The note on XLV title counts the heading at thirty-six letters and gives second place to XL's; the heading has thirty-three letters, and LIV's, with twenty, is longer than XL's, with eighteen.

See also

Βακχεύς; Βάκχος; βαρύμηνις; Βάσσαρος; θυρσεγχής; Μαινάς; μαινόλης; τριετηρικός.

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[283] [Eratosthenes], *Catasterisms* 24, citing Aeschylus' lost *Bassarai*.

[284] Herodotus 4.192.

[285] Horace, *Odes* 1.18.11–13.

Βάσσαρος · Bassaros

Βάσσαρος, *Bassaros*, "Bassaros"

Attested: Βάσσαρε (*Bassare*; XLV.2, LII.12). The vocative of a name formed, like the title Βασσαρεύς, from βασσάρα, the fox and the fox-skin dress of the Thracian women of the god's rite (see Βασσαρεύς). It stands in two Dionysos hymns, both trieteric. In the hymn headed with the title Bassareus it is paired with another Bacchic name: "Bassaros and Bakcheus, of many names, all-mastering" (XLV.2; see Βακχεύς). In the trieteric hymn it opens a line of youth and company: "Bassaros, glad in ivy, of many maidens, glorious youth" (LII.12), where κισσοχαρές is Abel's for the codices' κισσοχαρής and κύδιμε κοῦρε, "glorious youth", Wiel's for καὶ διάκοσμε (the apparatus at LII.12). The god of the fox-skin is "of many maidens", πολυπάρθενε, among the women who wear it, and the line can be read as a picture of the rite in four words: the costume, the ivy, the women and the young god at their centre. The two hymns are the collection's only trieteric pieces by title, and the name belongs to that feast (see τριετηρικός).

See also

Βακχεύς; Βασσαρεύς; κισσοχαρής; τριετηρικός.

βιοδῶτις · giver of life

The title given to two goddesses of opposite houses, the queen of the dead and the goddess of desire, both of whom the collection makes the source of what lives · Orphic Hymns

βιοδῶτις, *biodōtis*, "giver of life"

At a Glance

The word. A feminine compound of βίος, "life, livelihood", and δίδωμι, "give": she who gives life. Βίος in Greek is the life one lives and the living one makes, so the title covers both being alive and having the means to live.

In the Hymns. Two lines. Phersephone is "much-honoured wife of Plouton, cherished, giver of life" (XXIX.3), and Aphrodite "birth-giving, husband-loving, most longed-for, giver of life" (LV.12). The masculine βιοδώτωρ is given once, to Zeus in the hymn to the Daimon (LXXIII.2; see βιοδώτωρ).

In this edition. "Giver of life" at both places, kept apart from ὀλβιοδῶτις, "giver of prosperity", the title of Demeter (XL.2; see ὀλβιοδῶτις).

A place to read. XXIX.1–20, the hymn to Phersephone.

Meaning

The title is rare, and the two goddesses who bear it make a pair. Phersephone is the queen of the dead, Aphrodite the goddess of desire; the one rules what ends and the other what begins. The collection gives them the same word, and in each hymn it stands among titles of marriage: Phersephone is Plouton's wife, Aphrodite "husband-loving". Life, in both, is given through a bed, and can be read as the gift of the union, not of the goddess alone.

Use in the Hymns

The queen of the dead. Phersephone's hymn sets the title between her marriage and her gates: "much-honoured wife of Plouton, cherished, giver of life, / you who hold the gates of Hades beneath the hollows of the earth" (XXIX.3–4). The giver of life is the keeper of the way down. The hymn goes on to make the paradox its thesis. She is addressed as "showing forth your sacred body in green-fruited shoots" (XXIX.13), and then, plainly: "you alone are life and death to much-toiling mortals, / Phersephone; for you feed all things always, and you kill them" (XXIX.15–16). The note at XXIX.16 observes that the feeding and the killing take half a line each, with γάρ explaining "you alone are life and death", and that the hymn states the doubleness and does not soften it. The petition asks for fruits from the earth and a good life, and takes in the death side only as that life's gentle end, a sleek old age led down "to your own country, queen" (XXIX.17–20; see γῆρας).

The goddess of desire. Aphrodite's hymn gives the title in a line of marriage-words: "birth-giving, husband-loving, most longed-for, giver of life" (LV.12; see γεννοδότειρα). It stands in a hymn that has already made her the mother of all things (LV.4–5; see Ἀφροδίτη). The next line turns the gift into a yoke: she is addressed as "you who have yoked mortals in unbridled necessities" (LV.13; see ἀχαλίνωτος ἀνάγκη). The life she gives is given through desire, and desire binds.

The other givers. The collection has a family of such titles. Zeus as the Daimon is "giver of life to mortals", in a hymn that asks him to drive off the cares "that send destruction of life over the whole earth" (LXXIII.2, 8; see βιοδώτωρ; βιοφθορία). The Mother of the Gods is "nurse of life" (XXVII.13; see βιοθρέπτειρα). Demeter, Apollo and Palaimon are givers of prosperity, ὀλβιοδώτις and ὀλβιοδώτης, the gift of wealth rather than of life (XL.2, XXXIV.2, Prayer 35). Among the goddesses only the two of the bed give life itself; the Mother nurses it, and Demeter gives prosperity.

Places to read

The two lines in which the word occurs.

XXIX.3 Phersephone is much-honoured wife of Plouton, cherished, giver of life.

LV.12 Aphrodite is birth-giving, husband-loving, most longed-for, giver of life.

Earlier poetry and cult

In the *Homeric Hymn to Demeter* the mother tells her daughter that whenever the earth blooms with every kind of fragrant spring flower she will come up again from the misty dark, a great wonder to gods and to mortal men (401–403).[286] Phersephone's return is the spring, and the "green-fruited shoots" of XXIX.13 can be read as the same return seen in the field. The *Homeric Hymn to Aphrodite* opens on the works of the Cyprian, who rouses sweet longing among the gods and has tamed the

[286] *Homeric Hymn to Demeter* 401–403.

races of men who die, the birds that dart from the sky and every wild creature reared by land or sea (1–5).[287]

Later readings

In Cicero's *On the Nature of the Gods* the Stoic speaker explains Proserpina, the Latin Persephone, as the seed of the crops, hidden in the earth and sought by her mother (2.66).[288] Lucretius opens his poem on nature with a hymn to Venus, by whose power every race of breathing creatures is begotten and comes out into the sunlight (1.1–5).[289] He asks her, as the hymns ask their gods, to stand by him and to bring peace (1.24–30), but his poem holds that the gods take no part in our world (2.646–651), and his Venus can be read as nature's own power of generation under a goddess's name; the collection's Aphrodite is the goddess herself.

In this edition

The edition renders βιοδῶτις "giver of life" at both places and βιοδώτωρ the same at LXXIII.2, and keeps "giver of prosperity" for the ὀλβιοδοτ- titles. Neither line carries an apparatus entry on the word.

See also

Ἀφροδίτη; ἀχαλίνωτος ἀνάγκη; βιοδώτωρ; βιοθρέπτειρα; βιοφθορία; γεννοδότειρα; γῆρας; ὀλβιοδῶτις; Πλούτων; Φερσεφόνη.

βιοδώτωρ · giver of life

βιοδώτωρ, *biodōtōr*, "giver of life"

Attested: βιοδώτορα (*biodōtora*; LXXIII.2). The hymn headed "TO THE DAIMON" calls on "the leader who makes men shudder" and finds him in its second line: "gentle Zeus, all-begetter, giver of life to mortals"

[287] *Homeric Hymn to Aphrodite* (5) 1–5.

[288] Cicero, *On the Nature of the Gods* 2.66.

[289] Lucretius, *On the Nature of Things* 1.1–5, 1.24–30, 2.646–651.

(LXXIII.1–2). Βιοδώτωρ is the masculine of the title the collection gives to Phersephone and Aphrodite (see βιοδῶτις). The hymn names him μειλίχιος Ζεύς, Zeus the Gracious, a cult title of an underworld and wealth-giving Zeus (the note at LXXIII title; see ἀλάστωρ; μειλίχιος). The Athenians kept his greatest festival, the Diasia, outside the city (Thucydides 1.126.6; see μειλίχιος). The giver of life is also the one who takes it, chilling the life of mortals and holding the keys of grief and of joy (LXXIII.5–6; see ἀλάστωρ). The petition asks him to drive off "all that send destruction of life over the whole earth" (LXXIII.8; see βιοφθορία). The hymn's first word for the god's gift, βίος, comes back in that petition as the thing destroyed.

See also

ἀλάστωρ; βιοδῶτις; βιοφθορία; δαίμων; Ζεύς; μειλίχιος.

βιοθρέπτειρα · nurse of life

βιοθρέπτειρα, *biothrepteira*, "nurse of life"

Attested: βιοθρέπτειρα (*biothrepteira*; XXVII.13). The Mother of the Gods is "child of Ouranos, eldest, nurse of life, lover of the goad" (XXVII.13). The compound joins βίος, "life", to θρέπτειρα, "nurse, she who rears", the feminine of the word for one who feeds and brings up a child. Her hymn has made her a nurse from its first line, "God-honoured mother of the immortal gods, nurse of all" (XXVII.1), and gives the reason she holds the middle throne of the kosmos: "since you yourself / possess the earth, supplying kindly nourishment to mortals" (XXVII.5–6). The collection's other nurses are more particular. Demeter is "nurse of all mortals alike" (XL.7), Leukothea "nurse of Dionysos of the fair garland" (LXXIV.2), and the Mousai "nurses of the soul" (LXXVI.5); Apollo distinguishes "the life-nourishing tribes", βιοθρέμμονα φῦλα (XXXIV.19). The Glossary renders θρέπτειρα "nurse" throughout. The mother of the gods who nurses life itself stands at the widest of these: not the nurse of one child, nor of mortals, but of whatever lives.

See also

θρέπτειρα; Μήτηρ ἀθανάτων; μήτηρ θεῶν; Οὐρανός; τροφὸς πάντων.

βοτρυηφόρος · grape-bearing

βοτρυηφόρος, *botryēphoros*, "grape-bearing"

Attested: βοτρυηφόρον (*botryēphoron*; XXX.5). The hymn to Dionysos gives the god a line of four titles: "eater of raw flesh, of the third year, grape-bearing, robed in shoots" (XXX.5). The compound joins βότρυς, "bunch of grapes", to φέρω, "bear": the god who carries the cluster, or whose vine does. The form is Abel's Ionic spelling for the codices' βοτρυοφόρον (the apparatus at XXX.5). The line sets the god's two natures side by side. Its first word, ὠμάδιος, names him from the raw, and the note at XXX.5 records that Dionysos Ὠμάδιος is a genuine cult title and that a rite named from raw-eating stands in a Milesian regulation of 276/5 BC, while warning that no ancient source derives the one from the other (see ὠμάδιος). Its last two words dress him in the vine. Between the eater of raw flesh and the grape-bearer stands "of the third year", the feast that holds both (see τριετηρίς). The trieteric hymn has the companion title, "adorned with the grape-cluster" (LII.11; see βοτρυόκοσμος).

See also

βοτρυόκοσμος; Διόνυσος; ἐρνεσίπεπλος; τριετηρίς; ὠμάδιος.

βοτρυόκοσμος · adorned with the grape-cluster

βοτρυόκοσμος, *botryokosmos*, "adorned with the grape-cluster"

Attested: βοτρυόκοσμε (*botryokosme*; LII.11). The trieteric hymn calls Dionysos "Paian, thyrsos-speared, held in the lap, adorned with the grape-cluster" (LII.11). The compound joins βότρυς, "bunch of grapes", to κόσμος, "ornament": the god whose adornment is the cluster, crowned or hung with grapes. The line holds a child and a warrior together. "Held in the lap", ὑποκόλπιε, is the infant god, and "thyrsos-speared" the god

whose wand is a weapon, a word the note at LII.11 shows to be Hermann's here for the codices' χρυσεγχής, "with a golden spear", as it is Ruhnken's at XLV.5 for another reading (see θυρσεγχής). The name at its head is the healer's title, Παιάν, which the collection gives also to Helios, Pan, Apollo and Asklepios (VIII.12, XI.11, XXXIV.1, LXVII.1; see Παιάν). The grape-cluster closes the line as the vine closes the other hymn's line of titles, "grape-bearing, robed in shoots" (XXX.5; see βοτρυηφόρος), and the two compounds can be read as the collection's whole picture of the god's ornament: he carries the vine and wears it.

See also

βοτρυηφόρος; θυρσεγχής; Παιάν; ὑποκόλπιος.

βραβευτής · judge

βραβευτής, *brabeutēs*, "judge"

Attested: βραβευτής (*brabeutēs*; XVIII.16). Plouton is told "You alone were born the judge of deeds unseen and seen, / god-filled, all-ruling, most sacred, of splendid honour" (XVIII.16–17). The note at XVIII.16 explains the noun as the later prose form of βραβεύς, the umpire who awarded the prize at the games, but in use a judge or arbitrator (the orator Isaeus, 9.35; Plato, *Protagoras* 338b; Aristotle, *Rhetoric* 1376b20), and observes that the athletic colouring is etymological and the sense here judgement. The deeds unseen and seen are the paired opposites that the collection sets in more than one hymn (see ἀφανής). The verb is said of Nemesis and of Dikaiosyne (LXI.8, LXIII.4; see βραβεύω), and the noun makes the god below a third judge. In Plato's myth at the end of the *Gorgias*, judgement after death is given to three sons of Zeus, Minos, Rhadamanthys and Aiakos, who judge the souls stripped of their bodies (523e–524a).[290] The hymn gives it to Plouton himself, and gives him the hidden deeds as well as the open ones.

[290] Plato, *Gorgias* 523e–524a.

See also

ἀφανής; βραβεύω; Δίκη; Πλούτων.

Βράγχιος · of Branchos

Βράγχιος, *Branchios*, "of Branchos"

Attested: Βράγχιε (*Branchie*; XXXIV.7). Apollo's hymn gathers his cult places in a run of titles: "of Branchos and of Didyma, Patarian, Loxias, holy" (XXXIV.7). Branchos was the legendary founder of the oracle at Didyma near Miletus, whose priests, the Branchidai, kept it, so that the first two titles of the line name one sanctuary twice, by its founder and by its place (see Διδυμεύς). Herodotus counts the Branchidai of Milesian territory among the oracles the Lydian king Croesus tested, and tells how the Kymaians later sent to them to ask what to do with a suppliant (1.46, 1.157–159).[291] The title rests on an editor. The codices read βάκχιε, "Bacchic", and the apparatus names no one for Βράγχιε (the apparatus at XXXIV.7); and in the same line Παταρήιε is Wiel's for ἑκάεργε. The line stands among the hymn's many emended epithets (the note at XXXIV.2, 3, 4, 6, 7, 9; see Ἀπόλλων). With the manuscripts' reading the line would open by calling Apollo "Bacchic".

See also

Ἀπόλλων; Διδυμεύς; Λοξίας.

βρισάρματος · heavy upon the chariot

βρισάρματος, *brisarmatos*, "heavy upon the chariot"

Attested: βρισάρματε (*brisarmate*; LXXXVIII.1). The last hymn in Abel's book opens: "Ares overmastering, heavy upon the chariot, golden-helmed" (LXXXVIII.1). The compound joins βρίθω, "be heavy, weigh down", to ἅρμα, "chariot": the god whose weight bears on his car, or who bears down from it. LXXXVIII is the eighth *Homeric Hymn*, which

[291] Herodotus 1.46, 1.157–159.

Hermann moved into the collection and Abel prints with a note of dissent (the note on LXXXVIII; see Ἄρης).[292] The note on LXXXVIII lists βρισάρματος among a dozen words of the hymn found nowhere else in the collection, and judges the vocabulary the weakest of its three marks of intrusion. The collection's own βριθ- words are of fruit, justice and the crafts: Demeter is "heavy with the fruits of summer" (XL.18), Dike is "bearing down upon the unjust" (LXII.4), and the crafts are "laden" when Health is present (LXVIII.5). The chariot comes back in the same hymn as the planet's course, the god addressed as "wheeling your fire-bright circle / among the seven-pathed constellations of the aither, where colts / all ablaze hold you for ever above the third orbit" (LXXXVIII.6–8; see ἑπτάπορος).

See also

Ἄρης; ἑπτάπορος.

Βρόμιος · Bromios

Βρόμιος, *Bromios*, "Bromios"

Attested: Βρομίοιο (*Bromioio*; XL.10), βρόμι' (*bromi'*; L.8), and the feminine adjective βρομίη (*bromiē*; XXXVI.2). Βρόμιος is a name of Dionysos from βρόμος, "roar, din": the roaring god, named for the noise of his rite. Demeter of Eleusis is "making growth and bloom, hearth-fellow of Bromios, of splendid honour" (XL.10), where Βρομίοιο is Hermann's for the codices' βρομίοις (the apparatus at XL.10); the note at XL.10 observes that the hymn puts Dionysos at her hearth in a single word and moves on (see αὐξιθαλής). Lysios Lenaios is "loosener, thyrsos-maddened, Bromios, Euian, kindly to all" (L.8). The roar is everywhere in the collection's compounds. Dionysos is "loud-roaring", ἐρίβρομος (XXX.1, XLV.4, XLVIII.2), as are the Clouds (XXI.3) and the Erinyes (LXIX.1); Zeus and Eros are "fire-roaring" (XX.2, LVIII.2), though at both places πυρίβρομον is an editor's, Pierson's and Hermann's, for the codices' πυρίδρομον, "fire-running", Hekate "roaring with beasts" (I.6),

[292] *Homeric Hymn to Ares* (8) 1.

and Artemis "roaring", βρομίη, in Hermann's Ionic form (XXXVI.2). Pindar's dithyramb for Athens calls the god by his cries, Bromios and the Loud-shouter (fr. 75.10 Snell–Maehler), and the chorus of Euripides' *Bacchae* brings "Bromios, a god and son of a god" home from the Phrygian mountains (84–87).[293]

See also

αὐξιθαλής; Βάκχος; Δημήτηρ Ἐλευσινία; Διόνυσος; ἐρίβρομος; λύσιος.

βρονταῖος · of the thunder

The adjective of the storm's sound, shared by Zeus, by the bolt he hurls and by the clouds that carry the noise, three bearers in three hymns · Orphic Hymns

βρονταῖος, *brontaios*, "of the thunder", "thundering"

At a Glance

The word. The adjective of βροντή, "thunder": belonging to the thunder, thundering. As a title, Zeus Brontaios is the god as the thunder's author.

In the Hymns. Three lines, three bearers. Zeus is "god of the lightning, of the thunder, of the thunderbolt, Zeus of growth" (XV.9); his bolt is "sudden, thundering, an unconquered and holy shaft" (XIX.9); and the Clouds are "of the thunder, fiery, loud-roaring, watery-pathed" (XXI.3). The noun βροντή stands twice (Prayer 39, XIX.3; see βροντή).

In this edition. "Of the thunder" at XV.9 and XXI.3, "thundering" at XIX.9.

A place to read. XIX.1–17, the storm of the hymn to Zeus of the Thunderbolt.

Meaning

Greek divided the storm into lightning, ἀστραπή, thunder, βροντή, and the bolt, κεραυνός, and gave Zeus a title from each. The thunder is the part

[293] Pindar, fr. 75.10 Snell–Maehler; Euripides, *Bacchae* 84–87.

that is heard. In epic it is the god's voice and his sign; to the natural philosophers, as Aristophanes shows them, it was the noise of the clouds. The collection keeps both pictures and sets them side by side.

Use in the Hymns

The god's line. The hymn to Zeus gathers three titles of the storm in one line, "god of the lightning, of the thunder, of the thunderbolt, Zeus of growth" (XV.9; see ἀστράπιος). (see κεραύνιος; φυτάλιος) Of the three, βρονταῖε is transmitted as printed, where the lightning's title is Hermann's; the close that the codex Thryllitianus gives in place of lines 7–11 has none of the three (the note on XV (Variant)).

The bolt. The hymn to Zeus of the Thunderbolt describes the weapon for five lines without a main verb: "a winged weapon, dread, heart-shaking, hair-raising, / sudden, thundering, an unconquered and holy shaft / in the whirlings of a boundless whirr, all-devouring in its rush" (XIX.8–10). The note at XIX.8–12 observes that with "heart-shaking" and the hapax ὀρθοέθειρος, "making the hair stand upright", the hymn describes what the thing does to a body that hears it. "Thundering" belongs to that list. The bolt is known by its sound and by the fear the sound makes, and the hymn has already set the thunder at the top of the world: Zeus is "shaking the seat of the all-blessed with divine thunders" (XIX.3; see βροντή).

The Clouds. The third bearer is a weather, not a god in a body. The hymn to the Clouds opens: "Airy clouds, fruit-nourishing, wandering the heavens, / rain-bearing, driven by the winds throughout the kosmos, / of the thunder, fiery, loud-roaring, watery-pathed, / holding in the bosom of the air a shuddering clatter" (XXI.1–4). The note at XXI.1–5 observes that the clouds are given no name and no myth and are addressed exactly as Hera or Poseidon are. The thunder here is the clouds' own: they carry the clatter and the fire, and they are asked for rain (XXI.7; see νεφέλη). Zeus, his weapon and the clouds share one adjective, and the collection can be read as dividing the storm among them without deciding whose it is.

Places to read

Every line in which the adjective occurs, in the order of the book.

XV.9 Zeus is god of the lightning, of the thunder, of the thunderbolt, Zeus of growth.

XIX.9 His bolt is sudden, thundering, an unconquered and holy shaft.

XXI.3 The Clouds are of the thunder, fiery, loud-roaring, watery-pathed.

Earlier poetry and cult

In Homer the thunder is Zeus' act and his message. At the start of the battle of the gods the father of gods and men thunders terribly from on high (*Iliad* 20.56–57). In the *Odyssey* Odysseus asks Zeus for a sign, and Zeus thunders at once from shining Olympos; a woman grinding at the mill observes that there is no cloud anywhere, and takes the thunder for a sign to someone (20.102–119).[294] Hesiod's Cyclopes, named from the thunder and the lightning, gave Zeus the thunder and made him the bolt (*Theogony* 139–141; see ἀστράπιος).[295] Aristophanes' *Clouds* already sets the other picture against Homer's. Socrates prays to the "august goddesses, the Clouds of thunder and bolt" (265), and then tells Strepsiades, who had taken the rain for Zeus' doing and now asks who it is that thunders, that it is the clouds themselves, heavy with water, crashing into one another and bursting with a din (373–384).[296] The collection's Clouds "of the thunder" can be read as Aristophanes' goddesses addressed in earnest.

Later readings

Aristotle explains thunder in the *Meteorologica* as the dry exhalation squeezed out of a cloud as it condenses and striking the clouds around it; the noise is the blow, and the lightning is the same exhalation set alight (2.9, 369a–b).[297] In his account the thunder has no author at all, and the hymns' three bearers become one process.

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[294] Homer, *Iliad* 20.56–57; *Odyssey* 20.102–119.

[295] Hesiod, *Theogony* 139–141.

[296] Aristophanes, *Clouds* 265, 373–384.

In this edition

The edition renders βρονταῖος "of the thunder" at XV.9 and XXI.3 and "thundering" at XIX.9, where the bolt, not a god, is described. None of the three places carries an apparatus entry on the word.

See also

ἀστράπιος; βροντή; Ζεύς; κεραύνιος; νεφέλη; φυτάλιος.

βροτοκτόνος · man-slayer

βροτοκτόνος, *brotoktonos*, "man-slayer"

Attested: βροτοκτόνε (*brotoktone*; LXV.2). The hymn to Ares piles up titles of slaughter: "delighting in arms, unsubdued, man-slayer, stormer of walls" (LXV.2). The compound joins βροτός, "mortal", to κτείνω, "kill". It echoes Homer's address to the same god. In the *Iliad* Athena calls him "Ares, Ares, plague of mortals, murder-stained, stormer of walls" (5.31), and the hymn's line keeps the stormer of walls, τειχεσιπλῆτα, beside its own word for the killer of men, where Homer has βροτολοιγός, "plague of mortals".[298] The collection's other -κτόνος titles are given to gods who kill monsters and beasts: Apollo "slayer of Tityos" and "slayer of Python" (XXXIV.1, 4), Artemis "slayer of beasts" (XXXVI.9). Only Ares kills men, and his hymn, after five lines of it, tells him to stop: "halt the raging strife, let go the pain that grieves the heart" (LXV.6; see Ἄρης). The line carries no apparatus entry.

See also

Ἄρης; Πυθοκτόνος.

[297] Aristotle, *Meteorologica* 2.9, 369a–b.

[298] Homer, *Iliad* 5.31.

γαιήοχος · earth-holder

The Homeric title of the sea-god, in the line that opens his hymn and his place in the proem, the line with which the Cyclops in the Odyssey calls down his curse · Orphic Hymns

γαιήοχος, *gaiēochos*, "earth-holder"

At a Glance

The word. An epic compound, in Homer and Hesiod said only of Poseidon. The first part is γαῖα, "earth"; the second was taken in antiquity from ἔχω, "hold", so that the god holds the earth, embracing it with his sea or bearing it up. A cult title of the same shape, Gaiaochos, was used of Poseidon in Laconia.

In the Hymns. Two lines, the same but for their first words: "Hear, Poseidon, earth-holder, dark-maned" (XVII.1), and in the proem "and you, Poseidon, earth-holder, dark-maned" (Prayer 5).

In this edition. "Earth-holder" at both places.

A place to read. XVII.1–10, the hymn to Poseidon.

Meaning

An earth-holder is a strange title for the god of the sea, and the hymn keeps the strangeness. Poseidon was the god of earthquakes as well as of the sea, and his titles name the one power from opposite sides: he holds the earth and he shakes it. The ancient picture behind both is of an earth set in water, held up and surrounded by it, so that the god of the water has the ground in his keeping.

Use in the Hymns

The opening. The hymn begins with the title in its first line, "Hear, Poseidon, earth-holder, dark-maned, / god of horses, holding in your hands the bronze-wrought trident" (XVII.1–2; see ἵππιος; τρίαινα). The proem gives Poseidon the same line with "and you" for "Hear", setting him after Zeus, Gaia, Helios, Mene and the Stars, and before Phersephone

and Demeter (Prayer 3–6). The hymn's line is Homer's word for word; the proem's differs from it only in its opening "and you".

Holder and shaker. The hymn sets the god's two relations to the ground side by side. He is hailed as "you who dwell in the foundations of the deep-breasted sea" (XVII.3; see βαθύστερνος), and the next line calls him "ruler of the deep, loud in the brine, heavy-sounding, earth-shaker" (XVII.4; see ἐννοσίγαιος). The petition then asks the earth-holder and earth-shaker for stillness: "may you keep safe the seats of the earth and the fair course of ships" (XVII.9; see ἕδρανα γῆς). The title of the first line can be read as the ground of the request in the ninth: the god who holds the earth is asked to hold it steady.

The third lot. Between the two the hymn names the god's share of the world, hailing him as "you who by the third lot were allotted the deep stream of the sea" (XVII.7). The note at XVII.7 observes that the numbering is not Homer's, where Poseidon is the second brother and Hades the third, and that the next hymn gives the same half-line to Plouton. The note on XVII (Variant) records that one manuscript has an entirely different hymn to Poseidon, which makes him son of Zeus and gives him the second lot; the received hymn says nothing of Zeus.

Places to read

The two lines in which the title occurs, in the order of the book.

Prayer 5 The proem calls on Poseidon, earth-holder, dark-maned.

XVII.1 The hymn opens: Hear, Poseidon, earth-holder, dark-maned.

Earlier poetry and cult

The hymn's first line is the line of a curse. In the *Odyssey* the blinded Cyclops stretches his hands to the starry sky and prays to his father, "Hear, Poseidon, earth-holder, dark-maned", that Odysseus may never come home, or come late and wretchedly, having lost all his companions, in another's ship, to find troubles in his house (9.526–535).[299] The *Homeric Hymn to Poseidon* begins with the god as mover of the earth and

[299] Homer, *Odyssey* 9.526–535.

of the barren sea, and closes with the same words as a greeting, "Hail, Poseidon, earth-holder, dark-maned", asking him to help those who sail (22.1–7).[300] The Orphic hymn takes the Cyclops' opening, and its petition can be read beside the Homeric hymn's request: it too asks for "the fair course of ships" (XVII.9).

Later readings

Pausanias, describing the country round Sparta, mentions a sanctuary of Poseidon under the title Gaiaochos near Therapne (3.20.2), the epic word kept as a name of cult.[301]

In this edition

The edition renders γαιήοχος "earth-holder" at both places. Neither carries an apparatus entry on the word.

See also

βαθύστερνος; ἕδρανα γῆς; ἐννοσίγαιος; ἵππιος; Ποσειδῶν; τρίαινα.

γαμοστόλος · arrayer of marriage

γαμοστόλος, *gamostolos*, "arrayer of marriage"

Attested: γαμοστόλε (*gamostole*; LV.8). Aphrodite is "delighting in festivities, arrayer of marriage, mother of the Loves" (LV.8). The compound joins γάμος, "marriage", to στέλλω, "array, make ready, send": she who prepares a wedding and escorts it. The lines around it make Aphrodite's hymn a hymn of the bed: she is "glad in the bed through persuasion" (LV.9), "bridal, feast-fellow" (LV.11), and "birth-giving, husband-loving, most longed-for, giver of life" (LV.12; see βιοδῶτις; γεννοδότειρα). Homer had already given her marriage for her province. When she is wounded at Troy, Zeus tells her that the works of war are not hers: she should see to the lovely works of marriage (*Iliad* 5.428–429).[302] Hesiod gives her, from her birth, the whispers of maidens, smiles and

[300] *Homeric Hymn to Poseidon* (22) 1–7.

[301] Pausanias 3.20.2.

deceits, sweet pleasure, love and gentleness (*Theogony* 203–206).[303] The Orphic title can be read as gathering these into one office: the goddess who makes the marriage ready.

See also

Ἀφροδίτη; βιοδῶτις; γεννοδότειρα; μήτηρ ἐρώτων.

γενάρχης · founder of the line

The first ancestor of a house, given to Kronos as the father of the gods and to the south wind as the father of rain · Orphic Hymns

γενάρχης, *genarchēs*, "founder of the line", "first father"

At a Glance

The word. A compound of γένος, "family, race, line", and ἄρχω, "begin, lead": the one with whom a line begins, its first ancestor and head. It belongs to genealogy and to the cults of families and clans, which honoured the founder from whom they came.

In the Hymns. Two lines. Kronos is addressed as "you who dwell in every part of the kosmos, founder of the line" (XIII.8), and Notos is asked to come "with the moist clouds, first father of rain" (LXXXII.3).

In this edition. "Founder of the line" at XIII.8, "first father" at LXXXII.3.

A place to read. XIII.1–10, the hymn to Kronos.

Meaning

Of Kronos the word is meant as it stands: he is the head of the Olympian line, the father of Zeus and of his brothers and sisters, between the first pair, Earth and Heaven, and the gods who rule now. Of the south wind it is a figure. The rain comes from Notos as a family comes from its ancestor, and the title makes the weather a descent.

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[302] Homer, *Iliad* 5.428–429.

[303] Hesiod, *Theogony* 203–206.

Use in the Hymns

Kronos. The hymn to Kronos is a hymn of generations. Its first line calls him "father of the blessed gods and of men also" (XIII.1); he is "all-begetter of the age" (XIII.5), "offspring of Gaia and of starry Ouranos" (XIII.6; see Γαῖα), "husband of Rhea" (XIII.7), and at last he is addressed as "you who dwell in every part of the kosmos, founder of the line" (XIII.8). The same hymn makes him the god who consumes what he begets: "you who consume all things and yourself increase them again" (XIII.3), and "diminisher of growth" (XIII.7). The note at XIII.3, 5 hears in this the old play of Κρόνος on Χρόνος, Time, devouring and restoring, worked without the name of Chronos ever being spoken (see Κρόνος). The founder of the line is also the one who eats it; the hymn can be read as holding the two together, as time holds the generations it ends.

His consort. The next hymn gives Rhea the same rank in other words: she is "first of the line", ἀρχιγένεθλε (XIV.8; see ἀρχιγένεθλος). The two titles together make the pair the head of the gods' family, as Ouranos is "eldest-born", πρεσβυγένεθλος, before them (IV.2).

The south wind. Notos is "first father of rain" (LXXXII.3), and the next lines say what the fatherhood is, a prerogative from Zeus to send the rain-clouds to the earth (LXXXII.4–5; see γέρας). The note at LXXXII.3 calls Notos the wet southerly of the Aegean and observes that the hymn asks him for exactly what a farmer would, "to send fruit-nourishing rains upon mother earth" (LXXXII.7; see Νότος). The note at LXXXII.1 observes that the hymn addresses the wind first as a neuter "leap" and turns to the person only at line 3, where this title stands: the motion becomes a father in the line that names him so.

Places to read

The two lines in which the word occurs.

XIII.8 Kronos dwells in every part of the kosmos, founder of the line.

LXXXII.3 Notos is asked to come with the moist clouds, first father of rain.

Earlier poetry and cult

Hesiod tells the line Kronos founded and how he kept it: Rhea bore him Hestia, Demeter and Hera, Hades, Poseidon and Zeus, and he swallowed each child as it came from the womb, warned that a son would take his kingship (*Theogony* 453–467).[304] In the *Works and Days* the golden race of men lived when Kronos was king in heaven (109–111), so that he is king of men's first age as well as father of the gods.[305] The hymn's first line, which makes him "father of the blessed gods and of men also", can be read as joining the two.

Later readings

Plato's Athenian, in the *Laws*, tells of the age of Kronos as a time when the god, knowing that no human nature could rule all human affairs without being filled with insolence and injustice, set daimones over the cities as kings and rulers, as men, a better kind, rule their flocks and herds themselves and do not set an ox over oxen (4.713c–d).[306] The founder of the line is there the founder of right rule, and the hymn's god "most excellent" (XIII.9) can be read beside him.

In this edition

The edition renders γενάρχης "founder of the line" of Kronos and "first father" of Notos. Neither line carries an apparatus entry, and the hymn to Notos has only one, an orthographic preference of Abel's at line 5 (the note on LXXXII).

See also

ἀρχιγένεθλος; Γαῖα; γενέτειρα; γέρας; Κρόνος; Νότος.

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[304] Hesiod, *Theogony* 453–467.

[305] Hesiod, *Works and Days* 109–111.

[306] Plato, *Laws* 4.713c–d.

γενέτειρα · mother

γενέτειρα, *geneteira*, "mother"

Attested: γενέτειραν (*geneteiran*; III.1), γενέτειρα (*geneteira*; XXIX.6, LV.2), γενέτειραι (*geneteirai*; LX.4). The feminine of γενέτωρ, "begetter": she who brings to birth. The hymn to Nyx opens with it: "Nyx, mother of gods and of men, I shall sing" (III.1), and calls her in the next line "origin of all things" (III.2; see γένεσις). Phersephone is "mother of the Eumenides, queen of those beneath the earth" (XXIX.6), and the Eumenides' own hymn calls them "holy daughters of great chthonic Zeus / and of Phersephone" (LXX.2–3; see Εὐμενίδες). Aphrodite is "sea-born, mother and goddess" (LV.2). The Charites are "mothers of gladness, lovely, kindly, holy" (LX.4), the one place where the mothering is a figure: they give birth not to gods but to a joy. The masculine forms name begetters too: the Stars are "begetters of all things" (VII.5), Helios "begetter of dawn" (VIII.4), and Pan "begetter of all" (XI.10). Of the word's four places only the first is universal: Night bears gods and men alike, as Rhea and Gaia do in other words (XIV.9, XXVI.1), while Phersephone bears the Eumenides and the Charites a joy.

See also

γενάρχης; γένεσις; Εὐμενίδες; Νύξ; Φερσεφόνη; Χάριτες.

γεννοδότειρα · birth-giving

γεννοδότειρα, *gennodoteira*, "birth-giving"

Attested: γεννοδότειρα (*gennodoteira*; LV.12). Aphrodite is "birth-giving, husband-loving, most longed-for, giver of life" (LV.12). The compound joins γέννα, "birth", to δότειρα, "she who gives": the goddess who grants offspring. It opens the line that βιοδῶτι, "giver of life", closes, and the two titles frame a line of marriage between them (see βιοδῶτις). The hymn has already given the claim its widest form: "and you rule over three lots, and you bring forth all things" (LV.5; see Ἀφροδίτη), where the verb is γεννᾷς, from the same root. Among the collection's other titles in -δότειρα, which

name the gifts of other goddesses, Earth is "all-giving", *πανδώτειρα* (XXVI.2), Demeter "wealth-giving" (XL.3), and the Mousai "straight-givers of the understanding" (LXXVI.5). Kronos, in his hymn, is called simply "birth", *γέννα*, as one of his own names (XIII.7). Aphrodite's gift of birth is given through desire (LV.13; see *ἀχαλίνωτος ἀνάγκη*; βιοδῶτις).

See also

Ἀφροδίτη; *ἀχαλίνωτος ἀνάγκη*; βιοδῶτις; γαμοστόλος; *πανδώτειρα*.

γλαυκῶπις · grey-eyed

Athena's Homeric title, given in the collection once to her and once, unexpectedly, to Tethys, whose eyes are the colour of the sea she is · Orphic Hymns

γλαυκῶπις, *glaukōpis*, "grey-eyed"

At a Glance

The word. A compound of γλαυκός and ὤψ, "eye, face". Γλαυκός is the pale gleaming grey-blue of the sea, of the olive leaf and of a bright eye; γλαυκῶπις is she whose eyes have that colour or that gleam. In Homer it is Athena's standing title.

In the Hymns. Two lines. The Sea's hymn calls "the bride of Okeanos, grey-eyed Tethys" (XXII.1), and Athena "grey-eyed, inventor of arts, much-besought queen" (XXXII.14).

In this edition. "Grey-eyed" at both places.

A place to read. XXII.1–10, the hymn to the Sea.

Meaning

The word's colour and its light cannot be separated, and translators have made Athena's eyes grey, blue or flashing. What is certain is the company the colour keeps: the sea is γλαυκή in Homer, and the olive, Athena's tree, is γλαυκή in Sophocles. The title therefore joins a goddess to the things of

her colour, and the collection, by giving it once to the sea, lets it keep its literal sense.

Use in the Hymns

Tethys. The hymn headed "TO THE SEA" opens on a person: "I call the bride of Okeanos, grey-eyed Tethys, / dark-robed queen, swelling in fair-running waves" (XXII.1–2). The note at XXII title, 1 observes that the sea as a power and the Titaness who is its bride are not distinguished, and that the hymn does not remark on it. The title can be read in that light. Given to the sea, grey-eyed is the sea's own colour, as dark-robed is the colour of its depths, and the eyes of the goddess are the surface of the water. The hymn goes on to describe the sea's motion for four lines, down to its calm (XXII.2–5; see γαληνιάω), and to make her "mother of Kypris, and mother of the dark clouds" (XXII.7), before asking for "a following wind to straight-running ships" (XXII.10).

Athena. In Athena's hymn the title comes near the end, in a line of three epithets: "Tritogeneia, releaser from evils, victory-bringing daimon, / grey-eyed, inventor of arts, much-besought queen" (XXXII.13–14; see Ἀθηνᾶ). Before Hermann the line stood last, so that the transmitted hymn ended on the title (the note at XXXII.14, Apparatus; see Ἀθηνᾶ).

Two goddesses, one eye. The collection gives Athena's own title to a power of the sea, and it gives Athena hers only once, late in her hymn. Its sea-gods have the colours of their element: Poseidon is "dark-maned" (XVII.1), Tethys a "dark-robed queen" (XXII.2), and the grey of her eyes can be read as the light on the water above the dark. What in Homer was a fixed mark of one goddess can be read as becoming in the Hymns a description, and a description fits the sea first.

Places to read

The two lines in which the word occurs.

XXII.1 The hymn calls the bride of Okeanos, grey-eyed Tethys.

XXXII.14 Athena is grey-eyed, inventor of arts, much-besought queen.

Earlier poetry and cult

In Homer γλαυκῶπις is Athena's alone, in the formula "the goddess, grey-eyed Athena" (*Iliad* 1.206 and often), and Hesiod gives it to her in the story of her birth (*Theogony* 888, 895, 924; see Ἀθηνᾶ). The colour is the sea's. Patroklos tells Achilles that he cannot be the son of Peleus and Thetis: that the grey sea must have borne him, and the steep crags, his mind is so hard (*Iliad* 16.33–35).[307] Sophocles' chorus in the *Oedipus at Colonus* praises the olive of Attica, "the grey leaf of the olive that nurses children", which Zeus of the sacred olives and grey-eyed Athena watch over (701–706).[308] The tree and the goddess share the colour.

Later readings

Pausanias, at Athens, saw at the temple of Hephaistos a statue of Athena, standing beside the god, with grey-blue eyes, and explained them from a Libyan story: that she was the daughter of Poseidon and of the lake Tritonis, and so had grey-blue eyes like Poseidon's (1.14.6).[309] Pausanias' Athena, who takes her eyes from the sea, can be read beside the hymn's Tethys, who has the sea's eyes, independently of the Hymns.

In this edition

The edition renders γλαυκῶπις "grey-eyed" at both places. At XXII.1 the word carries no apparatus entry; at XXXII.14 the misprint γλαυκῶφ' is recorded in the apparatus and not printed, and the line's place before 15–17 is Hermann's (the notes at XXXII.6, 14 and XXXII.14, Apparatus).

See also

Ἀθηνᾶ; γαληνιάω; Τηθύς; Τριτογένεια; Ὠκεανός.

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[307] Homer, *Iliad* 1.206, 16.33–35.

[308] Sophocles, *Oedipus at Colonus* 701–706.

[309] Pausanias 1.14.6.

Γοργοφόνος · slayer of the Gorgon

Γοργοφόνος, *Gorgophonos*, "slayer of the Gorgon"

Attested: Γοργοφόνος (*Gorgophonos*; XXXII.8). Athena is "slayer of the Gorgon, shunning the marriage-bed, mother of the arts, rich in blessing" (XXXII.8). The form printed is Hermann's for the codices' γοργόφονε (the apparatus at XXXII.8). The difference is an accent with a meaning. Compounds in -φονος are active when the accent falls on the next to last syllable, "slaying", and passive when it falls a syllable earlier, "slain by", so that the codices' vocative, accented on the third syllable from the end, would strictly make the goddess slain by the Gorgon, and Hermann's nominative, accented on the second, makes her its slayer. The same hymn has the same kind of problem at πολεμόκλονος (the note at XXXII.2; see Ἀθηνᾶ). In Hesiod it is Perseus who cuts off the head of Medusa (*Theogony* 280), and Athena wears the Gorgon's head on her aegis in the *Iliad* (5.741–742).[310] The title gives the killing to Athena herself, as Euripides' *Ion* does (987–991; see Ἀθηνᾶ).

See also

Ἀθηνᾶ; Φλεγραῖος.

Γρύνειος · of Grynos

Γρύνειος, *Gryneios*, "of Grynos"

Attested: Γρυνεῖε (*Gryneie*; XXXIV.4). Apollo is "of Grynos, Smintheus, slayer of Python, Delphic, seer" (XXXIV.4), in a line of cult titles: Gryneion, the Sminthian Apollo of the Troad, Pytho and Delphi (see Πυθοκτόνος; Σμινθεύς). Gryneion, or Gryneia, was a town of Aeolis on the coast of Asia Minor with a sanctuary and oracle of Apollo; Herodotus counts it among the eleven Aeolian cities (1.149).[311] The title is an editor's. The codices read γρύνιε καί, and Hermann made the word Γρύνειε; Abel

[310] Hesiod, *Theogony* 280; Homer, *Iliad* 5.741–742.

[311] Herodotus 1.149.

prints Γρυνεῖε in the text and Γρύνειε in his own lemma, with *sic* against the lemma, and the note at XXXIV.2, 3, 4, 6, 7, 9 calls Γρύνειος the standard form; the register of epithets as printed is substantially the editors' (see Ἀπόλλων). Virgil knew the god. Virgil's Aeneas tells Dido that Grynean Apollo has bidden him seek Italy (*Aeneid* 4.345–346).[312]

See also

Ἀπόλλων; Βράγχιος; Πυθοκτόνος; Σμινθεύς.

δᾳδοῦχος · torch-bearer

δᾳδοῦχος, *dadouchos*, "torch-bearing", "torch-bearer"

Attested: δᾳδοῦχε (*dadouche*; IX.3, XXXVI.3). The compound joins δᾴς, "torch", to ἔχω, "hold": the one who carries the torch. Selene is "of the night, torch-bearing, fair-starred maiden, Mene" (IX.3), and Artemis "shining on all, torch-bearer, goddess Diktynna, of childbed" (XXXVI.3). Both can be read as lights of the night sky, and the moon's torch as her own light carried through the dark. At Eleusis the Dadouchos, the torch-bearer, was one of the chief priests of the Mysteries, and the title was held by a man of the family of the Kerykes: Xenophon names "Kallias the torch-bearer" among the Athenian envoys to Sparta (*Hellenica* 6.3.2–3).[313] The torch is also the Eleusinian goddesses' own. In the *Homeric Hymn to Demeter* the mother searches for her daughter with burning torches in her hands, and Hekate meets her holding a light (47–52).[314] The collection gives the title to the two virgin lights of the night, not to the searcher; the edition renders it "torch-bearing" at IX.3 and "torch-bearer" at XXXVI.3.

See also

Ἄρτεμις; Ἑκάτη; Μήνη; Σελήνη.

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[312] Virgil, *Aeneid* 4.345–346.

[313] Xenophon, *Hellenica* 6.3.2–3.

[314] *Homeric Hymn to Demeter* 47–52.

δακρυότιμος · honoured with tears

δακρυότιμος, *dakryotimos*, "honoured with tears"

Attested: δακρυότιμε (*dakryotime*; LVI.6). The compound joins δάκρυ, "tear", to τιμή, "honour": a god whose worship is weeping. It is given to Adonis in a line that sets four of his titles side by side, "swelling the bloom, two-horned, much-loved, honoured with tears" (LVI.6; see αὐξιθαλής; δίκερως), in a hymn that keeps his double life to the end (LVI.5, 10–11; see Ἄδωνις). The honour is the lament of the Adonia, the women's festival in which he was mourned. The poet Sappho of Lesbos, about 600 BC, already has the dialogue of the rite: "Soft Adonis is dying, Kythereia: what shall we do?" "Strike your breasts, girls, and rend your tunics" (fr. 140 Voigt).[315] In Theocritus' fifteenth idyll, at the Adonia in Alexandria, the singer promises that at dawn the women will carry him out to the waves with their hair unbound and their breasts bare and begin the shrill song, "You go, dear Adonis, both here and to Acheron", and asks him to be gracious and come again next year (15.132–144).[316] The hymn's title gathers that lament into a single word.

See also

Ἄδωνις; αὐξιθαλής; δίκερως; Κύπρις.

διάκτορος · the guide

διάκτορος, *diaktoros*, "the guide"

Attested: διάκτορος (*diaktoros*; XXVIII.3). An old epic title of Hermes, nearly always joined in Homer to Argeiphontes, and understood as the one who conducts and carries through. The hymn to Hermes keeps the Homeric pair in one line: "kindly, of intricate counsel, the guide, Argeiphontes" (XXVIII.3; see Ἀργειφόντης). The nominative is Hermann's for the codices' vocative διάκτορε (the apparatus at XXVIII.3),

[315] Sappho, fr. 140 Voigt.

[316] Theocritus, *Idyll* 15.132–144.

so that the title stands in the form the epic uses. In the *Iliad* the pair names Hermes as a link in a chain of hands: Hephaistos made Agamemnon's sceptre and gave it to Zeus, "and Zeus gave it to the guide Argeiphontes", who gave it to Pelops (2.101–104); and it is "the guide Argeiphontes" who brings Priam unseen through the Greek camp to Achilles (24.339).[317] The office of conductor goes below the earth in the *Odyssey*, where Hermes calls out the suitors' souls with his golden wand and leads them squeaking like bats down the dank ways (24.1–14).[318] The collection gives that office to a second Hermes, the chthonic one of LVII (see Ἑρμῆς Χθόνιος).

See also

Ἀργειφόντης; Ἑρμῆς; Ἑρμῆς Χθόνιος.

διδυματόκος · bearer of twins

διδυματόκος, *didymatokos*, "bearer of twins"

Attested: διδυματόκε (*didymatoke*; XXXV.1). Formed from δίδυμος, "twin", and the root of τίκτω, "bear". It opens the hymn to Leto: "Leto of the dark robe, goddess, bearer of twins, august" (XXXV.1). The note on XXXV calls the hymn seven lines, four of them pure genealogy, and suggests it exists to place the hymns of her two children on either side of it. Leto is the mother "who bore Phoibos and Artemis the arrow-pourer" (XXXV.4), and the next line, borrowed from the *Homeric Hymn to Apollo*, gives the twins separate birthplaces (XXXV.5; see Δῆλος; Ὀρτυγία). That hymn greets Leto for the same reason the title does: "Rejoice, blessed Leto, since you bore splendid children, / Apollo the lord and Artemis the arrow-pourer" (3.14–15).[319] The kin word δίδυμοι, "twins", stands once more in the collection, where the Kouretes are told they are "also called heavenly twins in Olympos" (XXXVIII.23), and the

[317] *Iliad* 2.101–104, 24.339.

[318] *Odyssey* 24.1–14.

[319] *Homeric Hymn to Apollo* (3) 14–16.

note at XXXVIII.4, 21, 23 traces that identification with the Dioskouroi to the reports Strabo collects.

See also

Ἀπόλλων; Ἄρτεμις; Δῆλος; Κουρῆτες; Λητώ; Ὀρτυγία.

Διδυμεύς · of Didyma

Διδυμεύς, *Didymeus*, "of Didyma"

Attested: Διδυμεῦ (*Didymeu*; XXXIV.7). Apollo's title from Didyma, his oracle in the territory of Miletus. It stands in the run of cult places in his hymn: "of Branchos and of Didyma, Patarian, Loxias, holy" (XXXIV.7), where the first two titles name the one sanctuary by its founder and by its place (see Βράγχιος). The title is transmitted, the one place-title in the line the manuscripts themselves give (the apparatus at XXXIV.7; see Βράγχιος). Herodotus tells its sack in the Ionian revolt: when Miletus fell in 494 BC, the Persians plundered the sanctuary at Didyma, the temple and the oracle, and set it on fire (6.19.3); he had earlier counted it among the oracles Croesus endowed, with gifts equal to those at Delphi (1.92.2).[320] The hymn names it beside Delphi, Patara and Delos (XXXIV.4, 7–8), the god's oracles of the mainland, of Asia and of the islands in one address (see Ἀπόλλων).

See also

Ἀπόλλων; Βράγχιος; Δῆλος.

δίκερως · two-horned

δίκερως, *dikerōs*, "two-horned"

Attested: δίκερως (*dikerōs*; LVI.6); the oblique forms δικέρωτα (XXX.3) and δικέρωτ' (XXXIV.25) are given under δικέρωτος. Formed from δι-, "two", and κέρας, "horn". The nominative is given to Adonis, in a line of

[320] Herodotus 6.19.3, 1.92.2.

four titles: "swelling the bloom, two-horned, much-loved, honoured with tears" (LVI.6; see δακρυότιμος). Horns in the collection belong to the powers of increase and of the moon. Selene is "bull-horned Mene" and, in Abel's text, "horn-bearing" (IX.2, 9; see κερασφόρος), Pan "the true horned Zeus" (XI.12), Phersephone "horned" (XXIX.11), Dionysos "bull-horned" (LII.2) and Amphietes "horn-bearing" (LIII.8); Dionysos and Apollo, named as Pan, have the oblique forms of this word (XXX.3, XXXIV.25; see δικέρωτος). Adonis is the unexpected member of the company. His hymn makes him a hunter and "sweet shoot of the Kyprian" (LVI.7–8), and gives him much of the language of the Bacchic gods besides, "Eubouleus, of many forms" (LVI.3) and "maiden and boy" (LVI.4), and the horns can be read as part of that borrowing, the mark of a god of growth who dies and returns with the seasons (LVI.5, 10–11).

See also

Ἄδωνις; δακρυότιμος; δικέρωτος; κερασφόρος; Πάν; ταυρόκερως.

δικέρωτος · two-horned

δικέρωτος, *dikerōtos*, "two-horned" (genitive of δίκερως)

Attested: δικέρωτα (*dikerōta*; XXX.3), δικέρωτ' (*dikerōt'*; XXXIV.25). The oblique forms of δίκερως (see δίκερως). In his own hymn Dionysos is "wild, unspeakable, hidden, two-horned, two-formed" (XXX.3; see ἄρρητος; δίμορφος), the horns standing between his hiddenness and his double shape. The second place is in the hymn to Apollo, which ends by calling its god "Pan, the two-horned god" (XXXIV.25; see Ἀπόλλων). The *Homeric Hymn to Pan* gives its god the same epithet in its second line, "goat-footed, two-horned, lover of din" (19.2), so the hymn to Apollo can be read as lending its god the goat-god's own epic title.[321] Diodorus explains the older Dionysos' horns from his work: born of Zeus and Persephone, he was the first to yoke oxen and sow with them, and so is shown horned (4.4.1–2).[322] Euripides' chorus has Zeus bring to birth "the

[321] *Homeric Hymn to Pan* (19) 1–2.

bull-horned god" when the Fates had brought him to term (*Bacchae* 99–100; see ταυρόκερως).[323]

See also

Ἀπόλλων; ἄρρητος; δίκερως; δίμορφος; Διόνυσος; Πάν; ταυρόκερως.

Δίκτυννα · Diktynna

Δίκτυννα, *Diktynna*, "Diktynna"

Attested: Δίκτυννα (*Diktynna*; XXXVI.3). A Cretan goddess whose name the Greeks heard as δίκτυον, "net", and whom they joined to Artemis. The hymn to Artemis gives her the name in its third line: "shining on all, torch-bearer, goddess Diktynna, of childbed" (XXXVI.3; see δᾳδοῦχος), and nine lines later calls her "Kydonian" (XXXVI.12), from Kydonia in western Crete. The two Cretan titles belong to one story. Callimachus tells it in his hymn to Artemis: the nymph Britomartis, fleeing Minos through the oak woods and meadows for nine months, leapt from a cliff into the sea and fell into the fishermen's nets, which saved her, "and from that the Kydonians afterwards call the nymph Diktyna, and the mountain from which she leapt Diktaion", and set up altars and sacrifices to her (3.189–200).[324] Euripides' chorus in the *Hippolytus* mourns the young hunter who will no longer track beasts with his swift hounds "about holy Diktynna" (1127–1130), the goddess of the wild he served.[325] The hymn keeps the Cretan name among the huntress's and the birth-goddess's titles without its story (see Ἄρτεμις).

See also

Ἄρτεμις; δᾳδοῦχος; Κυδωνιάς.

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[322] Diodorus of Sicily 4.4.1–2.

[323] Euripides, *Bacchae* 99–100.

[324] Callimachus, *Hymn to Artemis* (3) 189–200.

[325] Euripides, *Hippolytus* 1127–1130.

διμήτωρ · of two mothers

The title of the god born twice, once from his mother in the lightning and once from the thigh of Zeus, which antiquity explained in more than one way · Orphic Hymns

διμήτωρ, *dimētōr*, "of two mothers"

At a Glance

The word. A compound of δι-, "two", and μήτηρ, "mother": the one who had two mothers. It is a title of Dionysos alone. Antiquity explained it by the vine's two births and by two mothers, Persephone and Semele; read against the birth from the thigh, the second mother can be taken as the thigh of Zeus, a womb that was a father's.

In the Hymns. Two lines, both vocatives of the god: "Bakchos of the wine-press, of two mothers" (L.1) and "youth of two mothers" (LII.9).

In this edition. "Of two mothers" at both places.

A place to read. L.1–10, the hymn to Lysios Lenaios, which opens with the title.

Meaning

Dionysos was born twice. Semele carried him until Zeus' lightning killed her, and Zeus took the unborn child and carried him to term in his own thigh. Read beside that story, the title counts the wombs rather than the births, and so calls the second a mother. It fits the god's other lineage as well, in which he is the son of Zeus and Persephone before he is Semele's, and that is the reading Diodorus reports (4.4.5).

Use in the Hymns

Two vocatives. The hymn to Lysios Lenaios, which has no rubric, opens with the title in its first line: "Hear, blessed son of Zeus, Bakchos of the wine-press, of two mothers" (L.1; see ἐπιλήνιος). The trieteric hymn puts it at the end of a line of fire and earth: "earth-breaker, fire-shining, Epaphios, youth of two mothers" (LII.9). The note at LII.5, 9 sets that line against "three-natured" four lines earlier (LII.5; see τριφυής) and

observes that the hymn sets three natures beside two mothers and reconciles nothing; the god's own hymn had already called him "thrice-born" (XXX.2; see τρίγονος).

The hymn of the wine-vat. The hymn that opens with the title is the hymn of the vintage. Its heading is ΛΥΣΙΟΥ ΛΗΝΑΙΟΥ, "Lysios Lenaios", and the note at L.1, 5 counts the wine-vat named three times in ten lines, in the heading, in "Bakchos of the wine-press" beside the title, and in "of the wine-vat" at line 5 (see ἐπιλήνιος). Between them the god is "well-nourished, rich in fruit, making the gladdening fruit grow" (L.4) and appears "as a toil-stopping remedy, a sacred flower" (L.6). In such a hymn the title can be read as the vine's own, as Diodorus reports the ancients took it, a god born once when the plant is set in the earth and again when it bears the grape (3.62.5).

The births the collection tells. The title has its story scattered over four hymns. Semele "drove out her great birth-pangs by the fire-bearing flash / when she bore him, by the bolts of Zeus of the lightning" (XLIV.4–5; see Σεμέλη), and the god is "born of fire" (XLV.1). Sabazios sewed him into his thigh "that he might come to term" (XLVIII.3; see ἐγκαταρράπτω), and the trieteric hymn calls the god "thigh-nourished" (LII.3; see μηροτρεφής). Lysios is "hidden-born" (L.3). His other mother, Phersephone, stands in his own hymn (XXX.6–7; see ἄρρητα λέκτρα). The collection's Dionysos has more births than mothers and more mothers than one, and the title can be read as the one word that holds them together.

Places to read

The two lines in which the word occurs, with the three that tell the births it names.

XLIV.4–5 Semele bore the god in the fire-bearing flash of Zeus' lightning.

XLVIII.2–3 Sabazios sewed Bakchos Dionysos into his thigh, that he might come to term.

L.1 The god is blessed son of Zeus, Bakchos of the wine-press, of two mothers.

LII.3 The god is thigh-nourished.

LII.9 The god is earth-breaker, fire-shining, Epaphios, youth of two mothers.

Earlier poetry and cult

Euripides tells both births in the first song of the *Bacchae*. His mother, seized by the pangs when Zeus' thunder flew, cast him from her womb and left her life under the lightning's stroke; Zeus at once received him into chambers of birth, hid him in his thigh, fastened with golden pins, out of Hera's sight, and bore him when the Fates had brought him to term (88–100).[326] Later in the play the chorus recalls how Zeus snatched the child from the undying fire into his thigh, crying "Come, Dithyrambos, enter this male womb of mine" (522–527).[327] The male womb can be read as the second mother the title counts.

Later readings

Diodorus explains the title twice, and differently. Among those who take Dionysos for the wine itself, he reports that the ancients called the god of two mothers because they counted one birth when the plant is set in the ground and takes growth, and a second when it is laden and ripens its clusters, so that one birth is from the earth and one from the vine (3.62.5).[328] In the next book he gives the mythographers' reason: the title arose because the two Dionysoi had one father and two mothers, and the younger inherited the elder's deeds, so that later men, misled by the shared name, thought there had been one Dionysos (4.4.5).[329] Ovid's Theban women, calling on the god by all his names, call him "fire-born, twice-begotten, and alone of two mothers" (*Metamorphoses* 4.11–12).[330]

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[326] Euripides, *Bacchae* 88–100.

[327] Euripides, *Bacchae* 519–529.

[328] Diodorus of Sicily 3.62.5.

[329] Diodorus of Sicily 4.4.5.

[330] Ovid, *Metamorphoses* 4.11–12.

In this edition

The edition renders the word "of two mothers" at both places. At L.1 Abel's lemma, Hermann's διμήτωρ flagged *sic*, stands against the codices' Doric διμάτωρ, while his verse reads διμῆτορ, and at LII.9 διμῆτορ is Abel's for διμάτωρ (the apparatus at L.1 and LII.9). The note at L.1 says that the lexica gloss the word "twice-born", that the one ancient author who explains it, Diodorus at 3.62.5, makes the two births the vine's, and that "of two mothers" is the modern gloss and not what antiquity says the word means. Diodorus' second explanation and Ovid's *bimater*, both given under Later readings, give the modern gloss an ancient warrant.

See also

ἄρρητα λέκτρα; δίμορφος; Διόνυσος; ἐγκαταρράπτω; Εἰραφιώτης; ἐπιλήνιος; μηροτρεφής; Σεμέλη; τρίγονος; τριφυής.

δίμορφος · two-formed

δίμορφος, *dimorphos*, "two-formed"

Attested: δίμορφον (*dimorphon*; XXX.3). Formed from δι-, "two", and μορφή, "form": having two shapes. It closes the third line of Dionysos' own hymn: "wild, unspeakable, hidden, two-horned, two-formed" (XXX.3; see δικέρωτος), the line before having called him "twofold in nature, thrice-born" (XXX.2; see διφυής; τρίγονος). The hymn sets two words of doubleness one line apart, one of nature and one of shape, and explains neither. The collection's other words for the god's changing shape are of many forms rather than two: Dionysos is "of shifting form" as Lysios (L.5) and Korybas "of many forms" (XXXIX.5; see αἰολόμορφος; πολύμορφος). Diodorus gives the ancient explanations of the title. The god is held to be two-formed because there were two Dionysoi, the old one bearded, since all men of old wore beards, the younger graceful, delicate and young; others say he was called two-formed because drinkers are of two kinds, some cheerful and some angry (4.5.2–3).[331] Diodorus' first

[331] Diodorus of Sicily 4.5.2–3.

reason, two gods under one name, is the reason he also gives for “of two mothers” (see διμήτωρ).

See also

αἰολόμορφος; δικέρωτος; διμήτωρ; Διόνυσος; διφυής; πολύμορφος; τρίγονος.

δισώματος · two-bodied

δισώματος, *disōmatos*, “two-bodied”

Attested: δισώματον (*disōmaton*; LXXI.5). Formed from δι-, “two”, and σῶμα, “body”. It stands in the hardest line of the hymn to Meilinoe, the chthonic nymph whom “august / Phersephone bore in the sacred bed of Zeus son of Kronos, / with whom, playing false as Plouton, he mingled in crafty deceits, / and in anger drew off the two-bodied flesh of Phersephone” (LXXI.2–5; see ἀπάτη; Μειλινόη). The note at LXXI.5 says the line is obscure and that the edition does not decode it: the anger may be the deceiver’s or Phersephone’s, the verb may mean drew, tore or pulled, and χροιή may be skin, flesh or colouring; Abel records nothing on the line, so the difficulty is the collection’s and not the transmission’s. The note adds that the next four lines explain the word. The goddess born of that union is herself double, appearing in outlandish forms, “now plain to see, now darkened” (LXXI.6–8; see ἀλλόκοτος). The two bodies can be read as the two aspects of the daughter, bright and dark, carried back to the moment of her begetting.

See also

ἀλλόκοτος; ἀπάτη; Μειλινόη; Φερσεφόνη.

διφρευτής · charioteer

διφρευτής, *diphreutēs*, “charioteer”

Attested: διφρευτά (*diphreuta*; VIII.6). Formed from δίφρος, the floor of a chariot on which the driver stands. It is given to Helios at the end of a line of speed and fire: “good at running, whirring, fiery, bright-faced,

charioteer, / driving your track in the whirlings of an endless rhombos" (VIII.6–7; see δίνη; ῥόμβος). The hymn returns to the horses near its close, "O driver of horses" (VIII.18). The chariot of the Sun is old: the *Homeric Hymn to Helios* has him shining for gods and men "mounted on his horses", and halting "his golden-yoked chariot and horses" before he sends them on through heaven to Okeanos (31.9, 15–16).[332] The collection gives chariots to other powers too, to Demeter, whose car is bridled with serpents, to opinion on the plain of doom and to Ares (XL.14, LIX.8, LXXXVIII.1; see ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς; βρισάρματος), but only Helios is called by the charioteer's own word.

See also

ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς; βρισάρματος; δίνη; Ἥλιος; ῥόμβος.

διφυής · twofold in nature

The collection's standing word for a god of double nature, given to the first-born and to the gods of generation who inherit his titles, and never explained · Orphic Hymns

διφυής, *diphyēs*, "twofold in nature", "twofold", "of double nature"

At a Glance

The word. Formed from δι-, "two", and the root of φύω, "grow", and φύσις, "nature": of two growths, of two natures at once. Greek used it of creatures made of two kinds, half beast and half man.

In the Hymns. Five lines: Protogonos is "twofold in nature" (VI.1), and so is Dionysos (XXX.2); Korybas is "twofold god" (XXXIX.5), Mise "male and female, twofold" (XLII.4) and Eros "of double nature" (LVIII.4).

In this edition. "Twofold in nature" (VI.1, XXX.2), "twofold" (XXXIX.5, XLII.4) and "of double nature" (LVIII.4).

[332] *Homeric Hymn to Helios* (31) 8–16.

A place to read. VI.1–4, the opening of the hymn to Protogonos.

Meaning

The word says that a god is two things by nature without saying which two. Where the collection says, the two are male and female, and the note at XLII.4 takes the compound as the word that sums the pair. A god of both sexes needs no partner to beget, and the gods who are called twofold in the Hymns are the powers of origin and of generation: the first-born who hatched from the egg, the god of the rite who inherits his titles, and Eros, with Korybas, the god turned serpent, beside them unexplained.

Use in the Hymns

The first-born. The word stands first in the hymn to Protogonos: "Protogonos I call, twofold in nature, great, wandering the aither, / egg-born, glorying in golden wings" (VI.1–2; see ὠογενής; Πρωτόγονος). The note at VI.1–2 reads the two words together as the Orphic first god, hatched from the cosmic egg and containing both sexes, and calls this the hymn in which the collection's theology is least disguised. The next line makes him "origin of the blessed and of mortal men" (VI.3; see γένεσις). The double nature and the begetting of everything are given to him one line apart.

Inherited. Dionysos' own hymn hands him Protogonos' name and this epithet together, "first-born, twofold in nature, thrice-born, Bacchic lord" (XXX.2; see Διόνυσος). Korybas is "lord of shifting form, twofold god, of many forms" (XXXIX.5), and the note at XXXIX.5 counts him the fifth deity in the collection given a double nature and adds that, as in every other case, no reason is given. Mise, called in the same hymn as Dionysos and treated with him as one addressee, is "male and female, twofold, Iakchos the loosener" (XLII.4; see ἄρσενα καὶ θῆλυν; Μίση). Eros is "deft of hand, of double nature, holding the keys of all" (LVIII.4; see κλείς), and the note at LVIII.4 calls διφυής the collection's standing word for a god of double nature.

The other double natures. The note at XLII.4 counts six double natures; Selene and Athena are double without the word, and Adonis and

Eros make two more (see ἄρσενα καὶ θῆλυν), so that the claim is made of eight powers in eight lines and the word itself stands in five of them. Athena's line, "male and female you are by nature" (XXXII.10), uses ἔφυς, the verb from which the adjective is made. The collection repeats the claim and never argues it; it can be read as one doctrine carried from the first-born down to the gods of the rite, or as a formula of praise that any god of increase could receive.

Places to read

Every line in which the word occurs, in the order of the book.

VI.1 Protogonos is called twofold in nature, great, wandering the aither.

XXX.2 Dionysos is first-born, twofold in nature, thrice-born.

XXXIX.5 Korybas is lord of shifting form, twofold god, of many forms.

XLII.4 Mise is male and female, twofold, Iakchos the loosener.

LVIII.4 Eros is deft of hand, of double nature, holding the keys of all.

Earlier poetry and cult

Empedocles describes the creatures that grew when Love was mixing the limbs: many with faces and breasts on both sides, ox-born with the fronts of men, and others man-born with the heads of oxen, mixed in part from men and in part of women's nature (B61).[333] His double creatures are monsters of a passing age, the hymns' double gods the sources of every age; the two can be set side by side, independently of each other, as two answers to the same question of how kinds were first joined.

Later readings

In Plato's *Symposium* Aristophanes tells of a third human kind, the androgynous, made of both male and female, whose name survives only as a reproach (189d–e).[334] Diodorus, reporting the Egyptians' claim that Athens once had Egyptian kings, uses the word itself of one of them, Petes, father of Menestheus: he was held διφυής, part beast and part man,

[333] Empedocles, fr. B61 Diels–Kranz.

[334] Plato, *Symposium* 189d–e.

only because he shared in two citizenships, Greek and barbarian (1.28.6–7), and of the Minotaur, bull above the shoulders and man below (4.77.3).[335] The note on VI (Construal) records that Proclus and Damascius made Phanes the pivot of the Orphic theogony and read the egg, the wings and the two natures as a metaphysical sequence, expounding the *Rhapsodies* and not this hymn.

In this edition

The edition renders the word three ways: "twofold in nature" for Protogonos and Dionysos (VI.1, XXX.2), "twofold" for Korybas and Mise (XXXIX.5, XLII.4) and "of double nature" for Eros (LVIII.4). None of the five lines carries an apparatus entry on the word.

See also

ἄρσενα καὶ θῆλυν; γένεσις; Διόνυσος; Ἔρως; κλείς; Κορύβας; Μίση; Πρωτόγονος; Σελήνη; ᾠογενής.

δορισθενής · mighty with the spear

δορισθενής, *doristhenēs*, "mighty with the spear"

Attested: δορισθενές (*doristhenes*; LXXXVIII.3). Formed from δόρυ, "spear", and σθένος, "strength". It stands in the third line of the hymn to Ares that Hermann moved into the collection from the Homeric Hymns, where it is the eighth: "strong-handed, unwearying, mighty with the spear, bulwark of Olympos" (LXXXVIII.3; see Ἄρης). The note on LXXXVIII prints Abel's protest that the poem is of a different colouring from the Orphic hymns, and lists δορισθενής among the dozen words of the hymn that occur nowhere else in the collection, with ἀμόγητος, "unwearying", from the same line (see ἀμόγητος). The collection's own hymn to Ares names the spear too, as the weapon of what he is asked to give up: he is addressed as "you who long for the Museless strife with sword and with spear" (LXV.5; see δῆρις ἄμουσος). The two hymns put the same weapon in the war-god's hand, the one as his glory and the other as his fault.

[335] Diodorus of Sicily 1.28.6–7, 4.77.3.

See also

ἀμόγητος; Ἄρης; δῆρις ἄμουσος.

δράκαινα · serpent

δράκαινα, *drakaina*, "serpent"

Attested: δράκαινα (*drakaina*; XXXII.11). The feminine of δράκων, "serpent", a she-serpent. It is given to Athena in a line of otherwise ordinary honours: "of shifting form, serpent, lover of the god-filled, of splendid honour" (XXXII.11; see αἰολόμορφος; φιλένθεος). The note at XXXII.11 calls the snake part of Athena's Athenian cult and observes that the hymn does not explain it. Herodotus gives the cult: the Athenians held that a great serpent dwelt in the sanctuary as warden of the Acropolis, and they set out a honey-cake for it every month; when the Persians came, the cake was found untouched, and the Athenians left the city the more readily, since the goddess too had abandoned the Acropolis (8.41.2–3).[336] The same word names a monster in the *Homeric Hymn to Apollo*: near the fair-flowing spring at Delphi "the lord, the son of Zeus, killed the she-serpent" with his bow, a great and savage creature that did much harm to men and their flocks (300–304; see Πυθοκτόνος).[337] The collection gives the word once, and to a goddess, not to the beast her brother killed; and the serpent can be read as one of Athena's shapes, as the word before it, "of shifting form", allows.

See also

Ἀθηνᾶ; αἰολόμορφος; δράκων; Πυθοκτόνος; φιλένθεος.

δρυμονία · of the woodland

δρυμονία, *drymonia*, "of the woodland"

[336] Herodotus 8.41.2–3.

[337] *Homeric Hymn to Apollo* (3) 300–304.

Attested: δρυμονίη (*drymoniē*; XXXVI.12). The adjective of δρυμός, a thicket or wood, especially of oak. It opens the line that closes Artemis' titles: "of the woodland, keeper of whelps, Kydonian, of shifting form" (XXXVI.12; see Κυδωνιάς; σκυλακῖτις). Two lines earlier she is addressed with the noun: "you who hold the mountain thickets, shooter of deer, august" (XXXVI.10), and the note at XXXVI.16 sets these thickets against the petition's close, which sends sickness and pain to the mountain peaks, the goddess's own country (see Ἄρτεμις). The noun stands once more in the collection, of Dionysos as a child, addressed as "you who once through the thickets kept shaking danced steps / with the graceful nymphs" (XLVI.4–5; see Λικνίτης), and the nymphs are "glad in the thickets" (LI.13), where δρυμοχαρεῖς is Heringa's for the codices' κρυμοχαρεῖς, "glad in the frost" (the apparatus at LI.13). The thicket belongs in the Hymns to the wild goddess, to the nymphs and to the god they reared, the country outside the city's rites where the hunt and the dance are kept.

See also

ἁμαδρυάς; Ἄρτεμις; Κυδωνιάς; Λικνίτης; Νύμφαι; σκυλακῖτις.

ἐγρεμάχη · who rouses battle

ἐγρεμάχη, *egremachē*, "who rouses battle"

Attested: ἐγρεμάχην (*egremachēn*; Prayer 38). Formed from the root of ἐγείρω, "rouse", and μάχη, "battle". The proem gives it to Athena in its single line on her: "and Pallas the maiden who rouses battle, and all the Winds" (Prayer 38; see Ἀθηνᾶ; Παλλάς). Her own hymn has a title of the same sense in its second line, "rouser of war" (XXXII.2), where the note at XXXII.2 explains that Abel's accent would make πολεμόκλονος passive and that the translation follows the active form his lemma prints. Hesiod tells her birth from the head of Zeus with a title built the same way: she is "dread, rouser of the din of battle, leader of armies, unwearied, / queenly, who delights in clamour and wars and battles" (*Theogony* 924–926),

ἐγρεκύδοιμος, where the proem has ἐγρεμάχη.[338] The collection rouses the battle in the proem and asks the same goddess, at the end of her hymn, to "grant peace rich in blessing" (XXXII.16; see εἰρήνη).

See also

Ἀθηνᾶ; ἐγείρω; εἰρήνη; Παλλάς.

Εἰνοδία · Einodian

Εἰνοδία, *Einodia*, "Einodian"

Attested: Εἰνοδίην (*Einodiēn*; I.1); the related ἐνοδῖτιν (*enoditin*; LXXII.2), "of the wayside". The title of the goddess of the road, formed from ὁδός, "way", with the epic εἰν, "in": she who is on the road. It is the first word of the collection after the proem: "Einodian Hekate I call, of the three ways, dark" (I.1; see Ἑκάτη; τριοδῖτις). The note at I.1 explains the pair as Hekate at the fork, where her image stood and offerings were left, and observes that the hymn opens with her location, not her nature. The Ionic form is Hermann's for the codices' εἰνοδίαν, and the line's last word, "dark", is Wiel's conjecture (the apparatus and the note at I.1; see ἐρεμνός). The wayside goddess returns once, in the hymn to Tyche, who is called "gentle, of the wayside" (LXXII.2) and then "Artemis the leader" (LXXII.3); the note at LXXII.3–5 calls the roadside and the tomb Hekate's furniture and notes that Hekate opens the collection. Euripides' chorus in the *Ion* calls on the same power as "Einodia, daughter of Demeter, who rule over the onsets that walk by night and by day" (1048–1050), and in Sophocles' *Antigone* Kreon and his attendants pray to "the goddess of the road and Plouton" before they wash and burn what is left of Polyneikes (1199–1200).[339] The goddess of the crossroads is also the goddess of the dead, and the collection's first hymn keeps both, the three ways and the tomb (I.1–3).

[338] Hesiod, *Theogony* 924–926.

[339] Euripides, *Ion* 1048–1050; Sophocles, *Antigone* 1196–1204.

See also

Ἑκάτη; ἐρεμνός; τριοδῖτις; Τύχη.

Εἰραφιώτης · Eiraphiotes

Εἰραφιώτης, *Eiraphiōtēs*, "Eiraphiotes"

Attested: εἰραφιώτην (*eiraphiōtēn*; XLVIII.2). An old cult title of Dionysos. It stands in the hymn to Sabazios, beside the act it may describe: Sabazios carried "Bakchos Dionysos, the loud-roaring, Eiraphiotes" sewn into his thigh (XLVIII.2–3; see ἐγκαταρράπτω; Σαβάζιος). The note at XLVIII.1–2 calls it the Homeric cult-epithet that one ancient etymology derived from ἐρράφθαι, "to have been sewn up", and others from ἔριφος, "kid", and explains that the edition leaves it untranslated because "thigh-sewn" would put one of those guesses into the line and say in advance what the next line says. The title is the *Homeric Hymn to Dionysos*' own. Its first lines list the places men claim for his birth, Drakanon, Ikaros, Naxos, the Alpheios, Thebes, and call him "Eiraphiotes, of the race of Zeus" (1.2); it ends "Be gracious, Eiraphiotes, maddener of women", and "So hail to you, Dionysos Eiraphiotes, with your mother Semele" (1.17, 20–21).[340] The collection gives the thigh-birth the title and the verb in two lines, so that whichever etymology the composer heard, the title and the story stand together.

See also

Διόνυσος; ἐγκαταρράπτω; μηροτρεφής; Σαβάζιος; Σεμέλη.

ἑκηβόλος · far-shooting

ἑκηβόλος, *hekēbolos*, "far-shooting"

Attested: ἑκηβόλε (*hekēbole*; XXXIV.6). Apollo's Homeric title, from the root of βάλλω, "shoot", and, as the ancients understood it, ἑκάς, "far off": he who strikes from afar. The hymn sets it in a line of the god's two arts,

[340] *Homeric Hymn to Dionysos* (1) 1–21.

music and the bow: "striker of the lyre, maker of the dance, far-shooting, arrow-darting" (XXXIV.6; see Ἀπόλλων; κρουσιλύρης). The title is transmitted, in a passage the note at XXXIV.2, 3, 4, 6, 7, 9 calls "substantially the editors'": its first two words are Abel's κρουσιλύρη for the codices' μουσαγέτα and Hermann's χοροποιός for χοροποιέ (the apparatus at XXXIV.6). The codices give the god a second far-title in the next line, ἑκάεργε, "far-worker", where the printed text has Wiel's Παταρήιε, "Patarian" (the apparatus at XXXIV.7). In the first book of the *Iliad* the title is the plague-god's: Chryses comes "holding in his hands the wreaths of far-shooting Apollo" (1.14), and the Achaeans are told that "the far-shooter has given woes" because Chryses was dishonoured (1.96).[341] The hymn gives the archer's title to the god of the lyre in the same line, and Homer's plague-god plays the lyre too, at the feast of the gods that ends the same book (1.603).

See also

Ἀπόλλων; κρουσιλύρης.

ἐλαφηβόλος · shooter of deer

ἐλαφηβόλος, *elaphēbolos*, "shooter of deer"

Attested: ἐλαφηβόλε (*elaphēbole*; XXXVI.10). Formed from ἔλαφος, "deer", and the root of βάλλω, "shoot": the huntress's title. Artemis is addressed with it among the woods: "you who hold the mountain thickets, shooter of deer, august" (XXXVI.10; see Ἄρτεμις; δρυμονία). The hymn has already called her "lover of the chase" (XXXVI.6) and "slayer of beasts" (XXXVI.9), and deer belong to a goddess in the collection's first hymn too, where Hekate is "delighting in deer" (I.4; see Ἑκάτη). In Homer the word is a man's, the hunter who steals a lion's cubs from the thicket (*Iliad* 18.318–320); the *Homeric Hymn to Artemis* makes it the goddess's in its second line, "the reverend maiden, shooter of deer, pourer of arrows" (27.2).[342]

[341] Homer, *Iliad* 1.14, 1.96, 1.603.

See also

Ἄρτεμις; δρυμονία; Ἑκάτη.

ἑλικοβλέφαρος · quick-glancing

ἑλικοβλέφαρος, *helikoblepharos*, "quick-glancing"

Attested: ἑλικοβλεφάρου (*helikoblepharou*; LVII.4). Formed from ἕλιξ, "winding, rolling", and βλέφαρον, "eyelid": with eyelids that turn, a glancing eye. It is Aphrodite's in the hymn to Chthonic Hermes, whose mother she is: "Hermes, offspring of Dionysos of the bacchic dance / and of the Paphian girl, quick-glancing Aphrodite" (LVII.3–4; see Ἀφροδίτη; Ἑρμῆς Χθόνιος; Παφίη). The hymn to Hermes gives the god other parents (see βακχέχορος; Ἑρμῆς Χθόνιος). The title is an old one of the goddess. Hesiod gives it to her in the list of the gods the Muses sing, "and reverend Themis and quick-glancing Aphrodite" (*Theogony* 16), and the short *Homeric Hymn to Aphrodite* greets her with it at its close, "Hail, quick-glancing, honey-sweet" (6.19).[343] The collection has its kin in another line: Antauges, in the hymn to Protogonos, is "of the flashing eye", ἑλίκωπον (VI.9; see Ἀνταύγης).

See also

Ἀνταύγης; Ἀφροδίτη; βακχέχορος; Ἑρμῆς Χθόνιος; Παφίη.

ἑλικοδρόμος · running in spirals

ἑλικοδρόμος, *helikodromos*, "running in spirals"

Attested: ἑλικοδρόμε (*helikodrome*; IX.10). Formed from ἕλιξ, "spiral", and δρόμος, "course": running a winding course. Selene has it among her titles of the night sky: "star-ruler, long-robed, running in spirals, all-wise maiden" (IX.10; see ἀστράρχη; Σελήνη). The word names the moon's winding course across the sky. The collection uses the same root of other

[342] Homer, *Iliad* 18.318–320; *Homeric Hymn to Artemis* (27) 2.

[343] Hesiod, *Theogony* 16; *Homeric Hymn to Aphrodite* (6) 19.

heavenly motions: Helios is "wheeling in spirals" (VIII.11; see κυκλοέλικτος), Ouranos is "rolling spherewise about the earth" (IV.3), Okeanos "rolls the earth about in his waters" (XI.15), and Ares is addressed as "wheeling your fire-bright circle" among the planets (LXXXVIII.6; see ἑπτάπορος). Plato gives the planets' paths the same figure. In the *Timaeus* the motion of the Same, carrying all the circles round at once while each moves its own way, "turns every one of their circles into a spiral" (39a–b).[344] The hymn's title can be read as that spiral in a single word, independently of Plato.

See also

ἀστράρχη; ἑπτάπορος; κυκλοέλικτος; Σελήνη.

ἐναγώνιος · god of contests

Hermes as patron of the games, and the rush of the contest that only Nike can end: one word on both sides of the struggle · Orphic Hymns

ἐναγώνιος, *enagōnios*, "god of contests", "contest-"

At a Glance

The word. Formed from ἐν, "in", and ἀγών, the gathering and the contest held at it: belonging to the contest. Of a god it is a cult title, the patron of the games.

In the Hymns. Two lines, five hymns apart: Hermes is "god of contests" (XXVIII.2), and Nike "alone breaks the contest-rush of mortals" (XXXIII.2).

In this edition. "God of contests" for the title, and "contest-rush" for the phrase with ὁρμή.

A place to read. XXXIII.1–9, with XXVIII.1–5.

[344] Plato, *Timaeus* 39a–b.

Meaning

The ἀγών was first an assembly, then the contest held there: the games, the lawsuit, the battle. Hermes Enagonios was a title of cult. The collection uses the word twice, once of the god who presides over the contest and once of the impulse that drives men into it, and the second use belongs to the goddess whose work is to end it.

Use in the Hymns

Hermes of the games. The hymn to Hermes gives him the title in its second line: "holding an all-conquering heart, god of contests, lord of mortals" (XXVIII.2; see Ἑρμῆς). Its first adjective, παγκρατής, "all-conquering", can be read as the athlete's word, the name of the pankration, the all-in fight, and three lines later the god is addressed as "you who rejoice in exercises and in crafty deceits" (XXVIII.5), the gymnasium beside the trick. The god of the games is the god of skill and of guile together.

Nike's release. The hymn to Nike begins: "Greatly able Nike I call, longed for by mortals, / who alone breaks the contest-rush of mortals / and the painful strife in opposing battles" (XXXIII.1–3; see Νίκη). The note at XXXIII.2 points to the verb, λύει, "releases": "what the goddess of victory does is end the fighting, not win it", and it sets the word beside the many λύω-words of the collection (see λύω). The note adds that ἐναγώνιον here and ἐναγώνιε of Hermes at XXVIII.2 are the only two places the word occurs so far, five hymns apart; there is no third in the collection. The contest's glory then rests with her: "the noble glory of every contest / rests, teeming with festivities, upon Nike of good repute" (XXXIII.6–7).

Two sides of the struggle. Read together, the two lines divide the contest between its gods. Hermes, "god of contests", presides over the struggle and its skill; Nike, by ending it, gives the glory. The collection's petition at the end of Nike's hymn asks her for what both lines point to, "always bringing a good end upon deeds of good repute" (XXXIII.9), where τέλος, "end", is Lobeck's for the codices' κλέος, "glory" (the apparatus at XXXIII.9).

Places to read

Every line in which the word occurs, in the order of the book.

XXVIII.2 Hermes holds an all-conquering heart, god of contests, lord of mortals.

XXXIII.2 Nike alone breaks the contest-rush of mortals.

Earlier poetry and cult

Pindar, praising the chariot victory of Hieron of Syracuse, says that the arrow-pouring maiden Artemis and "Hermes of the contests" put the gleaming harness on the horses when Hieron yokes them to his chariot (*Pythian* 2.9–12).[345] In Aristophanes' *Wealth* Hermes, out of work since the gods have lost their offerings, tries to enter the household of the newly rich Chremylus under one title after another. He offers himself as the god of the door-hinge, as the god of trade, as the crafty god and as the guide, and is turned away each time, until he proposes "I will be the god of contests, then", since nothing suits Wealth better than games of music and athletics; and the slave remarks "how good a thing it is to have many names" (1153–1170).[346] The hymn to Hermes can be read as answering four of the five offices the comic Hermes tries, with "dealer in gain", "crafty deceits", "the guide" and "god of contests", while its "wearer of the twisted band", στροφιοῦχε, shares a root with the god of the hinge, στροφαῖος, though not a sense (XXVIII.2–6). The two lists can be read together, independently of each other, as the stock of Hermes' titles in cult.

Later readings

Pausanias, walking round the altars of Olympia, comes to the entrance of the stadium, where two altars stand nearest the way in: "the one is called Hermes Enagonios', the other Kairos'", the right moment; and he adds that the poet Ion of Chios wrote a hymn to Kairos, making him the

[345] Pindar, *Pythian* 2.9–12.

[346] Aristophanes, *Wealth* 1153–1170.

youngest son of Zeus (5.14.9).[347] The god of the contest stood at the gate of the race beside the god of the moment that decides it.

In this edition

The edition renders ἐναγώνιε "god of contests" (XXVIII.2) and ἐναγώνιον ὁρμήν "contest-rush" (XXXIII.2). Neither line carries an apparatus entry on the word.

See also

Ἑρμῆς; κερδέμπορος; λύω; Νίκη; στροφιοῦχος.

ἐναργής · manifest

ἐναργής, *enargēs*, "manifest"

Attested: ἐναργής (*enargēs*; LXXV.6). Clear to the sight, plain; of a god, present in visible form. The hymn to Palaimon uses it of the god who appears to sailors in a storm: "for to sea-wandering ships always, manifest, when the storm / shows itself, you shine out sole saviour to mortals" (LXXV.6–7; see Παλαίμων). The note at LXXV.6–7 observes that "when the storm shows itself" rests on Hermann's genitive φαινομένου; the codices' nominative φαινόμενος would give the appearing to the god as well, so that he would be "manifest … appearing … shining out" in two lines, "which is not obviously wrong for a hymn of this kind". Homer's word is the word of epiphany: Hera warns that "gods are hard to bear when they appear manifest" (*Iliad* 20.131), and Alkinoos says that the gods have always appeared manifest to the Phaeacians at their sacrifices (*Odyssey* 7.201).[348] The hymn's god is the one whose presence is the rescue.

See also

Παλαίμων.

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[347] Pausanias 5.14.9.

[348] Homer, *Iliad* 20.131; *Odyssey* 7.201.

ἐννοσίγαιος · earth-shaker

Poseidon's epic title, kept in his hymn as the one title of the land among the titles of the sea, in a collection that gives the shaking of the earth to Zeus and Nereus as well · Orphic Hymns

ἐννοσίγαιος, *ennosigaios*, "earth-shaker"

At a Glance

The word. Formed from ἔνοσις, "shaking", and γαῖα, "earth": the god who shakes the earth. It is Poseidon's title in Homer and Hesiod, and sometimes stands for his name.

In the Hymns. One line, in Poseidon's hymn: "ruler of the deep, loud in the brine, heavy-sounding, earth-shaker" (XVII.4). Zeus has the title in another word, σεισίχθων (XV.8).

In this edition. "Earth-shaker" for both words.

A place to read. XVII.1–10, the whole hymn.

Meaning

For the Greeks the earthquake belonged to Poseidon. The god of the sea was the god of the heaving ground, and the title that names him by it is among the oldest he has. In Homer it is fixed to him by formula, and it can stand alone as his name. The hymn keeps it in a line otherwise given to the sea, and its petition can be read as showing why: the god who can shake the earth is asked to keep its seats safe. Cult gave him that other face as a title of its own. Pausanias counts Asphalios, "the Securer", among the three names given him everywhere, beside Pelagaios and Hippios (7.21.7), and the Spartans honoured a Poseidon Asphalios by their market-place (3.11.9).[349]

Use in the Hymns

The land among the sea. The hymn piles up Poseidon's titles: "Hear, Poseidon, earth-holder, dark-maned, / god of horses, holding in your

[349] Pausanias 7.21.7, 3.11.9.

hands the bronze-wrought trident, / you who dwell in the foundations of the deep-breasted sea, / ruler of the deep, loud in the brine, heavy-sounding, earth-shaker" (XVII.1–4; see ἁλίδουπος; γαιήοχος). Three titles of the fourth line are the sea's, its rule, its noise in the brine, its heavy sound; the fourth is the land's. "Heavy-sounding" is Hermann's βαρύκτυπος for the codices' vocative (the apparatus at XVII.4). The first and the last titles, "earth-holder" and "earth-shaker", are Homer's pair.

The petition. The god of the shaking earth is asked for its steadiness: he is asked, "may you keep safe the seats of the earth and the fair course of ships" (XVII.9; see ἕδρανα γῆς), the land first and then the sea. The title in line 4 and the prayer in line 9 can be read as one thought: the god is named for what he can do, and asked not to do it.

Other shakers. The collection gives the shaking of the earth to two more powers. Zeus is "earth-shaker, increaser, purifier, shaker of everything" (XV.8; see παντοτινάκτης; σεισίχθων), the shaking set among the titles of growth and purification. Nereus is addressed as "you who shake Deo's sacred foundation whenever you shut up / the winds driven into the innermost hiding-places", and is asked to "turn earthquakes away" (XXIII.5–7; see Δηώ). The epic title is Poseidon's alone, but the office it names is shared.

Places to read

The line in which the word stands, with the line that gives Zeus its synonym.

XV.8 Zeus is earth-shaker, increaser, purifier, shaker of everything.

XVII.4 Poseidon is ruler of the deep, loud in the brine, heavy-sounding, earth-shaker.

Earlier poetry and cult

In the *Iliad* the title is fixed to Poseidon in a formula with the hymn's first title: "Poseidon, earth-holder, earth-shaker" (13.43), and "the earth-holder, the earth-shaker" (15.222).[350] Hesiod uses it as a name in the list of

[350] Homer, *Iliad* 13.43, 15.222.

Rhea's children, beside its counterpart: "and Ennosigaios of the great crash, / and Zeus of the wise counsel, father of gods and of men, / whose thunder sets the broad earth quaking" (*Theogony* 456–458).[351] Hesiod gives the earth's shaking to both brothers in three lines, as the collection gives it to both in two hymns. Herodotus restates the belief as natural history. The Thessalians say that Poseidon made the gorge through which the Peneios flows, "and with reason; for whoever believes that Poseidon shakes the earth and that what is split apart by an earthquake is the work of this god would say, on seeing it, that Poseidon made it; for the parting of the mountains is, as it seems to me, the work of an earthquake" (7.129.4).[352]

Later readings

Xenophon tells how the belief worked in the field. When the Spartan king Agesipolis invaded the Argolid, the god shook the earth on the first evening, as the libations after dinner were being poured, and the Spartans, beginning with the king's tent, all sang the paean to Poseidon; the other soldiers expected to be led home, but Agesipolis took the earthquake for encouragement, sacrificed to Poseidon the next day and advanced (*Hellenica* 4.7.4–5).[353] The philosophers looked for the cause elsewhere, in winds shut up within the earth, and the note at XXIII.5–6 traces that physics to Anaxagoras and Aristotle (see Δηώ). The hymn to Nereus keeps the winds and the god together.

In this edition

The edition renders ἐννοσίγαιε "earth-shaker" (XVII.4) and σεισίχθων "earth-shaker" (XV.8), one English word for two Greek. The line XVII.4 carries one apparatus entry, βαρύκτυπος, Hermann's for βαρύκτυπε.

[351] Hesiod, *Theogony* 456–458.

[352] Herodotus 7.129.4.

[353] Xenophon, *Hellenica* 4.7.4–5.

See also

ἁλίδουπος; γαιήοχος; Δηώ; ἕδρανα γῆς; παντοτινάκτης; Ποσειδῶν; σεισίχθων.

ἐνοδῖτις · of the wayside

ἐνοδῖτις, *enoditis*, "of the wayside"

Attested: ἐνοδῖτιν (*enoditin*; LXXII.2). Formed from ἐν and ὁδός, "road": she who is by the road. Tyche is called it in the second line of her hymn: "gentle, of the wayside, over possessions of good fortune" (LXXII.2; see Τύχη), and in the next line she becomes "Artemis the leader" (LXXII.3). The note at LXXII.3–5 counts the title with "of the tomb" and "much-wandering" as Hekate's furniture, given to Tyche without argument, and observes that Hekate opens the collection; there she is "Einodian Hekate", the goddess of the road, with the epic form of the same idea (I.1; see Εἰνοδία; Ἑκάτη). In the line the apparatus records only μειλιχίην, Hermann's for μειλιχίαν. The hymn to Tyche gives the roadside goddess the possessions of good fortune in its second line and asks for them in its last, ἐπ' εὐόλβοις κτεάτεσσιν closing both (LXXII.2, 10), and the note at LXXII.2, 10 calls the repetition the frame of the hymn.

See also

Ἄρτεμις; Εἰνοδία; Ἑκάτη; Τύχη.

ἐξάγγελος · announcer

ἐξάγγελος, *exangelos*, "announcer"

Attested: ἐξάγγελος (*exangelos*; LXXXVI.14). Formed from ἐξ, "out", and ἄγγελος, "messenger": one who carries word out, who brings the news. The hymn to Oneiros gives the title to the dream itself: "but to the wicked it would not show the necessity that is coming, / the vision of dreams, the announcer of evil deeds, / so that they might find release from the pain that is on its way" (LXXXVI.13–15; see ὄψις ὀνειρήεσσα). The note at LXXXVI.13–15 calls the sense the difficulty of the passage: read as

printed, the wicked get no warning dream "so that they might find release", the opposite of what the purpose clause should say. Hermann's οὔ κεν φαίνοι, "would not show", for the codices' οὐδὲν φαίνει, softens the statement without removing the trouble, and the edition "does not translate the trouble away". The announcer of evil deeds is the dream that warns of what is coming, withheld from the wicked. The hymn calls the same god at its opening "messenger of what is to come" (LXXXVI.2; see ἄγγελε μελλόντων), and the collection's other messengers are Hermes and Eos (see ἄγγελος).

See also

ἄγγελε μελλόντων; ἄγγελος; ὄψις ὀνειρήεσσα.

ἐπαρωγός · helper

The title the collection gives to the gods who come to help, in childbirth, in work, in the rites, and twice to the gods of terror, as helpers of the phantasms and imaginings that afflict men · Orphic Hymns

ἐπαρωγός, *eparōgos*, "helper"; ἀρωγός, *arōgos*, "helper"; συνάρωγος, *synarōgos*, "helper"

At a Glance

The word. From ἀρήγω, "come to aid", with ἐπί: one who comes to help, an ally at need. The simple ἀρωγός is Homer's helper in battle and at law.

In the Hymns. Eight lines with ἐπαρωγός: the birth-goddesses (II.2, II.13, XXXVI.4), Pan and Korybas as helpers of phantasms (XI.7, XXXIX.4), Hermes "helper in works" (XXVIII.9), and Sabazios and Leukothea, asked to come as helpers (XLVIII.6, LXXIV.8). Helios and Herakles are "helper to all" with ἀρωγός (VIII.17, XII.6), and Ares is "helper of Themis" with συνάρωγος (LXXXVIII.4).

In this edition. "Helper" throughout.

A place to read. II.1–14, the hymn to Prothyraia, which uses the word at its beginning and its end.

Meaning

The helper is the god who comes. Most of the collection's petitions are calls to presence, "come", "hear", "be present", and ἐπαρωγός names the god who answers them, arriving at the moment of need. It is the word for birth, where the goddess comes to the woman in labour; for work, where Hermes stands beside the worker; for the rite, where the god comes to those who keep it. Twice it turns against itself: the gods of panic and of frenzy are helpers of the phantasms that afflict men, and the hymns ask them to take back what they help.

Use in the Hymns

Birth. The hymn to Prothyraia opens with the title and closes with it. She is "helper in birth-pangs, sweet sight to women in labour" (II.2), and the last petition asks: "hear, blessed one, and grant offspring, being a helper, / and save" (II.13–14; see Προθυραία). Artemis has the same title in the same words, in a line whose paradox, the virgin goddess who assists at what she has not undergone, has an entry of its own (XXXVI.4; see *ὠδίνων ἐπαρωγὲ καὶ ὠδίνων ἀμύητε*).

Work and rite. Hermes is "helper in works, dear to mortals in their necessities" (XXVIII.9; see Ἑρμῆς), and two petitions ask the god to come as helper: Sabazios is asked, "may you come with favour, a helper to those who keep the mysteries" (XLVIII.6; see Σαβάζιος), and Leukothea, "But, lady goddess, may you come as a helper, / to the well-benched ships" (LXXIV.8–9; see Λευκοθέα). The simple word marks the gods whose help is universal: Helios and Herakles are each "helper to all" (VIII.17, XII.6); with *συνάρωγος*, Hymn LXXXVIII calls Ares "helper of Themis" (LXXXVIII.4).

Helpers of phantasms. Pan is "helper of imaginings, and dread amid the terrors of mortals" (XI.7; see Πάν), and Korybas "helper of phantasms, waste-wandering Korybas" (XXXIX.4; see ἐρημοπλάνος; Κορύβας; *φαντασία*). The note at XXXIX.4, 10 argues from the grammar: ἐπαρωγός takes a dative of the party helped, as at XLVIII.6, and a genitive of what it furthers, "never of what it helps against". So Korybas is "the ally of the

phantasms" at line 4 and is asked to end them at line 10 (XXXIX.10; see ἀποπαύστωρ), and Pan at XI.7 is "plainly the sender of the panic and not its cure". The birth-goddesses can be read by the same rule: with ὠδίνων they further the labour, and so bring the child.

Places to read

Every line in which ἐπαρωγός, ἀρωγός or συνάρωγος occurs, in the order of the book. The verb ἐπαρήγω, "come to help" (XXII.9), is not listed.

II.2 Prothyraia is helper in birth-pangs, sweet sight to women in labour.

II.13 She is asked to grant offspring, being a helper.

VIII.17 Helios is guardian of good faith, ever most high, helper to all.

XI.7 Pan is helper of imaginings and dread amid the terrors of mortals.

XII.6 Herakles is all-devouring, all-begetter, most high, helper to all.

XXVIII.9 Hermes is helper in works, dear to mortals in their necessities.

XXXVI.4 Artemis is helper in the birth-pangs and uninitiated in them.

XXXIX.4 Korybas is helper of phantasms, waste-wandering.

XLVIII.6 Sabazios is asked to come with favour, a helper to those who keep the mysteries.

LXXIV.8 Leukothea is asked to come as a helper.

LXXXVIII.4 Ares is father of Nike and helper of Themis.

Earlier poetry and cult

Homer's helper is the ally in the fight and the god who stands by the just. Agamemnon, rallying the Achaeans, promises that "father Zeus will not stand by liars as their helper" (*Iliad* 4.235), and in the underworld the shade of Achilles grieves that he cannot defend his father: "for I am not there as a helper, under the rays of the sun" (*Odyssey* 11.498).[354] The dead cannot come to help; the gods of the Hymns are asked to. The *Homeric Hymn to Hestia* asks Hermes, with the verb, to "come to help" with her (29.10; see Ἑστία).[355]

[354] Homer, *Iliad* 4.235; *Odyssey* 11.498.

[355] *Homeric Hymn to Hestia* (29) 10.

Later readings

The Alexandrian epic keeps the title for the goddess of the night. In Apollonius' *Argonautica* Jason, alone at night, performs the rite Medea taught him, pouring libations and "calling on Brimo Hekate, helper in the trials" (3.1211); and the dread goddess comes up from the deepest hiding-places to the offerings, wreathed with serpents among oak-boughs, with torches flashing and the hounds of the underworld baying about her (3.1207–1217; see Ἑκάτη).[356] Apollonius' helper, like the hymns', is summoned, and comes.

In this edition

The edition renders ἐπαρωγός, ἀρωγός and συνάρωγος "helper" at every place. The same phrase, φαντασιῶν ἐπαρωγ-, is "helper of imaginings" at XI.7 and "helper of phantasms" at XXXIX.4, though the note at XXXIX.4, 10 sets the two lines side by side as one construction. No line carries an apparatus entry on the word itself; at XI.7 the τ' that joins the two titles is Abel's addition (the apparatus at XI.7).

See also

ἀποπαύστωρ; Ἑκάτη; ἐρημοπλάνος; Ἑρμῆς; Ἑστία; Κορύβας; Λευκοθέα; Πάν; Προθυραία; Σαβάζιος; φαντασία; ὠδίνων ἐπαρωγὲ καὶ ὠδίνων ἀμύητε.

ἐπάφιος · Epaphios

ἐπάφιος, *epaphios*, "Epaphios"

Attested: ἐπάφιε (*epaphie*; L.7, LII.9). A title of Dionysos in two of his hymns, formed on ἐπαφή, "touch": the god of the touch. Lysios is "a joy to mortals that loves what is free of grief, Epaphios, of fair hair" (L.7; see φιλάλυπος), and the trieteric god is "earth-breaker, fire-shining, Epaphios, youth of two mothers" (LII.9; see διμήτωρ; πυριφεγγής; ῥηξίχθων). The edition keeps the word as a name. Its sense can be read from the story of the other child of a god's touch. In Aeschylus' *Suppliants* the daughters of Danaos trace their race to Io, made pregnant "by the touch and the breath

[356] Apollonius of Rhodes, *Argonautica* 3.1207–1217.

of Zeus", and to the son she bore, Epaphos, "truly named from" that touch (17–18, 44–48, 312–315).[357] The hymns give no story with the title. Set beside the god "of two mothers" and the god born from his father's thigh, it can be read as one more name for a birth that was a god's own doing.

See also

διμήτωρ; πυριφεγγής; ῥηξίχθων; φιλάλυπος.

ἐπιλήνιος · of the wine-press

ἐπιλήνιος, *epilēnios*, "of the wine-press"

Attested: ἐπιλήνιε (*epilēnie*; L.1). Formed from ἐπί and ληνός, the wine-vat or wine-press: belonging to the vintage. The hymn to Lysios Lenaios opens with it: "Hear, blessed son of Zeus, Bakchos of the wine-press, of two mothers" (L.1; see διμήτωρ). The note at L.1, 5 sets it beside ληναῖος, "of the wine-vat" (L.5, LII.2), both from ληνός, and observes that ἐπιλήνιος, an ordinary adjective of the vintage everywhere else, is a divine epithet only here; with the heading ΛΥΣΙΟΥ ΛΗΝΑΙΟΥ and the title at line 5 the vat is named three times in ten lines. The note adds a caution about the Athenian Lenaia: its derivation from ληνός is contested, the rival being λῆναι, a word for maenads, and the festival fell in January, months after the vintage. "Within this collection the vat-sense is secure; the festival's name is a separate question." The codices read ἐπιλήνεε (the apparatus at L.1). The hymn makes its god the vintage itself, "well-nourished, rich in fruit, making the gladdening fruit grow" (L.4) and "appearing to mortals as a toil-stopping remedy" (L.6).

See also

διμήτωρ.

[357] Aeschylus, *Suppliants* 17–18, 44–48, 312–315.

ἐπιτάρροθος · helper

ἐπιτάρροθος, *epitarrothos*, "helper"

Attested: ἐπιτάρροθος (*epitarrothos*; LXI.10, LXVIII.12). An old epic word for a helper who stands by, of uncertain origin. The collection uses it twice, in the closing petitions of two hymns, with the same line-end, ἐπιτάρροθος αἰεί: Nemesis is told "Come, blessed one, holy, a helper to the initiates always" (LXI.10; see Νέμεσις), and Hygieia "But, goddess, come, a helper to the keepers of the rites always" (LXVIII.12; see ὑγίεια). In the *Iliad* it is the word of a god who stands beside a warrior: Athena tells Diomedes "such a helper am I to you" (5.828), and Aeneas, rallying the Trojans, tells them that a god standing beside him has said that Zeus, the highest counsellor of battle, is their helper (17.338–339).[358] The battlefield helper of epic becomes, in the Hymns, the god asked to stand by the initiates. The edition renders it "helper", the English it gives ἐπαρωγός (see ἐπαρωγός).

See also

ἐπαρωγός; Νέμεσις; ὑγίεια.

ἐπωνυμία · name taken from it

ἐπωνυμία, *epōnymia*, "name taken from it"

Attested: ἐπωνυμίην (*epōnymiēn*; XXXIV.24). A name given for a reason, a name that says what its bearer does or is. The hymn to Apollo nears its close on one: "From this mortals call you by a name taken from it — lord, / Pan, the two-horned god, sending out the whistlings of the winds; / since you hold the stamping seal of the whole kosmos" (XXXIV.24–26; see Ἀπόλλων; Πάν; σφραγίς). The note at XXXIV.24–25 explains the naming as the play of Πάν on παντός, "of the whole", and compares the "named because" form of the *Homeric Hymn to Pan* (19.47); the collection made the same play in the first line of Pan's own hymn (XI.1). The noun is Hermann's ἐπωνυμίην for the codices'

[358] Homer, *Iliad* 5.828, 17.338–339.

ἐπωνυμίαις (the apparatus at XXXIV.24). The word names the habit of the whole collection, which calls its gods by titles that are claims: the hymn to Apollo gives its reason for this one in a line. Aristophanes made the habit a joke: when the out-of-work Hermes of the *Wealth* has offered himself under five titles in turn, the slave remarks, "how good a thing it is to have many names" (1164; see ἐναγώνιος).[359]

See also

Ἀπόλλων; δικέρωτος; ἐναγώνιος; Πάν; σφραγίς.

ἐρεμνός · dark

The last epithet in the first line of the first hymn, an editor's word for one the manuscripts do not give, which opens the collection in darkness where the received text opened it in loveliness · Orphic Hymns

ἐρεμνός, *eremnos*, "dark"

At a Glance

The word. An epic adjective, "dark, black", used of a storm-cloud, of night and of the earth that holds the dead; it belongs with ἔρεβος, the darkness below.

In the Hymns. One line, the opening of the hymn to Hekate: "Einodian Hekate I call, of the three ways, dark" (I.1). The kindred ἐρεβεννός stands at XXII.7, "mother of the dark clouds".

In this edition. "Dark", following Wiel's conjecture, which Abel prints.

A place to read. I.1–10, the hymn to Hekate.

Meaning

The word is the darkness of what threatens and of what lies below. In Homer and Hesiod it is the colour of the aegis, the storm, the night and the earth of the dead. Said of Hekate, the word puts the goddess of the crossroads among those powers: of the night, of the tomb and of the dead.

[359] Aristophanes, *Wealth* 1164.

The last epithet in the first line of the first hymn would set the tone of all that follows, and the word that stands there is an editor's.

Use in the Hymns

One word, two readings. The note at I.1 explains what the reader of the first line is reading. Ἐρεμνήν, "dark", is Wiel's conjecture, which Abel prints and this edition follows. The received text since Gesner reads ἐραννήν, "lovely", and "every modern translation opens the collection that way". The manuscripts give a word that is not Greek, "so the first epithet of the first hymn is an editorial choice between two guesses, and the collection begins either in darkness or in loveliness depending on which is taken" (see Εἰνοδία; Ἑκάτη).

What the hymn supports. The rest of the hymn can be read as weighing the choice. Some lines suit loveliness: Hekate is "saffron-robed" (I.2; see κροκόπεπλος) and "Perseia, lover of solitude, delighting in deer" (I.4). More suit the dark: she is "of the tomb, revelling among the souls of the dead" (I.3; see βακχεύω; τυμβίδιος), "of the night, keeper of dogs, queen not to be withstood" (I.5); "key-holder of the whole kosmos" (I.7) belongs to neither, a title the note at I.7 finds both in temple administration, where sanctuaries had their key-holders, and among the standing epithets of guardian deities, Hekate among them. The goddess most like her in the collection is a power of the dark: Meilinoe, the "chthonic nymph, saffron-robed" (LXXI.1), who shows herself "in hostile assaults through the gloom-shaped night" (LXXI.9; see ζοφοειδής; Μειλινόη), shares her saffron robe; and the note at LXXII.3–5 calls Tyche's tomb and wayside "Hekate's furniture" (see ἐνοδῖτις; Τύχη).

The kindred word. The one certain word of this family in the collection is ἐρεβεννός, formed on ἔρεβος itself: Tethys is "mother of Kypris, and mother of the dark clouds" (XXII.7; see Τηθύς). Among the collection's other words for the dark are "gloom-shaped", said of night (VII.10, LXXI.9) and of the region beneath which Plouton fixed his throne (XVIII.8), "black", said of Nyx (VII.3, LIX.1), and the colour-words of

the dark robe and the dark skin (Prayer 26, XXII.2, XXXV.1; IV.7, LXX.6).

Places to read

The one line in which the word is printed, with the line that has its kin ἐρεβεννός.

I.1 Hekate, Einodian, of the three ways, dark, is called.

XXII.7 Tethys is mother of Kypris and mother of the dark clouds.

Earlier poetry and cult

In the *Iliad* Agamemnon foretells that Zeus himself will shake "his dark aegis" over the Trojans for their deceit (4.165–168), the Lycian leaders mount the battlements "like a dark whirlwind" (12.375), and Ares shouts to the Trojans from the height of the citadel "like a dark whirlwind" (20.51).[360] In the *Odyssey* the shade of Herakles stands among the clamouring dead "like dark night" (11.606), and Agamemnon's shade asks the suitor Amphimedon what has brought him and his companions "down into the dark earth" (24.106).[361] Hesiod uses the word of the hiding places of the dark earth, where the snake that Keto bore to Phorkys guards the golden apples (*Theogony* 333–335), and of the end of the world, "where dark Night's children keep their houses, / Sleep and Death, terrible gods" (758–759).[362] The adjective belongs to night, the storm and the land of the dead, which is the darkness the hymn's tomb and dogs call for.

Later readings

Theocritus' Simaitha, working her love spell by night in the second *Idyll*, calls on the Moon and on "chthonic Hekate, whom even the whelps tremble at / as she goes among the tombs of the dead and the dark blood"

[360] Homer, *Iliad* 4.165–168, 12.375, 20.51.

[361] Homer, *Odyssey* 11.606, 24.106.

[362] Hesiod, *Theogony* 333–335, 758–759.

(2.10–14).[363] The goddess of the tomb whom the dogs fear is the hymn's goddess "of the tomb" and "keeper of dogs", independently of the Hymns, and Theocritus' blood is dark with the word μέλας, not ἐρεμνός.

In this edition

The edition renders ἐρεμνήν "dark" at I.1, following Wiel's conjecture, which Abel prints against the received ἐραννήν (the apparatus and the note at I.1). The note calls the word the first epithet of the first hymn; it is the last of its line, after Εἰνοδίην and τριοδῖτιν. At XXII.7 ἐρεβεννῶν is also "dark", in a line whose only apparatus entry concerns μῆτερ, which is Abel's for the codices' μήτηρ, twice.

See also

βακχεύω; Εἰνοδία; Ἑκάτη; ἐνοδῖτις; ζοφοειδής; κροκόπεπλος; Μειλινόη; Τηθύς; τυμβίδιος; Τύχη.

ἐρημοπλάνος · waste-wandering

ἐρημοπλάνος, *erēmoplanos*, "waste-wandering"

Attested: ἐρημοπλάνον (*erēmoplanon*; XXXIX.4). Formed from ἔρημος, "desolate, empty", and πλάνος, "wandering": one who roams the empty places. Korybas has it beside the title that makes him an ally of the phantasms: "helper of phantasms, waste-wandering Korybas" (XXXIX.4; see ἐπαρωγός; Κορύβας). The form is Abel's for the codices' ἐρημοπλάνα (the apparatus at XXXIX.4). The waste is the place of panic and of visions, and the god who wanders it is asked at the end of the hymn to send "harsh wrath away, / stilling the phantasms of a stricken and unholy soul" (XXXIX.9–10). The collection has a gentler word for the same solitude: Hekate is "lover of solitude, delighting in deer" (I.4) and Adonis "soft-haired, lover of solitude" (LVI.2; see φιλέρημος). The lonely places belong to the hunters and to the god of fear alike.

[363] Theocritus, *Idyll* 2.10–14.

See also

ἐπαρωγός; Κορύβας; φαντασία; φιλέρημος.

ἐριβρεμέτης · loud-roaring

ἐριβρεμέτης, *eribremetēs*, "loud-roaring"

Attested: ἐριβρεμέτου (*eribremetou*; XXIX.8), ἐριβρεμέταο (*eribremetao*; XLIX.3). Formed from the intensive ἐρι- and βρέμω, "roar": the god who roars loudly. In Homer it is the thunder-title of Zeus: Menelaos taunts the Trojans that they had no fear of the "harsh wrath" of loud-roaring Zeus, god of guests, who will one day destroy their city (*Iliad* 13.623–625).[364] The collection gives it to the Bacchic gods. Phersephone is "mother of loud-roaring Eubouleus of many forms" (XXIX.8; see Εὐβουλεύς), and Hipta glories "in the night-dances of loud-roaring Iakchos" (XLIX.3; see Ἴακχος; Ἵππα). The second rests on Hermann's correction of the whole half-line, where the codices read χοροῖσι περιβρεμέτοις ἰάχοισι, "dances roaring about with cries" (the apparatus at XLIX.3): in the manuscripts the roar is the dance's and the name Iakchos is not there. The roar of the thunder-god has passed to the god of the cry, as with the kindred ἐρίβρομος (see ἐρίβρομος); the collection keeps another compound of βρέμω for Physis, "thundering heavily above the bearers of sceptres" (X.25).

See also

ἐρίβρομος; Εὐβουλεύς; Ἴακχος; Ἵππα.

ἐρίβρομος · loud-roaring

ἐρίβρομος, *eribromos*, "loud-roaring"

Attested: ἐρίβρομοι (*eribromoi*; XXI.3, LXIX.1), ἐρίβρομον (*eribromon*; XXX.1, XLVIII.2), ἐρίβρομε (*eribrome*; XLV.4). Formed from ἐρι- and βρόμος, "roar", the noise from which Dionysos is Bromios: loud-roaring.

[364] Homer, *Iliad* 13.623–625.

Three of the five places are the god's. The first line of his hymn calls "Dionysos loud-roaring, crier of euhoi" (XXX.1; see Διόνυσος); the hymn to Dionysos Bassareus Trieterikos has him "crying euhoi over Olympos, loud-roaring, raving Bakchos" (XLV.4; see εὐάζω); and Sabazios is addressed as the father who sewed "Bakchos Dionysos, the loud-roaring, Eiraphiotes" into his thigh (XLVIII.2–3; see Σαβάζιος). The word passes from the god to his likenesses. The Clouds are "of the thunder, fiery, loud-roaring, watery-pathed" (XXI.3; see νεφέλη), which can be read as the god's roar given back to the thunder from which it came, and the Erinyes are "all-honoured goddesses, loud-roaring, criers of euhoi" (LXIX.1; see Ἐρινύες), which the note at LXIX.1, 2, 6 calls a Dionysiac word given to the avengers. The *Homeric Hymn to Dionysos* has the god reveal himself with it: "I am Dionysos the loud-roaring" (7.56).[365]

See also

Βρόμιος; Διόνυσος; ἐριβρεμέτης; Ἐρινύες; εὐάζω; νεφέλη; Σαβάζιος.

ἐρίγδουπος · loud-thundering

ἐρίγδουπος, *erigdoupos*, "loud-thundering"

Attested: ἐριγδούποιο (*erigdoupoio*; LXXVI.1). Formed from ἐρι- and δοῦπος, "thud, crash": loud-crashing, the thunder-title of Zeus in epic. The hymn to the Mousai opens with their parents: "Daughters of Mnemosyne and of loud-thundering Zeus" (LXXVI.1; see Ζεύς; Μνημοσύνη; Μοῦσα). The title is Hesiod's, in the same place: in the proem of the *Theogony* the Muses delight the great mind of father Zeus with their hymns, and "the house of their father, loud-thundering Zeus, laughs" at the goddesses' lily voice (36–41); Mnemosyne bore them to Zeus in Pieria (53–54).[366] The note at LXXVI.10 shows the hymn following Hesiod's catalogue of the nine word for word (LXXVI.8–9; see Ἐρατώ). The collection has the root in other compounds of noise: Poseidon is "loud in

[365] *Homeric Hymn to Dionysos* (7) 56.

[366] Hesiod, *Theogony* 36–41, 53–54.

the brine" (XVII.4) and the deep "sea-loud" (LVIII.7; see ἁλίδουπος), Rhea is "thundering with the tympanon" (XIV.3; see τυμπανόδουπος), and Ares "loud with arms" (LXV.3; see ὁπλόδουπος), where ὁπλόδουπε is Pierson's for the codices' δολόδουπε (the apparatus at LXV.3).

See also

ἁλίδουπος; Ἐρατώ; Ζεύς; Μνημοσύνη; Μοῦσα; ὁπλόδουπος; τυμπανόδουπος.

ἕρκος Ὀλύμπου · bulwark of Olympos

ἕρκος Ὀλύμπου, *herkos Olympou*, "bulwark of Olympos"

Attested: ἕρκος Ὀλύμπου (*herkos Olympou*; LXXXVIII.3). Ἕρκος is a fence or wall, and in Homer a man who stands between his people and the enemy: Nestor calls Achilles "a great bulwark against evil war for the Achaeans" (*Iliad* 1.283–284), and Helen points out Ajax as "the bulwark of the Achaeans" (3.229).[367] The imported hymn to Ares gives the hero's title to the god and moves it from the army to the gods' mountain: "strong-handed, unwearying, mighty with the spear, bulwark of Olympos" (LXXXVIII.3; see ἀμόγητος; Ἄρης; δορισθενής; καρτερόχειρ). The note on LXXXVIII counts ἕρκος among the words of this hymn found nowhere else in the collection, and the note at LXXXVIII.3 calls καρτερόχειρ one of the few it shares with the rest of the book. The line is the eighth *Homeric Hymn* word for word (8.3; see ἑπτάπορος). The god who in Homer is hated by Zeus among all the Olympians (*Iliad* 5.890) is made, in the hymn, the wall that guards them.[368]

See also

ἀμόγητος; Ἄρης; δορισθενής; ἑπτάπορος; καρτερόχειρ.

[367] Homer, *Iliad* 1.283–284, 3.229.

[368] *Homeric Hymn to Ares* (8) 3; Homer, *Iliad* 5.890.

ἑρμηνεύς · interpreter

ἑρμηνεύς, *hermēneus*, "interpreter"

Attested: ἑρμηνεῦ (*hermēneu*; XXVIII.6). The interpreter, one who puts another's words into a language that can be understood, and so anyone who carries meaning between two sides. Hermes is "interpreter of all things, dealer in gain, looser of cares" (XXVIII.6; see Ἑρμῆς; κερδέμπορος; λυσιμέριμνος). The note at XXVIII.6 hears the god's name played on in the title, Ἑρμῆς in ἑρμηνεῦ, as the collection plays on Pan and πᾶν and on Proteus and πρῶτος, and observes that "here the etymology is not argued, only sounded". Plato's Socrates argues it in the *Cratylus* (see Ἑρμῆς). In the *Ion* he gives the word to the poets: they are "nothing but interpreters of the gods", possessed each by the god who holds him, and Ion grants that the rhapsodes who recite them are "interpreters of interpreters" (534e–535a).[369] The hymn's Hermes interprets "all things", πάντων, and the note at XXVIII.4, 6, 10, 12 counts this line among the four of the hymn's twelve that are about speech (see γλώσσης ὅπλον; Ἑρμῆς).

See also

γλώσσης ὅπλον; Ἑρμῆς; κερδέμπορος; λυσιμέριμνος.

ἐρνεσίπεπλος · robed in shoots

ἐρνεσίπεπλος, *ernesipeplos*, "robed in shoots"

Attested: ἐρνεσίπεπλον (*ernesipeplon*; XXX.5). Formed from ἔρνος, "young shoot", and πέπλος, "robe": wearing young growth as a garment. The word closes the run of titles in Dionysos' own hymn: "eater of raw flesh, of the third year, grape-bearing, robed in shoots" (XXX.5; see βοτρυηφόρος; Διόνυσος; ὠμάδιος). The line puts the god's two natures side by side, the raw meat of the rite at its beginning and the vine at its end, with the feast of the third year between them (see τριετής). The note at XXX.5 gives the first title its cult and leaves the last without comment. The robe of shoots can be read as the vine itself, worn by the god whose

[369] Plato, *Ion* 534e–535a.

shoots it is, and the collection elsewhere calls him and his kin ἔρνος, "shoot", outright (see ἔρνος). In the same hymn he is "ivy-teeming" (XXX.4).

See also

βοτρυηφόρος; Διόνυσος; ἔρνος; τριετής; ὠμάδιος.

ἔρνος · shoot

ἔρνος, *ernos*, "shoot", "scion"

Attested: ἔρνος (*ernos*; VI.5, XLVI.3, LII.5, LVI.8). A young shoot or sapling, and in poetry a child, a young one of a family. The collection gives it four times, always of a god. Protogonos is "unspeakable, hidden, rushing, all-shining shoot" (VI.5; see Πρωτόγονος); Liknites is "beloved shoot of the nymphs and of fair-crowned Aphrodite" (XLVI.3; see Λικνίτης), a parentage the note at XLVI.3 calls a way of joining cults, "not a genealogy to be reconciled"; the trieteric Dionysos is "unspeakable orgion, three-natured, hidden shoot of Zeus" (LII.5; see τριφυής); and Adonis is "sweet shoot of the Kyprian, scion of desire" (LVI.8; see Ἄδωνις; ἔρνος ἔρωτος), where ἔρνος is "scion" and "shoot" is θάλος. Two of the four lines pair the shoot with the hidden and the unspeakable, and Adonis is "all-shining shoot for ever" with another word, θάλος (LVI.4; see θάλος), where *πασιφαές* is Wiel's for the codices' *σὺ πᾶσιν* (the apparatus at LVI.4). Homer uses the image of a growing child: Thetis mourns that her son "ran up like a young shoot" (*Iliad* 18.56), and Odysseus likens Nausicaa to "a palm's new shoot" he once saw at Delos (*Odyssey* 6.162–163).[370] The Hymns' gods of growth are themselves the growing thing.

See also

Ἄδωνις; ἐρνεσίπεπλος; ἔρνος ἔρωτος; θάλος; Λικνίτης; Πρωτόγονος; τριφυής.

[370] Homer, *Iliad* 18.56; *Odyssey* 6.162–163.

ἔρνος ἔρωτος · scion of desire

ἔρνος ἔρωτος, *ernos erōtos*, "scion of desire"

Attested: ἔρνος ἔρωτος (*ernos erōtos*; LVI.8). Adonis' title in a line of three: "of longing mind, sweet shoot of the Kyprian, scion of desire" (LVI.8; see Ἄδωνις). The two shoots of the line, θάλος and ἔρνος, make him Aphrodite's child and desire's, and the next line gives him a mother below: he was "brought to birth in the bed of lovely-tressed Phersephone" (LVI.9). The hymn holds the two halves of his story in two lines, the darling of the goddess of love and the child of the queen of the dead, and his double life follows in the same hymn (LVI.5, 10–11; see Ἄδωνις). The edition renders ἔρως here "desire", the common noun, where the god is Eros (see Ἔρως); the phrase can be read either way, a shoot of desire or a shoot of Eros, whose mother the Kyprian is as "mother of the Loves" (LV.8).

See also

Ἄδωνις; ἔρνος; Ἔρως; θάλος.

εὐάς · euhoi-crying

εὐάς, *euas*, "euhoi-crying"

Attested: εὐάδα (*euada*; XLIX.1). A feminine noun from the Bacchic cry, εὐοῖ: a woman who cries it, a Bacchant. Hipta has it in the first line of her hymn: "Hipta I call, nurse of Bakchos, euhoi-crying maiden" (XLIX.1; see εὐάζω; Ἵππα). The note at XLIX.1 explains why the edition prints "Hipta", with a tau, against Abel's Ἵππα: Hipta is the form of the Lydian inscriptions and of all modern discussion, and she is one of the three deities, with Mise and Meilinoe, on whom the argument for the collection's western Asia Minor provenance rests. The hymn makes her a Bacchant and a mother at once, "keeper of the mysteries, glorying in the rites of holy Sabos / and in the night-dances of loud-roaring Iakchos" (XLIX.2–3; see ἐριβρεμέτης; Σαβάζιος), though almost the whole of line 3 is Hermann's, and the codices have no Iakchos in it (the note at XLIX.2),

and then “chthonic mother, queen” (XLIX.4). The nurse of the god is one of the women who cry his cry.

See also

ἐριβρεμέτης; εὐάζω; Ἵππα; Σαβάζιος.

εὐάστειρα · crier of euhoi

The feminine of the Bacchic crier, given to the nymphs who nursed the god and to the Erinyes who pursue the guilty, two companies of women the collection houses beneath the earth in the same words · Orphic Hymns

εὐάστειρα, *euasteira*, “crier of euhoi”, plural “criers of euhoi”

At a Glance

The word. The feminine agent noun beside εὐαστήρ, from εὐάζω, “cry εὐοῖ”: a woman who raises the Bacchic cry, a maenad by her voice.

In the Hymns. Two lines, both plural: the nymphs (LI.8) and the Erinyes (LXIX.1).

In this edition. “Criers of euhoi” at both places.

A place to read. LI.1–18, the hymn to the Nymphs, with LXIX.1–6.

Meaning

The women of the Bacchic cry were the god’s nurses in myth and his maenads in cult. The collection gives the feminine title to two companies that could hardly be further apart. The nymphs who nursed Bakchos, the daughters of Okeanos who live in springs and caves, are criers of euhoi as they leap with Pan over the mountains. The Erinyes, the avengers of blood, are criers of euhoi in the first line of their hymn. The same word joins the nurses of the god and the pursuers of the guilty. It can be read as a single picture: the women who rear the god and the women who hunt their victim both live beneath the earth, and both shout.

Use in the Hymns

The nymphs. The hymn to the Nymphs makes them "nurses of Bakchos" in its third line (LI.3; see Βάκχοιο τροφοί), and gives them the cry in its eighth, among the epithets of their motion: "manifest, unseen, of the glens, rich in flowers, / leaping with Pan over the mountains, criers of euhoi, / flowing from the rock, clear-voiced, humming, mountain-roaming" (LI.7–9; see Νύμφαι; Πάν). The note at LI.3, 8, 15, 16 observes that the hymn attaches the nymphs to three other cults, Bakchos, Pan and Deo, "without once telling a story about any of them". The cry is one of the ways it attaches them: nurses of the god at line 3 and, by the cry, what can be read as his maenads at line 8.

The Erinyes. The hymn to the Erinyes opens: "Hear, all-honoured goddesses, loud-roaring, criers of euhoi, / Tisiphone and Allekto and divine Megaira" (LXIX.1–2; see Ἐρινύες). Five lines later they are "crying euhoi over the necessities" (LXIX.6), and the note at LXIX.1, 2, 6 calls the Bacchic words in the mouth of the avengers either a claim about their pursuit or a trace of the collection's own Bacchic setting (see ἐπευάζω). The nymphs' title is theirs in the same form.

Two companies. The nymphs are asked for "a healthful stream" (LI.18); the Erinyes, called Moirai at the end, are asked to change to "a gentle-minded, soft-hearted view of life" (LXIX.13). The cry is not the only thing the two hymns give both: the nymphs "keep your dwellings in the water-coursed hollows beneath the earth" and the Erinyes have "homes beneath the depths", in the same Greek, ὑπὸ κεύθεσιν οἰκί' ἔχουσαι (LI.2, LXIX.3), and both are χθόνιαι and "unseen" (LI.3, 7; LXIX.8, 9).

Places to read

Every line in which the word stands, in the order of the book.

LI.8 The nymphs leap with Pan over the mountains, criers of euhoi.

LXIX.1 The Erinyes are all-honoured goddesses, loud-roaring, criers of euhoi.

Earlier poetry and cult

The *Homeric Hymn to Dionysos* tells how the fair-haired nymphs reared the god in the glens of Nysa (26.3–6; see Βάκχοιο τροφοί), and then how, when he was grown, he roamed the wooded valleys wreathed in ivy and laurel, "and the nymphs followed, and he led, and a din held the boundless wood" (26.7–10).[371] The nurses become the god's company and their noise fills the mountain, which is the picture the hymn to the Nymphs gives in one word. The Erinyes of Aeschylus call themselves "these maenads who watch over mortals" (*Eumenides* 499–500; see ἐπευάζω), so that the avengers were maenads before the Hymns gave them the cry.[372]

Later readings

Strabo lists the ministers of each god's rites: of Dionysos the Silenoi, Satyroi and Tityroi, and the Bakchai, the Lenai, the Thyiai, the Mimallones, and those called Naiads and Nymphs (10.3.10).[373] He counts the nymphs among the god's women as the hymn does, and in the same breath as the maenads.

In this edition

The edition renders εὐάστειραι "criers of euhoi" at LI.8 and LXIX.1. Neither line carries an apparatus entry on the word.

See also

Βάκχοιο τροφοί; ἐπευάζω; Ἐρινύες; εὐαστήρ; Νύμφαι; Πάν.

[371] *Homeric Hymn to Dionysos* (26) 7–10.

[372] Aeschylus, *Eumenides* 499–500.

[373] Strabo 10.3.10.

εὐαστήρ · crier of euhoi

The title of the god who raises the Bacchic cry himself, given in the next hymn to the armed Kouretes, fellow-attendants of the mountain-raving Mother · Orphic Hymns

εὐαστήρ, *euastēr*, "crier of euhoi"

At a Glance

The word. An agent noun from εὐάζω, "cry εὐοῖ": one who raises the Bacchic cry. The ending *-τηρ* makes it a title of office, like σωτήρ or ἀροτήρ.

In the Hymns. Two lines: Dionysos (XXX.1) and the Kouretes (XXXI.2). The compound *συνευαστῆρας*, "all who cry euhoi together with Bakchos", stands in the proem (Prayer 34).

In this edition. "Crier of euhoi", plural "criers of euhoi".

A place to read. XXXI.1–7, the hymn of the Kouretes.

Meaning

The Bacchic cry was the worshipper's cry, raised by the maenads on the mountain and the companies in procession. The collection gives the title of the crier to the god himself, in the first line of his chief hymn, and then, in the very next hymn, to the Kouretes, the armed dancers whom the hymn makes attendants of the Mother. The two uses together show how the collection joins its cults. The god of the cry and the dancers of Zeus's cradle share one word, and the Kouretes, who three lines later are "fellow-attendants of the mountain-raving Mother", are made criers of the Bacchic shout as well. Mother, Kouretes and Bakchos can be read as drawn into one rite by the title.

Use in the Hymns

The god who cries. The hymn to Dionysos opens with it: "I call on Dionysos loud-roaring, crier of euhoi, / first-born, twofold in nature, thrice-born, Bacchic lord" (XXX.1–2; see Διόνυσος; ἐρίβρομος; Πρωτόγονος). The god is called by the noise he makes before he is called by

his nature, and the note at XXX.2 observes that the next two words are taken from the hymn to Protogonos, so that the crier of euhoi is also the first-born of the theogony. The collection has the god crying as well as cried to in other places too (XLV.4, LIII.7; see εὐάζω).

The Kouretes. The hymn of the Kouretes gives the same title to the dancers, in a line of their motions: "Leaping Kouretes, who set down armed steps, / foot-stamping, whirlers, of the mountains, criers of euhoi, / lyre-strikers, out of rhythm, treading with light footfalls" (XXXI.1–3; see ἐνόπλια βήματα; Κουρῆτες). The note at XXXI.2 observes that "whirlers", ῥομβηταί, names the dancers by the whirled instrument that elsewhere stands for the turning of the heavens. The hymn then addresses them as "fellow-attendants of the mountain-raving Mother, you who show the orgia" (XXXI.5; see ὀργιοφάντης), and asks them to come "at words of good omen" (XXXI.6; see εὔφημος). Armed steps and the Bacchic cry are given to one company in two lines.

The company of the cry. The proem calls "all who cry euhoi together with Bakchos" (Prayer 34; see εὐάζω; συνευαστήρ), and the note at Prayer 34 takes them most naturally as the mythical thiasos. The title of the god is shared with his company.

Places to read

Every line in which the word stands, in the order of the book. The compound συνευαστῆρας (Prayer 34) is not listed.

XXX.1 Dionysos is called loud-roaring, crier of euhoi.

XXXI.2 The Kouretes are foot-stamping, whirlers, of the mountains, criers of euhoi.

Earlier poetry and cult

In Euripides' *Bacchae* the god leads the cry, "the leader is Bromios, euhoi!" (140–141; see εὐάζω), and the chorus tells how the drum of the Bacchic dance was first made by the Korybantes in the Cretan cave where Zeus was born, given to Rhea, and taken from her by the satyrs for the trieteric

dances (120–134; see Διόνυσος Βασσαρεὺς Τριετηρικός).[374] The play joins the Cretan guardians of Zeus to the Bacchic rite by an instrument, as the hymns join them by a title.

Later readings

Strabo collected the traditions that made the Kouretes Bacchic. In Crete, he writes, the rites of Zeus were performed with orgiastic worship and with ministers like the satyrs about Dionysos, whom they named Kouretes, young men performing an armed movement with dancing, and in naming them they put forward the myth of Zeus's birth (10.3.11). To suit the pipe, the din of rattles, cymbals and drums, and "the shouts and the euhoi-cries and the stamping of feet", he adds, men devised names for the ministers of these rites, Kabeiroi, Korybantes, Pans, Satyrs and Tityroi (10.3.15; see εὐασμα).[375] The hymn's Kouretes, "foot-stamping ... criers of euhoi" (XXXI.2), can be read beside Strabo's list, independently of it. Horace, in an ode to Bacchus, makes himself the crier: he has seen the god teaching songs among remote rocks, and he cries out "euhoe" twice, his mind trembling with fresh fear and his breast full of the god (*Odes* 2.19.1–8).[376]

In this edition

The edition renders εὐαστῆρα "crier of euhoi" (XXX.1) and εὐαστῆρες "criers of euhoi" (XXXI.2), and the compound συνευαστῆρας "all who cry euhoi together with" (Prayer 34). Neither line carries an apparatus entry on the word; at XXXI.3 Abel prints Hermann's κρουσιλύραι and the κούφοις of Valckenaer, one of the critics Abel reports, and queries πολύρυθμοι for παράρυθμοι without adopting it (the apparatus at XXXI.3).

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[374] Euripides, *Bacchae* 120–134, 140–141.

[375] Strabo 10.3.11, 10.3.15.

[376] Horace, *Odes* 2.19.1–8.

See also

Διόνυσος; Διόνυσος Βασσαρεὺς Τριετηρικός; ἐνόπλια βήματα; ἐρίβρομος; εὐάζω; εὔασμα; εὔφημος; Κουρῆτες; ὀργιοφάντης; Πρωτόγονος; συνευαστήρ.

εὐαστής · crier of euhoi

Silenos' title, the old nurse of Bakchos as the leader of his cry, in a line Dorville half rewrote · Orphic Hymns

εὐαστής, *euastēs*, "crier of euhoi"

At a Glance

The word. An agent noun from εὐάζω, "cry εὐοῖ", formed in -της beside εὐαστήρ: one who raises the Bacchic cry.

In the Hymns. One line, of Silenos (LIV.5).

In this edition. "Crier of euhoi".

A place to read. LIV.1–11, the hymn to Silenos, Satyros and the Bakchai.

Meaning

The hymn makes Silenos the god's oldest attendant, "foster-father of Bakchos" and "far the best of the Silenoi" (LIV.1–2). The hymn to him is a hymn to his offices, and the title of the crier is the first word of a line that makes him the leader of the god's women and the companion of his nurses. The collection gives the crier's title in three forms, to the god and to the Kouretes (see εὐαστήρ), to the nymphs and the Erinyes (see εὐάστειρα), and here to the god's oldest attendant, so that the god and his company, from his nurses to his oldest attendant, can be read as named by the shout they raise.

Use in the Hymns

The foster-father. The hymn opens by calling Silenos "most august nurse, foster-father of Bakchos, / far the best of the Silenoi, honoured by all the gods / and by mortal men at the trieteric seasons" (LIV.1–3; see

Βάκχοιο τροφοί; τριετηρίς). The note at LIV title, 1 observes that τροφός, the fixed word for the women who nurse Bakchos in these hymns, is here given to a male.

The crier. The line that names him crier of euhoi goes on to his habits and his company: "crier of euhoi, lover of sleeplessness, with the fair-girdled foster-mothers, / leader of the Naiads and of the ivy-bearing Bakchai" (LIV.5–6; see Βάκχη). The hymn gives the cry twice more, in the euhoi-cry he gives "of Bakchos the lord" and in "crying euhoi, lover of the thyrsos" (LIV.8, 11; see εὐάζω; εὔασμα), so that the old leader of the rite is the one who sounds it.

What the codices say. The note at LIV.5 calls "the whole line" Dorville's. The apparatus is narrower: it gives the codices' reading from the second word on, φιλάγρυπνε νεάζων οἷσι σιληνοῖς, so that εὐαστής and φιλάγρυπνε are transmitted and Dorville rewrote the last three words. In the manuscripts Silenos is a crier of euhoi, a lover of sleeplessness, and "young among his Silenoi"; the "fair-girdled foster-mothers" come in with the conjecture, from a phrase transmitted at XXX.9 and LIII.6; the note at LIV.5 names LII.8, where τιθήνας is itself Wiel's (the apparatus at LII.8). The manuscript line keeps him among his own kind; the printed line sets him among the god's nurses.

Places to read

The one line in which the word stands.

LIV.5 Silenos is crier of euhoi, lover of sleeplessness, with the fair-girdled foster-mothers.

Earlier poetry and cult

Euripides' satyr-play *Cyclops* opens on Silenos' complaint to the god: "O Bromios, because of you I have countless toils, / now and when my body was strong in youth" (1–2). He recalls that he followed the god when Hera drove him mad and he left the mountain nymphs who nursed him, that he stood at his right hand in the battle with the Giants and killed Enkelados, and that he is now a slave of the Cyclops because he went to

sea to find the god when pirates carried him off (3–24).[377] The old servant who has borne every labour of the god can be read beside the hymn's "foster-father of Bakchos", independently of it.

Later readings

In Plato's *Symposium* Alcibiades, setting out to praise Socrates by likenesses, says he is most like the figures of Silenoi that sit in the statuaries' shops, which open down the middle to show images of gods inside, and like the satyr Marsyas (215a–b); at the end he says that Socrates' words too are like the Silenoi that open, ridiculous outside and full of images of virtue within (221d–222a).[378] Plato's Silenos is the grotesque shell of something divine. The hymn's Silenos, "most august" and "honoured by all the gods", is honoured for his office in the rite rather than for a hidden wisdom.

In this edition

The edition renders εὐαστής "crier of euhoi" (LIV.5). After its first two words the line is Dorville's (the apparatus at LIV.5). At LIV.1 τροφός is Abel's for the codices' τροφέ, and at LIV.6 Βάκχαις is Dinner's for βάκχοις (the apparatus at LIV).

See also

Βάκχη; Βάκχοιο τροφοί; εὐάζω; εὔασμα; εὐάστειρα; εὐαστήρ; Σιληνός; τριετηρίς.

Εὔβουλος · Euboulos

Εὔβουλος, *Euboulos*, "Euboulos"

Attested: Εὔβουλ' (*Euboul'*; XVIII.12). From εὖ, "well", and βουλή, "counsel": of good counsel. The hymn to Plouton gives it to the god as it turns to his seizure of the Maiden: "Euboulos, you who once took the child of holy Demeter / to wife, torn from the meadow" (XVIII.12–13;

[377] Euripides, *Cyclops* 1–24.

[378] Plato, *Symposium* 215a–b, 221d–222a.

see Ἅδης; Πλούτων). The note at XVIII.12 calls it "one of the standard euphemistic names of the god below", the god of the dead praised for his counsel so that his own name need not be spoken (see Εὐβουλεύς). The note at XXX.6–7 calls it "a different word" from the Εὐβουλεύς of the Bacchic hymns, and in Abel's text it stands only here. In the codices the same word stands three more times, at XXX.6, XLI.8 and LVI.3, where the editors have printed Εὐβουλεύς instead, so that the manuscripts give each name four times (the note at LXXII.3; see Εὐβουλεύς). The good counsel of the god below is the title that the editors have left to Plouton alone.

See also

Ἅδης; Εὐβουλεύς; Πλούτων.

εὐδύνατος · greatly able

One of the collection's own words, given to gods of power and to the mind and its reasoning, transmitted in every place and removed by one conjecture from an eighth · Orphic Hymns

εὐδύνατος, *eudynatos*, "greatly able"

At a Glance

The word. From εὖ, "well", and δυνατός, "able, powerful": well able, of great capacity. It names power as capacity, what a being can do, rather than force.

In the Hymns. Seven lines in Abel's text: Plouton (XXIX.20), Nike (XXXIII.1), the Kouretes (XXXVIII.20), Leukothea (LXXIV.2), the mind (LXXVI.6), reasoning (LXXVII.5) and Kronos (LXXXIV.1). The codices give it an eighth time, at LXXVI.10, where Abel prints a proper name.

In this edition. "Greatly able" at every place.

A place to read. LXXVI.1–12 with LXXVII.1–10, the hymns to the Mousai and to Mnemosyne.

Meaning

The collection has many words for divine strength, and this is the one that speaks of ability. It is given to gods whose power is a matter of what they bring about: the lord of the dead who receives every life, the goddess of victory who ends the contest, the sea-goddess who saves ships, the father of the gods. And in two hymns it is given to something that is not a god at all, the mind and its reasoning. The Mousai are guides "of the greatly able mind" and Mnemosyne increases "the strong and greatly able reasoning of mortals". The word that measures the power of gods is used of the power of thought, and the hymns that use it so are the ones whose vocabulary the note at LXXVI.4–6 calls "a schoolmaster's, not a poet's".

Use in the Hymns

The gods. The word is the first of the hymn to Nike, "Greatly able Nike I call, longed for by mortals" (XXXIII.1; see Νίκη). Plouton is its object in the last line of Phersephone's hymn, where a life of good fortune "leads a sleek old age down / to your own country, queen, and to greatly able Plouton" (XXIX.19–20; see γῆρας; Πλούτων). The Kouretes are "Kouretes, Korybantes, lords and greatly able" (XXXVIII.20; see Κουρῆτες), Leukothea is "august daimon, / greatly able, nurse of Dionysos of the fair garland" (LXXIV.1–2; see εὐστέφανος; Λευκοθέα), and Hestia is "daughter of greatly able Kronos" (LXXXIV.1; see Ἑστία; Κρόνος).

The mind. The Mousai are addressed as "nurses of the soul, straight-givers of the understanding, / and queens, guides of the greatly able mind" (LXXVI.5–6; see διάνοια; νόος), and Mnemosyne as "increasing the strong and greatly able reasoning of mortals" (LXXVII.5; see λογισμός; Μνημοσύνη). The note at LXXVII.5, 7 calls λογισμός "a philosopher's word in a hymn". Here the capacity belongs to the thinking of mortals, which the goddesses guide and increase.

The eighth place. The note at LXXXIV.1 observes that the word is transmitted in all seven places and that no apparatus entry ever falls on it, and draws the consequence for LXXVI.10. There the codices read εὐδυνάτῃ, "with the greatly able holy goddess", and Abel prints Εὐνομίῃ,

the name of one of the Horai (see Εὐνομία). Abel's Εὐνομίῃ, the note says, is a conjecture that "removes the collection's own word from the one place the manuscripts offer it in the dative". In the manuscripts the catalogue of the Mousai ends with Kalliope, their mother and a greatly able goddess; in the printed text, with Kalliope, their mother and Eunomia.

Places to read

Every line in which the word stands in Abel's text, in the order of the book. The codices' εὐδυνάτῃ at LXXVI.10 is not listed (see Εὐνομία).

XXIX.20 A life of good fortune leads old age down to greatly able Plouton.

XXXIII.1 Greatly able Nike is called, longed for by mortals.

XXXVIII.20 The Kouretes and Korybantes are lords and greatly able.

LXXIV.2 Leukothea is greatly able, nurse of Dionysos.

LXXVI.6 The Mousai are guides of the greatly able mind.

LXXVII.5 Mnemosyne increases the greatly able reasoning of mortals.

LXXXIV.1 Hestia is daughter of greatly able Kronos.

Earlier poetry and cult

Anaxagoras said of the mind that orders the world that it "has all judgement about everything and is strongest", ἰσχύει μέγιστον (fr. B12).[379] The hymns' "greatly able mind" and "greatly able reasoning" can be read beside his mind of greatest strength, independently of him. Their mind is that of mortals, guided by the Mousai and increased by Memory, not the mind that sets the world in order.

In this edition

The edition renders the word "greatly able" at all seven places. The note at LXXXIV.1 says that XXIX.20, XXXIII.1 and XXXVIII.20 "still read *mighty*"; the English at those lines reads "greatly able". None of the seven lines carries an apparatus entry on the word: the entries at LXXVI.6 and LXXXIV.1 concern νόου and Ἱστίη (the notes at LXXIV.2 and

[379] Anaxagoras, fr. B12 Diels–Kranz, quoted by Simplicius, *On Aristotle's Physics* 156.13 and 164.24 Diels.

LXXXIV.1). At LXXVI.10 Εὐνομίῃ is Abel's for the codices' εὐδυνάτῃ (the apparatus at LXXVI.10). The note at LXXVI.10 says the word stands "six times elsewhere" and then lists seven places.

See also

γῆρας; διάνοια; Ἑστία; Εὐνομία; εὐστέφανος; Κουρῆτες; Κρόνος; Λευκοθέα; λογισμός; Μνημοσύνη; Νίκη; νόος; Πλούτων.

Εὔιος · Euian

The god named by the cry raised to him, three times in two hymns to Dionysos, among titles of the wild, the vine and the release from care · Orphic Hymns

Εὔιος, *Euios*, "Euian"

At a Glance

The word. An adjective made from the Bacchic cry εὐοῖ: he of the cry, the god to whom it is raised. As a name it stands beside Βάκχος and Βρόμιος, the god called by the sounds of his rite.

In the Hymns. Three lines: in the hymn to Dionysos (XXX.4) and twice in the hymn to Lysios Lenaios (L.3, L.8).

In this edition. "Euian", in the chain of titles and with Βάκχε, "Euian Bakchos".

A place to read. L.1–10, the hymn to Lysios Lenaios.

Meaning

Several of the god's names are names of the noise his worshippers made: Βρόμιος, "the roarer", is one, and Εὔιος is plainly one, taken straight from the cry εὐοῖ. To call the god Euian is to call him by the shout that calls him. The collection uses the title three times and always in the company of the god's other names, so that it never stands alone and never explains itself. Its places show the range the cry covers: it stands among the god's

wild and warlike titles in one hymn, and among the titles of his gifts, the vine and the release from grief, in another.

Use in the Hymns

Among the wild titles. The hymn to Dionysos gives the title in a line of five: "ivy-teeming, bull-faced, warlike, Euian, holy" (XXX.4; see Ἀρήιος; ταυρωπός). The line belongs to a chain of epithets that runs from "crier of euhoi" in the first line (XXX.1; see εὐαστήρ) to the raw and the trieteric in the fifth, and the god who is called crier at the head of the hymn is called by the cry three lines later.

The hidden shoot. The hymn to Lysios Lenaios uses it twice, at its beginning and in its last chain of titles. The god is first "hidden-born sacred shoot of the blessed ones, Euian Bakchos" (L.3; see κρυψίγονος), the cry joined to the god's chief name; then, after the lines that make him "a toil-stopping remedy" and "a joy to mortals that loves what is free of grief" (L.6–7; see παυσίπονος; φιλάλυπος), he is "loosener, thyrsos-maddened, Bromios, Euian, kindly to all" (L.8; see Βρόμιος; λύσιος). The note at L.7 explains φιλάλυπος as "loving what is free of grief", and the cry here belongs to the god of release.

The cry and the name. The collection makes the god a crier (XXX.1), gives the cry to his nurses, to the Kouretes and to his old foster-father (see εὐάστειρα; εὐαστήρ; εὐαστής), and names him by it. The rite's shout, raised by the god's company, becomes the god's title, as the hymn to Mise makes "Iakchos" of the Eleusinian cry (XLII.4; see Ἴακχος).

Places to read

Every line in which the title stands, in the order of the book.

XXX.4 Dionysos is ivy-teeming, bull-faced, warlike, Euian, holy.

L.3 The god is the hidden-born sacred shoot of the blessed ones, Euian Bakchos.

L.8 He is loosener, thyrsos-maddened, Bromios, Euian, kindly to all.

Earlier poetry and cult

In Sophocles' *Oedipus the King* the Theban chorus calls on "wine-faced Bakchos, Euian" against the plague (211; see Βάκχος).[380] The chorus of Euripides' *Bacchae* asks to be led to Pieria and the slopes of Olympos, where the Charites are and Desire, calling the god "Bromios, Bromios, / Euian daimon, leader of the Bacchants" (409–415), and in its first song the god bids the women sing Dionysos "glorying with euhoi-cries in the euhoi-god" (151–158; see εὐάζω).[381] The hymns' Euian Bakchos and Bromios Euian are the names of the tragic chorus.

Later readings

The Latin poets took the name over as Euhius. Horace has him warn by the example of the Thracians, who drink until right and wrong are parted only by the narrow line of their desires, "Euhius, no gentle god" (*Odes* 1.18.9–11), and, in an ode against useless care, "Euhius scatters the cares that gnaw" (2.11.17–18).[382] The god who scatters cares can be read beside the hymn's "toil-stopping remedy" and "loosener", independently of it.

In this edition

The edition renders εὔιον "Euian" (XXX.4) and εὔιε "Euian" (L.3, L.8). None of the three lines carries an apparatus entry on the word; at L.8 ἐύφρον (lemma εὔφρον) is Abel's for εὔφρων (the apparatus at L.8).

See also

Ἀρήιος; Βάκχος; Βρόμιος; εὐάζω; εὐάστειρα; εὐαστήρ; εὐαστής; Ἴακχος; κρυψίγονος; λύσιος; παυσίπονος; ταυρωπός; φιλάλυπος.

[380] Sophocles, *Oedipus the King* 211.

[381] Euripides, *Bacchae* 151–158, 409–415.

[382] Horace, *Odes* 1.18.9–11, 2.11.17–18.

εὐπατέρεια · of a noble father

εὐπατέρεια, *eupatereia*, "of a noble father", plural "daughters of a noble father"

Attested: εὐπατέρεια (*eupatereia*; LV.10), εὐπατέρειαι (*eupatereiai*; LIX.16), εὐπατέρειαν (*eupatereian*; LXXIX.1). From εὖ, "well", and πατήρ, "father": she who has a noble father. It is a feminine word only, and Homer's: Helen is "of a noble father" in both epics (*Iliad* 6.292; *Odyssey* 22.227), and so is Tyro, the first of the heroines Odysseus sees among the dead (*Odyssey* 11.235).[383] The collection gives it three times. Aphrodite is "manifest, unseen, of lovely hair, of a noble father" (LV.10; see Ἀφροδίτη); the Moirai are told "Atropos and Lachesis, Klotho, come, daughters of a noble father" (LIX.16; see Μοῖραι); and the hymn to Themis opens "The holy child of Ouranos I call, Themis of a noble father" (LXXIX.1; see Θέμις). The note at LXXIX.1 calls this its third and last appearance and says that of Themis "it is pointed": her father is Ouranos, named in the same line by Οὐρανόπαις. The same note gives the first place to Selene; LV is the hymn to Aphrodite. None of the three lines carries an apparatus entry on the word.

See also

Ἀφροδίτη; Θέμις; Μοῖραι.

εὑρεσίτεχνος · inventor of arts

εὑρεσίτεχνος, *heuresitechnos*, "inventor of arts"

Attested: εὑρεσίτεχνε (*heuresitechne*; XXXII.14). Formed from εὕρεσις, "finding, discovery", and τέχνη, "craft, art": she who finds out the arts. Athena has it near the end of her hymn: "grey-eyed, inventor of arts, much-besought queen" (XXXII.14; see Ἀθηνᾶ; γλαυκῶπις), six lines after she is "mother of the arts" (XXXII.8). The note at XXXII.14 records that before Hermann the line stood after line 17, so that the transmitted hymn ended on the invocation "grey-eyed, inventor of arts" rather than on the

[383] Homer, *Iliad* 6.292; *Odyssey* 22.227, 11.235.

request. The collection gives the arts to three other powers: Physis is "maker of every craft" (X.20; see Φύσις), Hephaistos is "living by craft" (LXVI.3; see Ἥφαιστος), and under Hygieia "the crafts are laden" (LXVIII.5). Athena alone is called their finder. Plato's Protagoras tells the myth behind the title: when Epimetheus had used up all the gifts on the animals and left man naked, Prometheus stole "the craftsman's wisdom" of Hephaistos and Athena, together with fire, and gave it to man (*Protagoras* 321c–e).[384] The hymn's title gives Athena the invention that the myth makes a theft from her.

See also

Ἀθηνᾶ; γλαυκῶπις; Ἥφαιστος; Φύσις.

εὐστέφανος · fair-crowned

εὐστέφανος, *eustephanos*, "fair-crowned", "of the fair garland"

Attested: ἐυστεφάνῳ (*eustephanōi*; XLII.7), ἐυστεφάνου (*eustephanou*; XLVI.3, LXXIV.2). From εὖ, "well", and στέφανος, "crown, garland": wearing a fine crown. It is an epic title, chiefly of goddesses. Homer gives it to Kythereia, when Ares goes to Hephaistos' house "longing for the love of fair-crowned Kythereia" (*Odyssey* 8.288), to Artemis (*Iliad* 21.511), and the *Homeric Hymn to Demeter* to Demeter (2.224).[385] The collection keeps it for Aphrodite twice: Mise is asked whether she will "delight in Cyprus with fair-crowned Kythereia" (XLII.7; see Μίση), and the child Dionysos is "beloved shoot of the nymphs and of fair-crowned Aphrodite" (XLVI.3; see Ἀφροδίτη; ἔρνος), a parentage the note at XLVI.3 calls a way of joining cults rather than a genealogy. Once it gives the title to a god: Leukothea is "nurse of Dionysos of the fair garland" (LXXIV.2; see Λευκοθέα), and the English there is "of the fair garland", not "fair-crowned". The goddess's crown becomes the god's garland of ivy and vine. None of the three lines carries an apparatus entry on the word.

[384] Plato, *Protagoras* 321c–e.

[385] Homer, *Odyssey* 8.288; *Iliad* 21.511; *Homeric Hymn to Demeter* (2) 224.

See also

Ἀφροδίτη; ἔρνος; Λευκοθέα; Μίση.

ζεύκτειρα · yoker

ζεύκτειρα, *zeukteira*, "yoker"

Attested: ζεύκτειρα (*zeukteira*; LV.3). A feminine agent noun from ζεύγνυμι, "yoke": she who yokes. Aphrodite has it in the third line of her hymn: "of the night, yoker, weaver of guile, mother of Necessity" (LV.3; see Ἀφροδίτη; ἀνάγκη). The note at LV.3, 13 observes that "ζεύκτειρα is attested nowhere else in Greek, of her or of anyone", and that the yoke of desire itself is ordinary. The hymn makes the yoking its figure. In the next line she is told "you have yoked the kosmos beneath you", ὑπεζεύξω (LV.4; see κόσμος), Hermann's form for the codices' ὑπεζεύξαο (the apparatus at LV.4), and in the middle of the hymn mortals and the wild beasts are yoked "in unbridled necessities" (LV.13–14; see ἀχαλίνωτος ἀνάγκη; ἐρωμανής), where ἐνζεύξασα is Hermann's for the simple ζεύξασα (the apparatus at LV.13). The yoke is elsewhere in the collection an instrument of justice: mortals set the yoke of Nemesis upon their necks (LXI.5), and the shifting ones have not come beneath the yoke of Dikaiosyne (LXIII.6; see ζυγός). Aphrodite's yoke binds world, men and beasts to desire as theirs binds men to the just measure. The line carries no apparatus entry on the word.

See also

ἀνάγκη; Ἀφροδίτη; ἀχαλίνωτος ἀνάγκη; ἐρωμανής; ζυγός; κόσμος.

ἡγεμών · leader

ἡγεμών, *hēgemōn*, "leader"; feminine ἡγεμόνη, *hēgemonē*, "leader"

Attested: ἡγεμόνην (*hēgemonēn*; I.8, LXXII.3), ἡγεμόνη (*hēgemonē*; X.12). From ἡγέομαι, "lead the way": a guide, a leader. The collection uses the feminine as a title of three goddesses. Hekate is "leader, bride, nurse of the

young, walker on the mountains" (I.8; see Ἑκάτη; κουροτρόφος), Physis "leader, accomplisher, life-bringing, all-nourishing maiden" (X.12; see Φύσις), and Tyche, named Artemis, "Artemis the leader, of great renown, sprung from the blood / of Eubouleus" (LXXII.3–4; see Ἄρτεμις; Εὐβουλεύς; Τύχη). The title of the last is a title of cult. Pausanias saw a sanctuary of Artemis Hegemone at Sparta (3.14.6), and in Arcadia, at the sanctuary of Despoina near Akakesion, "first, right there, a shrine of Artemis Hegemone, whose bronze statue holds torches" (8.37.1).[386] The note at LXXII.3–5 calls three of her epithets, "of the wayside" (LXXII.2), "of the tomb" and "much-wandering" (LXXII.5), Hekate's furniture (see ἐνοδῖτις), and the leader with torches can be read as belonging to both goddesses. The verb and its kin give the collection its other leaders: Silenos is "leader of the Naiads" (LIV.6), Dionysos "leader of revels" (LII.7, where ἡγέτα is Abel's for the codices' ἀγέτα), Chthonic Hermes leads "the way for the grim-fated souls of mortals" (LVII.11; see Ἑρμῆς Χθόνιος), and the Mother Antaia went to Hades with "the holy child of Dysaules for your guide", ὁδηγητῆρα (XLI.6; see Δυσαύλης).

See also

Ἄρτεμις; Δυσαύλης; Ἑκάτη; ἐνοδῖτις; Ἑρμῆς Χθόνιος; Εὐβουλεύς; ἡγήτειρα; ἡγήτωρ; κουροτρόφος; Τύχη; Φύσις.

ἡγήτειρα · leader

ἡγήτειρα, *hēgēteira*, "leader"; καθηγήτειρα, *kathēgēteira*, "guide"

Attested: ἡγήτειρα (*hēgēteira*; LXXVIII.6); the compound καθηγήτειραι (*kathēgēteirai*; LXXVI.6). A feminine agent noun from ἡγέομαι, "lead": she who leads. Eos has it among the titles of the day she brings: "leader of works, attendant of life, for mortals" (LXXVIII.6; see Ἠώς; πρόπολος). The hymn makes the dawn the beginning of labour. It opens "Hear, goddess, who bring to mortals the day that shines on mortals" (LXXVIII.1), and in its last line but one tells her "for to all mortals you furnish a workable livelihood" (LXXVIII.12; see ἐργάσιμον βίοτον), where

[386] Pausanias 3.14.6, 8.37.1.

πᾶσι is Abel's for the codices' πάντα (the apparatus at LXXVIII.12); Hesiod gives the dawn the same office (*Works and Days* 578–581). The compound with κατά gives the Mousai a gentler office: they are "queens, guides of the greatly able mind" (LXXVI.6; see εὐδύνατος; Μοῦσα). The goddess of morning leads men to their work, and the daughters of Memory lead their minds. Neither line carries an apparatus entry on the word.

See also

ἐργάσιμον βίοτον; εὐδύνατος; ἡγεμών; ἡγήτωρ; Ἠώς; Μοῦσα; πρόπολος.

ἡγήτωρ · leader

ἡγήτωρ, *hēgētōr*, "leader"

Attested: ἡγήτορα (*hēgētora*; LXXIII.1). A masculine agent noun from ἡγέομαι, "lead": a leader, a chief. In Homer it is the title of chiefs on both sides at Troy, and of the Phaeacian lords too (*Iliad* 10.301; *Odyssey* 7.186); Nestor addresses the Greek council as "friends, leaders and lords of the Argives" (*Iliad* 2.79).[387] The hymn to the Daimon gives it to the god in its first line: "I call upon the Daimon to draw near, the leader who makes men shudder" (LXXIII.1; see δαίμων; φρικτός). The word is got out of a corruption. The codices read a single word, μεγαλανηγήτορα, and Wiel divided it into πελάσαι ἡγήτορα, so that the infinitive "to draw near" and the noun "leader" both come from it (the note at LXXIII.1). The note sets the repair beside LXX.9, where Lennep and Hermann pull βλοσυροννύχιαι apart in the same way (see Εὐμενίδες). The leader who makes men shudder turns out in the next line to be "gentle Zeus" (LXXIII.2; see Ζεύς), so that the Homeric title of command is given to the power that leads a man's life to wealth or ruin.

See also

ἀλάστωρ; δαίμων; Εὐμενίδες; Ζεύς; ἡγεμών; ἡγήτειρα; φρικτός.

[387] Homer, *Iliad* 2.79, 10.301; *Odyssey* 7.186.

ἴηε · Ieios

A Homeric title of Apollo whose meaning was already argued in antiquity, left untranslated in the proem's one line for the god of Delphi · Orphic Hymns

ἴηε, *īie*, vocative of ἴηος, *īios*, "Ieios"

At a Glance

The word. An epic vocative used only of Phoibos. The note at Prayer 7 gives the three derivations that have been offered: from the ritual cry, ἴή or ἰή, so "he who is hailed with the cry"; from ἵημι, "shoot", so "the archer"; and from ἠΰς, "good".

In the Hymns. One line: the proem calls on "Ieios Phoibos" (Prayer 7). The hymn to Apollo has the related ἰήιος, "hailed with iē", where the codices have the vocative ἰήιε (XXXIV.2).

In this edition. "Ieios", left untranslated.

A place to read. Prayer 7–8 with XXXIV.1–4.

Meaning

Ἵηε is a word whose sense was lost before anyone wrote about it, and the ancients made the most of the loss. Each of its derivations gives Apollo one of his offices. As the cry, it makes him the god of the paean, the song of thanksgiving and healing sung to him with the shout ἰή. As the archer, it makes him the god of the bow, the far-shooter of the *Iliad*. The collection keeps both offices in view. The proem's line leans to the archer and the hymn to Apollo to the cry. The edition will not decide between them, and neither does the line.

Use in the Hymns

The proem. The line pairs the twins, each with an epic title: "and Artemis arrow-pourer, maiden, and Ieios Phoibos, / you who inhabit the sacred floor of Delphi" (Prayer 7–8; see Ἀπόλλων; Ἄρτεμις). Artemis' ἰοχέαιρα, "arrow-pourer", is a title of the bow, and set beside it ἴηε can be read as the archer's title too. The note at Prayer 7 declines that reading as

well as the other: the word "is left untranslated here because each of the common renderings, 'the healer' and 'the archer', commits the line to one guess".

The cry in the hymn to Apollo. The hymn to Apollo opens "Come, blessed one, Paian, slayer of Tityos, Phoibos, Lykoreus, / of Memphis, of splendid honour, hailed with iē, giver of prosperity" (XXXIV.1–2; see Ἀπόλλων). There ἰήιος is printed as a nominative by Hermann, and the codices have the vocative ἰήιε (the apparatus at XXXIV.2), a form one letter longer than the proem's ἤιε. The edition renders the word "hailed with iē", taking the derivation from the cry. The collection's Paian, the healing song made a name, stands in the line before (XXXIV.1) and is given also to Helios, Pan, Dionysos and Asklepios (VIII.12, XI.11, LII.11, LXVII.1; see Παιάν). Taken together, the proem's title and the hymn's can be read as the same cry: the god is named by the shout his worshippers raise.

Places to read

The one line in which the word stands, with the related form in the hymn to Apollo.

Prayer 7 The proem calls on Artemis the arrow-pourer and Ieios Phoibos.

XXXIV.2 Apollo is hailed with iē.

Earlier poetry and cult

The title is epic, and no character in the epics speaks it: the poet uses it in his own voice, turning to the god in the narrative. Apollo breaks down the Achaean wall as a child knocks over sand, "so you, Ieios Phoibos, wrecked the Argives' long toil and misery" (*Iliad* 15.365–366), and the gods of the Trojan side sit "about you, Ieios Phoibos, and Ares sacker of cities" (*Iliad* 20.152). The *Homeric Hymn to Apollo* uses it in the same way, turning to the newborn god as the goddesses wash him in fair water on Delos (120–121).[388] Twice the god is at war and once he has just been born, and none of the three places settles what the title means. The cry is the paean's. In

[388] Homer, *Iliad* 15.355–366, 20.151–152; *Homeric Hymn to Apollo* 120–121.

the *Homeric Hymn to Apollo* the god bids the Cretans follow him and sing the ἰηπαιήων, and they go up to Pytho behind him singing it (500, 514–517).[389]

Later readings

Apollonius of Rhodes makes the cry an Orphic song. At the island of Thynias the Argonauts dance about the altar singing "Iepaieon Phoibos", and Orpheus, son of Oiagros, leads them on his Bistonian lyre: he sings how the boy Apollo shot the monster Delphyne under the ridge of Parnassos, while the Korykian nymphs, daughters of Pleistos, cheered him on crying Ἰήιε, "and from that this fair refrain came to be for Phoibos" (*Argonautica* 2.700–713).[390] The nymphs' cry is the vocative the codices give at XXXIV.2. Apollonius joins the two derivations the note keeps apart, the cry raised as the archer shoots, and puts the song in Orpheus' mouth. The proem's Ieios can be read beside his refrain, independently of him.

In this edition

The edition leaves ἴηιε untranslated as "Ieios" at Prayer 7, and the note there explains why. At XXXIV.2 it renders Hermann's ἰήιος "hailed with iē" (the apparatus at XXXIV.2) (see ἰήιος).

See also

Ἀπόλλων; Ἄρτεμις; ἰήιος; Παιάν.

ἠλεκτρίς · amber-gleaming

ἠλεκτρίς, *ēlektris*, "amber-gleaming"

Attested: ἠλεκτρίς (*ēlektris*; IX.6). A feminine formed on ἠλέκτωρ, "the beaming one", and akin to ἤλεκτρον, which is both amber and the pale gold of electrum: she who gleams with that light. Selene is "amber-gleaming, heavy-hearted, shedding light down, night-gleaming" (IX.6; see

[389] *Homeric Hymn to Apollo* 500, 514–517.

[390] Apollonius of Rhodes, *Argonautica* 2.700–713.

αὐγάστειρα; νυχαυγής; Σελήνη), in a line of four words for her light and her mood. In Homer ἠλέκτωρ belongs to the sun. Paris goes down from Troy "all ablaze in his gear, like the beaming one" (*Iliad* 6.513), and Achilles mounts his chariot "ablaze in his gear like beaming Hyperion" (19.398); in Menelaos' palace Telemachus marvels at the flash of bronze through the echoing halls, and of gold and electrum, silver and ivory (*Odyssey* 4.71–73).[391] The hymn gives the sun's word to the moon in its feminine, and the pale metal can be read as suiting her better than him, since the moon's light is the paler gold. The word occurs nowhere else in the collection. IX.6 carries no apparatus entry on it; νυχαυγές at the end of the line is Abel's for the codices' νυχία (the apparatus at IX.6).

See also

αὐγάστειρα; νυχαυγής; Σελήνη.

ἡμιτελής · half-complete

ἡμιτελής, *hēmitelēs*, "half-complete"

Attested: ἡμιτελές (*hēmiteles*; III.8). From ἡμι-, "half", and τέλος, "end, completion": left half-finished. Night is addressed as "half-complete, of the earth and again of heaven yourself" (III.8; see Νύξ). The note at III.8 gives the word's plain sense, "half-finished, incomplete", and offers its own answer to what Night lacks, marked as a guess: "That the missing half is Day is a guess, and ours; the lexica record no Orphic or Neoplatonic exegesis of the word." The hymn sets it beside a second doubleness, earth and heaven, so that the line can be read as one thought: Night is half because she is twofold, below and above, and has the other half in Day. The only Homeric place of the word is a grief. Protesilaos, the first Achaean to die at Troy, left behind "a wife with both cheeks torn in mourning, and a house half-built" (*Iliad* 2.700–701).[392] Homer's half-built house is a life cut off; the hymn's half-complete Night can be read as

[391] Homer, *Iliad* 6.513, 19.398; *Odyssey* 4.71–73.

[392] Homer, *Iliad* 2.698–702.

a power that completes itself by returning. The vocative ἡμιτελές is Abel's for the codices' nominative ἡμιτελής (the apparatus at III.8), as are ἀστεροφεγγές and νυχαυγές at III.3 and III.7.

See also

Νύξ.

ἠνορέη · manhood

ἠνορέη, *ēnoreē*, "manhood"

Attested: ἠνορέης (*ēnoreēs*; LXXXVIII.6). From ἀνήρ, "man": the quality of a man in battle, courage, prowess. The hymn to Ares that Hermann moved into the collection addresses the god as "sceptred lord of manhood, wheeling your fire-bright circle / among the seven-pathed constellations of the aither" (LXXXVIII.6–7; see Ἄρης; ἑπτάπορος). The line joins two Ares: the epic god whose sceptre is courage and the planet that wheels in the third sphere, and the note at LXXXVIII.6–8 calls the astronomy "the clearest single mark in the hymn of a later and more learned hand". The word is Homer's: Nestor tells his charioteers that no man, "relying on his horsemanship and his manhood", is to rush out by himself ahead of the others to fight the Trojans (*Iliad* 4.303–304).[393] The hymn's prayer turns the manhood of line 6 into the courage it asks for: "But do you grant me courage" (LXXXVIII.15; see θάρσος). The word occurs nowhere else in the collection, and LXXXVIII.6 carries no apparatus entry.

See also

Ἄρης; ἑπτάπορος; θάρσος.

ἠπιόδωρος · giver of kindly gifts

ἠπιόδωρος, *ēpiodōros*, "giver of kindly gifts"; ἠπιοδώτης, *ēpiodōtēs*, "giver of gentleness"

[393] Homer, *Iliad* 4.301–305.

Attested: ἠπιόδωρε (*ēpiodōre*; LXVII.3), and the near form ἠπιοδώτην (*ēpiodōtēn*; Prayer 37). From ἤπιος, "gentle, kind, soothing", and δῶρον, "gift": one whose gifts are gentle. Both forms belong to Asklepios. The proem calls on "the great king Asklepios, giver of gentleness" (Prayer 37), and his hymn asks the "giver of kindly gifts, mighty" to "come, bringing health down" (LXVII.3; see Ἀσκληπιός; ὑγίεια). Ἤπιος is the word of soothing medicine, the "soothing drugs" of the *Iliad* (4.218; see ἠπιόχειρ). The compound is Homer's too, but not of a god: when Hector comes back from battle, "his mother, giver of kindly gifts", meets him with Laodike (*Iliad* 6.251).[394] The epic mother's title can be read as passing to the healer. Neither line carries an apparatus entry on the word; at LXVII.3 the codices read κατάγων καὶ ὑγείαν, "bringing down and health" (the apparatus at LXVII.3).

See also

Ἀσκληπιός; ἠπιόχειρ; ὑγίεια.

θάλος · shoot

The epic mother's word for her child, given to five young gods in six places as the offspring of their parents and, twice, as a shoot that never ages · Orphic Hymns

θάλος, *thalos*, "shoot"

At a Glance

The word. From θάλλω, "bloom, flourish": a young shoot or sprout. In epic it is a word of affection for a child, used by mothers of the sons and daughters they bore.

In the Hymns. Six lines: Persephone (XXIX.5), Artemis (XXXVI.11), Bakchos (L.3), Adonis twice (LVI.4, LVI.8) and Asklepios (LXVII.6).

In this edition. "Shoot" at every place.

[394] Homer, *Iliad* 6.251–252.

A place to read. LVI.1–12, the hymn to Adonis, where the word stands twice.

Meaning

A shoot is the newest part of a plant, the growth of this season, and the word carries both its tenderness and its promise. Epic poets used it as parents used it, of a child seen with pride or lost with grief. The collection keeps the affection and changes the subject. Its shoots are gods: the daughter of Deo, the son of Phoibos, the child of the Kyprian, the hidden child of the blessed ones. And twice it does what epic could not, joining the word for the newest growth to the word for always. Artemis is addressed as "fair shoot, you who are for ever", Adonis as "all-shining shoot for ever". The gods of the hymns stay young, and the word for youth becomes a word of their permanence.

Use in the Hymns

The child of a god. Four of the six places name a parent. Persephone is "Praxidike, of lovely hair, holy shoot of Deo" (XXIX.5; see Δηώ; Φερσεφόνη); Asklepios is "strong shoot of Phoibos Apollo, of splendid honour" (LXVII.6; see Ἀσκληπιός); Adonis is "sweet shoot of the Kyprian, scion of desire" (LVI.8; see Ἄδωνις; ἔρνος ἔρωτος); and Bakchos is "hidden-born sacred shoot of the blessed ones, Euian Bakchos" (L.3; see Βάκχος; Εὔιος), which can be read as making him the child of all the gods together. In each the shoot is a title of descent, set in the line with the epithet that suits the parent: holy for Deo's daughter, strong for the healer's son, sweet for Aphrodite's.

The shoot for ever. Two places give the word no parent and a duration instead. Artemis, whose hymn makes her the virgin huntress and the helper of women in labour, is addressed as "lady, queen of all, fair shoot, you who are for ever" (XXXVI.11; see Ἄρτεμις), and Adonis is "maiden and boy, all-shining shoot for ever, Adonis" (LVI.4; see Ἄδωνις). The note at LVI.4 records that "θάλος αἰέν, Ἄδωνι is transmitted". The next line calls Adonis "quenched and shining in the fair circling seasons" (LVI.5), words the hymn to Helios gives the sun (VIII.15; see ἀκτίς): Adonis is a god

whose youth is cut off and returns, and the hymn calls him a shoot for ever. The phrase can be read as the hymn's answer to his death: the shoot is cut and comes again.

Two words for one English. The collection has a second word for a shoot, ἔρνος, which the edition also renders "shoot" at VI.5, XLVI.3 and LII.5 and "scion" at LVI.8, the line where the two words stand together (see ἔρνος). Ἔρνος is the hidden and unspeakable shoot of Protogonos and of Zeus at VI.5 and LII.5, but it is also Liknites' "beloved shoot of the nymphs" (XLVI.3) and Adonis' "scion of desire" in the same line as θάλος (LVI.8), so that no difference of use holds between the two words.

Places to read

Every line in which the noun stands, in the order of the book. The verb θάλλω, "flourish" (XIX.23, XXIX.18, LXVIII.4), and τέθηλε (XXXVIII.13) are not listed.

XXIX.5 Persephone is the holy shoot of Deo.

XXXVI.11 Artemis is queen of all, fair shoot, for ever.

L.3 Bakchos is the hidden-born sacred shoot of the blessed ones.

LVI.4 Adonis is maiden and boy, all-shining shoot for ever.

LVI.8 Adonis is the sweet shoot of the Kyprian.

LXVII.6 Asklepios is the strong shoot of Phoibos Apollo.

Earlier poetry and cult

In the *Homeric Hymn to Demeter* the goddess asks Helios about "the girl I bore, a sweet shoot, glorious in form" (66).[395] Hecuba, begging Hector not to face Achilles, warns him that if he dies she will not weep over him on the bier, "dear shoot, whom I myself bore" (*Iliad* 22.87), and Odysseus tells Nausikaa that the hearts of her father, mother and brothers must warm whenever they see "such a shoot" entering the dance (*Odyssey* 6.154–157).[396] The collection's "holy shoot of Deo" can be read beside the

[395] *Homeric Hymn to Demeter* 66.

[396] Homer, *Iliad* 22.82–89; *Odyssey* 6.154–157.

Homeric Demeter's sweet shoot, independently of it: the same mother, the same daughter and the same word, in Lennep's text.

In this edition

The edition renders θάλος "shoot" at all six places, and the same English serves for ἔρνος at three. At XXIX.5 Δηοῦς is Lennep's for the codices' διός, so that in the manuscripts Persephone is the holy shoot of Zeus (the apparatus at XXIX.5). At LVI.4 *πασιφαές*, "all-shining", is Wiel's for the codices' *σὺ πᾶσιν*, and the note at LVI.4 records the rest of the phrase as transmitted. The other four lines carry no apparatus entry on the word.

See also

Ἄδωνις; ἀκτίς; Ἄρτεμις; Ἀσκληπιός; Βάκχος; Δηώ; ἔρνος; ἔρνος ἔρωτος; Εὔιος; Φερσεφόνη.

θεσμοφόρος · law-bringing

θεσμοφόρος, *thesmophoros*, "law-bringing"

Attested: Θεσμοφόρον (*Thesmophoron*; XLII.1). From θεσμός, "ordinance", and φέρω, "bring": the bringer of ordinances. It is Demeter's title, and the name of her women's festival, the Thesmophoria. The hymn to Mise gives it to Dionysos in its first line: "The law-bringing, fennel-bearing Dionysos I call" (XLII.1; see Διόνυσος; Μίση; ναρθηκοφόρος). The note at XLII.1–4 observes that "θεσμοφόρος is Demeter's own title, given here to Dionysos", beside Ἴακχος, "the Eleusinian cry made a name", and the fennel-stalk of the Bacchic procession: "Three cults are being joined in four lines before the geography of 5–10 joins four more." Herodotus, who keeps a reverent silence about the rite of Demeter "which the Greeks call Thesmophoria", says that the daughters of Danaos brought it from Egypt and taught it to the Pelasgian women, and that when the Dorians drove the Peloponnesians out the rite was lost, and only the Arcadians, who stayed, kept it (2.171.2–3).[397] The collection's own law-giving goddess is the proem's Thesmodoteira (see θεσμοδότειρα); the hymn's

[397] Herodotus 2.171.2–3.

θεσμοφόρος moves Demeter's title to the god. XLII.1 carries no apparatus entry on the word.

See also

Διόνυσος; θεσμοδότειρα; θεσμός; Μίση; ναρθηκοφόρος.

θεῶν πάτερ ἠδὲ καὶ υἱέ · father of gods and son as well

θεῶν πάτερ ἠδὲ καὶ υἱέ, *theōn pater ēde kai huie*, "father of gods and son as well"

Attested: θεῶν πάτερ ἠδὲ καὶ υἱέ (*theōn pater ēde kai huie*; LII.6). Dionysos of the trieteric feast is "first-born, Erikepaios, father of gods and son as well" (LII.6; see Ἠρικεπαῖος; Πρωτόγονος). "Father of gods" is the title epic gives to Zeus, "father of men and gods" (*Iliad* 1.544),[398] and the collection gives it to Kronos too, "father of the blessed gods and of men also" (XIII.1; see Κρόνος). Here it goes to the god whose births the collection keeps counting: the same hymn calls him "three-natured" and "of two mothers" (LII.5, 9; see διμήτωρ; τριφυής). The note at LII.6 calls the line "three names and a paradox of generation in one line, and none of them explained". The paradox can be read as following from the first two titles. The first-born god of the theogony is the father of all the gods, and Dionysos, who bears his names, is born of Zeus; so he is the father of the gods and their son. The hymn states it and does not resolve it, as it states three natures and two mothers four lines apart (the note at LII.5, 9). The line carries no apparatus entry.

See also

διμήτωρ; Ἠρικεπαῖος; Κρόνος; Πρωτόγονος; τριφυής.

θῆλύς τε καὶ ἄρσην · female and male

θῆλύς τε καὶ ἄρσην, *thēlys te kai arsēn*, "female and male"

[398] Homer, *Iliad* 1.544.

Attested: θῆλύς τε καὶ ἄρσην (*thēlys te kai arsēn*; IX.4). Selene is "waxing and waning, female and male" (IX.4; see αὐξομένη καὶ λειπομένη; Σελήνη). The note at IX.4 says the double nature "is stated as a phase of the moon, not as a doctrine", set at once after the waxing and the waning, and contrasts "the twofold Protogonos at VI.1, where it is doctrine" (see ἄρσην καὶ θῆλυς; διφυής). Of the collection's pairs of the two adjectives this is the only one that puts the female first; Adonis' "maiden and boy", a pair of nouns, does the same (LVI.4; see Ἄδωνις). Athena is told "male and female you are by nature" (XXXII.10) and Mise is "male and female, twofold" (XLII.4; see ἄρσενα καὶ θῆλυν), with the male in front; the moon, a goddess, is female before she is male. The hymn gives no more than the four words. The note on the double natures at XXXIX.5 counts Selene the second of six deities given one, and observes "As in every other case, no reason is given." IX.4 carries no apparatus entry.

See also

Ἄδωνις; ἄρσενα καὶ θῆλυν; ἄρσην καὶ θῆλυς; αὐξομένη καὶ λειπομένη; διφυής; Σελήνη.

θηρόβρομος · roaring with beasts

θηρόβρομος, *thērobromos*, "roaring with beasts"

Attested: θηρόβρομον (*thērobromon*; I.6). From θήρ, "wild beast", and βρόμος, "roar, din": loud with the noise of beasts. Hekate, in the hymn that opens the collection, is "roaring with beasts, ungirt, of a form none can assail" (I.6; see ἄζωστος; ἀπρόσμαχος; Ἑκάτη). The roaring can be read as her company's: the hymn has already called her "delighting in deer" and "keeper of dogs" (I.4–5). In Theocritus' second idyll the girl working her spells at night hears the dogs howling through the town and knows the goddess is at the crossroads (2.35–36).[399] The hymn's epithet can be read as that din, heard as the goddess's own, independently of Theocritus. The word is one of the collection's many compounds of the roar (see Βρόμιος),

[399] Theocritus, *Idylls* 2.35–36.

and it occurs nowhere else in it. I.6 carries no apparatus entry on the word.

See also

ἄζωστος; ἀπρόσμαχος; Βρόμιος; Ἑκάτη.

θηροκτόνος · slayer of beasts

θηροκτόνος, *thēroktonos*, "slayer of beasts"

Attested: θηροκτόνος (*thēroktonos*; XXXVI.9). From θήρ, "wild beast", and κτείνω, "kill". Artemis is "immortal, of the earth, slayer of beasts, of blessed lot" (XXXVI.9; see Ἄρτεμις), in a hymn that has already called her "lover of the chase" (XXXVI.6) and gives her the bow (see ἐλαφηβόλος). The collection's other titles in -κτόνος belong to the slayers of monsters, Apollo's "slayer of Tityos" and "slayer of Python" (XXXIV.1, 4), and Ares' killer of men (see βροτοκτόνος). Homer gives the goddess of the hunt both halves of the office in one scene. When Apollo declines to fight Poseidon on the plain of Troy, he is rebuked by his sister, "mistress of beasts, Artemis Agrotera" (*Iliad* 21.470–471), πότνια θηρῶν, the mistress who keeps them; and Hera, answering her, tells her it is better to kill wild beasts in the mountains and deer of the wilds than to fight with those stronger than she (21.485–486).[400] The keeper of the beasts is also their killer, and the hymn's title names the second office. The nominative is Hermann's; the codices have the vocative θηροκτόνε (the apparatus at XXXVI.9).

See also

Ἄρτεμις; βροτοκτόνος; ἐλαφηβόλος.

θηρόπεπλος · clothed in hides

θηρόπεπλος, *thēropeplos*, "clothed in hides"

[400] Homer, *Iliad* 21.468–471, 21.485–486.

Attested: θηρόπεπλοι (*thēropeploi*; LXIX.7). From θήρ, "wild beast", and πέπλος, "robe": robed in the skins of beasts. The Erinyes are "clothed in hides, avengers, exceeding mighty, heavy with pain" (LXIX.7; see Ἐρινύες). The skin is the hunter's dress, and the Erinyes of the hymns hunt: they are "for ever on the wing at the impure counsels of mortals" (LXIX.5) and "swift-running as thought" (LXIX.9). It is also the dress of the Bacchic rite, the fawnskin the god and his women wear, and the Erinyes of this hymn cry its cry, "loud-roaring, criers of euhoi" (LXIX.1; see εὐάστειρα). The epithet can be read as joining the two: the avengers dressed as maenads, as Aeschylus had them call themselves (*Eumenides* 499–500; see ἐπευάζω). The word occurs nowhere else in the collection, and LXIX.7 carries no apparatus entry.

See also

ἐπευάζω; Ἐρινύες; εὐάστειρα.

θηροτρόφος · nurse of beasts

θηροτρόφος, *thērotrophos*, "nurse of beasts"

Attested: θηροτρόφος (*thērotrophos*; XXII.6). From θήρ, "wild beast", and τρέφω, "rear, nourish": she who feeds the beasts. The hymn headed "To the Sea" calls on Tethys, the bride of Okeanos, and she is "glorying in ships, nurse of beasts, watery-pathed" (XXII.6; see Τηθύς). The beasts are the creatures of the deep, and the collection says the same thing of the sea twice more in other words: the Nereids ride on beast-moulded forms "whose bodies the sea feeds" (XXIV.5; see θηρότυπος), and Poseidon delights "in the waves and in the beasts alike" (XVII.8; see Ποσειδῶν). The hymn sets the nurse of beasts between the ships she carries and the paths of water, so that the sea is both the road of men and the home of creatures. The word belongs to the collection's long family of nursing titles in -τρόφος, given to the earth, the clouds, the Nymphs and the sun (XXVI.2, XXI.1, LI.4, VIII.10; see θρέπτειρα). The nominative is Hermann's, with *νηυσίν* in the same line, for the codices' vocative θηροτρόφε and *ναυσίν* (the apparatus at XXII.6).

See also

θηρότυπος; θρέπτειρα; Ποσειδῶν; Τηθύς.

θηρότυπος · beast-moulded

The shape of a beast struck on a body: the sea-creatures that carry the Nereids, the serpent Korybas became, and the Satyrs of Silenos' company · Orphic Hymns

θηρότυπος, *thērotypos*, "beast-moulded", "beast-shaped"

At a Glance

The word. From θήρ, "wild beast", and τύπος, the impression a die or a mould strikes: stamped in the shape of a beast. It describes a form, not a nature, the outward shape a body has been given.

In the Hymns. Three lines: the creatures that carry the Nereids (XXIV.5), the serpent-form of Korybas (XXXIX.8) and the Satyrs who come with Silenos (LIV.8).

In this edition. "Beast-moulded" at XXIV.5 and XXXIX.8, "beast-shaped" at LIV.8.

A place to read. XXXIX.1–10, the hymn to Korybas.

Meaning

The collection's gods are often animals in part: bull-horned, bull-faced, horned, winged. Θηρότυπος names something different, a body stamped with a beast's shape, and its three places show three ways of having it. The creatures of the sea are beast-shaped by nature; Korybas is beast-shaped by a change of body; the Satyrs are beast-shaped as part of what they are, half beast and half man. The word belongs to the margins of the divine world, to the attendants and the transformed, and in each place it marks a body that can be seen, as against the formless powers of the hymns to the elements.

Use in the Hymns

The sea's beasts. The Nereids are "glorying on the Tritons' chariots, about their backs / in beast-moulded forms, whose bodies the sea feeds" (XXIV.4–5; see Νηρηΐς). The beast-shapes are the creatures they ride, fed by the sea, and the hymn goes on at once to "others who dwell in the deep, the Tritonian swell" and to the dolphins (XXIV.6–8; see δελφίς). The note at XXIV.6–8 observes that the hymn "drifts off its addressees" to the creatures of the deep. The word is the hinge of that drift.

The serpent of Korybas. The hymn to Korybas tells a transformation: "lord of shifting form, twofold god, of many forms, / bloody, bloodied by two brothers, / you who by Deo's purposes changed your holy body, / putting on the beast-moulded form of a dark serpent" (XXXIX.5–8; see αἰολόμορφος; δράκων; Κορύβας). Here the beast-shape is put on like a garment, θέμενος, by a god already "of many forms". The note at XXXIX.7–8 sets the hymn in a chain, the Kouretes, Korybas, Demeter and the Mother's search, so that Deo's purposes in the serpent line lead into the next hymn, to Deo herself. The god who was killed takes the shape of the animal of the earth, and that change can be read as his survival.

The Satyrs. Silenos is asked to "come here to the rite of all the gods with all the Satyrs, / beast-shaped, giving the euhoi-cry of Bakchos the lord" (LIV.7–8; see εὔασμα; Σάτυρος). The plural adjective is Silenos' company, and their beast-shape is the animal in them.

Places to read

Every line in which the word stands, in the order of the book.

XXIV.5 The Nereids glory on the Tritons' chariots, about their backs in beast-moulded forms.

XXXIX.8 Korybas put on the beast-moulded form of a dark serpent.

LIV.8 Silenos, giving the euhoi-cry of Bakchos, is asked to come with all the beast-shaped Satyrs.

Earlier poetry and cult

The gods of the sea took beast-shapes in epic. Proteus, seized by Menelaos, becomes first a bearded lion, then a serpent, a leopard and a great boar, then running water and a tall tree (*Odyssey* 4.456–458).[401] Euripides' chorus calls on Dionysos to appear as a bull, a many-headed serpent or a lion blazing with fire (*Bacchae* 1017–1019; see βουκόλος). Korybas' serpent can be read beside the Bacchic god's, independently of Euripides: in both the serpent is a shape in which a god of the rite comes near.

In this edition

The edition renders θηρότυπος "beast-moulded" at XXIV.5 and XXXIX.8 and "beast-shaped" at LIV.8. At XXXIX.8 θηρότυπον is Hermann's for the codices' θηροτύπου, a genitive that would make the serpent, not its form, beast-moulded (the apparatus at XXXIX.8). XXIV.5 and LIV.8 carry no apparatus entry on the word.

See also

αἰολόμορφος; βουκόλος; δελφίς; δράκων; εὔασμα; Κορύβας; Νηρηΐς; Σάτυρος.

θρέπτειρα · nurse

The goddess who rears: Demeter for all mortals, Leukothea for the infant Dionysos, and the Mousai for the soul · Orphic Hymns

θρέπτειρα, *threpteira*, plural θρέπτειραι, *threpteirai*, "nurse"; βιοθρέπτειρα, *biothrepteira*, "nurse of life"

At a Glance

The word. A feminine agent noun from τρέφω, "rear, nourish": she who rears. It stands beside the commoner τροφός, "nurse", and names the office by the one who holds it.

[401] Homer, *Odyssey* 4.454–458.

In the Hymns. Three lines: Demeter (XL.7), Leukothea (LXXIV.2) and the Mousai (LXXVI.5); and the compound once, of the Mother of the Gods (XXVII.13).

In this edition. "Nurse" at every place, and "nurse of life" for the compound.

A place to read. LXXIV.1–10 with LXXVI.1–12, the hymns to Leukothea and to the Mousai.

Meaning

To rear is to feed and to raise, and a nurse did both. The collection gives the office to goddesses on three scales. Demeter rears everyone, since she gives the grain; Leukothea reared one god, the infant Dionysos; and the Mousai rear something that is not a body at all. The note at LXXVI.5, 2 calls this "the collection's habit of taking a physical office and applying it to the inner life", and the word lets the reader watch the habit at work: the same title goes to the goddess who fed a child and to the goddesses who feed a soul.

Use in the Hymns

The nurse of mortals. Demeter at Eleusis is "lovely, desired, nurse of all mortals alike" (XL.7; see Δημήτηρ Ἐλευσινία), in a line of the hymn's many titles of increase and gift. The Mother of the Gods is "nurse of life" in her hymn (XXVII.13; see βιοθρέπτειρα). The two great mothers feed the living as the earth does.

The nurse of a god. Leukothea is "greatly able, nurse of Dionysos of the fair garland" (LXXIV.2; see εὐδύνατος; εὐστέφανος; Λευκοθέα). The note on LXXIV–LXXV identifies her as Ino, daughter of Kadmos (see Λευκοθέα). Her title in the hymn, with "daughter of Kadmos" in the line before (LXXIV.1), is all in it that remembers her life on land; the rest makes her ruler of the deep and saviour of ships (see Βάκχοιο τροφοί).

The nurses of the soul. The Mousai are "nurses of the soul, straight-givers of the understanding, / and queens, guides of the greatly able mind" (LXXVI.5–6; see εὐδύνατος; Μοῦσα). The note at LXXVI.4–6 calls the

hymn's vocabulary "a schoolmaster's, not a poet's", and the note at LXXVI.5, 2 sets the line beside Leukothea's two hymns back: "The same agent-noun serves once for a goddess who raised a god and once for goddesses who raise a faculty." The Mousai can be read as rearing the soul as Ino reared the god.

Places to read

Every line in which the noun or its compound stands, in the order of the book.

XXVII.13 The Mother of the Gods is the eldest, nurse of life.

XL.7 Demeter is the nurse of all mortals alike.

LXXIV.2 Leukothea is the nurse of Dionysos of the fair garland.

LXXVI.5 The Mousai are nurses of the soul.

Earlier poetry and cult

The *Odyssey* already knows Ino as Leukothea, once a mortal woman and now honoured among the gods of the sea (5.333–335; see Λευκοθέα). Her nursing of Dionysos was a local claim as well as a myth. At Brasiai in Laconia, Pausanias reports, the people said that Semele's chest washed ashore there with the infant, that Ino came to their land in her wanderings and wished to become his nurse, and they showed the cave where she reared him (3.24.3–4).[402] The hymn's title can be read beside the Brasiai story, independently of it.

Later readings

The thought that the arts of the Mousai feed the soul is Plato's before it is the hymn's. Socrates in the *Republic* asks Glaucon, Plato's brother, whether rearing in music is not the weightiest of all, since rhythm and harmony sink deepest into the inward part of the soul and grip it most powerfully, bringing grace with them and making graceful whoever is reared aright, and Glaucon agrees (401d–402a).[403] Plato's music is a

[402] Pausanias 3.24.3–4.

[403] Plato, *Republic* 3, 401d–402a.

rearing, τροφή, a noun from τρέφω, the verb on which the hymn's θρέπτειραι is formed. The hymn's nurses of the soul can be read beside his rearing in music, independently of him.

In this edition

The edition renders θρέπτειρα "nurse" at all three places and βιοθρέπτειρα "nurse of life". The note at LXXIV.2 observes that "θρέπτειραν, *nurse*, likewise returns in the plural at LXXVI.5", and the note at LXXVI.5, 2 that neither place carries an apparatus entry on the word; the one entry on LXXVI.5 concerns διανοίης, Abel's for διανοίας (the apparatus at LXXVI.5). XL.7 and XXVII.13 carry no apparatus entry on the word.

See also

Βάκχοιο τροφοί; βιοθρέπτειρα; Δημήτηρ Ἐλευσινία; εὐδύνατος; εὐστέφανος; Λευκοθέα; Μήτηρ ἀθανάτων; Μοῦσα.

θυρσεγχής · thyrsos-speared

The Bacchic wand made a spear, a title of Dionysos twice in Abel's text and both times an editor's word: Ruhnken's at XLV.5, Hermann's at LII.11, from two different readings of the codices · Orphic Hymns

θυρσεγχής, *thyrsenchēs*, vocative θυρσεγχές, *thyrsenches*, "thyrsos-speared"

At a Glance

The word. From θύρσος, the fennel-stalk tipped with ivy that the god and his worshippers carry, and ἔγχος, "spear": the god whose spear is the thyrsos. The note at XLV.5 calls it "a modern coinage, found nowhere in Greek but here and only as a conjecture".

In the Hymns. Two lines, both of Dionysos: the trieteric god of XLV (XLV.5) and the god of the trieteric feast (LII.11). Four other compounds of θύρσος stand in the collection, each once.

In this edition. "Thyrsos-speared" at both places.

A place to read. LII.1–11, the run of titles of the hymn to the god of the trieteric feast.

Meaning

The thyrsos is the sign of the rite, carried in procession and shaken in the dance, and the collection's other thyrsos words keep it so: the god bears it, is maddened by it and shakes it, and Silenos, his foster-father, loves it. Θυρσεγχής makes it a weapon, and makes the god who carries it a warrior. The image is old. The women of Euripides' *Bacchae* wound armed men with their wands, and Diodorus made Dionysos a general whose women carried spears dressed as thyrsoi. But the word is not the collection's. At XLV.5 the codices give θυρσεχθής, a word the lexicon itself suspects as a false reading, and at LII.11 they give χρυσεγχής, "golden-speared". Two editors, working from two different readings, arrived at the same word, and Abel prints it twice. The note at LII.11 draws the consequence plainly: the word "stands twice in Abel's text and is conjectural in both places", and this is "worth knowing before it is treated as a word of the collection's own vocabulary". What the manuscripts give the god at LII.11 is a spear of gold, a title of splendour, where the editors gave him a spear of ivy and fennel, a title of the rite.

Use in the Hymns

The two lines. In the hymn headed for Dionysos Bassareus Trieterikos the god is "thyrsos-speared, heavy in wrath, honoured by all the gods / and by mortal men" (XLV.5–6; see βαρύμηνις; Βασσαρεύς), two lines after he is told "you who rejoice in swords and in blood and in the holy Mainads" (XLV.3). In the hymn to the god of the trieteric feast he is "Paian, thyrsos-speared, held in the lap, adorned with the grape-cluster" (LII.11; see βοτρυόκοσμος; Παιάν; ὑποκόλπιος). The two places pull the title different ways. At XLV the spear sits among swords and blood, and the god is a god of war; at LII it sits between the healer's name and the infant in the lap, and the god is healer, infant and vintage at once.

The family. The other thyrsos words of the collection are of carrying, madness, shaking and love. Semele is "mother of the thyrsos-bearing

Dionysos of much gladness" (XLIV.3; see θυρσοφόρος); Lysios Lenaios is "loosener, thyrsos-maddened, Bromios, Euian, kindly to all" (L.8; see θυρσομανής); the god of the trieteric feast is "of the night, Eubouleus, wearer of the headband, shaker of the thyrsos" (LII.4; see θυρσοτινάκτης); and Silenos is "crying euhoi, lover of the thyrsos, serene among the companies" (LIV.11; see γαληνιάω; εὐάζω; φιλόθυρσος). Only θυρσεγχής makes the wand a spear, and only θυρσεγχής is an editor's.

The editors. At XLV.5 the codices read θυρσεχθής; Abel prints θυρσεγχής with *sic* and names Ruhnken, and the note at XLV.5 adds that the Liddell–Scott–Jones *Greek–English Lexicon* names Ruhnken at this line; the lexicon keeps the transmitted θυρσεχθής as a headword and calls it probably a false reading for θυρσεγχής. At LII.11 the codices read χρυσεγχής and the word is Hermann's (the apparatus at LII.11). Ruhnken replaced a compound found nowhere else, which the lexicon suspects; Hermann replaced a word that makes good sense, and his conjecture can be read as bringing it into line with the first.

Places to read

Every line in which θύρσος stands in a compound: the two places of θυρσεγχής and the four of the other compounds.

XLIV.3 Semele is mother of the thyrsos-bearing Dionysos.

XLV.5 Dionysos Bassareus Trieterikos is thyrsos-speared, heavy in wrath, honoured by all the gods; Ruhnken's word.

L.8 Lysios Lenaios is thyrsos-maddened.

LII.4 The god of the trieteric feast is shaker of the thyrsos.

LII.11 He is Paian, thyrsos-speared, held in the lap; Hermann's word for the codices' golden-speared.

LIV.11 Silenos is lover of the thyrsos, serene among the companies.

Earlier poetry and cult

Euripides' Dionysos gives the thyrsos to the women of Thebes in the prologue of the *Bacchae* and calls it "an ivy shaft", κίσσινον βέλος (25).[404]

[404] Euripides, *Bacchae* 24–25.

The messenger who has seen them on Kithairon reports what the shaft can do. When the villagers take up arms, the iron of their spears draws no blood, but the women let their wands fly from their hands, wounding the men and making them turn their backs and run, "not without some god" (758–764).[405] The wand is a weapon there because the god is in it, and θυρσεγχής, the editors' word, can be read as that scene in one word.

Later readings

Diodorus gives the image a strategist's reason. Dionysos, he reports, gave his Bacchants spears instead of thyrsoi, with the iron point hidden under ivy, so that the kings who despised them as women were caught unprepared and struck down (3.65.3); and the younger Dionysos, Semele's son, led on his campaigns a crowd of women armed with spears dressed as thyrsoi, λόγχαις τεθυρσωμέναις (4.4.2).[406] In Diodorus the spear is hidden in the wand; in the editors' text of the hymns the wand is the spear. Hermann's θυρσεγχής at LII.11 can be read as choosing Diodorus' god over the codices' golden one.

In this edition

The edition renders θυρσεγχές and θυρσεγχής "thyrsos-speared" at both places. The note at XLV.5 sets out Ruhnken's conjecture and the transmitted form, and the note at LII.11 sets the two conjectures side by side. At XLV.5 Abel prints the word with *sic*; the codices' βαρύμηνε in the same line is printed as βαρύμηνι (the apparatus at XLV.5).

See also

βαρύμηνις; Βασσαρεύς; βοτρυόκοσμος; γαληνιάω; εὐάζω; θυρσομανής; θυρσοτινάκτης; θυρσοφόρος; Παιάν; ὑποκόλπιος; φιλόθυρσος.

[405] Euripides, *Bacchae* 758–764.

[406] Diodorus 3.65.3, 4.4.2.

θυρσομανής · thyrsos-maddened

θυρσομανής, *thyrsomanēs*, vocative θυρσομανές, *thyrsomanes*, "thyrsos-maddened"

Attested: θυρσομανές (*thyrsomanes*; L.8). From θύρσος and μαίνομαι, "rave": the god whose madness goes with the wand, or whose wand drives others mad; the compound leaves the direction open, as the god of the rite is both raving and the cause of raving (see μανία). The hymn to Lysios Lenaios gives it in a line of four titles: "loosener, thyrsos-maddened, Bromios, Euian, kindly to all" (L.8; see Βρόμιος; Εὔιος; λύσιος). The word sits between two names of release and of the cry, and the next words turn the madness to kindness: the hymn calls him "kindly to all" (L.8) and goes on, "to whomever of mortals and immortals you will to reveal yourself" (L.9). The hymn joins the raving to the wine-vat and the vine. In ten lines it names the vat three times, the god "of the wine-press" (L.1) and "of the wine-vat" (L.5) under a heading that is itself the title of the vat, ΛΗΝΑΙΟΥ (the note at L.1, 5; see ἐπιλήνιος). The collection's other words of the god's madness are μαινόλης, "raving", in two hymns, both times Hermann's for the codices' μανικέ (XLV.4, LII.1; see μαινόλης), and χοροιμανής, "mad for the dance" (LII.7; see χοροιμανής). θυρσομανής is the manuscripts' own. The edition renders it "thyrsos-maddened", and L.8 carries no apparatus entry on it; Abel's εὔφρον in the same line is his for the codices' εὔφρων (the apparatus at L.8).

See also

Βρόμιος; ἐπιλήνιος; Εὔιος; θυρσεγχής; λύσιος; μαινόλης; μανία; χοροιμανής.

θυρσοτινάκτης · shaker of the thyrsos

θυρσοτινάκτης, *thyrsotinaktēs*, vocative θυρσοτινάκτα, *thyrsotinakta*, "shaker of the thyrsos"

Attested: θυρσοτινάκτα (*thyrsotinakta*; LII.4). From θύρσος and τινάσσω, "shake, brandish": the god who shakes the wand in the dance. The hymn to the god of the trieteric feast gives it at the end of a line of titles: "of the

night, Eubouleus, wearer of the headband, shaker of the thyrsos" (LII.4; see Εὐβουλεύς; μιτρηφόρος). The note at LII.4 makes the addressee Dionysos and *νυκτέριε* "the epithet beside the name, not a separate god". The god of the night rite carries what his worshippers carry. The collection's one other *τινάκτης* compound belongs to a god of the earthquake: Zeus is "shaker of everything" (XV.8; see *παντοτινάκτης*). This is the one in which the thing shaken is held in the hand. Euripides gives the gesture to the worshipper, independently of the Hymns. The chorus of the *Bacchae*, in the blessing of the initiate told under βακχεύω, goes on to say that the same initiate keeps the rites of the great Mother Kybele and serves Dionysos "tossing the thyrsos aloft", crowned with ivy (78–82).[407] The hymn makes the god do what the blessed initiate does. The edition renders it "shaker of the thyrsos", and LII.4 carries no apparatus entry.

See also

βακχεύω; Εὐβουλεύς; θυρσεγχής; μιτρηφόρος; παντοτινάκτης.

θυρσοφόρος · thyrsos-bearing

θυρσοφόρος, *thyrsophoros*, genitive θυρσοφόροιο, *thyrsophoroio*, "thyrsos-bearing"

Attested: θυρσοφόροιο (*thyrsophoroio*; XLIV.3). From θύρσος and φέρω, "carry": bearing the thyrsos, the plain word of the family. The hymn to Semele gives it to her son: she is "mother of the thyrsos-bearing Dionysos of much gladness" (XLIV.3; see Καδμηίς; πολυγηθής; Σεμέλη). The epithet comes in the line that names the child, and the next lines tell his birth: she "drove out her great birth-pangs by the fire-bearing flash / when she bore him, by the bolts of Zeus of the lightning" (XLIV.4–5), where both words of lightning in line 5 are Wiel's (the note at XLIV.4–5). The god is named by his wand before he is born. The word is of the rite rather than of the god. Euripides' satyrs, stranded with the Cyclops, lament the Bacchic life they have lost: "not here Bromios, not here the dances / and

[407] Euripides, *Bacchae* 78–82.

the thyrsos-bearing Bakchai" (*Cyclops* 63–64).[408] Diodorus reports that in many Greek cities the maidens carry the thyrsos in the trieteric rites (4.3.3; see Διόνυσος Βασσαρεὺς Τριετηρικός). The hymn can be read as giving the worshippers' word to the god, independently of Euripides and Diodorus, and the collection's own fennel-bearer is the same god named from the stalk itself: "The law-bringing, fennel-bearing Dionysos I call" (XLII.1; see ναρθηκοφόρος). The edition renders it "thyrsos-bearing", and XLIV.3 carries no apparatus entry.

See also

Διόνυσος Βασσαρεὺς Τριετηρικός; θυρσεγχής; Καδμηίς; ναρθηκοφόρος; πολυγηθής; Σεμέλη.

ἱεροθηλής · sacred in their blooming

ἱεροθηλής, *hierothēlēs*, plural ἱεροθηλεῖς, *hierothēleis*, "sacred in their blooming"

Attested: ἱεροθηλεῖς (*hierothēleis*; XL.17). From ἱερός and the stem of θάλλω, θηλέω, "bloom, flourish": blooming in a sacred way. The hymn to Demeter of Eleusis gives it to her forms: she is the goddess "whose forms are many, many-flowered, sacred in their blooming" (XL.17; see Δημήτηρ Ἐλευσινία; πολυάνθεμος). The line follows a paradox: she is "sole-born, of many children" (XL.16), and the note at XL.16 observes that μουνογενές is used elsewhere of daughters, here of "a mother in the same breath as her fertility" (see μουνογενές, πολύτεκνε). The goddess who is one has many forms, and each blooms. The word is Hermann's spelling. The codices read ἱεροθαλλεῖς, from the same root in the form of θάλλω, and Hermann prints the epic θηλ- stem (the apparatus at XL.17; see θάλος). The sense does not change; the edition renders it "sacred in their blooming". The next line asks the goddess to come "heavy with the fruits of summer" (XL.18).

[408] Euripides, *Cyclops* 63–64.

See also

Δημήτηρ Ἐλευσινία; θάλος; ἱερός; μουνογενές, πολύτεκνε; πολυάνθεμος.

ἱεροσκόπος · scanner of offerings

ἱεροσκόπος, *hieroskopos*, accusative ἱεροσκόπον, *hieroskopon*, "scanner of men's offerings"

Attested: ἱεροσκόπον (*hieroskopon*; Prayer 23). From ἱερά, "offerings", and σκοπέω, "look at, examine": one who inspects the sacrifice, in ordinary Greek the diviner who reads the signs in the victim. The proem gives it to Themis, in the line that follows the Idaian gods and the messenger of the heavenly ones: "Hermes the herald, and Themis, scanner of men's offerings" (Prayer 23; see ἄγγελος οὐρανιώνων; Θέμις). Of all the gods of the proem's catalogue she alone is given an office over the offerings, the overseeing of what men offer, and the title can be read as the guarantee of the whole book: the goddess of right looks at the offerings and judges whether they are fit (see ἱερός). Her own hymn makes her the first founder of oracles and rites (LXXIX.3, 8; see Θέμις). The word belonged to the working priests of later Greek cult. Porphyry, arguing that the priest of the god over all must not make his own body a tomb of dead flesh, observes that even "the priests and inspectors of offerings here", ἱεροσκόποι, bid themselves and others keep away from tombs, from unholy men and from the sight of what is shameful, since the presence of the impure often troubles the inspector (*On Abstinence* 2.50).[409] The edition renders ἱεροσκόπον ἀνδρῶν "scanner of men's offerings", and Prayer 23 carries no apparatus entry.

See also

ἄγγελος οὐρανιώνων; Θέμις; ἱερός.

[409] Porphyry, *On Abstinence* 2.50.

ἱερότροχος · sacred-wheeled

ἱερότροχος, *hierotrochos*, accusative ἱερότροχον, *hierotrochon*, "sacred-wheeled"

Attested: ἱερότροχον (*hierotrochon*; XIV.2). From ἱερός and τροχός, "wheel": with sacred wheels, of a chariot. The hymn to Rhea gives it in its second line: she is the goddess "whose bull-slaying lion draws the sacred-wheeled chariot" (XIV.2; see ἱερός; Ῥέα). The word is the codices' own; what is around it is Hermann's. The manuscripts read ἤτ' ἐπὶ ταυροφόρον ἱερότροχον ἅρμα τιταίνεις, with Rhea herself drawing a bull-bearing chariot and "no lion at all", and Hermann's correction gives her the lion (the note at XIV.2–3 and the apparatus at XIV.2). The lion-drawn car is Kybele's, as the same note observes, and the collection gives it to the Mother of the Gods in so many words: she has "yoked the swift-running chariot of bull-slaying lions" (XXVII.3; see μήτηρ θεῶν). The note at XXVII.3, 11 judges XXVII.3, where ταυροφόνων ... λεόντων stands transmitted, "very likely what he conjectured from" (see ταυροφόνος). Sophocles' chorus calls on the same goddess, independently of the Hymns, as the "mountain Earth, all-feeding, mother of Zeus himself", who rules the golden Pactolus, "blessed one seated on bull-slaying lions" (*Philoctetes* 391–402).[410] The sacred wheels are the hymn's own: no other chariot of the collection is given the word. The edition renders it "sacred-wheeled".

See also

ἱερός; μήτηρ θεῶν; Ῥέα; ταυροφόνος.

ἰήιος · hailed with iē

ἰήιος, *iēïos*, "hailed with iē"

Attested: ἰήιος (*iēïos*; XXXIV.2). From the cry ἰή, the cry of the paean: the god hailed with it. The hymn to Apollo gives it in its second line, among names of place and honour: "of Memphis, of splendid honour, hailed with iē, giver of prosperity" (XXXIV.2). The form is Hermann's. The

[410] Sophocles, *Philoctetes* 391–402.

codices have the vocatives ἀγλαότιμε, ἰήιε, and Hermann prints both as nominatives (the apparatus at XXXIV.2); the note at XXXIV.2, 3, 4, 6, 7, 9 counts them among seven emendations in six of the first nine lines and calls the hymn's register of titles "substantially the editors'". The proem's ἴηιε, which the edition transliterates "Ieios" rather than translates, is a shorter word of the same cry or of another root (Prayer 7; see ἴηιε). Sophocles uses the vocative as the codices have it here, twice in the *Oedipus the King*. His chorus of Thebans, afraid of the plague, calls on the god "Delian Paian, hailed with iē", ἰήιε Δάλιε Παιάν (154), and later "Phoibos, hailed with iē" (1096).[411] The cry belongs to the healer, and the hymn's Apollo is called Paian in its first line (XXXIV.1; see Παιάν). The edition renders the word "hailed with iē".

See also

ἴηιε; Παιάν.

ἰητήρ · healer

ἰητήρ, *iētēr*, "healer"

Attested: Ἰητήρ (*Iētēr*; LXVII.1). The Ionic and epic form of ἰατήρ, from ἰάομαι, "heal": the one who heals. The hymn to Asklepios opens on it: "Healer of all, Asklepios, lord Paian" (LXVII.1; see Ἀσκληπιός). The note at LXVII.1 observes that Παιάν, "Apollo's healing title", is "here ... given to the son, five lines before line 6 names the father" (see Παιάν). Homer gives the noun to Asklepios' sons, Podaleirios and Machaon, "two good healers" (*Iliad* 2.732; see Ἀσκληπιός). The sixteenth *Homeric Hymn* gives it to the father in its first line, independently of the Orphic hymn: "Healer of diseases, Asklepios, I begin to sing", and calls him three lines later "charmer of evil pains", κακῶν θελκτῆρ' ὀδυνάων (16.1, 4).[412] The Orphic hymn opens in the same order, the healer first and then the charm: the god is "charming away the much-aching torments of men's diseases"

[411] Sophocles, *Oedipus the King* 151–157, 1096.

[412] *Homeric Hymn* 16.1–4.

(LXVII.2; see θέλγω). The Homeric hymn's healer is of diseases; the Orphic one is "of all". The edition renders the word "Healer", and LXVII.1 carries no apparatus entry.

See also

Ἀσκληπιός; θέλγω; Παιάν.

ἰοχέαιρα · arrow-pourer

The Homeric title of Artemis, kept three times in the collection, where the archer who brings women sudden death in epic stands among the titles of the goddess who helps them give birth · Orphic Hymns

ἰοχέαιρα, *iocheaira*, accusative ἰοχέαιραν, *iocheairan*, "arrow-pourer"

At a Glance

The word. From ἰός, "arrow", and the root of χέω, "pour": she who pours out arrows, the archer whose shafts come thick. It is an epic word, Artemis' own in Homer and the *Homeric Hymns*.

In the Hymns. Three lines, all of Artemis: the proem (Prayer 7), the hymn to her mother Leto (XXXV.4) and her own hymn (XXXVI.6).

In this edition. "Arrow-pourer" at all three places.

A place to read. XXXVI.1–12, the titles of the hymn to Artemis.

Meaning

Homer's arrow-pourer kills. Her shafts are "gentle" because the death they bring is sudden and without sickness, and the women of epic who die suddenly die by her bow. The collection keeps the title and changes its company. In the hymn to Artemis the word stands in a run of titles that belong to the birth-chamber (XXXVI.3–8). The archer of sudden death has become the goddess who brings the child out alive, and the arrow stays. The two offices were never far apart: a goddess who can end a woman's life at a stroke can end her labour. The hymn does not say why its Artemis carries both; it puts the bow and the girdle in two consecutive

lines and lets them stand. The proem and Leto's hymn keep the word in its plainest use, as the name by which the archer-twin of Apollo is known.

Use in the Hymns

The twins. The proem calls on the two children of Leto in one line: "and Artemis arrow-pourer, maiden, and Ieios Phoibos" (Prayer 7; see ἴηιε). The sister has her Homeric title, the brother his. Leto's hymn names them at their birth: she is the goddess "who bore Phoibos and Artemis the arrow-pourer, / her in Ortygia, and him in rocky Delos" (XXXV.4–5; see Δῆλος; Λητώ; Ὀρτυγία). The archer is born with her title, and Hesiod had already named the twins so: "Leto bore Apollo and Artemis the arrow-pourer, / a lovely offspring beyond all the children of Ouranos" (*Theogony* 918–919).[413] The note at XXXV.5 observes that the line takes "Artemis the arrow-pourer" from the *Homeric Hymn to Apollo* (3.15), whose next line XXXV.5 repeats word for word (see Δῆλος).

The birth-goddess. Her own hymn spends its first twelve lines on titles, and the bow is one thread among them. She is "archer" in the second line (XXXVI.2; see τοξότις) and "shooter of deer" in the tenth (XXXVI.10; see ἐλαφηβόλος). Between them stand the titles of childbirth: "of childbed, / helper in the birth-pangs, and uninitiated in the birth-pangs, / looser of the girdle, lover of the goad, huntress, looser of cares, / good at running, arrow-pourer, lover of the chase, night-walking" (XXXVI.3–6; see ἀμύητος; λοχεία; λυσίζωνος; νυκτερόφοιτος), and two lines later "bringer of swift delivery, nurse of the young of mortals" (XXXVI.8; see ὠκυλόχεια). The note at XXXVI.4 calls her "helper in the birth-pangs, and uninitiated in them", and observes that "The collection states the contradiction and leaves it". The arrow-pourer of line 6 is that contradiction in a single word: the virgin huntress whose weapon is death and whose office is birth.

Places to read

Every line in which the word stands, with the two other titles of the bow in the hymn to Artemis.

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[413] Hesiod, *Theogony* 918–920.

Prayer 7 The proem calls on Artemis arrow-pourer, maiden, beside Ieios Phoibos.

XXXV.4 Leto bore Phoibos and Artemis the arrow-pourer.

XXXVI.2 Artemis is archer, τοξότι.

XXXVI.6 Artemis is good at running, arrow-pourer, lover of the chase, among titles of childbirth.

XXXVI.10 Artemis holds the mountain thickets, shooter of deer.

Earlier poetry and cult

Homer gives the title to Artemis in two settings. In the first she is the huntress: Nausikaa among her maids is like Artemis the arrow-pourer going down the mountains, Taygetos or Erymanthos, delighting in boars and swift deer (*Odyssey* 6.102–104).[414] In the second she is the bringer of death. Andromache's mother was struck in her father's halls by Artemis the arrow-pourer (*Iliad* 6.428), and the daughters of Niobe were killed by her, the sons by Apollo (*Iliad* 24.605–606).[415] Odysseus' mother, asked in the underworld how she died, says that the sharp-eyed arrow-pourer did not come on her in the halls and bring her down with her gentle shafts, but longing for her son took her life (*Odyssey* 11.197–203).[416] The short *Homeric Hymn to Artemis* opens on the huntress alone: Artemis "of the golden distaff, loud-crying, / a maiden revered, shooter of deer, arrow-pourer", who on the shaded mountains and the windy heights, glad in the chase, bends her bow of solid gold and lets fly arrows that bring groaning (27.1–6).[417] Homer also gives childbirth its arrow. When Agamemnon's wound dries and the blood stops, sharp pains go through him as the sharp shaft grips a woman in labour, the stinging shaft sent by the Eileithyiai, Hera's daughters, who rule over the bitter pangs of birth (*Iliad* 11.268–

[414] Homer, *Odyssey* 6.102–104.

[415] Homer, *Iliad* 6.427–428, 24.605–606.

[416] Homer, *Odyssey* 11.197–203.

[417] *Homeric Hymn* 27.1–6.

272; see Ἄρτεμις Εἰλείθυια).[418] Homer's woman who dies without illness has met the arrow-pourer, and his woman in labour is struck by the Eileithyiai's dart; the hymn gives Artemis both.

Later readings

Callimachus' Artemis, still a child on her father's knee, asks Zeus for arrows and a bow and then takes the request back: the Cyclopes will make her shafts and her bow at once, and what she wants from him is to carry the torch and wear a tunic to the knee, so that she may kill the wild beasts (*Hymn to Artemis* 8–12); in the same speech she claims the women in labour as her charge (20–25; see Ἄρτεμις).[419] Callimachus puts the bow and the birth-chamber in one speech, as the Orphic hymn puts them in one run of titles, and the two can be read side by side, independently of each other.

In this edition

The edition renders ἰοχέαιρα and ἰοχέαιραν "arrow-pourer" at all three places, and none carries an apparatus entry on the word. The note at Prayer 7 records that the connective τ' before it "is not in the manuscripts; Sanctamandus supplied it". In the same line εὔδρομος is Hermann's nominative for the codices' vocative εὔδρομε (the apparatus at XXXVI.6), one of the replacements the note at XXXVI.3, 6, 7, 8, 9 counts.

See also

ἀμύητος; Ἄρτεμις; Ἄρτεμις Εἰλείθυια; Δῆλος; ἐλαφηβόλος; ἦιε; Λητώ; λοχεία; λυσίζωνος; νυκτερόφοιτος; Ὀρτυγία; τοξότις; ὠκυλόχεια.

ἵππιος · god of horses

ἵππιος, *hippios*, vocative ἵππιε, *hippie*, "god of horses"

Attested: ἵππιε (*hippie*; XVII.2). From ἵππος, "horse": of horses, the god to whom horses belong. The hymn to Poseidon gives it in its second line,

[418] Homer, *Iliad* 11.267–272.

[419] Callimachus, *Hymn to Artemis* 6–25.

between the sea-god's hair and his weapon: "Hear, Poseidon, earth-holder, dark-maned, / god of horses, holding in your hands the bronze-wrought trident" (XVII.1–2; see γαιήοχος; Ποσειδῶν). Three lines later he is "driving the four-horse chariot" (XVII.5). The title was a cult name of Poseidon, whose altar as Hippios, with Athena Hippia's, Pausanias reports at Kolonos outside Athens (1.30.4),[420] and the epic already joins the god and the horse. In the chariot race of the *Iliad* Menelaos bids Antilochos stand before his horses and chariot, take up the whip he drove with, lay his hand on the horses and swear by "the earth-holder, the earth-shaker" that he did not wilfully hamper Menelaos' chariot by a trick (23.581–585); Antilochos gives up the prize rather than take the oath (23.586–592).[421] Aristophanes' knights open a song to the god with the title: "Lord Poseidon of horses, you who delight in the clatter of bronze-shod horses and in their neighing" (*Knights* 551–553), and call him to the dance, in the same song, as lord of the golden trident (558).[422] The hymn's god can be read as the epic's and the comic chorus's, independently of both, and it ends by asking him for steadiness on land and a fair course at sea: "may you keep safe the seats of the earth and the fair course of ships" (XVII.9). The note at XVII (Variant) records that the second Poseidon hymn of the codex Thryllitianus keeps XVII.2 word for word. The edition renders the word "god of horses", and XVII.2 carries no apparatus entry.

See also

γαιήοχος; ἐννοσίγαιος; Ποσειδῶν.

[420] Pausanias 1.30.4.

[421] Homer, *Iliad* 23.581–592.

[422] Aristophanes, *Knights* 551–558.

Καδμηίς · daughter of Kadmos

The patronymic of the two daughters of Kadmos whom the collection hymns as goddesses, Semele the mother of Dionysos and Leukothea his nurse, the two whom Pindar sets among the immortals · Orphic Hymns

Καδμηίς, *Kadmēis*, accusative Καδμηίδα, *Kadmēida*, "daughter of Kadmos"

At a Glance

The word. A feminine patronymic from Κάδμος, the founder of Thebes: the daughter of Kadmos. The adjective of the house is Καδμεῖος, "of Kadmos".

In the Hymns. Three lines in two hymns: Semele is "the maiden daughter of Kadmos" at the beginning and end of her hymn (XLIV.1, 10), and Leukothea is "daughter of Kadmos" in the first line of hers (LXXIV.1). The house of Kadmos is named once more, in the hymn to the god who held it up (XLVII.2).

In this edition. "Daughter of Kadmos", with "maiden" for κούρη before it at XLIV.1 and 10.

A place to read. XLIV, the hymn to Semele, and LXXIV.1–4, the opening of the hymn to Leukothea.

Meaning

Kadmos had four daughters, and two of them became goddesses. Semele, struck by the lightning of Zeus as she bore his son, was taken up among the gods; Ino nursed the infant Dionysos, leapt into the sea with her son and became a sea-goddess (the note on LXXIV–LXXV; see Λευκοθέα). The collection hymns these two and gives each of them her father's name in her first line. The other two, Agaue and Autonoe, are the mothers of Pentheus and of Aktaion, as Pentheus names them in the *Bacchae* (229–230),[423] and their stories are of sons torn apart; the collection does not name them. The patronymic does the work of a genealogy. It ties the

[423] Euripides, *Bacchae* 229–230.

mother of Dionysos and his nurse to one house, the house the god himself held up when the lightning struck it, and makes the Theban family the god's own: one daughter bore him, another reared him, and both, it can be read, were made immortal for it. The two hymns stand thirty places apart in the book, Semele's among the Bacchic hymns and Leukothea's beside her son Palaimon among the gods of the sea, and the one word joins them.

Use in the Hymns

Semele. The hymn to Semele opens and closes on the word. It begins "I call the maiden daughter of Kadmos, queen of all, / fair-formed Semele, of lovely hair, deep-bosomed, / mother of the thyrsos-bearing Dionysos of much gladness" (XLIV.1–3; see θυρσοφόρος; παμβασίλεια; Σεμέλη), and its petition returns to the name: "Now, goddess, I beseech you, maiden daughter of Kadmos, queen, / calling on you to be gentle-minded to the initiates always" (XLIV.10–11). Between the two calls the hymn tells her birth-pangs and the honours she won "from noble Phersephoneia / among mortal men, through the trieteric seasons" (XLIV.6–7). The note at XLIV.6–7 lists the ancient witnesses to her apotheosis and observes that "Persephone is named in none of them", and that παρ' ἀγαυῆς, which brings her into the line, is Pierson's for the codices' παρ' αὐτῆς (the apparatus at XLIV.6).

Leukothea. The hymn to Leukothea opens "I call Leukothea, daughter of Kadmos, august daimon, / greatly able, nurse of Dionysos of the fair garland" (LXXIV.1–2; see θρέπτειρα; Λευκοθέα). The patronymic and the nurse's title beside it are the only signs in the hymn that Leukothea was once Ino. The proem names "Ino Leukothea, and Palaimon giver of prosperity" in one line (Prayer 35; see Λευκοθέα; Παλαίμων).

The house. The hymn to Perikionios tells what happened to the house when Semele died: the god, "winding about the house of Kadmos on every side, / stayed the earth's strong quakings" when "the fire-bearing flash shook the whole ground" (XLVII.2–4; see βρασμός; περικιόνιος). The note at XLVII.1–5 observes that the hymn tells what happened to the

house in the instant the lightning killed Semele, "without naming her"; her own hymn stands three places before (XLIV).

Places to read

Every line in which the patronymic stands, with the line that names the house.

XLIV.1 Semele is called the maiden daughter of Kadmos, queen of all.

XLIV.10 Semele is besought as maiden daughter of Kadmos, queen.

XLVII.2 Dionysos winds about the house of Kadmos and stays the earthquake.

LXXIV.1 Leukothea is called daughter of Kadmos, august daimon.

Earlier poetry and cult

Hesiod names the four daughters together: Harmonia, daughter of golden Aphrodite, bore to Kadmos "Ino and Semele and Agaue of the lovely cheeks / and Autonoe, whom thick-haired Aristaios took to wife", and Polydoros as well, in Thebes of the fair walls (*Theogony* 975–978).[424] Pindar picks out the two whom the collection hymns, and for the same reason. The story, he says, goes with the fair-throned daughters of Kadmos, whose sufferings were great, but whose heavy sorrow gave way before greater good: Semele of the streaming hair, killed by the crash of the thunderbolt, has her life among the Olympians, and Pallas holds her dear for ever, and father Zeus beyond measure, and her son who carries the ivy; and in the sea too, they say, among the sea-daughters of Nereus, a life that never wastes is assigned to Ino for the whole of time (*Olympian* 2.22–30).[425] Pindar's two daughters of Kadmos can be read as the collection's two, independently of the Hymns, the one in heaven and the one in the sea, both raised from mortal suffering. The *Odyssey* knows Ino as Kadmos' daughter turned goddess (5.333–335; see Λευκοθέα).

[424] Hesiod, *Theogony* 975–978.

[425] Pindar, *Olympian* 2.22–30.

Later readings

Ovid keeps the patronymic in Latin at the turning point of each story. Juno, disguised as Semele's old nurse, persuades her to ask Zeus to come to her as he comes to Juno, and Ovid calls the deceived girl *Cadmeis*, the daughter of Kadmos, in the line that ends the persuasion (*Metamorphoses* 3.287); and when Ino has leapt with her son and been made Leucothoe, her Sidonian companions, following her tracks to the cliff, mourn the house of Kadmos, *Cadmeida domum* (4.543–546).[426] Ovid's patronymic marks the daughters at the moment they leave the mortal house, and the hymns' can be read the same way, independently of him: it names them by the family they were raised out of.

In this edition

The edition renders Καδμηίδα and Καδμηίς "daughter of Kadmos" at all three places, with κούρη as "maiden" at XLIV.1 and 10, and Καδμείοισι δόμοις "the house of Kadmos" at XLVII.2. None of the three places carries an apparatus entry on the word. At LXXIV.1 Λευκοθέην is Hermann's Ionic accusative for the codices' λευκοθέαν (the apparatus at LXXIV.1), and at XLVII.2 πέρι πάντῃ is Hermann's for περὶ πάντα (the apparatus at XLVII.2).

See also

βρασμός; θρέπτειρα; θυρσοφόρος; Λευκοθέα; Παλαίμων; παμβασίλεια; περικιόνιος; Σεμέλη.

καθάρσιος · purifier

καθάρσιος, *katharsios*, vocative καθάρσιε, *katharsie*, "purifier"

Attested: καθάρσιε (*katharsie*; XV.8). From καθαίρω, "cleanse, purify": belonging to purification, of a god the one who cleanses. The hymn to Zeus gives it in a line of four titles: "earth-shaker, increaser, purifier, shaker of everything" (XV.8; see αὐξητής; παντοτινάκτης; σεισίχθων). The line gives Zeus the earthquake, which is Poseidon's, and sets purification

[426] Ovid, *Metamorphoses* 3.273–288, 4.539–546.

between the growth of things and their shaking. The hymn's opening can be read as an act that the title explains. It begins "Zeus much honoured, Zeus imperishable, this absolving testimony / we lay before you, and this prayer" (XV.1–2; see μαρτυρία), and the god who receives a testimony that looses is the god who purifies. The title stands only in the received close; the note at XV (Variant) records a different close from the codex Thryllitianus, replacing lines 7–11. Herodotus gives the cult title, and the same joining of testimony and purification. When Adrastos, whom Croesus had purified of a killing, killed Croesus' son by mischance, Croesus called on Zeus Katharsios, "calling him to witness what he had suffered from the stranger", since he had cleansed the man himself (1.44.1–2).[427] The hymn's opening can be read beside Croesus' cry, independently of it: the god of purification is called as witness. The edition renders the word "purifier", and XV.8 carries no apparatus entry.

See also

αὐξητής; Ζεύς; καθαρός; μαρτυρία; παντοτινάκτης; σεισίχθων.

καθηγήτειρα · guide

καθηγήτειρα, *kathēgēteira*, plural καθηγήτειραι, *kathēgēteirai*, "guide"

Attested: καθηγήτειραι (*kathēgēteirai*; LXXVI.6). A feminine agent noun from καθηγέομαι, "lead the way, guide": she who goes before and shows the way. The hymn to the Mousai gives it in the fourth of four titles of teaching: they are "begetting the blameless excellence of all education, / nurses of the soul, straight-givers of the understanding, / and queens, guides of the greatly able mind" (LXXVI.4–6; see εὐδύνατος; Μοῦσα). The note at LXXVI.4–6 says what the run of words amounts to: "the vocabulary is a schoolmaster's, not a poet's", and these Mousai "are not asked for song". The compound is the simple word ἡγήτειρα with κατά, and the collection gives the simple word to Eos, "leader of works" (LXXVIII.6; see ἡγήτειρα). The dawn leads men to the day's labour; the daughters of Memory lead the mind. The hymn goes on from teaching to

[427] Herodotus 1.44.1–2.

the rite: the Mousai are those "who showed forth to mortals the rites that initiates perform" (LXXVI.7; see ἀναδείκνυμι). The guide of the mind is also the founder of the mysteries. The edition renders the word "guides", and the line carries no apparatus entry on it; Hermann's νόου in the same line is his uncontracted form for the codices' νοῦ (the apparatus at LXXVI.6).

See also

ἀναδείκνυμι; εὐδύνατος; ἡγήτειρα; Μοῦσα.

καλυκῶπις · bud-faced

καλυκῶπις, *kalykōpis*, accusative καλυκώπιδα, *kalykōpida*, plural καλυκώπιδες, *kalykōpides*, dative plural καλυκώπισιν, *kalykōpisin*, "bud-faced"

Attested: καλυκώπιδες (*kalykōpides*; XXIV.1, LX.10), καλυκώπισιν (*kalykōpisin*; LV.22), καλυκώπιδα (*kalykōpida*; LXXIX.2). From κάλυξ, "bud, cup of a flower", and ὤψ, "face": with a face like a flower in bud, the word for a young girl's freshness. The collection gives it four times, once by conjecture, always to maidens. The Nereids are "Nymphs of Nereus of the sea, bud-faced, holy" (XXIV.1; see Νηρεύς); Aphrodite may "delight in the bud-faced nymphs on the divine earth" (LV.22; see Ἀφροδίτη); the Charites are "prayed-for, circling, bud-faced, stirring desire" (LX.10; see Χάριτες); and Themis is "the young shoot of Gaia, the bud-faced maiden" (LXXIX.2; see βλάστημα; Θέμις), the only one of the four who is a single goddess. The note at LX.5, 10 pairs the Charites' "circling" with the Horai's περικυκλάδες, so that the bud-faced dancers of LX.10 can be read as kin to the seasons. The *Homeric Hymn to Demeter* has the word at the start of its story, independently of the Hymns: Earth grew the narcissus as a snare "for the bud-faced girl", καλυκώπιδι κούρῃ, at the will of Zeus (8–9).[428] There it is Persephone's, on the day she is taken, though the same hymn gives it later to one of her companions, the Oceanid Okyrhoe (420), and the *Homeric Hymn to Aphrodite* gives it to the nymph whom

[428] *Homeric Hymn to Demeter* 5–9, 420; *Homeric Hymn to Aphrodite* 284.

Anchises is to name as Aineias' mother (284). In the collection it is the word of nymphs, of the Charites and of the young Themis, never of Persephone. The edition renders it "bud-faced" at all four places. At LV.22 the word is Wiel's for the codices' κυανώπισιν, "dark-eyed" (the apparatus at LV.22); the other three places carry no apparatus entry on it.

See also

Ἀφροδίτη; βλάστημα; Θέμις; Νηρεύς; Χάριτες.

καρποδότειρα · fruit-giving

καρποδότειρα, *karpodoteira*, dative καρποδοτείρῃ, *karpodoteirēi*, "fruit-giving"

Attested: καρποδοτείρῃ (*karpodoteirēi*; XLIII.9). A feminine agent noun from καρπός, "fruit, crop", and δίδωμι, "give": she who gives the crops, here a title of Demeter. The hymn to the Horai gives it in its account of Phersephone's return: the Horai are "playmates of holy Phersephone, whenever the Moirai / and the Charites in circling dances lead her up to the light, / in favour to Zeus and to the fruit-giving mother" (XLIII.7–9; see Δηώ; Φερσεφόνη). The mother is not named; the title names her by what she gives, and the daughter's return can be read as what makes her give it. The note at XLIII.7–9 calls the passage "The anodos", "the return from below, given three lines and no abduction", and observes that the combination of Fates and Graces leading her up "appears to be this hymn's". The line pairs the two parents of Phersephone as the two who are pleased, Zeus by name and Demeter by office. The hymn's last line gives the Horai the same gift as the mother: they come "bringing on the fruitful births of the seasons blamelessly" (XLIII.11; see καιρός). The edition renders the word "fruit-giving", and XLIII.9 carries no apparatus entry; the ἑ in XLIII.7 that gives ἀνάγωσι its object, and the English its "her", is Hermann's εὖτέ ἑ for the codices' ἡνίκα, and ἁγνῆς, "holy", in the same line is Abel's addition (the apparatus at XLIII.7 and the note at XLIII.7–9).

See also

Δηώ; καιρός; καρποτρόφος; Φερσεφόνη.

καρτερόχειρ · strong-handed

καρτερόχειρ, *karterocheir*, "strong-handed"

Attested: καρτερόχειρ (*karterocheir*; XII.2, LXVI.3, LXXXVIII.3). From καρτερός, "strong", and χείρ, "hand": strong of hand. Three gods have it. Herakles is "strong-handed, unsubdued, teeming with mighty labours" (XII.2; see Ἡρακλῆς); Hephaistos is "light-bearer, strong of hand, eternal, living by craft" (LXVI.3; see Ἥφαιστος); and Ares is "strong-handed, unwearying, mighty with the spear, bulwark of Olympos" (LXXXVIII.3; see ἀμόγητος; Ἄρης; δορισθενής; ἕρκος Ὀλύμπου). The note at LXXXVIII.3 names them "the collection's three gods of force and craft", and calls the word "one of the few words this hymn shares with the rest of the book". The hand is the hero's for his labours, the smith's for his work and the war-god's for the spear. The third place is the eighth *Homeric Hymn*, which Hermann moved into the collection, and the line stands there word for word (*Homeric Hymn* 8.3; see Ἄρης). The word therefore has a double standing in the book: twice the collection's own, and once borrowed with a whole hymn that the edition's note on LXXXVIII takes to be no older than the late antique Orphic collection and very probably by Proclus. The edition renders it "strong-handed" at XII.2 and LXXXVIII.3 and "strong of hand" at LXVI.3, and none of the three places carries an apparatus entry on the word.

See also

ἀμόγητος; Ἄρης; δορισθενής; ἕρκος Ὀλύμπου; Ἡρακλῆς; Ἥφαιστος.

καταιβάτης · descending in thunder

καταιβάτης, *kataibatēs*, vocative καταιβάτα, *kataibata*, genitive καταιβάτου, *kataibatou*, "descending in thunder", "rushing down"

Attested: καταιβάτα (*kataibata*; XV.6), καταιβάτου (*kataibatou*; XIX.12). From the epic καταιβαίνω, "go down": he who comes down. Homer's cave of the Nymphs on Ithaca has two doors, those on the north side a way down, καταιβαταί, for men, and those on the south for the gods (*Odyssey* 13.109–112).[429] Of Zeus the word names the god who comes down in the bolt, and it was a cult title: at Olympia Pausanias saw an altar of Zeus Kataibates fenced off on every side, beside the great altar of ash (5.14.10).[430] The hymn to Zeus gives him the title in a line of four: "Zeus son of Kronos, sceptred, descending in thunder, of mighty spirit" (XV.6; see Ζεύς; ὀβριμόθυμος; σκηπτοῦχος). In the hymn to Zeus of the Thunderbolt the genitive agrees with πρηστῆρος, the fiery whirlwind, at the end of the five lines that describe the bolt: it is "the whirlwind's / sharp heavenly shaft, smoky and rushing down" (XIX.11–12; see κεραύνιος; πρηστήρ). The title of the god has become a word for the weapon's path. The edition renders it "descending in thunder" at XV.6 and "rushing down" at XIX.12, and neither line carries an apparatus entry.

See also

Ζεύς; κεραύνιος; κεραυνός; ὀβριμόθυμος; πρηστήρ; σκηπτοῦχος.

καταυγάστειρα · shedding light down

καταυγάστειρα, *kataugasteira*, "shedding light down"

Attested: καταυγάστειρα (*kataugasteira*; IX.6). From καταυγάζω, "shine down upon", with the feminine ending of the agent: she who sheds her light down. The word is Selene's, in the second of two lines that give her the simple form and then the compound: she is "giver of brightness" in IX.5 and "amber-gleaming, heavy-hearted, shedding light down, night-gleaming" in IX.6 (see αὐγάστειρα; ἠλεκτρίς; νυχαυγής; Σελήνη). The pair is told under αὐγάστειρα. The prefix gives the light a direction: the Moon's

[429] *Odyssey* 13.109–112.

[430] Pausanias 5.14.10.

radiance falls from above on the night-time earth, and the next title, "night-gleaming", says when. The edition renders it "shedding light down". The line carries an apparatus entry on its last word, νυχαυγές, which is Abel's for the codices' νυχία (the apparatus at IX.6).

See also

αὐγάστειρα; ἠλεκτρίς; νυχαυγής; Σελήνη.

καταχθονίων βασιλεύς · king of those beneath the earth

καταχθονίων βασιλεύς, *katachthoniōn basileus*, vocative καταχθονίων βασιλεῦ, *katachthoniōn basileu*, "king of those beneath the earth"

Attested: καταχθονίων βασιλεῦ (*katachthoniōn basileu*; Prayer 12). The proem's title for the lord of the dead, who is not named: "and you, king of those beneath the earth, greatly pre-eminent daimon" (Prayer 12; see δαίμων; Πλούτων). The note at Prayer 12 says "Plouton, unnamed", and adds that "Avoiding the name in address to a power beneath the earth is standard." The same title in the feminine is given twice to the queen below, to Phersephone and to her daughter Meilinoe (XXIX.6, LXXI.10; see καταχθόνιος), so that the king of the proem and the queen of the hymns answer each other. The title has an epic shape. Homer's Hades is "lord of those below", ἄναξ ἐνέρων (*Iliad* 20.61), and the chorus of Aeschylus' *Persians*, raising the Persian king Darius, calls on Hades as "king of those below", βασιλεῦ τ' ἐνέρων (628–630; see Ἑρμῆς Χθόνιος).[431] The proem can be read as keeping the shape and putting in the place of the dead the plainer word, those beneath the earth. The edition renders it "king of those beneath the earth", and the line carries no apparatus entry.

See also

δαίμων; Ἑρμῆς Χθόνιος; καταχθόνιος; Πλούτων.

[431] *Iliad* 20.61; Aeschylus, *Persians* 628–630.

κεράστης · horned

κεράστης, *kerastēs*, "horned"

Attested: κεράστης (*kerastēs*; XI.12). From κέρας, "horn": the horned one. It stands once, at the end of the run of titles in the hymn to Pan: "delighting in caves, heavy in wrath, the true horned Zeus" (XI.12; see ἀντροχαρής; βαρύμηνις; Πάν). The note at XI.12 calls the line "A bare identification, like Helios called immortal Zeus at VIII.13." The hymn has already made Pan the whole, "the whole sum of the kosmos" (XI.1; see κόσμοιο τὸ σύμπαν), and here it gives him the name of the highest god with the mark of the goatherd's god still on him. The horns are what the two have in common in another tradition: Herodotus reports the Thebans' account of why the Egyptians give their image of Zeus a ram's face: Herakles was set on seeing Zeus, and Zeus, who did not wish to be seen, gave way at last to his begging by skinning a ram, holding its severed head before him and putting on the fleece; from the Egyptians, he adds, the Ammonians took the custom (2.42.3–4).[432] The hymn's horned Zeus can be read beside the ram-horned Zeus of Ammon, independently of Herodotus. The other horned titles of the collection are told under δίκερως. The edition renders the word "horned", and the line carries no apparatus entry.

See also

ἀλήθεια; ἀντροχαρής; βαρύμηνις; δίκερως; Ζεύς; κόσμοιο τὸ σύμπαν; Πάν.

κερασφόρος · horn-bearing

κερασφόρος, *kerasphoros*, vocative κερασφόρε, *kerasphore*, "horn-bearing"

Attested: κερασφόρε (*kerasphore*; IX.9, LIII.8). From κέρας, "horn", and φέρω, "bear". Abel's text gives it to two gods who return: the Moon and the god who sleeps between the biennial feasts. Selene is "shining one, of gracious face, horn-bearing, glory of night" (IX.9; see νυκτὸς ἄγαλμα; Σελήνη), where the horns are the crescent's, and the same hymn has called

[432] Herodotus 2.42.3–4.

her “bull-horned Mene” in its second line (IX.2; see ταυρόκερως). The hymn to Amphietes, the god who sleeps in Phersephone’s house and is woken with the trieteric feast, gives the word in the line of titles that closes its address: “But, blessed one, green-fruited, horn-bearing, fruitful Bakchos” (LIII.8; see Ἀμφιετής; χλοόκαρπος). Of Dionysos the horns are the bull’s, and they stand beside the green fruit of the season he wakes to. A waxing moon and a waking god both grow and wane, and the word can be read as marking the gods of return. The horned titles together are told under δίκερως. The edition renders the word “horn-bearing” at both places. At IX.9 the word is Abel’s own: the codices read τελεσφόρε, “bringing to fulfilment”, and Abel asks whether σελασφόρε, “light-bearing”, should be written; χαριτῶπι in the same line is Wiel’s for the codices’ χαροδῶτι (the apparatus at IX.9). The Moon’s horns at IX.9 are therefore a conjecture, and LIII.8, which carries no apparatus entry, is the transmitted place.

See also

Ἀμφιετής; δίκερως; νυκτὸς ἄγαλμα; Σελήνη; ταυρόκερως; χλοόκαρπος.

κεραύνιος · of the thunderbolt

The title of Zeus as the god of the bolt: one of four titles in a line of the hymn to Zeus, and the heading of a hymn which the manuscripts address to the weapon itself · Orphic Hymns

κεραύνιος, *keraunios*, vocative κεραύνιε, *keraunie*, genitive κεραυνίου, *keraunion*, “of the thunderbolt”

At a Glance

The word. The adjective of κεραυνός, the thunderbolt (see κεραυνός): belonging to the bolt, and as a title of Zeus, the god who strikes with it.

In the Hymns. Two places: one of four titles in a line of the hymn to Zeus (XV.9), and the heading of the hymn “To Zeus of the Thunderbolt” (XIX title), where the manuscripts have only “of the Thunderbolt”.

In this edition. "Of the thunderbolt" at both places.

A place to read. XIX.1–19, the hymn to Zeus of the Thunderbolt, from the god driving the kosmos to the prayer that his anger fall on the sea.

Meaning

The thunderbolt is the mark of Zeus' rule, the weapon with which he won it and keeps it, and the title names the god from the weapon. The collection's two places weigh the god and the bolt differently. In the hymn to Zeus the title is one of a run in which Zeus is lord of every part of the sky's violence and then, in the same line, of growth. In the hymn of the Thunderbolt the balance tips toward the weapon. The manuscripts head it with the noun alone, and the note at XIX title observes that "On the transmitted title the addressee is the weapon, and lines 8–12 are indeed a chain of epithets of the bolt rather than of the god." Abel's heading adds the god, and the note agrees that Zeus is not displaced: "he is addressed throughout, in seven participles governing him", and in ἀφίεις, "you let loose", at XIX.17.

The hymn's course explains the title. It praises the god who hurls the bolt, describes the bolt, watches what it does to earth and sea and beasts and men, and then asks that it fall where it harms no one. The god of the thunderbolt is the god whose anger the worshipper most needs turned aside, and the petition asks for exactly that before it asks for peace.

Use in the Hymns

The four titles. The hymn to Zeus gives him the three weathers of the storm and then the growing earth: "god of the lightning, of the thunder, of the thunderbolt, Zeus of growth" (XV.9; see ἀστράπιος; βρονταῖος; φυτάλιος). The line and the note at XV.9, which finds that "Of them only κεραύνιος is securely attested in cult", are told under ἀστράπιος.

The god who hurls. The hymn of the Thunderbolt opens on Zeus at the wheel of the world, "Zeus father, driving the high-roaring, fire-gleaming kosmos" (XIX.1; see Ζεύς), and goes through the storm he makes, lightning and thunder and "squalls, rains, whirlwinds and mighty

thunderbolts, / all-burning, swift, shudder-making, of mighty spirit, / hurling them, well-rushing and flaming, covering them with clouds" (XIX.5–7; see κεραυνός; πρηστήρ). The five lines that describe the weapon itself, without a main verb, are told under βρονταῖος (XIX.8–12).

What the bolt does. The hymn then looks: "at which, blazing forth, both earth and sea have shuddered, / and the beasts crouch, when the crash enters the ear" (XIX.13–14). The note at XIX.13–17 calls the passage "Where the hymn stops praising and looks", and adds "Not theology, and not cult — observation." The torn sky through which the bolt is let go is told under Αἰθήρ (XIX.15–17).

The prayer. The petition sends the god's anger away from men: "But, blessed one, cast your heavy anger into the waves of the sea / and onto the peaks of the mountains; we all know your power" (XIX.18–19; see ἀποτρέπω). Only then does the hymn ask for peace and health, in four lines that the note at XIX.20–23 finds word for word in the alternative close that one codex, the Thryllitianus, gives the hymn to Zeus in place of XV.7–11 (see αὐτοπάτωρ; εἰρήνη).

Places to read

Every place in which the title stands.

XV.9 Zeus is god of the lightning, of the thunder, of the thunderbolt, Zeus of growth.

XIX title The hymn is headed "To Zeus of the Thunderbolt"; the manuscripts head it "of the Thunderbolt".

Earlier poetry and cult

Hesiod's Cyclopes made the bolt and gave it to Zeus (see κεραυνός), and at Olympia Zeus of the descending bolt had his own fenced altar (see καταιβάτης). Heraclitus made the bolt govern the world: "the thunderbolt steers all things", τὰ δὲ πάντα οἰακίζει κεραυνός, and the Christian writer Hippolytus of Rome, of the third century AD, who quotes the saying, explains that by the thunderbolt Heraclitus meant the everlasting fire

(B64).[433] The hymn's opening, in which Zeus drives a "fire-gleaming kosmos", can be read beside the saying, independently of Heraclitus.

Later readings

Cleanthes, who followed Zeno of Kition, its founder, as head of the Stoic school in the third century BC, gave the bolt the place of a servant in his *Hymn to Zeus*. Such is the helper Zeus holds in his unconquered hands, the two-edged, fiery, ever-living thunderbolt, with which he directs the common reason that runs through all things (lines 9–13).[434] For Cleanthes the bolt is the instrument of the world's order rather than of the god's anger. The Orphic hymn calls the bolt itself "unconquered" (XIX.9), and can be read beside Cleanthes' unconquered hands, independently of him.

In this edition

The edition renders κεραύνιε "of the thunderbolt" at XV.9 and heads XIX "To Zeus of the Thunderbolt". At XV.9 the title stands as the codices give it; the line's apparatus entry is on its first title, ἀστράπιε, Hermann's for the codices' ἀστραπαῖε (the apparatus at XV.9). The apparatus at XIX and the note at XIX title record that the manuscripts head the hymn simply Κεραυνοῦ, "of the Thunderbolt".

See also

Αἰθήρ; ἀποτρέπω; ἀστράπιος; αὐτοπάτωρ; βρονταῖος; εἰρήνη; Ζεύς; καταιβάτης; κεραυνός; πρηστήρ; φυτάλιος.

κερδέμπορος · dealer in gain

κερδέμπορος, *kerdemporos*, vocative κερδέμπορε, *kerdempore*, "dealer in gain"

Attested: κερδέμπορε (*kerdempore*; XXVIII.6). From κέρδος, "gain, profit", and ἔμπορος, "merchant, trader": the trader for profit. It stands in the

[433] Heraclitus, fr. B64 Diels–Kranz, quoted by Hippolytus, *Refutation of All Heresies* 9.10.7.

[434] Cleanthes, *Hymn to Zeus* 9–13, in Stobaeus, *Eclogae* 1.1.12.

hymn to Hermes, in a line of three titles that move from speech to trade to comfort: "interpreter of all things, dealer in gain, looser of cares" (XXVIII.6; see ἑρμηνεύς; Ἑρμῆς; λυσιμέριμνος). The god of messages is also the god of the market, where words and goods change hands, and the hymn gives him both in one breath. Athenian comedy knew the trading Hermes: in Aristophanes' *Wealth* the out-of-work god offers himself as Empolaios, the god of trade, and is told that a household now rich needs no huckstering Hermes (1155–1156; see ἐναγώνιος).[435] The hymn gives the title without the joke. The edition renders it "dealer in gain", and the line carries no apparatus entry.

See also

ἐναγώνιος; ἑρμηνεύς; Ἑρμῆς; λυσιμέριμνος.

κερόεις · horned

κερόεις, *keroeis*, feminine κερόεσσα, *keroessa*, "horned"

Attested: κερόεσσα (*keroessa*; XXIX.11). From κέρας, "horn", with the epic suffix of fullness. It stands once, in the hymn to Phersephone, between titles of light and of longing: "bright-shining, horned, alone longed for by mortals" (XXIX.11; see Φερσεφόνη). The horns are unexpected in a queen of the dead, and the line explains them by its company: "bright-shining" gives her light, and horns in the collection belong to the Moon and to the gods of growth (see δίκερως; κερασφόρος); the hymn has just called Phersephone "playmate of the Horai, light-bearing, of splendid form" (XXIX.9), and goes on two lines later to her "sacred body in green-fruited shoots" (XXIX.13). The horned goddess can be read as the one who comes up with the crops and wanes like the Moon, the Maiden of the spring as much as the queen below. The edition renders it "horned". The line carries an apparatus entry on its first word, εὐφεγγές, Abel's vocative for the codices' εὐφεγγής (the apparatus at XXIX.11).

[435] Aristophanes, *Wealth* 1155–1156.

See also

δίκερως; κερασφόρος; Σελήνη; Φερσεφόνη; Ὧραι.

κινησιφόρος · bringer of motion

κινησιφόρος, *kinēsiphoros*, "bringer of motion"

Attested: κινησιφόρος (*kinēsiphoros*; X.21). From κίνησις, "motion", and φέρω, "bear". It stands in the hymn to Physis, in a line of four titles: "everlasting, bringer of motion, of much experience, deep in counsel" (X.21; see ἀΐδιος; Φύσις), and the next line shows the motion: "whirling a swift current in an ever-flowing eddy" (X.22; see ἀέναος; δίνη). Nature is what moves things, and the hymn says so twice in two lines. Aristotle had made motion the mark of nature: nature is a beginning and cause of moving and of being at rest in the thing in which it is first present, of itself and not by accident (*Physics* 2.1, 192b21–23).[436] The hymn's title can be read as that definition put into a single word, independently of Aristotle. The edition renders it "bringer of motion". The codices read ἀιδία κινησιφόρε, with the vocative of the title; Hermann corrected them to the Ionic ἀιδίη and the nominative κινησιφόρος that Abel prints (the apparatus at X.21).

See also

ἀέναος; ἀΐδιος; δίνη; Φύσις.

κισσοφόρος · ivy-bearing

κισσοφόρος, *kissophoros*, dative plural κισσοφόροισι, *kissophoroisi*, "ivy-bearing"

Attested: κισσοφόροισι (*kissophoroisi*; LIV.6). From κισσός, "ivy", and φέρω, "bear". The ivy is Dionysos' plant, worn in wreaths and wound on the thyrsos, and the collection gives it to the god and his company in three words. Dionysos himself is "ivy-teeming" (XXX.4) and "glad in ivy"

[436] Aristotle, *Physics* 2.1, 192b21–23.

(LII.12; see κισσοχαρής); in the hymn to Silenos, Satyros and the Bakchai the women carry it: Silenos is "leader of the Naiads and of the ivy-bearing Bakchai" (LIV.6; see Βάκχη; ἡγεμών; Σιληνός), a line told under Βάκχη. The women of the god wear his plant, and the hymn names them by it. The edition renders it "ivy-bearing". The form is itself Hermann's, for the codices' Attic κιττοφόροισι, and the Bakchai are a conjecture too: Βάκχαις is Dinner's for the codices' masculine βάκχοις (the apparatus at LIV.6).

See also

Βάκχη; ἡγεμών; κισσοχαρής; Σιληνός.

κισσοχαρής · glad in ivy

κισσοχαρής, *kissocharēs*, vocative κισσοχαρές, *kissochares*, "glad in ivy"

Attested: κισσοχαρές (*kissochares*; LII.12). From κισσός, "ivy", and χαίρω, "rejoice". It stands in the hymn to the god of the trieteric feast, in the line that ends its titles: "Bassaros, glad in ivy, of many maidens, glorious youth" (LII.12; see Βάσσαρος; πολυπάρθενος). The god who rejoices in ivy is the god whose followers wear it (see κισσοφόρος), and the hymn to Dionysos makes him "ivy-teeming" in the same spirit (XXX.4). The collection forms many titles in the same way, the god's delight in a thing standing for his presence in it. The edition renders it "glad in ivy". The vocative is Abel's for the codices' κισσοχαρής, and κύδιμε κοῦρε in the same line is Wiel's for their καὶ διάκοσμε (the apparatus at LII.12).

See also

Βάσσαρος; κισσοφόρος; πολυπάρθενος; τριετηρικός.

κληδοῦχος · key-holder

The title of the priestess who kept a temple's keys, given in the first two hymns of the collection to two goddesses who open: Hekate for the whole kosmos, and Prothyraia, the goddess at the door of birth · Orphic Hymns

κληδοῦχος, *klēdouchos*, accusative κληδοῦχον, *klēdouchon*, vocative κληδοῦχε, *klēdouche*, "key-holder"

At a Glance

The word. From κλείς, "key", and ἔχω, "hold": the keeper of the keys. In cult the title of the officer, often a priestess, who held the keys of a sanctuary; as an epithet, a god who guards a door or a place.

In the Hymns. Two lines, in the first two hymns: Hekate is "key-holder of the whole kosmos" (I.7), and Prothyraia is "key-holder" (II.5).

In this edition. "Key-holder" at both places.

A place to read. I.1–10, the hymn to Hekate, and II.1–6, the opening of the hymn to Prothyraia, read one after the other.

Meaning

A temple's keys were kept by a person, and the person had a title. The note at I.7 says that κληδοῦχος "is at home in temple administration — κλειδοῦχοι of sanctuaries are attested in inscriptions — and is also a standing epithet of guardian deities, Hekate among them." The collection opens with the title twice, given to goddesses rather than to priestesses, and both times the keys open something larger than a shrine.

Hekate's are the keys of everything. She is the goddess of the threshold and the crossroads, at home where one place gives onto another, and the first hymn extends her keeping to "the whole kosmos". Prothyraia's keys are those of the door of birth. The note at II rubric calls her "she before the door", and the hymn can be read as setting her at the door of the house when a child comes; the next line gives her "the houses of all". The key that opens the house is also the key that opens the womb, and the birth-goddess holds it. Between them the two hymns set the collection's first key-holders at the two ends of a life's coming in, the kosmos it is born into and the door it is born through. The note at II.5 draws the general lesson: "The collection reuses its epithets across deities rather than reserving them, which is how these hymns work."

Use in the Hymns

Hekate. The first hymn gives Hekate a run of titles that ranges over the world, from the crossroads and the sea to the tombs and the deer, and near its end gives in one line "bull-driver, key-holder of the whole kosmos, mistress" (I.7; see Ἑκάτη; ταυροπόλος). The next line, the last of the run, makes her "leader, bride, nurse of the young, walker on the mountains" (I.8; see κουροτρόφος), and the hymn closes on a request that she come to the rites and be gracious to the oxherd (see βουκόλος). The title stands between the goddess of the wild and the goddess of the young.

Prothyraia. The second hymn calls on the birth-goddess with the same title, among the words of her office: "swift in delivery, present in the pains of mortals, Prothyraia, / key-holder, kindly met, loving to rear, gracious to all, / you who hold the houses of all and delight in festivities" (II.4–6; see Προθυραία). The note at II.5 observes that the word "was Hekate's at I.7 and is now the birth-goddess's". The keys here are the house's, and the house is where the child is born.

Places to read

Every line in which the title stands; the keys themselves are listed under κλείς.

I.7 Hekate is bull-driver, key-holder of the whole kosmos, mistress.

II.5 Prothyraia is key-holder, kindly met, loving to rear.

Earlier poetry and cult

The tragedians give the title to priestesses. In Aeschylus' *Suppliants* the chorus of the daughters of Danaos asks the king of Argos whether, as men say, Io was once the key-holder of Hera's house in this Argive land, and he answers that she was indeed, and that the story is widely told (291–293).[437] At the end of Euripides' *Iphigenia among the Taurians* Athena tells Iphigenia that she is to keep the keys of the goddess at the holy steps of Brauron, κληδουχεῖν, and to be buried there, and that the robes of

[437] Aeschylus, *Suppliants* 291–293.

women who die in childbirth will be dedicated to her (1462–1467).[438] The key-holder of Artemis is honoured with the garments of women lost in labour, and the hymn to the birth-goddess can be read beside her, independently of Euripides. Comedy gives the title to a goddess. The women of Aristophanes' *Women at the Thesmophoria* call to their dance Pallas, the unwed maiden, who holds their city and alone has power plain to see, and "is called key-holder", κληδοῦχος (1136–1142).[439] Io and Iphigenia keep the keys for a goddess; Athena keeps them for her city, as Hekate keeps them for the kosmos.

In this edition

The edition renders the title "key-holder" at both places, and neither line carries an apparatus entry on it. At II.5 φιλοτρόφε is Abel's for the codices' φιλότροφε, and προσηνές his for their προσηνής (the apparatus at II.5).

See also

βουκόλος; Ἑκάτη; κλείς; κουροτρόφος; Προθυραία; ταυροπόλος.

κλησία · of the summons

κλησία, *klēsia*, Ionic κλησίη, *klēsiē*, "of the summons"

Attested: κλησίη (*klēsiē*; XXXVI.7). From κλῆσις, "a calling, a summons": the goddess who is called on. It stands in the hymn to Artemis, in the run of titles that belong to the birth-chamber: "of the summons, kindly met, releaser, of male form" (XXXVI.7; see ἀρσενόμορφος; λυτηριάς). The summons can be read as the cry of the woman in labour, and the goddess who answers it as the one the hymn has just called "helper in the birth-pangs" and "looser of the girdle" (XXXVI.4–5; see λοχεία; λυσίζωνος). Callimachus' Artemis claims the same office, saying that women in labour will call on her (*Hymn to Artemis* 20–25; see ἰοχέαιρα). The note at XXXVI.5, 7 observes that λυτηριάς, like λυσίζωνε two lines before, belongs

[438] Euripides, *Iphigenia among the Taurians* 1462–1467.

[439] Aristophanes, *Women at the Thesmophoria* 1136–1142.

to another goddess elsewhere in the book, Rhea at XIV.8, and that "Loosing the girdle is a childbirth act". The edition renders it "of the summons". The Ionic form is Abel's for the codices' κλησία, as λυτηριάς in the same line is his for their λυτηρία, two of the normalizations the note at XXXVI.3, 6, 7, 8, 9 counts as "heavy here" (the apparatus at XXXVI.7).

See also

ἀρσενόμορφος; Ἄρτεμις; ἰοχέαιρα; λοχεία; λυσίζωνος; λυτηριάς.

κλονοκάρδιος · heart-shaking

κλονοκάρδιος, *klonokardios*, accusative κλονοκάρδιον, *klonokardion*, "heart-shaking"

Attested: κλονοκάρδιον (*klonokardion*; XIX.8). From κλονέω, "drive in confusion, shake", and καρδία, "heart". It stands in the five lines that describe the thunderbolt in the hymn to Zeus of the Thunderbolt: "a winged weapon, dread, heart-shaking, hair-raising" (XIX.8; see ὀρθοέθειρος). The note at XIX.8–12 observes that with κλονοκάρδιον beside ὀρθοέθειρος, "the hymn is describing what the thing does to a body that hears it"; the passage is told under βρονταῖος. The word is a conjecture: the codices have χρονοκάρδιον, and Abel prints the correction of Stephanus, Henri Estienne, whose edition of 1566 long stood as the text of the Hymns (the apparatus at XIX.8). The verb, and its noun κλόνος, stand elsewhere in the collection. Nereus is addressed as "you who shake Deo's sacred foundation" (XXIII.5; see κευθμών), and three gods are πολεμόκλονος: Rhea and Athena are "rouser of war", and Ares "stirrer of battle" (XIV.7, XXXII.2, LXV.4; see πολεμόκλονος). The bolt shakes hearts as the god of the sea shakes the earth. The edition renders it "heart-shaking".

See also

βρονταῖος; κεραυνός; κευθμών; ὀρθοέθειρος; πολεμόκλονος.

Κοιαντίς · daughter of Koios

Κοιαντίς, *Koiantis*, "daughter of Koios"

Attested: Κοιαντίς (*Koiantis*; XXXV.2). A patronymic, formed on the name of Koios, one of the Titans, sons of Ouranos and Gaia. It opens the second line of the hymn to Leto: "Leto of the dark robe, goddess, bearer of twins, august, / daughter of Koios, great-hearted, much-besought queen" (XXXV.1–2; see διδυματόκος; Λητώ; πολύλλιστος). The genealogy and the robe are both Hesiod's. In the *Theogony* Phoibe came to the bed of Koios, and the goddess, conceiving in love, bore Leto of the dark robe, a goddess gentle from the first and soft toward mortals and immortals alike (404–408).[440] The hymn keeps Hesiod's epithet in its first line and his father in its second, and goes on to the children she bore Zeus, Phoibos and Artemis (XXXV.4–5; see ἰοχέαιρα). The edition renders it "daughter of Koios", and the line carries no apparatus entry.

See also

διδυματόκος; ἰοχέαιρα; Λητώ; πολύλλιστος; Τιτάν.

κοσμήτειρα · orderer

The title of Physis as the one who sets the gods in order, from the verb that marshals an army and arrays a body, with the masculine "marshals" given to the armed Kouretes · Orphic Hymns

κοσμήτειρα, *kosmēteira*, "orderer"

At a Glance

The word. The feminine agent noun of κοσμέω, "set in order, marshal, adorn": she who arranges. Its masculine κοσμήτωρ is Homer's word for the marshals of an army.

In the Hymns. One line: Physis is "holy, orderer of the gods, and an end that does not end" (X.8). The masculine stands once, of the Kouretes, "marshals" (XXXI.4).

[440] Hesiod, *Theogony* 404–408.

In this edition. "Orderer" at X.8, "marshals" at XXXI.4.

A place to read. X.1–14, the titles of Physis, from the all-mother to the goddess ruling aither, earth and sea.

Meaning

The verb κοσμέω does three things in Greek, and the noun κόσμος keeps all three: it sets men in ranks, it puts things in their right order, and it adorns (see κόσμος). The κοσμήτωρ of epic is the commander who draws up the host. To call Physis the κοσμήτειρα of the gods is to give her that office over the gods themselves: she ranks them as a general ranks an army, and in ranking them she makes the order that the word κόσμος names.

The title stands at the head of the hymn's three paradoxes. The note at X.8–10 lists them, "an end that does not end", "common to all yet sharing with none", "self-fathered and fatherless", and adds that "The hymn does not resolve them, and does not treat them as difficulties." The title of orderer stands beside them and is no paradox itself. Physis orders the gods and is herself an end that does not end, without father, without a sharer; she stands outside the ranks she draws up. The hymn's other titles say the same in other words. She is "helmswoman" and "all-ruler" in its first lines (X.3–4), and "leader, accomplisher" a little after (X.12; see κράντειρα): the one who steers, rules, leads and orders is a single power.

Use in the Hymns

Physis. The line comes after the hymn's first titles of mothering and rule, and opens on holiness: "holy, orderer of the gods, and an end that does not end, / common to all, and alone sharing with none" (X.8–9; see ἁγνός; ἀκοινώνητος; ἀτελὴς τελευτή; Φύσις). Nature is not one god among the gods but the one who sets them in their places.

The marshals. The Kouretes' first hymn gives them the masculine in a line of three military titles and a fourth of fame: "bearers of arms, guardians, marshals, of splendid fame" (XXXI.4; see ἀγλαόφημος; Κουρῆτες). Their dance is armed, and its leaders are named as the officers of a host (see ἐνόπλια βήματα).

The family. Two compounds keep the verb's senses of ordering and adorning. Apollo, fitting the pole together with his lyre, goes "now to the Dorian ordering", ἐς διάκοσμον (XXXIV.18; see Δώριος διάκοσμος), where the ordering is a musical mode, and Dionysos is "adorned with the grape-cluster", βοτρυόκοσμε (LII.11; see βοτρυόκοσμος), where the ordering is an ornament. In the next line the codices give him the vocative of διάκοσμος itself, καὶ διάκοσμε, which Abel replaces with Wiel's κύδιμε κοῦρε (the apparatus at LII.12; see κισσοχαρής).

Places to read

The line in which the word stands, with the line in which its masculine stands.

X.8 Physis is holy, orderer of the gods, and an end that does not end.

XXXI.4 The Kouretes are bearers of arms, guardians, marshals, of splendid fame.

Earlier poetry and cult

Homer's marshals are kings and twins. Chryses, come to ransom his daughter, begs the whole Achaean army, and the two sons of Atreus above the rest, "marshals of the host", κοσμήτορε λαῶν (*Iliad* 1.15–16); and Helen, naming the Achaean leaders from the wall, cannot see two "marshals of the host", horse-taming Kastor and Polydeukes the boxer, her own brothers (*Iliad* 3.236–237).[441] The first hymn to the Kouretes calls them marshals (XXXI.4), and the second ends by making them "the boys of Zeus" and "heavenly twins" (XXXVIII.21, 23; see Κουρῆτες): the Orphic marshals can be read as kin to Homer's twin marshals, the Dioskouroi.

Later readings

Plato's craftsman of the world took over all that was visible, which was not at rest but moving out of tune and without arrangement, and led it out of disarray into arrangement, thinking arrangement in every way the

[441] *Iliad* 1.12–16, 3.234–237.

better (*Timaeus* 30a).[442] Aristotle asks in which way the nature of the whole holds the good and the best, whether as something apart and by itself or as its arrangement, and suggests, in the form of a question, that it holds it both ways, like an army, whose good lies in its arrangement and is its general, and more the general, since he is not there for the sake of the arrangement but the arrangement for his (*Metaphysics* 12.10, 1075a11–15).[443] The Orphic Physis can be read as both at once: "common to all", as the arrangement is, and "alone sharing with none", as the general stands apart (X.9); her title of orderer puts her on the general's side. The hymn's title can be read beside Aristotle's army, independently of him.

In this edition

The edition renders κοσμήτειρα "orderer" at X.8 and κοσμήτορες "marshals" at XXXI.4, and neither line carries an apparatus entry.

See also

ἀγλαόφημος; ἁγνός; ἀκοινώνητος; ἀτελὴς τελευτή; βοτρυόκοσμος; Δώριος διάκοσμος; ἐνόπλια βήματα; κισσοχαρής; κόσμος; Κουρῆτες; κράντειρα; Φύσις.

κοσμοκράτωρ · world-ruler

κοσμοκράτωρ, *kosmokratōr*, vocative κοσμοκράτορ, *kosmokrator*, "world-ruler"

Attested: κοσμοκράτορ (*kosmokrator*; IV.3, VIII.11), κοσμοκράτωρ (*kosmokratōr*; XI.11). From κόσμος and κρατέω, "rule": the ruler of the ordered world. The collection gives it to three gods who are the world, or its light: Ouranos is "world-ruler, rolling spherewise about the earth" (IV.3; see Οὐρανός; σφαιρηδόν), Helios is "world-ruler, piper, fire-coursing, wheeling in spirals" (VIII.11; see Ἥλιος; συρικτής), and Pan is "world-ruler, increaser, light-bearing, fruitful Paian" (XI.11; see αὐξητής; Πάν).

[442] Plato, *Timaeus* 30a.

[443] Aristotle, *Metaphysics* 12.10, 1075a11–15.

The sky that encloses the world, the sun that drives its course and the god who is "the whole sum of the kosmos" (XI.1) each rule what they are or move. The word is older in Christian writing than the collection itself. In the letter to the Ephesians the struggle of the faithful is not against blood and flesh but against the rulers, against the authorities, against "the world-rulers of this darkness", τοὺς κοσμοκράτορας τοῦ σκότους τούτου (6.12).[444] The title the Hymns give to Ouranos, the Sun and Pan names there the powers of evil, and the two uses are independent of each other. The edition renders it "world-ruler" at all three places. At IV.3 the word is Hermann's for the codices' κόσμε πατήρ, and Abel's apparatus gives it in Hermann's nominative κοσμοκράτωρ, marked *sic*, against the vocative of his text; and at VIII.11 the codices have the nominative κοσμοκράτωρ, which Abel turns into the vocative (the apparatus at IV.3 and VIII.11); XI.11 carries no apparatus entry.

See also

αὐξητής; Ἥλιος; κόσμος; Οὐρανός; Πάν; συρικτής; σφαιρηδόν.

κόσμου σωτῆρες · saviours of the kosmos

κόσμου σωτῆρες, *kosmou sōtēres*, "saviours of the kosmos"

Attested: κόσμου σωτῆρες (*kosmou sōtēres*; XXXVIII.3). A title of the Kouretes in the third line of their second hymn, after their arms and their three realms: "life-begetting breaths, noble saviours of the kosmos" (XXXVIII.3; see ζῳογόνος; Κουρῆτες; σωτήρ). The armed dancers can be read as saviours because they are the breaths of the world, and the note at XXXVIII.3, 22 follows the word πνοιαί from this line to the hymn's close, where they are "everflowing breaths, soul-nourishing, misty" (XXXVIII.22). The saving is shown in the lines that follow: they "ward off the dangers of mortals who wander the sea" (XXXVIII.5), and at the end, "called heavenly twins in Olympos", they are "saving and kindly" (XXXVIII.23–24; see οὐράνιοι δίδυμοι). The saviours of sailors were the Dioskouroi, whom the note at Prayer 21 takes to be the "great Saviours"

[444] Ephesians 6.12.

of the proem in the line after the Kouretes (see ἄφθιτος), whom the *Homeric Hymn* to them calls children born to Zeus as "saviours of men on the earth and of swift ships" (33.6–7).[445] The hymn can be read as taking the sailors' saviours and making them the world's. The edition renders the phrase "saviours of the kosmos", and the line carries no apparatus entry.

See also

ἄφθιτος; εὔδιος; ζῳογόνος; Κουρῆτες; οὐράνιοι δίδυμοι; σωτήρ.

κόσμου τὸ περίδρομον ὄμμα · the circling eye of the kosmos

κόσμου τὸ περίδρομον ὄμμα, *kosmou to peridromon omma*, "the circling eye of the kosmos"

Attested: κόσμου τὸ περίδρομον ὄμμα (*kosmou to peridromon omma*; VIII.14). A title of Helios, in the line that follows his identification with Zeus: "of fair weather, all-shining, the circling eye of the kosmos, / quenched and shining again with fair bright rays" (VIII.14–15; see εὔδιος; Ἥλιος; πασιφαής). The sun is an eye because it sees everything, and circling because it goes round the world each day; the next line, "quenched and shining again with fair bright rays", can be read as the closing and opening of that eye. The sun as the world's watcher is old. The hymn opens on it, Helios "holding an everlasting all-seeing eye" (VIII.1), and calls him "eye of justice" (VIII.18). Agamemnon, swearing the oaths before the duel, calls on "Helios, you who look on all things and hear all things" (*Iliad* 3.277; see Ἥλιος), and Aeschylus' Prometheus, chained to the rock, calls on aither, winds, rivers, sea and earth, "and the all-seeing circle of the sun" (*Prometheus Bound* 88–91).[446] The hymn joins the circle and the seeing into a single eye. Ovid has the Sun call himself "the eye of the world", *mundi oculus*, who sees all things and through whom the earth sees all (*Metamorphoses* 4.226–228), independently of the

[445] *Homeric Hymn to the Dioskouroi* (33) 1–7.

[446] *Iliad* 3.276–277; Aeschylus, *Prometheus Bound* 88–91.

Hymns.[447] The edition renders the phrase "the circling eye of the kosmos". The line carries an apparatus entry on another word: πασιφαές is Pierson's for the codices' παμφαῆ (the apparatus at VIII.14).

See also

εὔδιος; Ἥλιος; θαλερόμματος; κόσμος; πασιφαής.

κούρη καὶ κόρος · maiden and boy

κούρη καὶ κόρος, *kourē kai koros*, vocative κούρη καὶ κόρε, *kourē kai kore*, "maiden and boy"

Attested: κούρη καὶ κόρε (*kourē kai kore*; LVI.4). Two nouns, a girl and a boy, given to one god: "Eubouleus, of many forms, nurse of all, plain to see, / maiden and boy, all-shining shoot for ever, Adonis" (LVI.3–4; see Ἄδωνις; θάλος). The note at LVI.4 calls it "girl and boy, in two words, of one addressee", and observes that "The collection has done this before": at XLII.4 Mise is "male and female, twofold", with the pair and the adjective in one line, and the word διφυής recurs of other gods. The pairs are told under ἄρσενα καὶ θῆλυν, ἄρσην καὶ θῆλυς and θῆλύς τε καὶ ἄρσην. The note finds what is new in the nouns, a girl's and a boy's where XLII.4 has adjectives, and they can be read as giving Adonis the beauty of youth on either side, maiden and boy rather than man and woman. The edition renders it "maiden and boy". The codices have κοῦρε, the epic form, where Abel prints κόρε, and πασιφαές in the same line is Wiel's for their σὺ πᾶσιν (the apparatus at LVI.4).

See also

Ἄδωνις; ἄρσενα καὶ θῆλυν; ἄρσην καὶ θῆλυς; διφυής; θάλος; θῆλύς τε καὶ ἄρσην.

[447] Ovid, *Metamorphoses* 4.226–228.

κουροτρόφος · nurse of the young

The title of the goddesses who rear children, given to Hekate, Artemis and Demeter, and twice in the same words to Peace, the condition in which the young grow · Orphic Hymns

κουροτρόφος, *kourotrophos*, accusative κουροτρόφον, *kourotrophon*, vocative κουροτρόφε, *kourotrophe*, "nurse of the young"

At a Glance

The word. From κοῦρος, "youth, boy", and τρέφω, "rear, nourish": she who brings up the young. A cult title of goddesses of birth and of the earth, and in Athens the name of a goddess in her own right, Kourotrophos.

In the Hymns. Six lines: Hekate (I.8), Artemis (XXXVI.8), Demeter twice (XL.2, 13), and Peace twice in the same words (XII.8, XIX.22).

In this edition. "Nurse of the young" at all six places.

A place to read. XL.1–15, the hymn to Demeter of Eleusis, where the title stands among the goddess's first titles and returns in its middle.

Meaning

The title names the office that follows birth: one power brings a child out, and another brings it up. The Hymns give κουροτρόφος to goddesses who held that office in cult, and then, twice, to Peace.

The places show the order of a life. Artemis has it in the same line as the birth, as "bringer of swift delivery, nurse of the young of mortals" (XXXVI.8): she who brings the child out also rears it. Hekate has it between "bride" and the mountains (I.8), so that the goddess of the crossroads and the dead is also a nurse. Demeter has it twice, first among her opening titles beside the giver of prosperity, then among the words of mothering, "blessed in children, child-loving" (XL.2, 13); the corn-goddess feeds the young as she feeds men. And Peace has it in a formula, "nurse of the young, of splendid honour", which the hymn to Herakles gives to the peace he longed for and the hymn to Zeus of the Thunderbolt

to the peace it asks for (XII.8, XIX.22). The goddesses rear the young; Peace is the state in which there are young to rear.

Use in the Hymns

Hekate. The first hymn ends its titles: "bull-driver, key-holder of the whole kosmos, mistress, / leader, bride, nurse of the young, walker on the mountains" (I.7–8; see Ἑκάτη; ἡγεμών; κληδοῦχος).

Artemis. The hymn to Artemis, which gives most of its titles to the birth-chamber, gives her the title after the swift delivery: "Orthia, bringer of swift delivery, nurse of the young of mortals, daimon" (XXXVI.8; see Ἄρτεμις; ὠκυλόχεια). The goddess who brings the child out alive is the one who rears it.

Demeter. The hymn to Demeter of Eleusis opens "Deo, all-mother goddess, daimon of many names, / august Demeter, nurse of the young, giver of prosperity" (XL.1–2; see Δημήτηρ Ἐλευσινία; Δηώ), and in its middle makes her "blessed in children, child-loving, august, maiden, nurse of the young" (XL.13). The title stands beside the giver of wealth in the first place and beside the mother in the second.

Peace. The formula is told under εἰρήνη: Herakles drove off the savage tribes "longing for peace, nurse of the young, of splendid honour" (XII.8), and Zeus of the Thunderbolt is asked for "peace the goddess, nurse of the young, of splendid honour" (XIX.22).

Places to read

Every line in which the title stands.

I.8 Hekate is leader, bride, nurse of the young, walker on the mountains.

XII.8 Herakles longs for peace, nurse of the young, of splendid honour.

XIX.22 Zeus of the Thunderbolt is asked for peace the goddess, nurse of the young.

XXXVI.8 Artemis is bringer of swift delivery, nurse of the young of mortals.

XL.2 Demeter is nurse of the young, giver of prosperity.

XL.13 Demeter is blessed in children, child-loving, maiden, nurse of the young.

Earlier poetry and cult

Hesiod makes the title Hekate's by the gift of Zeus. In his praise of the goddess he says that Kronos' son appointed her rearer of the young for all who after her opened their eyes on the light of far-seeing Dawn, "and so from the first she is nurse of the young, and such are her honours" (*Theogony* 450–452).[448] The hymn to Hekate keeps the title Hesiod gave her. Homer uses it of a land: Odysseus calls Ithaca "rough, but a good nurse of the young", and knows no land sweeter to look on than his own (*Odyssey* 9.27–28).[449] At Athens the title was a goddess. The herald's prayer at the women's festival in Aristophanes' *Women at the Thesmophoria* calls on the two Thesmophoroi, Demeter and the Maiden, on Ploutos and Kalligeneia, on the Nurse of the Young, Earth, and on Hermes and the Charites (295–300).[450] The Hymns' Demeter is called by the title that the prayer of her festival gives to Earth, who stands beside her in it, and the two can be read together, independently of Aristophanes.

Later readings

Pausanias, going up to the Athenian Acropolis, notes a sanctuary of Earth the Nurse of the Young and of Demeter Chloe, the Green, beside the old cult of Aphrodite Pandemos (1.22.3).[451] Earth and Demeter shared the rearing of the young at Athens, and the Hymns give it to Demeter twice.

In this edition

The edition renders the title "nurse of the young" at all six places. At XL.2 the codices have the vocative κουροτρόφε, which Abel prints as the nominative κουροτρόφος (the apparatus at XL.2); at XL.13 the next word,

[448] Hesiod, *Theogony* 450–452.

[449] *Odyssey* 9.27–28.

[450] Aristophanes, *Women at the Thesmophoria* 295–300.

[451] Pausanias 1.22.3.

κούρη, is Hermann's for the codices' κούρα, and at XIX.22 θεάν is Abel's for θεόν (the apparatus at XL.13 and XIX.22). At XXXVI.8 ὀρθίη is Hermann's for the codices' ὀρθία, and the note at XXXVI.8 records that Abel's page misprints ὠκυλόχεια as ὠκυλόγεια. I.8 and XII.8 carry no apparatus entry.

See also

Ἄρτεμις; Δημήτηρ Ἐλευσινία; Δηώ; εἰρήνη; Ἑκάτη; ἡγεμών; κληδοῦχος; ὠκυλόχεια.

κουφόπτερος · light-winged

κουφόπτερος, *kouphopteros*, plural κουφόπτεροι, *kouphopteroi*, "light-winged"

Attested: κουφόπτεροι (*kouphopteroi*; LXXXI.6). From κοῦφος, "light", and πτερόν, "wing". It stands in the last line of the hymn to the Zephyr-breezes: "of the air, unseen, light-winged, of the form of air" (LXXXI.6; see ἀφανής; Ζέφυρος; ἠέριος; ἠερόμορφος). The breezes have been "walkers in air" in the first line and have drawn for ships "a delicate passage, a light air" (LXXXI.1, 4), and the hymn ends by giving them wings. The simple κοῦφος runs through the collection for lightness of foot and of spirit: the Kouretes tread "with light footfalls" (XXXI.3), the Nymphs are "light of foot" (LI.6), Aphrodite dances "with a light leap" (LV.23), and the Moirai walk "with light hope" (LIX.6). Plato's Socrates gives the poet the same two qualities, κοῦφον and πτηνόν: the poet is a thing of lightness, with wings, and sacred, and cannot make poetry until the god is in him and his mind has left him (*Ion* 534b; see Κορύβαντες).[452] The hymn's breezes can be read beside Plato's poet, independently of him. The edition renders it "light-winged". At LXXXI.6 ἠερόμορφοι is Hermann's for the codices' ἀερόμορφοι (the apparatus at LXXXI.6), and at XXXI.3 κούφοις is Valckenaer's for the codices' κωφοί, "dumb" (the apparatus at XXXI.3); at LV.23 the codices have ἅρματι, "chariot", where Abel prints ἅλματι,

[452] Plato, *Ion* 534a–b.

"leap", and at LIX.6 κούφῃ is Hermann's for κοῦφον (the apparatus at LV.23 and LIX.6).

See also

ἀφανής; Ζέφυρος; ἠέριος; ἠερόμορφος; Κορύβαντες.

κράντειρα · accomplisher

The title of the goddess who brings things to pass, given to Physis, to the Mother of the gods and to Tyche, and twice joined to the prayers she is asked to fulfil · Orphic Hymns

κράντειρα, *kranteira*, accusative κράντειραν, *kranteiran*, "accomplisher"

At a Glance

The word. The feminine agent noun of κραίνω, "bring to pass, accomplish, fulfil": she who brings to pass. The verb is the epic word for a god fulfilling a prayer.

In the Hymns. Three lines: Physis (X.12), the Mother of the gods (XXVII.2) and Tyche (LXXII.1), twice with ἐπ' εὐχαῖς, "at the prayers".

In this edition. "Accomplisher" at all three places.

A place to read. LXXII.1–10, the hymn to Tyche, from the good accomplisher to the prayer that she come kindly to the worshipper's life, abounding in blessings.

Meaning

Most titles say what a god is; this one says what a god does, and what it does is the one thing a worshipper most wants. The note at LXXII.1 puts it so: the collection uses the word "of three powers whose business is accomplishment rather than character". Two of the three lines join it to prayer. The Mother of the gods is asked, "may you come, accomplisher goddess, at the prayers made to you", and Tyche is called "good accomplisher at our prayers". The goddess who brings to pass is the

goddess who answers, and the phrase ἐπ᾽ εὐχαῖς makes the title a request in itself: to name her so is to ask her to fulfil what is asked.

The three powers are nature, the mother of the gods and fortune, and the order of the three can be read as a descent. Physis accomplishes everything, the decrees of the world among them (see κρίνω); the Mother accomplishes the prayers addressed to her; Tyche accomplishes the prayers of men for what falls to them by chance. The last is the most uncertain, and the hymn to her says so: "to some you fashion an abundance of goods, rich in blessing, / to others evil poverty, stirring anger in your heart" (LXXII.7–8).

Use in the Hymns

Physis. The hymn gives the title in a line of four: "leader, accomplisher, life-bringing, all-nourishing maiden" (X.12; see ἡγεμών; Φύσις). Twelve lines later the same power is "alone accomplishing what is decreed" (X.24), with the verb τελέω.

The Mother of the gods. Her hymn opens with the title and the prayers together: "God-honoured mother of the immortal gods, nurse of all, / may you come, accomplisher goddess, at the prayers made to you, / having yoked the swift-running chariot of bull-slaying lions" (XXVII.1–3; see εὐχή; μήτηρ θεῶν; ταυροφόνος).

Tyche. The hymn to Tyche opens on the same phrase: "Come, Tyche — I call you, good accomplisher at our prayers, / gentle, of the wayside, over possessions of good fortune, / Artemis the leader, of great renown" (LXXII.1–3; see Ἄρτεμις; Τύχη). The note at LXXII.1 sets the line beside XXVII.2, "the same noun and the same prepositional phrase, of the Mother of the Gods".

Places to read

Every line in which the title stands.

X.12 Physis is leader, accomplisher, life-bringing, all-nourishing maiden.

XXVII.2 The Mother of the gods is asked to come as accomplisher goddess at the prayers made to her.

LXXII.1 Tyche is called good accomplisher at our prayers.

Earlier poetry and cult

The verb is the priest's in the first prayer of the *Iliad*. Chryses, rebuffed by Agamemnon, asks Apollo to "bring this longing to pass", κρήηνον ἐέλδωρ, and make the Danaans answer for his tears (*Iliad* 1.41–42; see εὐχή); and when his daughter is given back he prays again with the compound, ἐπικρήηνον ἐέλδωρ, now that the god keep the plague from them (1.455–456).[453] The god who fulfils a prayer is the god asked to κραίνειν, and the Hymns' title gives that act to a goddess as her name. Pindar opens an ode with a prayer to Tyche herself, "saving Tyche", daughter of Zeus the Deliverer, asking her to keep watch over the city of Himera, and goes straight on to the hopes of men, which roll now up and now down (*Olympian* 12.1–2, 5–6);[454] the Orphic Tyche, who gives some men abundance and others poverty, can be read beside his, independently of Pindar.

Later readings

Plato's Athenian, considering how laws come to be made, says that god governs all things, and that with god chance and the right moment, τύχη καὶ καιρός, steer all human affairs; but he adds a third, art, which must go with them (*Laws* 4.709b–c).[455] For Plato chance is one of the powers that bring things to pass, under god and beside skill. The Orphic hymn makes Tyche an accomplisher of prayers, and can be read beside the *Laws*, independently of it.

In this edition

The edition renders κράντειρα "accomplisher" at all three places, and none carries an apparatus entry. The note at LXXII.1 observes that the

[453] *Iliad* 1.41–42, 1.455–456.

[454] Pindar, *Olympian* 12.1–6.

[455] Plato, *Laws* 4.709b–c.

dictionary of Liddell, Scott and Jones glosses the word as "*she who rules*", and that "*accomplisher* is the etymological sense from κραίνω".

See also

Ἄρτεμις; εὐχή; ἡγεμών; κρίνω; μήτηρ θεῶν; ταυροφόνος; Τύχη; Φύσις.

κροκόπεπλος · saffron-robed

The epic title of the dawn, given in the Hymns to two goddesses of the night and the dead, Hekate and Meilinoe, each at the end of a line in the opening of her hymn · Orphic Hymns

κροκόπεπλος, *krokopeplos*, accusative κροκόπεπλον, *krokopeplon*, "saffron-robed"

At a Glance

The word. From κρόκος, "saffron" (see κρόκος), and πέπλος, a woman's robe: wearing a robe dyed yellow with saffron. In Homer it is the standing title of Eos, the dawn.

In the Hymns. Two lines: Hekate is "of heaven, of earth and of the sea, saffron-robed" (I.2), and Meilinoe "chthonic nymph, saffron-robed" (LXXI.1).

In this edition. "Saffron-robed" at both places.

A place to read. I.1–6 and LXXI.1–9, the openings of the hymns to Hekate and to Meilinoe, read side by side.

Meaning

The colour of the epic dawn is the colour of light breaking, and the title belongs in Homer to the goddess who scatters it over the earth. The Hymns take it from the morning and give it to the night. Their two saffron-robed goddesses are powers of the dark and of the dead: Hekate, who revels among the souls of the dead at the tombs, and Meilinoe, born beside Kokytos, who maddens mortals with apparitions in the gloom. The robe of light is worn where there is least light.

The choice can be read in two ways, and the Hymns allow both. It can be read as the colour of fire in darkness, the torchlight in which the night-goddesses were met, and the hymn to Meilinoe has her "gleaming by night" as she appears (LXXI.8). And it can be read as the robe of the young goddess, since saffron was the colour girls wore in the service of Artemis, and both goddesses are maidens in their hymns: Hekate is herself "the maiden" whom the hymn asks to "be present at the pure rites" (I.9), and Meilinoe is a nymph. In either reading the two goddesses wear the same robe in the same place, at the end of an opening line, and the epithet joins the first hymn of the collection to the seventy-first.

Use in the Hymns

Hekate. The hymn that opens the collection gives her the three realms and then the robe: "Einodian Hekate I call, of the three ways, dark, / of heaven, of earth and of the sea, saffron-robed, / of the tomb, revelling among the souls of the dead" (I.1–3; see εἰνάλιος; Ἑκάτη; ἐρεμνός). The saffron stands between "dark" and the tombs, a bright colour set in the night.

Meilinoe. Her hymn opens on the same word in the same position at the end of the line: "I call Meilinoe, chthonic nymph, saffron-robed, / whom beside the outpourings of Kokytos august / Phersephone bore" (LXXI.1–3; see Κωκυτός; Μειλινόη). The note at LXXI title observes that the manuscripts head the hymn ΜΗΛΙΝΟΗΣ, and that "the familiar modern form *Melinoe* is in fact nearer the manuscripts' μηλινόη". The manuscripts' name can be heard as μήλινος, "quince-yellow", and the saffron robe can be read as agreeing with it, a goddess named and dressed in yellow.

Places to read

Every line in which the word stands.

I.2 Hekate is of heaven, of earth and of the sea, saffron-robed.

LXXI.1 Meilinoe is the chthonic nymph, saffron-robed.

Earlier poetry and cult

The epic dawn is told under Ἠώς, where Eos κροκόπεπλος spreads over all the earth (*Iliad* 8.1). Hesiod gives the title twice more, both times far from the morning. Among the children of Phorkys and Keto are the Graiai, grey from birth, "Pemphredo well-robed and Enyo saffron-robed", whose sisters the Gorgons live beyond Okeanos at the edge of the world "towards Night" (*Theogony* 270–275); and among the daughters of Tethys and Okeanos is "Telesto saffron-robed" (*Theogony* 358).[456] Hesiod's saffron-robed Graia, sister of the Gorgons who live towards Night, can be read beside the Hymns' night-goddesses, independently of him. Saffron was the robe of girls in the service of Artemis. In Aristophanes' *Lysistrata* the chorus of women recalls, among the services of an Athenian girlhood, that one of them was a bear at Brauron "wearing the saffron robe" (641–647), and the dye is told under κρόκος.[457]

In this edition

The edition renders κροκόπεπλον "saffron-robed" at both places, and neither carries an apparatus entry on the word. At I.2 the three adjectives οὐρανίην, χθονίην and εἰναλίην are Hermann's Ionic forms for the codices' οὐρανίαν χθονίαν τε καὶ εἰναλίαν (the apparatus at I.2); at LXXI.1 Μειλινόην is Lobeck's for μηλινόην and χθονίην Hermann's for χθονίαν (the apparatus at LXXI.1).

See also

εἰνάλιος; Ἑκάτη; ἐρεμνός; Ἠώς; κρόκος; Κωκυτός; Μειλινόη.

Κρονότεκνος · begetter of Kronos

Κρονότεκνος, *Kronoteknos*, vocative Κρονότεκνε, *Kronotekne*, "begetter of Kronos"

[456] Hesiod, *Theogony* 270–275, 358.

[457] Aristophanes, *Lysistrata* 641–647.

Attested: Κρονότεκνε (*Kronotekne*; IV.8). From Κρόνος and τέκνον, "child": he whose child is Kronos. The compound is given to Ouranos, in the line that closes his titles: "all-seeing, begetter of Kronos, blessed, most high daimon" (IV.8; see Οὐρανός; πανδερκής). The edition takes it so, as the sky named from his son, and the hymn to Kronos makes the same descent explicit when it calls Kronos "offspring of Gaia and of starry Ouranos" (XIII.6; see Γαῖα; Κρόνος). The father is called by the son who overthrew him, and the line gives Ouranos his place in the succession of the gods rather than his own deeds. The edition renders it "begetter of Kronos", and the line carries no apparatus entry.

See also

Γαῖα; Κρόνος; Οὐρανός; πανδερκής.

κρουνῖτις · of the well-heads

κρουνῖτις, *krounitis*, plural κρουνίτιδες, *krounitides*, "of the well-heads"

Attested: κρουνίτιδες (*krounitides*; LI.10). From κρουνός, "spring, well-head", the place where water breaks out of the ground. The title is the Nymphs', in the middle of the long run of titles that makes up most of their hymn: "wild maidens, of the well-heads and haunters of the woods" (LI.10; see Νύμφαι; ὑλονόμος). The hymn sets them at every place where water rises or runs, from the caves and the rocks to the meadows, and this word names the very point at which it comes out of the earth. The Nymphs can be read as the water at its source. The edition renders it "of the well-heads", and the line carries no apparatus entry.

See also

Νύμφαι; ὑλονόμος.

κρουσιλύρης · striker of the lyre

κρουσιλύρης, *krousilyrēs*, vocative κρουσιλύρη, *krousilyrē*, plural κρουσιλύραι, *krousilyrai*, "striker of the lyre", "lyre-strikers"

Attested: κρουσιλύραι (*krousilyrai*; XXXI.3), κρουσιλύρη (*krousilyrē*; XXXIV.6). From κρούω, "strike", and λύρα, "lyre". Both places are conjectures. The Kouretes are "lyre-strikers, out of rhythm, treading with light footfalls" (XXXI.3; see Κουρῆτες; κουφόπτερος), where κρουσιλύραι is Hermann's for the codices' κρουσολύραι, and the same line has Abel's query πολύρυθμοι? beside "out of rhythm" and Valckenaer's κούφοις for κωφοί (the apparatus at XXXI.3). Apollo is "striker of the lyre, maker of the dance, far-shooting, arrow-darting" (XXXIV.6; see Ἀπόλλων), where κρουσιλύρη is Abel's for the codices' μουσαγέτα, "leader of the Mousai" (the apparatus at XXXIV.6). The manuscripts' Apollo leads the Mousai; Abel's strikes the lyre, and so matches the god who later in the hymn fits together the whole pole "with a many-struck lyre" (XXXIV.16–17; see κιθάρα; κρέκω). The edition renders the word "lyre-strikers" and "striker of the lyre".

See also

Ἀπόλλων; κιθάρα; Κουρῆτες; κουφόπτερος; κρέκω.

κρυμοπαγής · frost-bound

κρυμοπαγής, *krymopagēs*, vocative κρυμοπαγές, *krymopages*, "frost-bound"

Attested: κρυμοπαγές (*krymopages*; LXXX.2). From κρυμός, "frost, icy cold", and the root of πήγνυμι, "make fast, freeze": stiff with frost. It is the north wind's, in the opening of his hymn: "Shaking with wintry breezes the deep air of the kosmos, / frost-bound Boreas, come from snowy Thrace" (LXXX.1–2; see Βορέας; κόσμος). The adjective can be read either way, the wind bound with frost or the wind that binds the earth with it; the hymn's Boreas comes from snowy Thrace, but what he is asked to do is loose, not bind: to "break the all-clouded stagnation of the watery-pathed air" (LXXX.3). The edition renders it "frost-bound". The vocative is Abel's for the codices' κρυμοπαγής, and Θρήκης in the same line is Hermann's for θράκης (the apparatus at LXXX.2).

See also

Βορέας; κόσμος.

κρύφιον Διὸς ἔρνος · hidden shoot of Zeus

κρύφιον Διὸς ἔρνος, *kryphion Dios ernos*, "hidden shoot of Zeus"

Attested: κρύφιον Διὸς ἔρνος (*kryphion Dios ernos*; LII.5). A title of the god of the trieteric feast, at the end of a line that piles up the secret names of the rite: "unspeakable orgion, three-natured, hidden shoot of Zeus" (LII.5; see ἄρρητος; ὄργιον; τριφυής). The god is the shoot of Zeus as a plant is the shoot of its stock (see ἔρνος), and he is hidden as the rite is unspeakable. Two lines earlier the hymn names the god's two cradles, "thigh-nourished, of the winnowing-fan" (LII.3; see Λικνίτης), and the hidden shoot can be read as the child kept out of sight, in the thigh of Zeus and in the winnowing-fan. The word κρύφιος stands four times in the collection, three times beside ἄρρητος, of the First-born, of Dionysos and here (see κρύφιος). The edition renders the phrase "hidden shoot of Zeus", and the line carries no apparatus entry.

See also

ἄρρητος; ἔρνος; κρύφιος; Λικνίτης; ὄργιον; τριφυής.

κρύφιος · hidden

κρύφιος, *kryphios*, κρύφιον, *kryphion* (masculine accusative; neuter at LII.5), feminine κρυφίη, *kryphiē*, "hidden", "hidden one"

Attested: κρύφιον (*kryphion*; VI.5, XXX.3, LII.5), κρυφίη (*kryphiē*; LV.9). From κρύπτω, "hide". Three times the word is paired with ἄρρητος, the unspeakable, in a run of titles: the First-born is "unspeakable, hidden, rushing, all-shining shoot" (VI.5; see Πρωτόγονος), Dionysos "wild, unspeakable, hidden, two-horned, two-formed" (XXX.3; see Διόνυσος), and the god of the trieteric feast "unspeakable orgion, three-natured, hidden shoot of Zeus" (LII.5; see κρύφιον Διὸς ἔρνος). The pair belongs to

the language of the mysteries, in which what is hidden is not to be spoken (see ἄρρητος). The fourth place is different: Aphrodite is "glad in the bed through persuasion, hidden one, giver of grace, queen" (LV.9; see λεκτροχαρής), where the hiddenness can be read as that of love's secrecy. The edition renders it "hidden" and "hidden one". At LV.9 κρυφίη is Hermann's for the codices' κρυφία (the apparatus at LV.9); the other three places carry no apparatus entry on the word.

See also

ἄρρητος; Διόνυσος; κρύφιον Διὸς ἔρνος; κρυψίγονος; κρυψίδομος; λεκτροχαρής; Πρωτόγονος.

κρυψίγονος · hidden-born

κρυψίγονος, *krypsigonos*, accusative κρυψίγονον, *krypsigonon*, "hidden-born"

Attested: κρυψίγονον (*krypsigonon*; L.3). From κρύπτω, "hide", and the root of γίγνομαι, "be born". It stands in the hymn to Lysios Lenaios: "hidden-born sacred shoot of the blessed ones, Euian Bakchos" (L.3; see θάλος; ληναῖος). The hymn has called him "of two mothers" in its first line (L.1; see διμήτωρ), and the hidden birth can be read as the second one, in the thigh of Zeus, where the child was kept out of sight until his time (see ἐγκαταρράπτω). The word joins the other hidden titles of the god (see κρύφιος). The edition renders it "hidden-born", and the line carries no apparatus entry.

See also

διμήτωρ; ἐγκαταρράπτω; θάλος; κρύφιος; ληναῖος.

κρυψίδομος · of hidden houses

κρυψίδομος, *krypsidomos*, plural κρυψίδομοι, *krypsidomoi*, "of hidden houses"

Attested: κρυψίδομοι (*krypsidomoi*; LI.3). From κρύπτω, "hide", and δόμος, "house". It is the Nymphs', in the line that makes them the god's nurses: "of hidden houses, nurses of Bakchos, of the earth, full of gladness" (LI.3; see Βάκχοιο τροφοί; Νύμφαι). Their houses are the caves and the springs, hidden in the earth, and the nurses of Bakchos can be read as keeping the god's childhood in them. The word is a conjecture: the codices read κρυψίδρομοι, "of hidden courses", and Abel prints Casaubonus' correction (the apparatus at LI.3). The manuscripts' Nymphs run in hidden channels, as water does underground; the printed text gives them hidden homes. The edition renders it "of hidden houses".

See also

Βάκχοιο τροφοί; κρύφιος; Νύμφαι.

κυαναυγέτις · dark-gleaming

κυαναυγέτις, *kyanaugetis*, accusative κυαναυγέτιν, *kyanaugetin*, "dark-gleaming"

Attested: κυαναυγέτιν (*kyanaugetin*; XXIII.1). A feminine adjective from κύανος, the dark-blue enamel of epic, and αὐγή, "gleam" (see κυαναυγής). It describes the seat of Nereus in the first line of his hymn: "O you who hold the roots of the deep, the dark-gleaming seat, / glorying in fifty daughters along the wave" (XXIII.1–2; see Νηρεύς). The god is addressed as the holder of the sea's foundation, and the dark gleam can be read as the colour of deep water with the light on it. The same hymn goes on to make him the one who shakes Deo's foundation (see κευθμών). The edition renders it "dark-gleaming", and the line carries no apparatus entry.

See also

κευθμών; κυαναυγής; Νηρεύς.

κυαναυγής · dark-gleaming

κυαναυγής, *kyanaugēs*, plural κυαναυγεῖς, *kyanaugeis*, "dark-gleaming"

Attested: κυαναυγής (*kyanaugēs*; III.3), κυαναυγεῖς (*kyanaugeis*; XXIV.8). From κύανος, the dark-blue glaze or enamel that epic uses for the darkest colours, and αὐγή, "gleam": shining with a dark light. The collection gives it to Night and to the sea. Nyx is called on as "blessed goddess, dark-gleaming, star-shining" (III.3; see ἀστεροφεγγής; Νύξ), a darkness lit by the stars in the same line; and the Nereids' dolphins are "sea-roaming dolphins, loud in the brine, dark-gleaming" (XXIV.8; see δελφίς). The feminine κυαναυγέτις gives the same colour to the seat of Nereus (see κυαναυγέτις), and the family of κυάνεος runs through the collection's sea and underworld, from dark-maned Poseidon (Prayer 5, XVII.1) to dark Acheron (XVIII.10; see Ἀχέρων), and gives the dark robe to Tethys and Leto (see κυανόπεπλος). The edition renders it "dark-gleaming" at both places. At III.3 the codices have the vocative κυαναυγές, where Abel prints the nominative, and ἀστεροφεγγές in the same line is his for ἀστεροφεγγής (the apparatus at III.3).

See also

ἀστεροφεγγής; Ἀχέρων; δελφίς; κυαναυγέτις; κυανόπεπλος; Νύξ.

κυανόπεπλος · dark-robed

κυανόπεπλος, *kyanopeplos*, accusative κυανόπεπλον, *kyanopeplon*, vocative κυανόπεπλε, *kyanopeple*, "dark-robed", "of the dark robe"

Attested: κυανόπεπλον (*kyanopeplon*; Prayer 26, XXII.2), κυανόπεπλε (*kyanopeple*; XXXV.1). From κύανος, the darkest blue of epic, and πέπλος, a woman's robe. Two goddesses wear it. Tethys has it twice: the proem names "Rheia, and Kronos, and Tethys dark-robed" (Prayer 26; see Τηθύς), and the hymn headed to the Sea, which addresses Tethys by name, calls her "dark-robed queen, swelling in fair-running waves" (XXII.2), where the robe can be read as the sea itself. Leto has it in the first line of her hymn: "Leto of the dark robe, goddess, bearer of twins, august" (XXXV.1; see διδυματόκος; Λητώ), with the epithet that Hesiod gives her at her birth (see Κοιαντίς). In the *Homeric Hymn to Demeter* the epithet is the grieving mother's: Demeter is "dark-robed" when Iris finds her in her

temple at Eleusis, when Hades sends her daughter back to her, and when Zeus sends Rhea to bring her among the gods (319, 360, 374, 442).[458] The Hymns keep the colour without the grief. The edition renders it "dark-robed" at Prayer 26 and XXII.2 and "of the dark robe" at XXXV.1. At Prayer 26 Τηθύα is Wiel's for the codices' τηθύν, and at XXXV.1 Λητοῖ is Hermann's for λητώ (the apparatus at Prayer 26 and XXXV.1).

See also

διδυματόκος; Κοιαντίς; κυαναυγής; Λητώ; Τηθύς.

κυανόχρωτος · dark-skinned

κυανόχρωτος, *kyanochrōtos*, plural κυανόχρωτοι, *kyanochrōtoi*; κυανόχρως, *kyanochrōs*, "dark-skinned"

Attested: κυανόχρωτοι (*kyanochrōtoi*; LXX.6); the simpler κυανόχρως (*kyanochrōs*; IV.7). From κύανος, the darkest blue, and χρώς, "skin". The Eumenides are hailed as "dark-skinned queens, flashing out from your eyes / the terrible answering flesh-destroying gleam of light" (LXX.6–7; see Εὐμενίδες), and the dark skin sets off the glare of their eyes. The shorter form is given to the sky: Ouranos is "dark-skinned, unsubdued, all-shifting, of shifting form" (IV.7; see αἰολόμορφος; Οὐρανός), where the colour can be read as that of the night heaven. The goddesses of vengeance and the starry sky share the colour of the dark, and the collection's other word for dark skin is given to the night's "black-skinned journeying" (LXXVIII.4; see κελαινόχρως). The edition renders both forms "dark-skinned". At IV.7 παναίολος in the same line is Hermann's for the codices' παναίολε (the apparatus at IV.7); LXX.6 carries no apparatus entry.

See also

αἰολόμορφος; Εὐμενίδες; κελαινόχρως; Οὐρανός.

[458] *Homeric Hymn to Demeter* (2) 319, 360, 374, 442.

κυβερνήτειρα · helmswoman

κυβερνήτειρα, *kybernēteira*, "helmswoman"

Attested: κυβερνήτειρα (*kybernēteira*; X.3). The feminine of κυβερνήτης, the steersman of a ship, from κυβερνάω, "steer": she who steers. It is one of the titles of rule in the opening of the hymn to Physis: "all-subduer, unsubdued, helmswoman, all-shining, / all-ruler, ever honoured, most high daimon" (X.3–4; see Φύσις). The steering of a ship is an old Greek figure for governing: Aeschylus' Eteokles opens the *Seven against Thebes* as the man who keeps watch in the stern of the city, working its tiller (1–3).[459] The hymn gives nature the helm of the world. The same figure is given to three gods, first to Eros, of whom his hymn says "for you alone hold the tiller of all these things" (LVIII.8; see Ἔρως; οἴηκα κρατύνειν), then to Nomos and Thanatos (LXIV.8, LXXXVII.1). Parmenides, before the Hymns, gave the steering of all things to a goddess: in the middle of the rings of the world is "the daimon who steers all things", δαίμων ἣ πάντα κυβερνᾷ (B12.3).[460] The hymn's Physis can be read beside Parmenides' goddess, independently of him. The edition renders it "helmswoman". The line carries an apparatus entry on its last word, παναυγές, Abel's for the codices' παναυγής (the apparatus at X.3).

See also

Ἔρως; κοσμήτειρα; οἴηκα κρατύνειν; Φύσις.

Κυδωνιάς · Kydonian

Κυδωνιάς, *Kydōnias*, "Kydonian"

Attested: Κυδωνιάς (*Kydōnias*; XXXVI.12). A title of place, from Kydonia, the city on the north-west coast of Crete. It stands in the last line of the run of titles in the hymn to Artemis: "of the woodland, keeper

[459] Aeschylus, *Seven against Thebes* 1–3.

[460] Parmenides, fr. B12.3 Diels–Kranz, quoted by Simplicius, *On Aristotle's Physics* 39.14–16.

of whelps, Kydonian, of shifting form" (XXXVI.12; see αἰολόμορφος; Ἄρτεμις). The hymn has already called her by a Cretan name, "goddess Diktynna" (XXXVI.3; see Δίκτυννα), and the Kydonian title sets her again on the island; at Kydonia, Herodotus says, the Samians who founded the city built the temple of Diktyna (3.59).[461] The hymn puts the two Cretan names near the beginning and at the end of her titles, and the goddess of the hunt and the birth-chamber can be read as framed by Crete. The note at XXXVI.5, 12 observes that the hymn builds its register out of epithets already used of other gods elsewhere in the book; the Kydonian title is hers alone in the collection. The edition renders it "Kydonian", and the line carries no apparatus entry.

See also

αἰολόμορφος; Ἄρτεμις; Δίκτυννα.

κυκλοέλικτος · wheeling in spirals

κυκλοέλικτος, *kykloeliktos*, vocative κυκλοέλικτε, *kykloelikte*, "wheeling in spirals"

Attested: κυκλοέλικτε (*kykloelikte*; VIII.11). From κύκλος, "circle", and ἑλίσσω, "turn, roll". It closes a line of four titles of Helios: "world-ruler, piper, fire-coursing, wheeling in spirals" (VIII.11; see Ἥλιος; κοσμοκράτωρ; πυρίδρομος; συρικτής). In Plato's *Timaeus* the sun and the planets, carried round each day by the motion of the Same while they move the other way along their own slanting circles, are twisted into a spiral, ἕλιξ (39a–b), independently of the Hymns; the word can be read as giving the god both motions at once.[462] Its family runs through the collection's sky: Ouranos is "rolling spherewise about the earth", σφαιρηδὸν ἑλισσόμενος (IV.3; see σφαιρηδόν), and the Moon "running in spirals", ἑλικοδρόμε (IX.10; see ἑλικοδρόμος). The edition renders it "wheeling in spirals". The line carries an apparatus entry on its first word:

[461] Herodotus 3.59.

[462] Plato, *Timaeus* 39a–b.

the codices have the nominative κοσμοκράτωρ, which Abel turns into the vocative (the apparatus at VIII.11).

See also

ἑλικοδρόμος; Ἥλιος; κοσμοκράτωρ; πυρίδρομος; συρικτής; σφαιρηδόν.

κυμοθαλής · flourishing in waves

κυμοθαλής, *kymothalēs*, vocative κυμοθαλές, *kymothales*, "flourishing in waves"

Attested: κυμοθαλές (*kymothales*; XVII.5). From κῦμα, "wave", and θάλλω, "bloom, flourish". It is Poseidon's, in the line that sets him on his chariot: "flourishing in waves, of gracious face, driving the four-horse chariot, / shaking the salt water with the rushings of the sea" (XVII.5–6; see Ποσειδῶν; τετράορος). The verb of growth is given to the sea, as the collection gives θάλλω and its family to the gods of the earth's increase (see θάλος); the sea god's bloom can be read as the swell of the waves. The edition renders it "flourishing in waves". The vocative is Abel's for the codices' κυμοθαλής, and in the same line the codices have χαριδῶπα where Abel prints χαριτῶπα, "of gracious face" (the apparatus at XVII.5).

See also

θάλος; Ποσειδῶν; τετράορος.

Κυπρογενής · Cyprus-born

Κυπρογενής, *Kyprogenēs*, vocative Κυπρογενές, *Kyprogenes*, "Cyprus-born"

Attested: Κυπρογενές (*Kyprogenes*; LV.15). From Κύπρος, "Cyprus", and the root of γίγνομαι, "be born". The word is Hesiod's, and he gives the reason for it: gods and men call Aphrodite Κυπρογενής because she was born in wave-washed Cyprus (*Theogony* 199; see Κυθέρεια; Κύπρις). The hymn to Aphrodite uses it at the turn from her titles to the places where she may be: "come, Cyprus-born, divine race — whether you are on Olympos, / goddess and queen, rejoicing in your fair face" (LV.15–16; see

Ἀφροδίτη). The list that follows ends where the name began, in Cyprus, "your nurse, where fair / unwedded maidens and nymphs through all the year / hymn you, blessed one, and immortal holy Adonis" (LV.24–26; see Ἄδωνις). The note at LV.15–26 counts the places, "Olympos, Syria, Egypt, the open sea, the shore, Cyprus", the longest such list in the collection. The edition renders it "Cyprus-born", and the line carries no apparatus entry.

See also

Ἄδωνις; Ἀφροδίτη; Κυθέρεια; Κύπρις.

Κωρυκιώτης · of Korykos

Κωρυκιώτης, *Kōrykiōtēs*, vocative Κωρυκιῶτα, *Kōrykiōta*, "of Korykos"

Attested: Κωρυκιῶτα (*Kōrykiōta*; XXVIII.8). A title of place, given to Hermes in a line of four: "of Korykos, blessed one, luck-bringing, of intricate speech" (XXVIII.8; see Ἑρμῆς; ποικιλόμυθος). The note at XXVIII.8 observes: "Which Korykos is not said, and there are at least four — in Cilicia, in Ionia ..., in Lycia and in Pamphylia — besides the Corycian cave on Parnassus, which is not a town." It singles out the Cilician as "the one with business of its own with Hermes", since in the Corycian cave there Typhon hid the sinews of Zeus, and Hermes and Aigipan stole them back (Apollodorus 1.6.3); and it adds that the Ionian promontory, a pirates' haunt, "would suit a god of gain and theft". The hymn settles nothing, and the title can be read either as the thief's or as the rescuer's. The edition renders it "of Korykos", and the line carries no apparatus entry.

See also

Ἑρμῆς; κερδέμπορος; ποικιλόμυθος.

λαθικηδής · banishing care

The epic word for what makes care forgotten, a mother's breast in Homer and wine in Alcaeus, which Abel's text gives to the pangs of birth and to the Moirai, both times for the manuscripts' "grief-loosing" · Orphic Hymns

λαθικηδής, *lathikēdēs*, plural λαθικηδέες, *lathikēdees*, "banishers of care", "care-forgetting"

At a Glance

The word. A compound of the stem of λανθάνω, "escape notice, forget", and κῆδος, "care, grief". Homer has it once, of a mother's breast; Alcaeus of Mytilene, the Lesbian poet of about 600 BC, gives it to wine.

In the Hymns. Two lines, both in the plural and both Abel's: the pangs of birth are "banishers of care" (II.11), and the Moirai come "care-forgetting" (LIX.20).

In this edition. "Banishers of care" at II.11, "care-forgetting" at LIX.20.

A place to read. II.9–14, the close of the hymn to Prothyraia.

Meaning

The note at II.11 fixes the direction of the compound: "The compound is causative: the pangs are what drive the care away, not what do the forgetting." Given to the pangs of birth, the word makes a paradox. The pains that are a woman's trouble in labour are said to banish her care, and the line gives the reason in two words, ἐν σοί, "in you": in the goddess the pangs become relief. The line before calls her "rest of the soul" (II.10), and the line before that "releasing from labour in dread necessities" (II.9). The three lines can be read as one account of the goddess at the threshold of birth: she looses the labour, she is the soul's rest, and in her the pangs themselves drive care away.

Given to the Moirai, at the last line of their hymn, the word turns the powers of fate kindly. They are asked to come "to the initiates, care-forgetting, with kindly counsel": the spinners and allotters whom no prayer turns are to come as banishers of care. Both uses rest on Abel's text.

In both places the manuscripts read λυσιπήμονες, which the note at LIX.20 renders "grief-loosing", a plainer word with much the same sense; Abel sets the epic compound in its place. The collection as the codices give it loosens grief; as Abel prints it, it makes care forgotten.

Use in the Hymns

The pangs of birth. The hymn to Prothyraia gives its reasons in two lines: "for on you alone do women in childbed call, rest of the soul; / for in you the pangs of birth are banishers of care" (II.10–11; see λεχώ; Προθυραία; ὠδίς). The adjective goes with the pangs, ἀνίαι, and the edition's English gives it the force of a noun.

The Moirai. Their hymn closes: "coming to the initiates, care-forgetting, with kindly counsel" (LIX.20; see εὔφρονι βουλῇ; Μοῖραι). The codices carry one more verse after this line, which Abel puts in the apparatus (see Μοῖραι).

Places to read

Every line in which the word stands.

II.11 The pangs of birth are banishers of care in Prothyraia.

LIX.20 The Moirai come to the initiates care-forgetting, with kindly counsel.

Earlier poetry and cult

In the *Iliad* Hecuba stands on the wall weeping, loosens the fold of her dress and holds up her breast to her son: "Hektor, my child, respect this and pity me, if ever I gave you the breast that makes cares forgotten," and she begs him to fight the enemy from inside the wall (*Iliad* 22.79–85).[463] Alcaeus calls his friends to drink before the lamps are lit, for wine, he says, was the gift of Semele's son by Zeus to mankind, a thing for forgetting care (fr. 346.1–4).[464] In Homer and Alcaeus the word names the mother's

[463] *Iliad* 22.79–85.

[464] Alcaeus, fr. 346.1–4 Lobel–Page, quoted by Athenaeus 10.430d.

breast and the god's gift; the hymn to the goddess of birth, in Abel's text, gives it to the pains that bring a child to the breast.

In this edition

The note at II.11 traces the word "once in Homer — of the breast Hecuba held out to Hektor (*Il.* 22.83). Alcaeus applies it to wine, later poets to Dionysos." The edition renders λαθικηδέες "banishers of care" at II.11 and "care-forgetting" at LIX.20. Both are Abel's: at II.11 the codices read λυσιπήμονές εἰσιν ἀνίαι, and at LIX.20 λυσιπήμονες (the apparatus at II.11 and LIX.20).

See also

εὔφρονι βουλῇ; λεχώ; λήθη; Μοῖραι; Προθυραία; ὠδίς.

λαμπαδόεις · torch-bearing

λαμπαδόεις, *lampadoeis*, feminine λαμπαδόεσσα, *lampadoessa*, "torch-bearing"

Attested: λαμπαδόεσσ' (*lampadoess'*; XL.11). From λαμπάς, "torch". It is Demeter's, in a line of the hymn to Demeter of Eleusis that joins the torch and the harvest: "torch-bearing, holy, rejoicing in the sickles of summer" (XL.11; see Δημήτηρ Ἐλευσινία). The torch can be read as one of the torches she carried in her search for her daughter, holding them blazing in her hands for nine days (*Homeric Hymn to Demeter* 47–48; see Δηώ). Read so, the line sets the goddess of the dark search beside the goddess of the reaping and makes them one (see δαλός). The other torch-bearers of the collection, with δᾳδοῦχος, are Selene and Artemis (IX.3, XXXVI.3; see δᾳδοῦχος). The edition renders it "torch-bearing", and the line carries no apparatus entry.

See also

δᾳδοῦχος; δαλός; Δημήτηρ Ἐλευσινία; Δηώ.

λαμπροφαής · of bright shining

λαμπροφαής, *lamprophaēs*, "of bright shining"

Attested: λαμπροφαής (*lamprophaēs*; LXXVIII.2). From λαμπρός, "bright", and the root of φαίνω, "shine". It is the dawn's, in the second line of her hymn: "Hear, goddess, who bring to mortals the day that shines on mortals, / Eos of bright shining, reddening across the kosmos" (LXXVIII.1–2; see Ἠώς; κόσμος). The two words of light in the compound repeat the shining of the line before, and the line can be read as making the dawn all brightness before she is colour. The edition renders it "of bright shining". The line carries an apparatus entry on the goddess's name: the codices have Ἠώς, which Abel corrects to the vocative Ἠοῖ (the apparatus at LXXVIII.2).

See also

Ἠώς; κόσμος.

λειμωνιάς · of the meadows

λειμωνιάς, *leimōnias*, plural λειμωνιάδες, *leimōniades*, dative plural λειμωνιάσιν, *leimōniasin*, "of the meadows", "meadow"

Attested: λειμωνιάδες (*leimōniades*; XLIII.3, LI.4, LXXXI.3), λειμωνιάσιν (*leimōniasin*; XXIX.12). From λειμών, "meadow" (see λειμών). It goes to the powers of spring growth. The Horai are "of the spring, of the meadows, many-flowered, holy" (XLIII.3; see Ὧραι), the Nymphs are hailed as "fruit-nourishing, of the meadows, winding in your courses, holy" (LI.4; see καρποτρόφος; Νύμφαι), and the Zephyr-breezes "of the spring, of the meadows, longed for by the harbours" (LXXXI.3; see Ζέφυρος). Twice the words "of the spring, of the meadows" open a line, εἰαριναί, λειμωνιάδες, and the formula ties the seasons and the west wind. Phersephone too is "of the spring, rejoicing in the meadow breezes" (XXIX.12; see Φερσεφόνη), the goddess taken from a meadow given the meadow's spring air. The edition renders it "of the meadows" and, at XXIX.12, "meadow". At LXXXI.3 the codices have λειμωνίδες (the

apparatus at LXXXI.3); the other places carry no apparatus entry on the word.

See also

Ζέφυρος; καρποτρόφος; λειμών; Νύμφαι; Φερσεφόνη; Ὧραι.

λεκτροχαρής · glad in the bed

λεκτροχαρής, *lektrocharēs*, vocative λεκτροχαρές, *lektrochares*, "glad in the bed"

Attested: λεκτροχαρές (*lektrochares*; LV.9). From λέκτρον, "bed", and χαίρω, "rejoice". It is Aphrodite's, in the line that gives her the means and the manner of love: "glad in the bed through persuasion, hidden one, giver of grace, queen" (LV.9; see Ἀφροδίτη; κρύφιος; χαριδῶτις). The dative πειθοῖ, "through persuasion", can be read as making persuasion her instrument, as the line before has made her "arrayer of marriage, mother of the Loves" (LV.8): the bed she rejoices in is reached by persuasion, not by force. The word sets the goddess beside the collection's other beds, most of them the holy or hidden beds of gods (see λέκτρα ἱερά). The edition renders it "glad in the bed". The vocative is Abel's for the codices' λεκτροχαρής, and κρυφίη in the same line Hermann's for κρυφία (the apparatus at LV.9).

See also

Ἀφροδίτη; κρύφιος; λέκτρα ἱερά; χαριδῶτις.

ληναῖος · of the wine-vat

ληναῖος, *lēnaios*, vocative ληναῖε, *lēnaie*, genitive ληναίου, *lēnaiou*, "of the wine-vat", "Lenaios"

Attested: ΛΗΝΑΙΟΥ (L title), ληναῖε (*lēnaie*; L.5, LII.2). From ληνός, the vat in which grapes were trodden. The title is the god's at the vintage. The fiftieth hymn is headed "TO LYSIOS LENAIOS", and calls him "earth-breaker, of the wine-vat, greatly strong, of shifting form" (L.5; see

αἰολόμορφος), after opening on "Bakchos of the wine-press", ἐπιλήνιε (L.1; see ἐπιλήνιος); the god of the trieteric feast is "bull-horned, of the wine-vat, sower of fire, Nysian, loosener" (LII.2; see ταυρόκερως). The note at L.1, 5 counts the vat "named three times in ten lines", calls Ληναῖος "a standard title of the god", and adds the caution that the derivation of the Athenian festival of the Lenaia from ληνός "is contested — the rival derivation is from λῆναι, a word for the maenads, and the festival fell in January, months after the vintage", and concludes: "Within this collection the vat-sense is secure; the festival's name is a separate question." The neuter plural names the god's rites in the hymn to Silenos (see ληναῖα). The edition transliterates the title in the heading, "Lenaios", and renders it "of the wine-vat" in the verse. At LII.2 the codices have *νύσσιε* and λυσσεῦ in the same line, where Abel prints Νύσιε and the λυσεῦ of Schneider (the apparatus at LII.2).

See also

αἰολόμορφος; ἐπιλήνιος; ληναῖα; ταυρόκερως.

λιγύφωνος · clear-voiced

λιγύφωνος, *ligyphōnos*, accusative plural λιγυφώνους, *ligyphōnous*, "clear-voiced"

Attested: λιγυφώνους (*ligyphōnous*; LXXVII.2). From λιγύς, "clear, shrill, sweet-toned", and φωνή, "voice". The Mousai have it in the hymn to their mother: Mnemosyne is the goddess "who bore the Mousai, sacred, pure, clear-voiced" (LXXVII.2; see Μνημοσύνη; Μοῦσα). λιγύς is the epic word for a clear, high sound, the Muse's (*Odyssey* 24.62) and the lyre's (*Iliad* 9.186); Homer has the compound once, of the shrill-voiced bird of prey Athena is likened to (*Iliad* 19.350), and Hesiod gives it to the Hesperides, "the clear-voiced Hesperides" at the edge of the world (*Theogony* 275, 518).[465] The related adjective λιγυρός stands twice more in the collection, once of the Nymphs, "clear-voiced, humming" (LI.9; see Νύμφαι), and once of Helios' whip, "the shrill whip" (VIII.19; see Ἥλιος), where the

[465] *Odyssey* 24.62; *Iliad* 9.186, 19.350; Hesiod, *Theogony* 275, 518.

sound is the crack of the lash. The edition renders it “clear-voiced”, and the line carries no apparatus entry.

See also

῾Ήλιος; Μνημοσύνη; Μοῦσα; Νύμφαι.

Λικνίτης · Liknites

Dionysos “of the liknon”, the winnowing-fan that served as a cradle: a Delphic cult title, given a hymn of its own that says nothing of the object and tells instead of the god’s childhood · Orphic Hymns

Λικνίτης, *Liknitēs*, accusative Λικνίτην, *Liknitēn*, vocative λικνῖτα, *liknita*, “Liknites”, “of the winnowing-fan”

At a Glance

The name. From λίκνον, the winnowing-fan, a broad basket in which grain was tossed to separate it from the chaff, and which could serve as a cradle: the god of the liknon. The note at XLVI title calls it “a genuine Delphic cult title”.

In the Hymns. Three places: the heading and first line of the hymn to Liknites (XLVI title, XLVI.1), and a title among the many of the trieteric hymn (LII.3).

In this edition. “Liknites” in XLVI; “of the winnowing-fan” at LII.3.

A place to read. XLVI.1–8, the hymn to Liknites.

Meaning

The title names an object, and the note at XLVI title separates what the object is known to have been from what is told of it. The winnowing-fan “as the infant’s cradle is well attested as an object of the procession”, but “the explicit story of Dionysos laid in one comes from Proclus and is late and Orphic rather than classical common knowledge. The title names a cult object; the hymn says nothing about it, and gives instead a childhood among the nymphs.”

That childhood is the hymn's whole matter. Liknites is the god as a child: "beloved shoot of the nymphs and of fair-crowned Aphrodite", who once danced through the thickets with the nymphs, "driven by frenzies", and then was brought "by the counsels of Zeus, to noble Phersephoneia" and reared to manhood, "dear to the immortal gods" (XLVI.3–7). The hymn can be read as answering the title in its own way. It never mentions the basket, but a cradle-name calls for an infancy, and the hymn gives one: a child among the nymphs, then a child handed to the queen of the dead to be brought up. The note at XLVI.6–7 observes that the child is taken to Persephone "with no reason given", and that the same relation lies behind the hymns in which Persephone is mother of Eubouleus and Dionysos is begotten of Zeus and Phersephone (XXIX.8, XXX.6–7).

The trieteric hymn sets the title beside another birth. Among its titles the god is "thigh-nourished, of the winnowing-fan, fire-breathing, and lord of the rite" (LII.3), and the note at LII.3, 10 reads the first two together: "the two cradles of the god, the thigh of Zeus and the λίκνον, named together."

Use in the Hymns

The hymn to Liknites. Its heading is the title and its first line names it: "Liknites Dionysos I call with these prayers" (XLVI.1; see Διόνυσος; εὐχή). The second line gives the god the epithets of a child of a happy house, "of Nysa, blooming on both sides, longed for, kindly Bakchos" (XLVI.2; see ἀμφιθαλής; Νύσιος), and the third his parentage among the nymphs and Aphrodite, who, the note at XLVI.3 observes, "is nowhere in the usual accounts of his parentage" (see ἔρνος). The hymn ends "Come kindly, blessed one, and receive the offerings that please you" (XLVI.8). Its rubric is manna.

In the trieteric hymn. The title stands in a line of four (LII.3; see μηροτρεφής; πυρίπνοος; τελετάρχης; τριετηρικός).

Places to read

Every place in which the title stands.

XLVI title The heading of the hymn to Liknites.

XLVI.1 Liknites Dionysos is called with these prayers.

LII.3 The trieteric god is thigh-nourished, of the winnowing-fan, fire-breathing and lord of the rite.

Earlier poetry and cult

A cradle for a god. The *Homeric Hymn to Hermes* gives the newborn Hermes a liknon for his cradle. As soon as he leapt from his mother's body he did not lie long "in the sacred liknon" but sprang up to look for Apollo's cattle (*Homeric Hymn to Hermes* 20–22); he lays the lyre he has made in it, and when he comes back from the theft he slips into it wrapped in his swaddling clothes, a baby again (63, 150–153). Apollo, finding him there, addresses him as "child lying in the liknon" and orders him to come down out of it (254, 290).[466] Long before Plutarch names Liknites, the basket was a god's cradle in poetry, though not Dionysos'.

Later readings

Athens. Demosthenes, mocking his rival Aeschines for helping his mother in her initiations, has the old women hail him as "liknon-bearer" among his other titles (*On the Crown* 259–260; see εὐάζω).

The threshing-floor. The liknon was also a farm tool. Virgil, listing the farmer's equipment, sets beside the ploughshare and the slow wagons of the Eleusinian mother the plain osier basketry of Celeus and "the winnowing-fan of Iacchus' mysteries", *mystica vannus Iacchi* (*Georgics* 1.162–166),[467] a tool of the threshing-floor that belonged also to the mysteries; the note at XLVI title cites the comment on the line by Servius, the late-antique commentator on Virgil, for its place in the procession.

Delphi. Plutarch gives the title its cult: the Hosioi of Delphi sacrifice in Apollo's shrine whenever the Thyiads wake Liknites (*On Isis and Osiris* 35; see Ἀμφιετής).

The Orphic story. A liknon that receives Dionysos is told explicitly by Proclus, in his commentary on the *Timaeus*, where Hipta sets a

[466] *Homeric Hymn to Hermes* 20–22, 63, 150–153, 254, 290.

[467] Virgil, *Georgics* 1.162–166.

winnowing-basket on her head, wreathes it with a serpent and receives the god (*On the Timaeus* I 407–408 Diehl; see Ἵππα). The hymn to Liknites does not tell the story.

In this edition

The edition transliterates the title "Liknites" in the heading of XLVI and at XLVI.1, and renders the vocative λικνῖτα "of the winnowing-fan" at LII.3, among a run of descriptive titles. None of the three places carries an apparatus entry on the word. At XLVI.6 πρὸς ἀγαυήν is Pierson's for the codices' πρός τ' αὐτήν, and at XLVI.7 the codices read φόβος for φίλος (the apparatus at XLVI.6, 7). At LII.3 πυρίπνοε, "fire-breathing", is Hermann's for the codices' πυριπόλε (the apparatus at LII.3), and the note at LII.3, 10 observes that Abel's verse prints μηροτρεφές while his apparatus prints μητρο- in both lemma and manuscript reading.

See also

Ἀμφιετής; ἀμφιθαλής; Διόνυσος; ἔρνος; εὐάζω; εὐχή; Ἵππα; μηροτρεφής; Νύσιος; πυρίπνοος; τελετάρχης; τριετηρικός; Φερσεφόνη.

Λοξίας · Loxias

Λοξίας, *Loxias*, vocative Λοξία, *Loxia*, "Loxias"

Attested: Λοξία (*Loxia*; XXXIV.7). A name of Apollo as the god of the oracle. It stands in the hymn's run of cult places: "of Branchos and of Didyma, Patarian, Loxias, holy" (XXXIV.7; see Ἀπόλλων; Βράγχιος; Διδυμεύς). The line is told under Βράγχιος. The name is the oracle-god's in tragedy. Aeschylus' Pythia, opening the *Eumenides*, tells how Zeus made Apollo's mind inspired with the art and set him as the fourth prophet on the Delphic throne, and says "Loxias is the prophet of his father Zeus" (*Eumenides* 17–19).[468] The hymn sets the name among the seats of the oracles, Delphi, Delos, Grynos, Didyma, Patara and Branchos, with Memphis among them, and can be read as keeping it where Aeschylus keeps it, with the god of the oracle, independently of him. The edition

[468] Aeschylus, *Eumenides* 17–19.

transliterates the name. The line carries two apparatus entries, neither on the name: the codices have βάκχιε for Βράγχιε, and Παταρήιε is Wiel's for ἑκάεργε (the apparatus at XXXIV.7).

See also

Ἀπόλλων; Βράγχιος; Διδυμεύς.

Λυαῖος · Lyaios

Λυαῖος, *Lyaios*, genitive Λυαίου, *Lyaiou*, "Lyaios"

Attested: Λυαίου (*Lyaiou*; LXV.7). A name of Dionysos, formed from λύω, "loose": the god who sets free. It stands once, in the petition that asks the war-god to "incline to longing for the Kyprian and the revels of Lyaios" (LXV.7; see Ἄρης; Κύπρις; κῶμος), a passage told under Ἄρης. The name is a conjecture: Λυαίου is Lennep's for the codices' λυαίους, and the note at LXV.6–8 observes that "the Dionysos of the three is reached through a conjecture" (the apparatus at LXV.7). The collection's other titles of the loosing god are built on the same verb and told under λύσειος, λυσεύς and λύσιος. The edition transliterates the name.

See also

Ἄρης; Διόνυσος; Κύπρις; κῶμος; λύσειος; λυσεύς; λύσιος.

λυκείη · Lykeia

λυκείη, *lykeiē*, "Lykeia"

Attested: λυκείη (*lykeiē*; LV.11). A title of Aphrodite in the run of her bridal names: "bridal, feast-fellow, sceptred among gods, Lykeia" (LV.11; see Ἀφροδίτη). The word is Abel's, and the note at LV.11 sets out what follows from that: "λυκείη is Abel's own conjecture, and the manuscripts read λύκαινα — a she-wolf. That changes the difficulty entirely." Abel's adjective, the note says, "is unattested of Aphrodite anywhere", and its three possible derivations, from λύκος, "wolf", λύκη, "first light", and Lykia, "are the three the ancients themselves offered for Apollo Lykeios",

so that "The English leaves it transliterated rather than choosing among them." The manuscripts' wolf has its own warrant, which the note finds in the *Homeric Hymn to Aphrodite*: grey wolves and lions fawn on the goddess on Ida, and she fills them with desire to mate (*Homeric Hymn to Aphrodite* 69–74; see ἐρωμανής), "which is line 14 of this hymn, three lines later", where the great tribe of wild beasts is "maddened with love, beneath charms" (LV.14). Read with the codices, the line sets a she-wolf among the bride's titles, and the hymn's beasts three lines on can be read as her company. The same line carries two other entries: νυμφιδίη is Hermann's for νυμφιδία and σύνδαιτι Heringa's for σὺν δαιτί (the apparatus at LV.11).

See also

Ἀφροδίτη; ἐρωμανής; Λυκωρεύς.

Λυκωρεύς · Lykoreus

Λυκωρεύς, *Lykōreus*, vocative Λυκωρεῦ, *Lykōreu*, "Lykoreus"

Attested: Λυκωρεῦ (*Lykōreu*; XXXIV.1). A title of Apollo from Lykoreia, the high settlement on Parnassus above Delphi. It stands at the end of the hymn's first line: "Come, blessed one, Paian, slayer of Tityos, Phoibos, Lykoreus" (XXXIV.1; see Ἀπόλλων; Παιάν; Φοῖβος). The hymn's list of oracular seats, which the note at XXXIV.2 reads as Delphi, Delos, Grynos, Didyma, Patara and Branchos, with Memphis belonging to it, begins here, with Delphi "by Λυκωρεῦ and Πύθιε" (see Πύθιος). Pausanias tells two stories of the place. In one, the survivors of the rains of Deukalion's flood came safe to the heights of Parnassus with the howling of wolves for their guide, and named their new city Lykoreia for it; in the other, the city takes its name from Lykoros, Apollo's son by the nymph Korykia, and the cave from his mother (10.6.2–3).[469] The edition transliterates the title, and XXXIV.1 carries no apparatus entry.

[469] Pausanias 10.6.2–3.

See also

Ἀπόλλων; λυκείη; Παιάν; Πύθιος; Φοῖβος.

λύσειος · the loosener

λύσειος, *lyseios*, accusative λύσειον, *lyseion*, "the loosener"

Attested: λύσειον (*lyseion*; XLII.4). An adjective of λύσις, "loosing", given to the god of the Mise hymn: "male and female, twofold, Iakchos the loosener" (XLII.4; see Ἴακχος; Μίση). The line's double nature, "the two words and then the compound that sums them" in the words of the note at XLII.4, is told under ἄρσενα καὶ θῆλυν and διφυής. The loosener closes the line, and the hymn gives the title to Iakchos, the cry of the Eleusinian procession made a name, here a name of the Dionysos the hymn calls in its first line and joins to Mise (the note at XLII.1–4); the collection's other titles of the god who looses, Λυαῖος, λυσεύς and λύσιος, give him the office under his Bacchic names (see λύσιος). The edition renders it "the loosener". At XLII.4 ἄρσενα is Hermann's for the codices' ἄρρενα (the apparatus at XLII.4).

See also

ἄρσενα καὶ θῆλυν; διφυής; Ἴακχος; Λυαῖος; λυσεύς; λύσιος; Μίση.

λυσεύς · loosener

λυσεύς, *lyseus*, vocative λυσεῦ, *lyseu*, "loosener"

Attested: λυσεῦ (*lyseu*; LII.2). A title of the god of the trieteric feast, at the end of a line of five: "bull-horned, of the wine-vat, sower of fire, Nysian, loosener" (LII.2; see ληναῖος; Νύσιος; πυρόσπορος; ταυρόκερως). It is the agent noun of λύω, the one who looses. The title is an editor's. The codices read λυσσεῦ, a word of λύσσα, "raging madness", and λυσεῦ is Schneider's (the apparatus at LII.2; see ληναῖος). The manuscripts' god of the feast rages; Schneider's sets free. Both are titles a Bacchic god could bear, and the line can be read either way, since the frenzy and the release

are the two sides of the rite (see λύσιος; μανία). The edition renders it "loosener". The same line has the codices' *νύσσιε* for Νύσιε.

See also

ληναῖος; λύσιος; μανία; Νύσιος; πυρόσπορος; ταυρόκερως.

λυσίζωνος · loosener of the girdle

The goddess who looses the girdle at the hour of birth, a title shared by Prothyraia and the virgin Artemis · Orphic Hymns

λυσίζωνος, *lysizōnos*, vocative λυσίζωνε, *lysizōne*, elided λυσίζων', *lysizōn'*, "loosener of the girdle", "looser of the girdle"

At a Glance

The word. From λύω, "loose", and ζώνη, "girdle": the goddess who unties the belt a woman wore about her dress, as it was untied at marriage and in labour.

In the Hymns. Twice, of the two goddesses of birth: Prothyraia (II.7) and Artemis (XXXVI.5).

In this edition. "Loosener of the girdle" at II.7, "looser of the girdle" at XXXVI.5.

A place to read. II.1–14, the hymn to Prothyraia.

Meaning

The girdle was the sign of a woman's state, and its loosing marked the two passages of her body: the first union and the birth of a child. The collection gives the title only to goddesses of birth, and the note at XXXVI.5, 7 says what joins it to its neighbours: λυσίζωνε and λυτηριάς "both belong to other goddesses elsewhere in the book", λυσιμέριμνε to Night and to Hermes, and "Loosing the girdle is a childbirth act, which is what ties the three together" (see λυσιμέριμνος; λυτηριάς). The goddess who looses the girdle is the goddess who looses the child.

In both hymns the title stands in a paradox. Prothyraia is addressed as "loosener of the girdle, unseen, yet shown in all your works" (II.7): she is never seen, and every birth shows her. Artemis is the virgin who is "helper in the birth-pangs, and uninitiated in the birth-pangs" (XXXVI.4), and the line after gives her the loosing of the girdle she herself never loosed. The two hymns can be read as making the same claim from two sides: the power over birth belongs to a goddess outside it, unseen in one hymn and unwed in the other. The opposite title stands in the first hymn of the book, where Hekate, a goddess of the wild, is "ungirt" (I.6; see ἄζωστος).

Use in the Hymns

Prothyraia. The hymn to the goddess at the door of birth piles up her offices: "you who hold the houses of all and delight in festivities, / loosener of the girdle, unseen, yet shown in all your works, / you suffer with the birth-pangs and delight in easy births" (II.6–8; see ἀφανής; Προθυραία). Two lines later she is named Eileithyia, "releasing from labour in dread necessities" (II.9; see Εἰλείθυια; λύω).

Artemis. The hymn to Artemis sets the title in a line that runs from childbed to the chase: "looser of the girdle, lover of the goad, huntress, looser of cares" (XXXVI.5; see Ἄρτεμις; λυσιμέριμνος; φίλοιστρος). Her other titles of the birth-chamber, "of the summons", "of childbed", "releaser" and "bringer of swift delivery", are told under κλησία, λοχεία, λυτηριάς and ὠκυλόχεια.

Places to read

Every line in which the title stands.

II.7 Prothyraia is loosener of the girdle, unseen, yet shown in all her works.

XXXVI.5 Artemis is looser of the girdle, lover of the goad, huntress, looser of cares.

Earlier poetry and cult

Homer. The girdle is loosed first at the union. In the *Odyssey*, among the women of old whom Odysseus sees among the dead, Tyro was loved by Poseidon at the mouths of a river; a dark wave arched over them, and the

god "undid the girdle of her maidenhood and poured sleep down over her", and a year later she bore him twins (11.241–254).[470]

Pindar. It is loosed again at the birth. In the sixth *Olympian* Euadne, the daughter of Poseidon raised in Arcadia, carrying Apollo's child, lays down her girdle of red and saffron and her silver water-jar and gives birth under a dark-blue thicket, and the golden-haired god sets Eleutho of the gentle counsels, the birth-goddess, and the Moirai beside her (6.39–42).[471] Pindar's girdle laid aside at the birth and the hymns' goddess who looses it can be read side by side, independently of each other.

Later readings

Eileithyia the girdle-loosener. Theocritus gives the title itself to the goddess the hymn to Prothyraia names two lines later. In his praise of Ptolemy he tells how on Kos Berenike, weighed down with the pangs of birth, called on "Eileithyia the loosener of the girdle", Εἰλείθυιαν ... λυσίζωνον, and the goddess stood beside her kindly and poured painlessness down over all her limbs (17.60–63).[472] Theocritus' Eileithyia, called on in labour and present at the bed, can be read as the hymn's Prothyraia, "present in the pains of mortals" (II.4), independently of the Hymns. Callimachus' Artemis, who will go down to the cities only when women in labour call her, is told under Ἄρτεμις (*Hymn to Artemis* 20–25).

In this edition

The edition renders the title "loosener of the girdle" at II.7 and "looser of the girdle" at XXXVI.5. Neither line carries an apparatus entry; the Ionic forms elsewhere in XXXVI.3–9, which the note at XXXVI.3, 6, 7, 8, 9 calls "heavy", do not touch the word.

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[470] *Odyssey* 11.241–254.

[471] Pindar, *Olympian* 6.39–42.

[472] Theocritus, *Idyll* 17.60–63.

See also

ἄζωστος; Ἄρτεμις; ἀφανής; Εἰλείθυια; κλησία; λοχεία; λυσιμέριμνος; λυτηριάς; λύω; Προθυραία; φίλοιστρος; ὠκυλόχεια.

λυσιμελής · limb-loosing

λυσιμελής, *lysimelēs*, plural λυσιμελεῖς, *lysimeleis*, "limb-loosing"

Attested: λυσιμελεῖς (*lysimeleis*; LXX.9). From λύω, "loose", and μέλος, "limb": that which slackens the limbs. The Eumenides have it, in a line of four titles: "limb-loosing with frenzy, grim, of the night, of many dooms" (LXX.9; see Εὐμενίδες; οἶστρος). The epic word belongs to love and to sleep. Hesiod's Eros is "limb-loosing" from the beginning (*Theogony* 120–121; see Ἔρως), and the same love drips from the eyes of the Charites (910–911),[473] and in the *Odyssey* sleep is "limb-loosing" when it comes to Odysseus, loosing his spirit's cares (20.56–57, 23.342–343; see λυσιμέριμνος). The hymn gives the word to the goddesses of vengeance and joins it to οἶστρος, the gadfly's sting of madness: the Eumenides loosen the limbs not with desire or with rest but with frenzy. The edition renders it "limb-loosing". The line's second and third titles are two editors': the codices read the one compound βλοσυροννύχιαι, which Lennep and Hermann divide into βλοσυραί and νύχιαι (the apparatus at LXX.9; the note at LXX.9).

See also

Ἔρως; Εὐμενίδες; λυσιμέριμνος; οἶστρος; ὕπνος.

λυσιμέριμνος · looser of cares

The title of the powers that loose men's cares, Night, Hermes, Artemis and Sleep, the first of them by Abel's conjecture · Orphic Hymns

λυσιμέριμνος, *lysimerimnos*, vocative λυσιμέριμνε, *lysimerimne*, elided λυσιμέριμν', *lysimerimn'*, "looser of cares"

[473] Hesiod, *Theogony* 910–911.

At a Glance

The word. From λύω, "loose", and μέριμνα, "care, anxious thought": the one who sets free from care.

In the Hymns. Four places: Night (III.6), Hermes (XXVIII.6), Artemis (XXXVI.5) and Sleep (LXXXV.5). At III.6 the word is Abel's, for the codices' ληθομέριμν', "care-forgetting".

In this edition. "Looser of cares" at all four places.

A place to read. LXXXV.1–10, the hymn to Sleep.

Meaning

The collection's loosening gods set the mind free of care. The title goes to two of the night's powers and to two of the day's. Night and Sleep have it with the same companion phrase, the "rest" from toil and labour that they hold (III.6, LXXXV.5), a formula the Zephyr-breezes share and which is told under ἀνάπαυσις. Hermes and Artemis have it in runs of titles, and it can be read in each as the end of the god's other offices: the god of gain and speech who also lulls men to sleep, and the goddess of birth who ends the labour and its fear.

At III.6 the word is Abel's. The codices read ληθομέριμν', "care-forgetting", and Abel writes the loosing word in its place, as in the hymn before he had set λαθικηδέες, "banishers of care", for the codices' λυσιπήμονες at II.11 (see λαθικηδής). The two changes run in opposite directions. In the manuscripts Night makes care forgotten and the pangs of birth loose grief; in Abel's text Night looses care and the pangs make it forgotten. Forgetting and loosing are the collection's two ways of ending care, and its editors have moved them between its hymns.

Use in the Hymns

Night. "gladness, delight, lover of the all-night rite, mother of dreams, / looser of cares, holding a good rest from toils, / giver of sleep, dear to all, driver of horses, night-gleaming" (III.5–7; see ἀνάπαυσις; Νύξ).

Hermes. "interpreter of all things, dealer in gain, looser of cares, / you who hold in your hands the blameless weapon of peace" (XXVIII.6–7; see εἰρήνης ὅπλον; ἑρμηνεύς; Ἑρμῆς; κερδέμπορος).

Artemis. "looser of the girdle, lover of the goad, huntress, looser of cares" (XXXVI.5; see Ἄρτεμις; λυσίζωνος).

Sleep. "looser of cares, holding a sweet rest from labours / and working a sacred consolation for every grief" (LXXXV.5–6; see ἀνάπαυσις; ὕπνος). The lines that follow make him "own brother to Lethe and to Thanatos" (LXXXV.8; see λήθη).

Places to read

Every line in which the title stands.

III.6 Night is looser of cares, holding a good rest from toils.

XXVIII.6 Hermes is interpreter of all things, dealer in gain, looser of cares.

XXXVI.5 Artemis is looser of the girdle, huntress, looser of cares.

LXXXV.5 Sleep is looser of cares, holding a sweet rest from labours.

Earlier poetry and cult

Sleep in the *Odyssey*. Homer gives the loosing of cares to sleep in a formula. When Athena pours sleep on Odysseus' eyelids the night before the slaughter, sleep seizes him "loosing his spirit's cares", λύων μελεδήματα θυμοῦ, and the same words return when, at last reunited with Penelope and his tale told, sleep leaps upon him (20.54–57, 23.342–343).[474] The hymn's compound can be read as the epic phrase made into a title, and given, as in Homer, to Sleep.

Wine and the Mousai. Two other ends of care belong to the poets before the Hymns. Hesiod's Mnemosyne bore the Mousai to make troubles forgotten and give respite from cares (*Theogony* 53–55; see λήθη), and Euripides' Teiresias says that Dionysos' wine stops the grief of wretched mortals and gives them sleep and forgetting of the day's evils (*Bacchae* 280–283; see ἄκος). Hermes' wand, with which he charms men's eyes to sleep, is told under Ἑρμῆς Χθόνιος (*Iliad* 24.343–344).

[474] *Odyssey* 20.54–57, 23.342–343.

Later readings

Virgil gives the loosing of cares to sleep at night, and makes one sufferer the exception. It was night, and tired bodies through all the earth were taking quiet sleep; the woods and the savage waters had fallen still, and every creature of the fields and the lakes lay asleep under the silent night; but not the unhappy Dido, who is never loosed into sleep, *solvitur in somnos*, and whose cares come back twice over (*Aeneid* 4.522–527, 529–532). Another night in the poem puts the loosing in so many words: all other living things through the earth were loosening their cares in sleep, *laxabant curas*, their hearts forgetful of their toils (9.224–225).[475] Virgil's night that looses cares and the hymn's Night "looser of cares" can be read side by side, independently of each other; Virgil's queen is the one the night cannot loose.

In this edition

The edition renders the title "looser of cares" at all four places. At III.6 λυσιμέριμν' is Abel's for the codices' ληθομέριμν', and ἀγαθήν in the same line Pierson's for ἀγαθή (the apparatus at III.6). The other three places carry no apparatus entry on the word; at LXXXV.6 the codices have ἔργον for ἔρδων (the apparatus at LXXXV.6).

See also

ἄκος; ἀνάπαυσις; Ἄρτεμις; εἰρήνης ὅπλον; ἑρμηνεύς; Ἑρμῆς; Ἑρμῆς Χθόνιος; θέλγω; κερδέμπορος; λαθικηδής; λήθη; λυσίζωνος; λύω; Νύξ; ὕπνος.

λύσιος · loosener

λύσιος, *lysios*, vocative λύσιε, *lysie*, genitive Λυσίου, *Lysiou*, "loosener", "Lysios"

Attested: ΛΥΣΙΟΥ (L title), λύσιε (*lysie*; L.2, 8). The god who looses, from λύσις, "loosing, release". The fiftieth hymn is headed "TO LYSIOS LENAIOS" and gives the title twice: the god is "much-remembered seed, of many names, loosener daimon" (L.2; see πολυώνυμος; σπέρμα) and, in

[475] Virgil, *Aeneid* 4.522–527, 529–532; 9.224–225.

the run of names before the petition, "loosener, thyrsos-maddened, Bromios, Euian, kindly to all" (L.8; see Βρόμιος; θυρσομανής). The title is set beside the frenzy: the god who looses is in the same line the god maddened by the thyrsos. The hymn names no object for the loosing, but in the lines before it calls him "a toil-stopping remedy" and "a joy to mortals that loves what is free of grief" (L.6–7; see ἄκος; φιλάλυπος), and the release can be read as release from toil and grief, which the frenzy itself gives (see λυσεύς). Lysios was a cult name. At Corinth, Pausanias reports, two wooden images of Dionysos stood in the market-place, gilded except for their faces, which were painted red; one was called Lysios and the other Baccheios (2.2.6).[476] The edition transliterates the title in the heading, "Lysios", and renders it "loosener" in the verse. The note at L title records that the hymn has no fumigation rubric, though its heading is regular; at L.8 the apparatus gives εὔφρον as Abel's for the codices' εὔφρων, though the verse prints ἐύφρον (the apparatus at L.8).

See also

ἄκος; Βρόμιος; θυρσομανής; ληναῖος; λύσειος; λυσεύς; πολυώνυμος; σπέρμα; φιλάλυπος.

λυσσήρης · raging

λυσσήρης, *lyssērēs*, plural λυσσήρεις, *lyssēreis*, "raging"

Attested: λυσσήρεις (*lyssēreis*; LXIX.6). From λύσσα, the raging madness of a warrior in Homer and of a rabid dog in later prose: possessed by rage. The Erinyes have it at the head of a line: "raging, high-handed, crying euhoi over the necessities" (LXIX.6; see ἀνάγκη; ἐπευάζω; Ἐρινύες). The line and its Bacchic cry are told under ἐπευάζω. The verb of the same root, λυσσάω, "rage", stands twice in hymns that ask a power to stop: Ares is told to "halt the raging strife" (LXV.6; see Ἄρης), and Hephaistos is bidden: "Stop the raging madness of the unwearying fire" (LXVI.12; see ἀκάματον πῦρ; Ἥφαιστος). The rage of war and of fire is asked to end, and the rage of the avenging goddesses is named and left to them. The codices'

[476] Pausanias 2.2.6.

λυσσεῦ at LII.2, which Schneider changed to λυσεῦ, gave the same rage to Dionysos (see λυσεύς). The edition renders it "raging", and LXIX.6 carries no apparatus entry.

See also

ἀκάματον πῦρ; ἀνάγκη; Ἄρης; ἐπευάζω; Ἐρινύες; Ἥφαιστος; λυσεύς.

λύτειρα · releaser

λύτειρα, *lyteira*, "looser", "releaser"

Attested: λύτειρα (*lyteira*; X.17, XXXII.13). The feminine agent noun of λύω: she who looses. Physis is "fostering growth, rich, and looser of what is ripening" (X.17; see αὐξίτροφος; Φύσις), where the loosing can be read as the release of the ripe fruit, which nature lets fall when its time comes; and Athena is "Tritogeneia, releaser from evils, victory-bringing daimon" (XXXII.13; see Ἀθηνᾶ; Τριτογένεια), where it is deliverance. The note at XXXIII.2 sets both among the collection's words of loosing, which run "through the collection" from Prothyraia's girdle to Night's cares (see λύω). The edition renders it "looser" at X.17 and "releaser" at XXXII.13. At X.17 the codices read αὐξιτρόφων π. πεπ. δὲ λ., which Hermann corrected to the printed line (the apparatus at X.17); XXXII.13 carries no apparatus entry.

See also

Ἀθηνᾶ; αὐξίτροφος; λύω; Τριτογένεια; Φύσις.

λυτηριάς · releaser

The goddess who releases, a title given to Rhea among her saving names and to Artemis in the birth-chamber · Orphic Hymns

λυτηριάς, *lytērias*, "releaser"

At a Glance

The word. A feminine of λυτήριος, "releasing, delivering", from λύω, "loose": she who sets free, from danger, from a curse or from the pains of birth.

In the Hymns. Twice: Rhea (XIV.8) and Artemis (XXXVI.7). The neuter adjective λυτήριον stands once, of the "absolving testimony" laid before Zeus (XV.1–2).

In this edition. "Releaser" at both places.

A place to read. XXXVI.1–8, the opening of the hymn to Artemis.

Meaning

The title is a saviour's, and both goddesses who bear it are mothers or helpers of mothers. Rhea has it in a line of saving names: "Rhea queen of all, rouser of war, of mighty spirit, / false-speaking, saviour, releaser, first of the line, / mother indeed of gods and of mortal men" (XIV.7–9). The note at XIV.8 explains the strange word beside it. "False-speaking" is "usually referred to the stone Rhea wrapped and gave Kronos in place of the infant Zeus — the deception that saved him, which would explain its company here", though "the hymn gives no context". With that story, the line can be read as a small narrative in titles: the mother who lied, saved and released her child from the father who swallowed his children, and so became the first of the line of gods.

Artemis has the title in the birth-chamber. The hymn calls her "of the summons, kindly met, releaser, of male form" (XXXVI.7), among the titles of the woman in labour, and the note at XXXVI.5, 7 joins it to λυσίζωνε two lines before and to λυσιμέριμνε, three titles this hymn shares with other powers (see λυσίζωνος; λυσιμέριμνος). The release Artemis gives is the delivery itself. The two places can be read as one office seen twice: Rhea frees the child from the father, Artemis frees the child from the mother's womb.

Use in the Hymns

Rhea. XIV.7–9, quoted above (see ἀρχιγένεθλος; Ῥέα; σώτειρα). The hymn ends asking her to send "defilements and dooms away to the ends of the earth" (XIV.14), the releaser's work done on the world.

Artemis. XXXVI.7, among the titles of birth: "of childbed" (XXXVI.3), "helper in the birth-pangs" (XXXVI.4), "looser of the girdle" (XXXVI.5), "of the summons" and "releaser" (XXXVI.7), "bringer of swift delivery" (XXXVI.8; see ἀρσενόμορφος; Ἄρτεμις; κλησία; λοχεία; ὠκυλόχεια).

The absolving testimony. The hymn to Zeus opens: "Zeus much honoured, Zeus imperishable, this absolving testimony / we lay before you, and this prayer" (XV.1–2; see μαρτυρία). The adjective λυτήριον is the same releasing word, given to what the worshippers declare.

Places to read

Every line in which the title stands, with the neuter adjective at XV.2.

XIV.8 Rhea is false-speaking, saviour, releaser, first of the line.

XV.2 The worshippers lay an absolving testimony before Zeus.

XXXVI.7 Artemis is of the summons, kindly met, releaser, of male form.

Earlier poetry and cult

Release in tragedy. The word belongs to the language of deliverance from evils that cannot be undone by men. In the *Eumenides* Orestes, a fugitive at Athena's image, prays that the goddess may come "to be my releaser from these things", λυτήριος (297–298), and Apollo, answering the Erinyes, draws the limit of release: shackles Zeus might loose, "of that there is a cure, and many a contrivance to set free", μηχανὴ λυτήριος, but once the dust has soaked up a dead man's blood, he does not stand up again (644–651).[477] In Sophocles' *Electra* Klytaimnestra brings fruits to Apollo so that she may raise "prayers of release" from the fears of her dream (634–636).[478] The hymns' releasers can be read beside these prayers,

[477] Aeschylus, *Eumenides* 297–298, 644–651.

[478] Sophocles, *Electra* 634–636.

independently of them: the tragedies ask for release from a curse or a fear, and the collection names the goddesses who give it.

Later readings

Release through the rites. Plato's Socrates, in the *Phaedrus*, gives the madness of the rites its work of release. When the worst sicknesses and hardships came on certain families out of old divine wraths, madness arose among them, spoke as a prophet and found a way out for those who needed it by turning to prayers and services to the gods; there it came upon purifications and initiations, and so put the one who had it out of danger for now and for the time after, finding a release, λύσιν, from present evils for the one rightly maddened and possessed (244d–245a).[479] The begging priests who promise releases and purifications from the books of Musaeus and Orpheus are told under θυηπολίη (*Republic* 2.364e–365a), and the gold leaves that make Bakchios the releaser of the dead under γάλα.

Pan the Releaser. On the way down from the citadel of Troizen, Pausanias records a sanctuary of Pan Lyterios, the Releaser: in dreams the god had shown the city's magistrates how to heal the plague that weighed on their country, and on the Athenians most of all (2.32.6).[480] The same title, with the masculine ending, belongs there to a god who releases a city by dreams, as the hymn's goddesses release the child, independently of the Hymns.

In this edition

The edition renders λυτηριάς "releaser" at XIV.8 and XXXVI.7 and λυτήριον "absolving" at XV.2. At XXXVI.7 λυτηριάς is Abel's for the codices' λυτηρία, and κλησίη in the same line is his for κλησία (the apparatus at XXXVI.7); the note at XXXVI.3, 6, 7, 8, 9 counts the word among Abel's Ionic normalizations of the hymn. XIV.8 carries no

[479] Plato, *Phaedrus* 244d–245a.

[480] Pausanias 2.32.6.

apparatus entry; at XV.2 μαρτυρίην is Hermann's for μαρτυρίαν (the apparatus at XV.2).

See also

ἀρσενόμορφος; Ἄρτεμις; ἀρχιγένεθλος; γάλα; θυηπολίη; κλησία; λοχεία; λυσίζωνος; λυσιμέριμνος; λύτειρα; λύω; μαρτυρία; Ῥέα; σώτειρα; ὠκυλόχεια.

μαινόλης · raving

μαινόλης, *mainolēs*, vocative μαινόλα, *mainola*, "raving"

Attested: μαινόλα (*mainola*; XLV.4, LII.1). From μαίνομαι, "rage": the raving one, a title of Dionysos. It stands twice: "crying euhoi over Olympos, loud-roaring, raving Bakchos" (XLV.4; see ἐρίβρομος; εὐάζω) and "I call on you, blessed one, of many names, raving, Bakcheus" (LII.1; see Βακχεύς; πολυώνυμος). Both places are Hermann's, for the codices' μανικέ, "frenzied"; at XLV.4 the edition prints the lemma ⟨μαινόλα⟩ in angle brackets, supplied from the identical entry at LII.1 (the apparatus at XLV.4 and LII.1). The god of both hymns is the god who raves and makes rave (see μαίνω; μανία). The edition renders it "raving".

See also

Βακχεύς; ἐρίβρομος; εὐάζω; μαίνω; μανία; πολυώνυμος.

μάντις · seer

μάντις, *mantis*, vocative μάντι, *manti*, "seer"

Attested: μάντι (*manti*; XII.5, XXXIV.4). The seer, the man who speaks for the gods. The collection gives the title to two archer gods. Herakles is "holding an all-conquering heart, great might, archer, seer" (XII.5; see Ἡρακλῆς), and Apollo, in the midst of the hymn's run of oracular seats, "of Grynos, Smintheus, slayer of Python, Delphic, seer" (XXXIV.4; see Ἀπόλλων; Γρύνειος; Πυθοκτόνος; Σμινθεύς). For Apollo the title belongs with the oracles the line has just named; for Herakles it is unexpected, and the line as printed is partly an editor's. The codices read κάρτος μετὰ τόξα

καὶ μάντι, "might after the bows and seer", which Sanctamandus corrected (the apparatus at XII.5). The edition renders the word "seer" at both places. At XXXIV.4 Γρυνεῖε is Hermann's for the codices' γρύνιε καί (the apparatus at XXXIV.4).

See also

Ἀπόλλων; Γρύνειος; Ἡρακλῆς; μαντεῖον; Πυθοκτόνος; Σμινθεύς.

μεγακήτης · great-gulfed

μεγακήτης, *megakētēs*, genitive μεγακήτεος, *megakēteos*, "great-gulfed"

Attested: μεγακήτεος (*megakēteos*; LI.1). From μέγας, "great", and κῆτος, "gulf, hollow, sea-monster": of vast depth. It is Okeanos', in the first line of the hymn to the Nymphs: "Nymphs, daughters of great-gulfed Okeanos" (LI.1; see Νύμφαι; Ὠκεανός). The epithet is an editor's: μεγακήτεος is Wiel's for the codices' μεγαλήτορος, "great-hearted" (the apparatus at LI.1). The manuscripts' Okeanos has a great heart; Wiel's has a great depth. The word is epic: the *Iliad* gives it to Odysseus' black ship and to the dolphin that drives the little fish before it (8.222, 21.22), and in the *Odyssey* Nestor tells how the god spread smooth "the great-gulfed sea" for the ships (3.158).[481] Wiel's conjecture gives Okeanos the epic word of the sea; the codices give him the epic word of heroes and of their proud θυμός. The edition renders it "great-gulfed".

See also

Νύμφαι; Ὠκεανός.

μεθυδώτης · giver of wine

μεθυδώτης, *methydōtēs*, accusative μεθυδώτην, *methydōtēn*, "the giver of wine"

[481] *Iliad* 8.222, 21.22; *Odyssey* 3.158.

Attested: μεθυδώτην (*methydōtēn*; XLVII.1). From μέθυ, "wine", and δίδωμι, "give". It is the second title of the god of the forty-seventh hymn: "I call Bakchos the pillar-encircling, the giver of wine" (XLVII.1; see Βάκχος; περικιόνιος). The hymn then tells why the god is "about the pillar": "winding about the house of Kadmos on every side", he "stayed the earth's strong quakings" when "the fire-bearing flash shook the whole ground" (XLVII.2–4; see βρασμός; περικιόνιος). The note at XLVII.1–5 makes the flash the lightning that killed Semele, whom the hymn does not name, calls the title Perikionios "not the hymn's invention", and adds: "What appears to be this hymn's own is the earthquake". The giver of wine and the god who saves the house stand side by side, and the one-line petition is "Come, blessed one, reveller, with rejoicing heart" (XLVII.6). The edition renders it "the giver of wine", and XLVII.1 carries no apparatus entry.

See also

Βάκχος; βρασμός; περικιόνιος.

μειλίχιος · gentle

The gentle, the propitiated: the proem's "gentle gods", Tyche, and Zeus the Gracious, the cult title of a Zeus of the earth and of wealth · Orphic Hymns

μειλίχιος, *meilichios*, accusative μειλίχιον, *meilichion*, feminine accusative μειλιχίην, *meilichiēn*, accusative plural μειλιχίους, *meilichious*, "gentle"

At a Glance

The word. "Mild, soothing, gracious", from μείλιχος, "gentle"; in epic the adjective of soft words, and in cult the title of the gods who are approached to be appeased, above all Zeus Meilichios.

In the Hymns. Three places: the proem's "gentle gods" (Prayer 30), Tyche (LXXII.2), and "gentle Zeus" in the hymn to the Daimon (LXXIII.2).

In this edition. "Gentle" at all three places.

A place to read. LXXIII.1–9, the hymn to the Daimon.

Meaning

The title is given to powers whose other faces are not gentle at all. Tyche is "gentle, of the wayside, over possessions of good fortune" (LXXII.2), and the same hymn says to her: "to some you fashion an abundance of goods, rich in blessing, / to others evil poverty, stirring anger in your heart" (LXXII.7–8). The Daimon is "gentle Zeus, all-begetter, giver of life to mortals" (LXXIII.2), and in the next line "great Zeus, much-wandering, avenging one, king of all" (LXXIII.3), who chills the life of mortals and holds "the keys of grief and of joy" (LXXIII.5–6; see ἀλάστωρ). In the proem the gentle gods stand in the line before "the most divine Daimon, and the Daimon who brings men ruin" (Prayer 30–31; see δαίμων). The gentle name is the name the worshipper uses in approaching a power that can harm, and it can be read, like the name of the Eumenides, as the title of a god addressed in the aspect he is asked to show (see Εὐμενίδες).

The note at LXXIII title gives the cult behind the hymn's title: the Daimon of a man or a house, "the power that makes a life prosperous or wretched", is named "μειλίχιος Ζεύς, Zeus the Gracious, a cult title borne by an underworld and wealth-giving Zeus in Attica and elsewhere". The collection's gentle Zeus is that god, the giver of wealth and the avenger, whose gentleness can be read as won by sacrifice.

Use in the Hymns

The gentle gods. The proem calls "the gentle gods, and over them all good Pronoia, / and the most divine Daimon, and the Daimon who brings men ruin" (Prayer 30–31; see δαίμων; πρόνοια). The note at Prayer 30 observes that Pronoia is "the one abstraction in the catalogue given a place over the rest". At Prayer 30 τ' is Abel's for the codices' δ' (the apparatus at Prayer 30).

Tyche. "Come, Tyche — I call you, good accomplisher at our prayers, / gentle, of the wayside, over possessions of good fortune" (LXXII.1–2; see ἐνοδῖτις; κτέατα; Τύχη).

Zeus the Daimon. "I call upon the Daimon to draw near, the leader who makes men shudder, / gentle Zeus, all-begetter, giver of life to mortals" (LXXIII.1–2; see βιοδώτωρ; ἡγήτωρ; παγγενέτης). Two words of the first line are an editor's: πελάσαι ἡγήτορα is Wiel's division of the codices' single word μεγαλανηγήτορα (the apparatus and the note at LXXIII.1).

Places to read

Every line in which the word stands.

Prayer 30 The proem calls the gentle gods, with good Pronoia over them.

LXXII.2 Tyche is gentle, of the wayside, over possessions of good fortune.

LXXIII.2 The Daimon is gentle Zeus, all-begetter, giver of life to mortals.

Earlier poetry and cult

The gentle word. In epic the adjective belongs to speech. Helen speaks to Hektor, who has given Paris no answer, "with gentle words", μύθοισι ... μειλιχίοισι (*Iliad* 6.343), and Hesiod's king, to whom the Mousai have given sweet speech, is propitiated by the people like a god "with gentle awe", αἰδοῖ μειλιχίῃ, as he goes through the assembly (*Theogony* 91–92).[482] Hesiod's verb is the verb of the altar, ἱλάσκονται, "they propitiate", and the gentleness is the mood in which the powerful are approached.

Zeus Meilichios at Athens. Thucydides, telling of Kylon's failed tyranny, names the Diasia as the Athenians' greatest festival of Zeus Meilichios, held outside the city, at which the whole people sacrifice, offering not animal victims but the bloodless offerings of the country (1.126.6).[483]

Later readings

Xenophon's sacrifice. Xenophon tells what happened to him at Lampsakos on the way home from the march into Asia. He was so short of money that he could not get home without selling his horse, and the seer Eukleides, reading the victims of a sacrifice to Apollo, told him that

[482] *Iliad* 6.343; Hesiod, *Theogony* 91–92.

[483] Thucydides 1.126.6.

Zeus Meilichios was standing in his way, and asked whether he had yet sacrificed to that god as Eukleides himself used to sacrifice for the family at home, burning the victims whole. Xenophon had not since he left. The next day at Ophrynion he sacrificed and burned whole pigs in the ancestral way, the omens were good, and that same day money came to the army, and the horse he had sold at Lampsakos was bought back for him (*Anabasis* 7.8.1–6).[484] The god of the collection's Daimon, who makes a life prosperous or wretched, is in Xenophon's story the god of a man's fortune, appeased by the old rite; the two can be read side by side, independently of each other.

The altars of the gentle gods. Pausanias found the cult on his travels. Beyond the Kephisos, on the way to Eleusis, stood an old altar of Zeus Meilichios at which the descendants of the Attic hero Phytalos purified Theseus after his killings (1.37.4); at Argos a seated statue of Zeus Meilichios in white stone, the work of the sculptor Polykleitos, had been dedicated among the rites of purification for the blood of civil war (2.20.1–2); and at Myonia in western Lokris there was a grove and an altar of the "gentle gods", θεοὶ μειλίχιοι, whose sacrifices were made at night, the meat being eaten on the spot before the sun rose (10.38.8).[485] The night rite of the Lokrian gentle gods can be read beside the proem's "gentle gods", independently of it.

In this edition

The edition renders the word "gentle" at all three places. At LXXII.2 μειλιχίην is Hermann's for the codices' μειλιχίαν (the apparatus at LXXII.2); Prayer 30 and LXXIII.2 carry no apparatus entry on the word. The note at LXXIII title explains why the edition transliterates "Daimon" in the heading and the first line and translates the god's other titles.

[484] Xenophon, *Anabasis* 7.8.1–6.

[485] Pausanias 1.37.4, 2.20.1–2, 10.38.8.

See also

ἀλάστωρ; βιοδώτωρ; δαίμων; ἐνοδῖτις; Εὐμενίδες; ἡγήτωρ; κτέατα; παγγενέτης; πρόνοια; Τύχη.

μελανηφόρος · black-robed

μελανηφόρος, *melanēphoros*, dative μελανηφόρῳ, *melanēphorōi*, "black-robed"

Attested: μελανηφόρῳ (*melanēphorōi*; XLII.9). From μέλας, "black", and φορέω, "wear": wearing black. It is Isis', in the last of the four places the Mise hymn offers its goddess: "or glory in the holy wheat-bearing plains / with your mother the goddess, august black-robed Isis, / beside the stream of Egypt, with your attendant foster-mothers" (XLII.8–10; see Ἶσις; Μίση). The note at XLII.9–10 is the word's whole history: it "is attested only of Isis's *servants* — the μελανηφόροι who appear as an organised body in Delian and Eretrian inscriptions — and the hymn gives the attendants' word to the goddess herself", while her black dress is attested separately in Apuleius (*Metamorphoses* 11.3), so that the use of the word for her is, "so far as the lexica go, this line's own move" (see Ἶσις). The edition renders it "black-robed", and XLII.9 carries no apparatus entry.

See also

Ἶσις; Μίση.

Μεμφίτης · of Memphis

Μεμφίτης, *Memphitēs*, vocative Μεμφῖτ', *Memphit'*, "of Memphis"

Attested: Μεμφῖτ' (*Memphit'*; XXXIV.2). A title of Apollo from Memphis on the Nile. It stands in the hymn's second line: "of Memphis, of splendid honour, hailed with iē, giver of prosperity" (XXXIV.2; see Ἀπόλλων; ἰήιος). The note at XXXIV.2 calls it "the only Egyptian name anywhere in the collection so far" and keeps it in the hymn's list of oracular seats: "Memphis belongs to that list rather than breaking it: the

Apis bull there gave oracles, and the Serapeum had its incubation. Μεμφίτης is not otherwise attested as a cult title of Apollo." The note at XLII.9–10 returns to it when Egypt is named a second time, with Isis on the Nile (see μελανηφόρος). The edition renders it "of Memphis". Two of the line's three other titles, ἀγλαότιμος and ἰήιος, are Hermann's, for the codices' vocatives ἀγλαότιμε and ἰήιε (the apparatus at XXXIV.2).

See also

Ἀπόλλων; ἰήιος; μελανηφόρος.

Μήνη · Mene

Μήνη, *Mēnē*, genitive Μήνης, *Mēnēs*, "Mene"

Attested: Μήνης (*Mēnēs*; Prayer 4), Μήνη (*Mēnē*; IX.2, IX.3). The moon, named from the month she measures, a word of the same root as μήν and the god Men. The proem calls on the "sacred radiance of Mene" beside the flames of Helios: "of Helios, and sacred radiance of Mene, and all you Stars" (Prayer 4; see ἄστρον; Ἥλιος). The hymn to the Moon opens with her other name and then gives her this one twice in three lines: "Hear, goddess queen, light-bearing, divine Selene, / bull-horned Mene, night-running, walker in the air, / of the night, torch-bearing, fair-starred maiden, Mene" (IX.1–3; see ἠεροφοῖτις; Σελήνη; ταυρόκερως). The note at IX.2, 3 reads the pairing as "The Greek and the Anatolian moon" standing "together without distinction", and joins the name to the moon-god Men of the proem (see Μήν). The name is an old one in Greek poetry as well: the *Homeric Hymn to Selene* opens by asking the Mousai to sing of "Mene of the outspread wings" (*Homeric Hymn* 32.1).[486] The edition transliterates the name at all three places. At IX.2 νυκτιδρόμος and at IX.3 ἐννυχίη are Hermann's, for the codices' νυκτιδρόμε and ἐννυχία (the apparatus at IX.2 and IX.3); the name itself carries no apparatus entry.

See also

ἄστρον; ἠεροφοῖτις; Ἥλιος; Μήν; Σελήνη; ταυρόκερως.

[486] *Homeric Hymn* 32 (to Selene), line 1.

μηροτρεφής · thigh-nourished

μηροτρεφής, *mērotrephēs*, vocative μηροτρεφές, *mērotrephes*, "thigh-nourished"

Attested: μηροτρεφές (*mērotrephes*; LII.3). From μηρός, "thigh", and τρέφω, "nourish": a title of Dionysos, who was carried to term in his father's thigh. It opens a line of four titles in the hymn to the god of the trieteric feast: "thigh-nourished, of the winnowing-fan, fire-breathing, and lord of the rite" (LII.3; see Λικνίτης; πυρίπνοος; τελετάρχης; τριετηρικός). The note at LII.3, 10 reads the first two together as the god's two cradles, the thigh and the λίκνον (see Λικνίτης), and adds that "μηροτραφής is a real word of Dionysos", of which the form here is a recognised variant. The thigh itself stands once, in the hymn to Sabazios (XLVIII.3; see μηρός). Strabo, reporting that most writers, Eratosthenes among them, thought the stories of Dionysos in India incredible and mythical, sets the title among the Greek tales of the god, and says that from such tales men named a people of India the Nysaioi, their city Nysa, founded by Dionysos, and the mountain above it Meros, the Thigh, pointing to the ivy and the vine that grow there, though the grapes fall before they ripen (15.1.7–8).[487] The edition renders the word "thigh-nourished". Abel's verse prints μηροτρεφές, and his apparatus prints μητροτρεφές against the codices' μητροτρεφής (the apparatus at LII.3), the inconsistency the note at LII.3, 10 records and Λικνίτης reports.

See also

διμήτωρ; Διόνυσος; ἐγκαταρράπτω; Εἰραφιώτης; Λικνίτης; μηρός; πυρίπνοος; τελετάρχης; τριετηρικός.

μήτηρ · mother

μήτηρ, *mētēr*, vocative μῆτερ, *mēter*, genitive μητρός, *mētros*, dative μητρί, *mētri*, μητέρι, *mēteri*, accusative μητέρα, *mētera*, "mother"

[487] Strabo 15.1.7–8.

Attested: μήτηρ (*mētēr*; X.18, XV.4, XVI.4, LXIII.16), μῆτερ (*mēter*; III.5, IX.5, X.1, XIV.4, XIV.9, XXII.7 twice, XXVI.1, XXVII.1, XXIX.8, XXXII.8, XLI.1, XLIX.4, LV.3, LV.8, LXVIII.2), μητρός (*mētros*; XXXI.5), ΜΗΤΡΟΣ (XXVII title, XLI title), μητρί (*mētri*; XXIV.12, XLII.9, LXXVI.10), μητέρι (*mēteri*; XLII.6, XLIII.9), μητέρα (*mētera*; XXI.7, XLIV.3, LXXXII.7), Μητέρα (Prayer 40). The commonest title of the goddesses. It names, first, the one mother of all: the Antaia hymn opens "Antaia queen, goddess, of many names mother / of the immortal gods and of mortal men" (XLI.1–2; see Μήτηρ Ἀνταία; πολυώνυμος), as Rhea, Gaia and the Mother of the Gods are mothers of gods and men (XIV.9, XXVI.1, XXVII.1, 7; see μήτηρ θεῶν). It names, second, the source of a thing: Night is "mother of dreams" (III.5), Selene "mother of time" (IX.5), Physis "mother of many devices" (X.1), Hera "mother of rains" (XVI.4), Tethys "mother of Kypris, and mother of the dark clouds" (XXII.7), Athena "mother of the arts" (XXXII.8), Aphrodite "mother of Necessity" and "mother of the Loves" (LV.3, LV.8), Hygieia "mother of all" (LXVIII.2). And it names, third, the mothers of the story: Rhea of Zeus (XIV.4), Phersephone of Eubouleus (XXIX.8), Semele of Dionysos (XLIV.3), Isis of the god the Mise hymn calls (XLII.9), and the Mousai's mother, named with Kalliope in the same three words twice, Καλλιόπῃ σὺν μητρί and Καλλιόπη σὺν μητρί (XXIV.12, LXXVI.10), the mother being Mnemosyne at LXXVI.10 and, the note at XXIV.12 judges, probably at XXIV.12 too (see Μνημοσύνη). Physis is all three at once, "father, mother, nurse and foster-mother" of all things (X.18; see Φύσις). The edition renders the word "mother" throughout, with a capital for the Mother of the proem, of the Kouretes and of the Mise hymn (Prayer 40, XXXI.5, XLII.6) and in the titles of XXVII and XLI. Abel prints the vocative μῆτερ for the codices' nominative μήτηρ at XIV.9, at both places in XXII.7 and at XLIX.4, and at XVI.4 the codices have the vocative where he prints the nominative (the apparatus at XIV.9, XVI.4, XXII.7 and XLIX.4).

See also

διμήτωρ; Μήτηρ ἀθανάτων; μήτηρ ἀνάγκης; Μήτηρ Ἀνταία; μήτηρ ἁπάντων; μήτηρ γαῖα; μήτηρ ἐρώτων; μήτηρ θεῶν; μήτηρ ὀνείρων; μήτηρ τεχνῶν; Μνημοσύνη; παμμήτειρα; πολυώνυμος; Φύσις; χθόνιος μήτηρ; χρόνου μήτηρ.

μήτηρ ἀνάγκης · mother of Necessity

μήτηρ ἀνάγκης, *mētēr anankēs*, vocative μῆτερ ἀνάγκης, *mēter anankēs*, "mother of Necessity"

Attested: μῆτερ ἀνάγκης (*mēter anankēs*; LV.3). A title of Aphrodite, who in her hymn is the source of all things and the power that binds them: "of the night, yoker, weaver of guile, mother of Necessity; / for all things are from you, and you have yoked the kosmos beneath you" (LV.3–4; see ἀνάγκη; ζεύκτειρα; ζυγός). The note at LV.3, 13 reads the title with the hymn's thirteenth line, where she has "yoked mortals in unbridled necessities", and observes that "No source outside this hymn makes Aphrodite the mother of Ananke, whose parentage in the Orphic material is elsewhere Hydros and Ge"; the yoking that runs through the hymn is told under ἀχαλίνωτος ἀνάγκη and ζεύκτειρα. The mother of Necessity is the goddess of desire, and the hymn can be read as making desire the constraint from which every other constraint is born. Plato gives the same thing its name, independently of the Hymns. When Socrates says that the guardians of the *Republic*, living and training together, will be drawn by an inborn necessity to union with one another, Glaucon answers that these are necessities "not of geometry, but of love", ἐρωτικαῖς ἀνάγκαις, likely to be sharper than the others at persuading and drawing the multitude (5.458d).[488] The edition renders the phrase "mother of Necessity", with the capital it gives ἀνάγκη only here. At LV.3 νυκτερίη is Hermann's for the codices' νυκτερία (the apparatus at LV.3), and the phrase itself carries no apparatus entry.

[488] Plato, *Republic* 5.458d.

See also

ἀνάγκη; Ἀφροδίτη; ἀχαλίνωτος ἀνάγκη; ζεύκτειρα; ζυγός; μήτηρ; μήτηρ ἐρώτων.

μήτηρ ἁπάντων · mother of all

μήτηρ ἁπάντων, *mētēr hapantōn*, vocative μῆτερ ἁπάντων, *mēter hapantōn*, "mother of all"

Attested: μῆτερ ἁπάντων (*mēter hapantōn*; LXVIII.2). A title of Hygieia, Health, in the opening of her hymn: "Desirable, lovely, of many blossomings, queen of all, / hear, blessed Hygieia, bringer of blessing, mother of all" (LXVIII.1–2; see ὑγίεια; φερόλβιος). The rest of the hymn makes the title good. Diseases waste away because of her, every house flourishes, "the world longs for you, queen", and "apart from you all things are unprofitable to men", so that neither wealth nor a long life of toil comes to be without her (LXVIII.3–10; see Πλοῦτος); "for you alone have power over all, and over all you reign" (LXVIII.11). The one exception is Hades, who alone hates her (LXVIII.6), which the note at LXVIII.6 calls "the hymn's proof": everything in the world wants Health, and her single enemy shows what she is against. The mother of all is the goddess without whom nothing is born or prospers. The Sicyonian poet Ariphron's paean to Health, which Athenaeus of Naukratis preserves in his *Deipnosophists* of about AD 200, makes the same claim in the same form: "Hygieia, eldest of the blessed", with whom the singer asks to dwell for the rest of his life, since whatever joy there is in wealth or children or kingship or love or any other gift of the gods flourishes with her, and apart from her no one is happy (Athenaeus 15.701f–702b).[489] The paean and the hymn can be read side by side, independently of each other. The edition renders the phrase "mother of all", and LXVIII.2 carries no apparatus entry.

[489] Ariphron, *Paean to Health*, in Athenaeus 15.701f–702b.

See also

μήτηρ; Πλοῦτος; ὑγίεια; φερόλβιος.

μήτηρ ἐρώτων · mother of the Loves

μήτηρ ἐρώτων, *mētēr erōtōn*, vocative μῆτερ ἐρώτων, *mēter erōtōn*, "mother of the Loves"

Attested: μῆτερ ἐρώτων (*mēter erōtōn*; LV.8). A title of Aphrodite, at the end of a line that gives her the feast and the wedding: "delighting in festivities, arrayer of marriage, mother of the Loves" (LV.8; see γαμοστόλος; θαλίη). The plural makes the Loves many, the Erotes of later poetry and art, rather than the one Eros whose hymn is LVIII; the collection elsewhere calls Adonis "sweet shoot of the Kyprian, scion of desire" (LVI.8; see ἔρνος ἔρωτος), and the singular and the plural are told under Ἔρως. Five lines before, she is "mother of Necessity" (LV.3; see μήτηρ ἀνάγκης), so that the hymn gives the goddess two children of opposite kinds, the constraint and the desires. The phrase is older than the Hymns: Pindar's young women of Corinth fly in thought to "the heavenly mother of the Loves" (fr. 122; see λίβανος). Ovid takes his leave of love poetry with the same title, independently of the Hymns: "Seek a new poet, mother of the tender Loves" (*Amores* 3.15.1).[490] The edition renders the phrase "mother of the Loves". At LV.8 θαλίῃσι is Hermann's for the codices' θαλίαισι (the apparatus at LV.8), and the phrase itself carries no apparatus entry.

See also

Ἀφροδίτη; γαμοστόλος; ἔρνος ἔρωτος; Ἔρως; θαλίη; λίβανος; μήτηρ; μήτηρ ἀνάγκης.

[490] Ovid, *Amores* 3.15.1.

μήτηρ ὀνείρων · mother of dreams

μήτηρ ὀνείρων, *mētēr oneirōn*, vocative μῆτερ ὀνείρων, *mēter oneirōn*, "mother of dreams"

Attested: μῆτερ ὀνείρων (*mēter oneirōn*; III.5). A title of Night, at the end of a line of her pleasures: "gladness, delight, lover of the all-night rite, mother of dreams" (III.5; see Εὐφροσύνη; φιλοπάννυχος), followed at once by her gifts of rest, "looser of cares, holding a good rest from toils, / giver of sleep" (III.6–7; see λυσιμέριμνος; ὕπνος). The genealogy is Hesiod's, whose Night bears Death, Sleep and the "race of Dreams" in a single line (*Theogony* 212; see Θάνατος). The dreams have a hymn of their own, to Oneiros (see ὄνειρος). The note on LXXXVI calls that hymn "the only place in the collection where dreams are named at all", and says that ὄνειρος and its cognates occur nowhere else; Night's title here, ὀνείρων at III.5, is a second place, which the note does not count. The mother of dreams is named among her delights and not among her terrors: the hymn's Night gives the dream with the sleep. Euripides' Hecuba gives the title to Earth, waking in fear from a dream of the night: "O lightning of Zeus, O dark night", she cries, and then, "O lady Earth, / mother of black-winged dreams, / I send away the vision of the night" (*Hecuba* 68–72).[491] Her dreams are black-winged and to be sent away, and the hymn's Night can be read beside her, independently of her, as the kinder mother. The edition renders the phrase "mother of dreams", and III.5 carries no apparatus entry.

See also

Εὐφροσύνη; Θάνατος; λυσιμέριμνος; μήτηρ; Νύξ; ὄνειρος; ὕπνος; φιλοπάννυχος.

μήτηρ τεχνῶν · mother of the arts

μήτηρ τεχνῶν, *mētēr technōn*, vocative τεχνῶν μῆτερ, *technōn mēter*, "mother of the arts"

[491] Euripides, *Hecuba* 68–72.

Attested: τεχνῶν μῆτερ (*technōn mēter*; XXXII.8). A title of Athena, set in one line between the virgin's titles: "slayer of the Gorgon, shunning the marriage-bed, mother of the arts, rich in blessing" (XXXII.8; see Γοργοφόνος). The virgin who shuns the bed is the mother of the crafts, and six lines later the same hymn calls her "inventor of arts" (XXXII.14; see εὑρεσίτεχνος), so that she both finds the arts and bears them. Two lines after the title she is "cunning", μῆτι, the word that may be her own mother's name (XXXII.10; see μῆτις). The goddess of the crafts is old: the *Homeric Hymn to Aphrodite* names Athena first of the three goddesses whose hearts Aphrodite cannot bend or beguile, since wars please her and the work of Ares and the care of splendid works, and says she was the first to teach craftsmen on earth to make carts and chariots worked with bronze, and taught soft-skinned maidens in the house their splendid work, putting it in each one's mind (7–15).[492] The myth of Prometheus' theft of her craft-wisdom from her and Hephaistos is told under εὑρεσίτεχνος (Plato, *Protagoras* 321c–e). The edition renders the phrase "mother of the arts". At XXXII.8 Γοργοφόνος is Hermann's for the codices' γοργόφονε (the apparatus at XXXII.8), and the phrase itself carries no apparatus entry.

See also

Ἀθηνᾶ; Γοργοφόνος; εὑρεσίτεχνος; μήτηρ; μῆτις.

μῆτις · cunning

Practical cunning, the intelligence that finds a way, and Metis, the goddess of that name whom Zeus swallowed; the last word of a line of Athena's titles · Orphic Hymns

μῆτις, *mētis*, vocative μῆτι, *mēti*, "cunning"

At a Glance

The word. Cunning intelligence, the resourceful thought that finds a way through a difficulty; in Homer the quality of Odysseus and of Zeus.

[492] *Homeric Hymn to Aphrodite* 7–15.

Μῆτις is also a goddess, the first wife of Zeus in Hesiod and the mother of Athena.

In the Hymns. Once alone, at the end of a line of Athena's titles: "male and female you are by nature, war-bearing, cunning" (XXXII.10). In compounds it is Protogonos' πολύμητις, "of many counsels" (VI.10), and Kronos' ἀγκυλομήτης, "crooked-counselled" (XIII.9).

In this edition. "Cunning", as an epithet.

A place to read. XXXII.1–17, the hymn to Athena.

Meaning

The word closes the line of the hymn to Athena that gives her a double nature, male and female, war-bearing and cunning (XXXII.10; see ἄρσην καὶ θῆλυς; πολεμητόκος). The note at XXXII.10 leaves the choice open: "μῆτι may be the abstraction or the name Metis, and the hymn does not say". Read as the abstraction, the vocative calls the goddess what she is, cunning itself, as the hymn has already called her "prudence to the good" (XXXII.9; see φρόνησις). Read as the name, it calls her by her mother's, Metis, whom Zeus swallowed so that the daughter was born from his own head (see Ἀθηνᾶ). In the line where they stand, the two readings can be read as one. A goddess "male and female ... by nature" and "war-bearing", the word for the mother who gives birth, πολεμητόκος, is the child of a father who bore her himself and of a mother who was cunning; Athena can be read as Metis' intelligence brought to birth through Zeus.

The compounds place the word with the oldest powers of the collection. Protogonos, the first-born, is "of many counsels, of many seeds" (VI.10), and Kronos is "crooked-counselled", ἀγκυλομήτης, the Homeric epithet told under ἀγκυλομήτης (XIII.9). The collection gives cunning to the first god, to the god who overthrew his father, and to the goddess born from Zeus' head, and in each it can be read as the power that begets or makes: the many seeds of Protogonos, the line Kronos founded, the arts Athena mothers.

Use in the Hymns

Athena. "Slayer of the Gorgon, shunning the marriage-bed, mother of the arts, rich in blessing, / impeller, lover of the goad against the wicked, but prudence to the good; / male and female you are by nature, war-bearing, cunning" (XXXII.8–10; see Γοργοφόνος; μήτηρ τεχνῶν; φρόνησις).

Protogonos. "But, blessed one, of many counsels, of many seeds, come rejoicing / to the consecrated rite, most various, for those who show the orgia" (VI.10–11; see Πρωτόγονος).

Kronos. "Crooked-counselled, most excellent; hearing the suppliant voice / may you send an end of life ever blessed and blameless" (XIII.9–10; see ἀγκυλομήτης; Κρόνος).

Places to read

The one line in which μῆτις stands alone, with the two compounds of the word.

VI.10 Protogonos, of many counsels and of many seeds, is asked to come.

XIII.9 Kronos is crooked-counselled, most excellent.

XXXII.10 Athena is male and female by nature, war-bearing, cunning.

Earlier poetry and cult

Cunning against strength. Homer gives the word its praise in Nestor's advice to his son before the chariot race. Antilochos' horses are slow, and his father tells him to put every kind of cunning into his heart, so that the prizes do not escape him: "a woodcutter does far better with cunning than with force; / with cunning, again, the steersman on the wine-dark sea / holds his swift ship on course when the winds are tossing it; / with cunning one driver beats another" (*Iliad* 23.313–318).[493] The hymn's title can be read as giving Athena the quality Nestor teaches, the intelligence that does what strength cannot, independently of Homer.

Metis swallowed. Hesiod's story of Zeus' first wife, swallowed when she was about to bear a grey-eyed daughter, and of Athena's birth from the head of Zeus, is told under Ἀθηνᾶ (*Theogony* 886–900, 924–926).

[493] Homer, *Iliad* 23.313–318.

Later readings

The mother of Poros. Plato's Diotima gives Metis a son. When Aphrodite was born, she tells Socrates, the gods held a feast, and among them was Poros, Resource, the son of Metis; Penia, Poverty, came begging at the door, and when Poros, drunk with nectar, fell asleep in the garden of Zeus, she lay down beside him and conceived Eros (*Symposium* 203b–d).[494] Eros is Metis' grandson, a hunter always weaving devices, and the cunning of the mother runs down to him through Resource. Plato's genealogy can be read beside the hymn's, independently of it: both make Metis the mother of a power that contrives.

Metis in the Orphic theogony. In the Orphic theogony that John Malalas reports, Metis, Phanes and Erikepaios are three names of one power, and in Damascius' account the three are distributed as Father, Intellect and Might; both are told under Ἠρικεπαῖος; the hymn to Protogonos gives him only the adjective, "of many counsels" (VI.10).

In this edition

The edition renders μῆτι "cunning", as an epithet, with a small letter, so that the English takes the first of the note's two readings; πολύμητι is "of many counsels" (VI.10) and ἀγκυλομῆτα "crooked-counselled" (XIII.9). XXXII.10 carries one apparatus entry, on the word before: the codices read πολεματόκε or πολεμοτόκε, and Abel prints πολεμητόκε while recording Hermann's πολεμήτοκε (the apparatus at XXXII.10). VI.10 and XIII.9 carry no apparatus entry on the word.

See also

ἀγκυλομήτης; Ἀθηνᾶ; ἄρσην καὶ θῆλυς; Γοργοφόνος; Ἠρικεπαῖος; Κρόνος; μήτηρ τεχνῶν; μουνογένεια; πολεμητόκος; Πρωτόγονος; φρόνησις.

μιτρηφόρος · wearer of the headband

μιτρηφόρος, *mitrēphoros*, vocative μιτρηφόρε, *mitrēphore*, "wearer of the headband"

[494] Plato, *Symposium* 203b–d.

Attested: μιτρηφόρε (*mitrēphore*; LII.4). From μίτρα, the band or soft cap bound round the head, and φέρω, "wear": a title of Dionysos. It stands once, in a line of four titles in the hymn to the god of the trieteric feast: "of the night, Eubouleus, wearer of the headband, shaker of the thyrsos" (LII.4; see Εὐβουλεύς; θυρσοτινάκτης). The note at LII.4 observes that "The addressee of this hymn is Dionysos", and that νυκτέριε is the epithet beside the name, not a separate god. The headband belonged to the god's long-robed, effeminate dress. When Euripides' Dionysos tells Pentheus how he will dress him as a Bacchant, it is long hair let down over his head, then "robes to the feet; and on your head will be a headband", and then the thyrsos and the dappled fawnskin, until Pentheus protests that he could not put on a woman's dress (*Bacchae* 831–836).[495] Diodorus of Sicily explains the title from the god's own wine: Dionysos, the story ran, bound his head with a headband against the headaches that come to drinkers from too much wine, and for that reason was called "headband-wearer"; the diadem of kings, they say, came later from this headband (4.4.4).[496] The edition renders the word "wearer of the headband", and LII.4 carries no apparatus entry.

See also

Βακχεύς; Διόνυσος; Εὐβουλεύς; θυρσοτινάκτης; νεβριδοστόλος.

μουνογένεια · sole-born

μουνογένεια, *mounogeneia*, "sole-born"; common form μουνογενής, *mounogenēs*, vocative μουνογενές, *mounogenes*

Attested: μουνογένεια (*mounogeneia*; XXIX.2), μουνογενές (*mounogenes*; XXXII.1, XL.16). From μοῦνος, "alone", and γένος, "birth": an only child, the one born of a parent. The feminine stands once, of Phersephone, in the second line of her hymn: "Phersephone, daughter of great Zeus, come, blessed one, / sole-born goddess, and receive the offerings that please you"

[495] Euripides, *Bacchae* 831–836.

[496] Diodorus of Sicily 4.4.4.

(XXIX.1–2; see Φερσεφόνη). The adjective of the common form is given to Athena, "Pallas sole-born, august offspring of great Zeus" (XXXII.1; see Παλλάς), and to Demeter in a line that sets it beside its opposite, told under μουνογενές, πολύτεκνε (XL.16). The note at XL.16 observes that elsewhere the word is used "each time of a daughter", of Persephone and of Athena. Both are daughters of Zeus: Persephone of Demeter, Athena, in Hesiod, of Metis (*Theogony* 886–900, 924–926; see μῆτις). Hesiod gives the word to Hekate, and denies that it lessens her: being an only child, "the goddess has no less share of honour", and "so, though she is sole-born of her mother, / she is honoured among all the immortals with privileges" (*Theogony* 426, 448–449).[497] The edition renders the word "sole-born", and XXIX.2 carries no apparatus entry.

See also

Ἀθηνᾶ; μῆτις; μουνογενές, πολύτεκνε; Παλλάς; Φερσεφόνη.

μουνογενές, πολύτεκνε · sole-born, of many children

μουνογενές, πολύτεκνε, *mounogenes, polytekne*, "sole-born, of many children"

Attested: μουνογενές, πολύτεκνε (*mounogenes, polytekne*; XL.16). Two titles of Demeter set side by side in her hymn, the only child and the mother of many: "sole-born, of many children, goddess, greatly revered among mortals, / whose forms are many, many-flowered, sacred in their blooming" (XL.16–17; see Δημήτηρ Ἐλευσινία; ἱεροθηλής). The note at XL.16 reads the pairing: "Elsewhere the word is used of Persephone (XXIX.2) and Athena (XXXII.1), each time of a daughter; here it is used of a mother in the same breath as her fertility" (see μουνογένεια). The goddess called the only-born is in the same breath the mother of many, and the next line goes on to her many forms and many flowers; the hymn can be read as setting the one against the many, as the field's single seed against its harvest. Hesiod's Demeter is not an only child but one of the six children of Rhea and Kronos (*Theogony* 453–457; see γενάρχης); her

[497] Hesiod, *Theogony* 426, 448–449.

daughter by Zeus is Persephone, and her son by the hero Iasion is Ploutos, Wealth, who goes over all the earth and makes rich whoever he meets (912–913, 969–974; see πλουτοδότειρα).[498] The edition renders the pair "sole-born, of many children". At XL.16 μουνογενές is Abel's for the codices' nominative μουνογενής (the apparatus at XL.16), which brings the first title into the vocative with the second.

See also

γενάρχης; Δημήτηρ Ἐλευσινία; ἱεροθηλής; μουνογένεια; πλουτοδότειρα; Πλοῦτος.

ναρθηκοφόρος · fennel-bearing

ναρθηκοφόρος, *narthēkophoros*, accusative ναρθηκοφόρον, *narthēkophoron*, "fennel-bearing"

Attested: ναρθηκοφόρον (*narthēkophoron*; XLII.1). From νάρθηξ, the giant fennel, whose tall hollow stalk the worshippers of Dionysos carried, and φέρω, "carry": a title of the god. It stands in the first line of the hymn to Mise: "The law-bringing, fennel-bearing Dionysos I call" (XLII.1; see Διόνυσος; θεσμοφόρος; Μίση). The note at XLII.1–4 calls it "the fennel-stalk of the Bacchic procession", one of three cults "being joined in four lines", with Demeter's θεσμοφόρος and the Eleusinian Ἴακχος (see Ἴακχος). The collection's other word for the wand, the θύρσος in its compounds, is told under θυρσοφόρος. The god is named from what his worshippers carry. The stalk has an older story: Hesiod's Prometheus tricked Zeus and carried off for men the far-shining blaze of tireless fire "in a hollow fennel-stalk", ἐν κοίλῳ νάρθηκι, and it bit Zeus deep in his spirit (*Theogony* 565–568).[499] The saying of the rites that Plato's Socrates quotes, "many are the bearers of the fennel-wand, but the Bakchoi are few", is told under βακχεύω (*Phaedo* 69c–d), and the chorus of the *Bacchae* that bids Thebes be holy about the fennel-wands under νεβριδοστόλος (113–114). The

[498] Hesiod, *Theogony* 912–913, 969–974.

[499] Hesiod, *Theogony* 565–568.

edition renders the word "fennel-bearing", and XLII.1 carries no apparatus entry.

See also

βακχεύω; Διόνυσος; θεσμοφόρος; θυρσοφόρος; Ἴακχος; Μίση; νεβριδοστόλος.

νεβριδοστόλος · clad in the fawn-skin

νεβριδοστόλος, *nebridostolos*, "clad in the fawn-skin"

Attested: νεβριδοστόλος (*nebridostolos*; LII.10). From νεβρίς, the skin of a fawn, and στέλλω, "array": a title of Dionysos, dressed as his worshippers dress. It stands in the hymn to the god of the trieteric feast, in a line that also names him Eros: "mountain-roaming, Eros, clad in the fawn-skin, of the year's circuit" (LII.10; see ἀμφιετήρ; Ἔρως; οὐρεσίφοιτος). The god of the mountain and the god of the year's return wears the dress of the women who follow him on the mountain. In the *Bacchae* the chorus calls on Thebes, Semele's nurse, to crown itself with ivy and run wild with branches of oak or fir, to "garland the dappled garments of fawn-skins / with tufts of white-haired wool", and to be holy about the insolent fennel-wands, for soon the whole land will dance (*Bacchae* 105–114).[500] The god's own first act at Thebes, fastening the fawn-skin on the women's bodies, is told under θυρσεγχής (*Bacchae* 24–25), and the fawn-skin he gives Pentheus with the headband under μιτρηφόρος (835). The edition renders the word "clad in the fawn-skin". The form printed is Hermann's nominative for the codices' vocative νεβριδοστόλε, and at the head of the line οὐρεσίφοιτος is Abel's for οὐρεσιφοίτα (the apparatus at LII.10).

See also

ἀμφιετήρ; Βακχεύς; Διόνυσος; Ἔρως; θυρσεγχής; μιτρηφόρος; ναρθηκοφόρος; οὐρεσίφοιτος.

[500] Euripides, *Bacchae* 105–114.

νόμιος · pastoral

νόμιος, *nomios*, accusative νόμιον, *nomion*, genitive νομίου, *nomiou*, feminine plural νόμιαι, *nomiai*, "pastoral", "of the pastures"

Attested: νόμιον (*nomion*; XI.1), νόμιαι (*nomiai*; LI.12), νομίου (*nomiou*; LIV.4). From νομός, "pasture", of the root of νέμω, "graze, deal out": of the pastures and those who keep flocks on them. Three times it marks the country gods of the collection. Pan is called "strong, pastoral, the whole sum of the kosmos" (XI.1; see κόσμοιο τὸ σύμπαν; Πάν), so that the shepherd's epithet and the god as the universe stand in the same line; the Nymphs are "of the goatherds, of the pastures, dear to wild beasts, of splendid fruit" (LI.12; see ἀγλαόκαρπος; Νύμφαι); and Silenos is "lord of the rite of the pastoral company" (LIV.4; see θίασος; Σιληνός; τελετάρχης), the company of Satyrs, Naiads and Bakchai who follow Bakchos (LIV.6–9). In Pindar Cheiron foretells that the Horai and Earth will make the child Aristaios immortal and call him "Zeus and holy Apollo", a delight to the men who love him and a guardian ever near the flocks, "Agreus and Nomios", Hunter and Shepherd (*Pythian* 9.59–65), and Aristophanes' women at the Thesmophoria call on "Hermes Nomios, and Pan, and the dear Nymphs" in one breath (*Women at the Thesmophoria* 977–978).[501] The collection has the same company, and gives the epithet to Pan and the Nymphs. The edition renders the word "pastoral" at XI.1 and LIV.4 and "of the pastures" at LI.12; the apparatus at LIV.4 records ἀγνοτελής as Casaubonus' for ἀγνοτερής and gives the codices' reading of the phrase as θίασ' εὐνομίου, so that νομίου there is not transmitted but an unattributed correction, by the apparatus's practice Abel's own.

See also

ἀγλαόκαρπος; θίασος; κόσμοιο τὸ σύμπαν; Νύμφαι; Πάν; Σιληνός; τελετάρχης.

[501] Pindar, *Pythian* 9.59–65; Aristophanes, *Women at the Thesmophoria* 977–978.

νυκτερόφοιτος · night-walking

νυκτερόφοιτος, *nykterophoitos*, vocative νυκτερόφοιτε, *nykterophoite*, "night-walking"

Attested: νυκτερόφοιτε (*nykterophoite*; XXXVI.6). From νύκτερος, "of the night", and φοιτάω, "go to and fro": she who roams by night. It stands once, at the end of a line of the hunt in the hymn to Artemis: "good at running, arrow-pourer, lover of the chase, night-walking" (XXXVI.6; see Ἄρτεμις; ἰοχέαιρα). The line can be read as running from day to night: the goddess who runs and shoots in the chase is also the goddess abroad after dark, the Artemis whom the hymn has already called "torch-bearer" (XXXVI.3; see δᾳδοῦχος). The collection's other walkers in the dark are given compounds of the same verb or its kin: Selene is "night-running" (IX.2), and the air-walking compounds of φοιτάω are told under ἠερόφοιτος. In Sophocles' *Oedipus the King* the chorus calls on "the fire-bearing / gleams of Artemis, with which she darts across the Lycian hills" (205–207).[502] The edition renders the word "night-walking", and the apparatus at XXXVI.6 concerns εὔδρομος, Hermann's for the codices' vocative.

See also

Ἄρτεμις; δᾳδοῦχος; ἠερόφοιτος; ἰοχέαιρα; νυκτιπόλευτος.

νυκτιπόλευτος · roaming by night

νυκτιπόλευτος, *nyktipoleutos*, vocative νυκτιπόλευτε, *nyktipoleute*, "roaming by night"

Attested: νυκτιπόλευτε (*nyktipoleute*; LXXIX.7). From νύξ and πολεύω, "go about": who goes about by night. It closes the line of praise in the hymn to Themis that comes just before her rites: "all-honoured, of splendid form, revered, roaming by night" (LXXIX.7; see ἀγλαόμορφος; Θέμις), and the next two lines give the reason, the rites she first revealed, crying euhoi through the Bacchic nights (LXXIX.8–9; see Βακχιακὰς ἀνὰ

[502] Sophocles, *Oedipus the King* 203–208.

νύκτας; ἐπευάζω). The epithet can be read as looking forward to the γάρ that follows: the goddess of right ordinance, who taught the lord Phoibos "the giving of ordinances" (LXXIX.6), is a night-roamer because the rites she revealed are kept by night. The line's opening, which it shares with Rhea at XIV.5, is told under ἀγλαόμορφος; πάντιμ' is printed elided against the codices' πάντιμε (the apparatus at LXXIX.7). Euripides gives the same word's shorter cousin to Bacchants: on Parnassos, the chorus of the *Ion* sings, Bakchios holds up torches burning at both ends and leaps "with his night-roaming Bacchants", νυκτιπόλοις (714–717).[503] The edition renders the word "roaming by night".

See also

ἀγλαόμορφος; Βακχιακὰς ἀνὰ νύκτας; ἐπευάζω; Θέμις; νυκτερόφοιτος.

νυκτὸς ἄγαλμα · glory of night

νυκτὸς ἄγαλμα, *nyktos agalma*, "glory of night"

Attested: νυκτὸς ἄγαλμα (*nyktos agalma*; IX.9). An ἄγαλμα is a thing in which one delights: an ornament, an offering set up for a god, and from that the statue of a god itself. The phrase closes a line of the hymn to Selene: "shining one, of gracious face, horn-bearing, glory of night" (IX.9; see κερασφόρος; Σελήνη). The phrase can be read as making the moon what night is adorned with, as a temple is with its offerings; and since Night is a goddess in her own right, mother of the stars (VII.3; see Νύξ), it can also be read as making the moon Night's own treasure. The same hymn calls Selene "night-running" (IX.2), "of the night" (IX.3) and "night-gleaming" (IX.6; see νυχαυγής), where νυχαυγές is Abel's for the codices' νυχία, and has her rejoice "in the richly-fated good night" (IX.8), so that the night is named in five of the hymn's first nine lines. Aeschylus' Tydeus bears on his shield a sky ablaze with stars and in the middle "a bright full moon, / eldest of the stars, the eye of night" (*Seven against Thebes* 389–390).[504] The hymn's moon is night's ornament where the tragic shield's is its eye. The edition renders the phrase "glory of night";

[503] Euripides, *Ion* 714–718.

the apparatus at IX.9 records χαριτῶπι as Wiel's for the codices' χαροδῶτι and κερασφόρε as Abel's for τελεσφόρε, with his query whether σελασφόρε should be written; the phrase itself carries no entry.

See also

κερασφόρος; Νύξ; νυχαυγής; Σελήνη.

νύμφη χθονία · chthonic nymph

νύμφη χθονία, *nymphē chthonia*, accusative νύμφην χθονίην, *nymphēn chthoniēn*, "chthonic nymph"

Attested: νύμφην χθονίην (*nymphēn chthoniēn*; LXXI.1). The phrase is the first title of Meilinoe, in the opening line of her hymn: "I call Meilinoe, chthonic nymph, saffron-robed" (LXXI.1; see κροκόπεπλος; Μειλινόη), whom Phersephone bore beside Kokytos (LXXI.2–3; see Κωκυτός). νύμφη is the young woman of marriageable age as well as the goddess of springs, and the collection uses it in both senses (see Νύμφαι); here it gives Meilinoe the rank of a maiden goddess and χθονία places her below, as the daughter of the queen of the dead, born by a river of the underworld. She is the only single νύμφη of the collection placed below by her birth, though the Nymphs too are χθόνιαι, "of the earth" (LI.3), and keep their dwellings "in the water-coursed hollows beneath the earth" (LI.2). The apparatus at LXXI.1 records two editors in the phrase's line: Μειλινόην is Lobeck's for μηλινόην, and χθονίην Hermann's Ionic for χθονίαν. The goddess, her name and her apparitions are told under Μειλινόη, and the adjective under χθόνιος. The edition renders the phrase "chthonic nymph".

See also

κροκόπεπλος; Κωκυτός; Μειλινόη; Νύμφαι; χθόνιος.

[504] Aeschylus, *Seven against Thebes* 387–390.

Νυσαῖος · of Nysa

Νυσαῖος, *Nysaios*, feminine plural Νυσαῖαι, *Nysaiai*, "of Nysa"

Attested: Νυσαῖαι (*Nysaiai*; LI.15). The adjective of Nysa, the mountain where the nymphs reared Dionysos. It stands once, of the Nymphs: "of Nysa, frenzied, healing, delighting in the spring, / bringing grace to mortals with Bakchos and with Deo" (LI.15–16; see Νύμφαι; παιωνίς). The note at LI.3, 8, 15, 16 counts Nysa among the cults to which the hymn attaches the nymphs without telling a story about any of them (see Βάκχοιο τροφοί). The story the epithet presupposes, the nurses on Nysa whom Lykourgos drove down the mountain in the *Iliad* and the nymphs who reared the god in its glens in the *Homeric Hymn*, is told under Βάκχοιο τροφοί, and Herodotus' Nysa above Egypt under ἐγκαταρράπτω. Sophocles' Theban chorus has the ivied slopes of the Nysaean hills send the god to Thebes (*Antigone* 1131–1133; see εὐάζω). The god's own adjective from the same place is told under Νύσιος. The edition renders the word "of Nysa", and the apparatus records Νυσαῖαι as Abel's for the codices' *νύσσιαι*.

See also

Βάκχοιο τροφοί; ἐγκαταρράπτω; εὐάζω; Νύμφαι; Νύσιος; παιωνίς.

Νύσιος · Nysian

Νύσιος, *Nysios*, accusative Νύσιον, *Nysion*, vocative Νύσιε, *Nysie*, "of Nysa", "Nysian"

Attested: Νύσιον (*Nysion*; XLVI.2), Νύσιε (*Nysie*; LII.2). The god's adjective from Nysa, the mountain of his nursing. It stands twice in the Bacchic hymns. Liknites is "of Nysa, blooming on both sides, longed for, kindly Bakchos" (XLVI.2; see ἀμφιθαλής; Λικνίτης), in a hymn that goes on at once to the nymphs, whose "beloved shoot" he is and with whom he danced in the thickets (XLVI.3–5); and the god of the trieteric feast is "bull-horned, of the wine-vat, sower of fire, Nysian, loosener" (LII.2; see ληναῖος; λυσεύς; πυρόσπορος). The printed text gives the place one

adjective for the god and another for his nurses, Νύσιος for him and Νυσαῖαι for the Nymphs (LI.15; see Νυσαῖος); but Νυσαῖαι is Abel's, and the codices have *νύσσιαι* there, the god's own adjective. The nursing on Nysa is told under Βάκχοιο τροφοί. The chorus of Euripides' *Bacchae* asks where the god now leads his bands: "Where on Nysa, nurse of beasts, do you carry the thyrsos / before your companies, Dionysos, or on the Korykian peaks?" (556–559).[505] The edition renders the word "of Nysa" at XLVI.2 and "Nysian" at LII.2; the apparatus records the codices' spelling *νύσσιον* and *νύσσιε* at both places.

See also

ἀμφιθαλής; Βάκχοιο τροφοί; ληναῖος; Λικνίτης; λυσεύς; Νυσαῖος; πυρόσπορος.

νυχαυγής · night-gleaming

νυχαυγής, *nychaugēs*, vocative *νυχαυγές*, *nychauges*, accusative plural *νυχαυγεῖς*, *nychaugeis*, "night-gleaming", "gleaming by night"

Attested: *νυχαυγές* (*nychauges*; III.7, IX.6), *νυχαυγεῖς* (*nychaugeis*; III.14), *νυχαυγής* (*nychaugēs*; LXXI.8). From *νύξ* and *αὐγή*, "gleam": shining in the dark. It is given to three goddesses of the night and once to what they bring. Night herself is "giver of sleep, dear to all, driver of horses, night-gleaming" (III.7; see *ὑπνοδότειρα*), after being called "dark-gleaming, star-shining" four lines before (III.3; see *κυαναυγής*); Selene is "amber-gleaming, heavy-hearted, shedding light down, night-gleaming" (IX.6; see *ἠλεκτρίς*; *καταυγάστειρα*); and Meilinoe is "now plain to see, now darkened, gleaming by night" (LXXI.8). The Night hymn ends with the word turned round: "may you come with favour, and send away the night-gleaming fears" (III.14). The note there observes that it is "the same word, *νυχαυγής*, that praised her at 7. The epithet is turned against the terrors rather than the goddess." The gleam that is the goddess's glory is also what frightens in the dark, and the petition can be read as asking her to keep the one and send away the other (see *ἀναπέμπω*). The edition

[505] Euripides, *Bacchae* 556–559.

renders the word “night-gleaming” and, at LXXI.8, “gleaming by night”. The apparatus records *νυχαυγές* at III.7 as Abel’s for the nominative *νυχαυγής*, and at IX.6 as Abel’s for the codices’ *νυχία*, so that in the manuscripts the word belongs to Night, her fears and Meilinoe, and not to Selene.

See also

ἀναπέμπω; ἠλεκτρίς; καταυγάστειρα; κυαναυγής; Μειλινόη; Νύξ; Σελήνη; ὑπνοδότειρα.

ὀβριμόθυμος · of mighty spirit

The collection’s commonest epithet of force, given to Ares three times, to Rhea and Athena, both “rouser of war”, in the same half-line, to Herakles and Hephaistos with “great in strength”, to Zeus and Plouton, and to the weapons of the storm · Orphic Hymns

ὀβριμόθυμος, *obrimothymos*, vocative ὀβριμόθυμε, *obrimothyme*, accusative plural ὀβριμοθύμους, *obrimothymous*, “of mighty spirit”

At a Glance

The word. From ὄβριμος, “heavy, mighty”, the Homeric epithet of Ares, of Hektor and of the spear, and θυμός, “spirit, heart”: having a spirit of weight and force.

In the Hymns. Ten lines: Ares (Prayer 10, LXV.1, LXXXVIII.2), Herakles (XII.1), Rhea (XIV.7), Zeus (XV.6), Plouton (XVIII.1), the weapons of the storm (XIX.6), Athena (XXXII.2) and Hephaistos (LXVI.1).

In this edition. “Of mighty spirit” at every place.

A place to read. XIV.7 and XXXII.2, where Rhea and Athena receive the same pair of epithets.

Meaning

The note at LXXXVIII.2 calls it "the collection's commonest martial epithet", and the places show what the collection means by force. Its proper god is Ares, who has it in the proem and in both his hymns (Prayer 10, LXV.1, LXXXVIII.2; see Ἄρης). Around him it gathers the gods of strength and craft. Herakles, Ares and Hephaistos each open their hymns with it followed by "great in strength", μεγασθενές (XII.1, LXV.1, LXVI.1; see Ἡρακλῆς; Ἥφαιστος), the same three whom the imported hymn's καρτερόχειρ, "strong-handed", joins, as the note at LXXXVIII.3 observes (see καρτερόχειρ). And the two goddesses called "rouser of war" are given it at the end of the same two words: Rhea is "queen of all, rouser of war, of mighty spirit" (XIV.7; see Ῥέα) and Athena "blessed goddess, rouser of war, of mighty spirit" (XXXII.2; see Ἀθηνᾶ), so that the mother of the gods and the daughter of Zeus share πολεμόκλονος, ὀβριμόθυμε as a formula (see πολεμόκλονος).

The other places extend the force upward and downward. Zeus is "sceptred, descending in thunder, of mighty spirit" (XV.6; see καταιβάτης), and Plouton, who dwells "in the house beneath the earth", is hailed with it at the opening of his hymn (XVIII.1; see Πλούτων), so that the lord of the sky and the lord of the dead have the same weight of spirit. At XIX.6 the word is not a god's at all but the storm's: the squalls, rains, whirlwinds and thunderbolts that Zeus hurls are "all-burning, swift, shudder-making, of mighty spirit" (XIX.5–6; see κεραυνός; ὄμβρος), the adjectives agreeing with the whole list, and the weapons are given the spirit of their wielder. The note at XIX.6 adds that "the line order here is Hermann's", the line having stood after line 7 before him.

The word is also the collection's clearest witness to how its manuscripts were written. At seven of the ten places the codices spell it with the μβ of ὄμβρος, "rain": ὀμβρ- at Prayer 10, ὀμβριμόθυμε at XII.1, XIV.7, XVIII.1, XXXII.2, LXV.1 and LXVI.1. The note at LXVI.1 observes that "two consecutive hymns are corrected the same way at the same word", and at LXV.1 Abel also prints ὄβριμε for the codices' ὄμβριμε in the same line. The confusion runs both ways: at XXVI.8 the codices write the earth's

ὀμβροχαρής, "rain-delighting", as ὀμβριμοχαρής (see ὀμβροχαρής). The note at LXXXVIII.2 draws the consequence for the imported hymn to Ares: the word that opens its second line "is the word the collection itself uses of this god, twice. It is the one place where Abel's *diversi coloris* is hard to maintain."

Use in the Hymns

Ares. "and Ares of mighty spirit, and the holy strength of Hephaistos" (Prayer 10); "Unbreakable, of mighty spirit, great in strength, mighty daimon" (LXV.1); "Ares overmastering, heavy upon the chariot, golden-helmed, / of mighty spirit, shield-bearer, saviour of cities, harnessed in bronze" (LXXXVIII.1–2; see βρισάρματος).

Herakles and Hephaistos. "Herakles of mighty spirit, great in strength, valiant Titan" (XII.1; see Τιτάν); "Hephaistos, of mighty spirit, great in strength, untiring fire" (LXVI.1; see ἀκάματον πῦρ).

The rousers of war. "Rhea queen of all, rouser of war, of mighty spirit" (XIV.7); "divine, blessed goddess, rouser of war, of mighty spirit" (XXXII.2).

The lords above and below. "Zeus son of Kronos, sceptred, descending in thunder, of mighty spirit" (XV.6); "O you who dwell in the house beneath the earth, of mighty spirit" (XVIII.1).

The weapons of the storm. "squalls, rains, whirlwinds and mighty thunderbolts, / all-burning, swift, shudder-making, of mighty spirit" (XIX.5–6).

Places to read

Every line in which ὀβριμόθυμος stands.

Prayer 10 The proem calls on Ares of mighty spirit.

XII.1 Herakles is of mighty spirit and great in strength.

XIV.7 Rhea is rouser of war and of mighty spirit.

XV.6 Zeus, descending in thunder, is of mighty spirit.

XVIII.1 Plouton, who dwells beneath the earth, is of mighty spirit.

XIX.6 The rains, whirlwinds and thunderbolts that Zeus hurls are of mighty spirit.

XXXII.2 Athena is rouser of war and of mighty spirit.

LXV.1 Ares is of mighty spirit, great in strength, a mighty daimon.

LXVI.1 Hephaistos is of mighty spirit and great in strength.

LXXXVIII.2 Ares, in the imported hymn, is of mighty spirit.

Earlier poetry and cult

The weight of Ares. In Homer ὄβριμος belongs above all to Ares and to what is heavy in war. Athena puts on the cap of Hades "lest mighty Ares see her" (*Iliad* 5.845), and when a spear stands in a dying man's heart, its butt still shaken by the last beats, it is "mighty Ares" who then takes away its force (13.443–444); the same epithet is Hektor's, "mighty Hektor", who, Zeus says, will not cease from war until Achilles rises by the ships (8.473–474), and the spear's, "the mighty spear" (3.357).[506] The collection's compound puts the weight in the spirit.

The Cyclops and the thunderbolt. Hesiod gives the compound to one of the Cyclopes, the sons of Earth who armed Zeus: "Brontes and Steropes and Arges of mighty spirit" (*Theogony* 140).[507] The making of Zeus' weapons is told under ἀστράπιος; what the compound adds is that the storm-weapons at XIX.6, the thunderbolts among them, have the same epithet as the Cyclops who forged them, and can be read as carrying his spirit into the sky.

Ares in service. The epic poet Panyassis of Halikarnassos, of the fifth century BC, listed the gods who had served a mortal master for a year: Demeter endured it, and Hephaistos, Poseidon and Apollo, "and Ares of mighty spirit endured it too, under his father's compulsion", as Clement quotes him (*Protrepticus* 2.35.3).[508] The epithet that the hymns give Ares in his glory Panyassis gives him in his servitude.

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[506] Homer, *Iliad* 5.844–845; 13.443–444; 8.473–474; 3.357.

[507] Hesiod, *Theogony* 139–141.

[508] Panyassis, in Clement of Alexandria, *Protrepticus* 2.35.3.

Later readings

The hymn of a different colouring. The Homeric hymn to Ares that Hermann moved into the collection, the eighth in the Homeric order, has the same compound at the head of its second line (LXXXVIII.2). The note on LXXXVIII says that it "is itself no older than the late antique Orphic collection and is very probably by Proclus", and West's argument for Proclus is told under Ἄρης. On West's attribution the Neoplatonist who wrote it gave Ares the epithet the collection gives him twice; but the pairing is far older than either, since Panyassis already has "Ares of mighty spirit", and the shared word cannot show that the hymn's author knew the Orphic hymns.

In this edition

The edition renders the word "of mighty spirit" at all ten places. The apparatus records the codices' spelling with μβ at Prayer 10 (ὀμβρ.), XII.1, XIV.7, XVIII.1, XXXII.2, LXV.1 and LXVI.1, and at LXV.1 ὄβριμε as Abel's for ὄμβριμε; the notes at Prayer 10, LXV.1, LXVI.1 and LXXXVIII.2 discuss the spelling. At XIX.6 the apparatus concerns κραιπνούς, Hermann's for κρατερούς, and records that the line stood after line 7 before Hermann; at XIV.7 and XXXII.2 it also concerns πολεμόκλονος.

See also

Ἀθηνᾶ; ἀκάματον πῦρ; Ἄρης; ἀστράπιος; βρισάρματος; Ζεύς; Ἡρακλῆς; Ἥφαιστος; καρτερόχειρ; καταιβάτης; κεραυνός; ὄμβρος; ὀμβροχαρής; Πλούτων; πολεμόκλονος; Ῥέα; Τιτάν.

οἴηκα κρατύνειν · hold the tiller

"You hold the tiller", the formula the collection gives to three gods, to Eros and Nomos, who each steer alone, and to Thanatos, who steers all mortals and is not called alone · Orphic Hymns

οἴηκα κρατύνειν, *oiēka kratynein*, second person οἴηκα κρατύνεις, *oiēka kratyneis*, third person οἴηκα κρατύνει, *oiēka kratynei*, "hold the tiller"

At a Glance

The phrase. κρατύνω, "make strong, hold fast, rule", with οἴαξ, "tiller": to keep a firm hand on the helm, and so to govern.

In the Hymns. Three times: of Eros (LVIII.8), of Nomos (LXIV.8) and of Thanatos (LXXXVII.1); the verb alone stands once more, of Necessity (III.11).

In this edition. "Hold the tiller", "holds the tiller".

A place to read. LXXXVII.1 with the note there.

Meaning

The collection lets three powers steer, love, law and death, and gives each the same half-line. The note at LXXXVII.1 sets out the pattern: "At LVIII.8 Eros alone holds the tiller of all these things; at LXIV.8 Nomos alone holds the tiller of living things; here Thanatos holds the tiller of all mortals — and this is the one of the three without **μοῦνος**. The collection gives the same image to three gods and withholds the exclusive word from Death, who has the best title to it — though the hymn supplies it twice seven lines later, at 8 (μούνῳ) and 9 (μόνος)." The note at LXIV.8 adds that Eros and Nomos are "each said to steer alone; the hymns do not notice each other, and the edition does not reconcile them."

Read together, the three can be taken as three ranges of one rule. Eros steers the widest: "all these things" are the aither, the deep, the earth, the breaths, Tartaros and the sea that the hymn has just named (LVIII.4–8; see Ἔρως; κλείς). Nomos steers "living things", ζῴων, the order that runs from the stars to the lawful and the lawless (LXIV.8; see Νόμος). Thanatos steers "all mortals", the one class whose end is certain (LXXXVII.1; see Θάνατος). The world is steered by love, the living by law, the mortal by death, and the formula that is the same in all three makes the three powers equals at the helm. In each hymn a petition follows from the steering: Eros is asked to come "with undefiled purposes" and send base impulses away (LVIII.9–10), Nomos to send remembrance of himself (LXIV.13), and Death to draw near only "after long spans of life" (LXXXVII.10; see γῆρας).

The verb has one place without the tiller, and there the ruler is none of the three. Night flees into Hades "for dread necessity masters all things", *ἀνάγκη πάντα κρατύνει* (III.11; see *ἀνάγκη*; Νύξ). The collection's steersmen hold the tiller; Necessity simply holds.

Use in the Hymns

Eros. "holding the keys of all: / of heavenly aither, of the deep, of earth, and of all the breaths / all-begetting, that green-fruited Rhea feeds for mortals, / and of all that wide Tartaros and the sea-loud deep contain; / for you alone hold the tiller of all these things" (LVIII.4–8).

Nomos. "for he alone holds the tiller of living things" (LXIV.8; see *ἀδιάστροφος*; Νόμος).

Thanatos. "Hear me, you who hold the tiller of all mortals, / giving to all a holy span of time — to as many as you stand far from" (LXXXVII.1–2); and later, "for in you alone of all is what has been judged brought to fulfilment; / for you alone are won over neither by prayers nor by entreaties" (LXXXVII.8–9).

Necessity. Night flees into Hades, "for dread necessity masters all things" (III.11; see *ἀνάγκη*; Νύξ).

Places to read

Every line in which the phrase stands, with the one other place of *κρατύνω*.

III.11 Dread necessity masters all things.

LVIII.8 Eros alone holds the tiller of all things.

LXIV.8 Nomos alone holds the tiller of living things.

LXXXVII.1 Thanatos holds the tiller of all mortals.

Earlier poetry and cult

The new helmsmen. Aeschylus puts the tiller, the verb and the law in one sentence. The chorus of the *Prometheus Bound*, seeing the Titan chained to the rock, sings: "for new helmsmen hold power on Olympos, / and with laws newly made Zeus rules without right, / and the giants of old

he now blots out" (148–151).[509] In Aeschylus the helmsmen are the new gods and the law is their instrument; in the hymn to Nomos the law is itself the helmsman. Pindar's saving Tyche, whose prayer is told under κράντειρα, steers the sea as well as the city: "it is you who steer the quick ships at sea, and on land the sudden wars and the counsel-bearing assemblies" (*Olympian* 12.3–5).[510]

Later readings

Chance at the helm. The Athenian of the *Laws*, for whom god and, with god, chance and right moment steer all human affairs, is told under κράντειρα (4.709b).

Eros the helmsman. Agathon's speech in Plato's *Symposium* ends its praise of Eros with a string of titles: "in toil, in fear, in longing, in speech he is helmsman, marine, comrade in the line and best saviour, the adornment of all gods and men together, the noblest and finest of guides, whom every man must follow, singing fair hymns to him" (197d–e).[511] Agathon's Eros is a κυβερνήτης, a steersman, among men's troubles; the hymn's Eros holds the tiller of the whole world. The two can be read side by side, independently of each other.

In this edition

The edition renders the phrase "hold the tiller" (LVIII.8, LXXXVII.1) and "holds the tiller" (LXIV.8), and the verb alone "masters" at III.11. None of the four lines carries an apparatus entry, and the note at LXIV.8 concludes from the first two that the repetition is the collection's.

See also

ἀδιάστροφος; ἀνάγκη; γῆρας; γνώμαις ὀρθαῖς; Ἔρως; Θάνατος; κλείς; κράντειρα; Νόμος; Νύξ; οἴαξ.

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[509] Aeschylus, *Prometheus Bound* 148–151.

[510] Pindar, *Olympian* 12.3–5.

[511] Plato, *Symposium* 197d–e.

οἶκε θεῶν μακάρων · house of the blessed gods

οἶκε θεῶν μακάρων, *oike theōn makarōn*, "house of the blessed gods"

Attested: οἶκε θεῶν μακάρων (*oike theōn makarōn*; IV.4, LXXXIV.5). The phrase is given to two powers, the sky and the hearth. Ouranos is "house of the blessed gods, travelling in the whirlings of the rhombos" (IV.4; see Οὐρανός; ῥόμβος), the dome under which the gods live; and Hestia is hailed "O house of the blessed gods, mighty support of mortals" (LXXXIV.5; see Ἑστία; στήριγμα), the fire at the centre of the house that makes it a house. The note at LXXXIV.5 records that οἶκε at the hymn's line "is Dorville's, for the manuscripts' οἳ καί; the goddess is addressed as the building she occupies", and adds that the second half-line, "mighty support of mortals", is XVIII.7 word for word, where it is said of Plouton. So the transmitted text gives the house to the sky alone, and the hearth receives it from Dorville's correction, which can be read as the vocative of the hymn to Ouranos heard behind the corruption. Plato's Socrates makes Hestia the one god who stays in the gods' house when the rest ride out behind Zeus (*Phaedrus* 246e–247a; see Ἑστία), and the hymn to Hestia can be read beside him, independently of Plato: the goddess who does not leave the house is the house. The edition renders the phrase "house of the blessed gods" and, as a vocative, "O house of the blessed gods"; the apparatus at IV.4 concerns δίνῃσιν, Hermann's for δίναισιν.

See also

Ἑστία; Οὐρανός; ῥόμβος; στήριγμα.

ὀλβιοδῶτις · giver of prosperity

ὀλβιοδῶτις, *olbiodōtis*, vocative ὀλβιοδῶτι, *olbiodōti*, "giver of prosperity"; masculine ὀλβιοδώτης, *olbiodōtēs*, vocative ὀλβιοδῶτα, *olbiodōta*, "giver of prosperity"

Attested: ὀλβιοδῶτι (*olbiodōti*; XL.2); masculine ὀλβιοδώτην (*olbiodōtēn*; Prayer 35), ὀλβιοδῶτα (*olbiodōta*; XXXIV.2). From ὄλβιος, "prosperous", and δίδωμι, "give". The feminine is Demeter's: "august Demeter, nurse of

the young, giver of prosperity, / wealth-giving goddess, feeder of the corn-ear, all-bestowing" (XL.2–3; see κουροτρόφος; πλουτοδότειρα). The goddess of the grain is the giver of the wealth that grows, and the next line names the wealth again. The masculine goes to two gods of very different kinds: the proem names "Ino Leukothea, and Palaimon giver of prosperity" (Prayer 35; see Λευκοθέα; Παλαίμων), the child-god of the sea who saves ships, and Apollo is "of Memphis, of splendid honour, hailed with iē, giver of prosperity" (XXXIV.2; see Ἀπόλλων; Μεμφίτης). The givers of life, kept apart from the givers of prosperity, are told under βιοδῶτις, and the collection's other givers of prosperity, with the shorter stem ὀλβο-, are told under ὀλβοδότειρα, ὀλβοδότης and ὀλβοδότις. The Eleusinian goddesses' gift of Ploutos to the house of the man they love is told under ὀλβοδότης (*Homeric Hymn to Demeter* 486–489). The edition renders both forms "giver of prosperity"; the apparatus at XL.2 concerns the neighbouring word, the codices reading κουροτρόφε, and at XXXIV.2 the two before it.

See also

Ἀπόλλων; βιοδῶτις; κουροτρόφος; Λευκοθέα; Μεμφίτης; ὀλβοδότειρα; ὀλβοδότης; ὀλβοδότις; ὄλβος; Παλαίμων; πλουτοδότειρα.

ὀλβοδότειρα · giver of prosperity

ὀλβοδότειρα, *olbodoteira*, plural ὀλβοδότειραι, *olbodoteirai*, "givers of prosperity"

Attested: ὀλβοδότειραι (*olbodoteirai*; LX.11). The feminine agent noun of ὀλβοδότης, "giver of prosperity". It stands once, in the last line of the hymn to the Charites: "may you come, givers of prosperity, gentle to the initiates always" (LX.11; see Χάριτες). The Graces are named in the same hymn as "Aglaia and Thalia and Euphrosyne rich in blessing" (LX.3; see Εὐφροσύνη), and the four lines Ruhnken moved into the hymn out of LXIX say that apart from them nothing "rouses ... the joys of living" (LX.9). Their title at the close makes them givers of what they are: the goddesses of radiance, festivity and good cheer are asked for prosperity,

which in Greek is not only wealth but the life that goes well. The masculine of the same form is told under ὀλβοδότης, the form with ὀλβιο- under ὀλβιοδῶτις, and the noun under ὄλβος. The apparatus at LX.11 concerns the dative of the last words, μύστῃσι being Hermann's for μύσταισι (see μύστης). The edition renders the word "givers of prosperity".

See also

Εὐφροσύνη; μύστης; ὀλβιοδῶτις; ὀλβοδότης; ὄλβος; Χάριτες.

ὀλβοδότης · giver of prosperity

ὀλβοδότης, *olbodotēs*, "giver of prosperity"

Attested: ὀλβοδότης (*olbodotēs*; LXVIII.9). From ὄλβος, "prosperity", and δίδωμι, "give". It stands once, as the title of Ploutos in the hymn to Hygieia: "for neither Ploutos giver of prosperity, sweet with festivities, / nor a man grown old and full of toil comes to be apart from you" (LXVIII.9–10; see θαλίη; Πλοῦτος; ὑγίεια). The note at LXVIII.9–10 reads the pair as "the two conditions the hymn takes to be the extremes of a human life, riches and long labour, and neither is reached without Health", and adds that "Ploutos is capitalised here as a god, and this is the only place in the collection where the word occurs". Read as the god, Ploutos is given the epithet that says what he is, and the hymn makes even him depend on another goddess; the note adds that "the line reads either way and the hymn does not say which it means". The Eleusinian hymn tells who sends Ploutos: "That man of all on earth is greatly blessed / whom they gladly love: straight away they send / into his great house, to share his hearth, / Ploutos, the god who gives mortals plenty" (*Homeric Hymn to Demeter* 486–489).[512] Hesiod's Ploutos, Demeter's son by Iasion, is told under πλουτοδότειρα. The edition renders the word "giver of prosperity", and the apparatus entry numbered 9 concerns γίγνεται, which stands in LXVIII.10, Hermann's for γίνεται.

[512] *Homeric Hymn to Demeter* 486–489.

See also

θαλίη; μουνογενές, πολύτεκνε; ὀλβιοδῶτις; ὀλβοδότειρα; ὀλβοδότις; ὄλβος; Πλοῦτος; ὑγίεια.

ὀλβοδότις · giver of prosperity

ὀλβοδότις, *olbodotis*, accusative ὀλβοδότιν, *olbodotin*, "giver of prosperity"

Attested: ὀλβοδότιν (*olbodotin*; XXVII.9). The feminine of ὀλβοδότης, "giver of prosperity". It stands once, in the hymn to the Mother of the Gods, in a line that reports what people call her: "named Hestia; and you they call giver of prosperity, / because you grant to mortals the gifts of every good thing" (XXVII.9–10; see Ἑστία; μήτηρ θεῶν). The title is given its reason in the next line, as titles in the collection seldom are: she is the giver of prosperity because she gives every good. The Mother is called Hestia in the same line, and the reporting construction that frames both names is told under μήτηρ θεῶν: the apparatus records Ἰστίη and *αὐδαχθεῖσα· σὲ δ'* as Hermann's for the codices' ἑστία and *αὐδάχθης σὲ δέ*, but the verb καλέουσι, "they call", stands in the manuscripts, so that the title itself has always been given as what men say of her. The masculine is told under ὀλβοδότης, the longer form ὀλβιοδῶτις, Demeter's title, under its own entry, and the noun under ὄλβος. The edition renders the word "giver of prosperity".

See also

Ἑστία; μήτηρ θεῶν; ὀλβιοδῶτις; ὀλβοδότειρα; ὀλβοδότης; ὄλβος.

ὀμβροχαρής · rain-delighting

ὀμβροχαρής, *ombrocharēs*, vocative ὀμβροχαρές, *ombrochares*, "rain-delighting"

Attested: ὀμβροχαρές (*ombrochares*; XXVI.8). From ὄμβρος, "rain", and χαίρω, "rejoice". It stands once, among the epithets of Gaia: "rejoicing in sweet-breathing grasses, daimon of many flowers, / rain-delighting, about

whom the intricate order of the stars / wheels in an everlasting nature and in dread currents" (XXVI.7–9; see Γαῖα; κόσμος). The earth that rejoices in grass and flowers rejoices in the rain that brings them, and the line turns at once from the rain above her to the stars about her. Her longing for the rain of the sky in Aeschylus and Euripides is told under μήτηρ γαῖα. The form is Abel's: the apparatus records ὀμβροχαρές for the codices' ὀμβριμοχαρής, a word that mixes ὄμβρος with ὄβριμος, "mighty". The same confusion runs the other way in the codices at seven of the ten places of ὀβριμόθυμος, "of mighty spirit", which they write with the μβ of rain (see ὀβριμόθυμος). The note at XXVI.8–9 concerns the stars, which wheel "**about the earth**, stated as a fact about the goddess". The edition renders the word "rain-delighting".

See also

Γαῖα; κόσμος; μήτηρ γαῖα; ὀβριμόθυμος; ὄμβρος.

ὄμμα δικαιοσύνης · eye of justice

ὄμμα δικαιοσύνης, *omma dikaiosynēs*, "eye of justice"

Attested: ὄμμα δικαιοσύνης (*omma dikaiosynēs*; VIII.18). The phrase is one of the last titles of Helios: "eye of justice, light of life; O driver of horses, / urging the four-horse chariot with the shrill whip" (VIII.18–19; see Δικαιοσύνη; Ἥλιος). The sun sees everything, and so it is the eye by which justice sees; the hymn has already called him "holding an everlasting all-seeing eye" (VIII.1; see πανδερκής), "the circling eye of the kosmos" (VIII.14; see κόσμου τὸ περίδρομον ὄμμα) and "shower of justice" (VIII.16), though δεῖκτα there is Abel's for the codices' δίκτα and the note calls the line "among the least secure in the hymn". The collection gives the eye to Dike twice more. The hymn to Dike opens "I sing the eye of Dike, all-seeing, splendid of form" (LXII.1; see Δίκη), and the Erinyes "cast the eye of Dike, judges for evermore" (LXIX.11); the Moirai's hymn sets beside Moira "the all-accomplishing eye of Zeus" (LIX.13), with Hesiod's eye of Zeus that sees and knows all, told under Διὸς ὄμμα τέλειον. In the hymn to Helios the eye of justice and the light of life are one phrase,

and the god by whose light men live is the god who watches what they do. The edition renders the phrase “eye of justice”, and VIII.18 carries no apparatus entry.

See also

Δικαιοσύνη; Δίκη; Διὸς ὄμμα τέλειον; Ἥλιος; κόσμου τὸ περίδρομον ὄμμα; πανδερκής.

ὁπλόδουπος · loud with arms

ὁπλόδουπος, *hoplodoupos*, vocative ὁπλόδουπε, *hoplodoupe*, “loud with arms”

Attested: ὁπλόδουπε (*hoplodoupe*; LXV.3). From ὅπλα, “arms”, and δοῦπος, the heavy thud of a body or a weapon: he whose arms resound. It stands in the hymn to Ares, among its titles of slaughter: “Ares lord, loud with arms, for ever stained with slaughter, / rejoicing in man-killing blood, stirrer of battle, dreadful” (LXV.3–4; see ἄναξ; Ἄρης; βροτοκτόνος). The word is not in the manuscripts. They read δολόδουπε, which would make the god “loud with guile”, and the note at LXV.1, 3 records that ὁπλόδουπε is the conjecture of Pierson and that “neither word is common”: “δολόδουπος is registered in Pape from this passage alone, with Pierson’s conjecture noted, and ὁπλόδουπος stands in the lexica because it was conjectured here — so the argument for Pierson is sense and not lexical existence”. The sense is the battlefield’s. Homer’s warriors fall to the same sound, “down he crashed with a thud, and his armour rattled on him”, δούπησεν δὲ πεσών, ἀράβησε δὲ τεύχε’ ἐπ’ αὐτῷ (*Iliad* 4.504).[513] The god who is loud with arms is the din of the line in which men die. The collection’s other compounds of the thud are Rhea’s “thundering with the tympanon” (XIV.3), Zeus’ “loud-thundering” (LXXVI.1) and Poseidon’s “loud in the brine” (XVII.4), told under τυμπανόδουπος, ἐρίγδουπος and ἁλίδουπος, and the arms that Ares is asked to lay down for the works of Deo at the hymn’s end under ὁπλοχαρής. The edition renders the word “loud with arms”.

[513] Homer, *Iliad* 4.504.

See also

ἁλίδουπος; ἄναξ; Ἄρης; βροτοκτόνος; ἐρίγδουπος; ὁπλοχαρής; τυμπανόδουπος.

ὁπλοχαρής · delighting in arms

ὁπλοχαρής, *hoplocharēs*, "delighting in arms", "rejoicing in arms"

Attested: ὁπλοχαρής (*hoplocharēs*; XXXII.6, LXV.2). From ὅπλα, "arms", and χαίρω, "rejoice": who takes pleasure in weapons. It is given to the two gods of war, Athena and Ares, each at the head of a line. Athena is "rejoicing in arms, goading the souls of mortals with frenzies" (XXXII.6; see Ἀθηνᾶ; οἰστρέω), the warrior goddess whose arms are a goad; Ares is "delighting in arms, unsubdued, man-slayer, stormer of walls" (LXV.2; see Ἄρης; βροτοκτόνος). The compound is one of a family in -χαρής that names a god by what pleases him, gathered under ἀντροχαρής. Ares' hymn turns his pleasure into its petition: the god who delights in arms is asked to halt the raging strife, incline to the Kyprian and the revels of Lyaios, "exchanging the force of arms for the works of Deo" (LXV.6–8; see Δηώ). The hymn asks him to change what he rejoices in, and the same word, ὅπλα, stands near the head of his titles and at the end of his prayer. The collection's other arms are the Kouretes' (Prayer 20, XXXI.1, XXXI.4, XXXVIII.10), the "winged weapon" of Zeus' bolt (XIX.8), and the "blameless weapon of peace" and "dread weapon of the tongue" that Hermes holds (XXVIII.7, XXVIII.10; see εἰρήνης ὅπλον). The edition renders the word "rejoicing in arms" at XXXII.6 and "delighting in arms" at LXV.2. Neither line carries an apparatus entry on the word; at XXXII.6 the apparatus records μανίῃσιν as Hermann's for μανίαισι and the printed sheet's misprint οἰστροῖσα (see οἰστρέω).

See also

Ἀθηνᾶ; ἀντροχαρής; Ἄρης; βροτοκτόνος; Δηώ; εἰρήνης ὅπλον; οἰστρέω; ὁπλόδουπος.

ὀρειμανής · mountain-raving

ὀρειμανής, *oreimanēs*, genitive ὀρειμανέος, *oreimaneos*, "mountain-raving"

Attested: ὀρειμανέος (*oreimaneos*; XXXI.5). From ὄρος, "mountain", and the root of μαίνομαι, "rave": who raves on the mountains. It stands in the hymn to the Kouretes, who are "fellow-attendants of the mountain-raving Mother" and show the orgia (XXXI.5; see Κουρῆτες; μήτηρ θεῶν; ὀργιοφάντης). The epithet gives the Mother the frenzy of her own rite: she is not only worshipped by raving followers on the mountains but raves there herself. The collection gives her the mountains elsewhere too: Rhea is addressed in her hymn, "you who rejoice in the mountains and in the shuddering cries of mortals" (XIV.6; see ὀλόλυγμα; Ῥέα), and Hekate, Dionysos and the nymphs are mountain-walkers (see οὐρεσιφοῖτις; οὐρεσίφοιτος). The Mountain Mother of Euripides' *Helen*, who rushed over the wooded glens in search of her daughter, is told under Μήτηρ Ἀνταία (1301–1307), and the "mountain Earth, all-nourishing, mother of Zeus himself" of Sophocles' *Philoctetes*, "seated on bull-slaying lions", under ἱερότροχος (391–402). The word is an editor's in its printed form: the apparatus records ὀρειμανέος as Hermann's for the codices' ὀρειομανοῦς, a contracted form of the same compound. The edition renders it "mountain-raving".

See also

ἱερότροχος; Κουρῆτες; Μήτηρ Ἀνταία; μήτηρ θεῶν; ὀλόλυγμα; ὀργιοφάντης; οὐρεσιφοῖτις; οὐρεσίφοιτος; Ῥέα.

Ὀρθία · Orthia

Ὀρθία, *Orthia*, Ionic Ὀρθίη, *Orthiē*, "Orthia"

Attested: ὀρθίη (*orthiē*; XXXVI.8). The feminine of ὄρθιος, "upright, steep", and the cult title of Artemis at Sparta. It stands in the hymn to Artemis, in a line that runs from the sanctuary to the birth-room: "Orthia, bringer of swift delivery, nurse of the young of mortals, daimon" (XXXVI.8; see Ἄρτεμις; κουροτρόφος; ὠκυλόχεια). The hymn gives no

account of the name, and sets it beside the goddess's care of women in labour and of children, the offices the rest of the line names. Pausanias saw her sanctuary in the place called Limnaion at Sparta, and reports the Spartans' claim that its wooden image was the one Orestes and Iphigenia stole from the land of the Taurians; the image, he says, kept from the sacrifices there its pleasure in human blood, so that when the youths were scourged at its altar the priestess who held it found the small image grow heavy whenever the scourgers spared a youth for his beauty or rank; and the goddess was called not only Orthia but Lygodesma, "willow-bound", because she was found in a thicket of willows, and the willow wound about her made the image stand upright, ὀρθόν (3.16.7–11).[514] The upright image and the hymn's goddess of swift delivery can be read as two faces of one title, independently of each other. The apparatus records ὀρθίη as Hermann's Ionic for the codices' ὀρθία, and the note at XXXVI.3, 6, 7, 8, 9 counts it among Abel's Ionic normalisations of the hymn. The edition transliterates the title, "Orthia".

See also

Ἄρτεμις; κουροτρόφος; ὠκυλόχεια.

ὀρθοδότειρα · straight-giver

ὀρθοδότειρα, *orthodoteira*, plural ὀρθοδότειραι, *orthodoteirai*, "straight-givers"

Attested: ὀρθοδότειραι (*orthodoteirai*; LXXVI.5). From ὀρθός, "straight, right", and the feminine agent noun of δίδωμι, "give": she who gives straight. It stands in the hymn to the Mousai, in the line of their teaching offices: "nurses of the soul, straight-givers of the understanding" (LXXVI.5; see διάνοια; θρέπτειρα; Μοῦσα). What the goddesses give straight is διάνοια, the thinking mind, and the compound can be read both ways, as giving the understanding and as making it straight; the edition's "straight-givers" keeps both. The whole passage, which the note at LXXVI.4–6 calls a schoolmaster's vocabulary, is told under Μοῦσα. The

[514] Pausanias 3.16.7–11.

straightness the Mousai give is the collection's word for a right purpose: Nomos is "companion of the straightest purposes" and Oneiros is asked to come "with straight purposes" (LXIV.9, LXXXVI.17; see γνώμαις ὀρθαῖς). Hesiod had already set the Muses beside straight judgement. Whichever of the kings Zeus has nurtured they honour at his birth, they pour sweet dew on his tongue, and the people look to him "as he decides what is right with straight judgements", and his firm speech quickly ends even a great quarrel (*Theogony* 81–87).[515] The hymn's Mousai make the understanding itself straight, where Hesiod's sweeten the speech of a king whose judgements are straight, and the two can be read side by side, independently of each other. The edition renders the word "straight-givers"; the apparatus at LXXVI.5 concerns διανοίης, Abel's Ionic for διανοίας.

See also

γνώμαις ὀρθαῖς; διάνοια; θρέπτειρα; Μοῦσα.

ὀρθοέθειρος · hair-raising

ὀρθοέθειρος, *orthoetheiros*, accusative ὀρθοέθειρον, *orthoetheiron*, "hair-raising"

Attested: ὀρθοέθειρον (*orthoetheiron*; XIX.8). From ὀρθός, "upright", and ἔθειρα, "hair, mane": that makes the hair stand upright. It stands in the hymn to Zeus of the Thunderbolt, in the five verbless lines that describe the bolt: "a winged weapon, dread, heart-shaking, hair-raising" (XIX.8; see κεραυνός; κλονοκάρδιος). The note at XIX.8–12 calls it a hapax, "glossed by the lexica as equivalent to ὀρθόθριξ, which bears both a passive sense ('with hair upstanding') and a causative one; of the bolt it must be causative, 'making the hair stand upright'"; with κλονοκάρδιον beside it, "the hymn is describing what the thing does to a body that hears it". The five lines are told under βρονταῖος. Homer has the thing the word names. When Hermes, sent by Zeus, meets old Priam on his way to Achilles' hut, the old man's mind is shaken with fear, "and the hair stood upright on his

[515] Hesiod, *Theogony* 81–87.

bent limbs, and he stood stunned" (*Iliad* 24.358–360).[516] What Homer tells of a man who sees a stranger, in truth a god, coming at him in the dark, the hymn makes a property of the god's weapon. The edition renders the word "hair-raising"; the apparatus at XIX.8 concerns κλονοκάρδιον, Stephanus' for the codices' χρονοκάρδιον.

See also

βρονταῖος; κεραυνός; κλονοκάρδιος.

οὖλος · baneful

οὖλος, *oulos*, vocative οὖλε, *oule*, "baneful"

Attested: οὖλε (*oule*; LXXXVI.1). An epic adjective, "destructive, deadly", distinct from its homonyms οὖλος, "whole", and οὖλος, "woolly". It stands once, in the first line of the hymn to Oneiros: "I call upon you, blessed one, of outstretched wing, baneful Oneiros" (LXXXVI.1; see ὄνειρος; τανυσίπτερος). The note on LXXXVI identifies it as "the Homeric epithet of the Dream Zeus sends to deceive Agamemnon (*Iliad* 2.6, οὖλον ὄνειρον)", and observes that "the hymn opens by calling its god baneful and then spends seventeen lines asking him to be otherwise". Homer's Zeus addresses that Dream with the very vocative the hymn uses: "Off with you, baneful Dream, go to the Achaeans' swift ships" (*Iliad* 2.8); the lying message it carries, and Penelope's gates of horn and ivory, are told under γνώμαις ὀρθαῖς (*Iliad* 2.5–15; *Odyssey* 19.560–567). The epic gives the word to one god besides: "baneful Ares" rouses the Trojan ranks, and Hera fears to let "baneful Ares" rage on unchecked (5.461, 5.717).[517] The adjective belongs to powers that harm men by their nature, the war-god and the deceiving dream, and the hymn begins by naming its god with the very word of its fear of him. The edition renders it "baneful", and LXXXVI.1 carries no apparatus entry.

[516] Homer, *Iliad* 24.358–360.

[517] Homer, *Iliad* 2.6, 2.8, 5.461, 5.717.

See also

Ἄρης; γνώμαις ὀρθαῖς; ὄνειρος; τανυσίπτερος.

οὐράνιοι δίδυμοι · heavenly twins

οὐράνιοι δίδυμοι, *ouranioi didymoi*, "heavenly twins"

Attested: οὐράνιοι δίδυμοι (*ouranioi didymoi*; XXXVIII.23). The phrase stands near the end of the second hymn to the Kouretes, which hails them as "lords in Samothrace, and at once yourselves the boys of Zeus" and goes on: "you who are also called heavenly twins in Olympos, / fair-breathing, of fair weather, saving and kindly" (XXXVIII.21, 23–24; see εὔδιος; Κουρῆτες; Σαμοθράκη). The twins can be read as the Dioskouroi, the sons of Zeus who saved sailors, so that the hymn gives their name to the armed dancers of the Mother. The note at XXXVIII.4, 21, 23 traces the identifications to Strabo (10.3.7, 10.3.19), who joins the Kouretes with the Korybantes and the Kabeiroi but does not name the Dioskouroi; Pausanias does, reporting that at Amphissa the gods of a rite called the Boy Kings were said by some to be the Dioskouroi, by some the Kouretes, and by those who thought they knew more the Kabeiroi (10.38.7).[518] The reading is told under Κουρῆτες, and the Dioskouroi as saviours of ships under κόσμου σωτῆρες. The adjective "heavenly" answers an older story of the twins' double life. In the *Odyssey* the earth holds them alive, and with honour from Zeus they live and are dead on alternate days (11.298–304);[519] Pindar puts the living day in heaven, one day at the seat of Therapne and the other within Olympos (*Pythian* 11.61–64).[520] The hymn's "heavenly twins in Olympos" can be read as naming only that half, independently of Pindar. The edition renders the phrase "heavenly twins", and XXXVIII.23 carries no apparatus entry.

[518] Pausanias 10.38.7.

[519] Homer, *Odyssey* 11.298–304.

[520] Pindar, *Pythian* 11.59–64.

See also

διδυματόκος; εὔδιος; κόσμου σωτῆρες; Κουρῆτες; Σαμοθράκη.

οὐράνιοι χθόνιοί τε καὶ εἰνάλιοι · of heaven and of earth and of the sea

οὐράνιοι χθόνιοί τε καὶ εἰνάλιοι, *ouranioi chthonioi te kai einalioi*, "of heaven and of earth and of the sea"

Attested: οὐράνιοι χθόνιοί τε καὶ εἰνάλιοι (*ouranioi chthonioi te kai einalioi*; XXXVIII.2). The three realms of the world in three adjectives, the sky, the earth and the sea. The phrase stands in the second line of the second hymn to the Kouretes: "Kouretes of clashing bronze, holding warlike arms, / of heaven and of earth and of the sea, rich in blessing, / life-begetting breaths, noble saviours of the kosmos" (XXXVIII.1–3; see κόσμου σωτῆρες; Κουρῆτες; χαλκόκροτος). The armed dancers of the first hymn have become powers of the whole world, breaths that beget life and save the kosmos, and the triad is their range. The collection's first hymn gives the same three words in the singular to Hekate, "of heaven, of earth and of the sea" (I.2), and the formula, with Hesiod's Hekate who held a share of the earth, the sea and the starry heaven, is told under εἰνάλιος (*Theogony* 411–415). Two other hymns keep only its first pair: the Stars are "of heaven and of earth, fire-coursing" (VII.9), and the hymn to Night says to her, "of the earth and again of heaven yourself" (III.8). The edition renders it "of heaven and of earth and of the sea", and XXXVIII.2 carries no apparatus entry; at I.2 the apparatus records the Ionic forms as Hermann's for the codices' οὐρανίαν χθονίαν τε καὶ εἰναλίαν.

See also

εἰνάλιος; Ἑκάτη; κόσμου σωτῆρες; Κουρῆτες; χαλκόκροτος; χθόνιος.

Οὐρανόπαις · child of Ouranos

A title of descent given to two Titanesses, the Mother of the gods and Themis, that names each by her father the Sky · Orphic Hymns

Οὐρανόπαις, *Ouranopais*, vocative Οὐρανόπαι, *Ouranopai*, accusative Οὐρανόπαιδα, *Ouranopaida*, "child of Ouranos"

At a Glance

The word. From Οὐρανός, "the Sky", and παῖς, "child": a daughter of Ouranos, one of the Titans whom Earth bore to the Sky.

In the Hymns. Twice, of two goddesses: the Mother of the gods (XXVII.13) and Themis (LXXIX.1).

In this edition. "Child of Ouranos".

A place to read. LXXIX.1 with the note there, and XXVII.11–14.

Meaning

The compound does one thing only: it places a goddess in the family of the gods. It is given to two of the Titanesses. Themis is "the holy child of Ouranos … Themis of a noble father" (LXXIX.1; see εὐπατέρεια; Θέμις), and the note at LXXIX.1 observes that the second epithet "is pointed — her father is Ouranos, named in the same line by the compound Οὐρανόπαις". The line names her father twice, once by name and once by quality, and the hymn goes on to make her the first revealer of the rites and the teacher of Phoibos (LXXIX.6–8). The Mother of the gods receives it at the end of her petition: "all-subduer, saviour of Phrygia, bedfellow of Kronos, / child of Ouranos, eldest, nurse of life, lover of the goad" (XXVII.12–13; see βιοθρέπτειρα; μήτηρ θεῶν). Two lines of titles place her in both directions: she is Kronos' wife and Ouranos' daughter, and so the Rhea of the genealogies, whom the note at XXVII.9 counts with Kybele and Hestia among the four names the book gives her.

The title adds something the two hymns need. Each goddess is otherwise given an office that reaches into the present, the Mother as the source of gods and men who holds the middle throne of the kosmos (XXVII.5–7),

Themis as the founder of oracles and rites. The compound reminds the hymn's hearers that both belong to the generation before Zeus, and their honour is the honour of age: the Mother is "eldest", πρέσβειρα, in the same line. The collection's Ouranos is told under Οὐρανός, and its other children, Kronos and the Titans, are "offspring of Gaia and of starry Ouranos" and "splendid children of Gaia and of Ouranos" (XIII.6, XXXVII.1; see Κρόνος; Τιτάν). Rhea in her own hymn is called something else, "daughter of Protogonos of many forms" (XIV.1; see Ῥέα), so that the collection gives the same goddess two fathers in two hymns, and does not reconcile them.

Use in the Hymns

Themis. "The holy child of Ouranos I call, Themis of a noble father" (LXXIX.1; see ἁγνός).

The Mother. "child of Ouranos, eldest, nurse of life, lover of the goad; / come rejoicing, well pleased with acts of piety" (XXVII.13–14; see φίλοιστρος).

Places to read

Every line in which the compound stands.

XXVII.13 The Mother of the gods is child of Ouranos, eldest, nurse of life.

LXXIX.1 Themis is the holy child of Ouranos.

Earlier poetry and cult

The sisters of Kronos. Hesiod names Themis among the children of Gaia and Ouranos in the line that names Rhea too, told under Θέμις (*Theogony* 135), and Rhea's children by Kronos, Hestia first, under γενάρχης (453–467). The hymn's two daughters of Ouranos are the two sisters of that line, and the Mother whom the collection calls Hestia (XXVII.9) is, in Hesiod, Hestia's mother.

Later readings

The Cretan Titans. Diodorus reports the Cretans' account of the first gods: the Titans, they say, were six men and five women, born, as some tell

the myth, of Ouranos and Ge, or, as others say, of one of the Kouretes and a mother Titaia, from whom they took their name; the brothers were Kronos, Hyperion, Koios, Iapetos, Krios and Okeanos, "and their sisters Rhea and Themis and Mnemosyne, and Phoibe and Tethys" (5.66.1–3).[521] Each of them, he goes on, discovered something for men, and was given undying honour for it; what Themis discovered is told under Θέμις (5.67.4). Diodorus' rationalist Titans, benefactors made gods, can be read beside the hymns' daughters of Ouranos, independently of them: both keep the old genealogy and give the goddesses a present office.

In this edition

The edition renders the compound "child of Ouranos" at both places, and at LXXIX.1, where it is accusative, "the holy child of Ouranos". Neither line carries an apparatus entry on the word. In the hymn to the Mother the apparatus records Ἰστίη at XXVII.9 as Hermann's, and πανδαμάτορ at XXVII.12 as Abel's for πανδαμάτωρ.

See also

ἁγνός; βιοθρέπτειρα; γενάρχης; εὐπατέρεια; Θέμις; Κρόνος; μήτηρ θεῶν; Οὐρανός; Ῥέα; Τιτάν; φίλοιστρος.

οὐρανόπλαγκτος · wandering the heavens

οὐρανόπλαγκτος, *ouranoplanktos*, plural οὐρανόπλαγκτοι, *ouranoplanktoi*, "wandering the heavens"

Attested: οὐρανόπλαγκτοι (*ouranoplanktoi*; XXI.1). From οὐρανός, "heaven", and πλάζομαι, "wander, drift": that wanders across the sky. It stands in the first line of the hymn to the Clouds: "Airy clouds, fruit-nourishing, wandering the heavens, / rain-bearing, driven by the winds throughout the kosmos" (XXI.1–2; see ἠέριος; καρποτρόφος; νεφέλη; ὀμβροτόκος). The clouds wander because they are driven: the next line gives the winds as their drivers, and the wandering is the shape of the weather, which goes where it is blown. The compound has two kin in the

[521] Diodorus 5.66.1–3.

collection, made the same way: Protogonos is "wandering the aither" (VI.1; see αἰθερόπλαγκτος), the Stars are "roaming the air" (VII.8), and the clouds wander the heavens. In each the wandering is free movement through a whole region. Elsewhere the root is the wandering of grief and of fortune: the Mother Antaia searches "in far-wandering grief" (XLI.3), and Tyche and the Daimon, called gentle Zeus, are each "much-wandering" (LXXII.5, LXXIII.3; see πολύπλαγκτος). The edition renders the word "wandering the heavens"; the apparatus at XXI.1 concerns ἠέριαι, Abel's for the codices' ἠέριοι.

See also

αἰθερόπλαγκτος; ἠέριος; καρποτρόφος; νεφέλη; ὀμβροτόκος; πολύπλαγκτος.

οὐρεσιφοῖτις · walker on the mountains

οὐρεσιφοῖτις, *ouresiphoitis*, accusative οὐρεσιφοῖτιν, *ouresiphoitin*, "walker on the mountains"

Attested: οὐρεσιφοῖτιν (*ouresiphoitin*; I.8). From the epic dative οὔρεσι, "on the mountains", and φοιτάω, "go to and fro": she who ranges the mountains. The feminine form stands once, in the first hymn of the collection, to Hekate: "leader, bride, nurse of the young, walker on the mountains" (I.8; see Ἑκάτη; κουροτρόφος). The line gathers the goddess's offices from the household to the wild: she leads, she is a bride, she rears children, and she walks the mountains, as the hymn's earlier lines have set her at the crossroads, among the tombs and with the souls of the dead (I.1–5; see Εἰνοδία). The mountain is the wild place outside the city where the night-goddess, "keeper of dogs" (I.5), roams, and the epithet can be read as one of several in the hymn that give her what the collection elsewhere gives Artemis, the huntress of the hills (see Ἄρτεμις). The two-ending adjective of the same compound, given to the nymphs and to Dionysos, is told under οὐρεσίφοιτος, and the Mother's mountain frenzy under ὀρειμανής. The edition renders the word "walker on the mountains", and I.8 carries no apparatus entry.

See also

Ἄρτεμις; Εἰνοδία; Ἑκάτη; κουροτρόφος; ὀρειμανής; οὐρεσίφοιτος.

οὐρεσίφοιτος · mountain-roaming

οὐρεσίφοιτος, *ouresiphoitos*, plural οὐρεσίφοιτοι, *ouresiphoitoi*, "mountain-roaming"

Attested: οὐρεσίφοιτοι (*ouresiphoitoi*; LI.9), οὐρεσίφοιτος (*ouresiphoitos*; LII.10). The masculine and common form of οὐρεσιφοῖτις, "who ranges the mountains". It is given to the Bacchic nymphs and to their god. The nymphs are "flowing from the rock, clear-voiced, humming, mountain-roaming" (LI.9; see Νύμφαι), and the god of the trieteric feast is "mountain-roaming, Eros, clad in the fawn-skin, of the year's circuit" (LII.10; see ἀμφιετήρ; νεβριδοστόλος). The nymphs of the springs, nurses of Bakchos (LI.3), leap with Pan over the mountains (LI.8), and the god himself is on the mountain, dressed in the fawn-skin of the rite. At LII.10 the form is Abel's: the codices have the vocative οὐρεσιφοίτα, and Abel prints the nominative, one of several places in these hymns where, as the note at LIV title and 1 observes, he prints a nominative for a vocative. Euripides' Bacchants sing the god's call to the mountain: "At once the whole land will dance, whenever Bromios leads the companies to the mountain, to the mountain, where the throng of women waits, stung away from their looms and shuttles by Dionysos" (*Bacchae* 114–119).[522] The hymns' mountain-roaming god can be read as that leader, and the women stung from their looms are the frenzy told under οἰστρέω. The feminine, of Hekate, is told under οὐρεσιφοῖτις. The edition renders the word "mountain-roaming"; LI.9 carries no apparatus entry.

See also

ἀμφιετήρ; νεβριδοστόλος; Νύμφαι; οἰστρέω; οὐρεσιφοῖτις.

[522] Euripides, *Bacchae* 114–119.

ὀφιοπλόκαμος · snake-tressed

The snakes in the hair of the avenging goddesses, the one feature of their looks that the collection keeps in both their hymns, under both their names · Orphic Hymns

ὀφιοπλόκαμος, *ophioplokamos*, plural ὀφιοπλόκαμοι, *ophioplokamoi*, "snake-tressed"

At a Glance

The word. From ὄφις, "snake", and πλόκαμος, "braid, lock of hair": whose locks are snakes.

In the Hymns. Twice, of the same goddesses under their two names: the Erinyes, addressed at the close of their hymn as Moirai (LXIX.12), and the Eumenides (LXX.10).

In this edition. "Snake-tressed".

A place to read. LXIX.10–13 and LXX.8–11, with the note on the heading of LXX.

Meaning

The collection hymns the avenging goddesses twice running, once as Erinyes and once as Eumenides, the Kindly Ones, and the snakes are the one feature of their looks that the two hymns share. The note on the heading of LXX lists four words the two hymns share in the transmitted text, among them ὀφιοπλόκαμοι, "and none of the four carries an apparatus entry at either place, so the repetition is the collection's and not the editors'". The hymns differ in nearly everything else: the first names the three sisters and gives them a cave by the Styx, the second gives them a father and a mother and no names (see Ἐρινύες; Εὐμενίδες). The hair stays.

In the hymn to the Erinyes the word comes at the turn to petition, and in a surprising company: "But, Moirai goddesses, snake-tressed, of many forms, / make the change to a gentle-minded, soft-hearted view of life" (LXIX.12–13; see Μοῖραι; πολύμορφος). The note at LXIX.3, 9, 12 records that the line "addresses these goddesses outright as θεαὶ Μοῖραι",

an identification that "stands in both witnesses". The snakes belong to the Erinyes even when they are called by the Fates' name, and the epithet can be read as keeping the hearer from mistaking which goddesses are meant. In the hymn to the Eumenides it stands in the last line of their titles: "maidens of the night, snake-tressed, dread-eyed" (LXX.10; see νυκτέριος χορός; φοβερῶψ). There the kind name and the fearful hair stand in the same hymn, and the edition's note on the heading calls the name "the euphemism". The goddesses are asked, after both chains of titles, for gentleness: the Erinyes to "make the change" to a gentle mind, the Eumenides to "draw near with pure purposes" (LXX.11; see ὅσιαι γνῶμαι). The snakes are what the petition hopes not to meet. The two hymns can be read as asking the same powers, in the same hair, to show the face their second name promises.

Use in the Hymns

The Erinyes as Moirai. "But, Moirai goddesses, snake-tressed, of many forms" (LXIX.12).

The Eumenides. "limb-loosing with frenzy, grim, of the night, of many dooms, / maidens of the night, snake-tressed, dread-eyed; / I call upon you to draw near with pure purposes" (LXX.9–11; see λυσιμελής; νυχία θέρμη).

Places to read

Every line in which the word stands.

LXIX.12 The Erinyes, addressed as Moirai, are snake-tressed and of many forms.

LXX.10 The Eumenides are maidens of the night, snake-tressed, dread-eyed.

Earlier poetry and cult

Gorgons and snakes. Aeschylus made the snakes the goddesses' mark. At the end of the *Libation Bearers* Orestes, alone among the household, sees them coming: "Serving women, there, like Gorgons, / dark-robed, and

wreathed / with thick-coiled snakes! I can stay no longer" (1048–1050).[523] In the *Eumenides* the Pythia, who has gone into the shrine at Delphi and come out again on hands and knees, tells how she found them asleep about him and cannot say what they are: "not women, I say, but Gorgons; / and yet I will not liken them to Gorgons' shapes either", wingless, black, snoring, their eyes dripping a loathsome ooze (46–54).[524] Euripides' Orestes, mad, begs his mother not to set on him "the bloody-faced and snake-like maidens" (*Orestes* 255–256).[525] The hymns keep the tragic hair and give it to goddesses they ask to be kind.

Later readings

The first snakes. Pausanias' remark that Aeschylus was the first to put snakes in their hair, and that the images of the Semnai at Athens had nothing fearful about them, is told under Εὐμενίδες (1.28.6).

The snake thrown into the heart. Virgil gives the hair its use. Juno calls the fury Allecto from the darkness, a goddess "so savage of face, so many the black snakes that sprout on her", and sends her to Queen Amata: Allecto "flings one snake from her dark-blue hair and slips it into her bosom, deep into her heart, so that, crazed by the monster, she may throw the whole house into turmoil"; it glides between her clothes and smooth breast unfelt, breathing its viper's breath into her (*Aeneid* 7.329, 346–351).[526] The snakes of the hair become the madness itself; the three names and Allecto's war in Latium are told under Ἀλληκτώ. The Orphic petitions, which ask the snake-tressed goddesses to turn gentle, can be read beside Virgil's fury, independently of him: the same hair, and the opposite prayer.

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[523] Aeschylus, *Libation Bearers* 1048–1050.

[524] Aeschylus, *Eumenides* 46–54.

[525] Euripides, *Orestes* 255–256.

[526] Virgil, *Aeneid* 7.323–330, 346–351.

In this edition

The edition renders the word "snake-tressed" at both places. Neither line carries an apparatus entry on the word, as the note on the heading of LXX observes. At LXX.9, in the line before, βλοσυραί and νύχιαι divide the codices' single word βλοσυροννύχιαι between Lennep and Hermann (see λυσιμελής).

See also

Ἀλληκτώ; Ἐρινύες; Εὐμενίδες; λυσιμελής; Μοῖραι; νυκτέριος χορός; νυχία θέρμη; ὅσιαι γνῶμαι; πολύμορφος; φοβερῶψ.

παγγενέτης · all-begetter

Zeus as the father of everything, in the two hymns that give him, once as lightning and once as the gentle god, the title the collection elsewhere spreads among Ouranos, Kronos, Herakles and Pan · Orphic Hymns

παγγενέτης, *pangenetēs*, accusative παγγενέτην, *pangenetēn*, "all-begetter"

At a Glance

The word. From πᾶς, "all", and the root of γίγνομαι, "come to be", in the agent form γενέτης, "begetter": the one from whom all things are born.

In the Hymns. Twice, of Zeus: Zeus of the lightning (XX.5) and the Daimon, "gentle Zeus" (LXXIII.2). The longer form παγγενέτωρ is given to Ouranos, Herakles and Kronos.

In this edition. "All-begetter".

A place to read. XX.1–6 and LXXIII.1–3.

Meaning

The collection names several gods the begetters of everything, and gives this form of the title to Zeus alone. In the hymn to Zeus of the Lightning it comes at the moment the name arrives, after four lines of epithets for the flash: "Zeus of the lightning, all-begetter, greatest king" (XX.5; see ἀστράπιος; Ζεύς). In the hymn to the Daimon, who turns out in its second

line to be Zeus, it stands at the head of a run of benefits: "gentle Zeus, all-begetter, giver of life to mortals, / great Zeus, much-wandering, avenging one, king of all" (LXXIII.2–3; see βιοδώτωρ; μειλίχιος; παμβασιλεύς). In both hymns the title sits beside a word of kingship, "greatest king" and "king of all", and so the father and the ruler are given in one breath, as epic gives them in "father of men and gods" (see θεῶν πάτερ ἠδὲ καὶ υἱέ).

The title has company across the book, and the company shows what it claims. Ouranos is "all-begetter" and "eldest-born" (IV.1–2; see Οὐρανός), Kronos "all-begetter of the age" (XIII.5), Herakles "all-devouring, all-begetter" (XII.6), and Pan "begetter of all" (XI.10), all with the longer form or the phrase (see παγγενέτωρ); Zeus and Hera are "all-begetting", παντογένεθλος (XV.7, XVI.4); the Stars are "begetters of all things" (VII.5). The collection's generations of gods, Ouranos, Kronos, Zeus, each receive the father's title in turn, and the gods it identifies with the whole, Pan and Herakles, receive it with them. Zeus' παγγενέτης can be read as the end of the line: the god who now rules is called the begetter of all, as the first two were. The note at XX.1–5 observes that in the Lightning hymn "four lines of epithet" stand "before the name arrives at line 5"; the title is the first word after the name, and in the gentle god's hymn it is the first word after his.

Use in the Hymns

The lightning. "shudder-making, heavy in wrath, unconquered, holy god, / Zeus of the lightning, all-begetter, greatest king" (XX.4–5).

The gentle god. "gentle Zeus, all-begetter, giver of life to mortals, / great Zeus, much-wandering, avenging one, king of all, / giver of wealth, whenever he comes teeming into a house" (LXXIII.2–4; see ἀλάστωρ; πλουτοδότης; πολύπλαγκτος).

Places to read

Every line in which the word stands, with the lines of its longer form, which has its own entry, and the line of the phrase "begetter of all".

IV.1 Ouranos is all-begetter.

XI.10 Pan is begetter of all.

XII.6 Herakles is all-devouring, all-begetter.

XIII.5 Kronos is all-begetter of the age.

XX.5 Zeus of the lightning is all-begetter, greatest king.

LXXIII.2 Gentle Zeus is all-begetter, giver of life to mortals.

Earlier poetry and cult

Father of gods and men. The epic title of Zeus, "father of men and gods", is told under θεῶν πάτερ ἠδὲ καὶ υἱέ (*Iliad* 1.544), and Hesiod's list of Rhea's children, which ends on Zeus "father of gods and of men", under γενάρχης (*Theogony* 453–467). The Orphic verse that makes Zeus head, middle and end of all things is told under ἀρχὴ πάντων πάντων τε τελευτή. The hymns' παγγενέτης turns the epic father into the begetter of all, and the Orphic verse can be read as giving it its sense: all things are made from Zeus.

Later readings

We are his kin. The poet Aratus of Soloi, about 275 BC, opens his poem on the heavens with Zeus: "Let us begin from Zeus, whom we men never leave unspoken. The streets are full of Zeus, and every gathering-place of men; the sea is full of him, and the harbours; everywhere all of us have need of Zeus. For we are his kin as well" (*Phaenomena* 1–5).[527] The apostle Paul, speaking to the Athenians on the Areopagos, quotes the last words: "in him we live and move and are, as some of the poets among you have said, 'For we are his kin as well'" (*Acts* 17.28).[528] The hymns' all-begetter and the poets' father can be read side by side, independently of each other; Paul's use of the line shows how the Greek title of the father of all could be read by a later faith.

[527] Aratus, *Phaenomena* 1–5.

[528] *Acts* 17.28.

In this edition

The edition renders the word "all-begetter" at both places, as it renders παγγενέτωρ. Neither line carries an apparatus entry on the word. At XX.5 ἀστράπιον, in the same line, is Abel's for the codices' ἀστραπαῖον (see ἀστράπιος); in the Daimon's hymn the apparatus at LXXIII.1 records Wiel's πελάσαι ἡγήτορα for the codices' single word μεγαλανηγήτορα.

See also

ἀλάστωρ; ἀρχὴ πάντων πάντων τε τελευτή; ἀστράπιος; βιοδώτωρ; γενάρχης; Ζεύς; θεῶν πάτερ ἠδὲ καὶ υἱέ; μειλίχιος; Οὐρανός; παγγενέτωρ; παμβασιλεύς; πλουτοδότης; πολύπλαγκτος.

παγγενέτωρ · all-begetter

παγγενέτωρ, *pangenetōr*, vocative παγγενέτορ, *pangenetor*, "all-begetter"

Attested: παγγενέτορ (*pangenetor*; IV.1, XII.6, XIII.5). The longer agent form of παγγενέτης, from πᾶς, "all", and γενέτωρ, "begetter". It is given to three gods: Ouranos in the first line of his hymn, Herakles and Kronos further into theirs. Ouranos is "all-begetter, portion of the kosmos ever unwearied" (IV.1; see κόσμου μέρος; Οὐρανός), Herakles "all-devouring, all-begetter, most high, helper to all" (XII.6; see Ἡρακλῆς; παμφάγος), and Kronos "all-begetter of the age, Kronos of intricate speech" (XIII.5; see αἰών; Κρόνος). Ouranos and Kronos are fathers in the theogony, and the title says so; Herakles is not, and the hymn that makes him a Titan and "father of time" (XII.1, 3) gives him the same title as the first gods, the begetter of all as well as the devourer of all in one line. Pan receives the phrase in its two words, "begetter of all", γενέτορ πάντων (XI.10; see Πάν), and Zeus the shorter form (see παγγενέτης), where the collection's titles of the begetter are gathered. In all three places the vocative -τορ is Abel's: the apparatus records παγγενέτορ at IV.1, XII.6 and XIII.5 as his for the codices' nominative παγγενέτωρ, as it records γενέτορ at XI.10. The edition renders the word "all-begetter", and at XIII.5, with the genitive, "all-begetter of the age".

See also

αἰών; Ἡρακλῆς; κόσμου μέρος; Κρόνος; Οὐρανός; παγγενέτης; παμφάγος; Πάν.

Παιάν · Paian

The healer's name, Homer's physician of the gods, given in the collection to Apollo and his son Asklepios, and spread to Helios, Pan and Dionysos · Orphic Hymns

Παιάν, *Paian*, "Paian"; adjective παιωνίς, *paiōnis*, "healing"

At a Glance

The word. Παιάν is the healer: in Homer Paieon is the physician of the gods, and the name became Apollo's title and the name of the song of healing and thanksgiving sung to him, the paean.

In the Hymns. Five places: Helios (VIII.12), Pan (XI.11), Apollo (XXXIV.1), Dionysos of the trieteric feast (LII.11) and Asklepios (LXVII.1); its adjective is given once to the nymphs (LI.15).

In this edition. "Paian", transliterated.

A place to read. LXVII.1–8, the hymn to Asklepios, with XXXIV.1.

Meaning

The title belongs to the healing god, and the collection gives it where healing is the god's office. Asklepios is hailed at once with it: "Healer of all, Asklepios, lord Paian" (LXVII.1; see Ἀσκληπιός; ἰητήρ). The note at LXVII.1 observes that "Παιάν is Apollo's healing title and here it is given to the son, five lines before line 6 names the father". Apollo's own hymn opens on it, "Come, blessed one, Paian" (XXXIV.1; see Ἀπόλλων), so that the god of the bow and of the cry of the paean is greeted first as the healer (see ἴηιε). Father and son share the name, and in both hymns it stands in the first line.

Three other gods receive it. Of two of them the note at XXXIV.1 and XI.11 observes that the name "has already been given to two other gods in

this collection, and in almost the same words — κάρπιμε, Παιάν of Helios at VIII.12 and κάρπιμε Παιάν of Pan at XI.11", and that "It is a word of the solar register rather than a link between any two hymns". Helios is "light-bearer ... fruitful, Paian" (VIII.12; see Ἥλιος), and Pan "world-ruler, increaser, light-bearing, fruitful Paian" (XI.11; see αὐξητής; Πάν): in both the healer is a giver of growth and light, the sun that makes things ripen. The fifth place gives the name to Dionysos of the trieteric feast, "Paian, thyrsos-speared, held in the lap, adorned with the grape-cluster" (LII.11; see βοτρυόκοσμος; θυρσεγχής). At VIII.12–13 Helios is called Paian and then, as the note there says, "outright, immortal Zeus". The title can be read as moving from the healer to every god who gives life and relief.

The adjective carries the office to the nymphs. Among their sixteen lines of epithets they are "of Nysa, frenzied, healing, delighting in the spring" (LI.15; see Νυσαῖος; παιωνίς), and the hymn's only request of them is a healthful stream (LI.18; see νᾶμα).

Use in the Hymns

The healer. "Healer of all, Asklepios, lord Paian, / charming away the much-aching torments of men's diseases" (LXVII.1–2; see θέλγω).

Apollo. "Come, blessed one, Paian, slayer of Tityos, Phoibos, Lykoreus" (XXXIV.1; see Λυκωρεύς).

The sun's Paian. "light-bearer, of shifting blend, life-bringing, fruitful, Paian" (VIII.12).

Places to read

Every line in which the name or its adjective stands.

VIII.12 Helios is fruitful Paian.

XI.11 Pan is fruitful Paian.

XXXIV.1 Apollo is called Paian.

LI.15 The nymphs are healing.

LII.11 Dionysos of the trieteric feast is Paian, thyrsos-speared.

LXVII.1 Asklepios is healer of all, lord Paian.

Earlier poetry and cult

The physician of the gods. Homer's Paieon is a god in his own right, who heals the gods when they are wounded. When Herakles shot Hades with an arrow "in Pylos, among the dead", the god went up to Olympos in pain, "and Paieon, sprinkling pain-killing drugs upon him, / healed him, for he was not made to die" (*Iliad* 5.401–402); and when Diomedes wounded Ares, Zeus bade Paieon heal him, and he healed him with the same drugs in the same words (5.899–901).[529] In the *Odyssey* the Egyptian drugs that Helen mixes are explained by the same name: in Egypt the earth bears the most drugs, many good and many baneful, and every man is a physician, "for they are of Paieon's stock" (4.229–232).[530] The paean sung to Apollo to end the plague is told under Ἀπόλλων (*Iliad* 1.472–474), and the cry ἰή, which Sophocles joins to the name in "Delian Paian, hailed with iē", under ἴηιε and ἰήιος. The hymns keep Homer's god only as a name, and give it to the healer of men.

Later readings

Apollo Paion at Oropos. Pausanias describes the altar of the healing hero Amphiaraos at Oropos, divided among many gods: "one part is of Herakles and Zeus and Apollo Paion", another of the heroes and heroes' wives, a third of Hestia, Hermes, Amphiaraos and his son Amphilochos (1.34.3); those who come to consult the hero sacrifice a ram, spread its skin and sleep on it, waiting for a dream (1.34.5).[531] At a sanctuary where men sought a god's answer in sleep, Paion was Apollo's cult name. The Cratylus' Apollo who washes and releases, the healer and purifier, is told under καθαρός (404e–405c).

In this edition

The edition transliterates the name, "Paian", at all five places, and renders the adjective "healing" at LI.15. None of the five lines carries an apparatus

[529] Homer, *Iliad* 5.395–402, 5.899–901.

[530] Homer, *Odyssey* 4.227–232.

[531] Pausanias 1.34.3–5.

entry on the name, as the note at LXVII.1 observes of XXXIV.1 and LXVII.1. At LII.11 θυρσεγχής in the same line is Hermann's for the codices' χρυσεγχής, and at VIII.12 φωσφόρος Hermann's for φωσφόρε.

See also

Ἀπόλλων; Ἀσκληπιός; αὐξητής; βοτρυόκοσμος; ἦιε; Ἥλιος; θέλγω; θυρσεγχής; ἰήιος; ἰητήρ; καθαρός; Λυκωρεύς; νᾶμα; Νυσαῖος; παιωνίς; Πάν.

παιωνίς · healing

παιωνίς, *paiōnis*, plural παιωνίδες, *paiōnides*, "healing"

Attested: παιωνίδες (*paiōnides*; LI.15). The feminine adjective of Παιάν, the healer: belonging to the healing god, and so healing. It stands once, among the sixteen lines of titles that the hymn to the Nymphs gives them before it asks for anything: "of Nysa, frenzied, healing, delighting in the spring" (LI.15; see Νυσαῖος). The line sets the nymphs' two natures side by side. They are the frenzied nurses of Bakchos on Nysa, and they are the spirits of the springs, whose water heals; the note at LI.3, 8, 15, 16 sets Nysa with the nurses of Bakchos, Pan and Deo, the lines by which "the hymn attaches the nymphs to three other cults without once telling a story about any of them". The healing is the springs', and the hymn's one petition, two lines later, asks for nothing else: the nymphs are to send "a healthful stream" (LI.18; see νᾶμα; Νύμφαι). The adjective joins them to the god whose name it carries, the Paian of Apollo and Asklepios, told under Παιάν. The edition renders the word "healing", and the apparatus at LI.15 concerns the same line's Νυσαῖαι, Abel's for the codices' *νύσσιαι*.

See also

νᾶμα; Νύμφαι; Νυσαῖος; Παιάν.

Παλλάς · Pallas

Παλλάς, *Pallas*, accusative Παλλάδα, *Pallada*, "Pallas"

Attested: Παλλάδα (*Pallada*; Prayer 38), Παλλάς (*Pallas*; XXXII.1). The standing name of Athena in epic, joined to hers as "Pallas Athena". The collection uses it twice, and both times as the first word of what it says of her. The proem names her in a single line, "and Pallas the maiden who rouses battle, and all the Winds" (Prayer 38; see ἐγρεμάχη), and her hymn begins with it: "Pallas sole-born, august offspring of great Zeus" (XXXII.1; see Ἀθηνᾶ; μουνογένεια). The hymn calls her Athena only in its heading, ΑΘΗΝΑΣ; in the verse she is Pallas, then "Tritogeneia" and "grey-eyed" (see γλαυκῶπις), so that the epic name stands where a hymn would put the goddess's own. The name was explained from the war-dance. Plato's Socrates takes Pallas to be named "from the dance in arms", since raising oneself or anything else into the air, off the ground or in one's hands, is what we call πάλλειν and πάλλεσθαι, "to brandish" and "to leap", and ὀρχεῖν and ὀρχεῖσθαι, "to dance" (*Cratylus* 406d–407a).[532] His derivation of her other name, from "the mind of god", is told under Ἀθηνᾶ (407a–c). The two lines of the collection that use the name both give her war: the maiden "who rouses battle" in the proem and, in the hymn, the "rouser of war" of the next line (XXXII.2; see πολεμόκλονος), so that the name can be read in the hymns as Plato read it, as the brandisher of arms. The edition transliterates it, "Pallas"; the apparatus at XXXII.1 records the codices' ἔγγονε for ἔκγονε in the same line.

See also

Ἀθηνᾶ; γλαυκῶπις; ἐγρεμάχη; μουνογένεια; πολεμόκλονος.

παμβασίλεια · queen of all

The highest of the collection's royal titles for goddesses, given to nature, the earth, Rhea, Hera, Artemis, Semele and Health, and once, in the masculine, to Zeus · Orphic Hymns

παμβασίλεια, *pambasileia*, accusative παμβασίλειαν, *pambasileian*, "queen of all"

[532] Plato, *Cratylus* 406d–407a.

At a Glance

The word. From πᾶς, "all", and βασίλεια, "queen": the queen over everything. Aristotle used the abstract noun παμβασιλεία for absolute kingship.

In the Hymns. Nine lines: Physis (X.16), the earth twice, in Pan's hymn and in Plouton's (XI.2, XVIII.6), Rhea (XIV.7), Hera twice (XVI.2, XVI.9), Artemis (XXXVI.11), Semele (XLIV.1) and Hygieia (LXVIII.1). The masculine παμβασιλεύς is given once to Zeus.

In this edition. "Queen of all".

A place to read. XVI.1–10, the hymn to Hera, where the title stands twice.

Meaning

The collection calls many goddesses "queen", βασίλεια, a title that stands in thirteen lines besides these nine; it keeps "queen of all" for a smaller company, and the company is chosen by the reach of each goddess's power. Physis has it among her titles of universal giving: "all-wise, all-giving, sustainer, queen of all" (X.16; see Φύσις). The earth has it twice, in the hymn that makes Pan the whole, "heaven and sea and the earth that is queen of all" (XI.2), and in the hymn to Plouton, who "by the third lot" was "allotted the earth, queen of all" (XVIII.6; see τριτάτη μοῖρα). The note at XVIII.6 observes that in Homer the earth is the one thing left unshared among the three brothers, and that the hymn gives it to the god below. The mother of the gods has it, "Rhea queen of all, rouser of war, of mighty spirit" (XIV.7; see Ῥέα), and so does the queen of the gods, twice in eight lines: "Hera queen of all, blessed bedfellow of Zeus" and, in the petition, "But, blessed goddess, of many names, queen of all" (XVI.2, XVI.9; see Ἥρα).

The other three places stretch the title beyond the great goddesses. Artemis is "lady, queen of all, fair shoot" (XXXVI.11; see θάλος), Semele, the mortal mother made a goddess, is "the maiden daughter of Kadmos, queen of all" (XLIV.1; see Καδμηίς; Σεμέλη), and Health has it in the first line of her hymn: "Desirable, lovely, of many blossomings, queen of all"

(LXVIII.1; see ὑγίεια). The collection gives the highest royal title to the goddess without whom nothing prospers, as the hymn to Health goes on to say (LXVIII.8–10), and to the mortal woman who became the mother of the thyrsos-bearing Dionysos (XLIV.3). The title can be read as the collection's measure of a goddess's reach: it is given where the hymn claims that her rule extends to everything, the earth, nature, the mother and wife of the gods, and the health on which every other good depends. Zeus alone receives the masculine, "king of all" (LXXIII.3; see παμβασιλεύς).

Use in the Hymns

Hera. "Hera queen of all, blessed bedfellow of Zeus" (XVI.2); "But, blessed goddess, of many names, queen of all, / may you come with favour, rejoicing, with a fair face" (XVI.9–10; see πολυώνυμος).

The earth allotted. "you who by the third lot were allotted the earth, queen of all" (XVIII.6; see Πλούτων).

Health. "Desirable, lovely, of many blossomings, queen of all" (LXVIII.1; see πολυθάλμιος).

Places to read

Every line in which the word stands.

X.16 Physis is queen of all.

XI.2 The earth, queen of all, is one of the limbs of Pan.

XIV.7 Rhea is queen of all, rouser of war.

XVI.2 Hera is queen of all, bedfellow of Zeus.

XVI.9 Hera is asked to come as queen of all.

XVIII.6 Plouton was allotted the earth, queen of all.

XXXVI.11 Artemis is queen of all, a fair shoot.

XLIV.1 Semele is the maiden daughter of Kadmos, queen of all.

LXVIII.1 Hygieia is queen of all.

Earlier poetry and cult

The shares of the world. Homer's Poseidon tells Iris how the three sons of Kronos divided the world by lot, the sea to him, the murk to Hades and the sky to Zeus, "but the earth is still common to all, and high Olympos"; the passage is told under Ἀΐδης (*Iliad* 15.187–193). The hymn to Plouton's "earth, queen of all" can be read as answering it: the earth that Homer leaves unshared is a queen, and her lord is the god below.

Later readings

Absolute kingship. Aristotle, sorting the kinds of kingship, names as the last the παμβασιλεία, where one man is master of all things, "as each nation and each city is of its common affairs, ordered on the model of household management; for as household management is a kind of kingship over a house, so absolute kingship is the household management of a city or of one nation or several" (*Politics* 3.14, 1285b29–37).[533] The philosopher's word is a constitution; the hymns' is a goddess's title. The two can be read side by side, independently of each other: in both, the queen of all is the one who keeps the whole as a house is kept.

In this edition

The edition renders the word "queen of all" at every place, and the masculine "king of all". None of the nine lines carries an apparatus entry on the word. At XIV.7 the apparatus records πολεμόκλονος as Hermann's for πολεμόκλονε, and at XVI.2 Ἥρη as his for Ἥρα, both in the title's lines.

See also

Ἀΐδης; ἀρχιγένεθλος; Ἥρα; θάλος; Καδμηίς; παμβασιλεύς; Πλούτων; πολυθάλμιος; πολυώνυμος; Ῥέα; Σεμέλη; τριτάτη μοῖρα; ὑγίεια; Φύσις.

[533] Aristotle, *Politics* 3.14, 1285b29–37.

παμβασιλεύς · king of all

παμβασιλεύς, *pambasileus*, accusative παμβασιλῆα, *pambasilēa*, "king of all"

Attested: παμβασιλῆα (*pambasilēa*; LXXIII.3). From πᾶς, "all", and βασιλεύς, "king": the king over everything. The masculine stands once, of Zeus, at the end of a line that joins his greatness to his dangers: "great Zeus, much-wandering, avenging one, king of all" (LXXIII.3; see ἀλάστωρ; Ζεύς; πολύπλαγκτος). The hymn is to the Daimon, whom it calls "gentle Zeus, all-begetter, giver of life to mortals" in the line before (LXXIII.2; see μειλίχιος; παγγενέτης), and the note at LXXIII.3 observes that ἀλάστορα stands "in a chain otherwise made of benefits": the king of all is also the avenger, and the hymn does not say which way the word is loaded. The feminine, παμβασίλεια, "queen of all", is far commoner, given in nine lines to Physis, the earth (twice), Rhea, Hera (twice), Artemis, Semele and Hygieia (see παμβασίλεια); the masculine is the one place where the collection gives the title to a god, and it gives it to Zeus. The edition renders it "king of all", and LXXIII.3 carries no apparatus entry.

See also

ἀλάστωρ; Ζεύς; μειλίχιος; παγγενέτης; παμβασίλεια; πολύπλαγκτος.

παμμήτειρα · all-mother

The mother of everything, a title the collection gives to two goddesses only, Nature and Demeter, each in the first line of her hymn · Orphic Hymns

παμμήτειρα, *pammēteira*, "all-mother"

At a Glance

The word. From πᾶς, "all", and μήτηρ, "mother", in a lengthened poetic form: the mother of all things. The *Homeric Hymn to Earth* gives the title to Gaia, and Aeschylus' Prometheus calls the earth παμμήτωρ.

In the Hymns. Twice, in the same position, with the same following word: "O Physis, all-mother goddess" (X.1) and "Deo, all-mother goddess" (XL.1).

In this edition. "All-mother".

A place to read. X.1–5 and XL.1–5.

Meaning

The two places are built alike. Each hymn opens on the goddess's name, then παμμήτειρα θεά, "all-mother goddess", then a third title of motherhood or of names: "O Physis, all-mother goddess, mother of many devices" (X.1; see Φύσις) and "Deo, all-mother goddess, daimon of many names" (XL.1; see Δηώ; πολυώνυμος). The same half-line serves the goddess who is nature itself and the goddess of the grain, though at XL.1 its θεά is Hermann's, and the collection does not give it to Earth, to whom the epic hymn gave it, nor to Rhea or the Mother of the gods. It chooses the two powers whose motherhood is most productive: Nature, who makes and shapes everything, and Demeter, who feeds men.

The hymns go on to show what kind of mother each is. Physis is "of all things ... father, mother, nurse and foster-mother" (X.18), "all-giving" and "queen of all" (X.16; see παμβασίλεια; πανδώτειρα), and the hymn tells her "you alone make all these" (X.28); twenty-seven lines of address stand before the hymn reaches a finite verb, as the note at X.1 observes. Deo is "nurse of the young, giver of prosperity, / wealth-giving goddess, feeder of the corn-ear, all-bestowing" (XL.2–3; see κουροτρόφος; ὀλβιοδῶτις; πλουτοδότειρα; σταχυοτρόφος), the mother who gives men food as well as life. The title can be read as setting the two goddesses side by side, nature that brings forth everything and the grain that sustains what is born. The collection's other "mother of all", Hygieia, is told under μήτηρ ἁπάντων (LXVIII.2), and its other mothers under μήτηρ.

Use in the Hymns

Physis. "O Physis, all-mother goddess, mother of many devices, / heavenly, eldest, daimon of many foundings, mistress" (X.1–2; see πολύκτιτος).

Deo. "Deo, all-mother goddess, daimon of many names, / august Demeter, nurse of the young, giver of prosperity" (XL.1–2; see Δημήτηρ Ἐλευσινία).

Places to read

Every line in which the word stands.

X.1 Physis is the all-mother goddess, mother of many devices.

XL.1 Deo is the all-mother goddess, daimon of many names.

Earlier poetry and cult

The earth and a mother of the dead. The *Homeric Hymn to Earth* opens on the same title for Gaia, mother of all, "I will sing of Earth, all-mother", and its praise of her fields and full houses is told under αὐξιθαλής (30.1, 5–12); Aeschylus' Prometheus, chained, calls on "the earth, mother of all", παμμῆτόρ τε γῆ, in a line told under μήτηρ γαῖα (*Prometheus Bound* 90). Sophocles gives the compound a darker sense. When Creon comes in carrying his son's body, the messenger tells him that worse waits in the house: "your wife is dead, all-mother of this corpse, / unhappy one, just now, by blows fresh dealt" (*Antigone* 1282–1283).[534] Eurydice is "all-mother" because she was wholly mother to the dead Haimon, in grief as in birth. The hymns keep the word's other side, the mother of everything that lives.

Later readings

The receiving mother. Plato's Timaeus, setting out what is needed for the world to come to be, distinguishes three kinds: what comes to be, that in which it comes to be, and that in whose likeness it grows; "and it is fitting to compare what receives to a mother, that from which it comes to

[534] Sophocles, *Antigone* 1278–1283.

a father, and the nature between them to their child" (*Timaeus* 50d).[535] The philosopher's mother is the receptacle of all things, without shape of her own; the hymn's Physis is a mother who makes and devises. The two can be read side by side, independently of each other, as the passive and the active sides of the all-mother.

In this edition

The edition renders the word "all-mother" at both places, with θεά as "goddess" after it. Neither line carries an apparatus entry on the word itself. At XL.1 the apparatus records Δηοῖ as Hermann's vocative for the codices' δηώ, and θεά as his for their θεοῖς, so that in the codices she is "all-mother to the gods"; X.1 carries no apparatus entry.

See also

αὐξιθαλής; Δημήτηρ Ἐλευσινία; Δηώ; κουροτρόφος; μήτηρ; μήτηρ ἁπάντων; μήτηρ γαῖα; ὀλβιοδῶτις; παμβασίλεια; πανδώτειρα; πλουτοδότειρα; πολύκτιτος; πολυώνυμος; σταχυοτρόφος; Φύσις.

παμφάγος · all-devouring

Eating everything, a word of gluttons and of beasts that the hymns give only to fire: to Hephaistos, to the thunderbolt, and to a Herakles who flashes like lightning · Orphic Hymns

παμφάγος, *pamphagos*, vocative παμφάγε, *pamphage*, neuter παμφάγον, *pamphagon*, "all-devouring"

At a Glance

The word. From πᾶς, "all", and the root of φαγεῖν, "eat": eating everything. Of a man it means a glutton, of animals the omnivores, and in tragedy it is the fire that eats whatever it touches.

In the Hymns. Three lines: Herakles (XII.6), the thunderbolt (XIX.10) and Hephaistos (LXVI.5).

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[535] Plato, *Timaeus* 50c–d.

In this edition. "All-devouring".

A place to read. XII.6 and LXVI.5, two lines built on one pattern.

Meaning

Every use in the collection is a use of fire. Hephaistos is "untiring fire" in his first line, and his limbs are the aither, the sun, the stars and the moon (LXVI.1, 6–7; see ἀκάματον πῦρ; Ἥφαιστος); his "all-devouring" is what fire does. The thunderbolt is the fire Zeus throws, "all-burning" and "flaming" a few lines before, and it is "all-devouring in its rush" (XIX.6–7, 10; see κεραυνός; ὁρμή; παμφλέκτος). Herakles seems the odd one out, a hero of labours among the elements, but his hymn has already made him a Titan and "father of time" (XII.1, 3), and four lines after the word it has him "flashing with first-born shafts", στράψας, with the verb of lightning (XII.10), carrying "the dawn and the black night" about his head and creeping through his twelve labours "from the risings to the settings" (XII.11–12), which the note at XII.11–12 reads as the sun's course through the twelve signs. His all-devouring can be read as the fire of the sun. The word that comedy and natural history gave to appetite is in these hymns the mark of a god who burns.

The two hymns to gods of fire use the word in the same place in the same line. Herakles and Hephaistos both open on "of mighty spirit, great in strength" (XII.1, LXVI.1; see ὀβριμόθυμος), and both later run a line that opens on three titles in παν- in the same frame: "all-devouring, all-begetter, most high" for Herakles (XII.6) and "all-devouring, all-subduing, highest of all" for Hephaistos (LXVI.5). Of those three only the middle word changes. Herakles devours and begets, and the one line holds both ends of his power, (see παγγενέτωρ); Hephaistos devours and subdues, the fire that nothing withstands (see πανδαμάτωρ). In both places the vocative of the middle title in -τορ is Abel's, and in both the line ends on a word of reach, "helper to all" and "living in all" (see ἐπαρωγός; παντοδίαιτος).

Use in the Hymns

Herakles. "all-devouring, all-begetter, most high, helper to all" (XII.6; see Ἡρακλῆς).

The thunderbolt. "an unconquered and holy shaft / in the whirlings of a boundless whirr, all-devouring in its rush" (XIX.9–10; see ἀπειρέσιος; δίνη).

Hephaistos. "all-devouring, all-subduing, highest of all, living in all, / aither, sun, stars, moon, undefiled light" (LXVI.5–6).

Places to read

Every line in which the word stands.

XII.6 Herakles is all-devouring and all-begetter.

XIX.10 The thunderbolt is all-devouring in its rush.

LXVI.5 Hephaistos is all-devouring and all-subduing.

Earlier poetry and cult

The glutton and the vermin. The Spartan poet Alcman, of the seventh century BC, put himself into a song as "Alcman the all-eater", who loves a pot of hot pea soup after the solstice, and Athenaeus quotes the lines in his book on gluttons (fr. 17 Page).[536] Aristophanes gives the word to the jaws of vermin. The chorus of the *Birds*, claiming worship as the new gods, calls itself "all-seeing" and "all-ruling" in the manner of a hymn, and grounds its claim on its service: it watches the whole earth and keeps the crops safe by killing the beasts of every tribe "which with all-devouring jaws / graze on everything growing in the earth from the bud" and on the fruit that sits on the trees (*Birds* 1058–1066).[537]

The fire. Euripides' messenger in the *Medea* tells how the gifts Medea sent to Creon's daughter took hold of her: "the golden circlet set about her head / let loose an astonishing river of all-devouring fire, / and the delicate robes, your children's gifts, / were gnawing the luckless girl's delicate flesh" (*Medea* 1186–1189).[538] The fire devours and the robes gnaw, and the girl rises from her chair and runs, burning, tossing her head

[536] Alcman, fr. 17 Page, quoted in Athenaeus, *Deipnosophists* 10.416c–d.

[537] Aristophanes, *Birds* 1058–1070.

[538] Euripides, *Medea* 1183–1194.

this way and that to throw off the crown, which holds fast. That is the fire the hymns' word carries, given there to the gods who are fire.

Later readings

The beast outside its nature. Aristotle, in the *Nicomachean Ethics*, says that beasts are called neither temperate nor intemperate except by a metaphor, when one kind of animal differs from another in wantonness, in destructiveness, or in being all-devouring; for a beast has neither choice nor reasoning, and stands outside its nature as madmen do among men (*Nicomachean Ethics* 7.6, 1149b31–35).[539] In the *Politics* the same word is a plain class of diet: some animals eat flesh, some fruit, and some everything, and nature has fitted their ways of life to the getting of their food (*Politics* 1.8, 1256a19–29).[540] The philosopher's omnivore is an animal; the hymns' all-devourer is a god, and fire.

In this edition

The edition renders the word "all-devouring" at all three places, with the neuter at XIX.10 agreeing with βέλος, the "shaft" of line 9. No apparatus entry concerns the word itself. At XII.6 the apparatus records παγγενέτορ, and at LXVI.5 πανδαμάτορ, as Abel's for the codices' nominatives in -τωρ; at XIX.10 the notes treat lines 8–12 as five lines with no main verb, describing the bolt.

See also

ἀκάματον πῦρ; ἀπειρέσιος; δίνη; ἐπαρωγός; Ἡρακλῆς; Ἥφαιστος; κεραυνός; ὀβριμόθυμος; ὁρμή; παγγενέτωρ; παμφλέκτος; πανδαμάτωρ; παντοδίαιτος.

παμφλέκτος · all-burning

παμφλέκτος, *pamphlektos*, accusative plural παμφλέκτους, *pamphlektous*, "all-burning"

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[539] Aristotle, *Nicomachean Ethics* 7.6, 1149b27–1150a1.

[540] Aristotle, *Politics* 1.8, 1256a19–29.

Attested: παμφλέκτους (*pamphlektous*; XIX.6). From πᾶς, "all", and φλέγω, "burn, blaze": burning everything, or burning through and through. The word stands once, at the head of the line of epithets for the weapons Zeus hurls: "squalls, rains, whirlwinds and mighty thunderbolts, / all-burning, swift, shudder-making, of mighty spirit, / hurling them, well-rushing and flaming" (XIX.5–7; see κεραυνός; ὀβριμόθυμος; ὄμβρος). The hymn's fire is counted in its own words: the lightning "blazing", φλεγέθουσαν, at line 4, the bolts "all-burning" here and "flaming", φλογερούς, in the next line, and the shaft "all-devouring in its rush" at line 10 (see παμφάγος). The line in which the word stands is Hermann's placing: the apparatus at XIX.6 records that before him it stood after line 7, and that κραιπνούς, "swift", in the same line is his for the codices' κρατερούς, "mighty". The edition renders the word "all-burning".

See also

κεραυνός; ὀβριμόθυμος; ὄμβρος; παμφάγος.

πανδαμάτωρ · all-subduer

The tamer of everything, Homer's word for sleep, which the hymns give to fire, to nature and to the Mother of the gods · Orphic Hymns

πανδαμάτωρ, *pandamatōr*, vocative πανδαμάτορ, *pandamator*, feminine πανδαμάτειρα, *pandamateira*, "all-subduer", "all-subduing"

At a Glance

The word. From πᾶς, "all", and δαμάω, "tame, subdue, overpower": the one who masters everything. In Homer it is the epithet of sleep, and in later poetry of time and of fate.

In the Hymns. Five lines: Aither (V.3), Physis twice, in the masculine form and in the feminine (X.3, X.26), the Mother of the gods (XXVII.12) and Hephaistos (LXVI.5).

In this edition. "All-subduer" where the word heads its line, "all-subduing" among the adjectives of Hephaistos and for the feminine.

A place to read. X.1–3 and X.26–28, the beginning and the end of the address to Physis.

Meaning

Homer's all-subduer is sleep, and sleep alone. The hymns give the word to the powers of fire and of nature, and none of them to Sleep. Aither is "all-subduer, fire-breathing, kindling for all that lives" (V.3; see Αἰθήρ; ἔναυσμα; πυρίπνους), Hephaistos "all-devouring, all-subduing, highest of all" (LXVI.5; see Ἥφαιστος; παμφάγος), and Physis in the twenty-sixth line of her address "fearless, all-subduing, destiny, allotment, fire-breathing" (X.26; see αἶσα; πυρίπνους). The fire that breathes and devours is what overpowers everything. The hymn to Sleep keeps the epic idea without the epic word: Hypnos is lord of the blessed, of men and of all living things, and the hymn tells him "you alone have power over all", "binding bodies in fetters never forged of bronze" (LXXXV.1–4; see ὕπνος). The binding is gentle; the subduing in the other hymns is the work of the element.

Physis has the word twice, at either end of her address, and in two forms. Near the beginning she is "all-subduer, unsubdued" (X.3), the word that masters all set against the word that nothing masters, of the same root; near the end she is πανδαμάτειρα, the feminine, beside destiny and allotment (X.26). At X.3 Abel prints the masculine agent noun as it stands in the codices, a form poetry could give to a goddess, and at XXVII.12 the Mother of the gods is addressed in the same form, "all-subduer, saviour of Phrygia, bedfellow of Kronos" (see Κρόνος; μήτηρ θεῶν). The goddess who holds the middle throne of the kosmos (XXVII.5) and the goddess who is nature itself are the two mothers who overpower. At XXVII.12, as at V.3 and LXVI.5, the vocative πανδαμάτορ is Abel's for the codices' nominative.

Use in the Hymns

Aither. "support of the stars and of the sun and of the moon, / all-subduer, fire-breathing, kindling for all that lives" (V.2–3; see ὑπέρεισμα).

Physis. "heavenly, eldest, daimon of many foundings, mistress, / all-subduer, unsubdued, helmswoman, all-shining" (X.2–3; see κυβερνήτειρα; παμμήτειρα); "fearless, all-subduing, destiny, allotment, fire-breathing, / everlasting life and immortal providence" (X.26–27).

The Mother of the gods. "Come to the rite, O lady, delighting in the drum, / all-subduer, saviour of Phrygia, bedfellow of Kronos" (XXVII.11–12; see τυμπανοτερπής).

Hephaistos. "all-devouring, all-subduing, highest of all, living in all" (LXVI.5; see παντοδίαιτος).

Places to read

Every line in which the word stands, in either form.

V.3 Aither is all-subduer, fire-breathing and kindling for all that lives.

X.3 Physis is all-subduer and unsubdued.

X.26 Physis is fearless, all-subduing, destiny and allotment.

XXVII.12 The Mother of the gods is all-subduer and saviour of Phrygia.

LXVI.5 Hephaistos is all-devouring and all-subduing.

Earlier poetry and cult

Sleep. The *Iliad* has the word once, at the opening of its last book. The games for Patroklos end, the army goes to dinner and to sleep, "but Achilles / wept, remembering his companion, and sleep the all-subduer / did not take him, but he turned this way and that" (*Iliad* 24.3–5).[541] In the *Odyssey* the same formula takes the Cyclops, drunk on Odysseus' wine: he falls on his back, his thick neck bent aside, "and sleep the all-subduer / took him, and from his throat burst wine / and gobbets of men's flesh" (*Odyssey* 9.371–374).[542] The power that masters all creatures is refused to the grieving hero and comes down on the monster.

Fate and time. The tragedians and the lyric poets move the word from sleep to what rules a life. Philoctetes, leaving Lemnos at the end of

[541] Homer, *Iliad* 24.1–6.

[542] Homer, *Odyssey* 9.371–374.

Sophocles' play, prays for a fair voyage "where great Moira carries me, / and the judgement of friends, and the all-subduing / daimon who brought these things to fulfilment" (*Philoctetes* 1466–1468).[543] Bacchylides, praising a victor of Aigina, sets the word on time: truth loves to win, and "all-subduing time" always increases what is well done (13.204–207).[544]

Later readings

The Erinys. In Apollonius' *Argonautica*, when Jason kills Medea's brother Apsyrtos near the temple of Artemis and the dying man's blood reddens Medea's silver veil as she turns away, "the pitiless all-subduer, Erinys, / saw with a sharp and sidelong eye what deadly work they had wrought" (*Argonautica* 4.475–476).[545] There, as at X.3 and XXVII.12, the masculine form serves a female power (see Ἐρινύες).

In this edition

The edition renders the masculine "all-subduer" at V.3, X.3 and XXVII.12, where the word heads its line, and "all-subduing" at LXVI.5 among the adjectives of Hephaistos and for the feminine πανδαμάτειρα at X.26. The apparatus records the vocative πανδαμάτορ at V.3, XXVII.12 and LXVI.5 as Abel's for the codices' πανδαμάτωρ; at X.3 Abel keeps the codices' nominative, and the feminine at X.26 carries no apparatus entry.

See also

Αἰθήρ; αἶσα; ἔναυσμα; Ἐρινύες; Ἥφαιστος; Κρόνος; κυβερνήτειρα; μήτηρ θεῶν; παμμήτειρα; παμφάγος; παντοδίαιτος; πυρίπνους; τυμπανοτερπής; ὑπέρεισμα; ὕπνος.

[543] Sophocles, *Philoctetes* 1464–1468.

[544] Bacchylides, *Ode* 13.204–207.

[545] Apollonius of Rhodes, *Argonautica* 4.470–476.

πανδερκής · all-seeing

Seeing everything, a title of the lights of the sky and of the powers of justice, which the hymns join in one word · Orphic Hymns

πανδερκής, *panderkēs*, vocative and neuter πανδερκές, *panderkes*, genitive πανδερκέος, *panderkeos*, "all-seeing"

At a Glance

The word. From πᾶς, "all", and the root of δέρκομαι, "look, see with a clear sight": seeing everything. Tragedy gives the longer form to Zeus, called on as witness to a crime.

In the Hymns. Six lines: Ouranos (IV.8), Helios (VIII.1), Selene (IX.7), Apollo (XXXIV.8), Nemesis (LXI.2) and Dike (LXII.1).

In this edition. "All-seeing".

A place to read. LXI.1–3 and LXII.1–4, the openings of the hymns to Nemesis and to Dike.

Meaning

The six gods fall into two groups. Four are the sky and its lights: Ouranos, who is over everything (IV.8; see Οὐρανός), Helios and Selene, who cross it by day and by night (VIII.1, IX.7; see Ἥλιος; Σελήνη), and Apollo, whose hymn gives him the sun's eye (XXXIV.8; see Ἀπόλλων). Two are the powers of justice, Nemesis and Dike, in consecutive hymns (LXI.2, LXII.1; see Δίκη; Νέμεσις). The word joins them. What sees everything from above sees what men do, and what sees what men do can judge it: the sun is called "eye of justice" in his own hymn (VIII.18; see ὄμμα δικαιοσύνης), and the eye of Dike is told under ὄμμα Δίκης.

Each group has its formula. Helios and Apollo hold the eye in the same words and the same place in the line: "holding an everlasting all-seeing eye" (VIII.1) and "holding the all-seeing eye that shines on mortals" (XXXIV.8), πανδερκὲς ἔχων ... ὄμμα both times, with only the eye's second epithet changed, and the hymns give both gods the title Paian as well (VIII.12, XXXIV.1; see Παιάν). Nemesis and Dike share an ending of the

line: Nemesis is "all-seeing, looking upon the life of mortals of many tribes" (LXI.2), and Dike, "all-seeing" in the hymn's first line, "looks down from heaven on the life of mortals of many tribes" (LXII.1, 3). The last three words are the same, βίον θνητῶν πολυφύλων. At LXII.3 they are transmitted; at LXI.2, as the note there records, πολυφύλων is what Abel prints for a place the codices give as πολυθρύ(λ)λων, "much talked-of", or as a word he can read only as far as its first letters. The line of Nemesis, as printed, can be read as brought into agreement with the line of Dike. The sky and the moon are simply listed: Ouranos "all-seeing, begetter of Kronos, blessed, most high daimon" (IV.8; see Κρονότεκνος) and Selene "all-seeing, lover of the vigil, teeming with fair stars" (IX.7; see φιλάγρυπνος). The moon sees what the night hides, and the sky sees everything because it is everywhere above.

Use in the Hymns

The sky. "dark-skinned, unsubdued, all-shifting, of shifting form, / all-seeing, begetter of Kronos, blessed, most high daimon" (IV.7–8; see κυανόχρωτος).

The sun and Apollo. "Hear, blessed one, holding an everlasting all-seeing eye" (VIII.1; see αἰών); "Delian lord, holding the all-seeing eye that shines on mortals" (XXXIV.8; see Δῆλος; φαεσίμβροτος).

The moon. "all-seeing, lover of the vigil, teeming with fair stars, / rejoicing in quiet and in the richly-fated good night" (IX.7–8).

Nemesis and Dike. "O Nemesis, I call you, goddess, greatest queen, / all-seeing, looking upon the life of mortals of many tribes" (LXI.1–2); "I sing the eye of Dike, all-seeing, splendid of form" (LXII.1; see ἀγλαόμορφος).

Places to read

Every line in which the word stands.

IV.8 Ouranos is all-seeing and begetter of Kronos.

VIII.1 Helios holds an everlasting all-seeing eye.

IX.7 Selene is all-seeing and a lover of the vigil.

XXXIV.8 Apollo holds the all-seeing eye that shines on mortals.

LXI.2 Nemesis is all-seeing, looking upon the life of mortals.

LXII.1 The eye of Dike, all-seeing, is sung.

Earlier poetry and cult

The witness. The oldest calls on the all-seeing god are calls on a witness: Agamemnon swearing before the duel invokes the sun who sees and hears all things, and Aeschylus' Prometheus the all-seeing circle of the sun, in passages told under κόσμου τὸ περίδρομον ὄμμα (*Iliad* 3.277; *Prometheus Bound* 88–91). Euripides gives the word, in its longer form, to Zeus at the moment of a crime. Orestes and Electra come out of the house after killing their mother, and Orestes cries: "O Earth, and Zeus who sees all of mortals, / look on these deeds of blood, / defiled, two bodies lying / on the ground by the stroke / of my hand, payment for what I suffered" (*Electra* 1177–1181).[546] He calls the all-seeing god to see what he has done, as a man calls a witness to an oath.

The guarantor. The *Oresteia* ends on the same god in a sister compound. The escort bringing the Eumenides to their new home under the Areopagus sings of a truce for all time between the citizens of Pallas and the goddesses who now live among them as resident strangers: "so all-seeing Zeus / and Moira have come down together" (*Eumenides* 1044–1046).[547] The god who sees everything stands behind the settlement of the Furies, as in the hymns Dike sits on his throne (LXII.2) and Moira knows all things with his mind (LIX.13–14; see Δίκη; Εὐμενίδες; Μοῖραι).

In this edition

The edition renders the word "all-seeing" at all six places. At VIII.1 and XXXIV.8 the neuter agrees with ὄμμα, "eye"; at LXII.1 the genitive agrees with Δίκης, so that in the Greek it is Dike herself who is all-seeing, and the English "the eye of Dike, all-seeing" keeps the order of the words. At LXI.2 the nominative stands after the vocatives of line 1, as in the codices; at IX.7 Abel made the same word vocative. The apparatus records

[546] Euripides, *Electra* 1172–1182.

[547] Aeschylus, *Eumenides* 1032–1047.

πανδερκές at IX.7 as Abel's for the codices' πανδερκής; at LXI.2 it records the codices' πολυθρύ(λ)λων or an illegible word for πολυφύλων, which the note at LXI.2 discusses.

See also

ἀγλαόμορφος; αἰών; Ἀπόλλων; Δῆλος; Δίκη; Εὐμενίδες; Ἥλιος; κόσμου τὸ περίδρομον ὄμμα; Κρονότεκνος; κυανόχρωτος; Μοῖραι; Νέμεσις; ὄμμα δικαιοσύνης; ὄμμα Δίκης; Οὐρανός; Παιάν; Σελήνη; φαεσίμβροτος; φιλάγρυπνος.

πανδώτειρα · all-giving

πανδώτειρα, *pandōteira*, "all-giving", "all-bestowing"

Attested: πανδώτειρα (*pandōteira*; X.16, XXVI.2, XL.3). From πᾶς, "all", and δίδωμι, "give": she who gives everything. Three goddesses of growth have it. Physis is "all-wise, all-giving, sustainer, queen of all" (X.16; see παμβασίλεια; Φύσις); Earth is "all-nourishing, all-giving, bringing to fulfilment, all-destroying" (XXVI.2; see Γαῖα; πάντροφος), and the note at XXVI.2 sets the word against παντολέτειρα at the other end of the line (see Γαῖα; παντολέτειρα); Demeter is "wealth-giving goddess, feeder of the corn-ear, all-bestowing" (XL.3; see Δημήτηρ Ἐλευσινία; πλουτοδότειρα). The collection's titles in -δότειρα name the gifts of law, sleep, wealth, fruit, birth, prosperity and straight understanding (Prayer 25, III.7, XL.3, XLIII.9, LV.12, LX.11, LXXVI.5; see γεννοδότειρα), and the Moirai are "givers of all" (LIX.18; see παντοδότειρα). Hesiod gives the same pairing of "all" and "gift" a darker turn. Hermes named the first woman "Pandora, since all who keep their halls on Olympus / gave her a gift, a bane to bread-eating men" (*Works and Days* 80–82).[548] In Aristophanes' *Birds* an oracle-monger reads out a prophecy of the legendary seer Bakis whose first command, after a riddle about wolves and grey crows, is "first sacrifice to Pandora a white-fleeced ram" (971);[549] a Pandora who receives a victim is

[548] Hesiod, *Works and Days* 80–82.

[549] Aristophanes, *Birds* 967–971.

not Hesiod's woman, and can be read as the all-giving earth. The edition renders the word "all-giving" at X.16 and XXVI.2 and "all-bestowing" at XL.3; none of the three lines carries an apparatus entry.

See also

Γαῖα; γεννοδότειρα; Δημήτηρ Ἐλευσινία; παμβασίλεια; παντοδότειρα; παντολέτειρα; πάντροφος; πλουτοδότειρα; Φύσις.

πάντιμος · all-honoured

πάντιμος, *pantimos*, vocative πάντιμε, elided πάντιμ', *pantime, pantim'*, plural πάντιμοι, *pantimoi*, "all-honoured"

Attested: πάντιμ' (*pantim'*; XIV.5, LXIII.3, LXXIX.7), πάντιμος (*pantimos*; XXV.4), πάντιμε (*pantime*; LXIV.12), πάντιμοι (*pantimoi*; LXIX.1). From πᾶς, "all", and τιμή, "honour": honoured by all, or in every way. Six powers have it: Rhea, "all-honoured, of splendid form, blessed bedfellow of Kronos" (XIV.5; see Ῥέα); Proteus, "all-honoured, of many counsels" (XXV.4; see Πρωτεύς); Dikaiosyne (LXIII.3; see Δικαιοσύνη); Nomos, "blessed one, all-honoured, bringer of blessing, longed for by all" (LXIV.12; see Νόμος); the Erinyes, "Hear, all-honoured goddesses" (LXIX.1; see Ἐρινύες); and Themis (LXXIX.7; see Θέμις). The note at LXXIX.7 observes that Themis' line "opens exactly as XIV.5 does of Rhea — πάντιμ', ἀγλαόμορφε — and then diverges" (see ἀγλαόμορφος): Rhea is "blessed bedfellow of Kronos", Themis "revered, roaming by night". The elided form is twice an editor's. At LXXIX.7 the codices read πάντιμε (the apparatus at LXXIX.7), and at LXIII.3 the apparatus gives the elision as Dinner's for πάντιμε; the note at LXXIX.7 records that the lemma at LXIII.3, πάντιμ, lacks the apostrophe of the printed verse. The edition renders the word "all-honoured" in all six places.

See also

ἀγλαόμορφος; Δικαιοσύνη; Ἐρινύες; Θέμις; Νόμος; Πρωτεύς; Ῥέα.

παντογένεθλος · all-begetting

Begetting everything, a title the collection gives to Zeus and to Hera in consecutive hymns, and then to the breaths of the world in the hymn to Eros · Orphic Hymns

παντογένεθλος, *pantogenethlos*, vocative παντογένεθλε, *pantogenethle*, neuter plural παντογένεθλα, *pantogenethla*, "all-begetting"

At a Glance

The word. From πᾶς, "all", and γένεθλον, "birth, offspring, race": the begetter of everything. It belongs to a small family of compounds in -γένεθλος: Ouranos is πρεσβυγένεθλος, "eldest-born" (IV.2), and Rhea ἀρχιγένεθλος, "first of the line" (XIV.8).

In the Hymns. Three lines: Zeus (XV.7), Hera (XVI.4) and the breaths that Rhea feeds, in the hymn to Eros (LVIII.6).

In this edition. "All-begetting".

A place to read. XVI.1–6, the opening of the hymn to Hera.

Meaning

The title passes from the sky to the air. Zeus has it first, at the head of the line that gives him the Orphic tag of the beginning and the end: "all-begetting, beginning of all things and end of all" (XV.7). The line is the Ouranos hymn's (IV.2) with one word changed, παντογένεθλ' in place of the sky's "eldest-born", as told under ἀρχὴ πάντων πάντων τε τελευτή, and so the father of the gods takes over the sky's place by changing one word. In the next hymn Hera, "blessed bedfellow of Zeus", has the same title, and her hymn says how she begets, addressing her as "of airy form", "supplying to mortals the kindly breezes that nourish the soul, / mother of rains, nurse of winds, all-begetting; / for apart from you nothing at all has known the nature of life" (XVI.1–5; see ἠερόμορφος; ὄμβρος). Zeus begets as the father of all things; Hera begets as the air, by the breezes and the rains without which nothing lives. The airy Hera, and the Stoic name for the god's ruling part as it extends into the air, are told under Ἥρα.

The third place carries the word from the goddess of the air to the breaths themselves. Eros holds the keys "of heavenly aither, of the deep, of earth, and of all the breaths / all-begetting, that green-fruited Rhea feeds for mortals" (LVIII.5–6; see κλείς; χλοόκαρπος). The breaths, πνεύματα, are the winds and the living breath at once, and the hymn makes them begetters of everything, fed by the Mother of the Gods and governed by love. The goddess who feeds them is an editor's: the note at LVIII.6 records that the codices read θεά, "the goddess", unnamed, and that Wiel's Ῥέα "attaches the cosmology of this hymn to the Mother of the Gods". In all three places the begetting comes from above or through the air, from the sky-father, from the air-goddess and from the winds.

Use in the Hymns

Zeus. "Zeus son of Kronos, sceptred, descending in thunder, of mighty spirit, / all-begetting, beginning of all things and end of all" (XV.6–7; see Ζεύς).

Hera. "mother of rains, nurse of winds, all-begetting" (XVI.4; see Ἥρα).

The breaths. "and of all the breaths / all-begetting, that green-fruited Rhea feeds for mortals" (LVIII.5–6; see Ἔρως; Ῥέα).

Places to read

Every line in which the word stands.

XV.7 Zeus is all-begetting, beginning of all things and end of all.

XVI.4 Hera is mother of rains, nurse of winds, all-begetting.

LVIII.6 The breaths that Rhea feeds are all-begetting.

Earlier poetry and cult

The winds that beget. Homer knows winds as fathers. Erichthonios, the richest of mortals, had three thousand mares grazing in the marsh, "and Boreas desired them as they grazed, / and took the shape of a black-maned horse and lay beside them; / and they grew big with young and dropped twelve foals", which ran across the heads of the standing grain and never

snapped a stalk and over the breakers of the grey sea (*Iliad* 20.219–229).[550] Achilles' horses Xanthos and Balios, "who flew along with the breezes", were born to the wind Zephyros by the Harpy Podarge as she grazed in a meadow by the stream of Okeanos (16.149–151).[551]

Later readings

Conceived by the wind. Aristotle reports the belief as hearsay, among his notes on the breeding of horses. Of all female animals the mare is the most eager for mating, and mares "are said to be impregnated by the wind" at that season, so that in Crete the stallions are not taken from the herds; when it happens, the mares run away from the others, and they run neither to the east nor to the west but to the north or the south (*History of Animals* 6.18, 572a).[552] The epic's wind-fathered horses and the philosopher's wind-got mares can be read beside the hymn's "all-begetting" breaths, independently of it.

In this edition

The edition renders the word "all-begetting" at all three places. XV.7 carries no apparatus entry. At XVI.4 the apparatus records the codices' vocative μῆτερ where Abel prints μήτηρ, in the same line. At LVIII.6 it records Ῥέα as Wiel's for the codices' θεά, which the note at LVIII.6 discusses.

See also

ἀρχὴ πάντων πάντων τε τελευτή; ἀρχιγένεθλος; Ἔρως; Ζεύς; ἠερόμορφος; Ἥρα; κλείς; ὄμβρος; παγγενέτης; παγγενέτωρ; Ῥέα; χλοόκαρπος.

παντοδίαιτος · living in all

παντοδίαιτος, *pantodiaitos*, vocative παντοδίαιτε, *pantodiaite*, "living in all"

[550] Homer, *Iliad* 20.219–229.

[551] Homer, *Iliad* 16.148–151.

[552] Aristotle, *History of Animals* 6.18, 572a.

Attested: παντοδίαιτε (*pantodiaite*; LXVI.5). From πᾶς, "all", and δίαιτα, "way of life, dwelling": who lives everywhere and in everything. It closes a line of four titles of Hephaistos: "all-devouring, all-subduing, highest of all, living in all" (LXVI.5; see Ἥφαιστος; παμφάγος; πανδαμάτωρ). Two lines earlier he is "living by craft" (LXVI.3; see τεχνοδίαιτος); now the same ending names where he lives rather than how. The hymn takes the title literally. First it finds him in the sky, "aither, sun, stars, moon, undefiled light — / for these limbs of Hephaistos shine forth to mortals" (LXVI.6–7; see μέλος); then on earth and in men: "Every house you hold, every city, all the nations, / and you dwell in the bodies of mortals, rich in blessing, mighty" (LXVI.8–9). The fire of the hearth is in every house and the warmth of life in every body, and the god of fire lives in all of them. The collection's other compounds of δίαιτα are gathered under ἀλλοτριομορφοδίαιτος. The edition renders the word "living in all", and the line carries no apparatus entry on it; πανδαμάτορ in the same line is Abel's for the codices' nominative (the apparatus at LXVI.5).

See also

ἀλλοτριομορφοδίαιτος; Ἥφαιστος; μέλος; παμφάγος; πανδαμάτωρ; τεχνοδίαιτος.

παντοδότειρα · giver of all

παντοδότειρα, *pantodoteira*, plural παντοδότειραι, *pantodoteirai*, "giver of all"

Attested: παντοδότειραι (*pantodoteirai*; LIX.18). From πᾶς, "all", and δότειρα, "giver": she who gives all things. A different formation from πανδώτειρα, with the same sense (see πανδώτειρα). The Moirai's hymn gives it to the three at the end of their titles, in a line that sets giving against taking: "givers of all, takers of necessity from mortals" (LIX.18; see ἀνάγκη; Μοῖραι). The goddesses of the allotted portion give everything that comes to men; in the same breath they are named as the ones who take necessity away. The second half is an editor's. The codices read ἀνάγκη, which would make the Moirai "takers from mortals, Necessity"

and name them by her name; *ἀνάγκης* is Hermann's (the apparatus at LIX.18). Hesiod had made the giving their office: the Moirai, "Klotho and Lachesis and Atropos, who give / to mortal men to have both good and evil" (*Theogony* 905–906; see Ἄτροπος).[553] The hymn's "givers of all" can be read as keeping both halves of Hesiod's gift, and its next title as the hope that the hard half be lifted. The edition renders the word "givers of all".

See also

ἀνάγκη; Ἄτροπος; Μοῖραι; πανδώτειρα.

παντοδυνάστης · ruler of all

παντοδυνάστης, *pantodynastēs*, vocative παντοδυνάστα, *pantodynasta*, "ruler of all", "all-mastering"

Attested: παντοδυνάστα (*pantodynasta*; XII.4, XLV.2). From πᾶς, "all", and δυνάστης, "lord, potentate", the holder of power: the lord of everything. Two hymns end a line of titles on it. Herakles is "unspeakable, fierce in spirit, much-besought, ruler of all" (XII.4; see ἄρρητος; Ἡρακλῆς), in a hymn that has just called the hero "father of time" and goes on to give him "an all-conquering heart" (XII.3, 5); Dionysos is "Bassaros and Bakcheus, of many names, all-mastering" (XLV.2; see Βακχεύς; Βάσσαρος; πολυώνυμος). Both are sons of Zeus, and the collection gives both a title fit for their father. Sophocles' chorus had given the simple δυνάστας, "lord", to Zeus himself: "Zeus, what overreaching of men could hold your power in check? / Sleep the all-hunter never seizes it, nor the gods' unwearying months; / a lord unaged by time, you hold the flashing brightness of Olympos" (*Antigone* 604–610).[554] The edition renders the word "ruler of all" at XII.4 and "all-mastering" at XLV.2, and neither line carries an apparatus entry on it.

[553] Hesiod, *Theogony* 904–906.

[554] Sophocles, *Antigone* 604–610.

See also

ἄρρητος; Βακχεύς; Βάσσαρος; Ἡρακλῆς; πολυώνυμος.

παντοκράτειρα · all-ruler

She who rules over everything, a title the collection gives to Physis among her titles of command and to Phersephone, the maiden who rules the living and the dead · Orphic Hymns

παντοκράτειρα, *pantokrateira*, "all-ruler", "all-ruling"

At a Glance

The word. The feminine agent noun of παντοκράτωρ, from πᾶς, "all", and κρατέω, "rule, have power over": she whose power reaches over everything.

In the Hymns. Twice: Physis (X.4) and Phersephone (XXIX.10). The masculine is given once, to Plouton (XVIII.17).

In this edition. "All-ruler" at X.4, "all-ruling" at XXIX.10.

A place to read. XXIX.9–16, from the maiden teeming with fruits to the goddess who feeds and kills.

Meaning

The title goes to two goddesses whose rule is of very different kinds. Physis has it at the head of a line in a hymn that is a register of command. She is "mistress" and "helmswoman" in the lines before (X.2–3; see κυβερνήτειρα), "all-ruler, ever honoured, most high daimon" here (X.4), and later "orderer of the gods", "leader, accomplisher" and "queen of all" (X.8, 12, 16; see ἡγεμών; κοσμήτειρα; κράντειρα; παμβασίλεια). Her rule is that of nature over everything that is, and the hymn sums it up near its end: "you are all things: for you alone make all these" (X.28; see πάντα σὺ ἔσσι). The all-ruler is the maker of what she rules.

Phersephone's rule is over life and death. The hymn calls her "august, all-ruling, maiden teeming with fruits" (XXIX.10), joining the title of power to the young girl of the harvest, and the lines that follow show the

maiden's two realms: she shows forth her "sacred body in green-fruited shoots" in spring, she is "made a bride in an autumn bed of ravishment", and the hymn sums her up: "you alone are life and death to much-toiling mortals, / Phersephone; for you feed all things always, and you kill them" (XXIX.13–16; see ζωὴ καὶ θάνατος; φέρβω). Earlier in the hymn she is "queen of those beneath the earth" (XXIX.6), and the hymn tells her "you who hold the gates of Hades beneath the hollows of the earth" (XXIX.4; see καταχθόνιος). Her all-ruling is the rule of the goddess who stands at both ends of a life, and of the year: what she feeds she also takes. The collection gives the masculine to her husband in the line where he is "god-filled, all-ruling, most sacred" (XVIII.17; see παντοκράτωρ).

Use in the Hymns

Physis. "all-subduer, unsubdued, helmswoman, all-shining, / all-ruler, ever honoured, most high daimon" (X.3–4; see πανδαμάτωρ; Φύσις).

Phersephone. "playmate of the Horai, light-bearing, of splendid form, / august, all-ruling, maiden teeming with fruits" (XXIX.9–10; see ἀγλαόμορφος; Φερσεφόνη).

Places to read

Every line in which the feminine stands; the masculine has its own entry.

X.4 Physis is all-ruler, ever honoured, most high daimon.

XXIX.10 Phersephone is august, all-ruling, a maiden teeming with fruits.

Earlier poetry and cult

Queen of all that lives. The *Homeric Hymn to Demeter* gives Persephone her power in the words of Hades himself. When Zeus sends Hermes to fetch her back to her mother, Hades lets her go, and tells her what she will have as his queen: "I shall not be an unworthy husband for you among the immortals, / full brother of father Zeus; and there / you will be queen over everything that lives and creeps, / and will have the greatest honours among the immortals; / and those who wrong you will pay the penalty for all their days, / whoever does not win over your might with sacrifices, / offering them in purity and paying the gifts that are due"

(*Homeric Hymn to Demeter* 363–369).[555] The epic hymn gives the queen of the dead dominion over the living, which the Orphic hymn's one adjective can be read as compressing; the sacrifices that appease her can be read beside the Orphic hymn's petition that she send up the fruits from the earth (XXIX.17).

Later readings

The ruler of nature. Cleanthes opens his *Hymn to Zeus* by giving the rule of nature to the god: "Most glorious of immortals, of many names, all-powerful for ever, / Zeus, leader of nature, steering all things with law" (lines 1–2).[556] The hymn to Physis gives the same offices to nature herself, "all-ruler" and "helmswoman" (X.3–4), and calls her too "of many names" (X.13; see πολυώνυμος). The two can be read side by side, independently of each other: in Cleanthes Zeus rules nature; in the Orphic hymn nature rules, and is the steerswoman.

In this edition

The edition renders the word "all-ruler" at X.4, where it heads the line, and "all-ruling" at XXIX.10, among adjectives; the masculine at XVIII.17 is "all-ruling". Neither place carries an apparatus entry on the word. At X.4 the apparatus records τετιμέν' ἀεί, "ever honoured", as the reading of Koene, one of the critics Abel reports, for the codices' τετιμενέα, and δαῖμον as Hermann's for their πᾶσιν; XXIX.10 carries no apparatus entry.

See also

ἀγλαόμορφος; ζωὴ καὶ θάνατος; ἡγεμών; καταχθόνιος; κοσμήτειρα; κράντειρα; κυβερνήτειρα; παμβασίλεια; πανδαμάτωρ; πάντα σὺ ἔσσι; παντοκράτωρ; πολυώνυμος; φέρβω; Φερσεφόνη; Φύσις.

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[555] *Homeric Hymn to Demeter* 360–369.

[556] Cleanthes, *Hymn to Zeus* 1–2, in Stobaeus, *Eclogae* 1.1.12.

παντοκράτωρ · all-ruling

Ruler of everything, the title of Plouton in his hymn, given to the king below whose rule every mortal comes under at the last · Orphic Hymns

παντοκράτωρ, *pantokratōr*, "all-ruling"

At a Glance

The word. From πᾶς, "all", and κρατέω, "rule, have power over": the one who holds power over everything. Not found in classical literature, it became a title of God in the Greek scriptures of Jews and Christians.

In the Hymns. Once, of Plouton (XVIII.17). The feminine is given to Physis and Phersephone (X.4, XXIX.10).

In this edition. "All-ruling".

A place to read. XVIII.1–19, the whole hymn to Plouton.

Meaning

The collection gives its title of universal rule to the god of the dead, and the hymn shows why. Plouton holds "the keys of the whole earth" and was "allotted the earth, queen of all" by the third lot (XVIII.4, 6; see κλείς; παμβασίλεια); he has fixed his throne beneath the gloom, in "trackless Hades" (XVIII.8–9); and the hymn tells him "you who rule over mortals for death's sake, O receiver of many" (XVIII.11; see πολυδέγμων). The god who receives every mortal at the end rules over all of them. The hymn makes him a judge as well: "You alone were born the judge of deeds unseen and seen" (XVIII.16; see βραβεύω), and the next line gives him the title among words of holiness: "god-filled, all-ruling, most sacred, of splendid honour" (XVIII.17). The all-ruling god is also the god of the rite, "rejoicing in the august celebrants and in pure acts of reverence" (XVIII.18; see μυστιπόλος), and he is called to the initiates "gracious" and "gladdened" (XVIII.19).

His wife has the feminine of the title, as the maiden of whom her hymn says "for you feed all things always, and you kill them" (XXIX.10, 16; see παντοκράτειρα), and the two make one rule over life and death between

them. The hymn calls Plouton "chthonic Zeus" in its third line, and the identification of the lord below with a second Zeus is told under Ζεὺς χθόνιος; the three lots that give him his share are told under Ἅδης.

Use in the Hymns

The judge and the ruler. "You alone were born the judge of deeds unseen and seen, / god-filled, all-ruling, most sacred, of splendid honour" (XVIII.16–17; see ἱερός; Πλούτων).

Places to read

The one line in which the masculine stands; the feminine has its own entry.

XVIII.17 Plouton is god-filled, all-ruling and most sacred.

Earlier poetry and cult

The god who does not yield. Homer's Hades is the model of an unbending power. When Nestor urges Agamemnon to make amends to Achilles, the king offers great gifts and then asks for submission in return: "let him be subdued: Hades, you know, is implacable and unsubdued, / and for that reason he is the most hateful of all the gods to mortals; / and let him yield to me, inasmuch as I am the more kingly / and inasmuch as I claim to be the elder by birth" (*Iliad* 9.158–161).[557] The power that rules every mortal at the end is the one that will not bend, and Agamemnon holds it up to Achilles as the pattern to shun: the god who will not yield is the most hated, so let Achilles yield. The hymn's all-ruling Plouton is asked to come "gracious" (XVIII.19), the opposite of the implacable god.

Later readings

The Almighty. In the Greek scriptures the title passed to the God of Israel, as in "thus says the Lord Almighty", τάδε λέγει κύριος παντοκράτωρ (2 Kingdoms 7.8), and Christian writers took it over. Paul closes a chain of scriptural promises with "and you will be sons and daughters to me, says the Lord, the Almighty", κύριος παντοκράτωρ (2 *Corinthians* 6.18); in

[557] Homer, *Iliad* 9.155–161.

the first chapter of the Revelation of John God speaks in his own words, "I am the Alpha and the Omega, says the Lord God, he who is, who was and who is coming, the Almighty", ὁ παντοκράτωρ (*Revelation* 1.8), and its heavenly creatures cry "Holy, holy, holy, Lord God the Almighty" without rest day or night (4.8).[558] The word that the Orphic collection gives once to the god below became the title of the one God above. The Revelation's "he who is, who was and who is coming" can be read beside the collection's god of the beginning and the end (see ἀρχὴ πάντων πάντων τε τελευτή), independently of it.

In this edition

The edition renders the word "all-ruling" at XVIII.17, and the feminine "all-ruler" at X.4 and "all-ruling" at XXIX.10. The apparatus at XVIII.17 records ἱερώτατος, in the same line, as Hermann's for the codices' vocative ἱερώτατε.

See also

Ἅδης; ἀρχὴ πάντων πάντων τε τελευτή; βραβεύω; Ζεὺς χθόνιος; ἱερός; κλείς; μυστιπόλος; παμβασίλεια; παντοκράτειρα; Πλούτων; πολυδέγμων.

παντολέτειρα · all-destroying

παντολέτειρα, *pantoleteira*, "all-destroying"

Attested: παντολέτειρα (*pantoleteira*; XXVI.2). From πᾶς, "all", and ὀλέτειρα, "destroyer": she who destroys everything. It ends the second line of the hymn to Earth: "all-nourishing, all-giving, bringing to fulfilment, all-destroying" (XXVI.2; see Γαῖα; πανδώτειρα; πάντροφος; τελεσφόρος). The note at XXVI.2 points to the shape of the line: "πανδώτειρα and παντολέτειρα, all-giving and all-destroying, at either end of the same line, with τελεσφόρε between them and no conjunction anywhere" (see Γαῖα). The earth that gives everything takes everything back, and between giving and taking stands fulfilment. Aeschylus' Electra, praying at her father's

[558] 2 Kingdoms (2 Samuel) 7.8 in the Septuagint; Paul, 2 *Corinthians* 6.18; *Revelation* 1.8, 4.8.

tomb, calls on the same Earth in a single sentence: "and Earth herself, who brings all things to birth / and, when she has reared them, gathers their swelling growth back to herself" (*Libation Bearers* 127–128).[559] The edition renders the word "all-destroying", and the line carries no apparatus entry.

See also

Γαῖα; πανδώτειρα; πάντροφος; τελεσφόρος.

παντοτεχνής · maker of every craft

παντοτεχνής, *pantotechnēs*, vocative παντοτεχνές, *pantotechnes*, "maker of every craft"

Attested: παντοτεχνές (*pantotechnes*; X.20). From πᾶς, "all", and τέχνη, "craft, art": skilled in every art, the maker of all that is made. It opens a line of the hymn to Physis: "maker of every craft, moulder, of many foundings, lady daimon" (X.20; see δαίμων; πλάστειρα; πολύκτιτος; Φύσις). The three titles in a row make Nature an artisan, the one who shapes as a potter shapes and founds as a builder founds. Eight lines later the hymn draws the conclusion, "for you alone make all these" (X.28; see πάντα σὺ ἔσσι). Diogenes Laertius gives the Stoics' definition of nature in the same terms: "it seems to them that nature is a craftsmanlike fire, proceeding methodically to generation" (7.156).[560] The hymn's craftswoman can be read beside the Stoic craftsmanlike fire, independently of it; the note at XXXIV.16–23 finds "a run of Stoic terms" in this hymn, at X.13 and 26–27 (see αὐτάρκεια), though the note on the hymn's construal counts the compounds in παν- as "conventional cult compounding ... which is not philosophical at all". The edition renders the word "maker of every craft". The line's apparatus entry concerns the end of the line, where πότνια stands for the codices' παντοῖα (the apparatus at X.20).

[559] Aeschylus, *Libation Bearers* 124–128.

[560] Diogenes Laertius 7.156.

See also

αὐτάρκεια; δαίμων; πάντα σὺ ἔσσι; πλάστειρα; πολύκτιτος; Φύσις.

παντοτινάκτης · shaker of everything

παντοτινάκτης, *pantotinaktēs*, vocative παντοτινάκτα, *pantotinakta*, "shaker of everything"

Attested: παντοτινάκτα (*pantotinakta*; XV.8). From πᾶς, "all", and τινάσσω, "shake, brandish": who shakes all things. It closes a line of four titles of Zeus: "earth-shaker, increaser, purifier, shaker of everything" (XV.8; see καθάρσιος; σεισίχθων), and the line is told under καθάρσιος. Earth-shaking is Poseidon's office in epic; the hymn gives Zeus the earth-shaker's title and then widens it to everything. The verb is used of the sea-god as well as the thunder-god: Poseidon is "shaking the salt water with the rushings of the sea" (XVII.6; see Ποσειδῶν), and Zeus of the Thunderbolt is "shaking the seat of the all-blessed with divine thunders" (XIX.3; see κεραύνιος); in the *Iliad* Zeus takes up the tasselled aegis on Ida, covers the mountain with clouds, "and flashing his lightning he thundered loud, and shook it" (17.593–595).[561] The collection's other shaker is the god of the Trieteric feast, "shaker of the thyrsos" (LII.4; see θυρσοτινάκτης). The edition renders the word "shaker of everything", and the line carries no apparatus entry.

See also

θυρσοτινάκτης; καθάρσιος; κεραύνιος; Ποσειδῶν; σεισίχθων.

παντοφυής · of every growth

παντοφυής, *pantophyēs*, vocative παντοφυές, *pantophyes*, "of every growth"

Attested: παντοφυές (*pantophyes*; XI.10). From πᾶς, "all", and φύω, "grow, bring forth": in whom every growth is, or who makes all things grow. It stands at the head of a line of Pan's titles: "of every growth, begetter of all,

[561] Homer, *Iliad* 17.593–596.

daimon of many names" (XI.10; see παγγενέτωρ; Πάν; πολυώνυμος), and the hymn goes on to make him "world-ruler" and "the true horned Zeus" (XI.11–12; see κοσμοκράτωρ). The god of herdsmen, whose name the hymn has read as "all" in its first line, has all growth in him. The form is Abel's. The codices give the nominative παντοφυής and γενέτωρ, and Abel prints vocatives; the apparatus, however, writes its lemma παντυφυές, a spelling that matches neither the printed text nor the codices (the apparatus at XI.10). The edition renders the word "of every growth".

See also

κοσμοκράτωρ; παγγενέτωρ; Πάν; πολυώνυμος.

πάντροφος · all-nourishing

πάντροφος, *pantrophos*, vocative πάντροφε, *pantrophe*, "all-nourishing"

Attested: πάντροφε (*pantrophe*; X.12, XXVI.2). From πᾶς, "all", and τρέφω, "feed, nourish, rear": she who feeds everything. Two goddesses of growth have it. Physis is "leader, accomplisher, life-bringing, all-nourishing maiden" (X.12; see ἡγεμών; κράντειρα; φερέσβιος; Φύσις), the nurse of everything called a maiden in the same breath; six lines later the hymn calls her "father, mother, nurse and foster-mother" of all things (X.18; see τιθήνη). Earth is "all-nourishing, all-giving, bringing to fulfilment, all-destroying" (XXVI.2; see Γαῖα; πανδώτειρα; παντολέτειρα), and her hymn's first line has already made her "mother of the blessed and of mortal men". Sophocles' sailors call on the same goddess under a kindred name, "mountain Earth, all-feeding, mother of Zeus himself" (*Philoctetes* 391; see ἱερότροχος).[562] The edition renders the word "all-nourishing" in both places, and neither line carries an apparatus entry.

See also

Γαῖα; ἡγεμών; ἱερότροχος; κράντειρα; πανδώτειρα; παντολέτειρα; τιθήνη; φερέσβιος; Φύσις.

[562] Sophocles, *Philoctetes* 391–392.

πάρεδρος · seated beside

πάρεδρος, *paredros*, vocative πάρεδρε, *paredre*, "seated beside"

Attested: πάρεδρε (*paredre*; LV.7). From παρά, "beside", and ἕδρα, "seat": one who sits beside another, the assessor of a judge, the partner of a god who shares his temple and his honours. The hymn to Aphrodite gives it to her at the end of its account of her power over all things: "all that are in heaven and in the much-fruited earth / and in the deep of the sea, august one seated beside Bakchos" (LV.6–7; see Ἀφροδίτη; Βάκχος). The goddess who rules the three lots of the world sits beside the god of wine. The pairing is old. Euripides' messenger in the *Bacchae* says that where wine is no more there is no Kypris (773–774; see παυσίπονος). Pindar had used the word of a goddess beside Zeus: at Aigina "Themis the Saviour, seated beside Zeus of strangers, is honoured more than anywhere else among men" (*Olympian* 8.21–23; see Θέμις).[563] The edition renders the word "seated beside". The line's apparatus entry concerns its opening, where the codices read ἐν πόντῳ τε βυθῷ τε and the printed text is Hermann's (the apparatus at LV.7).

See also

Ἀφροδίτη; Βάκχος; Θέμις; παυσίπονος.

πασιφαής · all-shining

Shining for all, a title of light that the manuscripts give to Artemis the torch-bearer and editors to Helios and Adonis, and the name of the sun's daughter Pasiphae · Orphic Hymns

πασιφαής, *pasiphaēs*, vocative πασιφαές, *pasiphaes*, "all-shining", "shining on all"

[563] Pindar, *Olympian* 8.21–23.

At a Glance

The word. From πᾶσι, "to all", and the root of φαίνω, "show, shine": giving light to all, visible to everyone. As a proper name, Πασιφάη, it is the sun's daughter, Minos' queen, and a title of the moon.

In the Hymns. Three lines: Helios (VIII.14), Artemis (XXXVI.3) and Adonis (LVI.4). At two of them the word is an editor's.

In this edition. "All-shining" at VIII.14 and LVI.4, "shining on all" at XXXVI.3.

A place to read. XXXVI.1–4, the opening of the hymn to Artemis, where the word stands in the manuscripts.

Meaning

Only one of the three places is the manuscripts' own. Artemis is "shining on all, torch-bearer, goddess Diktynna, of childbed" (XXXVI.3; see δᾳδοῦχος; Δίκτυννα; λοχεία), and the codices have the word there, in the nominative where Abel prints the vocative (the apparatus at XXXVI.3). The torch-bearing goddess whose light is for all is the huntress and the helper of women in labour together, the light that comes to the birth as well as to the chase. The other two places are editors' readings. At VIII.14 the sun is "of fair weather, all-shining, the circling eye of the kosmos" (see εὔδιος; κόσμου τὸ περίδρομον ὄμμα), and πασιφαές is Pierson's for the codices' παμφαῆ, a compound of the same sense, "all-bright". At LVI.4 Adonis is "maiden and boy, all-shining shoot for ever, Adonis", and πασιφαές is Wiel's for the codices' σὺ πᾶσιν, "you ... to all" (the apparatus and the note at LVI.4; see θάλος; κούρη καὶ κόρος). Wiel's word makes the young god an "all-shining shoot", as Protogonos is "all-shining shoot", παμφαὲς ἔρνος, at VI.5, where the word carries no apparatus entry (see ἔρνος), so that the English gives the two gods the same phrase for two different pairs of Greek words.

The light the word describes is the light of the sky. The sun and the young god shine and are quenched in turn: Adonis is "quenched and shining in the fair circling seasons" (LVI.5), and the next line of the Helios hymn opens with the same three Greek words, the sun "quenched and shining

again with fair bright rays" (VIII.15); Artemis the torch-bearer is "night-walking" (XXXVI.6). The compound can be read as joining three powers that appear to everyone and disappear, whose light is not owned by any one worshipper but given "to all".

Use in the Hymns

Helios. "of fair weather, all-shining, the circling eye of the kosmos, / quenched and shining again with fair bright rays" (VIII.14–15; see Ἥλιος).

Artemis. "Titaness, roaring, of great renown, archer, august, / shining on all, torch-bearer, goddess Diktynna, of childbed" (XXXVI.2–3; see Ἄρτεμις).

Adonis. "maiden and boy, all-shining shoot for ever, Adonis, / quenched and shining in the fair circling seasons" (LVI.4–5; see Ἄδωνις).

Places to read

Every line in which the word stands in Abel's text; the kindred παμφαής of VI.5, and the codices' παμφαῆ at VIII.14, are noted under In this edition.

VIII.14 Helios is of fair weather, all-shining, the circling eye of the kosmos.

XXXVI.3 Artemis is shining on all and a torch-bearer.

LVI.4 Adonis is an all-shining shoot for ever.

Later readings

The sun's daughter. The word is the name of a goddess. Apollonius of Rhodes has Jason tell Medea how the Cretan princess Ariadne once freed Theseus from his trials, "whom Pasiphae, daughter of Helios, bore", and how the immortals loved her and set her crown of stars in the middle of the sky (*Argonautica* 3.997–1004).[564] Pausanias saw her in a sanctuary. On the road from Oitylos to Thalamai in Laconia was a sanctuary and oracle of Ino, where people consult the goddess sleeping and she shows them dreams; in the open air of the sanctuary stood bronze statues of Pasiphae and of Helios, and Pausanias adds that "Pasiphae is a title of

[564] Apollonius of Rhodes, *Argonautica* 3.997–1004.

Selene", not a local daimon of the Thalamatai (3.26.1).[565] The name that means "shining for all" was given to the moon beside the sun, and the hymns' torch-bearing Artemis, who has the word in the manuscripts, can be read beside the moon of Thalamai, independently of Pausanias.

In this edition

The edition renders the word "all-shining" at VIII.14 and LVI.4 and "shining on all" at XXXVI.3; it renders the kindred παμφαές at VI.5, which carries no apparatus entry, "all-shining" as well. The apparatus records πασιφαές as Pierson's for the codices' παμφαῆ at VIII.14, as Abel's vocative for their πασιφαής at XXXVI.3, and as Wiel's for their σὺ πᾶσιν at LVI.4; the note at XXXVI.3, 6, 7, 8, 9 counts it among Abel's Ionic normalisations of the Artemis hymn.

See also

Ἄδωνις; Ἄρτεμις; δᾳδοῦχος; Δίκτυννα; ἔρνος; εὔδιος; Ἥλιος; θάλος; κόσμου τὸ περίδρομον ὄμμα; κούρη καὶ κόρος; λοχεία.

παυσίπονος · toil-stopping

παυσίπονος, *pausiponos*, neuter παυσίπονον, *pausiponon*, "toil-stopping"

Attested: παυσίπονον (*pausiponon*; L.6). From παύω, "stop", and πόνος, "toil, pain": that brings labour and suffering to an end. It stands in the hymn to Lysios Lenaios: "appearing to mortals as a toil-stopping remedy, a sacred flower, / a joy to mortals that loves what is free of grief" (L.6–7; see ἄκος; Διόνυσος; φιλάλυπος). The ending is an editor's: the neuter παυσίπονον, agreeing with "remedy", is Hermann's for the codices' παυσίπονος, which gives the title to the god himself (the apparatus at L.6), and the reading and its consequence are told under ἄκος. Either way the god of the wine-press is what stops the toil, and the hymn calls him, in the next lines, "loosener" (L.8; see λύσιος). Euripides gives the same office to the vine in a messenger's mouth. The herdsman who has seen the maenads on Kithairon urges Pentheus to receive the god into the city, for he is great

[565] Pausanias 3.26.1.

in other ways and, as men say, "gave mortals the vine that stops grief; / and where wine is no more, there is no Kypris, / nor any other pleasure left for men" (*Bacchae* 769–774).[566] The edition renders the word "toil-stopping".

See also

ἄκος; Διόνυσος; λύσιος; φιλάλυπος.

Παφίη · Paphian

Παφίη, *Paphiē*, genitive Παφίης, *Paphiēs*, "Paphian"

Attested: Παφίης (*Paphiēs*; LVII.4). Of Paphos, the city on the south-western coast of Cyprus where Aphrodite had her famous sanctuary: the Paphian goddess. It stands in the hymn to Chthonic Hermes, who is "offspring of Dionysos of the bacchic dance / and of the Paphian girl, quick-glancing Aphrodite" (LVII.3–4; see Ἀφροδίτη; ἑλικοβλέφαρος; Ἑρμῆς Χθόνιος). The note at LVII.3–4 observes that the parentage contradicts the collection's own hymn to Hermes, which calls him Maia's son, and that the half-line naming Dionysos stands on an emendation. The *Odyssey*'s Paphos, with its precinct and fragrant altar, is told under Κύπρις. The Roman historian Tacitus, writing about AD 100, describes the sanctuary as the future emperor Titus saw it in AD 69: no blood may be poured on the altar, which is honoured only with prayers and clean fire, and rain never wets it though it has no roof over it; and the goddess is no human figure but an unbroken round that rises from a wider foot and draws in to a slender ring at the top, in the shape of a racecourse turning-post, and why, no one can say (*Histories* 2.3).[567] The edition renders the word "Paphian", of "the Paphian girl", κούρη, and the line carries no apparatus entry.

[566] Euripides, *Bacchae* 769–774.

[567] Tacitus, *Histories* 2.2–3.

See also

Ἀφροδίτη; ἑλικοβλέφαρος; Ἑρμῆς Χθόνιος; Κύπρις.

πειθώ · persuasion

Persuasion, a goddess of the Charites' company whom the hymns make a name of Nature and an instrument of Aphrodite, and a power to which Death alone does not yield · Orphic Hymns

πειθώ, *peithō*, dative πειθοῖ, *peithoi*, "Persuasion", "persuasion"

At a Glance

The word. The noun of πείθω, "persuade", in the middle "obey, be won over": the power that moves another's mind by word or charm, and as a goddess Peitho, companion of Aphrodite and the Charites. Πίστις, good faith, is of the same root (see Πίστις).

In the Hymns. Twice: Physis is "Persuasion of the Charites" (X.13), and Aphrodite is "glad in the bed through persuasion" (LV.9). The verb stands twice more, of those who obey Physis and of Death, whom no prayer persuades (X.15, LXXXVII.9).

In this edition. "Persuasion" for the goddess at X.13, "persuasion" at LV.9; the verb is "obey" and "be won over".

A place to read. X.13–15, three lines of the hymn to Physis.

Meaning

The two places give persuasion its two classical homes, the Graces and love. In the hymn to Physis, Nature is called by the names of other powers in one line: "self-sufficiency, Dike, of many names Persuasion of the Charites" (X.13; see αὐτάρκεια; Δίκη; Χάριτες). The note at X.13 observes that the identifications are "asserted, not argued". Two lines later the hymn can be read as saying what follows from Nature's being Persuasion: she is "bitter to the base, but sweet to those who obey", πειθομένοισι (X.15), so that the persuaded are those who yield to her. Persuasion can be read here as the gentle side of Nature's rule, the sweetness of what is

willingly followed. In the hymn to Aphrodite the dative makes persuasion her means: she is "glad in the bed through persuasion" (LV.9), in the line after "arrayer of marriage, mother of the Loves" (LV.8; see γαμοστόλος; μήτηρ ἐρώτων); how the line can be read, the bed reached by persuasion rather than force, is told under λεκτροχαρής.

The verb's last place sets a limit. Death, in the collection's hymn to him, is the one power that cannot be won over: "for you alone are won over neither by prayers nor by entreaties" (LXXXVII.9; see εὐχή; Θάνατος; λιτή). The printed line is Hermann's for the codices' participle, "not persuaded by prayers or entreaties" (the apparatus at LXXXVII.9), and either way the sense is the same. Persuasion, which belongs to Nature and to Aphrodite, does not reach Death.

Use in the Hymns

Physis. "self-sufficiency, Dike, of many names Persuasion of the Charites, / ruling in the aither and on the earth and in the sea, / bitter to the base, but sweet to those who obey" (X.13–15; see Φύσις).

Aphrodite. "delighting in festivities, arrayer of marriage, mother of the Loves, / glad in the bed through persuasion, hidden one, giver of grace, queen" (LV.8–9; see Ἀφροδίτη; κρύφιος; χαριδῶτις).

Death. "for you alone are won over neither by prayers nor by entreaties" (LXXXVII.9).

Places to read

Every line in which the noun stands, with the two lines of the verb.

X.13 Physis is of many names, Persuasion of the Charites.

X.15 Physis is bitter to the base, but sweet to those who obey.

LV.9 Aphrodite is glad in the bed through persuasion.

LXXXVII.9 Death alone is won over neither by prayers nor by entreaties.

Earlier poetry and cult

The Graces and Peitho. Hesiod sets Persuasion beside the Charites at the making of the first woman. When Hephaistos had moulded her from

earth and Athena had girded her, "about her the goddesses Charites and lady Peitho / put golden necklaces on her skin", and the Horai crowned her with spring flowers (*Works and Days* 72–75).[568] The hymn's "Persuasion of the Charites" keeps the company Hesiod gave her.

Persuasion and Death on the scales. Aristophanes weighs the two against each other. In the *Frogs* Dionysos has Aeschylus and Euripides speak a verse each into the pans of a balance. Euripides puts in "Persuasion has no temple but speech", Aeschylus "For Death alone of gods loves no gifts" (the verse is from his *Niobe*, whose next lines keep Persuasion away from Death alone; see ἄδικος), and Aeschylus' side sinks: "he put in death, the heaviest of evils", says Dionysos, and when Euripides protests that persuasion is a verse well spoken, he answers, "persuasion is a light thing, and has no sense" (*Frogs* 1390–1396).[569] The comic scale and the hymn to Death agree, independently of each other: of all the gods Death alone is not moved by gifts or words.

Later readings

One of the Charites. Pausanias, in his account of the Graces, records how the cities and the poets differ about their number and names: the Athenians, he says, have long honoured two, Auxo and Hegemone; and Hermesianax made something "not according to the opinion of those before him", that Peitho too was one of the Charites (9.35.1–5).[570] The hymn to Physis, which calls its goddess "Persuasion of the Charites", and in the line before calls her "leader", ἡγεμόνη (X.12; see ἡγεμών), the name of an Athenian Charis, can be read beside Hermesianax and the Athenian cult, independently of both. At Athens, Pausanias says, Theseus established the worship of Aphrodite Pandemos and of Peitho when he gathered the Athenians from their demes into one city; the old images were gone in his day, and those he saw were by sculptors of some note

[568] Hesiod, *Works and Days* 69–82.

[569] Aristophanes, *Frogs* 1365–1398.

[570] Pausanias 9.35.1–5.

(1.22.3).[571] Aphrodite and Persuasion share a cult there, as they share a line in the hymn.

In this edition

The edition renders the noun "Persuasion", with a capital, at X.13, where it is a name of Physis, and "persuasion" at LV.9; the verb is "obey" at X.15 and "won over" at LXXXVII.9. Neither line of the noun carries an apparatus entry on the word; at LV.9 λεκτροχαρές is Abel's and κρυφίη Hermann's (see λεκτροχαρής), and at LXXXVII.9 the line as printed is Hermann's.

See also

ἄδικος; αὐτάρκεια; Ἀφροδίτη; γαμοστόλος; Δίκη; εὐχή; ἡγεμών; Θάνατος; κρύφιος; λεκτροχαρής; λιτή; μήτηρ ἐρώτων; Πίστις; Φύσις; χαριδῶτις; Χάριτες.

περικιόνιος · pillar-encircling

περικιόνιος, *perikionios*, accusative περικιόνιον, *perikionion*, "pillar-encircling"; the heading ΠΕΡΙΚΙΟΝΙΟΥ, "To Perikionios"

Attested: περικιόνιον (*perikionion*; XLVII.1); ΠΕΡΙΚΙΟΝΙΟΥ (XLVII title). From περί, "around", and κίων, "pillar": he who is about the pillar. It names the forty-seventh hymn and stands in its first line: "I call Bakchos the pillar-encircling, the giver of wine, / who, winding about the house of Kadmos on every side, / stayed the earth's strong quakings, driving them away / when the fire-bearing flash shook the whole ground" (XLVII.1–4; see Βάκχος; βρασμός; Καδμηίς; μεθυδώτης). The note at XLVII.1–5 reports that the title is attested for the Theban Dionysos, from the mythographer Mnaseas in the scholiast on Euripides' *Phoenissae*, and finds the hymn's own contribution in the earthquake and the god holding the house through it; the Euripidean ivy and vine are told under βακχευτής, the hymn's "bond of all things" (XLVII.5) under δεσμός. Pausanias saw the place at Thebes. Where the agora stood in his day, the Thebans showed

[571] Pausanias 1.22.3.

the ruins of Kadmos' house, with the chamber of Semele, which they still kept untrodden; and they said that with the thunderbolt cast into her chamber a log fell from heaven, which Polydoros adorned with bronze and called Dionysos Kadmos (9.12.3–4).[572] A wooden god that came down with the lightning into Semele's room can be read beside the hymn's god who wound about the house as the lightning struck, independently of Pausanias. The edition renders the word "pillar-encircling" and the heading "To Perikionios".

See also

βακχευτής; Βάκχος; βρασμός; δεσμός; Καδμηίς; μεθυδώτης.

Πέρσεια · Perseia

Πέρσεια, *Perseia*, accusative Πέρσειαν, *Perseian*, "Perseia"

Attested: Πέρσειαν (*Perseian*; I.4). A name of Hekate from her father: the daughter of Perses. It stands in the first hymn, among her titles: "Perseia, lover of solitude, delighting in deer" (I.4; see Ἑκάτη). The form is Hermann's for the codices' περσίαν (the apparatus at I.4), and the parentage it names, Hesiod's account of Hekate's birth from Perses and Asteria and the "Hekate Perseis" of Apollonius, is told under Ἑκάτη. Hesiod also says who Perses was: a son of the Titan Krios and Eurybia, brother of Astraios and Pallas, "who stood out among all for his knowledge" (*Theogony* 375–377).[573] The goddess of the crossroads is named by a father remembered for his knowledge. The edition transliterates the name "Perseia".

See also

Ἑκάτη.

[572] Pausanias 9.12.3–4.

[573] Hesiod, *Theogony* 375–377.

Πιερίς · Pierian

Πιερίς, *Pieris*, plural Πιερίδες, *Pierides*, "Pierian"

Attested: Πιερίδες (*Pierides*; LXXVI.2). Of Pieria, the land below Olympos on the Macedonian coast where, in Hesiod, Mnemosyne bore the Muses (*Theogony* 53–54): the Pierian ones. It stands in the opening of their hymn: "Daughters of Mnemosyne and of loud-thundering Zeus, / Pierian Mousai, of great renown, of splendid fame" (LXXVI.1–2; see ἀγλαόφημος; Μνημοσύνη; Μοῦσα), and the address is told under Μοῦσα, with the Macedonian Pieros who, in Pausanias, set up the nine at Thespiai (9.29.3). Hesiod opens his *Works and Days* with the same call: "Mousai from Pieria, whose songs make men famous, / come here and speak of Zeus, singing the praise of your father" (*Works and Days* 1–2).[574] The hymn, too, names the father in its first line. The edition renders the word "Pierian", and the line carries no apparatus entry.

See also

ἀγλαόφημος; Μνημοσύνη; Μοῦσα.

πιστοφύλαξ · guardian of good faith

πιστοφύλαξ, *pistophylax*, "guardian of good faith"

Attested: πιστοφύλαξ (*pistophylax*; VIII.17). From πιστός, "faithful, trusted", and φύλαξ, "guardian": the keeper of what is sworn and entrusted. It stands in the hymn to Helios, among titles of justice: he is "shower of justice" in the line before and "eye of justice" in the line after, and here "guardian of good faith, ever most high, helper to all" (VIII.16–18; see ἐπαρωγός; Ἥλιος; ὄμμα δικαιοσύνης). The sun sees everything, and so is the natural witness of an oath; the Homeric oath that calls on "Helios, you who look on all things and hear all things" is told under κόσμου τὸ περίδρομον ὄμμα (*Iliad* 3.277). The good faith he guards is the power the proem calls Pistis (Prayer 25; see Πίστις). The edition renders the word "guardian of good faith", and the line carries no apparatus entry.

[574] Hesiod, *Works and Days* 1–2.

See also

ἐπαρωγός; Ἥλιος; κόσμου τὸ περίδρομον ὄμμα; ὄμμα δικαιοσύνης; Πίστις.

πλάστειρα · moulder

πλάστειρα, *plasteira*, "moulder"

Attested: πλάστειρα (*plasteira*; X.20). From πλάσσω, "mould, form", the potter's and the modeller's verb: she who shapes. It stands in the hymn to Physis, in a run of titles of making: "maker of every craft, moulder, of many foundings, lady daimon" (X.20; see παντοτεχνής; πολύκτιτος; Φύσις). Nature shapes things as a potter shapes clay, and the line is told under παντοτεχνής. Hesiod uses the verb of the first making of woman. At Zeus' bidding "at once the famed god of the crooked feet shaped out of earth / the image of a modest girl" (*Works and Days* 70–71),[575] the woman Hermes named Pandora (see πανδώτειρα). What Hephaistos does once at Zeus' command, the hymn's Physis does for everything. The edition renders the word "moulder", and the line's apparatus entry concerns πότνια, near its end, for the codices' παντοῖα (the apparatus at X.20).

See also

πανδώτειρα; παντοτεχνής; πολύκτιτος; Φύσις.

πλουτοδότειρα · wealth-giving

Demeter's title as the giver of wealth, the wealth of the harvest, in a line that names the corn-ear and every gift together · Orphic Hymns

πλουτοδότειρα, *ploutodoteira*, "wealth-giving"

[575] Hesiod, *Works and Days* 69–71.

At a Glance

The word. From πλοῦτος, "wealth", and δότειρα, "giver": she who gives riches. The masculine is πλουτοδότης, and the verb πλουτοδοτέω, "give wealth".

In the Hymns. Once, of Demeter (XL.3). The masculine is the Daimon's (LXXIII.4; see πλουτοδότης), the verb Plouton's (XVIII.5; see πλουτοδοτέω).

In this edition. "wealth-giving".

A place to read. XL.1–7, the opening titles of the hymn to Demeter Eleusinia.

Meaning

The wealth Demeter gives is the harvest. Her title stands at the head of a line that says so: she is "wealth-giving goddess, feeder of the corn-ear, all-bestowing" (XL.3; see πανδώτειρα; σταχυοτρόφος), and the lines around it are the farm, from the seed to the heap and the threshing-floor (XL.5; see Δημήτηρ Ἐλευσινία). The hymn's petition asks for the same riches at the end, that she come "heavy with the fruits of summer, / bringing peace back, and lovely good order, / and wealth rich in blessing, and with them health the queen" (XL.18–20). Wealth in the collection is never money. It is grain in the store, and it comes up out of the ground.

That is why the three holders of the collection's πλουτο- titles stand in three places. Demeter gives it from the field above; Plouton, below, is "giving wealth to the race of mortals with the fruits of the years" (XVIII.5; see πλουτοδοτέω; Πλούτων); and the Daimon is "giver of wealth, whenever he comes teeming into a house" (LXXIII.4; see πλουτοδότης). The field, the earth beneath it and the house that stores its yield make one chain, and the hymns can be read as following the grain from the furrow to the granary. Demeter's is the first link, and her title names the gift at its source. In the hymn to Zeus, wealth stands beside peace in the same way, "peace the goddess and the blameless glory of wealth" (XV.11; see εἰρήνη), and in Demeter's petition peace comes first again: the harvest is safe only where there is no war.

Use in the Hymns

The title. "Deo, all-mother goddess, daimon of many names, / august Demeter, nurse of the young, giver of prosperity, / wealth-giving goddess, feeder of the corn-ear, all-bestowing" (XL.1–3; see ὀλβιοδῶτις; παμμήτειρα).

Places to read

The one line in which the word stands.

XL.3 Demeter is the wealth-giving goddess, feeder of the corn-ear, all-bestowing.

Earlier poetry and cult

The mother of Ploutos. Hesiod makes wealth Demeter's child. Among the goddesses who lay with mortal men, "Demeter, shining among goddesses, gave birth to Ploutos, / when she lay in desire's embrace with the hero Iasion / on a fallow three times turned by the plough, in Crete's fat country: / a good god, who travels over the earth and the sea's broad back / everywhere; whoever chances on him, whoever's hands he falls into, / that man he makes wealthy and grants him great prosperity" (*Theogony* 969–974).[576] The child is born in a ploughed field, and he can be read as the grain that goes out from it into every house and over the sea in ships. The hymn's wealth-giving goddess can be read as Hesiod's mother of Ploutos, the gift and the giver named in one word. At the women's festival in Aristophanes the herald still prays to Demeter and the Maiden together with Ploutos (*Women at the Thesmophoria* 295–300; see κουροτρόφος).

Later readings

Ceres and Proserpina. Cicero's Balbus explains the Roman goddesses by the same gift. Ceres is named from *gerere*, "to bear", for the crops she bears, as the Greeks hear "earth mother" in the name Demeter (*On the Nature of the Gods* 2.67); his Proserpina, the seed of the crops, hidden away and sought by her mother, is told under βιοδῶτις, and his Dis under

[576] Hesiod, *Theogony* 965–974.

Πλούτων (2.66).[577] The Stoic etymologies make Demeter the earth that gives its wealth, and the hymn's line of titles, from the corn-ear to every gift, can be read as saying the same without argument, independently of them.

In this edition

The edition renders the word "wealth-giving" in "wealth-giving goddess". The line carries no apparatus entry.

See also

βιοδῶτις; Δημήτηρ Ἐλευσινία; εἰρήνη; κουροτρόφος; ὀλβιοδῶτις; παμμήτειρα; πανδώτειρα; πλουτοδοτέω; πλουτοδότης; Πλοῦτος; Πλούτων; σταχυοτρόφος.

πλουτοδοτέω · give wealth

πλουτοδοτέω, *ploutodoteō*, participle πλουτοδοτῶν, *ploutodotōn*, "giving wealth"

Attested: πλουτοδοτῶν (*ploutodotōn*; XVIII.5). From πλοῦτος, "wealth", and δίδωμι, "give": to be a giver of riches. The verb of the title πλουτοδότης, it stands in the hymn to Plouton, in the line that can be read as explaining his name: "Plouton, you who hold the keys of the whole earth, / giving wealth to the race of mortals with the fruits of the years" (XVIII.4–5; see Ἐνιαυτός; κλείς; Πλούτων). The god's wealth is the harvest, "the fruits of the years", and he gives it to "the race of mortals" as a whole (see γενεά). The line is told under Πλούτων, and Hesiod's prayer to chthonic Zeus for a heavy crop under Ζεὺς χθόνιος. The three holders of the πλουτο- titles, Demeter in the field, Plouton below and the Daimon in the house, are gathered under πλουτοδότειρα. The edition renders the participle "giving wealth", and the line carries no apparatus entry.

See also

γενεά; Ἐνιαυτός; Ζεὺς χθόνιος; κλείς; πλουτοδότειρα; πλουτοδότης; Πλούτων.

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[577] Cicero, *On the Nature of the Gods* 2.66–67.

πλουτοδότης · giver of wealth

The Daimon's title as the bringer of wealth into a house, the same power that chills a life and holds the keys of grief and joy · Orphic Hymns

πλουτοδότης, *ploutodotēs*, accusative πλουτοδότην, *ploutodotēn*, "giver of wealth"

At a Glance

The word. From πλοῦτος, "wealth", and -δότης, "giver": he who gives riches. Hesiod uses the plural of the daimones of the golden race.

In the Hymns. Once, of the Daimon (LXXIII.4). The feminine is Demeter's (XL.3; see πλουτοδότειρα).

In this edition. "giver of wealth".

A place to read. LXXIII.1–9, the whole hymn to the Daimon.

Meaning

The Daimon gives wealth and takes it away, and the hymn says both in one sentence. The hymn calls him "giver of wealth, whenever he comes teeming into a house, / and again chilling the life of much-toiling mortals", and gives the reason: "for in you the keys of grief and of joy are held" (LXXIII.4–6; see κλείς). The wealth arrives with the god, as a guest arrives, and it goes when he turns; the same power that fills the house chills the life within it. The title is not a promise. It names one face of a power whose other face the next line shows, and the reason the hymn gives for both is that he holds the keys of grief and joy alike.

The hymn's Daimon is Zeus, "gentle Zeus, all-begetter, giver of life to mortals" (LXXIII.2; see Ζεύς; μειλίχιος), and the god of the house's fortune; the note on the heading and the identity of the god are told under δαίμων. What the title brings is the house. Demeter gives wealth from the field and Plouton from the earth below (XL.3, XVIII.5; see πλουτοδότειρα; πλουτοδοτέω), but the Daimon gives it "whenever he comes … into a house": wealth here is the household's luck, the store that fills and empties. The petition asks him to drive off "the cares of many groans" and

grant "a glorious, sweet and noble end to life" (LXXIII.7, 9; see πολύστονος), and does not ask for riches at all. A god who gives and takes is asked for the one gift that is not taken back, a good end.

Use in the Hymns

The coming and the chill. "giver of wealth, whenever he comes teeming into a house, / and again chilling the life of much-toiling mortals" (LXXIII.4–5).

Places to read

The one line in which the word stands.

LXXIII.4 The Daimon is giver of wealth whenever he comes teeming into a house.

Earlier poetry and cult

The jars of Zeus. Homer's Achilles gives the double gift its image. Sitting with Priam, he tells him that the gods spin grief for wretched mortals and are themselves without care: "two jars stand on the floor of Zeus' house, / of the gifts he gives, one of evils and the other of blessings; / to the man for whom Zeus who delights in thunder mixes them, / he chances now on hardship and now on good" (*Iliad* 24.527–530).[578] The hymn's Daimon, who holds "the keys of grief and of joy" and fills and chills a life in turn, can be read beside the god who mixes the jars, independently of Homer. Hesiod's daimones of the golden race are "givers of wealth" too, and their title is told under δαίμων (*Works and Days* 121–126).

Wealth the gods give. Solon divides wealth by its giver. "Wealth the gods bestow stands by a man / fixed fast from its deepest base to its crown; / but wealth that men prize in their insolence does not come in good order: / it is coaxed along by unjust deeds / and follows against its will, and ruin is quickly blended in" (fr. 13.9–13 West).[579] The hymn's

[578] Homer, *Iliad* 24.525–533.

[579] Solon, fr. 13.9–13 West.

Daimon, the god who brings wealth into a house, can be read as the giver of Solon's first kind, independently of him.

Later readings

The god of the house. Xenophon's sacrifice to Zeus Meilichios, after which, the same day, money came for the army and the horse he had sold was bought back for him, is told under μειλίχιος (*Anabasis* 7.8.1–6), and the Good Daimon of the cup under δαίμων.

In this edition

The edition renders the word "giver of wealth". At LXXIII.4 ὁπότ' ἄν is Abel's for the codices' ὁπόταν (the apparatus at LXXIII.4), and line 6 is Wiel's arrangement of the codices' words (the note at LXXIII.6).

See also

δαίμων; Ζεύς; κλείς; μειλίχιος; πλουτοδότειρα; πλουτοδοτέω; πολύστονος.

ποικιλόβουλος · of intricate counsel

ποικιλόβουλος, *poikiloboulos*, vocative ποικιλόβουλε, *poikiloboule*, elided ποικιλόβουλ', *poikiloboul'*, "of intricate counsel"

Attested: ποικιλόβουλ' (*poikiloboul'*; XIII.2), ποικιλόβουλε (*poikiloboule*; XXVIII.3). From ποικίλος, "intricate, many-coloured", and βουλή, "counsel, plan": whose plans are many-stranded. Two gods have it, and the same two have its partner ποικιλόμυθος. Kronos is "of intricate counsel, undefiled, great in strength, valiant Titan" (XIII.2; see Κρόνος), and the note at XIII.7 observes that the title is Hesiod's for Prometheus (*Theogony* 521), the epithet that prepares the hymn's naming of Kronos as Prometheus five lines later (XIII.7); the other Promethean epithet, ἀγκυλομήτης, follows the naming, at XIII.9 (see ἀγκυλομήτης; προμηθεύς); Hermes is "kindly, of intricate counsel, the guide, Argeiphontes" (XXVIII.3; see Ἀργειφόντης; Ἑρμῆς), the god of thieves and of the clever word. The collection gives the old god and the young one the same wit, and the word's double sense, the intricate as subtle and the intricate as

cunning, is told under ποικίλος. The edition renders it "of intricate counsel" in both places. Neither line has an apparatus entry on the word; at XXVIII.3 εὔφρον is Abel's for εὔφρων and διάκτορος Hermann's for διάκτορε (the apparatus at XXVIII.3).

See also

ἀγκυλομήτης; Ἀργειφόντης; βουλή; Ἑρμῆς; Κρόνος; ποικιλόμυθος; ποικίλος; προμηθεύς.

ποικιλόμυθος · of intricate speech

ποικιλόμυθος, *poikilomythos*, vocative ποικιλόμυθε, *poikilomythe*, "of intricate speech"

Attested: ποικιλόμυθε (*poikilomythe*; XIII.5, XXVIII.8). From ποικίλος, "intricate", and μῦθος, "word, tale": whose words are many-coloured. It is the partner of ποικιλόβουλος and goes to the same two gods. Kronos is called "Kronos, all-begetter of the age, Kronos of intricate speech" (XIII.5; see αἰών; Κρόνος; παγγενέτωρ), in the line that the note at XIII.3, 5 reads as the old play of Kronos on Chronos, Time; Hermes is "of Korykos, blessed one, luck-bringing, of intricate speech" (XXVIII.8; see Κωρυκιώτης), the god of the persuasive and the lying word, whose "dread weapon of the tongue" his hymn also names (XXVIII.10). The many-coloured word is a gift in a god and a fault in men: Nemesis hates "a speech of many colours" (LXI.4; see πολυποίκιλος), and Pindar's "stories decked out with varied lies" are told under ποικίλος. The edition renders the word "of intricate speech". At XIII.5 παγγενέτορ is Abel's for παγγενέτωρ (the apparatus at XIII.5).

See also

αἰών; Κρόνος; Κωρυκιώτης; παγγενέτωρ; ποικιλόβουλος; ποικίλος; πολυποίκιλος.

πολεμητόκος · war-bearing

πολεμητόκος, *polemētokos*, vocative πολεμητόκε, *polemētoke*, "war-bearing"

Attested: πολεμητόκε (*polemētoke*; XXXII.10). From πόλεμος, "war", and τόκος, "birth": she who gives birth to war. It stands in the line of the hymn to Athena that makes her double: "male and female you are by nature, war-bearing, cunning" (XXXII.10; see Ἀθηνᾶ; ἄρσην καὶ θῆλυς; μῆτις). The note at XXXII.10 observes that "πολεμητόκε is the childbed word and not the siring word, hence 'war-bearing'": the virgin goddess whom her father bore from his own head, already armed (*Theogony* 924–926; *Homeric Hymn* 28.4–6; see Ἀθηνᾶ), is given a mother's title, and in the same line is called male and female. War is what she brings to birth, and the μῆτι beside it, "cunning", can be read as Metis, the mother whose cunning bore her; the note at XXXII.10 leaves the choice open (see μῆτις). The form is an editor's choice among three: the codices read πολεματόκε or πολεμοτόκε, Hermann πολεμήτοκε, and Abel prints πολεμητόκε with the accent on -τό- (the apparatus at XXXII.10). The edition renders the word "war-bearing".

See also

Ἀθηνᾶ; ἄρσην καὶ θῆλυς; μῆτις; πολεμόκλονος.

πολεμόκλονος · rouser of war

πολεμόκλονος, *polemoklonos*, vocative πολεμόκλονε, *polemoklone*, "rouser of war", "stirrer of battle"

Attested: πολεμόκλονος (*polemoklonos*; XIV.7, XXXII.2), πολεμόκλονε (*polemoklone*; LXV.4). From πόλεμος, "war", and κλονέω, "drive in confusion, rout": who throws war into turmoil, or who is tossed in it. Three gods have it, two goddesses and the god of war. Rhea, the Mother, is called "Rhea queen of all, rouser of war, of mighty spirit" (XIV.7; see παμβασίλεια; Ῥέα), Athena "divine, blessed goddess, rouser of war, of mighty spirit" (XXXII.2; see Ἀθηνᾶ), in a line of the same shape, and Ares "rejoicing in man-killing blood, stirrer of battle, dreadful" (LXV.4; see

Ἄρης). The direction of the compound is a matter of accent. The note at XXXII.2 observes that "πολεμόκλονος as Abel prints it, with the recessive accent, is the passive — tossed in the din of war", while his apparatus gives the active πολεμοκλόνος as Hermann's, and that "the translation follows the active, which is the reading he says he has adopted". At XIV.7 and LXV.4 Abel prints the same recessive accent, and at XIV.7 his apparatus gives the nominative πολεμόκλονος as Hermann's for the codices' vocative; the edition renders both places actively without comment. The family of κλονέω is gathered under κλονοκάρδιος. The edition renders the word "rouser of war" at XIV.7 and XXXII.2 and "stirrer of battle" at LXV.4.

See also

Ἀθηνᾶ; Ἄρης; κλονοκάρδιος; ὀβριμόθυμος; παμβασίλεια; πολεμητόκος; Ῥέα.

πολισσόος · saviour of cities

πολισσόος, *polissoos*, vocative πολισσόε, *polissoe*, "saviour of cities"

Attested: πολισσόε (*polissoe*; LXXXVIII.2). From πόλις, "city", and σόος, "safe", the root of σώζω, "save": who keeps cities safe. It stands in the opening of the last piece in Abel's book, the hymn to Ares usually read as the eighth of the *Homeric Hymns*, which Hermann moved here and Abel prints while dissenting from the move; the note on LXXXVIII counts πολισσόος among its words found nowhere else in the collection. It comes among the god's titles of arms: "of mighty spirit, shield-bearer, saviour of cities, harnessed in bronze" (LXXXVIII.2; see Ἄρης; ὀβριμόθυμος). The god of war is the city's defender here as well as its destroyer. The note at LXXXVIII.15–17 sets this hymn against the collection's own hymn to Ares: this one asks for warlike strength and for peace, while LXV "asks only for the second, and asks it by telling the god to exchange arms for the works of Deo" (see ὁπλοχαρής). The title that makes Ares a saviour belongs to the hymn that still asks him for courage. The edition renders the word "saviour of cities", and the line carries no apparatus entry.

See also

Ἄρης; ὀβριμόθυμος; ὁπλοχαρής.

πολυάνθεμος · many-flowered

πολυάνθεμος, *polyanthemos*, vocative πολυάνθεμε, *polyantheme*, plural πολυάνθεμοι, *polyanthemoi*, "many-flowered", "of many flowers"

Attested: πολυάνθεμε (*polyantheme*; XXVI.7), πολυάνθεμοι (*polyanthemoi*; XL.17, XLIII.3). From πολύς, "many", and ἄνθεμον, "flower": rich in blossoms. Earth, Demeter and the Horai have it, the three powers of the flowering year. Earth is "rejoicing in sweet-breathing grasses, daimon of many flowers" (XXVI.7; see Γαῖα; ἡδύπνοος); Demeter, "sole-born, of many children", is the goddess "whose forms are many, many-flowered, sacred in their blooming" (XL.16–17; see Δημήτηρ Ἐλευσινία; ἱεροθηλής); and the Horai are "of the spring, of the meadows, many-flowered, holy" (XLIII.3; see λειμωνιάς; Ὧραι). The Nymphs have a near neighbour, "rich in flowers" (LI.7), but that word is πολυανθής, and the form is Hermann's for the codices' πολύανθοι (the apparatus at LI.7). At XXVI.7 πολυάνθεμε is Pierson's for the codices' πολυανθέσι, and at XL.17 ἱεροθηλεῖς in the same line is Hermann's (the apparatus at those lines). The edition renders the word "of many flowers" at XXVI.7, in "daimon of many flowers", and "many-flowered" at XL.17 and XLIII.3.

See also

Γαῖα; Δημήτηρ Ἐλευσινία; ἡδύπνοος; ἱεροθηλής; λειμωνιάς; Ὧραι.

πολυγηθής · of much gladness

πολυγηθής, *polygēthēs*, "of much gladness", "full of gladness", "of many joys", "gladdening"

Attested: πολύγηθε (*polygēthe*; X.10), πολυγηθεῖς (*polygēthеis*; XXVI.10, LI.3), πολυγηθοῦς (*polygēthous*; XLIV.3, LXXV.1), πολυγηθέα (*polygēthea*; L.4), πολυγηθής (*polygēthēs*; LXVIII.4). From πολύς, "many", and γηθέω,

"rejoice": full of joy, or bringing it. Seven lines, and the word gathers about Dionysos and the fruits. Dionysos himself has the word twice, in the same formula at the line's end: as the son of Semele he is "of much gladness" (XLIV.3; see Σεμέλη), and as the foster-brother of Palaimon "of many joys" (LXXV.1; see Παλαίμων; σύντροφος); his Nymphs are "nurses of Bakchos, of the earth, full of gladness" (LI.3); and the fruit he makes grow is "the gladdening fruit" (L.4), as is the fruit Earth is asked to increase (XXVI.10; see Γαῖα). Physis is "of much gladness" among her paradoxes (X.10; see Φύσις), and in Hygieia's hymn "every house flourishes full of gladness because of you" (LXVIII.4; see ὑγίεια). The joy is the harvest's and the wine's. The edition varies the rendering with the line. At X.10 ἀργής, in the same line, is Abel's for ἀρετῇ, at L.4 εὔκαρπος Hermann's for εὔκαρπε, and at LI.3 κρυψίδομοι Casaubonus' for κρυψίδρομοι (the apparatus at those lines).

See also

Γαῖα; Παλαίμων; Σεμέλη; σύντροφος; ὑγίεια; Φύσις.

πολυθάλμιος · of many blossomings

πολυθάλμιος, *polythalmios*, vocative πολυθάλμιε, *polythalmie*, "of many blossomings"

Attested: πολυθάλμιε (*polythalmie*; LXVIII.1). From πολύς, "many", and the root of θάλλω, "bloom, flourish": abounding in growth. It stands in the first line of the hymn to Hygieia: "Desirable, lovely, of many blossomings, queen of all" (LXVIII.1; see παμβασίλεια; ὑγίεια). Health is a flowering, and the hymn goes on to make it the flourishing of every house, "every house flourishes full of gladness because of you" (LXVIII.4; see πολυγηθής), with the same verb of blooming. The family of θάλλω, from θάλος to ἀειθαλής, is gathered under ἀειθαλής. The edition renders the word "of many blossomings", and the line carries no apparatus entry.

See also

ἀειθαλής; παμβασίλεια; πολυγηθής; ὑγίεια.

πολυθρέμμων · nourisher of many

πολυθρέμμων, *polythremmōn*, plural πολυθρέμμονες, *polythremmones*, "nourishers of many"

Attested: πολυθρέμμονες (*polythremmones*; LI.13). From πολύς, "many", and τρέφω, "feed, rear": who rear many. It stands in the long run of the Nymphs' titles: "glad in the thickets, tender, nourishers of many and increasers of growth" (LI.13; see *αὐξίτροφος*; Νύμφαι). The Nymphs nourish as water does, the plants and beasts that drink from their springs, and the hymn has already made them "nurses of Bakchos" (LI.3; see πολυγηθής). The line's first word is an editor's: δρυμοχαρεῖς, "glad in the thickets", is Heringa's for the codices' κρυμοχαρεῖς, "glad in the frost" (the apparatus at LI.13). The edition renders the word "nourishers of many".

See also

αὐξίτροφος; Νύμφαι; πολυγηθής.

πολύκτιτος · of many foundings

πολύκτιτος, *polyktitos*, vocative πολύκτιτε, *polyktite*, "of many foundings"

Attested: πολύκτιτε (*polyktite*; X.2, X.20). From πολύς, "many", and κτίζω, "found, build, create": who has founded many things, or who is founded in many places. Only Physis has it, twice in her hymn, at the start and in the middle. She is "heavenly, eldest, daimon of many foundings, mistress" (X.2; see Φύσις), and later "maker of every craft, moulder, of many foundings, lady daimon" (X.20; see παντοτεχνής; πλάστειρα). The second line makes the sense plain: beside the maker and the moulder the title is one more name of Nature as founder, the builder of all that stands. The craft of the line is told under παντοτεχνής. The edition renders the word "of many foundings" in both places. At X.2 *οὐρανίη* is Hermann's for *οὐρανία*, and at X.20 *πότνια* stands for the codices' παντοῖα (the apparatus at those lines).

See also

παντοτεχνής; πλάστειρα; Φύσις.

πολύμορφος · of many forms

The title of gods who change their shape or wear many, from Protogonos and Proteus to Hestia, and the claim Plato's Socrates denied the gods · Orphic Hymns

πολύμορφος, *polymorphos*, vocative πολύμορφε, *polymorphe*, plural πολύμορφοι, *polymorphoi*, "of many forms", "of many shapes"

At a Glance

The word. From πολύς, "many", and μορφή, "shape, form": having many shapes, either at once or in turn.

In the Hymns. Eight lines: Protogonos (XIV.1), Proteus' "forms of many shapes" (XXV.3), Eubouleus twice (XXIX.8, LVI.3), Korybas (XXXIX.5), the Erinyes called Moirai (LXIX.12), the Mousai (LXXVI.3) and Hestia (LXXXIV.6).

In this edition. "of many forms"; at XXV.3 "of many shapes".

A place to read. XXV.1–11, the hymn to Proteus.

Meaning

The collection's gods of many forms are of two kinds, those who change and those who hold many shapes together. Proteus is the changer. He reveals "the beginnings of all nature / by changing sacred matter into forms of many shapes", and "he himself, having all things, changes himself, nor does any other / of the immortals" (XXV.2–3, 6–7; see μεταβάλλω; Πρωτεύς). The note at XXV.3 points to "matter and forms, the philosophical pair, in one line", and adds that "Proteus's shape-shifting in Homer … needs no philosophy to describe it"; the Homeric struggle is told under μεταβάλλω. His many shapes can be read as the many things of nature, and his change as the world's.

The rest are not shown changing; they hold many forms, whether at once or in turn. Protogonos, the first-born of the theogony, is the father "of many forms" (XIV.1; see Πρωτόγονος), the source who contains them all; Korybas is "lord of shifting form, twofold god, of many forms" (XXXIX.5; see διφυής), and the Erinyes "snake-tressed, of many forms" (LXIX.12), terrible in their many appearances. The word is kindest at the end of the book. The Mousai, most longed for by mortals, are "of many forms" (LXXVI.3; see Μοῦσα), each art a different face, and Hestia, the fixed hearth, is "everlasting, of many forms, most longed for, of green form" (LXXXIV.6; see Ἑστία). The goddess of the one place that does not move is given the title of many forms, and the collection can be read as saying that even the hearth's fire is never twice the same.

Use in the Hymns

Protogonos. "Lady Rhea, daughter of Protogonos of many forms" (XIV.1; see Ῥέα).

Proteus. "by changing sacred matter into forms of many shapes" (XXV.3; see ἰδέα; ὕλη).

Eubouleus. "mother of loud-roaring Eubouleus of many forms" (XXIX.8; see Εὐβουλεύς); "Eubouleus, of many forms, nurse of all, plain to see" (LVI.3; see Ἄδωνις).

Korybas. "lord of shifting form, twofold god, of many forms" (XXXIX.5; see αἰολόμορφος; Κορύβας).

The Erinyes. "But, Moirai goddesses, snake-tressed, of many forms" (LXIX.12; see Ἐρινύες; ὀφιοπλόκαμος).

The Mousai and Hestia. "most longed for by mortals, to whomever you may come, of many forms" (LXXVI.3); "everlasting, of many forms, most longed for, of green form" (LXXXIV.6; see ἀΐδιος; χλοόμορφος).

Places to read

Every line in which the word stands.

XIV.1 Rhea is the daughter of Protogonos of many forms.

XXV.3 Proteus reveals the beginnings of nature by changing sacred matter into forms of many shapes.

XXIX.8 Phersephone is mother of loud-roaring Eubouleus of many forms.

XXXIX.5 Korybas is lord of shifting form, twofold god, of many forms.

LVI.3 Adonis is Eubouleus, of many forms, nurse of all.

LXIX.12 The Erinyes, called Moirai goddesses, are snake-tressed and of many forms.

LXXVI.3 The Mousai are most longed for by mortals and of many forms.

LXXXIV.6 Hestia is everlasting, of many forms, most longed for.

Earlier poetry and cult

Gods in strangers' shapes. Homer's suitors know the danger of a god in disguise. When Antinoos strikes the beggar who is Odysseus, one of the others rebukes him: "Antinoos, it was not right to hit the luckless vagrant; / you are lost if he is in truth some god from heaven. / For the gods, in the likeness of strangers from other lands, / taking every shape, go about the cities, / watching over the insolence and the good order of men" (*Odyssey* 17.483–487).[580] The gods of many shapes in Homer are the gods who watch, and their disguises can be read as a test.

Later readings

God does not change his form. Plato's Socrates denies the gods many forms. He asks Adeimantus whether a god is a wizard, appearing now in one form and now in another, and argues that what is best is least altered by anything else, so that a god, being in every way best, would least of all take many forms; nor would he change himself, since he could change only for the worse, and so each god, being as beautiful and good as he can be, stays always, and simply, in his own shape. So no poet may tell that the gods go about the cities in the likeness of strangers, nor tell lies of Proteus and Thetis (*Republic* 2.380d–381e).[581] Socrates' censorship names Homer's gods in strangers' shapes and Proteus, whose changes the

[580] Homer, *Odyssey* 17.483–487.

[581] Plato, *Republic* 2.380d–381e.

collection keeps (XXV.2–7), and the hymns' many-formed gods can be read as standing on the side of the poets he would correct, independently of him.

In this edition

The edition renders the word "of many forms" in seven lines and, with ἰδέαις, "forms of many shapes" at XXV.3. None of the eight lines carries an apparatus entry on the word; at LVI.3 Εὐβουλεῦ is Hermann's for εὔβουλε and τροφός Abel's for τροφή, at LXXVI.3 κε stands for the codices' καί, and at LXXXIV.6 ἀιδίῃ is Hermann's for ἀίδιε (the apparatus at those lines).

See also

Ἄδωνις; ἀΐδιος; αἰολόμορφος; διφυής; Ἐρινύες; Ἑστία; Εὐβουλεύς; ἰδέα; Κορύβας; μεταβάλλω; Μοῦσα; ὀφιοπλόκαμος; Πρωτεύς; Πρωτόγονος; Ῥέα; ὕλη; χλοόμορφος.

πολυπάρθενος · of many maidens

πολυπάρθενος, *polyparthenos*, vocative πολυπάρθενε, *polyparthene*, "of many maidens"

Attested: πολυπάρθενε (*polyparthene*; LII.12). From πολύς, "many", and παρθένος, "maiden": attended by many young women, the god of the maenads. It stands in the hymn to the god of the trieteric feast: "Bassaros, glad in ivy, of many maidens, glorious youth" (LII.12; see Βάσσαρος; κισσοχαρής). Dionysos moves among a company of women, the bacchants of the mountain rite, and the hymn sets the title between his ivy and his youth. In another of his hymns he is the god who rejoices "in swords and in blood and in the holy Mainads" (XLV.3; see Μαινάς). The edition renders the word "of many maidens"; κισσοχαρές in the same line is Abel's for the codices' κισσοχαρής, and κύδιμε κοῦρε, "glorious youth", Wiel's for καὶ διάκοσμε (the apparatus at LII.12).

See also

Βάσσαρος; κισσοχαρής; Μαινάς; τριετηρικός.

πολύπλαγκτος · much-wandering

πολύπλαγκτος, *polyplanktos*, "much-wandering", "far-wandering"

Attested: πολυπλάγκτῳ (*polyplanktōi*; XLI.3), πολύπλαγκτον (*polyplankton*; LXXII.5, LXXIII.3). From πολύς, "much", and πλάζω, "make to wander": driven far, wandering much. The collection gives it three times. The Mother Antaia searched for Persephone "in far-wandering grief" (XLI.3; see Μήτηρ Ἀνταία), the grief that sends the mother across the world; Tyche is "of the tomb, much-wandering, sung of among men" (LXXII.5; see Τύχη), and the note at LXXII.3–5 reads her titles as "Hekate's furniture", the goddess of the wayside; and the Daimon is "great Zeus, much-wandering, avenging one, king of all" (LXXIII.3; see ἀλάστωρ; δαίμων), the fortune that goes from house to house. Three powers that move through the world, grief, luck and the daimon, are given the wanderer's word. The other wanderers are gathered under οὐρανόπλαγκτος. The edition renders the word "far-wandering" at XLI.3 and "much-wandering" at LXXII.5 and LXXIII.3. At XLI.3 the codices read πολυπλάκτῳ (the apparatus at XLI.3).

See also

ἀλάστωρ; δαίμων; Μήτηρ Ἀνταία; οὐρανόπλαγκτος; Τύχη.

πολυποίκιλος · of many colours

πολυποίκιλος, *polypoikilos*, "most various", "of many patterns", "of many colours", "ever-varied"

Attested: πολυποίκιλον (*polypoikilon*; VI.11, LXI.4), πολυποίκιλε (*polypoikile*; XXVI.4), πολυποίκιλοι (*polypoikiloi*; LXXVI.11). From πολύς, "much", and ποικίλος, "many-coloured, intricate": wrought in many colours. Four lines, three of praise and one of blame. Protogonos is

called to "the consecrated rite, most various, for those who show the orgia" (VI.11; see ὀργιοφάντης; πολυόργιος), and the note at VI.11 glosses it "many-coloured, of many parts"; Earth is "seat of the immortal kosmos, maiden of many patterns" (XXVI.4; see Γαῖα; ἕδρανον); and the Mousai are asked to come "to the initiates, ever-varied, holy" (LXXVI.11; see Μοῦσα). But Nemesis is praised as the goddess who hates "a speech of many colours, never standing still" (LXI.4; see λόγος; Νέμεσις). The word's two edges are told under ποικίλος. The edition varies the rendering with the line. At LXI.4 ἀλλ' ἔχθουσα is Wiel's for the codices' ἀλλάσσουσα, and at VI.11 ἀγίην Hermann's for ἀγίαν (the apparatus at those lines).

See also

Γαῖα; ἕδρανον; λόγος; Μοῦσα; Νέμεσις; ὀργιοφάντης; παμποίκιλος; ποικίλος; πολυόργιος.

πολύσπορος · of many seeds

πολύσπορος, *polysporos*, vocative πολύσπορε, *polyspore*, "of many seeds"

Attested: πολύσπορε (*polyspore*; VI.10), πολύσπορος (*polysporos*; X.19). From πολύς, "many", and σπόρος, "sowing, seed": who sows much, or abounds in seed. Two powers of beginning have it. Protogonos is called on as "blessed one, of many counsels, of many seeds" (VI.10; see μῆτις; Πρωτόγονος), the first-born who is himself "much-remembered seed" (VI.4; see πολύμνηστος); Physis is "swift in delivery, blessed, of many seeds, the rush of the seasons" (X.19; see Φύσις). The god from whom all things came and the nature in which they grow are both the sowers of everything. The seed of the collection's rubrics and petitions is told under σπέρμα. At LXXIII.7 the codices read πολύσπορα, of the Daimon's cares, where Abel prints Slothouwer's πολύστονα (the note at LXXIII.7, 9; see πολύστονος). The edition renders the word "of many seeds" in both places, and neither line carries an apparatus entry.

See also

μῆτις; πολύμνηστος; πολύστονος; Πρωτόγονος; σπέρμα; Φύσις.

πολυώνυμος · of many names

A title of address given in fourteen lines, the hymn's own form named in a word · Orphic Hymns

πολυώνυμος, *polyōnymos*, vocative πολυώνυμε, *polyōnyme*, plural πολυώνυμοι, *polyōnymoi*, "of many names"

At a Glance

The word. From πολύς, "many", and ὄνυμα, the Aeolic and Doric form of ὄνομα, "name", kept by epic in compounds: called by many names. In epic it is said of a god, and also means "much spoken of, famous".

In the Hymns. Fourteen lines, from Prothyraia (II.1) to the Moirai (LIX.2): goddesses of birth, the earth and the grain (II, XVI, XXVII, XXXVI, XL, XLI), Physis' Persuasion (X.13), Pan (XI.10), the gods of the Bacchic hymns (XLII, XLV, L, LII), Adonis (LVI.1) and the Moirai.

In this edition. "of many names".

A place to read. II.1–14, the hymn to Prothyraia, which opens with the word and goes on to name the goddess many times.

Meaning

A hymn is a list of names, and this word names the list. It stands in six first lines, among them "Hear me, most august goddess, daimon of many names" (II.1; see Προθυραία), "Hear me, O queen, of many names daughter of Zeus" (XXXVI.1; see Ἄρτεμις), "Hear me as I pray, of many names, best of daimones" (LVI.1; see Ἄδωνις), and the lines that follow it make the claim good. Prothyraia is Eileithyia and "Artemis Eileithyia" in the same hymn (II.9, 12); Artemis is Diktynna and the torch-bearer (XXXVI.3); Adonis is Eubouleus (LVI.3, Hermann's Εὐβουλεῦ for the codices' εὔβουλε). The title tells the god that the singer knows the plurality of her names and will use them, and the litany is the singer's way of reaching a power that has no single name sufficient for it. The note at Prayer 3–44 describes the proem as "one sustained catalogue", and the whole collection is built the same way, a god at a time.

Who receives the title says what it means. The collection gives it to the great goddesses of birth and growth, Hera, the Mother of the Gods, Artemis, Deo and Antaia (XVI.9, XXVII.4, XXXVI.1, XL.1, XLI.1; see Δηώ; Μήτηρ Ἀνταία), and to the gods of the Bacchic cycle, who are the most often identified with one another: the seed of Eubouleus (XLII.2; see Μίση), Bassaros and Bakcheus (XLV.2), Lysios (L.2) and the trieteric god (LII.1; see τριετηρικός). Pan, who is the whole, is "daimon of many names" (XI.10), and Physis' Persuasion is "of many names" (X.13; see πειθώ). The two titles meet in Adonis, "of many names" at LVI.1 and "of many forms" two lines later (LVI.3; see πολύμορφος), and can be read as one claim: the god who reaches into every place answers to every name men give him there.

Use in the Hymns

First lines. "Hear me, most august goddess, daimon of many names" (II.1); "Hear me, O queen, of many names daughter of Zeus" (XXXVI.1); "Deo, all-mother goddess, daimon of many names" (XL.1; see παμμήτειρα); "Antaia queen, goddess, of many names mother / of the immortal gods and of mortal men" (XLI.1–2); "I call on you, blessed one, of many names, raving, Bakcheus" (LII.1); "Hear me as I pray, of many names, best of daimones" (LVI.1).

Among the titles. "of many names Persuasion of the Charites" (X.13); "of every growth, begetter of all, daimon of many names" (XI.10; see παντοφυής); "But, blessed goddess, of many names, queen of all" (XVI.9; see Ἥρα); "sceptred one of the famed pole, of many names, august" (XXVII.4; see πόλος); "much-remembered seed, of many names, of Eubouleus" (XLII.2; see πολύμνηστος); "Bassaros and Bakcheus, of many names, all-mastering" (XLV.2; see παντοδυνάστης); "much-remembered seed, of many names, loosener daimon" (L.2; see λύσιος); "hear me as I pray, of many names" (LIX.2; see Μοῖραι).

Places to read

Every line in which the word stands.

II.1 Prothyraia is the most august goddess, daimon of many names.

X.13 Physis is self-sufficiency, Dike, of many names Persuasion of the Charites.

XI.10 Pan is of every growth, begetter of all, daimon of many names.

XVI.9 Hera is the blessed goddess, of many names, queen of all.

XXVII.4 The Mother of the Gods is sceptred one of the famed pole, of many names.

XXXVI.1 Artemis is the queen, of many names daughter of Zeus.

XL.1 Deo is the all-mother goddess, daimon of many names.

XLI.1 Antaia is queen, goddess, of many names mother.

XLII.2 Dionysos, called with Mise, is the much-remembered seed, of many names, of Eubouleus.

XLV.2 Dionysos Bassareus is Bassaros and Bakcheus, of many names, all-mastering.

L.2 Lysios is the much-remembered seed, of many names, loosener daimon.

LII.1 The trieteric god is called on as blessed, of many names, raving Bakcheus.

LVI.1 Adonis is of many names, best of daimones.

LIX.2 The Moirai are of many names.

Earlier poetry and cult

The god of many names below. The *Homeric Hymn to Demeter* gives the word to the god whose own name was feared. When the earth opens on the Nysian plain, "the lord, Receiver of Many, sprang out / with his immortal horses, the son of Kronos of many names" (17–18), and the line returns when he carries Persephone off (31–32).[582] Hades can be read as the god of many names because men would rather call him anything than Hades (see Ἅδης; πολυδέγμων). Aristophanes' joke at Hermes' many titles is told under ἐπωνυμία (*Wealth* 1164).

Later readings

Names in prayer. Plato's Socrates gives the reason for the custom. Of the gods, he says, we know nothing, neither of them nor of the names they

[582] *Homeric Hymn to Demeter* 16–19, 30–32.

call themselves, though they surely call themselves by the true ones; a second kind of correctness is the one the law of prayer gives us, to call them "by whatever names and from whatever source they are pleased to be named", since we know nothing more (*Cratylus* 400d–401a).[583] A hymn of many names can be read as that law kept to the letter: if the singer cannot know which name the god prefers, he gives them all. Cleanthes' Zeus "of many names" is told under παντοκράτειρα, and the one god whom *On the Cosmos* names from all his works (7, 401a) under ἀστράπιος.

One goddess, all names. In Apuleius' *Metamorphoses* the goddess rises from the sea in a dream of its hero Lucius and names herself: "whose single godhead the whole world worships in many forms, with varied rites and by many names". The Phrygians call her the Mother of the Gods at Pessinous, the Athenians Cecropian Minerva, the Cyprians Paphian Venus, the Cretans Dictynna Diana, the Sicilians Stygian Proserpina, the Eleusinians the ancient Ceres, others Juno, Bellona, Hecate or Rhamnusia, while the Ethiopians and the Egyptians, strong in ancient learning, call her by her true name, Queen Isis (11.3–5; see Ἶσις).[584] Apuleius' list runs through the goddesses of the hymns, the Mother, the Paphian, Diktynna, Phersephone, Deo, Hera and Hekate, and gathers them into one, independently of the collection. The hymns keep them apart, and call four of them, Hera, the Mother, Artemis and Deo, "of many names" (XVI.9, XXVII.4, XXXVI.1, XL.1).

In this edition

The edition renders the word "of many names" in all fourteen lines. None carries an apparatus entry on the word.

See also

Ἅδης; Ἄδωνις; Ἄρτεμις; ἀστράπιος; Δηώ; ἐπωνυμία; Ἥρα; Ἶσις; λύσιος; Μήτηρ Ἀνταία; Μίση; Μοῖραι; παμμήτειρα; παντοδυνάστης; παντοκράτειρα;

[583] Plato, *Cratylus* 400d–401a.

[584] Apuleius, *Metamorphoses* 11.3–5.

παντοφυής; πειθώ; πόλος; πολυδέγμων; πολύμνηστος; πολύμορφος; Προθυραία; τριετηρικός.

ποντογενής · sea-born

Born of the sea: Aphrodite's title, and, by an editor's choice, the title of Zephyr's breezes · Orphic Hymns

ποντογενής, *pontogenēs*, vocative ποντογενές, *pontogenes*, plural ποντογενεῖς, *pontogeneis*, "sea-born", "born of the sea"

At a Glance

The word. From πόντος, "the open sea", and γένος, "birth": born from the sea.

In the Hymns. Twice, and both times the word is printed in a form the codices do not have: Aphrodite is "sea-born" (LV.2), in Abel's vocative for their nominative, and the breezes of Zephyr are "born of the sea" (LXXXI.1), where the codices have παντογενεῖς, "born of all things".

In this edition. "sea-born" at LV.2; "born of the sea" at LXXXI.1.

A place to read. LXXXI.1–6, the whole hymn to the Zephyr-breezes.

Meaning

Two things are born of the sea in the collection, the goddess of love and the wind that brings spring, and both are gentle. Aphrodite's hymn gives her the title in its second line, among the titles of her birth and her rite: "sea-born, mother and goddess, lover of the all-night rite, august" (LV.2; see Ἀφροδίτη; γενέτειρα), and her story, the foam that rose about the severed flesh of Ouranos, is told under ἀφρογενής; the Sea's hymn makes Tethys "mother of Kypris" (XXII.7; see Κύπρις). The breezes' hymn opens on it: "Breezes born of the sea, Zephyr-breezes, walkers in air, / sweet-blowing, whispering, holding rest from toil, / of the spring, of the meadows, longed for by the harbours, / drawing for ships a delicate passage, a light air" (LXXXI.1–4; see αὔρα; Ζεφυρῖτις). The west wind

comes off the sea to the land in spring, and the hymn makes its birth the sea's.

The breezes' word is an editor's. The note at LXXXI.1 says that πoντογενεῖς "is Abel's, unattributed; the manuscripts read παντογενεῖς, 'born of all things'", and that "the choice decides whether the hymn begins at sea or in the cosmos". Abel's choice gives the breezes Aphrodite's birth. With it, the two sea-born things of the book are the goddess who brings desire and the wind that brings the spring and the ships' fair passage, and the collection can be read as setting love and the mild season side by side as children of the same water.

Use in the Hymns

Aphrodite. "sea-born, mother and goddess, lover of the all-night rite, august" (LV.2; see φιλοπάννυχος).

The breezes. "Breezes born of the sea, Zephyr-breezes, walkers in air" (LXXXI.1; see ἠερόφοιτος).

Places to read

Every line in which the word stands.

LV.2 Aphrodite is sea-born, mother and goddess.

LXXXI.1 The breezes of Zephyr are born of the sea and walk in air.

Earlier poetry and cult

Zephyr from Ocean. In the *Odyssey* Proteus tells Menelaus that he will not die in Argos but go to the Elysian plain, where Okeanos sends up the breezes of Zephyr to cool men (4.561–568; see Ζέφυρος).[585] The hymn's sea-born breezes, "holding rest from toil" (καμάτου, Abel's for the codices' θανάτου, "death": the note at LXXXI.2), can be read beside Homer's Elysian wind, independently of him.

Later readings

Venus rising from the sea. Pliny the Elder, who dedicated his *Natural History* to Titus in AD 77, tells of the most famous image of the sea-born

[585] Homer, *Odyssey* 4.561–568.

goddess. Augustus dedicated in the temple of his father Caesar the Venus rising from the sea by the painter Apelles, the one called Anadyomene; the Greek verses that praised it so highly made it famous even as the years overcame it. No one could be found to restore its damaged lower part, and the injury itself turned to the painter's glory; when the panel decayed with age, Nero put another in its place, by the hand of the painter Dorotheus (*Natural History* 35.91).[586] The Aphrodite whom Thalassa held up on the base of Poseidon's chariot at the Isthmus is told under Νηρηΐς (Pausanias 2.1.7–8).

In this edition

The edition renders the word "sea-born" at LV.2 and "born of the sea" at LXXXI.1. At LV.2 the vocative ποντογενές is Abel's for the codices' nominative (the apparatus at LV.2); at LXXXI.1 the codices read παντογενεῖς (the apparatus at LXXXI.1), and the note at LXXXI.1 records that ποντογενεῖς is Abel's, unattributed.

See also

αὔρα; ἀφρογενής; Ἀφροδίτη; γενέτειρα; Ζεφυρῖτις; Ζέφυρος; ἠερόφοιτος; Κύπρις; Νηρηΐς; φιλοπάννυχος.

ποντομέδων · ruler of the deep

ποντομέδων, *pontomedōn*, "ruler of the deep"

Attested: ποντομέδων (*pontomedōn*; XVII.4). From πόντος, "the open sea", and μέδων, "ruler": lord of the sea. It opens a line of Poseidon's titles of sound and shaking: "ruler of the deep, loud in the brine, heavy-sounding, earth-shaker" (XVII.4; see ἁλίδουπος; ἐννοσίγαιος; Ποσειδῶν). The god's lot is the sea, which the hymn gives him three lines later (XVII.7; see Ποσειδῶν). Pindar ends his sixth *Olympian* with the title in a prayer: "Master who rules the sea, grant a voyage straight and clear of hardship, / husband of gold-distaffed Amphitrite" (*Olympian* 6.103–105),[587] which can be read beside the hymn's petition for "the fair course of ships"

[586] Pliny the Elder, *Natural History* 35.91.

(XVII.9), independently of him. The Theban women of Aeschylus' *Seven against Thebes* call on the horseman lord who rules the sea, Poseidon with his fish-spearing tool, to bring release from their fears (130–132).[588] The edition renders the word "ruler of the deep". The line's apparatus entry concerns βαρύκτυπος, Hermann's nominative for the codices' vocative (the apparatus at XVII.4).

See also

ἁλίδουπος; ἐννοσίγαιος; Ποσειδῶν.

Πραξιδίκη · Praxidike

Πραξιδίκη, *Praxidikē*, "Praxidike"

Attested: Πραξιδίκη (*Praxidikē*; XXIX.5). From πράσσω, "accomplish, exact", and δίκη, "justice": she who exacts justice. It stands in the hymn to Phersephone, as a name of the goddess: "Praxidike, of lovely hair, holy shoot of Deo" (XXIX.5; see Δηώ; θάλος; Φερσεφόνη). The queen of the dead is named as the one who carries out justice, the punisher. Pausanias found goddesses of the name in Boeotia and in Laconia: the people of Haliartos have an open-air sanctuary, by Mount Tilphousios, of goddesses they call the Praxidikai, where they swear oaths but do not take the oath lightly (9.33.3); and at Migonion, by Gytheion, Menelaus, home safe eight years after the fall of Troy, set up an image of Thetis and the goddesses Praxidikai (3.22.2).[589] The hymn's single Praxidike, the goddess of the dead, can be read beside Pausanias' plural goddesses of the oath, independently of him. The line's other entries are editors': ἐρασιπλόκαμος is Abel's for ἐρατοπλόκαμος, and Δηοῦς Lennep's for the codices' διός (the apparatus at XXIX.5; see Δηώ). The edition transliterates the name "Praxidike".

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[587] Pindar, *Olympian* 6.103–105.

[588] Aeschylus, *Seven against Thebes* 130–132.

[589] Pausanias 9.33.3, 3.22.2.

See also

Δηώ; θάλος; Φερσεφόνη.

πρεσβυγένεθλος · eldest-born

πρεσβυγένεθλος, *presbygenethlos*, elided πρεσβυγένεθλ', *presbygenethl'*, "eldest-born"

Attested: πρεσβυγένεθλ' (*presbygenethl'*; IV.2). From πρέσβυς, "old, elder", and γένεθλον, "birth, offspring": first in birth. It opens the second line of the hymn to Ouranos: "eldest-born, beginning of all things and end of all" (IV.2; see ἀρχὴ πάντων πάντων τε τελευτή; Οὐρανός). The line returns at XV.7 for Zeus with only the opening compound changed (the note at IV.2), as told under ἀρχὴ πάντων πάντων τε τελευτή. The sky is first-born; Zeus begets all (see παντογένεθλος). The collection's third compound in -γένεθλος is Rhea's ἀρχιγένεθλος (see ἀρχιγένεθλος). The edition renders the word "eldest-born", and the line carries no apparatus entry.

See also

ἀρχὴ πάντων πάντων τε τελευτή; ἀρχιγένεθλος; Οὐρανός; παντογένεθλος.

πρηΰνοος · gentle-minded

πρηΰνοος, *prēynoos*, accusative πρηΰνοον, *prēynoon*, "gentle-minded"

Attested: πρηΰνοον (*prēynoon*; XLIV.11, LXIX.13). From πρηΰς, the Ionic of πρᾶος, "mild, gentle", and νόος, "mind": gentle of mind. Both places are petitions. Semele's hymn ends "calling on you to be gentle-minded to the initiates always" (XLIV.11; see μύστης; Σεμέλη), and the Erinyes are asked to "make the change to a gentle-minded, soft-hearted view of life" (LXIX.13; see δόξα; Ἐρινύες). The mother of Dionysos, honoured in the trieteric rites (XLIV.6–7), and the avengers are both asked for mildness, the one to keep it and the other to turn to it. The Ionic form is Hermann's at LXIX.13 for the codices' πραΰνοον, and at XLIV.11 μύστησιν is his for

μύσταισιν (the apparatus at those lines). The edition renders the word "gentle-minded" in both places.

See also

δόξα; Ἐρινύες; μύστης; Σεμέλη.

προμηθεύς · Prometheus

προμηθεύς, *promētheus*, vocative προμηθεῦ, *promētheu*, "Prometheus"

Attested: προμηθεῦ (*promētheu*; XIII.7). From προμηθής, "forethoughtful": the one who thinks ahead, and the name of the Titan who stole fire. The hymn to Kronos gives it to the old god: "birth, diminisher of growth, husband of Rhea, august Prometheus" (XIII.7; see Κρόνος; Ῥέα). The note at XIII.7 observes that "Kronos is called Prometheus", and that "unlike the collection's other bare identifications … this one is prepared": ποικιλόβουλος, Hesiod's word for Prometheus, has already been given to Kronos at XIII.2, and the hymn adds his other Hesiodic epithet, ἀγκυλομήτης, two lines after the name (XIII.9; see ἀγκυλομήτης; ποικιλόβουλος). Hesiod's Zeus bound "Prometheus of intricate counsel" with chains through a pillar (*Theogony* 521–522),[590] and the hymn gives his name to Kronos, the brother of his father Iapetos. The word printed lower case can be read either as the name or as a title of forethought; the edition takes it as the name. At XIII.7 φυῆς is Lennep's for the codices' φυή (the apparatus at XIII.7). The edition renders the word "Prometheus".

See also

ἀγκυλομήτης; Κρόνος; ποικιλόβουλος; πρόνοια; Ῥέα.

πρόπολος · attendant

πρόπολος, *propolos*, vocative πρόπολε, *propole*, "attendant"

[590] Hesiod, *Theogony* 521–522; 133–137, 507–511.

Attested: πρόπολε (*propole*; LXXVIII.6). From πρό, "before", and the root of πολέω, "go about": one who goes before or busies himself about another, a servant; the word for the ministers of a temple and the attendants of a great lady. The hymn to Eos gives it to the dawn in a line about the day's work: she is "leader of works, attendant of life, for mortals" (LXXVIII.6; see ἐργάσιμον βίοτον; ἡγήτειρα; Ἠώς). The pairing turns the goddess two ways. As "leader" she goes before the works of the day; as "attendant" she serves the life of mortals, and the hymn can be read as making the dawn both the one who starts the day and the one who waits on it. The next lines add that "the race of speaking mortals rejoices" in her and that no one flees her face (LXXVIII.7–8). The edition renders the word "attendant", in "attendant of life", and the line carries no apparatus entry.

See also

ἐργάσιμον βίοτον; ἡγήτειρα; Ἠώς.

προφήτης λόγου · prophet of the word

λόγου … προφήτης, *logou … prophētēs*, vocative λόγου θνητοῖσι προφῆτα, *logou thnētoisi prophēta*, "prophet of the word to mortals"

Attested: λόγου θνητοῖσι προφῆτα (*logou thnētoisi prophēta*; XXVIII.4). Προφήτης, from πρό, "forth", and φημί, "speak", is one who speaks for another, the voice of a god at an oracle; λόγος is speech, word and reason. The hymn to Hermes gives him the title among his titles of travel and friendship: "winged-sandalled, friend of men, prophet of the word to mortals" (XXVIII.4; see Ἑρμῆς; λόγος). The note at XXVIII.4, 6, 10, 12 counts "λόγου προφήτα, ἑρμηνεῦ, γλώσσης ὅπλον, λόγου χάρισιν — four of the twelve lines are about speech", and observes that the hymn's close adds "λόγου χάρισιν καὶ μνημοσύνῃσιν" to the standing request for a good end of life (see γλώσσης ὅπλον; ἑρμηνεύς; Μνημοσύνη). Hermes can be read as speaking the word to men as a prophet speaks the god's, the messenger being the voice through which speech comes. Plato's derivation of his name from speech is told under Ἑρμῆς (*Cratylus* 407e–408d). The edition

renders the phrase “prophet of the word to mortals”, and the line carries no apparatus entry.

See also

γλώσσης ὅπλον; ἑρμηνεύς; Ἑρμῆς; λόγος; Μνημοσύνη.

πρωτογενής · first-born

πρωτογενής, *prōtogenēs*, accusative πρωτογενῆ, *prōtogenē*, feminine vocative πρωτογένεια, *prōtogeneia*, “first-born”

Attested: πρωτογενῆ (*prōtogenē*; XXV.2), πρωτογένεια (*prōtogeneia*; X.5). From πρῶτος, “first”, and γένος, “birth”: born first, earliest, primeval. Two powers of the beginning have it. Proteus is “first-born, who revealed the beginnings of all nature” (XXV.2; see Πρωτεύς), and the note at XXV.1, 2, 9 reads the title as the first half of the hymn’s etymology of his name, completed by “the first nature” of line 9 (see πρώτη φύσις). Physis is “imperishable, first-born, spoken of from of old, giver of glory to men” (X.5; see ἄφθιτος; Φύσις). The god of the changing forms and the goddess of nature share the word, as they share the hymns’ talk of providence (X.27, XXV.10; see πρόνοια); its sense is close to Πρωτόγονος, the name of the egg-born god (see Πρωτόγονος). In Plato’s *Statesman* the Stranger gives the word to raw material: all that is “first-born” for men as a possession, not compounded and in no way the work of the kingly art, he calls by one name, and the first-born kind should rightly stand first among the seven kinds into which nearly everything men own, tame animals apart, has been divided (288e, 289a–b).[591] Proteus, who works on matter, can be read as given the title of the stuff he works, independently of Plato. The edition renders the word “first-born” in both places, and neither line carries an apparatus entry.

See also

ἄφθιτος; πρόνοια; Πρωτεύς; πρώτη φύσις; Πρωτόγονος; Φύσις.

[591] Plato, *Statesman* 288e, 289a–b.

πτερόεις · winged

πτερόεις, *pteroeis*, accusative πτερόεντα, *pteroenta*, "winged"

Attested: πτερόεντα (*pteroenta*; LVIII.2). From πτερόν, "feather", "wing": feathered, winged, Homer's word for arrows and for words, "winged words". It stands in the second line of the hymn to Eros, among the god's weapons and speed: he is "strong with the bow, winged, fire-roaring, swift in his rush" (LVIII.2; see Ἔρως; πυρίβρομος; τοξαλκής). The line can be read in Homer's two senses at once, the god winged as his arrows are feathered; the bow, the wings and the rush belong to the same picture of a power that strikes from far off and arrives at once. The edition renders the word "winged". In the same line τοξαλκῆ carries Abel's own query, τοξουλκῆ? (the apparatus at LVIII.2), and πυρίβρομον is Hermann's for the codices' πυρίδρομον (the apparatus and the note at LVIII.2).

See also

Ἔρως; πυρίβρομος; τοξαλκής.

Πύθιος · Pythian

Πύθιος, *Pythios*, vocative Πύθιε, *Pythie*, dative Πυθίῳ, *Pythiōi*, "Pythian"

Attested: Πύθιε (*Pythie*; XXXIV.3), Πυθίῳ (*Pythiōi*; LXXIX.5). Of Pytho, the old name of Delphi: Apollo's title as lord of the oracle there. Apollo is "golden-lyred, of the seed, of the plough, Pythian, Titan" (XXXIV.3; see Ἀπόλλων; ἀρότριος; σπερμεῖος), and in Themis' hymn the adjective is the ground's: she first showed forth the holy oracle "on the Pythian floor, when she was queen in Pytho" (LXXIX.3–5; see Θέμις; Πυθώ). The *Homeric Hymn to Apollo* explains both names. When the god's arrow had killed the she-serpent beside the spring, the holy might of the sun rotted her where she lay: "and so the place is called Pytho to this day, and men hail the lord / as Pythian, a name taken from it, because there, on the spot, / the keen sun's strength made the monster putrefy" (371–374).[592] The name, by this story, comes from the verb πύθω, "rot",

[592] *Homeric Hymn to Apollo* (3) 371–374.

and the god of the clear oracle takes his title from the corruption of the monster he killed (see δράκαινα; Πυθοκτόνος). The edition renders the word "Pythian" in both places. At XXXIV.3 σπερμεῖος is Hermann's for the codices' σπέρμιε (the apparatus at XXXIV.3); at LXXIX.5 ὅτε, "when", is Hermann's for ὅθι, "where" (the apparatus at LXXIX.5).

See also

Ἀπόλλων; ἀρότριος; δράκαινα; Θέμις; Πυθοκτόνος; Πυθώ; σπερμεῖος.

Πυθοκτόνος · slayer of Python

Πυθοκτόνος, *Pythoktonos*, vocative Πυθοκτόνε, *Pythoktone*, "slayer of Python"

Attested: Πυθοκτόνε (*Pythoktone*; XXXIV.4). From Πύθων, the serpent of Delphi, and κτείνω, "kill": the god who killed the serpent and took the oracle. It stands in the fourth line of the hymn to Apollo, between two shrines of Asia and the god's Delphic title: "of Grynos, Smintheus, slayer of Python, Delphic, seer" (XXXIV.4; see Γρύνειος; μάντις; Σμινθεύς). The same hymn's first line has a second killing, "slayer of Tityos" (XXXIV.1; see Ἀπόλλων); the god's register opens with one of the monsters he destroyed and sets the other among its seats of oracle, which run on to Branchos, Didyma, Patara and Delos (XXXIV.7–8). The *Homeric Hymn to Apollo* calls the creature a she-serpent and has the god kill her with his bow beside the spring, told under δράκαινα (300–304); the rotting that gave Pytho and the Pythian their names is told under Πύθιος (371–374). The collection names the deed and tells nothing of it: the slayer of Python is a title like "Delphic", a reminder of how the god came to hold the oracle he gives. The edition renders the word "slayer of Python", and the line carries no apparatus entry on it; Γρυνεῖε, beside it, is Hermann's (the apparatus at XXXIV.4).

See also

Ἀπόλλων; Γρύνειος; δράκαινα; μάντις; Πύθιος; Πυθώ; Σμινθεύς.

πυρίβρομος · fire-roaring

The roar of fire: printed for Zeus of the lightning and for Eros, in both places an editor's word for the codices' "fire-running" · Orphic Hymns

πυρίβρομος, *pyribromos*, accusative πυρίβρομον, *pyribromon*, "fire-roaring"

At a Glance

The word. From πῦρ, "fire", and βρόμος, "roar", the noise of thunder, of a blaze and of the Bacchic crowd: roaring with fire, roaring as fire roars.

In the Hymns. Twice, of Zeus of the lightning (XX.2) and of Eros (LVIII.2). In both lines the codices read πυρίδρομον, "running with fire", and the printed word is a conjecture, Pierson's at XX.2 and Hermann's at LVIII.2.

In this edition. "fire-roaring" in both places.

A place to read. XX.1–5, the opening of the hymn to Zeus of the Lightning.

Meaning

The word joins the two things a storm gives at once, the blaze and the noise. The hymn to Zeus of the Lightning heaps them up before it names him: he is "of the air, flaming, fire-roaring, shining through the air, / flashing the radiance of the clouds with a clattering, running cry" (XX.2–3; see ἀστράπιος; ἠεροφεγγής; παταγοδρόμος; σέλας). The pair of hymns XIX and XX, in the words of the note at XX.1–5, "divides the storm between the bolt and the flash", and in the flash's hymn the light is given a voice. The roar is the root of Βρόμιος, Dionysos' name of noise (see Βρόμιος).

In Eros' hymn the word stands among the god's weapons and speed: he is "strong with the bow, winged, fire-roaring, swift in his rush" (LVIII.2; see Ἔρως; πτερόεις; τοξαλκής). Love is given the thunder's title, and the god who strikes from far off with arrows can be read as the one who comes like a storm.

Both places are editors' work. The apparatus at XX.2 gives πυρίβρομον as Pierson's for the codices' πυρίδρομον, and the note at LVIII.2 records Hermann's same change in Eros' line: "one letter, and the difference between a noise and a motion". With the manuscripts both gods are πυρίδρομοι, "fire-running" in the note's word, as the stars and the sun of the collection's earlier hymns are "fire-coursing" (VII.9, VIII.11; see πυρίδρομος); with the editors both roar. The change is slight on the page and large in sense: the codices' god moves along a path of fire, the editors' god makes the sound fire makes. The edition follows the editors in both places, and the collection as printed gives the same thunder-word to the god of the bolt and the god of desire.

Use in the Hymns

The lightning. "of the air, flaming, fire-roaring, shining through the air" (XX.2).

Eros. "strong with the bow, winged, fire-roaring, swift in his rush" (LVIII.2).

Places to read

Every line in which the word stands.

XX.2 Zeus of the lightning is of the air, flaming, fire-roaring, shining through the air.

LVIII.2 Eros is strong with the bow, winged, fire-roaring, swift in his rush.

Earlier poetry and cult

Sappho's fire. Sappho's poem of desire, preserved in the treatise *On the Sublime* that goes under the name of Longinus, sets running fire and a whirring in the ears in four verses: when she looks at the girl, "my tongue is broken, and at once a thin fire has run beneath my skin; / I see nothing with my eyes, and my ears whirr" (fr. 31.9–12).[593] The fire "has run", ὑπαδεδρόμακεν, with the verb of the codices' πυρίδρομος, and the ears "whirr", ἐπιρρόμβεισι, with the noise of the rhombos (see ῥόμβος). The

[593] Sappho, fr. 31.9–12 Voigt, quoted in [Longinus], *On the Sublime* 10.2.

hymn's Eros, running or roaring with fire, can be read beside the lover's body, independently of her.

The bolt's own noise. Aristophanes' Socrates explains the thunderbolt to Strepsiades without Zeus: a dry wind lifted up and shut inside the clouds blows them out from within like a bladder, bursts them by force and rushes out, violent because it is packed so tight, "burning itself up by its own whizz and rush" (*Clouds* 404–407).[594] The comedy's wind roars and burns in one movement, and the hymn's god, flaming and fire-roaring in one line, can be read beside it, independently of the Hymns.

In this edition

The edition renders the word "fire-roaring" in both places. At XX.2 πυρίβρομον is Pierson's for the codices' πυρίδρομον, and ἠέριον, "of the air", Hermann's for ἀέριον (the apparatus at XX.2); at LVIII.2 πυρίβρομον is Hermann's for the same πυρίδρομον (the apparatus and the note at LVIII.2), and the line's τοξαλκῆ carries Abel's own query, τοξουλκῆ?, "bow-drawing" (the apparatus at LVIII.2).

See also

ἀστράπιος; Βρόμιος; Ἔρως; ἠεροφεγγής; παταγοδρόμος; πτερόεις; πυρίδρομος; ῥόμβος; σέλας; τοξαλκής.

πυρίδρομος · fire-coursing

πυρίδρομος, *pyridromos*, plural πυρίδρομοι, *pyridromoi*, vocative πυρίδρομε, *pyridrome*, "fire-coursing"

Attested: πυρίδρομοι (*pyridromoi*; VII.9), πυρίδρομε (*pyridrome*; VIII.11). From πῦρ, "fire", and δρόμος, "running", "course": running a course of fire. The stars are "of heaven and of earth, fire-coursing, ever unwearied" (VII.9; see ἄστρον), and Helios is "world-ruler, piper, fire-coursing, wheeling in spirals" (VIII.11; see Ἥλιος; κοσμοκράτωρ; κυκλοέλικτος). The word belongs to the bodies of the sky whose motion is their nature, the

[594] Aristophanes, *Clouds* 404–407.

burning things that run. It stood also, by the codices, in two more lines: at XX.2 of Zeus of the lightning and at LVIII.2 of Eros, where Pierson and Hermann printed πυρίβρομον, "fire-roaring", in its place; the change and the note at LVIII.2 on "the difference between a noise and a motion" are told under πυρίβρομος. The edition renders the word "fire-coursing" in both places. VII.9 carries no apparatus entry; at VIII.11 κοσμοκράτορ is Abel's correction of the codices' κοσμοκράτωρ (the apparatus at VIII.11).

See also

ἄστρον; Ἥλιος; κοσμοκράτωρ; κυκλοέλικτος; πυρίβρομος.

πυρίπνοος · fire-breathing

πυρίπνοος, *pyripnoos*, vocative πυρίπνοε, *pyripnoe*, "fire-breathing"

Attested: πυρίπνοε (*pyripnoe*; LII.3). From πῦρ, "fire", and πνοή, "breath": breathing fire, the uncontracted form of πυρίπνους. It stands among the titles of Dionysos in the hymn to Trieterikos: "thigh-nourished, of the winnowing-fan, fire-breathing, and lord of the rite" (LII.3; see Λικνίτης; μηροτρεφής; τελετάρχης). The note at LII.3, 10 reads the line's first two titles as "the two cradles of the god, the thigh of Zeus and the λίκνον, named together". The fire-breath is an editor's: the apparatus at LII.3 gives πυρίπνοε as Hermann's for the codices' πυριπόλε, "fire-haunting". With it the hymn gives the god three fire-words in nine lines, beside "sower of fire" and "fire-shining" (LII.2, 9; see πυριφεγγής; πυρόσπορος). The contracted form, of Aither and of Physis, has its own entry (see πυρίπνους). The edition renders the word "fire-breathing"; in the same line μητροτρεφές is Abel's for μητροτρεφής (the apparatus at LII.3), printed as μηροτρεφές in his verse, as the note at LII.3, 10 records.

See also

Λικνίτης; μηροτρεφής; πυρίπνους; πυριφεγγής; πυρόσπορος; τελετάρχης.

πυρίπνους · fire-breathing

πυρίπνους, *pyripnous*, "fire-breathing"

Attested: πυρίπνους (*pyripnous*; V.3, X.26). The contracted form of πυρίπνοος, "breathing fire". Two of the collection's powers of the whole have it. Aither is "all-subduer, fire-breathing, kindling for all that lives" (V.3; see Αἰθήρ; ἔναυσμα; πανδαμάτωρ), the burning upper air that sets every living thing alight. Physis is "fearless, all-subduing, destiny, allotment, fire-breathing" (X.26; see αἶσα; πεπρωμένη; Φύσις). The two lines share more than the word: each has the all-subduer's title beside it, "all-subduer" of Aither and "all-subduing" of Physis, so that the fire-breathing power is in both a power that masters everything. The collection gives the breath of fire to the element above and to nature itself. The uncontracted form, of Dionysos, has its own entry (see πυρίπνοος). The edition renders the word "fire-breathing" in both places. At V.3 πυρίπνους is Dinner's for the codices' accusative πυρίπνουν, and πανδαμάτορ Abel's for πανδαμάτωρ (the apparatus at V.3); X.26 carries no apparatus entry.

See also

Αἰθήρ; αἶσα; ἔναυσμα; πανδαμάτωρ; πεπρωμένη; πυρίπνοος; Φύσις.

πυρίσπορος · born of fire

Sown in fire: Dionysos' first title in the hymn after his mother's, where the lightning that killed her brought him to birth · Orphic Hymns

πυρίσπορος, *pyrisporos*, vocative πυρίσπορε, *pyrispore*, "born of fire"

At a Glance

The word. From πῦρ, "fire", and σπόρος, "sowing", "seed": sown in fire, begotten in fire. The accent on the third syllable from the end gives the passive sense.

In the Hymns. Once, as the first title after the god's name in the forty-fifth hymn: "Come, blessed Dionysos, born of fire, bull-fronted" (XLV.1).

In this edition. "born of fire".

A place to read. XLIV–XLVII, the hymns to Semele, to Dionysos Bassareus Trieterikos, to Liknites and to Perikionios.

Meaning

The word stands in the hymn that follows Semele's, and it names what that hymn has just told. Semele "drove out her great birth-pangs by the fire-bearing flash / when she bore him, by the bolts of Zeus of the lightning, son of Kronos" (XLIV.4–5; see πυρφόρος αὐγή; Σεμέλη), and the next hymn greets her son as the one sown in the fire: "Come, blessed Dionysos, born of fire, bull-fronted, / Bassaros and Bakcheus, of many names, all-mastering" (XLV.1–2; see Βασσαρεύς; Διόνυσος Βασσαρεὺς Τριετηρικός; ταυρομέτωπος). The order of the book carries the story. The forty-fourth hymn has the birth by lightning, the forty-fifth the fire-born son, and the forty-seventh the moment again from the house, when "the fire-bearing flash shook the whole ground" and the god wound himself about the house of Kadmos (XLVII.2–4; see περικιόνιος).

The god who was born in fire becomes the one who carries it: the hymn to Trieterikos makes him "sower of fire" (LII.2; see πυρόσπορος), and the passive birth of XLV.1 can be read as turned active there. With the other titles of his double birth, "of two mothers" and "thigh-nourished" (L.1, LII.9; LII.3; see διμήτωρ; μηροτρεφής), the word belongs to the collection's account of a god twice delivered: once by the lightning out of his mother and once by his father's thigh.

The forty-fifth hymn does not dwell on the fire. Its next lines are of swords, blood, Mainads and Olympos (XLV.3–4); "born of fire" is a title, placed first, that the reader of the Semele hymn understands at once.

Use in the Hymns

Dionysos. "Come, blessed Dionysos, born of fire, bull-fronted" (XLV.1).

Places to read

The one line in which the word stands.

XLV.1 Dionysos is called, born of fire, bull-fronted.

Earlier poetry and cult

The lightning birth. Euripides' Dionysos opens the *Bacchae* as the son Semele bore "delivered by the lightning-bearing fire", and the chorus has her bear him and leave life by the stroke of the thunderbolt; both passages are told under ἀστράπιος (*Bacchae* 1–3, 88–93).

Later readings

Pyrigenes. Diodorus of Sicily, explaining the god's many titles from his deeds, says that men named him Bromios from the roar at his birth, "and likewise Pyrigenes", "fire-born", for a like cause (4.5.1).[595] Strabo gives the title a landscape. Describing the Katakekaumene, the Burnt Land, which he says may be called Mysian or Maeonian, a country of ash and cinders that grows excellent wine, he observes that ground like it bears vines well, as the ash-covered land of Catania shows, "and some say, wittily and with reason, that Dionysos is called Pyrigenes, drawing the inference from country of this kind" (13.4.11).[596] The myth's god is born in Zeus' fire, the geographer's vine in the earth's; the hymn's title holds both, independently of either.

In this edition

The edition renders the word "born of fire", and the line carries no apparatus entry on it.

See also

ἀστράπιος; Βασσαρεύς; διμήτωρ; Διόνυσος Βασσαρεὺς Τριετηρικός; μηροτρεφής; περικιόνιος; πυρίπνοος; πυριφεγγής; πυρόσπορος; πυρφόρος αὐγή; Σεμέλη; ταυρομέτωπος.

[595] Diodorus of Sicily 4.5.1.

[596] Strabo 13.4.11.

πυριφεγγής · fire-shining

πυριφεγγής, *pyriphengēs*, vocative πυριφεγγές, *pyriphenges*, "fire-shining"

Attested: πυριφεγγές (*pyriphenges*; LII.9). From πῦρ, "fire", and φέγγος, "light", "gleam": shining with fire. It stands in the ninth line of the hymn to Trieterikos among titles of the god's birth: "earth-breaker, fire-shining, Epaphios, youth of two mothers" (LII.9; see διμήτωρ; ἐπάφιος; ῥηξίχθων). The note at LII.5, 9 sets the line's "of two mothers" beside "three-natured" four lines before it. The fire belongs to the same story: the god of two mothers was born in his first mother's fire (see πυρίσπορος; πυρφόρος αὐγή), and the hymn gives him the fire's light as his own, its third fire-word after "sower of fire" and "fire-breathing" (LII.2, 3; see πυρίπνοος; πυρόσπορος). The edition renders the word "fire-shining". In the same line ῥήξιχθον and διμῆτορ are Abel's vocatives for the codices' ῥηξίχθων and διμάτωρ (the apparatus at LII.9).

See also

διμήτωρ; ἐπάφιος; πυρίπνοος; πυρίσπορος; πυρόσπορος; πυρφόρος αὐγή; ῥηξίχθων.

πυρόσπορος · sower of fire

Dionysos as the one who sows fire: the passive "born of fire" of the lexica, turned active by Abel's accent · Orphic Hymns

πυροσπόρος, *pyrosporos*, vocative πυροσπόρε, *pyrospore*, "sower of fire"

At a Glance

The word. From πῦρ, "fire", and σπείρω, "sow". Greek marks the voice of such compounds by the accent: on the third syllable from the end the word is passive, "sown by fire", on the second it is active, "sowing fire". The lexicon of Liddell, Scott and Jones files the word under the passive accent, "born of fire", with this line as its only witness; Abel prints the active vocative. The headword is given in the lexicon's accent.

In the Hymns. Once, among the titles of Dionysos in the hymn to Trieterikos: "bull-horned, of the wine-vat, sower of fire, Nysian, loosener" (LII.2).

In this edition. "sower of fire".

A place to read. LII.1–10, the titles of the hymn to Trieterikos.

Meaning

The line runs through the god's life in five titles. He is "bull-horned, of the wine-vat, sower of fire, Nysian, loosener" (LII.2; see ληναῖος; λυσεύς; Νύσιος; ταυρόκερως): the beast whose shape he takes, the vat where his wine is trodden, the fire, the mountain where he was nursed, and the release he brings. The hymn to Trieterikos gives him three fire-words: he is "sower of fire" here, "fire-breathing" in the next line, where the word is Hermann's for the codices' πυριπόλε, and "fire-shining" in the ninth (LII.3, 9; see πυρίπνοος; πυριφεγγής).

Seven hymns earlier he was "born of fire" (XLV.1; see πυρίσπορος), and the two titles differ by a vowel and an accent. Born in the lightning that struck his mother (see πυρφόρος αὐγή; Σεμέλη), he is greeted here as the one who scatters fire himself. The hymn does not say what fire he sows. It can be read as his wine, which warms and maddens, set between the vat and the release in the same line; the edition and the lexicon both hear fire in the word's first half, and the reading of the line follows from that.

The first half can also be heard otherwise. Πυρο- is the stem of πυρός, "wheat", as in πυροφόρος, "wheat-bearing", the plains in which the addressee of the Mise hymn glories (XLII.8; see πυροφόρος). Taken so, the title would make Dionysos a sower of wheat beside Demeter. The collection gives him the threshing-floor's winnowing-fan in the next line, "of the winnowing-fan" (LII.3; see Λικνίτης), and the reading is possible; but the hymn's other fire-words, in the next line and in the ninth, keep the edition's choice the natural one.

Use in the Hymns

Dionysos. "bull-horned, of the wine-vat, sower of fire, Nysian, loosener" (LII.2).

Places to read

The one line in which the word stands.

LII.2 Dionysos is bull-horned, of the wine-vat, sower of fire, Nysian, loosener.

Later readings

Fire on fire. In the second book of Plato's *Laws* the Athenian proposes that boys under eighteen should not taste wine at all, "teaching that one must not channel fire onto fire, into the body and the soul", for fear of the frenzy of the young; that men under thirty should drink in measure; and that a man reaching forty, after feasting at the common meals, should call on Dionysos to the rite and play of the old, since the god gave men wine "as a remedy for the hardness of old age", so that the soul grows softer, "like iron put into the fire", and easier to shape (2.666a–c).[597] The god whose gift is a fire can be read as the hymn's sower of fire, independently of Plato.

In this edition

The edition renders the word "sower of fire", following Abel's accent. The line carries no apparatus entry on the word; its Νύσιε is printed for the codices' *νύσσιε* and λυσεῦ is Schneider's for λυσσεῦ (the apparatus at LII.2).

See also

ληναῖος; Λικνίτης; λυσεύς; Νύσιος; πυρίπνοος; πυρίσπορος; πυριφεγγής; πυροφόρος; πυρφόρος αὐγή; Σεμέλη; ταυρόκερως.

[597] Plato, *Laws* 2.666a–c.

ῥηξίχθων · earth-breaker

ῥηξίχθων, *rhēxichthōn*, vocative ῥήξιχθον, *rhēxichthon*, "earth-breaker"

Attested: ῥήξιχθον (*rhēxichthon*; L.5, LII.9). From ῥήγνυμι, "break", "burst", and χθών, "earth": the one who breaks through the ground. Both places are titles of Dionysos, in two hymns two places apart. In the hymn to Lysios Lenaios he is "earth-breaker, of the wine-vat, greatly strong, of shifting form" (L.5; see αἰολόμορφος; ληναῖος), and in the hymn to Trieterikos "earth-breaker, fire-shining, Epaphios, youth of two mothers" (LII.9; see διμήτωρ; ἐπάφιος; πυριφεγγής). The first line sets the title beside the vintage, the second beside the god's double birth. The god who breaks the earth can be read as the vine that pushes up through the soil and as the child who burst from his mother in the fire; the collection gives no gloss, and both of its contexts fit. The edition renders the word "earth-breaker" in both places, and in both the vocative ῥήξιχθον is Abel's for the codices' nominative ῥηξίχθων (the apparatus at L.5 and LII.9).

See also

αἰολόμορφος; διμήτωρ; ἐπάφιος; ληναῖος; πυριφεγγής.

σαρκοφθόρος · flesh-destroying

σαρκοφθόρος, *sarkophthoros*, feminine accusative σαρκοφθόρον, *sarkophthoron*, "flesh-destroying"

Attested: σαρκοφθόρον (*sarkophthoron*; LXX.7). From σάρξ, "flesh", and φθείρω, "destroy": consuming the flesh; the lexica know it from this line alone. It stands in the hymn to the Eumenides, of the light of their eyes: the hymn addresses them as "dark-skinned queens, flashing out from your eyes / the terrible answering flesh-destroying gleam of light" (LXX.6–7; see ἀνταυγής; αὐτοκράτειρα; Εὐμενίδες). The gleam is a look that kills. The goddesses' eyes send back light, as the Stars do in their hymn (VII.5), but this light wastes the body it falls on, and the next line goes on, "everlasting, dread-eyed, turned away, sovereign in yourselves" (LXX.8). The kindly names of the Eumenides do not hide the old power of the Erinyes, whose

gaze the hymn makes a sickness of the flesh (see βιοφθορία; Ἐρινύες). The edition renders the word "flesh-destroying", and the line carries no apparatus entry.

See also

ἀνταυγής; αὐτοκράτειρα; βιοφθορία; Ἐρινύες; Εὐμενίδες.

σεισίχθων · earth-shaker

σεισίχθων, *seisichthōn*, "earth-shaker"

Attested: σεισίχθων (*seisichthōn*; XV.8). From σείω, "shake", and χθών, "earth": shaker of the earth, a title of Poseidon in the poets. The hymn to Zeus gives it to Zeus, in a run of titles of power over everything: "all-begetting, beginning of all things and end of all, / earth-shaker, increaser, purifier, shaker of everything, / god of the lightning, of the thunder, of the thunderbolt, Zeus of growth" (XV.7–9; see αὐξητής; καθάρσιος; παντοτινάκτης). The sea-god's shaking of the earth, the work of ἐννοσίγαιος in the hymn to Poseidon (see ἐννοσίγαιος), is taken into the god who begins and ends all things, and the same line ends with "shaker of everything". Zeus shakes as he makes things grow and purifies; the collection can be read as giving him his brother's power, as it gives him "all-begetting". The edition renders the word "earth-shaker", and the line carries no apparatus entry.

See also

ἀρχὴ πάντων πάντων τε τελευτή; αὐξητής; ἐννοσίγαιος; Ζεύς; καθάρσιος; παντοτινάκτης.

σελασφόρος · light-bearing

σελασφόρος, *selasphoros*, vocative σελασφόρε, *selasphore*, neuter σελασφόρον, *selasphoron*, "light-bearing"

Attested: σελασφόρον (*selasphoron*; V.5), σελασφόρε (*selasphore*; X.6). From σέλας, "radiance", and φέρω, "bear": bearing light. Aither is greeted

as a growing thing: “O shining growth, light-bearing, star-gleaming” (V.5; see Αἰθήρ; ἀστεροφεγγής; βλάστημα), and Physis is “of the night, of much experience, light-bearing, hard to hold” (X.6; see Φύσις). The upper air carries the light of the stars; nature carries light though she is “of the night” in the same line. The two hymns share other titles too (see πυρίπνους), and the collection gives the light-bearing name to the element and to the goddess who contains it. It stands beside φαεσφόρος and φωσφόρος, the Hymns’ other titles of light-bringing. The edition renders it “light-bearing” in both places. Neither line carries an apparatus entry on the word; at X.6 ἐννυχίῃ is Hermann’s for the codices’ ἐννυχία and πολύπειρε Stephanus’ for πολύτειρε (the apparatus at X.6). At IX.9, in the hymn to Selene, Abel prints his own κερασφόρε, “horn-bearing”, for the codices’ τελεσφόρε and asks whether σελασφόρε should be written (the apparatus at IX.9).

See also

Αἰθήρ; ἀστεροφεγγής; βλάστημα; πυρίπνους; σέλας; Φύσις.

σκηπτοῦχος · sceptred

σκηπτοῦχος, *skēptouchos*, vocative σκηπτοῦχε, *skēptouche*, genitive plural σκηπτούχων, *skēptouchōn*, “sceptred”

Attested: σκηπτούχων (*skēptouchōn*; X.25), σκηπτοῦχε (*skēptouche*; XV.6, XVIII.3, XXVII.4, LII.7, LV.11, LXXXVIII.6). From σκῆπτρον, “staff”, and ἔχω, “hold”: holding the sceptre, Homer’s title of kings. Seven lines. Physis thunders “above the bearers of sceptres” (X.25; see Φύσις). Zeus is “son of Kronos, sceptred, descending in thunder” (XV.6; see Ζεύς; καταιβάτης), and Plouton, “chthonic Zeus, sceptred”, is asked to receive the offerings (XVIII.3; see Ζεὺς χθόνιος; Πλούτων). The Mother is “sceptred one of the famed pole” (XXVII.4; see μήτηρ θεῶν; πόλος), Dionysos “sceptred, mad for the dance” (LII.7), Aphrodite “sceptred among gods” (LV.11; see Ἀφροδίτη), and Ares, the last, “sceptred lord of manhood” (LXXXVIII.6; see Ἄρης; πυραυγής). The title runs through every region the Hymns rule: the sky, the underworld, the pole, the dance,

love and war. In the *Iliad* Nestor warns Achilles not to quarrel with a king, since "a sceptred king, to whom Zeus has given glory," never has the same share of honour as other men (1.277–279);[598] the history of Agamemnon's sceptre from Hephaistos through Zeus and Hermes is told under διάκτορος (2.101–104). The edition renders the word "sceptred" in six places, with "sceptred lord of manhood" at LXXXVIII.6, and the plural "bearers of sceptres" at X.25. At LII.7 ἡγέτα is Abel's for the codices' ἀγέτα, and at LV.11 the line's νυμφιδίη, σύνδαιτι and λυκείη are Hermann's, Heringa's and Abel's (the apparatus at LII.7, LV.11); none of the lines carries an apparatus entry on the word.

See also

Ἄρης; Ἀφροδίτη; διάκτορος; Ζεύς; Ζεὺς χθόνιος; καταιβάτης; μήτηρ θεῶν; Πλούτων; πόλος; πυραυγής; Φύσις.

σκυλακῖτις · keeper of dogs

She of the whelps: a title shared by Hekate of the night and Artemis of the woodland · Orphic Hymns

σκυλακῖτις, *skylakitis*, accusative σκυλακῖτιν, *skylakitin*, vocative σκυλακῖτι, *skylakiti*, "keeper of dogs", "keeper of whelps"

At a Glance

The word. From σκύλαξ, "puppy", "young dog", with the suffix -ῖτις, "she of": the goddess of the whelps, who keeps and is kept company by dogs.

In the Hymns. Twice: Hekate, in the first hymn, is "keeper of dogs" (I.5), and Artemis "keeper of whelps" (XXXVI.12).

In this edition. "keeper of dogs" for Hekate; "keeper of whelps" for Artemis.

A place to read. I.1–10, the hymn to Hekate.

[598] Homer, *Iliad* 1.277–279.

Meaning

The collection opens on Hekate, and the title stands in the run of her night-names: she is "of the tomb, revelling among the souls of the dead, / Perseia, lover of solitude, delighting in deer, / of the night, keeper of dogs, queen not to be withstood" (I.3–5; see ἀμαιμάκετος; Πέρσεια; τυμβίδιος). The dogs belong to the night and the tomb, the hours and places where the goddess walks, and the queen who keeps them is not to be resisted.

The same title stands in the last line of Artemis' titles, thirty-five hymns later: she is "of the woodland, keeper of whelps, Kydonian, of shifting form" (XXXVI.12; see αἰολόμορφος; δρυμονία; Κυδωνιάς). Here the dogs are the hunter's pack. The note at XXXVI.5, 12 observes that the Artemis hymn "builds its register out of epithets already spent elsewhere in the book", and this one was spent on Hekate in the first hymn of all.

The edition hears two animals in one Greek word: Hekate keeps dogs, Artemis whelps. The difference follows the goddesses, the bitches that howl at the crossroads at night and the young hounds of the chase, but the word is the same, and the collection gives it to both. It can be read as one of the threads by which the book draws the two together, the night-goddess and the huntress, each with her dogs (see Ἄρτεμις; Ἑκάτη).

Use in the Hymns

Hekate. "of the night, keeper of dogs, queen not to be withstood" (I.5).

Artemis. "of the woodland, keeper of whelps, Kydonian, of shifting form" (XXXVI.12).

Places to read

Every line in which the word stands.

I.5 Hekate is of the night, keeper of dogs, queen not to be withstood.

XXXVI.12 Artemis is of the woodland, keeper of whelps, Kydonian, of shifting form.

Earlier poetry and cult

Aktaion's whelps. In the *Bacchae* Kadmos warns his grandson Pentheus by the fate of another grandson: "you see the wretched death of Aktaion, / whom the raw-eating whelps that he had reared / tore apart, because he boasted he was the better hunter / than Artemis, in the meadows" (337–340).[599] The whelps, σκύλακες, are the hunter's own dogs, turned on him for boasting against her, and the keeper of whelps can be read as a goddess whose pack can turn.

Later readings

Hekate's dogs at night. Theocritus' Simaitha calls on chthonic Hekate, "whom even the whelps tremble at", as she goes among the tombs; the passage is told under ἐρεμνός (*Idyll* 2.10–14). Later in the same spell the girl hears the dogs howling through the town and knows that the goddess is at the crossroads, told under θηρόβρομος (2.35–36). Apollonius' Hekate, coming up to Jason's offering with the hounds of the underworld baying about her, is told under ἐπαρωγός (*Argonautica* 3.1207–1217).

Pan's gift. In Callimachus' hymn to her, the child Artemis, newly armed by the Cyclopes, sets off at once for whelps, σκύλακας, and finds Pan at his pen in Arcadia, butchering a Mainalian lynx to feed his nursing bitches. The bearded god gives her six hounds of mixed coats, one of them dappled, able to seize even lions by the throat and haul them still alive to the pen, and seven Kynosourian bitches that outrun the breezes, quickest at coursing fawns and the hare that sleeps with open eyes, at pointing out where the stag beds and the porcupine has its den, and at keeping to the gazelle's trail (*Hymn to Artemis* 87–97).[600] Callimachus' huntress gets her pack as whelps, and the hymn's "keeper of whelps" can be read as her title for it, independently of him.

A whelp for the Enodia. Pausanias, telling how the ephebes of Sparta sacrifice a puppy to Enyalios before their fight, adds that he knows of no other Greeks who sacrifice puppies "except the Kolophonians: the

[599] Euripides, *Bacchae* 337–340.

[600] Callimachus, *Hymn to Artemis* (3) 87–97.

Kolophonians too sacrifice a black female whelp to the Enodia", and that both sacrifices are made at night (3.14.9).[601] The Kolophonians' goddess of the road can be read as the Hekate whom the first hymn calls by that name in its first line (see Εἰνοδία), receiving the animal of the title, independently of the Hymns.

In this edition

The edition renders the word "keeper of dogs" at I.5 and "keeper of whelps" at XXXVI.12. Neither line carries an apparatus entry on the word.

See also

αἰολόμορφος; ἀμαιμάκετος; Ἄρτεμις; δρυμονία; Εἰνοδία; Ἑκάτη; ἐρεμνός; θηρόβρομος; Κυδωνιάς; Πέρσεια; τυμβίδιος.

Σμινθεύς · Smintheus

Apollo of the Troad, the god of the mouse: a title from Homer's first prayer, kept untranslated in the hymn's register of his seats · Orphic Hymns

Σμινθεύς, *Smintheus*, vocative Σμινθεῦ, *Smintheu*, "Smintheus"

At a Glance

The word. A title of Apollo, from σμίνθος, said by the ancients to be the word for "mouse" among the Aeolians and the Trojans: the god of the mouse, worshipped at Chryse in the Troad and in many places named Sminthia.

In the Hymns. Once, in the register of Apollo's seats and titles at the head of his hymn: "of Grynos, Smintheus, slayer of Python, Delphic, seer" (XXXIV.4).

In this edition. "Smintheus", transliterated.

A place to read. XXXIV.1–5, the opening of the hymn to Apollo.

[601] Pausanias 3.14.9.

Meaning

The hymn to Apollo opens with a list of the god's names that is also a map. He is "Paian, slayer of Tityos, Phoibos, Lykoreus, / of Memphis, of splendid honour, hailed with iē, giver of prosperity, / golden-lyred, of the seed, of the plough, Pythian, Titan, / of Grynos, Smintheus, slayer of Python, Delphic, seer" (XXXIV.1–4; see Ἀπόλλων; Γρύνειος; Πύθιος; Πυθοκτόνος). The fourth line pairs two Aeolian shrines of Asia, Gryneion and the Smintheion, with the god's Delphic titles, the slaying of the serpent and the oracle. The note at XXXIV.2, 3, 4, 6, 7, 9 records that the register "as printed is substantially the editors'", with seven emendations in six of the first nine lines, Γρυνεῖε among them; Σμινθεῦ is transmitted.

The title is Homer's. It is the name by which the priest Chryses calls the god in the first prayer of the *Iliad*, and the collection keeps it as the epic gave it. The hymn does not translate it and does not explain it: its Apollo is a god of the lyre, the seed, the plough and the oracle, and of the mouse it says nothing. The title stands in the line as a place-name stands, a reminder that the god has a seat in the Troad, and its meaning was left to the antiquarians who explained it after Homer.

Use in the Hymns

Apollo. "of Grynos, Smintheus, slayer of Python, Delphic, seer" (XXXIV.4).

Places to read

The one line in which the title stands.

XXXIV.4 Apollo is of Grynos, Smintheus, slayer of Python, Delphic, seer.

Earlier poetry and cult

Chryses' prayer. The priest of Apollo, refused his daughter, calls on the god as guardian of Chryse and holy Killa, "you who hold sway in strength over Tenedos, Smintheus", and asks that the Greeks pay for his tears with the god's arrows; the rest of the prayer is told under εὐχή (*Iliad* 1.37–42).

The field mouse. Aelian, who wrote *On Animals* in Greek about AD 200, records that Aeschylus used the word for the animal in his *Sisyphus*: "but it is some field σμίνθος, of such monstrous size" (Aelian, *On Animals* 12.5).[602] Herodotus, independently of the title, tells the Egyptians' story of King Sethos, whose enemies' quivers, bows and shield-straps were eaten in the night by a swarm of field mice, so that they fled unarmed; a stone statue of the king stood in the temple of Hephaistos, holding a mouse in his hand (2.141).[603]

Later readings

The mouse under the god's foot. Strabo describes the temple of Apollo Smintheus at Chryse in the Troad, where "the symbol that preserves the true meaning of the name, the mouse, lies under the foot of the wooden statue", a work of the fourth-century sculptor Skopas. He tells the story attached to the place: the Teukroi who came from Crete had an oracle to settle where the earth-born should attack them, and by night a great swarm of field mice came out and gnawed through all the leather of their arms and gear, so they stayed; Plato's pupil Herakleides of Pontus says that the mice, swarming round the temple, were held sacred, and the statue was made standing on a mouse (13.1.48).[604] He adds that the name Smintheus comes from the mice, "since σμίνθοι are mice", and reports that writers defend a title taken from small creatures by others like it, Herakles honoured by the Oitaians as Kornopion for ridding them of locusts and the Rhodians' Apollo Erythibios, named from the blight of the grain (13.1.64).

The tame mice. Aelian says that tame mice were kept in the Smintheion at public cost, that white mice nested under the altar, and that a mouse stood beside Apollo's tripod; the mice, by the story he heard, had once ravaged the crops of the Aeolians and Trojans until the god at Delphi told them to sacrifice to Apollo Smintheus (*On Animals* 12.5). The god of the

[602] Aeschylus, *Sisyphus* fr. 227 Radt, quoted by Aelian, *On Animals* 12.5.

[603] Herodotus 2.141.

[604] Strabo 13.1.48, 13.1.64.

mouse is the god who keeps it from the harvest, and the hymn's register can be read as setting him rightly between Apollo "of the plough" and the slayer of the serpent at Delphi, independently of the antiquarians.

In this edition

The edition transliterates the title, "Smintheus", and the line carries no apparatus entry on it; the note at XXXIV.2, 3, 4, 6, 7, 9 records that Γρυνεῖε, beside it, is Hermann's, and that Abel's own lemma prints Γρύνειε.

See also

Ἀπόλλων; Γρύνειος; εὐχή; Πύθιος; Πυθοκτόνος.

σπερμεία · of the seed

σπερμεία, *spermeia*, Ionic σπερμείη, *spermeiē*, "of the seed"

Attested: σπερμείη (*spermeiē*; XL.5). The feminine of σπερμεῖος, from σπέρμα, "seed": she of the seed. Demeter of Eleusis has it at the head of a line of four titles from the farmer's year: "of the seed, of the heap, of the threshing-floor, of the green fruit" (XL.5; see ἀλωαία; Δημήτηρ Ἐλευσινία; σωρῖτις; χλοόκαρπος). The sequence runs from the sowing to the heaped grain and the threshing-floor, and ends on the green fruit that begins it again. The note at XL.5 records that "σπερμείη is the feminine of the σπερμεῖος given to Apollo at XXXIV.3, six hymns earlier", that "both are cited by the lexica from this collection and nowhere else", and that "the whole line is Hermann's Ionicization of the codices' σπερμία σωρῖτι ἀλωαῖα" (the apparatus at XL.5). The seed itself, and the gods the collection calls by it, are told under σπέρμα. The edition renders the word "of the seed".

See also

ἀλωαία; Δημήτηρ Ἐλευσινία; σπέρμα; σπερμεῖος; σωρῖτις; χλοόκαρπος.

σπερμεῖος · of the seed

σπερμεῖος, *spermeios*, "of the seed"

Attested: σπερμεῖος (*spermeios*; XXXIV.3). From σπέρμα, "seed": of the seed, the god of the sowing. Apollo has it in the third line of his hymn, among titles of music and of the field: "golden-lyred, of the seed, of the plough, Pythian, Titan" (XXXIV.3; see ἀρότριος; Πύθιος; χρυσολύρης). The god of the lyre is also the god of the seed and the plough, and the hymn will go on to make him the one who tunes the seasons (XXXIV.20–23; see ἁρμονία). The word is Hermann's for the codices' σπέρμιε (the apparatus at XXXIV.3), and the note at XXXIV.2, 3, 4, 6, 7, 9 observes that "two of the names" in the hymn's register, "σπερμεῖος and ἀρότριος, are attested nowhere but in this line"; the epithet-register of the hymn "as printed is substantially the editors'". Demeter's feminine of the same word, six hymns later, is told under σπερμεία, and the seed under σπέρμα. The edition renders the word "of the seed".

See also

ἁρμονία; ἀρότριος; Πύθιος; σπέρμα; σπερμεία; χρυσολύρης.

σταχυοτρόφος · feeder of the corn-ear

σταχυοτρόφος, *stachyotrophos*, vocative σταχυοτρόφε, *stachyotrophe*, "feeder of the corn-ear"

Attested: σταχυοτρόφε (*stachyotrophe*; XL.3). From στάχυς, "ear of corn", and τρέφω, "feed, rear": she who nourishes the ear. Demeter of Eleusis has it in a line of three titles of giving: "wealth-giving goddess, feeder of the corn-ear, all-bestowing" (XL.3; see πανδώτειρα; πλουτοδότειρα). The ear stands between wealth and the gift of everything, and can be read as the source of both. The hymn goes on, two lines later, to name the stages of the ear's year (XL.5; see σπερμεία), calls her "rejoicing in the sickles of summer" (XL.11), and ends by asking her to come "heavy with the fruits of summer" (XL.18; see Δημήτηρ Ἐλευσινία). The edition renders the word "feeder of the corn-ear", and the line carries no apparatus entry.

See also

Δημήτηρ Ἐλευσινία; πανδώτειρα; πλουτοδότειρα; σπερμεία.

στήριγμα · support

στήριγμα, *stērigma*, "support"

Attested: στήριγμα (*stērigma*; XVIII.7, LXXXIV.5). From στηρίζω, "set firm, prop": a prop, a support, what holds a thing up. Both places are the same half-line, θνητῶν στήριγμα κραταιόν, "mighty support of mortals". Plouton is addressed as "you who by the third lot were allotted the earth, queen of all, / seat of the immortals, mighty support of mortals" (XVIII.6–7; see ἕδρανον; Πλούτων), where the half-line stands in apposition to the earth, and Hestia as "O house of the blessed gods, mighty support of mortals" (LXXXIV.5; see Ἑστία; οἶκε θεῶν μακάρων). The note at LXXXIV.5 calls the half-line "XVIII.7 word for word", given to "the hearth and the house of the dead", and "nowhere else in the collection". In both hymns the support of mortals stands beside a dwelling of the gods, the "seat" and the "house": the earth Plouton holds and the hearth Hestia keeps are what mortals stand on. The two hymns share a second half-line, told under τάδ' ἱερὰ δέξο προθύμως. The edition renders the word "support" at both places; at LXXXIV.5 οἶκε is Dorville's for the codices' οἳ καί (the apparatus at LXXXIV.5).

See also

ἕδρανον; Ἑστία; οἶκε θεῶν μακάρων; Πλούτων; τάδ' ἱερὰ δέξο προθύμως.

στροφιοῦχος · wearer of the twisted band

στροφιοῦχος, *strophiouchos*, vocative στροφιοῦχε, *strophiouche*, "wearer of the twisted band"

Attested: στροφιοῦχε (*strophiouche*; XXVIII.5). From στρόφιον, a twisted band, and ἔχω, "hold": the one who wears the band. Hermes has it at the end of a line on his cunning: "you who rejoice in exercises and in crafty

deceits, wearer of the twisted band" (XXVIII.5; see ἀπάτη; Ἑρμῆς). The note at XXVIII.5 settles what the band is: "The word is a band, never a staff: a woman's breast-band, or, in cult, the priest's headband (the Andania and Eleusis inscriptions; Plutarch, *Aratus* 53). The herald's wand is the κηρύκειον, a different object, and reading it in here would be a guess dressed as a gloss." The title can be read as giving the god of the palaestra and of trickery the dress of a priest, as the hymn's next line makes him "interpreter of all things" (XXVIII.6). The word itself is an editor's: Abel prints Wiel's στροφιοῦχε against the codices' τροφιοῦχε, "so the attribute rests on an emendation either way", as the note says (the apparatus at XXVIII.5). The edition renders it "wearer of the twisted band".

See also

ἀπάτη; ἐναγώνιος; Ἑρμῆς.

σύλλεκτρος · bedfellow

The sharer of the bed, a goddess named by her husband: Rhea and Hera with the same half-line, Mnemosyne by Zeus, and Hygieia, made Asklepios' wife · Orphic Hymns

σύλλεκτρος, *syllektros*, vocative σύλλεκτρε, *syllektre*, accusative σύλλεκτρον, *syllektron*, "bedfellow", "consort"

At a Glance

The word. From σύν, "with", and λέκτρον, the poets' word for a bed: one who shares the bed, husband or wife. It is a word of tragedy and late poetry, not of epic.

In the Hymns. Four times, always of a goddess: Rhea, "blessed bedfellow of Kronos" (XIV.5); Hera, "blessed bedfellow of Zeus" (XVI.2); Hygieia, Asklepios' "blameless consort" (LXVII.7); and Mnemosyne, "bedfellow of Zeus" (LXXVII.1).

In this edition. "Bedfellow" three times, "consort" once (LXVII.7).

A place to read. XIV.5 and XVI.2, the two places where the same half-line is given to the wives of Kronos and of Zeus, mother and daughter.

Meaning

The word names a goddess by the man whose bed she shares. In each of its four places the husband is named with it, in the genitive or as the subject of the line, and in each the relation stands among the goddess's titles as if it were one of her powers. Rhea is Kronos', Hera and Mnemosyne are Zeus', and Hygieia is held by Asklepios.

Two of the places are one formula. Rhea is "all-honoured, of splendid form, blessed bedfellow of Kronos", Κρόνου σύλλεκτρε μάκαιρα, and Hera two hymns later "queen of all, blessed bedfellow of Zeus", Διὸς σύλλεκτρε μάκαιρα (XIV.5, XVI.2; see Ἥρα; παμβασίλεια; Ῥέα). Only the husband's name changes. Between the two hymns stands the hymn to Zeus (XV), and the order of the book carries the succession: the mother of Zeus is the blessed bedfellow of the old king, the son's wife the blessed bedfellow of the new. The Mother of the gods, whose title the hymn to Rhea already gives her (XIV.9) though she has a hymn of her own, is given the same bed in another word, συνόμευνε, "bedfellow of Kronos" (XXVII.12), and the two titles are told together under Κρόνος.

The other two places put the word in the accusative, as something held or named. Mnemosyne's hymn opens "I call Mnemosyne, bedfellow of Zeus, queen" and goes on to her daughters, and the note at LXXVII.1–2 observes that she "is named by her relation to Zeus and then by her daughters, and the hymn says nothing else about her origins" (see Μνημοσύνη). Zeus thus has two goddesses called his bedfellow in the collection, the queen of the gods and the mother of the Mousai, and the hymns give both the same title without remark. Asklepios is addressed as "enemy of diseases, holding Hygieia as your blameless consort" (LXVII.7; see Ἀσκληπιός). The note at LXVII.7 calls the pairing "the collection's own ordering": everywhere else Hygieia is Asklepios' daughter, and "so far as the sources go, this line is the consort tradition: not the rarer of two versions but the only witness to one". The word that names the old

queens of the gods by their marriages is used once more to make a marriage the sources do not know.

Use in the Hymns

Rhea. "all-honoured, of splendid form, blessed bedfellow of Kronos" (XIV.5; see ἀγλαόμορφος; πάντιμος).

Hera. "Hera queen of all, blessed bedfellow of Zeus" (XVI.2).

Hygieia. "enemy of diseases, holding Hygieia as your blameless consort" (LXVII.7; see ἀλεξίκακος).

Mnemosyne. "I call Mnemosyne, bedfellow of Zeus, queen" (LXXVII.1; see ἄναξ).

Places to read

Every line in which the word stands; συνόμευνος, of the Mother of the gods at XXVII.12, is told under Κρόνος.

XIV.5 Rhea is the blessed bedfellow of Kronos.

XVI.2 Hera is queen of all, blessed bedfellow of Zeus.

LXVII.7 Asklepios holds Hygieia as his blameless consort.

LXXVII.1 Mnemosyne is called, bedfellow of Zeus, queen.

Earlier poetry and cult

The wives of Zeus. Hesiod lists the marriages of Zeus in order: Metis, his "first wife" (*Theogony* 886), then Themis, Eurynome, Demeter, Mnemosyne and Leto, and last Hera, "and last of all he took Hera as his blooming bride", λοισθοτάτην δ' Ἥρην θαλερὴν ποιήσατ' ἄκοιτιν (921).[605] The proem's line for Hera, "Hera, blooming consort of aegis-bearing Zeus", θαλερὴν παράκοιτιν (Prayer 16; see Ἥρα), can be read beside Hesiod's half-line; the proem's own phrase, θαλερὴν παράκοιτιν, is Homer's (*Iliad* 3.53). Mnemosyne's place in the list, and her nine nights with Zeus, are told under Μνημοσύνη.

Euripides. The word itself is Euripides'. His *Heracles* opens with Amphitryon asking, "Who among mortals does not know the man whose

[605] Hesiod, *Theogony* 886–923.

bed Zeus shared, Amphitryon of Argos, whom Alkaios son of Perseus once begot, the father of Herakles here?", Διὸς σύλλεκτρον, since Zeus had lain with his wife Alkmene and fathered Herakles (1–3). Late in the play Herakles, mad no longer and in despair, uses it of Hera: Zeus begot him as an enemy to Hera, and while he was still at the breast "the bedfellow of Zeus", ἡ τοῦ Διὸς σύλλεκτρος, sent the gorgon-eyed snakes into his cradle to kill him (1263–1268).[606] Euripides' Hera is named by her husband's bed in the moment of her hatred; the hymn's Hera is named by it in praise, and the hymn's Mnemosyne, like Euripides' Amphitryon, by a bed shared with Zeus, independently of Euripides.

Later readings

Hygieia, daughter. Pausanias, passing statues on the Athenian Acropolis, notes "Hygieia, who they say is the daughter of Asklepios", standing beside Athena with the title Hygieia (1.23.4).[607] His "they say" is the ordinary account against which the note at LXVII.7 sets the hymn's marriage.

In this edition

The edition renders σύλλεκτρος "bedfellow" at XIV.5, XVI.2 and LXXVII.1 and "consort" at LXVII.7. The notes at LXVII.7 and LXXVII.1–2 are quoted above; the note at LXVII.7 gives the Pausanias passage as 1.23.5, where it stands at 1.23.4. At XVI.2 Ἥρη is Hermann's for the codices' Ἥρα (the apparatus at XVI.2); the other three lines carry no apparatus entry.

See also

ἀγλαόμορφος; ἀλεξίκακος; ἄναξ; Ἀσκληπιός; Ζεύς; Ἥρα; Κρόνος; μήτηρ θεῶν; Μνημοσύνη; παμβασίλεια; πάντιμος; Ῥέα; ὑγίεια.

[606] Euripides, *Heracles* 1–3, 1263–1268.

[607] Pausanias 1.23.4.

συνάρωγος · helper

συνάρωγος, *synarōgos*, vocative *συνάρωγε*, *synarōge*, "helper"

Attested: *συνάρωγε* (*synarōge*; LXXXVIII.4). From *σύν*, "with", and *ἀρωγός*, "helper, defender": a fellow-helper, an ally. Ares, in the hymn Hermann moved into the collection from the Homeric Hymns, is "father of Nike who wars well, helper of Themis" (LXXXVIII.4; see Ἄρης; Θέμις; Νίκη). The note at LXXXVIII.4 observes that "Themis has her own hymn nine places earlier, at LXXIX, and Nike at XXXIII", that "this line ties the imported hymn to both", and that it "gives Nike a father the collection had not given her". The god of war as an ally of Right is the imported hymn's own picture: it goes on to call him "leader of most just men" (LXXXVIII.5) and to ask him for warlike strength and for courage to remain in peace (LXXXVIII.11–17; see Ἀρήιος). The collection's other words for a helper are *ἀρωγός*, Zeus' and Kronos' "helper to all" (VIII.17, XII.6), and *ἐπαρωγός*, which is told under its own headword. The edition renders *συνάρωγε Θέμιστος* "helper of Themis", and the line carries no apparatus entry.

See also

Ἀρήιος; Ἄρης; ἐπαρωγός; Θέμις; Νίκη.

συνέστιος · hearth-fellow

συνέστιος, *synestios*, "hearth-fellow"

Attested: *συνέστιος* (*synestios*; XL.10). From *σύν*, "with", and *ἑστία*, "hearth": sharing the hearth, living in one house. Demeter of Eleusis is "making growth and bloom, hearth-fellow of Bromios, of splendid honour" (XL.10; see *αὐξιθαλής*; Βρόμιος; Δημήτηρ Ἐλευσινία). The note at XL.10 says that "the hymn to Demeter of Eleusis puts Dionysos at her hearth in a single word and moves on", and that "the four hymns that close this block are all his". The word joins the grain and the vine in one household: the goddess of bread shares her hearth with the god of wine, as the Eleusinian and the Bacchic cults stand side by side in this part of the

collection, where the hymn to Mise follows two hymns later (XLII; see Μίση). The hearth itself, the house of the gods, is told under Ἑστία. At XL.10 Βρομίοιο, the genitive that names the hearth-fellow, is Hermann's for the codices' βρομίοις, and αὐξιθαλές Abel's for αὐξιθαλής (the apparatus at XL.10). The edition renders the word "hearth-fellow".

See also

αὐξιθαλής; Βρόμιος; Δημήτηρ Ἐλευσινία; Ἑστία; Μίση.

σύντροφος · foster-brother

σύντροφος, *syntrophos*, vocative *σύντροφε*, *syntrophe*, "foster-brother"

Attested: Σύντροφε (*Syntrophe*; LXXV.1). From *σύν*, "with", and *τρέφω*, "rear": reared together, a foster-brother. The hymn to Palaimon opens on it: "Foster-brother of Dionysos of the Bacchic dance, of many joys" (LXXV.1; see βακχέχορος; Παλαίμων; πολυγηθής). The note at LXXV.1 explains the kinship: "Palaimon is Melikertes, Ino's son, who went into the sea with her; on the hymn's own genealogy that makes Dionysos, whom his mother nursed, the child he was raised with." The word is, the note adds, "the hinge between this hymn and the last", the hymn to Leukothea, his mother (see Λευκοθέα). The sea-god is defined first by the god he grew up beside: the boy of the waves was once a child in Ino's house with the infant Dionysos, and the hymn names the bond in its first word and him only at LXXV.3. The edition renders the word "Foster-brother", and the line carries no apparatus entry.

See also

βακχέχορος; Διόνυσος; Λευκοθέα; Παλαίμων; πολυγηθής.

συρικτής · piper

συρικτής, *syriktēs*, vocative *συρικτά*, *syrikta*, "piper"; the noun *σύριγμα*, *syrigma*, plural *συρίγματα*, *syrigmata*, "whistlings"

Attested: συρικτά (*syrikta*; VIII.11); συρίγμαθ' (*syrigmath'*; XXXIV.25). From σῦριγξ, the shepherd's pipe of reeds: one who plays the pipe, or who whistles. Helios is "world-ruler, piper, fire-coursing, wheeling in spirals" (VIII.11; see Ἥλιος; κοσμοκράτωρ; κυκλοέλικτος; πυρίδρομος), and Apollo, named as Pan, is "the two-horned god, sending out the whistlings of the winds" (XXXIV.25; see δικέρωτος; Πάν). The pipe is Pan's instrument and the shepherd's, and the hymns give its music to the sun and to the winds: the sun's course can be read as a tune, and the wind as whistling in the sky as the shepherd pipes on the hill. Plato's Socrates, purging the music of his city, leaves the lyre and the kithara for use in the town "and in the country, for the herdsmen, there might be a syrinx" (*Republic* 3.399d).[608] The hymns, independently of Plato, put the herdsman's pipe in the sun's hand. At VIII.11 κοσμοκράτορ is Abel's for the codices' κοσμοκράτωρ (the apparatus at VIII.11). The edition renders the title "piper" and the noun "whistlings".

See also

δικέρωτος; Ἥλιος; κοσμοκράτωρ; κυκλοέλικτος; Πάν; πυρίδρομος.

σωρῖτις · of the heap

σωρῖτις, *sōritis*, "of the heap"

Attested: σωρῖτις (*sōritis*; XL.5). From σωρός, "heap", above all the heap of threshed grain on the floor: she of the grain-heap. Demeter of Eleusis has it second in a line of four titles from the farmer's year: "of the seed, of the heap, of the threshing-floor, of the green fruit" (XL.5; see ἀλωαία; Δημήτηρ Ἐλευσινία; σπερμεία; χλοόκαρπος). The heap is the harvest gathered and measured, the farmer's wealth in sight, and the goddess is named by it as she is named in the same hymn "wealth-giving" and "feeder of the corn-ear" (XL.3; see πλουτοδότειρα; σταχυοτρόφος). The line is Hermann's Ionicization (see σπερμεία); the codices give the title as σωρίτι, so accented in the apparatus at XL.5, where the note prints σωρῖτι. The edition renders the word "of the heap".

[608] Plato, *Republic* 3.399d.

See also

ἀλωαία; Δημήτηρ Ἐλευσινία; πλουτοδότειρα; σπερμεία; σταχυοτρόφος; χλοόκαρπος.

σώτειρα · saviour

The goddess who saves, given to five of them, each saving in her own place: the woman in labour, the hidden child, Phrygia, the initiates and the ship · Orphic Hymns

σώτειρα, *sōteira*, "saviour", "saving goddess"

At a Glance

The word. The feminine of σωτήρ, "saviour", from σῴζω, "keep safe, bring through": the goddess who preserves, rescues or delivers. In cult it was a standing title of Artemis, Athena, Tyche, Kore and others.

In the Hymns. Six lines and five goddesses: Prothyraia twice (II.3, 14), Rhea (XIV.8), the Mother of the gods (XXVII.12), Artemis (XXXVI.13) and Leukothea (LXXIV.4).

In this edition. "Saviour" five times, "saving goddess" once (XXXVI.13).

A place to read. II, the hymn to Prothyraia, which has the word in its third line and its last.

Meaning

The title is only ever a goddess's, and each goddess saves from a particular danger. The masculine σωτήρ goes to two gods, Asklepios and Palaimon (see σωτήρ); the feminine goes to five goddesses, and four of the five hymns say what the goddess saves.

Birth. The first is the goddess of childbirth. Prothyraia is "helper in birth-pangs, sweet sight to women in labour, / saviour of women, alone a lover of children" (II.2–3; see Προθυραία), and the hymn's last line asks her to "save, as you were born always the saviour of all" (II.14). The hymn begins with the woman she saves and ends by making her the saviour of everyone, and the verb and the title stand together in its final words, σῷζ'

… σώτειρα. The note on II rubric calls her "the goddess at the threshold, here the threshold of birth"; the first saving the collection names is the passage of a child into the light.

The hidden child. Rhea is "false-speaking, saviour, releaser, first of the line" (XIV.8; see λυτηριάς; Ῥέα). The note at XIV.8 refers "false-speaking" to the stone she gave Kronos in place of the infant Zeus, "the deception that saved him, which would explain its company here", while warning that the hymn gives no context. The title can then be read as naming the mother who saved her son by a lie.

The land. The Mother of the gods is "saviour of Phrygia" (XXVII.12; see μήτηρ θεῶν; Φρυγία; Φρυγίης σώτειρα), the only time the title is given a country; the note at XXVII.12 observes that Phrygia "is where the Mother's cult in fact belongs".

The initiates. Artemis is asked, near the end of her hymn, "come, saving goddess, dear, to all the initiates" (XXXVI.13; see Ἄρτεμις; μύστης): the huntress is to save the company of the rite.

The sea. Leukothea is "delighting in the waves, greatest saviour of mortals" (LXXIV.4; see Λευκοθέα), and her hymn says how: "you alone loose the piteous doom of mortals at sea" (LXXIV.6). Her son, in the next hymn, is called "sole saviour" in the same office, a doubling the note at LXXIV.6–7 leaves unreconciled (see Λευκοθέα; Παλαίμων; σωτήρ).

Birth, a hidden child, a homeland, the rite and the sea: the saving goddesses are spread over them all, and the one who stands at the door of birth is also, in her last line, "the saviour of all".

Use in the Hymns

Prothyraia. "saviour of women, alone a lover of children, gentle-minded" (II.3); "and save, as you were born always the saviour of all" (II.14).

Rhea. "false-speaking, saviour, releaser, first of the line" (XIV.8; see ἀρχιγένεθλος; ψεύδομαι).

The Mother of the gods. "all-subduer, saviour of Phrygia, bedfellow of Kronos" (XXVII.12; see πανδαμάτωρ).

Artemis. "come, saving goddess, dear, to all the initiates" (XXXVI.13).

Leukothea. "delighting in the waves, greatest saviour of mortals" (LXXIV.4).

Places to read

Every line in which the word stands.

II.3 Prothyraia is the saviour of women, alone a lover of children.

II.14 Prothyraia is asked to save, as she was born always the saviour of all.

XIV.8 Rhea is false-speaking, saviour, releaser, first of the line.

XXVII.12 The Mother of the gods is the saviour of Phrygia.

XXXVI.13 Artemis is asked to come, a saving goddess, to all the initiates.

LXXIV.4 Leukothea is the greatest saviour of mortals.

Earlier poetry and cult

Tyche the saviour. Pindar's prayer to "saving Tyche", daughter of Zeus the Deliverer, to watch over Himera is told under κράντειρα (*Olympian* 12.1–2).

The initiates' saviour. Aristophanes' initiates give the title to a goddess they do not name. The chorus of initiates in the *Frogs*, marching into the flowering meadows with jokes and jeers, turns to praise: "step out, and lift up the Saviour nobly with your voice in song, who says she will save the land through all its seasons, even if Thorykion does not want it", Thorykion being the tax-collector it has just banished from the rite; and then to Demeter, "queen of the holy orgia, stand by us and save your own chorus" (372–388).[609] The comedy's initiates ask a goddess to save their chorus as the hymns ask their gods to save the initiates, independently of them.

Later readings

Artemis Soteira. Pausanias saw, in an old sanctuary at Megara, a bronze image of Artemis called Soteira, and was told why. Men of the Persian general Mardonius' army, raiding the Megarid, wanted to go back to

[609] Aristophanes, *Frogs* 372–388.

Mardonius at Thebes; Artemis willed that darkness should fall on them on the march; they strayed from the road into the hill-country, and when they loosed arrows to learn whether an enemy was at hand, a rock beside them moaned under the blows, and they shot the harder, until their arrows were spent on what they took for men. At daybreak the Megarians attacked them, hoplites against men without armour or arrows, and killed most of them; "and for this they made an image of Artemis Soteira" (1.40.2–3).[610] The goddess saved the city by night, by confusing its enemies; the hymn asks the same goddess to come as saviour to the initiates, independently of the Megarian story.

Kore Soteira. At Megalopolis, in the precinct of the Great Goddesses, Demeter and Kore, Pausanias records that "the Arcadians call Kore Soteira" (8.31.1).[611] The goddess whom the Hymns call Phersephone is never given the title in the collection; in Arcadia it was her name.

In this edition

The edition renders σώτειρα "saviour" at II.3, II.14, XIV.8, XXVII.12 and LXXIV.4, and "saving goddess" at XXXVI.13, where θεά stands beside it. The notes at XIV.8, XXVII.12 and LXXIV.6–7 are quoted above. At XXVII.12 πανδαμάτορ is Abel's for the codices' πανδαμάτωρ (the apparatus at XXVII.12); the other lines carry no apparatus entry on the word.

See also

Ἄρτεμις; ἀρχιγένεθλος; κράντειρα; Λευκοθέα; λυτηριάς; μήτηρ θεῶν; μύστης; Παλαίμων; πανδαμάτωρ; Προθυραία; Ῥέα; σωτήρ; σωτήριος; Φρυγία; Φρυγίης σώτειρα; ψεύδομαι.

[610] Pausanias 1.40.2–3.

[611] Pausanias 8.31.1.

σωτήρ · saviour

The god who saves, given in a closing line to the healer and to the boy-god of the storm; with its verb, the collection's petition for the initiates · Orphic Hymns

σωτήρ, *sōtēr*, "saviour"

At a Glance

The word. The agent noun of σῴζω, "keep safe, bring through": the one who saves, preserves or delivers, a man who saves his city or a god who saves his worshippers. Zeus Soter received the third libation at a feast, and the title was given to the Dioskouroi, to Asklepios and, later, to kings.

In the Hymns. Twice: Asklepios, "come, blessed one, saviour" (LXVII.8), and Palaimon, "sole saviour to mortals" (LXXV.7). The plural stands in two titles with their own entries, κόσμου σωτῆρες and μεγάλοι Σωτῆρες.

In this edition. "Saviour" at both places.

A place to read. LXXV.4–8, the close of the hymn to Palaimon.

Meaning

The masculine title is given to two gods, and both are gods of rescue: one from sickness, one from the sea. The feminine σώτειρα goes to five goddesses (see σώτειρα); the two words between them cover the collection's dangers, and the masculine is kept for the healer and the sailors' god.

The healer. The hymn to Asklepios ends: "enemy of diseases, holding Hygieia as your blameless consort, / come, blessed one, saviour, granting a good end to life" (LXVII.7–8; see Ἀσκληπιός; σύλλεκτρος). What the saviour is asked for is not escape from death. It is one of the collection's commonest closing petitions, "a good end to life" (see γλυκερὴ βιότοιο τελευτή; τέλος ἐσθλόν). The physician-god, called saviour in his last line, is asked to save not the body from its end but the end itself, to make it good.

The title stands between the god's two powers, the enemy of disease and the giver of a good ending.

The sea. Palaimon, asked to save the initiates "over land and over sea", is the "sole saviour" who shines out to ships in the storm (LXXV.5–7; see Παλαίμων), and his mother in the hymn before has the same office (LXXIV.4–6; see Λευκοθέα).

The verb. The noun's verb carries one of the collection's requests for its own company. Apollo is asked, "Hear, blessed one, and save the initiates, with suppliant voice" (XXXIV.27); Palaimon "to save the initiates both over land and over sea" (LXXV.5); Hypnos to come "saving the initiates with favour at their divine works" (LXXXV.10); Selene closes her hymn "shining, saving these new suppliants of yours, maiden" (IX.12); and Poseidon is asked, "may you keep safe the seats of the earth and the fair course of ships" (XVII.9). Prothyraia is asked to "save, as you were born always the saviour of all" (II.14; see Προθυραία). The initiates are the ones to be saved; the hymns ask it of Apollo, the god of sleep, the moon and the sea, and they give the title of saviour to the god who saves from the storm and the god who saves from sickness.

Use in the Hymns

Asklepios. "come, blessed one, saviour, granting a good end to life" (LXVII.8).

Palaimon. "shows itself, you shine out sole saviour to mortals" (LXXV.7; see ἐναργής).

Places to read

Both lines in which the word stands; the plural titles κόσμου σωτῆρες and μεγάλοι Σωτῆρες, the feminine σώτειρα and the adjective σωτήριος have their own entries.

LXVII.8 Asklepios is asked to come as saviour, granting a good end to life.

LXXV.7 Palaimon shines out sole saviour to mortals in the storm.

Earlier poetry and cult

The third cup. At a Greek feast the third libation was poured to Zeus Soter. Pindar builds an ode for the Aeginetan victor Phylakidas on the custom: as at a flourishing symposium, the poet mixes a second bowl of songs for the house of Lampon, the victor's father, the first having been for Zeus at Nemea and the second now for the lord of the Isthmus and the fifty Nereids, and he prays that a third may yet be made ready "for the Olympian Saviour" and poured at Aegina with honey-voiced songs (*Isthmian* 6.1–9).[612] The saviour's cup is the last and the hoped-for one, the victory still to come.

The saviours of Greece. Herodotus uses the title of men. Weighing what would have happened if the Athenians had left their land in fear of the danger, or had stayed and given themselves up to Xerxes, he says that anyone who called the Athenians "the saviours of Greece" would not miss the truth: the balance would go whichever way they turned, and once they had chosen a free Greece, it was they who woke every Greek who had not taken the Mede's side and, after the gods, threw the king back (7.139.2–5).[613]

Later readings

Plato's third. Plato's Socrates makes the third cup a figure of speech for a third attempt. In the *Charmides*, starting the argument over, he says "again, then, the third to the saviour", and begins from the beginning (167a); in the *Republic*, coming to the third proof that the just man is happier than the unjust, "the third, in the Olympic way, to the saviour and to Olympian Zeus" (9.583b).[614] The libation to the saviour has become a figure for the third and deciding try, which in the *Republic* is also the third fall of a wrestling match, "the greatest and most decisive of the falls".

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[612] Pindar, *Isthmian* 6.1–9.

[613] Herodotus 7.139.2–5.

[614] Plato, *Charmides* 167a; *Republic* 9.583b.

The Gospel. In Luke the angel tells the shepherds keeping watch by night, "there has been born for you today, in David's city, a saviour, and he is Christ the Lord" (Luke 2.11).[615] The title that the hymn gives to the healer Asklepios is the one Luke and John give to their own healer, independently of the Hymns.

In this edition

The edition renders σωτήρ "saviour" at both places. At LXXV.7 φαινομένου, which makes the storm the thing that "shows itself", is Hermann's for the codices' φαινόμενος, and the note at LXXV.6–7 weighs the two readings (the apparatus at LXXV.7). LXVII.8 carries no apparatus entry.

See also

Ἀσκληπιός; γλυκερὴ βιότοιο τελευτή; ἐναργής; κόσμου σωτῆρες; Λευκοθέα; μεγάλοι Σωτῆρες; μύστης; Παλαίμων; Προθυραία; σύλλεκτρος; σώτειρα; σωτήριος; τέλος ἐσθλόν.

σωτήριος · saving

σωτήριος, *sōtērios*, plural σωτήριοι, *sōtērioi*, "saving"

Attested: σωτήριος (*sōtērios*; XIV.12, LXXIV.7, LXXIV.9), σωτήριοι (*sōtērioi*; XXXVIII.24). The adjective of σωτήρ, "saviour": bringing safety, delivering. Three of its four places stand at the moment of asking. Rhea is told "come, blessed goddess, saving with kindly counsel" (XIV.12; see Ῥέα); the Kouretes, before they are asked to "breathe upon us", are hailed "fair-breathing, of fair weather, saving and kindly" (XXXVIII.24–25; see εὔδιος; Κουρῆτες); and Leukothea has it twice in three lines, "to whomever you come, hastening on, dear and saving", and "may you come as a helper, / to the well-benched ships, saving, with kindly counsel" (LXXIV.7–9; see Λευκοθέα). The note at LXXIV.9 observes that XIV.12 has "the same two words in the same order at the same place in the line", σωτήριος εὔφρονι βουλῇ, of Rhea, and that "neither carries an apparatus entry on the

[615] Luke 2.11.

phrase"; the formula is told under εὔφρονι βουλῇ. Three of the four places are of the sea: the Kouretes are asked for fair weather, Leukothea for the ships. The nouns, σωτήρ and σώτειρα, have their own entries. At LXXIV.7 ἔλθῃς is Hermann's for ἔλθοις (the apparatus at LXXIV.7). The edition renders the word "saving" everywhere.

See also

εὔδιος; εὔφρονι βουλῇ; Κουρῆτες; Λευκοθέα; Ῥέα; σώτειρα; σωτήρ.

τανυσίπτερος · of outstretched wing

τανυσίπτερος, *tanysipteros*, vocative τανυσίπτερε, *tanysiptere*, "of outstretched wing"

Attested: τανυσίπτερε (*tanysiptere*; LXXXVI.1). From τανύω, "stretch", and πτερόν, "wing": with wings spread wide. In epic it is the word for birds: by Calypso's cave "the long-winged birds" roost in the wood of alder, poplar and cypress (*Odyssey* 5.63–65).[616] The hymn to Oneiros opens with it: "I call upon you, blessed one, of outstretched wing, baneful Oneiros" (LXXXVI.1; see ὄνειρος; οὖλος). The dream is a winged thing that comes to the sleeper, as the next lines say, "silent" in the stillness of sleep (LXXXVI.3); the reading of the hymn's first line is told under ὄνειρος. Euripides' Hecuba calls the Earth "mother of black-winged dreams", a line told under μήτηρ ὀνείρων (*Hecuba* 70–71). The collection gives wings to other powers, Protogonos, Eros and the winds among them (VI.2, LVIII.2, LXXXI.6; see κουφόπτερος; πτερόεις), and to the Dream alone this epic word of birds. The edition renders it "of outstretched wing", and the line carries no apparatus entry.

See also

κουφόπτερος; μήτηρ ὀνείρων; ὄνειρος; οὖλος; πτερόεις.

[616] Homer, *Odyssey* 5.63–65.

ταυροβόας · bellowing like a bull

ταυροβόας, *taurobaas*, accusative ταυροβόαν, *taurobaan*, "bellowing like a bull"

Attested: ταυροβόαν (*taurobaan*; VI.3). From ταῦρος, "bull", and βοάω, "shout, roar": roaring like a bull. Protogonos has it in the third line of his hymn: "bellowing like a bull, origin of the blessed and of mortal men" (VI.3; see γένεσις; Πρωτόγονος). The first-born god of the hymn is a winged, egg-born god of light, "glorying in golden wings" (VI.2; see ᾠογενής), and the bull's voice can be read as the first sound of creation, given to him. The bull belongs in the collection chiefly to Dionysos, who is bull-horned, bull-faced and bull-fronted (see ταυρόκερως; ταυρομέτωπος; ταυρωπός), and the title can be read as joining the first-born to the god of the rites, as the next line's "of many orgia" does (VI.4; see πολυόργιος). Aeschylus' bull-voiced mimes of the Thracian rites, who bellow back from out of sight, are told under ῥόμβος (Strabo 10.3.16). The edition renders the word "bellowing like a bull", and the line carries no apparatus entry.

See also

γένεσις; πολυόργιος; Πρωτόγονος; ῥόμβος; ταυρόκερως; ταυρομέτωπος; ταυρωπός; ᾠογενής.

ταυρόκερως · bull-horned

The horns of the bull, given in the same word to the moon and to Dionysos: the crescent of Mene and the brow of the trieteric god · Orphic Hymns

ταυρόκερως, *taurokerōs*, "bull-horned"

At a Glance

The word. From ταῦρος, "bull", and κέρας, "horn": with a bull's horns. Euripides gives it to the newborn Dionysos; of the moon it stands only here.

In the Hymns. Twice, both times at the head of a line: "bull-horned Mene" (IX.2) and Dionysos in the hymn to the god of the trieteric feast, "bull-horned, of the wine-vat" (LII.2).

In this edition. "Bull-horned".

A place to read. IX.1–4 and LII.1–4.

Meaning

The same word belongs to two powers whom the collection joins in few other words: the moon and Dionysos. In the moon's hymn it describes what can be seen. Selene is "light-bearing, divine Selene, / bull-horned Mene, night-running, walker in the air", and two lines later "waxing and waning, female and male" (IX.1–4; see αὐξομένη καὶ λειπομένη; Μήνη; Σελήνη). The horns are the crescent, the moon's shape in her waxing and her waning, and the hymn puts the title on the second of her two names, Mene, the name the note at IX.2, 3 calls the Anatolian moon beside the Greek. She is also, in Abel's text, "horn-bearing" (IX.9; see κερασφόρος), as Bakchos is at LIII.8.

In the hymn to the god of the trieteric feast the word describes the god's nature. Dionysos is called "of many names, raving, Bakcheus, / bull-horned, of the wine-vat, sower of fire, Nysian, loosener" (LII.1–2; see ληναῖος; λυσεύς; Νύσιος; πυρόσπορος), the horns at the head of a line of the god's cult-titles. The bull is the god's animal, and the collection gives him its parts in a family of compounds: he is "bull-faced" (XXX.4; see ταυρωπός) and "bull-fronted" (XLV.1; see ταυρομέτωπος), and Protogonos, the first-born, is "bellowing like a bull" (VI.3; see ταυροβόας). The horned gods of the collection, Pan, Adonis, Phersephone and Amphietes among them, are gathered under δίκερως.

The one word can be read as joining the moon and the god through the horns. The moon's horns grow and shrink with her phases; the bull is the strength of increase. In both hymns the horned power is a power of growth: the moon "waxing and waning", Dionysos "sower of fire" and, in the next line, "thigh-nourished" and "of the winnowing-fan" (LII.3; see

Λικνίτης; μηροτρεφής), the god of the double birth and of the harvest. The collection draws no other line between them as plainly as the horns.

Use in the Hymns

Mene. "bull-horned Mene, night-running, walker in the air" (IX.2; see ἠεροφοῖτις).

Dionysos. "bull-horned, of the wine-vat, sower of fire, Nysian, loosener" (LII.2; see τριετηρίς).

Places to read

Both lines in which the word stands; the other compounds of ταῦρος have their own entries.

IX.2 Selene is bull-horned Mene, night-running, walker in the air.

LII.2 Dionysos is bull-horned, of the wine-vat, sower of fire, Nysian, loosener.

Earlier poetry and cult

The bull-horned child. The chorus of Euripides' *Bacchae*, having told the god's two births, from his mother struck by the thunder and from the thigh of Zeus (88–98; see διμήτωρ), goes on: "when the Moirai brought him to term, he bore the bull-horned god, and crowned him with crowns of serpents; and from this the maenads twine the beast-reared prey in their hair" (99–104).[617] Euripides' horns are there at the god's second birth, from the thigh. Pentheus' vision of the stranger as a bull, and the chorus' call to appear as one, are told under βουκόλος (*Bacchae* 920–922, 1017–1019).

Later readings

Plutarch's bull and moon. Plutarch puts the bull and the moon side by side in his treatise on Isis and Osiris. He compares the burial of the Apis bull, at which the priests wear fawnskins, carry thyrsoi and cry out like those possessed in the rites of Dionysos, and adds: "this is why many of the Greeks make bull-shaped images of Dionysos"; the Argives call him

[617] Euripides, *Bacchae* 88–104.

"bull-born" and summon him from the water with trumpets; and the women of Elis call him to come "with the bull's foot", a prayer told under βουκόλος (35, 364e–f).[618] A few chapters later he gives the Egyptians' account of the Apis: he is the living image of Osiris, and is born "when a fertile light from the moon falls on a cow in heat and touches her; and so many marks of the Apis resemble the shapes of the moon", his bright parts shadowed with dark (43, 368c).[619] Plutarch's bull is begotten by the moon and buried with the rites of Dionysos; the Hymns' one word gives the bull's horns to the moon and to Dionysos, independently of him.

In this edition

The edition renders ταυρόκερως "bull-horned" at both places. The note at IX.2, 3 is on the two names of the moon, not on the horns. At IX.2 νυκτιδρόμος is Hermann's for the codices' νυκτιδρόμε, and at LII.2 the codices spell Νύσιε with a double sigma and λυσεῦ is Schneider's for λυσσεῦ (the apparatus at IX.2 and LII.2); none of the three entries is on the word.

See also

ἀστράπιος; αὐξομένη καὶ λειπομένη; βουκόλος; δίκερως; διμήτωρ; ἠεροφοῖτις; κερασφόρος; ληναῖος; Λικνίτης; λυσεύς; Μήνη; μηροτρεφής; Νύσιος; πυρόσπορος; Σελήνη; ταυροβόας; ταυρομέτωπος; ταυρωπός; τριετηρίς.

ταυρομέτωπος · bull-fronted

ταυρομέτωπος, *taurometōpos*, vocative ταυρομέτωπε, *taurometōpe*, "bull-fronted"

Attested: ταυρομέτωπε (*taurometōpe*; XLV.1). From ταῦρος, "bull", and μέτωπον, "forehead, brow": with a bull's brow. Dionysos has it in the first line of the hymn of Dionysos Bassareus Trieterikos: "Come, blessed Dionysos, born of fire, bull-fronted" (XLV.1; see Διόνυσος Βασσαρεὺς

[618] Plutarch, *On Isis and Osiris* 35, 364e–f.

[619] Plutarch, *On Isis and Osiris* 43, 368c.

Τριετηρικός; πυρίσπορος). The fire-born child of Semele is greeted at once by his animal: the brow is where the horns grow, and the collection gives the god the horns themselves in another hymn (LII.2; see ταυρόκερως), his face in a third (XXX.4; see ταυρωπός). The forehead of a bull was the part men saw when the animal lowered its head to charge; the title can be read as naming the god by the moment of his violence, and two lines on the hymn has him rejoice "in swords and in blood and in the holy Mainads" (XLV.3). The edition renders the word "bull-fronted", and the line carries no apparatus entry.

See also

Διόνυσος Βασσαρεὺς Τριετηρικός; πυρίσπορος; ταυροβόας; ταυρόκερως; ταυρωπός.

ταυροπόλος · bull-driver

ταυροπόλος, *tauropolos*, accusative ταυροπόλον, *tauropolon*, "bull-driver"

Attested: ταυροπόλον (*tauropolon*; I.7). From ταῦρος, "bull", and the root of πολέω, "range, tend": she who drives or tends bulls. Hekate has it in the opening hymn, before her titles of the whole world: "bull-driver, key-holder of the whole kosmos, mistress" (I.7; see Ἑκάτη; κληδοῦχος). In cult it was a title of Artemis, Artemis Tauropolos, and the collection's Hekate shares much with her. Euripides gives the title an origin. At the end of *Iphigenia among the Taurians* Athena tells Orestes to found a temple at Halai, at the edge of Attica, for the image he has carried from the Taurians, named for the Taurian land and his own sufferings, "and mortals will hymn her hereafter as Artemis, the goddess Tauropolos"; at her feast a sword is to be held to a man's throat and blood drawn, as ransom for Orestes' own sacrifice, so that the goddess may have her honours (1449–1461).[620] Iphigenia's office at Brauron, which follows, is told under κληδοῦχος. The edition renders the word "bull-driver", and the line carries no apparatus entry on it.

[620] Euripides, *Iphigenia among the Taurians* 1449–1461.

See also

Ἄρτεμις; Ἑκάτη; κληδοῦχος; κουροτρόφος.

ταυροφόνος · bull-slaying

ταυροφόνος, *taurophonos*, genitive plural ταυροφόνων, *taurophonōn*, "bull-slaying"

Attested: ταυροφόνος (*taurophonos*; XIV.2), ταυροφόνων (*taurophonōn*; XXVII.3). From ταῦρος, "bull", and the root of φόνος, "slaughter": killing bulls. The word belongs to the lions of the Mother's chariot. The Mother of the gods comes "having yoked the swift-running chariot of bull-slaying lions" (XXVII.3; see μήτηρ θεῶν), and Rhea, thirteen hymns earlier, is the goddess "whose bull-slaying lion draws the sacred-wheeled chariot" (XIV.2; see ἱερότροχος; Ῥέα). The note at XXVII.3, 11 calls the lions and the drum "the Anatolian equipment of the Mother", and records that "this is the place where the manuscripts themselves give the lion-chariot": at XIV.2 the lion is "Hermann's conjecture", for the codices' ἥτ' ἐπὶ ταυροφόρον ... τιταίνεις, with no lion, "and this line is very likely what he conjectured from" (the apparatus at XIV.2). The codices thus give Rhea a "bull-bearing" chariot and the Mother "bull-slaying" lions; Hermann made the two the same. The edition renders the word "bull-slaying" at both places.

See also

ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς; ἱερότροχος; μήτηρ θεῶν; Ῥέα.

ταυρωπός · bull-faced

ταυρωπός, *taurōpos*, accusative ταυρωπόν, *taurōpon*, "bull-faced"

Attested: ταυρωπόν (*taurōpon*; XXX.4). From ταῦρος, "bull", and ὤψ, "face": with the face of a bull. Dionysos has it in the hymn that bears his plain name: "ivy-teeming, bull-faced, warlike, Euian, holy" (XXX.4; see Ἀρήιος; Εὔιος). The line before has called him "two-horned, two-formed"

(XXX.3; see δικέρωτος), and the bull's face goes with the horns; the god of many shapes shows a bull's face among them. The collection gives him the bull's brow and its horns in other hymns (XLV.1, LII.2; see ταυρόκερως; ταυρομέτωπος), and Pentheus' sight of him as a bull in Euripides is told under βουκόλος (*Bacchae* 920–922). In the line the bull's face stands between the ivy and the war, the god's plant and his violence. The edition renders the word "bull-faced", and the line carries no apparatus entry.

See also

Ἀρήιος; βουκόλος; δικέρωτος; Εὔιος; ταυρόκερως; ταυρομέτωπος.

τειχεσιπλήτης · stormer of walls

τειχεσιπλήτης, *teichesiplētēs*, vocative τειχεσιπλῆτα, *teichesiplēta*, "stormer of walls"

Attested: τειχεσιπλῆτα (*teichesiplēta*; LXV.2). From τεῖχος, "wall", and the root of πελάζω, "come near": the one who comes up against walls, the attacker of cities. Ares has it at the end of a line of four titles of war: "delighting in arms, unsubdued, man-slayer, stormer of walls" (LXV.2; see Ἄρης; βροτοκτόνος; ὁπλοχαρής). The title is Homer's, in the vocative and at the end of the line, as here: Athena's address to him (*Iliad* 5.31) is told under βροτοκτόνος, and Apollo uses the same line to rouse him against Diomedes (5.455).[621] The rest of the hymn asks the god to stop being what these titles say, to cease from strife and give himself to the works of Deo (LXV.6–8; see ἔργα Δηοῦς). The edition renders the word "stormer of walls", and the line carries no apparatus entry.

See also

Ἄρης; βροτοκτόνος; ἔργα Δηοῦς; ὁπλοχαρής.

τελεσσιγόνοισι · that bring to birth

τελεσσιγόνοισι, *telessigonoisi*, "that bring to birth"

[621] Homer, *Iliad* 5.31, 5.455.

Attested: τελεσσιγόνοισι (*telessigonoisi*; LIII.10). The dative plural of τελεσσίγονος, from τελέω, "accomplish", and γόνος, "offspring, birth": bringing offspring to completion, making fruitful. It stands in the last line of the hymn to Amphietes: "come to the rite of all the gods with a gleaming face, / teeming with well-hallowed fruits that bring to birth" (LIII.9–10; see Ἀμφιετής; εὐίερος; πάνθειος τελετή). The fruits that bring to birth go with the god who sleeps in Phersephone's house and wakes to the revel, and the rubric over the hymn orders a libation of milk, the first food of the newborn (see γάλα; σπένδε γάλα). The close puts two words of the same root side by side, τελετήν in line 9 and τελεσσιγόνοισι in line 10, the rite and the bringing to birth; the reading of the close is told under πάνθειος τελετή. The codices accent εὐιεροῖς in the same line (the apparatus at LIII.10). The edition renders the word "that bring to birth".

See also

Ἀμφιετής; γάλα; εὐίερος; πάνθειος τελετή; σπένδε γάλα; τελετή; τελέω.

τελεσφόρος · bringing to fulfilment

That which carries things to their end: the Earth between giving and destroying, the rites of the vat, and in the manuscripts the moon · Orphic Hymns

τελεσφόρος, *telesphoros*, vocative τελεσφόρε, *telesphore*, neuter plural τελεσφόρα, *telesphora*, "bringing to fulfilment"

At a Glance

The word. From τέλος, "end, completion", and φέρω, "bring": bringing to completion, to ripeness or to its appointed end. In Homer it is the epithet of the year that runs its full course, and at Pergamon it was the name of a god of healing.

In the Hymns. Twice in Abel's text: Gaia, "all-giving, bringing to fulfilment, all-destroying" (XXVI.2), and the "rites of the vat that bring to fulfilment" (LIV.9). The codices give it a third time, to the moon (IX.9), where Abel prints κερασφόρε.

In this edition. “Bringing to fulfilment” (XXVI.2) and “that bring to fulfilment” (LIV.9).

A place to read. XXVI.1–4, the opening of the hymn to Gaia.

Meaning

The word names what brings a thing to its τέλος, and the Hymns give it to the powers that complete. In the hymn to Earth it stands in a line of four titles with no conjunction: “all-nourishing, all-giving, bringing to fulfilment, all-destroying” (XXVI.2; see Γαῖα; πανδώτειρα; παντολέτειρα; πάντροφος). The note at XXVI.2 points to the line’s shape, πανδώτειρα and παντολέτειρα, “all-giving and all-destroying”, “with τελεσφόρε between them and no conjunction anywhere”, and sends the reader to “the paradoxes of the Physis hymn at X.8–10” (see Φύσις). The word in the middle explains the paradox. Earth gives everything and destroys everything because she brings everything to its end; the ripening of the fruit and the death of the living are one work, and the title that names it stands between the two that seem to contradict each other.

The rites bring to fulfilment too. Silenos is asked to come with the Satyrs, “escorting with the Bakchai the august rites of the vat that bring to fulfilment” (LIV.9; see ληναῖα; Σιληνός). The note at LIV.6, 9 takes ληναῖα as “the festival name” and “rites of the vat” as “the likelier sense here”. The vat is where the grape becomes wine, its own fulfilment, and the rite is where the initiate is brought to his: τελεσφόρα and τελετή are of one root, and the next line has Silenos “showing forth in consecrated rites the orgia that shine by night” (LIV.10; see ὄργια νυκτιφαῆ; τελετή).

The manuscripts give the moon the same title. At IX.9 they read τελεσφόρε, and Abel prints his own κερασφόρε, “horn-bearing”, asking in his apparatus whether σελασφόρε, “light-bearing”, should be written instead; the change and the query are told under κερασφόρος and σελασφόρος. In the transmitted text the moon, whose hymn calls her “waxing and waning” and “mother of time” (IX.4–5; see αὐξομένη καὶ λειπομένη; Σελήνη), was the power that brings to fulfilment, as the months bring the year and the birth to term.

Use in the Hymns

Gaia. "all-nourishing, all-giving, bringing to fulfilment, all-destroying" (XXVI.2).

The rites of the vat. "escorting with the Bakchai the august rites of the vat that bring to fulfilment" (LIV.9; see Βάκχη).

Places to read

Both lines in which the word stands in Abel's text; IX.9, where the codices have it, is told above.

XXVI.2 Gaia is all-nourishing, all-giving, bringing to fulfilment, all-destroying.

LIV.9 Silenos escorts with the Bakchai the august rites of the vat that bring to fulfilment.

Earlier poetry and cult

The fulfilling year. In Homer the word belongs to the year. Thetis promises Achilles that the dead Patroklos will not rot, even if he lies there "for a fulfilling year" (*Iliad* 19.32); in Libya, Menelaos says, the ewes bear lambs three times "in a fulfilling year" (*Odyssey* 4.86); Odysseus and his men stay with Circe, feasting, all the days "to a fulfilling year" (10.467); and in one of Odysseus' invented tales a Phoenician keeps him in his house "for a fulfilling year" (14.292).[622] The formula, εἰς ἐνιαυτόν, "for the year", with τελεσφόρον, is the year that brings its seasons to their end and returns: and can be read as the earth's year, which the Hymns' Gaia carries in a title of her own, independently of Homer.

Later readings

Telesphoros of Pergamon. At Titane, near Sikyon, Pausanias saw in the sanctuary of Asklepios, beside the veiled images of the god and of Hygieia, images of Alexanor and Euamerion: to Alexanor they offer as to a hero after sunset, to Euamerion they sacrifice as to a god. "If I guess rightly," he adds, "this Euamerion is the one whom the Pergamenes, from an oracle,

[622] Homer, *Iliad* 19.30–33; *Odyssey* 4.85–86, 10.467, 14.292.

call Telesphoros, and the Epidaurians Akesis" (2.11.7).[623] The name became a god of healing beside Asklepios, and can be read as naming the one who brings the cure to its end. The Hymns' title of the Earth that ripens and destroys can be read beside him; the god of Pergamon owes nothing to the Hymns.

In this edition

The edition renders τελεσφόρε "bringing to fulfilment" (XXVI.2) and τελεσφόρα "that bring to fulfilment" (LIV.9). The notes at XXVI.2 and LIV.6, 9 are quoted above. Neither line carries an apparatus entry on the word; at IX.9 the apparatus reads "κερασφόρε Abel] τελεσφόρε; an σελασφόρε scribendum?", one of the "seven interrogative entries" in Abel's apparatus counted in the note on LXXVIII headed "Abel's queries".

See also

αὐξομένη καὶ λειπομένη; Βάκχη; Γαῖα; κερασφόρος; ληναῖα; ὄργια νυκτιφαῆ; πανδώτειρα; παντολέτειρα; πάντροφος; σελασφόρος; Σελήνη; Σιληνός; τελετή; τέλος; Φύσις.

τετραβάμων · four-stepping

τετραβάμων, *tetrabamōn*, dative plural τετραβάμοσι, *tetrabamosi*, "four-stepping"

Attested: τετραβάμοσι (*tetrabamosi*; VIII.5). From τέτρα-, "four", and βῆμα, "step", in the Doric form with long α that tragedy keeps for its lyrics: going on four feet, four-footed. Helios is "holding the blending of the seasons, dancing on four-stepping feet" (VIII.5; see Ἥλιος; κρᾶσις), in a line that sets the year beside the chariot. The four feet can be read as the team's, and the next line calls the god "charioteer" (VIII.6); but the first half of the same line is the blending of the seasons, and the four-footed dance can be read as the year's four seasons going round under the sun's horses. Euripides uses the word in his lyrics for horses, "four-footed

[623] Pausanias 2.11.6–7.

steeds" (*Electra* 476).[624] The sun's team returns at the hymn's end, where he is "urging the four-horse chariot with the shrill whip" (VIII.19; see τετράορος). The word occurs nowhere else in the collection. The edition renders it "four-stepping", and the line carries no apparatus entry.

See also

Ἅλιος; κρᾶσις; τετράορος.

τετράορος · four-horse

τετράορος, *tetraoros*, accusative neuter τετράορον, *tetraoron*, "four-horse"

Attested: τετράορον (*tetraoron*; VIII.19, XVII.5). From τέτρα-, "four", and ἀείρω, "yoke together": of four horses yoked abreast, the four-horse chariot. Two gods drive it, each in the same half-line, τετράορον ἅρμα διώκων. Helios is "urging the four-horse chariot with the shrill whip" (VIII.19; see Ἅλιος; τετραβάμων), and Poseidon is "flourishing in waves, of gracious face, driving the four-horse chariot" (XVII.5; see κυμοθαλής; Ποσειδῶν), the god of the sea riding over it as the sun rides over the sky. Homer gives the image to a ship: the Phaeacian vessel that carries Odysseus home leaps forward over the sea "as in a plain four stallions yoked together, all starting at once under the strokes of the whip", and the purple wave roars behind her stern (*Odyssey* 13.81–85).[625] The hymns, independently of Homer, can be read as putting the horses back under the gods of sun and sea. The edition renders the word "four-horse" at both places; at XVII.5 κυμοθαλές is Abel's for κυμοθαλής and the codices read χαριδῶπα for χαριτῶπα (the apparatus at XVII.5). Neither entry is on the word.

See also

Ἅλιος; κυμοθαλής; Ποσειδῶν; τετραβάμων.

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[624] Euripides, *Electra* 476.

[625] Homer, *Odyssey* 13.81–85.

τεχνοδίαιτος · living by craft

τεχνοδίαιτος, *technodiaitos*, vocative τεχνοδίαιτε, *technodiaite*, "living by craft"

Attested: τεχνοδίαιτε (*technodiaite*; LXVI.3). From τέχνη, "craft, art", and δίαιτα, "way of life, dwelling": whose life is his craft, or who dwells in it. It closes a line of four titles of Hephaistos, "light-bearer, strong of hand, eternal, living by craft" (LXVI.3; see Ἥφαιστος; καρτερόχειρ), and the next line names him "workman" (LXVI.4). The lexicon of Liddell and Scott knows the word from this line alone. Two lines on, the same ending names where he lives as well as how, "living in all" (LXVI.5; see παντοδίαιτος), and the hymn then finds him in sun, stars and moon and in every house and city (LXVI.8). The collection has two other compounds of the same ending: for Physis, "living in shapes not your own" (X.23; see ἀλλοτριομορφοδίαιτος), and for Pan and Athena, "dweller in caves" (XI.5, Hermann's for the codices' ἀστροδίαιτε) and "cave-dwelling" (XXXII.3; see ἀντροδίαιτος). Physis and Hephaistos can be read together: Nature lives in the shapes of what she makes, Hephaistos in his work and then in everything, because his work is fire and fire is everywhere. The gods given the arts are told under εὑρεσίτεχνος. The edition renders the word "living by craft", and the line carries no apparatus entry.

See also

ἀλλοτριομορφοδίαιτος; ἀντροδίαιτος; εὑρεσίτεχνος; Ἥφαιστος; καρτερόχειρ; παντοδίαιτος.

τιθηνός · foster-father

τιθηνός, *tithēnos*, vocative τιθηνέ, *tithēne*, "foster-father"

Attested: τιθηνέ (*tithēne*; LIV.1). From the root of θῆσθαι, "suck" (active θῆσαι, "suckle"): one who nurses or rears a child, here in the masculine. Silenos is called it in the first line of his hymn: "Hear me, most august nurse, foster-father of Bakchos" (LIV.1; see Σιληνός; τροφός). The line gives him both words for a nurse, τροφός and τιθηνός, and the edition

renders the first "nurse" and the second "foster-father"; the old satyr can be read as mother and father to the god at once. The rest of the hymn makes him the elder of the company: "far the best of the Silenoi", honoured at the trieteric seasons, "lord of the rite of the pastoral company" (LIV.2–4; see τελετάρχης; τριετηρίς). The nurses of Bakchos are told under Βάκχοιο τροφοί, and the feminine noun under τιθήνη. The word stood once more in the codices: at X.18, where Physis is "father, mother, nurse and foster-mother", the codices give τιθηνός and Abel prints the feminine τιθήνη (the apparatus at X.18; see Φύσις). At LIV.1 μευ is Hermann's for μου, and τροφός is Abel's nominative for the codices' vocative τροφέ (the apparatus at LIV.1); neither entry is on τιθηνέ.

See also

Βάκχοιο τροφοί; Σιληνός; τελετάρχης; τιθήνη; τριετηρίς; τροφός; Φύσις.

Τιτηνίς · Titaness

Τιτηνίς, *Titēnis*, "Titaness"

Attested: Τιτηνίς (*Titēnis*; XXXVI.2). The feminine of Τιτάν, in the Ionic form. Artemis' hymn begins its titles with it: "Hear me, O queen, of many names daughter of Zeus, / Titaness, roaring, of great renown, archer, august" (XXXVI.1–2; see Ἄρτεμις; Βρόμιος; τοξότις). The goddess is Zeus' daughter in the first line and a Titaness in the second, and the hymn does not explain the change. Artemis shares the title with her brother Apollo (XXXIV.3); the masculine's places are told under Τιτάν. Ovid calls Diana "Titania" at the spring where Actaeon came upon her bathing (*Metamorphoses* 3.173), and gives the same name to Latona when she kneels to drink at a lake in Lycia (6.346).[626] At XXXVI.2 Τιτηνίς is Hermann's form, as is βρομίη, for the codices' τιτανίς and βρομία (the apparatus at XXXVI.2). The edition renders the word "Titaness".

See also

Ἄρτεμις; Βρόμιος; Τιτάν; τοξότις.

[626] Ovid, *Metamorphoses* 3.173, 6.346.

τοξαλκής · strong with the bow

τοξαλκής, *toxalkēs*, accusative τοξαλκῆ, *toxalkē*, "strong with the bow"

Attested: τοξαλκῆ (*toxalkē*; LVIII.2). From τόξον, "bow", and ἀλκή, "strength": mighty with the bow. Eros has it at the head of the second line of his hymn: "I call on Eros the great, the holy, the lovely, the sweet, / strong with the bow, winged, fire-roaring, swift in his rush" (LVIII.1–2; see Ἔρως; πτερόεις; πυρίβρομος). The note at LVIII.2 explains the apparatus entry, τοξουλκῆ?, as "a conjecture and a question mark, with no witness and no editor's name": Abel prints τοξαλκῆ and records his own hesitation, since τοξουλκῆ would be "bow-drawing". Elsewhere, the note observes, his apparatus reports what a codex has or an editor proposed; "here it reports a doubt". The collection gives the bow to three other gods: Herakles is "archer" (XII.5; see Ἡρακλῆς), where τοξότα is Sanctamandus' correction of the codices' τόξα; Apollo is "far-shooting, arrow-darting" (XXXIV.6; see ἑκηβόλος); Artemis is "archer" (XXXVI.2; see τοξότις). The edition renders the word "strong with the bow".

See also

ἑκηβόλος; Ἔρως; Ἡρακλῆς; πτερόεις; πυρίβρομος; τοξότις.

τοξότις · archer

τοξότις, *toxotis*, vocative τοξότι, *toxoti*, "archer"

Attested: τοξότι (*toxoti*; XXXVI.2). The feminine of τοξότης, "bowman", from τόξον, "bow". Artemis has it in the second line of her hymn: "Titaness, roaring, of great renown, archer, august" (XXXVI.2; see Ἄρτεμις; Τιτηνίς). Four lines later the hymn names the bow again by what it does: she is "good at running, arrow-pourer, lover of the chase, night-walking" (XXXVI.6; see ἰοχέαιρα), and "huntress" in the line before (XXXVI.5). The bow is the huntress's and her brother's, and the collection's archers are told under τοξαλκής. In the same hymn the goddess who shoots is also the goddess of childbirth, "helper in the birth-pangs" (XXXVI.4; see λοχεία), and the bow and the birth can be read as

the two sides of a goddess who brings life and its sudden end to women and beasts alike. The edition renders the word "archer", and the line's apparatus entry is on Τιτηνίς and βρομίη (the apparatus at XXXVI.2).

See also

Ἄρτεμις; ἰοχέαιρα; λοχεία; Τιτηνίς; τοξαλκής.

τρίγονος · thrice-born

τρίγονος, *trigonos*, accusative τρίγονον, *trigonon*, "thrice-born"

Attested: τρίγονον (*trigonon*; XXX.2). From τρίς, "three times", and γόνος, "birth": born three times. Dionysos has it in the second line of the hymn that bears his plain name: "first-born, twofold in nature, thrice-born, Bacchic lord" (XXX.2; see Διόνυσος; διφυής; Πρωτόγονος). The note at XXX.2 observes that the first two words are VI.1 "with the verb taken out", so that Protogonos' name and epithet "are both handed to Dionysos here, without comment", and that the third "states the doctrine of the three births that the collection nowhere explains". The collection elsewhere gives him two mothers (LII.9; see διμήτωρ) and three natures (LII.5; see τριφυής), which the note at LII.5, 9 keeps apart from the three births (see τριφυής). The third birth that Diodorus gives the mythographers, the child of Zeus and Demeter torn apart by the earthborn and born again when his limbs were put together, is told under Διόνυσος (3.62.6). The lexicon of Liddell and Scott gives the sense "thrice-born" from this line alone. The edition renders the word "thrice-born", and the line carries no apparatus entry.

See also

διμήτωρ; Διόνυσος; διφυής; Πρωτόγονος; τριφυής.

τριοδῖτις · of the three ways

The goddess of the place where three roads meet, the title Hekate is given in the first line of the first hymn, between the road and the dark · Orphic Hymns

τριοδῖτις, *triodītis*, accusative τριοδῖτιν, *triodītin*, "of the three ways"

At a Glance

The word. From τρίοδος, "a place where three roads meet", with the feminine ending -ῖτις, "she who belongs to": the goddess of the crossroads. The fork was Hekate's place in Greek cities, where her image stood and offerings were left for her.

In the Hymns. Once, in the first line of the hymn to Hekate (I.1).

In this edition. "Of the three ways".

A place to read. I.1–3, the first three lines of the collection after the proem.

Meaning

The collection begins at a fork. The first line after the proem is "Einodian Hekate I call, of the three ways, dark" (I.1; see Εἰνοδία; Ἑκάτη; ἐρεμνός), and the note at I.1 explains the two titles together: Hekate "at the fork, where her image stood and where offerings were left", so that "the hymn opens with her location, not her nature". The road and the dark, and the editors' choice between "dark" and "lovely" in the same line, are told under Εἰνοδία and ἐρεμνός.

Three ways and three realms. The title is not alone in its number. The next line gives the goddess three realms, "of heaven, of earth and of the sea" (I.2; see εἰνάλιος; χθόνιος), and the third line gives her the dead, "of the tomb, revelling among the souls of the dead" (I.3; see μεταβακχεύω; τυμβίδιος). The three ways of the first line can be read as opening onto the three parts of the world in the second: she stands where the roads divide because she rules where the world divides, and the place where travellers

choose a road is the place where the realms meet. The tomb in the third line is told under τυμβίδιος.

The way out. Hekate's hymn is the threshold of the book, and the title can be read as its first instruction. A collection of hymns to many powers begins with the goddess of the place where one road becomes several. The hymn ends with "the oxherd" and "the pure rites" (I.9–10; see βουκόλος), and the crossroads at its head is the place from which the initiate sets out. The title returns nowhere; Tyche's "of the wayside" (LXXII.2) is told under ἐνοδῖτις.

Use in the Hymns

The fork. "Einodian Hekate I call, of the three ways, dark" (I.1).

The three realms. "of heaven, of earth and of the sea, saffron-robed" (I.2).

Places to read

The one line in which the word stands.

I.1 Hekate is called Einodian, of the three ways, dark.

Earlier poetry and cult

Where three roads meet. The most famous crossroads of Greek poetry is the one where Laios died. In Sophocles' *Oedipus the King* Jocasta says that the old king was killed by robbers "where three wagon-roads meet" (716), and the words send a shudder through Oedipus (726–730); at the end, blinded, he calls on the place itself: "O three roads and hidden valley, / oak-wood and narrow pass at the meeting of three ways, / you that drank my father's blood, my own blood, poured out by my hands" (1398–1401).[627] The fork in tragedy is the place where a man's way is decided without his knowing it; the hymn puts a goddess there, independently of Sophocles.

[627] Sophocles, *Oedipus the King* 715–730, 1398–1401.

Later readings

The goddess at the crossroads. In Theocritus' second *Idyll* Simaitha, working her spell by night, hears the dogs howling through the town and knows that the goddess is at the crossroads (2.35–36; see θηρόβρομος). Her earlier call to Hekate among the tombs is told under ἐρεμνός. Virgil's Dido, cursing Aeneas before she dies, calls on the Sun, on Juno, "and Hecate howled to by night at the crossroads through the cities, / and the avenging Furies" (*Aeneid* 4.607–610), and the Sibyl of Cumae is "priestess of Phoebus and of Trivia", the Latin name of the goddess of the three ways (6.35).[628]

The crossroads of the dead. In the myth of the *Gorgias* the judges of the dead give judgement in the meadow "at the crossroads from which the two roads lead", one to the Isles of the Blessed and the other to Tartaros; the passage is told under Ταρτάριος (524a). Plato's Athenian uses the place for the worst pollution: whoever deliberately kills a parent, a brother or a child, once condemned and executed, is to be cast out naked "at an appointed crossroads outside the city", and every magistrate is to throw a stone at the head of the corpse on the city's behalf (*Laws* 9.873a–c).[629]

The triple image. Pausanias reports that the people of Aegina honour Hekate above all gods and hold a yearly rite for her, saying that Orpheus the Thracian founded it for them; that their image of her, by the sculptor Myron, has one face and one body; and that the sculptor Alcamenes, as he thinks, was the first to make three images of Hekate joined to one another, the one the Athenians call Epipyrgidia, "on the tower", which stands by the temple of Wingless Victory (2.30.2).[630] The triple image faces three ways at once, and the hymn's goddess "of the three ways" can be read beside it, independently of Pausanias. The rite Aegina credited to Orpheus was Hekate's, and the book that bears his name begins with her.

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[628] Virgil, *Aeneid* 4.607–610, 6.35.

[629] Plato, *Laws* 9.873a–c.

[630] Pausanias 2.30.2.

In this edition

The edition renders τριοδῖτιν "of the three ways", and the word carries no apparatus entry. In the same line Εἰνοδίην is Hermann's for the codices' εἰνοδίαν and ἐρεμνήν is Wiel's conjecture (the apparatus and the note at I.1).

See also

βουκόλος; εἰνάλιος; Εἰνοδία; Ἑκάτη; ἐνοδῖτις; ἐρεμνός; θηρόβρομος; μεταβακχεύω; Ταρτάριος; τυμβίδιος; χθόνιος.

Τριτογένεια · Tritogeneia

Τριτογένεια, *Tritogeneia*, "Tritogeneia"

Attested: Τριτογένεια (*Tritogeneia*; XXXII.13). An old title of Athena, of uncertain sense. Athena's hymn has it near its end, at the head of a line of titles of rescue and victory: "Tritogeneia, releaser from evils, victory-bringing daimon" (XXXII.13; see Ἀθηνᾶ; λύτειρα; Νίκη). The line follows "destroyer of the Phlegraian Giants, driver of horses" (XXXII.12), and the name of her birth stands between her war and her help. Hesiod uses it of her birth from Zeus' head, and Homer both of the goddess rousing the Achaeans and in Zeus' words to her, "Take heart, Tritogeneia, dear child"; the passages are told under Ἀθηνᾶ. The hymn's first line has already called her "Pallas sole-born, august offspring of great Zeus" (XXXII.1), and the birth that the title may remember is the one the hymn assumes without telling. The edition transliterates the name "Tritogeneia", and the line carries no apparatus entry.

See also

Ἀθηνᾶ; λύτειρα; Νίκη.

τριφυής · three-natured

Of three natures, a title given once, to the Dionysos of the trieteric feast, four lines before he is called the child of two mothers · Orphic Hymns

τριφυής, *triphyēs*, vocative or neuter τριφυές, *triphyes*, "three-natured"

At a Glance

The word. From τρι-, "three", and φύω, "grow, be by nature": of threefold growth or nature. The word is rare; the lexicon of Liddell and Scott gives it of plants with three stems and of a muscle in the medical writers, and in the general sense "threefold" from this hymn and from Proclus.

In the Hymns. Once, of Dionysos, in the hymn to the god of the trieteric feast (LII.5).

In this edition. "Three-natured".

A place to read. LII.5–9, from the "unspeakable orgion" to the "youth of two mothers".

Meaning

The word stands in the middle of the hymn's longest run of titles: "unspeakable orgion, three-natured, hidden shoot of Zeus" (LII.5; see κρύφιον Διὸς ἔρνος; ὄργιον ἄρρητον). The god is called the rite itself, then three-natured, then the hidden child of his father. The note at LII.5, 9 sets the word against διμῆτορ four lines later, "youth of two mothers" (LII.9; see διμήτωρ), and observes that the hymn "sets three natures at 5 against two mothers at 9, four lines apart, and reconciles nothing". It is "the only τριφυής" in the collection.

Two and three. The collection is generous with doubles: the note at LII.5, 9 counts six gods given "a *double* nature", and the full count, eight powers with Adonis and Eros, is told under διφυής. Dionysos alone is given a third. His hymn at XXX already called him "first-born, twofold in nature, thrice-born" (XXX.2; see τρίγονος), and the note at LII.5, 9 insists that the triple birth "is not the same claim" as three natures. The collection holds the numbers apart: two natures, two mothers, three births, three natures, and does not say how they are counted.

What the three can be. The line itself offers a reading. The god is "unspeakable orgion", a rite, then "hidden shoot of Zeus", a child;

between them stands the word that makes him three. The hymn's next line adds a third aspect, "first-born, Erikepaios, father of gods and son as well" (LII.6; see Ἠρικεπαῖος; θεῶν πάτερ ἠδὲ καὶ υἱέ): the god is the rite, the child and the first principle. The three natures can be read as these three, the god as worship, as son and as source, independently of any doctrine the collection states. The edition's note does not choose, and neither does the hymn.

Use in the Hymns

The three natures. "unspeakable orgion, three-natured, hidden shoot of Zeus" (LII.5).

The two mothers. "earth-breaker, fire-shining, Epaphios, youth of two mothers" (LII.9).

Places to read

The one line in which the word stands.

LII.5 Dionysos is unspeakable orgion, three-natured, hidden shoot of Zeus.

Earlier poetry and cult

A creature of three natures. The early poets had a three-natured thing, and it was a monster. Homer's Chimaera was "lion in front, serpent behind, goat in the middle", breathing out the fury of blazing fire (*Iliad* 6.181–182), and Hesiod gives her three heads to match, one of a fierce-eyed lion, one of a goat, one of a snake, a strong serpent (*Theogony* 319–324).[631] The epic triple nature is a mixture of beasts in one body; the hymn's is a god's, and it is not a mixture of anything that the hymn names.

Later readings

The number of the all. Aristotle, opening his work *On the Heavens*, reports that, "as the Pythagoreans say, the all and all things are bounded by three; for end and middle and beginning have the number of the all, and these have the number of the triad"; and he adds that "receiving it

[631] Homer, *Iliad* 6.181–182; Hesiod, *Theogony* 319–324.

from nature as though among her laws, we use this number in the rites of the gods as well" (1.1, 268a10–15).[632] The hymn's three-natured god, called in the same line the rite itself, can be read beside Aristotle's three of beginning, middle and end, independently of him: the god is "first-born" and "father" and "son" in the next line, the beginning and the end of his own descent.

The three births. Diodorus gives the mythographers a third birth of Dionysos, from Zeus and Demeter, after he was torn apart by the earthborn and put together again; the account is told under Διόνυσος (3.62.6). A god born three times may be three-natured, and the hymn's word can be read as the nature that follows from the births of XXX.2, though the notes to the edition decline to make the connection.

In this edition

The edition renders τριφυές "three-natured", and the line carries no apparatus entry. In the same hymn διμῆτορ at LII.9 is Abel's for the codices' διμάτωρ (the apparatus at LII.9).

See also

διμήτωρ; Διόνυσος; διφυής; Ἠρικεπαῖος; θεῶν πάτερ ἠδὲ καὶ υἱέ; Κορύβας; κρύφιον Διὸς ἔρνος; ὄργιον ἄρρητον; τρίγονος.

τροπαιοῦχος · winning the trophy

τροπαιοῦχος, *tropaiouchos*, dative plural τροπαιούχοισιν, *tropaiouchoisin*, "that win the trophy"

Attested: τροπαιούχοισιν (*tropaiouchoisin*; XXXIII.4). From τρόπαιον, "trophy", the monument set up where the enemy turned, τροπή, and ἔχω, "hold": holding or winning the trophy. In the hymn to Nike it is said of deeds: she is "judging in wars, at the deeds that win the trophy" (XXXIII.4; see κρίνω; Νίκη), and the hymn goes on, "to whomever, hastening on, you bring the sweetest glory" (XXXIII.5). The trophy is the

[632] Aristotle, *On the Heavens* 1.1, 268a10–15.

mark of a rout, and the hymn makes Nike its judge: the battle is decided by her choice, and the trophy follows the decision. Her hymn has already said that she "alone breaks the contest-rush of mortals / and the painful strife in opposing battles" (XXXIII.2–3; see στάσις), and it ends with the deeds of good repute on which she brings "a good end" (XXXIII.9; see τέλος ἐσθλόν), where τέλος is Lobeck's for the codices' κλέος (the apparatus at XXXIII.9). The trophy-winning deeds of line 4 and the deeds of good repute of line 9 can be read as the same deeds, judged in the middle of the hymn and completed at its close. The word occurs nowhere else in the collection. The edition renders it "that win the trophy", and the line carries no apparatus entry.

See also

κρίνω; Νίκη; στάσις; τέλος ἐσθλόν.

τροφέες τε καὶ αὖτ' ὀλετῆρες · nourishers and in turn destroyers

τροφέες τε καὶ αὖτ' ὀλετῆρες, *tropheës te kai aut' oletēres*, "nourishers and in turn destroyers"

Attested: τροφέες τε καὶ αὖτ' ὀλετῆρες (*tropheës te kai aut' oletēres*; XXXVIII.14). Two agent nouns, τροφεύς, "nourisher", and ὀλετήρ, "destroyer", joined by "and in turn". The Kouretes are called them as their hymn turns from the dance to the storm: "Immortal daimones, nourishers and in turn destroyers, / whenever you stir yourselves in anger against men, / destroying their living and their goods, and the men themselves / burning — then the great deep-eddying sea groans" (XXXVIII.14–17; see δαίμων; Κουρῆτες). The note at XXXVIII.14–19 observes that the doubleness is the figure used of Earth at XXVI.2 and of Persephone at XXIX.16, "but there it took half a line and here it takes six", and that with the dance of lines 8–13 it makes "twelve consecutive lines of things happening", much the longest narrative stretch in the book so far. Here the Kouretes are a storm: the sea groans and the trees fall at their rush

(XXXVIII.17–19). The same breath that ripens the fruit can be read as the breath that tears it down, and the hymn ends by asking them to be the first, "nourishers of the seasons, fruit-bringing" (XXXVIII.25). At XXXVIII.14 τε is Hermann's addition (the apparatus at XXXVIII.14). The edition renders the phrase "nourishers and in turn destroyers".

See also

δαίμων; Κουρῆτες; παντολέτειρα; τροφός.

τροφὸς πάντων · nurse of all

τροφὸς πάντων, *trophos pantōn*, vocative τροφὲ πάντων, *trophe pantōn*, "nurse of all"

Attested: τροφὸς πάντων (*trophos pantōn*; LVI.3); τροφὲ πάντων (*trophe pantōn*; XXVII.1). The phrase is given to two powers of growth. Adonis is "Eubouleus, of many forms, nurse of all, plain to see" (LVI.3; see Ἄδωνις; Εὐβουλεύς; πολύμορφος), and the Mother of the gods is "God-honoured mother of the immortal gods, nurse of all" (XXVII.1; see μήτηρ θεῶν). The Mother's title is transmitted; Adonis' is Abel's, for the codices' τροφή, "nourishment", so that in the manuscripts the youth is the food of all things rather than their nurse (the apparatus at LVI.3). The note at LVI.3 is on the name Eubouleus, which is Hermann's in the same line. Physis is called "nurse" in the same breath as "father" and "mother" (X.18; see Φύσις), and the collection's nurses are told under τροφός. Adonis, who dwells now beneath Tartaros and now brings his "season-ripened body" to Olympos (LVI.10–11), can be read as nursing all things by his return, as the Mother nurses them, "supplying kindly nourishment to mortals" (XXVII.6). The edition renders the phrase "nurse of all" at both places.

See also

Ἄδωνις; Εὐβουλεύς; μήτηρ θεῶν; πολύμορφος; τροφός; Φύσις.

τυμβίδιος · of the tomb

Of the grave, a title of Hekate in the first hymn and of Tyche in the seventy-second, one of the marks by which the second goddess is made the first · Orphic Hymns

τυμβίδιος, *tymbidios*, accusative feminine τυμβιδίην, *tymbidiēn*, "of the tomb"

At a Glance

The word. From τύμβος, "grave mound, tomb": belonging to the tomb. The lexicon of Liddell and Scott gives it of a funeral contest in the *Orphic Argonautica* and of Hekate and Tyche in the two hymns.

In the Hymns. Twice, both times as the first word of a line and in the same form: Hekate (I.3) and Tyche (LXXII.5).

In this edition. "Of the tomb".

A place to read. I.1–3 and LXXII.1–5.

Meaning

The word is given to the goddess who opens the book and to the goddess who borrows her marks. Hekate is "of the tomb, revelling among the souls of the dead" (I.3; see Ἑκάτη; μεταβακχεύω), two lines after she is "of the three ways" (I.1; see τριοδῖτις). Seventy-one hymns later Tyche, called Artemis outright, is "of the tomb, much-wandering, sung of among men" (LXXII.5; see πολύπλαγκτος; Τύχη). The note at LXXII.3–5 counts "of the tomb" with "much-wandering" and "of the wayside" as "Hekate's furniture", given to Tyche without argument; it is told under ἐνοδῖτις.

The tomb and the road. In the first hymn the tomb comes after the crossroads and the three realms (see τριοδῖτις). The verb that follows the title gives the graves a company: she is "revelling among the souls of the dead", μεταβακχεύουσαν, with the Bacchic verb that the collection uses for its own rites. The tomb is not her prison but her ground, and the dead can be read as her thiasos.

The tomb and fortune. In Tyche's hymn the title stands in the same place in its line, and it can be read as giving fortune its last province. She gives "to some … an abundance of goods, rich in blessing, / to others evil poverty" (LXXII.7–8), and the tomb is the one lot that comes to all. A goddess of fortune who is also "of the tomb" can be read as ruling the end that no fortune changes, and the prayer that follows asks her to come "kindly to my life" (LXXII.9), before the tomb.

Use in the Hymns

Hekate. "of the tomb, revelling among the souls of the dead" (I.3).

Tyche. "of the tomb, much-wandering, sung of among men" (LXXII.5).

Places to read

Both lines in which the word stands.

I.3 Hekate is of the tomb, revelling among the souls of the dead.

LXXII.5 Tyche is of the tomb, much-wandering, sung of among men.

Earlier poetry and cult

The goddess at the burial. Kreon's prayer over Polyneikes to the goddess of the road and Plouton is told under Εἰνοδία (*Antigone* 1199–1200). The goddess of the road is called at the grave, as the hymn's Hekate passes from the road to the tomb in two lines.

Later readings

Among the tombs. Theocritus' Simaitha calls on chthonic Hekate, "whom even the whelps tremble at" as she goes among the tombs of the dead; the lines are told under ἐρεμνός (*Idyll* 2.12–14).

Images at the tombs. Plato's Athenian, legislating against harm done by sorcery, by spells and enchantments and the so-called bindings, says that it is neither easy to know how such things are by nature nor easy to persuade others about them, and that it is no use trying to talk men out of their fears "if they ever see images moulded in wax, at their doors, or at the crossroads, or at the tombs of their parents" (*Laws* 11.933a–b).[633] The

[633] Plato, *Laws* 11.933a–b.

places where Plato's Athenian has men come upon the wax images are the places of the first hymn, the crossroads and the tomb, independently of the Hymns.

Hecate and Tisiphone among the graves. Horace makes the old burial-ground of the Esquiline the scene of a witches' rite. Canidia, barefoot and with her hair let down, and the elder Sagana with her scratch at the earth with their nails and tear a black lamb with their teeth, so that its blood runs into a trench to call up the shades; they have two images, one of wool and one of wax; "the one cries to Hecate, the other to cruel Tisiphone", and you could see serpents and hounds of hell roaming, and the moon, reddening, slip behind the tall tombs so as not to witness it (*Satires* 1.8.23–36).[634] Horace's Hecate among the tombs keeps company with a Fury, as the hymn's goddess keeps company with the dead, independently of the Hymns (see Τισιφόνη).

In this edition

The edition renders τυμβιδίην "of the tomb" at both places. At both τυμβιδίην is Hermann's Ionic form for the codices' τυμβιδίαν (the apparatus at I.3 and LXXII.5).

See also

Εἰνοδία; Ἑκάτη; ἐνοδῖτις; ἐρεμνός; μεταβακχεύω; πολύπλαγκτος; Τισιφόνη; τριοδῖτις; Τύχη.

τυμπανόδουπος · thundering with the tympanon

τυμπανόδουπος, *tympanodoupos*, vocative as printed τυμπανόδουπτε, *tympanodoupte*, "thundering with the tympanon"

Attested: τυμπανόδουπτε (*tympanodoupte*; XIV.3). From τύμπανον, the hand-drum of the Mother's rites, and δοῦπος, "thud, din": loud with drums. Rhea has it at the head of the third line of her hymn: "thundering with the tympanon, loving the frenzy of the goad, maiden of clashing

[634] Horace, *Satires* 1.8.23–36.

bronze" (XIV.3; see Ῥέα; φιλοιστρομανής; χαλκόκροτος). The line prints the vocative τυμπανόδουπτε, with a τ that the lexicon's τυμπανόδουπος, cited from this line, does not have, and the apparatus says nothing of it. The note at XIV.2–3 observes that "the tympanon and the clashing bronze are Kybele's", the Anatolian Mother, and so is the lion-drawn chariot of the line before, though the lion "enters the line only by Hermann's conjecture". Thirteen hymns later the Mother herself is "delighting in the drum" (XXVII.11; see τυμπανοτερπής). The collection's other compounds of δοῦπος are told under ἁλίδουπος, ἐρίγδουπος and ὁπλόδουπος. Euripides' Korybantes invented the drum and gave it to Rhea; the passage is told under Διόνυσος Βασσαρεὺς Τριετηρικός (*Bacchae* 120–134). The word occurs nowhere else in the collection. The edition renders it "thundering with the tympanon", and the line carries no apparatus entry.

See also

ἁλίδουπος; Διόνυσος Βασσαρεὺς Τριετηρικός; ἐρίγδουπος; ὁπλόδουπος; Ῥέα; τυμπανοτερπής; φιλοιστρομανής; χαλκόκροτος.

τυμπανοτερπής · delighting in the drum

τυμπανοτερπής, *tympanoterpēs*, vocative τυμπανοτερπές, *tympanoterpes*, "delighting in the drum"

Attested: τυμπανοτερπές (*tympanoterpes*; XXVII.11). From τύμπανον, "hand-drum", and τέρπω, "delight": who takes pleasure in the drum. The Mother of the gods is called with it in the petition of her hymn: "Come to the rite, O lady, delighting in the drum, / all-subduer, saviour of Phrygia, bedfellow of Kronos" (XXVII.11–12; see μήτηρ θεῶν; Φρυγίης σώτειρα). The note at XXVII.3, 11 calls the bull-slaying lions of line 3 and the drum of line 11 "the Anatolian equipment of the Mother", and observes that Rhea "was addressed in the same furniture thirteen hymns earlier; the collection nowhere remarks on the doubling" (see τυμπανόδουπος). The drum belongs to the rite to which she is asked to come, so that her delight and the worshippers' music can be read as one. Euripides' Dionysos bids

his Lydian women raise the drums of Phrygia, "the inventions of Mother Rhea and of me" (*Bacchae* 58–59).[635] The form is Abel's, for the codices' τυμπανοτέρπη (the apparatus at XXVII.11). The edition renders it "delighting in the drum".

See also

μήτηρ θεῶν; ταυροφόνος; τυμπανόδουπος; Φρυγίης σώτειρα.

ὑγροκέλευθος · watery-pathed

Whose paths are wet: a title of the clouds, the sea, the Nereids, the Nymphs and Okeanos, and once of the air · Orphic Hymns

ὑγροκέλευθος, *hygrokeleuthos*, vocative ὑγροκέλευθε, *hygrokeleuthe*, plural ὑγροκέλευθοι, *hygrokeleuthoi*, genitive ὑγροκελεύθου, *hygrokeleuthou*, "watery-pathed"

At a Glance

The word. From ὑγρός, "wet", and κέλευθος, "path, way": having wet paths. The compound is made from a Homeric phrase, the "watery paths" over which ships sail; the lexicon of Liddell and Scott gives it chiefly from the Hymns.

In the Hymns. Six times: the Clouds (XXI.3), Tethys (XXII.6), the Nereids (XXIV.2), the Nymphs (LI.14), the air of Boreas' hymn (LXXX.3) and Okeanos (LXXXIII.7).

In this edition. "Watery-pathed".

A place to read. XXII, the hymn to Tethys, with XXIV, the Nereids.

Meaning

The note at LXXX.3 sets out the word's whole use: it "belongs elsewhere to wet powers — the Clouds at XXI.3, Tethys at XXII.6, the Nereids at XXIV.2, the Nymphs at LI.14 — and is here given to the air. It returns

[635] Euripides, *Bacchae* 58–59.

three hymns later at LXXXIII.7, of Okeanos. Six occurrences in all, and this is the only one not of water."

The powers of water. The title goes round the waters of the world. The Clouds are "of the thunder, fiery, loud-roaring, watery-pathed" (XXI.3; see νεφέλη), the rain carried through the sky. Tethys is the sea, "glorying in ships, nurse of beasts, watery-pathed" (XXII.6; see θηροτρόφος; Τηθύς). The Nereids are "shuddering, of the depths, dance-players, watery-pathed" (XXIV.2; see Νηρηΐς). The Nymphs of springs and woods are "hamadryad maidens, lovers of play, watery-pathed" (LI.14; see ἁμαδρυάς; Νύμφαι), and Okeanos, the river round the earth, is "dear limit of earth, beginning of the pole, watery-pathed" (LXXXIII.7; see τέρμα φίλον γαίης; Ὠκεανός). Cloud, sea, its daughters, the fresh waters and the encircling river: the word can be read as naming the waters of the whole world.

The way, not the place. What the title gives these powers is motion. The hymns make the paths the gods' own. The Nereids dance on them, the clouds are driven along them "by the winds throughout the kosmos" (XXI.2), the Nymphs go "flowing from the rock" (LI.9). The word can be read as making water a road rather than a substance: the sea is not where these powers are, but where they go. The note at XXII title, 1 observes that the hymn to the Sea and to Tethys does not distinguish the element from the goddess, and the title, which belongs equally to both, keeps them together.

The wet air. At LXXX.3 the north wind is asked to "break the all-clouded stagnation of the watery-pathed air" (see Βορέας; στάσις). The air is wet because it is full of cloud; its paths are the rain's. The one place where the word leaves the waters is the place where water hangs in the sky, waiting for the wind, and the title can be read as following the water upward. The sibling compounds, "travelling on wet ways" of the south wind (LXXXII.1) and "water-coursed" of the hollows beneath the earth (LI.2), are told under ὑγροπόρευτος and ὑγροπόρος.

Use in the Hymns

The sea. "glorying in ships, nurse of beasts, watery-pathed" (XXII.6).

The daughters of the sea. "shuddering, of the depths, dance-players, watery-pathed" (XXIV.2).

The air. "and break the all-clouded stagnation of the watery-pathed air" (LXXX.3).

Places to read

Every line in which the word stands.

XXI.3 The Clouds are of the thunder, fiery, loud-roaring, watery-pathed.

XXII.6 Tethys glories in ships, is nurse of beasts, watery-pathed.

XXIV.2 The Nereids are shuddering, of the depths, dance-players, watery-pathed.

LI.14 The Nymphs are hamadryad maidens, lovers of play, watery-pathed.

LXXX.3 Boreas is asked to break the all-clouded stagnation of the watery-pathed air.

LXXXIII.7 Okeanos is the dear limit of earth, beginning of the pole, watery-pathed.

Earlier poetry and cult

The watery paths. The compound is Homer's phrase made one word. In the *Iliad* Odysseus' crew take the hecatomb to Chryse, and "they went aboard and sailed the watery paths" (1.312); in the *Odyssey* the suitors set out the same way to ambush Telemachus (4.842), and in the story of his childhood that the swineherd Eumaeus tells, the Phoenician traders, with his nurse and the boy he was taken aboard, set sail so (15.474–475).[636] Two hosts greet strangers with the same question in the same words: "Strangers, who are you? From where do you sail the watery paths?" Nestor asks it of Telemachus at Pylos, and the Cyclops of Odysseus' men in his cave (*Odyssey* 3.71, 9.252).[637] In Homer the watery paths are the sailors' road, the sea as the way from one land to another; the hymns give the road to the powers who make it.

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[636] Homer, *Iliad* 1.312; *Odyssey* 4.842, 15.474–475.

[637] Homer, *Odyssey* 3.71, 9.252.

In this edition

The edition renders the word "watery-pathed" at all six places. At XXI.3 ὑγροκέλευθοι is Hermann's for the codices' ὑδροκέλευθοι, "water-pathed" (the apparatus at XXI.3). At XXII.6 *νηυσίν* and θηροτρόφος are Hermann's for *ναυσίν* and θηροτρόφε, and at XXIV.2 φρικαλέαι is Abel's for the codices' *σφράγιαι* (the apparatus at XXII.6 and XXIV.2); at LXXX.3 the codices read λύετε for λῦε (the apparatus at LXXX.3). None of the entries at XXII.6, XXIV.2 and LXXX.3 is on the word, and LI.14 and LXXXIII.7 carry none.

See also

ἁμαδρυάς; Βορέας; θηροτρόφος; νεφέλη; Νηρηΐς; Νύμφαι; στάσις; τέρμα φίλον γαίης; Τηθύς; ὑγροπόρευτος; ὑγροπόρος; Ὠκεανός.

ὑγροπόρευτος · travelling on wet ways

ὑγροπόρευτος, *hygroporeutos*, neuter ὑγροπόρευτον, *hygroporeuton*, in address, "travelling on wet ways"

Attested: ὑγροπόρευτον (*hygroporeuton*; LXXXII.1). From ὑγρός, "wet", and πορεύω, "carry, travel": that goes by wet ways. It stands in the first line of the hymn to Notos, the south wind: "Swift leap through the air, travelling on wet ways, / shaken this way and that on rapid wings" (LXXXII.1–2; see Νότος). The note at LXXXII.1 observes that the hymn addresses the wind as a leap, in the neuter, and keeps the neuter "through line 2 before turning to the second person at line 3": "the god is first a motion and only then a person". The wet ways can be read as the rain the south wind brings, and the third line names it, "may you come with the moist clouds, first father of rain" (LXXXII.3). The word is a sibling of ὑγροκέλευθος, "watery-pathed", which the lexicon of Liddell and Scott gives as its meaning; the six places of that word, and the wet air of Boreas' hymn two hymns earlier, are told under ὑγροκέλευθος (LXXX.3). The edition renders it "travelling on wet ways", and the line carries no apparatus entry.

See also

Νότος; ὑγροκέλευθος; ὑγροπόρος.

ὑλονόμος · haunter of the woods

ὑλονόμος, *hylonomos*, plural ὑλονόμοι, *hylonomoi*, "haunters of the woods"

Attested: ὑλονόμοι (*hylonomoi*; LI.10). From ὕλη, "wood, forest", and νέμομαι, "range, dwell": living in the woods. The Nymphs have it among their sixteen lines of titles: "wild maidens, of the well-heads and haunters of the woods" (LI.10; see κρουνῖτις; Νύμφαι). The note at LI.1–16 observes that the proportion of titles to petition is "the collection's most extreme": the nymphs are given water, earth, air, caves, meadows, thickets, goats, beasts and flowers before anything is asked of them. The line puts the springs and the woods together, as the hymn does again three lines later with the thickets and the hamadryads, "glad in the thickets ... / hamadryad maidens, lovers of play, watery-pathed" (LI.13–14; see ἁμαδρυάς; ὑγροκέλευθος). Its first half is ὕλη in the old sense of the forest (see ὕλη). The note at LI.10 records that Abel prints two numberings in the margin of this hymn, his own running one ahead of the older from line 11, and that the edition follows his own. The edition renders the word "haunters of the woods", and the line carries no apparatus entry.

See also

ἁμαδρυάς; κρουνῖτις; Νύμφαι; ὑγροκέλευθος; ὕλη.

Ὑπερίων · Hyperion

Ὑπερίων, *Hyperiōn*, "Hyperion"

Attested: Ὑπερίων (*Hyperiōn*; VIII.2). "He who goes above", from ὑπέρ, "over": in Hesiod one of the Titans and the father of the Sun, the Moon and Dawn; in Homer also the Sun's own name. The hymn to Helios gives it to the Sun himself, between two other names of light: "Titan of golden light, Hyperion, heavenly light" (VIII.2; see Ἥλιος; Τιτάν). The note at

XXXVII.1, counting the uses of "Titan" before the Titans' own hymn, observes that "Helios is a Titan's son, named in the same line as Hyperion", so that the father's name and the son's title stand side by side and the hymn makes no distinction between them. The line before calls the god "holding an everlasting all-seeing eye" (VIII.1; see πανδερκής), and the name "he who goes above" can be read as the place from which the eye sees everything. Hesiod's genealogy is told under Ἥλιος and Ἠώς (*Theogony* 371–374), and Homer's two ways of naming the Sun, as Hyperion and as Hyperion's son, under αὐτοφυής (for example *Odyssey* 1.8, 12.176). The word occurs nowhere else in the collection. The edition transliterates it "Hyperion", and the line carries no apparatus entry.

See also

αὐτοφυής; Ἥλιος; Ἠώς; πανδερκής; Τιτάν.

ὑπερμενέτης · overmastering

ὑπερμενέτης, *hypermenetēs*, vocative ὑπερμενέτα, *hypermeneta*, "overmastering"

Attested: ὑπερμενέτα (*hypermeneta*; LXXXVIII.1). From ὑπέρ, "over, beyond", and μένος, "might, fury": of might beyond measure. The lexicon of Liddell and Scott knows the word from this line alone and takes it as a poet's form of the Homeric ὑπερμενής, which Homer gives above all to Zeus, ὑπερμενέϊ Κρονίωνι, "to the overmighty son of Kronos" (*Iliad* 2.403). It is the second word of the last hymn in the book: "Ares overmastering, heavy upon the chariot, golden-helmed" (LXXXVIII.1; see Ἄρης; βρισάρματος; χρυσεοπήληξ). The hymn is the eighth of the *Homeric Hymns*, which Hermann moved into the collection and Abel judged to be there "haud recte", not rightly (the apparatus at LXXXVIII; see τριτάτης ὑπὲρ ἄντυγος). The collection's own hymn to Ares opens "Unbreakable, of mighty spirit, great in strength, mighty daimon" (LXV.1; see ὀβριμόθυμος); the imported hymn reaches for a form the lexicon knows from no other poem. The edition renders the word "overmastering", and LXXXVIII.1 carries no apparatus entry on it.

See also

Ἄρης; βρισάρματος; ὀβριμόθυμος; τριτάτης ὑπὲρ ἄντυγος; χρυσεοπήληξ.

ὑπνοδότειρα · giver of sleep

ὑπνοδότειρα, *hypnodoteira*, "giver of sleep"

Attested: ὑπνοδότειρα (*hypnodoteira*; III.7). From ὕπνος, "sleep", and the feminine agent noun of δίδωμι, "give": she who gives sleep. It is Night's: "looser of cares, holding a good rest from toils, / giver of sleep, dear to all, driver of horses, night-gleaming" (III.6–7; see ἀνάπαυσις; λυσιμέριμνος; Νύξ; νυχαυγής). Night gives sleep, and the god of sleep is her son: Hesiod has Night carry Sleep in her arms (*Theogony* 755–756; see Νύξ). The note at LXXXV.5 observes that "looser of cares" is given to Night here, to Hermes and Artemis, and to Sleep in his own hymn, and counts Night's "rest from toils" and Sleep's "rest from labours" among the collection's rests from labour (III.6, LXXXV.5); the mother and the son can be read as given the same gifts in nearly the same words. At III.6 λυσιμέριμν', "looser of cares", is itself Abel's for the codices' ληθομέριμν', and ἀγαθήν Pierson's for ἀγαθή (the apparatus at III.6). The collection's other giver of sleep is a thing, Hermes' "sleep-giving wand" (LVII.8; see ὑπνοδῶτις). In the same line νυχαυγές is Abel's for the codices' νυχαυγής (the apparatus at III.7). The edition renders the word "giver of sleep".

See also

ἀνάπαυσις; λυσιμέριμνος; Νύξ; νυχαυγής; ὑπνοδῶτις; ὕπνος.

ὑπνοδῶτις · sleep-giving

ὑπνοδῶτις, *hypnodōtis*, dative ὑπνοδώτιδι, *hypnodōtidi*, "sleep-giving"

Attested: ὑπνοδώτιδι (*hypnodōtidi*; LVII.8). From ὕπνος, "sleep", and the root of δίδωμι, "give", with the feminine ending -τις: the one that gives sleep. It is said of a wand. Chthonic Hermes, who leads the souls down, is addressed as "charming all things with your well-hallowed, sleep-giving

wand, / and again you wake the sleepers" (LVII.8–9; see Ἑρμῆς Χθόνιος; εὐίερος; θέλγω; ῥάβδος). The note at LVII.8 traces the wand and its waking to Homer's couplet (see ῥάβδος). The god who puts to sleep is the god who wakes, and both with the same wand. The codices read ὑπνοδώτιρα, a nominative where the construction needs a dative, and ὑπνοδώτιδι is Abel's (the apparatus and the note at LVII.8). The collection's other sleep-giver is Night, "giver of sleep" (III.7; see ὑπνοδότειρα). The edition renders the word "sleep-giving".

See also

ἐγείρω; Ἑρμῆς Χθόνιος; εὐίερος; θέλγω; ῥάβδος; ὑπνοδότειρα; ὕπνος.

ὑποκόλπιος · held in the lap

ὑποκόλπιος, *hypokolpios*, vocative ὑποκόλπιε, *hypokolpie*, "held in the lap"

Attested: ὑποκόλπιε (*hypokolpie*; LII.11). From ὑπό, "under", and κόλπος, "bosom, lap, fold of a robe": one held in the lap or against the breast. The trieteric hymn gives it to Dionysos among titles of the vine and the thyrsos: "Paian, thyrsos-speared, held in the lap, adorned with the grape-cluster" (LII.11; see βοτρυόκοσμος; θυρσεγχής; Παιάν). The lexicon of Liddell and Scott gives the word of a lover held close in Theocritus (14.37) and of a child still in the womb in Callimachus, where Apollo, not yet born, grows angry (*Hymn to Delos* 86). Among the god's titles the word can be read as the child's: the same hymn has him "thigh-nourished" (LII.3; see μηροτρεφής) and revelling "among the foster-mothers" (LII.8; see τιθήνη), though the foster-mothers there are Wiel's conjecture (the apparatus at LII.8). The note at LII.11 observes that θυρσεγχής in the same line is Hermann's for the codices' χρυσεγχής. The edition renders the word "held in the lap", and the apparatus records nothing on it.

See also

βοτρυόκοσμος; θυρσεγχής; μηροτρεφής; Παιάν; τιθήνη.

ὑψίβρομος · high-roaring

ὑψίβρομος, *hypsibromos*, accusative ὑψίβρομον, *hypsibromon*, "high-roaring"

Attested: ὑψίβρομον (*hypsibromon*; XIX.1). From ὕψι, "on high", and βρόμος, "roar, din": roaring on high. It is Hermann's word. The hymn to Zeus of the Thunderbolt opens "Zeus father, driving the high-roaring, fire-gleaming kosmos" (XIX.1; see κεραύνιος; κόσμος; πυραυγής), and the codices read ὑψίδρομον, "high-running" (the apparatus at XIX.1). The manuscripts' kosmos runs its course on high, as the stars do; Hermann's roars, as the hymn's own thunder does in the next lines. The lexicon of Liddell and Scott knows ὑψίβρομος from this line alone and explains it by ὑψιβρεμέτης, Homer's "thundering on high", the title of Zeus (*Iliad* 1.354). The conjecture brings the hymn's first epithet into line with its subject, and it costs one letter. In the same line πυριαυγέα, "fire-gleaming", is Abel's for πυρσαυγέα (the apparatus at XIX.1). The edition renders the word "high-roaring".

See also

βροντή; Ζεύς; κεραύνιος; κόσμος; πυραυγής.

ὑψιφανής · high-shining

ὑψιφανής, *hypsiphanēs*, "high-shining"

Attested: ὑψιφανής (*hypsiphanēs*; V.4). From ὕψι, "on high", and the root of φαίνω, "show, shine": shining or seen on high. It opens the line that names the hymn's god: "high-shining Aither, best element of the kosmos" (V.4; see Αἰθήρ; στοιχεῖον). The aither is the upper air, the bright stuff of the sky, and the epithet says what it does and where. The note at V.4 observes that στοιχεῖον, "element", is "the technical term of philosophy", used in the collection only here and of Hephaistos as fire (LXVI.4; see στοιχεῖον). The high shining is the poet's word beside the philosopher's: one says how the aither looks, the other what it is. In the same line Αἰθέρ,

the vocative, is Abel's for the codices' αἰθήρ (the apparatus at V.4). The edition renders the word "high-shining".

See also

Αἰθήρ; κόσμος; στοιχεῖον.

φαεσίμβροτος · that shines on mortals

Homer's word for the dawn and the sun, given in the Hymns to Apollo's eye, to Eos' day and to Hephaistos, the three lights by which mortals see · Orphic Hymns

φαεσίμβροτος, *phaesimbrotos*, accusative φαεσίμβροτον, *phaesimbroton*, vocative φαεσίμβροτε, *phaesimbrote*, "that shines on mortals"

At a Glance

The word. From φάος, "light", and βροτός, "mortal": bringing light to mortals, shining on them. It is an epic word, Homer's for the dawn and the sun, and tragedy uses it once.

In the Hymns. Three lines: Apollo's eye (XXXIV.8), Hephaistos (LXVI.2) and Eos' day (LXXVIII.1).

In this edition. "That shines on mortals".

A place to read. LXVI.1–7, from the daimon that shines on mortals to the limbs that shine forth to them.

Meaning

The collection gives the word to three gods, and they are the three lights by which mortals see. Apollo is "Delian lord, holding the all-seeing eye that shines on mortals" (XXXIV.8; see Δῆλος; πανδερκής), the sun as an eye that sees and is seen. Eos' hymn opens "Hear, goddess, who bring to mortals the day that shines on mortals" (LXXVIII.1; see ἠγήτειρα; Ἠώς). Hephaistos is "shining with flaming beams, daimon that shines on mortals" (LXVI.2; see δαίμων; ζαφλεγής). Sun, day and fire: the word

passes from the light in the sky to the light that comes up each morning and the light that burns on the hearth.

Said twice in one line. Eos' line has the mortals twice: she brings θνητοῖς, "to mortals", a day that is φαεσίμβροτον, "shining on mortals". The pleonasm can be read as the point: the day is not light in general but light for someone, and the hymn says it twice so that the dawn's whole work is the giving. A few lines later the hymn says that no one flees her face "when you shake the sweet sleep from the eyelids" (LXXVIII.9; see ὕπνος): the light that shines on mortals can be read as the light that wakes them.

The limbs that shine forth. Hephaistos' hymn explains its own epithet. Four lines after "daimon that shines on mortals" it lists "aither, sun, stars, moon, undefiled light" and says what they are: "for these limbs of Hephaistos shine forth to mortals" (LXVI.6–7; see μέλος; φῶς ἀμίαντον). The note at LXVI.6–7 makes this line the hymn's whole argument, the smith become the element (see Ἥφαιστος). The god shines on mortals because every light they see is his; the hymn gives the epithet to the fire of which the sun is one limb.

The eye. Apollo's line puts the word with seeing. The eye that shines on mortals is "all-seeing", πανδερκές, and near its end the same hymn names the god Pan, "since you hold the stamping seal of the whole kosmos" (XXXIV.24–26). Light and sight can be read as one act in the epithet: what shines on mortals is what looks at them.

Use in the Hymns

The eye. "Delian lord, holding the all-seeing eye that shines on mortals" (XXXIV.8).

The fire. "shining with flaming beams, daimon that shines on mortals" (LXVI.2).

The day. "Hear, goddess, who bring to mortals the day that shines on mortals" (LXXVIII.1).

Places to read

Every line in which the word stands.

XXXIV.8 Apollo holds the all-seeing eye that shines on mortals.

LXVI.2 Hephaistos is the daimon that shines on mortals, with flaming beams.

LXXVIII.1 Eos brings to mortals the day that shines on mortals.

Earlier poetry and cult

The dawn of the pyre. In the last book of the *Iliad* the Trojans gather wood for nine days, "but when the tenth dawn appeared, shining on mortals", they carry out bold Hector, weeping, lay him on the top of the pyre and set the fire (24.784–787).[638] The light that shines on mortals rises on a burning. The hymns can be read as joining the same two lights, the dawn and the fire, when they give the word to Eos and to Hephaistos.

Where the sun goes down. On Circe's island Odysseus, lost, tells his men that they cannot tell which way lies the dark and which the dawn, "nor where the sun that shines on mortals sinks beneath the earth, nor where it comes up again" (*Odyssey* 10.190–192).[639] The sun is named by its gift at the moment when its course can no longer be found.

The god's rays. Euripides uses the word once. The chorus of his *Children of Heracles*, waiting for the battle, calls on "Earth and the moon that shines all night and the brightest rays of the god that shine on mortals" to bring them news (748–751).[640] The tragedian sets the word beside the earth and the all-night moon and gives it to the god's beams rather than to the god, as the hymns, independently, give it to Apollo's eye and to Eos' day.

Later readings

The rites that shine on mortals. The lexicon of Liddell and Scott records the word in inscriptions of the Roman empire, of Apollo at Autun and of "the rites of Deo that shine on mortals" at Eleusis in the

[638] Homer, *Iliad* 24.784–787.

[639] Homer, *Odyssey* 10.189–193.

[640] Euripides, *Children of Heracles* 748–754.

second or third century AD (IG II² 3661).[641] The Eleusinian verse gives the epithet to the mysteries themselves, which the collection, independently, calls "orgia that shine by night" (LIV.10; see ὄργια νυκτιφαῆ).

In this edition

The edition renders the word "that shines on mortals" at all three places. XXXIV.8 and LXXVIII.1 carry no apparatus entry; at LXVI.2 the apparatus records two corrections, φλογεραῖς Abel's for the codices' φλογίαις and αὐγαῖς Hermann's for their αὔραις, "breezes", which "would have had the fire-god shining with flaming breezes" (the apparatus at LXVI.2; the note at LXVI.1, 2).

See also

δαίμων; Δῆλος; ζαφλεγής; ἡγήτειρα; Ἥφαιστος; Ἠώς; μέλος; ὄργια νυκτιφαῆ; πανδερκής; ὕπνος; φῶς ἀμίαντον.

φαεσφόρος · light-bearing

φαεσφόρος, *phaesphoros*, vocative φαεσφόρε, *phaesphore*, "light-bearing"

Attested: φαεσφόρε (*phaesphore*; IX.1, XI.11); φαεσφόρος (*phaesphoros*; XXIX.9). From φάος, "light", and φέρω, "bring, bear": bringing light, the epic and poetic form beside the commoner φωσφόρος. The collection gives it to three powers. Selene is "goddess queen, light-bearing, divine Selene" (IX.1; see Σελήνη), Pan "world-ruler, increaser, light-bearing, fruitful Paian" (XI.11; see κοσμοκράτωρ; Πάν), and Phersephone "playmate of the Horai, light-bearing, of splendid form" (XXIX.9; see ἀγλαόμορφος; συμπαίκτωρ). The queen of the dead is among the bearers of light, and her line sets the word beside the Horai, the seasons in whose company she comes up: the light she bears can be read as the light of the year's return. At XXIX.9 the nominative φαεσφόρος is Hermann's for the codices' vocative φαεσφόρε, and in the same line συμπαίκτειρα is Heringa's for συμπλέκτειρα (the apparatus at XXIX.9). The collection's φωσφόρος,

[641] *Inscriptiones Graecae* II² 3661, as cited by Liddell and Scott, s.v. φαεσίμβροτος.

given to Day, Helios, Apollo and Hephaistos, is told under its own entry (see φωσφόρος). The edition renders the word “light-bearing”.

See also

ἀγλαόμορφος; κοσμοκράτωρ; Πάν; Σελήνη; συμπαίκτωρ; Φερσεφόνη; φωσφόρος.

φαινόμεναι, ἀφανεῖς · manifest, unseen

φαινόμεναι, ἀφανεῖς, *phainomenai, aphaneis*, “manifest, unseen”

Attested: φαινόμεναι, ἀφανεῖς (*phainomenai, aphaneis*; LI.7). The present participle of φαίνομαι, “appear, be seen”, and the plural of ἀφανής, “unseen”, set side by side with no connective. The Nymphs are “manifest, unseen, of the glens, rich in flowers” (LI.7; see αὐλωνιάς; Νύμφαι; πολυάνθεμος). The note at LI.7 calls the pair “seen and unseen, in two words and with no connective” and gathers the five places of the collection where its gods are given both, observing that “the nymphs are the only plural addressee among them”; the pair and its places are told under ἀφανής. The plural can be read as changing what the paradox means. A single goddess who is both seen and unseen is one being with two aspects; a company of nymphs can be both by being many, some at the spring in view and some in “the water-coursed hollows beneath the earth” where the same hymn has them dwell (LI.2; see ὑγροπόρος). The note on LI.1–16 counts this among the “sixteen lines of epithets and no petition until 17”. In the same line πολυανθεῖς is Hermann’s for the codices’ πολύανθοι (the apparatus at LI.7). The edition renders the pair “manifest, unseen”.

See also

αὐλωνιάς; ἀφανής; Νύμφαι; πολυάνθεμος; ὑγροπόρος.

φέρασπις · shield-bearer

φέρασπις, *pheraspis*, vocative φέρασπι, *pheraspi*, “shield-bearer”

Attested: φέρασπι (*pheraspi*; LXXXVIII.2). From φέρω, "carry", and ἀσπίς, "shield": bearing a shield. The imported hymn to Ares gives it in its second line: "of mighty spirit, shield-bearer, saviour of cities, harnessed in bronze" (LXXXVIII.2; see ὀβριμόθυμος; πολισσόος; χαλκοκορυστής). The word belongs to tragedy before it belongs to Ares. Aeschylus' chorus in the *Agamemnon* sings of the "many shield-bearing hunters" who followed Helen's ship (693), and in the *Persians* the Queen, asking whether the Athenians carry the bow, is told: not at all, but spears for standing fight and shield-bearing gear (239–240).[642] The note at LXXXVIII.2 finds the word before it, ὀβριμόθυμε, the collection's own, and so the one place where Abel's *diversi coloris* is hard to maintain (see ὀβριμόθυμος); φέρασπις, by contrast, stands nowhere else in the collection and keeps the imported hymn its own colour. The edition renders the word "shield-bearer", and the line carries no apparatus entry.

See also

Ἄρης; ὀβριμόθυμος; πολισσόος; χαλκοκορυστής.

φερέκαρπος · fruit-bearing

φερέκαρπος, *pherekarpos*, vocative φερέκαρπε, *pherekarpe*, plural φερέκαρποι, *pherekarpoi*, accusative φερέκαρπον, *pherekarpon*, "fruit-bearing", "fruit-bringing"

Attested: φερέκαρπε (*pherekarpe*; IX.5, XXVI.3); φερέκαρποι (*pherekarpoi*; XXXVIII.25); φερέκαρπον (*pherekarpon*; L.10). From φέρω, "bring, bear", and καρπός, "fruit": bearing or bringing fruit. Four powers have it, and they bear fruit in four ways. Selene is "giver of brightness, lover of horses, mother of time, fruit-bearing" (IX.5; see αὐγάστειρα; Σελήνη), the moon that measures the months of growth. Gaia is "making growth and bloom, fruit-bearing, teeming with fair seasons" (XXVI.3; see αὐξιθαλής; Γαῖα), the earth that bears. The Kouretes are "nourishers of the seasons, fruit-bringing" (XXXVIII.25; see Κουρῆτες; τροφέες τε καὶ αὖτ' ὀλετῆρες), winds that bring the crop or ruin it. And Dionysos of the wine-vat is called to

[642] Aeschylus, *Agamemnon* 690–698; *Persians* 239–240.

the initiates "sweet, bringing fruit" (L.10; see λύσιος). The lexicon of Liddell and Scott gives the word of seeds and of the earth in later prose and verse, and cites this collection for Bakchos and Selene. In the same lines αὐγάστειρα is Abel's for αὐγήστειρα (IX.5), αὐξιθαλές Abel's for αὐξιθαλής and ὥρῃσι Hermann's for ὥραισι (XXVI.3), and μύστῃσι Hermann's for μύσταισι (L.10) (the apparatus at those lines). The edition renders the word "fruit-bearing" at IX.5 and XXVI.3, "fruit-bringing" at XXXVIII.25 and "bringing fruit" at L.10.

See also

αὐγάστειρα; αὐξιθαλής; Γαῖα; Κουρῆτες; λύσιος; Σελήνη; τροφέες τε καὶ αὖτ' ὀλετῆρες.

φερέσβιος · life-bringing

φερέσβιος, *pheresbios*, vocative φερέσβιε, *pheresbie*, "life-bringing"

Attested: φερέσβιε (*pheresbie*; VIII.12, X.12). From φέρω, "bring", and βίος, "life, livelihood": bringing life and the means of living. In early poetry it is the earth's: Hesiod's "life-bringing earth" roars as it burns when Zeus hurls his bolts at the Titans (*Theogony* 693–694), and in the *Homeric Hymn to Apollo* Hera, praying for a child of her own, strikes the ground with her hand and "the life-bringing earth" is moved (340–341).[643] The collection gives it not to the earth but to the powers that make the earth bear. Helios is "light-bearer, of shifting blend, life-bringing, fruitful, Paian" (VIII.12; see Ἥλιος; Παιάν), and Physis "leader, accomplisher, life-bringing, all-nourishing maiden" (X.12; see κράντειρα; πάντροφος; Φύσις). Empedocles gave it to a goddess, calling one of his four roots "Hera life-bringing" (B6; told under τετρακίων), and Diogenes Laertius, who quotes the line, takes this Hera to be the earth (8.76). At VIII.12 φωσφόρος is Hermann's for the codices' φωσφόρε and αἰολόμικτε Wiel's for αἰολόδικτε (the apparatus at VIII.12); X.12 carries no apparatus entry. The edition renders the word "life-bringing".

[643] Hesiod, *Theogony* 693–694; *Homeric Hymn to Apollo* 340–341.

See also

Ἥλιος; κράντειρα; Παιάν; πάντροφος; τετρακίων; Φύσις.

φερόλβιος · bringer of blessing

φερόλβιος, *pherolbios*, vocative φερόλβιε, *pherolbie*, "bringer of blessing"

Attested: φερόλβιε (*pherolbie*; LXIV.12, LXVIII.2). From φέρω, "bring", and ὄλβος, "prosperity, happiness": bringing prosperity. The lexicon of Liddell and Scott knows the word from these two lines alone. At LXIV.12 it opens the petition, after the address has ended. Nomos, having brought "heavy misery to the lawless", is turned to: "But, blessed one, all-honoured, bringer of blessing, longed for by all" (LXIV.12; see Νόμος; πάντιμος). Hygieia has it in her hymn's second line, in the call to hear that follows its first line of titles: "hear, blessed Hygieia, bringer of blessing, mother of all" (LXVIII.2; see μήτηρ ἁπάντων; ὑγίεια). Law and Health bring the blessing: the title of prosperity goes to the two powers that keep life in order and in health, though what the hymns ask of them is remembrance (LXIV.13) and the warding off of disease (LXVIII.12–13). The collection's other compounds of ὄλβος, the givers and the seasons "of good fortune", are told under ὄλβος. Neither line carries an apparatus entry. The edition renders the word "bringer of blessing".

See also

μήτηρ ἁπάντων; Νόμος; ὄλβος; πάντιμος; ὑγίεια.

φιλάγροτις · lover of the chase

φιλάγροτις, *philagrotis*, vocative φιλαγρότι, *philagroti*, "lover of the chase"

Attested: φιλαγρότι (*philagroti*; XXXVI.6). From φίλος, "loving", and ἄγρα, "the chase, quarry": she who loves the hunt. The lexicon of Liddell and Scott knows it from this line alone and gives it as another form of φιλάγρετις. It stands in a line of Artemis' habits: "good at running, arrow-pourer, lover of the chase, night-walking" (XXXVI.6; see Ἄρτεμις;

ἰοχέαιρα; νυκτερόφοιτος), and the line before has "huntress", κυνηγέτι (XXXVI.5). The four words of line 6 can be read as the hunt in order, the running, the shooting, the love of the quarry and the night in which the goddess goes about. A note on lines 3 and 6–9 of the hymn observes that Abel's Ionic normalisation is heavy there, εὔδρομος in this very line being Hermann's for the codices' εὔδρομε (the apparatus at XXXVI.6). The edition renders the word "lover of the chase".

See also

Ἄρτεμις; ἰοχέαιρα; νυκτερόφοιτος.

φιλάγρυπνος · lover of wakefulness

φιλάγρυπνος, *philagrypnos*, vocative φιλάγρυπνε, *philagrypne*, "lover of wakefulness", "lover of the vigil", "lover of sleeplessness"

Attested: φιλάγρυπνε (*philagrypne*; IX.7, LIV.5); φιλάγρυπνος (*philagrypnos*; LXXVII.6). From φίλος, "loving", and ἄγρυπνος, "sleepless": fond of lying awake. The collection gives it to three powers, and the edition renders it three ways. Selene is "all-seeing, lover of the vigil, teeming with fair stars" (IX.7; see πανδερκής; Σελήνη), the moon that keeps watch while others sleep. Silenos is "crier of euhoi, lover of sleeplessness" (LIV.5; see Σιληνός), the old reveller of the night-long dances. Mnemosyne is "sweetest, lover of wakefulness, and putting all things in mind" (LXXVII.6; see Μνημοσύνη; ὑπομιμνήσκω). The note at LXXVII.6 observes that the adjective "is used of the sleepless as well as of the watchful", and that "a goddess of memory who does not sleep is doing something more particular than remembering. The hymn does not say what, and the edition does not supply it." The lexicon of Liddell and Scott gives it from the epigrams of the Anthology, of a lamp, of a lover's longing and of all-night festivals. At LIV.5 the word is in the codices, and the rest of the line, with the fair-girdled foster-mothers, is Dorville's (the apparatus at LIV.5; see Βάκχοιο τροφοί); at IX.7 πανδερκές is Abel's for πανδερκής, and at LXXVII.6 τε is Hermann's for δέ (the apparatus at IX.7 and LXXVII.6).

See also

Βάκχοιο τροφοί; Μνημοσύνη; πανδερκής; Σελήνη; Σιληνός; ὑπομιμνήσκω.

φιλάλυπος · that loves what is free of grief

φιλάλυπος, *philalypos*, accusative φιλάλυπον, *philalypon*, "that loves what is free of grief"

Attested: φιλάλυπον (*philalypon*; L.7). From φίλος, "loving", and ἄλυπος, "free from grief": loving freedom from pain. Dionysos Lysios is "appearing to mortals as a toil-stopping remedy, a sacred flower, / a joy to mortals that loves what is free of grief, Epaphios, of fair hair" (L.6–7; see ἐπάφιος; λύσιος). The note at L.7 shows that the composition vowel decides the sense. A compound of φίλος with a stem beginning in a consonant takes -ο-, so that φιλόλυπος would be "grief-loving", like φιλόθυρσος, "lover of the thyrsos" (LIV.11); the -α- here is the privative of ἄλυπος, so the word is "loving what is free of grief", which is what "a joy to mortals" wants, "and very nearly a restatement of the toil-stopping remedy in the line above". The lexicon of Liddell and Scott knows the word from this line alone. The god of wine is the joy that loves painlessness, and the hymn has him come as medicine. The line carries no apparatus entry. The edition renders the word "that loves what is free of grief".

See also

ἐπάφιος; λύσιος; φιλόθυρσος.

φιλένθεος · filled with the god

φιλένθεος, *philentheos*, vocative φιλένθεε, *philenthee*, "filled with the god", "lover of the god-filled"

Attested: φιλένθεος (*philentheos*; XI.5, XXXII.11); φιλένθεε (*philenthee*; XI.21). From φίλος, "loving", and ἔνθεος, "with the god in one, inspired": fond of the god's possession. The lexicon of Liddell and Scott gives it of

Pan as "lover of inspired frenzy". Pan has it twice, at the start of his hymn and at the start of its petition: "goat-limbed, reveller, filled with the god, dweller in caves" (XI.5; see αἰγομελής; ἀντροδίαιτος; βακχευτής) and "But, blessed one, reveller, filled with the god, come to the libations" (XI.21). The two places frame the hymn with the same pair, reveller and god-filled, as if the petition took up where the address began. Athena has it in her catalogue: "of shifting form, serpent, lover of the god-filled, of splendid honour" (XXXII.11; see Ἀθηνᾶ; αἰολόμορφος). The edition gives Pan the word's state and Athena its love: he is "filled with the god", she loves those who are. At XI.5 the codices read φιλένθεε, ἀστροδίαιτε, and both the nominative and ἀντροδίαιτε are Hermann's (the apparatus at XI.5); at XXXII.11 too the nominative φιλένθεος is Hermann's for the codices' φιλένθεε (the apparatus at XXXII.11). The edition renders the word "filled with the god" (XI.5, 21) and "lover of the god-filled" (XXXII.11).

See also

Ἀθηνᾶ; αἰγομελής; αἰολόμορφος; ἀντροδίαιτος; βακχευτής; Πάν.

φιλέρημος · lover of solitude

φιλέρημος, *philerēmos*, accusative φιλέρημον, *philerēmon*, vocative φιλέρημε, *philerēme*, "lover of solitude"

Attested: φιλέρημον (*philerēmon*; I.4); φιλέρημε (*philerēme*; LVI.2). From φίλος, "loving", and ἐρῆμος, "lonely, deserted": fond of solitude and of the empty places. It stands near the start of the first hymn and of the hymn to Adonis. Hekate is "Perseia, lover of solitude, delighting in deer" (I.4; see Ἑκάτη; ἐλαφηβόλος; Πέρσεια), the goddess of the crossroads and of the wild; Adonis is "soft-haired, lover of solitude, teeming in the longed-for seasons" (LVI.2; see Ἄδωνις), the young hunter of the empty hills. The word is a hunter's in both places, and the collection's other wanderer of the wastes is Korybas, "waste-wandering" (XXXIX.4; see ἐρημοπλάνος). The lexicon of Liddell and Scott gives it from the Hippocratic letters onward, in prose and in epigram, and cites this collection for Adonis. At I.4 Πέρσειαν is Hermann's for the codices' περσίαν (the apparatus at I.4);

at LVI.2 ὥρῃσι is printed where Abel's own lemma reads ὥραισι, Ruhnken's correction of ᾠδαῖσι (the apparatus and the note at LVI.2). The edition renders the word "lover of solitude".

See also

Ἄδωνις; Ἑκάτη; ἐλαφηβόλος; ἐρημοπλάνος; Πέρσεια.

φιλόθυρσος · lover of the thyrsos

φιλόθυρσος, *philothyrsos*, vocative φιλόθυρσε, *philothyrse*, "lover of the thyrsos"

Attested: φιλόθυρσε (*philothyrse*; LIV.11). From φίλος, "loving", and θύρσος, the fennel-stalk wound with ivy and tipped with a pine-cone that Bacchants carry. It is the last line of Silenos' titles: "crying euhoi, lover of the thyrsos, serene among the companies" (LIV.11; see γαληνιάω; εὐάζω; θίασος). The old satyr-father loves the reveller's staff and stays calm among the revellers, and the line can be read as his whole character: the god's rod is dear to him and the god's madness is not. The lexicon of Liddell and Scott cites the word of Silenos from this line and of the Galli from an anonymous lyric fragment. The note at L.7 uses the word as the example of a compound of φίλος with a consonant stem, taking -ο-, against φιλάλυπος (see φιλάλυπος). The collection's thyrsos-titles of Dionysos are told under θυρσεγχής. The line carries no apparatus entry. The edition renders the word "lover of the thyrsos".

See also

γαληνιάω; εὐάζω; θίασος; θυρσεγχής; Σιληνός; φιλάλυπος.

φιλοιστρομανής · loving the frenzy of the goad

φιλοιστρομανής, *philoistromanēs*, vocative φιλοιστρομανές, *philoistromanes*, "loving the frenzy of the goad"

Attested: φιλοιστρομανές (*philoistromanes*; XIV.3). A triple compound of φίλος, "loving", οἶστρος, "gadfly, goad, frenzy", and the root of μαίνομαι,

"rage": fond of the madness the goad brings. The lexicon of Liddell and Scott knows it from this line alone and takes it as the same as φίλοιστρος. It stands among the noises of Rhea's cult: "thundering with the tympanon, loving the frenzy of the goad, maiden of clashing bronze" (XIV.3; see οἶστρος; Ῥέα; τυμπανόδουπος; χαλκόκροτος). The drum and the bronze are Kybele's, the note at XIV.2–3 observes, and Rhea and Kybele one goddess by the collection's date (see τυμπανόδουπος). The word between the drum and the bronze can be read as making the frenzy the music's effect, the goad in the sound. The shorter φίλοιστρος is given to the Mother herself and to Artemis and Athena (see φίλοιστρος). The line carries no apparatus entry on the word. The edition renders it "loving the frenzy of the goad".

See also

οἶστρος; Ῥέα; τυμπανόδουπος; φίλοιστρος; χαλκόκροτος.

φίλοιστρος · lover of the goad

φίλοιστρος, *philoistros*, vocative φίλοιστρε, *philoistre*, "lover of the goad"

Attested: φίλοιστρε (*philoistre*; XXVII.13, XXXII.9, XXXVI.5). From φίλος, "loving", and οἶστρος, "gadfly, goad, frenzy". The lexicon of Liddell and Scott gives it two senses from this collection, "loving frenzy" for the Mother and "loving to inspire with frenzy" for Athena. The Mother of the gods is "child of Ouranos, eldest, nurse of life, lover of the goad" (XXVII.13; see βιοθρέπτειρα; μήτηρ θεῶν; Οὐρανόπαις). Athena is "impeller, lover of the goad against the wicked, but prudence to the good" (XXXII.9; see ὁρμή; φρόνησις), and Artemis "looser of the girdle, lover of the goad, huntress, looser of cares" (XXXVI.5; see Ἄρτεμις; λυσίζωνος). Athena's line is the one that turns the word: with κακοῖς, "against the wicked", the goad is a weapon, and its other half is prudence for the good, so that the goddess can be read as driving the bad mad and being wisdom to the good. The note at XXXVI.5, 12 observes that Artemis' register is built "out of epithets already spent elsewhere in the book", φίλοιστρε of the Mother and Athena among them. At XXXII.9 ὁρμήτειρα is Abel's for

the codices' ὁρμάστειρα (the apparatus at XXXII.9). The edition renders the word "lover of the goad".

See also

Ἄρτεμις; βιοθρέπτειρα; λυσίζωνος; μήτηρ θεῶν; οἶστρος; ὁρμή; Οὐρανόπαις; φιλοιστρομανής; φρόνησις.

φιλομμειδής · laughter-loving

φιλομμειδής, *philommeidēs*, "laughter-loving"

Attested: φιλομμειδής (*philommeidēs*; LV.1). From φίλος, "loving", and μειδάω, "smile": fond of smiles and laughter, with the double μ of epic verse. It is Aphrodite's Homeric epithet, and the collection gives it to her in the first line of her hymn: "Heavenly one, much-hymned, laughter-loving Aphrodite" (LV.1; see Ἀφροδίτη; Οὐρανία). Homer uses it of her as a standing title, in the *Iliad* when she sets a chair for Helen before Paris and in the *Odyssey* when, freed from Hephaistos' net, she slips away to Cyprus (*Iliad* 3.424; *Odyssey* 8.362).[644] Hesiod, ending his list of her names, gives a near-twin with another root: gods and men call her φιλομμηδής, "because she appeared out of the members", μηδέων ἐξεφαάνθη, the severed parts of Ouranos (*Theogony* 200).[645] Her birth from the foam is told under ἀφρογενής. The poet of the *Theogony* turns the smile into the members; the hymn keeps the smile. The hymn takes the Homeric word as it found it and sets it beside "Heavenly", which the Homeric poems do not give her. At LV.1 Οὐρανίη is Hermann's for the codices' οὐρανία (the apparatus at LV.1). The edition renders the word "laughter-loving".

See also

ἀφρογενής; Ἀφροδίτη; Οὐρανία.

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[644] Homer, *Iliad* 3.424; *Odyssey* 8.361–362.

[645] Hesiod, *Theogony* 195–200.

φιλότροφος · loving to rear

φιλότροφος, *philotrophos*, vocative φιλοτρόφε, *philotrophe*, "loving to rear"

Attested: φιλοτρόφε (*philotrophe*; II.5). From φίλος, "loving", and τρέφω, "rear": fond of rearing, of nurture. The lexicon of Liddell and Scott cites this line first and then astrological prose. It is the birth-goddess's: "key-holder, kindly met, loving to rear, gracious to all" (II.5; see κληδοῦχος; Προθυραία). Prothyraia, the goddess at the door of birth, can be read as given in one line the key that opens the womb and the love of the child that comes through it. The note at II.5 observes that κληδοῦχος was Hekate's at I.7 and "is now the birth-goddess's", and that "the collection reuses its epithets across deities rather than reserving them"; φιλότροφος is not reused, and stands only here. The collection's nurses are told under τροφός. Abel prints the accent φιλοτρόφε for the codices' φιλότροφε (the apparatus at II.5). The edition renders the word "loving to rear".

See also

κληδοῦχος; Προθυραία; τροφός.

φοβερῶψ · dread-eyed

φοβερῶψ, *phoberōps*, plural φοβερῶπες, *phoberōpes*, "dread-eyed"

Attested: φοβερῶπες (*phoberōpes*; LXX.8, LXX.10). From φοβερός, "fearful, terrible", and ὤψ, "eye, face": of dreadful look. The Eumenides have it twice in three lines: "everlasting, dread-eyed, turned away, sovereign in yourselves" (LXX.8; see ἀΐδιος; αὐτοκράτειρα; Εὐμενίδες) and "maidens of the night, snake-tressed, dread-eyed" (LXX.10; see ὀφιοπλόκαμος). The note at LXX.8, 10 observes that the word "stands second in the chain at 8 and last in the chain at 10, two lines apart, and neither place carries an apparatus entry. The English keeps the repetition." The kindly goddesses keep the terrible face. Their name is a euphemism, as the note on the heading of LXX observes, and the epithet says what the euphemism covers: the hymn calls them kindly and then twice looks them in the eye. The edition renders the word "dread-eyed" at both places.

See also

ἀΐδιος; αὐτοκράτειρα; Εὐμενίδες; ὀφιοπλόκαμος.

φρικαλέος · shuddering

φρικαλέος, *phrikaleos*, plural φρικαλέαι, *phrikaleai*, "shuddering"

Attested: φρικαλέαι (*phrikaleai*; XXIV.2). From φρίκη, "a shudder, a ruffling", the shiver of cold and of fear and the ruffle of the sea's surface: shuddering, or making shudder. The Nereids are "shuddering, of the depths, dance-players, watery-pathed" (XXIV.2; see Νηρηΐς; ὑγροκέλευθος; χοροπαίγμων). The word is Abel's. The note at XXIV.2 observes that it "sits oddly among bud-faced and pure", and that "what the manuscripts give, σφράγιαι, is not a word, so the line is corrupt and the epithet is a restoration" (the apparatus at XXIV.2). The lexicon of Liddell and Scott gives the word "shivering with cold" in Hippocratic prose and "dreadful" in the late epigrammatists. Of sea-nymphs the first sense can be read in the second: the sea's surface shudders under a gust, φρίσσει, and the daughters of Nereus, themselves "of the depths", can be the ruffled water as much as the fear it brings. The collection's other words of the root are told under φρικτός. The edition renders the word "shuddering".

See also

Νηρηΐς; ὑγροκέλευθος; φρικτός; χοροπαίγμων.

φρικτός · who makes men shudder

φρικτός, *phriktos*, accusative φρικτόν, *phrikton*, vocative φρικτέ, *phrikte*, dative plural φρικτοῖς, *phriktois*, "who makes men shudder", "dreadful", "shuddering"

Attested: φρικτοῖς (*phriktois*; XIV.6); φρικτέ (*phrikte*; LXV.4); φρικτόν (*phrikton*; LXXIII.1). The verbal adjective of φρίσσω, "shudder, bristle": to be shuddered at. Three places, three objects of dread. Rhea's hymn has her rejoice "in the mountains and in the shuddering cries of mortals"

(XIV.6; see ὀλόλυγμα; Ῥέα), the shrieks of her own rites. Ares is "rejoicing in man-killing blood, stirrer of battle, dreadful" (LXV.4; see Ἄρης; πολεμόκλονος). The Daimon is called "to draw near, the leader who makes men shudder" (LXXIII.1; see δαίμων; ἡγήτωρ). The goddess is glad of the shudder, the war-god is the shudder, and the Daimon leads by it. At LXXIII.1 the codices have one word, μεγαλανηγήτορα, where the text prints two, and πελάσαι ἡγήτορα is Wiel's division (the apparatus and the note at LXXIII.1). The lexicon of Liddell and Scott cites XIV.6 among its first places for the word, after Callimachus. The root runs further: the Nereids are "shuddering" (XXIV.2; see φρικαλέος), φρικώδης, "shudder-making", stands four times, of Zeus' bolts, of the god of the lightning, of the clouds' clatter and of Athena's spirit (XIX.6, XX.4, XXI.4, XXXII.7), and earth and sea "have shuddered" at the thunderbolt (XIX.13). The edition renders the word "shuddering" (XIV.6), "dreadful" (LXV.4) and "who makes men shudder" (LXXIII.1).

See also

Ἄρης; δαίμων; ἡγήτωρ; ὀλόλυγμα; πολεμόκλονος; Ῥέα; φρικαλέος.

Φρυγίης σώτειρα · saviour of Phrygia

Φρυγίης σώτειρα, *Phrygiēs sōteira*, "saviour of Phrygia"

Attested: Φρυγίης σώτειρα (*Phrygiēs sōteira*; XXVII.12). The Mother of the gods is "all-subduer, saviour of Phrygia, bedfellow of Kronos" (XXVII.12; see μήτηρ θεῶν; πανδαμάτωρ; σύλλεκτρος). The note at XXVII.12 observes that "the hymn names her cult region, and Phrygia is where the Mother's cult in fact belongs (Strabo 10.3.12)", and sets Phrygia beside Eleusis (XVIII.15) and Phlegra (XXXII.12) among the few places on the map of the living world in a collection that names the underworld freely. The goddess who rules all is called by the country she saves, and in the same line she is the wife of Kronos: the Anatolian Mother and Hesiod's Rhea can be read as one goddess in a single verse. The collection's other titles of saving and its Phrygia are told under σώτειρα and Φρυγία. At XXVII.12 πανδαμάτορ is Abel's for the codices'

πανδαμάτωρ (the apparatus at XXVII.12). The edition renders the phrase "saviour of Phrygia".

See also

μήτηρ θεῶν; πανδαμάτωρ; σύλλεκτρος; σώτειρα; Φρυγία.

φυγόλεκτρος · shunning the marriage-bed

φυγόλεκτρος, *phygolektros*, vocative φυγόλεκτρε, *phygolektre*, "shunning the marriage-bed"

Attested: φυγόλεκτρε (*phygolektre*; XXXII.8). From φεύγω, "flee", and λέκτρον, "bed, marriage-bed": she who flees the bed. The lexicon of Liddell and Scott knows the word from this line alone and gives it as the same as φυγοδέμνιος. Athena's line puts it between a killing and a motherhood: "slayer of the Gorgon, shunning the marriage-bed, mother of the arts, rich in blessing" (XXXII.8; see Γοργοφόνος; μήτηρ τεχνῶν). The virgin is a mother, of the arts and not of children; the line can be read as giving her the offspring that her refusal of the bed leaves room for. Two lines later the hymn says "male and female you are by nature" (XXXII.10). At XXXII.8 Γοργοφόνος is Hermann's for the codices' γοργόφονε (the apparatus at XXXII.8). The edition renders the word "shunning the marriage-bed".

See also

Γοργοφόνος; μήτηρ τεχνῶν.

φυῆς μείωσις · diminisher of growth

φυῆς μείωσις, *phyēs meiōsis*, vocative φυῆς μείωσι, *phyēs meiōsi*, "diminisher of growth"

Attested: φυῆς μείωσι (*phyēs meiōsi*; XIII.7). φυή, "growth, stature", from φύω, "grow", with μείωσις, "lessening", the noun of μειόω, "make smaller": the diminishing of what has grown. Kronos is "birth, diminisher of growth, husband of Rhea, august Prometheus" (XIII.7; see Κρόνος;

προμηθεύς; Ῥέα). The hymn calls the god by two nouns of process, birth and diminution, and puts them side by side: the one who begets is the one who lessens. Kronos who devoured his children and the time that wears down what it brings forth can be read as one in the line, and the hymn has already said "you who consume all things and yourself increase them again" (XIII.3; see δαπανάω). The genitive φυῆς is Lennep's for the codices' φυή, which would make the line a list of three nouns, "birth, growth, diminution", where the edition has two (the apparatus at XIII.7). The edition renders the phrase "diminisher of growth".

See also

δαπανάω; Κρόνος; προμηθεύς; Ῥέα.

φυτάλιος · of growth

φυτάλιος, *phytalios*, vocative φυτάλιε, *phytalie*, "of growth"

Attested: φυτάλιε (*phytalie*; XV.9). From φυτόν, "plant", and φύω, "grow": of planting and growth. Zeus' line runs from the storm to the field: "god of the lightning, of the thunder, of the thunderbolt, Zeus of growth" (XV.9; see ἀστράπιος; βρονταῖος; Ζεύς; κεραύνιος). The note at XV.9 observes that "φυτάλιος answers to φυτάλμιος, a genuine cult epithet of Zeus and of Poseidon"; what it says of the thunder-titles is told under ἀστράπιος. The lexicon of Liddell and Scott gives the word of Poseidon in Cornutus and of gods in general in the lexicographer Pollux, of the second century AD, and of Zeus from this line. The line's order can be read as making the storm the cause of the growth: the god who thunders is the god who waters the plants. At XV.9 ἀστράπιε is Hermann's for the codices' ἀστραπαῖε (the apparatus at XV.9). The edition renders the word "of growth".

See also

ἀστράπιος; βρονταῖος; Ζεύς; κεραύνιος.

φωσφόρος · light-bearer

φωσφόρος, *phōsphoros*, vocative φωσφόρε, *phōsphore*, "light-bearer", "light-bearing"

Attested: φωσφόρος (*phōsphoros*; VIII.12), φωσφόρε (*phōsphore*; XXXIV.5, LXVI.3); φωσφόρον (*phōsphoron*; Prayer 24). From φῶς, "light", and φέρω, "bring": bringing light, the commoner form beside the epic φαεσφόρος (see φαεσφόρος). The collection gives it to the gods whose light is day and fire. The proem calls "light-bearing Day" after Nyx (Prayer 24; see φωσφόρον Ἦμαρ). Helios is "light-bearer, of shifting blend, life-bringing, fruitful, Paian" (VIII.12; see Ἥλιος; Παιάν), Apollo a "wild one, light-bearing daimon, lovely, glorious youth" (XXXIV.5; see Ἀπόλλων), and Hephaistos, the fire itself, "light-bearer, strong of hand, eternal, living by craft" (LXVI.3; see Ἥφαιστος; τεχνοδίαιτος). Selene, Pan and Phersephone have the epic form instead (see φαεσφόρος), and the commoner word can be read as kept for the light of day and of the forge. In Euripides the title goes to Artemis and to the Dawn (*Iphigenia among the Taurians* 21; *Ion* 1157–1158), and in the *Helen* to Hekate: Menelaos, seeing in Egypt a woman who looks like the wife he left in a cave, cries "O light-bearing Hekate, send kindly apparitions", and Helen answers that he is not looking at a night-appearing servant of the goddess of the roads (Euripides, *Helen* 569–570).[646] The collection gives it neither to Hekate nor to Artemis. The edition renders the word "light-bearer" at VIII.12 and LXVI.3 and "light-bearing" at XXXIV.5 and Prayer 24; at VIII.12 φωσφόρος is Hermann's for the codices' vocative φωσφόρε (the apparatus at VIII.12).

See also

Ἀπόλλων; Ἥλιος; Ἥφαιστος; Παιάν; τεχνοδίαιτος; φαεσφόρος; φωσφόρον Ἦμαρ.

[646] Euripides, *Helen* 566–570; *Iphigenia among the Taurians* 17–21; *Ion* 1157–1158.

χαλκοκορυστής · harnessed in bronze

χαλκοκορυστής, *chalkokorystēs*, vocative χαλκοκορυστά, *chalkokorysta*, "harnessed in bronze"

Attested: χαλκοκορυστά (*chalkokorysta*; LXXXVIII.2). From χαλκός, "bronze", and κορύσσω, "arm, helm": armed in bronze, a title of the epic warrior. It closes the second line of the hymn to Ares that Hermann moved from the *Homeric Hymns*: "of mighty spirit, shield-bearer, saviour of cities, harnessed in bronze" (LXXXVIII.2; see Ἄρης; πολισσόος; φέρασπις), the line after the golden helmet (see χρυσεοπήληξ). In Homer the word is not a god's. It belongs to Hektor above all, and once to Sarpedon, and Hesiod gives it to Memnon, son of the Dawn (*Theogony* 984); the nearest Homer comes to giving it to Ares is a line that sets the two side by side as the Argives' attackers, "the Argives, pressed by Ares and by Hektor harnessed in bronze" (*Iliad* 5.699).[647] The hymn gives the god the hero's word. The note at LXXXVIII on the hymn's diction counts it among a dozen words found nowhere else in the collection, and the note at LXXXVIII.2 observes that the line's first title, "of mighty spirit", is the collection's own word for Ares (see ὀβριμόθυμος). The edition renders the word "harnessed in bronze", and the line carries no apparatus entry.

See also

Ἄρης; ὀβριμόθυμος; πολισσόος; φέρασπις; χαλκόκροτος; χρυσεοπήληξ.

χαλκόκροτος · of clashing bronze

The bronze that rings, given to Rhea and to the Kouretes, the mother and the young men of the story the collection never tells · Orphic Hymns

χαλκόκροτος, *chalkokrotos*, vocative χαλκόκροτε, *chalkokrote*, plural Χαλκόκροτοι, *Chalkokrotoi*, "of clashing bronze"

[647] Homer, *Iliad* 5.699, 6.199; Hesiod, *Theogony* 984.

At a Glance

The word. From χαλκός, "bronze", and κρότος, "a beating, a clatter": ringing with struck bronze. Pindar gives it to Demeter, for the cymbals of her worship, and Aristophanes to horses with hooves that ring like bronze.

In the Hymns. Twice: Rhea, "maiden of clashing bronze" (XIV.3), and the Kouretes, "of clashing bronze" (XXXVIII.1).

In this edition. "of clashing bronze" at both places.

A place to read. XIV.1–9, Rhea's titles, with XXXVIII.1–3.

Meaning

Bronze as a sound. The collection's other bronze is made and held. Poseidon carries "the bronze-wrought trident" (XVII.2; see χαλκοτόρευτος), Ares in the hymn Hermann moved is "harnessed in bronze" (LXXXVIII.2; see χαλκοκορυστής), and Hypnos' fetters are the bronze denied, "never forged of bronze" (LXXXV.4). Only this word makes bronze ring. In Rhea's hymn it closes a line made of the noises of her cult: "thundering with the tympanon, loving the frenzy of the goad, maiden of clashing bronze" (XIV.3; see τυμπανόδουπος; φιλοιστρομανής). The note at XIV.2–3, told under τυμπανόδουπος, gives the drum and the bronze to Kybele, with whom Rhea had long been one goddess; what rings is the cymbal of her processions, and three lines later she is addressed as "you who rejoice in the mountains and in the shuddering cries of mortals" (XIV.6).

The maiden and the youths. The second place gives the word to the Kouretes, at the head of their second hymn: "Kouretes of clashing bronze, holding warlike arms" (XXXVIII.1; see Ἀρήιος; Κουρῆτες). Here the bronze is the din of arms beaten in the dance; the story that joins these dancers to the Mother, the shields clashed over the newborn Zeus, is not in the collection (see εἱλιγμός). Rhea's hymn comes near it. It calls her "mother of Zeus the lord" in the line after the bronze (XIV.4), and four lines after that "false-speaking, saviour" (XIV.8; see ψεύδομαι), and the note at XIV.8 reports that the first title is usually referred to the stone she

gave Kronos in place of the child, adding that the concealment in Crete is a deception too. The two places even share a root. Rhea is κούρη, "maiden", and the Κουρῆτες are named from κοῦρος, "youth", and the adjective sets the maiden and the youths of clashing bronze side by side.

From din to breath. In the Kouretes' hymn the bronze does not stay a noise. Two lines on, the dancers are "life-begetting breaths, noble saviours of the kosmos" (XXXVIII.3; see ζῳογόνος), and by the end they are winds of fair weather asked to breathe upon those who pray (XXXVIII.22–25; see ὡροτρόφος). The opening line returns at line 7 with one word changed, "immortal" for "of clashing bronze", a repetition the note at XXXVIII.1, 7 counts among only three in the collection (told under Ἀρήιος). The hymn begins with the clash of arms that once hid a birth, and ends with the breath that brings the seasons on.

Use in the Hymns

Rhea. "thundering with the tympanon, loving the frenzy of the goad, maiden of clashing bronze, / mother of Zeus the lord, the Olympian, the aegis-bearer" (XIV.3–4; see Ῥέα).

The Kouretes. "Kouretes of clashing bronze, holding warlike arms, / of heaven and of earth and of the sea, rich in blessing" (XXXVIII.1–2; see οὐράνιοι χθόνιοί τε καὶ εἰνάλιοι).

Places to read

Both places of the adjective.

XIV.3 Rhea is the maiden of clashing bronze, thundering with the tympanon.

XXXVIII.1 The Kouretes of clashing bronze hold warlike arms.

Earlier poetry and cult

Demeter's bronze. Pindar opens an ode for a Theban victor by asking the city which of its old glories most gladdened its heart: "was it when you raised up Dionysos of the flowing hair, / who sits beside Demeter of the

clashing bronze?" (*Isthmian* 7.3–5).[648] In Pindar the word belongs to Demeter and the cymbals of her Theban cult; the hymn gives it to Rhea. Euripides' ode on the grieving Mother, in which Kypris takes up "the earthy voice of bronze" and the drums to make her laugh, is told under Μήτηρ Ἀνταία (*Helen* 1346–1349).

Later readings

Bronze on bronze. Lucretius, describing the Great Mother carried through the cities, gives the din of her train: "taut drums thunder under the palms, and hollow cymbals all around" (2.618–619). The armed band in her train, he goes on, whom the Greeks call Phrygian Curetes, act out the Dictaean Curetes who are said once to have hidden the wailing of the infant Jupiter in Crete, when, boys dancing quickly round a boy, armed and in time, they beat bronze on bronze, so that Saturn should not seize him in his jaws and give the mother a wound for ever beneath her breast (2.629–639).[649] Lucretius' *aeribus aera*, "bronze on bronze", can be read as the hymns' clashing bronze, independently of them: he sets in one procession the two that the adjective joins, the Mother and the Kouretes. With the story the collection leaves out, the adjective Rhea shares with the Kouretes can be read as the two halves of one rescue: the mother deceived the father, as the note at XIV.8 reports the usual reading of "false-speaking", and the young men covered the child's crying with bronze. His reading of her chariot and her crown is told under μήτηρ θεῶν.

In this edition

The edition renders the word "of clashing bronze" at both places, with "maiden" for κούρη at XIV.3. Neither place carries an apparatus entry on the word.

[648] Pindar, *Isthmian* 7.1–5.

[649] Lucretius, *On the Nature of Things* 2.618–619, 629–639.

See also

Ἀρήιος; εἰλιγμός; ζῳογόνος; Κουρῆτες; Μήτηρ Ἀνταία; μήτηρ θεῶν; οὐράνιοι χθόνιοί τε καὶ εἰνάλιοι; Ῥέα; τυμπανόδουπος; φιλοιστρομανής; χαλκοκορυστής; χαλκοτόρευτος; ψεύδομαι; ὠροτρόφος.

χαλκοτόρευτος · bronze-wrought

χαλκοτόρευτος, *chalkotoreutos*, accusative χαλκοτόρευτον, *chalkotoreuton*, "bronze-wrought"

Attested: χαλκοτόρευτον (*chalkotoreuton*; XVII.2). From χαλκός, "bronze", and τορεύω, "work in relief, chase": worked in bronze. The lexicon of Liddell and Scott cites it from this line alone. It stands in the second line of the hymn to Poseidon: "god of horses, holding in your hands the bronze-wrought trident, / you who dwell in the foundations of the deep-breasted sea" (XVII.2–3; see ἵππιος; Ποσειδῶν; τρίαινα). The second half of the line is Homer's. In the *Iliad*, when the gods wash away the Achaean wall after the fall of Troy, "the earth-shaker himself, holding in his hands the trident", leads the waters against it (12.27).[650] The hymn keeps the epic half-line, ἔχων χείρεσσι τρίαιναν, and adds the one word that makes the weapon a piece of craftsmanship. Of the collection's bronze words it is the only one for a thing made of bronze (Hypnos' fetters are "never forged of bronze", LXXXV.4): Rhea and the Kouretes ring with bronze (see χαλκόκροτος), and Ares wears it (see χαλκοκορυστής). The edition renders the word "bronze-wrought", and the line carries no apparatus entry.

See also

ἵππιος; Ποσειδῶν; τρίαινα; χαλκοκορυστής; χαλκόκροτος.

χαριδῶτις · giver of grace

χαριδῶτις, *charidōtis*, vocative χαριδῶτι, *charidōti*, "giver of grace"

[650] Homer, *Iliad* 12.17–33.

Attested: χαριδῶτι (*charidōti*; LV.9). From χάρις, “grace, charm, favour”, and δίδωμι, “give”: the giver of grace, a feminine agent noun of the kind the collection forms freely (see ὀλβιοδῶτις). Aphrodite has it in a line of the bed and its secrets: “glad in the bed through persuasion, hidden one, giver of grace, queen” (LV.9; see κρύφιος; λεκτροχαρής; πειθώ). The grace she gives is the charm that makes love answered, the χάρις that the Charites are named from (see Χάριτες), and the line sets it between persuasion and the hidden. The next line turns the hidden one inside out, “manifest, unseen, of lovely hair, of a noble father” (LV.10). A kindred giver stands in the codices of Selene’s hymn, where the manuscripts read χαροδῶτι, “giver of joy”, and Abel prints Wiel’s χαριτῶπι, “of gracious face” (the apparatus at IX.9). The edition renders χαριδῶτι “giver of grace”; at LV.9 λεκτροχαρές is Abel’s for λεκτροχαρής, and the line carries no entry on this word (the apparatus at LV.9).

See also

Ἀφροδίτη; κρύφιος; λεκτροχαρής; ὀλβιοδῶτις; πειθώ; Χάριτες.

χαρμοσύνης γενέτειραι · mothers of gladness

χαρμοσύνης γενέτειραι, *charmosynēs geneteirai*, “mothers of gladness”

Attested: χαρμοσύνης γενέτειραι (*charmosynēs geneteirai*; LX.4). Χαρμοσύνη is “joy, delight”, from the root of χαίρω and χάρμα, and γενέτειρα the feminine of “begetter”: the Charites as mothers of joy. The phrase opens the line of titles after their names: “Aglaia and Thalia and Euphrosyne rich in blessing, / mothers of gladness, lovely, kindly, holy” (LX.3–4; see Εὐφροσύνη; Χάριτες). The three names are three joys, Splendour, Festivity and Gladness, and the phrase gathers them into one maternity: the goddesses who are joys are also its mothers. The noun is rare: Liddell and Scott cite it from the Greek Bible, from Plutarch and from this line, and the collection has it nowhere else. The four lines that Ruhnken moved into the hymn from LXIX go on to say that without the Charites nothing rouses “the joys of living” (LX.9; see ἐγείρω). The edition renders the phrase “mothers of gladness”. In the same line εὔφρονες,

"kindly", is Slothouwer's for the codices' εὐφροσύν' (the apparatus at LX.4); on the codices' text the line itself had a second word for gladness.

See also

γενέτειρα; ἐγείρω; Εὐφροσύνη; Χάριτες.

χθονίη, σὺ δὲ φαινομένη · you are of the earth, you are also manifest

χθονίη, σὺ δὲ φαινομένη, *chthoniē, sy de phainomenē*, "you are of the earth, you are also manifest"

Attested: σὺ χθονίη, σὺ δὲ φαινομένη (*sy chthoniē, sy de phainomenē*; XL.12). The adjective of the earth, and the present participle of φαίνομαι, "appear, be seen": the hidden goddess and the goddess who shows herself. The phrase stands in the hymn to Demeter of Eleusis, in a line of three "you"s: "you are of the earth, you are also manifest, you are gentle to all" (XL.12; see Δημήτηρ Ἐλευσινία). The note at XL.12 calls it a setting of "the hidden goddess against the manifest one", stated "without a word of explanation, as it does the double natures" of other gods. The two words can be read as the grain itself, which lies in the earth and then comes up into sight, and the line before has given Demeter the sickles of summer (XL.11). The adjective's senses, of the earth and of the world below, are told under χθόνιος, with Pausanias' account of the rites of Demeter Chthonia at Hermione, a town on the coast of the Argolid. The edition renders the phrase "you are of the earth, you are also manifest"; χθονίη is Hermann's for the codices' χθονία (the apparatus at XL.12).

See also

Δημήτηρ Ἐλευσινία; νεοφάντης; χθόνιος.

χθόνιος Διόνυσος · chthonic Dionysos

χθόνιος Διόνυσος, *chthonios Dionysos*, accusative χθόνιον Διόνυσον, *chthonion Dionyson*, "chthonic Dionysos"

Attested: χθόνιον Διόνυσον (*chthonion Dionyson*; LIII.1). The god of the vine called by the adjective of the world below. The title stands once, in the first line of the hymn to the god of the year's round: "Amphietes I call, Bakchos, chthonic Dionysos" (LIII.1; see Ἀμφιετής; Βάκχος), where he sleeps at the house of Phersephone and puts the trieteric time to sleep (LIII.3–4; see κοιμίζω). The hymn says at once why he is chthonic: he sleeps below through the time between his feasts, and wakes to dance. The note at LIII.1 observes that this hymn and the one before are named from the festival cycle rather than from a place or a story. The god who sleeps and wakes can be read as chthonic in the same sense as the grain. The saying of Heraclitus that Hades and Dionysos are the same is told under Ἅδης (B15). The edition renders the phrase "chthonic Dionysos", and the line carries no apparatus entry.

See also

Ἅδης; Ἀμφιετής; Βάκχος; Διόνυσος; κοιμίζω; χθόνιος.

χθόνιος Ζεύς · chthonic Zeus

χθόνιος Ζεύς, *chthonios Zeus*, genitive χθονίου Διός, *chthoniou Dios*, "chthonic Zeus"

Attested: χθονίου Διὸς ἁγνοῦ (*chthoniou Dios hagnou*; XLI.7). The god of the underworld called by the name of Zeus, with the adjective set first. The phrase stands in the hymn to the Mother Antaia, in the lines that name the guide who led her down to Hades: "having got the holy child of Dysaules for your guide, / the revealer of the consecrated bed of holy chthonic Zeus" (XLI.6–7; see Δυσαύλης; μηνυτήρ; Μήτηρ Ἀνταία). The bed is Phersephone's marriage below, and the child of Dysaules the one who told where she had gone. The three places of the title, here, at XVIII.3 and at LXX.2, the gods and poets who use it, and the farmer's prayer in Hesiod are told under Ζεὺς χθόνιος. The edition renders the phrase "holy chthonic Zeus" at XLI.7; the codices read μηνυτήρ, and the elided μηνυτῆρ' is printed without an editor's name (the apparatus at

XLI.7); Δυσαύλου at XLI.6 is Hermann's, made out of the codices' δύσαγνος (the apparatus at XLI.6).

See also

Δυσαύλης; Ζεὺς χθόνιος; μηνυτήρ; Μήτηρ Ἀνταία; χθόνιος.

χθόνιος μήτηρ · chthonic mother

χθόνιος μήτηρ, *chthonios mētēr*, vocative χθονίη μῆτερ, *chthoniē mēter*, "chthonic mother"

Attested: χθονίη μῆτερ (*chthoniē mēter*; XLIX.4). The goddess of the earth and the world below called "mother". The phrase stands in the hymn to Hipta, the nurse of Bakchos: "Hear me as I pray, chthonic mother, queen" (XLIX.4; see Ἵππα; τροφός). The note at XLIX.4 observes that the hymn is not promoting a nurse: three of the four Lydian inscriptions that name the goddess call her "Mother Hipta", so that "μῆτερ is her own title in cult and the hymn is agreeing with the inscriptions", while "χθονίη and βασίλεια are the collection's own register for Rhea, the Mother of the Gods, Demeter and Antaia". The hymn then offers her two homes, "the holy mountain of Ida" in Phrygia and Tmolos, "a fair seat for the Lydians" (XLIX.5–6), the places of the Mother's cult. The nurse of Bakchos is given the titles of the Mother whose rites she shares, and the adjective sets her among the goddesses of the earth (see χθόνιος). The edition renders the phrase "chthonic mother"; in the line μευ is Hermann's for μου, χθονίη Hermann's for χθονία and μῆτερ Abel's for μήτηρ (the apparatus at XLIX.4), and the note adds that the Lydian stones spell her name Ἰπτα where the edition prints Abel's Ἵππα.

See also

Ἵππα; μήτηρ; τροφός; χθόνιος.

χλοόκαρπος · green-fruited

The title of the crop still standing green, given to the mother, the daughter, the god who sleeps and wakes, and by an editor to Rhea · Orphic Hymns

χλοόκαρπος, *chlookarpos*, vocative χλοόκαρπε, *chlookarpe*, dative plural χλοοκάρποις, *chlookarpois*, "green-fruited", "of the green fruit"

At a Glance

The word. From χλόη, "the green shoot, the young blade of corn", and καρπός, "fruit": bearing fruit while it is still green. The lexicon of Liddell and Scott cites it from Demeter's hymn alone.

In the Hymns. Four places: Phersephone (XXIX.13), Demeter (XL.5), Amphietes (LIII.8) and, by Wiel's conjecture, Rhea (LVIII.6).

In this edition. "green-fruited" at three places, "of the green fruit" in Demeter's hymn.

A place to read. XXIX.12–16, Phersephone in the green shoots and then in the autumn bed.

Meaning

The crop still standing. The green fruit is the grain in the blade, before it yellows: growth that has not yet been cut. The word does not go to the gods of the field at large. Apollo is "of the seed, of the plough" (XXXIV.3; see ἀρότριος), and Gaia rejoices "in sweet-breathing grasses" (XXVI.7), but the green fruit goes to the family of the Eleusinian goddesses and of the god who comes back. Its four places are a mother, a daughter, a son, and a Mother who may be an editor's.

The daughter. Phersephone's hymn gives her the word in its season. She is addressed as "of the spring, rejoicing in the meadow breezes, / showing forth your sacred body in green-fruited shoots, / made a bride in an autumn bed of ravishment" (XXIX.12–14). The note at XXIX.12–14 observes that the seizure is placed in autumn and that reading the farmer's year as the goddess's life is a construal; the hymn gives the season and nothing more. The order of the lines is plain all the same: the goddess

shows herself in the green, and then she is taken. Her body seen in the shoots can be read as her return seen in the field, as the reading told under βιοδῶτις has it, and three lines later she is the one who feeds all things and kills them (XXIX.16; see φέρβω).

The mother. In Demeter's hymn the word ends a line of four titles, "of the seed, of the heap, of the threshing-floor, of the green fruit" (XL.5), which can be read as the round of the grain from sowing to the threshing-floor and back to the green shoot (told under ἀλωαία). Only here does the edition give the word as a noun phrase, the goddess of the green fruit rather than a goddess green-fruited, and the three titles before it are Hermann's Ionic forms of the codices' words (the note at XL.5).

The son. The god who sleeps in Phersephone's house and wakes at the trieteric feast is asked, at the close of his hymn, "But, blessed one, green-fruited, horn-bearing, fruitful Bakchos, / come to the rite of all the gods with a gleaming face" (LIII.8–9; see Ἀμφιετής; κερασφόρος). His waking is a season too. The god whose sleep and return the hymn has just told is called by the word of the green crop, and the rite of all the gods that he is asked to attend is told under πάνθειος τελετή.

An editor's Rhea. In the hymn to Eros the word names the goddess of the breaths: Eros holds the keys "of all the breaths / all-begetting, that green-fruited Rhea feeds for mortals" (LVIII.5–6; see παντογένεθλος). The codices name no one: they read θεά, "the goddess", and Ῥέα is Wiel's. The note at LVIII.6 observes that "χλοόκαρπος, green-fruited, would suit Demeter as readily", and that naming Rhea attaches the hymn's cosmology to the Mother of the Gods. The word itself argues against the conjecture, since everywhere else it belongs to Demeter and her circle; but Rhea too has the cult words of the Mother (see χαλκόκροτος).

Use in the Hymns

Phersephone. "showing forth your sacred body in green-fruited shoots, / made a bride in an autumn bed of ravishment" (XXIX.13–14; see ἀναδείκνυμι).

Amphietes. "But, blessed one, green-fruited, horn-bearing, fruitful Bakchos" (LIII.8).

Places to read

Every place of the adjective; χλόη, "grass", at XXVI.7 and the compound χλοόμορφος at LXXXIV.6 are not listed.

XXIX.13 Phersephone shows forth her sacred body in green-fruited shoots.

XL.5 Demeter is of the seed, of the heap, of the threshing-floor, of the green fruit.

LIII.8 Amphietes is green-fruited, horn-bearing, fruitful Bakchos.

LVIII.6 Green-fruited Rhea, in Wiel's reading, feeds the all-begetting breaths.

Earlier poetry and cult

Demeter of the green. Demeter had the green shoot among her cult names. When Oedipus' end comes at Colonus, the messenger tells how he sent his daughters for water to wash him and to pour for the dead, and they went "to the hill of Demeter of the Green Shoots, in sight" and brought it back (*Oedipus at Colonus* 1598–1603).[651] At Athens she had a shrine as Chloe, "the Green", near the Acropolis: in Aristophanes' *Lysistrata* the women on the citadel see a man coming up, and when one asks where, Lysistrata answers, "by the shrine of Chloe" (835).[652]

Later readings

The name the priests explain. Pausanias, going up to the Acropolis, notes the sanctuary of Earth the Nurse of the Young and of Demeter Chloe (1.22.3; see κουροτρόφος), and adds that what their names mean can be learned by talking to the priests.[653] He leaves the title unexplained, and

[651] Sophocles, *Oedipus at Colonus* 1598–1603.

[652] Aristophanes, *Lysistrata* 829–838.

[653] Pausanias 1.22.3.

the hymn to Demeter gives it with no explanation either, at the end of a line that runs from seed to threshing-floor.

In this edition

The edition renders the word "green-fruited" at XXIX.13, LIII.8 and LVIII.6, and "of the green fruit" at XL.5. At XXIX.13 the codices read χροοκάρποις, from χρόα, "skin, colour", and the apparatus names no editor for the printed χλοοκάρποις (the apparatus at XXIX.13). At XL.5 the three titles before it are Hermann's Ionic forms for the codices' σπερμία σωρίτι ἀλωαῖα, and χλοόκαρπε itself carries no entry (the apparatus and the note at XL.5); at LVIII.6 Ῥέα is Wiel's for θεά (the apparatus and the note at LVIII.6). LIII.8 carries no apparatus entry.

See also

ἀλωαία; Ἀμφιετής; ἀναδείκνυμι; ἀρότριος; βιοδῶτις; κερασφόρος; κουροτρόφος; πάνθειος τελετή; παντογένεθλος; φέρβω; χαλκόκροτος; χλοόμορφος.

χλοόμορφος · of green form

χλοόμορφος, *chloomorphos*, vocative χλοόμορφε, *chloomorphe*, "of green form"

Attested: χλοόμορφε (*chloomorphe*; LXXXIV.6). From χλόη, "the green shoot", and μορφή, "form": green in form, like young grass. The lexicon of Liddell and Scott cites it from this line alone. It is a title of Hestia, the goddess of the hearth, at the end of the sentence that addresses her as a building: "O house of the blessed gods, mighty support of mortals, / everlasting, of many forms, most longed for, of green form" (LXXXIV.5–6; see ἀΐδιος; Ἑστία; πολύμορφος). The hearth and its fire are not green, and the hymn does not explain the title. The collection gives another hint. The note on the hymn records that at XXVII.9 the Mother of the Gods is "named Hestia" outright, and the two hymns hold both identities without comment; on that identification the green form can be read as the earth's, the Mother's green, given to the goddess at the centre of the

house. Its kin χλοόκαρπος, “green-fruited”, goes to Demeter and her circle (see χλοόκαρπος). The edition renders the word “of green form”; in the same line ἀιδίῃ is Hermann’s for the codices’ ἀίδιε (the apparatus at LXXXIV.6), and at LXXXIV.5 οἶκε, “O house”, is Dorville’s for the codices’ οἳ καί (the apparatus at LXXXIV.5).

See also

ἀΐδιος; Ἑστία; πολύμορφος; χλοόκαρπος.

χοροιμανής · mad for the dance

χοροιμανής, *choroimanēs*, vocative χοροιμανές, *choroimanes*, “mad for the dance”

Attested: χοροιμανές (*choroimanes*; LII.7). From χορός, “dance”, and μαίνομαι, “rave”: raving in the dance, or for it, the epic form of χοροµανής. Liddell and Scott cite it from this line and two other late hexameter poems. It stands in the run of titles given to the god of the trieteric feast: “eater of raw flesh, sceptred, mad for the dance, leader of revels, / revelling through the consecrated trieteric feasts among the foster-mothers” (LII.7–8; see κῶμος; ὠμάδιος). The madness here is the god’s own, and it is the madness of his rite: the god is “raving” from the first line of the same hymn (LII.1; see μαινόλης), and the dancers of his feast are his nurses. The compound joins the dance to the rage in one word, the two halves of the Bacchic revel that the next title, “leader of revels”, leads. Its kin θυρσομανής, “thyrsos-maddened” (L.8), has its own entry (see θυρσομανής). The edition renders the word “mad for the dance”; at LII.7 ἠγέτα is Abel’s for ἀγέτα, and at LII.8 τιθήνας, “foster-mothers”, is Wiel’s for the codices’ γαληναῖς (the apparatus at LII.7–8).

See also

θυρσομανής; κῶμος; μαινόλης; σκηπτοῦχος; Τερψιχόρη; ὠμάδιος.

χοροπαίγμων · dance-player

χοροπαίγμων, *choropaigmōn*, plural χοροπαίγμονες, *choropaigmones*, "dance-players"

Attested: χοροπαίγμονες (*choropaigmones*; XXIV.2). From χορός, "dance", and *παίζω*, "play": sporting in the dance. Liddell and Scott cite it from this line alone. It is a title of the Nereids, in a line of four: "shuddering, of the depths, dance-players, watery-pathed, / fifty maidens revelling about the waves" (XXIV.2–3; see βακχεύω; Νηρηΐς; ὑγροκέλευθος). The sea-nymphs' dance can be read as the movement of the waves, and the next lines set them "glorying on the Tritons' chariots" among the beasts of the sea (XXIV.4–5). Their play is serious all the same: the hymn's last sentence calls them the first "to show forth the august rite / of well-hallowed Bakchos and of holy Phersephoneia, / with Kalliope the mother, and with lord Apollo" (XXIV.10–12; see ἀναδείκνυμι), and the dancing daughters of the sea become founders of the mysteries. The first title of the line, "shuddering", sits oddly among dancers, and the note at XXIV.2 records that it is Abel's restoration for the codices' σφράγιαι, which is not a word (see φρικαλέος). The edition renders χοροπαίγμονες "dance-players", and the apparatus at XXIV.2 carries no entry on it.

See also

ἀναδείκνυμι; βακχεύω; Νηρηΐς; ὑγροκέλευθος; φρικαλέος.

χρησμῳδός · oracle-singer

χρησμῳδός, *chrēsmōidos*, vocative χρησμῳδέ, *chrēsmōide*, "oracle-singer"

Attested: χρησμῳδέ (*chrēsmōide*; LXXXVI.2). From χρησμός, "oracle", and ᾠδή, "song": one who chants oracles, and so a prophet. It is a title of Oneiros, the dream: "I call upon you, blessed one, of outstretched wing, baneful Oneiros, / messenger of what is to come, greatest oracle-singer to mortals" (LXXXVI.1–2; see ἄγγελε μελλόντων; ὄνειρος). The hymn goes on to say how he sings: "in silence to silent souls showing forth what is to come" (LXXXVI.6; see ψυχή). The oracle-singer of the dream sings

without a voice, and his hearers are asleep. In Sophocles the word is a title of the Sphinx, "the oracle-singing maiden" (*Oedipus the King* 1200), and in Plato it names a whole class of men: Socrates, testing the poets, found that they composed not by wisdom but by a kind of nature and inspiration, "like the god-inspired seers and the oracle-singers", who say many fine things but know nothing of what they say (*Apology* 22b–c).[654] The hymn's greatest oracle-singer is the one who brings the gods' purposes themselves (LXXXVI.5), with no inspired man between. The edition renders the word "oracle-singer", and LXXXVI.2 carries no apparatus entry.

See also

ἄγγελε μελλόντων; ὄνειρος; χρησμός; ψυχή.

χρόνου μήτηρ · mother of time

χρόνου μήτηρ, *chronou mētēr*, vocative χρόνου μῆτερ, *chronou mēter*, "mother of time"

Attested: χρόνου μῆτερ (*chronou mēter*; IX.5). The title of Selene: "giver of brightness, lover of horses, mother of time, fruit-bearing, / amber-gleaming, heavy-hearted, shedding light down, night-gleaming" (IX.5–6; see αὐγάστειρα; Σελήνη; φερέκαρπος). The moon is the mother of time because she measures it: the line before calls her "waxing and waning, female and male" (IX.4; see αὐξομένη καὶ λειπομένη), and her course is the month. The collection's fathers of time are Helios and Herakles, the sun and its hero, who beget the day and the year (see χρόνου πατήρ); the moon is the one mother, and the title sets her beside them as the third measure. Timaeus' month, when the moon goes round her circle and overtakes the sun, is told with his sun under χρόνου πατήρ (*Timaeus* 39c). The title stands among words of light and fruit, and the moon that measures time is also the one who ripens crops. The edition renders the phrase "mother of time"; in the line αὐγάστειρα is Abel's for the codices' αὐγήστειρα (the apparatus at IX.5).

[654] Sophocles, *Oedipus the King* 1200; Plato, *Apology* 22b–c.

See also

αὐγάστειρα; αὐξομένη καὶ λειπομένη; Σελήνη; φερέκαρπος; χρόνος; χρόνου πατήρ.

χρόνου πατήρ · father of time

The title of the sun and of the hero given the sun's titles, the two powers whose course across the sky is the measure of the days and seasons · Orphic Hymns

χρόνου πατήρ, *chronou patēr*, vocative χρόνου πάτερ, *chronou pater*, "father of time"

At a Glance

The phrase. "Father of time": the begetter of time, and so of the days, months and years that time is counted in. Pindar calls time itself "the father of all".

In the Hymns. Twice, in hymns that share whole half-lines: Helios (VIII.13) and Herakles (XII.3).

In this edition. "father of time" at both places.

A place to read. VIII.1–13 beside XII.1–13.

Meaning

Two fathers, one course. The title goes to the sun and to a hero the collection gives the sun's words. Helios is "blazing, undefiled, father of time, immortal Zeus" (VIII.13), and Herakles, four hymns later, "of shifting form, father of time, everlasting and kindly" (XII.3; see αἰολόμορφος). The two hymns share more than the title. Both call their god a Titan (VIII.2, XII.1; see Τιτάν), both begin a line "self-begotten, untiring" (VIII.3, XII.9; see αὐτοφυής), and both close a line "most high, helper to all" (VIII.17, XII.6). The reading told under αὐτοφυής takes the shared words as the hymn's way of making Herakles the sun under another name. The title can be read the same way: the father of time is a single office, held by the power whose course across the sky divides the day and the year.

What the sun begets. Helios' hymn says what fathering time means before it gives the title. He is "on the right the begetter of dawn, on the left of night, / holding the blending of the seasons, dancing on four-stepping feet" (VIII.4–5; see κρᾶσις), and a few lines later "season-nurturing youth" (VIII.10; see ὡροτρόφος). Day and night are his children, and the seasons are mixed and fed by his course. Time here is not an abstraction or a god of its own; it is the order of light and dark that the sun's movement makes. The title comes at the end of a run of names of fire and fruit, "light-bearer, of shifting blend, life-bringing, fruitful, Paian, / blazing, undefiled, father of time, immortal Zeus" (VIII.12–13; see φῶς ἀμίαντον), where the note at VIII.12–13 observes that the collection identifies its gods with one another freely and without argument.

What the hero carries. Herakles' hymn gives the same work to the hero, addressed as "you who carry about your head the dawn and the black night, / creeping through twelve labours from the risings to the settings" (XII.11–12; see δώδεκα ἆθλα). The labours passed through from east to west can be read as the stations of the sun's year, as the reading told under δώδεκα ἆθλα has it, and the hero who carries dawn and night is then the measure of the year as Helios is the measure of the day. The note at XII.1, 3 says that the title is native to Orphic literature, where the theogonies identified Chronos with Herakles outright, and that Porphyry read the solar Herakles and his labours as the zodiac. The hymn does not argue the identification; it gives the hero the sun's half-lines and the sun's title.

The mother and the god. The collection has one mother of time to set beside its two fathers: Selene, "giver of brightness, lover of horses, mother of time, fruit-bearing" (IX.5; see χρόνου μήτηρ), who measures the month as Helios measures the day. And it has a god Chronos, "ever-flowing", called once in the proem (Prayer 29; see χρόνος). The fathers of time are not that god. They are the visible powers that move across the sky, and time, in these hymns, is what their moving makes.

Use in the Hymns

Helios. "blazing, undefiled, father of time, immortal Zeus" (VIII.13; see Ἥλιος).

Herakles. "of shifting form, father of time, everlasting and kindly" (XII.3; see ἀΐδιος; Ἡρακλῆς).

Places to read

Both places of the phrase.

VIII.13 Helios is blazing, undefiled, father of time, immortal Zeus.

XII.3 Herakles is of shifting form, father of time, everlasting and kindly.

Earlier poetry and cult

The father who cannot undo. Pindar, in the ode for Theron, the tyrant of Akragas in Sicily, after his chariot victory at Olympia in 476 BC, says that once a thing is done, rightly or wrongly, not even Time, the father of all, could make its end not to have been; yet with a happy lot it may sink into oblivion (*Olympian* 2.15–18).[655] Pindar's Time is the father of everything that happens, and his fatherhood is a limit: what he has brought about stays done. The hymns' fathers of time are the sun and its hero, and what they father is the round of day and season that comes back.

Later readings

The sun as the measure. Plato's Timaeus tells how the god, to give the eight circuits a plain gauge of how fast and how slow they run against one another, lit a fire in the second circuit out from the earth, the body now named the sun, to shine as far as it could across the whole heaven and to give a share in number to the living things fit for it; so, he says, night and day came to be, the round of the one most intelligent circling, and the month, when the moon has gone round her circle and catches up with the sun, and the year, when the sun has gone round his own (*Timaeus* 39b–

[655] Pindar, *Olympian* 2.15–18.

c).[656] Timaeus' sun is the clock that makes time countable, the work the hymn gives Helios when it makes him begetter of dawn and night and father of time, independently of Plato. The god's making of the sun, the moon and the five wandering stars so that time might be born, a few lines earlier, is told under ἑπτάπορος (38c–d).

In this edition

The edition renders the phrase "father of time" at both places. VIII.13 carries no apparatus entry; at XII.3 ἀίδιός τε καὶ is Hermann's for the codices' ἀίδιέ τε (the apparatus at XII.3). The note at XII.1, 3 cites Damascius and Athenagoras for the Orphic identification of Chronos with Herakles.

See also

ἀΐδιος; αἰολόμορφος; αὐτοφυής; δώδεκα ἆθλα; ἑπτάπορος; Ἥλιος; Ἡρακλῆς; κρᾶσις; Τιτάν; φῶς ἀμίαντον; χρόνος; χρόνου μήτηρ; ὡροτρόφος.

χρυσεοπήληξ · golden-helmed

The one golden helmet in a collection whose gold is otherwise the light of the gods, brought in with the Homeric hymn Hermann moved · Orphic Hymns

χρυσεοπήληξ, *chryseopēlēx*, "golden-helmed"

At a Glance

The word. From χρύσεος, "golden", and πήληξ, "helmet": with a helmet of gold. The shorter χρυσοπήληξ is Aeschylus' title for Ares, and Euripides gives it to the Sown Men of Thebes.

In the Hymns. Once, in the first line of the hymn to Ares that Hermann moved into the collection from the *Homeric Hymns* (LXXXVIII.1).

In this edition. "golden-helmed".

A place to read. LXXXVIII.1–10, beside the collection's own hymn to Ares, LXV.

[656] Plato, *Timaeus* 39b–c.

Meaning

The gold of the collection. Elsewhere the Hymns give their gods gold as light, as music and in what they wear and drive, never as armour. Protogonos is "glorying in golden wings" (VI.2; see ὠογενής), Helios is "Titan of golden light" (VIII.2), Helios and Apollo are golden-lyred (VIII.9, XXXIV.3; see χρυσολύρης), Apollo is "golden-haired" (XXXIV.9), and Aphrodite drives "chariots wrought of gold" (LV.18). The gold belongs to the bright gods and the things they carry. The one golden helmet in the book comes with the one hymn whose diction is Homer's.

Two hymns to Ares. The collection's own Ares has no gold. His hymn is a soldier's catalogue, "delighting in arms, unsubdued, man-slayer, stormer of walls, / Ares lord, loud with arms, for ever stained with slaughter" (LXV.2–3; see ὁπλόδυπος), and its prayer asks him to give up war for love and wine and the works of Demeter (LXV.6–8; see Δηώ). The hymn Hermann moved opens otherwise: "Ares overmastering, heavy upon the chariot, golden-helmed, / of mighty spirit, shield-bearer, saviour of cities, harnessed in bronze" (LXXXVIII.1–2; see βρισάρματος; ὑπερμενέτης). The god who in LXV storms walls is here the saviour of cities, and the god "for ever stained with slaughter" is "father of Nike who wars well, helper of Themis" (LXXXVIII.4; see συνάρωγος). Gold and bronze stand in successive lines, the gold on the head and the bronze on the body, as in the armour of the epic.

The helmet and the star. The hymn then lifts its god into the sky, wheeling his fire-bright circle above the third orbit (LXXXVIII.6–8; see ἑπτάπορος), and the prayer begins "hear, helper of mortals, giver of bold youth, / shedding gently from on high your gleam upon our / life" (LXXXVIII.9–11). The note at LXXXVIII.6–8 calls this astronomy "the clearest single mark in the hymn of a later and more learned hand". The golden helmet of the first line can be read beside the gleam of the tenth: the god's gold is the bright fire of the planet that bears his name, seen from below. The hymn keeps the epic arms and gives them a heaven.

Use in the Hymns

The first line. "Ares overmastering, heavy upon the chariot, golden-helmed, / of mighty spirit, shield-bearer, saviour of cities, harnessed in bronze" (LXXXVIII.1–2; see Ἄρης; χαλκοκορυστής).

Places to read

The one place of the word.

LXXXVIII.1 Ares is overmastering, heavy upon the chariot, golden-helmed.

Earlier poetry and cult

The gods in gold. On the shield Hephaistos makes for Achilles, the men of the besieged city go out to an ambush led by Ares and Pallas Athene, "both of gold, and golden were the clothes they wore", handsome and huge in their armour, as gods are, standing out on every side, while the people under them were slighter (*Iliad* 18.516–519).[657] The gold of the epic gods is the gold of their arms and their bodies, and it marks them out above the men they lead.

The golden-helmed daimon. In Aeschylus' *Seven against Thebes* the chorus of Theban women, hearing the clatter of shields at the walls, cries to the city's god: "What are you about? Will you hand over your own land, Ares, god of its ancient soil? O daimon of the golden helmet, turn your eyes, turn them on the city you once made your beloved" (104–107).[658] Aeschylus' golden helmet belongs to a god asked to save a city, as the hymn's belongs to the "saviour of cities".

Later readings

A late poem. M. L. West argued that the eighth *Homeric Hymn* was composed by Proclus in the fifth century AD; the argument, and the edition's note calling the attribution very probable, are told under Ἄρης. If

[657] Homer, *Iliad* 18.509–519.

[658] Aeschylus, *Seven against Thebes* 100–107.

he is right, the golden helmet is a late Platonist's borrowing from the epic, set on a god who has become a planet.

In this edition

The edition renders the word "golden-helmed". LXXXVIII.1 carries no apparatus entry; Abel's one entry on the hymn is his note that Hermann moved it "not rightly", since it is "of a different colouring from the Orphic hymns" (the apparatus and the note at LXXXVIII). The note on the hymn counts χρυσεοπήληξ among a dozen words of LXXXVIII that occur nowhere else in the collection.

See also

Ἄρης; βρισάρματος; Δηώ; ἑπτάπορος; ὁπλόδουπος; *συνάρωγος*; ὑπερμενέτης; χαλκοκορυστής; χρυσολύρης; ᾠογενής.

χρυσολύρης · golden-lyred

χρυσολύρης, *chrysolyrēs*, vocative χρυσολύρη, *chrysolyrē*, "of the golden lyre", "golden-lyred"

Attested: χρυσολύρη (*chrysolyrē*; VIII.9, XXXIV.3). From χρυσός, "gold", and λύρα, "lyre": with a lyre of gold, which Liddell and Scott cite as a title of Apollo from Pindar and Aristophanes. The collection gives it to Helios and to Apollo. Helios is "of the golden lyre, drawing the harmonious course of the kosmos" (VIII.9; see ἐναρμόνιος; Ἥλιος), where the note at VIII.9 finds "the music of the spheres, stated in four words and not elaborated" (see ἁρμονία). Apollo is "golden-lyred, of the seed, of the plough, Pythian, Titan" (XXXIV.3; see Ἀπόλλων; ἀρότριος). The title passes between the two gods as their light does, and in Helios' hymn it is the sun's course that is the music. Aristophanes' women, praying at the opening of their assembly, call on "great-named Zeus, and you of the golden lyre, who hold holy Delos" (*Women at the Thesmophoria* 315–316).[659] The edition renders the word "of the golden lyre" at VIII.9 and "golden-lyred" at XXXIV.3; neither place carries an apparatus entry on it,

[659] Aristophanes, *Women at the Thesmophoria* 312–319.

and in Apollo's line σπερμεῖος is Hermann's for the codices' σπέρμιε (the apparatus at XXXIV.3).

See also

Ἀπόλλων; ἁρμονία; ἀρότριος; ἐναρμόνιος; Ἥλιος; χρυσεοπήληξ.

ψυχοτρόφος · soul-nourishing

The title of the breezes and winds that feed the soul, given to the airy Hera and to the Kouretes become breaths, in hymns where breath and soul are one · Orphic Hymns

ψυχοτρόφος, *psychotrophos*, accusative plural ψυχοτρόφους, *psychotrophous*, plural ψυχοτρόφοι, *psychotrophoi*, "that nourish the soul", "soul-nourishing"

At a Glance

The word. From ψυχή, "breath, life, soul", and τρέφω, "nourish": feeding the soul. The first half of the compound is the breath that leaves the body at death, and the second the word for rearing and feeding.

In the Hymns. Twice, both times of moving air: the breezes Hera supplies (XVI.3) and the Kouretes as winds (XXXVIII.22).

In this edition. "that nourish the soul" (XVI.3), "soul-nourishing" (XXXVIII.22).

A place to read. XVI.1–8, the airy Hera, with XXXVIII.20–25.

Meaning

Breath that feeds. Both places give the word to air in motion. In Hera's hymn it is the breezes, αὖραι: she is "supplying to mortals the kindly breezes that nourish the soul, / mother of rains, nurse of winds, all-begetting" (XVI.3–4; see αὔρα; ὄμβρος). In the second hymn to the Kouretes it is the dancers themselves, become winds: "everflowing breaths, soul-nourishing, misty" (XXXVIII.22; see ἀέναος; ἠεροειδής). The word never goes to food, to the earth or to a nurse of children, though the

collection has many feeders of each. What feeds the soul in these hymns is breath.

One word for both. The note at XVI.3 observes that "the physical and the psychological senses of breath are not separated", and that the hymn does not choose between them. The Greek did not need to. ψυχή is the breath of life before it is the soul, and to nourish it with breezes is at once to give mortals air to breathe and to sustain what keeps them alive. The hymn says why Hera can do this in the lines that follow: "for apart from you nothing at all has known the nature of life; / for you share in all things, blended with the august air" (XVI.5–6). The goddess is the air, on the play of Ἥρα and ἀήρ told under αὔρα and Ἥρα, and the soul that lives on breath lives on her.

The winds of the Kouretes. In the Kouretes' hymn the word comes at the end of a change. The hymn opens on "Kouretes of clashing bronze, holding warlike arms" (XXXVIII.1; see χαλκόκροτος), calls them two lines later "life-begetting breaths, noble saviours of the kosmos" (XXXVIII.3; see ζῳογόνος), and gives them the storm of lines 14–19. The note at XXXVIII.3, 22 observes that the armed dancers "have become winds by the end, which is what makes the storm of 14–19 their doing rather than a simile". The closing titles are those of the gentle wind: soul-nourishing, misty, "fair-breathing, of fair weather, saving and kindly; / nourishers of the seasons, fruit-bringing" (XXXVIII.24–25; see ὡροτρόφος). The breath that feeds the soul is the same breath that feeds the crops, and the hymn ends asking it to blow.

Against the destroyer. The opposite compound is Hades' in the hymn to Health, "Hades alone, destroyer of souls, hates you always" (LXVIII.6), and the two words can be read together as the poles of the soul's life (see ψυχοφθόρος); the souls of the dead are told under ψυχή.

Use in the Hymns

Hera. "supplying to mortals the kindly breezes that nourish the soul, / mother of rains, nurse of winds, all-begetting" (XVI.3–4; see Ἥρα; παντογένεθλος).

The Kouretes. "everflowing breaths, soul-nourishing, misty, / you who are also called heavenly twins in Olympos" (XXXVIII.22–23; see Κουρῆτες; πνοή).

Places to read

Both places of the word.

XVI.3 Hera supplies to mortals the kindly breezes that nourish the soul.

XXXVIII.22 The Kouretes are everflowing breaths, soul-nourishing, misty.

Earlier poetry and cult

Air that holds us together. Anaximenes of Miletus, the natural philosopher of the mid-sixth century BC who made air the first principle, is reported by Aetius to have said: "just as our soul, which is air, keeps us together and governs us, so wind and air hold the whole kosmos in their embrace" (B2).[660] The soul is air, and the kosmos lives by the same air that keeps a man alive. The hymn to Hera, which makes the goddess the air without whom nothing has known the nature of life, can be read beside the philosopher, independently of him.

Later readings

The soul on the winds. Plato's Socrates derives the soul's name from the breath that refreshes the body (*Cratylus* 399d–e; see ψυχή). Aristotle, in the first book of *On the Soul*, criticizes accounts of the soul that do not fit every living thing, and counts among them "the account in the verses called Orphic": it says that the soul enters from the whole as we breathe, carried by the winds, which cannot happen to plants or to animals that do not breathe, a point that has escaped those who hold the view (*On the Soul* 1.5, 410b27–411a2).[661] The Orphic verses Aristotle knew made the soul a breath borne in on the wind. The hymns' breezes and winds that nourish the soul can be read as the same belief at prayer, centuries later.

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[660] Anaximenes, fragment B2 Diels–Kranz (Aetius 1.3.4).

[661] Aristotle, *On the Soul* 1.5, 410b22–411a2.

In this edition

The edition renders the word "that nourish the soul" at XVI.3, where it agrees with "breezes", and "soul-nourishing" at XXXVIII.22. Neither place carries an apparatus entry on the word. At XVI.6 ἠέρι, "the air" with which Hera is blended, is Dorville's for the codices' περί (the apparatus at XVI.6). In the same line of the Kouretes' hymn ἠεροειδεῖς, "misty", is Hermann's for the codices' ἀεροειδεῖς (the apparatus at XXXVIII.22).

See also

ἀέναος; αὔρα; ζῳογόνος; ἠεροειδής; Ἥρα; Κουρῆτες; ὄμβρος; παντογένεθλος; πνοή; χαλκόκροτος; ψυχή; ψυχοφθόρος; ὠροτρόφος.

ψυχοφθόρος · destroyer of souls

ψυχοφθόρος, *psychophthoros*, "destroyer of souls"

Attested: ψυχοφθόρος (*psychophthoros*; LXVIII.6). From ψυχή, "life, soul", and φθείρω, "destroy": destroying life. It is a title of Hades in the hymn to Hygieia, Health: "Hades alone, destroyer of souls, hates you always" (LXVIII.6; see Ἅδης; ὑγίεια). The note at LXVIII.6 calls the line "the hymn's proof": everything in the world wants Health, and "the single exception identifies what she is against". The note adds that the god to whom Hermes leads the souls "when the appointed time comes" is the one enemy this goddess has, "though neither hymn marks the connection". The collection's word for the breezes and winds that feed the soul is the opposite compound (see ψυχοτρόφος), and the two can be read as the poles of the soul's life in these hymns, the breath that keeps it and the god who takes it. The next line calls Health "ever-blooming, most prayed for, resting-place of mortals" (LXVIII.7; see ἀειθαλής; ἀνάπαυμα). The edition renders the word "destroyer of souls", and the line carries no apparatus entry.

See also

Ἅδης; ἀειθαλής; ἀνάπαυμα; ὑγίεια; ψυχή; ψυχοτρόφος.

ὠγύγιος · primordial

ὠγύγιος, *ōgygios*, genitive ὠγυγίου, *ōgygiou*, "primordial"

Attested: ὠγύγιος (*ōgygios*; LXIV.10), ὠγυγίου (*ōgygiou*; LIX.10). An old poetic word of uncertain origin, connected by the ancients with Ogygos, whom Pausanias makes the first king of the Theban land (9.5.1): primeval, from the beginning. Both its places are law's. Nomos is "primordial, of long experience, dwelling harmlessly among all / the lawful — but bringing heavy misery to the lawless" (LXIV.10–11; see νόμιμος; Νόμος), and on the Moirai's plain the chariot of opinion drives past the bound "of justice and of hope and of cares, / and of primordial law and of boundless lawful rule" (LIX.9–10; see εὔνομος ἀρχή; μόρσιμον πεδίον). The primordial law can be read as older than any city's laws, and in both hymns it is the measure set over mortals from the start. Hesiod gave the word to the water the gods swear by: of the imperishable water of Styx, "primeval", the gods made their oath, and it gushes out across a stony land (*Theogony* 805–806).[662] Hesiod's primeval water binds the gods; the hymn's primordial law binds men. The edition renders the word "primordial" at both places, and neither line carries an apparatus entry.

See also

εὔνομος ἀρχή; μόρσιμον πεδίον; νόμιμος; Νόμος; Στύξ.

ὠδίνων ἐπαρωγὲ καὶ ὠδίνων ἀμύητε · helper in the birth-pangs, and uninitiated in the birth-pangs

ὠδίνων ἐπαρωγὲ καὶ ὠδίνων ἀμύητε, *ōdinōn eparōge kai ōdinōn amyēte*, "helper in the birth-pangs, and uninitiated in the birth-pangs"

Attested: ὠδίνων ἐπαρωγὲ καὶ ὠδίνων ἀμύητε (*ōdinōn eparōge kai ōdinōn amyēte*; XXXVI.4). Two titles of Artemis, each with the noun of labour in the genitive: the helper at birth-pangs, and the one who has no knowledge of them, ἀμύητος being "uninitiated", the word of the

[662] Hesiod, *Theogony* 805–806; Pausanias 9.5.1.

mysteries. The line stands between "of childbed" and "looser of the girdle" in her hymn (XXXVI.3–5; see λοχεία; λυσίζωνος). The note at XXXVI.4 observes "the same noun twice in one line, once as what she assists at and once as what she has not undergone", and adds that the collection "states the contradiction and leaves it", as it gives Athena "unspeakable, spoken" (XXXII.3; see ἀρρήτη, ῥητή). The paradox is the virgin goddess of childbirth, and the word for her ignorance is the word for those not yet admitted to a rite: childbirth can be read as a mystery the goddess has not entered. The note at XXXVI.8 resolves it with a title she is given four lines later, "bringer of swift delivery" (see ὠκυλόχεια), and Socrates' account of why Artemis, herself unwed, gave the midwife's art to women past bearing is told under Ἄρτεμις (*Theaetetus* 149b–c). The other places of the noun are told under ὠδίς, and the helper's title under ἐπαρωγός. The edition renders the line "helper in the birth-pangs, and uninitiated in the birth-pangs", and it carries no apparatus entry.

See also

ἀμύητος; ἀρρήτη, ῥητή; Ἄρτεμις; ἐπαρωγός; λοχεία; λυσίζωνος; ὠδίς; ὠκυλόχεια.

ὠκυλόχεια · swift in delivery

The title of the goddess who makes labour short, given to Prothyraia and to Artemis, the two names of one helper of women in childbirth, and once to Physis, the mother of all things · Orphic Hymns

ὠκυλόχεια, *ōkylocheia*, "swift in delivery", "bringer of swift delivery"

At a Glance

The word. From ὠκύς, "swift", and λόχος, "childbirth": she of the swift delivery. The note on the Artemis hymn takes it as causative: the goddess makes the birth swift.

In the Hymns. Three times: Prothyraia, the goddess of the doorway (II.4), Physis (X.19) and Artemis (XXXVI.8).

In this edition. "swift in delivery" (II.4, X.19) and "bringer of swift delivery" (XXXVI.8).

A place to read. II.1–14, the whole hymn to Prothyraia.

Meaning

One helper under two names. Two of the three places are one goddess. Prothyraia's hymn, at its petition, names her "Artemis Eileithyia, and august Prothyraia" (II.12; see Ἄρτεμις Εἰλείθυια; Προθυραία), and the hymn to Artemis gives its goddess the same office: she is "of childbed, / helper in the birth-pangs, and uninitiated in the birth-pangs, / looser of the girdle" (XXXVI.3–5; see λοχεία; λυσίζωνος). Both hymns give her this word, and both set it among titles of rescue.

The mother of all things. The third place lifts the word out of the birth-room. Physis, Nature, is told, "of all things you are father, mother, nurse and foster-mother, / swift in delivery, blessed, of many seeds, the rush of the seasons" (X.18–19; see πολύσπορος; Φύσις). Here the swift delivery is not a goddess's help to a woman but the bearing of everything that is born, and the line sets it beside the seeds and the onrush of the seasons. The title of the midwife-goddess can be read as given to the world's own fertility: Nature brings forth quickly, season after season, what Prothyraia and Artemis bring forth for each mother.

What swiftness means. For a woman in labour speed is mercy: the swift delivery is the short pain. Prothyraia's line makes that plain, "swift in delivery, present in the pains of mortals, Prothyraia" (II.4), and the hymn around it is full of the pain the swiftness ends. She is "helper in birth-pangs, sweet sight to women in labour" (II.2; see ὠδίς); of her the hymn says, "you suffer with the birth-pangs and delight in easy births" (II.8); she is "Eileithyia, releasing from labour in dread necessities" (II.9). The goddess does not abolish the labour. She stands in it, suffers with it, and makes it short. The hymn's reasons end on a thought that can be read as one only a swift delivery allows: "for in you the pangs of birth are banishers of care" (II.11; see λαθικηδής), where "banishers of care" is Abel's λαθικηδέες for the codices' λυσιπήμονες (the apparatus at II.11).

The causative reading. In the Artemis hymn the word stands beside a paradox. The goddess is "helper in the birth-pangs, and uninitiated in the birth-pangs" (XXXVI.4; see ὠδίνων ἐπαρωγὲ καὶ ὠδίνων ἀμύητε), a virgin who has never given birth and who presides over birth. The note at XXXVI.8 resolves the two: the word is causative, "she makes the delivery swift, as λοχείη at 3 and λυσίζωνε at 5 are causative — which is also why it does not contradict ὠδίνων ἀμύητε at 4". The goddess is not swift in her own labour, since she has none; she makes others' labour swift. The title can be read as the whole of her office in childbirth, given in one word: she has no pangs of her own, and she shortens those of others.

Use in the Hymns

Prothyraia. "swift in delivery, present in the pains of mortals, Prothyraia, / key-holder, kindly met, loving to rear, gracious to all" (II.4–5; see κληδοῦχος).

Artemis. "Orthia, bringer of swift delivery, nurse of the young of mortals, daimon" (XXXVI.8; see κουροτρόφος; Ὀρθία).

Places to read

Every place of the word.

II.4 Prothyraia is swift in delivery, present in the pains of mortals.

X.19 Physis is swift in delivery, blessed, of many seeds.

XXXVI.8 Artemis is Orthia, bringer of swift delivery, nurse of the young.

Earlier poetry and cult

Hastened and held back. In the *Iliad* Agamemnon tells how Hera cheated Zeus on the day Herakles was to be born. Zeus had sworn that the child of his blood born that day would rule all who lived round about; Hera darted down to Argos, where the wife of Sthenelos son of Perseus was carrying a son in her seventh month, brought him into the light though he was short of his months, and stopped Alkmene's labour, holding back the Eileithyiai (19.112–119).[663] The power the hymns give their goddess, to make a birth come quickly, can be read as the power

[663] Homer, *Iliad* 19.95–125.

Hera uses against Herakles, independently of the Hymns: the goddess of childbirth can hasten a labour and can hold one back.

Later readings

The midwife's art. Plato's Socrates, explaining to Theaetetus why he calls himself a midwife, says that midwives, by giving drugs and singing charms, can rouse the pangs and make them gentler if they wish, bring the woman who labours hard to her delivery, and, if it seems best, bring on a miscarriage while it is still early (*Theaetetus* 149c–d).[664] Socrates' midwives can be read as doing with their drugs and charms, independently of the Hymns, what the hymns ask of the goddess. His account of why Artemis, herself unwed, gave the art to women past childbearing is told under Ἄρτεμις (149b–c).

In this edition

The edition renders the word "swift in delivery" at II.4 and X.19 and "bringer of swift delivery" at XXXVI.8, the second English giving the causative sense the note at XXXVI.8 argues for. Abel's page prints ὠκυλόγεια at XXXVI.8, a misprint of gamma for chi that the edition records and does not adopt (the apparatus and the note at XXXVI.8). X.19 carries no apparatus entry. In the line of Prothyraia's hymn παροῦσ' ἀνίαις, "present in the pains", is Ruhnken's for the codices' παροῦσα νέαις (the apparatus at II.4), and at XXXVI.8 ὀρθίῃ is Hermann's for ὀρθία.

See also

Ἄρτεμις; Ἄρτεμις Εἰλείθυια; κληδοῦχος; κουροτρόφος; λαθικηδής; λοχεία; λυσίζωνος; Ὀρθία; πολύσπορος; Προθυραία; Φύσις; ὠδίνων ἐπαρωγὲ καὶ ὠδίνων ἀμύητε; ὠδίς.

ὠμάδιος · eater of raw flesh

A cult title of Dionysos named from the raw, given twice in a run of his other names and nowhere explained · Orphic Hymns

[664] Plato, *Theaetetus* 149c–d.

ὠμάδιος, *ōmadios*, accusative ὠμάδιον, *ōmadion*, vocative ὠμάδιε, *ōmadie*, "eater of raw flesh"

At a Glance

The word. From ὠμός, "raw": he of the raw. A cult title of Dionysos, known on Chios.

In the Hymns. Twice, both in runs of titles of Dionysos: in his own hymn (XXX.5) and in the hymn to the god of the trieteric feast (LII.7).

In this edition. "eater of raw flesh" at both places.

A place to read. XXX.1–5 and LII.5–8.

Meaning

Among the other names. The word stands twice, and each time it begins a line of the god's names. In his own hymn Dionysos is "eater of raw flesh, of the third year, grape-bearing, robed in shoots" (XXX.5; see βοτρυηφόρος; ἐρνεσίπεπλος; τριετής); in the hymn to the god of the trieteric feast he is "eater of raw flesh, sceptred, mad for the dance, leader of revels" (LII.7; see κῶμος; σκηπτοῦχος; χοροιμανής). The hymns place the raw beside the grape and the vine-shoot, beside the sceptre and the dance, without a word to set it apart. It is a name of the god, not an act of the worshippers, and it is said in the same breath as the gentlest of his names. Both times it stands beside the god's biennial feast: in his own hymn the next word is "of the third year", and in the trieteric hymn the next line is the revel "through the consecrated trieteric feasts" (LII.8; see τριετηρίς). The raw can be read as belonging, in the collection, to the feast at which the god returns.

Beside the first-born. In both hymns the title follows close on the name of the first god: three lines after it in Dionysos' own hymn, in the very next line in the trieteric hymn. Dionysos is "first-born, twofold in nature, thrice-born, Bacchic lord" (XXX.2; see Πρωτόγονος), and the god of the trieteric feast "first-born, Erikepaios, father of gods and son as well" (LII.6; see Ἠρικεπαῖος). The title can be read as one more of the names the collection gives Dionysos when it makes him the beginning of things, the

savage one set beside the first; but the hymns join them only by placing them in the same run of names, and neither explains the other.

What the hymns leave out. The note at XXX.5 is careful. Dionysos Ὠμάδιος "is a genuine cult title", and a rite whose name contains ὠμοφαγ-, raw-eating, is named in a Milesian cult regulation of 276/5 BC; "but no ancient source derives the one from the other, and what the historical rite involved is disputed". The hymns tell no story to go with the title, and no rite. Beyond the title itself, neither hymn speaks of tearing or of a feast. The god of the raw stands in a list, and the list moves on to the third-year feast and the grape.

Use in the Hymns

Dionysos. "eater of raw flesh, of the third year, grape-bearing, robed in shoots" (XXX.5; see Διόνυσος).

The trieteric god. "eater of raw flesh, sceptred, mad for the dance, leader of revels, / revelling through the consecrated trieteric feasts among the foster-mothers" (LII.7–8; see βακχεύω; τριετηρικός).

Places to read

Both places of the word.

XXX.5 Dionysos is eater of raw flesh, of the third year, grape-bearing, robed in shoots.

LII.7 The god of the trieteric feast is eater of raw flesh, sceptred, mad for the dance.

Earlier poetry and cult

The joy of the raw. The chorus of Euripides' *Bacchae*, calls the god sweet in the mountains when he drops to the ground out of the racing bands, in the sacred fawnskin, chasing the blood of the goat he has killed, "the joy of eating raw", as he rushes to the mountains of Phrygia and Lydia, with Bromios leading and the cry of euhoi (135–141).[665] Euripides' raw feast can be read as the god's own joy, in the same song that makes the

[665] Euripides, *Bacchae* 135–141.

ground flow with milk and wine and honey (told under γάλα). The feasts of raw flesh in Euripides' *Cretans* are told under μύστης.

Later readings

A sacrifice on Chios. Porphyry, in his work *On Abstinence* from animal food, gathers reports of human sacrifice, and among them that on Chios they sacrificed a man to Dionysos Omadios, tearing him apart, and on Tenedos too, as Euelpis of Carystus says (*On Abstinence* 2.55, quoted by Eusebius, *Preparation for the Gospel* 4.16).[666] Euelpis is otherwise unknown. Porphyry gathers such reports to show that sacrificing a victim does not oblige anyone to eat it: the ancients sacrificed men too, and no one concludes from that that men are to be eaten (2.53). His report ties the title to a rite, which the hymns never do.

In this edition

The edition renders the word "eater of raw flesh" at both places, giving the title the sense of its cult. Neither place carries an apparatus entry on the word. At XXX.5 βοτρυηφόρον is Abel's for the codices' βοτρυοφόρον, and at LII.7 ἠγέτα is Abel's for ἀγέτα (the apparatus at XXX.5 and LII.7).

See also

βακχεύω; βοτρυηφόρος; γάλα; Διόνυσος; ἐρνεσίπεπλος; Ἠρικεπαῖος; κῶμος; μύστης; Πρωτόγονος; σκηπτοῦχος; τριετηρικός; τριετηρίς; τριετής; χοροιμανής.

ᾠογενής · egg-born

The title of the first god hatched from the egg, the plainest mark in the collection of the theogony of Orpheus · Orphic Hymns

ᾠογενής, *ōiogenēs*, accusative ᾠογενῆ, *ōiogenē*, "egg-born"

[666] Porphyry, *On Abstinence* 2.53–55; 2.54–55 in Eusebius, *Preparation for the Gospel* 4.16.1–5.

At a Glance

The word. From ᾠόν, "egg", and γεν-, "be born": born from an egg. Of a god, the word names the first-born of the Orphic theogonies, who hatched from the egg at the beginning of the world.

In the Hymns. Once, in the second line of the hymn to Protogonos (VI.2).

In this edition. "egg-born".

A place to read. VI.1–11, the hymn to Protogonos.

Meaning

The first god's birth. The word is the god's fourth title, after "twofold in nature, great, wandering the aither" (VI.1; see αἰθερόπλαγκτος; διφυής), and before "glorying in golden wings, / bellowing like a bull" (VI.2–3; see ταυροβόας). The note at VI.1–2, told under Πρωτόγονος, reads the two words διφυής and ᾠογενής together as the god "hatched from the cosmic egg and containing both sexes". Of his titles it is the one that says how he came to be; the others say what he is, and the one deed the hymn tells of him, the scattering of the mist as he whirled through the kosmos (VI.6–8), comes after.

Born, and yet first. The word holds a difficulty. A first god must come from something, and the egg is what he comes from: an origin that is itself unborn, that holds what will be born from it. The hymn calls the egg-born god the "origin of the blessed and of mortal men" (VI.3; see γένεσις), so that the one who was born from an egg is the begetter of everything after him. He can be read as "twofold in nature" because he needs no partner, and "egg-born" because no god begets him; his wings are golden, and on them he whirled through the kosmos "bringing bright holy light" (VI.7–8; see ἁγνός). The egg is the place where the world begins before there is anyone to beget it.

The name lent onward. Before its petition the hymn calls the god by his other names, "from which I call you Phanes / and lord Priapos and Antauges of the flashing eye" (VI.8–9; see Φάνης), and the collection gives

his titles to others: Dionysos is "first-born" in two hymns (XXX.2, LII.6; see ὠμάδιος). The egg does not go with them: Dionysos is given the first god's rank, his double nature and the name Erikepaios (XXX.2, LII.6), but never his birth from the egg.

Use in the Hymns

The hymn to Protogonos. "egg-born, glorying in golden wings, / bellowing like a bull, origin of the blessed and of mortal men" (VI.2–3; see Πρωτόγονος).

Places to read

The one place of the word.

VI.2 Protogonos is egg-born, glorying in golden wings.

Earlier poetry and cult

An egg in a myth. The birds' theogony in Aristophanes, in which Night lays a wind-egg from which golden-winged Eros springs, is told under γένεσις (*Birds* 693–699). Euripides' Helen, lamenting her fate in Egypt, sees the egg of her own birth story as a monstrosity: "Was I born a prodigy for men to wonder at? No woman anywhere, Greek or foreign, gives birth to a white shell of nestlings, yet in such a shell, they say, Leda bore me to Zeus" (*Helen* 256–259).[667] To Helen the egg-birth is what sets her apart from every woman and makes her life a portent. In the theogony the same strangeness is the mark of the first god.

Later readings

The egg in the aither. The Rhapsodic theogony, as the late Platonists report it, has Chronos fashion the egg in the aither (told under Αἰθήρ); the reading that sets that egg beside the god's third title, "wandering the aither", is told under αἰθερόπλαγκτος.

The egg older than all. In Plutarch's *Table Talk* the guests debate whether the hen or the egg came first, and Firmus, Plutarch's kinsman by marriage, arguing for the egg, adds with a laugh: "I shall sing to the wise

[667] Euripides, *Helen* 255–261.

the Orphic and holy account", which not only declares the egg older than the bird but, taking all things together, gives it the first birth of them all; the rest, he says, let it lie in silence, as Herodotus says, for it is more mystical (*Table Talk* 2.3.2, 636d–e).[668] Since hardly any kind of animal is without a share in birth from an egg, he goes on, it is not without reason that the egg is consecrated in the orgiastic rites of Dionysos, as an image of that which begets all things and holds them in itself. Firmus knew the Orphic egg as the origin of everything and as a thing of Dionysos' rites; the collection, which lends Protogonos' other titles to Dionysos but keeps the egg for him, can be read as joining the same two, independently of Plutarch.

In this edition

The edition renders the word "egg-born". VI.2 carries one apparatus entry, on another word: χρυσέῃσιν is Hermann's for the codices' χρυσέαισιν (the apparatus at VI.2).

See also

ἀγνός; αἰθερόπλαγκτος; Αἰθήρ; γένεσις; διφυής; Πρωτόγονος; ταυροβόας; Φάνης; ὠμάδιος.

ὡροτρόφος · season-nurturing

ὡροτρόφος, *hōrotrophos*, vocative ὡροτρόφε, *hōrotrophe*, plural ὡροτρόφοι, *hōrotrophoi*, "season-nurturing", "nourishers of the seasons"

Attested: ὡροτρόφε (*hōrotrophe*; VIII.10), ὡροτρόφοι (*hōrotrophoi*; XXXVIII.25). From ὥρα, "season", and τρέφω, "nourish": rearing the seasons. Two powers have it, the sun and the winds. Helios is "signifier of good works, season-nurturing youth" (VIII.10; see Ἥλιος; σημάντωρ), five lines after he is said to hold "the blending of the seasons" (VIII.5; see κρᾶσις), and three before he is "father of time" (VIII.13; see χρόνου πατήρ). The Kouretes, who have become winds by the end of their second hymn, are "nourishers of the seasons, fruit-bringing" in the last line of the hymn,

[668] Plutarch, *Table Talk* 2.3.2, 636c–e.

which ends with the prayer “may you breathe upon us, lords” (XXXVIII.25; see Κουρῆτες; φερέκαρπος). The seasons can be read as nursed by warmth and by breath: the sun that brings them round and the winds that blow in them. Neither hymn names the Horai, who are the seasons as goddesses (see Ὧραι), and the title can be read as making the Horai the nurslings of the sun and the wind. The edition renders the word “season-nurturing” at VIII.10 and “nourishers of the seasons” at XXXVIII.25, and neither line carries an apparatus entry.

See also

Ἥλιος; Κουρῆτες; κρᾶσις; σημάντωρ; φερέκαρπος; χρόνου πατήρ; ψυχοτρόφος; Ὧραι.

Rite, purity and the holy

ἅγιος · consecrated

The rarest of the Hymns' five words for the holy, never given to a god, always to the rite, its feasts, its words or the bed of chthonic Zeus · Orphic Hymns

ἅγιος, *hagios*, "consecrated"

At a Glance

The word. Ἅγιος is what has been set apart for the gods and is to be approached with awe. It is a word of the same family as ἁγνός, "holy", but where ἁγνός names a condition, ἅγιος names a standing.

In the Hymns. Six lines, and in none of them is the word said of a god. It qualifies the rite itself, τελετή, three times (VI.11, LIV.10, LXXIX.8), the trieteric feasts once (LII.8), the bed of chthonic Zeus once (XLI.7), and once the words of the prayer: "for I call you with an august soul, in consecrated words" (LV.28).

In this edition. "Consecrated", at all six places; the note at LXXIX.8 records the ruling, made with all six in view.

A place to read. LXXIX.3–10, where Themis first shows mortals the holy oracle and then first reveals "the consecrated rites".

Meaning

Ἅγιος comes from the same root as ἁγνός and the verb ἄζομαι, "to stand in awe of" (see ἁγνός). Homer has ἁγνός but not ἅγιος. The word describes a thing's standing before the gods, not its cleanness, and so it seldom attaches to a person. The Hymns keep that limit strictly.

Use in the Hymns

The rite. Three of the six places are the τελετή. Protogonos is asked to come "to the consecrated rite, most various, for those who show the orgia" (VI.11), where the rite is named with its officers (see ὀργιοφάντης).

Silenos escorts the Bakchai, "showing forth in consecrated rites the orgia that shine by night" (LIV.10). And Themis, who had first shown mortals the holy oracle at Delphi (LXXIX.3), is praised in the same hymn as founder of the rite: "for you first revealed the consecrated rites to mortals, / crying euhoi to the lord through the Bacchic nights" (LXXIX.8–9). That is one of the collection's four claims about who founded its rite, which the note on LXXIX lists and does not reconcile (see τελετή).

The feasts and the bed. The trieteric Dionysos is "revelling through the consecrated trieteric feasts among the foster-mothers" (LII.8; see τριετηρίς). In the hymn to the Mother Antaia the holy child of Dysaules is "the revealer of the consecrated bed of holy chthonic Zeus" (XLI.7): the bed is the one into which Phersephone was carried, and the revealer is the one who told her mother where she was (the note at XLI.6). It is the single line in the book where ἅγιος and ἁγνός stand together, and the division of labour can be read in it: the god is holy, his bed consecrated.

The words. The last place turns the word on the act of praying. The hymn to Aphrodite ends on the worshipper's own words: "I call you with an august soul, in consecrated words" (LV.28; see ἅγιοι λόγοι).

What the six share. Every place is Bacchic or belongs to the mysteries: Protogonos' orgia, the trieteric feast, Silenos and the Bakchai, Themis' Bacchic nights, the Eleusinian story of the Mother, and Aphrodite in the last line of the Bacchic centre. Ἅγιος can be read as the collection's word for the mystery-rite as such, and even its one place among the hymns to the frame of the world, VI.11, names the rite of those who show the orgia.

Places to read

Every line in which the word occurs, in the order of the book.

VI.11 Protogonos is asked to come to the consecrated rite, most various, for those who show the orgia.

XLI.7 The child of Dysaules is the revealer of the consecrated bed of holy chthonic Zeus.

LII.8 The trieteric Dionysos revels through the consecrated trieteric feasts among the foster-mothers.

LIV.10 Silenos shows forth in consecrated rites the orgia that shine by night.

LV.28 The hymn to Aphrodite ends: the worshipper calls her with an august soul, in consecrated words.

LXXIX.8 Themis first revealed the consecrated rites to mortals.

Later readings

The Greek Bible made ἅγιος its word for the holiness of God: the seraphs' cry in the Septuagint of Isaiah is ἅγιος, ἅγιος, ἅγιος, and the Christian writers took the word over for their saints and sacraments.[669] By the second and third centuries of our era, the likeliest date of the Hymns, ἅγιος was thus also the word of Jews and Christians; the collection's use of it stands beside theirs independently of them, and the Hymns never give it to a god.

In this edition

The Key Terms give ἅγιος as "consecrated", and the Glossary lists its six places: VI.11, XLI.7, LII.8, LIV.10, LV.28, LXXIX.8. The note at LXXIX.8 records the ruling and says that the five earlier places still read "holy" or "hallowed"; the printed English has "consecrated" at all six.

See also

ἅγιοι λόγοι; ἁγνός; εὐίερος; ἱερός; ὀργιοφάντης; ὅσιος; τελετή; τριετηρίς.

ἅγνισμα · purification

ἅγνισμα, *hagnisma*, "purification"

Attested: ἅγνισμα (*hagnisma*; LXXXIII.6). A noun from ἁγνίζω, "to purify", itself from ἁγνός (see ἁγνός): a means or act of cleansing. It stands once, in the hymn to Okeanos: "Hear, blessed one, rich in blessing, greatest purification of the gods, / dear limit of earth, beginning of the

[669] Isaiah 6:3 in the Septuagint.

pole, watery-pathed" (LXXXIII.6–7). The edition's note at LXXXIII.6 observes that sea water was the ordinary purifying agent of Greek cult, and that the hymn makes the whole of Okeanos the greatest instance of it: a claim about ritual, put as a claim about cosmology. The river that encircles the earth and from which "come all rivers and the whole sea / and the earth's holy moistures below" (LXXXIII.4–5) is the source of every water that washes. The hymn's genitive θεῶν can be read either way, a purification belonging to the gods or one that purifies them. Euripides' Iphigenia says that the sea rinses away every evil men have, a line that gives the common belief, independently of the Hymns.[670]

See also

ἁγνός; καθαρός; καθάρσιος; Ὠκεανός.

ἁγνός · holy

The commonest of the Hymns' five words for the sacred, given to gods, to their places and rites, and once to the span of a life · Orphic Hymns

ἁγνός, *hagnos*, "holy"; ἄναγνος, *anagnos*, "unholy"; ἁγνόπολος, *hagnopolos*, "holy"

At a Glance

The word. Ἁγνός is clean of pollution, and so holy: the condition that cult asks of a god's place and of the person who approaches it, and that belongs to the god by nature.

In the Hymns. The commonest of the five words for holy, in forty-nine lines. It is above all a god's epithet, joined to "blessed" in the closing petitions ("Come, blessed one, holy, a helper to the initiates always", LXI.10); it passes to the gods' mountains, glens and waters, to their mysteries and their light, and once to a life: Death gives "to all a holy span of time" (LXXXVII.2).

[670] Euripides, *Iphigenia among the Taurians* 1193.

In this edition. Always "holy", and "holy" is kept for ἁγνός: one of the five fixed renderings set out in the Key Terms, beside ἱερός "sacred", ὅσιος "pure", εὐίερος "well-hallowed" and ἅγιος "consecrated".

A place to read. LXXIX.1–10, the hymn to Themis, which calls the goddess holy in its first line, her oracle holy in its third, and at line 10 names "the holy mysteries".

Meaning

Ἁγνός belongs to the family of ἄζομαι, "to stand in awe of", with ἅγιος, "consecrated" (see ἅγιος). Its ordinary sense is negative before it is positive: what is ἁγνός has been kept from defilement, from blood, from the dead, from sexual contact, and so may come near the gods or belong to them. Said of a god it names the same untouched state as a power the god has by nature. Its opposite is ἄναγνος, "unholy" or "polluted". The verb ἁγνεύω, to keep oneself pure, and the noun ἁγνεία do not occur in the Hymns; the family is present in ἅγνισμα, "purification" (LXXXIII.6; see ἅγνισμα), in ἁγνοτελής, "of holy rites" (LIV.4; see ἁγνοτελής), and in ἁγνόπολος, said of Demeter at XVIII.12 and rendered "holy".

Use in the Hymns

The gods' epithet. In most of its places the word goes with a name or a title in the language of calling. The proem's catalogue opens on it, "Zeus, king, and Gaia, and you holy heavenly flames / of Helios" (Prayer 3–4), and gives it to Phersephone, to "the holy strength of Hephaistos", to the Mousai and to Adonis (Prayer 6, 10, 17, 41). It is given to Olympians and to the powers below without distinction: to Zeus of the lightning twice in four lines, "holy, loud-crashing" and "unconquered, holy god" (XX.1, 4), to Eros "the great, the holy" (LVIII.1), to Nomos, "the holy lord of immortals and of mortals" (LXIV.1), and to the Eumenides, "holy daughters of great chthonic Zeus" (LXX.2). Phersephone is holy in the epithet Homer gives her (as set out below) at Prayer 6 and XXIV.11, and at XLIII.7, where the word is Abel's addition (the apparatus there); her own hymn calls her "holy shoot of Deo" (XXIX.5).

The moment of asking. The word clusters in the closing petitions, beside μάκαρ or μάκαιρα: "Come, blessed one, holy, a helper to the initiates always" (LXI.10, to Nemesis); "come, blessed one, holy, heavy with the fruits of summer" (XL.18); "But, blessed and holy, may you increase the sacred light for the initiates" (LXXVIII.13); and to the Daimon, "Therefore, blessed one, holy, having driven off the cares of many groans" (LXXIII.7). The pairing can be read as the formula for a god at the moment of approach: blessed in what she has, holy in what she is as she comes near the offering.

Places, rites and things. The gods' ground is holy: "the holy glens of Eleusis" (XL.6), "the holy wheat-bearing plains" (XLII.8), "the holy mountain of Ida" (XLIX.5), the sea's depths, "salt-billowed and holy" (LXXV.2), and "the earth's holy moistures below, that flow from springs" (LXXXIII.5). So are the rites, "the holy mysteries" of Semele's trieteric feast and of Themis (XLIV.9, LXXIX.10), the trieteric time that Dionysos puts to sleep, "the Bacchic, the holy" (LIII.4), and Themis' "holy oracle" at Delphi (LXXIX.3). Light is holy when Protogonos brings it, "bringing bright holy light — from which I call you Phanes" (VI.8), and so is a weapon: Zeus's thunderbolt is "an unconquered and holy shaft" (XIX.9).

The worshipper and the life. Twice in a petition the word or its opposite is said of the worshippers, and both times the line has passed through an editor's hands. Hestia is asked to make the initiates "ever-blooming, rich in blessing, kindly, holy" (LXXXIV.4), a petition only because of Hermann's θεῖσ' (see ἀειθαλής). Korybas is asked to still the phantasms of an "unholy soul", in Wiel's reading for the codices' ἀνάγκης (XXXIX.10; see ἄναγνος). The last place carries the word furthest. Death holds the tiller of all mortals, "giving to all a holy span of time — to as many as you stand far from" (LXXXVII.2): the allotted life is holy, as the edition's note puts it, because it is measured out (see χρόνον ἁγνόν).

Among the five. The hymns set ἁγνός beside its neighbours without defining them: "holy, well-hallowed Mise" (XLII.3), "well-hallowed Bakchos and … holy Phersephoneia" (XXIV.11), "the consecrated bed of

holy chthonic Zeus" (XLI.7). The line that made the edition separate them is LXXVII.2, where the Mousai are "sacred, pure, clear-voiced" (ἱεράς, ὁσίας). On the evidence of its places ἁγνός can be read as the word for a being's own untouched condition, where ἱερός marks what belongs to a god and ὅσιος what is rightly done; the collection itself states no such rule.

Places to read

The chief places, in the order of the book, with LXXVII.2, where the word's two neighbours stand together. The adjective stands in forty-nine lines: Prayer 3, 6, 10, 17, 41; VI.8; VII.2; X.8; XIX.9; XX.1, 4; XXIV.1, 11; XXIX.5; XXX.4; XXXIV.7; XXXIX.7; XL.6, 11, 18; XLI.6, 7; XLII.3, 8; XLIII.3, 7; XLIV.9; XLV.3; XLIX.2, 5; LI.4; LIII.4; LV.26; LVIII.1; LX.4; LXI.10; LXIV.1; LXX.2; LXXIII.7; LXXV.2; LXXVI.10, 11; LXXVIII.13; LXXIX.1, 3, 10; LXXXIII.5; LXXXIV.4; LXXXVII.2. Ἄναγνος stands once (XXXIX.10) and ἁγνόπολος once (XVIII.12).

Prayer 3–6 The proem's catalogue opens on the holy heavenly flames of Helios and calls Phersephone holy three lines later.

VI.8 Protogonos brings bright holy light, and is called Phanes from it.

XIX.9 The thunderbolt is an unconquered and holy shaft.

XXXIX.10 Korybas is asked to still the phantasms of an unholy soul, in Wiel's reading.

XL.6 Demeter dwells in the holy glens of Eleusis.

XLI.6–7 The holy child of Dysaules reveals the consecrated bed of holy chthonic Zeus.

XLIV.9 Semele's honours include the well-hallowed table and the holy mysteries.

LXI.10 Nemesis is asked to come, blessed and holy, a helper to the initiates always.

LXXVII.2 Mnemosyne bore the Mousai, sacred and pure, the line that set ἱερός and ὅσιος apart.

LXXIX.1–10 Themis is the holy child of Ouranos; she showed mortals the holy oracle, and from her come the holy mysteries.

LXXXIV.3–4 Hestia is asked to make the initiates ever-blooming, kindly and holy.

LXXXVII.2 Death gives to all a holy span of time.

Earlier poetry and cult

In Homer ἁγνός is a word of the *Odyssey*, and it belongs to two goddesses, Artemis and Persephone, and once to a feast of Apollo. Artemis is "golden-throned holy Artemis" in Ortygia (*Odyssey* 5.123), and in the underworld it is "holy Persephone" who scatters the ghosts of the women (*Odyssey* 11.386). The hymns never give the word to Artemis; Persephone's formula they keep, most closely in ἁγνῆς Φερσεφονείης (XXIV.11). The sense of the word as a condition of mind as well as body was put in a temple's own words at Epidaurus. Porphyry and Clement of Alexandria both quote the verses written over the entrance to Asklepios' temple there: whoever goes into the fragrant temple must be ἁγνός, and purity is to think pure thoughts, φρονεῖν ὅσια.[671] The verses join two of the edition's five words in one definition: ἁγνεία is the state, and ὅσια its content. The Hippocratic Oath joins them too: the physician swears to keep his life and his art ἁγνῶς καὶ ὁσίως, in purity and in holiness.[672] The call to the Eumenides "to draw near with pure purposes" (γνώμαις ὁσίῃσι, LXX.11) can be read beside them, though nothing ties the hymn to the inscription.

In this edition

The Glossary gives ἁγνός as "holy" in forty-seven places, and records that fifteen of them once read "pure"; the Key Terms record that English "holy" once carried ἱερός and ὅσιος as well, and that forty-seven lines were changed to keep the five words apart. The adjective itself stands in forty-nine lines, every one of them rendered "holy", and the same English renders two compounds: ἁγνοπόλου, "holy Demeter" (XVIII.12), and ἁγνοτελές, "of holy rites" (LIV.4). The negative ἄναγνος is "unholy" (XXXIX.10).

[671] Porphyry, *On Abstinence* 2.19; Clement of Alexandria, *Stromateis* 5.1.13.3.

[672] Hippocrates, *Oath*, in Littré's edition IV.630.

See also

ἅγιος; ἅγνισμα; ἀγνοτελής; ἄδικος; ἀειθαλής; ἄναγνος; εὐίερος; ἱερός; καθαρός; μυστήρια ἁγνά; ὅσιος; Φερσεφόνη; χρόνον ἁγνόν.

ἀγνοτελής · of holy rites

ἀγνοτελής, *hagnotelēs*, "of holy rites"

Attested: ἀγνοτελές (*hagnoteles*; LIV.4), the conjecture Abel credits to Casaubonus for the codices' ἀγνοτερής (the apparatus at LIV.4). The compound joins ἁγνός, "holy", to the τέλος of a rite, the completion that initiation is (see τελετή). It is given to Silenos, the foster-father of Bakchos, in a line that names him by his offices: "of holy rites, stately, lord of the rite of the pastoral company" (LIV.4). The word stands at the head of the line and τελετάρχα, "lord of the rite", at its end, so that the line is framed by two compounds of the same root. Silenos, "far the best of the Silenoi" (LIV.2), is presented by his offices, as the master of the rite of the Bacchic company, θίασος, who is "escorting with the Bakchai the august rites of the vat that bring to fulfilment" (LIV.9) and shows forth "the orgia that shine by night" (LIV.10). The compound can be read as the collection's word for one whose rites are holy, as against the τελετάρχης who presides over them.

See also

ἁγνός; θίασος; Σιληνός; τελετάρχης; τελετή.

ἀμύητος · uninitiated

ἀμύητος, *amyētos*, "uninitiated"

Attested: ἀμύητε (*amyēte*; XXXVI.4). Artemis is "helper in the birth-pangs, and uninitiated in the birth-pangs" (XXXVI.4). The word belongs to the mysteries: the ἀμύητος has not been initiated, μυέω, into the rites at which the Hymns are sung, and the collection's worshippers are the μύσται, the initiated (see μύστης). The virgin goddess who assists at

childbirth has not herself undergone it, and the mystery-word can be read as making the birth-pang a rite she has not entered. The note at XXXVI.4 observes the same noun twice in one line, once as what she helps at and once as what she has not known, and compares Athena's "unspeakable, spoken" (XXXII.3; see ἀρρήτη, ῥητή), another virgin goddess given her paradox in two words. In its proper sense, of the rites, the word carried a threat. Plato's Socrates says that those who founded the rites hinted long ago that whoever comes to Hades uninitiated and unperfected will lie in the mud (*Phaedo* 69c).[673]

See also

ἀρρήτη, ῥητή; ἀρσενόμορφος; Ἄρτεμις; Ἄρτεμις Εἰλείθυια; μύστης; τελετή.

ἀμφιετήρ · of the year's circuit

ἀμφιετήρ, *amphietēr*, "of the year's circuit"

Attested: ἀμφιέτηρε (*amphietēre*; LII.10). In the hymn to the god of the trieteric feast Dionysos is "mountain-roaming, Eros, clad in the fawn-skin, of the year's circuit" (LII.10). The word is ἀμφί, "around", and ἔτος, "year": the god of the year that comes round. It stands in a hymn named for the τριετηρίς, the feast held, by the ancient inclusive count, every third year and so in fact every other year (the note at XXX.5; see τριετηρίς), so that the god of the two-yearly rite is called also the god of the yearly round. The note at LIII.1 joins the word to the title of the next hymn, Ἀμφιετής, "the same idea as ἀμφιέτηρε at LII.10, one hymn back", and observes that two consecutive hymns to Dionysos are named from the festival cycle rather than from a place or a story (see Ἀμφιετής).

See also

Ἀμφιετής; Παιάν; τριετηρικός; τριετηρίς.

[673] Plato, *Phaedo* 69c.

ἄναγνος · unholy

ἄναγνος, *anagnos*, "unholy"

Attested: *ἀνάγνου* (*anagnou*; XXXIX.10). The hymn to Korybas ends: "hear these voices, blessed one, and send harsh wrath away, / stilling the phantasms of a stricken and unholy soul" (XXXIX.9–10). The word is the negative of ἁγνός, "holy" (see ἁγνός), and its one place in the collection is a conjecture: *ἀνάγνου* is Wiel's for the codices' *ἀνάγκης*, so that with the manuscripts the soul is stricken by necessity rather than unclean (the note at XXXIX.10; see ἀνάγκη). Wiel's word makes the closing line a matter of purity, the manuscripts' a matter of constraint. Either way the soul can be read as the god's victim. Korybas, the "helper of phantasms" at line 4, is asked to end what he furthers (XXXIX.4; see ἀποπαύστωρ), and on Wiel's reading the soul his visions have struck can be read as left impure by them.
See also

ἁγνός; ἀνάγκη; ἀποπαύστωρ; ἀπροσόρατος; Κορύβας; φαντασία.

ἀναδείκνυμι · show forth

The verb of revelation and founding, by which the Nereids and the Mousai gave the rite to mortals, and by which Hestia is asked to proclaim the worshippers initiates · Orphic Hymns

ἀναδείκνυμι, *anadeiknymi*, "show forth"; καταδείκνυμι, *katadeiknymi*, "show forth"; δείκτης, *deiktēs*, "shower"

At a Glance

The word. Ἀναδείκνυμι is to hold up to view, to display, and so to proclaim or appoint. Καταδείκνυμι, its near twin, is to show the way to, to teach by showing: the standing Greek verb for founding a rite or an art.

In the Hymns. Three places of ἀναδείκνυμι, one of καταδείκνυμι. The Nereids "were the first to show forth the august rite / of well-hallowed Bakchos and of holy Phersephoneia" (XXIV.10–11); the Mousai "showed forth to mortals the rites that initiates perform" (LXXVI.7); Themis "first

showed forth to mortals the holy oracle" (LXXIX.3, καταδείκνυμι). At the end of the book the object changes: Hestia is asked, "may you yourself show forth these men as initiates in the pure rites" (LXXXIV.3).

In this edition. "Show forth" for both verbs at all four places; "showed forth" in the past.

A place to read. XXIV.8–12, the Nereids' claim to have founded the rite, with Kalliope and Apollo beside them.

Meaning

The simple verb δείκνυμι is to show, to point out. With ἀνα-, "up", it is to show by lifting into view, as a city proclaims a man elected to office or dedicates a bull to a god; with κατα- it is to show down to someone, to teach by demonstration. In the language of cult the two meet: a god or hero who first gave a rite to mortals is said to have shown it to them, and the rite is what was shown. The noun δείκτης, "one who shows", is given to Helios, "shower of justice" (VIII.16; see ὄμμα δικαιοσύνης), though only in Abel's text: the codices have δίκτα, and the note at VIII.16 counts the line among the least secure in the hymn. The Hymns' other verbs of revealing, ἀναφαίνω and προφαίνω, are mostly the language of appearing, of light and of dreams, though ἀναφαίνω too is used of the rite (LIV.10, LXXIX.8; see προφαίνω).

Use in the Hymns

The founders. The collection names the first givers of its rite more than once and does not reconcile them. The note at XXIV.10–12 gathers the claims. The Nereids, at the end of a hymn that has drifted to the dolphins, are told, "for you were the first to show forth the august rite / of well-hallowed Bakchos and of holy Phersephoneia, / with Kalliope the mother, and with lord Apollo" (XXIV.10–12). The Kouretes "were the first to establish the rite among men" (XXXVIII.6), with ἔθεσθε, "set down", not this verb. The Mousai are addressed as "you who showed forth to mortals the rites that initiates perform" (LXXVI.7), and the note at LXXVI.7 observes that showing initiation to mortals is not the Muses' classical business but is exactly what the collection's own association was doing.

Themis, three hymns after the Mousai, "first showed forth to mortals the holy oracle / in the Delphic hollow" (LXXIX.3–4), and then "first revealed the consecrated rites to mortals" (LXXIX.8), with a third verb, ἀνέφηνας (see ἅγιος). The verb is the same for sea-nymphs and for Muses, and the rite they show forth can be read as the same rite, though the note at XXIV.10–12 finds the four aetiologies of the rite none aware of the others.

The worshippers shown forth. The last place turns the verb from the rite to the people in it. In the hymn to Hestia: "may you yourself show forth these men as initiates in the pure rites" (LXXXIV.3), and make them ever-blooming (LXXXIV.4; see ἀειθαλής). To show a man forth as an initiate is to make him one before others, to proclaim him; the goddess of the hearth, the centre of the house, is asked to do for these men what the Nereids and the Mousai did for the rite. In the manuscripts the next line is a vow of the speaker's, and the sentence is a petition only on Hermann's and Abel's readings (the note at LXXXIV.3–4; see ἀειθαλής). Ὁσίαις, "pure", is Abel's for the codices' ὁσίους, which would make the men pure rather than the rites.

A word of the association. On the evidence of its four places ἀναδείκνυμι can be read as the collection's word for what the association itself was for: it showed the rite to those it admitted, and it showed them forth, as initiates, to the gods. The note at LXXVI.7 goes as far as saying that what the Mousai are credited with is exactly what the collection's own association was doing.

Places to read

Every line in which ἀναδείκνυμι and καταδείκνυμι occur, in the order of the book, and the line where Helios is called δείκτης, "shower" (VIII.16).

VIII.16 Helios is shower of justice, lover of streams, master of the kosmos.

XXIV.10 The Nereids were the first to show forth the august rite of Bakchos and Phersephoneia.

LXXVI.7 The Mousai showed forth to mortals the rites that initiates perform.

LXXIX.3 Themis first showed forth to mortals the holy oracle at Delphi.

LXXXIV.3 Hestia is asked to show forth these men as initiates in the pure rites.

Earlier poetry and cult

Its twin καταδείκνυμι was the verb Athenians used of Orpheus himself. In Aristophanes' *Frogs* Aeschylus lists what the poets have taught mankind, and begins: "Orpheus showed us rites, and to keep from killing" (1032), with κατέδειξε.[674]

Later readings

A speech of the fourth century BC preserved among Demosthenes' works calls Orpheus "the one who showed us the holiest rites", ὁ τὰς ἁγιωτάτας ἡμῖν τελετὰς καταδείξας, and goes on to report his saying that Dike sits beside the throne of Zeus and sees all the affairs of men (see Δίκη).[675] The Hymns give the act of showing to goddesses and nymphs, never to Orpheus, whom they name only in the colophon at LIX.20 that Abel relegates to the apparatus (the note at LIX.20).

In this edition

The edition renders both verbs "show forth" and the noun δείκτης "shower" (VIII.16), where δεῖκτα is Abel's, unattributed, for the codices' δίκτα. The same English serves ἀναφαίνω, προφαίνω, ἐκφαίνω and ἐκπροφαίνω at seven places (VIII.20, XXIX.13, XXXIV.9, LIV.10, LXXI.7, LXXXVI.6, 18), so "show forth" does not by itself mark this verb. The note at XXIV.10–12 gathers the founding claims and the note at LXXVI.7 discusses the Mousai's. At LXXXIV.3 ὁσίαις is Abel's, and the note at LXXXIV.3–4 sets out how the sentence changes hands between the manuscripts and the printed text.

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[674] Aristophanes, *Frogs* 1030–1032.

[675] [Demosthenes], *Against Aristogeiton* I (25).11.

See also

ἅγιος; ἀειθαλής; Δικαιοσύνη; Δίκη; Ἑστία; Θέμις; Μοῦσα; μύστης; Νηρηΐς; ὄμμα δικαιοσύνης; προφαίνω; τελετή.

ἄρρητος · unspeakable

What may not be said: the first-born god and Dionysos, hidden and secret, the births of Persephone and Dionysos, Herakles, the queen Mise, and Athena, both unspoken and spoken · Orphic Hymns

ἄρρητος, *arrhētos*, "unspeakable"

At a Glance

The word. Ἄρρητος is "unsaid, not to be said": what is kept secret, above all what the initiated may not tell of the mysteries, and what is too holy, or too dreadful, for speech. Later philosophers used it of what is beyond words altogether.

In the Hymns. Eight lines, all epithets of gods or of their births. Three times it stands beside κρύφιος, "hidden", of Protogonos and of Dionysos (VI.5, XXX.3, LII.5). Twice it marks a begetting by Zeus, of Persephone and of Dionysos (XXIX.7, XXX.7). Herakles, Mise and Athena have it once each (XII.4, XLII.3, XXXII.3), Athena as half of a paradox.

In this edition. "Unspeakable" at every place; the edition does not vary it.

A place to read. XXX.2–7, where Dionysos is "wild, unspeakable, hidden" and "begotten in unspeakable beds".

Meaning

The adjective is formed from ῥητός, "said, stated", with the privative. In common use it is what is not, or must not be, spoken: a secret kept, a word better left unsaid, a thing too shameful to name. In cult it is the technical word for what the initiate saw and may not tell: the ἄρρητα of the mysteries are the things done and shown that the uninitiated may not hear. The Hymns, which are the songs of initiates (see μύστης), use the

word in that sense, and they use it of gods rather than of rites: what may not be said is who the god is and how he was born.

Use in the Hymns

Unspeakable and hidden. The word's commonest company is κρύφιος. Protogonos, the first-born god of the egg, is "unspeakable, hidden, rushing, all-shining shoot" (VI.5). Dionysos in his own hymn is "wild, unspeakable, hidden, two-horned, two-formed" (XXX.3), and the Trieteric hymn calls him "unspeakable orgion, three-natured, hidden shoot of Zeus" (LII.5; see ὄργιον ἄρρητον). The pair passes from the first god to Dionysos along with the other names they share, πρωτόγονος and Erikepaios (XXX.2, LII.6); the note at XXX.2 observes that Protogonos' name and his epithet διφυής are handed to Dionysos without comment. Both words can be read as describing the god as the initiate is to keep him: the one says that he is not to be told, the other that he is not to be seen.

Unspeakable births. Two births are given the word, and they are links in one chain. Persephone is the maiden "whom Zeus begot … in unspeakable begettings" (XXIX.7), and Dionysos, the son of Zeus and Phersephoneia, was "begotten in unspeakable beds" (XXX.7; see ἄρρητα λέκτρα). The hymn does not say what made the begettings unspeakable.

Herakles, Mise and Athena. Herakles, in a hymn that makes him a Titan and "father of time" (XII.3), is "unspeakable, fierce in spirit, much-besought, ruler of all" (XII.4); the note at XII.1, 3 shows that the Orphic theogonies identified him with Chronos, so that his secret can be read as a cosmic one. Mise is "the unspeakable queen" (XLII.3), and the note at XLII.1–4 shows the hymn joining her to Dionysos as a single addressee (see Μίση). Athena is "unspeakable, spoken" (XXXII.3), the word set against its own opposite (see ἀρρήτη, ῥητή).

A word the manuscripts had once more. At XIII.4 the codices give Kronos ἀρρήτους bonds, "unspeakable bonds"; Abel prints Lennep's ἀρρήκτους, "unbreakable", and the English follows him (see δεσμοὶ ἄρρηκτοι). The two words differ by a letter; ἄρρηκτος itself stands,

transmitted, of the thunderbolt at XIX.11 and at the opening of the hymn to Ares, Ἄρρηκτ', "Unbreakable" (LXV.1).

Places to read

Every place where ἄρρητος occurs in Abel's text, in the order of the book.

VI.5 Protogonos is unspeakable, hidden, rushing, an all-shining shoot.

XII.4 Herakles is unspeakable, fierce in spirit, much-besought, ruler of all.

XXIX.7 Zeus begot Persephone a maiden in unspeakable begettings.

XXX.3 Dionysos is wild, unspeakable, hidden, two-horned, two-formed.

XXX.7 Dionysos was begotten of Zeus and Phersephoneia in unspeakable beds.

XXXII.3 Athena is unspeakable and spoken.

XLII.3 Mise is holy, well-hallowed, the unspeakable queen.

LII.5 Dionysos is the unspeakable orgion, three-natured, hidden shoot of Zeus.

Earlier poetry and cult

The *Homeric Hymn to Demeter* closes its story with the goddess showing the lords of Eleusis her rites, holy things that no one may pass over, enquire into or utter, since great awe of the gods holds back the voice (476–479).[676] In Euripides' *Bacchae* the disguised Dionysos tells Pentheus that the god's orgia are ἄρρητα, not for mortals who are not Bacchants to know (470–472).[677] Both put the secret where the Hymns put it, between the initiate and everyone else.

Later readings

The begettings the Hymns call unspeakable had a story behind them: the Orphic theogony, as the Christian apologist Athenagoras reports it in the second century AD, made Zeus first the father of Persephone and then, in the form of a serpent, the father of her child Dionysos (*Legatio* 20.3).[678]

[676] *Homeric Hymn to Demeter* 476–479.

[677] Euripides, *Bacchae* 470–472.

[678] Athenagoras, *Legatio* 20.3.

The word at XXIX.7 and XXX.7 can be read as covering both the secrecy of that story and its horror.

The *Seventh Letter* that goes under Plato's name says of his deepest teaching that it cannot be put into words like other learning, but is born in the soul after long converse, like a light caught from a leaping fire (341c–d).[679] Plotinus applied the word to the One: it is in truth ἄρρητον, since whatever you say of it, you will be saying a particular thing (*Enneads* V.3.13.1–2).[680] The philosophers' ineffable is not the initiates' secret, which could be told and must not be; the Hymns' word, set beside "hidden" and given to the first-born god, stands between the two.

In this edition

ἄρρητος is "unspeakable" at all eight places, and ῥητή at XXXII.3 is "spoken". At XXXII.3 the form ἀρρήτη is Abel's for the codices' ἄρρητε (see ἀρρήτη, ῥητή). The distinct ἄρρηκτος is "unbreakable" (XIII.4, XIX.11, LXV.1).

See also

ἀμύητος; ἄρρητα λέκτρα; ἀρρήτη, ῥητή; δεσμοὶ ἄρρηκτοι; Ἡρακλῆς; κρύφιος; Μίση; μύστης; ὄργιον; ὄργιον ἄρρητον; Πρωτόγονος; τριφυής.

ἄρωμα · aromatics

The commonest offering of the collection, burned for twenty-two powers from the Stars to Oneiros, and the one Earth is not to be given · Orphic Hymns

ἄρωμα, *arōma*, "aromatics"

At a Glance

The word. Ἄρωμα is a sweet-smelling substance, a spice or a fragrant gum, and in the plural the whole class of such things, burned or used as

[679] Plato, *Seventh Letter* 341c–d.

[680] Plotinus, *Enneads* V.3.13.1–2.

unguent. The word is later than Homer and common from the classical period on.

In the Hymns. Twenty-three rubrics. Twenty-two prescribe θυμίαμα ἀρώματα, "fumigation from aromatics", for powers as different as the Stars, the Moon, Physis, Rhea, Hera, the Nereids, Athena, the Horai, the Nymphs, Adonis, Eros, the Moirai, the Eumenides, Leukothea, Okeanos, Hestia and Oneiros. The twenty-third, Earth's, excludes them: "every seed except beans and aromatics" (XXVI rubric). The word never stands in the text of a hymn.

In this edition. "Aromatics" in every rubric; the notes call them "spices and fragrant gums" at VII and "aromatic herbs" at IX and X.

A place to read. The rubric of VII and its note, the first prescription of aromatics in the book.

Meaning

Herodotus makes Arabia the one land that grows frankincense, myrrh, cassia, cinnamon and ledanon (3.107.1).[681] In the rubrics the plural is the general word beside the named substances: where a hymn prescribes frankincense, storax, myrrh or manna, the substance is one; where it prescribes aromatics, it is a mixture or the class at large. The note on VII rubric gives the sense the rubrics need: "spices and fragrant gums rather than herbs; the commonest offering in the collection, and the one given where no single substance is specified".

Use in the Hymns

The count. Aromatics lead the thirteen prescriptions that the Key Terms count across seventy-eight hymns, with twenty-two hymns against frankincense's seventeen (see θυμίαμα).

Who receives them. The twenty-two are not a class. They run from the Stars (VII), the Moon (IX) and Physis (X), through Rhea (XIV), Hera (XVI), the Nereids (XXIV) and Athena (XXXII), the Mother Antaia (XLI), the Horai (XLIII), the Bacchic gods of XLVII, XLVIII and LII,

[681] Herodotus 3.107.1.

the Nymphs (LI), Adonis (LVI) and Eros (LVIII), to the Moirai (LIX), the Eumenides (LXX), Meilinoe (LXXI), Leukothea (LXXIV), Okeanos (LXXXIII), Hestia (LXXXIV) and Oneiros (LXXXVI). Nothing in the notes gives a rule for the choice: the Moon "is given no offering of her own" but the Stars' (the note on IX rubric), and Leukothea is given aromatics where her son Palaimon, in the next hymn, is given manna (the note on LXXIV–LXXV). The aromatics can be read as the collection's default offering, given where nothing in particular was owed.

The exclusion. Earth's rubric is the only one that names aromatics in order to forbid them: "every seed except beans and aromatics" (XXVI rubric). The note on XXVI rubric explains the beans by the Pythagorean and Orphic taboo, and calls the exclusion of aromatics the more curious half, since they are the commonest offering in the book, without explaining it. The prescription can be read as of a piece with the goddess: Earth is given what grows from her, seeds, and refused the gums and spices that come from elsewhere. The only other rubric of exclusion is Amphietes', "everything except frankincense", with a libation of milk (LIII rubric).

Places to read

The rubrics that prescribe aromatics, in runs in the order of the book, and Earth's exclusion.

VII, IX, X rubrics The Stars, the Moon and Physis are given aromatics.

XIV, XVI, XXIV, XXXII rubrics Rhea, Hera, the Nereids and Athena are given aromatics.

XXVI rubric Earth is given every seed except beans and aromatics.

XLI, XLIII, XLVII, XLVIII, LI, LII rubrics The Mother Antaia, the Horai, the Bacchic gods and the Nymphs are given aromatics.

LVI, LVIII, LIX, LXX, LXXI rubrics Adonis, Eros, the Moirai, the Eumenides and Meilinoe are given aromatics.

LXXIV, LXXXIII, LXXXIV, LXXXVI rubrics Leukothea, Okeanos, Hestia and Oneiros are given aromatics.

Earlier poetry and cult

The scent of aromatics at a festival is already in Sappho: as Hector brings Andromache home to Troy as his bride, "myrrh and cassia and frankincense were blended together" (fr. 44.30).[682]

Later readings

Porphyry, in his treatise *On Abstinence*, gives the account of Aristotle's pupil and successor Theophrastus: the first people to sacrifice, the Egyptians, offered the heavenly gods not first-fruits of myrrh, cassia and frankincense mixed with saffron, which came in many generations later, when men wandered in search of a living and offered drops of them won with toil and tears, but green growth, burning the leaves, roots and shoots of plants; and Theophrastus derives the word ἀρώματα from the curses, ἀραί, that the ancients laid on anyone who abandoned the old offerings for new (2.5).[683] The rubrics can be read against that history: they give the late and costly offering to most of the collection's gods, and to Earth what grows from her.

In this edition

The edition renders θυμίαμα ἀρώματα "fumigation from aromatics" in every rubric. The Key Terms entry on θυμίαμα gives the count of twenty-two and the full list of prescriptions.

See also

θυμίαμα; λίβανος; μάννα; σμύρνα; στύραξ.

βακχεύω · revel

To be a Bacchant: said of Dionysos in his trieteric feasts, of the Nereids dancing on the waves, and of Hekate, who keeps the rite among the souls of the dead · Orphic Hymns

[682] Sappho, fr. 44.30 Voigt.

[683] Porphyry, *On Abstinence* 2.5, after Theophrastus.

βακχεύω, *bakcheuō*, "revel"; μεταβακχεύω, *metabakcheuō*, "revel among"

At a Glance

The word. Βακχεύω is to do what the Bakchoi do: to be possessed by Dionysos, to dance in his rites, and so to rave. It is the verb of the god's worship and of the madness that worship brings.

In the Hymns. Three lines. Dionysos of the trieteric feast is "revelling through the consecrated trieteric feasts among the foster-mothers" (LII.8); the Nereids are "fifty maidens revelling about the waves" (XXIV.3); and Hekate, in the collection's first hymn, is "of the tomb, revelling among the souls of the dead" (I.3), with the compound μεταβακχεύω.

In this edition. "Revelling" at all three places, "revelling among" for the compound.

A place to read. I.1–4, the opening of the hymn to Hekate.

Meaning

The verb is formed on Βάκχος, a name of Dionysos and of his worshipper alike, and its range runs from the rite to the state of mind. To βακχεύειν is to celebrate the god's orgia, and it is to be beside oneself, as a maenad on the mountain is. The Hymns use it of gods and nymphs, not of the worshippers, and in each place it names a dance that keeps company with others: with the nurses of the god, with the waves, with the dead.

Use in the Hymns

The god in his feast. The trieteric hymn sets the verb in its natural place, in a run of the god's titles: "eater of raw flesh, sceptred, mad for the dance, leader of revels, / revelling through the consecrated trieteric feasts among the foster-mothers" (LII.7–8). The god keeps his own feast as a Bacchant, with the nurses who raised him; the word "foster-mothers" is Wiel's τιθήνας for the codices' γαληναῖς (the apparatus at LII.8). The feast is the τριετηρίς, held every other year by the inclusive count (see τριετηρίς).

The Nereids on the waves. The sea-nymphs are addressed as "Nymphs of Nereus of the sea, bud-faced, holy, / shuddering, of the depths, dance-

players, watery-pathed, / fifty maidens revelling about the waves, / glorying on the Tritons' chariots" (XXIV.1–4). Their dance on the sea is a Bacchic one, and the hymn ends by making them the founders of Bakchos' rite (XXIV.10–11; see ἀναδείκνυμι). The note at XXIV.2 observes that "shuddering", φρικαλέαι, is Abel's restoration of a word the manuscripts give corrupt.

Hekate among the dead. The collection begins with the most striking use. Hekate is "Einodian", "of the three ways", "dark", and then "of the tomb, revelling among the souls of the dead" (I.1–3). The compound μεταβακχεύουσαν puts the goddess of the crossroads in the company of the dead as a Bacchant, dancing with the souls as the Bacchic god dances with his nurses. It can be read beside the gold leaf from Hipponion, on which the dead initiates are still βάκχοι: the dead of the rite are Bakchoi still, and the goddess who keeps the tombs revels with them.

Places to read

Every line in which βακχεύω and its compound occur, in the order of the book.

I.3 Hekate, of the tomb, revels among the souls of the dead.

XXIV.3 The fifty Nereids revel about the waves.

LII.8 Dionysos revels through the consecrated trieteric feasts among the foster-mothers.

Earlier poetry and cult

In Euripides' *Bacchae* the chorus calls blessed the one who knows the rites of the gods, who joins his soul to the god's company and revels on the mountains in holy purifications (72–77).[684] Herodotus tells of the Scythian king Skyles, initiated into the rites of Dionysos Bakcheios in the Greek city of the Borysthenites, whom his chief men were shown raving through the town in the god's company; they rose against him, and he fled and was later beheaded by his brother. The Scythians, Herodotus says, reproach the Greeks for their Bacchic revelling, holding that it is not

[684] Euripides, *Bacchae* 72–77.

reasonable to invent a god who drives men mad (4.79–80).[685] The gold leaf found in a grave at Hipponion in southern Italy, of about 400 BC, tells the dead initiate that, having drunk from the lake of Memory, he will go the sacred road on which the other μύσται and βάκχοι walk in glory (lines 14–16).[686]

Later readings

Plato's Socrates, in the *Phaedo*, quotes the saying of those who keep the rites, "many are the bearers of the fennel-wand, but the Bakchoi are few", and takes the true Bakchoi to be those who have practised philosophy rightly (69c–d).[687] The Hymns keep the word for the gods and the nymphs; Plato and the gold leaves give it to the souls who have been made what the rite promises.

In this edition

The edition renders the verb "revelling" at all three places and the compound "revelling among". At I.3 τυμβιδίην, "of the tomb", is Hermann's Ionic form for the codices' τυμβιδίαν; at LII.8 τιθήνας is Wiel's for γαληναῖς; at XXIV.2 φρικαλέαι is Abel's for the corrupt σφράγιαι (the apparatus at those lines, and the note at XXIV.2).

See also

ἀναδείκνυμι; βακχευτής; βακχέχορος; Βάκχη; Ἑκάτη; Νηρηΐς; τριετηρίς.

βακχέχορος · of the Bacchic dance

The epithet of Dionysos as the leader of the dance, given to him in two genealogies of other gods, once in the manuscripts and once by Casaubonus' hand · Orphic Hymns

βακχέχορος, *bakchechoros*, "of the Bacchic dance"

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[685] Herodotus 4.79–80.

[686] The gold leaf from Hipponion, lines 14–16.

[687] Plato, *Phaedo* 69c–d.

At a Glance

The word. A compound of Βάκχος and χορός: the god whose dance is Bacchic, or the leader of the Bacchic chorus. Χορός is both the dance and the band that dances it.

In the Hymns. Two lines, both genitives of Dionysos in a line that gives another god's family. Chthonic Hermes is "offspring of Dionysos of the bacchic dance / and of the Paphian girl, quick-glancing Aphrodite" (LVII.3–4), and Palaimon is "Foster-brother of Dionysos of the Bacchic dance, of many joys" (LXXV.1).

In this edition. "Of the bacchic dance" (LVII.3) and "of the Bacchic dance" (LXXV.1), the same words with and without a capital.

A place to read. LVII.1–12, the hymn to Chthonic Hermes.

Meaning

The dance was the heart of Dionysos' rite: the god led the band of his maenads and satyrs, and his worshippers danced him into presence. The epithet names him by that office. It is a word of the god's worship, and the Hymns use it in the way they use many of their compound titles, as the fixed epithet of a name, so that "Dionysos of the Bacchic dance" stands as a single name in two genealogies of other gods.

Use in the Hymns

The father of Chthonic Hermes. The hymn to the underworld Hermes opens on his road and his office, "Dwelling on Kokytos' road of necessity, that knows no return, / you who lead the souls of mortals down to the nether places of earth" (LVII.1–2; see ἀνυπόστροφος), and then gives him parents: "Hermes, offspring of Dionysos of the bacchic dance / and of the Paphian girl, quick-glancing Aphrodite" (LVII.3–4). The note at LVII.3–4 observes that the collection's own hymn to Hermes calls him "messenger of Zeus, son of Maia" (XXVIII.1), the standard descent in Hesiod and the *Homeric Hymn*, and that the underworld Hermes is given a different parentage altogether. It adds that the half-line is not transmitted as printed: the codices read βάκχε χοροῖο, a vocative and a

genitive, and the compound βακχεχόροιο is Casaubonus' (the apparatus at LVII.3). The parentage stands in the codices either way, since Dionysos' name and γένεθλον, "offspring", are transmitted; only the epithet is a conjecture.

The foster-brother of Palaimon. The hymn to Palaimon opens on the same title: "Foster-brother of Dionysos of the Bacchic dance, of many joys" (LXXV.1). Here the compound is transmitted. Palaimon is Melikertes, the son of Ino, who nursed the infant Dionysos (the note at LXXV.1; see Λευκοθέα; Παλαίμων), and he is named here by the god he was brought up with.

One title, two families. Casaubonus' conjecture at LVII.3 gives Hermes the same phrase that LXXV.1 transmits, and the two lines then make Dionysos of the Bacchic dance the hinge of two kinships: Hermes' descent from him, which the collection contradicts in its own hymn to Hermes (XXVIII.1), and Palaimon's foster-kinship, which it supports when it calls Leukothea "nurse of Dionysos" (LXXIV.2). The phrase in the manuscripts of LXXV.1 is the evidence that the compound was the collection's own, and can be read as the reason for Casaubonus' reading of the corrupt line.

Places to read

The two lines in which the compound occurs.

LVII.3 Chthonic Hermes is offspring of Dionysos of the bacchic dance, in Casaubonus' reading.

LXXV.1 Palaimon is foster-brother of Dionysos of the Bacchic dance.

Earlier poetry and cult

In Sophocles' *Antigone* the chorus calls on Dionysos as "leader of the chorus of the fire-breathing stars" and asks him to appear with the Thyiads who dance for him in frenzy all night long (1146–1152).[688] The leader of the stars' dance and the god of the Bacchic dance can be read as the same office seen from the sky and from the mountain.

[688] Sophocles, *Antigone* 1146–1152.

Later readings

Plato's Athenian, in the *Laws*, reports a story that is somehow current: that Dionysos was robbed of his wits by his stepmother Hera, and in revenge sent the Bacchic frenzies and all the frenzied dancing among men, and gave them wine for the same reason (2.672b). He leaves the story to those who think it safe to tell such things of gods, and says that wine was given for the opposite purpose, as a medicine to bring reverence to the soul and health and strength to the body (672b–d).[689] The Orphic title carries no such story, only the dance.

In this edition

The edition renders the compound "of the bacchic dance" at LVII.3 and "of the Bacchic dance" at LXXV.1. At LVII.3 it is Casaubonus' βακχεχόροιο for the codices' βάκχε χοροῖο; at LXXV.1 it is transmitted.

See also

ἀνυπόστροφος; βακχευτής; βακχεύω; Διόνυσος; Ἑρμῆς Χθόνιος; Λευκοθέα; Παλαίμων.

Βάκχη · Bakche

Βάκχη, *Bakchē*, "Bakche"

Attested: BAKXΩN (LIV title), Βάκχαις (*Bakchais*; LIV.6, LIV.9). The women of Dionysos' rite are named in one hymn, headed "TO SILENOS, SATYROS AND THE BAKCHAI". Silenos, "foster-father of Bakchos" (LIV.1), is "leader of the Naiads and of the ivy-bearing Bakchai" (LIV.6), where Βάκχαις is Dinner's for the codices' βάκχοις (the apparatus at LIV.6), and "escorting with the Bakchai the august rites of the vat that bring to fulfilment, / showing forth in consecrated rites the orgia that shine by night" (LIV.9–10). The note at LIV.6, 9 observes that the hymn moves its company from the springs to the vat in three lines, from Naiads and Bakchai to the Bakchai and the ληναῖα, the rites of the vat. The Bakchai are the god's own company, the women who left their houses for

[689] Plato, *Laws* 2.672b–d.

the mountain; the collection's other women of the rite are the Mainads (XLV.3; see Μαινάς) and the god's foster-mothers (LIII.6, and by conjecture LII.8 and LIV.5). Euripides' messenger in the *Bacchae* finds them asleep on Kithairon and watches them wake: they gird their fawnskins with snakes, give the breast to fawns and wolf cubs, crown themselves with ivy, strike water and wine from rock and ground, and scrape milk from it with their fingers (677–711).[690]

See also

βακχεύω; Μαινάς; Σάτυρος; Σιληνός.

Βακχιακὰς ἀνὰ νύκτας · through the Bacchic nights

Βακχιακὰς ἀνὰ νύκτας, *Bakchiakas ana nyktas*, "through the Bacchic nights"

Attested: Βακχιακὰς ἀνὰ νύκτας (*Bakchiakas ana nyktas*; LXXIX.9). Themis, "the holy child of Ouranos" (LXXIX.1), is the one who taught Phoibos the giving of ordinances at Delphi (LXXIX.3–6), and the hymn then turns to the rite: "for you first revealed the consecrated rites to mortals, / crying euhoi to the lord through the Bacchic nights; / for from you come the honours of the blessed and the holy mysteries" (LXXIX.8–10). Βακχιακός is a rarer adjective of Bakchos beside Βακχεῖος (see Βακχεῖος), and the phrase puts the old goddess of the oracle into the night rites of Dionysos as their founder and first celebrant. The note on LXXIX counts her among those the collection calls first at founding a rite, with the Nereids and the Kouretes, and observes that both her claims are transmitted (see ἀναδείκνυμι). Aeschylus' Pythia makes Themis the second holder of the oracle, after her mother Earth (*Eumenides* 2–4).[691] The goddess of right order, crying euhoi by night, can be read as the collection's warrant that its frenzy is lawful: the Bacchic rite is given to mortals by Themis herself.

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[690] Euripides, *Bacchae* 677–711.

[691] Aeschylus, *Eumenides* 2–4.

See also

ἀναδείκνυμι; Βακχεῖος; εὐάζω; Θέμις; τελετή.

βουκόλος · oxherd

A grade of officer in the Bacchic societies, commended to Hekate in the last line of the first hymn and to the Kouretes in the same line, one word changed, thirty hymns later · Orphic Hymns

βουκόλος, *boukolos*, "oxherd"

At a Glance

The word. A βουκόλος is a herdsman of cattle. In the Bacchic associations of the Greek East it was also the title of an officer, with a chief oxherd, ἀρχιβούκολος, over the rest. The god those associations served was often a bull, and the members who tended him were his herdsmen.

In the Hymns. Two lines, each the last of its hymn. Hekate is asked to be "gracious to the oxherd, with a heart ever rejoicing" (I.10), and the Kouretes to be "kindly met always toward the oxherd, with a rejoicing heart" (XXXI.7).

In this edition. "Oxherd" at both places; the title has an entry in the Key Terms.

A place to read. I.1–10, the hymn to Hekate.

Meaning

The word names no god and tells no story. It names a man, by his rank in a society, at the point where a hymn asks its god for favour. Almost every title in the collection is said of a power; this one is said of a worshipper, and by his rank, and it is the clearest sign in the text of who sang it.

Use in the Hymns

Two closes. Hekate's hymn ends: "that the maiden be present at the pure rites of those who beseech her, / gracious to the oxherd, with a heart ever rejoicing" (I.9–10). The Kouretes' first hymn ends: "may you come with

favour at words of good omen, / kindly met always toward the oxherd, with a rejoicing heart" (XXXI.6–7). The note at XXXI.5, 7 sets the two lines side by side, βουκόλῳ εὐμενέουσαν ἀεὶ κεχαρηότι θυμῷ and βουκόλῳ εὐάντητοι ἀεὶ κεχαρηότι θυμῷ: one word changed, with the whole of Hymns II–XXX, three hundred and eighty-five lines, between them. The same officer is commended to Hekate and to the Kouretes in the same words.

An officer of the group. The note at I.10 calls the βουκόλος a grade of officer in Bacchic associations, attested in their inscriptions, and reads the line as asking the goddess to be gracious to an officer of the group performing the hymn. It adds that the inference that the collection is the liturgy of a real association is the standard modern reading of such details, not something the line itself states. The note at XXXI.5, 7 sets out the evidence: the oxherds and their chief at Pergamon, an office of oxherding among the officers of the Athenian Iobakchoi, and a stone from Eretria. It sets beside it the title of line 5, ὀργιοφάνται, those who show the orgia, which is a priestly word and nowhere attested as a grade of such a society (see ὀργιοφάντης). The Key Terms call the oxherd the single strongest internal sign that the book belonged to a real society of people.

Whose herdsman. Neither Hekate nor the Kouretes is Dionysos, and the oxherd is commended to both. The Kouretes' hymn makes them Bacchic in all but name, "criers of euhoi" and "fellow-attendants of the mountain-raving Mother" (XXXI.2, 5; see Κουρῆτες). The collection's Dionysos is "bull-fronted" (XLV.1) and its Protogonos "bellowing like a bull" (VI.3), and the oxherd's title can be read as the herdsman's of a god who is a bull, carried by the society into every hymn it sang.

Places to read

The two lines in which the title occurs.

I.10 Hekate is asked to be gracious to the oxherd, with a heart ever rejoicing.

XXXI.7 The Kouretes are asked to be kindly met always toward the oxherd.

Earlier poetry and cult

The god as a bull is old. In Euripides' *Bacchae* Pentheus, already under the god's spell, tells Dionysos "you seem to me to be walking ahead of us as a bull, and to have horns grown upon your head", and then "you have been made a bull" (920–922), and the chorus calls on the god to appear "as a bull, or a many-headed serpent to see, or a lion blazing with fire" (1017–1019).[692]

Later readings

The Aristotelian *Constitution of the Athenians* records that the king archon once had his seat in the building called the Boukoleion, the oxherd's house, near the Prytaneion, and that the union and marriage of the king archon's wife with Dionysos still took place there (3.5).[693] Plutarch preserves the hymn of the women of Elis, who called the god to come "with the bull's foot" and hailed him twice as "worthy bull" (*Greek Questions* 36).[694] The satirist Lucian of Samosata says that in Ionia and Pontus the Bacchic dance held men so strongly that at the appointed season the noblest of them danced as Titans, Korybantes, satyrs and oxherds (*On the Dance* 79).[695] Lucian's oxherds are parts danced in a rite, the Hymns' oxherd an officer; both can be read as the god's herdsmen.

In this edition

The edition renders βουκόλος "oxherd" at both places and gives it a Key Term. The Introduction and the Key Terms say that XXXI.7 repeats three of the five words of I.10; it repeats four, with εὐάντητοι for εὐμενέουσαν, as the notes at I.10 and XXXI.5, 7 have it. "Oxherds" renders another word, βούτης, in Pan's hymn, where the god rejoices "among the goatherds at the springs and among the oxherds" (XI.8).

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[692] Euripides, *Bacchae* 920–922, 1017–1019.

[693] [Aristotle], *Constitution of the Athenians* 3.5.

[694] Plutarch, *Greek Questions* 36, 299a–b.

[695] Lucian, *On the Dance* 79.

See also

Ἑκάτη; Κουρῆτες; ὀργιοφάντης; ταυρομέτωπος.

γάλα · milk

The one libation the rubrics prescribe, poured for the god who sleeps in Phersephone's house, with a fumigation of everything but frankincense · Orphic Hymns

γάλα, *gala*, "milk"

At a Glance

The word. Γάλα is milk. In cult it was poured as a libation without wine, alone or mixed with honey, chiefly to the dead and the powers below the earth, and in the Bacchic rite it was one of the god's gifts, springing from the ground with wine and honey.

In the Hymns. One rubric: the hymn to Amphietes prescribes "fumigation from everything except frankincense, and pour a libation of milk" (LIII rubric).

In this edition. "Milk"; the rubric has its own note.

A place to read. LIII.1–10, the hymn to Amphietes, with its rubric.

Meaning

Milk is the first food, given before grain and before wine, and a libation of it was the offering of a rite that kept wine away or went back behind it. Poured on the ground, it was drink for those beneath the ground. Given to a god of the vine, it can be read as reaching past the vine to what came before it.

Use in the Hymns

The second act. The note on LIII rubric observes that this rubric is exactly as long as Earth's at XXVI, that the two are much the longest in the book, and that this is the only rubric in the collection that prescribes a second act. Every other rubric stops at what is to be burned; this one goes

on to what is to be poured. Seventy-eight rubrics prescribe a fumigation; one prescribes a libation, and the libation is milk (see σπένδω).

Libations in the verse. The verse of the collection speaks of libations more than once, though it never says what is poured. The proem ends by calling the gods "to this sacred rite and to the august libation" (Prayer 44); Pan is asked to "come to the libations" (XI.21), Zeus to "grant a favour for the libation" (XIX.20), and the Moirai to "hear my pure libations and my prayers" (LIX.19), and Hephaistos is called "to the well-hallowed libations" (LXVI.10; see σπονδή). The rubric of LIII is the one place where the liquid is named, and it is not wine. The collection's rite had its pourings, and the only one the book specifies belongs to the god of the vine and is milk.

The god it is poured for. The hymn is to Amphietes, chthonic Dionysos, who sleeps at the sacred house of Phersephone, puts the trieteric time to sleep and wakes to rouse the revel again (LIII.1–6; see Ἀμφιετής). Milk, the drink of the dead and of the newborn, fits a god who sleeps in the underworld and wakes again, and the hymn's last line asks him to come "teeming with well-hallowed fruits that bring to birth" (LIII.10). The rubric and the hymn can be read together: a libation for the sleeper, and a birth asked of him when he wakes.

The two exclusions. Earth's rubric, "every seed except beans and aromatics" (XXVI rubric), is the only other that names everything and takes something away (see ἄρωμα; Γαῖα; λίβανος).

Places to read

The one place where milk is named, with the hymn it goes with.

LIII rubric The hymn prescribes a fumigation of everything except frankincense and a libation of milk.

LIII.1–4 Amphietes, chthonic Dionysos, sleeps at the house of Phersephone and puts the trieteric time to sleep.

LIII.5–10 When he rouses the revel he turns to a hymn with his nurses, and he is asked to come teeming with fruits that bring to birth.

Earlier poetry and cult

Milk was an offering to the dead. In Aeschylus' *Persians* the queen brings to her husband's tomb "bright milk, sweet to drink, from a cow kept pure", with honey, water from a virgin spring, unmixed wine, olive oil and flowers (610–618).[696] In the Bacchic rite milk was the god's gift: the chorus of Euripides' *Bacchae* sings that milk runs over the ground, and wine, and the bees' nectar (142–143), and the messenger sees the women scrape milk from the earth with their fingers (708–710; see Βάκχη).[697] The initiates' gold leaves can be read as making milk the place of rebirth. The two leaves from Pelinna in Thessaly, of the late fourth century BC, tell the dead to say to Phersephone that the Bacchic one himself has released them, and then: "Bull, you leapt into milk. Quickly, you leapt into milk. Ram, you fell into milk", the smaller leaf leaving out the second of the three; a leaf from Thurii has the initiate say "a kid, I fell into milk".[698]

Later readings

Sallustius explains the festival of the Mother of the Gods as a figure of the soul's return: after the fasting and the cutting of the tree comes "the nourishment of milk, as for those being born again" (*On the Gods and the World* 4).[699] Sallustius' milk and the leaves' can be read as the same food, the food of the newborn given to those who have passed through death.

In this edition

The edition renders the rubric "fumigation from everything except frankincense, and pour a libation of milk". The note on LIII rubric says that this rubric excludes the commonest offering in the book and that frankincense is prescribed at IV, XII, XXVIII, XXXVII, XXXVIII and XXXIX. Frankincense is prescribed in twenty-one rubrics, four of them

[696] Aeschylus, *Persians* 610–618.

[697] Euripides, *Bacchae* 142–143, 708–710.

[698] The gold leaves from Pelinna (OF 485–486 Bernabé), lines 2–5 of the larger and 2–4 of the smaller; the gold leaf from Thurii, A1 Zuntz (OF 488 Bernabé).

[699] Sallustius, *On the Gods and the World* 4.

as frankincense-manna, and the note on XXVI rubric gives the title of commonest offering to aromatics, which are prescribed in twenty-two.

See also

Ἀμφιετής; ἄρωμα; Βάκχη; Γαῖα; λίβανος; σπένδω; σπονδή; τριετηρίς.

δαλός · torch

The burning brand prescribed as Night's offering, the one rubric in the collection that burns wood and gives the goddess of darkness the light carried into her rite · Orphic Hymns

δαλός, *dalos*, "torch"

At a Glance

The word. Δαλός is a burning brand, a piece of wood alight or smouldering: the fire kept in the ashes overnight, the brand carried in the hand, the torch of a rite held in the dark.

In the Hymns. One rubric: Nyx is to be honoured with "fumigation from torches" (III rubric). Three goddesses are given torches in the verse under other words: Selene and Artemis are "torch-bearing" and "torch-bearer" (IX.3, XXXVI.3), and Demeter is "torch-bearing" (XL.11).

In this edition. "Torches", in the plural of the rubric.

A place to read. III.1–14, the hymn to Nyx, with its rubric.

Meaning

Every other rubric names a substance that smokes: frankincense, myrrh, storax, manna, aromatics, seeds, poppy. Night's names a light. The note on III rubric puts it plainly: δαλοί are firebrands, burning wood and not a resin, and the offering for a night rite is the light carried into it. The burning is not a perfume for the goddess but the thing her darkness needs, a flame by which her worshippers can see.

Use in the Hymns

Night's rubric. The note on III rubric observes that this is not the only rubric to name no aromatic: Pan is given "various" substances (XI rubric), Earth every seed but beans (XXVI rubric), Amphietes everything but frankincense with a libation of milk (LIII rubric; see γάλα), and Sleep poppy (LXXXV rubric). Of these five, Night's alone names no substance prized for its smoke, but the fire itself. The hymn below it fits the offering. Nyx is "dark-gleaming, star-shining" (III.3), "lover of the all-night rite" (III.5) and "night-gleaming" (III.7). The note at III.5 calls it tempting, but an inference and not what the line says, to read φιλοπάννυχος as evidence of when the association actually met. The torches can be read as answering the same question from the other side: whoever burned them for Night burned them in the dark.

Light against the night's fears. The hymn ends by asking Night to "send away the night-gleaming fears" (III.14), and the note at III.14 observes that the word νυχαυγής, which praised the goddess at line 7, is here turned against the terrors. Night's own light and the fears that gleam in it share one word. The brands of the rubric can be read as the worshippers' answer to both, a light that is theirs, burned to honour the goddess and to keep her fears away.

Torches in the verse. The word itself stands only in the rubric. In the hymns the torch is the attribute of three goddesses. Selene and Artemis are both δᾳδοῦχος, torch-holders of the night sky (IX.3, XXXVI.3; see δᾳδοῦχος). Demeter of Eleusis is "torch-bearing, holy, rejoicing in the sickles of summer" (XL.11; see Δημήτηρ Ἐλευσινία), the torch of her search and of her rite beside the sickle of her harvest.

Places to read

The rubric in which the word stands, with the three lines that give a goddess a torch.

III rubric Nyx is honoured with a fumigation from torches.

IX.3 Selene is of the night, torch-bearing, fair-starred maiden, Mene.

XXXVI.3 Artemis is shining on all, torch-bearer, goddess Diktynna.

XL.11 Demeter is torch-bearing, holy, rejoicing in the sickles of summer.

Earlier poetry and cult

In the *Odyssey* the brand is fire kept alive. Odysseus, cast up naked on the shore of the Phaeacians, covers himself with leaves as a man on a lonely farm "hides a brand in the black ashes", keeping the seed of fire so that he need not kindle it from elsewhere (5.488–491).[700] In Aeschylus' *Libation Bearers* the brand is a life: Althaia, Thestios' daughter, burned the blood-red brand that was of an age with her son Meleager, and his life ran out with it (604–611).[701] The night rite of the Mysteries was a rite of torches. When Persephone is taken, Deo searches the earth for nine days with blazing torches in her hands (*Homeric Hymn to Demeter* 47–48; see Δηώ).[702] The initiates' chorus in Aristophanes' *Frogs* calls on Iakchos as "light-bearing star of the night rite" and sees the meadow blaze with flame (340–344), and Euripides' chorus in the *Ion* feels shame before "the god of many hymns" at the thought that the intruder Ion, "the wanderer of Phoibos", should watch, sleepless, the night torch of the twentieth day beside the springs of Kallichoros at Eleusis, when the starry aither of Zeus and the moon join the dance (1074–1089).[703]

Later readings

Theophrastus' history of offerings, as Porphyry reports it, made the burning of plants older than the burning of resins (*On Abstinence* 2.5; see ἄρωμα).[704] Night's rubric can be read against that history as the nearest of the collection's offerings to the oldest kind: not a costly resin from Arabia but wood, lit and carried.

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[700] *Odyssey* 5.488–491.

[701] Aeschylus, *Libation Bearers* 602–612.

[702] *Homeric Hymn to Demeter* (2) 47–48.

[703] Aristophanes, *Frogs* 340–344; Euripides, *Ion* 1074–1089.

[704] Porphyry, *On Abstinence* 2.5.

In this edition

The edition renders the rubric "fumigation from torches", keeping θυμίαμα, "fumigation", as in every rubric, for an offering that is burned to give light. The rubric carries no apparatus entry. The other torch-words are rendered "torch-bearing" (IX.3, XL.11) and "torch-bearer" (XXXVI.3).

See also

ἄρωμα; γάλα; δᾳδοῦχος; Δημήτηρ Ἐλευσινία; Δηώ; λίβανος; Νύξ.

ἐγείρω · wake

ἐγείρω, *egeirō*, "wake", "rouse"; ἐπεγείρω, *epegeirō*, "rouse"

Attested: ἐγρόμενον (*egromenon*; LIII.2), ἐγείρῃς (*egeirēis*; LIII.5), ἐγείρεις (*egeireis*; LVII.9, LXXXVI.4), ἐγείρει (*egeirei*; LX.9, LXIV.7); the compound ἐπεγείρεις (*epegeireis*; LXII.8), ἐπεγείρουσα (*epegeirousa*; LXXVII.8), ἐπέγειρε (*epegeire*; LXXVII.9). The verb of waking from sleep and of rousing anything that lies still. Its first sense belongs to the gods of the underworld's year. Amphietes is "waking along with the maiden nymphs of fair tresses" (LIII.2) after his sleep at Phersephone's house, and rouses the trieteric revel again when he wakes (LIII.5; see Ἀμφιετής). Chthonic Hermes is told of the souls "which you lead down, whenever fate's own time arrives, / charming all things with your well-hallowed, sleep-giving wand, / and again you wake the sleepers" (LVII.7–9; see Ἑρμῆς Χθόνιος), lines that can be read as an echo of the *Odyssey*, where Hermes' golden wand "wakes again those who sleep" (24.4; see διάκτορος).[705] The second sense belongs to the mind. Oneiros is told: "in the stillness of sweet sleep you come silent, / speaking to the souls of mortals, and yourself wake the mind" (LXXXVI.3–4; see ὄνειρος), and Mnemosyne, "rousing the wits in all", is asked: "rouse in the initiates the memory / of the well-hallowed rite, and send forgetfulness away from them" (LXXVII.8–10; see Μνημοσύνη). Between the two the verb rouses

[705] *Odyssey* 24.4.

goods and justice: Nomos rouses "a good end to life" (LXIV.7), Dike rouses justice against the unjust (LXII.8; see ἄδικος), and in the four lines Ruhnken moved into the Charites' hymn out of the hymn to the Erinyes (the note at LX.6–9), nothing apart from the goddesses rouses "the joys of living" (LX.9). The god who wakes and the soul that is woken can be read as two halves of one rite: the initiates wake the god with their hymn, and ask the gods in turn to wake their memory.

See also

ἄδικος; Ἀμφιετής; διάκτορος; ἐγρεμάχη; ἐπεγείρω; Ἑρμῆς Χθόνιος; Μνημοσύνη; Νόμος; ὄνειρος.

εἰλιγμός · whirling

εἰλιγμός, *heiligmos*, "whirling"

Attested: εἰλιγμοῖς (*heiligmois*; XXXVIII.12). The noun of εἰλίσσω, ἑλίσσω, "turn, wind, whirl round". It stands at the height of the Kouretes' dance: "as you come you make the earth ring with light feet, / flashing in your armour; and all the wild beasts cower / as you rush on, and the din and the shout reach heaven, / and at the whirling of your feet the dust reaches the clouds / as you come; then indeed the flowers too are all in bloom" (XXXVIII.9–13; see Κουρῆτες). The verb gives the same turning to Physis, who is addressed as "whirling the noiseless track of your feet on their ankle-joints" (X.7), and its other form to the turning world: Ouranos is "rolling spherewise about the earth" (IV.3), Okeanos "rolls the earth about in his waters" (XI.15), and Ares is addressed as "wheeling your fire-bright circle" among the constellations (LXXXVIII.6–7). The dance of the Kouretes and the course of the sky share the word, and the hymn can be read as setting the armed dance of Samothrace in time with the heavens. The armed dance is the Kouretes' in story. Callimachus has them dance their armed dance about the newborn Zeus, clashing their arms so that Kronos would hear the shield's din and not the baby's wailing (*Hymn to Zeus* 52–54), and Clement of Alexandria has them

dance in arms about the child Dionysos while the Titans creep in (*Protrepticus* 2.17.2; see Διόνυσος).[706]

See also

δίνη; Διόνυσος; Κουρῆτες; Οὐρανός; Φύσις.

ἐνόπλια βήματα · armed steps

ἐνόπλια βήματα, *enoplia bēmata*, "armed steps"

Attested: ἐνόπλια βήματα (*enoplia bēmata*; XXXI.1); the related ἐνόπλους (*enoplous*; Prayer 20). The steps of a dance in armour. The hymn to the Kouretes opens with them: "Leaping Kouretes, who set down armed steps, / foot-stamping, whirlers, of the mountains, criers of euhoi" (XXXI.1–2; see Κουρῆτες), and calls them "bearers of arms, guardians, marshals, of splendid fame" (XXXI.4). The proem names them "the Kouretes in arms" with the Korybantes and the Kabeiroi (Prayer 20), and the note at Prayer 20 groups the three as armed attendant daimones of the mystery cults of Asia Minor and Samothrace. Their armed dance belongs to the story of the infant Zeus (see εἰλιγμός). Plato's Athenian keeps such dances in his city: among the imitations proper to choruses he names "the armed games of the Kouretes" in Crete and those of the Dioskouroi at Sparta, and recalls that Athena herself chose to dance in full armour (*Laws* 7.796b–c).[707]

See also

εἰλιγμός; Κορύβαντες; Κουρῆτες.

[706] Callimachus, *Hymn to Zeus* (1) 52–54; Clement of Alexandria, *Protrepticus* 2.17.2.

[707] Plato, *Laws* 7.796b–c.

ἐπευάζω · cry euhoi over

The Bacchic shout turned toward something: raised by the Erinyes over the necessities they enforce, and by Themis to the lord through the nights of the rite · Orphic Hymns

ἐπευάζω, *epeuazō*, "cry euhoi over", "cry euhoi to"

At a Glance

The word. Εὐάζω, "cry εὐοῖ", the shout of the Bacchic rite, with ἐπί: to raise the shout over something or to someone.

In the Hymns. Two lines: the Erinyes are "crying euhoi over the necessities" (LXIX.6), and Themis revealed the rites "crying euhoi to the lord through the Bacchic nights" (LXXIX.9).

In this edition. "Crying euhoi over" and "crying euhoi to".

A place to read. LXIX.1–7 and LXXIX.1–12.

Meaning

The simple verb is the cry itself (see εὐάζω). The compound gives it an object, and the collection's two uses give it opposite ones. Themis raises the cry to the god in worship, the founding cry of the rite. The Erinyes raise it over ἀνάγκαι, the constraints and dooms they bring on the guilty, and their shout can be read as the thiasos' exultation over its victim. The Bacchic cry carried both from the start: the joy of the god's presence and the triumph of those who hunt for him.

Use in the Hymns

The Erinyes' cry. Their hymn gives the avengers the language of the rite three times in six lines: they are "loud-roaring, criers of euhoi" in the first line (LXIX.1; see ἐρίβρομος; εὐάστειρα), and in the sixth "raging, high-handed, crying euhoi over the necessities" (LXIX.6; see ἀνάγκη; Ἐρινύες). The note at LXIX.1, 2, 6 calls this the vocabulary of the thiasos given to the avengers, "either a claim about what their pursuit is like or a trace of the collection's own Bacchic setting", and declines to choose. The dative ἀνάγκαις can be read either way: the Erinyes shout over the necessities they

impose, as maenads shout over their quarry, or they shout to them, as Themis shouts to the lord. The next line calls them "avengers" (LXIX.7), and the cry belongs to the pursuit.

Themis' cry. The hymn to Themis makes her the first to reveal the rites and gives her the shout in doing so: "for you first revealed the consecrated rites to mortals, / crying euhoi to the lord through the Bacchic nights" (LXXIX.8–9; see Βακχιακὰς ἀνὰ νύκτας; Θέμις). The hymn has already made her the first holder of the Delphic oracle and the teacher of Phoibos (LXXIX.3–6), and the lord she cries to can be read as the god of the Bacchic nights, though the hymn's last "lord" was Phoibos (LXXIX.6); so read, Themis founds both cults, Apollo's oracle at Delphi and Dionysos' rites, and the cry joins them.

One verb, two faces. The note at LXXIX observes that the hymn's two claims for Themis, the oracle and the rites, are both transmitted. The two lines with ἐπευάζω stand ten hymns apart and are not set beside each other in the collection, but read together they show the cry in both its uses, the founding of the rite and the pursuit of the guilty, as the god of the cry was both the giver of wine and the hunter of Pentheus.

Places to read

Every line in which the word occurs, in the order of the book.

LXIX.6 The Erinyes are raging, high-handed, crying euhoi over the necessities.

LXXIX.9 Themis cried euhoi to the lord through the Bacchic nights.

Earlier poetry and cult

Euripides gives the cry over a death. When the messenger brings the news that Pentheus has been killed, the chorus of Asian Bacchants answers, "I, a stranger, cry euhoi in barbarian songs; / no longer do I cower in fear of bonds", and the messenger, granting them pardon, still rebukes them: to rejoice over evils done is not a fair thing (*Bacchae* 1031–1040).[708] Aeschylus' Erinyes call themselves maenads: in the *Eumenides* they warn

[708] Euripides, *Bacchae* 1031–1040.

that if the matricide's cause prevails, no wrath for men's deeds will creep upon them any more from "these maenads who watch over mortals" (490–502).[709] For Themis at Delphi the *Eumenides* is the witness too: its Pythia sets her second in the oracle after Earth (1–8; see Ἀπόλλων; Γαῖα), and adds that Bromios holds the place as well, since the god led the Bacchants against Pentheus (24–26).[710]

Later readings

Plutarch says that Dionysos has "no less share in Delphi than Apollo" (*On the E at Delphi* 388e–f), and goes on to set the dithyramb that is sung to the one beside the paean sung to the other (389a–b; see Διόνυσος).[711] The hymn's Themis, who taught Phoibos and cried euhoi to the lord, stands at the joining of the two cults, independently of Plutarch.

In this edition

The edition renders ἐπευάζουσαι "crying euhoi over" (LXIX.6) and ἐπευάζουσα "crying euhoi to" (LXXIX.9), the preposition chosen by the case that follows. Neither line carries an apparatus entry on the word.

See also

ἀνάγκη; Ἀπόλλων; Βακχιακὰς ἀνὰ νύκτας; Γαῖα; Διόνυσος; ἐρίβρομος; Ἐρινύες; εὐάζω; εὐάστειρα; Θέμις.

ἐπιλοιβή · libation

ἐπιλοιβή, *epiloibē*, "libation"

Attested: ἐπιλοιβάς (*epiloibas*; LXVI.10). Formed from ἐπί and λοιβή, "a pouring": the libation poured upon the offering. Hephaistos is called to it at the close of his hymn: "Hear, blessed one; I call you to the well-hallowed libations, / that you may come always gentle to those who

[709] Aeschylus, *Eumenides* 490–502.

[710] Aeschylus, *Eumenides* 1–8, 24–26.

[711] Plutarch, *On the E at Delphi* 388e–389b.

rejoice in their works" (LXVI.10–11; see Ἥφαιστος). The next lines ask the god to stop the raging madness of the fire while keeping its burning within the body (LXVI.12–13; see ἀκάματον πῦρ), so that the libation can be read as poured to calm the element it honours. At line 10 σε, "you", is Lennep's addition (the apparatus at LXVI.10). The simple word stands in three other petitions, to Pan, Zeus and the Moirai (XI.21, XIX.20, LIX.19; see λοιβή), and the collection's libations of milk are told with γάλα (see γάλα). In Homer libation and savour are the gods' due: Zeus says of the Trojans that his altar never lacked "libation and savour, for that is the prerogative we have received" (*Iliad* 4.48–49).[712]

See also

ἀκάματον πῦρ; γάλα; Ἥφαιστος; λοιβή.

εὐάζω · cry euhoi

The shout of the Bacchic rite, raised in the Hymns by the god himself as often as by his worshippers, the root of a family of words that names the god, his company and the women of his rite · Orphic Hymns

εὐάζω, *euazō*, "cry euhoi"

At a Glance

The word. Formed from εὐοῖ, the cry of the Bacchic rite: to raise that cry. Its family gives names to those who raise it, εὐαστήρ and εὐαστής, "crier of euhoi", and the feminine εὐάστειρα, and to the cry itself, εὔασμα; Euios, from the same cry, is a name of the god.

In the Hymns. Four lines with the verb: the worshippers about Demeter's throne (XL.15), Dionysos "crying euhoi over Olympos" (XLV.4), Amphietes "crying euhoi" as he stirs the dances (LIII.7), and Silenos "crying euhoi, lover of the thyrsos" (LIV.11).

In this edition. "Cry euhoi", keeping the cry in its Greek form.

[712] Homer, *Iliad* 4.48–49.

A place to read. LIV.1–11, the hymn to Silenos, Satyros and the Bakchai, where the cry is given three times.

Meaning

The cry has no meaning but itself: it is the sound the rite makes, and to raise it is to belong to the god's company. In the *Bacchae* it is the voice of the women on the mountain; in the Hymns it is also the voice of the god. Dionysos cries euhoi over Olympos, Amphietes as he leads the dances, Silenos as he comes with all the Satyrs. The god takes up the shout that calls him, and the collection's word joins worshipper and worshipped in one sound.

Use in the Hymns

The god's own cry. Three of the four lines give the cry to a god of the rite. Dionysos of the trieteric heading is "crying euhoi over Olympos, loud-roaring, raving Bakchos" (XLV.4; see Βασσαρεύς; ἐρίβρομος); Amphietes is told what he does whenever he rouses the trieteric revel again: "you turn to a hymn with the fair-girdled foster-mothers / crying euhoi and stirring the dances in the circling seasons" (LIII.6–7; see Ἀμφιετής); and Silenos is "crying euhoi, lover of the thyrsos, serene among the companies" (LIV.11; see Σιληνός). The hymn to Silenos gives the cry three times in seven lines: he is "crier of euhoi" (LIV.5; see εὐαστής), he is called to come "with all the Satyrs, / beast-shaped, giving the euhoi-cry of Bakchos the lord" (LIV.7–8; see εὔασμα), and he is "crying euhoi" at its close.

The worshippers' cry. The fourth line gives it to the throng about a goddess, "those who cry euhoi about your throne" (XL.15; see ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς; Δημήτηρ Ἐλευσινία). The throng is Hermann's: with the codices' εὐάζουσα for his εὐαζόντων the cry is Demeter's own (the apparatus at XL.15), and the manuscripts make her one more divine crier.

The family. The proem calls "all who cry euhoi together with Bakchos" (Prayer 34; see συνευαστήρ), and the note at Prayer 34 takes it most naturally of the mythical thiasos, satyrs, maenads and nymphs, while

finding it "tempting, and no more than that, to hear the living association naming itself inside its own list". Dionysos is "crier of euhoi" in the first line of his hymn (XXX.1; see εὐαστήρ), the Kouretes "criers of euhoi" (XXXI.2), the nymphs and the Erinyes εὐάστειραι (LI.8, LXIX.1; see εὐάστειρα), and Hipta a "euhoi-crying maiden" (XLIX.1; see εὐάς). The compound gives the cry an object (LXIX.6, LXXIX.9; see ἐπευάζω).

Places to read

Every line in which the verb occurs, in the order of the book. Its nouns and the compound have entries of their own.

XL.15 Demeter's chariot runs in the wheeling eddies of those who cry euhoi about her throne.

XLV.4 Dionysos is crying euhoi over Olympos, loud-roaring, raving Bakchos.

LIII.7 Amphietes is crying euhoi and stirring the dances in the circling seasons.

LIV.11 Silenos is crying euhoi, lover of the thyrsos, serene among the companies.

Earlier poetry and cult

Euripides' chorus enters the *Bacchae* from Asia, toiling "for Bromios a sweet toil, a labour well laboured, / crying euhoi to Bakchios" (64–67). The god leads the cry: "and the leader is Bromios, euhoi!" (140–141), and "with euhoi-cries he roars out such words as these: / On, Bacchants, on, Bacchants", calling them to sing Dionysos with the deep-sounding drums, "glorying with euhoi-cries in the euhoi-god" (151–158).[713] The god who cries and the god who is cried to are one, as in the Hymns. Sophocles' Theban chorus, calling Dionysos to come and heal the city, sings how the ivied slopes of Nysa send him to watch over the streets of Thebes "while immortal words cry euhoi" (*Antigone* 1131–1136, 1140–1145), with the very participle the edition prints at XL.15.[714] The chorus of the

[713] Euripides, *Bacchae* 64–67, 140–141, 151–158.

[714] Sophocles, *Antigone* 1131–1136, 1140–1145.

Trachiniae, hearing that Herakles is coming home, cries "euhoi" as the ivy stirs it to a Bacchic contest (216–220).[715]

Later readings

Demosthenes turns the cry against his rival. Aeschines, he tells the jury, when he came to manhood helped his mother with her initiations: by night he dressed the initiates in fawn-skins and purified them with clay and bran, by day he led the companies through the streets, wreathed in fennel and poplar, squeezing the broad-cheeked snakes and swinging them over his head, "crying euoi saboi" and dancing to "hyes attes, attes hyes", hailed by the old women as leader, ivy-bearer and liknon-bearer (*On the Crown* 259–260).[716] The cry of the Hymns' god and his company was the cry of the street rites, and it carried the name of Sabazios with it (see Σαβάζιος).

In this edition

The edition renders the verb "crying euhoi" at XLV.4, LIII.7 and LIV.11 and "those who cry euhoi" at XL.15, and the nouns of the family "crier of euhoi", "criers of euhoi", "euhoi-crying" and "euhoi-cry". At XL.15 εὐαζόντων is Hermann's for εὐάζουσα; at XLV.4 μαινόλα, in the same line as the cry, is Hermann's (see Βασσαρεύς). LIII.7 and LIV.11 carry no apparatus entry on the word.

See also

Ἀμφιετής; ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς; Βασσαρεύς; Δημήτηρ Ἐλευσινία; ἐπευάζω; ἐρίβρομος; εὐάς; εὔασμα; εὐάστειρα; εὐαστήρ; εὐαστής; Εὔιος; Σαβάζιος; Σιληνός; συνευαστήρ.

εὔασμα · euhoi-cry

εὔασμα, *euasma*, "euhoi-cry"

[715] Sophocles, *Trachiniae* 216–220.

[716] Demosthenes, *On the Crown* 259–260.

Attested: εὔασμα (*euasma*; LIV.8). A noun of result from εὐάζω, "cry εὐοῖ": the cry itself, the shout raised in the Bacchic rite. Silenos is asked to come "here to the rite of all the gods with all the Satyrs, / beast-shaped, giving the euhoi-cry of Bakchos the lord" (LIV.7–8; see εὐάζω; Σάτυρος). The cry is not his own but the god's, Βάκχοιο ἄνακτος, and Silenos gives it as the leader gives the signal to his company; the hymn calls him "crier of euhoi" three lines earlier and has him "crying euhoi" three lines later (LIV.5, 11; see εὐαστής). The genitive Βάκχοιο is Hermann's for the codices' βακχεῖον, which would make the cry "Bacchic" rather than the lord's (the apparatus at LIV.8). The noun stands nowhere else in the collection, which elsewhere names the cry by its verb and its criers. Euripides has the noun itself: in the *Bacchae* the Korybantes give Rhea the drum, "a din for the Bacchants' euhoi-cries" (129; see Διόνυσος Βασσαρεὺς Τριετηρικός), and the god roars his summons "with euhoi-cries" (151; see εὐάζω). Strabo has the cognate εὐασμοί among the sounds of orgiastic rite (10.3.15; see εὐαστήρ).[717]

See also

Διόνυσος Βασσαρεὺς Τριετηρικός; εὐάζω; εὐαστήρ; εὐαστής; Σάτυρος.

εὐίερος · well-hallowed

The collection's own word of holiness for the things of the rite: its voices, libations, table, fruits and rites, and only twice a god · Orphic Hymns

εὐίερος, *euieros*, "well-hallowed"

At a Glance

The word. From εὖ, "well", and ἱερός, "sacred": well and truly sacred, duly consecrated.

In the Hymns. Fourteen lines, from the voices that call the Stars (VII.2) to the rites of Themis (LXXIX.12).

[717] Euripides, *Bacchae* 129, 151; Strabo 10.3.15.

In this edition. "Well-hallowed" at every place, one of the five fixed renderings of the holy words beside ἁγνός "holy", ἱερός "sacred", ὅσιος "pure" and ἅγιος "consecrated" (see ἁγνός).

A place to read. LXXV.1–8, the hymn to Palaimon, with LXXVII.9–10.

Meaning

The Greek words for holiness divide the field between them. ἱερός is what belongs to the gods; ἁγνός, what is pure and untouched; ὅσιος, what is allowed and right in the gods' eyes; ἅγιος, what is set apart in awe. The compound εὐίερος adds εὖ to the first: what is sacred and sacred as it should be. The collection gives it almost entirely to the instruments and acts of its own rite. Of the fourteen things it calls well-hallowed, two are gods, Bakchos and Mise; the rest are voices, libations twice, a table, fruits, a wand, a face, an initiate and, four times, the rite itself. It is the word with which the association praises what it does.

Use in the Hymns

The rite. Four times the word goes with τελετή, the collection's word for its initiation: the Stars, Palaimon and Themis are called to the well-hallowed rite or rites, and Mnemosyne is asked to keep its memory in the initiates (VII.12, LXXV.3, LXXVII.9–10, LXXIX.12; see εὐιέρου τελετῆς).

Voices, libations, table and fruits. The word praises the things the rite uses. The hymn to the Stars begins "summoning with well-hallowed voices the holy daimones" (VII.2; see ἄστρον). Pan and Hephaistos are called to "the libations / well-hallowed" and "the well-hallowed libations" (XI.21–22, LXVI.10; see ἐπιλοιβή), Semele is honoured with "the well-hallowed table and the holy mysteries" (XLIV.9; see εὐίερος τράπεζα), and the god of the year is "teeming with well-hallowed fruits that bring to birth" (LIII.10; see Ἀμφιετής). Chthonic Hermes is addressed as "charming all things with your well-hallowed, sleep-giving wand" (LVII.8; see ῥάβδος), and Meilinoe is asked to show "to the initiates a kindly and well-hallowed face" (LXXI.12; see Μειλινόη).

The initiate and two gods. The Mother Antaia is asked "to come kindly met to this well-hallowed initiate of yours" (XLI.10; see μύστης), the one place where a worshipper is so called. The gods who receive the word are Bakchos, in the Nereids' hymn, which says they first showed forth "the august rite / of well-hallowed Bakchos and of holy Phersephoneia" (XXIV.10–11; see Νηρηΐς), and Mise, "holy, well-hallowed Mise, the unspeakable queen" (XLII.3; see Μίση). Both are gods of the mysteries, and in both lines the word stands beside ἁγνός, "holy", which at XLII.3 is Mise's own and at XXIV.11 Phersephoneia's.

Places to read

Every line in which the word stands, in the order of the book.

VII.2 The singer summons the holy daimones with well-hallowed voices.

VII.12 The Stars are asked to come to the labours of the well-hallowed rite.

XI.22 Pan is called to the libations well-hallowed.

XXIV.11 The Nereids first showed forth the rite of well-hallowed Bakchos.

XLI.10 The Mother is asked to come kindly met to this well-hallowed initiate.

XLII.3 Mise is holy, well-hallowed, the unspeakable queen.

XLIV.9 Semele is honoured with the well-hallowed table and the holy mysteries.

LIII.10 The god of the year teems with well-hallowed fruits.

LVII.8 Chthonic Hermes charms all things with his well-hallowed wand.

LXVI.10 Hephaistos is called to the well-hallowed libations.

LXXI.12 Meilinoe is asked to show the initiates a well-hallowed face.

LXXV.3 Palaimon is called to the well-hallowed rites.

LXXVII.10 Mnemosyne is asked to rouse the memory of the well-hallowed rite.

LXXIX.12 Themis is asked to come to her well-hallowed rites.

In this edition

The edition renders the word "well-hallowed" at all fourteen places. At VII.2 εὐιέροις is Lennep's for the codices' εὖ ἱεραῖς, recorded by Abel, who

marks it *sic*, in the form εὐιέραις; at XI.22 and LIII.10 the codices accent it εὐιεροῖς; at LXXI.12 Abel queries εὐιέροις? (the apparatus at VII.2, XI.22, LIII.10 and LXXI.12). The note at LXXIX.8 counts it the fourth of the collection's holy words, after ἁγνός, ἱερός and ὅσιος. The Glossary gives it twelve places and says that two of them read "hallowed"; it stands in fourteen, all "well-hallowed".

See also

ἅγιος; ἁγνός; ἆθλος; Ἀμφιετής; ἄστρον; ἐπιλοιβή; εὐίερος τράπεζα; εὐιέρου τελετῆς; Θέμις; ἱερός; Μειλινόη; Μίση; Μνημοσύνη; μύστης; Νηρηΐς; ὅσιος; Παλαίμων; ῥάβδος.

εὐίερος τράπεζα · well-hallowed table

εὐίερος τράπεζα, *euieros trapeza*, "well-hallowed table"

Attested: εὐιερόν τε τράπεζαν (*euieron te trapezan*; XLIV.9). The τράπεζα is the table, and in cult the offering-table set before a god's image, on which cakes, fruit and portions were laid for the god and, in the end, for the priest. The hymn to Semele names it in the rite at which she receives the honours she won from Phersephone "among mortal men, through the trieteric seasons, / whenever they accomplish the fruitful birth-pang of your Bakchos / and the well-hallowed table and the holy mysteries" (XLIV.7–9; see εὐίερος; Σεμέλη; τριετηρίς). Table and mysteries stand as the two parts of the rite, the meal and the secret. The note at XLIV.6–7 says that without Pierson's παρ' ἀγαυῆς Phersephone is not in the line; the codices have her name all the same, περσεφονείης (the apparatus at XLIV.6). The line carries no apparatus entry on the phrase; its one entry records the codices' ἠδέ for ἰδέ (the apparatus at XLIV.9). Aristophanes shows what lay on such a table: in the *Wealth* the slave Karion, lying awake in the temple of Asklepios, looks up and sees the priest snatch the cakes and the dried figs "from the holy table" and go round all the altars in case any offering-cake had been left behind (672–681).[718] The hymn's table is the same object, praised rather than robbed.

[718] Aristophanes, *Wealth* 672–681.

See also

εὐίερος; Σεμέλη; τριετηρίς.

εὐιέρου τελετῆς · of the well-hallowed rite

εὐιέρου τελετῆς, *euierou teletēs*, "of the well-hallowed rite"

Attested: εὐιέρου τελετῆς (*euierou teletēs*; VII.12, LXXVII.10); the plural ἐπ᾽ εὐιέροις τελετῇσιν (*ep᾽ euierois teletēisin*; LXXV.3) and εὐιέρους ἐπὶ μυστιπόλους τελετάς (*euierous epi mystipolous teletas*; LXXIX.12). The rite, τελετή, is the collection's word for its initiation, and the phrase names it with its own adjective of holiness. The Stars are asked to come "to the much-learned labours of the well-hallowed rite" (VII.12; see ἄστρον), where the note at VII.12 observes that the initiation is spoken of as a set of ordeals, ἆθλοι, and that "much-learned" describes the labours themselves. Palaimon is called "to the well-hallowed rites" (LXXV.3; see Παλαίμων), the phrase the note at LXXV.3 calls the one behind Abel's query εὐιέροις? at LXXI.12. And the hymn to Mnemosyne ends by asking her to rouse in the initiates "the memory / of the well-hallowed rite" and to send forgetfulness away (LXXVII.9–10; see ἐγείρω; Μνημοσύνη). The note at LXXVII.9–10 calls the pairing of memory and forgetting "the whole argument of the hymn: what the initiate must not lose is the rite." Themis is asked to come "to your well-hallowed, mystery-celebrating rites, maiden" (LXXIX.12; see Θέμις). Three of the four places ask a god to come to the rite; the hymn to Mnemosyne asks that the rite stay with the initiates. At LXXV.3 τελετῇσιν is Hermann's Ionic form for the codices' τελεταῖσιν (the apparatus at LXXV.3); the other lines carry no apparatus entry on the phrase.

See also

ἄστρον; ἐγείρω; εὐίερος; Θέμις; Μνημοσύνη; Παλαίμων; τελετή.

εὔφημος · of good omen

The word of right speech in the rite, given to the words, the rites and the offerings to which the Kouretes, the Horai and the Nymphs are called · Orphic Hymns

εὔφημος, *euphēmos*, "of good omen"

At a Glance

The word. From εὖ, "well", and φήμη, "utterance, saying": well-spoken, of good omen. In the rite it meant both speaking only words that bode well and keeping the silence that lets nothing ill be said.

In the Hymns. Three lines, each in a petition that asks gods to come: the Kouretes "at words of good omen" (XXXI.6), the Horai "to the pure rites of good omen" (XLIII.10) and the Nymphs "to the offerings of good omen" (LI.17).

In this edition. "Of good omen" at all three places.

A place to read. XLIII.1–11, the hymn to the Horai.

Meaning

Greek worship guarded its words. A word spoken at a sacrifice could become an omen, and an ill word could spoil the rite; so the herald's cry at the start was εὐφημεῖτε, "speak well", which in practice meant "be silent". The adjective carries both sides. The collection uses it at the moment of the petition, when the gods are asked to come, and it attaches it to what they are asked to come to: the words of the hymn, the rites of the initiates, the offerings on the altar. The gods are invited into a place where nothing ill has been said.

Use in the Hymns

The words. The hymn of the Kouretes ends: "may you come with favour at words of good omen, / kindly met always toward the oxherd, with a rejoicing heart" (XXXI.6–7; see βουκόλος; εὐαστήρ; Κουρῆτες). The words of good omen can be read as the hymn itself, and the oxherd is the officer of the association, a grade the note at XXXI.5, 7 documents in Bacchic

inscriptions. The armed dancers who cry euhoi are asked to come to well-spoken words.

The rites. The Horai, playmates of Phersephone whenever the Moirai and the Charites lead her up to the light (XLIII.7–8), are asked: "come to the pure rites of good omen, for the new initiates, / bringing on the fruitful births of the seasons blamelessly" (XLIII.10–11; see νεομύστης; ὅσιος; Ὧραι). Here the good omen is joined to the purity of the rite and to the newness of those who are being initiated in it. The rites of the beginners must be well spoken.

The offerings. The Nymphs, after sixteen lines of epithets, are asked: "come to the offerings of good omen with a rejoicing heart, / pouring a healthful stream in the seasons that increase growth" (LI.17–18; see Νύμφαι). The note at LI.1–16 calls the proportion "the collection's most extreme": sixteen lines of names, two of request.

Three petitions. In all three places the gods are told to come, ἔλθοιτ' or ἔλθετε, and in all three the good omen belongs to the worshippers' side, their words, rites and offerings. It is what the association brings to the meeting with the gods.

Places to read

Every line in which the word stands, in the order of the book.

XXXI.6 The Kouretes are asked to come with favour at words of good omen.

XLIII.10 The Horai are asked to come to the pure rites of good omen for the new initiates.

LI.17 The Nymphs are asked to come to the offerings of good omen.

Earlier poetry and cult

In the *Iliad*, when the embassy to Achilles is chosen, Nestor orders water for their hands, "and call for silence and words of good omen, / so that we may pray to Zeus, Kronos' son, in hope of his pity" (9.171–172).[719] The good speech before a prayer is silence. Aristophanes gives the formula at

[719] Homer, *Iliad* 9.171–172.

the head of two rites. In the *Frogs* the leader of the chorus of initiates proclaims that whoever is unacquainted with such words, or is not pure in mind, or has never seen nor danced the rites of the noble Muses, must "speak well and stand aside from our choruses" (354–356).[720] In the *Women at the Thesmophoria* the herald opens the women's assembly with "Let there be holy silence, let there be holy silence", and then bids them pray to the two goddesses (295–296).[721] The hymns' rites "of good omen" can be read as rites of that kind, opened by silence and carried on in words that bode well.

Later readings

Plato's Athenian, framing laws for the songs of his city, imagines a son or a brother standing by the altar after the offerings have been burnt and uttering every kind of ill-omened word, and asks whether it would not bring despondency and an evil omen on the father (*Laws* 7.800b–c). He then lays down that the first law of song shall be εὐφημία, and that the kind of song shall be in every way of good omen (800e–801a).[722] The philosopher makes a law of what the hymns ask as a condition: that the rite be well spoken from beginning to end.

In this edition

The edition renders εὐφήμοισι "of good omen" (XXXI.6), εὐφήμους "of good omen" (XLIII.10) and εὐφήμοις "of good omen" (LI.17). None of the three lines carries an apparatus entry on the word.

See also

βουκόλος; εὐαστήρ; Κουρῆτες; νεομύστης; Νύμφαι; ὅσιος; Ὧραι.

[720] Aristophanes, *Frogs* 354–356.

[721] Aristophanes, *Women at the Thesmophoria* 295–296.

[722] Plato, *Laws* 7.800b–c, 800e–801a.

θαλίη · festivity

θαλίη, *thaliē*, plural θαλίαι, *thaliai*, "festivity"; Θαλίη, *Thaliē*, "Thalia"

Attested: θαλίαις (*thaliais*; II.6), θαλίῃσι (*thaliēisi*; XXXIII.7, LV.8), θαλίῃσιν (*thaliēisin*; LXVIII.9), Θαλίη (*Thaliē*; LX.3). From θάλλω, "bloom": abundance, and so the good cheer of a feast. The plural is the collection's word for the festivities in which gods delight. Prothyraia is addressed as "you who hold the houses of all and delight in festivities" (II.6; see Προθυραία); the noble glory of every contest "rests, teeming with festivities, upon Nike of good repute" (XXXIII.6–7; see Νίκη); Aphrodite is addressed as "delighting in festivities, arrayer of marriage" (LV.8; see Ἀφροδίτη); and Ploutos, "giver of prosperity, sweet with festivities", is among the things that do not come to be apart from Health (LXVIII.9–10; see ὑγίεια). Homer uses the plural of the gods' own feasting: the true Herakles "delights in festivities" among the immortals (*Odyssey* 11.603; see Ἡρακλῆς).[723] In the hymn to the Charites the noun is a goddess: "Aglaia and Thalia and Euphrosyne rich in blessing" (LX.3; see Εὐφροσύνη; Χάριτες), Hesiod's third Charis (*Theogony* 909).[724] There the form is Hermann's: the codices read τε Θάλεια, the name of the Muse (the apparatus at LX.3; see Θάλεια). At XXXIII.7 and LV.8 θαλίῃσι is Hermann's for the codices' θαλίαισι (the apparatus at XXXIII.7 and LV.8). The edition renders the plural "festivities" at all four places and transliterates the goddess "Thalia".

See also

Ἀφροδίτη; Εὐφροσύνη; Ἡρακλῆς; Θάλεια; Νίκη; Προθυραία; ὑγίεια; Χάριτες.

θείοισιν ἐπ' ἔργοις · at their divine works

θείοισιν ἐπ' ἔργοις, *theioisin ep' ergois*, "at their divine works"

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[723] Homer, *Odyssey* 11.601–604.

[724] Hesiod, *Theogony* 907–909.

Attested: θείοισιν ἐπ' ἔργοις (*theioisin ep' ergois*; LXXXV.10). The last words of the hymn to Sleep: "But, blessed one, I beseech you to come tempered and sweet, / saving the initiates with favour at their divine works" (LXXXV.9–10; see ὕπνος). The works are the initiates', and can be read as divine because they are the rite. Sleep is asked to come "tempered", κεκραμένον, mixed and mild, and the petition can be read as a prayer for a night rite: the initiates who watch through the night want Sleep near them as a kindly power and not as the one who closes their eyes. The bare ἐπ' ἔργοις closes other petitions: Chthonic Hermes is asked to "send the initiates a good end upon their works" (LVII.12; see Ἑρμῆς Χθόνιος), and Hephaistos is called to the libations "that you may come always gentle to those who rejoice in their works" (LXVI.11; see Ἥφαιστος). Sleep and Hephaistos can be read as asked alike to temper a power that could overwhelm, sleep or fire, for the work in hand. The line carries no apparatus entry.

See also

Ἑρμῆς Χθόνιος; Ἥφαιστος; ὕπνος.

θίασος · company

The Bacchic company, named twice in the hymn to Silenos: the pastoral band whose rite he leads and the companies among which he is serene · Orphic Hymns

θίασος, *thiasos*, "company"

At a Glance

The word. A band of worshippers who follow a god together in procession, dance and feast; by the classical period also the name of a private religious association with members, officers and rules. The word belongs above all to Dionysos, whose followers, mythical and living, are his thiasos.

In the Hymns. Two lines, both in the hymn to Silenos, Satyros and the Bakchai (LIV.4, LIV.11).

In this edition. "Company" at both places, "the pastoral company" at LIV.4.

A place to read. LIV.1–11, the hymn to Silenos, Satyros and the Bakchai.

Meaning

A thiasos is the god's company and the worshippers' club at once, and the hymns were probably used by one. The Introduction infers an association from the cult offices the hymns name, above all the βουκόλος, the oxherd, "a grade of officer in Bacchic associations, attested in their inscriptions". The word itself stands only in the hymn to the god's oldest attendant, and there it is the mythical company: Silenos, the Satyrs and the Bacchants. But the title it gives him, "lord of the rite of the pastoral company", is the language of an association with a herdsman's vocabulary, and the hymn can be read as the place where the two companies, the god's and the worshippers', share one word.

Use in the Hymns

The pastoral company. Silenos is addressed by his offices: "of holy rites, stately, lord of the rite of the pastoral company" (LIV.4; see ἁγνοτελής; νόμιος; τελετάρχης). The company is νόμιος, of the pastures, a herdsmen's band, and its leader is the τελετάρχης, the one who conducts its rite. The next lines make him "crier of euhoi" with the nurses, in a line that is Dorville's (the note at LIV.5), and "leader of the Naiads and of the ivy-bearing Bakchai" (LIV.5–6; see εὐαστής), and call him to the rite "with all the Satyrs" (LIV.7; see Σάτυρος). The company of the hymn is Silenos' company, the god's attendants under their oldest member.

Serene among the companies. The hymn ends on the plural: Silenos is addressed as "crying euhoi, lover of the thyrsos, serene among the companies" (LIV.11; see γαληνιάω). The old man is calm in the middle of the revel. The companies are many, as the god's bands of women are three in Euripides, and the hymn gives their leader the stillness of the sea at rest.

The company named in the proem. The proem calls "all who cry euhoi together with Bakchos" (Prayer 34; see συνεναστήρ), whom the note at Prayer 34 takes most naturally as the mythical thiasos (see εὐάζω).

Places to read

Every line in which the word stands, in the order of the book.

LIV.4 Silenos is lord of the rite of the pastoral company.

LIV.11 Silenos is serene among the companies.

Earlier poetry and cult

The word is Euripides' for the god's following. At the close of his prologue Dionysos calls the chorus "my company, women whom I brought from among barbarians, / companions and fellow-travellers", who left Tmolos, the bulwark of Lydia, to follow him (55–57).[725] On Kithairon the messenger sees "three companies of women's dances", led by Autonoe, Agave and Ino, sleeping on the ground (680–686).[726] Herodotus' Skyles joins the thiasos of the Bacchic god at Borysthenes and is seen raving through the streets with it (4.79; see βακχεύω).

Later readings

Plato's Athenian Stranger sets aside as no concern of the city the Bacchic dance in which men act out drunken Nymphs, Pans, Silenoi and Satyrs in purifications and rites (*Laws* 7.815c–d; see Βάκχος); its figures can be read as the hymn's company, Silenos and the Satyrs, played by worshippers, independently of the Hymns. Demosthenes mocks Aeschines for leading such companies through the streets in his mother's initiations (*On the Crown* 259–260; see εὐάζω).

In this edition

The edition renders θίασος "company" at both places, with νόμιος as "pastoral" at LIV.4. At LIV.4 the codices read θίασ' εὐνομίου, and Abel prints θιάσου νομίου with no editor named (the apparatus at LIV.4; see

[725] Euripides, *Bacchae* 55–57.

[726] Euripides, *Bacchae* 680–686.

Εὐνομία); ἀγνοτελές earlier in the line is Casaubonus' for the codices' ἀγνοτερής. LIV.11 carries no apparatus entry.

See also

ἀγνοτελής; βακχεύω; Βάκχος; γαληνιάω; εὐάζω; εὐαστής; Εὐνομία; νόμιος; Σάτυρος; συνευαστήρ; τελετάρχης.

θυηπολίη · rite of sacrifice

The proem's name for the whole book: the rite of sacrifice taught to Musaeus in its first line and offered to the gods in its last · Orphic Hymns

θυηπολίη, *thyēpoliē*, "rite of sacrifice", "rite"

At a Glance

The word. From θύος, "burnt offering", and πολέω, "busy oneself with, tend": the tending of offerings, the work of sacrifice. It is mostly a word of verse, and the verb θυηπολέω, "perform sacrifice", stands beside it in Plato's prose.

In the Hymns. Two lines, the first and the last of the proem (Prayer 1, Prayer 44).

In this edition. "A rite of sacrifice" (Prayer 1) and "rite" (Prayer 44).

A place to read. Prayer 1–2 with Prayer 42–44.

Meaning

The proem opens and closes on the same word, and the word says what the book is. It is not a collection of poems about the gods but a rite, something done: the hymns are spoken while the offerings named in their rubrics burn. The note at Prayer 1 says so plainly: "θυηπολίη is a rite of sacrifice, not a prayer merely: the proem announces the whole book as liturgy." The frame in which the word stands is teaching. A master, Orpheus in the tradition the note at Prayer 1 reports, gives the rite to a pupil, and the pupil is told to learn it. What he learns is a sequence of

words and acts, and the proem shows him its whole extent in one sentence, from the first god named to the last.

Use in the Hymns

The lesson. The proem's first line names its pupil and its subject: "Learn now, Musaeus, a rite of sacrifice wholly august, / a prayer, which surely surpasses all others" (Prayer 1–2; see εὐχή; Μουσαῖος). The note at Prayer 1 calls Musaeus "in the Orphic tradition Orpheus's son or disciple", and observes that this frame "of instruction from initiator to initiate is the only place in the collection that speaks of teaching rather than of rite". The rite and the prayer stand in apposition: what Musaeus learns is a sacrifice that is also a prayer, an act and a speech.

The offering. The proem's catalogue of gods runs for forty-two lines as a single sentence, its verbs of calling spread through it and the infinitive that says what is asked held to the end: the gods are asked "to come with favour, holding a heart made glad, / to this sacred rite and to the august libation" (Prayer 43–44; see σπονδή). The note at Prayer 43–44 observes that "nothing is asked for until every god has been named". The word that opened the proem as a subject of instruction closes it as the place to which the gods are summoned. Between the two the rite has been performed in words.

The rite in the hymns. The word itself does not recur, but the thing does. Seventy-eight of the hymns carry a rubric prescribing what to burn (see θυμίαμα), and the hymns call the gods again and again to "the rite", τελετή (see τελετή). The proem's θυηπολίη can be read as the name of the whole of which each rubric and each hymn is a part.

Places to read

Every line in which the word stands, in the order of the book.

Prayer 1 Musaeus is told to learn a rite of sacrifice wholly august.

Prayer 44 The gods are summoned to this sacred rite and the august libation.

Earlier poetry and cult

Orpheus and Musaeus were paired as founders of rites well before the hymns. In Aristophanes' *Frogs* Aeschylus lists the poets who did men good: "Orpheus showed us rites and to keep from killing, / Musaeus cures for diseases and oracles" (1032–1033; see ἀναδείκνυμι).[727] The proem can be read as keeping the order of that line, master first and pupil second, and as giving the pupil the master's subject, the rite, independently of Aristophanes.

Later readings

Plato's Adeimantus describes the begging priests and seers who come to rich men's doors with "a hubbub of books of Musaeus and Orpheus", according to which they perform their sacrifices, θυηπολοῦσιν, persuading not only private persons but whole cities that there are releases and purifications for wrongdoing through sacrifices and pleasant games, for the living and the dead, "which they call rites", τελετάς (*Republic* 364b–365a).[728] The verb is the proem's noun. Adeimantus speaks with contempt of what the proem offers with reverence, but both describe the same thing: a book under Orpheus' name and his pupil's by which sacrifice is performed. The hymns can be read as a late survivor of the kind of book he mocked, independently of him.

In this edition

The edition renders θυηπολίη "a rite of sacrifice" at Prayer 1, with περισέμνην as "wholly august", and "rite" at Prayer 44, with ἱερήν as "sacred". Neither line carries an apparatus entry on the word. The note at Prayer 43–44 explains why the English holds the proem's single sentence unbroken to its end.

See also

ἀναδείκνυμι; γάλα; εὐχή; θυμίαμα; Μουσαῖος; σπονδή; τελετή.

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[727] Aristophanes, *Frogs* 1030–1033.

[728] Plato, *Republic* 2, 364b–365a.

θυιάς · thyiad

θυιάς, *thyias*, "thyiad"

Attested: θυιάς (*thyias*; LV.23). From θύω, "rush, rage": a woman possessed by Dionysos, a maenad; at Delphi the Thyiads were the women who kept the god's rites on Parnassos (Plutarch, *On Isis and Osiris* 35; Pausanias 10.4.3; see Ἀμφιετής). Sophocles' chorus calls on Dionysos to come with the Thyiads who dance for him in frenzy all night (*Antigone* 1150–1152; see βακχέχορος). The hymn to Aphrodite, in its long run of places where she may be, asks whether she may "delight in the bud-faced nymphs on the divine earth, / a thyiad on the sandy shores, with a light leap" (LV.22–23; see Ἀφροδίτη). The goddess of love dances on the beach like a Bacchant. That image is an editors'. The codices read θῖνας, "shores", where Hermann prints θυιάς, and ἅρματι κούφῳ, "with a light chariot", where Abel prints ἅλματι, "with a light leap" (the apparatus at LV.23). In the manuscripts the shores themselves, θῖνας, stand in the line, and Aphrodite comes to them with a light chariot, as on the plains of Egypt she goes "with chariots wrought of gold" (LV.18); no maenad stands in the line. The note at LV.15–26 counts the places offered her, Olympos, Syria, Egypt, the sea, the shore and Cyprus. The word occurs nowhere else in the collection.

See also

Ἀμφιετής; Ἀφροδίτη; βακχέχορος; Βάκχη.

θυμίαμα · fumigation

The first word of seventy-eight rubrics: thirteen prescriptions of what to burn as each hymn is spoken, the plainest sign that the book was used, and missing from ten hymns, among them all nine headed irregularly · Orphic Hymns

θυμίαμα, *thymiama*, "fumigation"

At a Glance

The word. From θυμιάω, "burn so as to make smoke", a verb of the family of θύω, "sacrifice": what is burned for its smoke, and the burning. Ionic has θυμίημα. The Greek of the Septuagint uses θυμίαμα for the incense of the altar.

In the Hymns. The first word of the rubric under seventy-eight hymns. Thirteen different offerings follow it; ten hymns have no rubric.

In this edition. "Fumigation" in every rubric, with the offering rendered "from" the substance and, at LXXXV, "with poppy"; the English side marks the ten hymns without a rubric "(no fumigation named)".

A place to read. VIII with its rubric, then LXXXV with its rubric, the hymns to Helios and to Sleep.

Meaning

The rubric is the smallest text in the book and the one that decides what the book is. The Introduction puts it plainly: "A reader does not need a note telling him what to burn; a celebrant does." A collection of literary hymns would not need a line of instruction under each title, and this one has seventy-eight. The Key Terms insist on the English: "Not *incense*. The word names a rite, not a substance: something is burned so that its smoke goes up." Each hymn was spoken over smoke, and the smoke was chosen. Sometimes the choice is plainly meant, poppy for Sleep, seeds for Earth, the light of torches for Night; more often it is the common offering, aromatics or frankincense, given where nothing in particular was owed. Read together, the rubrics are a liturgy's stage directions, and the hymns without them are the book's one standing irregularity.

Use in the Hymns

The count. The Key Terms count thirteen prescriptions over seventy-eight hymns: "Aromatics (ἀρώματα) in 22 hymns, frankincense in 17, storax in 12, manna in 10, myrrh in 5, frankincense-manna in 4, various substances in 2, and then six that occur once each": torches for Nyx, saffron for Aither, storax and manna for the Erinyes, every seed except

beans and aromatics for Gaia, everything except frankincense with a libation of milk for Amphietes, and poppy for Sleep. The distribution, the Key Terms add, "is the plainest evidence in the book that it was used rather than read" (see ἄρωμα; δαλός).

The grammar. Seventy-seven rubrics name their offering in the bare accusative after θυμίαμα. The note on LXXXV rubric points out the exception: "θυμίαμα μετὰ μήκωνος", "fumigation with poppy", is "the only rubric in the collection whose offering is expressed by a prepositional phrase", and "the only rubric to name a drug rather than a resin, a spice or a grain"; "the match between the offering and the god is exact" (see ὕπνος). Three others qualify their offering, with καί (LXIX) or πλήν (XXVI, LIII), and Amphietes' rubric adds a second act, "and pour a libation of milk", which the note on LIII rubric calls "the only rubric that prescribes a second act" (see γάλα).

Offering and god. The notes find the offering suited to the god in a handful of places. Frankincense is "the one given to the sky" (the note on IV rubric); saffron is "matched to the bright upper air" (V rubric); myrrh is "the offering given to the first-born god" (VI rubric); "the offering for a night rite is the light carried into it" (III rubric; see δαλός); and Pan, "the god who is the sum of everything", is "given a little of everything" (XI rubric). Elsewhere the prescriptions follow no rule a reader can see, and the aromatics can be read as the default offering (see ἄρωμα). Some notes point a hymn back to an earlier hymn's offering: the Moon has the Stars' aromatics (IX rubric), Kronos Prothyraia's storax (XIII rubric).

The hymns without. Ten hymns carry no rubric, I, XVIII, XXIX, XXXI, XLV, L, LV, LXI, LXIV and LXXXVIII (the note at I). The Introduction calls them "the collection's one standing irregularity" and ties them to their headings: they are "the same ten, every one, whose heading departs from the bare genitive". The note on L title shows the claim to be wrong, and the Introduction's own count of seventy-nine regular headings leaves nine irregular, not ten. L, headed ΛΥΣΙΟΥ ΛΗΝΑΙΟΥ in the regular form, has no rubric, so that every irregularly headed hymn lacks a rubric but not every hymn without one is irregularly

headed. The last of the ten is the Homeric hymn to Ares that Hermann moved in (see Ἄρης).

Places to read

The rubrics, grouped by prescription in the order in which each first appears, and the hymns that have none.

II, XIII, XV, XIX, XXV, XXX, XL, XLII, XLIV, XLIX, LVII, LX rubrics Storax.

III rubric Torches, for Nyx.

IV, XII, XXVIII, XXXVII, XXXVIII, XXXIX, LXII, LXIII, LXV, LXXII, LXXIII, LXXVI, LXXVII, LXXIX, LXXX, LXXXI, LXXXII rubrics Frankincense.

V rubric Saffron, for Aither.

VI, XVII, XXI, XXIII, XXXV rubrics Myrrh.

VII, IX, X, XIV, XVI, XXIV, XXXII, XLI, XLIII, XLVII, XLVIII, LI, LII, LVI, LVIII, LIX, LXX, LXXI, LXXIV, LXXXIII, LXXXIV, LXXXVI rubrics Aromatics.

VIII, XX, XXII, LXVI rubrics Frankincense-manna.

XI, XXVII rubrics Various substances, for Pan and the Mother of the Gods.

XXVI rubric Every seed except beans and aromatics, for Gaia.

XXXIII, XXXIV, XXXVI, XLVI, LIV, LXVII, LXVIII, LXXV, LXXVIII, LXXXVII rubrics Manna.

LIII rubric Everything except frankincense, with a libation of milk, for Amphietes.

LXIX rubric Storax and manna, for the Erinyes.

LXXXV rubric With poppy, for Sleep.

I, XVIII, XXIX, XXXI, XLV, L, LV, LXI, LXIV, LXXXVIII No rubric.

Earlier poetry and cult

Herodotus describes burning on that scale in Babylon. On the great altar outside the temple of Bel, he reports, the Chaldaeans burn a thousand

talents of frankincense every year at the god's festival (1.183.2), and after intercourse a Babylonian man sits by burning incense, θυμίημα, his wife at another, and both wash at dawn before touching any vessel (1.198).[729] The smoke there is an offering and a purification. The hymns use it as the first.

Later readings

The Greek of the Septuagint gave θυμίαμα its most lasting sense. Exodus prescribes an altar for it before the veil, on which Aaron is to burn incense, compounded and finely ground, morning and evening, and the holy incense compounded of stacte, onycha, galbanum and frankincense that no one may make for himself (Exodus 30.1–10, 34–38).[730] A psalm makes the smoke the image of prayer: "Let my prayer be made straight before you like incense" (Psalm 140.2, 141.2 in the Hebrew numbering), and in Luke the people pray outside while the priest Zechariah burns the incense within (1.8–10).[731] In Revelation another angel, standing at the altar with a golden censer, is given a great quantity of incense to add to the prayers of all the holy ones on the golden altar before the throne, and from the angel's hand its smoke rises into God's presence with those prayers (8.3–4).[732] The rubric and the hymn under it do in practice what these texts put into words: the smoke rises as the prayer is said. The hymns' fumigation can be read beside the altar of incense, independently of it.

In this edition

The edition renders θυμίαμα "fumigation" in every rubric and the Key Terms explain the choice against "incense". It drops the full stop that Abel prints after every rubric (the Editorial Note), and marks the hymns without a rubric "(no fumigation named)". The note on XL rubric

[729] Herodotus 1.183.2, 1.198.

[730] Exodus 30.1–10, 34–38.

[731] Psalm 140.2 (141.2); Luke 1.8–10.

[732] Revelation 8.3–4.

records a misprint in Abel's rubric there (see θυμίαμα στύρακα). The note on XXXIII rubric gives λιβανομάννα at VIII, XX and XXII; the compound stands at LXVI as well (see θυμίαμα λιβανομάνναν).

See also

Ἄρης; ἄρωμα; γάλα; δαλός; θυηπολίη; θυμίαμα ἀρώματα; θυμίαμα δαλούς; θυμίαμα κρόκον; θυμίαμα λιβανομάνναν; θυμίαμα στύρακα; ὕπνος.

θυμίαμα ἀρώματα · fumigation from aromatics

θυμίαμα ἀρώματα, *thymiama arōmata*, "fumigation from aromatics"

Attested: θυμίαμα ἀρώματα (*thymiama arōmata*; VII, IX, X, XIV, XVI, XXIV, XXXII, XLI, XLIII, XLVII, XLVIII, LI, LII, LVI, LVIII, LIX, LXX, LXXI, LXXIV, LXXXIII, LXXXIV, LXXXVI rubrics). The commonest of the collection's prescriptions, given in twenty-two hymns, from the Stars to Oneiros (see θυμίαμα). The notes call them "spices and fragrant gums" (VII rubric) and "aromatic herbs" (IX, X rubrics; see ἄρωμα). Who receives them, and Earth's refusal of them, are told under ἄρωμα. The rubric divides one pair of hymns that the collection otherwise joins. The note on the heading of LXX observes that the collection "hymns the same powers twice running under their two names, and gives them different offerings": storax and manna for the Erinyes (LXIX rubric), aromatics for the Eumenides (LXX rubric; see Ἐρινύες; Εὐμενίδες). The avengers and the kindly ones receive different smoke. The edition renders the rubric "fumigation from aromatics" at all twenty-two places.

See also

ἄρωμα; Ἐρινύες; Εὐμενίδες; θυμίαμα.

θυμίαμα δαλούς · fumigation from torches

θυμίαμα δαλούς, *thymiama dalous*, "fumigation from torches"

Attested: θυμίαμα δαλούς (*thymiama dalous*; III rubric). One rubric, under the hymn to Nyx: "fumigation from torches" (III rubric; see δαλός; Νύξ). Δαλοί are burning brands, wood alight, and the note on III rubric observes that they are "burning wood, not a resin. The offering for a night rite is the light carried into it." Of the collection's thirteen prescriptions it is the only one whose offering is wood, and one of the six that occur once (see θυμίαμα). Night's hymn ends by asking her to "send away the night-gleaming fears" (III.14), and the brands are read against that request under δαλός. The rubric carries no apparatus entry, and the edition renders it "fumigation from torches".

See also

δαλός; θυμίαμα; Νύξ.

θυμίαμα κρόκον · fumigation from saffron

θυμίαμα κρόκον, *thymiama krokon*, "fumigation from saffron"

Attested: θυμίαμα κρόκον (*thymiama krokon*; V rubric). One rubric, under the hymn to Aither: "fumigation from saffron" (V rubric; see Αἰθήρ; κρόκος). The note on V rubric calls saffron "the stigmas of the crocus, costly by weight and here matched to the bright upper air". The hymn below it addresses Aither as "fire-breathing", "high-shining" and "O shining growth, light-bearing, star-gleaming" (V.3–5), and the gold of the saffron can be read as the colour of that light. The collection gives the colour to two goddesses of the dark, Hekate and Meilinoe, both "saffron-robed" (I.2, LXXI.1; see κροκόπεπλος), as Homer gives it to the dawn (*Iliad* 8.1; see Ἠώς). The offering is one of the six that the collection prescribes once (see θυμίαμα), and the only one of those six in which a costly spice is named alone. Theophrastus' history of offerings, as Porphyry reports it, sets "myrrh, cassia and frankincense mixed with saffron" among the offerings that came in many generations after the first (*On Abstinence* 2.5; see ἄρωμα). The rubric carries no apparatus entry, and the edition renders it "fumigation from saffron".

See also

Αἰθήρ; ἄρωμα; Ἠώς; θυμίαμα; κροκόπεπλος; κρόκος.

θυμίαμα λιβανομάνναν · fumigation from frankincense-manna

θυμίαμα λιβανομάνναν, *thymiama libanomannan*, "fumigation from frankincense-manna"

Attested: θυμίαμα λιβανομάνναν (*thymiama libanomannan*; VIII, XX, XXII, LXVI rubrics). Four hymns are given it: Helios (VIII), Zeus of the Lightning (XX), the Sea (XXII) and Hephaistos (LXVI; see θυμίαμα). The note on VIII rubric takes the compound as the crumb and powder of frankincense and leaves open whether it names one grade or two substances (see λιβανομάννα; μάννα). Three of the four gods are gods of fire and light: the sun, the lightning flash and the fire of the smith, whose hymn makes the sun one of his limbs (LXVI.6–7; see Ἥφαιστος). The prescription can be read as the fiery offering for the fiery gods, with the Sea the one exception. The note on XXXIII rubric gives the compound at VIII, XX and XXII and leaves out LXVI. The rubric carries no apparatus entry, and the edition renders it "fumigation from frankincense-manna".

See also

Ἥλιος; Ἥφαιστος; θυμίαμα; λιβανομάννα; μάννα.

θυμίαμα λίβανον · fumigation from frankincense

θυμίαμα λίβανον, *thymiama libanon*, "fumigation from frankincense"

Attested: θυμίαμα λίβανον (*thymiama libanon*; IV, XII, XXVIII, XXXVII, XXXVIII, XXXIX, LXII, LXIII, LXV, LXXII, LXXIII, LXXVI, LXXVII, LXXIX, LXXX, LXXXI, LXXXII rubrics). The second commonest of the collection's prescriptions, given in seventeen hymns, from Ouranos to Notos (see θυμίαμα). The note on IV rubric calls frankincense "the most familiar of the temple resins, and the one given to

the sky" (see λίβανος). The note on XII rubric sends Herakles back to the sky's offering: "Frankincense, as for Ouranos at IV". The prescription comes in runs. Three hymns of the armed and ancient powers have it one after another, the Titans, the Kouretes and Korybas (XXXVII–XXXIX); so do Dike and Dikaiosyne (LXII–LXIII), and Tyche and the Daimon (LXXII–LXXIII); and in the last pages of the book it is given to the Mousai and Mnemosyne, to Themis and to the three winds, Boreas, Zephyros and Notos (LXXVI–LXXXII), with only Eos between them taking manna. The runs can be read as a liturgy's order, in which one offering served for a sequence of hymns. One rubric names it to forbid it: Amphietes is given "everything except frankincense" (LIII rubric; see θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα). The rubric carries no apparatus entry, and the edition renders it "fumigation from frankincense" at all seventeen places.

See also

θυμίαμα; θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα; λίβανος; Οὐρανός.

θυμίαμα μάνναν · fumigation from manna

θυμίαμα μάνναν, *thymiama mannan*, "fumigation from manna"

Attested: θυμίαμα μάνναν (*thymiama mannan*; XXXIII, XXXIV, XXXVI, XLVI, LIV, LXVII, LXVIII, LXXV, LXXVIII, LXXXVII rubrics). Given in ten hymns, from Nike to Thanatos (see θυμίαμα). The manna of the rubrics is a grade of frankincense. The note on XXXIII rubric explains it as the powder and crumb of frankincense (see θυμίαμα λιβανομάνναν; μάννα). The gods who receive it fall in pairs and groups. Apollo and Artemis have it both (XXXIV, XXXVI), while Leto between them has myrrh (XXXV); Asklepios and Hygieia, the healer and his consort, have it one after the other (LXVII–LXVIII); and two hymns of the Bacchic company, Liknites and Silenos with the Satyrs and the Bakchai, have it too (XLVI, LIV). It is given once more, with storax, to the Erinyes (LXIX rubric; see θυμίαμα στύρακα καὶ μάνναν). The last god to receive it is Death (LXXXVII rubric; see Θάνατος). The rubric carries

no apparatus entry, and the edition renders it “fumigation from manna” at all ten places.

See also

Ἀσκληπιός; Θάνατος; θυμίαμα; θυμίαμα λιβανομάνναν; θυμίαμα στύρακα καὶ μάνναν; μάννα.

θυμίαμα μετὰ μήκωνος · fumigation with poppy

θυμίαμα μετὰ μήκωνος, *thymiama meta mēkōnos*, “fumigation with poppy”

Attested: θυμίαμα μετὰ μήκωνος (*thymiama meta mēkōnos*; LXXXV rubric). One rubric, under the hymn to Sleep (see ὕπνος). It is the collection’s one prescription whose offering is a drug, and the one whose offering is a prepositional phrase; the note on LXXXV rubric finds the match with the god exact (see θυμίαμα). What the poppy is, and what the ancients made of it, is told under μήκων. The preposition can be read as part of the match. The other rubrics name what is burnt; this one names what goes with the burning, so that the smoke is not of poppy alone but carries it, as sleep is carried. The hymn below gives the god what the poppy gives: he is “looser of cares, holding a sweet rest from labours / and working a sacred consolation for every grief” (LXXXV.5–6; see ἀνάπαυσις). The rubric carries no apparatus entry, and the edition renders it “fumigation with poppy”.

See also

ἀνάπαυσις; θυμίαμα; μήκων; ὕπνος.

θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων · fumigation from every seed except beans and aromatics

θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων, *thymiama pan sperma plēn kyamōn kai arōmatōn*, “fumigation from every seed except beans and aromatics”

Attested: θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων (*thymiama pan sperma plēn kyamōn kai arōmatōn*; XXVI rubric). One rubric, under the hymn to Gaia (see Γαῖα). It is one of the two longest rubrics in the book, and one of the two that prescribe by exclusion; the other, Amphietes', forbids frankincense and adds a libation of milk (LIII rubric; see θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα). The earth that bears every seed is given every seed, and the hymn's own first lines make her the giver of them: she is "mother of the blessed and of mortal men, / all-nourishing, all-giving" (XXVI.1–2; see σπέρμα). The two exclusions are of different kinds, and the note on XXVI rubric treats them so. The beans are "the well-known Pythagorean and Orphic taboo", and its witnesses are told under κύαμος. The aromatics are "the more curious half, since ἀρώματα is the commonest offering in the book"; the note gives no reason for their exclusion (see ἄρωμα). The rubric carries no apparatus entry, and the edition renders it "fumigation from every seed except beans and aromatics".

See also

ἄρωμα; Γαῖα; θυμίαμα; θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα; κύαμος; σπέρμα.

θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα · fumigation from everything except frankincense, and pour a libation of milk

θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα, *thymiama panta plēn libanou, kai spende gala*, "fumigation from everything except frankincense, and pour a libation of milk"

Attested: θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα (*thymiama panta plēn libanou, kai spende gala*; LIII rubric). One rubric, under the hymn to Amphietes, the chthonic Dionysos who sleeps "at the sacred house of Phersephone" (LIII.3; see Ἀμφιετής; ἰαύω). It breaks the form of the rubrics twice. It names everything and then makes an exception, as Earth's

does (XXVI rubric; see θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων), and it goes on, after the fumigation, to an imperative: the note on LIII rubric calls it "the only rubric that prescribes a second act". The libation, and why it is milk, are told under γάλα. The excluded offering is the collection's second commonest, given in seventeen hymns (see θυμίαμα λίβανον); the note on LIII rubric calls it "the commonest offering in the book", where the notes on VII, X and XXVI rubric give that place to aromatics (see γάλα). What the god who sleeps below is refused is the offering the notes give to the sky (the note on IV rubric), and the exclusion can be read as keeping the sky's smoke from a god of the earth. The rubric carries no apparatus entry, and the edition renders it "fumigation from everything except frankincense, and pour a libation of milk".

See also

Ἀμφιετής; γάλα; θυμίαμα; θυμίαμα λίβανον; θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων; ἰαύω; λίβανος.

θυμίαμα ποικίλα · fumigation from various substances

θυμίαμα ποικίλα, *thymiama poikila*, "fumigation from various substances"

Attested: θυμίαμα ποικίλα (*thymiama poikila*; XI, XXVII rubrics). Two rubrics, under the hymns to Pan and to the Mother of the Gods (see μήτηρ θεῶν; Πάν). The adjective is the word for what is many-coloured and manifold, used here as a noun: a mixed offering, not one substance (see ποικίλος). The note on XI rubric gives the reason in a line: "The god who is the sum of everything is given a little of everything". The note on XXVII rubric calls the Mother's "the second such rubric, after Pan at XI", and gives no reason. The two are the only gods given a mixture left unnamed; Earth and Amphietes are given everything with exceptions (XXVI, LIII rubrics), and the Erinyes two named substances (LXIX rubric). What the word and the mixture mean is told under ποικίλος. The

rubric carries no apparatus entry, and the edition renders it "fumigation from various substances" at both places.

See also

θυμίαμα; μήτηρ θεῶν; Πάν; ποικίλος.

θυμίαμα σμύρναν · fumigation from myrrh

θυμίαμα σμύρναν, *thymiama smyrnan*, "fumigation from myrrh"

Attested: θυμίαμα σμύρναν (*thymiama smyrnan*; VI, XVII, XXI, XXIII, XXXV rubrics). Given in five hymns: Protogonos, Poseidon, the Clouds, Nereus and Leto (see θυμίαμα). The note on VI rubric names it "the offering given to the first-born god" (see σμύρνα). Three of the other four hymns are hymns of water: the god of the sea (XVII), the clouds that carry the rain (XXI) and the old man of the sea (XXIII; see Νηρεύς; Ποσειδῶν). The prescription can be read as a water-offering, though the other powers of the sea, the Sea herself, the Nereids, Proteus, Leukothea, Palaimon and Okeanos, are given other smoke (XXII, XXIV, XXV, LXXIV, LXXV, LXXXIII rubrics). Leto, the fifth, stands between her children, and they receive manna (XXXIV, XXXVI; see θυμίαμα μάνναν). The rubric carries no apparatus entry, and the edition renders it "fumigation from myrrh" at all five places.

See also

θυμίαμα; θυμίαμα μάνναν; Λητώ; Νηρεύς; Ποσειδῶν; Πρωτόγονος; σμύρνα.

θυμίαμα στύρακα · fumigation from storax

θυμίαμα στύρακα, *thymiama styraka*, "fumigation from storax"

Attested: θυμίαμα στύρακα (*thymiama styraka*; II, XIII, XV, XIX, XXV, XXX, XL, XLII, XLIV, XLIX, LVII, LX rubrics). Given in twelve hymns, from Prothyraia to the Charites, the third commonest of the prescriptions and the first in the book (see θυμίαμα). What storax was, and what it cost, is told under στύραξ. Zeus has it twice (XV, XIX), and so do

four hymns of the Bacchic and Eleusinian circle: Dionysos, Demeter of Eleusis, Mise and Semele (XXX, XL, XLII, XLIV), with Hipta after them (XLIX). The note on XIII rubric sends Kronos back to the first: "Storax, as for Prothyraia at II". The note on XL rubric records that Abel's page misprints it there as *στίρακα*. The edition renders the rubric "fumigation from storax" at all twelve places.

See also

Ζεύς; θυμίαμα; θυμίαμα στύρακα καὶ μάνναν; Κρόνος; Προθυραία; στύραξ.

θυμίαμα στύρακα καὶ μάνναν · fumigation from storax and manna

θυμίαμα στύρακα καὶ μάνναν, *thymiama styraka kai mannan*, "fumigation from storax and manna"

Attested: θυμίαμα στύρακα καὶ μάνναν (*thymiama styraka kai mannan*; LXIX rubric). One rubric, under the hymn to the Erinyes (see Ἐρινύες). It is the only prescription that joins two of the collection's offerings with *καί*, storax and the crumb of frankincense (see θυμίαμα μάνναν; θυμίαμα στύρακα), and one of the six that the collection gives once. The next hymn, to the same powers under their other name, gives them aromatics (LXX rubric; see Εὐμενίδες; θυμίαμα ἀρώματα): the avengers receive the only rubric that names two offerings apart, and the kindly ones the commonest. The rubric carries no apparatus entry, and the edition renders it "fumigation from storax and manna".

See also

Ἐρινύες; Εὐμενίδες; θυμίαμα; θυμίαμα ἀρώματα; θυμίαμα μάνναν; θυμίαμα στύρακα.

θυσία · sacrifice

Sacrifice, named twice and only at the end of the book, in the hymns to Oneiros and to Thanatos, beside prayer; in a collection whose rite is smoke

and libation, the noun of the sacrifice proper appears where a god must be persuaded · Orphic Hymns

θυσία, *thysia*, dative plural θυσίαις, *thysiais*, Ionic θυσίῃσι, *thysiēisi*, "sacrifices"

At a Glance

The word. From θύω, whose first sense is "make smoke", "burn an offering": the act of sacrifice, and in classical Greek above all the slaughter and burning of a victim. The same root gives θυμίαμα, the fumigation of the rubrics, and θυηπολίη, the rite of the proem.

In the Hymns. Two lines, both in the dative plural and both beside εὐχωλαί, "prayers": LXXXVI.11 and LXXXVII.11.

In this edition. "Sacrifices" at both places.

A place to read. LXXXVII.6–12, the end of the hymn to Thanatos.

Meaning

The collection names its own rite by smoke. Seventy-eight rubrics prescribe what to burn, one adds a libation of milk, and the proem calls the whole book a θυηπολίη, a rite of offering. No hymn names a victim or an altar; the blood the collection names is the blood of war and of the god's own story, never of an offering. The noun of sacrifice stands only twice, in the last two hymns of the collection proper, and both times in the formula of persuasion that the Greeks had used since Homer: prayers and sacrifices (see εὐχωλή). Where it stands is the point. The hymn to Oneiros speaks of the anger of the gods, and the hymn to Thanatos of the one god who will not be moved; the collection reaches for its heaviest word of offering at the two places where the gods are hardest to turn. The root is the same as the rubrics', and what the word meant to the hymns' singers can be read through them: θυσία here need be no more than the burning prescribed above each hymn, the smoke made into a gift. A collection that never names a victim may have meant by sacrifice what the oldest sense of θύω meant, an offering burnt so that its smoke goes up.

Use in the Hymns

The two lines. The hymn to Oneiros ends its account of what dreams do for the pious with a purpose: the god tells of a rest from evils "that by prayers and by sacrifices they may loose the anger of the lords" (LXXXVI.11; see ἀνάπαυσις; ὄνειρος). The hymn to Thanatos, having told him "for you alone are won over neither by prayers nor by entreaties" (LXXXVII.9), turns at once to the same pair: "But, blessed one, that you draw near after long spans of life / I ask, entreating you with sacrifices and with prayers, / that old age may be a goodly prize among men" (LXXXVII.10–12; see γῆρας; Θάνατος). The two passages and their construal are told under εὐχωλή. The order of the pair is reversed between them, prayers and sacrifices in the first and sacrifices and prayers in the second, so that the two lines stand as a chiasmus across the last two hymns.

The family. The other words of the root name the collection's own offerings. The rubrics begin with θυμίαμα, "fumigation" (see θυμίαμα); the proem's first line calls the book "a rite of sacrifice wholly august", θυηπολίη (Prayer 1; see θυηπολίη); and the temple at Eleusis is θυόεις, "smoking" (XLII.5). None of them names a victim.

Places to read

Every line in which the noun stands. The verb θύω does not stand in Abel's text, though the codices have θύσαντες at LXXXVI.11; the other words of the root are θυμίαμα in the rubrics, θυηπολίη at Prayer 1 and 44, and θυόεις at XLII.5.

LXXXVI.11 The pious may loose the anger of the lords by prayers and by sacrifices.

LXXXVII.11 Thanatos is entreated with sacrifices and with prayers to come after long spans of life.

Earlier poetry and cult

Hesiod's rule for sacrifice joins the two kinds of offering. Make offerings to the deathless gods as your means allow, in holiness and in cleanness, ἁγνῶς καὶ καθαρῶς, and burn the gleaming thigh-pieces; and at other times

win their favour with poured drink and with burnt gifts, θύεσσι, at bedtime and again when the sacred light comes, so that their heart and temper may be kindly toward you, and you may buy up other men's land and no other man yours (*Works and Days* 336–341).[733] The gift is for a purpose, and Hesiod says so plainly; the hymns' "that old age may be a goodly prize" asks in the same way. His θύεα, the offerings burnt at bedtime and at dawn, are of the same root as the hymns' θυσίαι and can be read as the same rite, independently of them. The epic's case for persuading the gods by sacrifice is Phoenix's, told under εὐχωλή (*Iliad* 9.497–501).

Later readings

Plato's Athenian Stranger makes the worth of sacrifice depend on the purity of the one who offers it (*Laws* 4.716d–717a; see καθαραὶ γνῶμαι). Theophrastus, as Porphyry reports him, had already made the point from the word itself: from the burning of what the earth grows men named the censers, the act of offering and the offerings, θυσίαι, and we are wrong, he says, to take θυσία for the later error, the service done with animals (*On Abstinence* 2.5; see ἄρωμα).[734] In the sixth book Plato's Athenian reports what is told of other peoples: a time when men did not dare so much as taste beef, when the gods were offered no living thing but meal-cakes, fruits moistened with honey and other offerings of that clean kind, and when men held it unholy to eat meat or to foul the gods' altars with blood; the lives lived then among our forebears, he says, were called Orphic, taking freely of all that is soulless and touching nothing that has a soul (*Laws* 6.782c–d).[735] The Orphic sacrifice that Plato describes is a bloodless one, and the collection's θυσίαι, with smoke and milk and seeds and no victim anywhere in the book, can be read as of that kind.

[733] Hesiod, *Works and Days* 336–341.

[734] Porphyry, *On Abstinence* 2.5, after Theophrastus.

[735] Plato, *Laws* 6, 782c–d.

In this edition

The edition renders θυσίαις and θυσίῃσι "sacrifices" at both places. Neither form is simply the manuscripts'. At LXXXVI.11 θυσίαις τε is Abel's text, with no editor named, for the codices' τε πόλον θύσαντες, which the note at LXXXVI.8–11 calls "not construable"; the verb of sacrifice is in the manuscripts, the noun in Abel's text. At LXXXVII.11 θυσίῃσι is Hermann's Ionic for the codices' θυσίαις, printed in the apparatus as θυσιῇσι (*sic*), and the note at LXXXVII.11 observes that "The accents differ and the letters do not".

See also

ἀνάπαυσις; ἄρωμα; γῆρας; εὐχωλή; Θάνατος; θυηπολίη; θυμίαμα; καθαραὶ γνῶμαι; ὄνειρος.

ἱερὸν φάος · sacred light

ἱερὸν φάος, *hieron phaos*, "sacred light"

Attested: ἱερὸν φάος (*hieron phaos*; LXXVIII.13). The hymn to Eos ends with it: "But, blessed and holy, may you increase the sacred light for the initiates" (LXXVIII.13; see Ἠώς; ἱερός; μύστης). The dawn's light is the hymn's subject throughout, the light she brings "to mortals" each day (LXXVIII.1), and the last line asks for more of it, for the initiates. The verb is the collection's word for growth asked of the gods (see αὐξητής), and the light asked for can be read as both: the day itself, and the illumination of the rite. Hesiod already calls the dawn "the sacred light", when he bids men win the gods' favour with libations and burnt offerings at bedtime "and when the sacred light comes" (*Works and Days* 339; see θυσία). Aristophanes gives the initiates a light of their own, independently of the Hymns. In the song of the initiates in the *Frogs* one of them goes with the girls and women to the goddess's night-long festival "to carry the sacred light", φέγγος ἱερὸν οἴσων, and the chorus sings that "for us alone is there sun and cheerful light, / all of us who have been initiated, and kept a pious way of life / toward strangers and toward our own people" (447–

448, 454–459).[736] The hymn's petition asks the dawn for what Aristophanes' chorus claims to have. The edition renders the phrase "the sacred light", and LXXVIII.13 carries no apparatus entry.

See also

αὐξητής; Ἠώς; θυσία; ἱερός; μύστης.

ἱερός · sacred

The word for what belongs to the gods, given in the Hymns to their places, their lights and their bodies, and in the neuter plural to the offerings they are asked to receive · Orphic Hymns

ἱερός, *hieros*, feminine ἱερή, *hierē*, neuter plural ἱερά, *hiera*, superlative ἱερώτατος, *hierōtatos*, "sacred"; ἱερά, "offerings", "sacred offerings"

At a Glance

The word. The old Greek word for what belongs to a god or is under a god's power: a temple, a day, a victim, a city. In the neuter plural, τὰ ἱερά, it names the things given to the gods, the offerings and the rites. It is the root of the compounds εὐίερος, ἱερότροχος, ἱεροθηλής and ἱεροσκόπος.

In the Hymns. Twenty-seven places, from the proem to the hymn to Hypnos. Six are the neuter plural ἱερά, "offerings", all in petitions, two at a hymn's opening (XVIII.3, XXIX.2) and four at its close.

In this edition. "Sacred", one of the five fixed renderings of the Key Terms (see ἁγνός); the neuter plural "offerings" or "sacred offerings"; the superlative "most sacred".

A place to read. XVIII.1–3 with LXXXIV.7, the petitions that ask a god to receive the offerings.

Meaning

The collection has five words for the holy, and ἱερός is the one that names belonging. What it marks is the god's claim on a thing: a floor, a land, a

[736] Aristophanes, *Frogs* 444–459.

river, a body, a light, a bed, a throne. It is less a quality of the thing than a relation, and the collection uses it so. Delphi's floor is Apollo's, Samothrace is the Kouretes', the house of Phersephone is hers, the throne Dike sits on is Zeus'. The same relation runs the other way in the neuter plural. The offerings, ἱερά, are what passes from men to the gods and becomes theirs, and the hymns ask, again and again, at their opening or their close, that the passage be accepted: "receive these sacred offerings readily". Between the two uses the word covers the whole traffic of the rite, what the gods own and what is given to them. The edition keeps the adjective "sacred" throughout, and the line that forced it apart from its neighbours is the one where the Mousai are "sacred, pure" (LXXVII.2; see ἁγνός; ὅσιος).

Use in the Hymns

The god's places. Apollo inhabits "the sacred floor of Delphi" (Prayer 8); the Kouretes dwell "in Samothrace, that sacred ground" (XXXVIII.4; see Σαμοθρᾴκη); Nereus is addressed "you who shake Deo's sacred foundation" (XXIII.5; see Νηρεύς); Aphrodite may "hold the birth-giving baths of sacred Egypt" (LV.19); the Erinyes dwell "beside the sacred water of Styx" (LXIX.4; see Στύξ); and Phersephone's house is sacred twice, where Amphietes sleeps and where Chthonic Hermes serves (LIII.3, LVII.5; see Ἀμφιετής; Ἑρμῆς Χθόνιος). The last line of the proem calls the whole book "this sacred rite" (Prayer 44; see θυηπολίη).

The god's lights and bodies. The radiance of the Moon and of the Stars is "sacred" in the same formula, ἱερὸν σέλας (Prayer 4, VII.1; see σέλας); Eos is asked to "increase the sacred light for the initiates" (LXXVIII.13; see ἱερὸν φάος). Persephone is hailed as "showing forth your sacred body in green-fruited shoots" (XXIX.13); Hipta is asked to come "rejoicing with a sacred face" (XLIX.7; see Ἵππα); Bakchos is "sacred shoot of the blessed ones" and "a sacred flower" (L.3, 6; see θάλος); the Mousai are "sacred, pure" (LXXVII.2); Meilinoe was born "in the sacred bed of Zeus son of Kronos" (LXXI.3); Dike "sits upon the sacred throne of Zeus" (LXII.2; see ἱερὸς θρόνος); Proteus changes "sacred matter into forms of many shapes" (XXV.3; see ἰδέα); and Sleep works "a sacred consolation for every

grief" (LXXXV.6; see παραμύθιον). Plouton alone is "most sacred" (XVIII.17).

The offerings. Six petitions use the neuter plural. Two are the same half-line, "receive these sacred offerings readily", to Plouton and to Hestia (XVIII.3, LXXXIV.7); two more are another, "receive the offerings that please you", to Persephone and to Liknites (XXIX.2, XLVI.8); and two set the god among the offerings, the Nymphs coming "to the offerings of good omen" (LI.17) and Notos "glad in the sacred offerings" (LXXXII.6). The formulas are the collection's own and show its habit of reusing a whole half-line from one hymn to another.

Places to read

Every line in which the simple word stands; the compounds are listed under their own headwords.

Prayer 4 The sacred radiance of Mene.

Prayer 8 Apollo inhabits the sacred floor of Delphi.

Prayer 44 The proem's sacred rite and august libation.

VII.1 The sacred radiance of the Stars is called forth.

XVIII.3 Plouton is asked to receive these sacred offerings readily.

XVIII.17 Plouton is most sacred.

XXIII.5 Nereus shakes Deo's sacred foundation.

XXV.3 Proteus changes sacred matter into forms of many shapes.

XXIX.2 Persephone is asked to receive the offerings that please her.

XXIX.13 Persephone shows her sacred body in green-fruited shoots.

XXXVIII.4 The Kouretes dwell in Samothrace, that sacred ground.

XLVI.8 Liknites is asked to receive the offerings that please him.

XLIX.7 Hipta is asked to come rejoicing with a sacred face.

L.3 Bakchos is the hidden-born sacred shoot of the blessed ones.

L.6 Bakchos appears to mortals as a sacred flower.

LI.17 The Nymphs are asked to come to the offerings of good omen.

LIII.3 Amphietes sleeps at the sacred house of Phersephone.

LV.19 Aphrodite may hold the baths of sacred Egypt.

LVII.5 Chthonic Hermes attends the sacred house of Phersephone.

LXII.2 Dike sits upon the sacred throne of Zeus.

LXIX.4 The Erinyes dwell beside the sacred water of Styx.

LXXI.3 Phersephone bore Meilinoe in the sacred bed of Zeus.

LXXVII.2 Mnemosyne bore the Mousai, sacred, pure, clear-voiced.

LXXVIII.13 Eos is asked to increase the sacred light for the initiates.

LXXXII.6 Notos is glad in the sacred offerings.

LXXXIV.7 Hestia is asked to receive these sacred offerings readily.

LXXXV.6 Hypnos works a sacred consolation for every grief.

Earlier poetry and cult

Homer uses the word wherever a god's power is felt, and some of his uses surprise: the day is sacred as it grows (*Iliad* 8.66), and so is the fish a man draws from the sea on his line (*Iliad* 16.407), and the headland of Sounion is "sacred Sounion" (*Odyssey* 3.278).[737] The neuter plural is already the word for sacrifice: Agamemnon wants a man sent to Chryse "to appease the far-worker for us by performing sacred rites", ἱερὰ ῥέξας (*Iliad* 1.147), and the altars at Aulis where the Greeks sacrificed perfect hecatombs to the immortals "about a spring" are "sacred altars", ἱεροὺς κατὰ βωμούς (2.305–306).[738] The hymns keep both of Homer's uses, the thing that belongs to a god and the rite that gives to him; only the strange ones, the day and the fish, they leave aside. Hesiod's dawn is the sacred light, φάος ἱερόν (*Works and Days* 339; see ἱερὸν φάος).

In this edition

The edition renders the adjective "sacred" at every place and the superlative at XVIII.17 "most sacred", where ἱερώτατος is Hermann's for the codices' vocative ἱερώτατε (the apparatus at XVIII.17). The neuter plural is "sacred offerings" at XVIII.3, LXXXII.6 and LXXXIV.7 and "offerings" at XXIX.2, XLVI.8 and LI.17. The Glossary gives the word "23 places, four of them the substantival ἱερά"; Abel's text has it at twenty-

[737] Homer, *Iliad* 8.66, 16.406–408; *Odyssey* 3.278.

[738] Homer, *Iliad* 1.146–147, 2.305–306.

seven places, six of them substantival. The Key Terms explain that LXXVII.2 "is what forced the distinction" among the five holy words. At XXXVIII.4 Σαμοθρῄκην is Hermann's for σαμοθράκην, at LIII.3 and LVII.5 Φερσεφόνης is Abel's for περσεφόνης, and at LXXXV.6 ἔρδων stands for the codices' ἔργον (the apparatus at those lines); XXIX.13, XLIX.7 and L.6 carry entries on other words.

See also

ἁγνός; Ἀμφιετής; Ἑρμῆς Χθόνιος; εὐίερος; θάλος; θυηπολίη; ἰδέα; ἱεροθηλής; ἱερὸν φάος; ἱερὸς θρόνος; ἱεροσκόπος; ἱερότροχος; Ἵππα; Νηρεύς; ὅσιος; παραμύθιον; Σαμοθράκη; σέλας; Στύξ.

καθαρός · undefiled

The word of cleansing and of what is free of stain, given in the Hymns not to the worshippers but to the gods: to Apollo's oracles and to the purposes of Eros and of Dikaiosyne · Orphic Hymns

καθαρός, *katharos*, accusative plural καθαράς, *katharas*, dative plural καθαραῖς, *katharais*, "undefiled"

At a Glance

The word. Clean, clear, free of what soils or mixes: of water and air, of a cleared space, and in cult of what has been purified. Its verb καθαίρω gives the rites of purification, καθαρμοί, and the title καθάρσιος.

In the Hymns. Three lines: Apollo's "undefiled utterances and oracles" (XXXIV.9) and the "undefiled purposes" of Eros and of Dikaiosyne (LVIII.9, LXIII.4).

In this edition. "Undefiled", so that "pure" is left to ὅσιος, as the Key Terms explain.

A place to read. XXXIV.1–10, the opening of the hymn to Apollo.

Meaning

Greek religion spent much of its care on purity, and most of that care was the worshipper's: the washing before sacrifice, the purifications after a death or a killing, the abstinences of the initiate. The Hymns name that care with other words, ἁγνός above all. Καθαρός they keep for the gods, and only for what passes from a god to men: the god's speech and the god's purpose. Apollo, the god of the oracle and of purification, shows forth undefiled utterances; Eros is asked to come to the initiates with undefiled purposes; Dikaiosyne awards what is due by undefiled purposes. In each case the purity is a guarantee. A god's word could mislead and a god's intention could harm, and the hymns describe, or at LVIII.9 ask for, what comes from the god unmixed with either. The word that elsewhere names what men must be before they approach a god names here what a god must be when he approaches men.

Use in the Hymns

Apollo's oracles. The hymn to Apollo gives him in its first nine lines the names of his oracular seats, Delphi, Grynos, Didyma, Patara, Branchos and Delos, and ends the run with what they give: he is "golden-haired, showing forth undefiled utterances and oracles" (XXXIV.9; see Ἀπόλλων; χρησμός). The utterances, φῆμαι, are the god's voice, and the oracles its answers. The line follows the god "holding the all-seeing eye that shines on mortals" (XXXIV.8): the god who sees all speaks clean.

The undefiled purposes. The phrase καθαραῖς γνώμαις stands twice, for Eros coming to the initiates and for Dikaiosyne judging (LVIII.9, LXIII.4), and is the subject of its own entry (see καθαραὶ γνῶμαι).

The purifier. The adjective of the verb stands once, as a title of Zeus, "purifier" (XV.8; see καθάρσιος).

Places to read

Every line in which the word stands. The title καθάρσιος (XV.8) is listed under its own headword.

XXXIV.9 Apollo shows forth undefiled utterances and oracles.

LVIII.9 Eros is asked to come to the initiates with undefiled purposes.

LXIII.4 Dikaiosyne by undefiled purposes always awards what is due.

Earlier poetry and cult

Hesiod bids men sacrifice "in holiness and in cleanness", ἁγνῶς καὶ καθαρῶς (*Works and Days* 337; see θυσία), and that is the worshipper's purity the Hymns leave to other words. Heraclitus attacked the purifications of his day: men defiled with blood purify themselves with blood in vain, as if a man who had stepped into mud should wash himself with mud (B5).[739] Euripides gives the word to the oracle. In the *Ion* the chorus, at Apollo's own house in Delphi, asks Athena and Artemis to pray that the ancient race of Erechtheus may obtain, "by pure oracles", καθαροῖς μαντεύμασι, the children it has long awaited (468–471).[740] The Hymns' "undefiled utterances and oracles" can be read beside Euripides' pure oracles, independently of him.

Later readings

Plato's Socrates finds purification in Apollo's very name. The purifications and cleansings of medicine and of prophecy, the fumigations and the baths and the sprinklings, all have one power, to make a man clean, καθαρόν, in body and in soul; and the god who purifies and washes and releases from such evils is Apollo, who might rightly be called the Washer, Ἀπολούων; and for his prophecy, which is true and simple, the Thessalians call him Haplous (*Cratylus* 405a–c; see Ἀπόλλων).[741] In Plato's derivation the god who makes men clean and the god whose oracle is true are one god, and the hymn's Apollo of the undefiled utterances can be read as both at once. Plato's Adeimantus speaks of the books of Musaeus and Orpheus by which begging priests persuade cities that there are releases and purifications, λύσεις τε καὶ καθαρμοί, for wrongdoing, through sacrifices and pleasant play (*Republic* 2.364e–365a; see θυηπολίη).

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[739] Heraclitus, fr. B5 Diels–Kranz.

[740] Euripides, *Ion* 452–471.

[741] Plato, *Cratylus* 404e–405c.

The *Phaedo* promises that the one who arrives in Hades purified and initiated will dwell with the gods (69c; see ἀμύητος).

In this edition

The edition renders καθαράς and καθαραῖς "undefiled" at all three places, though "undefiled" also renders ἀμίαντος at VIII.13, XIII.2 and LXVI.6 (see φῶς ἀμίαντον). The Key Terms set καθαρός "undefiled" beside the five fixed renderings of the holy words, "which would otherwise take *pure* away from ὅσιος". At XXXIV.9 χρυσοκόμῃ is Hermann's for the codices' χρυσοκόμα (see ἰήιος); at LVIII.9 μύστῃσι is Hermann's for μύσταισι (the apparatus at XXXIV.9 and LVIII.9).

See also

ἀμύητος; Ἀπόλλων; γνώμη; θυηπολίη; θυσία; ἰήιος; καθαραὶ γνῶμαι; καθάρσιος; ὅσιος; φῶς ἀμίαντον; χρησμός.

κοιμίζω · put to sleep

κοιμίζω, *koimizō*, third person κοιμίζει, *koimizei*, "puts … to sleep"

Attested: κοιμίζει (*koimizei*; LIII.4). From κοιμάω, "lull, put to bed": to put to sleep. It stands in the hymn to Amphietes, the god "of the year's round" (the note at LIII.1), at the turn of its account of his sleep and waking: "who, sleeping at the sacred house of Phersephone, / puts the trieteric time to sleep, the Bacchic, the holy. / But whenever you yourself rouse the trieteric revel again, / you turn to a hymn with the fair-girdled foster-mothers" (LIII.3–6; see Ἀμφιετής; τριετηρικός; Φερσεφόνη). The god sleeps, and the time of the feast sleeps with him; when he wakes, the revel wakes. The note at LIII.3–5 calls a biennial Dionysiac waking "a real institution", and the god's sleep at Phersephone's house the hymn's own; the rites at Delphi it cites are told under Ἀμφιετής. Plato uses the compound of the same verb for the mothers who lull a sleepless child not by keeping still but by rocking it, as the women who cure with the

Korybantic rites do (*Laws* 7.790d–e; see Κορύβαντες).[742] The edition renders it "puts ... to sleep", and the line carries no apparatus entry.

See also

Ἀμφιετής; ἐγείρω; Κορύβαντες; τριετηρικός; Φερσεφόνη.

κοναβίζω · make ring

κοναβίζω, *konabizō*, second person plural κοναβίζετε, *konabizete*, "make ... ring"

Attested: κοναβίζετε (*konabizete*; XXXVIII.9). From κόναβος, "din, clash": to resound, and with an object to make a thing ring. It stands in the hymn to the Kouretes, at the start of the passage that describes their coming: "as you come you make the earth ring with light feet, / flashing in your armour; and all the wild beasts cower / as you rush on" (XXXVIII.9–11; see Κουρῆτες). Homer uses the word three times, twice of bronze ringing on a fighter's breast (*Iliad* 13.498, 21.255) and once of the earth under an army on the march: when the Achaeans pour out onto the plain of the Skamandros, the earth rings terribly under the feet of men and horses, ὑπὸ χθὼν / σμερδαλέον κονάβιζε (*Iliad* 2.464–466).[743] The hymn gives the sound of the marching army to a dance, and makes it transitive: the earth does not ring of itself but is made to ring by the Kouretes' light feet. The armed steps with which the first hymn to the Kouretes opens are told under ἐνόπλια βήματα (XXXI.1). The edition renders it "make ... ring", and the line carries no apparatus entry.

See also

ἐνόπλια βήματα; Κουρῆτες.

[742] Plato, *Laws* 7.790d–e.

[743] *Iliad* 2.464–466, 13.498, 21.255.

κρόκος · saffron

The crocus and the costly dye and spice made from it, prescribed once in the rubrics, for Aither, and present in the collection otherwise only as the colour of two goddesses' robes · Orphic Hymns

κρόκος, *krokos*, accusative κρόκον, *krokon*, "saffron"

At a Glance

The word. The crocus, and the saffron got from the stigmas of its flower: a yellow dye for cloth, a perfume, a spice, and an offering to burn.

In the Hymns. One rubric: "fumigation from saffron", for Aither (V rubric). The colour stands in the epithet κροκόπεπλος, "saffron-robed", of Hekate and Meilinoe (I.2, LXXI.1).

In this edition. "Saffron".

A place to read. V.1–6, the hymn to Aither, under its rubric.

Meaning

Saffron is one of the costly substances the rubrics name by itself, and the only one they prescribe once. The note on V rubric calls it "the stigmas of the crocus, costly by weight and here matched to the bright upper air". The rubric for Aither prescribes it alone. The match is of colour and of height. Aither is the fiery upper sky, and the gold of the saffron can be read as the gold of its light; the one offering that is all colour goes to the god who is all brightness.

The flower had older associations, and they run the other way. The crocus is a flower of meadows, of the bed of the gods and of the girl who is carried off from the meadow; its dye coloured the robes of girls and of the dawn. The Hymns keep only the colour, and give it to the night: the two goddesses who wear the saffron robe are chthonic (see κροκόπεπλος). Between the rubric and the epithet the collection uses saffron for the brightest of its gods and the darkest.

Use in the Hymns

The rubric. "Fumigation from saffron" stands over the hymn to Aither, whose god is "high-shining Aither, best element of the kosmos, / O shining growth, light-bearing, star-gleaming" (V.4–5; see Αἰθήρ; θυμίαμα κρόκον). It is one of the six offerings the collection prescribes once (see θυμίαμα).

The colour. Hekate and Meilinoe are each "saffron-robed" in the opening lines of her hymn (I.2, LXXI.1; see κροκόπεπλος).

Places to read

Every place in which the word stands; the compound κροκόπεπλος is listed under its own headword.

V rubric The hymn to Aither is to be sung over a fumigation from saffron.

Earlier poetry and cult

The crocus is a flower of the gods' meadows. When Zeus takes Hera in his arms on Ida, the earth beneath them puts up new grass, lotus wet with dew, crocus and hyacinth, a dense and yielding bed that bears them up off the ground (*Iliad* 14.346–349; see δροσοείμων).[744] In the *Homeric Hymn to Demeter* the girl is gathering roses and crocus and violets in a soft meadow when Earth sends up the narcissus that will be her snare, and in her own telling the crocus is among the flowers she was picking when the earth gave way (5–9, 425–430; see λειμών).[745] The dye was the colour of the young. Iphigenia, lifted over the altar at Aulis, lets the saffron-dyed folds of her dress spill to the ground and shoots at each man of the sacrifice a shaft from her eyes that pleads for pity (Aeschylus, *Agamemnon* 239–242), and the girls who served Artemis at Brauron wore the saffron robe (see κροκόπεπλος).[746]

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[744] *Iliad* 14.346–349.

[745] *Homeric Hymn to Demeter* (2) 5–9, 425–430.

[746] Aeschylus, *Agamemnon* 239–242.

Later readings

Theophrastus, in the history of offerings that Porphyry reports, puts "myrrh, cassia and frankincense mixed with saffron" among the offerings that came many generations after the first, the burning of plants (*On Abstinence* 2.5; see ἄρωμα). In the Greek of the *Song of Songs* the bride is a garden of spices, "nard and crocus, sweet cane and cinnamon" (4.14), independently of the Hymns.[747] The spice that was a late luxury in Theophrastus' history is in the Hymns a single offering, prescribed once and for one god.

In this edition

The edition renders κρόκον "saffron", and the rubric carries no apparatus entry.

See also

Αἰθήρ; ἄρωμα; δροσοείμων; θυμίαμα; θυμίαμα κρόκον; κροκόπεπλος; λειμών.

κύαμος · bean

The bean, named once in the rubrics, as the one seed kept from the fumigation for Earth: the food that Pythagoreans, Orphics and Egyptian priests refused, and that Demeter was not said to have given · Orphic Hymns

κύαμος, *kyamos*, genitive plural κυάμων, *kyamōn*, "beans"

At a Glance

The word. The broad bean, a pulse with which lots were cast (Diogenes Laertius 8.34), and a food forbidden under the rules reported for the Pythagoreans, the Egyptian priests and the sanctuaries.

In the Hymns. One rubric, by exclusion: Earth is to be given "every seed except beans and aromatics" (XXVI rubric).

In this edition. "Beans".

[747] Song of Songs 4.14 (Septuagint).

A place to read. XXVI.1–11, the hymn to Gaia, under its rubric.

Meaning

The rubric for Earth is a list made by subtraction. Earth bears every seed and is given every seed, but one is held back, and the note on XXVI rubric names it at once as "the well-known Pythagorean and Orphic taboo". The prohibition was old and its reasons were disputed already in antiquity: the reasons Aristotle collected liken the bean to the genitals and to the gates of Hades, and call it oligarchic, since lots are cast with it; a Pythagorean precept makes it full of breath, and so of soul (Diogenes Laertius 8.24, 8.34). The witnesses agree on the rule and disagree on the cause.

What the rubric does with it is precise. The bean is not refused to a god of the dead or of purity, but to the Earth who gives all seeds, in the one offering that is defined as "every seed". The exclusion can be read as marking the bean as the seed that does not belong to the gift of growth, the one plant the earth sends up that is the dead's rather than the living's. That reading agrees with Aristotle's "gates of Hades" and with Pausanias' reticence at Eleusis, and the rubric itself gives no reason. The aromatics it excludes in the same breath are a different matter, and the note calls them "the more curious half, since ἀρώματα is the commonest offering in the book" (see ἄρωμα).

Use in the Hymns

The rubric. "Fumigation from every seed except beans and aromatics" stands over the hymn to Gaia, which opens "Gaia goddess, mother of the blessed and of mortal men, / all-nourishing, all-giving" (XXVI.1–2; see Γαῖα; θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων). The rubric and its two exclusions are told under the rubric's own headword.

Places to read

Every place in which the word stands.

XXVI rubric Earth is given a fumigation from every seed except beans and aromatics.

Earlier poetry and cult

Herodotus found the taboo in Egypt. The Egyptians, he says, hardly sow beans in their country, and those that grow they neither chew raw nor cook to eat; the priests cannot bear even to look at them, holding the bean an unclean pulse (2.37.5).[748] Empedocles made the rule a cry: "wretched, all-wretched men, hold your hands back from beans" (B141).[749]

Later readings

In Attica the bean had a shrine and a silence. Beside the road to Eleusis, beyond the Kephisos, Pausanias found a modest temple known as the Kyamites', the Bean-man's; he could not say for certain whether this man was the first to sow beans or whether a hero was given the name because the discovery of beans may not be credited to Demeter; "anyone who has seen the rite at Eleusis or has read the writings called Orphic understands my meaning" (1.37.4).[750] The Eleusinian rite and the Orphic books, in Pausanias' account, kept the same secret about the bean, and the rubric for Earth can be read beside them.

Diogenes Laertius gathers the Pythagorean evidence. Among the precepts the philosopher Pythagoras, of the sixth century BC, is said to have given, beans are to be avoided because, being full of wind, they partake most of the soul, and because, left uneaten, they keep the belly better ordered and the visions of sleep smooth and untroubled (8.24); among the doctrines that the first-century BC compiler Alexander Polyhistor says he found in Pythagorean memoirs, purity means keeping from beans, among other things, as those who perform the rites in the sanctuaries also require (8.33); and that Aristotle, in his work on the Pythagoreans, gave the reasons as that beans are like the genitals, or like the gates of Hades, or that they destroy, or are like the nature of the whole, or are oligarchic, since

[748] Herodotus 2.37.5.

[749] Empedocles, fr. B141 Diels–Kranz, quoted by Aulus Gellius, *Attic Nights* 4.11.9.

[750] Pausanias 1.37.4.

lots are cast with them (8.34).[751] The link Diogenes draws between the Pythagorean rule and the rules of the sanctuaries is his source's, and the Orphic rubric stands on the side of the sanctuaries. The proclamation at Eleusis that Porphyry reports, which forbade beans with domestic birds, fish, pomegranates and apples, is told under πλὴν κυάμων καὶ ἀρωμάτων (*On Abstinence* 4.16).

In this edition

The edition renders κυάμων "beans", and the rubric carries no apparatus entry.

See also

ἄρωμα; Γαῖα; θυμίαμα; θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων; πλὴν κυάμων καὶ ἀρωμάτων; σπέρμα.

κύκλιος χορός · circling dance

κύκλιος χορός, *kyklios choros*, dative plural κυκλίοισι χοροῖς, *kyklioisi chorois*, "circling dances"

Attested: κυκλίοισι χοροῖς (*kyklioisi chorois*; XLIII.8). The round dance, danced in a ring. The phrase stands in the hymn to the Horai, in its account of Phersephone's return: "whenever the Moirai / and the Charites in circling dances lead her up to the light" (XLIII.7–8; see Μοῖραι; Χάριτες). The passage and the note at XLIII.7–9 are told under καρποδότειρα. The goddess comes up from below in a ring of dancers, and the year's return is a dance. The adjective stands once more of a dance: the hymn to Aphrodite, as the goddess crosses the sea, has "coming, you rejoice in the wheeling dances of the sea-beasts" (LV.21; see Ἀφροδίτη), where κυκλίῃσι χορείαις is the ring of the sea-beasts, κητῶν being Wiel's for the codices' θνητῶν, "of mortals" (the apparatus at LV.21). The compound ἐγκύκλιος gives the same circle to Night, to the Stars and to the revellers about Demeter's throne (III.9, VII.4, XL.15). The edition

[751] Diogenes Laertius, *Lives of the Philosophers* 8.24, 8.33–34.

renders the phrase “circling dances”. At XLIII.8 ποτί is Wiel’s for the codices’ πρός (the apparatus at XLIII.8).

See also

Ἀφροδίτη; καρποδότειρα; κυκλάδες ὧραι; Μοῖραι; Χάριτες.

κῶμος · revel

The band of revellers with its song and dance, which the Hymns give to Dionysos as its leader, to the trieteric feast, to Justice as one who loves it, and to Ares as the thing he is to turn to · Orphic Hymns

κῶμος, *kōmos*, accusative κῶμον, *kōmon*, genitive plural κώμων, *kōmōn*, accusative plural κώμους, *kōmous*, “revel”, “revels”

At a Glance

The word. A band of merrymakers with song, music and wine, and the festal song itself.

In the Hymns. Three lines, with a fourth in a compound: the god is “leader of revels” (LII.7), he rouses “the trieteric revel” (LIII.5), Ares is asked to turn to “the revels of Lyaios” (LXV.7), and Dikaiosyne is “lover of revel”, φιλόκωμος (LXIII.8).

In this edition. “Revel” and “revels”.

A place to read. LII.1–12, the hymn to the god of the trieteric feast, with its “leader of revels”.

Meaning

The κῶμος is festival joy in its public form, a garlanded and drunken band with a pipe-girl, such as the one that brings Alcibiades to Agathon’s door in Plato’s *Symposium*. It is a thing done together and out of doors, and it belongs to Dionysos as the god who leads it. The Hymns give it its Dionysiac place and then do two things with it that a reader might not expect.

They make it a sign of peace. In the hymn to Ares, the three things the war-god is asked to turn to are "longing for the Kyprian", "the revels of Lyaios" and "the works of Deo" (LXV.7–8): love, wine and harvest, the occupations of a world without war. And they give it to Justice. Dikaiosyne is "lover of revel", in a line that also calls her "free of faction" and "dear to all" (LXIII.8). The line can be read as making the just city the city that can hold its festivals, and the goddess who keeps it free of faction loves the crowd in the street. Between these two places the revel stands for the life that war and injustice destroy.

Use in the Hymns

The god's revel. The god of the trieteric feast is "eater of raw flesh, sceptred, mad for the dance, leader of revels" (LII.7; see χοροιμανής; ὠμάδιος), the revel joined in one line to the most savage of his titles. Amphietes rouses it when he wakes: "But whenever you yourself rouse the trieteric revel again, / you turn to a hymn with the fair-girdled foster-mothers" (LIII.5–6; see Ἀμφιετής; τριετηρικός), and the waking god's revel is a hymn and a dance in the circling seasons (see κυκλὰς ὥρα).

The war-god's cure. Ares is asked to turn to "the revels of Lyaios", with love and the harvest (LXV.7–8; see Ἄρης; Κύπρις; Λυαῖος).

Justice. Dikaiosyne is "free of faction, dear to all, lover of revel, lovely" (LXIII.8; see ἀστασίαστος; Δικαιοσύνη).

Places to read

Every line in which the word or its compound stands.

LII.7 The god of the trieteric feast is leader of revels.

LIII.5 Amphietes rouses the trieteric revel again.

LXIII.8 Dikaiosyne is free of faction, dear to all, lover of revel.

LXV.7 Ares is asked to incline to the revels of Lyaios.

Earlier poetry and cult

The tragic κῶμος is the god's revel turned to horror. In Euripides' *Bacchae* the chorus, seeing Agaue coming home from the mountain with her eyes

rolling, cries "receive the revel of the Euian god", and she enters carrying, as she thinks, a fresh-cut tendril from the hills, a happy hunt, which is the head of her son; the chorus answers that it sees, and will receive her as a fellow-reveller (1165–1172).[752] The revel the Hymns ask the war-god to join is the god's in its other face, the face of peace.

Later readings

The revel came to the door. At the feast the tragic poet Agathon gave for his first victory, in Plato's *Symposium*, there is a loud knocking at the courtyard door, as of a band of revellers, and the sound of a pipe-girl; and Alcibiades comes in, very drunk, held up by the pipe-girl and some of his company, crowned with ivy and violets and ribbons (212c–e).[753] In the *Laws* the Athenian makes the feasts a gift of the gods, with Dionysos among the fellow-feasters they gave to men (2.653c–d; see ἀνάπαυσις). Plato's gods share the feast with men; the hymn to Ares asks the god of war to join it. The two can be read side by side, independently of each other.

In this edition

The edition renders κῶμος "revel" and "revels", and φιλόκωμος "lover of revel". At LII.7 ἡγέτα is Abel's for the codices' ἀγέτα; at LIII.5 ἐγείρῃς is Hermann's subjunctive for their ἐγείροις; at LXIII.8 the codices have ἀστασίατε in the same line; and at LXV.7 Λυαίου is Lennep's for λυαίους (the apparatus at LII.7, LIII.5, LXIII.8 and LXV.7).

See also

Ἀμφιετής; ἀνάπαυσις; Ἄρης; ἀστασίαστος; Δικαιοσύνη; κυκλὰς ὥρα; Κύπρις; Λυαῖος; τριετηρικός; χοροιμανής; ὠμάδιος.

[752] Euripides, *Bacchae* 1165–1172.

[753] Plato, *Symposium* 212c–e.

λεχώ · woman in childbed

λεχώ, *lechō*, genitive plural λεχῶν, *lechōn*, nominative plural λεχοί, *lechoi*, "women in labour", "women in childbed"

Attested: λεχῶν (*lechōn*; II.2), λεχοί (*lechoi*; II.10). From the root of λέχος, "bed": a woman lying in, in labour or just delivered. Both places are in the hymn to Prothyraia, the goddess of birth. In its second line she is "helper in birth-pangs, sweet sight to women in labour" (II.2; see Προθυραία; ὠδίς), and near its end comes the reason the hymn gives for her power: "for on you alone do women in childbed call, rest of the soul" (II.10), and the next line makes the pangs themselves "banishers of care" (II.11; see λαθικηδής). Artemis, whom the hymn names with her at II.12, is in her own hymn the goddess "of the summons" (XXXVI.7; see κλησία). Childbed defiled: Iphigenia in Euripides complains that Artemis bars from her altars anyone who has touched blood, or childbirth, or a corpse, as unclean (*Iphigenia among the Taurians* 380–383), and the purity of the Pythagoreans, as Diogenes Laertius reports it, required keeping clean of mourning, of childbed and of every defilement (8.33).[754] The hymn sees her only as one who calls and is helped. The edition renders the word "women in labour" at II.2 and "women in childbed" at II.10, and neither line carries an apparatus entry.

See also

κλησία; λαθικηδής; Προθυραία; ὠδίς.

ληναῖα · rites of the vat

ληναῖα, *lēnaia*, "rites of the vat"

Attested: ληναῖα (*lēnaia*; LIV.9). The neuter plural of ληναῖος, "of the wine-vat" (see ληναῖος), the name of a festival of Dionysos. It stands in the hymn to Silenos, Satyros and the Bakchai, where Silenos is "escorting with the Bakchai the august rites of the vat that bring to fulfilment, / showing

[754] Euripides, *Iphigenia among the Taurians* 380–383; Diogenes Laertius, *Lives of the Philosophers* 8.33.

forth in consecrated rites the orgia that shine by night" (LIV.9–10; see Βάκχη; ὄργιον; Σιληνός). The note at LIV.6, 9 observes that "ληναῖα as a neuter plural is the festival name", and that the edition renders it from ληνός because the same group of hymns has ἐπιλήνιος and ληναῖος at L; it refers the reader to the note at L.1, 5, which warns that the derivation of the Athenian Lenaia from the vat is contested. The hymn gives the rites the god's adjective and makes them "bring to fulfilment", τελεσφόρα, a word of initiation. The edition renders it "rites of the vat", and the line carries no apparatus entry.

See also

Βάκχη; ληναῖος; ὄργιον; Σιληνός.

λιβανομάννα · frankincense-manna

The crumb and powder of frankincense, or frankincense with its powder, burnt for Helios, for Zeus of the Lightning, for the Sea and for Hephaistos · Orphic Hymns

λιβανομάννα, *libanomanna*, accusative λιβανομάνναν, *libanomannan*, "frankincense-manna"

At a Glance

The word. A compound of λίβανος, "frankincense", and μάννα, "grain, crumb": in the edition's account, the crumbs and powder of frankincense as against its whole tears.

In the Hymns. Four rubrics, all in the formula θυμίαμα λιβανομάνναν: Helios (VIII), Zeus of the Lightning (XX), the Sea (XXII) and Hephaistos (LXVI).

In this edition. "Frankincense-manna" in all four.

A place to read. VIII rubric with its note.

Meaning

The rubrics of the collection name three grades of one resin, or what may be three: frankincense, λίβανος, in seventeen hymns; manna, μάννα, alone in ten and with storax in an eleventh (LXIX); and frankincense-manna in four. The note on VIII rubric explains the compound: "μάννα is the crumb and powder of frankincense knocked from the tree, as against the whole tears burnt for Ouranos at IV." On that account the λίβανος of the rubrics is the resin in its whole drops, μάννα the fragments, and λιβανομάννα the fragments named with the resin they came from. The note does not close the question. "Whether the rubric names one grade or two substances is not settled — Taylor read it as 'frankincense and manna' — and no ancient source prices the powder." Taylor's reading makes the compound two offerings burnt together.

The edition's own notes treat the two words as one family. The note on XXXIII rubric takes μάννα alone as the crumb of the same resin (see μάννα). Read so, the collection can be said to prescribe one resin in three forms: the whole tears for the sky and sixteen other powers, the crumb for eleven, and the crumb named with its resin for the sun, the lightning, the sea and the smith's fire (see λίβανος; μάννα).

Use in the Hymns

Four gods. The compound is given to Helios (VIII rubric; see Ἥλιος), to Zeus of the Lightning (XX rubric; see ἀστράπιος), to the Sea, whose hymn names Tethys in its first line (XXII rubric; see Τηθύς), and to Hephaistos (LXVI rubric; see Ἥφαιστος). The prescription and the reading of three of the four as gods of fire and light are set out under θυμίαμα λιβανομάνναν.

Places to read

Every rubric in which the compound stands.

VIII rubric Frankincense-manna for Helios.

XX rubric Frankincense-manna for Zeus of the Lightning.

XXII rubric Frankincense-manna for the Sea.

LXVI rubric Frankincense-manna for Hephaistos.

Later readings

Pliny. Pliny gives the trade names of frankincense in his account of the Arabian harvest. A drop that hangs round from the tree is called male; the Greeks, he says, call such drops *stagonias* and *atomus*, and the smaller ones *orobias*; "the crumbs a jolt shakes loose we call manna", *micas concussu elisas mannam vocamus* (*Natural History* 12.61–62).[755] His manna is the note's: the fragments of the resin, as against the whole drops.

Dioscorides. The physician Dioscorides of Anazarbus, writing in the first century AD, gives the powder a paragraph of its own after frankincense and its bark. "The manna of frankincense" that passes the test is white, clean and granular; it has the same power as frankincense, but milder. Some, to cheat, mix into it sifted pine resin and fine meal, or the bark of pounded frankincense, and fire shows them up, for the mixture will not burn evenly but gives a sooty, unclean smoke, and its fragrance comes off mixed (*On Medical Material* 1.68.6).[756] In Dioscorides the powder is a grade of one resin, as the edition's notes take it, not a second substance.

The manna of the Bible. The food from heaven, μαν in the Greek of Exodus and μάννα in Numbers and John, is told under μάννα (Exodus 16.31; Numbers 11.6–9; John 6.31–35).

In this edition

The edition renders the rubric "fumigation from frankincense-manna" at all four places and keeps the compound as one word, against Taylor's "frankincense and manna". None of the four rubrics carries an apparatus entry. The separate prescriptions are listed under θυμίαμα λιβανομάνναν and θυμίαμα μάνναν.

[755] Pliny the Elder, *Natural History* 12.61–62.

[756] Dioscorides, *On Medical Material* 1.68.6.

See also

ἀστράπιος; Ἥλιος; Ἥφαιστος; θυμίαμα; θυμίαμα λιβανομάνναν; θυμίαμα μάνναν; λίβανος; μάννα; Τηθύς.

λίβανος · frankincense

The resin of the Arabian tree, the commonest single substance in the rubrics, given first to the sky and refused only to Amphietes · Orphic Hymns

λίβανος, *libanos*, accusative λίβανον, *libanon*, genitive λιβάνου, *libanou*, "frankincense"; the adjective εὐλίβανος, *eulibanos*, "rich in frankincense"

At a Glance

The word. Frankincense, the gum-resin of a tree of southern Arabia, burnt on altars throughout the Greek world; the poets also use the word of the tree. Its common prose name is λιβανωτός.

In the Hymns. Seventeen rubrics prescribe it, from Ouranos (IV) to Notos (LXXXII); one forbids it, Amphietes' (LIII); and Aphrodite's Syria is "rich in frankincense" (LV.17).

In this edition. "Frankincense" in every rubric; εὐλιβάνου "rich in frankincense".

A place to read. IV rubric with its note.

Meaning

Frankincense is the offering the book gives the sky. Its first rubric is the sky's, and the note on IV rubric calls it "the most familiar of the temple resins, and the one given to the sky", and adds: "Not the costliest: Pliny prices the best frankincense at six denarii the pound against eleven to sixteen for myrrh and seventeen for storax (*NH* 12.65, 70, 125)." Herakles receives it eight hymns later "as for Ouranos" (the note on XII rubric; see θυμίαμα λίβανον). The sky is the measure of the offering, and the other sixteen powers given it can be read as receiving the sky's resin.

Familiar is the right word. Of the substances the rubrics name, frankincense is the commonest: storax is prescribed alone in twelve

hymns, manna alone in ten (the Erinyes' rubric at LXIX joins the two) and myrrh in five, and only "aromatics", a class of spices rather than one substance, is prescribed more often, in twenty-two. It is also refused once. Amphietes is to be given "everything except frankincense", with a libation of milk, and the note on LIII rubric calls this an exclusion of "the commonest offering in the book", though by the rubrics' own count aromatics are prescribed more often, as the note on XXVI rubric says of ἀρώματα; a celebrant had to be told not to burn it. The crumbs and powder of the same resin are prescribed under their own names, as manna and as frankincense-manna (see λιβανομάννα; μάννα).

Use in the Hymns

The seventeen. The prescription θυμίαμα λίβανον, "fumigation from frankincense", runs from Ouranos, Herakles and Hermes through the armed and ancient powers of XXXVII–XXXIX, Dike and Dikaiosyne, Ares, Tyche and the Daimon, to the Mousai, Mnemosyne, Themis and the three winds near the end of the book; its distribution is set out under θυμίαμα λίβανον (see Οὐρανός).

The refusal. Amphietes' rubric reads "fumigation from everything except frankincense, and pour a libation of milk" (LIII rubric; see Ἀμφιετής; θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα).

Syria. Among the places where Aphrodite may be, her hymn names Syria: "or tend the seat of Syria that is rich in frankincense" (LV.17; see Ἀφροδίτη). The note at LV.15–26 says that "Syria is new to the book — Aphrodite Ourania's Syrian seat is attested, Herodotus 1.105 calling the temple at Askalon the oldest of all hers".

Places to read

Every rubric in which the word stands, with the adjective at LV.17; the compound λιβανομάννα has its own entry.

IV rubric Frankincense for Ouranos.

XII rubric Frankincense for Herakles, as for Ouranos.

XXVIII rubric Frankincense for Hermes.

XXXVII rubric Frankincense for the Titans.

XXXVIII rubric Frankincense for the Kouretes.

XXXIX rubric Frankincense for Korybas.

LIII rubric Everything except frankincense for Amphietes, with a libation of milk.

LV.17 Aphrodite may be tending the seat of Syria rich in frankincense.

LXII rubric Frankincense for Dike.

LXIII rubric Frankincense for Dikaiosyne.

LXV rubric Frankincense for Ares.

LXXII rubric Frankincense for Tyche.

LXXIII rubric Frankincense for the Daimon.

LXXVI rubric Frankincense for the Mousai.

LXXVII rubric Frankincense for Mnemosyne.

LXXIX rubric Frankincense for Themis.

LXXX rubric Frankincense for Boreas.

LXXXI rubric Frankincense for Zephyros.

LXXXII rubric Frankincense for Notos.

Earlier poetry and cult

Sappho and Pindar. Sappho calls Aphrodite from Crete to her holy temple, "where your lovely grove of apple trees is, and the altars smoke with frankincense" (fr. 2.1–4),[757] and the resin is among the scents of Hector's wedding (fr. 44.30; see ἄρωμα). Pindar, in a song for the Corinthian Xenophon, addresses the young women of wealthy Corinth, hostesses of many guests and servants of Persuasion, "who burn the yellow tears of the green frankincense tree, often flying in thought to the heavenly mother of the Loves, Aphrodite" (fr. 122.1–5).[758] Pindar's λίβανος is the tree, its "tears" the whole drops of resin, and his young women burn them with their thoughts flown to Aphrodite Ourania. The

[757] Sappho, fr. 2.1–4 Voigt.

[758] Pindar, fr. 122.1–5 Snell–Maehler, quoted by Athenaeus 13.573f–574a.

hymn that calls Aphrodite "Heavenly one" (LV.1) and gives her Syria rich in frankincense can be read beside him, independently of him.

Herodotus. Herodotus, who makes Arabia the only land in which frankincense grows (3.107.1; see ἄρωμα), tells how it was gathered. To get it the Arabians burn storax, the gum the Phoenicians ship to the Greeks, since every frankincense tree has a swarm of small, many-coloured flying snakes on guard, and only storax smoke will move them (3.107.2).[759] His Chaldaeans burnt a thousand talents of it every year on the great altar at Babylon, at the god's feast (1.183.2; see θυμίαμα).

Later readings

Pliny. Pliny tells how Alexander as a boy piled frankincense on the altars with a free hand, and his tutor Leonides told him to worship so lavishly once he had conquered the incense-bearing peoples; Alexander, master of Arabia as Pliny has it, shipped Leonides a whole cargo of it and bade him be generous to the gods (*Natural History* 12.62).[760] The resin paid its way to the Mediterranean: a tithe to the god Sabis, a toll to the king of the Gebbanitae, shares to priests and royal scribes, and fees to guards, porters and servants, and for water, fodder and lodging at every halt of the camel road (12.63–65). In the groves, Pliny says, no one guarded the cut trees and no one stole; at Alexandria, where it was made ready for market, the workers' loincloths were sealed, their heads were covered with a mask or a fine-meshed hood, and they left the workshops naked (12.59).[761]

Dioscorides. The physician's chapter on frankincense begins with the part of Arabia "called frankincense-bearing". The best is the male, called *stagonias*, round by nature, white, oily when broken and quick to catch fire; an Indian kind is made round by art, cut into squares and rolled in jars. It is adulterated with pine resin and gum, and fire tells them apart: gum does not blaze when burnt, resin goes up in smoke, but frankincense

[759] Herodotus 3.107.1–2.

[760] Pliny the Elder, *Natural History* 12.62.

[761] Pliny the Elder, *Natural History* 12.59, 63–65.

catches light, and the smell shows it too. Among its many uses he adds a warning: drunk by the healthy it brings on madness, and taken in quantity with wine it kills (*On Medical Material* 1.68.1–3).[762]

The Bible. The Septuagint puts frankincense in the holy incense of the tabernacle (Exodus 30.34; see θυμίαμα). In Matthew's Gospel the magi from the east open their treasure-chests before the child and offer him gifts of gold and λίβανον and myrrh (Matthew 2.11),[763] the same accusative the rubrics prescribe.

In this edition

The edition renders λίβανον "frankincense" in all seventeen rubrics, λιβάνου "frankincense" in Amphietes' rubric, and εὐλιβάνου "rich in frankincense" at LV.17. No rubric carries an apparatus entry, and LV.17 has none.

See also

Ἀμφιετής; ἄρωμα; Ἀφροδίτη; θυμίαμα; θυμίαμα λίβανον; θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα; λιβανομάννα; μάννα; Οὐρανός; σμύρνα; στύραξ.

λοιβή · libation

The epic word for the poured offering, named in the petitions to Pan, Zeus, the Moirai and Hephaistos · Orphic Hymns

λοιβή, *loibē*, genitive λοιβῆς, *loibēs*, dative plural λοιβαῖς, *loibais*, genitive plural λοιβῶν, *loibōn*, "libation", "libations"

At a Glance

The word. From λείβω, "pour in drops": the drink-offering of wine, or of milk, honey or water, poured out for a god. It is the epic word; prose says σπονδή.

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[762] Dioscorides, *On Medical Material* 1.68.1–3.

[763] Matthew 2.11.

In the Hymns. Three petitions, to Pan (XI.21), to Zeus of the Thunderbolt (XIX.20) and to the Moirai (LIX.19), and the compound ἐπιλοιβή once, to Hephaistos (LXVI.10).

In this edition. "Libation" and "libations" throughout.

A place to read. XIX.20–23, the close of the hymn to Zeus of the Thunderbolt.

Meaning

The rubrics prescribe what is to be burnt, with the one exception of the milk at LIII (see γάλα); the libations are named inside the hymns, at the moment of asking. Pan is called to them, "come to the libations / well-hallowed, and grant a good end to life" (XI.21–22); the Moirai are asked to "hear my pure libations and my prayers" (LIX.19); Hephaistos is called "to the well-hallowed libations" (LXVI.10); and Zeus is asked to "grant a favour for the libation" (XIX.20). In each the libation stands beside a request. It is the gift that answers to the gift asked: the god comes to the pouring and gives in return a good end of life, a sound mind, health and peace. The collection can be read as keeping to the oldest form of that exchange, the one Homer's Zeus describes (see ἐπιλοιβή).

The four places form a small sequence of their own. The libation is "well-hallowed" twice, "pure" once, and once it is simply the occasion of a favour, χάριν λοιβῆς. The Moirai, who cannot be turned (see ἀμετάτροπος), are asked to hear the libations together with the prayers, and the joining of the poured and the spoken offering in one line, λοιβῶν τε καὶ εὐχῶν, can be read as the collection's short account of its own rite: the words of the hymn and the liquid on the ground are offered together.

Use in the Hymns

Pan. "But, blessed one, reveller, filled with the god, come to the libations / well-hallowed, and grant a good end to life, / sending the Panic frenzy away to the ends of the earth" (XI.21–23; see βακχευτής; εὐίερος; Πάν; φιλένθεος).

Zeus. "But grant a favour for the libation — all things fitting in the mind, / and a life of blessed spirit, and with it health the queen" (XIX.20–21; see κεραύνιος; λογισμός). The four lines that end the hymn are also the close of the hymn to Zeus at XV in the codex Thryllitianus (the note at XIX.20–23; see λογισμός).

The Moirai. "Moirai, hear my pure libations and my prayers, / coming to the initiates, care-forgetting, with kindly counsel" (LIX.19–20; see εὐχή; λαθικηδής; Μοῖραι; ὅσιος).

Hephaistos. The compound ἐπιλοιβή, "the libation poured upon", opens the close of the hymn to Hephaistos: "Hear, blessed one; I call you to the well-hallowed libations, / that you may come always gentle to those who rejoice in their works" (LXVI.10–11; see ἐπιλοιβή; Ἥφαιστος). The prose word σπονδή stands once, in the last line of the proem, "to this sacred rite and to the august libation" (Prayer 44; see σπονδή), and the one rubric that prescribes a libation, of milk, is told under γάλα.

Places to read

Every line in which λοιβή or its compound stands; σπονδή and the verb σπένδω have their own entries.

XI.21 Pan is called to the well-hallowed libations.

XIX.20 Zeus is asked to grant a favour for the libation.

LIX.19 The Moirai are asked to hear the pure libations and the prayers.

LXVI.10 Hephaistos is called to the well-hallowed libations.

Earlier poetry and cult

Homer. The epic gods expect the libation as their share. Zeus calls it, with the savour of the sacrifice, "the prerogative we have received" (*Iliad* 4.48–49; see ἐπιλοιβή), and Phoenix names it among the means by which men turn the gods when they have done wrong (*Iliad* 9.497–501; see εὐχωλή).

Hesiod. The *Works and Days* puts the libation into the rule of the day. Its rule of offerings at bedtime and at dawn is told under θυσία (336–341), and it forbids pouring the fiery wine, λειβέμεν, the verb of λοιβή, to Zeus or any other immortal in the morning with hands unwashed, "for they

will not listen, but spit the prayers away" (724–726).[764] Hesiod's gods, like the hymn's Moirai, receive the libation and the prayer together, and Hesiod's warning can be read beside the hymn's "pure libations", independently of it: an impure pouring is not heard.

The tomb. Libation was also the offering to the dead. In Sophocles' *Electra* Orestes, arriving secretly at Mycenae, sets out to crown his father's tomb first "with libations", λοιβαῖσι, and with locks cut from his head, as Apollo commanded (51–53).[765]

Later readings

The libation opened the drinking at a Greek dinner. In Plato's *Symposium*, when Socrates and the others had lain down and eaten, they poured libations, σπονδάς, sang to the god and did the other customary things, and then turned to the drinking (176a).[766] The hymn's petition to Zeus, which asks "a favour for the libation" and with it "all things fitting in the mind", can be read beside a feast that began with a libation and went on to a contest of speeches, independently of Plato.

In this edition

The edition renders λοιβή "libation" and "libations" at all three places and ἐπιλοιβάς "libations" at LXVI.10. At XI.22 the codices accent εὐιεροῖς, and at LXVI.10 σε is Lennep's addition (the apparatus at XI.22 and LXVI.10); XIX.20 and LIX.19 carry no apparatus entry on the word, and LIX.20 is told under λαθικηδής.

See also

ἀμετάτροπος; βακχευτής; γάλα; ἐπιλοιβή; εὐίερος; εὐχή; εὐχωλή; Ἥφαιστος; θυσία; κεραύνιος; λαθικηδής; λιτανεύω; λογισμός; Μοῖραι; ὅσιος; Πάν; σπονδή; φιλένθεος.

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[764] Hesiod, *Works and Days* 724–726.

[765] Sophocles, *Electra* 51–53.

[766] Plato, *Symposium* 176a.

λοχεία · of childbed

λοχεία, *locheia*, Ionic λοχείη, *locheiē*, "of childbed"

Attested: λοχείη (*locheiē*; XXXVI.3). From λόχος, "childbirth", the lying-in: the goddess of childbed. It is Artemis', in a line that joins her light, her Cretan name and her office at birth: "shining on all, torch-bearer, goddess Diktynna, of childbed" (XXXVI.3; see Ἄρτεμις; δᾳδοῦχος; Δίκτυννα). The hymn returns to the office five lines later, when it calls her "Orthia, bringer of swift delivery, nurse of the young of mortals" (XXXVI.8; see κουροτρόφος; ὠκυλόχεια), and the titles of the birth-chamber between the two are told under κλησία, λυσίζωνος and λυτηριάς. The virgin huntress was the goddess women called on in labour. The chorus of Euripides' *Hippolytus* remembers calling on her in the pains of birth (*Hippolytus* 165–169; see Ἄρτεμις). The edition renders the word "of childbed". The form is Hermann's Ionic λοχείη for the codices' λοχεία, and πασιφαές in the same line is Abel's for πασιφαής (the apparatus at XXXVI.3); the note at XXXVI.3, 6, 7, 8, 9 calls Abel's Ionic normalization in the hymn "heavy".

See also

Ἄρτεμις; δᾳδοῦχος; Δίκτυννα; κλησία; κουροτρόφος; λυσίζωνος; λυτηριάς; ὠκυλόχεια.

λόχιος · of childbed

λόχιος, *lochios*, dative plural feminine λοχίαις, *lochiais*, "of childbed"

Attested: λοχίαις (*lochiais*; XXVI.5). From λόχος, "childbirth": belonging to the lying-in. Earth is the mother in labour: "you who bring forth in the pangs of childbed a fruit of many kinds" (XXVI.5; see Γαῖα; ὠδίς). The birth-pangs of women are given to the ground, and the fruit she bears is the harvest. The collection's compound of the same root, ὠκυλόχεια, "swift in delivery" (II.4, X.19) and "bringer of swift delivery" (XXXVI.8), is given to Prothyraia, to Physis and to Artemis (see ὠκυλόχεια), so that the language of the birth-chamber is spread from the goddesses of birth to

nature and the earth. The edition renders it “of childbed”, and XXVI.5 carries no apparatus entry.

See also

Γαῖα; ὠδίς; ὠκυλόχεια.

Μαινάς · Mainad

Μαινάς, *Mainas*, dative plural Μαινάσι, *Mainasi*, “Mainads”

Attested: Μαινάσι (*Mainasi*; XLV.3). From μαίνομαι, “rage, be mad”: the madwoman of Dionysos, the woman possessed in his rite. They stand once, in the hymn to Dionysos Bassareus, as one of the three things the god rejoices in: “you who rejoice in swords and in blood and in the holy Mainads” (XLV.3; see αἱμάσσω; Βασσαρεύς). The note at XLV.3 observes that “The one hymn in the collection that asks for nothing at all also gives its god the bloodiest line”. The Mainads are “holy”, *ἁγναί*, set beside the swords and the blood, and the hymn can be read as giving the god his company and his violence in one breath. The collection’s other word for the god’s women is Βάκχη, and the Nymphs of Nysa are “frenzied”, μανικαί (LI.15; see Νύμφαι); θυιάς, the Bacchant’s name, it gives only to Aphrodite, and only by Hermann’s conjecture (LV.23; see θυιάς). The madness itself is told under μανία. The edition renders the word “Mainads”, with the capital Abel prints. At XLV.3 αἵματι is Hermann’s for the codices’ αἵμασι (the apparatus at XLV.3).

See also

αἱμάσσω; Βάκχη; Βασσαρεύς; θυιάς; μανία; Νύμφαι.

μαίνω · madden

μαίνω, *mainō*, third singular μαίνει, *mainei*, “maddens”

Attested: μαίνει (*mainei*; LXXI.6). The active of the verb whose middle is “rage, be mad”: to drive mad. It stands once, of Meilinoe: “she who maddens mortals with airy apparitions, / showing forth the stamp of her

shape in outlandish forms" (LXXI.6–7; see ἀλλόκοτος; ἠέριος; Μειλινόη). The goddess's madness is the terror of night apparitions, and the petition asks her to "send the soul's frenzy out to the ends of the earth" (LXXI.11; see οἶστρος). The lines are told under ἀλλόκοτος and ἠέριος. The family of the verb gives the collection its other words for madness, the god's women, the Mainads (see Μαινάς), the raving god (see μαινόλης), and the frenzy itself (see μανία). The edition renders it "maddens", and LXXI.6 carries no apparatus entry.

See also

ἀλλόκοτος; ἠέριος; Μαινάς; μαινόλης; μανία; Μειλινόη; οἶστρος.

μανία · frenzy

μανία, *mania*, accusative μανίην, *maniēn*, dative plural μανίῃσι, *maniēisi*, "frenzies", "madness"

Attested: μανίῃσι (*maniēisi*; XXXII.6, XLVI.5), μανίην (*maniēn*; LXVI.12). Madness, frenzy, and in the cult of Dionysos the possession that seizes his worshippers. The collection uses it three times, and gives it to three different powers. Athena is "rejoicing in arms, goading the souls of mortals with frenzies" (XXXII.6; see Ἀθηνᾶ; ὁπλοχαρής), the madness of battle; the child Liknites danced through the thickets "with the graceful nymphs, driven by frenzies" (XLVI.5; see Λικνίτης), the madness of the Bacchic dance; and Hephaistos is asked to "Stop the raging madness of the unwearying fire" (LXVI.12; see ἀκάματον πῦρ; Ἥφαιστος), the madness of the element. Plato's Socrates, in the *Phaedrus*, divides the madness that comes from the gods into four kinds and gives each to a god: prophecy to Apollo, the madness of the rites to Dionysos, poetry to the Mousai, and the fourth, love, to Aphrodite and Eros (265a–b); the release the madness of the rites brings is told under λυτηριάς (244d–245a).[767] The hymns' madness of the dance can be read beside Plato's madness of the rites, independently of him. The edition renders the word "frenzies" and "madness". At XXXII.6 μανίῃσιν (*sic*) is Hermann's for the codices'

[767] Plato, *Phaedrus* 265a–b.

μανίαισι, and at LXVI.12 μανίην is Hermann's for μανίαν (the apparatus at XXXII.6 and LXVI.12); XLVI.5 carries no apparatus entry.

See also

Ἀθηνᾶ; ἀκάματον πῦρ; Ἥφαιστος; Λικνίτης; Μαινάς; μαινόλης; μαίνω; ὁπλοχαρής.

μάννα · manna

The crumb and powder of frankincense, burnt for Nike, Apollo and Artemis, the healers, the Bacchic company, the Erinyes (with storax), Palaimon, Eos and Death; in the Greek Bible the same spelling names the bread from heaven · Orphic Hymns

μάννα, *manna*, accusative μάνναν, *mannan*, "manna"

At a Glance

The word. A grain or crumb, and in the trade of the resin the small fragments of frankincense as against its whole drops. The Greek Bible uses the same spelling for the food that fell in the desert.

In the Hymns. Eleven rubrics: ten that prescribe it alone, from Nike (XXXIII) to Thanatos (LXXXVII), and the Erinyes', which joins it to storax (LXIX). The compound λιβανομάννα stands in four more.

In this edition. "Manna" throughout.

A place to read. XXXIII rubric with its note.

Meaning

The note on XXXIII rubric explains the word where it first stands alone: "μάννα, the powder and crumb of frankincense, given alone here rather than as the compound λιβανομάννα used at VIII, XX and XXII." On that reading the collection burns one resin in three forms, the whole tears, the crumbs alone and the crumbs named with the resin, and the three are set side by side under λιβανομάννα. Manna is the second commonest of them after the whole frankincense, and it is the offering of the collection's

middle and later hymns: it first appears at XXXIII, and the last hymn but one in the book, to Death, receives it.

The gods who receive it make no single group, but they fall into clusters. Nike, Apollo and Artemis, Asklepios and Hygieia are powers of health, victory and deliverance; Liknites and the company of Silenos are the god's childhood and his train; Palaimon saves sailors; Eos brings the day; the Erinyes take it with storax; and Thanatos ends the list. The distribution in pairs and runs is told under θυμίαμα μάνναν. What the collection does not say is why the crumb was chosen for these gods and not the tears, and no ancient source prices the powder (the note on VIII rubric; see λιβανομάννα).

Use in the Hymns

The ten rubrics. θυμίαμα μάνναν, "fumigation from manna", stands under Nike (XXXIII), Apollo (XXXIV), Artemis (XXXVI), Liknites (XLVI), Silenos, Satyros and the Bakchai (LIV), Asklepios (LXVII), Hygieia (LXVIII), Palaimon (LXXV), Eos (LXXVIII) and Thanatos (LXXXVII; see θυμίαμα μάνναν). The note on LXXIV–LXXV observes that the collection "gives Leukothea aromatics and Palaimon manna" (see Παλαίμων).

With storax. The Erinyes are given "storax and manna" (LXIX rubric; see Ἐρινύες; θυμίαμα στύρακα καὶ μάνναν), and the Eumenides, the same powers under their kindly name, aromatics in the next hymn (the note at LXX title).

Places to read

Every rubric in which the word stands alone or with storax; the four rubrics of λιβανομάννα are listed under that entry.

XXXIII rubric Manna for Nike.

XXXIV rubric Manna for Apollo.

XXXVI rubric Manna for Artemis.

XLVI rubric Manna for Liknites.

LIV rubric Manna for Silenos, Satyros and the Bakchai.

LXVII rubric Manna for Asklepios.

LXVIII rubric Manna for Hygieia.

LXIX rubric Storax and manna for the Erinyes.

LXXV rubric Manna for Palaimon.

LXXVIII rubric Manna for Eos.

LXXXVII rubric Manna for Thanatos.

Later readings

The crumb of the resin. Pliny gives the word as the trade's: the crumbs knocked loose from the tree "we call manna" (*Natural History* 12.62), and Dioscorides tells how the manna of frankincense was tested and adulterated (*On Medical Material* 1.68.6); both are told under λιβανομάννα.

The food from heaven. The manna of the Greek Bible comes to the word by another road. In Exodus the people of Israel name the food that lay on the ground in the desert *man*, white like coriander seed, with the taste of a honey-cake (Exodus 16.31), and in Numbers, in the Greek, it is μαννα, like coriander seed and like crystal to look at, which the people went about gathering, ground in the mill and crushed in the mortar, seethed in the pot and made into loaves baked in the ashes, and which came down on the camp with the dew by night (Numbers 11.6–9).[768] The Gospel of John takes it up as the bread from heaven: "our fathers had the manna to eat in the desert", the crowd says, and Jesus answers that he is himself the bread of life (John 6.31–35).[769]

Philo. The Jewish philosopher Philo of Alexandria, early in the first century AD, reads the desert food as the soul's. The manna, he says, is called "something", τί, which is the most general of all things, and the most general is God, and second the word of God (*Allegories of the Laws* 2.86); the souls that have tasted it ask one another, unable to say what it is, and Moses, "the hierophant and prophet", teaches them that this is the

[768] Exodus 16.31; Numbers 11.6–9 (Septuagint).

[769] John 6.31–35.

bread, the food God has given the soul, his own utterance and his own word, λόγος (3.173).[770] The rubrics' word for a crumb of resin and the Bible's bread of heaven meet in one spelling, and the biblical manna is independent of the Hymns; Philo's bread that is God's word, taught by a hierophant, can be read beside the collection's offerings, independently of them.

In this edition

The edition renders μάνναν "manna" in all eleven rubrics. None of the rubrics carries an apparatus entry.

See also

Ἀπόλλων; Ἄρτεμις; Ἀσκληπιός; Ἐρινύες; Ἠώς; Θάνατος; θυμίαμα; θυμίαμα μάνναν; θυμίαμα στύρακα καὶ μάνναν; λιβανομάννα; λίβανος; Λικνίτης; Νίκη; Παλαίμων; Σιληνός; στύραξ.

μαντεῖον · oracle

μαντεῖον, *manteion*, Ionic μαντήιον, *mantēion*, "oracle"

Attested: μαντήιον (*mantēion*; LXXIX.3). From μάντις, "seer": the seat of prophecy and the prophecy given there. It stands once, in the hymn to Themis: "The holy child of Ouranos I call, Themis of a noble father, / the young shoot of Gaia, the bud-faced maiden, / who first showed forth to mortals the holy oracle / in the Delphic hollow, pronouncing ordinances for the gods" (LXXIX.1–4; see Θέμις; θεμιστεύω). The note on LXXIX counts this as one of the hymn's two foundation claims, "that she first showed mortals the oracle", and sets the second, that she first revealed the rites, among the collection's other founders; the claims are told under Θέμις. Aeschylus' Pythia, in the prologue of the *Eumenides*, names Themis as the second to sit at "this oracle" after her mother Earth, μαντεῖον in the same word (*Eumenides* 1–4; see Ἀπόλλων). The edition renders it "oracle", and LXXIX.3 carries no apparatus entry.

[770] Philo, *Allegories of the Laws* 2.86, 3.173.

See also

Ἀπόλλων; Θέμις; θεμιστεύω; μάντις.

μεταβακχεύω · revel among

μεταβακχεύω, *metabakcheuō*, participle μεταβακχεύουσαν, *metabakcheuousan*, "revelling among"

Attested: μεταβακχεύουσαν (*metabakcheuousan*; I.3). The verb of Bacchic revel with μετά, "among": to revel in the company of others. It stands in the opening of the first hymn, of Hekate: "of the tomb, revelling among the souls of the dead" (I.3; see Ἑκάτη; τυμβίδιος). The line, with the goddess of the crossroads revelling among the dead, is told under βακχεύω. Its word can be read as joining the collection's first goddess to its Bacchic register, the dead her company as the Mainads are the god's (see Μαινάς). The edition renders it "revelling among". At I.3 τυμβιδίην is Hermann's for the codices' τυμβιδίαν (the apparatus at I.3).

See also

βακχεύω; Ἑκάτη; Μαινάς; τυμβίδιος.

μήκων · poppy

The poppy, the one drug the rubrics prescribe, offered with the fumigation for Hypnos, the god of sleep who is brother to Lethe and to Death · Orphic Hymns

μήκων, *mēkōn*, genitive μήκωνος, *mēkōnos*, "poppy"

At a Glance

The word. The poppy, the garden plant with its seed-heads, and the plant whose juice, ὀπός, was the physicians' drug for sleep and pain.

In the Hymns. One rubric: the hymn to Hypnos is to be sung "with poppy" (LXXXV rubric).

In this edition. "Poppy".

A place to read. LXXXV rubric with its note, and LXXXV.1–10.

Meaning

The poppy is the only drug among the rubrics' offerings, and the note on LXXXV rubric calls the match exact: the rubric is "the only rubric to name a drug rather than a resin, a spice or a grain, and the match between the offering and the god is exact." The smoke that goes up to Sleep carries the plant that brings sleep, and the rubric's unusual grammar, which the note also marks, can be read as setting the poppy beside the burning rather than making it the thing burnt (see θυμίαμα μετὰ μήκωνος).

The hymn below the rubric gives Sleep the offices of the drug. He is "looser of cares, holding a sweet rest from labours / and working a sacred consolation for every grief", he takes "the rehearsal of death away, keeping souls safe" (on Wiel's ἀπάγεις; with the codices' ἐπάγεις he brings it on: the note at LXXXV.7), and he was born "own brother to Lethe and to Thanatos" (LXXXV.5–8; see Θάνατος; θανάτου μελέτην; λήθη; λυσιμέριμνος). The physicians knew the poppy as all three: the giver of sleep, the easer of pain, and, taken in excess, a sleep that does not end. The rubric can be read as offering the god the very plant in which sleep, forgetting and death are kin, and the petition as asking him to come in its gentler measure: "But, blessed one, I beseech you to come tempered and sweet" (LXXXV.9; see κεράννυμι).

Use in the Hymns

The rubric. θυμίαμα μετὰ μήκωνος, "fumigation with poppy", under the heading "TO HYPNOS" (LXXXV rubric; see θυμίαμα; θυμίαμα μετὰ μήκωνος; ὕπνος). The Key Terms count it among the six prescriptions that occur once; its grammar is told under θυμίαμα μετὰ μήκωνος.

Places to read

The one place in which the word stands.

LXXXV rubric The hymn to Hypnos is to be sung over a fumigation with poppy.

Earlier poetry and cult

Homer's poppy. The *Iliad* has the flower once, in the image of a death. Teukros' arrow, meant for Hektor, strikes Hektor's brother Gorgythion in the chest, and the young man's head sinks sideways under the weight of the helmet, as a garden poppy lets its head fall aside, heavy with its seed and the wet of spring (8.300–308).[771] Homer's poppy bends with death as the hymn's poppy goes up to Sleep, the brother of Death, and the two can be read side by side, independently of each other.

Later readings

The poppy of Demeter. The poppy grew with the grain: at the close of the seventh *Idyll* Theocritus' Demeter of the threshing-floor holds sheaves and poppies in both hands (7.155–157; see ἀλωαία), and the plant was the goddess's as much as Sleep's.

The poppy of sleep. Virgil names the poppy by its power: among the crops that burn up a field are "poppies drenched in the sleep of Lethe" (*Georgics* 1.78), and Ovid plants it at the door of the god himself. In his house of Sleep a stream of Lethe's water slips from the foot of the rock and invites sleep with the murmur of its pebbles; before the doors of the cave rich poppies bloom with herbs past counting, from whose milk dewy Night collects slumber and sprinkles it over the shadowed earth (*Metamorphoses* 11.602–607).[772] Ovid's poppies at Sleep's door and the stream of Lethe beside them can be read as the hymn's rubric and its line on Lethe set out as a landscape, independently of the Hymns.

The physicians' poppy. Dioscorides gives the poppy its chapter: the garden kind, whose seed was baked into bread; the heads and leaves, boiled in water and used as a bath, bring sleep, and the decoction is drunk against sleeplessness; the juice, taken in an amount the size of a vetch-seed, eases pain, brings sleep and aids digestion, but drunk in larger quantity it drowns the drinker in a lethargic sleep and kills (*On Medical Material*

[771] *Iliad* 8.300–308.

[772] Virgil, *Georgics* 1.78; Ovid, *Metamorphoses* 11.602–607.

4.64.1–3).[773] The physician's word for the fatal sleep, ληθαργωδῶς, is built on the root of λήθη, and the three things the hymn joins in Sleep's family are in Dioscorides one plant.

In this edition

The edition renders the rubric "fumigation with poppy", and it carries no apparatus entry.

See also

ἀλωαία; Θάνατος; θανάτου μελέτην; θυμίαμα; θυμίαμα μετὰ μήκωνος; κεράννυμι; λήθη; λυσιμέριμνος; ὕπνος.

μνήμη · memory

Memory, which Mnemosyne keeps and is asked to rouse in the initiates for their rite, and the remembrance Nomos is asked to send · Orphic Hymns

μνήμη, *mnēmē*, accusative μνήμην, *mnēmēn*, "memory", "remembrance"

At a Glance

The word. Memory, the power to keep what has been seen and learned, and a remembrance, the thing kept; the common noun of the root μνα-, beside the goddess Μνημοσύνη.

In the Hymns. Three lines. Nomos is asked to send "remembrance" of himself (LXIV.13); Mnemosyne keeps "memory always outside mind-harming deceit" (LXXVII.3) and is asked to "rouse in the initiates the memory / of the well-hallowed rite" (LXXVII.9–10). The same hymn has the verb, ὑπομνήσκουσα, "putting all things in mind" (LXXVII.6).

In this edition. "Remembrance" at LXIV.13, "memory" in the hymn to Mnemosyne.

A place to read. LXXVII.1–10, the hymn to Mnemosyne.

[773] Dioscorides, *On Medical Material* 4.64.1–3.

Meaning

The collection asks for memory as one of the gifts of its rite, and says what it is to be the memory of. Mnemosyne's hymn makes her the keeper of the mind's store: she holds together the whole mind that dwells with the souls of mortals, increases their reasoning, and puts "all things in mind" (LXXVII.4–7; see λογισμός; νόος). Then the petition gives the memory an object, "the memory / of the well-hallowed rite" (LXXVII.9–10). The note at LXXVII.9–10 says that memory and forgetting "frame the whole book's account of what an initiation is for — the rite is to be remembered", and that "what the initiate must not lose is the rite" (see εὐιέρου τελετῆς; λήθη).

The two other places make the same claim from different sides. In her hymn's third line Mnemosyne is "keeping memory always outside mind-harming deceit" (LXXVII.3): memory is the thing guarded, and deceit the enemy it is guarded from, though the line, as the note at LXXVII.3 sets out, is largely the editors' (see ἀπάτη; βλαψίφρων). And the hymn to Nomos, "setter of the stars" and the just seal of sea and earth (LXIV.2–3), ends by asking him to send "remembrance" of himself (LXIV.13; see Νόμος). The law is to be remembered as the rite is. The collection can be read as treating memory not as a faculty to be strengthened in general but as the keeping of two things in particular, the holy rite and the holy law, and forgetting as the loss of both.

Use in the Hymns

Nomos. "But, blessed one, all-honoured, bringer of blessing, longed for by all, / with kindly heart send remembrance of you, most excellent" (LXIV.12–13; see Νόμος).

Memory kept. "Keeping memory always outside mind-harming deceit" (LXXVII.3; see ἀπάτη; βλαψίφρων; Μνημοσύνη).

Putting in mind. "Sweetest, lover of wakefulness, and putting all things in mind, / whatever each man lays up always as purpose in his breast" (LXXVII.6–7; see ὑπομιμνήσκω; φιλάγρυπνος). The note at LXXVII.6 observes that "a goddess of memory who does not sleep is doing

something more particular than remembering", and that "The hymn does not say what".

The memory of the rite. "But, blessed goddess, rouse in the initiates the memory / of the well-hallowed rite, and send forgetfulness away from them" (LXXVII.9–10; see ἐπεγείρω; εὐιέρου τελετῆς; λήθη; μύστης).

Places to read

Every line in which μνήμη stands, with the verb ὑπομνήσκω (see ὑπομιμνήσκω); the goddess and the plural μνημοσύναι are listed under Μνημοσύνη, and πολύμνηστος has its own entry.

LXIV.13 Nomos is asked to send remembrance of himself.

LXXVII.3 Mnemosyne keeps memory always outside mind-harming deceit.

LXXVII.6 Mnemosyne puts all things in mind.

LXXVII.9 Mnemosyne is asked to rouse in the initiates the memory of the rite.

Earlier poetry and cult

Memory among the arts. Aeschylus' Prometheus counts memory among his gifts to men. After the risings and settings of the stars, he says, "I found for them number, chief of devices, / and the putting together of letters, memory of all things, / the Mousai's mother, a working craft" (*Prometheus Bound* 457–461).[774] Writing is memory made into a tool and called the mother of the Mousai, Mnemosyne's own title; the hymn's goddess keeps the mind's store, and the tragedian's craft keeps it outside the mind, independently of each other.

The memory of the dead. The gold leaves on which the dead initiate is told to drink from the lake of Mnemosyne and not from the first spring are told under λήθη, and the initiates who walk the sacred road after drinking it under βακχεύω.

[774] Aeschylus, *Prometheus Bound* 457–461.

Later readings

Recollection and initiation. Plato joins memory to initiation in so many words. In the *Phaedrus* Socrates says that understanding is "recollection of the things our soul once saw when it travelled with a god", and that for this reason only the philosopher's thought grows wings, "for it is always, by memory, as near as it can be to those things by being near which a god is divine"; and the man who uses such reminders rightly, "being always initiated into perfect rites", alone becomes truly perfect (249b–c).[775] Plato's memory of what the soul saw, kept by a man always being initiated, and the hymn's memory of the rite, kept by the initiates, can be read side by side, independently of each other: in both the rite is what memory is for.

In this edition

The edition renders the word "remembrance" at LXIV.13 and "memory" at LXXVII.3 and LXXVII.9, and the participle ὑπομνήσκουσα "putting … in mind" at LXXVII.6. At LXXVII.3 the accusative μνήμην is Hermann's for the codices' genitive μνήμης, with his ἔχουσα for ἐοῦσα and Wiel's ἀπάτης for κακῆς: the codices make the goddess stand "always outside evil mind-harming memory", and the note at LXXVII.3 concludes that "The printed line is about deceit; the transmitted line is about memory itself" (the apparatus at LXXVII.3). At LXXVII.6 τε is Hermann's for δέ (the apparatus at LXXVII.6). LXIV.13 and LXXVII.9 carry no apparatus entry on the word.

See also

ἀπάτη; βλαψίφρων; ἐπεγείρω; εὐιέρου τελετῆς; λήθη; λογισμός; Μνημοσύνη; μύστης; Νόμος; νόος; πολύμνηστος; ὑπομιμνήσκω; φιλάγρυπνος.

μυστήρια ἁγνά · holy mysteries

The half-line that closes two lines on divine honours, Semele's at the trieteric feast and those that come from Themis · Orphic Hymns

[775] Plato, *Phaedrus* 249b–c.

μυστήρια ἁγνά, *mystēria hagna*, "the holy mysteries"

At a Glance

The phrase. The rites of initiation called holy, ἁγνά, the adjective of ritual purity; μυστήρια stands in the plural at both places, as the word almost always does.

In the Hymns. The same half-line, μυστήριά θ' ἁγνά, ends two lines: the trieteric honours of Semele (XLIV.9) and the honours that come from Themis (LXXIX.10).

In this edition. "The holy mysteries" at both places.

A place to read. XLIV.6–9 and LXXIX.8–10.

Meaning

Both places set the holy mysteries last in a line that speaks of honours, τιμαί: at XLIV they close the list of what mortals "accomplish" in the trieteric seasons at which Semele has her honours, and at LXXIX they stand beside "the honours of the blessed" as what comes from Themis. Semele "won her honours from noble Phersephoneia" at the trieteric seasons, when mortals accomplish "the holy mysteries" (XLIV.6–9; see εὐίερος τράπεζα; τριετηρικός), and from Themis, who first revealed the rites, come "the honours of the blessed" and the holy mysteries (LXXIX.8–10; see ἅγιος; Βακχιακὰς ἀνὰ νύκτας; γέρας). In the first the mysteries can be read as the honours paid to a goddess; in the second they come from a goddess together with the honours of the blessed. The collection can be read as treating the mysteries as a share of the gods' τιμή, the thing given to them and the thing they give, in the same way that it treats the libation as the gift that answers the gift asked (see λοιβή).

The adjective is the collection's commonest word of holiness, told under ἁγνός, and here it is the rite that is holy and not the worshipper. The two hymns join the mysteries to the Bacchic god. Semele's are the trieteric feast of her son, "biennial by inclusive reckoning", as the note at XLIV.6–7 says, at which she receives honours which, the same note observes, none of the ancient accounts of her apotheosis that it lists says came from

Persephone; Themis revealed hers crying euhoi to the lord (LXXIX.8–9; see ἐπευάζω). The note on LXXIX counts her claim to have revealed the rites among the collection's foundation claims, which are told under ἀναδείκνυμι. The holy mysteries of the collection are Dionysos' as much as Demeter's.

Use in the Hymns

Semele. "Who won her honours from noble Phersephoneia / among mortal men, through the trieteric seasons, / whenever they accomplish the fruitful birth-pang of your Bakchos / and the well-hallowed table and the holy mysteries" (XLIV.6–9; see Σεμέλη; Φερσεφόνη). The note at XLIV.6–7 adds that the words that bring Persephone into the line, παρ' ἀγαυῆς, are Pierson's for the codices' παρ' αὐτῆς.

Themis. "For you first revealed the consecrated rites to mortals, / crying euhoi to the lord through the Bacchic nights; / for from you come the honours of the blessed and the holy mysteries" (LXXIX.8–10; see ἐπευάζω; Θέμις).

Places to read

The two lines in which the phrase stands; μυστήριον has its own entry, with the same two places.

XLIV.9 Semele has her honours when mortals accomplish the well-hallowed table and the holy mysteries.

LXXIX.10 The honours of the blessed and the holy mysteries come from Themis.

Earlier poetry and cult

Blessed who has seen them. The *Homeric Hymn to Demeter* ends its account of the founding of the Eleusinian rites with their reward. Having shown the rites to the kings of Eleusis, the goddess taught them the holy things that may not be passed over or asked about or uttered (told under ἄρρητος, 476–479); and the poet goes on: "Blessed among men on the earth is the one who has beheld them; / but the one not brought to fulfilment in the rites, who has no portion in them, has no such lot / when

he has perished, beneath the misty gloom" (480–482).[776] The hymn's holy mysteries stand beside the honours of the gods, and the *Homeric Hymn*'s give the blessedness of men; the collection asks Phersephone for "a life of good fortune that leads a sleek old age down / to your own country" (XXIX.19–20; see λιπαρὸν γῆρας), and other gods for a sweet end to life (see γλυκερὴ βιότοιο τελευτή).

Later readings

Better in every way. Diodorus of Sicily, describing the rite of Samothrace, says that its particulars are kept secret and handed down only to the initiated, but that the appearing of its gods, and their help beyond all hope to initiates who call on them in danger, are spoken of everywhere, and that those who have taken part in the mysteries are said to come away more reverent, more upright and in every way better men than before; for that reason the most famous of the heroes, Jason, the Dioskouroi, Herakles and Orpheus among them, were eager to take part (5.49.5–6).[777] In Diodorus the holiness of the mysteries passes to the initiate, and the hymns' petitions for their own initiates can be read as asking the same of their gods, independently of him (see μύστης). The praise of the Eleusinian rite by Isocrates and Cicero, which gives its initiates sweeter hopes and a better death, is told under Δημήτηρ Ἐλευσινία (*Panegyricus* 28; *On the Laws* 2.36).

In this edition

The edition renders the phrase "the holy mysteries" at both places. At XLIV.9 the codices read ἠδέ for ἰδέ, an entry told under εὐίερος τράπεζα (the apparatus at XLIV.9), and LXXIX.10 carries no apparatus entry.

See also

ἅγιος; ἁγνός; ἀναδείκνυμι; ἄρρητος; Βακχιακὰς ἀνὰ νύκτας; γέρας; γλυκερὴ βιότοιο τελευτή; Δημήτηρ Ἐλευσινία; ἐπευάζω; εὐίερος τράπεζα; Θέμις; λιπαρὸν γῆρας; λοιβή; μυστήριον; μύστης; Σεμέλη; τριετηρικός; Φερσεφόνη.

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[776] *Homeric Hymn to Demeter* 480–482.

[777] Diodorus of Sicily 5.49.5–6.

μυστήριον · mysteries

The rite of initiation, the mysteries, named twice in the collection, both times beside the honours of the gods, at the head of a family of words for the initiate and his celebrations · Orphic Hymns

μυστήριον, *mystērion*, plural μυστήρια, *mystēria*, "mysteries"

At a Glance

The word. From μυέω, "initiate", and so from μύω, "close" the lips or the eyes: a rite into which one is admitted and of which one may not speak. Almost always plural, τὰ μυστήρια, and in Athens without qualification the Mysteries of Eleusis.

In the Hymns. Twice, in the same half-line, "the holy mysteries" (XLIV.9, LXXIX.10). The family runs through the collection: μύστης, "initiate", in twenty-six lines, μυστιπόλος, "celebrant", in six, μυστιπολεύω and μυστιπόλευτος once each, νεομύστης once, and the privative ἀμύητος, "uninitiated", once (XXXVI.4).

In this edition. "Mysteries".

A place to read. LXXIX.8–12, the close of the hymn to Themis.

Meaning

The collection uses the noun sparingly and the family constantly. Its own rite it calls τελετή, "rite", and ὄργια, and the people it is made for it calls μύσται; μυστήρια it keeps for the rites it names beside the honours of the gods, at Semele's trieteric feast and among the gifts of Themis (see μυστήρια ἁγνά; τελετή). The word belongs to a family whose other members fill the petitions. The god is asked again and again to come "to the initiates", μύσταις, the hymns' standing word for those who pray (see μύστης); the worshippers in the rite are μυστιπόλοι, those busied with the mysteries (see μυστιπόλος); Mise is sought in Phrygia, where she may "keep the mysteries" with the Mother (see μυστιπολεύω); and the Mousai showed mortals rites "that initiates perform" (see μυστιπόλευτος). The noun is the root from which this vocabulary of initiation grows, and the

hymns use it where they speak of the mysteries as an institution that the gods founded and receive.

What the word implies is secrecy. The verb behind it is that of closing, and the collection's word for what may not be spoken, ἄρρητος, it gives to its gods and their begettings, and once to Dionysos as "unspeakable orgion" (LII.5; see ἄρρητος). The hymns name the offerings of the rite, its fumigations, libations and "well-hallowed table" (XLIV.9), but not what was done in it, and they can be read as the part of the rite that was meant to be heard.

Use in the Hymns

Semele and Themis. The noun stands only in the half-line "the holy mysteries", among Semele's honours and beside the gifts of Themis (XLIV.9, LXXIX.10), both told under μυστήρια ἁγνά. Two lines after the second, Themis is asked to come "to your well-hallowed, mystery-celebrating rites, maiden" (LXXIX.12; see εὐιέρου τελετῆς; μυστιπόλος), so that the noun and the adjective of the family stand two lines apart.

Places to read

The two lines in which the noun stands; its family has its own entries under μύστης, μυστιπόλος, μυστιπολεύω and μυστιπόλευτος.

XLIV.9 Semele's honours are paid when the holy mysteries are accomplished.

LXXIX.10 The holy mysteries come from Themis.

Earlier poetry and cult

The profanation. The word's secrecy made it a crime to imitate the rite. The orator Andocides, defending himself on a charge of impiety in 399 BC, tells how, in the assembly that was sending the fleet to Sicily in 415 BC, one Pythonikos stood up and said that he would show the Athenians their general Alcibiades "performing the mysteries in a house with others", and that a slave, uninitiated himself, would tell them the mysteries if he were given immunity; when Alcibiades denied it at length, the presiding officers had the uninitiated sent out of the assembly before

the slave was brought (*On the Mysteries* 11–12).[778] The uninitiated could not hear even an account of the profanation, and a slave who had never been initiated could tell the mysteries because he had been present when they were profaned. The Samothracian rites whose meaning, Herodotus says, the initiate will understand are told under Κάβειροι, his silence about the Thesmophoria under θεσμοφόρος, and the voice of Iakchos heard from Eleusis before Salamis under Ἐλευσίς (2.51, 2.171, 8.65).

The initiate's pig. The piglet was the initiate's offering. Aristophanes' Trygaios, the vine-grower who is the hero of the *Peace*, told by Hermes that Zeus has decreed death for anyone caught digging Peace up, asks for three drachmas to buy one, "for I must be initiated before I die" (*Peace* 374–375).[779]

Later readings

Told only in secret. Plato uses the mysteries as the measure of what may not be said openly. What Ouranos did and how Kronos avenged himself on him is, Socrates says in the *Republic*, the greatest lie about the greatest things; and the deeds of Kronos and what he suffered at his son's hands should not be told lightly to the foolish and the young even if they were true, but kept silent; and if there were some need to tell them, they should be heard in secret by as few as possible, after a sacrifice "not of a pig but of some great and hard-to-get victim" (2.377e–378a), a victim far beyond the piglet an ordinary initiate offered.[780]

The lesser and the greater. In the *Symposium* Diotima makes the mysteries the form of philosophy itself. Into the matters of love she has spoken of so far, she tells Socrates, perhaps even he could be initiated, μυηθείης; "but the perfect and epoptic ones", for the sake of which these exist, she is not sure he could follow (209e–210a).[781] The hymns'

[778] Andocides, *On the Mysteries* 11–12.

[779] Aristophanes, *Peace* 374–375.

[780] Plato, *Republic* 2.377e–378a.

[781] Plato, *Symposium* 209e–210a.

mysteries stand beside the honours of the gods, and Plato's are the stages of an ascent; the two can be read side by side, independently of each other.

In this edition

The edition renders the noun "mysteries" at both places, each time with "holy". At XLIV.9 the codices read ἠδέ for ἰδέ (the apparatus at XLIV.9), and LXXIX.10 carries no apparatus entry.

See also

ἀμύητος; ἄρρητος; Ἐλευσίς; εὐίερος τράπεζα; εὐιέρου τελετῆς; Θέμις; θεσμοφόρος; Κάβειροι; μυστήρια ἁγνά; μύστης; μύστης νεοφάντης; μυστιπόλευτος; μυστιπολεύω; μυστιπόλος; Σεμέλη; τελετή.

μύστης · initiate

The collection's word for those who pray, named in the petitions of hymn after hymn as the people the gods are asked to come to, to save and to give to · Orphic Hymns

μύστης, *mystēs*, dative μύστῃ, *mystēi*, plural μύσται, *mystai*, dative μύσταις, *mystais*, μύστῃσι(ν), *mystēisi(n)*, accusative μύστας, *mystas*, "initiate", "initiates"

At a Glance

The word. From μυέω, "initiate into the mysteries": one who has been admitted to a mystery rite.

In the Hymns. Twenty-six lines, nearly all in the closing petitions, and the compound νεομύστης once (XLIII.10). The gods are asked to come to the initiates, to send them prosperity, health, a good end, a fair wind, memory and light, to save them, and to be gentle to them.

In this edition. "Initiate" in the singular, "initiates" in the plural, "new initiates" for the compound.

A place to read. VIII.20, and the closes of L, LII and LVI–LX.

Meaning

The word names the community the hymns were made for. Twenty-one of its twenty-six places are in the last line or the last two lines of a hymn, where the praise turns to request, and the request is made on behalf of the initiates. The note at VIII.20 puts it in a phrase: "the initiates, addressed as a body". Its petitions in the first person singular, "hear me as I pray" (LIX.2; XXXII.16), stand beside these in the plural without distinction. Twice the word is singular: Ouranos is asked to bring "a pure life to the newly-shown initiate" (IV.9; see μύστης νεοφάντης), and the Mother Antaia to come "to this well-hallowed initiate of yours" (XLI.10; see Μήτηρ Ἀνταία). Once the gods are asked to make them: Hestia is to show them forth as initiates (LXXXIV.3), where the note at LXXXIV.3–4 records that the codices' first person, "I shall make them ever-blooming", turns with two editors' readings into a petition.

What the initiates ask for is the shape of the collection's piety. They ask the gods to come: to "come, gladdened, to the initiates" (XVIII.19), "to all the initiates" (XXXVI.13), "with undefiled purposes" (LVIII.9). They ask them to give: "a sweet life" (VIII.20), "prosperity and peace and gentle-handed health" (XXIII.7–8), "a good end upon their works" (LVII.12), "a ship-speeding fair wind" (LXXIV.10). They ask to be saved, "both over land and over sea" (LXXV.5), and to be met with "a kindly and well-hallowed face" (LXXI.12). And they ask for the goods of the rite itself, the memory of it and "the sacred light" (LXXVII.9, LXXVIII.13; see ἱερὸν φάος; μνήμη). The initiate of the Hymns asks for the goods of an ordinary life and for the keeping of the rite, and the two are asked of the same gods in the same breath.

Use in the Hymns

The body of initiates. "Hear these words, and show forth a sweet life to the initiates" (VIII.20; see Ἥλιος).

The single initiate. "Hear, and bring a pure life to the newly-shown initiate" (IV.9; see μύστης νεοφάντης), and "to come kindly met to this well-hallowed initiate of yours" (XLI.10).

The new initiates. The Horai are asked to "come to the pure rites of good omen, for the new initiates" (XLIII.10; see εὔφημος; Ὧραι), where νεομύστοις is Hermann's dative for the codices' νεομύστους (the apparatus at XLIII.10).

Made initiates. "May you yourself show forth these men as initiates in the pure rites" (LXXXIV.3; see ἀναδείκνυμι; Ἑστία).

Places to read

Every line in which μύστης stands, with the compound νεομύστης; the family's other words are listed under μυστήριον.

IV.9 Ouranos is asked to bring a pure life to the newly-shown initiate.

VIII.20 Helios is asked to show forth a sweet life to the initiates.

XVIII.19 Plouton is called to come, gladdened, to the initiates.

XXIII.7 Nereus is asked to send the initiates prosperity, peace and health.

XXIV.9 The Nereids are asked to send the initiates much prosperity.

XXXIV.27 Apollo is asked to save the initiates.

XXXVI.13 Artemis is asked to come, a saving goddess, to all the initiates.

XLI.10 The Mother Antaia is asked to come to this well-hallowed initiate of hers.

XLIII.10 The Horai are asked to come to the rites for the new initiates.

XLIV.11 Semele is asked to be gentle-minded to the initiates always.

L.10 Lysios is called to come to the initiates, sweet, bringing fruit.

LII.13 The trieteric god is asked to come, ever welcome to the initiates.

LVI.12 Adonis is asked to come bringing the initiates fruits from the earth.

LVII.12 Chthonic Hermes is asked to send the initiates a good end upon their works.

LVIII.9 Eros is asked to come to the initiates with undefiled purposes.

LIX.20 The Moirai are asked to come to the initiates, care-forgetting.

LX.11 The Charites are asked to come, gentle to the initiates always.

LXI.10 Nemesis is asked to come, a helper to the initiates always.

LXXI.12 Meilinoe is asked to show the initiates a kindly and well-hallowed face.

LXXIV.10 Leukothea is asked to bring the initiates at sea a ship-speeding fair wind.

LXXV.5 Palaimon is asked to save the initiates over land and over sea.

LXXVI.11 The Mousai are asked to come to the initiates.

LXXVII.9 Mnemosyne is asked to rouse in the initiates the memory of the rite.

LXXVIII.13 Eos is asked to increase the sacred light for the initiates.

LXXXIII.8 Okeanos is asked to come with favour to the initiates.

LXXXIV.3 Hestia is asked to show forth these men as initiates in the pure rites.

LXXXV.10 Hypnos is asked to save the initiates with favour at their divine works.

Earlier poetry and cult

The initiate of Idaean Zeus. The chorus of Euripides' *Cretans*, the prophets of Zeus' temple in Crete, describe to king Minos the life the word brought with it: "we lead a pure life since I became / an initiate of Idaean Zeus", and having accomplished the thunders of night-roaming Zagreus and the feasts of raw flesh, and held up torches for the Mountain Mother among the Kouretes, "I was made holy and called a *bakchos*"; wearing all-white clothes, they say, they shun the birth of mortals and do not go near the coffins of the dead, and they keep from eating any food that has had life (fr. 472).[782] The *Cretans* gives the initiate a pure life, ἁγνὸν βίον, and the collection asks a pure life, ζωὴν ὁσίην, for its newly-shown initiate (IV.9); the two can be read side by side, independently of each other.

The initiates elsewhere. Heraclitus' threat to the night-roamers, Bakchoi, Lenai and initiates is told under Βάκχος (B14), the initiates who walk the sacred road on the gold leaf from Hipponion under βακχεύω, and the chorus of initiates in Aristophanes' *Frogs*, for whom alone there is sun and cheerful light, under ἱερὸν φάος (444–459).

[782] Euripides, fr. 472 Kannicht (*Cretans*), in Porphyry, *On Abstinence* 4.19.

The initiates' sacrifice. The commentator of the Derveni papyrus, explaining a rite, says that "the initiates sacrifice beforehand to the Eumenides, as the magoi do, since the Eumenides are souls" (column VI.8–10).[783] The initiates of Derveni sacrifice before the rite to the Kindly Ones as souls of the dead, and the collection's Eumenides are asked for kindly counsel and the Erinyes to change their view of life (see Εὐμενίδες); the commentator's practice can be read beside the hymns, independently of them.

Later readings

The true Bakchoi. The Bakchoi whom Plato's Socrates takes to be the true philosophers are told under βακχεύω (*Phaedo* 69c–d).

In this edition

The edition renders the word "initiate" or "initiates" at every place, and νεομύστοις "the new initiates". The Ionic dative μύστῃσι(ν) is Hermann's for the codices' μύσταισι(ν) at XLIV.11, L.10, LII.13, LVI.12, LVIII.9 and LX.11 (the apparatus at each), and at LXXXIV.3 ὁσίαις is Abel's for ὁσίους (the apparatus at LXXXIV.3). The other places carry no apparatus entry on the word.

See also

ἀναδείκνυμι; βακχεύω; Βάκχος; Ἑστία; Εὐμενίδες; εὔφημος; Ἥλιος; ἱερὸν φάος; Μήτηρ Ἀνταία; μνήμη; μυστήρια ἁγνά; μυστήριον; μύστης νεοφάντης; μυστιπόλος; ὅσιος; Ὧραι.

μύστης νεοφάντης · newly-shown initiate

The one newly initiated, for whom the hymn to Ouranos asks a pure life: a sign that initiations were performed among the collection's hearers · Orphic Hymns

μύστης νεοφάντης, *mystēs neophantēs*, dative μύστῃ νεοφάντῃ, *mystēi neophantēi*, "the newly-shown initiate"

[783] Derveni papyrus, column VI.8–10.

At a Glance

The phrase. The initiate and an adjective that the lexica cite from this line, νεοφάντης, from νέος, "new", and the root of φαίνω, "show, bring to light": one newly shown, newly brought into the light of the rite.

In the Hymns. One line, the last of the hymn to Ouranos: "hear, and bring a pure life to the newly-shown initiate" (IV.9). The Horai are asked to come "for the new initiates", νεομύστοις (XLIII.10).

In this edition. "The newly-shown initiate".

A place to read. IV.1–9, the hymn to Ouranos.

Meaning

The note at IV.9 calls the phrase "the plainest indication so far that initiations were being performed and that new initiates stood among the hearers", and observes that "the lexica cite this very line for the word". The hymn to the sky ends on one person, in the singular, who has just been made an initiate, and asks the god it calls "eldest-born" (IV.2) for a pure life for him: ζωὴν ὁσίην, a life kept in the holiness of the rite (see ὅσιος). The hymn has prepared the line. Ouranos is "beginning of all things and end of all" and "travelling in the whirlings of the rhombos" (IV.2, 4), where the note at IV.4 explains the ῥόμβος as the bull-roarer, "a real instrument of Bacchic and Korybantic rite", and says that "the sky turns, and it turns as the thing in the initiate's hands turns" (see ῥόμβος). The initiate can be read as whirling the instrument that is the sky's motion, and at the end of the hymn the sky is asked to bring him a pure life.

The second half of the adjective is the root of φαίνω, which the collection's account of its rites uses beside ἀναδείκνυμι, both "show forth" in the English. The Kouretes are ὀργιοφάνται, "you who show the orgia" (XXXI.5; see ὀργιοφάντης), and Themis "first revealed the consecrated rites to mortals", ἀνέφηνας (LXXIX.8); the Nereids were "the first to show forth the august rite", ἀνεδείξατε (XXIV.10), the Mousai, who are not called first, "showed forth to mortals the rites" (LXXVI.7; see ἀναδείκνυμι), and Hestia is asked to "show forth these men as initiates in

the pure rites", ἀναδείξαις (LXXXIV.3). The newly-shown initiate can be read as the one to whom the rite has just been shown, or the one whom the rite has just shown forth as an initiate; in either reading the word belongs to the rite's language of light and disclosure, and the hymn's petition makes the newly-shown initiate's whole life the place where that light should last.

Use in the Hymns

Ouranos. "All-seeing, begetter of Kronos, blessed, most high daimon, / hear, and bring a pure life to the newly-shown initiate" (IV.8–9; see ὅσιος; Οὐρανός).

Places to read

The one line in which the phrase stands; the compound νεομύστης is listed under μύστης.

IV.9 Ouranos is asked to bring a pure life to the newly-shown initiate.

Earlier poetry and cult

A new initiate in comedy. Aristophanes stages an initiation in the *Clouds*. When Strepsiades comes to Socrates to learn, Socrates sets him on "the sacred couch" and hands him a wreath; Strepsiades is afraid he is to be sacrificed like Athamas, and Socrates answers, "No, we do all these things to those who are being initiated"; Socrates promises that he will become a smooth talker, "fine flour", and then sprinkles him with it (*Clouds* 254–262).[784] The comedy depends on the audience's knowing what was done to a new initiate, the seating, the wreath and the sprinkling, and the hymn's newly-shown initiate can be read as the serious figure behind the joke, independently of Aristophanes.

A pure life after initiation. The chorus of Euripides' *Cretans*, who have led "a pure life" since they became initiates of Idaean Zeus, are told under μύστης (fr. 472).

[784] Aristophanes, *Clouds* 254–262.

Later readings

The newly initiated. Plato's Socrates calls the soul that has seen the forms newly initiated. Before birth, he says in the *Phaedrus*, we beheld a blessed sight and were initiated into the most blessed of rites, "being initiated and admitted to the vision" of whole and simple and unchanging and happy apparitions "in pure light, being pure ourselves" (250b–c). One whose initiation is not recent, μὴ νεοτελής, or whose soul has been spoiled, is slow to be carried from here to beauty itself; but "the newly initiated", ὁ ἀρτιτελής, who looked on much of what was there, on seeing a godlike face that copies beauty well, first trembles, and then, gazing, worships the beloved as a god (250e–251a).[785] Plato's newly initiated soul and the hymn's newly-shown initiate can be read side by side, independently of each other: in both the initiation is a seeing, and its mark is a life changed by what was seen.

In this edition

The edition renders the phrase "the newly-shown initiate", keeping the root of showing in the English. At IV.9 ὁσίην is Hermann's for the codices' ὁσίαν (the apparatus at IV.9), and the phrase itself carries no apparatus entry.

See also

ἀναδείκνυμι; Ἑστία; μυστήριον; μύστης; ὀργιοφάντης; ὅσιος; Οὐρανός; ῥόμβος; Ὧραι.

μυστιπόλευτος · that initiates perform

μυστιπόλευτος, *mystipoleutos*, accusative plural μυστιπολεύτους, *mystipoleutous*, "that initiates perform"

Attested: μυστιπολεύτους (*mystipoleutous*; LXXVI.7). The verbal adjective of μυστιπολεύω, "keep the mysteries": rites celebrated as mysteries. It stands once, in the hymn to the Mousai, among the goddesses' titles: "nurses of the soul, straight-givers of the understanding, / and queens,

[785] Plato, *Phaedrus* 250b–251a.

guides of the greatly able mind, / you who showed forth to mortals the rites that initiates perform" (LXXVI.5–7; see *ἀναδείκνυμι*; *Μοῦσα*; *τελετή*). The note at LXXVI.7 observes that the adjective is passive, so that "the English says *that initiates perform* one step too freely; what the line asserts is simply that the rites are mystically solemnized", and that the claim that matters lies in the verb: the Mousai are credited with showing initiation to mortals, "which is not their classical business and is exactly what this collection's own association was doing". The same note sets the line beside the collection's three other founders of the rite, the Nereids, the Kouretes and Themis, "no hymn aware of the others"; the four aetiologies are told under *ἀναδείκνυμι*. The word joins the keeping of the mysteries, *μυστιπόλος*, to the rite itself (see *μυστιπόλος*). The edition renders it "that initiates perform", and LXXVI.7 carries no apparatus entry.

See also

ἀναδείκνυμι; *Μοῦσα*; *μυστιπολεύω*; *μυστιπόλος*; *τελετή*.

μυστιπολεύω · keep the mysteries

μυστιπολεύω, *mystipoleuō*, second person μυστιπολεύεις, *mystipoleueis*, "keep the mysteries"

Attested: μυστιπολεύεις (*mystipoleueis*; XLII.6). The verb of *μυστιπόλος*: to busy oneself with the mysteries, to celebrate them. It stands once, in the hymn to Mise, in the run of places where the hymn seeks its addressee: "whether you take your delight in the smoking temple at Eleusis, / or keep the mysteries in Phrygia with the Mother, / or delight in Cyprus with fair-crowned Kythereia" (XLII.5–7; see *Κυθέρεια*; *μήτηρ θεῶν*; *Μίση*). The note at XLII.5–10 calls the four places "four cult centres in six lines, offered as alternatives", and says that whether Mise is being identified with Persephone, with Kore or with a Phrygian goddess "is not said". The verb is given to Phrygia alone: at Eleusis the god takes delight, in Cyprus delights, in Egypt glories, and only beside the Mother does the addressee keep the mysteries, and the line can be read as giving the mystery rite most

of all to the Mother's country. The Mother's Phrygian rites and their drums are told under μήτηρ θεῶν, where Strabo's account of them stands (10.3.12). The edition renders the verb "keep the mysteries", and XLII.6 carries no apparatus entry.

See also

Ἐλευσίς; Κυθέρεια; μήτηρ θεῶν; Μίση; μυστιπόλευτος; μυστιπόλος; Φρυγία.

μυστιπόλος · celebrant

One who keeps the mysteries: the celebrants in whom Plouton rejoices and to whom Proteus, Sabazios and Hygieia are asked to come, Hipta as their keeper, and the rites of Themis that they celebrate · Orphic Hymns

μυστιπόλος, *mystipolos*, dative plural μυστιπόλοις, *mystipolois*, μυστιπόλοισιν, *mystipoloisin*, accusative μυστιπόλον, *mystipolon*, accusative plural μυστιπόλους, *mystipolous*, "celebrants", "those who keep the mysteries", "keeper of the mysteries", "keepers of the rites", "mystery-celebrating"

At a Glance

The word. From μύστης and the root of πολέω, "go about, be busied with": one occupied with the mysteries, a celebrant of the rite. Used of persons, and as an adjective of the rites themselves.

In the Hymns. Six lines. Plouton rejoices in the celebrants (XVIII.18); Proteus (XXV.10), Sabazios (XLVIII.6) and Hygieia (LXVIII.12) are asked to come to them; Hipta is herself "keeper of the mysteries" (XLIX.2); and Themis' rites are "mystery-celebrating" (LXXIX.12).

In this edition. "Celebrants", "those who keep the mysteries", "keeper of the mysteries", "keepers of the rites" and "mystery-celebrating".

A place to read. XLIX.1–3, the opening of the hymn to Hipta.

Meaning

The word is the collection's second name for its people, beside μύστης, and the six places use it in three ways. Four times it is the company the god is asked to come to or rejoices in: Plouton rejoices in the "august celebrants" (XVIII.18; see σεβασμός), Proteus is asked to come to them "with pure providence" (XXV.10; see πρόνοια), and Sabazios and Hygieia to come as their helpers (XLVIII.6, LXVIII.12; see ἐπαρωγός; ἐπιτάρροθος). Once it is a goddess: Hipta, the nurse of Bakchos, is "keeper of the mysteries" (XLIX.2). And once it is the rites themselves, Themis' "well-hallowed, mystery-celebrating rites" (LXXIX.12; see εὐιέρου τελετῆς).

The three uses join the celebrant, the goddess and the rite in one word. Hipta keeps the mysteries as the initiates do, and the rites of Themis are named for those who perform them. The collection can be read as making the keeping of the mysteries the common activity of gods and men: the nurse of the god is a celebrant, the god of the dead takes delight in celebrants, and the rite is the thing celebrated. The petitions add what the celebrants ask, the same goods that the initiates ask: a good end of life (XXV.11; see γλυκερὴ βιότοιο τελευτή), help, and the warding off of disease (LXVIII.13). The word's own verb and verbal adjective, "keep the mysteries" and "that initiates perform", are told under μυστιπολεύω and μυστιπόλευτος.

Use in the Hymns

Plouton. "God-filled, all-ruling, most sacred, of splendid honour, / rejoicing in the august celebrants and in pure acts of reverence; / gracious I call you to come, gladdened, to the initiates" (XVIII.17–19; see μύστης; Πλούτων).

Proteus. "But, father, come to the celebrants with pure providence / sending a good end of a blessed life upon their works" (XXV.10–11; see Πρωτεύς).

Sabazios and Hipta. "May you come with favour, a helper to those who keep the mysteries" (XLVIII.6; see Σαβάζιος), and in the next hymn,

"Hipta I call, nurse of Bakchos, euhoi-crying maiden, / keeper of the mysteries, glorying in the rites of holy Sabos / and in the night-dances of loud-roaring Iakchos" (XLIX.1–3; see Ἴακχος; Ἵππα; Σάβος).

Hygieia. "But, goddess, come, a helper to the keepers of the rites always, / warding off the ill-fated grief of harsh diseases" (LXVIII.12–13; see ὑγίεια).

Themis. "But, blessed one, may you come well pleased, with kindly counsel, / to your well-hallowed, mystery-celebrating rites, maiden" (LXXIX.11–12; see Θέμις).

Places to read

Every line in which μυστιπόλος stands; the verb and the verbal adjective have their own entries.

XVIII.18 Plouton rejoices in the august celebrants.

XXV.10 Proteus is asked to come to the celebrants with pure providence.

XLVIII.6 Sabazios is asked to come, a helper to those who keep the mysteries.

XLIX.2 Hipta is keeper of the mysteries, glorying in the rites of Sabos.

LXVIII.12 Hygieia is asked to come, a helper to the keepers of the rites.

LXXIX.12 Themis is asked to come to her mystery-celebrating rites.

Earlier poetry and cult

The keepers of the key. Sophocles names the celebrants of Eleusis by their silence. The chorus of the *Oedipus at Colonus*, imagining the battle to rescue Antigone and Ismene, wishes to be where the fighting will be, on the Pythian shore or the torch-lit shores of Eleusis, "where the Lady Goddesses nurse august rites / for mortals, on whose tongues / the golden key has been laid / of the ministrant Eumolpidai" (1044–1053).[786] The Eumolpid priests hold the key of the Eleusinian mysteries, and what it locks is the tongues of the mortals they initiate; the hymns' celebrants are those who keep the mysteries, and can be read beside them, independently of Sophocles. Heraclitus' Hades, the same as Dionysos, for whom they

[786] Sophocles, *Oedipus at Colonus* 1044–1053.

rave and keep the Lenaia, is told under Ἀδης (B15), and the Plouton who rejoices in celebrants can be read beside him; the Orphic and Bacchic celebrants whom Herodotus says no one may bury in wool are told under Βάκχος (2.81).

Later readings

Why the mysteries are hidden. Strabo gives the celebrants' secrecy a reason. Greeks and barbarians alike, he says, perform their sacred rites in the ease of a festival, some in ecstasy and some without it, some with music and some without, some in secret and some in the open, and nature would have it so: rest from work leads the mind off from the business of men and points the mind that is truly mind towards the divine, ecstasy seems to bring a breath from the gods and to come close to the prophet's art, and "the mystic concealment of the sacred rites makes the divine majestic, imitating its nature, which escapes our perception" (10.3.9).[787] The hymns' keepers of the mysteries can be read as keeping a rite whose concealment, in Strabo's account, is itself an image of the god, independently of him.

In this edition

The edition renders the word "celebrants" at XVIII.18 and XXV.10, "those who keep the mysteries" at XLVIII.6, "keeper of the mysteries" at XLIX.2, "keepers of the rites" at LXVIII.12 and "mystery-celebrating" at LXXIX.12. At XVIII.18 the word is an editor's: the codices read μουσιπόλοις, "servants of the Mousai", and Abel's lemma gives Hermann's μυστοπόλοις with "(sic, errore?)", while his verse prints μυστιπόλοις (the apparatus at XVIII.18). At XXV.10 ὁσίῃσι is Hermann's for ὁσίαισι (the apparatus at XXV.10), and at XLIX.2 τελετῇσιν is Hermann's for τελεταῖσιν (the apparatus at XLIX.2); the other places carry no apparatus entry.

[787] Strabo 10.3.9.

See also

Ἅδης; Βάκχος; γλυκερὴ βιότοιο τελευτή; ἐπαρωγός; ἐπιτάρροθος; εὐιέρου τελετῆς; Θέμις; Ἴακχος; Ἵππα; μύστης; μυστιπόλευτος; μυστιπολεύω; Πλούτων; πρόνοια; Πρωτεύς; Σαβάζιος; Σάβος; σεβασμός; ὑγίεια.

νεομύστης · new initiate

νεομύστης, *neomystēs*, dative plural νεομύστοις, *neomystois*, "for the new initiates"

Attested: νεομύστοις (*neomystois*; XLIII.10). From νέος, "new", and μύστης, "initiate". It stands once, in the petition of the hymn to the Horai: "come to the pure rites of good omen, for the new initiates, / bringing on the fruitful births of the seasons blamelessly" (XLIII.10–11; see εὔφημος; ὅσιος; Ὧραι). The goddesses of the seasons are asked to come for the new initiates, "bringing on the fruitful births of the seasons", and the sentence can be read as setting two arrivals side by side. The apparatus records νεομύστοις as Hermann's for the codices' accusative νεομύστους. The word is one of three in the collection for those who have newly come to the rites: the "newly-shown initiate" of the hymn to Ouranos (IV.9; see μύστης νεοφάντης; νεοφάντης) and, on Hermann's reading, the "new suppliants" of Selene (IX.12; see νέοι ἱκέται). The initiates themselves, in twenty-six lines, are told under μύστης, where the compound is listed with them. The edition renders the word "the new initiates".

See also

εὔφημος; μύστης; μύστης νεοφάντης; νέοι ἱκέται; νεοφάντης; ὅσιος; Ὧραι.

νεοφάντης · newly-shown

The one to whom the rite has just been shown, the last word in the collection's language of showing, which runs from the gods who are manifest and unseen through those who show the orgia to the new initiate · Orphic Hymns

νεοφάντης, *neophantēs*, dative νεοφάντῃ, *neophantēi*, "newly-shown"

At a Glance

The word. From *νέος*, "new", and the root of *φαίνω*, "show, bring to light", in the form of an agent noun like *ἱεροφάντης*, "one who shows the holy things"; the lexica cite it from this very line and take it as "newly initiated".

In the Hymns. Once, at the close of the hymn to Ouranos, joined to *μύστης* (IV.9).

In this edition. "Newly-shown".

A place to read. IV.9 beside VIII.20, the petitions of the sky and of the sun.

Meaning

The word is shaped like the title of the priest who did the showing, and means the one who has been shown. Greek nouns in *-φάντης* name the one who shows: the *ἱεροφάντης* of Eleusis shows the holy things, and the Kouretes of the collection are *ὀργιοφάνται*, addressed as "you who show the orgia" (XXXI.5), as are those for whom Protogonos is asked to come to the rite (VI.11; see *ὀργιοφάντης*). *νεοφάντης* has the same form and the opposite place. The one who shows and the one who is shown are named by the same root, and the hymn's word puts the new initiate at the receiving end of the rite's whole action. The line itself, the initiate in the singular and the pure life asked for him, is told under *μύστης νεοφάντης*.

The root runs through the collection, and the word stands at the end of a sequence. The gods themselves are both shown and hidden: Prothyraia is addressed as "unseen, yet shown in all your works" (II.7), Demeter "manifest" (XL.12), the Nymphs and Aphrodite "manifest, unseen" (LI.7, LV.10; see *ἀφανής*), and Protogonos takes the name Phanes from the light he brought (VI.8; see *Φάνης*). Then the rites are shown: Silenos is "showing forth in consecrated rites the orgia that shine by night" (LIV.10; see *νυκτιφαής*), and Themis first revealed them (LXXIX.8; see *ἀναδείκνυμι*). The newly-shown initiate can be read as the one in whom the showing ends. And the petitions return the verb to the gods: Helios is asked to "show forth a sweet life to the initiates", *πρόφαινε* (VIII.20; see

προφαίνω), as Ouranos is asked to bring a pure life to the newly-shown one. The two petitions can be read as asking that the initiate who has been shown the rite be shown a life.

What was shown is not said. The collection names the showing and its light and keeps silent on its content, as the rite required (see ἄρρητος), and the word "newly-shown" can be read as the initiate's own title for what has happened to him, the light without the thing seen.

Use in the Hymns

The newly-shown initiate. Ouranos is asked for a pure life for "the newly-shown initiate" (IV.9; see μύστης νεοφάντης; Οὐρανός).

The showers of the orgia. Protogonos is asked to come "for those who show the orgia", and the Kouretes are addressed by the same title (VI.11, XXXI.5; see ὀργιοφάντης).

The life shown forth. "hear these words, and show forth a sweet life to the initiates" (VIII.20; see Ἥλιος).

Places to read

The one line in which the word stands; the other words of its root have their own entries.

IV.9 Ouranos is asked to bring a pure life to the newly-shown initiate.

Earlier poetry and cult

The showing at Eleusis. The first showing of the Eleusinian rites, when Demeter showed the kings of Eleusis the conduct of her rites and taught her holy things, is told under Δημήτηρ Ἐλευσινία and ἄρρητος (*Homeric Hymn to Demeter* 473–479). The priest who repeated it was the hierophant, and the speech *Against Andocides*, which comes down among the works of the Athenian orator Lysias, makes the showing the heart of the charge of profanation: Andocides, it says, "put on a robe, and imitating the holy things he showed them to the uninitiated and spoke aloud the things that may not be spoken", and, the speech adds in the same breath, mutilated the images of the gods; for these deeds the

priestesses and priests stood facing the west and cursed him, shaking out their purple robes (6.51).[788] To show the holy things was the hierophant's office, and to show them to the uninitiated was the crime.

Later readings

The robe of the hierophant. Plutarch gives the indictment brought against Alcibiades in the words of the record: he had imitated the Mysteries and shown them to his companions in his own house, "dressed in a robe like the one the hierophant has on when he displays the holy things, naming himself hierophant, Poulytion torch-bearer and Theodoros of Phegaia herald, and greeting the rest of his friends as mystai and epoptai", against the observances of the Eumolpidai, the Kerykes and the priests of Eleusis (*Alcibiades* 22.3).[789] The record names the grades: the hierophant who shows, the mystai, and the epoptai, the "watchers" who have been shown.

The grade of seeing. The same grade appears in Plutarch's life of the Macedonian king Demetrius, called the Besieger. Returning to Athens, he wrote that he wished to be initiated at once and to receive the whole rite, "from the lesser to the epoptic". That was not lawful: the Lesser Mysteries were held in Anthesterion and the Greater in Boedromion, "and they became epoptai at the least a year after the Greater". Only Pythodoros the torch-bearer objected; the Athenians voted to call the current month first Anthesterion and then Boedromion, and so Demetrius received the rest of the rite "and the epopteia with it" (*Demetrius* 26.1–2).[790] The hymn's newly-shown initiate can be read beside the Eleusinian grades, the mystes who has been initiated and the epoptes who has been shown, independently of them; its word can be read as joining the two in one person.

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[788] [Lysias] 6, *Against Andocides* 51.

[789] Plutarch, *Alcibiades* 22.3.

[790] Plutarch, *Demetrius* 26.1–2.

In this edition

The edition renders the word "newly-shown", keeping in the English the root of showing that the lexica's "newly initiated" lets go. IV.9 carries no apparatus entry on the word; the apparatus at the line records ὁσίην as Hermann's for ὁσίαν.

See also

ἀναδείκνυμι; ἄρρητος; ἀφανής; Δημήτηρ Ἐλευσινία; Ἥλιος; Κουρῆτες; μύστης; μύστης νεοφάντης; νεομύστης; νυκτιφαής; ὀργιοφάντης; Οὐρανός; προφαίνω; Φάνης.

νηστεία · fast

νηστεία, *nēsteia*, accusative νηστείην, *nēsteiēn*, "fast"

Attested: νηστείην (*nēsteiēn*; XLI.4). The noun of νῆστις, "not eating". It stands once, in the hymn to the Mother Antaia: "you who once, searching in far-wandering grief, / broke your fast in the glens of Eleusis" (XLI.3–4; see Μήτηρ Ἀνταία). The note at XLI.4 sets out what the fast is: "both a stage of the story (*Homeric Hymn to Demeter* 47–50 and 200–211, broken at Eleusis with the kykeon) and a stage of the rite (Clement, *Protr.* 2.21, 'I fasted, I drank the kykeon')". In the *Homeric Hymn*, through the nine days of her search with torches (see Δηώ), Deo in her grief never tastes ambrosia or sweet nectar, nor washes her body (47–50); at Eleusis she sits unsmiling, touching neither food nor drink, until the jests of the serving-woman Iambe make her smile, and then she refuses wine and asks for barley and water mixed with pennyroyal, the kykeon, and takes it "for the sake of the rite" (200–211).[791] Clement gives the words the initiate spoke: "I fasted, I drank the kykeon, I took from the chest; having done the work, I put it into the basket, and from the basket into the chest" (*Protrepticus* 2.21.2).[792] The note adds that the fast "is **not** a named day of the Eleusinian celebration: ἡ Νηστεία is the middle day of the

[791] *Homeric Hymn to Demeter* 47–50, 200–211.

[792] Clement of Alexandria, *Protrepticus* 2.21.2.

Thesmophoria, and the two festivals are often conflated". Aristophanes' women at the Thesmophoria sing "let us fast in every way" (*Women at the Thesmophoria* 984).[793] The edition renders the word "fast", and the apparatus records νηστείην as Abel's for νηστείαν.

See also

Δηώ; Ἐλευσίς; θεσμοφόρος; Μήτηρ Ἀνταία.

νυκτέριος χορός · night-dance

νυκτέριος χορός, *nykterios choros*, dative plural νυκτερίοις χοροῖσιν, *nykteriois choroisin*, "night-dances"

Attested: νυκτερίοις τε χοροῖσιν (*nykteriois te choroisin*; XLIX.3). The phrase stands once, in the hymn to Hipta, nurse of Bakchos: "keeper of the mysteries, glorying in the rites of holy Sabos / and in the night-dances of loud-roaring Iakchos" (XLIX.2–3; see ἐριβρεμέτης; Ἴακχος; Ἵππα). As printed it is a work of two editors. The apparatus records νυκτερίοις τε as Schenkl's for the codices' νυκτερίοισι, and the end of the line as Hermann's: the codices read χοροῖσι περιβρεμέτοις ἰάχοισι, "in night-dances with loud-roaring cries", so that the dances are in the manuscripts and Iakchos is not. The adjective without the dance is given to Hekate, "of the night" (I.5), to Dionysos of the trieteric feast (LII.4), to Aphrodite (LV.3), to the Moirai (LIX.17, where it is Ruhnken's exchange with line 15), to the Erinyes (LXIX.3) and to the Eumenides, "maidens of the night" (LXX.10). The chorus of Euripides' *Bacchae* longs for such a rite: "Shall I ever, in the all-night dances, / set down my white foot, raving in the Bacchic way, / tossing my neck into the dewy air, / like a fawn at play in the green delights of a meadow?" (862–867).[794] The night dance of Iakchos at Eleusis, with torches, is told under δαλός. The edition renders the phrase "the night-dances".

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[793] Aristophanes, *Women at the Thesmophoria* 983–984.

[794] Euripides, *Bacchae* 862–867.

See also

δαλός; ἐριβρεμέτης; Ἴακχος; Ἵππα.

νυκτιφαής · shining by night

νυκτιφαής, *nyktiphaēs*, neuter plural νυκτιφαῆ, *nyktiphaē*, "that shine by night"

Attested: νυκτιφαῆ (*nyktiphaē*; LIV.10). From νύξ and the root of φαίνω, "shine, show": shining by night. It is said once, not of a god but of the rite, in the hymn to Silenos: "escorting with the Bakchai the august rites of the vat that bring to fulfilment, / showing forth in consecrated rites the orgia that shine by night" (LIV.9–10; see ὄργια νυκτιφαῆ; ὄργιον; τελεσφόρος). The line doubles its root: the orgia "shine by night", νυκτιφαῆ, and Silenos is "showing forth" the orgia, ἀναφαίνων, so that the showing of the rite and its light share one root. The light can be read as the torches of the night rite, told under δαλός, and the showing is the collection's word for the founding and revealing of rites, told under ἀναδείκνυμι and νεοφάντης. The night, the torch and the revelation belong together in the Bacchic and Eleusinian rites alike, and the hymns' other night-words for them are told under Βακχιακὰς ἀνὰ νύκτας and νυκτέριος χορός. The edition renders the word "that shine by night", and LIV.10 carries no apparatus entry.

See also

ἀναδείκνυμι; Βακχιακὰς ἀνὰ νύκτας; δαλός; νεοφάντης; νυκτέριος χορός; ὄργια νυκτιφαῆ; ὄργιον; Σιληνός; τελεσφόρος.

οἰστρέω · goad into frenzy

οἰστρέω, *oistreō*, feminine participle οἰστροῦσα, *oistrousa*, "goading"

Attested: οἰστροῦσα (*oistrousa*; XXXII.6). The verb of οἶστρος, the gadfly: to sting as the fly does, and so to drive into frenzy. It stands once, among the war-epithets of Athena: "rejoicing in arms, goading the souls of

mortals with frenzies, / maiden who trains, holding a spirit that makes men shudder" (XXXII.6–7; see Ἀθηνᾶ; μανία; ὁπλοχαρής). The goddess of good counsel is also the goddess who drives men mad in battle, and three lines later the hymn divides her two sides between the bad and the good: she is "lover of the goad against the wicked, but prudence to the good" (XXXII.9; see φίλοιστρος; φρόνησις). The noun and its other places are told under οἶστρος. In Euripides the verb is Dionysos' own, who stings his mother's sisters out of their houses for denying that he is the son of Zeus: "so it is these women I have goaded out of doors with frenzies, / and they keep to the mountain now, their minds unhinged" (*Bacchae* 32–33), the same verb with the same dative of frenzies, μανίαις, as the hymn's μανίῃσι.[795] The note at XXXII.6, 14 concerns the printed sheet, which sets οἰστροῖσα, "an iota where οἰστροῦσα needs an upsilon"; the misprint is recorded in the apparatus and not printed in the text, and the apparatus also gives μανίῃσιν as Hermann's for μανίαισι. The edition renders the word "goading".

See also

Ἀθηνᾶ; μανία; οἶστρος; ὁπλοχαρής; φίλοιστρος; φρόνησις.

οἶστρος · frenzy

The gadfly's sting and the frenzy it drives, which the Eumenides bring and the hymns to Pan and Meilinoe ask to have sent to the ends of the earth, while the goddesses of the mountain and of war are praised as its lovers · Orphic Hymns

οἶστρος, *oistros*, accusative οἶστρον, *oistron*, dative οἴστρῳ, *oistrōi*, "frenzy"

At a Glance

The word. οἶστρος, the gadfly that torments cattle, then its sting, then the mad rush the sting drives a creature to; in poetry any frenzy that comes on from outside.

[795] Euripides, *Bacchae* 26–33.

In the Hymns. Three times: the Eumenides loose limbs "with frenzy" (LXX.9), and the hymns to Pan and to Meilinoe ask for frenzy to be sent "to the ends of the earth" (XI.23, LXXI.11). Its verb and two compounds stand five times more.

In this edition. "Frenzy"; the compounds "lover of the goad" and "loving the frenzy of the goad".

A place to read. XI.23 beside LXXI.11, the same line-close in two hymns.

Meaning

The collection has two frenzies, the one it fears and the one it praises, and keeps them apart. The noun is always the feared one. The Eumenides are "limb-loosing with frenzy" (LXX.9; see Εὐμενίδες; λυσιμελής), the frenzy that unstrings the guilty; and twice a hymn ends by asking that frenzy be driven away. Pan is asked to grant a good end to life, sending "the Panic frenzy" away (XI.22–23; see Πάν), and Meilinoe to send "the soul's frenzy" out to the ends of the earth (LXXI.11; see Μειλινόη). The note at LXXI.11 sets the two lines side by side: "the same verb, the same noun and the same four-word close, in the hymn to Pan" … "The frenzy is Pan's in one place and the soul's in the other, and in both it is to be sent to the same address." The note at XI.7, 23 sees the same paradox in Pan's hymn as in Night's: "The hymn asks the god of panic to send the panic somewhere else", as the goddess of night is asked to send away the night's fears (III.14; see νυχαυγής). The sending away is told under ἀναπέμπω.

The praised frenzy belongs to goddesses, and the collection gives it only in compounds. Rhea is "loving the frenzy of the goad", φιλοιστρομανής (XIV.3; see Ῥέα), and the Mother of the Gods (XXVII.13), Athena (XXXII.9) and Artemis (XXXVI.5) are each φίλοιστρος, "lover of the goad" (see φίλοιστρος). Athena, besides, is "goading the souls of mortals with frenzies" (XXXII.6; see οἰστρέω), and her hymn divides the goad by its objects, the wicked and the good (XXXII.9). The goddesses of the mountain rite, of war and of the hunt love the sting as a power of their

own; what men ask to be rid of is the sting that comes upon them, Pan's panic and the soul's frenzy.

Use in the Hymns

Pan's frenzy. "sending the Panic frenzy away to the ends of the earth" (XI.23).

The Eumenides. "limb-loosing with frenzy, grim, of the night, of many dooms, / maidens of the night, snake-tressed, dread-eyed" (LXX.9–10; see ὀφιοπλόκαμος).

The soul's frenzy. "But, goddess, I beseech you, queen of those beneath the earth, / may you send the soul's frenzy out to the ends of the earth" (LXXI.10–11).

The lovers of the goad. "thundering with the tympanon, loving the frenzy of the goad, maiden of clashing bronze" (XIV.3; see τυμπανόδουπος; φιλοιστρομανής); "impeller, lover of the goad against the wicked, but prudence to the good" (XXXII.9; see φρόνησις).

Places to read

Every line in which the noun stands, with the verb and the compounds of the root, which have their own entries.

XI.23 Pan is asked to send the Panic frenzy away to the ends of the earth.

XIV.3 Rhea loves the frenzy of the goad.

XXVII.13 The Mother of the Gods is lover of the goad.

XXXII.6 Athena goads the souls of mortals with frenzies.

XXXII.9 Athena is lover of the goad against the wicked.

XXXVI.5 Artemis is lover of the goad.

LXX.9 The Eumenides loose limbs with frenzy.

LXXI.11 Meilinoe is asked to send the soul's frenzy to the ends of the earth.

Earlier poetry and cult

The gadfly. In Homer the οἶστρος is the insect itself. When Athena raises her aegis in the hall, the suitors scatter "like herded cattle that the restless

gadfly attacks and sends running this way and that / in springtime, when the days are long" (*Odyssey* 22.299–301).[796] The creature becomes the frenzy in tragedy. Io, horned like a heifer and hounded across the world, cries out on her entrance in the *Prometheus Bound*: "Ah, ah! Again some gadfly stings me, wretched one, / the phantom of earth-born Argos — keep him off! I fear / to see the herdsman with his thousand eyes" (566–569).[797] Io's gadfly is a god's punishment that drives her over the earth, and the hymns' prayer to send frenzy "to the ends of the earth" can be read, independently of Aeschylus, as asking for the reverse, that the sting be driven out to where Io was driven.

Later readings

The lover's sting. Plato's Socrates makes the gadfly the image of desire. In his first speech in the *Phaedrus* the older lover never willingly leaves the young one by day or night, "but is driven by necessity and the gadfly", which leads him on with pleasure (240c–d); in the second, the soul parted from beauty is "stung all round" and "goes into a frenzy and is in pain", οἰστρᾷ, and then, remembering the beautiful, rejoices, and in its perplexity rages and can neither sleep by night nor rest by day (251d–e).[798] The hymns' two frenzies can be read beside Plato's, independently of him: the sting that is to be driven out, in the first speech, and the sting that is the beginning of the soul's ascent, in the second.

In this edition

The edition renders the noun "frenzy" at all three places, the verb "goading" (XXXII.6), φίλοιστρος "lover of the goad" and φιλοιστρομανής "loving the frenzy of the goad". The apparatus at LXXI.11 records ἐκπέμποις as Hermann's for the codices' infinitive ἐκπέμπειν; XI.23 carries no apparatus entry; at LXX.9 the apparatus concerns the epithets after the

[796] Homer, *Odyssey* 22.297–301.

[797] Aeschylus, *Prometheus Bound* 561–573.

[798] Plato, *Phaedrus* 240c–d, 251d–e.

noun, the codices' single compound βλοσυροννύχιαι divided by Lennep and Hermann (see λυσιμελής).

See also

ἀναπέμπω; Εὐμενίδες; λυσιμελής; Μειλινόη; νυχαυγής; οἰστρέω; ὀφιοπλόκαμος; Πάν; Ῥέα; τυμπανόδουπος; φιλοιστρομανής; φίλοιστρος; φρόνησις.

ὀλόλυγμα · ritual cry

ὀλόλυγμα, *ololygma*, dative plural ὀλολύγμασι, *ololygmasi*, "cries"

Attested: ὀλολύγμασι (*ololygmasi*; XIV.6). The noun of ὀλολύζω, "cry aloud", a word that imitates the sound. It stands once, in the hymn to Rhea: "you who rejoice in the mountains and in the shuddering cries of mortals" (XIV.6; see Ῥέα; φρικτός). The note at XIV.6 explains the word: "ὀλολυγμός is the loud ritual cry raised to a god, usually of joy or triumph; in Homer the related verb is characteristically women's, though the noun is restricted by the lexica neither to women nor to sacrifice, and this hymn ascribes it to θνητοί generally, in the mountain rite. φρικτός marks it as making the hearer shudder. A description of noise in a rite, not a poetic epithet." Homer's women give the cry at the moments of prayer and sacrifice: the Trojan women all lift their hands to Athena "with a cry", ὀλολυγῇ, as Theano, Athena's priestess at Troy, lays the robe on her knees (*Iliad* 6.301–303), and when the ox falls at Nestor's sacrifice his daughters, his sons' wives and his wife raise it together (*Odyssey* 3.449–451).[799] Herodotus thought the cry at sacrifices came first from Libya, "for the Libyan women use it, and use it well" (4.189.3).[800] The Mother of the mountains, whose rite is drums, cymbals and the din of the hills, is given the cry of mortals as her delight, and the hymn's word for it makes the sound part of the worship. The edition renders the word "cries", and XIV.6 carries no apparatus entry.

[799] Homer, *Iliad* 6.297–303; *Odyssey* 3.449–451.

[800] Herodotus 4.189.3.

See also

Ῥέα; φρικτός.

ὄργια νυκτιφαῆ · orgia that shine by night

The Bacchic rites as the hymn to Silenos names them, shown forth in the dark by the light that is part of them · Orphic Hymns

ὄργια νυκτιφαῆ, *orgia nyktiphaē*, "the orgia that shine by night"

At a Glance

The phrase. ὄργια, the acts of a secret rite, with νυκτιφαής, "shining by night", from νύξ and the root of φαίνω: rites whose light is seen in the dark.

In the Hymns. Once, in the hymn to Silenos, the old nurse of Bakchos, who shows them forth in consecrated rites (LIV.10).

In this edition. "The orgia that shine by night".

A place to read. LIV.1–11, the hymn to Silenos, Satyros and the Bakchai.

Meaning

The line gives the whole Bacchic night in a single line. Silenos, "most august nurse, foster-father of Bakchos", is honoured "at the trieteric seasons" (LIV.1–3; see Σιληνός; τριετηρικός), and the hymn calls him to "the rite of all the gods" with the Satyrs, giving the god's cry, escorting the rites of the vat with the Bakchai, and "showing forth in consecrated rites the orgia that shine by night" (LIV.7–10). The line joins two words of the one root of light. The orgia "shine by night", νυκτιφαῆ, and Silenos "shows them forth", *ἀναφαίνων*: the rite is something seen, and it is seen because it shines (see ἀναδείκνυμι; νυκτιφαής). What shines is not said. The torches of the night rite, told under δαλός, can be read as the light the adjective means, and the god's own fire, his "fire-shining" and "fire-breathing" titles in the hymn to the trieteric feast (LII.9, LII.3), as its source.

The collection keeps its rites at night, and its Bacchic rites above all. Night herself is "lover of the all-night rite" (III.5), and so is Aphrodite (LV.2; see φιλοπάννυχος); Dionysos of the trieteric feast is "of the night" (LII.4; see νυκτέριος χορός); Hipta glories in "the night-dances of loud-roaring Iakchos" (XLIX.3); Silenos is a "lover of sleeplessness" (LIV.5; see φιλάγρυπνος); and Themis, who first revealed the rites, cried euhoi "through the Bacchic nights" (LXXIX.9; see Βακχιακὰς ἀνὰ νύκτας). The phrase of LIV.10 gathers these into an image: in the dark of the night rite, the orgia are what is lit. The line can be read as the nearest the collection comes to describing what an initiate saw.

Use in the Hymns

The rites shown. "showing forth in consecrated rites the orgia that shine by night, / crying euhoi, lover of the thyrsos, serene among the companies" (LIV.10–11; see ἅγιος; γαληνιάω; εὐάζω; φιλόθυρσος).

The company. "come here to the rite of all the gods with all the Satyrs, / beast-shaped, giving the euhoi-cry of Bakchos the lord" (LIV.7–8; see εὔασμα; πάνθειος τελετή; Σάτυρος).

Places to read

The phrase's line, with the other lines that set a rite, or the Bacchic god and his company, at night.

III.5 Night is lover of the all-night rite.

XLIX.3 Hipta glories in the night-dances of Iakchos.

LII.4 Dionysos of the trieteric feast is of the night.

LIV.5 Silenos is a lover of sleeplessness.

LIV.10 Silenos shows forth the orgia that shine by night.

LV.2 Aphrodite is lover of the all-night rite.

LXXIX.9 Themis cried euhoi through the Bacchic nights.

Earlier poetry and cult

Darkness has solemnity. In Euripides' *Bacchae* Pentheus, questioning the stranger who is the god in disguise, asks whether he performs his holy

rites by night or by day, and is told: "By night, for the most part; darkness has solemnity" (485–486).[801] The orgia that the same stranger calls unspeakable a few lines earlier, told under ἄρρητος and ὄργιον, are rites of the dark, and the hymn's night-shining orgia can be read as the god's answer turned into an epithet.

The mysteries on the lake. Herodotus, describing the sanctuary of Athena at Sais, says that in a circular lake beside the temple the Egyptians perform "by night the representations of his sufferings, which they call mysteries", the god being one whose name he thinks it impious to utter, and adds that though he knows more about them he will keep a reverent silence (2.170.1–171.1).[802] Night, a god's sufferings shown, and a silence kept about them: the Egyptian rite can be read beside the hymn's night-shining orgia, independently of it, and the god whose name Herodotus will not speak is told under ὄργιον ἄρρητον.

Later readings

Worthy of night and fire. Clement of Alexandria, having quoted the password of the Eleusinian initiate, turns the rite's darkness against it: "worthy of night, then, are the rites, and of fire, and of the great-hearted, or rather vain-minded, people of the Erechtheids" (*Protrepticus* 2.22.1),[803] and goes on to Heraclitus' threat to the night-wanderers and initiates, told under Βάκχος. For Clement the night of the mysteries hides what ought to shame anyone who sees it and the fire is the fire that awaits them; the hymn's orgia shine by night because the night is where they are revealed. The two can be read as the same image seen from inside and from outside the rite.

[801] Euripides, *Bacchae* 485–486.

[802] Herodotus 2.170.1–171.1.

[803] Clement of Alexandria, *Protrepticus* 2.22.1.

In this edition

The edition renders the phrase “the orgia that shine by night”, keeping ὄργια transliterated as at LII.5. LIV.10 carries no apparatus entry, nor do the lines on either side of it.

See also

ἅγιος; ἀναδείκνυμι; ἄρρητος; Βακχιακὰς ἀνὰ νύκτας; Βάκχος; γαληνιάω; δαλός; εὐάζω; εὔασμα; νυκτέριος χορός; νυκτιφαής; ὄργιον; ὄργιον ἄρρητον; πάνθειος τελετή; Σάτυρος; Σιληνός; τριετηρικός; φιλάγρυπνος; φιλόθυρσος; φιλοπάννυχος.

ὄργιον · orgion

The things done in a secret rite, which the collection names twice, once as the god himself and once as rites that shine by night, and uses in two compounds · Orphic Hymns

ὄργιον, *orgion*, plural ὄργια, *orgia*; compounds πολυόργιος, *polyorgios*, ὀργιοφάντης, *orgiophantēs*, “orgion”, “orgia”, “of many orgia”

At a Glance

The word. ὄργια, almost always plural, are the acts of a secret worship, the things done in the rites of Demeter, Dionysos, the Mother and the Kabeiroi; the word is akin to ἔργον, “deed”, and ῥέζω, “do, sacrifice”. The singular is rare.

In the Hymns. Twice: Dionysos is “unspeakable orgion” (LII.5), and Silenos shows forth “the orgia that shine by night” (LIV.10). The root stands also in Protogonos’ πολυόργιος (VI.4) and in ὀργιοφάντης, rendered “who show the orgia” (VI.11, XXXI.5).

In this edition. “Orgion”, “orgia”, transliterated; “of many orgia”.

A place to read. LII.1–13 and LIV.9–11.

Meaning

The collection's usual word for its rites is τελετή, "rite"; ὄργια it keeps for the things themselves, the acts the initiated do and see. It uses the word sparingly and at the highest pitch. In the hymn to the god of the trieteric feast the singular becomes a title: Dionysos is "unspeakable orgion, three-natured, hidden shoot of Zeus" (LII.5), so that the god is named by the rite in which he is present and the secret of the rite is the god (see ὄργιον ἄρρητον). In the hymn to Silenos the plural keeps its ordinary sense: the old nurse of Bakchos, escorting the rites of the vat with the Bakchai, is "showing forth in consecrated rites the orgia that shine by night" (LIV.10; see ὄργια νυκτιφαῆ). The word shares its line with τελεταί, "consecrated rites", and the verb of showing, so that the orgia are what a rite reveals.

The compounds fill out the same picture. Protogonos, the first god, is "much-remembered seed, of many orgia, Erikepaios" (VI.4; see Ἠρικεπαῖος; Πρωτόγονος): the god who began the world is the god of many rites. And ὀργιοφάνται, "those who show the orgia", are the human celebrants for whom Protogonos is asked to come (VI.11) and the Kouretes who attend the Mother (XXXI.5; see ὀργιοφάντης). Read together, the five places set out a sequence the collection can be read as holding: a god who is himself the rite, rites that are shown, and celebrants, human and divine, whose office is to show them. The note at VI.11 calls the showers of the orgia "another office of the performing group — probably", and the collection's other words for what the rite reveals are gathered under ἀναδείκνυμι.

Use in the Hymns

The god. "unspeakable orgion, three-natured, hidden shoot of Zeus" (LII.5; see κρύφιον Διὸς ἔρνος; τριφυής).

The rites. "escorting with the Bakchai the august rites of the vat that bring to fulfilment, / showing forth in consecrated rites the orgia that shine by night" (LIV.9–10; see ληναῖος; Σιληνός; τελεσφόρος).

Of many orgia. "much-remembered seed, of many orgia, Erikepaios" (VI.4).

Places to read

Every line in which ὄργιον or its compounds stand.

VI.4 Protogonos is of many orgia.

VI.11 Protogonos is asked to come for those who show the orgia.

XXXI.5 The Kouretes are those who show the orgia.

LII.5 Dionysos is the unspeakable orgion.

LIV.10 Silenos shows forth the orgia that shine by night.

Earlier poetry and cult

Demeter's orgia. In the *Homeric Hymn to Demeter* the goddess, declaring her name in the house of Keleos before she throws off her disguise, bids all the people build her a temple and an altar below the citadel, "and I myself will teach you the orgia, so that hereafter, performing them with purity, you may appease my mind" (273–274).[804] The rite is a gift of the goddess, and its first purpose is to win her favour. The close of the hymn, where she shows the lords of Eleusis her holy things that may not be uttered, is told under ἄρρητος (476–479).

The god's orgia. In Euripides' *Bacchae* the disguised Dionysos, questioned by Pentheus, says that the god gave him the orgia "seeing face to face" and that they are unspeakable to those who are not Bacchants (470–472; see ἄρρητος); pressed further, he says that "the god's orgia hate the man who practises impiety", and that every barbarian dances them already (476, 482).[805] The hymns' orgia, shown in "consecrated rites" to initiates, can be read as the rites the god in Euripides keeps from the impious.

Later readings

The word from wrath. Clement of Alexandria, setting out to expose the rites, begins with the names: "I think the orgia and the mysteries should be derived, the one from the wrath, ὀργή, of Deo against Zeus, the other from the pollution, μύσος, that befell Dionysos" (*Protrepticus* 2.13.1);

[804] *Homeric Hymn to Demeter* 270–274.

[805] Euripides, *Bacchae* 470–482.

and, having cursed the founders of the rites, refuses to be won over by the Cypriot Kinyras, who dared to bring the orgia of Aphrodite "out of night into day" (2.13.3–4).[806] Clement's etymology is a polemic, and the word belongs rather with ἔργον; but his pairing of the orgia with night is the pairing of the hymn to Silenos, told under ὄργια νυκτιφαῆ.

In this edition

The edition transliterates the word, "orgion" at LII.5 and "orgia" at LIV.10, and renders the compounds "of many orgia" (VI.4) and "those who show the orgia", "you who show the orgia" (VI.11, XXXI.5). Neither LII.5 nor LIV.10 carries an apparatus entry on the word. At VI.4 *σπέρμα*, "seed", in the same line, is Hermann's for the codices' ὅστε, and the name Erikepaios is Leopardus' restoration (the note at VI.4).

See also

ἀναδείκνυμι; ἄρρητος; Ἠρικεπαῖος; κρύφιον Διὸς ἔρνος; ληναῖος; ὄργια νυκτιφαῆ; ὄργιον ἄρρητον; ὀργιοφάντης; Πρωτόγονος; Σιληνός; τελεσφόρος; τελετή; τριφυής.

ὄργιον ἄρρητον · unspeakable orgion

Dionysos of the trieteric feast called by the name of his own secret rite, in a line that repeats the words of the hymn to the first-born god · Orphic Hymns

ὄργιον ἄρρητον, *orgion arrēton*, "unspeakable orgion"

At a Glance

The phrase. ὄργιον, a secret rite, in the singular, with ἄρρητος, "not to be spoken": the rite that may not be told, given to a god as his name.

In the Hymns. Once, as a title of Dionysos in the hymn to the god of the trieteric feast (LII.5).

In this edition. "Unspeakable orgion".

A place to read. LII.1–13, with VI.1–11.

[806] Clement of Alexandria, *Protrepticus* 2.13.1, 2.13.3–4.

Meaning

A god is called by the name of the rite in which he is worshipped. The hymn to the god of the trieteric feast calls Dionysos, in the fifth line of a chain of names, "unspeakable orgion, three-natured, hidden shoot of Zeus" (LII.5). The singular ὄργιον is rare in Greek, and here it is not a thing done but a person addressed: the god is the secret of his own rite, what the initiated see and may not tell. The line around the phrase says the same thing three times. He is "three-natured", the only τριφυής in the collection, which the note at LII.5, 9 sets against "of two mothers" four lines later: the hymn, it says, sets the two "four lines apart, and reconciles nothing" (see διμήτωρ; τριφυής); and he is "hidden shoot of Zeus", the child who is concealed as the rite is (see κρύφιον Διὸς ἔρνος). The epithets of secrecy and of birth are given together, and the god who was born in secret is the rite performed in secret.

The line has a model in the collection. The hymn to Protogonos, the first god, calls him "much-remembered seed, of many orgia, Erikepaios, / unspeakable, hidden, rushing, all-shining shoot" (VI.4–5); the hymn to the trieteric god gives Dionysos "unspeakable orgion, three-natured, hidden shoot of Zeus, / first-born, Erikepaios, father of gods and son as well" (LII.5–6). In two lines each the same words recur, ἄρρητος, κρύφιος, ἔρνος and Ἠρικεπαῖος, with ὄργιον answering the first god's πολυόργιος and πρωτόγονος his name (VI.1), and the god of the many orgia becomes the orgion itself. The collection can be read as identifying the two gods by their vocabulary, the son who is "father of gods" taking the first god's names (see Ἠρικεπαῖος; θεῶν πάτερ ἠδὲ καὶ υἱέ; Πρωτόγονος). The secrecy of the rite is told under ἄρρητος and ὄργιον.

Use in the Hymns

The god as the rite. "unspeakable orgion, three-natured, hidden shoot of Zeus, / first-born, Erikepaios, father of gods and son as well" (LII.5–6; see κρύφιον Διὸς ἔρνος).

The first god's line. "much-remembered seed, of many orgia, Erikepaios, / unspeakable, hidden, rushing, all-shining shoot" (VI.4–5).

Places to read

The phrase's line, with the hymn to Protogonos' two lines that share its words.

VI.4 Protogonos is much-remembered seed, of many orgia, Erikepaios.

VI.5 Protogonos is unspeakable, hidden, an all-shining shoot.

LII.5 Dionysos is the unspeakable orgion, three-natured, hidden shoot of Zeus.

Earlier poetry and cult

The god whose name is not spoken. Herodotus, among the Egyptians, will not name the god of the mysteries. Describing the embalmers' painted models, he says that the finest kind is said to be that "of the one whose name I do not think it holy to utter in such a matter" (2.86.2); at Sais he shows the burial-place of the same nameless one behind the temple of Athena, and the lake on which his sufferings are performed by night, told under ὄργια νυκτιφαῆ (2.170.1–171.1); and he says outright in another place that "Osiris is Dionysos in the Greek tongue" (2.144.2).[807] The god Herodotus keeps unspoken is, by his own equation, Dionysos, the god the hymn calls "unspeakable orgion", and the scruple can be read as the same, the word ὅσιος standing in Herodotus where ἄρρητος stands in the hymn. The two can be read side by side, independently of each other.

Later readings

Saying the hidden things. Clement of Alexandria, setting out to expose the rites, announces that he will do what the initiates may not: "I will speak openly the things that have been hidden, not ashamed to say what you are not ashamed to worship" (*Protrepticus* 2.14.1).[808] His account of the rite of Dionysos, the toys with which the Titans lured the child and the dismemberment, is told under Διόνυσος (2.17.2–18.1). The hymn's title names the secret by refusing to tell it; Clement's attack can be read as the outsider's answer to the same title, the unspeakable spoken.

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[807] Herodotus 2.86.2, 2.144.2, 2.170.1–171.1.

[808] Clement of Alexandria, *Protrepticus* 2.14.1.

In this edition

The edition renders the phrase "unspeakable orgion", keeping the singular transliterated, as it renders ὄργια "orgia" at LIV.10. LII.5 carries no apparatus entry. In the next line the apparatus has nothing on Ἠρικεπαῖος; at VI.4 the name is Leopardus' restoration from the manuscripts' εὕρηκε παιάν, as the note there records, so that the shared word in the hymn to Protogonos is an editor's.

See also

ἄρρητος; διμήτωρ; Διόνυσος; Ἠρικεπαῖος; θεῶν πάτερ ἠδὲ καὶ υἱέ; κρύφιον Διὸς ἔρνος; ὄργια νυκτιφαῆ; ὄργιον; ὅσιος; Πρωτόγονος; τριφυής.

ὀργιοφάντης · one who shows the orgia

The rare title of those who show the orgia, given once to the human celebrants and once to the Kouretes themselves · Orphic Hymns

ὀργιοφάντης, *orgiophantēs*, vocative plural ὀργιοφάνται, *orgiophantai*, dative plural ὀργιοφάνταις, *orgiophantais*, "those who show the orgia", "you who show the orgia"

At a Glance

The word. From ὄργια, "the acts of a secret rite", and the root of φαίνω, "show": one who shows the orgia, formed like ἱεροφάντης, the hierophant who showed the holy things at Eleusis.

In the Hymns. Twice, in the plural: the celebrants for whom Protogonos is asked to come (VI.11), and the Kouretes, attendants of the Mother (XXXI.5).

In this edition. "Those who show the orgia" and, as a vocative, "you who show the orgia".

A place to read. XXXI.1–7, with the note at XXXI.5, 7.

Meaning

The word names an office, and the two places give it to two kinds of holder. At the end of the hymn to Protogonos the first god is asked to "come rejoicing / to the consecrated rite, most various, for those who show the orgia" (VI.10–11): the ὀργιοφάνται are the people at the rite, those for whose sake the god comes. The note at VI.11 calls them "another office of the performing group — probably", though not on the same footing as the oxherd, βουκόλος, of I.10, whom inscriptions attest as a title (see βουκόλος). In the hymn to the Kouretes the same word is an epithet of the gods themselves: the armed dancers are addressed as "fellow-attendants of the mountain-raving Mother, you who show the orgia" (XXXI.5; see Κουρῆτες; ὀρειμανής). The note at XXXI.5, 7 marks the difference: "at VI.11 the ὀργιοφάνται were the human celebrants, whereas here the word is an epithet of the Kouretes themselves."

Read together, the two places can be read as the collection's view of what a rite is. The men who show the orgia do on earth what the Kouretes do among the gods: the Kouretes are the first showers of the rite of the Mother, and the celebrants who perform it repeat their office (see ἐνόπλια βήματα; Κουρῆτες). The hymn to the Kouretes ends by commending the oxherd to them, "kindly met always toward the oxherd, with a rejoicing heart" (XXXI.7), the line the note finds almost word for word in the hymn to Hekate (I.10). The title of the gods and the title of the officer stand two lines apart. The root of showing that the word carries, and the newly-shown initiate at the other end of the rite, are told under νεοφάντης; what is shown is told under ὄργιον.

Use in the Hymns

The celebrants. "But, blessed one, of many counsels, of many seeds, come rejoicing / to the consecrated rite, most various, for those who show the orgia" (VI.10–11; see ἅγιος; πολυποίκιλος; Πρωτόγονος).

The Kouretes. "bearers of arms, guardians, marshals, of splendid fame, / fellow-attendants of the mountain-raving Mother, you who show the orgia" (XXXI.4–5; see ἀγλαόφημος).

Places to read

Every line in which the word stands.

VI.11 Protogonos is asked to come to the rite for those who show the orgia.

XXXI.5 The Kouretes, attendants of the Mother, are those who show the orgia.

Earlier poetry and cult

A hierophant's office. The title can be read against the hierophancy, the priesthood that showed the holy things. Herodotus tells how it could belong to a family. An ancestor of Gelon, tyrant of Syracuse, came from the island of Telos to Gela at its founding, and his descendants became hierophants of the chthonic goddesses and remained so, because one of them, Telines, had brought back to the city a party of exiles with no force of men at all, only "the holy things of these goddesses"; on that condition, that his descendants should be hierophants, he did it (7.153.1–4).[809] Herodotus adds that he cannot say where Telines got the holy things, and wonders that so soft a man did so great a deed. The power of the hierophant lay in the objects he could show, as the ὀργιοφάντης is named by the orgia he shows.

Later readings

The rite at Keleai. Pausanias found the office managed differently in a small cult copied from Eleusis. At Keleai near Phlious the rite of Demeter was held every fourth year, not every year, "and the hierophant does not hold his office for life: for each rite they choose another, and he may marry if he wishes", and the Phliasians, he says, agree that they imitate what is done at Eleusis (2.14.1).[810] The two inscriptions that the note at XXXI.5, 7 cites for the rarer title, from Hekate's sanctuary at Lagina and from Nikaia, and the Argive epigram on the builder of a city gate, an ὀργιοφάντης of the sanctuary at Lerna (*Palatine Anthology* 9.688), show it as a priest's name; "in none of them is it an association's grade". The

[809] Herodotus 7.153.1–4.

[810] Pausanias 2.14.1.

hymns' word can be read as the priest's title spread over the whole company of the rite.

In this edition

The edition renders the word "those who show the orgia" at VI.11 and, with the vocative, "you who show the orgia" at XXXI.5. Neither place carries an apparatus entry on the word. In the same lines the apparatus records *ἁγίην* at VI.11 as Hermann's Ionic for *ἁγίαν*, and ὀρειμανέος at XXXI.5 as his for the codices' ὀρειομανοῦς (see ὀρειμανής).

See also

ἅγιος; ἀγλαόφημος; βουκόλος; ἐνόπλια βήματα; Κουρῆτες; νεοφάντης; ὄργιον; ὀρειμανής; πολυποίκιλος; Πρωτόγονος.

ὅσιος · pure

What is right in men's dealings with the gods, given in the collection to rites, a life, libations, purposes and the Mousai, and denied to the counsels and purposes of the wicked · Orphic Hymns

ὅσιος, *hosios*, feminine ὁσίη, *hosiē*, dative plural ὁσίῃσι, *hosiēsi*, ὁσίοις, *hosiois*, ὁσίαις, *hosiais*, accusative ὁσίην, *hosiēn*, accusative plural ὁσίας, *hosias*, genitive plural ὁσίων, *hosiōn*; negated οὐχ ὅσιος, *ouch hosios*, "pure", "impure"

At a Glance

The word. ὅσιος is what the gods sanction in human conduct: the rite rightly done, the debt to the gods paid, and so a life or a man that stands right with them. Where ἱερός is what belongs to the gods, ὅσιος is what men may do and must do towards them.

In the Hymns. Eleven lines: of rites (I.9, XLIII.10, LXXXIV.3), of a life (IV.9), of acts of reverence and of providence (XVIII.18, XXV.10), of libations (LIX.19), of purposes (LXX.11), of the Mousai (LXXVII.2), and, with the negative, of men's purposes and counsels (LXI.12, LXIX.5).

In this edition. "Pure" at every place, and "impure" with the negative.

A place to read. LXXXIV.3–4, with the note there.

Meaning

The collection uses ὅσιος for the rightness of what passes between men and gods, and it uses it in both directions. Most often it qualifies what the worshippers bring or do: the "pure rites" of those who beseech Hekate (I.9), the "pure rites of good omen" to which the Horai are called for the new initiates (XLIII.10; see νεομύστης), the "pure libations" offered to the Moirai with prayers (LIX.19; see λοιβή), and the "pure acts of reverence" in which Plouton rejoices (XVIII.18; see σεβασμός). Then it is asked of the gods: Proteus is to come to the celebrants "with pure providence" (XXV.10; see Πρωτεύς), the Eumenides "with pure purposes" (LXX.11; see ὅσιαι γνῶμαι), and Ouranos is to bring "a pure life to the newly-shown initiate" (IV.9; see μύστης νεοφάντης). The right relation runs both ways: what men offer must be ὅσιος for the gods to accept it, and what the gods give is asked to be ὅσιος in return. Once the word praises the gods themselves, when Mnemosyne is said to have borne "the Mousai, sacred, pure, clear-voiced" (LXXVII.2), where ἱερός and ὅσιος stand side by side as two different things.

The negative marks the wrong side. Nemesis is asked to put an end to "purposes, impure, all-overweening, turning from side to side" (LXI.12), and the Erinyes are "for ever on the wing at the impure counsels of mortals" (LXIX.5; see οὐχ ὅσιαι βουλαί). The impure is a thing of the mind, a purpose or a counsel, and the powers who punish it watch for it there.

One place has been made by an editor. The hymn to Hestia asks her to "show forth these men as initiates in the pure rites, / making them ever-blooming, rich in blessing, kindly, holy" (LXXXIV.3–4). The codices have ὁσίους, so that the initiates themselves were ὅσιοι, "pure", and Abel's ὁσίαις moves the word to the rites; with Hermann's change in the next line, the note at LXXXIV.3–4 observes, "two editors' readings in consecutive lines turn a vow into a petition" (see ἀειθαλής; Ἑστία). The

manuscripts' line made men ὅσιοι by initiation; the printed line makes the rites so.

Use in the Hymns

The rites. "that the maiden be present at the pure rites of those who beseech her" (I.9; see Ἑκάτη); "come to the pure rites of good omen, for the new initiates" (XLIII.10; see εὔφημος).

The libations. "Moirai, hear my pure libations and my prayers" (LIX.19; see εὐχή).

The gods asked for it. "But, father, come to the celebrants with pure providence / sending a good end of a blessed life upon their works" (XXV.10–11; see μυστιπόλος).

The impure. "purposes, impure, all-overweening, turning from side to side" (LXI.12).

Places to read

Every line in which the word stands, with or without the negative.

I.9 Hekate is asked to be present at the pure rites.

IV.9 Ouranos is asked to bring a pure life to the newly-shown initiate.

XVIII.18 Plouton rejoices in pure acts of reverence.

XXV.10 Proteus is asked to come with pure providence.

XLIII.10 The Horai are asked to come to the pure rites for the new initiates.

LIX.19 The Moirai are asked to hear pure libations and prayers.

LXI.12 Nemesis is asked to end impure purposes.

LXIX.5 The Erinyes are on the wing at the impure counsels of mortals.

LXX.11 The Eumenides are asked to draw near with pure purposes.

LXXVII.2 Mnemosyne bore the Mousai, sacred and pure.

LXXXIV.3 Hestia is asked to show forth the men as initiates in the pure rites.

Earlier poetry and cult

Holiness, mistress of the gods. In Euripides' *Bacchae* the chorus, hearing Pentheus threaten the god's worshippers, turn to Holiness herself: "Hosia, lady of the gods, / Hosia, who carry your golden wing across the earth, / do you hear what Pentheus says? Do you hear / the unhallowed outrage he does to Bromios ...?" (370–375).[811] The quality becomes a goddess who hears, and the outrage against the god is οὐχ ὁσία, as the counsels the Erinyes pursue are in the hymn. The *Homeric Hymn to Demeter*'s goddess, who takes the kykeon "for the sake of the rite", ὁσίης ἕνεκεν, is told under νηστεία (211).

Later readings

Towards gods and towards men. Plato's Socrates, arguing with Kallikles that the temperate man is the good man, divides right conduct by its objects: "doing what is fitting towards men he would do just things, and towards the gods holy things, ὅσια; and the man who does just and holy things must be just and holy" (*Gorgias* 507a–b).[812] The definition of holiness as the part of justice concerned with the care of the gods, in the *Euthyphro*, is told under Εὐσέβεια (12e). The hymns' word keeps the same line: it is said of rites, libations and purposes, the things men owe the gods, and its opposite is the counsel that breaks that debt.

In this edition

The edition renders the word "pure" at every place and "impure" with the negative, keeping "holy" for ἁγνός and "sacred" for ἱερός, as in the two adjectives side by side at LXXVII.2. The apparatus records the Ionic datives and the accusative as Hermann's at I.9, IV.9, XXV.10 and LXX.11 (ὁσίῃσι for ὁσίαισι, ὁσίην for ὁσίαν), and ὁσίαις at LXXXIV.3 as Abel's for the codices' ὁσίους. The other six lines carry no entry on the word.

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[811] Euripides, *Bacchae* 370–375.

[812] Plato, *Gorgias* 507a–b.

See also

ἁγνός; ἀειθαλής; Ἑκάτη; Ἑστία; Εὐσέβεια; εὔφημος; εὐχή; ἱερός; λοιβή; μύστης νεοφάντης; μυστιπόλος; νεομύστης; νηστεία; ὅσιαι γνῶμαι; οὐχ ὅσιαι βουλαί; Πρωτεύς; σεβασμός.

πᾶν σπέρμα · every seed

πᾶν σπέρμα, *pan sperma*, "every seed"

Attested: *πᾶν σπέρμα* (*pan sperma*; XXVI rubric). *σπέρμα* is seed, what is sown, and with *πᾶν*, "every", it names the whole store of the farmer's year, grain, pulses and the seeds of every plant, burnt together as one offering. The phrase is the matter of the fumigation prescribed for Gaia: "fumigation from every seed except beans and aromatics" (XXVI rubric; see Γαῖα; *θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων*). It is the only rubric that gives the earth back what she bears. Elsewhere the collection's offerings are resins and spices carried from far off, named one by one or gathered under "aromatics", the commonest of them (see ἄρωμα; θυμίαμα); only LIII, "everything except frankincense", is likewise framed by what it leaves out; here the offering is the harvest itself, undivided, given to the goddess who bears it; the rubric, its two exclusions and the note on them are told under *θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων*. The seed in the collection's other places is the god himself or his produce: Protogonos, Dionysos and Lysios are each "much-remembered seed" (VI.4, XLII.2, L.2; see *σπέρμα*), and Apollo and Demeter are "of the seed" (XXXIV.3, XL.5; see *σπερμεία*; *σπερμεῖος*). Earth's rubric is the one place where the seed is something burnt. The edition renders the phrase "every seed", and the rubric carries no apparatus entry.

See also

ἄρωμα; Γαῖα; θυμίαμα; *θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων*; κύαμος; πανδώτειρα; σπέρμα; *σπερμεία*; *σπερμεῖος*.

πάνθειος · of all the gods

Belonging to all the gods together, the adjective by which three hymns name the rite they call their god to, and from which a later age named a temple · Orphic Hymns

πάνθειος, *pantheios*, accusative feminine πάνθειον, *pantheion*, "of all the gods"

At a Glance

The word. From πᾶς, "all", and θεῖος, "of the gods": common to all the gods. As a noun, τὸ Πάνθειον, it named a sanctuary of all the gods, the most famous of them Marcus Agrippa's at Rome, built under Augustus.

In the Hymns. Three lines, each in the same phrase, πάνθειον τελετήν, "the rite of all the gods": Leto (XXXV.7), Amphietes (LIII.9) and Silenos (LIV.7).

In this edition. "Of all the gods", always with "the rite".

A place to read. Prayer 1–2 and 43–44, the proem's opening and close, beside XXXV.6–7.

Meaning

The adjective does in one word what the proem does in forty lines. The proem to Musaeus is a catalogue of the gods, from Zeus and Earth to Beginning and End, called one after another to "come with favour, holding a heart made glad, / to this sacred rite and to the august libation" (Prayer 43–44; see θυηπολίη). The rite to which the whole company is called can be read as all the gods' rite, the one the three hymns that use the word name. Each of them closes by calling its god to it (XXXV.7, LIII.9, LIV.7). The single god of each hymn is asked into a rite that is not his alone. The petitions, and what each god is to bring, are told under πάνθειος τελετή.

The word gives the collection its frame. A hymn is addressed to one god, and its titles are that god's; but the gathering for which the hymns were sung is common to all, and the word that names it can be read as the

collection's own account of what it is: a sequence of single addresses within one rite. Silenos' hymn makes the point twice, for its first lines call him "honoured by all the gods / and by mortal men" (LIV.2–3) before it calls him to the rite of all of them.

Use in the Hymns

Leto. "come to the rite of all the gods, bringing a sweet end" (XXXV.7; see Λητώ).

Amphietes. "come to the rite of all the gods with a gleaming face" (LIII.9; see Ἀμφιετής).

Silenos. "come here to the rite of all the gods with all the Satyrs" (LIV.7; see Σιληνός).

Places to read

Every line in which the word stands; all three are the phrase told under πάνθειος τελετή.

XXXV.7 Leto is asked to come to the rite of all the gods.

LIII.9 Amphietes is asked to come to the rite of all the gods.

LIV.7 Silenos is asked to come to the rite of all the gods with the Satyrs.

Earlier poetry and cult

All the gods and goddesses. Athenian prayer named the whole company by both sexes. The herald of the women's assembly in Aristophanes' *Women at the Thesmophoria*, proclaiming its curse, bids them "pray to the Olympian gods and the Olympian goddesses, to the Pythian gods and the Pythian goddesses, to the Delian gods and the Delian goddesses, and to the other gods" against anyone who plots harm to the women (331–335),[813] and the priest of the *Birds* turns the same formula on the birds (see πάνθειος τελετή). The prayer that leaves no god out can be read beside the hymns' rite of all the gods, independently of them.

[813] Aristophanes, *Women at the Thesmophoria* 331–335.

Later readings

The orator's prayer. The formula outlived the old comedy. Demosthenes opens his speech *On the Crown* with it: "First, men of Athens, I pray to the gods and goddesses, all of them, that the goodwill I have always had for the city and for all of you may be granted me by you in this trial" (18.1).[814] The orator's prayer can be read beside the hymns' rite, independently of them: a petition is safest when no god is left out.

The Pantheon. The adjective became the name of a building. The historian Cassius Dio, writing in the early third century AD, records that Agrippa completed at Rome "what is called the Pantheon", and gives two reasons for the name: perhaps because among the statues in it, those of Mars and of Venus, it received the likenesses of many gods; but, in his own opinion, because, being vaulted, it resembles the heaven (53.27.2).[815] Agrippa wished to set Augustus there as well and to give the building his name; Augustus refused, and his statue and Agrippa's stood in the porch (53.27.3). Dio's second reason, the dome as the sky, can be read beside the hymns' rite of all the gods, independently of them: the place of all the gods is shaped like the heaven where they dwell.

Sanctuaries common to all. Pausanias found such places in Greece. The emperor Hadrian built for the Athenians, among other things, a temple of Hera and of Zeus Panhellenios, "and a shrine shared by all the gods" (1.18.9); at Orneai in the Argolid there was a temple "set apart in common for all the gods" beside the sanctuary of Artemis (2.25.6); and in Pheidias' workshop at Olympia stood an altar "to all the gods in common" (5.15.1).[816] The monthly rite the Eleans held at all these altars is told under πάνθειος τελετή.

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[814] Demosthenes 18, *On the Crown* 1.

[815] Cassius Dio, *Roman History* 53.27.2–3.

[816] Pausanias 1.18.9, 2.25.6, 5.15.1.

In this edition

The edition renders the word "of all the gods" at all three places, in the phrase "the rite of all the gods". None of the three lines carries an apparatus entry.

See also

Ἀμφιετής; θυηπολίη; Λητώ; πάνθειος τελετή; Σιληνός.

πάνθειος τελετή · the rite of all the gods

The rite to which three hymns call their god at the close, a gathering common to all the gods into which each is asked to bring a gift of his own · Orphic Hymns

πάνθειος τελετή, *pantheios teletē*, accusative πάνθειον τελετήν, *pantheion teletēn*, "the rite of all the gods"

At a Glance

The phrase. τελετή, "rite", a ceremony of initiation or of the mysteries, with πάνθειος, "of all the gods": the rite that belongs to the whole company of the gods.

In the Hymns. Three closing petitions: Leto (XXXV.7), Amphietes (LIII.9) and Silenos with the Satyrs (LIV.7).

In this edition. "The rite of all the gods".

A place to read. LIII.8–10 and LIV.7–11, two neighbouring hymns calling their gods to the same rite.

Meaning

The three petitions are built on one frame. Leto and Amphietes are told βαῖν' ἐπὶ πάνθειον τελετήν, "come to the rite of all the gods", the same four words at the head of the line (XXXV.7, LIII.9), and Silenos δεῦρ' ἐπὶ πάνθειον τελετήν, "come here to the rite of all the gods" (LIV.7). The rest of each line says what the god is to bring. Leto brings "a sweet end", τέλος ἡδύ, and the hymn sets τελετήν and τέλος side by side, the rite and the end

of the same root (see τέλος). Amphietes comes "with a gleaming face, / teeming with well-hallowed fruits that bring to birth" (LIII.9–10; see εὐίερος), and his fruits are τελεσσιγόνοισι, "bringing to birth", formed on the same root again: the god of the year's round brings the ripened fruit to the rite. Silenos comes with a company, "with all the Satyrs, / beast-shaped, giving the euhoi-cry of Bakchos the lord, / escorting with the Bakchai the august rites of the vat that bring to fulfilment" (LIV.7–9; see εὔασμα; θηρότυπος; ληναῖα; Σάτυρος), and the next line has him "showing forth in consecrated rites the orgia that shine by night" (LIV.10; see ὄργια νυκτιφαῆ).

Two of the three are Bacchic, and they stand together, the hymn to Amphietes, the Dionysos who sleeps at Phersephone's house and wakes to the trieteric revel, and the hymn to his old nurse Silenos (LIII.1–7, LIV.1–6; see Ἀμφιετής; Σιληνός). The rite of all the gods is entered by the Bacchic company with its cry, its fruit and its night-shining orgia; the third god, Leto, comes from another part of the collection and brings the end the rite is for. The phrase can be read as the collection's name for the gathering at which its hymns were sung, the "sacred rite" to which the proem calls the whole company of the gods (Prayer 43–44; see θυηπολίη; πάνθειος), named three times from within the hymns themselves.

Use in the Hymns

Leto. "hear, goddess mistress, and holding a gracious heart / come to the rite of all the gods, bringing a sweet end" (XXXV.6–7; see Λητώ).

Amphietes. "But, blessed one, green-fruited, horn-bearing, fruitful Bakchos, / come to the rite of all the gods with a gleaming face" (LIII.8–9; see κερασφόρος; χλοόκαρπος).

Silenos. "come here to the rite of all the gods with all the Satyrs" (LIV.7), and the lines that follow name the company and its work (LIV.8–11; see θίασος).

Places to read

Every line in which the phrase stands.

XXXV.7 Leto is asked to come to the rite of all the gods, bringing a sweet end.

LIII.9 Amphietes is asked to come to the rite of all the gods with a gleaming face.

LIV.7 Silenos is asked to come to the rite of all the gods with all the Satyrs.

Earlier poetry and cult

A prayer to every bird. Aristophanes makes comedy of the prayer that leaves no god out. In the *Birds*, at the founding of the new city in the air, the priest begins the sacrifice to the new gods: "Pray to the bird Hestia, and to the kite who keeps the hearth, and to the Olympian birds and bird-goddesses, all of them, male and female", and goes on to the Pythian and Delian swan, "to Leto, mother of quails", to Artemis the goldfinch, and to the ostrich, "great mother of gods and men", while Peisetairos breaks in with a joke after each group of names (*Birds* 864–877).[817] The joke depends on the form: a litany that calls the whole company by name and title, as the proem of the Orphic collection does in earnest, independently of the comic poet.

Later readings

The altars of Olympia. Pausanias describes a rite of all the gods kept at Olympia in his own day. Once each month the Eleans sacrifice on every one of the altars he has listed, and they sacrifice in an old way: they burn frankincense with wheat kneaded with honey, lay olive twigs on the altars and pour wine, though not at every altar (the exception, which takes in the altar common to all the gods, is told under πλὴν κυάμων καὶ ἀρωμάτων). The rite is in the hands of a priest who holds office for a month, of seers, libation-bearers, an interpreter, a piper and a woodman; "what they are to say at the libations in the prytaneion, or what kind of hymns they sing, it was not fitting for me to bring into my account" (5.15.10–11).[818] The monthly round of all the altars, with its hymns kept

[817] Aristophanes, *Birds* 862–888.

[818] Pausanias 5.15.10–11.

back from the reader, can be read beside the Orphic rite of all the gods, independently of it.

In this edition

The edition renders the phrase "the rite of all the gods" at all three places, and none of the three lines carries an apparatus entry. In the neighbouring lines the apparatus records the codices' accent on εὐιεροῖς at LIII.10 and Hermann's Βάκχοιο for βακχεῖον at LIV.8.

See also

Ἀμφιετής; εὔασμα; εὐίερος; θηρότυπος; θίασος; θυηπολίη; κερασφόρος; ληναῖα; Λητώ; ὄργια νυκτιφαῆ; πάνθειος; πλὴν κυάμων καὶ ἀρωμάτων; Σάτυρος; Σιληνός; τέλος; χλοόκαρπος.

πανικὸς οἶστρος · the Panic frenzy

πανικὸς οἶστρος, *panikos oistros*, accusative Πανικὸν … οἶστρον, *Panikon … oistron*, "the Panic frenzy"

Attested: Πανικὸν … οἶστρον (*Panikon … oistron*; XI.23). The adjective is the god's name made into a kind: the frenzy that is Pan's. It stands in the last line of his hymn: "grant a good end to life, / sending the Panic frenzy away to the ends of the earth" (XI.22–23; see ἀναπέμπω; Πάν). The note at XI.7, 23 sets it against the god's title at the start of the hymn, "dread amid the terrors of mortals", and the paradox of a god asked to send his own terror elsewhere is told under οἶστρος. Two writers of the Roman age explain the name. Pausanias, telling of the Gauls who fell back from Delphi, says that in the night "a Panic fear falls upon them, for terrors that come from no cause are said to come from this god"; a few lost their wits first and thought they heard horses and an enemy charging, the delusion spread to all, and they took up arms and killed one another, no longer understanding their own speech, nor making out one another's shapes or the outlines of their shields, so that the madness from the god did most of the slaughter (10.23.7–8).[819] Plutarch gives an Egyptian origin: the Pans

[819] Pausanias 10.23.7–8.

and Satyrs who lived about Chemmis were the first to learn of the murder of Osiris and to spread word of it, and for that reason the sudden confusions and alarms of crowds are still called panic (*On Isis and Osiris* 14, 356d).[820] The edition renders the phrase "the Panic frenzy", with a capital, and XI.23 carries no apparatus entry.

See also

ἀναπέμπω; οἶστρος; Πάν.

παράρυθμος · out of rhythm

παράρυθμος, *pararythmos*, plural παράρυθμοι, *pararythmoi*, "out of rhythm"

Attested: παράρυθμοι (*pararythmoi*; XXXI.3). From παρά, "beside, beyond", and ῥυθμός, "measure, rhythm": off the beat, against the measure. It stands among the dancing titles of the Kouretes: "lyre-strikers, out of rhythm, treading with light footfalls" (XXXI.3; see Κουρῆτες; κουφόπτερος; κρουσιλύρης), in a hymn that opens on their "armed steps" and calls them "foot-stamping, whirlers" (XXXI.1–2; see ποσσίκροτος). An armed dance out of rhythm is a strange thing to praise, and the edition's note does not resolve it. "Abel queries πολύρυθμοι in the apparatus without adopting it", which would make them "of many rhythms"; and "either the armed dance is deliberately counter-rhythmic or the text is unsound; the hymn gives no help" (the note at XXXI.3). The transmitted reading, a dance deliberately out of rhythm, can be read as the myth's own: the Kouretes danced in arms round the infant Zeus, clashing their shields so that Kronos should not hear him cry (see εἰλιγμός), and a dance meant to drown a child's voice in din need not keep time. The edition renders the word "out of rhythm".

See also

εἰλιγμός; Κουρῆτες; κουφόπτερος; κρουσιλύρης; ποσσίκροτος.

[820] Plutarch, *On Isis and Osiris* 14, 356d.

πιφαύσκω · reveal

πιφαύσκω, *piphauskō*, infinitive πιφαύσκειν, *piphauskein*, "reveal"

Attested: πιφαύσκειν (*piphauskein*; L.9). An epic verb from the root of φαίνω, "show": to make known, declare, show forth. It stands in the hymn to Lysios Lenaios, at the end of the god's titles: "loosener, thyrsos-maddened, Bromios, Euian, kindly to all, / to whomever of mortals and immortals you will to reveal yourself" (L.8–9; see θυρσομανής; λύσιος). The god shows himself where he chooses, and the hymn's next line calls him to the initiates. The infinitive is Hermann's for the codices' participle πιφαύσκων (the apparatus at L.9). Euripides' Dionysos announces the same will at the start of the *Bacchae*. Because Pentheus fights against a god in his person, thrusts him away from libations and never names him in prayers, "for this I will show him that I was born a god, / and all the Thebans too" (47–48).[821] The god who reveals himself to whom he will reveals himself to Pentheus as a punishment. The edition renders the verb "reveal yourself".

See also

θυρσομανής; λύσιος.

πλὴν κυάμων καὶ ἀρωμάτων · except beans and aromatics

The exception in Earth's rubric, by which an offering of every seed is bounded, one of the two places where the collection defines a gift by what it leaves out · Orphic Hymns

πλὴν κυάμων καὶ ἀρωμάτων, *plēn kyamōn kai arōmatōn*, "except beans and aromatics"

At a Glance

The phrase. πλήν, "except", "but for", a preposition with the genitive from its one use in Homer (*Odyssey* 8.207) and the ordinary word of

[821] Euripides, *Bacchae* 45–48.

exception in later Greek, here governing κύαμοι, "beans", and ἀρώματα, "aromatics", the spices and gums burnt in offering.

In the Hymns. One rubric, Earth's: "fumigation from every seed except beans and aromatics" (XXVI rubric). The collection's only other πλήν stands in Amphietes' rubric, "everything except frankincense" (LIII rubric).

In this edition. "except beans and aromatics".

A place to read. XXVI.1–3, the opening of the hymn to Gaia, under its rubric.

Meaning

The exception is the shape of the gift. Earth is given "every seed", and the rubric draws a line round that totality by naming what falls outside it. Where the other rubrics, Amphietes' apart, name what to burn, this one names what not to burn as well, and the refusal tells as much about the goddess as the gift does. The rubric as a whole, and the edition's note on it, are told under θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων; the bean taboo and its witnesses under κύαμος; the aromatics and the oddity of their exclusion under ἄρωμα.

What the phrase itself brings is the pattern of the exception. In both of the collection's rubrics of exclusion the thing refused is one of the two things the book offers most. Aromatics are prescribed in twenty-two rubrics, more than any other offering, and Earth is the one power denied them; frankincense alone is prescribed in seventeen, and Amphietes' rubric reads "fumigation from everything except frankincense, and pour a libation of milk" (LIII rubric; see θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα). The exception is not a list of things unclean in general, since aromatics and frankincense are the collection's ordinary sacred smoke; it is a list of things unfit for this god. The rite marks a power by subtracting from the common gift exactly what would have been expected.

The two halves of Earth's exception are of different kinds. The beans are a seed, and their exclusion cuts the totality from inside: of all that Earth bears, one is not to be given back to her. The aromatics are not her seed at

all, and the reading by which their exclusion keeps the gift to what grows from her is told under ἄρωμα. Read together, the exception gives Earth everything that grows from her except the one growth set apart.

Use in the Hymns

Earth's rubric. "fumigation from every seed except beans and aromatics", over the hymn that opens "Gaia goddess, mother of the blessed and of mortal men, / all-nourishing, all-giving" (XXVI rubric, XXVI.1–2; see Γαῖα; πανδώτειρα).

Places to read

The one rubric in which the phrase stands. Amphietes' rubric, with πλὴν λιβάνου (LIII rubric), is not listed.

XXVI rubric Earth is given a fumigation from every seed except beans and aromatics.

Earlier poetry and cult

The wineless ones. Sophocles gives an offering bounded by an exception. Oedipus, arriving at the grove of the dread goddesses at Colonus, tells them that he met them first, "sober, to the wineless ones" (*Oedipus at Colonus* 100), and the chorus teaches him the rite. He is to bring holy libations from an ever-flowing spring, touching them with pure hands, crown the mixing-bowls with the fresh-shorn wool of a young ewe, stand facing the dawn and pour three streams, the last bowl whole; asked what to fill it with, the chorus answers, "with water, with honey; and bring no wine to it"; and when the dark-leaved earth has received these, he is to lay thrice nine olive shoots on it with both hands and pray (469–484).[822] The prayer that follows is told under Εὐμενίδες. The wine that most gods receive is the one thing these goddesses refuse, and the libation goes into the earth.

[822] Sophocles, *Oedipus at Colonus* 100, 469–484.

Later readings

Wine at Olympia. Pausanias describes the monthly sacrifice on every altar at Olympia, with frankincense, honeyed wheat, olive shoots and wine (see πάνθειος τελετή), and then its exception: "only to the Nymphs it is not their custom to pour wine, nor to the Despoinai, nor on the altar common to all the gods" (5.15.10).[823] The common offering at Olympia is defined by its exception too, independently of the collection, and the altar of all the gods is among the wineless.

The proclamation at Eleusis. Porphyry, in *On Abstinence*, explains why the initiates of Demeter and Persephone keep from domestic fowl: the cock is dedicated to the goddess, "for at Eleusis too it is proclaimed that one must abstain from domestic birds, and from fish, and from beans, and from pomegranate and apples", and touching a woman in childbed defiles as much as touching the flesh of beasts that died of themselves (4.16).[824] The bean that Earth's rubric withholds stands in the Eleusinian list beside the pomegranate, whose seed bound Persephone to Hades in the *Homeric Hymn to Demeter* (371–374), and Porphyry ties the abstention to the chthonic goddesses, as the rubric, independently of him, ties its exception to Earth.

In this edition

The edition renders the phrase "except beans and aromatics", within "fumigation from every seed except beans and aromatics". The note at XXVI rubric calls it "the collection's plainest ritual restriction — an instruction about what may be burnt, not a description of a god"; the rubric carries no apparatus entry.

See also

ἄρωμα; Γαῖα; Εὐμενίδες; θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων; θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα; κύαμος; πανδώτειρα; πάνθειος τελετή.

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[823] Pausanias 5.15.10.

[824] Porphyry, *On Abstinence* 4.16.

ποικίλος · various

The word of the dappled, the embroidered and the intricate, given plain to the mixed offering of two rubrics and in its compounds to cunning gods, a changing world and a lying tongue · Orphic Hymns

ποικίλος, *poikilos*, neuter plural ποικίλα, *poikila*, "various", "various substances"

At a Glance

The word. Many-coloured, dappled, embroidered; then intricate, manifold, changeful; and of the mind, subtle, wily. It is the word for a woven pattern and for a cunning plan alike.

In the Hymns. Plain, twice, in the rubric "fumigation from various substances" (XI, XXVII rubrics). Its compounds stand in nine lines: πολυποίκιλος (VI.11, XXVI.4, LXI.4, LXXVI.11), παμποίκιλος (LXXII.6), ποικιλόβουλος (XIII.2, XXVIII.3) and ποικιλόμυθος (XIII.5, XXVIII.8).

In this edition. "various substances" in the rubrics; the compounds "most various", "of many patterns", "of many colours", "ever-varied", "all-various", "of intricate counsel" and "of intricate speech".

A place to read. XI rubric with XI.1–5, Pan the whole sum of the kosmos, and the note on XI rubric.

Meaning

The word praises variety and fears it, and the collection uses both edges. Plain, it names the one offering made of everything, the "fumigation from various substances" given to Pan and to the Mother of the Gods (XI, XXVII rubrics). The note on XI rubric gives the reason in a sentence, "The god who is the sum of everything is given a little of everything", and the rubrics are told under θυμίαμα ποικίλα. The two gods who receive a mixture are among the gods the collection makes most nearly the whole: Pan is "the whole sum of the kosmos" (XI.1; see κόσμοιο τὸ σύμπαν; Πάν),

and the Mother holds "the middle throne of the kosmos" (XXVII.5; see μήτηρ θεῶν). A god of everything is honoured with a smoke of everything.

In the compounds the same variety becomes a good or an evil according to what it adorns. It is good in the rite and the world: the rite is "most various" (VI.11; see πολυποίκιλος), the earth a "maiden of many patterns" (XXVI.4), the Mousai "ever-varied" (LXXVI.11), and in Tyche "the livelihood of mortals is all-various" (LXXII.6; see παμποίκιλος). It is doubtful in the mind: Kronos and Hermes are each "of intricate counsel" and "of intricate speech" (XIII.2, 5; XXVIII.3, 8; see ποικιλόβουλος; ποικιλόμυθος), the wily old god and the god of thieves sharing one pair of titles. And it is evil in the tongue: Nemesis, the hymn says, hates "a speech of many colours, never standing still" (LXI.4; see λόγος; πολυποίκιλος), where "hate" is Wiel's conjecture for the codices' "changing", told under πολυποίκιλος. The collection follows the word where it goes: the many-coloured is beautiful in a rite and in a world, clever in a god, and false in a man's speech.

Use in the Hymns

The rubrics. "fumigation from various substances" (XI rubric, XXVII rubric; see θυμίαμα ποικίλα).

Places to read

Every place in which the simple word stands; the compounds are listed under their own headwords.

XI rubric Pan is given a fumigation from various substances.

XXVII rubric The Mother of the Gods is given a fumigation from various substances.

Earlier poetry and cult

Lies embroidered. Pindar knew the word's danger in speech. Beginning the story of Pelops, whose ivory shoulder he will not explain by a feast of the gods, he warns: "Wonders are many, and somehow the talk of mortals goes beyond the true account, / and stories decked out with varied lies deceive", while Charis, who makes all things sweet for mortals, often

makes even the unbelievable believed (*Olympian* 1.28–32).[825] The hymn's Nemesis, who hates "a speech of many colours", can be read beside Pindar's varied lies, independently of him.

Later readings

The many-coloured city. Plato's Socrates makes the word the praise and the charge against democracy. It may be, he says, the most beautiful of constitutions: "like a many-coloured cloak embroidered with every flower, so this, embroidered with every character, would seem most beautiful", and many would judge it so, "like children and women looking at things of many colours" (*Republic* 8.557c).[826] Variety pleases the eye and loosens the order; the collection, which gives its mixed smoke to the gods of the whole and its many-coloured tongue to Nemesis to hate, can be read as keeping both halves of Plato's judgement, independently of him.

In this edition

The edition renders the neuter plural "various substances" in both rubrics, "fumigation from various substances". Neither rubric carries an apparatus entry. The compounds' renderings are given under their headwords.

See also

θυμίαμα ποικίλα; κόσμοιο τὸ σύμπαν; λόγος; μήτηρ θεῶν; παμποίκιλος; Πάν; ποικιλόβουλος; ποικιλόμυθος; πολυποίκιλος.

πολύμνηστος · much-remembered

πολύμνηστος, *polymnēstos*, accusative πολύμνηστον, *polymnēston*, "much-remembered"

Attested: πολύμνηστον (*polymnēston*; VI.4, XLII.2, L.2). From πολύς, "many", and μιμνήσκω, "remember": much spoken of, or much remembered; Homer's πολυμνήστη, of Penelope, is from μνάομαι, "woo",

[825] Pindar, *Olympian* 1.25–32.

[826] Plato, *Republic* 8.557c.

and means “much-wooed” (*Odyssey* 4.770). It stands three times, always in the same half-line, σπέρμα πολύμνηστον, “much-remembered seed”. Protogonos is “much-remembered seed, of many orgia, Erikepaios” (VI.4; see Ἠρικεπαῖος; Πρωτόγονος); Dionysos, called at the head of the hymn to Mise, is “much-remembered seed, of many names, of Eubouleus” (XLII.2; see Εὐβουλεύς; Μίση; πολυώνυμος); and Lysios is “much-remembered seed, of many names, loosener daimon” (L.2; see λύσιος). A formula repeated across three hymns names three gods as the seed: the first-born of the theogony and two forms of Dionysos, and the collection can be read as making the god who is remembered in the mysteries the seed from which things grow. The seed itself is told under σπέρμα. At VI.4 σπέρμα is Hermann’s for the codices’ ὅστε (the apparatus at VI.4), so that one of the three is an editor’s. The edition renders the word “much-remembered”.

See also

Εὐβουλεύς; Ἠρικεπαῖος; λύσιος; Μίση; πολυόργιος; πολυώνυμος; Πρωτόγονος; σπέρμα.

πολυόργιος · of many orgia

πολυόργιος, *polyorgios*, accusative πολυόργιον, *polyorgion*, “of many orgia”

Attested: πολυόργιον (*polyorgion*; VI.4). From πολύς, “many”, and ὄργια, “rites”: honoured in many rites. It stands once, in the hymn to Protogonos: “much-remembered seed, of many orgia, Erikepaios” (VI.4; see Ἠρικεπαῖος; πολύμνηστος; Πρωτόγονος). The first-born of the theogony is the god of many rites, and the hymn ends by calling him “to the consecrated rite, most various, for those who show the orgia” (VI.11; see ὀργιοφάντης; πολυποίκιλος), and the many rites of the title can be read as the one various rite of its close. The edition keeps the word ὄργια untranslated, “orgia”, and its sense, the secret acts of the mysteries, is told under ὄργιον. The line’s first word, σπέρμα, is Hermann’s for the codices’ ὅστε (the apparatus at VI.4); the word itself is transmitted.

See also

Ἠρικεπαῖος; ὄργιον; ὀργιοφάντης; πολύμνηστος; πολυποίκιλος; Πρωτόγονος.

ποσσίκροτος · foot-stamping

ποσσίκροτος, *possikrotos*, plural ποσσίκροτοι, *possikrotoi*, "foot-stamping"

Attested: ποσσίκροτοι (*possikrotoi*; XXXI.2). From πούς, "foot", in the epic dative ποσσί, and κροτέω, "strike, beat": beating the ground with the feet. It stands in the second line of the hymn of the Kouretes, after their "armed steps": "foot-stamping, whirlers, of the mountains, criers of euhoi" (XXXI.2; see εὐαστήρ; Κουρῆτες; ῥομβητής). The armed dance is a dance of the feet as much as of the weapons, the beat that the next line calls "out of rhythm" (XXXI.3; see παράρυθμος). The note at XXXI.2 observes that "whirlers", ῥομβηταί, "names what the dancers themselves are". The edition renders the word "foot-stamping", and the line carries no apparatus entry.

See also

εὐαστήρ; Κουρῆτες; παράρυθμος; ῥομβητής.

προφαίνω · show forth

προφαίνω, *prophainō*, present imperative πρόφαινε, *prophaine*, third person προφαίνει, *prophainei*, participle προφαίνων, *prophainōn*, "show forth", "shine forth"

Attested: πρόφαινε (*prophaine*; VIII.20), προφαίνει (*prophainei*; LXVI.7), προφαίνων (*prophainōn*; LXXXVI.6, LXXXVI.18). From πρό, "forth", and φαίνω, "bring to light": to show openly, to hold out to view, and in the passive to come into sight; the word of omens and of light coming into view: in the *Odyssey* the gods show forth portents to Odysseus' men, and on a black night the moon does not shine forth through the cloud (12.394; 9.144–145). Four lines. Helios is asked at the end of his hymn, "hear these words, and show forth a sweet life to the initiates" (VIII.20;

see Ἥλιος; μύστης). Aither, sun, stars, moon and light, the limbs of Hephaistos, "shine forth to mortals" (LXVI.7; see Ἥφαιστος; μέλος). Twice the word belongs to the god of dreams, who sends the purposes of the blessed "in silence to silent souls showing forth what is to come", and who is asked to show "to no man, in monstrous shapes, the signs of evils" (LXXXVI.6, 18; see ἀλλόκοτος; ὄνειρος; σημεῖον). The collection's showing is light and sign at once: the sun shows a life, the heavenly bodies show themselves, the dream shows the future. The edition renders the word "show forth" at VIII.20 and LXXXVI.6 and 18, and "shine forth" at LXVI.7. At LXXXVI.6 *προφαίνων* is Lennep's for the codices' προφωνῶν, "proclaiming" (the apparatus at LXXXVI.6); at LXXXVI.18 μηδέν', "to no man", is Hermann's for μηδέν (the apparatus at LXXXVI.18).

See also

ἀλλόκοτος; ἀναδείκνυμι; Ἥλιος; Ἥφαιστος; μέλος; μύστης; ὄνειρος; σημεῖον.

ῥομβητής · whirler

ῥομβητής, *rhombētēs*, plural ῥομβηταί, *rhombētai*, "whirler"

Attested: ῥομβηταί (*rhombētai*; XXXI.2). An agent-noun from ῥόμβος, the bull-roarer: one who whirls. It stands in the run of titles that opens the hymn of the Kouretes: "Leaping Kouretes, who set down armed steps, / foot-stamping, whirlers, of the mountains, criers of euhoi" (XXXI.1–2; see εὐαστήρ; Κουρῆτες; ποσσίκροτος). The note at XXXI.2 explains it: "an agent-noun from ῥόμβος, the whirled instrument. At IV.4 and VIII.7 the word was an image for the turning of the heavens …; here it names what the dancers themselves are." The dancers may whirl the instrument or whirl in the dance; the title can be read as holding both, and the noun makes the people of the rite into what the sky does in the hymns of Ouranos and Helios (see ῥόμβος). The edition renders the word "whirlers", and the line carries no apparatus entry.

See also

εὐαστήρ; Κουρῆτες; ποσσίκροτος; ῥόμβος.

ῥόμβος · rhombos

The bull-roarer whirled in the rites, and the whirling itself: the image the collection uses for the turning of the sky and the sun's course · Orphic Hymns

ῥόμβος, *rhombos*, genitive ῥόμβου, *rhombou*, "rhombos"

At a Glance

The word. Related to ῥέμβω, "whirl about": the bull-roarer, a slatted board swung round on a cord until it roars, and also the whirling motion itself.

In the Hymns. Twice, of heavenly bodies: Ouranos travels "in the whirlings of the rhombos" (IV.4), and Helios drives his track "in the whirlings of an endless rhombos" (VIII.7).

In this edition. "rhombos", transliterated, in both places.

A place to read. IV.1–8, the hymn to Ouranos.

Meaning

The note at IV.4 gives the word its two sides. The rhombos is "the bull-roarer, a slatted board whirled on a cord to make a roaring noise, and a real instrument of Bacchic and Korybantic rite"; the word "also means the whirling itself, and the lexica file these Orphic occurrences under that sense — the revolution of the heavens — rather than under the instrument". The note's judgement is that "both are present: the sky turns, and it turns as the thing in the initiate's hands turns".

Both places are in the opening hymns of the cosmos. Ouranos is "house of the blessed gods, travelling in the whirlings of the rhombos" (IV.4; see οἶκε θεῶν μακάρων; Οὐρανός), and Helios is addressed as "driving your track in the whirlings of an endless rhombos" (VIII.7; see ἀπειρέσιος; Ἥλιος). The note at VIII.7 draws the conclusion: "twice now the movement of a heavenly body is described by the motion of a ritual instrument". In both

lines the rhombos is joined to a noun of whirling, δίνη or δίνευμα, and the whirl itself, with its philosophical history, is told under δίνη. The instrument then comes down from the sky into the dance: the Kouretes are "foot-stamping, whirlers" (XXXI.2; see ῥομβητής), the people of the rite named for the thing they whirl.

The word gives the collection a way to say that rite and cosmos are one motion seen at two sizes. The sky goes round as the roarer goes round, and the noise of the instrument in the night can be read as the sound of the heavens' turning made audible. The Hymns never describe the instrument's voice; they leave it in the word, and in the hymn of the bolt, where the thunderbolt comes "in the whirlings of a boundless whirr" (XIX.10; see ῥοῖζος).

Use in the Hymns

Ouranos. "house of the blessed gods, travelling in the whirlings of the rhombos" (IV.4).

Helios. "driving your track in the whirlings of an endless rhombos" (VIII.7).

Places to read

Every line in which the word stands; the agent-noun ῥομβητής, "whirler" (XXXI.2), has its own entry.

IV.4 Ouranos, house of the blessed gods, travels in the whirlings of the rhombos.

VIII.7 Helios drives his track in the whirlings of an endless rhombos.

Earlier poetry and cult

The Mother's rhombos. In Euripides' ode on the Mountain Mother the whirling rhombos stands with the ivy, the dappled fawnskins and the all-night revels of the goddess; the ode is told under Μήτηρ Ἀνταία and its fawnskins under παμποίκιλος (*Helen* 1358–1365).

The bull-voiced mimes. Strabo, comparing the Thracian rites with the Phrygian, quotes Aeschylus' *Edonians*, which names the Thracian

goddess Kotys and her mountain instruments and turns at once to the followers of Dionysos: one celebrant fills the air with the pipe's maddening tune, another clashes bronze cymbals, the strings shriek, "and somewhere out of sight terrible mimics with the voices of bulls low back in reply, / and the likeness of a drum, as of thunder under the earth, / is borne along, heavy with terror" (Strabo 10.3.16).[827] The unseen bellowing can be read as the bull-roarer's voice in the dark, the instrument the hymns' sky turns like.

Sappho's ears. The text of Sappho's poem of desire in the treatise that preserves it has the lover's ears ἐπιρρόμβεισι, "whirr" like a rhombos; the line is told under πυρίβρομος (fr. 31.11–12).

Later readings

The pitch of the whirl. The Pythagorean Archytas of Tarentum, Plato's contemporary, argued that swift movement makes a high sound and slow movement a low one, and took his proof from the rites: the rhomboi whirled at the mysteries, if swung gently, give a low note, and if swung hard, a high one (fr. B1).[828] The philosopher's evidence for his theory of sound is the instrument the hymns give the sky.

The spell. In Theocritus' second *Idyll* Simaitha, working her spell by night to bring back her lover, whirls her bronze rhombos: "and as this bronze rhombos whirls by Aphrodite's power, / so may he whirl about my door" (2.30–31).[829] The rhombos that turns the sky in the hymns turns a lover in the spell.

The child's toys. Clement of Alexandria lists the rhombos among the toys with which the Titans lured the child Dionysos to his death, "as Orpheus the Thracian, the poet of the Rite, says"; the passage is told under Διόνυσος (*Protrepticus* 2.17.2).

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[827] Aeschylus, *Edonians* fr. 57 Radt, quoted by Strabo 10.3.16.

[828] Archytas B1 Diels–Kranz, quoted by Porphyry in his commentary on Ptolemy's *Harmonics*.

[829] Theocritus, *Idyll* 2.30–31.

In this edition

The edition transliterates the word, "rhombos", in both places. At IV.4 δίνησιν, "whirlings", is Hermann's for the codices' δίναισιν (the apparatus at IV.4); VIII.7 carries no apparatus entry.

See also

ἀπειρέσιος; δίνη; Διόνυσος; Ἥλιος; Μήτηρ Ἀνταία; οἶκε θεῶν μακάρων; Οὐρανός; παμποίκιλος; πυρίβρομος; ῥοῖζος; ῥομβητής.

σεβασμός · act of reverence

σεβασμός, *sebasmos*, dative plural σεβασμοῖς, *sebasmois*, "act of reverence"

Attested: σεβασμοῖς (*sebasmois*; XVIII.18). From σεβάζομαι, "hold in awe": an act of worship, an observance paid to a god. It stands in the last line of the titles of Plouton: he is "rejoicing in the august celebrants and in pure acts of reverence" (XVIII.18; see μυστιπόλος; ὅσιος; Πλούτων). The god of the dead takes pleasure in the people of the rite and in what they do, and the god is asked to "receive these sacred offerings readily" (XVIII.3), a god who already delights in reverence. The adjective of the same family, σεβάσμιος, "revered", is given to the tongue in the hymn to Hermes, "the thing revered among men" (XXVIII.10; see γλώσσης ὅπλον), and to Themis, "revered, roaming by night" (LXXIX.7; see Θέμις). The edition renders the word "acts of reverence". In the same line μυστιπόλοις, "celebrants", is an editor's: the codices read μουσιπόλοις, and Abel's lemma gives Hermann's μυστοπόλοις with "(sic, errore?)", while his verse prints μυστιπόλοις (the apparatus at XVIII.18).

See also

γλώσσης ὅπλον; Θέμις; μυστιπόλος; ὅσιος; Πλούτων.

σμύρνα · myrrh

The bitter resin of the Arabian thorn, given first to the first-born god and then to three powers of water and to Leto · Orphic Hymns

σμύρνα, *smyrna*, accusative σμύρναν, *smyrnan*, "myrrh"

At a Glance

The word. Myrrh, the gum-resin of a small thorny tree of southern Arabia and the African shore opposite it, bitter to the taste, burnt as incense and used in perfume, in medicine and in the care of the dead. Sappho's Aeolic form is μύρρα, and the Latin *murra* answers to it.

In the Hymns. Five rubrics: Protogonos (VI), Poseidon (XVII), the Clouds (XXI), Nereus (XXIII) and Leto (XXXV).

In this edition. "Myrrh" in all five rubrics, with a note on the first.

A place to read. VI, the hymn to Protogonos, with its rubric and its note.

Meaning

Myrrh is the first-born god's resin. The note on VI rubric says only that it is "the offering given to the first-born god", and the order of the book bears the note out. The hymns before it have had storax for Prothyraia, torches for Night, frankincense for Ouranos and saffron for Aither (II–V rubrics; see δαλός; κρόκος; λίβανος; στύραξ), and myrrh appears for the first time under the god whom the hymn calls "egg-born, glorying in golden wings" and "origin of the blessed and of mortal men" (VI.2–3; see γένεσις; ᾠογενής).

It is the rarest of the four resins that the rubrics name alone. Frankincense is prescribed in seventeen hymns, storax in twelve, manna in ten and myrrh in five, and the Key Terms give it its place in that count, "myrrh in 5" (see θυμίαμα). By the prices of Pliny that the note on IV rubric reports, it stood between the cheapest of them and the dearest: "the best frankincense at six denarii the pound against eleven to sixteen for myrrh and seventeen for storax" (see λίβανος). It is never joined to another substance in a rubric, as storax is joined to manna for the Erinyes, and never refused, as frankincense is refused to Amphietes.

The five gods who receive it do not make an obvious class. After Protogonos come three hymns of water, Poseidon, the Clouds and Nereus, whose prescription can be read as a water-offering (see θυμίαμα

σμύρναν), and then Leto, who stands between her children and receives a different smoke from them. The beginning of all things, the sea and the rain, and the mother of the twin gods: the list can be read as a list of origins, the resin of the first-born god given to the waters from which things grow and to the mother of light. Adonis, born of the myrrh tree in the story told below, is not among them; his rubric is aromatics, and his hymn has him "brought to birth in the bed of lovely-tressed Phersephone" (LVI rubric, LVI.9; see Ἄδωνις).

Use in the Hymns

The first-born god. "Protogonos I call, twofold in nature, great, wandering the aither" (VI.1), under the rubric "fumigation from myrrh" (VI rubric; see Πρωτόγονος).

The waters. The same rubric stands over Poseidon, over the "Airy clouds, fruit-nourishing, wandering the heavens" (XXI.1), and over Nereus, hailed as "you who hold the roots of the deep" (XXIII.1; see νεφέλη; Νηρεύς; Ποσειδῶν).

Leto. "Leto of the dark robe, goddess, bearer of twins, august" (XXXV.1; see Λητώ). Apollo before her and Artemis after her have manna (XXXIV, XXXVI rubrics; see μάννα).

Places to read

Every rubric in which the word stands.

VI rubric Myrrh for Protogonos, the offering given to the first-born god.

XVII rubric Myrrh for Poseidon.

XXI rubric Myrrh for the Clouds.

XXIII rubric Myrrh for Nereus.

XXXV rubric Myrrh for Leto.

Earlier poetry and cult

Sappho. Myrrh is among the scents blended together when Hector brings Andromache home to Troy, in Sappho's form μύρρα (fr. 44.30; see ἄρωμα).

Herodotus. Herodotus knows myrrh as an Arabian thing and an Egyptian one. Of the spices that Arabia alone grows, he says, the Arabians win all with difficulty except myrrh (3.107.1; see ἄρωμα). For the goddess they hold greatest, at her greatest feast, the Egyptians fill the body of the sacrificed bull with pure loaves, honey, raisins, figs, frankincense, myrrh and other incense, and burn it with olive oil poured over it (2.40.1–3). The embalmers of the costliest kind empty the belly, wash it with palm wine, pack it with crushed unmixed myrrh, cassia and all the other spices but frankincense, and stitch it shut (2.86.4–5).[830] When the first Greek ships were taken by Xerxes' fleet, the Persians kept alive a marine of Aegina, Pytheas, who had fought on until he was hacked all over, healing his wounds with myrrh and binding them with strips of fine linen, and showed him off to their whole army for his courage (7.181.1–3).[831]

The phoenix. The bird that the Egyptians call the phoenix, Herodotus was told, comes once in five hundred years, when its father dies. It sets out from Arabia, moulds an egg of myrrh as large as it can carry, tries whether it can lift it, then hollows it out, lays its father inside and seals the opening with more myrrh, so that the egg weighs what it weighed before, and carries it to the temple of the Sun in Egypt. Herodotus reports the story and says he does not believe it (2.73.1–4).[832] The egg of myrrh can be read beside the hymn that gives myrrh to the egg-born god, independently of Herodotus: in the one a dead father is sealed in an egg of myrrh and carried to the temple of the Sun, in the other the god who comes from the egg brings "bright holy light" (VI.8).

Later readings

Smyrna, daughter of Theias. Apollodorus gives Panyassis' account of Adonis' birth. Theias, king of the Assyrians, had a daughter, Smyrna, who did not honour Aphrodite, and in the goddess's anger she came to love her father. With her nurse's help she lay with him for twelve nights without

[830] Herodotus 2.40.1–3, 2.86.4–5.

[831] Herodotus 7.181.1–3.

[832] Herodotus 2.73.1–4.

his knowing; when he found out, he drew his sword and pursued her, and she prayed to the gods to become invisible. They pitied her and changed her into the tree that is called σμύρνα, and ten months later the tree split open and Adonis was born (*Library* 3.14.4).[833] Ovid tells the story of Myrrha, daughter of the Cyprian king Cinyras, and ends it on the resin. The girl, become a tree, has lost the senses she had in her body, "yet she weeps, and warm drops run from the tree. The tears too have their honour: the myrrh that drips from the wood keeps its mistress's name, and no age will be silent of it" (*Metamorphoses* 10.499–502).[834]

Pliny and Dioscorides. Pliny says that the myrrh tree is tapped twice a year, from the root up as far as the stout boughs, and that before it is cut it sweats of its own accord: this is stacte, the most prized of all myrrh. The Arabians, who pay a god a tithe of their frankincense (12.63; see λίβανος), give the god no share of their myrrh, because it grows among other peoples too, though they pay a quarter of it to the king of the Gebbanitae; and myrrh is cheated with lumps of mastic and gum, with cucumber juice for the bitterness and with litharge for the weight (*Natural History* 12.66–71).[835] Dioscorides calls it "the tear of a tree that grows in Arabia, like the Egyptian thorn": when the tree is cut the tear runs down onto mats spread beneath it, and some of it sets round the trunk; the oily myrrh of the plains, pressed, yields stacte, and the best of all is the Troglodytic, named from the country that grows it (*On Medical Material* 1.64.1).[836]

The Gospels. Matthew's magi bring myrrh with gold and frankincense to the child (Matthew 2.11; see λίβανος). In Mark, Jesus is offered wine mixed with myrrh at Golgotha, ἐσμυρνισμένον οἶνον, and does not take it (15.23); in John, Nicodemus comes carrying some hundred pounds of myrrh and aloes, and he and Joseph of Arimathea tie the body in strips of

[833] Apollodorus, *Library* 3.14.4.

[834] Ovid, *Metamorphoses* 10.499–502.

[835] Pliny the Elder, *Natural History* 12.66–71.

[836] Dioscorides, *On Medical Material* 1.64.1.

linen with the spices packed in, the Jewish manner of burial (19.39–40).[837] The resin of the birth is the resin of the burial, as in Herodotus' Egypt.

In this edition

The edition renders the rubric θυμίαμα σμύρναν "fumigation from myrrh" at all five places. The note on VI rubric names it "the offering given to the first-born god", and the note on IV rubric gives Pliny's prices. None of the five rubrics carries an apparatus entry.

See also

Ἄδωνις; ἄρωμα; γένεσις; δαλός; θυμίαμα; θυμίαμα σμύρναν; κρόκος; Λητώ; λίβανος; μάννα; νεφέλη; Νηρεύς; Ποσειδῶν; Πρωτόγονος; στύραξ; ᾠογενής.

σπένδε γάλα · pour a libation of milk

The second act of the rubric of Amphietes, the only order in the book's instructions and the only place the poured liquid is named · Orphic Hymns

σπένδε γάλα, *spende gala*, "pour a libation of milk"

At a Glance

The phrase. σπένδε, the imperative of σπένδω, "pour a libation", addressed to one person, with γάλα, "milk", as what is poured: pour milk as the drink-offering.

In the Hymns. Once, at the end of the rubric of the hymn to Amphietes: "fumigation from everything except frankincense, and pour a libation of milk" (LIII rubric).

In this edition. "And pour a libation of milk".

A place to read. LIII, the hymn to Amphietes, with its rubric.

Meaning

Every other rubric of the collection is a noun and its object: θυμίαμα, "fumigation", followed by what is to be burnt, in the accusative

[837] Mark 15.23; John 19.39–40.

everywhere but under Hypnos, where it is "with poppy", μετὰ μήκωνος (LXXXV rubric), with no verb and no person (see θυμίαμα; θυμίαμα μετὰ μήκωνος). This one goes on, after the fumigation and its exception, with καί and a finite verb, and the verb is an imperative in the second person singular. For two words the rubrics speak to someone. Over the other seventy-seven hymns they never say who burns the smoke; here the rubric tells the celebrant at the altar of Amphietes what to do with the hands. The note on LIII rubric calls it "the only rubric that prescribes a second act", and the note on XXVI rubric, comparing Earth's exclusion with this one, says that "LIII goes further and prescribes an act". The act is in the grammar as well as in the rite.

The phrase also names what the verse never names. The libations of the hymns and the proem's "august libation" leave the liquid unsaid, and here it is milk, poured for the god of the vine; the verse's libations, and why milk suits a god who sleeps "at the sacred house of Phersephone" (LIII.3; see Ἀμφιετής), are told under γάλα (see λοιβή; σπονδή). The order and the milk can be read together: the one time the rubrics give an order, it is for the one liquid the book names, and that is the one least expected in a hymn to Bakchos.

The rubric is one of the two that name everything and take something away, as γάλα tells (XXVI, LIII rubrics; see θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων; θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα). Earth's ends with its exclusion. Amphietes' ends with an order.

Use in the Hymns

The rubric. "Fumigation from everything except frankincense, and pour a libation of milk" (LIII rubric), over the hymn that calls "Amphietes … Bakchos, chthonic Dionysos" (LIII.1) and asks him to come "teeming with well-hallowed fruits that bring to birth" (LIII.10; see τελεσσιγόνοισι).

Places to read

The one place where the phrase stands.

LIII rubric The fumigation of everything except frankincense is followed by the order to pour a libation of milk.

Earlier poetry and cult

Milk on the tomb. The libation of milk to the dead is the queen's in Aeschylus' *Persians*, told under γάλα (610–618). In Sophocles' *Electra* it is the sign that a son has come home. Electra's sister Chrysothemis, coming to their father's old tomb, sees "fresh-flowing streams of milk" from the top of the mound and the grave ringed round with every kind of flower, and then a lock of hair newly cut on the edge of the pyre, and she knows it for Orestes' (893–904).[838] In Euripides' *Iphigenia among the Taurians* Iphigenia, believing her brother dead, prepares the offerings she will pour for him far from his grave: the mixing-bowl of the dead, to wet the back of the earth, "streams from the mountain heifers, the wine-libations of Bakchos, and the labour of the tawny bees, which are laid down as charms for the dead" (159–166).[839] In both plays the milk goes to a brother or a father below the earth.

Later readings

The pastoral offering. Theocritus' herdsmen promise milk to the gods of the countryside. In the fifth *Idyll* Lakon, boasting against Komatas, will set up "a great bowl of white milk for the Nymphs", and another of sweet olive oil, and Komatas answers that he will set up eight pails of milk for Pan and eight bowls of honey (5.53–54, 58–59).[840]

Virgil. In the *Aeneid* the milk is poured for the dead, as in the tragedians. At the second burial of Polydoros the Trojans bring "cups foaming with warm milk and bowls of sacred blood" (3.66–67), and at the tomb of Anchises, a year after his death, Aeneas pours on the ground two cups of unmixed wine, "two of new milk, two of sacred blood", and scatters

[838] Sophocles, *Electra* 893–904.

[839] Euripides, *Iphigenia among the Taurians* 159–166.

[840] Theocritus, *Idylls* 5.53–54, 58–59.

purple flowers (5.77–79).[841] Virgil's son pours wine and milk side by side for his father; the Orphic rubric, independently of him, keeps the wine away and pours the milk alone for the god of wine.

In this edition

The edition renders the rubric "fumigation from everything except frankincense, and pour a libation of milk", with σπένδε as "pour a libation" and γάλα as "milk". The note on LIII rubric and the note on XXVI rubric are quoted above. The rubric carries no apparatus entry.

See also

Ἀμφιετής; γάλα; θυμίαμα; θυμίαμα μετὰ μήκωνος; θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων; θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα; λίβανος; λοιβή; σπένδω; σπονδή; τελεσσιγόνοισι.

σπένδω · pour a libation

The verb of the poured offering, used once, as the order at the end of the rubric of Amphietes · Orphic Hymns

σπένδω, *spendō*, imperative σπένδε, *spende*, "pour a libation"

At a Glance

The word. To pour out a drink-offering, of wine, milk, honey or water, for a god or for the dead. In the middle voice, σπένδομαι, it means to make a truce, because a treaty was sealed with libations; the noun for both is σπονδή.

In the Hymns. Once, in a rubric: "and pour a libation of milk" (LIII rubric).

In this edition. "Pour a libation".

A place to read. LIII rubric, with the hymn to Amphietes beneath it.

[841] Virgil, *Aeneid* 3.66–67, 5.77–79.

Meaning

The verb that names the act of libation stands once in the book, and not in a hymn. The hymns speak of libations as things to which a god is called or which a god is asked to hear (XI.21, XIX.20, LIX.19, LXVI.10, Prayer 44; see λοιβή; σπονδή). No speaker of the verse says "I pour". The pouring is put into words only where the book stops singing and gives an instruction, and there it is an order to someone else: σπένδε, "pour" (LIII rubric; see σπένδε γάλα).

The verse has its own language for the act, and it is a language of calling, not of doing. Its speaker calls, καλέω and κικλήσκω, and its commonest imperatives to the gods are ἐλθέ and κλῦθι, "come" and "hear" (see κικλήσκω). Sacrifices and libations are named as nouns, as when the speaker of the hymn to Thanatos says "I ask, entreating you with sacrifices and with prayers" (LXXXVII.11; see θυσία), but the verse gives its speaker no verb of offering; the rite is performed in words, and the hands are left to the rubrics. The rubrics in turn have no verb but this one. It is joined to the one rubric that adds an act to a fumigation, and to the one liquid the book names, milk (see γάλα).

The word's two senses, a pouring and a treaty, can be read as one sense seen from two sides: a god given a libation is bound to the giver as parties to a truce are bound to each other, and the god who receives the drink is asked to grant the prayer that goes with it (see εὐχή). The hymns, which ask a god again and again to come "with kindly counsel" and to give "a good end to life", can be read as written on the same understanding, the libation being the gift that opens the exchange (see λοιβή; τέλος ἐσθλόν).

Use in the Hymns

The order. "Fumigation from everything except frankincense, and pour a libation of milk" (LIII rubric; see Ἀμφιετής; θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα).

Places to read

The one place where the verb stands; the noun σπονδή and the epic λοιβή have their own entries.

LIII rubric The rubric of Amphietes ends with the order to pour a libation of milk.

Earlier poetry and cult

Achilles' cup. When Achilles sends Patroklos out in his armour, he goes into his hut and opens the chest that Thetis packed for him, in which lay a cup from which no other man drank and from which he poured libations to no god but Zeus the father. He cleans it with sulphur, washes it in running water, washes his hands, draws wine, and standing in the middle of the courtyard pours it, looking up to the sky, and prays to Zeus of Dodona that Patroklos may drive the fighting from the ships and come back unharmed. Zeus grants the first and refuses the second; and Achilles, "having poured and prayed to Zeus the father", puts the cup back in the chest (*Iliad* 16.220–254).[842] The libation is complete and the prayer is half answered.

The bronze helmet. Herodotus tells how the twelve kings who shared Egypt sacrificed together in the temple of Hephaistos, and on the last day of the feast, when they were about to pour, the high priest brought out the golden bowls from which they used to pour and miscounted, bringing eleven for twelve. Psammetichos, standing last, took off his bronze helmet, held it out and poured from that. An oracle had told them that the one of them who poured from a bronze bowl would be sole king of Egypt; the others, finding that he had done it with no forethought, would not kill him, but drove him into the marshes. He came out of them king (2.151–152).[843] Xerxes, on the morning his army crossed into Europe, waited for the sun to rise, poured from a golden bowl into the sea and prayed to the sun that no mischance should stop him from subduing Europe before he reached its farthest bounds; then he threw the bowl into the Hellespont,

[842] Homer, *Iliad* 16.220–254.

[843] Herodotus 2.151–152.

with a golden mixing-bowl and a Persian sword, and Herodotus cannot decide whether he gave them to the sun or to the sea he had whipped (7.54.1–3).[844]

Later readings

Socrates' cup. When the hemlock is brought, Socrates asks the man who carries it, "What do you say about this drink, as to pouring a libation from it to someone? Is it allowed or not?" The man answers that they grind only as much as they think enough to drink. "I understand," Socrates says, "but it is allowed, I suppose, and right, to pray to the gods that the move from here to there may be fortunate; and that I pray, and may it be so" (Plato, *Phaedo* 117b–c).[845] The libation is refused and the prayer kept.

Paul. Paul turns the verb on himself. To the Philippians he writes that even if he is himself the drink-offering poured over the sacrifice and priestly service of their faith, he is glad (2.17), and in the Second Letter to Timothy, which goes under his name, the writer says, "Already I am being poured out, and the hour of my release has come; I have fought out the fine contest, I have run the course to its end, I have held to the faith" (4.6–7).[846] The poured offering has become the life of the one who pours.

In this edition

The edition renders σπένδε "pour a libation" in the one rubric where it stands, and the rubric carries no apparatus entry. The note on LIII rubric is quoted under σπένδε γάλα.

See also

Ἀμφιετής; γάλα; εὐχή; θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα; θυσία; κικλήσκω; λοιβή; σπένδε γάλα; σπονδή; τέλος ἐσθλόν.

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[844] Herodotus 7.54.1–3.

[845] Plato, *Phaedo* 117b–c.

[846] Philippians 2.17; 2 Timothy 4.6–7.

σπονδή · libation

The prose word for the poured offering, the last thing the proem calls the gods to, beside the sacred rite · Orphic Hymns

σπονδή, *spondē*, accusative σπονδήν, *spondēn*, "libation"

At a Glance

The word. The drink-offering, the noun of σπένδω, "pour a libation": the ordinary prose word beside the epic λοιβή. In the plural, σπονδαί, it is also a truce or a treaty, because agreements were sealed by pouring.

In the Hymns. Once, in the last line of the proem: "to this sacred rite and to the august libation" (Prayer 44).

In this edition. "Libation", with σεμνήν as "august".

A place to read. Prayer 39–44, the close of the proem.

Meaning

The proem ends on the word. Its single sentence, which has named some seventy gods and powers, comes to rest on what they are asked to come to: "to come with favour, holding a heart made glad, / to this sacred rite and to the august libation" (Prayer 43–44). The suspension of the sentence, and the rite, θυηπολίη, that the last line names first, are told under θυηπολίη. The libation is named second, joined to the rite by τε, with the preposition that governs both nouns, ἐπί, "to", set between it and its adjective at the very end of the proem.

The two nouns can be read as naming the two halves of the offering: θυηπολίη, the rite of sacrifice, whose smoke the rubrics prescribe over seventy-eight hymns, and σπονδή, what is poured. The rubrics, which say exactly what is to be burnt, say what is to be poured only once, at LIII, where it is milk (see σπένδε γάλα). The proem promises both kinds of gift at the outset, and the book prescribes one kind in detail and the other almost never. The libation is in the proem as a whole, and in the rubric of Amphietes as a single act.

The word is the prose word, and the hymns themselves do not use it. When a hymn asks a god to come to the libations, to grant a favour for them or to hear them, it says λοιβή, the word of epic, or once its compound ἐπιλοιβή (XI.21, XIX.20, LIX.19, LXVI.10; see ἐπιλοιβή; λοιβή). The proem, which is the collection's own preface and the most self-consciously ritual of its texts, uses the word of the altar and the treaty. Its adjective is σεμνή, "august", the word of reverence that the collection gives to gods and to rites alike, as to the Nereids' "august rite" (XXIV.10; see τελετή); the libation is held in the same awe as the powers who are called to it.

Use in the Hymns

The proem. "And Beginning and End — for that was greatest of all — / to come with favour, holding a heart made glad, / to this sacred rite and to the august libation" (Prayer 42–44; see ἀρχή; θυηπολίη; πέρας).

Places to read

The one line in which the word stands; the epic λοιβή and the verb σπένδω have their own entries.

Prayer 44 The gods are called to the sacred rite and to the august libation.

Earlier poetry and cult

The libations of the oath. In Homer the plural already means the pact. Nestor, rebuking the Greek assembly for talking like children, asks what is to become of their compacts and oaths, and wishes the schemes and resolutions of men into the fire, "and the unmixed libations and the right hands we trusted" (*Iliad* 2.339–341). Agamemnon, seeing Menelaos wounded by the Trojans' arrow in the truce, uses the same line in the other sense: the oath is not in vain, nor the lambs' blood, "the unmixed libations and the right hands we trusted"; for if the Olympian does not fulfil it at once, he fulfils it late (4.158–161).[847] The wine poured unmixed binds the parties, and the god who receives it sees the pact kept.

[847] Homer, *Iliad* 2.339–341, 4.158–161.

Truces in a wineskin. Aristophanes makes the double sense a joke. In the *Acharnians* the farmer Dikaiopolis pays the self-styled immortal Amphitheos eight drachmas to fetch him a private peace from Sparta, and Amphitheos comes back with three σπονδαί to taste. The five-year truce smells of pitch and the fitting-out of ships, the ten-year truce of embassies to the allies and their delays; the thirty-year truce, by land and sea, draws from Dikaiopolis the cry "O Dionysia!": it smells of ambrosia and nectar and says in the mouth "go where you like", and he takes it: "these I accept, and pour, and drink down" (178–200).[848]

The fleet. Thucydides describes the libations with which the Athenian fleet set out for Sicily. When the ships were manned, a trumpet called for silence, and the customary prayers before sailing were said not ship by ship but by all together after a herald; mixing-bowls were filled along the whole line, and marines and officers poured from cups of gold and silver, while the crowd on shore prayed with them. When they had sung the paean and "brought the libations to an end", they put out (6.32.1–2).[849] The proem's libation, called for at the end of a long litany, can be read beside the libation that ended the prayers of a city, independently of the Hymns.

Later readings

The dinner. The libation that opened the drinking at Agathon's dinner in Plato's *Symposium* is told under λοιβή (176a).

In this edition

The edition renders σπονδήν "libation" and σεμνήν "august" at Prayer 44, and the line carries no apparatus entry. The note at Prayer 43–44 explains why the English keeps the proem's sentence whole to its last word.

See also

ἀρχή; ἐπιλοιβή; θυηπολίη; λοιβή; πέρας; σπένδε γάλα; σπένδω; τελετή.

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[848] Aristophanes, *Acharnians* 129–133, 175–202.

[849] Thucydides 6.32.1–2.

στύραξ · storax

The dearest of the resins, the first named in the book, given to the goddess of birth at the door and to twelve more powers · Orphic Hymns

στύραξ, *styrax*, accusative στύρακα, *styraka*, "storax"

At a Glance

The word. Storax, the fragrant gum of a small tree of Syria and southern Asia Minor, and the tree itself. The same word names the spike at the butt-end of a spear-shaft, and Strabo's Selge made javelins of storax wood.

In the Hymns. Thirteen rubrics: twelve prescribe it alone, from Prothyraia (II) to the Charites (LX), and the Erinyes' joins it to manna (LXIX).

In this edition. "Storax" in every rubric, with notes at II, XIII and XL.

A place to read. II, the hymn to Prothyraia, with its rubric and its note.

Meaning

Storax is the first substance the book names. Hekate's hymn has no rubric, and the first that the collection prints stands over Prothyraia, the goddess of birth: "fumigation from storax" (II rubric; see Προθυραία). The note there gives the offering and the goddess together: "Storax, burnt as the offering — traditionally identified with the resin of *Styrax officinalis*, though the resin actually traded in antiquity may have come from *Liquidambar orientalis*, the sweetgum of south-western Anatolia. Prothyraia is 'she before the door' — the goddess at the threshold, here the threshold of birth." The book's first smoke is burnt at the door through which the living come in.

It was the dearest of the resins. The note on IV rubric reports Pliny's prices, "the best frankincense at six denarii the pound against eleven to sixteen for myrrh and seventeen for storax", and on that reckoning the collection gives its costliest offering in thirteen hymns, twelve of them alone, and its cheapest in seventeen (see λίβανος). Only aromatics, a class rather than a substance, and frankincense are prescribed more often. The

note on XIII rubric sends Kronos back to the first place, "Storax, as for Prothyraia at II", and the list that follows runs through the father of the gods, Zeus in two hymns, Proteus, and four hymns of the Bacchic and Eleusinian circle, Dionysos, Demeter of Eleusis, Mise and Semele, with Hipta after them; its distribution is set out under θυμίαμα στύρακα. Prothyraia is a goddess of birth, Kronos the "father of the blessed gods and of men also" (XIII.1), and Semele and Hipta are the mother and the nurse of Dionysos (XLIV, XLIX; see Ἵππα; Σεμέλη). The resin of the door of birth can be read as given, through much of the list, to the powers of begetting, bearing and rearing.

Once it is joined to another offering. The Erinyes receive "storax and manna", the only rubric that joins two substances to be burnt with καί, and their kindlier selves in the next hymn receive aromatics (LXIX, LXX rubrics; see Ἐρινύες; Εὐμενίδες; θυμίαμα στύρακα καὶ μάνναν).

Use in the Hymns

The twelve. The rubric θυμίαμα στύρακα, "fumigation from storax", stands over Prothyraia, Kronos, Zeus, Zeus of the Thunderbolt, Proteus, Dionysos, Demeter of Eleusis, Mise, Semele, Hipta, Chthonic Hermes and the Charites (II, XIII, XV, XIX, XXV, XXX, XL, XLII, XLIV, XLIX, LVII, LX rubrics; see Δημήτηρ Ἐλευσινία; Διόνυσος; Ἑρμῆς Χθόνιος; Ζεύς; κεραύνιος; Κρόνος; Μίση; Πρωτεύς; Χάριτες).

With manna. "Fumigation from storax and manna" for the Erinyes (LXIX rubric).

The misprint. At XL Abel's page prints θυμίαμα στίρακα, which the note on XL rubric records and does not adopt.

Places to read

Every rubric in which the word stands.

II rubric Storax for Prothyraia, the goddess of birth, with the note on the resin.

XIII rubric Storax for Kronos, as for Prothyraia.

XV rubric Storax for Zeus.

XIX rubric Storax for Zeus of the Thunderbolt.

XXV rubric Storax for Proteus.

XXX rubric Storax for Dionysos.

XL rubric Storax for Demeter of Eleusis, misprinted on Abel's page.

XLII rubric Storax for Mise.

XLIV rubric Storax for Semele.

XLIX rubric Storax for Hipta.

LVII rubric Storax for Chthonic Hermes.

LX rubric Storax for the Charites.

LXIX rubric Storax and manna for the Erinyes.

Earlier poetry and cult

Herodotus. The earliest account of storax is Herodotus', who says the Phoenicians ship it to the Greeks and the Arabians burn it to drive off the winged snakes that guard the frankincense trees (3.107.2; see λίβανος).

Later readings

Strabo. Strabo describes the storax of Selge, high in the Pisidian Taurus. The tree grows there in plenty, small and straight, and javelins are made of it. A wood-eating worm bores through the trunk to the surface and throws out a dust like bran or sawdust, which heaps up at the root; then a moisture oozes out that sets easily, like gum. Where it runs down onto the dust it mixes with the dust and the earth, and only what sets on the surface of the heap or on the trunk stays pure; but from the impure part a mixture of wood and earth is made, more fragrant than the pure though weaker in its other powers, without most people knowing, and this is the incense that the superstitious burn most (12.7.3).[850]

Pliny. Pliny begins with the storax of Syria, from about Gabala, Marathus and Mount Casius, from a tree of the same name like the quince, whose tear smells harsh and pleasant at once. Little winged worms fly to it about the rising of the Dog-star and gnaw it, so that it is fouled with dust. After the Syrian he praises the storax of Pisidia, Cyprus, Cilicia and Crete; the

[850] Strabo 12.7.3.

best is reddish and fat and sticky, the worse branny and grey with mould, and it is cheated with cedar resin, gum, honey or bitter almonds, all of which the taste betrays. The best cost seventeen denarii (*Natural History* 12.124–125).[851]

Dioscorides. Dioscorides calls storax "the tear of a tree like the quince", and praises the yellow, oily, resinous kind with whitish lumps, which keeps its scent longest and gives out a honey-like moisture when softened, such as comes from Gabala, Pisidia and Cilicia. Dealers cheat it with sawdust from the worm-bored tree, mixed with honey and the dregs of iris; others knead wax or fat with storax in the hottest sun, press it through a coarse sieve into cold water and sell the little worms that come out as "worm-storax", which the inexperienced take for pure, not minding the smell, "for the unadulterated is very sharp". It is burnt and made into soot as frankincense is, and the unguent made from it in Syria warms and softens strongly but is heavy and gives headaches and torpor (*On Medical Material* 1.66.1–3).[852] The worm comes into all three accounts: the creature that bores the tree makes the resin flow, fouls it, and gives its name to the fraud.

The spear's butt. The other στύραξ is a soldier's. Xenophon tells how the Spartan Mnasippos, besieging Corcyra, struck one of his captains with a staff and another with the butt-spike of his spear, when they answered that the mercenaries could not be kept obedient unless they were given their keep (*Hellenica* 6.2.19).[853]

In this edition

The edition renders θυμίαμα στύρακα "fumigation from storax" in all twelve rubrics and θυμίαμα στύρακα καὶ μάνναν "fumigation from storax and manna" at LXIX. The notes on II and XIII rubrics are quoted above; the note on XL rubric records Abel's στίρακα as a misprint, and the

[851] Pliny the Elder, *Natural History* 12.124–125.

[852] Dioscorides, *On Medical Material* 1.66.1–3.

[853] Xenophon, *Hellenica* 6.2.19.

Closing Matter counts it among the seven wrong sorts on Abel's page, "recorded, not adopted". No rubric carries an apparatus entry.

See also

Δημήτηρ Ἐλευσινία; Διόνυσος; Ἐρινύες; Ἑρμῆς Χθόνιος; Εὐμενίδες; Ζεύς; θυμίαμα; θυμίαμα στύρακα; θυμίαμα στύρακα καὶ μάνναν; Ἵππα; κεραύνιος; Κρόνος; λίβανος; μάννα; Μίση; Προθυραία; Πρωτεύς; Σεμέλη; σμύρνα; Χάριτες.

συνευαστήρ · who cry euhoi together

συνευαστήρ, *syneuastēr*, accusative plural συνευαστῆρας, *syneuastēras*, "who cry euhoi together"

Attested: συνευαστῆρας (*syneuastēras*; Prayer 34). From σύν, "with", and εὐαστήρ, "one who cries εὐοῖ" (see εὐαστήρ): those who raise the Bacchic cry together. The proem names them beside the god's mother: "and Semele, and all who cry euhoi together with Bakchos" (Prayer 34; see Βάκχος; Σεμέλη). The note at Prayer 34 reads them as "the mythical thiasos — satyrs, maenads, nymphs — invoked as powers alongside Semele", and adds: "It is tempting, and no more than that, to hear the living association naming itself inside its own list." The cry itself is told under εὐάζω and εὔασμα, and the one who gives it under εὐαστής. The proem calls the gods, and among them a company that does what the singers do, so that the line can be read as the one place in the catalogue where the worshippers might stand among the worshipped. The edition renders συνευαστῆρας ἅπαντας "all who cry euhoi together", and the line carries no apparatus entry.

See also

Βάκχος; εὐάζω; εὔασμα; εὐαστήρ; εὐαστής; θίασος; Σεμέλη.

τελετάρχης · lord of the rite

The leader of the rite, a title given to Dionysos and, two hymns later, to Silenos, the god who is honoured in his rite and the nurse who leads his company · Orphic Hymns

τελετάρχης, *teletarchēs*, vocative τελετάρχα, *teletarcha*, "lord of the rite"

At a Glance

The word. From τελετή, "rite of initiation", and ἄρχω, "lead, rule, begin": the one who leads or founds a rite. The lexicon of Liddell and Scott gives the singular from the Hymns, and the plural from the late Platonists, for whom the "teletarchs" were an order of divine powers.

In the Hymns. Twice, always as the last word of a line: Dionysos in the hymn to the god of the trieteric feast (LII.3), and Silenos, "lord of the rite of the pastoral company" (LIV.4).

In this edition. "Lord of the rite".

A place to read. LII.1–4 and LIV.1–7.

Meaning

The rites of the collection have a whole order of persons: the initiates and the new initiates, "those who show the orgia", the herdsman who serves the goddess, the nurses and the keepers of the mysteries (see βουκόλος; μύστης; μυστιπόλος; νεομύστης; ὀργιοφάντης). At the head of them stands the one this title names. It is given twice, and each time to a member of the Bacchic household.

The god. The hymn to the god of the trieteric feast heaps titles on Dionysos for twelve lines, and the title of the rite closes the third: "thigh-nourished, of the winnowing-fan, fire-breathing, and lord of the rite" (LII.3; see Λικνίτης; μηροτρεφής; πυρίπνοος). The titles before it are his cradles and his nature: the thigh of Zeus, the winnowing-basket in which the child was laid, the fire. The note at LII.3, 10 calls the first two "the two cradles of the god … named together". The rite can be read as celebrating the god's birth and infancy, and the god born in those cradles as its lord.

The hymn's own end asks him to "come, blessed one, teeming, ever welcome to the initiates" (LII.13), and the title can be read as making him both the one honoured in the rite and the one who leads it.

The nurse. Two hymns later the title passes to the god's foster-father. Silenos is "far the best of the Silenoi, honoured by all the gods / and by mortal men at the trieteric seasons, / of holy rites, stately, lord of the rite of the pastoral company" (LIV.2–4; see θίασος; νόμιος; Σιληνός). The line begins with ἁγνοτελές, "of holy rites", and ends with τελετάρχα, so that it is framed by two compounds of the same root (see ἁγνοτελής). Here the rite has a company, the θίασος, and the company is pastoral, a band of herdsmen; the next lines make Silenos "leader of the Naiads and of the ivy-bearing Bakchai" and call him with "all the Satyrs" (LIV.6–7; see Σάτυρος). Dionysos is lord of the rite as its god; Silenos is lord of it as the elder who leads the dancers.

The two hymns are joined by the trieteric feast. The god of LII is the god of the feast held every other year, and Silenos is honoured "at the trieteric seasons" (LIV.3; see τριετηρίς). Between them stands the hymn to Amphietes, who sleeps through the interval and wakes to the revel (LIII; see Ἀμφιετής). The lord of the rite is named on either side of the god who sleeps.

Use in the Hymns

Dionysos. "thigh-nourished, of the winnowing-fan, fire-breathing, and lord of the rite" (LII.3).

Silenos. "of holy rites, stately, lord of the rite of the pastoral company" (LIV.4).

Places to read

Both lines in which the word stands.

LII.3 Dionysos is thigh-nourished, of the winnowing-fan, fire-breathing and lord of the rite.

LIV.4 Silenos is of holy rites, stately, lord of the rite of the pastoral company.

Earlier poetry and cult

The god who gave the orgia. In Euripides' *Bacchae* the disguised god tells Pentheus that Dionysos himself gave him the rites, face to face; the exchange is told under ὄργιον (470–482).

The company turned herdsmen. Euripides' satyr-play makes Silenos' company a pastoral one in fact. Silenos and his sons, shipwrecked at Etna while searching for the god, have become the slaves of Polyphemus, and "instead of the euhoi of Bacchic revels", he says, "we shepherd the flocks of the godless Cyclops" (*Cyclops* 25–26); his complaint to Bromios that opens the play is told under εὐαστής.[854] Euripides' leader of the dance has had to become a shepherd; the hymn's lord of the rite leads a company that is pastoral by nature, independently of him.

Later readings

The four madnesses. Plato's Socrates gives each of the four kinds of divine madness to a god, and the madness of the rites, τελεστική, to Dionysos; the passage is told under μανία (*Phaedrus* 265a–b).

The teletarchs. In the late Platonists the plural names an order of gods taken over from the *Chaldaean Oracles*, hexameter oracles of the second century AD that the schools treated as revealed: Damascius speaks of the "teletarchs" among the ranks of divine powers in his treatise *On First Principles* (96).[855] The schools' class of beings in a hierarchy shares the word that the Hymns give to a god and to his nurse, independently of them.

In this edition

The edition renders τελετάρχα "lord of the rite" at both places. At LII.3 πυρίπνοε is Hermann's for the codices' πυριπόλε and μητροτρεφές Abel's form, printed in his verse as μηροτρεφές (the apparatus at LII.3 and the note at LII.3, 10); at LIV.4 ἀγνοτελές is Casaubonus' for ἀγνοτερής, and

[854] Euripides, *Cyclops* 1–26.

[855] Damascius, *On First Principles* 96.

Abel prints θιάσου νομίου for the codices' θίασ' εὐνομίου (the apparatus at LIV.4). Neither entry is on the title itself.

See also

ἀγνοτελής; Ἀμφιετής; βουκόλος; εὐαστής; θίασος; Λικνίτης; μανία; μηροτρεφής; μύστης; μυστιπόλος; νεομύστης; νόμιος; ὄργιον; ὀργιοφάντης; πυρίπνοος; Σάτυρος; Σιληνός; τελετή; τριετηρίς.

τελετή · rite

The collection's word for its own rite of initiation, to which gods are called, which four powers are said to have founded, and which the initiates must not forget · Orphic Hymns

τελετή, *teletē*, accusative τελετήν, *teletēn*, genitive τελετῆς, *teletēs*, plural τελεταί, *teletai*, accusative τελετάς, *teletas*, dative τελεταῖς, *teletais*, Ionic τελετῇσιν, *teletēisin*, "rite", "rites"

At a Glance

The word. From τελέω, "accomplish, bring to its end", and in the passive "be initiated": a rite, and above all a rite of initiation, the ceremony of the mysteries in which the worshipper is brought to completion. It shares its root with τέλος, "end", and the Greeks heard the kinship.

In the Hymns. Nineteen lines from Hekate's hymn to Hestia's: I.9, VI.11, VII.12, XXIV.10, XXVII.11, XXXV.7, XXXVIII.6, XLIII.10, XLIX.2, XLIX.7, LIII.9, LIV.7, LIV.10, LXXV.3, LXXVI.7, LXXVII.10, LXXIX.8, LXXIX.12, LXXXIV.3.

In this edition. "Rite" and "rites" everywhere.

A place to read. XXIV.10–12 with XXXVIII.6, LXXVI.7 and LXXIX.8, the four founders of the rite.

Meaning

The τελετή is the occasion of the book. The hymns call their gods to it, name the gods who first gave it, describe it with the collection's words of

holiness, and pray for those who take part in it. The word is never explained; the hymns can be read as sung from inside the rite they name.

The god called to the rite. Most often the word stands in the closing petition, as the place the god is asked to come to. The Mother of the gods is told "Come to the rite, O lady, delighting in the drum" (XXVII.11); Hipta "come to the rites, rejoicing with a sacred face" (XLIX.7); the Horai "come to the pure rites of good omen, for the new initiates" (XLIII.10; see εὔφημος; νεομύστης); Protogonos "come rejoicing / to the consecrated rite, most various, for those who show the orgia" (VI.10–11; see ὀργιοφάντης; πολυποίκιλος); the Stars "to the much-learned labours of the well-hallowed rite" (VII.12), where the note at VII.12 observes that "the initiation is spoken of as a set of ordeals". Three hymns call their god to "the rite of all the gods" (XXXV.7, LIII.9, LIV.7; see πάνθειος τελετή), and the well-hallowed rite of four places, VII.12 among them, is told under εὐιέρου τελετῆς.

The founders. Four times the collection names a founder of the rite, three of them as the first, and each time someone else: the Nereids, the Kouretes, the Mousai and Themis (XXIV.10–11, XXXVIII.6, LXXVI.7, LXXIX.8; see ἀναδείκνυμι; Θέμις; Κουρῆτες; Νηρηΐς). The book does not reconcile them, and each hymn can be read as claiming the rite for its own god.

The rite and its words. The adjectives that go with the word are the collection's vocabulary of the holy. The rite is "pure", ὅσιος (I.9, XLIII.10, LXXXIV.3; see ὅσιος); "consecrated", ἅγιος (VI.11, LIV.10, LXXIX.8; see ἅγιος); "well-hallowed" (see εὐίερος); "august", σεμνή (XXIV.10); "most various" (VI.11); and "of good omen" (XLIII.10). Hekate is asked "that the maiden be present at the pure rites of those who beseech her" (I.9; see Ἑκάτη), and the hymn to Hestia, near the end of the book, asks, "may you yourself show forth these men as initiates in the pure rites" (LXXXIV.3; see μύστης). And the hymn to Mnemosyne asks the goddess to "rouse in the initiates the memory / of the well-hallowed rite, and send forgetfulness away from them" (LXXVII.9–10; see λήθη; Μνημοσύνη): "the rite is to be remembered", as the note at LXXVII.9–10 puts it.

The rite and the end. The rite stands beside τέλος in Leto's line and beside τελεσσιγόνοισι in Amphietes', words of one root (XXXV.7, LIII.10; see πάνθειος τελετή; τελεσσιγόνοισι; τέλος).

Use in the Hymns

Hekate. "that the maiden be present at the pure rites of those who beseech her" (I.9).

Hipta. "keeper of the mysteries, glorying in the rites of holy Sabos" (XLIX.2; see μυστιπόλος; Σάβος).

Silenos. "showing forth in consecrated rites the orgia that shine by night" (LIV.10; see ὄργια νυκτιφαῆ).

Palaimon. "I call you, Palaimon, to the well-hallowed rites" (LXXV.3; see Παλαίμων).

Themis. "for you first revealed the consecrated rites to mortals" (LXXIX.8); "to your well-hallowed, mystery-celebrating rites, maiden" (LXXIX.12).

Places to read

Every line in which the word stands; the compound τελετάρχης has its own entry.

I.9 Hekate is asked that the maiden be present at the pure rites.

VI.11 Protogonos is called to the consecrated rite, most various, for those who show the orgia.

VII.12 The Stars are asked to come to the much-learned labours of the well-hallowed rite.

XXIV.10 The Nereids were the first to show forth the august rite of Bakchos and Phersephoneia.

XXVII.11 The Mother of the gods is called to the rite, delighting in the drum.

XXXV.7 Leto is called to the rite of all the gods, bringing a sweet end.

XXXVIII.6 The Kouretes were the first to establish the rite among men.

XLIII.10 The Horai are called to the pure rites of good omen, for the new initiates.

XLIX.2 Hipta glories in the rites of holy Sabos.

XLIX.7 Hipta is called to the rites, rejoicing with a sacred face.

LIII.9 Amphietes is called to the rite of all the gods with a gleaming face.

LIV.7 Silenos is called to the rite of all the gods with all the Satyrs.

LIV.10 Silenos shows forth the night-shining orgia in consecrated rites.

LXXV.3 Palaimon is called to the well-hallowed rites.

LXXVI.7 The Mousai showed forth to mortals the rites that initiates perform.

LXXVII.10 Mnemosyne is asked to rouse the memory of the well-hallowed rite and send forgetfulness away.

LXXIX.8 Themis first revealed the consecrated rites to mortals.

LXXIX.12 Themis is called to her well-hallowed, mystery-celebrating rites.

LXXXIV.3 Hestia is asked to show forth these men as initiates in the pure rites.

Earlier poetry and cult

The rites of the gods. In its entrance song the chorus of Euripides' *Bacchae* calls blessed the one who knows "the rites of the gods" and keeps his life pure; the passage is told under βακχεύω (72–77). Herodotus calls the Thesmophoria a τελετή of Demeter and keeps a reverent silence about it (2.171; see θεσμοφόρος). And Aristophanes' Aeschylus says that "Orpheus showed us rites", τελετάς, with κατέδειξε, the twin of the verb the Hymns give the Nereids and the Mousai as founders (*Frogs* 1032; see ἀναδείκνυμι).

Later readings

The perfect rites. Plato's Socrates plays on the root in the *Phaedrus*, where the man who uses the soul's reminders rightly is forever being initiated into complete rites, τελέους ἀεὶ τελετὰς τελούμενος, and alone becomes complete in truth; the passage is told under μνήμη (249c).[856]

[856] Plato, *Phaedrus* 249c.

Plato's rite is memory of what the soul once saw; the hymn to Mnemosyne asks, independently of him, that the rite itself be remembered.

Rites for sale. The begging priests whom Plato's Adeimantus describes, performing rites, τελεταί, from the books of Musaeus and Orpheus that release the living and the dead from punishment, are told under θυηπολίη (*Republic* 2.364b–365a), and the saying of the rites that Socrates applies to the philosophers in the *Phaedo* under βακχεύω (69c–d).

In this edition

The edition renders τελετή "rite" or "rites" at all nineteen places. The note at XXIV.10–12 is quoted above; the note at LXXIX.8 records the ruling that renders ἅγιος "consecrated". The apparatus records Hermann's Ionic forms at I.9 (ὁσίῃσι) and XLIX.2 (τελετῇσιν for τελεταῖσιν), Hermann's νεομύστοις for νεομύστους at XLIII.10, Abel's ὁσίαις at LXXXIV.3 and Hermann's ἁγίην at VI.11 (the apparatus at those lines); at LXXV.3 τελετῇσιν is Hermann's Ionic, as εὐιέρου τελετῆς reports.

See also

ἅγιος; ἀναδείκνυμι; βακχεύω; Ἑκάτη; εὐίερος; εὐιέρου τελετῆς; εὔφημος; Θέμις; θεσμοφόρος; θυηπολίη; Κουρῆτες; λήθη; μνήμη; Μνημοσύνη; μύστης; μυστιπόλευτος; μυστιπόλος; νεομύστης; Νηρηΐς; ὄργια νυκτιφαῆ; ὀργιοφάντης; ὅσιος; Παλαίμων; πάνθειος τελετή; πολυποίκιλος; Σάβος; τελεσσιγόνοισι; τελετάρχης; τέλος.

τελέω · accomplish

The verb of completion, root of the rite and of the end: Physis accomplishing what is decreed, the worshippers accomplishing the god's birth, and the child brought to term · Orphic Hymns

τελέω, *teleō*, participle τελέουσα, *teleousa*, subjunctive τελῶσιν, *telōsin*, perfect passive participle τετελεσμένος, *tetelesmenos*, "accomplish", "come to term"

At a Glance

The word. From τέλος, "end": to bring to an end, accomplish, fulfil; to pay what is owed; to perform a rite; and in the passive, to be initiated. The perfect participle τετελεσμένος is "accomplished", "brought to term", and in the language of the mysteries "initiated".

In the Hymns. Three times: Physis is "alone accomplishing what is decreed" (X.24); the worshippers "accomplish the fruitful birth-pang of your Bakchos" (XLIV.8); and Sabazios sewed Dionysos into his thigh "that he might come to term" (XLVIII.3).

In this edition. "Accomplishing", "accomplish", "come to term".

A place to read. XLIV.6–9 and XLVIII.1–4, two hymns on the god's birth.

Meaning

The verb belongs to a large family in the collection. Beside it stand τελετή, the rite (nineteen lines), τέλος, the end (eleven), τελεσφόρος, "bringing to fulfilment", τελετάρχης, "lord of the rite", τελεσσιγόνοισι, "that bring to birth", τελεόω, "bring to fulfilment", and the compounds ἁγνοτελής, "of holy rites", ἡμιτελής, "half-complete", and ἐκτελέω, "accomplishing", "bringing ... to pass" (VII.13, XLII.11), with the formula ἀτελὴς τελευτή and the eye of Zeus that is τέλειον, "all-accomplishing" (LIX.13; see Διὸς ὄμμα τέλειον). The verb itself stands only three times, and in the three places it carries the three senses that hold the family together: fate fulfilled, a rite performed and a birth brought to term.

What is decreed. Physis is "fair-throned, held in honour, alone accomplishing what is decreed", μόνη τὸ κριθὲν τελέουσα (X.24; see κρίνω; Φύσις). The decision of fate needs a power to carry it out, and Nature is that power; the same hymn has already called her κράντειρα, "accomplisher" (X.12; see κράντειρα). The formula returns in the hymn to Thanatos with τελεόω (LXXXVII.8; see τελεόω).

The rite. Semele won her honours "among mortal men, through the trieteric seasons, / whenever they accomplish the fruitful birth-pang of

your Bakchos / and the well-hallowed table and the holy mysteries" (XLIV.7–9; see Σεμέλη). The verb has three objects, the birth-pang, the table and the mysteries, and with the last of them it is the ordinary verb for performing a rite of initiation. The birth of the god is "accomplished" as the mysteries are, in the trieteric feast; the reading of the line is told under γονίμη ὠδίς.

The birth. The hymn to Sabazios addresses him: "you who Bakchos Dionysos, the loud-roaring, Eiraphiotes, / sewed into your thigh, that he might come to term / to most divine Tmolos, and to fair-cheeked Hipta" (XLVIII.2–4; see ἐγκαταρράπτω; Εἰραφιώτης; Ἵππα; Σαβάζιος). The participle τετελεσμένος names the child completed in the father's thigh, and it is the same participle that names the initiate who has completed the rite (see ἀμύητος). The god came to term and so came to Tmolos and to his nurse, across the line Abel marks as lost after XLVIII.3. The note after XLVIII.3 reads the participle of gestation, the child "carried to term" and not perfected in any mystical sense; the collection does not make the pun, but the initiate's sense can be read beside it.

Use in the Hymns

Physis. "fair-throned, held in honour, alone accomplishing what is decreed" (X.24; see αἶσα).

Semele. "whenever they accomplish the fruitful birth-pang of your Bakchos" (XLIV.8).

Sabazios. "sewed into your thigh, that he might come to term" (XLVIII.3; see μηρός).

Places to read

Every line in which the simple verb stands; the compound ἐκτελέω (VII.13, XLII.11) is given above, and τελεόω, the noun τέλος and the other words of the root have their own entries.

X.24 Physis alone accomplishes what is decreed.

XLIV.8 Mortals accomplish the fruitful birth-pang of Bakchos at the trieteric seasons.

XLVIII.3 Sabazios sewed Dionysos into his thigh, that he might come to term.

Earlier poetry and cult

Brought to term by the Moirai. Euripides uses the verb of the same birth. The chorus of the *Bacchae* sings that Zeus bore the god "when the Moirai brought him to term", *ἀνίκα Μοῖραι τέλεσαν* (99–100); the passage is told under *ταυρόκερως*.

Initiated in Cratinus' rites. Aristophanes uses the passive for initiation, and makes a joke of it. The chorus of initiates in the *Frogs*, ordering the profane to keep silence and stand aside, includes anyone who "has not been initiated into the Bacchic rites of the tongue of bull-eating Cratinus", the old comic poet, *Βακχεῖ' ἐτελέσθη* (357); the rest of the proclamation is told under *εὔφημος*.[857] The comedy assumes that every listener knows the verb's sense in the mysteries. Herodotus' Skyles, who wished to be initiated into the rites of Dionysos Bakcheios, is told under *βακχεύω* (4.79).

Later readings

Purified and initiated. In Plato's *Phaedo* the one who arrives in Hades "purified and initiated", *κεκαθαρμένος τε καὶ τετελεσμένος*, will dwell with the gods; the saying is told under *ἀμύητος* (69c).

"It is accomplished." In John's Gospel Jesus on the cross, "knowing that everything had now been brought to its end", *τετέλεσται*, and so that the scripture might be fulfilled, *τελειωθῇ*, says "I thirst"; he is given vinegar on a sponge, and then says, "It is accomplished", *Τετέλεσται*, and bowing his head hands over the spirit (John 19.28–30).[858] The verb that in the Hymns brings a god to birth closes a death; the Second Letter to Timothy's "I have run the course to its end", *τὸν δρόμον τετέλεκα*, is told under *σπένδω*.

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[857] Aristophanes, *Frogs* 354–357.

[858] John 19.28–30.

In this edition

The edition renders τελέουσα "accomplishing" (X.24), τελῶσιν "accomplish" (XLIV.8) and τετελεσμένος "come to term" (XLVIII.3). At X.24 εὔθρονε is Hermann's for ἔνθρονε, and at XLVIII.3 ἔλθοι Hermann's for the codices' ἔλθῃ (the apparatus at X.24 and XLVIII.3); XLIV.8 carries no apparatus entry, and none of the three is on the verb.

See also

ἀγνοτελής; αἶσα; ἀμύητος; ἀτελὴς τελευτή; βακχεύω; γονίμη ὠδίς; Διὸς ὄμμα τέλειον; ἐγκαταρράπτω; Εἰραφιώτης; εὔφημος; ἡμιτελής; Ἵππα; κράντειρα; κρίνω; μηρός; Σαβάζιος; Σεμέλη; σπένδω; ταυρόκερως; τελεόω; τελεσσιγόνοισι; τελεσφόρος; τελετάρχης; τελετή; τέλος; Φύσις.

τιμή · honour

τιμή, *timē*, accusative τιμήν, *timēn*, plural τιμαί, *timai*, accusative τιμάς, *timas*, "honour", "honours"

Attested: τιμάς (*timas*; Prayer 9, XLIV.6); τιμήν (*timēn*; LVII.10); τιμαί (*timai*; LXXIX.10). Honour in the sense the gods give the word: the office or province a god holds, and the worship paid for it. Four places use it so. Dionysos is addressed as holding "the greatest / honours among the blessed" (Prayer 8–9; see Διόνυσος). Semele is the one "who won her honours from noble Phersephoneia / among mortal men, through the trieteric seasons" (XLIV.6–7; see Σεμέλη; τριετηρίς). Chthonic Hermes holds the honour that Phersephone gave him, "throughout wide Tartaros, / to lead the way for the grim-fated souls of mortals" (LVII.10–11; see Ἑρμῆς Χθόνιος), and from Themis "come the honours of the blessed and the holy mysteries" (LXXIX.10; see Θέμις). Three of the four places give the honour a giver, and twice the giver is the queen below. The note at XLIV.6–7 observes that Semele's apotheosis is very well attested but that "Persephone is named in none of" the sources, and that παρ' ἀγαυῆς is Pierson's for the codices' παρ' αὐτῆς, "with which Persephone is not in the line at all" (the apparatus at XLIV.6). Hesiod's Aphrodite holds her honour "from the beginning", as told under γαμοστόλος (*Theogony* 203–

206), and the honour that fell to Aidoneus at the first division of the world is told under τριτάτη μοῖρα (*Homeric Hymn to Demeter* 85–86). Two of the collection's compounds of the word, δακρυότιμος and πάντιμος, "all-honoured", have their own entries. The edition renders the word "honour" and "honours".

See also

γαμοστόλος; Διόνυσος; Ἑρμῆς Χθόνιος; Θέμις; Σεμέλη; τριετηρίς; τριτάτη μοῖρα.

τριετηρικός · of the trieteric feast

The adjective of the feast held every other year, which names in two headings the Dionysos of the feast, once with his other names and once alone · Orphic Hymns

τριετηρικός, *trietērikos*, genitive τριετηρικοῦ, *trietērikou*, "of the trieteric feast", "Trieterikos"

At a Glance

The word. The adjective of τριετηρίς, the feast that came round "in the third year" by the Greek count, which takes in both ends, and so every other year: belonging to the trieteric feast. The lexicon of Liddell and Scott gives it from Plutarch, from inscriptions of trieteric games and from a papyrus.

In the Hymns. Twice, both times in a heading: the heading of XLV, ΥΜΝΟΣ ΔΙΟΝΥΣΟΥ ΒΑΣΣΑΡΕΩΣ ΤΡΙΕΤΗΡΙΚΟΥ, and the whole heading of LII, ΤΡΙΕΤΗΡΙΚΟΥ (XLV title, LII title).

In this edition. "Trieterikos" in the transliterated heading of XLV; "the god of the trieteric feast" in the translated heading of LII.

A place to read. LII, the hymn under the adjective alone, with the heading of XLV.

Meaning

The word names a god by his calendar. The heading of XLV gives him three names, Dionysos, Bassareus and Trieterikos, and the third is his season; the three are told together under Διόνυσος Βασσαρεὺς Τριετηρικός. Seven hymns later the adjective stands alone, and the edition translates it, "TO THE GOD OF THE TRIETERIC FEAST" (LII title). There the god is nothing but his feast: the heading does not say Dionysos at all, and the hymn below it supplies everything the heading leaves out, in twelve lines of titles from "of many names, raving, Bakcheus" to "Bassaros, glad in ivy" (LII.1–12; see πολυώνυμος).

The two headings. The note at XLV title observes that the hymn of XLV is irregular twice over, its heading ΥΜΝΟΣ with the genitive and its fumigation rubric missing, and that "through XLVIII, the hymns with no offering are exactly the hymns headed irregularly"; it is, the note adds, "much the longest heading in the book". The heading of LII is regular, a bare genitive, and the hymn has its rubric, aromatics (LII rubric; see θυμίαμα ἀρώματα). The same adjective thus ends the longest heading in the book and makes up the whole of another. In the one it is the last of three names; in the other it is the only name, and it stands for the god.

The feast in the hymn. Under the second heading the feast comes into the verse. The god is "revelling through the consecrated trieteric feasts among the foster-mothers" (LII.8; see τριετηρίς), two lines after he is "father of gods and son as well" (LII.6). The heading's adjective can be read as the frame within which all the hymn's titles hold: the god who is father and son, three-natured and of two mothers (LII.5, 9; see διμήτωρ; τριφυής), is the god who comes every other year, and his hymn is sung at his feast.

Use in the Hymns

The heading of XLV. "HYMN OF DIONYSOS BASSAREUS TRIETERIKOS" (XLV title).

The heading of LII. "TO THE GOD OF THE TRIETERIC FEAST" (LII title).

Places to read

Both headings in which the adjective stands; the noun is listed under τριετηρίς.

XLV title The hymn is headed to Dionysos Bassareus Trieterikos.

LII title The hymn is headed to the god of the trieteric feast.

Earlier poetry and cult

The feast on the stage. Euripides' chorus in the *Bacchae* sings how the satyrs won the Mother's drum and joined it to "the dances of the trieteric feasts, in which Dionysos delights"; the passage is told under Διόνυσος Βασσαρεὺς Τριετηρικός (120–134).

Later readings

The trieteric sacrifices. Diodorus explains the feast by the god's return from India after three years and calls the rites instituted in his memory "trieteric sacrifices"; the passage is told under Διόνυσος Βασσαρεὺς Τριετηρικός (4.3.1–3).

The trieteric fullness of rites. At one of Plutarch's dinners a guest asks whether the god of the Hebrews is Dionysos, and the Athenian Moiragenes answers that he is no other. Most of the proofs, he says, "may be spoken and taught only to those who are initiated among us into the trieteric fullness of rites", τὴν τριετηρικὴν παντέλειαν, but what may be told among friends over wine he is ready to tell (*Table Talk* 4.6.1, 671c–d).[859] For Plutarch's Athenian the adjective names the complete initiation of the Bacchic feast; the hymns' heading can be read as naming the same feast, independently of Plutarch.

The Latin rites. Virgil's Dido raging like a Thyiad "when the trieteric orgies stir her", and Ovid's Thracian brides keeping "the trieteric rites of Bacchus", are told under Διόνυσος Βασσαρεὺς Τριετηρικός (*Aeneid* 4.301–303; *Metamorphoses* 6.587–588). The Latin poets took the adjective whole, *trieterica*.

[859] Plutarch, *Table Talk* 4.6.1, 671c–d.

In this edition

The edition transliterates the heading of XLV, "HYMN OF DIONYSOS BASSAREUS TRIETERIKOS", and translates the heading of LII, "TO THE GOD OF THE TRIETERIC FEAST". Neither heading carries an apparatus entry.

See also

διμήτωρ; Διόνυσος Βασσαρεὺς Τριετηρικός; θυμίαμα ἀρώματα; πολυώνυμος; τριετήρ; τριετηρίς; τριετής; τριφυής.

τριετηρίς · trieteric feast

The feast of Dionysos held every other year, "in the third year" by the Greek count: the seasons of Semele's honours and of Silenos', and the feasts through which the god revels · Orphic Hymns

τριετηρίς, *trietēris*, accusative plural τριετηρίδας, *trietēridas*, dative plural τριετηρίσιν, *trietērisin*, "trieteric feast", "trieteric seasons"

At a Glance

The word. From τρι-, "three", and ἔτος, "year": the feast "of the third year", counted as the Greeks counted, taking in both the year of the last feast and the year of the next, and so held every other year. The noun is used of the Bacchic feast, of the Isthmian games and of any two-year period.

In the Hymns. Three lines, all in the Bacchic hymns: Semele's honours (XLIV.7), the god's revel (LII.8) and Silenos' honours (LIV.3).

In this edition. "Trieteric seasons" (XLIV.7, LIV.3), "trieteric feasts" (LII.8).

A place to read. XLIV.5–9, Semele's honours at the feast.

Meaning

The feast is named as a time. Semele "won her honours from noble Phersephoneia / among mortal men, through the trieteric seasons"

(XLIV.6–7; see Σεμέλη; τιμή), and Silenos is "honoured by all the gods / and by mortal men at the trieteric seasons" (LIV.2–3; see Σιληνός). In both places the phrase stands in the same position in the line, after "mortal men", ἐν θνητοῖσι βροτοῖσιν and θνητοῖσι βροτοῖσιν; the two hymns can be read as using one formula, the honour paid "among mortal men" at the feast's return. The mortals honour the god's mother and his nurse at his season, and the god himself is not named in either line.

The god at his feast. The third place puts the god in it. "Revelling through the consecrated trieteric feasts among the foster-mothers" (LII.8; see ἅγιος; βακχεύω; τιθήνη) is Dionysos in the hymn headed by the adjective of the feast (see τριετηρικός).

What the feast does. Semele's lines go on: her honours are paid "whenever they accomplish the fruitful birth-pang of your Bakchos, / and the well-hallowed table and the holy mysteries" (XLIV.8–9; see γονίμη ὠδίς; εὐίερος τράπεζα; μυστήρια ἁγνά). The feast can be read as re-enacting a birth; and the sleeping god of the hymn to Amphietes, who "puts the trieteric time to sleep" and rouses "the trieteric revel again" (LIII.4–5; see Ἀμφιετής; τριετήρ; τριετής), re-enacts a waking. The trieteric feast can be read as the god's birth and waking celebrated over again, though the note at LIII.3–5 keeps the waking to the hymn to Amphietes; and the noun's three places stand in the hymns to the three members of his household, mother, nurse and the god himself.

Use in the Hymns

Semele. "who won her honours from noble Phersephoneia / among mortal men, through the trieteric seasons" (XLIV.6–7).

The god. "revelling through the consecrated trieteric feasts among the foster-mothers" (LII.8).

Silenos. "and by mortal men at the trieteric seasons" (LIV.3).

Places to read

Every line in which the noun stands; the adjective is listed under τριετηρικός, and τριετής and τριετήρ have their own entries.

XLIV.7 Semele won her honours among mortal men through the trieteric seasons.

LII.8 The god revels through the consecrated trieteric feasts among the foster-mothers.

LIV.3 Silenos is honoured by mortal men at the trieteric seasons.

Earlier poetry and cult

Zeus' promise. In the first *Homeric Hymn*, to Dionysos, the word comes in a promise. Zeus makes it and confirms it with a nod: men will set up many images in temples and "will offer you full hecatombs for ever at the trieteric feasts" (10–13).[860] The feast is given at the god's birth, and the hymn's Semele can be read as honoured at it for that birth.

The Gelonians. Herodotus describes the Gelonians, a people beyond the Scythians who live in a wooden city: they have temples of the Greek gods built in the Greek way, "and they hold trieteric feasts for Dionysos and revel in Bacchic rites", for they were Greeks of old (4.108.1–2).[861] The Scythian king who revelled with the god's company is told under βακχεύω.

The bull-slaying feast. Pindar uses the word of the Isthmian games, which came round every other year: the bridge of the untiring sea, the Isthmus, honoured Kreontidas, of the Aeginetan clan of the Bassidai, "at the bull-slaying trieteric feast of the neighbours, in Poseidon's precinct" (*Nemean* 6.40–42).[862] Pindar's trieteric feast slays bulls for Poseidon; the collection's bull-slayers are the Mother's lions (see ταυροφόνος), and its trieteric feast is Bacchic. The feast in the *Bacchae*, joined to the satyrs' drums, is told under Διόνυσος Βασσαρεὺς Τριετηρικός (120–134).

Later readings

A calendar word. Plato's Athenian, laying out the contests of the city, leaves the choral contests of the festivals to be fixed later, when the months, days and years of the gods are arranged, "whether they are

[860] *Homeric Hymn* 1, to Dionysos, 10–13.

[861] Herodotus 4.108.1–2.

[862] Pindar, *Nemean* 6.40–42.

trieteric or held every fifth year" (*Laws* 8.834e–835a).[863] Aristotle advises that, where the census on which office depends is taken, it be reviewed against the amount of money in the city every year in small cities and "every trieteris or pentaeteris" in larger ones (*Politics* 5.8, 1308a35–b1).[864] In Plato the word sets a festival's calendar without its god, and in Aristotle it is a span of time and no more; the Bacchic sense that the hymns keep is told, through Diodorus' account of the god's return from India, under Διόνυσος Βασσαρεὺς Τριετηρικός (4.3.1–3).

In this edition

The edition renders τριετηρίδας "trieteric seasons" at XLIV.7 and "trieteric feasts" at LII.8, and τριετηρίσιν "trieteric seasons" at LIV.3. At XLIV.6 παρ' ἀγαυῆς is Pierson's for the codices' παρ' αὐτῆς (the apparatus at XLIV.6), and at LII.8 τιθήνας is Wiel's for γαληναῖς (the apparatus at LII.8); neither entry is on the noun.

See also

ἅγιος; Ἀμφιετής; βακχεύω; γονίμη ὠδίς; Διόνυσος Βασσαρεὺς Τριετηρικός; εὐίερος τράπεζα; μυστήρια ἁγνά; Σεμέλη; Σιληνός; ταυροφόνος; τιθήνη; τιμή; τριετήρ; τριετηρικός; τριετής.

τριετής · of the third year

Of the third year, a title of Dionysos and of his revel, the god who comes round at the feast held every other year · Orphic Hymns

τριετής, *trietēs*, accusative τριετῆ, *trietē*, "of the third year", "trieteric"

At a Glance

The word. From τρι-, "three", and ἔτος, "year": of three years, or recurring in the third year. In the Bacchic hymns it is the adjective of the τριετηρίς, the feast held "in the third year" by the inclusive count, and so every other year.

[863] Plato, *Laws* 8.834e–835a.

[864] Aristotle, *Politics* 5.8, 1308a35–b1.

In the Hymns. Twice: of the god in the hymn that bears his plain name (XXX.5), and of his revel in the hymn to Amphietes (LIII.5).

In this edition. "Of the third year" (XXX.5), "trieteric" (LIII.5).

A place to read. XXX.5 with LIII.3–6.

Meaning

The word is given first to the god and then to his revel. Dionysos is "eater of raw flesh, of the third year, grape-bearing, robed in shoots" (XXX.5; see βοτρυηφόρος; ἐρνεσίπεπλος; ὠμάδιος), and the note at XXX.5 explains: "τριετῆ names the τριετηρίς, which by the ancient inclusive reckoning falls every third year and so in fact every other year." The god is called by the interval of his return, as other gods are called by their places or their arms.

The god between his feasts. In the hymn to Amphietes the interval is made a story. The god, "sleeping at the sacred house of Phersephone, / puts the trieteric time to sleep, the Bacchic, the holy", and the hymn turns to him: "But whenever you yourself rouse the trieteric revel again, / you turn to a hymn with the fair-girdled foster-mothers" (LIII.3–6; see Ἀμφιετής; κῶμος; τριετήρ). What in this is attested and what is the hymn's own the note at LIII.3–5 sets apart, as told under Ἀμφιετής. The adjective holds the two halves together. The time is trieteric and so is the revel; the god sleeps through the one and wakes into the other.

The count. The two places can be read as the two ends of the same interval. In the first hymn the god is "of the third year", the one who comes in the third year; in the second he sleeps through the year between and rouses the revel when it comes. "Third" by the count that includes both ends means the second year after; the god of the third year is the god of every other year, and the Bacchic year has a year of sleep between two years of waking.

Use in the Hymns

The god. "eater of raw flesh, of the third year, grape-bearing, robed in shoots" (XXX.5).

The revel. "But whenever you yourself rouse the trieteric revel again" (LIII.5).

Places to read

Both lines in which the adjective stands.

XXX.5 Dionysos is eater of raw flesh, of the third year, grape-bearing, robed in shoots.

LIII.5 Amphietes rouses the trieteric revel again.

Earlier poetry and cult

Three years in full. Homer counts years the other way. Antinoos tells the assembly of Penelope's web: "so for three years, τρίετες, she escaped our notice by her trick and persuaded the Achaeans; but when the fourth year came and the seasons came round", one of her women told, and they caught her unravelling it (*Odyssey* 2.106–109); Penelope tells the story in nearly the same words to the stranger (19.151–155).[865] Homer's three years are three whole years, and the fourth begins after them. The feast's "third year" counts the year of the last feast as the first, and so falls in the second year after it; the hymn's god of the third year comes round more often than Homer's count would have him.

Later readings

Three years old. Callimachus uses the word's cousin τριέτηρος of an age. In his hymn to Artemis the goddess, "still three years old", is carried by her mother in her arms to the Cyclopes' forge, where Hephaistos has called her to give her a gift for seeing the baby; she sits on Brontes' knees and tears a fistful of hair from his great chest, and the place is bare to this day (*Hymn to Artemis* 72–78).[866] The god of the hymns is "of the third year" because his feast returns; Callimachus' goddess is three years old once.

The return from India. Diodorus makes the three years history: Dionysos was away in India for three years, and the trieteric feast

[865] Homer, *Odyssey* 2.106–109, 19.151–155.

[866] Callimachus, *Hymn to Artemis* 72–78.

remembers his return; the account is told under Διόνυσος Βασσαρεὺς Τριετηρικός (4.3.1–3).

In this edition

The edition renders τριετῆ "of the third year" at XXX.5 and "trieteric" at LIII.5. At XXX.5 βοτρυηφόρον is Abel's for the codices' βοτρυοφόρον, and at LIII.5 ἐγείρῃς is Hermann's for ἐγείροις (the apparatus at XXX.5 and LIII.5); neither entry is on the adjective.

See also

Ἀμφιετής; βοτρυηφόρος; Διόνυσος Βασσαρεὺς Τριετηρικός; ἐρνεσίπεπλος; κῶμος; τριετήρ; τριετηρικός; τριετηρίς; ὠμάδιος.

ὑπομιμνήσκω · put in mind

ὑπομιμνήσκω, *hypomimnēiskō*, participle ὑπομνήσκουσα, *hypomnēskousa*, "putting … in mind"

Attested: ὑπομνήσκουσα (*hypomnēskousa*; LXXVII.6). From ὑπό and μιμνήσκω, "remind": to put someone in mind of a thing, to suggest it to him; the collection has the shorter present ὑπομνήσκω. It is Mnemosyne's: "sweetest, lover of wakefulness, and putting all things in mind, / whatever each man lays up always as purpose in his breast" (LXXVII.6–7; see γνώμη; Μνημοσύνη; φιλάγρυπνος). What she puts in mind is what each man has already laid up; the goddess of memory reminds rather than teaches. In the *Odyssey* the verb is a goddess's too: Athena, leaving Telemachos in the likeness of a bird, set might and daring in his spirit "and called his father to his mind more than before", and he, taking it in, wondered in his heart, for he thought her a god (1.319–323).[867] Plato's Egyptian king Thamous sets reminding below remembering. Writing, he tells the god Theuth, will put forgetfulness into the souls of those who learn it, since they will recall things from outside, by marks not their own, and not from within; "you have found a drug not of memory but of

[867] Homer, *Odyssey* 1.319–323.

reminding" (*Phaedrus* 274e–275a).[868] The hymn gives the lesser word to the goddess of memory herself, and her reminding can be read as coming from within, from what lies stored in the breast. The edition renders the participle "putting … in mind"; τε in the same line is Hermann's for the codices' δέ (the apparatus at LXXVII.6).

See also

γνώμη; λήθη; μνήμη; Μνημοσύνη; φιλάγρυπνος.

φιλοπάννυχος · lover of the all-night rite

The title Night and Aphrodite share, of the goddess who loves the festival kept the whole night through, given each time beside a name of motherhood · Orphic Hymns

φιλοπάννυχος, *philopannychos*, vocative φιλοπάννυχε, *philopannyche*, "lover of the all-night rite"

At a Glance

The word. From φίλος, "dear, fond of", and πάννυχος, "lasting all night", from πᾶς and *νύξ*: fond of what lasts the whole night. Behind it stands the noun *παννυχίς*, the festival kept from dark to dawn with song and dancing. The lexicon of Liddell and Scott knows the adjective from this collection and from one epigram.

In the Hymns. Twice, of Night (III.5) and of Aphrodite (LV.2).

In this edition. "Lover of the all-night rite".

A place to read. III.1–7 and LV.1–5, the openings of the hymns to Night and to Aphrodite.

Meaning

The collection gives the title to two goddesses and to no one else, and the note at III.2 makes it part of the warrant for the boldest line of the hymn to Night, "Nyx, origin of all things, whom let us also call Kypris" (III.2;

[868] Plato, *Phaedrus* 274e–275a.

see Κύπρις). Aphrodite's titles at LV.2–3, the note says, are "the whole complex of this hymn — the all-night rite of line 5 and the ἀνάγκη of line 11". The identification is told under Κύπρις. What the two lines share besides the word is the company it keeps.

Mother and delight. In both lines the title stands beside a name of motherhood. Night is "gladness, delight, lover of the all-night rite, mother of dreams" (III.5; see Εὐφροσύνη; μήτηρ ὀνείρων), and Aphrodite is "sea-born, mother and goddess, lover of the all-night rite, august" (LV.2; see γενέτειρα; ποντογενής), the goddess of whom the hymn says three lines later "and you bring forth all things" (LV.5). In both hymns, too, the night she loves is a night of pleasure. Night's line has two words of joy, εὐφροσύνη and τερπνή, before it reaches the title, and Aphrodite is "delighting in festivities" a few lines on (LV.8). The rite of the title can be read as a feast, and the goddesses who love it are the ones who give birth, to dreams and to the world.

The two nights. The hymn to Night holds two nights. The one she loves is the night of gladness kept awake till dawn. The other is the night of fear, and the hymn ends by asking her to "send away the night-gleaming fears" (III.14; see νυχαυγής), turning against the terrors, as the note at III.14 observes, the word that praised her at line 7. The title of line 5 and the petition of line 14 can be read as dividing the dark between them: the night the goddess loves, kept awake and glad, and the night of fears, which the singers ask her to send away. Elsewhere too the night brings fear. Korybas is "the Koures of the night, stayer of dreadful fears, / helper of phantasms" (XXXIX.3–4; see φαντασία), and Meilinoe comes "in hostile assaults through the gloom-shaped night" (LXXI.9; see Μειλινόη). The two goddesses who love the all-night rite can be read as the kindly face of the dark.

A love, not a timetable. The word is a goddess's taste, and the hymns say no more of the rite than that she loves it. The note at III.5 warns: "It is tempting to read it as evidence of when the association actually met; that is inference, not what the line says". The night rites of the Bacchic god are set in other words, gathered under ὄργια νυκτιφαῆ. The title of Night and

Aphrodite tells what kind of goddess she is, one who wants the night kept awake and glad.

Use in the Hymns

Night. "gladness, delight, lover of the all-night rite, mother of dreams, / looser of cares, holding a good rest from toils" (III.5–6; see λυσιμέριμνος).

Aphrodite. "sea-born, mother and goddess, lover of the all-night rite, august, / of the night, yoker, weaver of guile, mother of Necessity" (LV.2–3; see ζεύκτειρα; μήτηρ ἀνάγκης).

Places to read

Both lines in which the word stands; the collection has no other word formed on πάννυχος.

III.5 Night is gladness, delight, lover of the all-night rite and mother of dreams.

LV.2 Aphrodite is sea-born, mother and goddess, lover of the all-night rite.

Earlier poetry and cult

The initiates' night. In Aristophanes' *Frogs* the chorus of initiates, having three times ordered the profane to stand aside from their dances, turns to the rest: "rouse up the song, / and the all-night festivals that are ours, fitting for this feast" (369–371).[869] The night-long festival is the initiates' own, and it belongs to the mysteries.

Athena's hill. A chorus of Euripides' *Children of Heracles* reminds Athena that her honour is always paid with many sacrifices, that the waning day of the month is not forgotten, nor the songs of the young and the music of their dances, and that the girls' shouts go up on the windy hill as their feet beat out the dance all night (777–783).[870] In Athens the night-long dance belongs to the virgin goddess of the city; in the collection the title goes to the mother of dreams and the mother of all things.

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[869] Aristophanes, *Frogs* 369–371.

[870] Euripides, *Children of Heracles* 777–783.

The Mother's night. Herodotus' Anacharsis vowed to the Mother of the gods, if he came home safe, to sacrifice to her as he had seen the people of Kyzikos do and to establish a παννυχίς for her (4.76.3; see μήτηρ θεῶν).

Later readings

The festival at the Piraeus. Plato's *Republic* opens at a festival. Socrates has gone down to the Piraeus to pray to the goddess and to see how the festival, held there for the first time, would be kept, and has admired the citizens' procession and no less the Thracians'; on his way home he is held back by the promise of a torch race on horseback that evening and of an all-night festival worth seeing after dinner, where they will find many of the young men and talk with them (327a–328a); the feast is the Bendideia, the festival of the Thracian goddess Bendis (354a).[871] The dialogue that follows can be read as taking the night festival's place: the company stays in the house and talks.

The Moon who watches. The Epicurean poet Philodemus of Gadara, of the first century BC, gives the word to Selene: "Selene of the night, two-horned, lover of the all-night hours, shine, / shine as you fall through the pierced lattice", and asks her to light up his golden girl, since it is no shame for an immortal to look on the work of lovers (*Greek Anthology* 5.123).[872] The epigram's Moon loves the night because lovers keep it; the collection, independently of Philodemus, gives the title to Aphrodite and to the Night it calls Kypris. Its own Selene has a different word for the same wakefulness, "lover of the vigil" (IX.7; see φιλάγρυπνος).

In this edition

The edition renders the word "lover of the all-night rite" at both places, taking the rite from the noun παννυχίς. Neither line carries an apparatus entry on the word; at LV.2 ποντογενές is Abel's for the codices' ποντογενής (the apparatus at LV.2).

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[871] Plato, *Republic* 1.327a–328a, 354a.

[872] Philodemus, *Greek Anthology* 5.123.

See also

Ἀφροδίτη; γενέτειρα; Εὐφροσύνη; ζεύκτειρα; Κύπρις; λυσιμέριμνος; Μειλινόη; μήτηρ ἀνάγκης; μήτηρ θεῶν; μήτηρ ὀνείρων; Νύξ; νυχαυγής; ὄργια νυκτιφαῆ; ποντογενής; φαντασία; φιλάγρυπνος.

χρησμός · oracle

χρησμός, *chrēsmos*, accusative plural χρησμούς, *chrēsmous*, "oracles"

Attested: χρησμούς (*chrēsmous*; XXXIV.9). From χράω, "give an oracle": the answer a god gives through his prophet. The word stands once, in Apollo's hymn: "golden-haired, showing forth undefiled utterances and oracles" (XXXIV.9; see Ἀπόλλων; καθαρός). The line pairs the oracles with φῆμαι, "utterances", and the adjective, καθαράς, "undefiled", agrees with the utterances, though the English lets it cover both: the god's answer can be read as coming clean from its source. The hymn has just named him "of Branchos and of Didyma, Patarian, Loxias", the god of the oracles of Asia Minor and of the riddling answer (XXXIV.7; see Βράγχιος; Λοξίας), and Themis, his teacher, "first showed forth to mortals the holy oracle" at Delphi with another word, μαντήιον (LXXIX.3; see Θέμις). Thucydides shows what oracles could be in the street: when the Peloponnesians were ravaging Acharnai in the first summer of the war, the Athenians gathered in knots and quarrelled, and "oracle-mongers chanted oracles of every kind, which each man was eager to hear" (2.21.3).[873] The hymn's undefiled oracles can be read as the god's own, set against that kind. The singer of oracles has a title of his own (see χρησμῳδός). The edition renders the word "oracles"; in the line χρυσοκόμη is Hermann's for the codices' χρυσοκόμα (the apparatus at XXXIV.9), and the note at XXXIV.2, 3, 4, 6, 7, 9 counts seven emendations in six of the hymn's first nine lines.

See also

ἀναδείκνυμι; Ἀπόλλων; Βράγχιος; Θέμις; καθαρός; Λοξίας; χρησμῳδός.

[873] Thucydides 2.21.2–3.

Prayer and the goods asked for

ἅγιοι λόγοι · consecrated words

ἅγιοι λόγοι, *hagioi logoi*, "consecrated words"

Attested: ἁγίοισι λόγοισιν (*hagioisi logoisin*; LV.28). The phrase closes the twenty-eight lines to Aphrodite: "Come, blessed goddess, with a form most lovely; / for I call you with an august soul, in consecrated words" (LV.27–28). The edition's note at LV.27–28 calls the close the collection's one petition that asks for nothing but the god's presence and describes the worshipper's own state. The words of the hymn are called ἅγιοι, the adjective the collection otherwise gives only to the rite, its feasts and the bed of chthonic Zeus (see ἅγιος), and so the prayer is set apart as the rite is. The Hymns speak of their own words elsewhere: Night is asked to hear "the suppliant voice of these words" (III.13), Helios to "hear these words" (VIII.20), and the Kouretes to come "at words of good omen" (XXXI.6). The phrase is not ἱερὸς λόγος, the "sacred story" that Herodotus says was told about Orphic and Bacchic rites (2.81), or the "Sacred Discourses" in twenty-four rhapsodies that the Suda lists among Orpheus' works; it describes the act of praying, not a book.[874]

See also

ἅγιος; Ἀφροδίτη; εὐχή; ἱκετηρίς; λόγος.

ἄκος · remedy

ἄκος, *akos*, "remedy"

Attested: ἄκος (*akos*; L.6). Ἄκος is a cure or relief, the remedy for an ill. It stands once, in the hymn to Dionysos as Lysios and Lenaios, the god of the wine-press: "appearing to mortals as a toil-stopping remedy, a sacred flower, / a joy to mortals that loves what is free of grief" (L.6–7). The god

[874] Herodotus 2.81; Suda, s.v. Ὀρφεύς.

can be read as the remedy because he is the wine. Παυσίπονον, "toil-stopping", agreeing with ἄκος, is Hermann's for the codices' παυσίπονος, which gives the epithet to the god himself; the next line calls him a joy "that loves what is free of grief" (see παυσίπονος; φιλάλυπος). The idea is an old one. In Euripides' *Bacchae* Teiresias tells Pentheus that Dionysos gave mortals the drink of the grape, which stops the grief of wretched men and gives them sleep, and that there is no other drug for their toils (278–283).[875] The hymn's god of release, λύσιος (L.8), cures by loosening. The Hymns' other remedies are a god's: Herakles is asked for "every charm against sickness" (XII.14), and Asklepios is "averter of evil" (LXVII.5; see ἀλεξίκακος).

See also

ἀλεξίκακος; Λυαῖος; λύσιος; παυσίπονος; φιλάλυπος.

ἀνάπαυμα · rest

ἀνάπαυμα, *anapauma*, "rest", "resting-place"

Attested: ἀνάπαυμα (*anapauma*; II.10, LXVIII.7). Two goddesses are called rest. Prothyraia, the birth-goddess, named Eileithyia in the line before, is called on by women in labour: "for on you alone do women in childbed call, rest of the soul" (II.10). Hygieia is "ever-blooming, most prayed for, resting-place of mortals" (LXVIII.7). The noun in -μα names the thing that gives rest, where ἀνάπαυσις names the resting itself (see ἀνάπαυσις), and the edition renders it "rest" at II.10 and "resting-place" at LXVIII.7. Both goddesses answer a pain: Prothyraia is "releasing from labour in dread necessities" in the line before (II.9), and Hygieia is hated by Hades alone (LXVIII.6), the line the note at LXVIII.6 calls the hymn's proof that everything else in the world wants her. The first word of LXVIII.7 is ἀιθαλής, which Abel prints where the codices have ἀειθαλής (the note at LXVIII.7; see ἀειθαλής).

[875] Euripides, *Bacchae* 278–283.

See also

ἀειθαλής; ἀνάπαυσις; Προθυραία; ὑγίεια.

ἀνάπαυσις · rest

The respite from toil that Night, the west wind and Sleep hold for mortals, and the respite from evils that the god announces in dreams · Orphic Hymns

ἀνάπαυσις, *anapausis*, "rest"; ἀνάπαυμα, *anapauma*, "rest", "resting-place"

At a Glance

The word. Ἀνάπαυσις is a stopping, a pause from work, and so rest and relief. Ἀνάπαυμα, from the same verb, is a rest in the concrete, a place or thing of repose.

In the Hymns. Four lines, and three of them make a formula: Night is "holding a good rest from toils" (III.6), the Zephyr-breezes "holding rest from toil" (LXXXI.2), Sleep "holding a sweet rest from labours" (LXXXV.5). The fourth gives the word its widest object: the god himself may tell of "a rest from evils" (LXXXVI.10). The kindred ἀνάπαυμα is the birth-goddess, "rest of the soul" (II.10), and Health, "resting-place of mortals" (LXVIII.7).

In this edition. "Rest" at all four places, with the object "from toils", "from toil", "from labours", "from evils"; ἀνάπαυμα is "rest" at II.10 and "resting-place" at LXVIII.7. Two of the four lines rest on Abel's readings.

A place to read. LXXXV.1–8, the hymn to Hypnos, in which Sleep holds the rest from labours and is brother to Death.

Meaning

Ἀναπαύω is to make to cease, to give rest; ἀνάπαυσις is the stopping of work and the repose that follows it, and in the middle voice the verb is to rest oneself. The word is an everyday one, in verse and prose alike, and the Hymns use it in the plainest of formulas: the possessor "has" it and gives it. Its neighbours are λυσιμέριμνος, "looser of cares", which stands beside it

in two of its lines (III.6, LXXXV.5; see λυσιμέριμνος), and παυσίπονος, "toil-stopping" (L.6; see παυσίπονος).

Use in the Hymns

The formula. The three rests from toil are given to the powers of the night and of the soft wind. Night is "looser of cares, holding a good rest from toils, / giver of sleep" (III.6–7); the Zephyr-breezes are "sweet-blowing, whispering, holding rest from toil" (LXXXI.2); Sleep is "looser of cares, holding a sweet rest from labours / and working a sacred consolation for every grief" (LXXXV.5–6). The three lines differ in the word for toil, πόνος, κάματος, κόπος, and agree in the verb, ἔχουσα, ἔχουσαι or ἔχων: the god holds the rest as a thing in his keeping, to be given. The notes at LXXXV.5 and LXXXI.2 gather the formula and observe that one member of it, the breezes', is an editor's: the manuscripts at LXXXI.2 read θανάτου, "rest from death", and καμάτου, "from toil", is Abel's, unattributed. On the manuscripts' reading the breezes would give rest from death; on Abel's they join Night and Sleep. That the emendation produces the collection's own formula is, as the note says, the strongest argument for it.

Rest from evils. The Dream's hymn widens the object. The good, taken up beforehand in the purposes of the pious, leads on their life with delights, "and a rest from evils, that the god himself may tell of it, / that by prayers and by sacrifices they may loose the anger of the lords" (LXXXVI.10–11). Here too the word is Abel's, for the manuscripts' ἀνάπαυλαν, and the note at LXXXVI.10 gives a reason for it, that ἀνάπαυσις is the collection's own word at III.6, LXXXI.2 and LXXXV.5; the note at LXXXVI.8–11 explains the construal, with the rest as the thing the god announces. The rest from toil is a gift of night, sleep and the soft wind; the rest from evils is a message, and it comes to the pious in dreams.

Rest as a person. The kindred noun ἀνάπαυμα turns the rest into the god who gives it: Eileithyia is "rest of the soul" to women in childbed, and Hygieia the "resting-place of mortals" (II.10, LXVIII.7; see ἀνάπαυμα).

On these places the Hymns can be read as treating rest as one of the goods a god is, and not only one that a god gives.

Places to read

Every line in which ἀνάπαυσις and ἀνάπαυμα occur, in the order of the book.

II.10 Women in childbed call on Eileithyia alone, rest of the soul.

III.6 Night holds a good rest from toils.

LXVIII.7 Hygieia is the resting-place of mortals.

LXXXI.2 The Zephyr-breezes hold rest from toil, in Abel's reading.

LXXXV.5 Sleep holds a sweet rest from labours.

LXXXVI.10 The god himself may tell of a rest from evils, in Abel's reading.

Later readings

The thought that the gods gave men rest as a gift was put by Plato in the opening of the second book of the *Laws*. The gods, pitying the race of men born to toil, ordained for them the festivals of the gods as respites from their labours, and gave them the Muses, Apollo who leads them and Dionysos to share their feasts (653c–d).[876] The Athenian's word is ἀνάπαυλα, the manuscripts' word at LXXXVI.10. The Hymns' gods who hold a rest from toil, and the festival at which they are invoked, can be read beside the passage, though nothing ties the hymns to it.

Matthew's Gospel gives the word a saying that stands, independently of the Hymns, in the same register: "Come here to me, all you who toil and are weighed down, and I will bring you rest" (Matthew 11:28), with the verb ἀναπαύσω, and the promised rest of the next verse, ἀνάπαυσιν, for the soul.[877] Like the hymns' gods, the speaker can be read as holding the rest and giving it.

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[876] Plato, *Laws* 2.653c–d.

[877] Matthew 11:28–29.

In this edition

The edition renders ἀνάπαυσις "rest" at all four places and ἀνάπαυμα "rest" (II.10) and "resting-place" (LXVIII.7). At III.6 ἀγαθήν, which makes Night's rest "good", is Pierson's for the codices' ἀγαθή. Its words at LXXXI.2 and LXXXVI.10 are Abel's, as the notes at LXXXI.2, LXXXV.5 and LXXXVI.10 set out.

See also

ἀνάπαυμα; Ζέφυρος; λυσιμέριμνος; ὄνειρος; παυσίπονος; ὕπνος.

ἀναπέμπω · send up

ἀναπέμπω, *anapempō*, "send up"

Attested: ἀνάπεμπ' (*anapemp'*; XXIX.17). Persephone's hymn turns to its petition: "Hear, blessed goddess, and send up fruits from the earth" (XXIX.17). It is the only compound of πέμπω in the collection with ἀνα-, "up". The prayers of the Hymns send a great deal: πέμπω asks for prosperity and a good end (XXIV.9, LVII.12), ἀποπέμπω sends fears and wrath away (III.14, XXXVII.7, XXXIX.9), ἐκπέμπω drives frenzy to the ends of the earth (XI.23, LXXI.11). Only Persephone, "queen of those beneath the earth" (XXIX.6), is asked to send upward, and what comes up from her realm is the harvest. The line before has stated her doubleness: "for you feed all things always, and you kill them" (XXIX.16), and the petition asks the goddess of the dead for the first half of her office (see Φερσεφόνη). Eos, near the end of the book, sends the other way, driving the journeying of night down beneath the earth by her risings (LXXVIII.4–5; see ἀντολία).

See also

ἀντολία; Ἠώς; Φερσεφόνη.

ἀποτρέπω · turn away

ἀποτρέπω, *apotrepō*, "turn away"

Attested: ἀπότρεπε (*apotrepe*; XXIII.7). Nereus' hymn turns from the god's power to its petition: "but, blessed one, turn earthquakes away, and send the initiates / prosperity and peace and gentle-handed health" (XXIII.7–8). The verb is the root of the apotropaic, the turning away of harm, and the note at XXIII.7 calls this the most concrete of the collection's apotropaic requests, after sickness and ruin (XII.14–16), the dooms (XIV.14) and the lightning sent into the sea (XIX.18–19), and the only one that follows a line explaining the mechanism. The lines before make the sea-god the cause: "you who shake Deo's sacred foundation whenever you shut up / the winds driven into the innermost hiding-places" (XXIII.5–6). The note at XXIII.5–6 traces the idea to the physical theory that earthquakes come from wind pent within the earth, which Aristotle argues for in the *Meteorologica* (II.8). The god whose shutting-in of the winds shakes the ground is asked to spare it (see σεισμός).

See also

Νηρεύς; σεισμός.

ἀποφθινύθω · waste away

ἀποφθινύθω, *apophthinythō*, "waste away"

Attested: ἀποφθινύθουσι (*apophthinythousi*; LXVIII.3). Hygieia is "bringer of blessing, mother of all", and the hymn gives the reason: "for from you diseases waste away for mortals, / and every house flourishes full of gladness because of you" (LXVIII.2–4). The verb is the epic φθινύθω, "dwindle, perish", with ἀπο-, "away". In Homer it is said of men: Glaukos reproaches Hector with having quite forgotten the allies who, for his sake and far from their kin and their own country, are letting their lives waste away (*Iliad* 16.538–540).[878] The hymn turns it round. What wastes away is the disease, and its decline is set against the house that flourishes in the next line, φθινύθω against θάλλω. The goddess who is "of many blossomings" (LXVIII.1) makes sickness wither, and the hymn's later

[878] Homer, *Iliad* 16.538–540.

lines make the same contrast for the whole world, which longs for her, while Hades alone hates her (LXVIII.5–6; see ὑγίεια).

See also

ἀνάπαυμα; ὑγίεια.

γέρας ἐσθλόν · goodly prize

γέρας ἐσθλόν, *geras esthlon*, "goodly prize"

Attested: γέρας ἐσθλόν (*geras esthlon*; LXXXVII.12). The collection proper ends with it, in the petition that Death come late, "that old age may be a goodly prize among men" (LXXXVII.12; see γῆρας). The note at LXXXVII.12 calls it old age asked for as an honour, from the god who ends it, and observes that what follows in Abel's book is the hymn Hermann moved in. The line sets γέρας early and ends on γῆρας, prize and old age, and the play is old: Nestor, the oldest of the Greeks at Troy, says that counsel and speech are his part, "for that is the prize of the old" (*Iliad* 4.322–323), γέρας γερόντων.[879] The hymn asks for what Nestor claims. The honour that belongs to age is asked of Death, as if old age itself were a γέρας he could give (see γέρας; γῆρας). The edition's "goodly" renders ἐσθλόν here; elsewhere the word is "noble" or "good", as in the "glorious, sweet and noble end to life" of LXXIII.9.

See also

γέρας; γῆρας; Θάνατος.

γλυκερὴ βιότοιο τελευτή · sweet end to life

γλυκερὴ βιότοιο τελευτή, *glykerē biotoio teleutē*, "sweet end to life"

Attested: γλυκερὴν βιότοιο τελευτήν (*glykerēn biotoio teleutēn*; XX.6). Zeus of the Lightning is asked, in the last of six lines, after five of thunder and flame, "to bring, being favourable, a sweet end to life" (XX.6). The note at

[879] Homer, *Iliad* 4.322–323.

XX.6 calls it the whole request in one line, and sets it against the Thunderbolt hymn, which closed by asking for a flourishing life, so that the two storm hymns end on opposite sides of the same subject. The petition is one of the collection's commonest. Pan is asked to "grant a good end to life" (XI.22), Kronos to "send an end of life ever blessed and blameless" (XIII.10), Proteus is asked to come "sending a good end of a blessed life upon their works" (XXV.11), and Hermes and Asklepios are each asked for "a good end to life" (XXVIII.11, LXVII.8); Chthonic Hermes is told "may you send the initiates a good end upon their works" (LVII.12), and Nomos is the one "who rouses for mortals too a good end to life" (LXIV.7). The Daimon's is the fullest, "a glorious, sweet and noble end to life" (LXXIII.9; see βιοφθορία), and the Dream's hymn gives the reason for hope: "For to the pious the end is always the sweeter" (LXXXVI.12). The note at XIII.10 observes that with αἰέν Kronos' line reads as easily as a prayer for a blessed life brought to a blameless end as for a good death, and that the collection's other hymns close with the same formula of a life rather than of a dying (see ἀτελὴς τελευτή; γῆρας).

See also

ἀτελὴς τελευτή; βιοφθορία; γῆρας; Ζεύς.

δῆρις ἄμουσος · Museless strife

δῆρις ἄμουσος, *dēris amousos*, "Museless strife"

Attested: δῆριν ἄμουσον (*dērin amouson*; LXV.5). Δῆρις is the epic word for battle and contention; ἄμουσος, formed from Μοῦσα with the privative, is "without the Muses", uncultured, out of tune. The phrase closes the list of the war-god's titles in the collection's own hymn to Ares, where he is addressed: "you who long for the Museless strife with sword and with spear" (LXV.5; see Ἄρης; δορισθενής). The note at LXV.5 calls the adjective the collection's own verdict on its addressee, war being what the Muses are not in, and the hinge on which the petition turns. The next three lines turn the god from strife to love, wine and the harvest (LXV.6–8; see Ἄρης; ἔργα Δηοῦς), the company that Museless strife lacks. The

tragedians had already set Ares outside music. The chorus of Aeschylus' *Suppliants* prays that no plague come on Argos, arming Ares "without dance, without lyre, begetter of tears" (678–683), and the chorus of Euripides' *Phoenissae* asks Ares of much toil why he is held by blood and death, "out of tune with the feasts of Bromios", leading the most flute-less of revels against Thebes instead of the dance of the Charites (784–791).[880] Euripides' war-god is set against the god of the vine as the hymn's is, and both can be read as one judgement, independently of each other: war is the revel without music.

See also

Ἄρης; δορισθενής; ἔργα Δηοῦς; Λυαῖος; Μοῦσα.

εἰρήνη · peace

The good the collection asks for most often, with health and wealth beside it, and once a goddess among the Horai · Orphic Hymns

εἰρήνη, *eirēnē*, "peace"; Εἰρήνη, *Eirēnē*, "Eirene"

At a Glance

The word. Εἰρήνη is peace, the state in which a people is not at war, and with it the plenty that war takes away. As a goddess, Eirene was one of the Horai, the daughters of Zeus and Themis.

In the Hymns. Sixteen lines. Eleven are petitions, in which peace is asked for, mostly with health and wealth; four praise a god for loving peace or holding its emblem, Dikaiosyne among them, "rejoicing in peace" (LXIII.9); and Eirene is named among the Horai (XLIII.2).

In this edition. "Peace" in lower case, "peace the goddess" where the Greek calls it θεά (XV.11, XIX.22), and "Eirene" for the Hora.

A place to read. XIX.20–22, the petition to Zeus of the Thunderbolt.

[880] Aeschylus, *Suppliants* 678–683; Euripides, *Phoenissae* 784–791.

Meaning

Peace in the Hymns is never only the absence of war. It is asked for in the same breath as health and wealth, and once as a nurse of the young, and it is the condition in which fields are ploughed and children grow. The petitions treat it as a good that comes down from the gods, "leading peace down" (XIV.13) or "bringing peace back" (XL.19), rather than as an agreement men make.

Use in the Hymns

The petitions. Peace is among the goods the collection's prayers ask for most often. Physis is asked "to bring peace and health, and the increase of all things" (X.30), and Rhea is asked to come "leading peace down with prosperous possessions" (XIV.12–13). Zeus is asked for "health blameless / and peace the goddess and the blameless glory of wealth" (XV.10–11), Poseidon is asked to keep safe the seats of the earth and the course of ships, "bringing peace, health, and blameless prosperity" (XVII.9–10; see ἕδρανα γῆς), and Nereus is asked to "send the initiates / prosperity and peace and gentle-handed health" (XXIII.7–8). Persephone, asked to send up fruits from the earth, is herself "flourishing in peace and in gentle-handed health" (XXIX.17–18); Artemis is asked to bring "lovely peace and fair-tressed health" (XXXVI.15), and Demeter to come bringing peace back with good order, wealth and health (XL.19–20; see Δημήτηρ Ἐλευσινία). The three goods, peace, health and wealth, recur so often in so many orders that they can be read as one wish in three words, the wish of a household for a settled life.

Peace the goddess. Twice the petition gives peace a title. Zeus is asked for "peace the goddess" (XV.11), and Zeus of the Thunderbolt for "peace the goddess, nurse of the young, of splendid honour" (XIX.22). The second title had already been given to Herakles' longing: he drove off the savage tribes, "longing for peace, nurse of the young, of splendid honour" (XII.7–8). The collection gives peace the title κουροτρόφος, "nurse of the young", twice in the same words.

Asked of the gods of war. Three of the petitions are made to warriors. Athena is asked to "grant peace rich in blessing" at the end of a hymn full of arms (XXXII.16; see ἐγρεμάχη), and the hymn to Ares that Hermann moved into the collection asks the god for courage "and to remain within the harmless statutes of peace" (LXXXVIII.16; see Ἄρης). The collection's own Ares is asked for peace without the word, by exchanging arms for the works of Deo (LXV.8; see δῆρις ἄμουσος). Hermes, the herald, holds "the blameless weapon of peace" (XXVIII.7; see γλώσσης ὅπλον; εἰρήνης ὅπλον).

Eirene and her sisters. The Horai are named once by their old names, "Eunomia and Dike and Eirene rich in blessing" (XLIII.2; see Ὧραι), and the note at XLIII.1–2 observes that from the next line the hymn treats them only as flowers and seasons. The justice that the hymn drops is kept elsewhere: Demeter is asked to bring peace back with "lovely good order" (XL.19; see Εὐνομία), and she rejoices "in peace and in labours of much toil" (XL.4), and Dikaiosyne is "rejoicing in peace, zealous for a steadfast life" (LXIII.9; see ἀστασίαστος).

Places to read

Every line in which the word occurs, in the order of the book.

X.30 Physis is asked to bring peace and health and the increase of all things.

XII.8 Herakles longs for peace, nurse of the young, of splendid honour.

XIV.13 Rhea is asked to come leading peace down with prosperous possessions.

XV.11 Zeus is asked for peace the goddess and the blameless glory of wealth.

XVII.10 Poseidon is asked to bring peace, health and blameless prosperity.

XIX.22 Zeus of the Thunderbolt is asked for peace the goddess, nurse of the young.

XXIII.8 Nereus is asked to send prosperity and peace and gentle-handed health.

XXVIII.7 Hermes holds in his hands the blameless weapon of peace.

XXIX.18 Persephone, asked to send up fruits from the earth, is herself flourishing in peace and in gentle-handed health.

XXXII.16 Athena is asked to grant peace rich in blessing.

XXXVI.15 Artemis is asked to bring lovely peace and fair-tressed health.

XL.4 Demeter rejoices in peace and in labours of much toil.

XL.19 Demeter is asked to bring peace back, and lovely good order.

XLIII.2 Eirene, rich in blessing, is named with Eunomia and Dike among the Horai.

LXIII.9 Dikaiosyne rejoices in peace, zealous for a steadfast life.

LXXXVIII.16 Ares is asked to let the worshipper remain within the harmless statutes of peace.

Earlier poetry and cult

Hesiod gives Eirene her family. Zeus married Themis, "who bore the Horai, / Eunomia and Dike and flourishing Eirene, / who watch over the works of mortal men" (*Theogony* 901–903).[881] The collection's Horai keep the three names, and its Persephone, asked for the fruits of the earth, is herself "flourishing in peace" (XXIX.18), θάλλουσα, with the verb of Hesiod's flourishing Eirene. In the *Works and Days* peace is the fruit of justice: where judges give straight verdicts to strangers and citizens alike, the city blooms, and "peace, the nurse of the young, is over the land", and Zeus does not send them war (225–229).[882] The chorus of Euripides' *Bacchae* gives Peace to Dionysos: the god, son of Zeus, rejoices in festivity "and loves Eirene, giver of prosperity, goddess, nurse of the young" (417–420).[883] Hesiod's and Euripides' title is the one the collection gives peace in the hymns of Herakles and Zeus.

Later readings

Pausanias saw at Athens, among the statues of the gods near the Eponymous Heroes, "Eirene carrying the child Ploutos" (1.8.2), and at

[881] Hesiod, *Theogony* 901–903.

[882] Hesiod, *Works and Days* 225–229.

[883] Euripides, *Bacchae* 417–420.

Thebes he praises the device of the sculptor Kephisodotos, who made the Athenian Eirene holding Ploutos, Wealth, in her arms (9.16.2).[884] The statue and the petitions can be read as saying the same thing: wealth is the child that peace nurses. Augustine, bishop of Hippo in North Africa about AD 400, in the *City of God*, gave the Christian definition, independent of the Hymns, which their petitions can be read as approaching: "the peace of all things is the calm of order" (19.13).[885]

In this edition

The edition renders the noun "peace" at fifteen places and the Hora "Eirene" at XLIII.2. "Peace the goddess" renders εἰρήνην ... θεάν at XV.11 and XIX.22; at XIX.22 θεάν is Abel's for the codices' θεόν (the apparatus at XIX.22). At XXIII.8 τ' is Hermann's for the codices' ἐπ', with ἠπιόχειρ' ὑγίειαν his for ὀλβιόχειρον ὑγείην (the apparatus at XXIII.8), and at XXIX.18 ὑγιείῃ is Hermann's for ὑγίεια (the apparatus at XXIX.18).

See also

Ἄρης; ἀστασίαστος; γλώσσης ὅπλον; Δημήτηρ Ἐλευσινία; δῆρις ἄμουσος; Δίκη; ἐγρεμάχη; ἕδρανα γῆς; εἰρήνης ὅπλον; Εὐνομία; ὄλβος; Ὧραι.

εἰρήνης ὅπλον · weapon of peace

εἰρήνης ὅπλον, *eirēnēs hoplon*, "weapon of peace"

Attested: εἰρήνης ὅπλον (*eirēnēs hoplon*; XXVIII.7). Hermes is addressed as "you who hold in your hands the blameless weapon of peace" (XXVIII.7; see Ἑρμῆς). The phrase is a paradox, a weapon that is peace's, and the hymn sets it three lines before its other weapon, "dread weapon of the tongue" (XXVIII.10; see γλώσσης ὅπλον), and the two can be read together as the herald's staff and his speech. The hymn names no staff. The note at XXVIII.5, told under στροφιοῦχος, warns that the band of that line is not the herald's staff; the weapon of peace is the nearest the

[884] Pausanias 1.8.2, 9.16.2.

[885] Augustine, *City of God* 19.13.

hymn comes to it. In Homer the heralds' staffs are the instruments of truce: when Hector and Ajax have fought till nightfall, the heralds of both armies come between them and "hold out their staffs between the two" to part them (*Iliad* 7.274–282).[886] The weapon in Hermes' hands can be read as that staff, the thing that ends the fight, as Nike's power in the collection is to break the contest-rush (see ἐναγώνιος). The line carries no apparatus entry.

See also

γλώσσης ὅπλον; εἰρήνη; ἐναγώνιος; Ἑρμῆς.

ἔργα Δηοῦς · works of Deo

ἔργα Δηοῦς, *erga Dēous*, "works of Deo"

Attested: ἔργα τὰ Δηοῦς (*erga ta Dēous*; LXV.8). The labours of Demeter, the tilling and the harvest. The phrase closes the collection's own hymn to Ares, whose last three lines ask the war-god to turn from strife to the Kyprian, Lyaios and Deo, "exchanging the force of arms for the works of Deo" (LXV.8; see Ἄρης; δῆρις ἄμουσος; Δηώ), the Dionysos of the three reached through Lennep's Λυαίου for the codices' λυαίους (the note at LXV.6–8). The last line puts it as an exchange, ἀλλάξας, and the field is set against the sword (see εἰρήνη). Hesiod sets work and Demeter's favour against hunger: work, he tells his brother, so that Hunger may hate you and Demeter love you and fill your barn with livelihood (*Works and Days* 299–301).[887]

See also

Ἄρης; δῆρις ἄμουσος; Δηώ; εἰρήνη; Λυαῖος.

[886] Homer, *Iliad* 7.274–282.

[887] Hesiod, *Works and Days* 299–301.

ἐργάσιμον βίοτον · workable livelihood

ἐργάσιμον βίοτον, *ergasimon bioton*, "workable livelihood"

Attested: ἐργάσιμον βίοτον (*ergasimon bioton*; LXXVIII.12). A living that can be worked for, the means of life earned by labour. The hymn to Eos ends its praise with it. Its last lines are addressed to her: "when you shake the sweet sleep from the eyelids, / and every mortal rejoices, and every creeping thing, and the other tribes / of four-footed and winged and sea-dwelling, of many nations; / for to all mortals you furnish a workable livelihood" (LXXVIII.9–12; see ἑρπετόν; Ἠώς). The note at LXXVIII.10–11 calls the line "among the plainest statements in the set text of what a god is for", and the note at LXXVIII.2, 12 records that πᾶσι, "to all", is Abel's for the codices' *πάντα*. The hymn has already called the dawn "leader of works, attendant of life, for mortals" (LXXVIII.6). Hesiod gives dawn the same office: "dawn claims for itself a third share of the work", and it is dawn that, as soon as it shows, puts many men on the road and lays the yoke on many oxen (*Works and Days* 578–581).[888] The livelihood the collection asks for elsewhere as wealth and prosperity is here the working day itself.

See also

ἑρπετόν; Ἠώς.

εὖκλεια · good fame

εὖκλεια, *eukleia*, "good fame"

Attested: εὐκλείην (*eukleiēn*; LXXVI.12). From εὖ, "well", and κλέος, "what is heard of a man, renown": a good name. The Mousai are asked for it in the last line of their hymn: "But may you come, goddesses, to the initiates, ever-varied, holy, / bringing good fame and lovely emulation, much hymned" (LXXVI.11–12; see ζῆλος; Μοῦσα). The goddesses of song give the renown that song carries, and the hymn asks it for the initiates rather than for a poet or a victor. Solon's elegy to the Muses

[888] Hesiod, *Works and Days* 578–581.

opens almost as this hymn does: "Shining children of Mnemosyne and of Olympian Zeus, / Muses of Pieria, listen to my prayer", and asks them for prosperity from the gods and "to have a good name always among all men" (fr. 13.1–4 West).[889] The hymn's first lines, "Daughters of Mnemosyne and of loud-thundering Zeus, / Pierian Mousai" (LXXVI.1–2), and its last can be read beside Solon's prayer, independently of it. εὐκλείην is Abel's Ionic form for the codices' εὔκλειαν (the apparatus at LXXVI.12).

See also

ζῆλος; Μνημοσύνη; Μοῦσα.

εὔολβος · of good fortune

εὔολβος, *euolbos*, "of good fortune", "blessed", "prosperous"

Attested: εὐόλβοισιν (*euolboisin*; X.29, XXVI.11), εὐόλβου (*euolbou*; XIII.10, XXV.11), εὐόλβοις (*euolbois*; XIV.13, XXXII.17, LXXII.2, LXXII.10), εὐόλβῳ (*euolbōi*; XXIX.19). From εὖ, "well", and ὄλβος, "happiness, wealth": rich in blessing, fortunate. The collection uses it in petitions, of the three goods it asks for most: possessions, a life and its seasons. The possessions are Rhea's, who is asked to come "leading peace down with prosperous possessions" (XIV.13; see Ῥέα), and Tyche's, named in the second line of her hymn and again in the last: "abounding in blessings, over possessions of good fortune" (LXXII.10; see Τύχη), where the note at LXXII.2, 10 calls the repeated phrase "the whole frame of the hymn". The life is the one Kronos and Proteus are asked to end well, "an end of life ever blessed and blameless" (XIII.10; see Κρόνος) and "a good end of a blessed life upon their works" (XXV.11; see Πρωτεύς), and the one Phersephone's hymn asks for, "a life of good fortune that leads a sleek old age down" (XXIX.19; see γῆρας). The note at XIII.10 reads the prayer as one for a blessed life brought to a blameless end, and observes that with αἰέν the line reads as easily that way as it does as a prayer for a good death. The seasons are a formula of their own (X.29, XXVI.11, XXXII.17; see

[889] Solon, fr. 13.1–4 West, quoted by the anthologist Stobaeus 3.9.23.

εὔολβος ὥρα). Two of the nine carry an apparatus entry on the word: at XIII.10 εὐόλβου is Hermann's for the codices' εὐόλβον, and at XXVI.11 εὐόλβοισιν is Lennep's for ὀλβίοισιν, so that in the manuscripts the seasons formula has the word only at X.29 and XXXII.17.

See also

γῆρας; εὔολβος ὥρα; Κρόνος; Πρωτεύς; Ῥέα; Τύχη.

εὐτοκία · easy birth

εὐτοκία, *eutokia*, "easy birth"

Attested: εὐτοκίῃσι (*eutokiēisi*; II.8). From εὖ, "well", and τόκος, "childbirth": a good delivery, a birth that goes well. The hymn to Prothyraia, the goddess at the door of birth, sets it against the pain in a single line: "you suffer with the birth-pangs and delight in easy births" (II.8; see ὠδίς; Προθυραία). The goddess shares the labour and rejoices at its good end, and the next line names her by her other name, "Eileithyia, releasing from labour in dread necessities" (II.9; see ἀνάγκη; Εἰλείθυια). The hymn asks her for what the word names: "hear, blessed one, and grant offspring, being a helper, / and save" (II.13–14; see ἐπαρωγός). The petition can be read as a prayer for an easy birth, and the goddess who is asked for it is said to feel both sides of it. Artemis, with whom this hymn identifies its goddess (II.12), is in her own hymn "helper in the birth-pangs, and uninitiated in the birth-pangs" (XXXVI.4; see ὠδίνων ἐπαρωγὲ καὶ ὠδίνων ἀμύητε), which can be read as the opposite claim: under her own name she helps from outside the pain she shares here. II.8 carries no apparatus entry.

See also

ἀνάγκη; Εἰλείθυια; ἐπαρωγός; Προθυραία; ὠδίνων ἐπαρωγὲ καὶ ὠδίνων ἀμύητε; ὠδίς.

εὔφρονι βουλῇ · with kindly counsel

The collection's most constant line-ending formula: five addresses to goddesses, three singular and two plural, all of them asked, in the line that asks, to come or to hear with a will turned toward the worshipper · Orphic Hymns

εὔφρονι βουλῇ, *euphroni boulēi*, "with kindly counsel"

At a Glance

The phrase. εὔφρων, "of good mind, kindly", from εὖ and φρήν, with βουλή, "counsel, will": with a kindly will.

In the Hymns. Five lines, all at the end of the line: Rhea (XIV.12), the Moirai (LIX.20), the Eumenides (LXX.1), Leukothea (LXXIV.9) and Themis (LXXIX.11).

In this edition. "With kindly counsel" at all five places.

A place to read. LXX.1–11, the hymn to the Eumenides, which opens on the phrase.

Meaning

What a worshipper fears in a god is not her power but her will. The phrase asks for the will. It does not ask the goddess to be less than she is, but to turn her counsel, her deliberate intent, toward the one who calls her. The collection uses it as a formula, at the same place in the line, and the note at LXX.1 observes the pattern: five powers, "all of them female, three singular and two plural", and in each of the five the phrase "stands in a line that asks rather than describes". It is a petition, not a title. The goddesses so addressed range from the mother of the gods to the avengers of blood, and the phrase asks the same thing of all of them.

Use in the Hymns

The saviours. Twice the phrase is joined to σωτήριος, "saving", in the same two words at the same place in the line, as the note at LXXIV.9 points out. Rhea is asked: "come, blessed goddess, saving with kindly counsel, / leading peace down with prosperous possessions" (XIV.12–13;

see Ῥέα; σωτήριος), and Leukothea: “But, lady goddess, may you come as a helper, / to the well-benched ships, saving, with kindly counsel” (LXXIV.8–9; see Λευκοθέα). The kindly counsel is the will to save, of the mother at home and of the sea-goddess at sea.

The powers of doom. Two of the five are powers of fate and vengeance. The Moirai are asked to come “to the initiates, care-forgetting, with kindly counsel” (LIX.20; see λαθικηδής; Μοῖραι). The Eumenides are called at the very beginning of their hymn: “Hear me, Eumenides of great renown, with kindly counsel” (LXX.1; see Εὐμενίδες). The goddesses whose will is the doom of men are asked for a kindly one.

Themis. The last of the five asks the goddess of right order to come to her rites: “But, blessed one, may you come well pleased, with kindly counsel, / to your well-hallowed, mystery-celebrating rites, maiden” (LXXIX.11–12; see εὐίερος; Θέμις). The note at LXXIX.11 calls the phrase “the collection’s most persistent closing formula”.

Counsel and purpose. The note at LXX.1 sets the phrase beside the other word for the will that closes the same hymn, “I call upon you to draw near with pure purposes” (LXX.11; see γνώμη), and records that the edition renders βουλή “counsel” and γνώμη “purpose” (see βουλή). The counsel asked of the goddesses is their will toward men; the “pure purposes” with which they are asked to draw near can be read as theirs or as the rite’s.

Places to read

Every line in which the phrase stands, in the order of the book.

XIV.12 Rhea is asked to come, saving with kindly counsel.

LIX.20 The Moirai are asked to come to the initiates, care-forgetting, with kindly counsel.

LXX.1 The Eumenides of great renown are asked to hear with kindly counsel.

LXXIV.9 Leukothea is asked to come to the ships, saving, with kindly counsel.

LXXIX.11 Themis is asked to come well pleased, with kindly counsel.

Earlier poetry and cult

Aeschylus ends his *Oresteia* with the turning of the Erinyes' will. Athena sees great gain for the Athenians from these fearful faces: if, kindly themselves, they always greatly honour the kindly ones, they will be distinguished for keeping land and city in straight justice (*Eumenides* 990–995), and the procession that escorts the goddesses to their home beneath the earth sings to them to go "under kindly escort", calls on the citizens to keep holy silence, and bids them come "gracious and of one mind with the land, / here, August Ones", rejoicing in the torch (1032–1042).[890] The hymns can be read as asking in one phrase what Aeschylus stages as the end of a trilogy, and they ask it of the Eumenides in the first line of their hymn.

In this edition

The edition renders εὔφρονι βουλῇ "with kindly counsel" at all five places, and none of the five lines carries an apparatus entry on the phrase (the notes at LXX.1 and LXXIV.9). The note at LXXIX.11 says that at XIV.12 and LIX.20 the English still reads "kindly purpose", and the notes at LXX.1 and LXXXVI.5, 8, 17 say the same; at both lines it reads "with kindly counsel". At LIX.20 λαθικηδέες is Abel's for the codices' λυσιπήμονες (the note at LIX.20).

See also

βουλή; γνώμη; εὐίερος; Εὐμενίδες; Θέμις; λαθικηδής; Λευκοθέα; Μοῖραι; Ῥέα; σωτήριος.

εὐχή · prayer

The word with which the collection names itself: the prayer that surpasses all others, the prayers made to the gods who accomplish them, and the one god whom no prayer moves · Orphic Hymns

εὐχή, *euchē*, "prayer"; εὔχομαι, *euchomai*, "pray"

[890] Aeschylus, *Eumenides* 990–995, 1032–1042.

At a Glance

The word. The noun of εὔχομαι, "pray, vow, declare": a prayer, a vow, a wish spoken to a god.

In the Hymns. The noun in six lines, from the proem's "prayer, which surely surpasses all others" (Prayer 2) to the god "won over neither by prayers nor by entreaties" (LXXXVII.9); the verb in the formula "hear me as I pray" in six more (XXVIII.11 to LIX.2).

In this edition. "Prayer"; the participle εὐχομένου "as I pray".

A place to read. Prayer 1–2 with LXXXVII.8–12.

Meaning

A Greek prayer named the god, reminded the god of what bound him to the one praying, and asked. The Hymns are a book of such prayers, and they use the word sparingly and at the points where the book speaks of what it is doing. The proem calls itself a prayer; four hymns name the prayers they are making, and a fifth calls itself a prayer (XV.2); the formula "hear me as I pray" stands in six, opening the request in three and the hymn itself in two; and the last hymn but one names the god to whom prayer is useless, and prays to him all the same. In three of the six the word marks the moment where the hymn turns from praise to asking.

Use in the Hymns

The book as prayer. The proem opens with its own title: "Learn now, Musaeus, a rite of sacrifice wholly august, / a prayer, which surely surpasses all others" (Prayer 1–2; see θυηπολίη). The heading of the proem is ΕΥΧΗ ΠΡΟΣ ΜΟΥΣΑΙΟΝ, "PRAYER TO MUSAEUS" (Prayer title). The hymn to Zeus calls itself "this absolving testimony … and this prayer" (XV.1–2; see Ζεύς), with the compound πρόσευξις.

The accomplishers. Twice a goddess is called to the prayers as the one who brings them to pass. The Mother of the Gods is asked: "may you come, accomplisher goddess, at the prayers made to you" (XXVII.2; see Μήτηρ ἀθανάτων), and Tyche: "Come, Tyche — I call you, good accomplisher at our prayers" (LXXII.1; see κράντειρα; Τύχη). The note at

LXXII.1 sets the two lines side by side, the same noun with the same phrase. Liknites is called "with these prayers" (XLVI.1; see Λικνίτης), and the Moirai are asked to hear "my pure libations and my prayers" (LIX.19; see λοιβή; Μοῖραι), the word and the offering together.

Hear me as I pray. The formula κλῦθί μευ εὐχομένου, "hear me as I pray" (plural κλῦτέ at LIX.2), stands in the hymns to Hermes, Athena, Apollo, Hipta, Adonis and the Moirai (XXVIII.11, XXXII.16, XXXIV.10, XLIX.4, LVI.1, LIX.2). It opens the petition to Hermes, Athena and Hipta, breaks into the praise of Apollo seventeen lines before his petition (XXXIV.27), and is the first words of the hymns to Adonis and the Moirai. At XXXIV.10 the prayer is "for the peoples", the one place among the six where it is made for others.

The god whom prayer does not move. The hymn to Thanatos says what no other hymn says of its god: "for in you alone of all is what has been judged brought to fulfilment; / for you alone are won over neither by prayers nor by entreaties" (LXXXVII.8–9; see Θάνατος). It then prays to him all the same, asking only that he draw near late (LXXXVII.10–11; see εὐχωλή). The prayer to the god whom prayer cannot win asks only for delay.

Places to read

Every line and heading in which the noun stands, in the order of the book. The six lines with the participle εὐχομένου are named above, and the compound πρόσευξις (XV.2) is not listed.

Prayer title The proem is headed a prayer to Musaeus.

Prayer 2 The rite of sacrifice is a prayer that surpasses all others.

XXVII.2 The Mother of the Gods is asked to come at the prayers made to her.

XLVI.1 Liknites Dionysos is called with these prayers.

LIX.19 The Moirai are asked to hear pure libations and prayers.

LXXII.1 Tyche is called the good accomplisher at prayers.

LXXXVII.9 Thanatos alone is won over neither by prayers nor by entreaties.

Earlier poetry and cult

The *Iliad* gives the shape of a Greek prayer in its first. Chryses, dishonoured by Agamemnon, prays to Apollo: "Hear me, lord of the silver bow, guardian of Chryse ... if ever I put a roof on a shrine to please you, or burned for you the rich thigh-bones of bulls and goats, grant me this desire: let the Danaans atone for my tears under your arrows" (1.37–42).[891] His first words, κλῦθί μευ, are the hymns' "hear me", and his claim on the god can be read as the claim the hymns make with their offerings.

Later readings

Plato's Socrates puts prayer and sacrifice into one definition and then turns it against itself. Euthyphro agrees that holiness is a knowledge of sacrificing and praying, that to sacrifice is to give to the gods and to pray is to ask of them; Socrates concludes that holiness would then be a kind of trading between gods and men (*Euthyphro* 14c–e).[892] At the end of the *Phaedrus* Socrates prays before leaving the river: "Dear Pan, and you other gods of this place, grant that I may become beautiful within, and that whatever I have outside may be friendly to what is within", and asks to count the wise man rich (279b–c).[893] The *Second Alcibiades*, transmitted among Plato's works, praises a poet's prayer: "Zeus king, give us good things whether we pray for them or not, and keep off evils even when we pray for them" (142e–143a).[894] The hymns' petitions for health, peace, wealth and a good end to life can be read beside Socrates' sparer prayer, independently of it.

In this edition

The edition renders the noun "prayer", plural "prayers", at all six places, and the participle "as I pray". The heading ΕΥΧΗ ΠΡΟΣ ΜΟΥΣΑΙΟΝ is "PRAYER TO MUSAEUS". At LXXXVII.9 the codices read οὔτε γὰρ

[891] Homer, *Iliad* 1.37–42.

[892] Plato, *Euthyphro* 14c–e.

[893] Plato, *Phaedrus* 279b–c.

[894] [Plato], *Second Alcibiades* 142e–143a.

εὐχαῖσι(ν) πιθόμενος οὔτε λιταῖσιν, and the printed εὐχῇσιν πείθῃ μόνος is Hermann's (the apparatus at LXXXVII.9); no other line carries an apparatus entry on the word.

See also

εὐχωλή; Ζεύς; Θάνατος; θυηπολίη; κράντειρα; Λικνίτης; λοιβή; Μήτηρ ἀθανάτων; Μοῖραι; Τύχη.

εὖχος · glory

εὖχος, *euchos*, "glory"

Attested: εὖχος (*euchos*; XXXIII.5). A noun from εὔχομαι in its old sense, "declare, boast": the thing a victor can boast of, the glory of winning. Nike brings it: she is addressed as "judging in wars, at the deeds that win the trophy, / to whomever, hastening on, you bring the sweetest glory" (XXXIII.4–5; see Νίκη). The next line calls the same thing by another name, "the noble glory of every contest", κλέος (XXXIII.6–7), so that the hymn's two glories are the victor's boast and the renown that follows it. The word is Homeric, the glory a warrior asks a god to grant: Hektor, offering single combat, says "if I take him, and Apollo gives me the glory", he will strip his armour and hang it in Apollo's temple (*Iliad* 7.81–83).[895] The codices give the word a second time, at LXXII.4, where Tyche has "a glory none can fight against"; Abel prints εἶδος, "form", the phrase transmitted at I.6, where Hekate has "a form none can assail", and the note at LXXII.4 calls the conjecture a good one (see ἀπρόσμαχος; Τύχη). XXXIII.5 carries no apparatus entry on the word; φέρῃς there is Hermann's for the codices' φέροις.

See also

ἀπρόσμαχος; κλέος; Νίκη; Τύχη.

[895] Homer, *Iliad* 7.81–83.

εὐχωλή · prayer

The epic word for the vow and the prayer, set beside sacrifice in the last two hymns but one: the prayers that loose the anger of the gods, and the prayers made to Death, who is not moved by them · Orphic Hymns

εὐχωλή, *euchōlē*, "prayer"

At a Glance

The word. The epic noun of εὔχομαι: a prayer, a vow made to a god, and in Homer also a boast, a declaration of what one is or will do.

In the Hymns. Two lines, both in the dative plural and both beside θυσίαι, "sacrifices": the dreams that teach men to loose the gods' anger (LXXXVI.11) and the prayer to Thanatos (LXXXVII.11).

In this edition. "Prayers".

A place to read. LXXXVI.1–18, the hymn to Oneiros.

Meaning

Where εὐχή is the ordinary prose word for a prayer, εὐχωλή is the old one, and it carries the weight of the vow: the promise of an offering if the god grants what is asked. The collection uses it only in the pair "prayers and sacrifices", the two halves of the Greek approach to a god, word and gift. It uses that pair twice, in two hymns that stand side by side near the end of the book, and the two places are opposites. In the first the prayers and sacrifices work: they loose the anger of the gods. In the second they are offered to the one god whom the hymn has just said they cannot move.

Use in the Hymns

Loosing the gods' anger. The hymn to Oneiros, Dream, describes what the god does for the pious: he comes in sleep, wakes the mind and shows what is to come, so that the good may rejoice in advance, "and a rest from evils, that the god himself may tell of it, / that by prayers and by sacrifices they may loose the anger of the lords" (LXXXVI.10–11; see ἀνάπαυσις; ὄνειρος). The note at LXXXVI.8–11 construes the four lines as one period: the rest from evils is what the god declares, so that men may loose

the anger of the gods by prayer and sacrifice. The note records that the manuscripts read τε πόλον θύσαντες, which cannot be construed, and that Abel prints θυσίαις τε without naming an editor; εὐχωλαῖς, "by prayers", is transmitted. "For to the pious the end is always the sweeter", the hymn goes on, while to the wicked the vision of dreams "would not show the necessity that is coming" (LXXXVI.12–14; see Εὐσέβεια).

Praying to Death. The next hymn, to Thanatos, has just said that he alone is "won over neither by prayers nor by entreaties" (LXXXVII.9; see εὐχή). It prays to him nonetheless, with the same pair: "But, blessed one, that you draw near after long spans of life / I ask, entreating you with sacrifices and with prayers, / that old age may be a goodly prize among men" (LXXXVII.10–12; see γῆρας; Θάνατος). The god who cannot be moved is not asked to change his judgement, only to come late.

The pair. The two hymns can be read together. Dream shows men how their prayers can turn the anger of the gods; Death is the one power against which prayer is useless, and the collection still offers it. The book's last word on prayer is a request for a long life and a good old age.

Places to read

Every line in which the word stands, in the order of the book.

LXXXVI.11 By prayers and by sacrifices the pious may loose the anger of the lords.

LXXXVII.11 Thanatos is entreated with sacrifices and with prayers to come after long spans of life.

Earlier poetry and cult

The *Iliad* uses the word for the vow a god can hold against men. When the plague falls on the Greeks, Achilles asks for a seer to say why Apollo is angry, "whether he blames us for a vow or for a hecatomb" (1.65), and Kalchas answers that it is "not for a vow nor for a hecatomb" but for the dishonour done to his priest (1.93).[896] Phoenix, pleading with Achilles, puts the hymn's whole thought in five lines: even the gods can be turned,

[896] Homer, *Iliad* 1.65, 1.93.

whose excellence and honour and strength are greater, "and men turn them with sacrifices and gentle prayers, / with libation and with the savour of burnt fat, / beseeching them, whenever someone oversteps and does wrong" (9.497–501). He goes on to the Prayers themselves, the lame and wrinkled daughters of great Zeus who follow behind Ruin and heal what she has done (9.502–507; see λιτή).[897] The hymn to Oneiros describes the same turning of the gods, with the same pair of gifts. In Homer the word is also the soldier's boast: Agamemnon shames the Greeks with "where have our boasts gone, when we said we were the best?" (8.228–229).[898]

In this edition

The edition renders εὐχωλαῖς "prayers" at both places. At LXXXVI.11 θυσίαις τε is Abel's text, with no editor named, for the codices' τε πόλον θύσαντες (the note at LXXXVI.8–11); at LXXXVII.11 the apparatus gives Hermann's reading as θυσιῇσι (sic), the verse θυσίῃσι (the note at LXXXVII.11).

See also

ἀνάπαυσις; γῆρας; Εὐσέβεια; εὐχή; Θάνατος; λιτή; ὄνειρος.

ἠπιόχειρ · gentle-handed

The epithet of the health the hymns ask for, a formula in three petitions, two of them closing lines, and in all three the work of an editor · Orphic Hymns

ἠπιόχειρ, *ēpiocheir*, "gentle-handed"

At a Glance

The word. From ἤπιος, "gentle, soothing", the epic word for the healer's drugs, and χείρ, "hand": of the gentle hand. It gives health the hand of a physician.

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[897] Homer, *Iliad* 9.497–507.

[898] Homer, *Iliad* 8.228–229.

In the Hymns. Three lines, each a petition or a close, each pairing the word with *ὑγίεια*, "health": Nereus (XXIII.8), Phersephone (XXIX.18) and Hestia (LXXXIV.8).

In this edition. "Gentle-handed health" at all three places.

A place to read. LXXXIV.1–8, the hymn to Hestia, with the note at LXXXIV.8.

Meaning

Health in the hymns is not the absence of disease but a presence, something sent, breathed in and kept. The epithet gives it a hand, and the hand is the healer's: gentle because it soothes, as the *ἤπια φάρμακα* of epic are the drugs that ease pain. The hymns ask for that health beside prosperity and peace, the three goods of a household's well-being, and the formula closes the requests of Nereus and Hestia and stands within Phersephone's. It is a small piece of the collection's language for what its users wanted, and the closest thing the hymns have to a physician's touch.

Use in the Hymns

The formula. Nereus, the old man of the sea, is asked to "turn earthquakes away, and send the initiates / prosperity and peace and gentle-handed health" (XXIII.7–8; see εἰρήνη; Νηρεύς; ὄλβος). Phersephone is asked to "send up fruits from the earth" and addressed as "flourishing in peace and in gentle-handed health" (XXIX.17–18; see Φερσεφόνη). Hestia is asked to "receive these sacred offerings readily, / breathing in prosperity and gentle-handed health" (LXXXIV.7–8; see Ἑστία). The three goods stand together only in the first; Phersephone's line has peace and health, Hestia's prosperity and health, and the same epithet stands in all three.

The editors' formula. In the manuscripts the formula is nowhere quite intact. At XXIII.8 they read *ὀλβιόχειρον ὑγείην*, "rich-handed health", and the printed *ἠπιόχειρ' ὑγίειαν* is Hermann's, after Ruhnken's *ἠπιόχειρον* (the apparatus at XXIII.8). At XXIX.18 they read the unelided *ἠπιόχειρ* beside a nominative *ὑγίεια*; the dative *ὑγιείῃ* is Hermann's, and the elided *ἠπιόχειρ'* Abel's, and the note at XXIX.18 draws the consequence: "The

gentle hand belongs to Health, not to the goddess." At LXXXIV.8 they read *ἠπιόχειρον ὑγείαν*, and the printed text is Porson's (the apparatus at LXXXIV.8; see Ἑστία). The note at LXXXIV.8 defends Porson's reading as "the collection's own formula, recovered from a line that had lost it", since it is "XXIII.8 verbatim and XXIX.18 in the dative". But XXIII.8 verbatim is Hermann's text, and the formula the codices have most nearly intact, *ἠπιόχειρον ὑγείαν*, is the one at LXXXIV.8 that Porson corrected. The formula is real, since the codices give the gentle-handed health twice in two forms; its uniform shape is the editors'.

The healer's hand. Asklepios, the collection's healer, is "giver of gentleness" in the proem (Prayer 37) and is addressed as "giver of kindly gifts" in his hymn (LXVII.3; see ἠπιόδωρος); the family reaches even the Moirai, addressed as "soft of mind, gentle of heart" (LIX.15; see Μοῖραι). The gentle hand belongs to a god of healing more than to Nereus or Hestia, and the formula can be read as giving the healer's touch to the health that each of the three is asked to send.

Places to read

Every line in which the word stands, in the order of the book.

XXIII.8 Nereus is asked to send prosperity and peace and gentle-handed health.

XXIX.18 Phersephone is flourishing in peace and in gentle-handed health.

LXXXIV.8 Hestia is asked to breathe in prosperity and gentle-handed health.

Earlier poetry and cult

The epic healer's drugs are *ἤπια*. Machaon sucks the blood from Menelaos' wound and spreads on it "the soothing drugs" that Cheiron once gave his father (*Iliad* 4.217–219), and the wounded Eurypylos asks Patroklos to cut the arrow from his thigh, wash away the blood and lay on it "soothing, good drugs", which Patroklos is said to have learned from Achilles, and Achilles from Cheiron, "the most just of the Centaurs"

(11.828–832).[899] Pindar's Asklepios heals with the same gentleness: some he tended "with soft incantations", some with soothing drinks, some by binding drugs about their limbs, and some he set upright with the knife (*Pythian* 3.51–53).[900] The hymns' gentle-handed health can be read as the epic healer's soothing touch given to health itself, independently of Homer and Pindar.

In this edition

The edition renders the phrase "gentle-handed health" at all three places, each an editor's text. The note at LXXXIV.8 calls Porson's agreement with the other two lines "the strongest argument for the emendation", without observing that the agreement with XXIII.8 is with another emendation.

See also

εἰρήνη; Ἑστία; ἠπιόδωρος; Μοῖραι; Νηρεύς; ὄλβος; Φερσεφόνη.

θάρσος · courage

θάρσος, *tharsos*, "courage"

Attested: θάρσος (*tharsos*; LXXXVIII.15). Boldness, the confidence that lets a man go forward. The hymn to Ares that Hermann moved in asks it of the god at the turn of its petition: "But do you grant me courage, / blessed one, and to remain within the harmless statutes of peace" (LXXXVIII.15–16; see Ἄρης; θεσμός). Six lines before, the god was hailed as "giver of bold youth", εὐθαρσέος ἥβης (LXXXVIII.9). The note at LXXXVIII.15–17 sets this request against the one for warlike strength at line 11 (see θεσμός), and the courage asked for at line 15 can be read as the hinge of the two: boldness to stay at peace as well as to fight. In Homer courage is a god's gift: "into Diomedes son of Tydeus Pallas Athena put strength and courage", so that he might stand out among all the Argives

[899] Homer, *Iliad* 4.217–219, 11.828–832.

[900] Pindar, *Pythian* 3.47–53.

(*Iliad* 5.1–3).[901] The note on LXXXVIII lists θάρσος among the words of the hymn that occur nowhere else in the collection. LXXXVIII.15 carries no apparatus entry.

See also

Ἄρης; ἠνορέη; θεσμός.

θελκτήριον · charm

θελκτήριον, *thelktērion*, plural θελκτήρια, *thelktēria*, "charm"

Attested: θελκτήρια (*thelktēria*; XII.14). From θέλγω, "charm": a means of charming, a spell or a soothing remedy. Herakles, whose hymn has made him a Titan and the father of time, is asked to come as a healer: "come, blessed one, bringing every charm against sickness, / and drive out evil ruin, brandishing the branch in your hand" (XII.14–15; see ἄτη; Ἡρακλῆς; θέλγω). The note at XII.14–16 observes that "What is asked for is medical" and that "The cosmic Herakles of lines 1–13 is petitioned as a healer". In Homer the word names whatever enchants: the charms worked into Aphrodite's embroidered band (*Iliad* 14.215), the songs that hold mortals spellbound (*Odyssey* 1.337), and the wooden horse, which one party of Trojans wished to let stand as "a great offering to charm the gods" (*Odyssey* 8.509).[902] In Euripides the adjective serves the healer's art: Phaedra's nurse, treating her love as a sickness, tells her that "there are incantations and charming words", and that some remedy for it will be found (*Hippolytus* 478–479).[903] The hymn's charms against sickness can be read as the nurse's charms asked of a god, independently of Euripides. The word occurs nowhere else in the collection, and XII.14 carries no apparatus entry.

[901] Homer, *Iliad* 5.1–3.

[902] Homer, *Iliad* 14.214–217; *Odyssey* 1.337, 8.506–510.

[903] Euripides, *Hippolytus* 477–479.

See also

ἄτη; Ἡρακλῆς; θέλγω.

ἱκετηρίς · suppliant

ἱκετηρίς, *hiketēris*, accusative ἱκετηρίδα, *hiketērida*, dative ἱκετηρίδι, *hiketēridi*, "suppliant"

Attested: ἱκετηρίδα (*hiketērida*; III.13, XIII.9), ἱκετηρίδι (*hiketēridi*; XXXIV.27). From ἱκέτης, the suppliant who comes to a god or a hearth and claims protection: belonging to supplication. The word for the suppliant's olive-branch, wound with wool and carried in the hand, is ἱκετηρία, of the same family; the Hymns have no branch but a voice. Three hymns give it, always with φωνή. Night is asked to come, "kindly met, hearing the suppliant voice of these words" (III.13; see Νύξ); Kronos is asked, "hearing the suppliant voice", to "send an end of life ever blessed and blameless" (XIII.9–10; see ἀγκυλομήτης; Κρόνος); and Apollo's long hymn ends "Hear, blessed one, and save the initiates, with suppliant voice" (XXXIV.27; see Ἀπόλλων). The voice is the hymn itself, and the phrase can be read as the collection's name for what it does: the words are the suppliant's branch. The worshippers are suppliants once more in the hymn to Selene, "saving these new suppliants of yours" (IX.12), where the note at IX.12 observes that "new" is Hermann's νέους for the codices' τεούς (see νέοι ἱκέται; Σελήνη). Herodotus tells how the Athenians, given a terrible oracle at Delphi, were advised to take suppliant branches and consult the god again as suppliants, and how they asked the god to give them a better answer about their country, "out of respect for these suppliant branches we have come bearing", or else they would not leave the shrine but stay there until they died (7.141.1–2).[904] The edition renders the word "suppliant" at all three places, and none carries an apparatus entry on it.

[904] Herodotus 7.141.1–2.

See also

ἀγκυλομήτης; Ἀπόλλων; Κρόνος; νέοι ἱκέται; Νύξ; Σελήνη.

καμάτου ἀνάπαυσιν · rest from toil

καμάτου ἀνάπαυσιν, *kamatou anapausin*, "rest from toil"

Attested: καμάτου ἀνάπαυσιν (*kamatou anapausin*; LXXXI.2). The hymn to the Zephyr-breezes gives it in its second line: they are "sweet-blowing, whispering, holding rest from toil" (LXXXI.2; see ἀνάπαυσις; Ζέφυρος; ἡδύπνοος). Κάματος is the weariness that follows labour, the exhaustion of the body after work or war, and the next lines can be read as saying how the breezes bring relief from it: they are "longed for by the harbours, / drawing for ships a delicate passage, a light air" (LXXXI.3–4). The phrase is an editor's. The manuscripts read θανάτου, "rest from death", and καμάτου is Abel's, unattributed; the note at LXXXI.2 observes that the change makes the phrase match Night's "rest from toils" (III.6) and Sleep's "rest from labours" (LXXXV.5), and that "the emendation produces the collection's own formula", the strongest argument for it, "and it is not one Abel makes". The formula and its three members are told under ἀνάπαυσις. Homer uses the word of Odysseus asleep on the Phaeacian shore, "worn out by sleep and toil", ὕπνῳ καὶ καμάτῳ ἀρημένος (*Odyssey* 6.1–2), where sleep is the rest and κάματος what it rests from.[905] The edition renders the phrase "rest from toil", and the apparatus at LXXXI.2 records the codices' θανάτου.

See also

ἀνάπαυσις; Ζέφυρος; ἡδύπνοος; ὕπνος.

κάρτος ἀρήιον · warlike strength

κάρτος ἀρήιον, *kartos arēion*, "warlike strength"

[905] Homer, *Odyssey* 6.1–2.

Attested: κάρτος ἀρήιον (*kartos arēion*; LXXXVIII.11). Κάρτος is the epic form of κράτος, "strength, mastery", and ἀρήιος the adjective of Ares: the strength that belongs to war. The hymn to Ares that Hermann moved in asks for it in its petition: "hear, helper of mortals, giver of bold youth, / shedding gently from on high your gleam upon our / life, and warlike strength, that I may be able / to drive bitter cowardice away from my head" (LXXXVIII.9–12; see Ἀρήιος; Ἄρης). The strength asked for is turned inward at once. It is wanted against cowardice, and the next lines ask the god's help to bend down the soul's deceiving impulse and to hold in "the sharp force of spirit" (LXXXVIII.13–14; see θυμός), and then for "courage" and the "harmless statutes of peace" (LXXXVIII.15–16; see θάρσος; θεσμός). The war-god is asked for the strength to master oneself. The hymn's whole petition is told under Ἄρης, with the note on LXXXVIII on the hymn's origin. In Homer κράτος, the common form of the same word, is what a king may lack. Diomedes tells Agamemnon that the son of Kronos gave him the sceptre and honour above all men, "but fighting courage he withheld, and that is the greatest power", κράτος (*Iliad* 9.37–39).[906] The hymn's worshipper asks for the strength that Diomedes denies the king. The edition renders the phrase "warlike strength", and LXXXVIII.11 carries no apparatus entry; the hymn's apparatus holds only Abel's note on its place.

See also

Ἀρήιος; Ἄρης; θάρσος; θεσμός; θυμός.

κικλήσκω · call

κικλήσκω, *kiklēskō*, participle κικλήσκων, *kiklēskōn*, "I call", "I call on", "I call upon"

Attested: κικλήσκω (*kiklēskō*; Prayer 15, 40; VI.8; XX.1; XXIV.9; XXV.1; XXX.1; XXXVII.7; XXXIX.1; XLIV.1; XLVI.1; XLVII.1; XLIX.1; LII.1; LVIII.1; LXX.11; LXXIII.1; LXXV.3; LXXXVI.1), κικλήσκων (*kiklēskōn*; V.6, VII.2). The epic form of καλέω, "call", with a reduplicated

[906] Homer, *Iliad* 9.32–39.

stem: to call by name, to summon, to invoke. It is the collection's commonest verb of invocation, and twelve hymns open with it in their first line, from the hymn to Zeus of the Lightning (XX.1) to the hymn to Oneiros (LXXXVI.1). In the proem it comes late. The note at Prayer 15, 17 observes that "The first two verbs of the invocation arrive only now, thirteen lines into the catalogue, and govern everything before them": "I call on, and the famed Nymphs, and Pan the greatest" (Prayer 15), and the note at Prayer 3–44 lists the verbs of calling spread through the catalogue, κικλήσκω at 15 and 40 among them. Five times it takes an infinitive and asks the power called to act: three times a company addressed as "you", as "I call upon you to send harsh wrath away" (XXXVII.7; see Τιτάν), and twice a single god, the Daimon "to draw near" and Palaimon "to come kindly" (LXXIII.1, LXXV.3–4). Once it names: the god of the First-born hymn brings "bright holy light — from which I call you Phanes" (VI.8; see Φάνης), where calling is naming from the light. The edition renders it "I call", "I call on" or "I call upon" as the line requires, "calling on" at V.6 and "summoning" at VII.2.

See also

εὐχή; Πάν; Τιτάν; Φάνης.

κλέος · glory

κλέος, *kleos*, "glory"

Attested: κλέος (*kleos*; XXXIII.6). From the root of κλύω, "hear": what is heard of a man, his fame. In epic it is the reward for which a life is spent. Achilles, telling the envoys of the two dooms his mother has foretold, says that if he stays at Troy his homecoming is lost but his glory will never perish, κλέος ἄφθιτον, and that if he goes home he will lose his glory and live long (*Iliad* 9.410–416; see κήρ).[907] Abel's text has the word once, in the hymn to Nike, where glory is not a man's but the goddess's to give: "for you have power over all, and the noble glory of every contest / rests, teeming with festivities, upon Nike of good repute" (XXXIII.6–7; see

[907] *Iliad* 9.410–416.

ἐναγώνιος; Νίκη). The line before has already called her the one who brings "the sweetest glory" to the victor (XXXIII.5). The codices give the word a second time at the hymn's close, where Abel prints Lobeck's τέλος, "end", for their κλέος, so that the goddess comes "always bringing a good end upon deeds of good repute" (XXXIII.9; the apparatus at XXXIII.9). The glory of the contest belongs to Victory, and the victor has it from her; the epic hero's κλέος, won at the price of his life, has become a goddess's gift in every contest. The edition renders it "glory", and the line carries no apparatus entry.

See also

ἐναγώνιος; εὖχος; κήρ; Κλειώ; Νίκη.

κτέατα · possessions

κτέατα, *kteata*, dative κτεάτεσσι, *kteatessi*; κτέανα, *kteana*, genitive κτεάνων, *kteanōn*, "possessions", "goods"

Attested: κτεάτεσσι (*kteatessi*; XIV.13), κτεάτεσσιν (*kteatessin*; LXXII.2, 10), κτεάνων (*kteanōn*; LXXII.7). κτέατα is the epic plural of κτέαρ, "what one has acquired", and κτέανα that of its by-form κτέανον, both from κτάομαι, "get, acquire": property, goods. The word is always wealth in a goddess's gift. Rhea is asked to come "leading peace down with prosperous possessions" (XIV.13; see εἰρήνη; κατάγω; Ῥέα). The hymn to Tyche uses the word three times and frames itself with it: she is called "over possessions of good fortune" in its second line and asked to come "over possessions of good fortune" in its last, and between them she fashions "an abundance of goods, rich in blessing" for some men and evil poverty for others (LXXII.2, 7–8, 10; see εὔολβος; κράντειρα; Τύχη). The repeated half-line ἐπ' εὐόλβοις κτεάτεσσιν closes the hymn on the words of its second line, and the possessions it asks for can be read as the ones the goddess may also withhold, since to others she gives "evil poverty" (LXXII.8). The edition renders the word "possessions" and, at LXXII.7, "goods". At LXXII.2 μειλιχίην in the same line is Hermann's for the

codices' μειλιχίαν (the apparatus at LXXII.2); the other places carry no apparatus entry.

See also

εἰρήνη; εὔολβος; κατάγω; κράντειρα; Ῥέα; Τύχη.

λιπαρὸν γῆρας · sleek old age

λιπαρὸν γῆρας, *liparon gēras*, "sleek old age"

Attested: λιπαρὸν γῆρας (*liparon gēras*; XXIX.19). Λιπαρός is "sleek, glistening with oil", and of a life or an old age "comfortable". The phrase closes the petition to Phersephone, which asks for fruits and peace and health, "and in a life of good fortune that leads a sleek old age down / to your own country, queen, and to greatly able Plouton" (XXIX.19–20; see γῆρας; εὔολβος; κατάγω). The grammar of the line, in which it is the prosperous life that leads old age down, is told under γῆρας. The note at XXIX.19 gives the phrase its epic history: "The Homeric formula stands twice as γήραι ὕπο λιπαρῷ, in Teiresias' prophecy of a gentle death at *Od.* 11.136 and again at 23.283; the nearer parallel for the hymn's own wording is Eurykleia's wish, γῆράς τε λιπαρόν, at *Od.* 19.368, and Pindar has λιπαρὸν γῆρας at *N.* 7.99." Pindar's words there are in the dative, in a prayer to Herakles to weave a life "with youth and sleek old age", ἥβᾳ λιπαρῷ τε γήραϊ (*Nemean* 7.98–99).[908] Eurykleia's words are themselves a prayer remembered: crying out in the stranger's hearing to the absent Odysseus, she tells him that no mortal ever burnt so many fat thigh-pieces to Zeus as he did, praying that he might come to a sleek old age and raise his glorious son (*Odyssey* 19.363–368).[909] The hymn asks for the same old age and adds where it leads. The adjective stands twice more in the collection, of the Moirai's "sleek, fair-stoned cave" (LIX.4), where the codices have λιπαρῷ and εὐλίθῳ ἄντρῳ in the dative and the genitives are Hermann's, and of "life's sleek and lovely youth" withheld without the

[908] Pindar, *Nemean* 7.98–99.

[909] *Odyssey* 19.363–368.

Charites (LX.8; see Χάριτες), in one of four lines Ruhnken moved into the hymn from LXIX, where λιπαρῆς is Hermann's for λιπαρᾶς (the note at LX.6–9; the apparatus at LX.8). The edition renders the phrase "a sleek old age", and XXIX.19 carries no apparatus entry.

See also

γῆρας; εὔολβος; κατάγω; Πλούτων; Φερσεφόνη; Χάριτες.

λιτανεύω · entreat

λιτανεύω, *litaneuō*, participle λιτανεύων, *litaneuōn*, "entreating"

Attested: λιτανεύων (*litaneuōn*; LXXXVII.11). The verb of supplication, from λιτή, "entreaty" (see λιτή). It stands once, in the petition to Thanatos, the god the hymn has just called "won over neither by prayers nor by entreaties" (LXXXVII.9): "But, blessed one, that you draw near after long spans of life / I ask, entreating you with sacrifices and with prayers, / that old age may be a goodly prize among men" (LXXXVII.10–12; see εὐχωλή; Θάνατος; θυσία). The petition entreats the one god who cannot be entreated, and asks him not to stay away but to come late. Phoenix's speech to Achilles, in which men turn even the gods with sacrifices and gentle prayers, entreating them, λισσόμενοι, is told under εὐχωλή (*Iliad* 9.497–501); the hymn's "with sacrifices and with prayers" can be read beside Phoenix's pair, independently of him, and the god the hymn addresses is the one Phoenix's gods are not. The edition renders the participle "entreating". At LXXXVII.11 θυσίῃσι is Hermann's for the codices' θυσίαις, printed in Abel's lemma as θυσιῇσι (*sic*), a difference of accent the note at LXXXVII.11 records (the apparatus at LXXXVII.11).

See also

εὐχωλή; Θάνατος; θυσία; λιτή; λοιβή.

λιτή · entreaty

λιτή, *litē*, dative plural λιτῇσιν, *litēisin*, "entreaties"

Attested: λιτῇσιν (*litēisin*; LXXXVII.9). Prayer as entreaty, the plea of one who asks for mercy. It stands once, beside εὐχή, in the line that sets Thanatos apart from every other god: "for you alone are won over neither by prayers nor by entreaties" (LXXXVII.9; see εὐχή; Θάνατος). The line and its apparatus are told under εὐχή: the codices read οὔτε γὰρ εὐχαῖσι(ν) πιθόμενος οὔτε λιταῖσιν, and the printed text is Hermann's. The verb of the same root follows two lines later, when the hymn entreats him nonetheless (LXXXVII.11; see λιτανεύω). In the *Iliad* the Prayers are persons. Phoenix, pleading with Achilles, makes them daughters of great Zeus, lame and wrinkled, with eyes that look aside, who come limping behind Ruin to heal the harm she does; whoever honours them when they come near, they help and hear, and whoever refuses them, they go to Zeus and ask that Ruin follow him (*Iliad* 9.502–512).[910] The hymn's god who is not won over by entreaties can be read beside Phoenix's warning, independently of it: the Prayers of the epic punish those who will not hear them, and Thanatos alone cannot be made to hear. The edition renders the word "entreaties".

See also

εὐχή; Θάνατος; λιτανεύω.

λόγος · word

λόγος, *logos*, genitive λόγου, *logou*, accusative λόγον, *logon*, genitive plural λόγων, *logōn*, dative plural λόγοισι, *logoisi*, λόγοισιν, *logoisin*, "word", "words", "speech"

Attested: λόγων (*logōn*; III.13, VIII.20, LXI.7), λόγου (*logou*; XXVIII.4, 12), λόγοισι (*logoisi*; XXXI.6), λόγοισιν (*logoisin*; LV.28), λόγον (*logon*; LXI.4). In the Hymns λόγος is first of all the worshippers' speech, the words of the prayer itself. Night is asked to hear "the suppliant voice of these words" (III.13; see Νύξ), Helios to "hear these words" (VIII.20; see Ἥλιος), the Kouretes to come "at words of good omen" (XXXI.6; see εὔφημος), and Aphrodite is called "with an august soul, in consecrated

[910] *Iliad* 9.502–512.

words" (LV.28; see Ἀφροδίτη). Hermes is the god of the word itself. His hymn calls him "prophet of the word to mortals" (XXVIII.4) and asks him for "a good end to life / in works, in the graces of the word, and in remembrances" (XXVIII.11–12; see ἑρμηνεύς; Ἑρμῆς), and the note at XXVIII.4, 6, 10, 12 counts "four of the twelve lines" of the hymn that "are about speech". Nemesis is given the other side of it: she hates "a speech of many colours, never standing still" (LXI.4) and does not let escape "the soul that overreaches in the undiscriminating rush of words" (LXI.7; see ἀδιάκριτος ὁρμή; Νέμεσις). The word that prays, the word that the god of speech gives, and the word that runs wild and does not escape Nemesis can be read as the three uses of the collection. The edition renders it "word" and "words", and "speech" at LXI.4, where ἀλλ' ἔχθουσα is Wiel's for the codices' ἀλλάσσουσα (the apparatus at LXI.4); at XXVIII.12 ἐργασίῃσι is Hermann's for ἐργασίαισι (the apparatus at XXVIII.12).

See also

ἀδιάκριτος ὁρμή; Ἀφροδίτη; ἑρμηνεύς; Ἑρμῆς; εὔφημος; Ἥλιος; Νέμεσις; Νύξ.

λύσις · release

λύσις, *lysis*, accusative λύσιν, *lysin*, "release"

Attested: λύσιν (*lysin*; LXXXVI.15). Loosing, release, and in particular deliverance from a bond or a harm. It stands in the hymn to Oneiros, at the end of a sentence about who is warned by dreams: "For to the pious the end is always the sweeter, / but to the wicked it would not show the necessity that is coming, / the vision of dreams, the announcer of evil deeds, / so that they might find release from the pain that is on its way" (LXXXVI.12–15; see ὄνειρος). The note at LXXXVI.13–15 sets out the difficulty: "Read as printed, the wicked get no warning dream, *so that they might find release* — which is the opposite of what the purpose clause should say." Hermann's potentials soften it, and "The difficulty is in the sense, not the grammar, and no editor has removed it." Four lines earlier

the hymn has told what the pious do with the warning: they turn to the gods "that by prayers and by sacrifices they may loose the anger of the lords" (LXXXVI.11; see λύω). The release is what the warning makes possible, and the line can be read as the wicked's lack of it. The edition renders it "release". At LXXXVI.15 ὄφρα κεν is Hermann's for the codices' ὄφρα ἄν (the apparatus at LXXXVI.15).

See also

λύω; ὄνειρος.

λύω · loose

λύω, *lyō*, "loose", "release", "break"

Attested: λύουσα (*lyousa*; II.9), λύει (*lyei*; XXXIII.2), λύεις (*lyeis*; LXXIV.6), λῦε (*lye*; LXXX.3), λύσωσιν (*lysōsin*; LXXXVI.11). To loose, untie, set free, and so to end or to break. The verb has five subjects, four of them gods. Eileithyia is "releasing from labour in dread necessities" (II.9; see Εἰλείθυια), Nike "alone breaks the contest-rush of mortals" (XXXIII.2; see ἐναγώνιος; Νίκη), Leukothea is told "you alone loose the piteous doom of mortals at sea" (LXXIV.6; see Λευκοθέα), Boreas is asked to "break the all-clouded stagnation of the watery-pathed air" (LXXX.3; see Βορέας), and in the hymn to Oneiros the pious, warned by dreams, pray and sacrifice "that by prayers and by sacrifices they may loose the anger of the lords" (LXXXVI.11; see ὄνειρος). The note at XXXIII.2 reads Nike's verb closely: "what the goddess of victory does is end the fighting, not win it", and adds that "λύω and its compounds run through the collection", naming Prothyraia's girdle, the cares that Night and Hermes loose, the looser of Physis and Athena, and Rhea's releasing (see λυσίζωνος; λυσιμέριμνος; λύτειρα; λυτηριάς). The compound ἐκλύω stands once, when Thanatos looses "the firm-held bonds of nature" (LXXXVII.4; see δεσμός; Θάνατος). Labour, the fight, death at sea, the still air and the gods' anger: what is loosed can be read as a bond, and what is set free as the one bound; at the last place it is men who loose, and the gods' anger that is undone. The edition renders the verb "releasing", "breaks", "loose" and "break".

At LXXX.3 the codices have the plural λύετε, where Abel prints λῦε, and at LXXXVI.11 the apparatus records the codices' τε πόλον θύσαντες, with no editor named (the apparatus at LXXX.3 and LXXXVI.11); the other three lines carry no apparatus entry on the verb.

See also

Βορέας; δεσμός; Εἰλείθυια; ἐναγώνιος; Θάνατος; Λευκοθέα; λυσίζωνος; λυσιμέριμνος; λύτειρα; λυτηριάς; Νίκη; ὄνειρος.

μαρτυρία · testimony

μαρτυρία, *martyria*, Ionic accusative μαρτυρίην, *martyriēn*, "testimony"

Attested: μαρτυρίην (*martyriēn*; XV.2). Witness, testimony. The hymn to Zeus opens with it: "Zeus much honoured, Zeus imperishable, this absolving testimony / we lay before you, and this prayer" (XV.1–2; see Ζεύς; πρόσευξις). The testimony is λυτήριον, "absolving, releasing", and set beside a prayer: what the worshippers lay before the god is both a declaration and a request, and the adjective can be read as the release the declaration is meant to win (see λυτηριάς). The hymn then tells what came to light through the god's head: earth, the ridges of the mountains, the sea, and "all that heaven encloses within" (XV.3–5). The form is Hermann's Ionic μαρτυρίην for the codices' μαρτυρίαν (the apparatus at XV.2), and the note on XV (Variant) records that the codex Thryllitianus gives the hymn a different close. The edition renders the word "testimony".

See also

Ζεύς; λυτηριάς; λύω; πρόσευξις.

μῆνις · wrath

The lasting anger of the powers, which the Titans and Kyrbas are asked to send away and Palaimon wards off at sea · Orphic Hymns

μῆνις, *mēnis*, accusative μῆνιν, *mēnin*, "wrath"

At a Glance

The word. The long, dangerous anger of a god, of the dead, or of a hero whose honour is wronged; the word that opens the *Iliad*. Ordinary anger is ὀργή or χόλος; μῆνις is the anger that lasts and must be appeased.

In the Hymns. Three lines, all in the same form, μῆνιν χαλεπήν, "harsh wrath": the Titans and Kyrbas are asked to send it away (XXXVII.7, XXXIX.9), and Palaimon wards it off at sea (LXXV.8). The compound βαρύμηνις, "heavy in wrath", is given to Pan, Zeus and Dionysos.

In this edition. "Wrath" at all three places.

A place to read. XXXVII.1–8, the hymn to the Titans.

Meaning

Wherever μῆνις itself stands, the hymn wants it gone: twice the god is asked to send it away, and once he is praised for warding it off. Each time it is "harsh", and each time it comes from a different place. To the Titans it comes from below, from "the ancestors below" whose descendants the living are (XXXVII.8). To Kyrbas it is the god's own: the note at XXXIX.4, 10 reads the petition as "*withdraw what is yours*", since the god called "helper of phantasms" is asked to end the phantasms and the wrath he sends. To Palaimon the wrath is the sea's, the storm in which he shines out to sailors (LXXV.6–8).

The three sources can be read as one account of where anger comes from. It descends from the dead, it belongs to the powers who drive men mad, and it rises from the elements. The hymns treat all three as μῆνις, an anger with a cause and a history that can be turned aside by the right god at the right rite. The note at XXXVII.8 names the category to which the Titans' petition belongs: Plato's account of the diseases that arise in certain families "from ancient wraths" and are released by purifications and rites, "which is the shape of this hymn exactly: a rite, addressed to the ancestors, against what descends from them" (see λυτηριάς). The compound βαρύμηνις gives the same wrath to three gods as a title, and its places are told under βαρύμηνις.

Use in the Hymns

The Titans. The hymn makes the Titans the source of every generation and then asks them for what the descent has brought: "I call upon you to send harsh wrath away, / if anything from the ancestors below has come near the houses" (XXXVII.7–8; see ἀρχαὶ καὶ πηγαί; Τιτάν). The note at XXXVII.8 explains that ἀπό "here is origin, not partitive: something that comes *from* the forefathers below, not one of them in person".

Kyrbas. The god has been called "helper of phantasms" and "bloody, bloodied by two brothers" (XXXIX.4, 6), and the petition asks him: "hear these voices, blessed one, and send harsh wrath away, / stilling the phantasms of a stricken and unholy soul" (XXXIX.9–10; see ἄναγνος; Κύρβας; φάντασμα). The stricken soul can be read as the one the god's wrath has struck, and the phantasms as its sign.

Palaimon. "For to sea-wandering ships always, manifest, when the storm / shows itself, you shine out sole saviour to mortals, / warding off the harsh wrath upon the swell of the sea" (LXXV.6–8; see Παλαίμων; ποντοπλάνος). Here the god does not send the wrath away but stands between it and the ship.

Places to read

Every line in which μῆνις stands; the compound βαρύμηνις is listed under its own entry.

XXXVII.7 The Titans are asked to send harsh wrath away, if anything from the ancestors below has come near the houses.

XXXIX.9 Kyrbas is asked to hear and to send harsh wrath away.

LXXV.8 Palaimon wards off the harsh wrath upon the swell of the sea.

Earlier poetry and cult

The wrath of a god. The hymns' pair of words is Homer's. When Diomedes is killing Trojans unchecked, Aeneas tells Pandaros to shoot at him, "unless this is some god angry with the Trojans / over sacrifices; and harsh upon men is the wrath of a god", χαλεπὴ δὲ θεοῦ ἔπι μῆνις (*Iliad* 5.174–178). The word that opens the poem, the wrath of Achilles, and

Apollo's wrath that Kalchas is asked to explain are told under βαρύμηνις (1.1, 1.75).[911]

The wrath at sea. In the *Odyssey* Nestor tells Telemachus how the Greeks were scattered on the voyage home from Troy, when Zeus devised a bitter return for them because not all were wise or just, and "so that many of them came to a bitter end / through the ruinous anger of the grey-eyed one, child of a mighty father" (3.130–135).[912] The wrath that Palaimon wards off upon the swell can be read as the sea-wrath of the returns, beside Nestor's story and independently of it.

The wrath of the dead. Herodotus tells of a wrath that came down on descendants. The Spartans had thrown the heralds of Darius into a well, and afterwards "the wrath of Talthybios", Agamemnon's herald, who had a shrine at Sparta and a family of heralds descended from him, fell on them, so that their sacrifices would not come out well; two Spartans of good birth, Sperthias and Boulis, offered to die for the city and went to Xerxes, who sent them home unharmed. Long afterwards, the Spartans said, the wrath woke again and fell on the sons of those two men, which seemed to Herodotus most plainly the work of a god (7.133–137).[913] The Titans' hymn can be read as asking against such a wrath, one that comes from the dead and reaches the houses of the living, independently of Herodotus.

Later readings

The wrath of the dead and of the gods. In Plato the word keeps its religious weight. The sophist Hippias, in the dialogue named after him, says that he praises the men of old more than those of his own day, "guarding against the envy of the living, and fearing the wrath of the dead" (*Hippias Major* 282a), and the Athenian of the *Laws* says that a man who dares to lay violent hands on his father or mother or their

[911] Homer, *Iliad* 5.174–178.

[912] Homer, *Odyssey* 3.130–135.

[913] Herodotus 7.133–137.

forefathers does so "fearing neither the wrath of the gods above nor the punishments said to be beneath the earth" (*Laws* 9.880e–881a).[914] Plato's two places give μῆνις the same two homes as the Titans' hymn, the dead below and the gods, and the same occasion, the line of fathers; the hymn can be read beside them, independently of Plato.

In this edition

The edition renders the word "wrath" at all three places, each time with "harsh" for χαλεπήν. None of the three lines carries an apparatus entry on it. In the Titans' following line, οἴκοισι πελάσθη is Hermann's for the codices' οἴκοις ἐπελάσθη (the apparatus at XXXVII.8), and at LXXV.7 φαινομένου is Hermann's for the codices' φαινόμενος (the apparatus at LXXV.7).

See also

ἄναγνος; ἀναπέμπω; ἀρχαὶ καὶ πηγαί; βαρύμηνις; Κύρβας; λυτηριάς; Παλαίμων; ποντοπλάνος; Τιτάν; φάντασμα.

μόθος · battle-press

μόθος, *mothos*, accusative μόθον, *mothon*, "battle-press"

Attested: μόθον (*mothon*; LXXXVIII.17). The epic word for the turmoil of the fighting, the press and din where the lines meet. It stands once, in the last line of the collection, the close of the hymn to Ares that Hermann moved in from the *Homeric Hymns*: "But do you grant me courage, / blessed one, and to remain within the harmless statutes of peace, / escaping the battle-press of enemies and the violent dooms" (LXXXVIII.15–17; see Ἄρης; θάρσος; θεσμός; κήρ). The prayer asks to escape the press, not to win in it; the request and its tension with the warlike strength asked for at line 11 are told under θεσμός. In the *Iliad* the press is where the hero goes. Hektor boasts to Aias that he knows how "to charge into the battle-press of swift horses" (7.240), and on the shield of Achilles, in the city at war, deadly Ker holds one man alive and freshly

[914] Plato, *Hippias Major* 282a; *Laws* 9.880e–881a.

wounded, another unwounded, and drags another, dead, "through the battle-press" by the feet (18.535–537).[915] The hymn's last line joins the same two words, the press and the dooms, and asks to be spared both. The edition renders the word "battle-press", and LXXXVIII.17 carries no apparatus entry.

See also

Ἄρης; εἰρήνη; θάρσος; θεσμός; κήρ.

νέοι ἱκέται · new suppliants

νέοι ἱκέται, *neoi hiketai*, accusative νέους ἱκέτας, *neous hiketas*, "new suppliants"

Attested: νέους ἱκέτας (*neous hiketas*; IX.12). The phrase closes the hymn to Selene: "come, blessed one, kindly, fair-starred, with your own radiance / shining, saving these new suppliants of yours, maiden" (IX.11–12; see Σελήνη). A ἱκέτης is one who has come to a god or a hearth and asks protection; the collection's suppliant voice is told under ἱκετηρίς (III.13). Who the "new" suppliants are, the hymn does not say. The note at IX.12 is careful: "That these are the newly initiated of IV.9 is an inference, and it rests on Hermann's νέους for the manuscripts' τεούς — without the conjecture the line reads 'your suppliants' and the initiates vanish from it." The apparatus records νέους as Hermann's for τεούς. Read as printed, the phrase joins the collection's other new ones, the "newly-shown initiate" for whom Ouranos is asked a pure life (IV.9; see μύστης νεοφάντης; νεοφάντης) and the "new initiates" for whom the Horai are called to the pure rites (XLIII.10; see νεομύστης); read as transmitted, the moon saves the suppliants who are hers. The edition renders the phrase "these new suppliants of yours".

See also

ἱκετηρίς; μύστης νεοφάντης; νεομύστης; νεοφάντης; Σελήνη.

[915] Homer, *Iliad* 7.240; 18.535–537.

ὀλβιόθυμος · of blessed spirit

ὀλβιόθυμος, *olbiothymos*, accusative ὀλβιόθυμον, *olbiothymon*, “of blessed spirit”

Attested: ὀλβιόθυμον (*olbiothymon*; XIX.21). From ὄλβιος, “prosperous, blessed”, and θυμός, “spirit”: having a spirit that is blessed. It stands once, in the close of the hymn to Zeus of the Thunderbolt: “and a life of blessed spirit, and with it health the queen” (XIX.21; see εἰρήνη; ὑγίεια). The adjective moves prosperity inward: what is asked is not a prosperous life alone but a life whose spirit is blessed, and the same line and the next add health and peace as its companions. The four lines, which the note at XIX.20–23 finds word for word as the Thryllitianus close of XV, are told under λογισμός. The noun of the word’s first half, and the collection’s prayers for prosperity, are told under ὄλβος. The edition renders the word “of blessed spirit”, and XIX.21 carries no apparatus entry.

See also

ἄναξ; εἰρήνη; λογισμός; ὄλβος; ὑγίεια.

ὄλβος · prosperity

ὄλβος, *olbos*, accusative ὄλβον, *olbon*, dative plural ὄλβοισι, *olboisi*, “prosperity”, “blessings”

Attested: ὄλβον (*olbon*; XVII.10, XXIII.8, XXIV.9, LXXXIV.8), ὄλβοισι (*olboisi*; LXXII.10). Wealth and happiness together, the good fortune that shows in a full house: the word does not separate what a man has from how well things go with him. Four times it is a good asked for, and three of the four set it beside health. Poseidon is to bring “peace, health, and blameless prosperity” (XVII.10), Nereus “prosperity and peace and gentle-handed health” (XXIII.8; see ἠπιόχειρ), the Nereids “to send the initiates much prosperity” (XXIV.9), and Hestia is to receive the offerings “breathing in prosperity and gentle-handed health” (LXXXIV.8; see Ἑστία). The fifth place closes the hymn to Tyche, who is asked to come to the speaker’s life “abounding in blessings, over possessions of good

fortune" (LXXII.10; see εὔολβος; Τύχη). The collection's many compounds of the word, the seasons and the life "of good fortune" and the gods who give prosperity, are told under εὔολβος, ὀλβιοδῶτις, ὀλβιόθυμος, ὀλβοδότειρα, ὀλβοδότης, ὀλβοδότις and φερόλβιος. Herodotus' Solon refused Croesus the name: a rich man is not more blessed than one who has enough unless fortune stays with him to the end, and "before he dies, hold back, and do not yet call him blessed, ὄλβιος, but fortunate" (1.32.7).[916] The hymns' petitions, which ask in the same breath for prosperity and for a good end of life (see γλυκερὴ βιότοιο τελευτή), can be read as asking for what Solon said a man must wait to see. The edition renders the word "prosperity" and, at LXXII.10, "blessings"; the apparatus at XXIII.8 records τ' as Hermann's for ἐπ' and ἠπιόχειρ' ὑγίειαν, "gentle-handed health", as his for the codices' ὀλβιόχειρον ὑγείην, a compound of the same stem.

See also

γλυκερὴ βιότοιο τελευτή; Ἑστία; εὔολβος; ἠπιόχειρ; ὀλβιοδῶτις; ὀλβιόθυμος; ὀλβοδότειρα; ὀλβοδότης; ὀλβοδότις; Τύχη; φερόλβιος.

παραμύθιον · consolation

παραμύθιον, *paramythion*, "consolation"

Attested: παραμύθιον (*paramythion*; LXXXV.6). From παραμυθέομαι, "speak to, encourage, console": a word of comfort, and then any comfort. The hymn to Sleep gives it to the god among his gifts: "looser of cares, holding a sweet rest from labours / and working a sacred consolation for every grief" (LXXXV.5–6; see ἀνάπαυσις; ἱερός; λυσιμέριμνος; ὕπνος). The comfort is no word but sleep itself, and the hymn calls it holy. The next line goes further, "and you take the rehearsal of death away, keeping souls safe" (LXXXV.7; see θανάτου μελέτην), and the god who consoles is the brother of Death (LXXXV.8; see αὐτοκασίγνητος). The verb is not the codices'. They read ἔργον, "work", and ἔρδων, "working", is printed without an editor's name (the apparatus at LXXXV.6). In Plato's *Phaedo*

[916] Herodotus 1.32.5–7.

the noun for comfort from the same verb, παραμυθία, stands at the turn of the argument about death. When Socrates has said that the philosopher's life is a practice of dying, Socrates' Theban friend Cebes answers that the claim that the soul still exists when a man has died, and has some power and wisdom, "perhaps needs no little encouragement and assurance", παραμυθίας ... καὶ πίστεως (70b; see Πίστις).[917] The edition renders the word "consolation".

See also

ἀνάπαυσις; αὐτοκασίγνητος; θανάτου μελέτην; ἱερός; λυσιμέριμνος; Πίστις; ὕπνος.

πολύλλιστος · much-besought

πολύλλιστος, *polyllistos*, feminine πολυλλίστη, *polylliste*, "much-besought"

Attested: πολυλλίστη (*polylliste*; XXXII.14, XXXV.2, XLI.9). From πολύς, "many", and λίσσομαι, "entreat": to whom many prayers are made. Three goddesses have it, each time in the phrase "much-besought queen", πολυλλίστη βασίλεια. Athena is "grey-eyed, inventor of arts, much-besought queen" (XXXII.14; see Ἀθηνᾶ; εὑρεσίτεχνος), Leto "daughter of Koios, great-hearted, much-besought queen" (XXXV.2; see Κοιαντίς; Λητώ), and Antaia is told, at the start of the petition, "But, goddess, I beseech you, much-besought queen" (XLI.9; see Μήτηρ Ἀνταία), where the singer's λίτομαι, "I beseech", and the title share their root. The note at XXXII.14 records that before Hermann line 14 stood after line 17, so that the transmitted hymn ended on this line. The masculine of a near form, πολύλλιτος, is Herakles' (see πολύλλιτος). The edition renders the word "much-besought" in all three places.

See also

Ἀθηνᾶ; εὑρεσίτεχνος; Κοιαντίς; Λητώ; Μήτηρ Ἀνταία; πολύλλιτος.

[917] Plato, *Phaedo* 70a–b.

πολύλλιτος · much-besought

πολύλλιτος, *polyllitos*, vocative πολύλλιτε, *polyllite*, "much-besought"

Attested: πολύλλιτε (*polyllite*; XII.4). From πολύς, "many", and λιτή, "prayer": much prayed to. It stands in the hymn to Herakles, in a line of four titles: "unspeakable, fierce in spirit, much-besought, ruler of all" (XII.4; see ἄρρητος; Ἡρακλῆς; παντοδυνάστης). The hero who became a god is one to whom many pray, whose hymn ends by asking him to "drive out evil ruin" and "send the harsh dooms away" (XII.15–16). The word differs from πολύλλιστος, the goddesses' "much-besought", only in its formation: it is made from the noun λιτή, that from the verb λίσσομαι, both of one root (see πολύλλιστος). The edition renders both alike, "much-besought", and the line carries no apparatus entry.

See also

ἄρρητος; Ἡρακλῆς; λιτή; παντοδυνάστης; πολύλλιστος.

πολύστονος · of many groans

πολύστονος, *polystonos*, neuter plural πολύστονα, *polystona*, "of many groans"

Attested: πολύστονα (*polystona*; LXXIII.7). From πολύς, "many", and στόνος, "groaning": full of lament. It stands in the petition of the hymn to the Daimon: "Therefore, blessed one, holy, having driven off the cares of many groans" (LXXIII.7; see δαίμων), and the god who holds "the keys of grief and of joy" (LXXIII.6; see κλείς; πλουτοδότης) is asked to send the griefs away. The word is an editor's. The note at LXXIII.7, 9 records that "πολύστονα is Slothouwer's for the codices' πολύσπορα, *many-seeded*: the manuscripts give cares that multiply, the printed text cares that groan" (the apparatus at LXXIII.7). With the manuscripts the cares grow like seed; with Slothouwer they are heard. The edition renders the word "of many groans".

See also

δαίμων; κλείς; πλουτοδότης; πολύσπορος.

πρόσευξις · prayer

πρόσευξις, *proseuxis*, accusative πρόσευξιν, *proseuxin*, "prayer"

Attested: πρόσευξιν (*proseuxin*; XV.2). From προσεύχομαι, "pray to", "offer prayer": a prayer addressed to a god, a rare noun beside the common εὐχή. It stands in the second line of the hymn to Zeus, where the singers name what they bring: "Zeus much honoured, Zeus imperishable, this absolving testimony / we lay before you, and this prayer" (XV.1–2; see εὐχή; λυτηριάς; μαρτυρία). The hymn calls itself two things at once, a witness that clears and a request, and the verb, τιθέμεσθα, "we lay down", is the verb of setting an offering before a god. The prayer can be read as set before the god with the testimony, the words of the hymn being themselves the gift. The edition renders the word "prayer", and μαρτυρίην in the same line is Hermann's for the codices' μαρτυρίαν (the apparatus at XV.2).

See also

εὐχή; λυτηριάς; μαρτυρία.

τάδ' ἱερὰ δέξο προθύμως · receive these sacred offerings readily

The half-line in which the worshipper asks a god to take the offering, given word for word to Plouton and to Hestia, brother and sister, the house below and the hearth · Orphic Hymns

τάδ' ἱερὰ δέξο προθύμως, *tad' hiera dexo prothymōs*, "receive these sacred offerings readily"

At a Glance

The phrase. τάδε, "these", the offerings at hand; ἱερά, the neuter plural of ἱερός, "sacred things", offerings; δέξο, the old epic imperative of δέχομαι, "receive", the form Thetis uses when she tells Achilles to take the arms Hephaistos has made (*Iliad* 19.10); and προθύμως, "readily", with a willing spirit.

In the Hymns. Twice, the same half-line at the end of a verse: to Plouton, "chthonic Zeus, sceptred" (XVIII.3), and to Hestia, "smiling, blessed one" (LXXXIV.7).

In this edition. "Receive these sacred offerings readily" at both places.

A place to read. XVIII.1–7 and LXXXIV.1–8, the two hymns side by side.

Meaning

The phrase is the moment of the rite in which the gift passes. Most of the collection's petitions ask the god to come, to hear or to give; this one asks the god to take. The demonstrative τάδε points to the things on the altar, "these", and the adverb asks that they be taken willingly. A god could receive an offering and still refuse the prayer that went with it, and the hymn asks for more than receipt: for the god's goodwill in receiving.

The two gods who are asked it are a brother and a sister, the children of Kronos, and the two hymns are bound together by more than this line. Plouton's hymn begins "O you who dwell in the house beneath the earth, / of mighty spirit, / in the Tartarean meadow, deep-shadowed and light-forsaken, / chthonic Zeus, sceptred, receive these sacred offerings readily" (XVIII.1–3; see Ζεὺς χθόνιος; Πλούτων; σκηπτοῦχος; Ταρτάριος). Hestia's ends "smiling, blessed one, receive these sacred offerings readily, / breathing in prosperity and gentle-handed health" (LXXXIV.7–8; see Ἑστία; ἠπιόχειρ). And the two hymns share another half-line, "mighty support of mortals" (XVIII.7, LXXXIV.5), said in Plouton's of the earth allotted to him and in Hestia's of the goddess herself, which the note at LXXXIV.5 calls "XVIII.7 word for word", said of the house of the dead and of the hearth and "nowhere else in the collection" (see στήριγμα).

Hestia is "daughter of greatly able Kronos" and is hailed "O house of the blessed gods" (LXXXIV.1, 5); Plouton dwells "in the house beneath the earth". The collection gives the hymns of the two keepers of houses, the house below and the house at the centre, the same two half-lines.

The places in their hymns differ. To Plouton the request comes in the third line, before his name has been spoken and before anything has been asked for; the god of the underworld is asked to accept the offering first. To Hestia it comes in the last line but one, after the petition for the initiates, as the close. The darkest of the gods, in a light-forsaken meadow, and the warmest, smiling at the heart of the house, are asked in the same words to take the same gift.

The collection has a second formula of the same request, "receive the offerings that please you", κεχαρισμένα δ' ἱερὰ δέξαι, given to Persephone and to Liknites, with the ordinary imperative δέξαι (XXIX.2, XLVI.8); the six petitions that name the offerings are told together under ἱερός.

Use in the Hymns

Plouton. "chthonic Zeus, sceptred, receive these sacred offerings readily" (XVIII.3).

Hestia. "smiling, blessed one, receive these sacred offerings readily" (LXXXIV.7).

Places to read

Both lines in which the phrase stands.

XVIII.3 Plouton, chthonic Zeus, is asked to receive these sacred offerings readily.

LXXXIV.7 Hestia, smiling, is asked to receive these sacred offerings readily.

Earlier poetry and cult

Received and refused. Homer separates the receiving of an offering from the granting of a prayer. When Agamemnon sacrifices before the first battle and prays that Troy may fall before sunset, "the son of Kronos would not yet bring it to pass; he accepted the offerings, but increased a

toil that no one would envy" (*Iliad* 2.419–420).[918] When Theano lays the robe on Athena's knees, the Trojan women crying out around her, and prays that the goddess break Diomedes' spear, promising twelve heifers if she will pity the city, "so she prayed, but Pallas Athena shook her head" (6.302–311).[919] The one god takes the gift and gives nothing for it; the other refuses the prayer outright. The hymns' "readily" asks against both.

Later readings

What the gods receive. Plato's Socrates, after the definition of holiness as a trade told under εὐχή (14c–e), asks what benefit the gods have from what they receive from us, since what they give is plain: there is no good thing we have that they do not give. Euthyphro answers that the gifts are honour, privileges and gratitude, χάρις, and Socrates asks, "Then the holy, Euthyphro, is what is gratifying, κεχαρισμένον, and not what is useful or dear to the gods?" When Euthyphro answers that it is dear to them above all, Socrates shows that the argument has walked round in a circle to the definition they gave up earlier, that the holy is what the gods love (*Euthyphro* 15a–c).[920] The hymns' second formula asks the god to receive "the offerings that please you", κεχαρισμένα, the word of Socrates' question, independently of Plato.

In this edition

The edition renders the half-line "receive these sacred offerings readily" at both places, with ἱερά as "sacred offerings". Neither line carries an apparatus entry. The note at XVIII.3 observes that Plouton is "addressed as chthonic Zeus, in the same manner as the collection's other identifications", and the note at LXXXIV.5 records the second half-line the two hymns share.

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[918] Homer, *Iliad* 2.411–420.

[919] Homer, *Iliad* 6.297–311.

[920] Plato, *Euthyphro* 14e–15c.

See also

Ἑστία; εὐχή; Ζεὺς χθόνιος; ἠπιόχειρ; ἱερός; Πλούτων; σκηπτοῦχος; στήριγμα; Ταρτάριος.

τέλος ἐσθλόν · a good end

The collection's formula for the end it asks of its gods: a good end of life, of works and of excellence, set at the close of the line and most often at the close of the hymn · Orphic Hymns

τέλος ἐσθλόν, *telos esthlon*, "a good end", "the good end"

At a Glance

The phrase. τέλος, "end, completion", with ἐσθλόν, the epic word for "good" and "noble": a good end, an end that is a completion and not only a stop. The word τέλος is told under its own headword; the phrase is the form in which the hymns most often ask for it.

In the Hymns. Eight lines, in the hymns to Proteus (XXV.11), Hermes (XXVIII.11), Nike (XXXIII.9), Chthonic Hermes (LVII.12), Dikaiosyne (LXIII.11), Nomos (LXIV.7), Asklepios (LXVII.8) and the Daimon (LXXIII.9).

In this edition. "A good end", "the good end"; "a glorious, sweet and noble end" at LXXIII.9.

A place to read. LVII.12 with LXVII.8: Chthonic Hermes and Asklepios, the guide of the dead and the healer.

Meaning

The two words always stand together at the same place: near the end of the line, followed only by a verb or by "upon their works". Proteus is asked at the close of his hymn to come "sending a good end of a blessed life upon their works" (XXV.10–11; see Πρωτεύς); Hermes is asked, "hear me as I pray, granting a good end to life / in works, in the graces of the word, and in remembrances" (XXVIII.11–12; see Ἑρμῆς); Chthonic Hermes is asked, "may you send the initiates a good end upon their

works" (LVII.12; see Ἑρμῆς Χθόνιος); Asklepios is asked to "come, blessed one, saviour, granting a good end to life" (LXVII.8; see Ἀσκληπιός; σωτήρ). Six of the eight verbs are verbs of giving, "granting", "sending", "bringing", and the phrase is a gift. It is a formula in the full sense: the same words in the same place, with the verb changed to fit the god.

Where it stands in the hymn. Five of the eight are the last lines of their hymns (XXV.11, XXXIII.9, LVII.12, LXVII.8, LXXIII.9), and a sixth the last line but one (XXVIII.11). The good end is asked for at the hymn's own end. The places of the related petition, "a sweet end to life", "an end of life ever blessed and blameless", are gathered under γλυκερὴ βιότοιο τελευτή, and the note at XIII.10 on whether the end is a life's completion or a death is told under τέλος.

Three ends. The phrase is attached to the end of life, to works and to excellence; the places, and Lobeck's τέλος for κλέος at XXXIII.9, are told under τέλος, and Hermes grants the end "in works", ἐργασίῃσι (XXVIII.12). The three can be read as one end seen three ways. The good end of a life is the completion of its works, and the completion of works is excellence; the formula asks of the gods that a life, its deeds and its virtue should all arrive.

Who gives it. Hermes has it in both his hymns, the god of the word and the guide of the dead, and Asklepios gives it as "saviour". Nomos is not asked for it but is the one "who rouses for mortals too a good end to life" (LXIV.7; see Νόμος): the line that follows says why, "for he alone holds the tiller of living things" (LXIV.8; see οἴηκα κρατύνειν). The Daimon's line is the fullest, "a glorious, sweet and noble end to life" (LXXIII.9; see δαίμων), where ἐσθλόν is rendered "noble" beside two other adjectives.

Use in the Hymns

The end of life. "come, blessed one, saviour, granting a good end to life" (LXVII.8).

The end of works. "But, blessed one, may you send the initiates a good end upon their works" (LVII.12).

The end of excellence. "for in you wisdom reaches the good end of excellence" (LXIII.11).

Places to read

Every line in which the phrase stands.

XXV.11 Proteus is asked to come sending a good end of a blessed life upon their works.

XXVIII.11 Hermes is asked to hear, granting a good end to life.

XXXIII.9 Nike comes always bringing a good end upon deeds of good repute.

LVII.12 Chthonic Hermes is asked to send the initiates a good end upon their works.

LXIII.11 In Dikaiosyne wisdom reaches the good end of excellence.

LXIV.7 Nomos rouses for mortals too a good end to life.

LXVII.8 Asklepios is asked to come, as saviour, granting a good end to life.

LXXIII.9 The Daimon is asked to grant a glorious, sweet and noble end to life.

Earlier poetry and cult

The end is with the gods. Hesiod, advising the farmer when to sail, says that in the right season the sea is safe and no ship will be wrecked, "unless Poseidon who shakes the earth has a mind to it, or Zeus, lord of the immortals, wants it lost; for with them lies the end of good and ill alike" (*Works and Days* 663–669).[921] The hymns ask for the good end because it is the gods' to give, as Hesiod's sailor waits on their will.

Count no man happy. The chorus closes Sophocles' *Oedipus the King* by looking at the man who solved the riddle and was the first of men, and into what a surge of dreadful disaster he has come: "so that a mortal should keep his eyes on that final day and call no one blessed before he has passed life's limit and suffered nothing grievous" (1524–1530).[922] Solon's saying to Croesus, which the chorus' words recall, is told under ὄλβος

[921] Hesiod, *Works and Days* 663–669.

[922] Sophocles, *Oedipus the King* 1524–1530.

(Herodotus 1.32). The hymns' "good end" is what Sophocles' chorus waits to see before it will call a man blessed.

Later readings

The runners. Plato's Socrates, near the end of the *Republic*, asks Glaucon whether the clever unjust do not fare like runners who run well from the start but not back from the turn: they dart off fast, end as a laughing-stock with their ears drooping on their shoulders and slink away without a crown, while the true runners reach the finish, take the prizes and are crowned. Is it not the same, he asks, with the just, that as each action and dealing, and life itself, draws to its end they win good repute and carry off what men award? Glaucon agrees (10.613b–c).[923] The hymns' end "upon their works" can be read as Socrates' end of every action, the goal of the race, independently of Plato.

In this edition

The edition renders the phrase "a good end" at six places, "the good end" at LXIII.11, and ἐσθλόν "noble" at LXXIII.9, where the phrase stands with two other adjectives. At XXXIII.9 τέλος is Lobeck's for the codices' κλέος; at LXIII.11 ἐσθλόν is Lennep's for ὅλλον and σοφίη Hermann's for σοφίης; at LXXIII.9 εὔδοξον is Hermann's for ἔνδοξον (the apparatus at XXXIII.9, LXIII.11 and LXXIII.9). The other five lines carry no apparatus entry. The same English, "a good end to life", renders ἀγαθὴν βιότοιο τελευτήν at XI.22 (the note at LXXIII.7, 9).

See also

ἀρετή; Ἀσκληπιός; γλυκερὴ βιότοιο τελευτή; δαίμων; Δικαιοσύνη; Ἑρμῆς; Ἑρμῆς Χθόνιος; Νίκη; Νόμος; οἴηκα κρατύνειν; ὄλβος; Πρωτεύς; σωτήρ; τέλος.

[923] Plato, *Republic* 10.613b–c.

ὑγίεια · health

The good most often asked for at the close of a hymn, given the epithets of a queen and of a goddess, made the consort of Asklepios and given a hymn of her own · Orphic Hymns

ὑγίεια, *hygieia*, accusative ὑγίειαν, *hygieian*, dative ὑγιείῃ, *hygieiēi*, "health"; the goddess Ὑγίεια, *Hygieia*, "Hygieia"

At a Glance

The word. From ὑγιής, "sound, whole, healthy": soundness of body, health, and the goddess of it, who was worshipped beside Asklepios.

In the Hymns. Thirteen lines and a heading: health asked for in eleven petitions (X.30, XV.10, XVII.10, XIX.21, XXIII.8, XXIX.18, XXXII.17, XXXVI.15, XL.20, LXVII.3, LXXXIV.8), the goddess named as Asklepios' consort (LXVII.7) and addressed in her own hymn (LXVIII title, 2).

In this edition. "Health"; "Hygieia" for the goddess.

A place to read. LXVIII, the hymn to Hygieia.

Meaning

Health is one of the goods the hymns ask for most, and it is asked for at the end. Six of the eleven petitions stand in the last line of their hymns (X.30, XVII.10, XXIII.8, XXXII.17, XL.20, LXXXIV.8), and two more in the line before the last (XV.10, XXXVI.15). It comes in company. Physis is asked "to bring peace and health, and the increase of all things" (X.30; see Φύσις), Poseidon to come "bringing peace, health, and blameless prosperity" (XVII.10; see Ποσειδῶν), Nereus to send the initiates "prosperity and peace and gentle-handed health" (XXIII.8; see Νηρεύς), Athena "satiety and health in seasons of good fortune" (XXXII.17). Peace, prosperity and health make a recurring triad (see εἰρήνη; ὄλβος).

From a good to a goddess. The petitions do not leave health a thing. Zeus is asked to "grant health blameless" (XV.10; see Ζεύς); Zeus of the

Thunderbolt and Demeter to bring "health the queen", *ὑγίειαν ἄνασσαν*, in the same words (XIX.21, XL.20; see Δημήτηρ Ἐλευσινία); Artemis "fair-tressed health" (XXXVI.15; see Ἄρτεμις); Nereus, Phersephone and Hestia "gentle-handed health" (XXIII.8, XXIX.18, LXXXIV.8; see Ἑστία; ἠπιόχειρ; Φερσεφόνη). Health is given a crown, hair and hands. The book's own sequence completes what the epithets begin. Asklepios is asked to come "bringing health down" (LXVII.3; see κατάγω), and four lines later he is hailed as "enemy of diseases, holding Hygieia as your blameless consort" (LXVII.7; see σύλλεκτρος); the note at LXVII.7 and LXVIII calls the pairing "the collection's own ordering": "the healer is given a wife in his last line but one, and the wife is given the following hymn". The good asked for in the petitions has become a goddess with a husband and a hymn.

Her hymn. The hymn to Hygieia gives her the titles of the greatest powers: she is "queen of all" and "mother of all" (LXVIII.1–2; see μήτηρ ἁπάντων; παμβασίλεια), and the argument that follows makes her the condition of every other good. "for from you diseases waste away for mortals, / and every house flourishes full of gladness because of you"; "Hades alone, destroyer of souls, hates you always"; "for apart from you all things are unprofitable to men" (LXVIII.3–8; see Ἅδης). Not even Ploutos, the giver of prosperity, nor an old man grown old in toil comes to be without her (LXVIII.9–10; see Πλοῦτος). The hymn's claim that she is mother of all, and the Sicyonian paean that makes the same claim, are told under μήτηρ ἁπάντων.

Use in the Hymns

The petition. "and lovely peace and fair-tressed health" (XXXVI.15).

The consort. "enemy of diseases, holding Hygieia as your blameless consort" (LXVII.7).

The goddess. "hear, blessed Hygieia, bringer of blessing, mother of all" (LXVIII.2).

Places to read

The heading of her hymn and every line in which health or the goddess is named; the adjective ὑγιεινός, "healthful", of the Nymphs' stream (LI.18), is not listed.

X.30 Physis is asked to bring peace and health, and the increase of all things.

XV.10 Zeus is asked to grant health blameless.

XVII.10 Poseidon is asked to come bringing peace, health and blameless prosperity.

XIX.21 Zeus of the Thunderbolt is asked for a life of blessed spirit and with it health the queen.

XXIII.8 Nereus is asked to send the initiates prosperity and peace and gentle-handed health.

XXIX.18 Phersephone is asked to send up fruits, flourishing in peace and gentle-handed health.

XXXII.17 Athena is asked for satiety and health in seasons of good fortune.

XXXVI.15 Artemis is asked to bring lovely peace and fair-tressed health.

XL.20 Demeter is asked to bring wealth rich in blessing, and with it health the queen.

LXVII.3 Asklepios is asked to come, bringing health down.

LXVII.7 Asklepios holds Hygieia as his blameless consort.

LXVIII title The hymn is headed to Hygieia.

LXVIII.2 Hygieia is called blessed, bringer of blessing, mother of all.

LXXXIV.8 Hestia is asked to breathe in prosperity and gentle-handed health.

Earlier poetry and cult

Golden health. Pindar, writing to Hieron when the tyrant was ill, says that he would have crossed the Ionian sea to him "if I had come down bringing two graces, golden health and a komos to set the Pythian crowns shining" (*Pythian* 3.68–76).[924] In another ode he prays for the Olympic victor Psaumis that he may bear a cheerful old age to the end, with his

[924] Pindar, *Pythian* 3.68–76.

sons beside him, and adds that "if anyone waters a healthy prosperity", having enough and adding good report, "let him not seek to become a god" (*Olympian* 5.20–24).[925] Pindar's health is golden, and his prosperity is healthy; the hymns' petitions, which ask for health and prosperity in one line, can be read beside him, independently of Pindar. The paean that hails Health as eldest of the blessed is told under μήτηρ ἁπάντων.

Later readings

The drinking song. Plato's Socrates reminds Gorgias of the song men sing at drinking parties, in which they count that "to be healthy is best, second to be fair in form, and third", as the poet of the song says, "to be rich without fraud" (*Gorgias* 451e).[926] Plato's Athenian ranks the goods of a city the same way: of the lesser, human goods "health leads, beauty is second, strength third", and fourth is wealth, not blind but sharp-sighted, if it follows wisdom (*Laws* 1.631b–c).[927] Aristotle quotes the inscription at Delos that divides the goods among themselves, "fairest is what is most just, best is to be healthy, sweetest is to win what one loves", and answers that happiness has all three (*Nicomachean Ethics* 1.8, 1099a24–28).[928] The hymn to Hygieia, which makes every other good unprofitable without her, takes the first place the song gives her and goes further, independently of the philosophers.

The statue on the Acropolis. Pausanias' Hygieia, whom legend called Asklepios' daughter, is told under σύλλεκτρος (1.23.4).

In this edition

The edition renders the noun "health" in the petitions and transliterates the goddess "Hygieia" at LXVII.7 and LXVIII.2; the heading is "TO HYGIEIA", though the Greek heading prints the shorter form ΥΓΕΙΑΣ.

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[925] Pindar, *Olympian* 5.20–24.

[926] Plato, *Gorgias* 451e.

[927] Plato, *Laws* 1.631b–c.

[928] Aristotle, *Nicomachean Ethics* 1.8, 1099a24–28.

At LXVII.3 the codices read *κατάγων καὶ ὑγείαν*, with "and" and the shorter form; at LXXXIV.8 they read *ἠπιόχειρον ὑγείαν*, which Porson corrected to *ἠπιόχειρ' ὑγίειαν*, and the note at LXXXIV.8 observes that the correction restores "XXIII.8 verbatim and XXIX.18 in the dative: the collection's own formula" (the apparatus at LXVII.3 and LXXXIV.8; see *ἠπιόχειρ*). At XV.10 *δ' ὑγίειαν* is Hermann's for the codices' *δὲ* (*καὶ*) *ὑγείαν*; at XXIII.8 *τ'* is Hermann's for *ἐπ'*, and *ἠπιόχειρ' ὑγίειαν* his for the codices' *ὀλβιόχειρον ὑγείην*, where Ruhnken proposed *ἠπιόχειρον ὑγείην*, so that the formula Porson restores at LXXXIV.8 is itself Hermann's at XXIII.8; at XXIX.18 *ὑγιείῃ* is Hermann's for the codices' nominative *ὑγίεια*, beside their *ἠπιόχειρ* (the apparatus at XV.10, XXIII.8 and XXIX.18). The other places carry no apparatus entry on the word.

See also

Ἅδης; Ἄρτεμις; Ἀσκληπιός; Δημήτηρ Ἐλευσινία; εἰρήνη; Ἑστία; Ζεύς; ἠπιόχειρ; κατάγω; μήτηρ ἁπάντων; Νηρεύς; ὄλβος; παμβασίλεια; Πλοῦτος; Ποσειδῶν; σύλλεκτρος; Φερσεφόνη; Φύσις.

Cosmos, nature and the elements

ἀεξίτροφος · that increase growth

ἀεξίτροφος, *aexitrophos*, "that increase growth"

Attested: ἀεξιτρόφοισιν (*aexitrophoisin*; LI.18). A compound of ἀέξω, the epic form of αὔξω, "to make grow", and τρέφω, "to nourish". It stands in the last line of the hymn to the Nymphs, in their only petition after sixteen lines of epithets (the note at LI.1–16): "come to the offerings of good omen with a rejoicing heart, / pouring a healthful stream in the seasons that increase growth" (LI.17–18). The seasons, ὧραι, are the times of growth, and the nymphs of springs are asked for water in them. The same verb gives Dionysos of the wine-vat his labour: "rich in fruit, making the gladdening fruit grow" (L.4). The codices read *σὺν αὐξιτρόφοισιν*, with αὐξίτροφος, the Attic form of the same compound (the apparatus at LI.18); in the manuscripts, then, the seasons share the word that the hymn to Physis gives the goddess, "fostering growth" (X.17), and the nymphs themselves are "nourishers of many and increasers of growth" (LI.13). The compound belongs to the vocabulary of fertility that runs through the hymns to the earth powers (see αὐξίτροφος; αὐξιθαλής).

See also

αὐξιθαλής; αὐξίτροφος; Νύμφαι; Ὧραι.

Αἰθήρ · Aither

The bright upper air, hymned as a god and "best element of the kosmos", and elsewhere the highest of the regions the gods rule · Orphic Hymns

Αἰθήρ, *Aithēr*, "Aither", "aither"; αἰθέριος, *aitherios*, "of the aither", "ethereal"; αἴθριος, *aithrios*, "clear"

At a Glance

The word. Αἰθήρ is the shining air above the clouds, purer and brighter than the ἀήρ below it, where the stars move and the gods live. In philosophy it became an element, for some the fire of the heavens, for Aristotle a fifth body beyond the four.

In the Hymns. A god with a hymn of six lines (V), who holds "the high-roofed power of Zeus" and is "high-shining Aither, best element of the kosmos" (V.1, 4). Elsewhere the aither is a region: the first in the lists of what a god rules (X.14, LVIII.5), the place of the lightning (XIX.2, 16), the boundless sky Apollo looks upon (XXXIV.11–12), one of the "limbs of Hephaistos" (LXVI.6–7), and, in the hymn Hermann moved, the sphere where Ares' planet wheels (LXXXVIII.7).

In this edition. "Aither" as the god's name, "the aither" as a region; the adjective αἰθέριος is "of the aither" and once "ethereal" (XIX.2). The note at V.4 counts στοιχεῖον, "element", twice in the book.

A place to read. V, the whole hymn, from the power of Zeus to the prayer for good weather.

Meaning

Αἰθήρ is formed on αἴθω, "to kindle, to blaze", and names the air as fire-bright. Epic distinguishes it from ἀήρ, the misty lower air: the gods' sky is aither, and Homer's Zeus is αἰθέρι ναίων, "dwelling in the aither" (*Iliad* 2.412). The Greeks also explained the word as ἀεὶ θεῖν, "always running", from the ceaseless turning of the heavens, and Plato and Aristotle both repeat that etymology, as set out below. Its adjective αἰθέριος describes what belongs to or comes from that region. Αἴθριος, "clear, bright", is the weather word of the same family.

Use in the Hymns

The god. The hymn to Aither is one sentence: "O you who hold the high-roofed power of Zeus, ever unwearied, / support of the stars and of the sun and of the moon, / all-subduer, fire-breathing, kindling for all that lives, / high-shining Aither, best element of the kosmos, / O shining

growth, light-bearing, star-gleaming, / calling on you I beseech you to be tempered and fair" (V.1–6). Aither holds the power of Zeus rather than being Zeus, carries the heavenly bodies, and is the fire that kindles life. "Best element of the kosmos" is the language of the schools: the note at V.4 counts *στοιχεῖον* twice in the book, here and at LXVI.4, where Hephaistos is fire, "a blameless element", and declines to decide whether doctrine lies behind it. The prayer is for good weather: the note at V.6 reads *κεκραμένον* as "tempered, well-blended", a mild sky (see *στοιχεῖον*).

The highest region. The hymns that describe a god's dominion often run down through the regions, and aither comes first. Ouranos is "of the aither and of the earth, guardian of all" (IV.5), where *αἰθέριος* is the conjecture of Schenkl, one of the later critics Abel reports, for the codices' *οὐράνιος*. Physis is "ruling in the aither and on the earth and in the sea" (X.14); Eros holds the keys "of heavenly aither, of the deep, of earth" (LVIII.5). Apollo's gaze takes in the whole: "for you look upon all this boundless aither / and the earth of blessed lot beneath the aither" (XXXIV.11–12), where *ὑπ' αἰθέρι* is again an editor's, Wiel's (the note at XXXIV.12). Protogonos, first-born, is "wandering the aither" (VI.1; see *αἰθερόπλαγκτος*).

Fire and weather. The aither is where Zeus's fire is. His hymn has him "flashing out the most exalted radiance of the ethereal lightning" (XIX.2), and later "the thunderbolt crashes / in the hollows of the aither; and tearing the tunic, / the heavenly covering, you let loose the white thunderbolt" (XIX.15–17), the sky torn like a garment (the note at XIX.16–17). In the hymn to Hephaistos, aither heads the list of the god's body: "aither, sun, stars, moon, undefiled light — / for these limbs of Hephaistos shine forth to mortals" (LXVI.6–7). The god of fire and the god of the bright air are given the same constituents, and the same word for element (V.4, LXVI.4). Boreas, clearing the cloud, is "making all things clear, working the aither blooming-eyed" (LXXX.5).

The planetary aither. The hymn to Ares that Abel prints under protest gives the word its one astronomical sense: Ares wheels his fire-bright circle "among the seven-pathed constellations of the aither", above the third

orbit (LXXXVIII.6–8). The note at LXXXVIII.6–8 calls the placing the clearest mark of a later and more learned hand.

Places to read

Every line in which the noun, the adjective or a compound occurs, in the order of the book.

IV.5 Ouranos is of the aither and of the earth, guardian of all, in Schenkl's reading.

V title, V.1–6 The hymn to Aither: holder of the power of Zeus, support of the heavenly bodies, best element of the kosmos, asked to be tempered and fair.

VI.1 Protogonos is great and wandering the aither.

X.14 Physis rules in the aither, on the earth and in the sea.

XIX.2 Zeus flashes out the radiance of the ethereal lightning.

XIX.16 The thunderbolt crashes in the hollows of the aither, and Zeus tears the sky's tunic.

XXXIV.11–12 Apollo looks upon all the boundless aither and the earth beneath it.

LVIII.5 Eros holds the keys of heavenly aither, of the deep and of earth.

LXVI.6 Aither, sun, stars and moon are the limbs of Hephaistos.

LXXX.5 Boreas makes all things clear and works the aither blooming-eyed.

LXXXVIII.7 Ares wheels among the seven-pathed constellations of the aither.

Earlier poetry and cult

In Hesiod's *Theogony* Aither and Day are born of Night (124–125), herself a child of Chaos (123); the hymn to Night goes beyond Hesiod when it makes her "origin of all things" (III.2).[929] In the Orphic theogony of the Rhapsodies, as the Neoplatonists quote it, unaging Chronos begets Aither and a vast chasm, and fashions in the aither the egg from which Phanes comes.[930] Euripides went further than the hymn, which makes Aither the holder of Zeus's power: a fragment asks the hearer whether he

[929] Hesiod, *Theogony* 123–125.

sees the boundless aither on high, holding the earth round in its wet arms, and bids him think it Zeus.[931] Apollo's "boundless aither" at XXXIV.11, τὸν ἀπείριτον αἰθέρα, is close to Euripides' τόνδ' ἄπειρον αἰθέρα, though nothing ties the hymn to the fragment.

Later readings

Plato's Socrates derives the name from ἀεὶ θεῖν, "always running", since the aither is always in motion around the air (*Cratylus* 410b); Aristotle gives the same derivation for the first body, which he holds distinct from fire, and blames Anaxagoras for using the word of fire (*On the Heavens* 1.3, 270b20–25).[932]

In this edition

The edition transliterates the god's name, *Aither*, and uses "the aither" for the region, so that the word never becomes English "ether". The adjective αἰθέριος is "of the aither" (IV.5) and "in the aither" (X.14), and "ethereal" at XIX.2, the only place where it qualifies a thing rather than a god. Two of the places rest on conjecture: αἰθέριος at IV.5 is Schenkl's and ὑπ' αἰθέρι at XXXIV.12 Wiel's. Αἴθρια at LXXX.5 is "clear".

See also

αἰθερόπλαγκτος; ἀκάματον πῦρ; Νύξ; Οὐρανός; στοιχεῖον; ὑψιφανής; Φάνης; χρόνος.

ἀκάματον πῦρ · untiring fire

ἀκάματον πῦρ, *akamaton pyr*, "untiring fire"; ἀκάματος, *akamatos*, ἀκάμας, *akamas*, "untiring", "unwearying"

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[930] Proclus, *Commentary on the Republic* II 138 Kroll; Damascius, *On First Principles* 55 and 123, on the theogony of the Rhapsodies.

[931] Euripides, fr. 941 Kannicht.

[932] Plato, *Cratylus* 410b; Aristotle, *On the Heavens* 1.3, 270b20–25.

Attested: ἀκάματον πῦρ (*akamaton pyr*; LXVI.1), πυρὸς ἀκαμάτοιο (*pyros akamatoio*; LXVI.12); the adjective also at XI.14 (ἀκαμάτου), and ἀκάμας at VIII.3, XII.9 and XVIII.9 (ἀκάμαντα). Ἀκάματος, from κάμνω, "to tire", is what never wearies, and ἀκάματον πῦρ is an epic formula for blazing fire: in the *Iliad* Athena kindles "untiring fire" from Diomedes' helmet and shield (5.4).[933] The Hymns make the formula a god. Hephaistos is invoked as "Hephaistos, of mighty spirit, great in strength, untiring fire" (LXVI.1), and the hymn goes on to make him the element itself, whose limbs are the aither, the sun, the stars and the moon (LXVI.6–7; see Αἰθήρ). Its petition comes back to the formula: "Stop the raging madness of the unwearying fire, / keeping the burning of nature within our bodies" (LXVI.12–13), the fire wanted as body-heat and not as conflagration (the note at LXVI.12–13). The adjective's other places give tirelessness to the sea (XI.14), to Helios and Herakles, "self-begotten, untiring" (VIII.3, XII.9), and to Hades (XVIII.9). The Note on this Edition names ἀκάματος among the renderings made uniform across the volume; the English has "untiring" at five places and "unwearying" at LXVI.12.

See also

Αἰθήρ; Ἥφαιστος; καῦσις; στοιχεῖον.

ἀκτίς · ray

ἀκτίς, *aktis*, "ray"

Attested: ἀκτῖσι (*aktisi*; VIII.15), ἀκτῖσιν (*aktisin*; LXXX.6). Ἀκτίς is a ray or beam, above all of the sun. In the hymn to Helios it describes the sun's daily course: "quenched and shining again with fair bright rays" (VIII.15), the sun put out at setting and lit again at rising, in a line between "the circling eye of the kosmos" and "shower of justice" (VIII.14, 16). In the hymn to Boreas the north wind clears the sky, "making all things clear, working the aither blooming-eyed / that shines upon the earth with the rays of the sun" (LXXX.5–6). The second place is an editor's sentence: the manuscripts read ἀκτίνες ἃς, which is not construable, and ἀκτῖσιν is

[933] Homer, *Iliad* 5.4.

Hermann's repair (the note at LXXX.6). In the apparatus entry on the line Abel prints the relative pronoun without its accent, a dropped sort recorded in the Closing Matter. Both places give the rays to the sun, the first in his own hymn, the second by name, and both describe light returning, after night and after cloud.

See also

Αἰθήρ; Βορέας; Ἥλιος; σέλας.

ἁλίδουπος · loud in the brine

ἁλίδουπος, *halidoupos*, "loud in the brine", "sea-loud"

Attested: ἁλίδουπε (*halidoupe*; XVII.4), ἁλίδουπος (*halidoupos*; LVIII.7). A compound of ἅλς, "the salt sea", and δοῦπος, "a heavy thud or roar": sounding with the noise of the sea. The first place is the god's. Poseidon is "ruler of the deep, loud in the brine, heavy-sounding, earth-shaker" (XVII.4), a line of four epithets of sound and power. The second is the sea's own: Eros holds the keys "of all that wide Tartaros and the sea-loud deep contain" (LVIII.7), where the adjective goes with πόντος. The compounds in δοῦπος give the Hymns a family of noises: Rhea is "thundering with the tympanon" (τυμπανόδουπτε, XIV.3), Ares is "loud with arms" (ὁπλόδουπε, the conjecture of Pierson for the codices' δολόδουπε, LXV.3), Zeus is "loud-thundering" (ἐρίγδουπος, LXXVI.1). The same English renders ἁλιρρόθιοι at XXIV.8 (see ἁλιρρόθιος).

See also

ἁλιρρόθιος; ἐρίγδουπος; ὁπλόδουπος; ποντομέδων; Ποσειδῶν; τυμπανόδουπος.

ἁλικύμων · salt-billowed

ἁλικύμων, *halikymōn*, "salt-billowed"

Attested: ἁλικύμονας (*halikymonas*; LXXV.2). A compound of ἅλς, "the salt sea", and κῦμα, "wave": billowing with salt water. It stands in the hymn to Palaimon, the child Melikertes who went into the sea with his

mother Ino and became a god of sailors: “Foster-brother of Dionysos of the Bacchic dance, of many joys, / you who dwell in the sea’s depths, salt-billowed and holy” (LXXV.1–2). The depths are given two epithets, the one of the sea and the other of the gods (see ἁγνός), and the god who lives in them saves ships “when the storm / shows itself” (LXXV.6–7). The note at LXXV.1 explains the foster-brotherhood: Ino nursed Dionysos, and her son was raised beside him. The note at LXXV.5 observes that the petition exceeds the office the rest of the hymn gives him: the god of the depths is asked to save the initiates “both over land and over sea” (LXXV.5).

See also

ἁγνός; Λευκοθέα; Παλαίμων; σύντροφος.

ἁλιρρόθιος · loud in the brine

ἁλιρρόθιος, *halirrothios*, “loud in the brine”; εὐρόθιος, *eurothios*, “well-rushing”; πυριρρόθιος, *pyrirrothios*, “rushing with fire”

Attested: ἁλιρρόθιοι (*halirrothioi*; XXIV.8); the kindred εὐροθίους (*eurothious*; XIX.7, Hermann’s for the codices’ ἐς ῥοθίους) and πυριρρόθιοι (*pyrirrothioi*; VII.4). A compound of ἅλς, “the salt sea”, and ῥόθος, the rush and roar of water, especially of waves breaking or oars striking: surging and roaring in the sea. It is given to the dolphins at the end of the catalogue of sea creatures in the hymn to the Nereids: “sea-roaming dolphins, loud in the brine, dark-gleaming” (XXIV.8). The edition’s note at XXIV.6–8 observes that the hymn drifts off its addressees and praises the dolphins in the same vocative register as the nymphs. The same second element forms εὐροθίους, of the bolts Zeus hurls (XIX.7), and πυριρρόθιοι, said of the Stars, “wheeling in circling eddies, rushing with fire” (VII.4), and that word is Wiel’s conjecture for the codices’ περιθρόνια (the Closing Matter). The English gives ἁλιρρόθιοι the words it gives ἁλίδουπε of Poseidon, “loud in the brine” (XVII.4; see ἁλίδουπος), though the one compound is built on the roar of moving water and the other on a heavy thud.

See also

ἁλίδουπος; δελφίς; Νηρηΐς; ποντοπλάνος.

ἀμολγός · dead of night

ἀμολγός, *amolgos*, "dead of night"

Attested: ἀμολγοῦ (*amolgou*; XXXIV.12). Apollo looks upon the aither and the earth "and through the dead of night" (XXXIV.12; see Ἀπόλλων). The note at XXXIV.12 traces the phrase to the Homeric *νυκτὸς ἀμολγῷ*, of uncertain sense even in antiquity: the dead of night, or the milking hour. In Homer it is the hour when lions fall on the herds, when Sirius, the star of late summer, shines brightest among the stars, when the evening star moves among them, and when a dream comes to Penelope (*Iliad* 11.173, 15.324, 22.26–31, 22.317–318; *Odyssey* 4.841).[934] The hymn drops *νυκτός* and keeps the noun alone, but the next line supplies the night: "and in the stillnesses of night, under the star-eyed gloom" (XXXIV.13). The god who sees by day sees at the darkest hour as well (see Ἀπόλλων).

See also

Αἰθήρ; Ἀπόλλων; Νύξ.

ἀνταυγής · flashing back light

ἀνταυγής, *antaugēs*, "flashing back light", "answering"

Attested: ἀνταυγεῖς (*antaugeis*; VII.5), ἀνταυγῆ (*antaugē*; LXX.7). The word is ἀντί, "against, in answer", and αὐγή, "gleam": light that answers light, flung back or returned. The Stars are "flashing back light, fiery, always, begetters of all things" (VII.5), and the hymn does not say whose light they return. The Eumenides are addressed as "dark-skinned queens, flashing out from your eyes / the terrible answering flesh-destroying gleam of light" (LXX.6–7): the light that answers is their stare, and it consumes

[934] Homer, *Iliad* 11.173, 15.324, 22.26–31, 22.317–318; *Odyssey* 4.841.

the flesh it falls on. The edition renders the word with a phrase at VII.5 and with "answering" at LXX.7. The Stars' light makes things, the Eumenides' destroys them, and the word can be read in both as a light that comes back at the one who looks. At VI.9 the codices have the adjective once more, where Hermann made it a name (see Ἀνταύγης).

See also

Ἀνταύγης; ἄστρον; Εὐμενίδες.

ἀντολία · rising

ἀντολία, *antolia*, "rising"

Attested: ἀντολιῶν (*antoliōn*; XII.12), ἀντολίαις (*antoliais*; LXXVIII.5). The word is the poetic form of ἀνατολή, the rising of the sun or a star, and so the east. Herakles is "creeping through twelve labours from the risings to the settings" (XII.12; see ἆθλος; δώδεκα ἆθλα), the sun's course from east to west; the line before gives the same circuit as an image, for he carries "the dawn and the black night" about his head (XII.11). Eos is addressed as "you who the dusky, black-skinned journeying of night / send by your risings down beneath the underparts of earth" (LXXVIII.4–5): her rising is what drives the night below (see Ἠώς). In both places the word marks one end of a course across the sky.

See also

ἆθλος; ἀναπέμπω; δώδεκα ἆθλα; Ἡρακλῆς; Ἠώς.

ἁρμόζω · fit together

ἁρμόζω, *harmozō*, "fit together"

Attested: ἁρμόζεις (*harmozeis*; XXXIV.17). Apollo is told "the whole pole with a many-struck lyre / you fit together, now going to the bounds of the nete" (XXXIV.16–17). The verb is the carpenter's before it is the musician's: to fit together and join, and so to tune strings to one another, the act of which ἁρμονία is the result, and in this hymn the verb stands

three lines before the noun (XXXIV.17, 20). The hymn uses it of both at once, since the god's lyre is the sky (XXXIV.16–23; see ἁρμονία). The line prepares the naming of Apollo as Pan eight lines later (XXXIV.24–26; see Ἀπόλλων). The edition's "fit together" keeps the joiner in the word, where "tune" would have kept only the musician.

See also

Ἀπόλλων; ἁρμονία; κιθάρα; πόλος.

ἁρμονία · harmony

The fitting together of the world, which three gods sound like music: Helios on his course, Pan in his song, and Apollo, who tunes the sky with a lyre and gives each season its strings · Orphic Hymns

ἁρμονία, *harmonia*, "harmony"; ἁρμόζω, *harmozō*, "fit together"; ἐναρμόνιος, *enarmonios*, "harmonious"

At a Glance

The word. Ἁρμονία is a joining. In Homer it is the fastening of a raft's timbers and the compact that binds two enemies; later it is the tuning of a lyre, a musical scale or mode, and the agreement of parts in any whole, the kosmos above all.

In the Hymns. Twice as a noun and once each as verb and adjective, in three hymns, always of the kosmos and always beside music. Helios draws "the harmonious course of the kosmos" (VIII.9), Pan is "striking out the harmony of the kosmos in playful song" (XI.6), and Apollo tunes the whole pole with a lyre, "having mixed by harmony a share of the whole kosmos for men" (XXXIV.20).

In this edition. "Harmony" for the noun, "harmonious" for the adjective, "fit together" for the verb; the names of the strings, νεάτη and ὑπάτη, kept in Greek as "nete" and "hypate".

A place to read. XXXIV.16–23, the eight lines on Apollo's lyre.

Meaning

The word belongs to the root of ἀραρίσκω, "fit, join". A carpenter's ἁρμονία is the joint that holds two pieces; a treaty is one between people; in music it is the fitting of strings to one another, and from that the ordered scale or mode, the Dorian or the Lydian. To call the kosmos a ἁρμονία is to say both that its parts are joined and that they are tuned, and the Hymns use the word only where both are meant.

Use in the Hymns

Helios' course. The first place is an adjective in the hymn to Helios: "of the golden lyre, drawing the harmonious course of the kosmos" (VIII.9). The note at VIII.9 calls it the music of the spheres stated in four words and not elaborated. The sun's circuit is "harmonious", and the god who drives it holds the lyre.

Pan's song. In the hymn to Pan the god who is "the whole sum of the kosmos" (XI.1) is "striking out the harmony of the kosmos in playful song" (XI.6). The verb κρέκω is the striking of strings (see κρέκω), but the note at XI.6 observes that μολπή is singing, or dance with song, and that the hymn names no instrument, not even the syrinx; at VIII.9 likewise Helios' lyre is named beside his course, not made the means of it. The note calls the two lines the same claim three hymns apart.

Apollo's lyre. The hymn to Apollo gives the image eight lines, the longest stretch of musical language in the book: "All-blooming, and the whole pole with a many-struck lyre / you fit together, now going to the bounds of the nete, / now again to the hypate, now to the Dorian ordering / blending the whole pole, you distinguish the life-nourishing tribes, / having mixed by harmony a share of the whole kosmos for men, / having mixed winter and summer in equal measure for both, / having divided off winter to the hypatai, summer to the netai, / and the Dorian to the seasonable flower of much-loved spring" (XXXIV.16–23). The sky is the instrument and the god its player, ranging from string to string. The note at XXXIV.16–23 explains the Greek left in the English: the string called "uppermost", the hypate, is the lowest in pitch, and the one called "last",

the nete, the highest, so that rendering them "highest" and "lowest" would invert the music either way. Winter is thus set to the deep strings, summer to the high, and spring to the Dorian. The note adds that Abel's plurals at line 22, ὑπάτας and νεάταις, are the technically correct ones, since the Greater Perfect System has more than one of each, and are the best evidence that the poet knew the terminology.

Mixing and dividing. The verbs of the passage run two ways. Three of them mix: κιρνάς, "blending", κεράσας, "having mixed", μίξας, "having mixed" (XXXIV.19–21). Two divide: κρίνεις, "you distinguish", and διακρίνας, "having divided off" (XXXIV.19, 22). The hymn's harmony can be read as both at once: the seasons are kept apart on their own strings so that, sounded together, they make one year "in equal measure for both" (XXXIV.21), and the "share of the whole kosmos" given to men is a blend (XXXIV.20; see κεράννυμι). The codices read κεράσας τὴν παγκόσμιον, with an article the printed text omits (the apparatus at XXXIV.20). The passage ends in a name: the god who tunes the whole is called Pan (XXXIV.24–26; see Ἀπόλλων).

Places to read

Every place where ἁρμονία or its family occurs, the noun, the verb ἁρμόζω and the adjective ἐναρμόνιος, in the order of the book.

VIII.9 Helios, of the golden lyre, draws the harmonious course of the kosmos.

XI.6 Pan strikes out the harmony of the kosmos in playful song.

XXXIV.16–19 Apollo fits together the whole pole with a many-struck lyre, ranging from nete to hypate to the Dorian.

XXXIV.20–23 He mixes by harmony a share of the kosmos for men and divides winter, summer and spring among the strings.

Earlier poetry and cult

The oldest ἁρμονίαι are joints and bonds. Odysseus builds his raft on Kalypso's island and hammers it together "with pegs and fastenings" (*Odyssey* 5.248), and Hector, before the duel, asks Achilles to take the

gods as witnesses and overseers of their compacts (*Iliad* 22.254–255).[935] Hesiod makes Harmonia a goddess, the daughter of Ares and Aphrodite, whom Kadmos took to wife (*Theogony* 933–937; see Ἄρης).[936] Heraclitus set side by side the bow and the lyre, the two things Apollo holds, though without naming the god: men do not grasp how a thing pulled apart is at one with itself; it is a harmony that turns back, as in the bow and the lyre.[937] The hymn's god is both "far-shooting" and "striker of the lyre" in a single line (XXXIV.6), though "striker of the lyre" is Abel's κρουσιλύρη for the codices' μουσαγέτα.

Later readings

In the Myth of Er at the end of Plato's *Republic*, a Siren stands on each of the eight whorls of the spindle of Necessity, each singing a single note, and from all eight one harmony sounds together (10.617b).[938] Aristotle reports the doctrine, which he gives to the Pythagoreans, and rejects it: a noise from bodies so great would shatter even stone, as thunder does (*On the Heavens* 2.9, 290b12–291a9; see ἐναρμόνιος).[939] The hymns state the music of the kosmos without arguing for it, and give it not to the stars but to the gods who rule them.

In this edition

ἁρμονία is "harmony" at both places (XI.6, XXXIV.20); ἐναρμόνιος is "harmonious" (VIII.9); ἁρμόζεις is "you fit together" (XXXIV.17; see ἁρμόζω). The strings stay "nete" and "hypate", singular at XXXIV.17–18 and plural, "hypatai" and "netai", at XXXIV.22, as the Greek has them. Δώριον διάκοσμον is "the Dorian ordering" (XXXIV.18; see Δώριος διάκοσμος). The codices read the Attic ἁρμονίαν at XI.6.

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[935] Homer, *Odyssey* 5.248; *Iliad* 22.254–255.

[936] Hesiod, *Theogony* 933–937.

[937] Heraclitus, fr. B51 Diels–Kranz, quoted by Hippolytus, *Refutation of All Heresies* 9.9.2.

[938] Plato, *Republic* 10.617b.

[939] Aristotle, *On the Heavens* 2.9, 290b12–291a9.

See also

Ἀπόλλων; Ἄρης; ἁρμόζω; Δώριος διάκοσμος; ἐναρμόνιος; Ἥλιος; κεράννυμι; κιθάρα; κόσμος; κρέκω; Πάν; πόλος.

ἀρχαὶ καὶ πηγαί · beginnings and springs

ἀρχαὶ καὶ πηγαί, *archai kai pēgai*, "beginnings and springs"

Attested: ἀρχαὶ καὶ πηγαί (*archai kai pēgai*; XXXVII.4). The Titans, "splendid children of Gaia and of Ouranos, / forefathers of our own fathers" (XXXVII.1–2), are addressed as "beginnings and springs of all much-toiling mortals, / of the creatures of the sea, of the winged, and of those who dwell on land; / for from you comes every generation throughout the kosmos" (XXXVII.4–6). The pair joins the abstract word for origin to the image of water rising from the ground: the Titans are where life starts and where it wells up from. The note at XXXVII.2, 4, 6 reads the hymn as a zoogony with a human genealogy inside it, and finds what is distinctive in its use of the descent, which is what lets line 8 ask the ancestors below for something: "I call upon you to send harsh wrath away, / if anything from the ancestors below has come near the houses" (XXXVII.7–8). The note adds that the hymn has no dismemberment, no Dionysos and no soot: the story of men born from the Titans' ashes is not in it, and the note calls the hymn evidence for the descent, not for the story.

See also

ἀρχή; Γαῖα; Οὐρανός; πηγαῖος; Τιτάν.

ἀρχή · beginning

The first point of things, called on as a power in the proem, given to the sky, to Zeus and to the sea-god, and set at the edge of the world where the pole rises · Orphic Hymns

ἀρχή, *archē*, "beginning", "rule"

At a Glance

The word. Ἀρχή is where a thing starts, its first point and its origin; from the same verb, ἄρχω, "begin" and "lead", it is also rule and the office of ruling. The philosophers made it the first principle of everything.

In the Hymns. Nine lines. The proem calls on "Beginning and End" as powers (Prayer 42). Ouranos and Zeus are "beginning of all things and end of all" (IV.2, XV.7), Nereus "beginning of all things" (XXIII.4), Okeanos "beginning of the pole" (LXXXIII.7), and Apollo has beginning and end for his care (XXXIV.15). Once the word is rule: on the Moirai's plain of doom opinion drives its chariot "past the bound of justice … and of primordial law and of boundless lawful rule" (LIX.9–10). The plural names the beginnings of all nature that Proteus revealed (XXV.2) and the Titans, "beginnings and springs" of mortals (XXXVII.4).

In this edition. "Beginning" for the origin, "rule" at LIX.10; capitalised where the proem makes it a power.

A place to read. Prayer 41–44, where Beginning and End close the catalogue of gods.

Meaning

The two senses of ἀρχή are one idea seen from two sides: what comes first is what governs what follows. In Aristotle's account the first philosophers, from Thales on, asked what the ἀρχή of all things was and answered with a kind of matter: water, air, fire, the boundless. The Hymns use the word as poets and worshippers do, of gods, and give it to the powers that the old cosmogonies set at the start: the sky, the father of the gods, and the waters.

Use in the Hymns

A power among the gods. The proem's long catalogue of gods ends with two that are not persons: "and Beginning and End — for that was greatest of all —" (Prayer 42). The note at Prayer 42 says that they are invoked as powers like everything else in the catalogue, and that the line asks them to come without speculating about them. The parenthesis can be read as giving them a rank: of all the gods named, the beginning and the

end are greatest. The line is the last of the catalogue before the whole forty-two-line sentence lands on its verb, ἐλθεῖν, "to come" (the note at Prayer 43–44).

The sky and Zeus. The full formula, "beginning of all things and end of all", is given to Ouranos and to Zeus in the same half-line (IV.2, XV.7; see ἀρχὴ πάντων πάντων τε τελευτή), and Apollo has the pair as his care rather than his identity (XXXIV.15; see ἀρχή τε τελευτή).

The waters. Two sea-powers are given the beginning beside a limit, and Nereus' word for the limit, πέρας, is the one the proem makes a power as "End" (Prayer 42). Nereus, the old man of the sea, is "floor of the sea, limit of the earth, beginning of all things" (XXIII.4). The note at XXIII.4 observes that of the line's three words, floor, limit and beginning, the first two are spatial and the last is not, and that the hymn does not choose. Okeanos is "beginning of the pole" (LXXXIII.7; see ἀρχὴ πόλου). The Hymns can be read as keeping, in two epithets, the old belief that the world began in water.

Rule and origin. At LIX.10 the word is rule: on the plain of doom where the Moirai walk, opinion drives its chariot "past the bound of justice and of hope and of cares, / and of primordial law and of boundless lawful rule" (LIX.9–10). The plural is origin again: Proteus "revealed the beginnings of all nature" (XXV.2), and the Titans are "beginnings and springs of all much-toiling mortals" (XXXVII.4; see ἀρχαὶ καὶ πηγαί).

Places to read

Every line in which ἀρχή occurs, in the order of the book.

Prayer 42 Beginning and End are called on, the greatest of all.

IV.2 Ouranos is beginning of all things and end of all.

XV.7 Zeus is beginning of all things and end of all.

XXIII.4 Nereus is floor of the sea, limit of the earth, beginning of all things.

XXV.2 Proteus, first-born, revealed the beginnings of all nature.

XXXIV.15 The beginning and the end are Apollo's care.

XXXVII.4 The Titans are beginnings and springs of all much-toiling mortals.

LIX.10 On the Moirai's plain of doom, opinion drives past the bound of primordial law and boundless lawful rule.

LXXXIII.7 Okeanos is dear limit of earth, beginning of the pole.

Earlier poetry and cult

In the *Iliad* Hera calls Okeanos the origin of the gods and Sleep the origin of all things (14.201, 14.246), and the hymn to Okeanos keeps the word (LXXXIII.2; see γένεσις).[940] Nereus, "beginning of all things" (XXIII.4), stands in the same line of water.

Later readings

Plato's Athenian, in the *Laws*, calls the god the one who holds "the beginning and the end and the middle" of all things (4.715e; see ἀρχὴ πάντων πάντων τε τελευτή).[941] Aristotle, setting out the first philosophers' answers to the question of the ἀρχή, begins with Thales, who said it was water, and adds that some think the ancient writers on the gods held the same view, since they made Okeanos and Tethys the parents of becoming (*Metaphysics* A.3, 983b20–984a2).[942]

In this edition

The edition renders ἀρχή "beginning" at six places and "rule" at LIX.10, and capitalises "Beginning" in the proem, where it is a power. The note at Prayer 42 sets the pair among the invoked gods; the note at XXIII.4 records the double sense, of place and of origin, in Nereus' line, and the note at LXXXIII.7 the two pictures, boundary of the earth and beginning of the turning heaven, in Okeanos'.

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[940] Homer, *Iliad* 14.201, 14.246.

[941] Plato, *Laws* 4.715e.

[942] Aristotle, *Metaphysics* A.3, 983b20–984a2.

See also

ἀρχαὶ καὶ πηγαί; ἀρχὴ πάντων πάντων τε τελευτή; ἀρχὴ πόλου; ἀρχή τε τελευτή; γένεσις; Νηρεύς; Οὐρανός; πέρας; Πρωτεύς; Ὠκεανός.

ἀρχὴ πάντων πάντων τε τελευτή · beginning of all things and end of all

The half-line given word for word to Ouranos and to Zeus, an old Orphic title of the god who holds the whole from first to last · Orphic Hymns

ἀρχὴ πάντων πάντων τε τελευτή, *archē pantōn pantōn te teleutē*, "beginning of all things and end of all"

At a Glance

The word. Ἀρχή is the first point from which a thing starts, and also rule; τελευτή is its finish, its end and its death. Joined, the two words name the whole extent of something, and given to a god they make him the whole.

In the Hymns. Two lines, the same in their second half. Ouranos is "eldest-born, beginning of all things and end of all" (IV.2), and Zeus "all-begetting, beginning of all things and end of all" (XV.7). Apollo has the pair as a charge rather than an identity (XXXIV.15; see ἀρχή τε τελευτή), and the proem calls on "Beginning and End" as powers (Prayer 42; see ἀρχή).

In this edition. "Beginning of all things and end of all" at both places, word for word.

A place to read. IV.1–4, the opening of the hymn to Ouranos.

Meaning

The phrase repeats *πάντων*, "of all", once with each noun, and the chiasmus binds the two ends to one whole: of everything the god is the start, and of everything he is the close. It is a statement about totality, not a timeline. The god does not merely come first and last in a sequence; every thing begins in him and ends in him, so that the world lies between two terms that are the same god.

Use in the Hymns

Ouranos. The hymn to Ouranos gives the phrase to the sky: "Ouranos, all-begetter, portion of the kosmos ever unwearied, / eldest-born, beginning of all things and end of all, / world-ruler, rolling spherewise about the earth" (IV.1–3). The god who begets all and rolls about all is also the term at either end of all. The next lines make him "house of the blessed gods" and give him "the unapproachable necessity of nature" in his breast (IV.4–6; see ἀνάγκη).

Zeus. Eleven hymns later the same words are Zeus': "Zeus son of Kronos, sceptred, descending in thunder, of mighty spirit, / all-begetting, beginning of all things and end of all, / earth-shaker, increaser, purifier, shaker of everything" (XV.6–8). The note at IV.2 calls it the collection's longest shared half-line, with only the opening compound changed, πρεσβυγένεθλ' for the sky and παντογένεθλ' for Zeus, and neither place carries an apparatus entry. The note at XV.7 adds that the pairing of ἀρχή with τελευτή is in any case a standing Orphic tag of Zeus himself. The repetition can be read as a succession told by a formula: the title passes from the old king of heaven to the new one, as the kingship did in the theogonies.

The formula changed. The collection uses the pair a third time, and changes it: Apollo has it as his care (XXXIV.15; see ἀρχή τε τελευτή). Physis, who is herself "an end that does not end" (X.8; see ἀτελὴς τελευτή), takes the second term and empties it.

Places to read

The two lines in which the phrase occurs, with the line in which the pair is turned into a care.

IV.2 Ouranos is eldest-born, beginning of all things and end of all.

XV.7 Zeus is all-begetting, beginning of all things and end of all.

XXXIV.15 The beginning and the end are Apollo's care.

Earlier poetry and cult

The Orphic tag the note at XV.7 speaks of is older than the Hymns. The commentator of the Derveni papyrus quotes from an Orphic theogony the line "Zeus the head, Zeus the middle, from Zeus all things are made" (column XVII), the line the note at XV.3 sets beside the Zeus hymn's "O king, through your head these things came easily to light" (XV.3).[943]

Later readings

Plato's Athenian stranger, in the *Laws*, begins his address to the colonists of the new city with the god who, "as the ancient saying has it, holds the beginning and the end and the middle of all things that are", and who is followed always by Justice (4.715e–716a); an ancient commentator on the passage says that the saying is Orphic and quotes it as "Zeus the beginning, Zeus the middle, from Zeus all things are made".[944] The treatise *On the Cosmos* that goes under Aristotle's name quotes a longer form of the same hymn, in which Zeus is first and last, head and middle, root of the earth and of the starry heaven (7, 401a28–b7).[945] The Christian *Revelation of John* has the one seated on the throne say "I am the Alpha and the Omega, the beginning and the end" (21.6), independently of the Hymns.[946] Like Plato's ancient saying, the Hymns give the title to the highest god; where Revelation's god says it of himself, they say it to theirs, in the vocative of prayer.

In this edition

The edition renders the half-line identically at IV.2 and XV.7, as the Greek is identical. The note at IV.2 calls the repetition the collection's longest shared half-line; the note at XV.7, given twice, reports it again and calls the pair a standing Orphic tag of Zeus. In the codex Thryllitianus

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[943] Derveni papyrus, column XVII.12.

[944] Plato, *Laws* 4.715e–716a; scholion on the passage.

[945] [Aristotle], *On the Cosmos* 7, 401a28–b7.

[946] *Revelation* 21.6; the same words, with "the first and the last", at 22.13.

lines 7–11 of the Zeus hymn are replaced by another close, so that one manuscript lacks the line (the note on XV (Variant)).

See also

ἀνάγκη; ἀρχή; ἀρχή τε τελευτή; ἀτελὴς τελευτή; Ζεύς; Οὐρανός; παγγενέτωρ.

ἀρχὴ πόλου · beginning of the pole

ἀρχὴ πόλου, *archē polou*, "beginning of the pole"

Attested: ἀρχὴ πόλου (*archē polou*; LXXXIII.7). Okeanos, the river that rings the earth, is "dear limit of earth, beginning of the pole, watery-pathed" (LXXXIII.7). The πόλος is the turning vault of the sky (see πόλος), and its "beginning" is where it rises from the edge of the world. The note at LXXXIII.7 reads the line as holding two pictures at once without reconciling them: the encircling river is the boundary of the flat earth and the point at which the turning heaven begins. The hymn has opened on Okeanos as "imperishable father, who is for ever, / the begetting of the immortal gods and of mortal men, / who breaks in waves about the bounding circle of the earth" (LXXXIII.1–3), so that the river is both where the gods began and where the sky does. The same line gives him "limit", τέρμα, and "beginning", ἀρχή, as Nereus' line gives the sea-god "limit of the earth, beginning of all things" (XXIII.4; see ἀρχή). The hymn is the only one in the collection with no entry in Abel's apparatus (the note on LXXXIII).

See also

ἀρχή; πέρας; πόλος; Ὠκεανός.

ἀρχή τε τελευτή · the beginning and the end

ἀρχή τε τελευτή, *archē te teleutē*, "the beginning and the end"

Attested: ἀρχή τε τελευτή (*archē te teleutē*; XXXIV.15). Apollo's hymn grounds its prayer in the god's sight of the whole, "and you hold the limits of the whole / kosmos; and the beginning and the end are your care"

(XXXIV.14–15). The pair is the formula of Ouranos and Zeus, "beginning of all things and end of all" (IV.2, XV.7; see ἀρχὴ πάντων πάντων τε τελευτή), with πάντων dropped and a verb added. The note at XXXIV.15 marks the difference: there the gods are the beginning and the end, and here the beginning and the end are a care, μέλουσα, that Apollo attends to. The sky and Zeus are the whole; Apollo keeps it. The change can be read as fitting the hymn's god, who in the lines that follow tunes the whole pole like a lyre and holds "the stamping seal of the whole kosmos" (XXXIV.26; see Ἀπόλλων): a god who keeps the limits of the world in order rather than being them.

See also

Ἀπόλλων; ἀρχή; ἀρχὴ πάντων πάντων τε τελευτή; πέρας.

ἀστροθέτης · setter of the stars

ἀστροθέτης, *astrothetēs*, "setter of the stars"

Attested: ἀστροθέτην (*astrothetēn*; LXIV.2). The hymn to Nomos opens: "I call the holy lord of immortals and of mortals, / heavenly Nomos, setter of the stars, the just seal / of the salt sea and of earth" (LXIV.1–3). The compound is ἄστρον, "star", and τίθημι, "set, place, establish": the one who fixed the stars in their places. The word gives Law the act of a creator. The order of the sky is not merely watched over by Nomos, as the order of a city is by its laws; he set it there, and the "just seal" of the same line makes it binding (the note at LXIV.2–4; see σφραγίς). The hymn goes on to have him keep what is steadfast in nature "unswerving, free of faction" (LXIV.4; see ἀστασίαστος) and to bear "the great heaven from above" as he journeys (LXIV.5). The god of law who set the stars can be read as the collection's answer to the astrology of the hymn to the Stars, where the stars are "signifiers of every allotment" (VII.6): the stars signify, and the law placed them.

See also

ἀστασίαστος; ἄστρον; Νόμος; σφραγίς.

ἄστρον · star

ἄστρον, *astron*, "star", "Star"

Attested: Ἄστρα (*Astra*; Prayer 4), ἄστρων (*astrōn*; V.2, XXVI.8), ΑΣΤΡΩΝ (VII title), Ἄστρων (*Astrōn*; VII.1), ἄστροισι (*astroisi*; IX.7), ἄστρα (*astra*; LXVI.6). The proem calls on "all you Stars" with Helios and Mene (Prayer 4), and the Stars have a hymn of thirteen lines: "The sacred radiance of the heavenly Stars I call forth, / summoning with well-hallowed voices the holy daimones. / Stars of heaven, dear children of black Nyx" (VII.1–3). They are "begetters of all things", "signifiers of every allotment", "ordering the divine path of mortal men" (VII.5–7; see ἀταρπός; σημάντωρ), and "overseeing the seven shining zones" (VII.8), which the note at VII.8 says are almost certainly the planetary spheres, though the identification is the reader's; the only other count of them is in the imported hymn to Ares, "the seven-pathed constellations of the aither" (LXXXVIII.7; see ἑπτάπορος). The note at VII.6–7 calls it astrology stated as cult: the hymn prays to the powers that assign fate. Elsewhere the stars are part of the furniture of the world: Aither is their "support" (V.2), the "intricate order of the stars" wheels about Gaia (XXVI.8), Selene teems with them (IX.7), and Hephaistos is "aither, sun, stars, moon, undefiled light" (LXVI.6).

See also

ἀστεροφεγγής; ἀστράρχη; ἀστροθέτης; ἀταρπός; ἑπτάπορος; ἑπταφαής; Νύξ; σημάντωρ.

ἀτελὴς τελευτή · an end that does not end

Physis named as a completion that is never completed, the first of three paradoxes in three lines of her hymn · Orphic Hymns

ἀτελὴς τελευτή, *atelēs teleutē*, "an end that does not end"

At a Glance

The word. Τελευτή is a finishing: the end of an act, of a life, of a course. Ἀτελής, from the same root, is "unfinished, without end", and also "uninitiated", one who has not received the τέλος of the rites. Put together, the two words make an end that is not one.

In the Hymns. One line. Physis is "holy, orderer of the gods, and an end that does not end" (X.8), and the next two lines add two more paradoxes: "common to all, and alone sharing with none" and "self-fathered, fatherless" (X.9–10).

In this edition. "An end that does not end", keeping the figure of the Greek, in which the adjective undoes the noun it is built on.

A place to read. X.1–10, the opening of the hymn to Physis.

Meaning

The phrase is an oxymoron made from a single root, τελ-, which names the end in all its senses: completion, goal, death, and the τέλος of initiation, whose rite the Hymns call by a noun that shares its root, τελετή. A τελευτή is the coming of a thing to its τέλος; an ἀτελής thing has not come there and will not. The figure can be read as saying that Nature is always arriving at her end and never arrives, that her ending is itself unending.

Use in the Hymns

The three paradoxes. The hymn to Physis spends its first lines on titles of power, "all-mother goddess, mother of many devices", "all-subduer, unsubdued, helmswoman, all-shining" (X.1, X.3), and then turns to contradiction: "holy, orderer of the gods, and an end that does not end, / common to all, and alone sharing with none, / self-fathered, fatherless, bright, of much gladness, greatest" (X.8–10). The note at X.8–10 counts three paradoxes in three lines and observes that the hymn neither resolves them nor treats them as difficulties (see *ἀκοινώνητος*; *ἀπάτωρ*; *αὐτοπάτωρ*).

What the end is. The hymn itself supplies the sense, fourteen lines later, when it gives Nature her motion: she is "whirling a swift current in an

ever-flowing eddy, / all-flowing, circle-shaped" (X.22–23). A course that runs in a circle comes to its end and begins again without a break. The paradox can be read in that light: Nature completes each thing she makes and goes on making, so that every end of hers is a turn of the circle. The hymn's last claim is that she is the whole, "you are all things: for you alone make all these" (X.28), and the whole has no end outside itself.

The other ends. Several hymns ask their gods for a good end of life, two of them with τελευτή and the rest with τέλος (XI.22, XX.6; see γλυκερὴ βιότοιο τελευτή). Physis, who is herself an end without end, is asked for nothing of the kind; her hymn closes on "the increase of all things" (X.30). The gods of the formula "beginning of all things and end of all" are the first and last of the whole (IV.2, XV.7; see ἀρχὴ πάντων πάντων τε τελευτή); Physis is its unceasing ending.

Places to read

The line in which the phrase stands, with the lines that complete its sense.

X.8 Physis is holy, orderer of the gods, and an end that does not end.

X.9–10 She is common to all and sharing with none, self-fathered and fatherless.

X.22–23 She whirls a swift current in an ever-flowing eddy, all-flowing and circle-shaped.

X.28 She is all things, for she alone makes them all.

Earlier poetry and cult

Heraclitus said that on the circumference of a circle the beginning and the end are common.[947] The physician Alcmaeon of Croton said that men perish because they cannot join the beginning to the end.[948] The hymn's Nature, circle-shaped and endlessly ending, can be read as what Alcmaeon's mortals are not, independently of either saying.

[947] Heraclitus, fr. B103 Diels–Kranz, quoted by Porphyry in the scholia to *Iliad* 14.200.

[948] Alcmaeon, fr. B2 Diels–Kranz, quoted in the Aristotelian *Problems* 17.3, 916a33–37.

Later readings

Aristotle argued that the only motion that can be continuous and eternal is motion in a circle, since on a circle there is no point that is more a beginning or an end than any other (*Physics* 8.8–9, 264b–265b).[949] The note on X (Construal) hears school vocabulary in other words of the hymn (X.13, 27; see αὐτάρκεια). The paradox of X.8 is not among them, and can be read as made from the language of the rites, in which τέλος is also initiation, rather than from that of the schools.

In this edition

The edition renders the phrase "an end that does not end", keeping the play of root on root, and gives the three paradoxes of X.8–10 their own note. Line 8 carries no apparatus entry.

See also

ἀκοινώνητος; ἀπάτωρ; ἀρχὴ πάντων πάντων τε τελευτή; αὐτάρκεια; αὐτοπάτωρ; γλυκερὴ βιότοιο τελευτή; τελετή; Φύσις.

αὐξομένη καὶ λειπομένη · waxing and waning

αὐξομένη καὶ λειπομένη, *auxomenē kai leipomenē*, "waxing and waning"

Attested: αὐξομένη καὶ λειπομένη (*auxomenē kai leipomenē*; IX.4). Selene is "waxing and waning, female and male" (IX.4). The two participles name the moon's double motion through the month, growing to the full and shrinking to the dark. Αὔξω, "increase", is the verb the Hymns use of growth asked from the gods (see αὐξητής); λείπω, "leave, fail", stands in the compounds of Hades, "light-forsaken" and "breath-forsaken" (XVIII.2, 9). The double nature that follows, "female and male", belongs to the same phases (IX.4; see ἄρσην καὶ θῆλυς). The next line makes her "mother of time" (IX.5), and her changes can be read as measuring the months. The Greek month itself was reckoned by the moon's growth and decline: Hesiod's *Works and Days* marks some of its lucky and unlucky days as of the month "growing" or "rising", "in the middle" or "waning" (773, 780,

[949] Aristotle, *Physics* 8.8, 264b9–265a12; 8.9, 265a27–b2.

782, 798), and his word for the growing month, ἀεξομένοιο, is the epic form of the hymn's αὐξομένη.[950]

See also

ἄρσην καὶ θῆλυς; αὐγάστειρα; αὐξητής; Μήνη; Σελήνη.

αὔρα · breeze

αὔρα, *aura*, "breeze"

Attested: αὔρας (*auras*; XVI.3), αὔραις (*aurais*; XXI.6, XXII.3, LI.11), αὔρῃσι (*aurēisi*; LXXX.1), Αὖραι (*Aurai*; LXXXI.1). The αὔρα is the light breath of air, the morning breeze off the water, gentler than the wind. Hera is "supplying to mortals the kindly breezes that nourish the soul" (XVI.3), and the note at XVI.1, 6 explains why the breezes are hers: the hymn makes Hera the air, on the play of Ἥρα on ἀήρ which Plato's Socrates puts forward in the *Cratylus* (404c). The note at XVI.3 adds that the physical and the psychological senses of breath are not separated in "nourish the soul". The Clouds are "fair-breathing with breezes" (XXI.6), Tethys "struck by sweet-breathing breezes about the earth" (XXII.3), the Nymphs "sweet-breathing in the breezes" (LI.11), and the hymn to Boreas opens "Shaking with wintry breezes the deep air of the kosmos" (LXXX.1). At LXVI.2 the codices have αὔραις too, where Hermann prints αὐγαῖς, so that Hephaistos is "shining with flaming beams" rather than breezes (the apparatus at LXVI.2). One hymn is addressed to the breezes themselves: "Breezes born of the sea, Zephyr-breezes, walkers in air" (LXXXI.1), where the note at LXXXI.1 records that "born of the sea" is Abel's, unattributed, for the codices' "born of all things", so that the hymn begins at sea or in the kosmos by one letter.

See also

Βορέας; Ζέφυρος; Ἥρα; ψυχή.

[950] Hesiod, *Works and Days* 773, 780, 782, 798.

βαθυδίνης · deep-eddying

βαθυδίνης, *bathydinēs*, "deep-eddying"

Attested: βαθυδίνης (*bathydinēs*; XXXVIII.17). The second hymn to the Kouretes tells what their anger does: "Immortal daimones, nourishers and in turn destroyers, / whenever you stir yourselves in anger against men, / destroying their living and their goods, and the men themselves / burning — then the great deep-eddying sea groans" (XXXVIII.14–17). The compound joins βαθύς, "deep", to δίνη, "eddy, whirl": water that turns in deep whirlpools. In epic it is the epithet of rivers and of Okeanos, whom Hesiod's Earth bears "deep-eddying" (*Theogony* 133).[951] The note at XXXVIII.14–19 observes that the Kouretes are "nourishers and destroyers", the doubleness given to Earth and to Persephone in half a line and here in six; the note at XXXVIII.15, 17 records that the temporal clause of line 15 is the conjecture of Bentley, a critic Abel names only here, and the apparatus that πιμπράντες, "burning", at 17 is Wiel's for πιμπλάντες. The sea groans because the gods of the armed dance are angry (see Κουρῆτες).

See also

δίνη; Κουρῆτες; Ὠκεανός.

βαθύστερνος · deep-breasted

βαθύστερνος, *bathysternos*, "deep-breasted"

Attested: βαθυστέρνοιο (*bathysternoio*; XVII.3), βαθύστερν' (*bathystern'*; XXVI.6), βαθυστέρνου (*bathysternou*; LXXIV.3). The compound is βαθύς, "deep", and στέρνον, "breast, chest". Poseidon is addressed as "you who dwell in the foundations of the deep-breasted sea" (XVII.3), Gaia "everlasting, most august, deep-breasted, of blessed lot" (XXVI.6), and Leukothea "ruler of the deep-breasted sea" (LXXIV.3). The word is given to the two great bodies of the world, earth and sea, and the image is of their depth as a body's, a breast that holds and nourishes. Hesiod's Earth is

[951] Hesiod, *Theogony* 133.

"broad-breasted", εὐρύστερνος (*Theogony* 117); Pindar has Zeus split the "deep-breasted earth" with his bolt to swallow Amphiaraos (*Nemean* 9.24–25).[952] The Hymns give Earth the depth and give the same breast to the sea. Leukothea, who rules it, is the mortal Ino who leapt into it with her son and became its saviour (the note on LXXIV–LXXV; see Λευκοθέα).

See also

βαθυδίνης; Γαῖα; Λευκοθέα; Ποσειδῶν.

βλάστημα · growth

βλάστημα, *blastēma*, "growth", "offspring", "shoot"

Attested: βλάστημα (*blastēma*; V.5, XII.9, XIII.6, LXXIX.2). The noun of βλαστάνω, "sprout, put forth": a shoot, a growth, and so an offspring. Aither is hailed "O shining growth, light-bearing, star-gleaming" (V.5; see ἀστεροφεγγής); Herakles "self-begotten, untiring, best growth of the earth" (XII.9; see αὐτοφυής); Kronos "offspring of Gaia and of starry Ouranos" (XIII.6); and Themis "the young shoot of Gaia, the bud-faced maiden" (LXXIX.2). Three of the four are children of Earth, and the word keeps the plant in the genealogy: a god grows from the ground as a shoot does. Themis' line doubles the image, the shoot and the bud, καλυκῶπις, "bud-faced". The remaining place, V.5, gives the plant's word to the brightest and highest thing, the aither, and can be read as making even the upper air a growth of the world. Phersephone is addressed with the related βλαστός, "showing forth your sacred body in green-fruited shoots" (XXIX.13). The edition renders the noun "growth" at V.5 and XII.9, "offspring" at XIII.6 and "shoot" at LXXIX.2; none of the four lines carries an apparatus entry on it.

See also

ἀστεροφεγγής; αὐτοφυής; Γαῖα; θάλος; Θέμις; Κρόνος.

[952] Hesiod, *Theogony* 117; Pindar, *Nemean* 9.24–25.

βολίς · bolt

βολίς, *bolis*, "shaft", "bolt"

Attested: βολίσιν (*bolisin*; XII.10), βολίσι (*bolisi*; XLIV.5). The noun of βάλλω, "throw": a thing thrown, a dart or missile. Herakles is "flashing with first-born shafts, daimon of great renown" (XII.10), and Semele bore Dionysos "by the bolts of Zeus of the lightning, son of Kronos" (XLIV.5). Both places are editors'. At XII.10 βολίσιν is Lennep's for the codices' φολίσιν (the apparatus at XII.10). At XLIV.5 βολίσι is Wiel's for the codices' βουλαῖς, "counsels" (the note at XLIV.4–5; see ἀστράπιος; βουλή). The word therefore stands in the collection only by conjecture, twice, and in the second place it replaces the counsels of Zeus with his weapon. Of Herakles the shafts can be read as light: the twelve labours he creeps through "from the risings to the settings" (XII.12; see ἀντολία) are the sun's course through the twelve signs in the note at XII.11–12, and his "first-born shafts" can be read as the sun's first rays.

See also

ἀντολία; ἀστράπιος; βουλή; Ἡρακλῆς; κεραυνός.

βρασμός · quaking

βρασμός, *brasmos*, "quaking"

Attested: βρασμούς (*brasmous*; XLVII.3). The hymn to Perikionios tells its one event: the god, "winding about the house of Kadmos on every side, / stayed the earth's strong quakings, driving them away / when the fire-bearing flash shook the whole ground / with the rushings of the storm-blast" (XLVII.2–5). Βρασμός is from βράζω, "boil, seethe": a seething or heaving, and of the ground a quake that throws it up. The treatise *On the Cosmos* that goes under Aristotle's name gives the name βράσται to the earthquakes that heave the ground up and down (4, 396a).[953] The note at XLVII.1–5 finds the earthquake the hymn's own (see βακχευτής; περικιόνιος). The earthquake also rests on an editor: at line 4 ἐκίνησε,

[953] [Aristotle], *On the Cosmos* 4, 396a.

"shook", is the conjecture of Scriverius, one of the critics Abel reports, for the codices' ἐνίκησε, "conquered", and the note at XLVII.4 observes that with the manuscripts the flash overcomes the earth rather than shaking it. The god of the vine is here a stayer of quakes, as Poseidon is asked to keep "the seats of the earth" safe (XVII.9; see γαιήοχος).

See also

βακχευτής; γαιήοχος; περικιόνιος; Σεμέλη.

βροντή · thunder

βροντή, *brontē*, "thunder"; Βρονταί, *Brontai*, "the Thunders"

Attested: Βροντάς (*Brontas*; Prayer 39), βροντῇσι (*brontēisi*; XIX.3). The proem names the Thunders among its powers: "and the Thunders, and the parts of the four-pillared Kosmos, I name aloud" (Prayer 39). The note at Prayer 39 reads the four-pillared Kosmos as the four elements, the world's supports, and records that αὐδῶ, "I name aloud", is the correction of Portus, one of the critics Abel reports, for the codices' αὐλῶν. The Thunders are capitalised, as powers to be called on with the rest. In the hymn to Zeus of the Thunderbolt they are the god's: Zeus is "shaking the seat of the all-blessed with divine thunders" (XIX.3), where βροντῇσι is Hermann's Ionic form for βρονταῖσι (the apparatus at XIX.3). The seat of the blessed is Olympos, and the thunder shakes the gods' own dwelling, as the bolt shakes the world below: it is the bolt "at which, blazing forth, both earth and sea have shuddered" (XIX.12–13). Hesiod names one of the Cyclopes Brontes, Thunderer, among the three who made Zeus his weapons (*Theogony* 139–141; see ἀστράπιος).[954] The adjective is given to Zeus, his bolt and the Clouds (see βρονταῖος).

See also

ἀστράπιος; βρονταῖος; Ζεύς; κεραυνός; κόσμος.

[954] Hesiod, *Theogony* 139–141.

γαληνιάω · growing calm again

γαληνιάω, *galēniaō*, "growing calm again", "serene"

Attested: γαληνιόωσα (*galēnioōsa*; XXII.5), γαληνιόων (*galēnioōn*; LIV.11). The verb of γαλήνη, the calm of a windless sea: to be or grow calm. The hymn to the Sea gives four lines to how the sea moves, and the last of them is the calm: Tethys is addressed as "breaking your long waves on the beaches and the rocks, / growing calm again in soft and fair-weather courses" (XXII.4–5). The note at XXII.2–5 calls the passage a sustained piece of plain description, the sea swelling, struck by wind, breaking on rock and flattening again, with nothing in it theological. At line 5 εὐδίοις, "fair-weather", is Abel's for the codices' εὐδεινοῖς (the apparatus at XXII.5). In Silenos' hymn the word has moved from the water to the mind: he is "crying euhoi, lover of the thyrsos, serene among the companies" (LIV.11). Homer's calm is the end of a storm: after two days and nights at sea the wind drops for Odysseus, "and there was a calm, without a breath of wind" (*Odyssey* 5.391–392).[955] The codices have the noun once more, where the printed text has the god's nurses: at LII.8 they read γαληναῖς, "calms", for which Wiel wrote τιθήνας (the apparatus at LII.8; see Βάκχοιο τροφοί).

See also

Βάκχοιο τροφοί; γλαυκῶπις; Σιληνός; Τηθύς.

γενεά · race

γενεά, *genea*, "race", "generation"

Attested: γενεήν (*geneēn*; XI.20, XVIII.5), γενεή (*geneē*; XXXVII.6). Γενεά is a family, a race, the people born at one time, and so a generation. Pan is "feeding the race of men throughout the boundless kosmos" (XI.20), Plouton is "giving wealth to the race of mortals with the fruits of the years" (XVIII.5), and the Titans are told "for from you comes every generation throughout the kosmos" (XXXVII.6; see ἀρχαὶ καὶ πηγαί).

[955] Homer, *Odyssey* 5.391–392.

Two gods feed and enrich the human race, and the Titans begin it, with every living kind beside it (XXXVII.4–6; see ἀρχαὶ καὶ πηγαί). Homer's most famous use of the word sets the human race beside the plants. Glaukos, asked his lineage by Diomedes, answers that men's generations go as the leaves' do: the wind scatters the leaves on the ground and the wood puts out others when spring comes (*Iliad* 6.145–149).[956] The collection's three places speak of the race as a whole, fed, enriched and begotten, and never of a single generation passing.

See also

ἀρχαὶ καὶ πηγαί; γένεσις; Πάν; Πλούτων; Τιτάν.

γένεσις · origin

Coming into being and its source, given as a title to three first powers, Night, the First-born and Okeanos, each of whom can be read as standing near the start of a different Orphic account of the world · Orphic Hymns

γένεσις, *genesis*, "origin", "begetting", "births"

At a Glance

The word. Γένεσις is coming-to-be: birth, origin, the source from which a thing comes, and in the plural the births or beginnings of things. In philosophy it became becoming, as against being.

In the Hymns. Four lines. Night is "origin of all things" (III.2), Protogonos "origin of the blessed and of mortal men" (VI.3), Okeanos "the begetting of the immortal gods and of mortal men" (LXXXIII.2), and the Horai bring "the fruitful births of the seasons" (XLIII.11).

In this edition. "Origin" at III.2 and VI.3, "begetting" at LXXXIII.2, "births" at XLIII.11.

A place to read. III.1–3, the opening of the hymn to Nyx.

[956] Homer, *Iliad* 6.145–149.

Meaning

Called γένεσις, a god is not the parent of one line but the point from which coming-to-be itself starts. The collection gives the title to three different powers, and does not rank them. Each of the three can be read as the beginning of the world in some account of it, so that the word marks, in three hymns, the place where a theogony would start.

Use in the Hymns

Three first powers. Night is the first: "Nyx, mother of gods and of men, I shall sing. / Nyx, origin of all things, whom let us also call Kypris" (III.1–2; see Νύξ). Protogonos is the second, "egg-born, glorying in golden wings, / bellowing like a bull, origin of the blessed and of mortal men" (VI.2–3; see Πρωτόγονος). Okeanos is the third: "Okeanos I call, imperishable father, who is for ever, / the begetting of the immortal gods and of mortal men" (LXXXIII.1–2; see Ὠκεανός). The note at III.2 sets out what the first claim aligns with. Night as origin agrees with the theogony that Aristotle's pupil Eudemus reported and, on the usual reconstruction, with the Derveni papyrus; it does not agree with the Rhapsodies, which begin from Chronos and the egg, nor with the theogony that later Platonists report under the name of Hieronymus, which begins from water. "There is no single Orphic cosmogony", the note concludes. The collection can be read as bearing it out: the egg-born Protogonos of the Rhapsodies and Okeanos, a god of the water from which the Hieronyman account begins, are given the same title as Night, in hymns of their own.

The Homeric line. The note at LXXXIII.2 observes that Okeanos' line is close to XLI.2, where the Mother Antaia is mother "of the immortal gods and of mortal men", and that the Homeric tag both recall is Hera's θεῶν γένεσις in the *Iliad* (14.201). Of the four places this is the one with a pedigree.

The births of the seasons. In the hymn to the Horai the plural is not a first power but a recurrence: the goddesses are asked to come "bringing on the fruitful births of the seasons blamelessly" (XLIII.11). The note at

XLIII.11 observes that the word for seasons here is καιροί, where the hymn's own title-word is ὧραι, so that the line sets the goddesses beside a different word for the same thing (see Ὧραι). The origin of the world in three hymns becomes, in this one, the yearly coming-to-be of the crops.

Places to read

Every line in which the word occurs, in the order of the book.

III.2 Nyx is the origin of all things, and is also called Kypris.

VI.3 Protogonos is the origin of the blessed and of mortal men.

XLIII.11 The Horai bring on the fruitful births of the seasons.

LXXXIII.2 Okeanos is the begetting of the immortal gods and of mortal men.

Earlier poetry and cult

In the *Iliad* Hera, on her way to beguile Zeus, tells Aphrodite she is going to visit "Okeanos, origin of the gods, and mother Tethys" (14.201), and Sleep calls Okeanos "the origin of all things" (14.246).[957] The Hymns' Okeanos keeps Hera's word. Aristophanes' birds tell a theogony of their own in which Night is near the start: in the beginning were Chaos and Night, black Erebos and broad Tartaros, and black-winged Night laid a wind-egg, from which in due season Eros sprang, with golden wings (*Birds* 693–699).[958] Night, an egg and a golden-winged god are already together there, as Night and the "egg-born" Protogonos "glorying in golden wings" (VI.2) are together in the collection.

Later readings

Plato's Socrates, in the *Theaetetus*, takes Homer's line on Okeanos and Tethys as a sign that the poets held all things to be the offspring of flux and motion (152e).[959] In the *Cratylus* he sets beside it a verse of Orpheus, that fair-flowing Okeanos was the first to marry, and wed his sister Tethys,

[957] Homer, *Iliad* 14.201, 14.246.

[958] Aristophanes, *Birds* 693–699.

[959] Plato, *Theaetetus* 152e.

daughter of the same mother (402b–c).[960] In the *Timaeus* the word takes its philosophical sense: Timaeus begins by distinguishing what always is and has no γένεσις from what comes to be and never is (27d–28a).[961] The hymns use the word of gods; Plato's use of it for the whole world of change can be read as the end of the road that begins with Homer's Okeanos.

In this edition

The edition renders γένεσις "origin" for Night and Protogonos, "begetting" for Okeanos and "births" for the plural at XLIII.11. None of the four lines carries an apparatus entry.

See also

ἀρχή; Νύξ; Πρωτόγονος; Τηθύς; Ὠκεανός; Ὧραι.

γονιμώδης · birth-giving

γονιμώδης, *gonimōdēs*, "birth-giving"

Attested: γονιμώδεα (*gonimōdea*; LV.19). Aphrodite is asked to come from wherever she is, and one of the places offered is Egypt: "or on the plains, with chariots wrought of gold, / hold the birth-giving baths of sacred Egypt" (LV.18–19). The note at LV.15–26 counts the places offered as alternatives, Olympos, Syria, Egypt, the open sea, the shore and Cyprus, and observes that Egypt is named here for the third time in the collection, after Apollo "of Memphis" (XXXIV.2) and Mise "beside the stream of Egypt" (XLII.10). The adjective is from γόνιμος, "fertile, productive", the word of Leto's and Semele's "fruitful birth-pang" (see γονίμη ὠδίς). Egypt's waters are the Nile's, and the birth-giving baths can be read as the river's yearly flood, which made the plain bear. Herodotus says that the Egyptians below Memphis gather their crops with less labour than any other men, since the river rises of itself and waters the fields and

[960] Plato, *Cratylus* 402b–c.

[961] Plato, *Timaeus* 27d–28a.

then goes back (2.14).[962] The goddess who is told "you bring forth all things" (LV.5) is offered, among her seats, the country where the earth itself was made fruitful by water.

See also

Ἀφροδίτη; γονίμη ὠδίς; Μίση.

δελφίς · dolphin

δελφίς, *delphis*, "dolphin"

Attested: δελφῖνες (*delphines*; XXIV.8). The hymn to the Nereids, after five lines to the daughters of Nereus, turns to the other creatures of the deep, "and others who dwell in the deep, the Tritonian swell, / water-runners, leapers, rolling about the wave, / sea-roaming dolphins, loud in the brine, dark-gleaming" (XXIV.6–8; see ἁλιρρόθιος; Νηρηΐς). The note at XXIV.6–8 observes that the hymn drifts off its addressees and praises the dolphins in the same vocative register as the nymphs (see ἁλιρρόθιος); they are therefore among those called on in the petition that follows (XXIV.9). In story the dolphin was the sea's carrier and the gods' disguise. The *Homeric Hymn to Dionysos* turns the pirates who seized the god into dolphins as they leap into the sea (7.51–53), and in the *Homeric Hymn to Apollo* the god himself leaps onto a Cretan ship "in the form of a dolphin" and afterwards bids the sailors pray to him as Delphinios (400–402, 493–496).[963] Pausanias reports the story, told at the Molourian rock and at the Isthmus, that the drowned Melikertes was carried ashore at the Isthmus by a dolphin and honoured there under his new name Palaimon (1.44.8, 2.1.3), the god whom the collection makes a rescuer of ships (see Παλαίμων).[964] The hymn's dolphins come in a list and carry no story.

[962] Herodotus 2.14.

[963] *Homeric Hymn to Dionysos* (7) 51–53; *Homeric Hymn to Apollo* (3) 400–402, 493–496.

[964] Pausanias 1.44.8, 2.1.3.

See also

ἁλιρρόθιος; εἰνάλιος; Νηρηΐς; Παλαίμων.

δεσμοὶ ἄρρηκτοι · unbreakable bonds

δεσμοὶ ἄρρηκτοι, *desmoi arrēktoi*, "unbreakable bonds"

Attested: δεσμοὺς ἀρρήκτους (*desmous arrēktous*; XIII.4). The bonds that Kronos holds, in the line where he is addressed: "you who hold unbreakable bonds throughout the boundless kosmos" (XIII.4; see Κρόνος), in a hymn that plays on his name as Chronos, Time, the god who consumes all things and increases them again (XIII.3; see αἰών; δαπανάω). The adjective rests on an editor. The codices give ἀρρήτους, "unspeakable bonds", and Abel prints Lennep's ἀρρήκτους (the apparatus at XIII.4; see ἄρρητος). Lennep's phrase is Homer's. When Hephaistos learns of Ares and Aphrodite, he goes to his forge and hammers out "bonds unbreakable, not to be loosed", to hold them fast where they lie (*Odyssey* 8.272–275).[965] The collection's other ἄρρηκτος belongs to force: the thunderbolt is "unbreakable, heavy in wrath, resistless" (XIX.11) and Ares "Unbreakable" (LXV.1). In story Kronos was the one bound. Hesiod's conquered Titans were sent beneath the earth and bound in cruel bonds, where they dwell below about Kronos (*Theogony* 717–718, 851), and the Erinyes in Aeschylus' *Eumenides* throw it at Apollo that Zeus "himself bound his aged father Kronos" (640–641).[966] The hymn turns the story round. Its Kronos holds the bonds, not of a prison but of the whole kosmos, and the reading of him as Time makes them the bonds by which time holds everything that comes to be (see δεσμός).

See also

αἰών; ἄρρητος; δαπανάω; δεσμός; Κρόνος.

[965] *Odyssey* 8.272–275.

[966] Hesiod, *Theogony* 717–718, 851; Aeschylus, *Eumenides* 640–641.

δεσμός · bond

What holds things together: run up the pillar in the Perikionios hymn, held by Kronos throughout the kosmos and loosed by Death from the body · Orphic Hymns

δεσμός, *desmos*, plural δεσμά, *desma*, and δεσμοί, *desmoi*, "bond"; δεσμεύω, *desmeuō*, "bind"

At a Glance

The word. Δεσμός, from δέω, "bind", is anything that binds: a rope, a chain, a fetter, the knot that holds a thing together. From Plato on it is also the philosophers' word for what makes many things one.

In the Hymns. Four lines. The Perikionios hymn closes its one story with "the bond of all things" (XLVII.5), Kronos holds "unbreakable bonds" (XIII.4), Sleep is "binding bodies" (LXXXV.4), and Death looses "the firm-held bonds of nature" (LXXXVII.4).

In this edition. "Bond" and "bonds", and "binding" for the verb.

A place to read. XLVII.1–6, the hymn to Perikionios.

Meaning

A bond holds two things together or holds one thing still. The word therefore faces two ways: the bond of the prisoner, which the gods put on their enemies, and the bond of a structure, without which it falls apart. The Hymns use both, and the two meet where life is concerned: the bond that keeps soul and body together is a structure while it lasts and a prison to be loosed when it ends.

Use in the Hymns

The bond of all things. The Perikionios hymn tells how the god, winding about the house of Kadmos, held it through the earthquake "when the fire-bearing flash shook the whole ground / with the rushings of the storm-blast; and the bond of all things ran up" (XLVII.4–5; see βρασμός; περικιόνιος). The note at XLVII.5 calls the line obscure and says the hymn gives no help: the bond may be the vine running up the pillar,

which would be the cult image; it may be the god himself as what holds all things together; or it may be the earth's own binding, released and springing back. Nothing in the apparatus touches the line, so the difficulty lies in the poem, not in its transmission. The first reading keeps to the house, the second makes the ivy-god the bond of the world, and the hymn, which has called him "the pillar-encircling, the giver of wine" (XLVII.1), allows both.

Bonds of the kosmos and of the body. Kronos holds "unbreakable bonds throughout the boundless kosmos" (XIII.4; see δεσμοὶ ἄρρηκτοι), the bonds of time over everything that comes to be. The last two places belong to the brothers Sleep and Death. Sleep comes to all, "binding bodies in fetters never forged of bronze" (LXXXV.4; see ἀχάλκευτος), and Death is told: "your sleep shatters the soul and the body's frame, / whenever you loose the firm-held bonds of nature" (LXXXVII.3–4; see αἰώνιον ὕπνον). The bonds of nature can be read as what holds soul and body together; Sleep adds his own bonds to the body each night, and Death unties the old ones. The hymn to Death asks only that the loosing come late (LXXXVII.10–12; see γῆρας).

The loosening gods. The collection gives its Bacchic god the opposite office. He is "Iakchos the loosener" (XLII.4), "loosener daimon" and "loosener" in the hymn to Lysios (L.2, 8), "loosener" in the trieteric hymn (LII.2; see λύσιος), and Leukothea is told "you alone loose the piteous doom of mortals at sea" (LXXIV.6). Binding and loosing are the two hands of the powers the book calls on.

Places to read

Every line in which the noun or its verb occurs, in the order of the book.

XIII.4 Kronos holds unbreakable bonds throughout the boundless kosmos.

XLVII.5 When the flash shook the ground, the bond of all things ran up.

LXXXV.4 Sleep comes to all, binding bodies in fetters never forged of bronze.

LXXXVII.4 Death looses the firm-held bonds of nature.

Earlier poetry and cult

The bonds of the gods in Hesiod are the bonds of the defeated. Zeus loosed his father's brothers, the sons of Ouranos, from the cruel bonds in which their father had bound them, and they gave him thunder and the bolt in thanks (*Theogony* 501–505).[967] Hephaistos' unbreakable bonds round Ares and Aphrodite are the craftsman's revenge (*Odyssey* 8.272–281; see δεσμοὶ ἄρρηκτοι).[968]

Later readings

Plato made the bond a principle. In the *Timaeus* two things cannot be well joined without a third, "for there must be some bond in the middle to bring both together; and the most beautiful of bonds is the one that makes itself and the things it binds as nearly one as possible", which proportion does best (31b–c).[969] The *Symposium* gives the same binding work to the daimonic, which stands between gods and men and binds the whole together (202e; see δαίμων). In the *Timaeus* death too is a loosing of bonds. When the bonds of the triangles about the marrow can no longer hold, they let go the bonds of the soul, "and she, loosed according to nature, flies away with pleasure"; the death that comes with old age at the end of its course is the least painful of deaths (81d–e).[970] In the *Phaedo* Socrates has Simmias agree that death is the name for "a loosing and parting of soul from body", the soul set free "as from bonds", and that this loosing is the philosophers' practice (67c–d).[971] Plato's natural death and the hymn's can be read as the same event, the bonds of nature loosed, and the hymn's prayer that old age come first is Plato's painless death in other words, independently of him.

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[967] Hesiod, *Theogony* 501–505.

[968] *Odyssey* 8.272–281.

[969] Plato, *Timaeus* 31b–c.

[970] Plato, *Timaeus* 81d–e.

[971] Plato, *Phaedo* 67c–d.

In this edition

The edition renders the noun "bond" or "bonds" at all three places and the verb δεσμεύων "binding" (LXXXV.4).

See also

αἰώνιον ὕπνον; ἀνάγκη; ἀχάλκευτος; βρασμός; γῆρας; δαίμων; δεσμοὶ ἄρρηκτοι; Θάνατος; λύσιος; περικιόνιος; ὕπνος.

δίνη · eddy

δίνη, *dinē*, "eddy", "whirling"

Attested: δίνῃσιν (*dinēisin*; IV.4), δίνῃσι (*dinēisi*; VII.4), δίναις (*dinais*; XL.15); the verb δινηθείς (*dinētheis*; VI.7, Hermann's for the codices' δινήεις), δινεύουσα (*dineuousa*; X.22), and the noun δίνευμα in δινεύμασιν (*dineumasin*; VIII.7) and δινεύμασι (*dineumasi*; XIX.10). A whirl, a vortex, an eddy of water; anything that turns round on itself. In the collection it is the turning of the heavens. Ouranos is the "house of the blessed gods, travelling in the whirlings of the rhombos" (IV.4), and Helios is addressed as "driving your track in the whirlings of an endless rhombos" (VIII.7; see ῥόμβος), where the note at VIII.7 observes that twice now the movement of a heavenly body is described by the motion of a ritual instrument, the bull-roarer. The Stars are "wheeling in circling eddies, rushing with fire" (VII.4), Protogonos "whirled everywhere through the kosmos on beating wings" (VI.7), and Physis is "whirling a swift current in an ever-flowing eddy" (X.22). The thunderbolt comes "in the whirlings of a boundless whirr" (XIX.10), and Demeter's revellers dance "in the wheeling eddies" (XL.15). The philosophers had made the whirl the engine of the world. Empedocles writes of the time "when Strife had reached the lowest depth of the whirl, and Love comes to be in the middle of the eddy" (B35.3–4), and Physis' line keeps both his words, δίνη in the verb and στροφάλιγξ, "eddy", independently of him.[972] Aristophanes made the doctrine a joke: in the *Clouds* Socrates tells

[972] Empedocles, fr. B35.3–4 Diels–Kranz.

Strepsiades that not Zeus but "ethereal Vortex" drives the clouds, and Strepsiades concludes that Zeus is gone and Vortex is now king (379–381).[973] The Hymns keep the whirl and keep Zeus; their heavens turn as the rhombos turns in the initiate's hand.

See also

βαθυδίνης; Δημήτηρ Ἐλευσινία; εἰλιγμός; Οὐρανός; ῥόμβος; Φύσις.

δροσοείμων · dew-clad

The title of the Clouds and the Nymphs, the powers of moisture dressed in the water they give to the earth · Orphic Hymns

δροσοείμων, *drosoeimōn*, "dew-clad"

At a Glance

The word. A compound of δρόσος, "dew", and εἶμα, "garment": clothed in dew, wearing it as a robe.

In the Hymns. Two lines, both plural and both vocative. The Clouds are "dew-clad, fair-breathing with breezes" (XXI.6), and the Nymphs "of the springs, runners, dew-clad, light of foot" (LI.6). The Horai wear the same garment in other words, "dewy robes of thick-grown flowers" (XLIII.6).

In this edition. "Dew-clad" at both places.

A place to read. XXI.1–7, the hymn to the Clouds.

Meaning

Dew comes in the night, in clear and windless weather, and by morning lies on everything that grows. It is water that has not fallen as rain, the quietest of the gifts of moisture. To call a power "dew-clad" puts the effect on the one who brings it: the dew that will rest on the fields is first the robe of the Clouds and the Nymphs. The word also marks them as powers whose bodies are hardly bodies at all, wearing water and air.

[973] Aristophanes, *Clouds* 379–381.

Use in the Hymns

The Clouds. The hymn to the Clouds has seven lines and turns at the sixth. Its first five describe them in motion: "fruit-nourishing" and "rain-bearing, driven by the winds throughout the kosmos" (XXI.1–2), then the storm, "of the thunder, fiery, loud-roaring, watery-pathed, / holding in the bosom of the air a shuddering clatter, / drawn back by the blasts, clattering in headlong course" (XXI.3–5). At the moment of asking the hymn changes their dress: "you I now beseech, dew-clad, fair-breathing with breezes, / to send fruit-nourishing rains upon mother earth" (XXI.6–7; see αὔρα). The same powers that were thunder are addressed in their gentlest form when the gift is wanted, and the petition asks for rain, the dew's larger kin, "fruit-nourishing" as the clouds themselves were in the first line (XXI.1).

The Nymphs. The Nymphs are addressed as daughters of Okeanos "who keep your dwellings in the water-coursed hollows beneath the earth" (LI.1–2), and their sixth line runs "of the springs, runners, dew-clad, light of foot" (LI.6). Springs, running water and dew are three forms of one element, and the Nymphs' hymn, after sixteen lines of titles, asks for nothing but water, "pouring a healthful stream in the seasons that increase growth" (LI.18; see Νύμφαι). The note at LI.1–16 counts the proportion as the collection's most extreme, sixteen lines of the register of names and two of request.

The Horai's robes. The Horai, the Seasons, are "clothing yourselves in dewy robes of thick-grown flowers" (XLIII.6; see Ὧραι), with the adjective δροσερός. The flowers are their dress and the dew is on the flowers: the image of the compound is spelled out in a line.

Places to read

The two lines in which the word occurs, with the line that gives the Horai dewy robes.

XXI.6 The Clouds are besought as dew-clad, fair-breathing with breezes, to send rain.

XLIII.6 The Horai clothe themselves in dewy robes of thick-grown flowers.

LI.6 The Nymphs are of the springs, runners, dew-clad, light of foot.

Earlier poetry and cult

In the *Iliad*, when Zeus and Hera lie together on Ida, the earth sends up fresh grass, "dewy lotus" and crocus and hyacinth beneath them; they draw about themselves a fair golden cloud, "and the glistening dew fell from it" (14.347–351).[974] Homer's gods are clothed in a cloud that sheds dew, the picture the compound puts in a word. Alcman made Dew a goddess, Ersa, the daughter of Zeus and Selene, in a line that speaks of "such things as Ersa nourishes" (fr. 57 PMG).[975] In Aristophanes' *Clouds* the chorus's first song, sung before the Clouds come into view, calls on the "everlasting Clouds" to rise "visible, in our dewy, bright-shining nature" (*Clouds* 275–276).[976] His Clouds and the hymn's wear the same dew.

Later readings

Aristotle explains dew in the *Meteorologica*: the vapour drawn up by day, when it does not rise far and the night is clear and still, condenses as it cools and falls again as dew, or, if the cold is greater, as hoar-frost (1.10, 347a13–28).[977] Plutarch, in his *Table Talk*, quotes Alcman's line on Dew, the daughter of Zeus and Selene, and, taking Zeus for the air, reads it as evidence that the moon's light moistens, since the dew falls most at the full moon (3.10, 659b–c).[978] The philosophers and the poets agree in placing dew at night and in calm, the hour and the weather in which the hymn's Clouds are no longer thunder.

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[974] *Iliad* 14.346–351.

[975] Alcman, fr. 57 *PMG*.

[976] Aristophanes, *Clouds* 275–276.

[977] Aristotle, *Meteorologica* 1.10, 347a13–28.

[978] Plutarch, *Table Talk* 3.10, 659b–c.

In this edition

The edition renders δροσοείμονες "dew-clad" at XXI.6 and LI.6, and δροσερούς "dewy" at XLIII.6. None of the three lines carries an apparatus entry on the word.

See also

αὔρα; νεφέλη; Νύμφαι; Ὠκεανός; Ὧραι.

Δώριος διάκοσμος · the Dorian ordering

Δώριος διάκοσμος, *Dōrios diakosmos*, "the Dorian ordering"

Attested: Δώριον ἐς διάκοσμον (*Dōrion es diakosmon*; XXXIV.18); Δώριον (*Dōrion*; XXXIV.23). In the long passage on Apollo's lyre the god fits the pole of heaven together, going now to the nete, now to the hypate, "now to the Dorian ordering" (XXXIV.16–18), and when the seasons are given to the strings, winter to the hypatai and summer to the netai, he gives "the Dorian to the seasonable flower of much-loved spring" (XXXIV.22–23; see ἁρμονία). Δώριος names the Dorian mode, one of the ἁρμονίαι, the tunings of Greek music; διάκοσμος is an arrangement set in order, the word of κόσμος with διά-. In the hymn the Dorian lies between the extremes and goes with spring, the season between winter and summer. The philosophers had already made the Dorian the mode of balance. In the *Republic* Socrates, who says he does not know the modes, asks to keep one that imitates a brave man in war and in every forced task and another for the works of peace, and Glaucon names the two that are left the Dorian and the Phrygian (3.398e–399c), and Aristotle writes that the Dorian alone of the modes seems to set the hearer in the middle state and make him steady (*Politics* 8.5, 1340b3–5).[979] Their Dorian mean and the hymn's Dorian spring can be read as one idea of the middle, the mode in which nothing is too high or too low. The noun had its own history among the philosophers. Parmenides' goddess, turning from her account of truth to the opinions of mortals, declares to him the "arrangement" of

[979] Plato, *Republic* 3.398e–399c; Aristotle, *Politics* 8.5, 1340a40–b5.

the world, τὸν διάκοσμον, "likely in every part" (B8.60).[980] In the hymn the διάκοσμος is no longer seeming but music, the order into which Apollo tunes the heavens.

See also

Ἀπόλλων; ἁρμονία; ἐναρμόνιος; κόσμος; πόλος.

ἕδρανα γῆς · seats of the earth

ἕδρανα γῆς, *hedrana gēs*, "seats of the earth"

Attested: ἕδρανα γῆς (*hedrana gēs*; XVII.9). The plural of ἕδρανον, "seat, foundation" (see ἕδρανον): the ground on which the earth rests and stays still. The phrase stands in the petition of the hymn to Poseidon, who is asked: "may you keep safe the seats of the earth and the fair course of ships, / bringing peace, health, and blameless prosperity" (XVII.9–10; see γαιήοχος; εἰρήνη). The god who shakes the earth is asked to keep it still, and the line joins his two realms, the ground he shakes and the sea he rules, in one request for safety. The earth that rests on seats is the earth of the earthquake theory the collection gives Nereus, who shakes Deo's sacred foundation when he shuts the winds in the innermost hiding-places (XXIII.5–6; see Δηώ). The fear behind the petition can be read beside an epic scene. When the gods go to war in the *Iliad*, Zeus thunders from above and Poseidon below shakes the boundless earth and the steep peaks of the mountains, so that every foot of Ida trembles; and Aidoneus, lord of the dead, leaps from his throne in terror lest Poseidon split the earth open above him and lay bare the dank houses the gods themselves hate (20.56–65).[981] The seats of the earth are what stands between the living and that underworld, and the hymn asks the earth-shaker to leave them in place.

[980] Parmenides, fr. B8.60 Diels–Kranz.

[981] *Iliad* 20.54–66.

See also

γαιήοχος; Δηώ; ἕδρανον; εἰρήνη; Ποσειδῶν.

ἕδρανον · seat

ἕδρανον, *hedranon*, "seat"

Attested: ἕδρανον (*hedranon*; XVIII.7, XIX.3, XXVI.4); the plural ἕδρανα (*hedrana*; XVII.9, in ἕδρανα γῆς); the kindred ἕδρη (*hedrē*; XXIII.1). A seat, a place where one sits or a thing rests; from ἕζομαι, "sit". In the collection it is the seat of the world and of the gods. Earth is twice the seat: Plouton was allotted "the earth, queen of all, / seat of the immortals, mighty support of mortals" (XVIII.6–7; see Πλούτων), and Gaia herself is "seat of the immortal kosmos, maiden of many patterns" (XXVI.4; see Γαῖα). The third place can be read as Olympos, and there the seat is shaken: Zeus of the Thunderbolt is "shaking the seat of the all-blessed with divine thunders" (XIX.3; see βροντή). The *Odyssey* had made Olympos the one seat that never shook: Athena goes back to Olympos, "where they say the seat of the gods stands safe for ever", not shaken by winds nor wet with rain nor touched by snow, but spread with cloudless air and white radiance (6.41–46).[982] The hymn to the thunderbolt gives the god the power to shake even that. The kindred ἕδρη is the sea's floor: Nereus is addressed: "O you who hold the roots of the deep, the dark-gleaming seat" (XXIII.1; see Νηρεύς). The collection's world has three seats, earth, heaven and the deep, and the gods who sit on them are the gods who can move them.

See also

βροντή; Γαῖα; ἕδρανα γῆς; Νηρεύς; Πλούτων.

εἰνάλιος · of the sea

εἰνάλιος, *einalios*, "of the sea"

[982] *Odyssey* 6.41–46.

Attested: εἰναλίην (*einaliēn*; I.2), εἰναλίῃ (*einaliē*; X.14), εἰναλίοις (*einaliois*; XVII.6), εἰναλίου (*einaliou*; XXIV.1, LXIV.3), εἰναλίων (*einaliōn*; XXXVII.5, LXXVIII.11), εἰνάλιοι (*einalioi*; XXXVIII.2), εἰνάλιος (*einalios*; LXIII.16). The epic adjective of ἅλς, "the salt sea", with εἰν, "in": of the sea, living in the sea. Its chief use is in a formula of three realms. Hekate is "of heaven, of earth and of the sea" (I.2; see Εἰνοδία; Ἑκάτη), Physis is "ruling in the aither and on the earth and in the sea" (X.14), and the Kouretes are "of heaven and of earth and of the sea, rich in blessing" (XXXVIII.2; see οὐράνιοι χθόνιοί τε καὶ εἰνάλιοι). Hesiod had given Hekate the same three shares, a portion of the earth and of the barren sea and of the starry heaven, honoured above all the gods (*Theogony* 411–415).[983] The collection's first hymn can be read as keeping Hesiod's Hekate, and the formula passes from her to the powers that rule everything. The word also counts the living things of the sea with those of land and air: the Titans are the sources "of the creatures of the sea, of the winged, and of those who dwell on land" (XXXVII.5), and the dawn gladdens the tribes "of four-footed and winged and sea-dwelling, of many nations" (LXXVIII.11). It names the sea's own powers: Poseidon is "shaking the salt water with the rushings of the sea" (XVII.6), the Nereids are "Nymphs of Nereus of the sea" (XXIV.1), Nomos is "the just seal / of the salt sea and of earth" (LXIV.2–3), and at the close of the hymn to Dikaiosyne Poseidon is reached only by a periphrasis, "Zeus of the deep salt sea" (LXIII.16; see Γαῖα).

See also

Γαῖα; δελφίς; Εἰνοδία; Ἑκάτη; Νηρεύς; Νόμος; οὐράνιοι χθόνιοί τε καὶ εἰνάλιοι; Ποσειδῶν; Φύσις.

ἐμπυρίφοιτος · that walk in fire

The last of the proem's classes of daimones, an editor's compound for the manuscripts' fire-walkers, one of a family of words that name a region by the way a power moves through it · Orphic Hymns

[983] Hesiod, *Theogony* 411–415.

ἐμπυρίφοιτος, *empyriphoitos*, "that walk in fire"

At a Glance

The word. A compound of ἐν, "in", πῦρ, "fire", and the root of φοιτάω, "go to and fro, haunt": one who walks or ranges in fire.

In the Hymns. One line, the close of the proem's division of the daimones: "and of earth, and beneath the earth, and those that walk in fire" (Prayer 33). The compound is Wiel's; the manuscripts give πυριφοίτους.

In this edition. "Those that walk in fire".

A place to read. Prayer 31–34.

Meaning

The proem divides the daimones by region, and the region it names last is fire. Of the four elements fire was the hardest to people: the philosophers who gave each element its kind of life had to look for the fire-dwellers, and found them in a furnace, on the moon or in the stars. The proem does not say which it means. Its word gives the fire-dwellers not a nature but a way of moving, like the collection's other walkers in air, in mist and on the mountains, and the region is known by the powers that range through it.

Use in the Hymns

The proem's classes. After the gods the proem calls their lesser powers by region: "and the most divine Daimon, and the Daimon who brings men ruin, / and daimones of heaven, and of the air, and of the waters, / and of earth, and beneath the earth, and those that walk in fire" (Prayer 31–33; see δαίμων). The note at Prayer 31–33 calls the list "the nearest thing in the proem to a system". The manuscripts' word already names the fire-walkers; Wiel's adds the preposition and elides ἠδέ.

The walkers. The word belongs to a family the collection uses often, compounds in -φοιτος that place a power in a region by its going. Selene is "walker in the air" (IX.2), the Breezes "walkers in air" (LXXXI.1), the nymphs "walkers in the mist" (LI.5; see ἠερόφοιτος), and Notos is told

"this is your air-walking prerogative from Zeus" (LXXXII.4). Hekate is "walker on the mountains" (I.8), the nymphs and Dionysos "mountain-roaming" (LI.9, LII.10; see οὐρεσίφοιτος), Artemis "night-walking" (XXXVI.6; see νυκτερόφοιτος), and Night plays "in pursuits that roam the air" (III.9). Air, mountain and night each have their walkers; fire has the proem's daimones.

The Stars. The collection's other powers of fire are elements and gods: Aither "fire-breathing" (V.3; see πυρίπνους), Hephaistos "untiring fire" (LXVI.1; see ἀκάματον πῦρ). The nearest to the proem's class are the Stars, whom their hymn calls "the holy daimones" (VII.2) and "of heaven and of earth, fire-coursing, ever unwearied" (VII.9; see ἄστρον; πυρίδρομος). The fire-walking daimones can be read as the stars, daimones whose element is fire and whose life is their course through it.

Places to read

The line in which the word stands, with every line in which one of its kindred compounds in -φοιτος stands, in the order of the book.

Prayer 33 The proem calls the daimones of earth, beneath the earth, and those that walk in fire.

I.8 Hekate is walker on the mountains.

III.9 Night plays in pursuits that roam the air.

IX.2 Selene is night-running, walker in the air.

XXXVI.6 Artemis is lover of the chase, night-walking.

LI.5 The nymphs are glad in caves, walkers in the mist.

LI.9 The nymphs are humming, mountain-roaming.

LII.10 The trieteric Dionysos is mountain-roaming.

LXXXI.1 The Breezes are born of the sea, walkers in air.

LXXXII.4 Notos has an air-walking prerogative from Zeus.

Earlier poetry and cult

The oldest of the walkers is Homer's. Althaia's curse is heard by "the Erinys who walks in the mist", ἠεροφοῖτις, from Erebos (*Iliad* 9.571–572), and Agamemnon blames his folly on "Zeus and Moira and the Erinys who

walks in the mist" (19.87; see Ἐρινύες).[984] The epic compound already names a power by the element it ranges in; the collection makes a family of it, and the proem gives it fire.

Later readings

Plato's Timaeus gives the world four kinds of living things, one for each region: the heavenly race of the gods, the winged kind that travels the air, the kind that lives in water, and the kind that walks on land; and the god made the divine kind "for the most part of fire", so that it should be the brightest to see and the fairest (*Timaeus* 39e–40a).[985] For Plato the fire-dwellers are the stars. Aristotle looked for them on earth. In Cyprus, he reports, where the copper ore is burnt for many days, winged creatures a little larger than big flies are born in the fire and leap and walk through it; and the salamander, as they say, puts out fire by walking through it (*History of Animals* 5.19, 552b10–17).[986] Elsewhere he says that plants belong to earth, water animals to water and land animals to air, but that the fourth kind, which fire would need, must be sought on the moon (*Generation of Animals* 3.11, 761b13–23).[987] Philo argues that the whole world must be ensouled, each element holding its own living things: the earth land animals, the sea and rivers water animals, fire the fire-born, which are said to be found especially in Macedonia, and heaven the stars; and the air is full of souls, the beings other philosophers call daimones (*On the Giants* 6–8).[988] The proem's fire-walking daimones stand between these answers, and can be read with either, the stars of Plato and Philo or the creatures of Aristotle's furnace.

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[984] Homer, *Iliad* 9.571–572, 19.87.

[985] Plato, *Timaeus* 39e–40a.

[986] Aristotle, *History of Animals* 5.19, 552b10–17.

[987] Aristotle, *Generation of Animals* 3.11, 761b13–23.

[988] Philo of Alexandria, *On the Giants* 6–8.

In this edition

The edition renders ἐμπυριφοίτους "those that walk in fire". It is Wiel's ἠδ' ἐμπυριφοίτους for the manuscripts' ἠδὲ (or ἰδὲ) πυριφοίτους (the apparatus at Prayer 33). The kindred compounds are rendered by the region and the motion: "walker in the air", "walkers in air", "walkers in the mist", "air-walking", "walker on the mountains", "mountain-roaming", "night-walking", "that roam the air".

See also

ἀκάματον πῦρ; ἄστρον; δαίμων; Ἐρινύες; ἠερόφοιτος; νυκτερόφοιτος; οὐρεσίφοιτος; πυρίδρομος; πυρίπνους.

ἐναρμόνιος · harmonious

ἐναρμόνιος, *enarmonios*, "harmonious"

Attested: ἐναρμόνιον (*enarmonion*; VIII.9). In tune, fitted to a harmony; in music, of the enharmonic scale. Helios has it among his titles: "of the golden lyre, drawing the harmonious course of the kosmos" (VIII.9; see Ἥλιος; χρυσολύρης). The note at VIII.9 calls the phrase "the music of the spheres, stated in four words and not elaborated". The note at XI.6 sets Pan "striking out the harmony of the kosmos in playful song" (XI.6) beside this line as the same claim, observing that here too the lyre is named beside the act rather than made its means; the hymn to Apollo, the other god of the golden lyre, elaborates what this line only states (XXXIV.16–23; see ἁρμονία). Aristotle reports the theory with the hymn's own word and rejects it. Some, he says, hold that bodies so great as the sun, the moon and the stars must make a sound as they move, and that since their speeds stand in the ratios of the concords, the sound of the stars' circling is harmonious, ἐναρμόνιον; we do not hear it because we have heard it from birth, as smiths no longer notice their din (*On the Heavens* 2.9, 290b12–

29).[989] Plato's myth of Er gives the same harmony to the Sirens of the spindle (*Republic* 10.617b; see ἁρμονία).[990]

See also

ἁρμονία; Ἥλιος; κόσμος; χρυσολύρης.

ἔναυσμα · kindling

ἔναυσμα, *enausma*, "kindling"

Attested: ἔναυσμα (*enausma*; V.3, XI.16). From ἐναύω, "kindle, light a fire from another fire": the spark or ember from which a fire is lit, and so what sets a thing alight. The collection uses it twice of the source of life, in nearly the same words at the line's end, ζωοῖσιν ἔναυσμα. Aither is "all-subduer, fire-breathing, kindling for all that lives" (V.3; see Αἰθήρ; πανδαμάτωρ; πυρίπνους), where πανδαμάτορ is Abel's and πυρίπνους Dinner's for the codices' πανδαμάτωρ and πυρίπνουν (the apparatus at V.3). In Pan's hymn the parts of the kosmos are named after the earth that is set fast upon him, and among them is "the airy portion of nourishment, kindling for living things" (XI.16; see Πάν), where the note at XI.13–17 observes that air has replaced heaven in the list. The kindling is given once to the upper fire and once to the air, and the two lines can be read as one doctrine: the life of living things is lit from the element above them, as a hearth is lit from another fire.

See also

Αἰθήρ; Πάν; πανδαμάτωρ; πυρίπνους.

[989] Aristotle, *On the Heavens* 2.9, 290b12–29.

[990] Plato, *Republic* 10.617b.

ἑπτάπορος · seven-pathed

The seven paths of the planets, among which Ares wheels his fiery circle above the third orbit: the astronomy that marks the imported hymn to Ares as the work of a later and more learned hand · Orphic Hymns

ἑπτάπορος, *heptaporos*, "seven-pathed"

At a Glance

The word. Formed from ἑπτά, "seven", and πόρος, "way, course": having seven paths. Of the sky it names the seven courses of the planets, the sun and moon among them.

In the Hymns. One line, in the hymn to Ares that Hermann moved into the collection: Ares wheels his fire-bright circle "among the seven-pathed constellations of the aither" (LXXXVIII.7).

In this edition. "Seven-pathed".

A place to read. LXXXVIII.6–8.

Meaning

Greek astronomy counted seven wandering lights, the moon, the sun and five planets, each moving on its own circle against the fixed stars, and from the fourth century BC each of the five had a god's name. The planet of Ares, red as fire, moved on the third circle counted inward from the slowest, Kronos'. The hymn to Ares sets its god there, among "the seven-pathed constellations", and so gives the god of war a second body in the sky. The note at LXXXVIII.6–8 calls the astronomy "the clearest single mark in the hymn of a later and more learned hand", and it is the word that carries it.

Use in the Hymns

Ares in the sky. After five lines of war-titles the hymn lifts its god into the heavens and addresses him as "sceptred lord of manhood, wheeling your fire-bright circle / among the seven-pathed constellations of the aither, where colts / all ablaze hold you for ever above the third orbit" (LXXXVIII.6–8; see Ἄρης; ζαφλεγής; πυραυγής). The note at

LXXXVIII.6–8 reads the seven-pathed constellations as the planetary orbits and the third as Mars counted inward from Saturn. The colts that carry him can be read as the planet's motion made a chariot, and the prayer that follows calls on him as "shedding gently from on high your gleam upon our / life" (LXXXVIII.10–11), the planet's light as the god's influence.

The third lot and the third orbit. The note at LXXXVIII.6–8 adds that the collection uses τριτάτης, "third", twice elsewhere, both times of the Homeric division of the world by lot, the sea for Poseidon (XVII.7) and the earth for Plouton (XVIII.6). "Here the third is a place in the sky." The old order of the world by lots and the new order by orbits meet in one word.

Two collections. The hymn is the eighth of those transmitted with Homer's, and Abel's note on LXXXVIII records that Hermann moved it from there, "not rightly" (see Ἄρης). In that collection it stands as it stands here, with the seven-pathed constellations and the third orbit (*Homeric Hymn* 8.6–8), and the note on LXXXVIII calls it no older than the late antique Orphic collection, and very probably by Proclus.[991]

The seven zones. The collection's other seven is the Stars' "seven shining zones" (VII.8; see ἑπταφαής), which can be read as the planetary spheres, though the note there calls that identification the reader's and not the hymn's. If it is right, the imported hymn to Ares counts the spheres again, in another word.

Places to read

The line in which the word stands, with the line of the Stars' seven zones.

VII.8 The Stars oversee the seven shining zones.

LXXXVIII.7 Ares wheels his fire-bright circle among the seven-pathed constellations of the aither.

[991] *Homeric Hymn to Ares* (8) 6–8.

Later readings

Plato gives the planets their orbits and the fourth of them its red, and the *Epinomis* gives the red star its god. In the *Timaeus* the god makes the sun, the moon and the five other stars called wanderers, "seven bodies" for seven circles, so that time might be measured, and names one of them "the star sacred to Hermes" (38c–d).[992] In the myth of Er the whorls of the spindle of Necessity are eight, the outermost the fixed stars and the seven within them the planets, and the fourth from outside is "reddish" (*Republic* 10.616d–617a).[993] The *Epinomis*, transmitted among Plato's works, names the three slowest by their gods: the slowest is Kronos', the next Zeus', "and the next after that Ares', which has the reddest colour of all" (987c).[994] Counted inward from Kronos' star, Ares' is the third, the orbit above which the hymn's colts hold him.

In this edition

The edition renders ἑπταπόροις "seven-pathed" and τριτάτης ὑπὲρ ἄντυγος "above the third orbit". The hymn carries one apparatus entry, Abel's note on its place in the collection, and none on the lines of the astronomy.

See also

Ἄρης; ἄστρον; ἑπταφαής; ζαφλεγής; πυραυγής.

ἑπταφαής · seven shining

ἑπταφαής, *heptaphaēs*, "seven shining"

Attested: ἑπταφαεῖς (*heptaphaeis*; VII.8). Formed from ἑπτά, "seven", and the root of φάος, "light": sevenfold shining. The Stars are "overseeing the seven shining zones, roaming the air" (VII.8; see ἄστρον). The note at VII.8 says that the word occurs only here in Greek, that the seven zones are usually taken for the planetary spheres, "almost certainly right, but the

[992] Plato, *Timaeus* 38c–d.

[993] Plato, *Republic* 10.616d–617a.

[994] [Plato], *Epinomis* 987c.

identification is the reader's and not the hymn's", and that it is the only place in the collection where the spheres are counted. The imported hymn to Ares counts them again with another word, "the seven-pathed constellations of the aither" (LXXXVIII.7; see ἑπτάπορος). The hymn to the Stars makes them "signifiers of every allotment" and orderers of "the divine path of mortal men" (VII.6–7), and the note at VII.6–7 calls it "astrology stated as cult": the Stars that oversee the seven shining zones are the powers that assign the lots. The codices read ὑφορώμενοι for the printed ἐφορώμενοι, "overseeing" (the apparatus at VII.8).

See also

ἄστρον; ἑπτάπορος.

ἑρπετόν · creeping thing

ἑρπετόν, *herpeton*, "creeping thing"

Attested: ἑρπετόν (*herpeton*; LXXVIII.10). From ἕρπω, "creep": anything that goes on the ground, and in the poets any living creature. Eos wakes the whole of living nature: "every mortal rejoices, and every creeping thing, and the other tribes / of four-footed and winged and sea-dwelling, of many nations" (LXXVIII.10–11; see ἐργάσιμον βίοτον; Ἠώς). The note at LXXVIII.10–11 reads the division into creeping, four-footed, winged and marine as "a catalogue of the whole animate world", all of it waking with the light. The collection's one other list of the animals divides them by element: the Titans are the sources "of the creatures of the sea, of the winged, and of those who dwell on land" (XXXVII.5), and the dawn here adds the creeping kind to the three. In the *Odyssey* the word is Proteus' shape-shifting: Eidothea warns Menelaos that the old god will try to become "all the creeping things that are on the earth, and water and fierce fire" (4.417–418).[995]

See also

ἐργάσιμον βίοτον; Ἠώς.

[995] Homer, *Odyssey* 4.417–418.

ἐρωμανής · maddened with love

ἐρωμανής, *erōmanēs*, "maddened with love"

Attested: ἐρωμανέων (*erōmaneōn*; LV.14). Formed from ἔρως, "desire", and the root of μαίνομαι, "rage": mad with desire. Aphrodite, who has yoked mortals in unbridled necessities (LV.13; see ἀχαλίνωτος ἀνάγκη), has yoked with them "the great tribe of wild beasts, maddened with love, beneath charms" (LV.14; see Ἀφροδίτη). The form is Hermann's: the codices read ἐρωτομανῶν ἀπό, and Hermann gave the line ἐρωμανέων ὑπό (the apparatus at LV.14), so that the form of the word and the preposition ὑπό, "beneath", are his; in the manuscripts the beasts are mad with love from charms, ἀπὸ φίλτρων. The goddess's power over the animals is old, and the note at LV.11 sets this line beside its oldest witness. In the *Homeric Hymn to Aphrodite* she goes to Ida, and grey wolves and fierce-eyed lions, bears and swift leopards follow her fawning, and she casts longing into their hearts so that they all lie down two by two in the shady glens (5.68–74).[996] The hymn's beasts are mad with the same desire, yoked like mortals to the goddess's necessity.

See also

Ἀφροδίτη; ἀχαλίνωτος ἀνάγκη; Ἔρως.

εὔδιος · of fair weather

εὔδιος, *eudios*, "of fair weather", "fair", "fair-weather"

Attested: εὔδιον (*eudion*; V.6), εὔδιε (*eudie*; VIII.14), εὐδίοις (*eudiois*; XXII.5), εὔδιοι (*eudioi*; XXXVIII.24). From εὖ, "well", and the root of Ζεύς, Διός, the bright sky: under a clear sky, calm, fair. The collection uses it of the weather and of the powers that make it. The whole request of the hymn to Aither is for it: "calling on you I beseech you to be tempered and fair" (V.6; see Αἰθήρ; κεράννυμι), and the note at V.6 observes that "after the cosmology, what is actually asked for is a mild sky". Helios is "of fair weather, all-shining, the circling eye of the kosmos" (VIII.14; see Ἥλιος),

[996] *Homeric Hymn to Aphrodite* (5) 68–74.

where πασιφαές is Pierson's for the codices' παμφαῆ (the apparatus at VIII.14). Tethys' sea is "growing calm again in soft and fair-weather courses" (XXII.5; see Τηθύς), the end of the four lines the note at XXII.2–5 calls plain description of the sea. And the Kouretes, "called heavenly twins in Olympos", are "fair-breathing, of fair weather, saving and kindly" (XXXVIII.23–24; see Κουρῆτες), the sailors' saviours who calm the sea. Pindar gives the same gift to one of the twins, Kastor of the golden chariot, "who after the wintry storm brings fair weather shining down on your blessed hearth" (*Pythian* 5.9–11), and the hymn's heavenly twins can be read beside him, independently of him.[997] At XXII.5 εὐδίοις is Abel's for the codices' εὐδεινοῖς (the apparatus at XXII.5); the other three lines carry no apparatus entry on the word.

See also

Αἰθήρ; Ἥλιος; κεράννυμι; Κουρῆτες; Τηθύς.

εὔλιθος · fair-stoned

εὔλιθος, *eulithos*, "fair-stoned"

Attested: εὐλίθου (*eulithou*; LIX.4). From εὖ, "well", and λίθος, "stone": of fine stone. It describes the cave of the Moirai, the one dwelling the collection gives them: they dwell "upon the lake / of darkness, where the mournful water under the night-heat / breaks out in the shadowy recess of a sleek, fair-stoned cave" (LIX.2–4; see Μοῖραι). The note at LIX.3–4 calls the dwelling unusual in itself and observes that "little of the picture is transmitted". The genitives λιπαροῦ, εὐλίθου and ἄντρου are Hermann's, the codices having λιπαρῷ μυχῷ εὐλίθῳ ἄντρῳ, and in line 3 Wiel's ὀρφναίης and λυγρόν stand for the codices' οὐρανίας, "heavenly", and λευκόν, "white". As the note puts it, "The manuscripts describe a heavenly lake with white water; the printed text describes an underground one with mournful water." The fair stone of the cave is transmitted, and like "sleek" beside it keeps its sense in either text: a cave of good stone, sleek and shadowed, from which the Moirai range out over the earth.

[997] Pindar, *Pythian* 5.9–11.

See also

Μοῖραι.

ζαφλεγής · all ablaze

ζαφλεγής, *zaphlegēs*, "all ablaze"

Attested: ζαφλεγέες (*zaphlegees*; LXXXVIII.8). From the intensive ζα- and the root of φλέγω, "burn, blaze": full of fire. It stands in the hymn to Ares the planet, of the colts that draw him: the god is told that among the seven-pathed constellations "colts / all ablaze hold you for ever above the third orbit" (LXXXVIII.7–8; see Ἄρης; ἑπτάπορος; πυραυγής). The hymn is the one Abel prints while protesting that Hermann moved it into the collection from the Homeric Hymns, where it stands eighth (the note on LXXXVIII), so that the word is the Homeric Hymn's. Homer uses it of men, not of stars. Apollo, refusing to fight Poseidon for the sake of mortals, calls them wretched creatures who are like leaves, "now all ablaze with life, eating the fruit of the field, / now wasting away, without heart" (*Iliad* 21.464–466).[998] In Homer the blaze is the vigour of a man in his prime, in the hymn the fire of the red planet. The collection's other words of this root belong chiefly to the lightning, Zeus "kindling the blazing lightning in streams full of cloud" (XIX.4; see Ζεύς), his bolts "well-rushing and flaming" (XIX.7) and Zeus of the Lightning "flaming" (XX.2), and otherwise to the heavenly flames of the proem (Prayer 3), "the swift flames of the sun" (LX.6) and Hephaistos "shining with flaming beams" (LXVI.2). The line carries no apparatus entry on the word.

See also

Ἄρης; ἑπτάπορος; Ζεύς; πυραυγής.

[998] Homer, *Iliad* 21.464–466.

Ζεφυρῖτις · Zephyr-breeze

Ζεφυρῖτις, *Zephyritis*, "Zephyr-breeze"

Attested: Ζεφυρίτιδες (*Zephyritides*; LXXXI.1). A feminine adjective formed on Ζέφυρος, the west wind: belonging to Zephyros, his breeze. It stands with αὖραι in the first line of the hymn headed to Zephyros: "Breezes born of the sea, Zephyr-breezes, walkers in air" (LXXXI.1; see αὖρα; Ζέφυρος). The note on LXXXI observes that the hymn is addressed not to the god but to this plural of him, and that its grammar stays feminine plural throughout, so that the Zephyr-breezes, not the god, are the hymn's addressees. The line carries two apparatus entries, neither on the word (the apparatus at LXXXI.1; see Ζέφυρος). Homer has a feminine of the same kind in the orchard of Alkinoos, where the fruit never fails, but "the West Wind's breath, always blowing", Ζεφυρίη πνείουσα, makes some grow and ripens others (*Odyssey* 7.117–119).[999] There, as in the hymn, the wind is known by what comes from it.

See also

αὖρα; Ζέφυρος; ἠέριος.

ζοφοειδής · gloom-shaped

ζοφοειδής, *zophoeidēs*, "gloom-shaped"

Attested: ζοφοειδέα (*zophoeidea*; VII.10, XVIII.8, LXXI.9). From ζόφος, the murky dark of the west and of the world below, and εἶδος, "form": having the look of the gloom. The collection gives it three times, to night and to the region of the dead. The Stars are "for ever lighting the gloom-shaped robe of night" (VII.10; see ἄστρον; Νύξ); Plouton is addressed as "you who fixed your throne beneath the gloom-shaped region" (XVIII.8; see Ἅδης); and Meilinoe appears "in hostile assaults through the gloom-shaped night" (LXXI.9; see Μειλινόη). The noun behind it is Homer's word for the darkness that fell to Hades by lot, "the murky gloom" (*Iliad* 15.191; see Ἅδης), and for the dark into which the shades go down: the

[999] Homer, *Odyssey* 7.117–119.

seer Theoklymenos sees the porch and the court of Odysseus' house full of ghosts "hastening to Erebos beneath the gloom" (*Odyssey* 20.355–356).[1000] The hymns' compound carries the gloom from the dead to the night as well: the robe of night that the Stars light, and the place beneath which the god of the dead has his throne. None of the three lines carries an apparatus entry on the word.

See also

Ἅδης; ἄστρον; ζοφόεις; Μειλινόη; Νύξ.

ζοφόεις · dusky

ζοφόεις, *zophoeis*, "dusky"

Attested: ζοφόεντα (*zophoenta*; LXXVIII.4). An adjective from ζόφος, the murky dark: dusky, full of gloom. Eos has it in the account of her work: "you who the dusky, black-skinned journeying of night / send by your risings down beneath the underparts of earth" (LXXVIII.4–5; see Ἠώς; Νύξ). The dawn drives the night's dark journey below the earth, and the dusk goes down where Homer put it, to the west and the underworld; in the *Iliad* Hektor does not care whether the birds fly to the right, toward the dawn and the sun, or to the left, "toward the murky gloom" (12.239–240; see ζοφοειδής).[1001] The word is Hermann's. The note at LXXVIII.4 records that the codices read ζοφερήν τε, that κελαινόχρωτα is Abel's accentuation of their κελαινοχρῶτα, and that Abel adds a query in his own voice, "should one write ζοφερήν τε κελαινόχροόν τε?", which would keep the manuscripts' first word and change the second. He offers it and does not take it; the English follows the printed text. The two adjectives of the line, dusky and black-skinned, make night a dark body that the dawn sends down.

[1000] Homer, *Iliad* 15.191; *Odyssey* 20.355–356.

[1001] Homer, *Iliad* 12.239–240.

See also

ζοφοειδής; Ἠώς; Νύξ.

ζώνη · zone

ζώνη, *zōnē*, "zone"

Attested: ζώνας (*zōnas*; VII.8). The girdle or belt worn at the waist, and by extension a band that goes round something, a zone of the sky. The Stars have it in the line that counts the heavens: "overseeing the seven shining zones, roaming the air" (VII.8; see ἄστρον; ἐπταφαής). The note at VII.8 takes the seven zones for the planetary spheres, as the reader's identification and not the hymn's (see ἐπταφαής). The word's first sense stands elsewhere in the collection in compounds: the foster-mothers of Dionysos are "fair-girdled" (XXX.9, LIII.6, and by Dorville's conjecture LIV.5), and Prothyraia is "loosener of the girdle" (II.7) and Artemis "looser of the girdle" (XXXVI.5; see λυσίζωνος), the goddess of childbirth who loosens the girdle of the woman in labour. The same word girds a woman and the heavens. Virgil gives the heavens another number: "five zones hold the sky", one always red with the flashing sun, two at the edges dark with ice, and two between granted to wretched mortals by the gods, with a path cut slantwise through them for the signs (*Georgics* 1.233–239).[1002] Virgil's zones are bands of climate, the hymn's seven are bands of light, and the two counts can be read side by side, independently of each other. The codices read ὑφορώμενοι for the printed ἐφορώμενοι, "overseeing" (the apparatus at VII.8).

See also

ἄστρον; ἐπταφαής; λυσίζωνος.

ζῳογόνος · life-begetting

ζῳογόνος, *zōiogonos*, "life-begetting"

[1002] Virgil, *Georgics* 1.233–239.

Attested: ζῳογόνοι (*zōiogonoi*; XXXVIII.3). From ζῷον, "living thing", and the root of γίγνομαι, "come into being": begetting living things. The second hymn to the Kouretes gives it to the dancers as winds: "Kouretes of clashing bronze, holding warlike arms, / of heaven and of earth and of the sea, rich in blessing, / life-begetting breaths, noble saviours of the kosmos" (XXXVIII.1–3; see Κουρῆτες; πνοή). The note at XXXVIII.3, 22 observes that the hymn calls them breaths twice, "life-begetting" here and "everflowing breaths, soul-nourishing, misty" at line 22, and that "the armed dancers of the opening have become winds by the end", so that the storm of lines 14–19 is their doing and not a simile. The breath that begets life can be read beside the air in Pan's hymn, "the airy portion of nourishment, kindling for living things" (XI.16; see ἔναυσμα). The same hymn makes them "nourishers and in turn destroyers" (XXXVIII.14), so that the breath that begets life also brings the storm. The line carries no apparatus entry on the word.

See also

ἔναυσμα; Κουρῆτες; πνοή.

ἡδύπνοος · sweet-breathing

ἡδύπνοος, *hēdypnoos*, "sweet-breathing", "sweet-blowing"

Attested: ἡδυπνόοισι (*hēdypnooisi*; XXII.3), ἡδυπνόοις (*hēdypnoois*; XXVI.7), ἡδύπνοοι (*hēdypnooi*; LXXXI.2). Formed from ἡδύς, "sweet", and πνοή, "breath": breathing or blowing sweetly. Three hymns use it, of the wind and of the earth. Tethys is "struck by sweet-breathing breezes about the earth" (XXII.3; see Τηθύς), in the passage the note at XXII.2–5 calls plain description of how the sea moves. Earth rejoices "in sweet-breathing grasses" (XXVI.7; see Γαῖα), where the breath is the scent of the pasture. The Zephyr-breezes are "sweet-blowing, whispering, holding rest from toil" (LXXXI.2; see Ζέφυρος). The collection's εὔπνοος, "fair-breathing", is close in sense: the Clouds are "fair-breathing with breezes" (XXI.6) and the Kouretes "fair-breathing" (XXXVIII.24; see εὔδιος), but the nymphs are "sweet-breathing in the breezes" (LI.11), so that at LI.11

the edition gives εὔπνοος the English it gives this word. None of the three lines carries an apparatus entry on the word. In all three places the breath is gentle, and the storm-winds of the collection have other words.

See also

Γαῖα; εὔδιος; Ζέφυρος; Τηθύς.

ἠέριος · airy

ἠέριος, *ēerios*, "airy", "of the air"

Attested: ἠερίους (*ēerious*; Prayer 32), ἠέριον (*ēerion*; XI.16, XX.2), ἠερίοις (*ēeriois*; XVI.8), ἠέριαι (*ēeriai*; XXI.1, LIX.15, LXIX.9, LXXXI.6), ἠερίοισιν (*ēerioisin*; LXXI.6). The epic adjective of ἀήρ, "air, mist": of the air, airy. In Homer it means "at early morning", the time of the mist, as when Thetis "rose at early dawn to great heaven and Olympos" (*Iliad* 1.497).[1003] The collection uses it only of the air. It places beings there: the proem's daimones "of heaven, and of the air, and of the waters" (Prayer 32; see δαίμων), the "Airy clouds" (XXI.1; see νεφέλη), Zeus of the Lightning "of the air" (XX.2), and the Zephyr-breezes, "of the air, unseen, light-winged" (LXXXI.6; see Ζέφυρος). It names a share of the world, "the airy portion of nourishment" in Pan's hymn (XI.16; see ἔναυσμα), and the "airy rushings" with which Hera is "shaken ... throughout the stream" (XVI.8; see Ἥρα). And it gives the dread powers their unseen speed: the Erinyes are "airy, unseen, swift-running as thought" (LXIX.9; see Ἐρινύες), the Moirai "airy ones" (LIX.15; see Μοῖραι), and Meilinoe "maddens mortals with airy apparitions" (LXXI.6; see Μειλινόη). Four places are editors': at XI.16 and XX.2 ἠέριον is Abel's and Hermann's for the codices' ἀέριον, at XXI.1 ἠέριαι is Abel's for ἠέριοι, and at LIX.15 ἠέριαι stands by Ruhnken's exchange of the epithets of lines 15 and 17, the codices having νυκτέριοι there (the apparatus at XI.16, XX.2 and XXI.1 and the note at LIX.15, 17). The word that in Homer marks the misty morning marks in the hymns what cannot be grasped.

[1003] Homer, *Iliad* 1.497.

See also

δαίμων; ἔναυσμα; Ἐρινύες; Ζέφυρος; Ἥρα; Μειλινόη; Μοῖραι; νεφέλη.

ἠεροειδής · misty

ἠεροειδής, *ēeroeidēs*, "misty"

Attested: ἠεροειδεῖς (*ēeroeideis*; XXXVIII.22). From ἀήρ, epic ἠήρ, "mist, air", and εἶδος, "look": having the look of mist, hazy, dim. The hymn to the Kouretes ends its titles by making them winds: "everflowing breaths, soul-nourishing, misty" (XXXVIII.22; see ἀέναος; Κουρῆτες). The note at XXXVIII.3, 22 observes that the hymn calls them πνοιαί, breaths, twice, and that "the armed dancers of the opening have become winds by the end, which is what makes the storm of 14–19 their doing rather than a simile". In Homer the word belongs to distance and depth: the "misty sea" over which a ship sails (*Odyssey* 2.263) and the "misty cave" in Scylla's cliff (12.80), places whose far parts the eye cannot make out.[1004] The hymn's misty breaths keep that sense of the half-seen. The form is Hermann's, Ionic, for the codices' ἀεροειδεῖς (the apparatus at XXXVIII.22), the form of the philosophers' word: the Stoic Antipater, as Diogenes Laertius reports, called the substance of god ἀεροειδής, "air-like" (7.148).[1005] Printed with the epic eta, the word can be read as looking back to Homer; with the codices' alpha, toward the schools.

See also

ἀέναος; ἠερόμορφος; Κουρῆτες.

ἠερόμορφος · of airy form

ἠερόμορφος, *ēeromorphos*, "of airy form", "of the form of air"

Attested: ἠερόμορφε (*ēeromorphe*; XIV.11, XVI.1), ἠερόμορφοι (*ēeromorphoi*; LXXXI.6). From ἀήρ, epic ἠήρ, and μορφή, "shape": having

[1004] Homer, *Odyssey* 2.263, 12.80.

[1005] Diogenes Laertius 7.148.

the shape of air, and so no shape that can be seen. Two goddesses and a company of breezes are given it. Rhea is addressed as "lover of the running course, of airy form" (XIV.11; see Ῥέα); Hera, two hymns later, is addressed in the first line of her hymn as "Seated in dark-blue hollows, of airy form" (XVI.1; see Ἥρα); and the hymn to the Zephyr-breezes ends by calling them "of the air, unseen, light-winged, of the form of air" (LXXXI.6; see ἀφανής; Ζεφυρῖτις). The note at XIV.11 observes that the word passes from Rhea to Hera, "The collection's epithets travel", and the note on XVI (Cross) that the half-line "blessed bedfellow" passes between them too, of the wife of Kronos and the wife of Zeus. In Hera's hymn the word begins an allegory the whole hymn sustains, Hera as the air (see Ἥρα); for the breezes it is simply what they are. All three forms are editors': the codices read ἀερόμορφε and ἀερόμορφοι, and the Ionic eta is Abel's at XIV.11 and Hermann's at XVI.1 and LXXXI.6 (the apparatus at XIV.11, XVI.1, LXXXI.6). The edition renders the word "of airy form" for the goddesses and "of the form of air" for the breezes.

See also

ἀφανής; Ζεφυρῖτις; ἠεροειδής; Ἥρα; Ῥέα.

ἠεροφεγγής · shining through the air

ἠεροφεγγής, *ēerophengēs*, "shining through the air"

Attested: ἠεροφεγγῆ (*ēerophengē*; XX.2). From ἀήρ, epic ἠήρ, and φέγγος, "light, gleam": shining in or through the air. The hymn to Zeus of the Lightning gives it to the god in a line of four epithets: "of the air, flaming, fire-roaring, shining through the air" (XX.2; see ἀστράπιος; ἠέριος; πυρίβρομος). The note at XX.1–5 observes that the hymn holds four lines of epithet before the god's name arrives at line 5, and that the pair of Zeus hymns "divides the storm between the bolt and the flash". The line places him twice in the air, at its beginning and its end: the lightning's god belongs to the air it lights. The word occurs nowhere else in the collection. Three of the line's four words are editors': ἠέριον and ἠεροφεγγῆ are

Hermann's for the codices' ἀέριον and ἀεροφεγγῆ, and πυρίβρομον is Pierson's for πυρίδρομον, "fire-running" (the apparatus at XX.2).

See also

ἀστράπιος; Ζεύς; ἠέριος; πυρίβρομος.

ἠεροφοῖτις · walker in the air

ἠεροφοῖτις, *ēerophoitis*, "walker in the air"

Attested: ἠεροφοῖτι (*ēerophoiti*; IX.2). The feminine noun beside ἠερόφοιτος: she who ranges in the ἀήρ, the air or the mist. The hymn to Selene gives it to the moon in its second line: "bull-horned Mene, night-running, walker in the air" (IX.2; see Μήνη; Σελήνη). The note at IX.2, 3 observes that Selene and Mene are named in the same hymn, "the Greek and the Anatolian moon" together. The word is Homer's, and in Homer it belongs to the Erinys, "who walks in the mist" (*Iliad* 9.571, 19.87; see ἐμπυρίφοιτος; Ἐρινύες), the unseen avenger who hears a curse from Erebos. The hymn gives the avenger's word to the moon, and the change of subject can be read as a change of sense: the Erinys walks in the dark mist, the moon in the air she lights. Abel accents it ἠεροφοῖτι, the regular vocative of the feminine in -ῖτις, as Homer accents ἠεροφοῖτις (see ἠερόφοιτος). IX.2 carries no apparatus entry on the word.

See also

ἐμπυρίφοιτος; Ἐρινύες; ἠερόφοιτος; Μήνη; Σελήνη.

ἠερόφοιτος · walker in air

Ranging through the air or the mist: Night's pursuits, the Nymphs, the Breezes and the south wind's office, one Homeric word heard in two senses · Orphic Hymns

ἠερόφοιτος, *ēerophoitos*, "walker in the mist", "walker in air", "air-walking", "that roam the air"

At a Glance

The word. From ἀήρ, epic ἠήρ, and the root of φοιτάω, "go to and fro, range": ranging in the ἀήρ. In Homer ἀήρ is mist, the haze that hides; for the philosophers it is air, the element. The compound can mean either.

In the Hymns. Four lines: Night's pursuits (III.9), the Nymphs (LI.5), the Zephyr-breezes (LXXXI.1) and Notos' prerogative (LXXXII.4). The feminine noun ἠεροφοῖτις is given to Selene (IX.2; see ἠεροφοῖτις).

In this edition. "That roam the air" (III.9), "walkers in the mist" (LI.5), "walkers in air" (LXXXI.1), "air-walking" (LXXXII.4).

A place to read. LXXXI.1–6 with LXXXII.1–7, the hymns to the Zephyr-breezes and to Notos.

Meaning

The edition gives the word four renderings in four places, and one of them is different in kind. The Nymphs are "walkers in the mist"; the Breezes and the south wind range in "air". The difference is the history of ἀήρ. For Homer it is the mist a god pours round a hero to hide him, dense, grey and low; by the classical period it is the air, the element between earth and aither, which the winds move through. The collection's word stands at the meeting of the two senses, and the English has to choose each time. The Nymphs, who keep to caves and springs and meadows, haunt the mist of the hills; the winds, which bring rain from the sky, travel the air. The same Greek gives both.

Use in the Hymns

Night's game. Night is addressed as "circling, player, in pursuits that roam the air" (III.9; see Νύξ). The adjective describes her play, not the goddess herself.

The Nymphs in the mist. The Nymphs are addressed as "glad in caves, rejoicing in caverns, walkers in the mist" (LI.5; see ἀντροχαρής; Νύμφαι), a line that puts them in the hollows of the earth and in the haze above it. The note at LI.1–16 counts sixteen lines of epithets before the hymn asks them for anything.

The winds' word. The hymn to the Zephyr-breezes opens "Breezes born of the sea, Zephyr-breezes, walkers in air" (LXXXI.1; see Ζεφυρῖτις), and the hymn to Notos, the next, gives the god his office in the same word: "for this is your air-walking prerogative from Zeus, / to send rain-bearing clouds from the air to the earth" (LXXXII.4–5; see γενάρχης; γέρας; Νότος). The note at LXXXII.4 calls it the one uncommon word that two of the three wind hymns share. It can be read as the hinge between them: what the west breezes are, the south wind does by right.

The family. The word is one of a family of compounds in -φοιτος that name a power by the region it ranges in, the mountains, the night, the fire (see ἐμπυρίφοιτος). Of that family it is the one the collection gives most often, and the one it gives to the most various powers: a goddess's play, the spirits of the springs, the breezes and a wind.

Places to read

Every line in which the adjective stands, in the order of the book. The feminine noun ἠεροφοῖτις (IX.2) is not listed (see ἠεροφοῖτις).

III.9 Night plays in pursuits that roam the air.

LI.5 The Nymphs are glad in caves, walkers in the mist.

LXXXI.1 The Zephyr-breezes are born of the sea, walkers in air.

LXXXII.4 Notos' air-walking prerogative from Zeus is to send rain-clouds to the earth.

Earlier poetry and cult

The mist of Homer is the gods' cover: Aphrodite snatches Paris from Menelaos "and hid him in thick mist", ἠέρι πολλῇ (*Iliad* 3.380–381), and the Erinys of epic is "the one who walks in the mist" (*Iliad* 9.571; see ἐμπυρίφοιτος; ἠεροφοῖτις).[1006] Hesiod gives the phrase its fullest sense. His golden race, once the earth had covered it, became the daimones who keep watch over mortals "wrapped in mist, going to and fro over all the earth", ἠέρα ἑσσάμενοι πάντῃ φοιτῶντες ἐπ' αἶαν (*Works and Days* 125; see δαίμων), and the line returns of Zeus' thirty thousand immortal guardians

[1006] Homer, *Iliad* 3.380–381.

(255).[1007] Hesiod's daimones range in the mist because they are unseen. The hymns' Breezes are "unseen" too, ἀφανεῖς, in the last line of their hymn (LXXXI.6; see ἀφανής), and they can be read as ranging in the air on the same terms, independently of Hesiod.

Later readings

The *Epinomis* sets below the visible gods of the stars "daimones, and a race of the air, holding the third and middle seat", and says that the living things of aither and of air are not seen even when they are near us (984d–985a; see δαίμων). The collection's walkers in air are not daimones but breezes and nymphs, and they can be read beside the *Epinomis*' unseen race of the air, independently of it.

In this edition

The edition renders the word four ways in four lines, Abel's accents follow the declension: ἠερόφοιτοι at LXXXI.1, the dative ἠεροφοίτοις at III.9, and at IX.2 the separate feminine ἠεροφοῖτι (see ἠεροφοῖτις); the note at LXXXII.4, which calls them "the same unsettledness of accent the *sic* entries record", is mistaken. At LXXXI.1 the apparatus gives Hermann's reading as ἠεροφοῖτοι with *sic*, for the codices' ἠεροφοῖται, while the verse prints ἠερόφοιτοι (the note and the apparatus at LXXXI.1). The other lines carry no apparatus entry on the word.

See also

ἀντροχαρής; ἀφανής; γενάρχης; γέρας; δαίμων; ἐμπυρίφοιτος; Ζεφυρῖτις; ἠεροφοῖτις; Νότος; Νύμφαι; Νύξ.

θαλερόμματος · blooming-eyed

θαλερόμματος, *thalerommatos*, "blooming-eyed"

Attested: θαλερόμματον (*thalerommaton*; LXXX.5). From θαλερός, "blooming, fresh, full", and ὄμμα, "eye": with a blooming eye. Boreas, the north wind, is asked to come "making all things clear, working the aither

[1007] Hesiod, *Works and Days* 122–126, 252–255.

blooming-eyed / that shines upon the earth with the rays of the sun" (LXXX.5–6; see Αἰθήρ; Βορέας). The note at LXXX.5 calls it "an epithet of the sky cleared by the north wind", and records that the word "occurs nowhere else in the collection; θαλερός itself appears once, of Hera at proem 16", where she is "blooming consort of aegis-bearing Zeus" (see Ἥρα). The sky as an eye is the collection's own figure: Helios is addressed as "the circling eye of the kosmos" (VIII.14; see Ἥλιος), and here the whole aither looks out fresh and bright when the north wind has swept it. Homer knows the work the line describes: Boreas and the other raging winds, when they blow, "drive the shade-giving clouds apart with their piercing breath" (*Iliad* 5.524–526).[1008] The hymn can be read as adding what the sky looks like afterwards. LXXX.5 carries no apparatus entry on the word.

See also

Αἰθήρ; Βορέας; Ἥλιος; Ἥρα.

ἰδέα · form

The word that became Plato's Form, standing twice in the Hymns in its older sense of visible shape: the many shapes into which Proteus changes matter, and the outlandish shapes in which Meilinoe appears · Orphic Hymns

ἰδέα, *idea*, dative plural ἰδέαις, *ideais*, "forms"

At a Glance

The word. From the root of ἰδεῖν, "see": the look of a thing, its form or appearance, what is seen of it. Plato made it the name of the Form, the one pattern that many things share.

In the Hymns. Two lines, both in the dative plural, both with an adjective of variety: Proteus changes "sacred matter into forms of many

[1008] Homer, *Iliad* 5.522–526.

shapes" (XXV.3), and Meilinoe shows "the stamp of her shape in outlandish forms" (LXXI.7).

In this edition. "Forms" at both places.

A place to read. XXV.1–9, the hymn to Proteus.

Meaning

The word stands in the Hymns at the point where its two histories meet. In ordinary Greek an ἰδέα is how a thing looks, and that is what it means of Meilinoe, the night-goddess who appears in strange shapes. In philosophy it is the form that shapes a thing, set over against the matter it shapes, and the hymn to Proteus puts the two words of the philosophers' pair side by side, ὕλη and ἰδέαι, matter and forms. The note at XXV.3 counts the line "among the most technical vocabulary in the collection" and declines to make it doctrine. What the hymn says is plain enough. Proteus does not look to the forms as Plato's craftsman does; he is the source of them, the first-born in whom the first nature laid all things up (XXV.2, 9). The forms are the shapes he makes matter take, and the shapes he takes himself, since "he himself, having all things, changes himself" (XXV.6). The Homeric shape-shifter has become a cosmic one, and the philosophical word can be read as serving him without its doctrine: the forms are many and changing, not one and fixed.

Use in the Hymns

Proteus. The hymn opens on his titles and his work: "Proteus I call, who holds the keys of the sea, / first-born, who revealed the beginnings of all nature / by changing sacred matter into forms of many shapes" (XXV.1–3; see πολύμορφος; Πρωτεύς; ὕλη). The matter is "sacred" (see ἱερός); the forms are πολύμορφοι, of many shapes, a doubling of the idea of shape. The hymn goes on to give him knowledge of "what now is / and whatever was before and whatever will be after" (XXV.4–5), the Homeric seer's knowledge, and ends its account with the cosmic claim: "for the first nature laid all things up in Proteus" (XXV.9). The note at XXV.3 sets the line beside στοιχεῖον at V.4 (see στοιχεῖον) and the abstract words of the

hymn to Physis, and adds that "Proteus's shape-shifting in Homer (*Od.* 4.417 ff.) needs no philosophy to describe it".

Meilinoe. The hymn to Meilinoe makes the forms her apparitions: the hymn calls her "she who maddens mortals with airy apparitions, / showing forth the stamp of her shape in outlandish forms, / now plain to see, now darkened, gleaming by night" (LXXI.6–8; see ἀλλόκοτος; Μειλινόη; μορφῆς τύπος). Here the ἰδέαι are what the night shows, shapes without a stable body behind them, and the "stamp of her shape" that they show can be read as the goddess herself, whom no one sees as she is.

Places to read

Every line in which the word stands.

XXV.3 Proteus reveals the beginnings of nature by changing sacred matter into forms of many shapes.

LXXI.7 Meilinoe shows forth the stamp of her shape in outlandish forms.

Earlier poetry and cult

Before the philosophers the word is a word of the body's look. Pindar, ending an ode for a boy boxer, praises Archestratos' handsome son, whom he watched prevail by the might of his fists beside the altar of Olympia, "fair of form", ἰδέᾳ τε καλόν, and touched with the bloom of youth (*Olympian* 10.99–105).[1009] The Homeric Proteus, whose many shapes the hymn turns into the forms of nature, is told under ἑρπετόν and θηρότυπος (*Odyssey* 4.417–418, 4.456–458).

Later readings

Plato's Socrates states the use that made the word famous. It is our habit, he says, to set one form over each plurality that bears a single name: beds are many and tables many, but the ideas of these articles are two, one of bed and one of table, and the workman who makes the beds and tables in our houses makes them with his eye on the idea (*Republic* 10.596a–b).[1010]

[1009] Pindar, *Olympian* 10.99–105.

[1010] Plato, *Republic* 10, 596a–b.

In the *Timaeus* the nature that receives all bodies, which later Platonists called matter, is compared to gold. Suppose a man shaped gold into every figure and went on without pause reshaping each into all the rest: if someone pointed to one and asked what it was, by far the safest answer would be "gold", not "triangle", for the figures are already changing while one names them; and the same holds of the nature that takes in all bodies, which never quits its own power (*Timaeus* 50a–b).[1011] The hymn's Proteus can be read as Plato's picture turned round: the shapes change ceaselessly, as in the *Timaeus*, but the one who changes them is himself the changing thing.

In this edition

The edition renders ἰδέαις "forms" at both places, and ὕλην at XXV.3 "matter". XXV.3 carries no apparatus entry. At LXXI.7 the apparatus lemma reads ἐκπροφανοῦς where the verse prints ἐκπροφανοῦσα, with the manuscripts' broken ἐκπροφαι... in parenthesis.

See also

ἀλλόκοτος; ἑρπετόν; θηρότυπος; ἱερός; Μειλινόη; μορφῆς τύπος; πολύμορφος; Πρωτεύς; στοιχεῖον; ὕλη.

ἰκμάς · moisture

ἰκμάς, *ikmas*, plural ἰκμάδες, *ikmades*, dative plural ἰκμάσι, *ikmasi*, "moisture"

Attested: ἰκμάσι (*ikmasi*; LXXX.4), ἰκμάδες (*ikmades*; LXXXIII.5). The damp that wets or seeps, in air or earth, rather than open water. The collection gives it once to the air and once to the ground. Boreas, the north wind, is asked to come from snowy Thrace and break up the stagnant air, "fanning with damp moisture the rain-born water, / making all things clear" (LXXX.4–5; see Βορέας). The wind that drives off the clouds carries their wet with it, and the line can be read as the moment between rain and clear sky. In the hymn to Okeanos the moisture is

[1011] Plato, *Timaeus* 50a–b.

underground: from him come "all rivers and the whole sea / and the earth's holy moistures below, that flow from springs" (LXXXIII.4–5; see ἁγνός; Ὠκεανός). The ocean that rings the earth feeds the water in it, and its hidden moistures are holy. Homer has the word once, in a simile of tanning. As when a man hands his people the hide of a great bull, sodden with grease, for stretching, and they take it, spread round it in a circle and haul, and straight away "the moisture is gone", ἰκμὰς ἔβη, and the grease soaks in, so the Greeks and Trojans hauled the body of Patroklos this way and that (*Iliad* 17.389–395).[1012] At LXXX.4 the manuscripts read ῥιπίζων ἰκμάσι, and the order ἰκμάσι ῥιπίζων is Abel's, unattributed, as is his spelling ὀμβρηγενές (the note at LXXX.4). The edition renders the word "moisture" at LXXX.4 and "moistures" at LXXXIII.5.

See also

ἁγνός; Βορέας; Ὠκεανός.

καρποτρόφος · fruit-nourishing

The epithet of the waters that feed the crops, given to the Clouds and the Nymphs and to the rain itself, in the one whole line the collection repeats · Orphic Hymns

καρποτρόφος, *karpotrophos*, plural καρποτρόφοι, *karpotrophoi*, accusative plural καρποτρόφους, *karpotrophous*, "fruit-nourishing"

At a Glance

The word. From καρπός, "fruit, crop", and τρέφω, "nourish, rear": that which feeds the crops. Euripides has it of the young bloom of children who will bear children in their turn; the collection keeps it for water.

In the Hymns. Four lines: the Clouds (XXI.1), the rain they are asked for (XXI.7), the Nymphs (LI.4) and the rain asked of Notos (LXXXII.7). XXI.7 and LXXXII.7 are the same line.

In this edition. "Fruit-nourishing" at all four places.

[1012] Homer, *Iliad* 17.389–395.

A place to read. XXI and LXXXII, the hymns to the Clouds and to the south wind, read one after the other.

Meaning

The collection names the gods by what they give, and the givers of rain are named by the crop. The clouds in the sky, the wind that drives them, the nymphs in the springs and the rain on the field are all, in the end, for the harvest, and καρποτρόφος says so in one word. The note at XXI.1, 7 sees the word move within a single hymn: it is given to the clouds in the first line and to their rain in the last, so that "the epithet moves from the agent to the gift". The petition that ends the two hymns asks for nothing but rain, and it asks in the same words twice, sixty-one hymns apart. A collection that reuses epithets and half-lines freely repeats a whole line only here, as a farmer's prayer is repeated. It is the most practical request in the book, and the plainest: no wealth, no peace, no good end of life, only water on the fields at the right time.

Use in the Hymns

The Clouds. The hymn to the Clouds opens with the word and closes with it. They are "Airy clouds, fruit-nourishing, wandering the heavens, / rain-bearing, driven by the winds throughout the kosmos" (XXI.1–2; see ὀμβροτόκος), then thunder and storm, and at the moment of asking they are "dew-clad, fair-breathing with breezes" and are besought "to send fruit-nourishing rains upon mother earth" (XXI.6–7; see δροσοείμων; μήτηρ γαῖα). The note at XXI.7 adds that "The request is rain on the fields, and nothing else".

Notos. The hymn to the south wind ends on the same line. Notos is "first father of rain" (LXXXII.3; see γενάρχης), and "this is your air-walking prerogative from Zeus, / to send rain-bearing clouds from the air to the earth. / Therefore we entreat you, blessed one, glad in the sacred offerings, / to send fruit-nourishing rains upon mother earth" (LXXXII.4–7; see ἠερόφοιτος; Νότος). The note at XXI.7 calls it "The only complete hexameter the collection repeats", and finds more than the line repeated: both hymns are seven lines, "both are built on the same four words —

καρποτρόφος, ὀμβροτόκος, νεφέλη and ἠήρ", both spend five lines on "wet air in motion" and two on the request. "They are the same hymn twice, once to the clouds that carry the rain and once to the wind that drives them." Neither line carries an apparatus entry.

The Nymphs. The Nymphs of the springs are addressed as "fruit-nourishing, of the meadows, winding in your courses, holy" (LI.4; see λειμωνιάς; Νύμφαι), in a hymn of sixteen lines of titles and two of petition, a proportion the note at LI.1–16 calls "the collection's most extreme". What is asked of them at the end is water too: they are to come "pouring a healthful stream in the seasons that increase growth" (LI.18).

Places to read

Every line in which the word stands.

XXI.1 The Clouds are airy, fruit-nourishing, wandering the heavens.

XXI.7 The Clouds are asked to send fruit-nourishing rains upon mother earth.

LI.4 The Nymphs are fruit-nourishing, of the meadows, winding in their courses.

LXXXII.7 Notos is asked to send fruit-nourishing rains upon mother earth, in the words of XXI.7.

Earlier poetry and cult

Aristophanes had already given the clouds a promise of rain to those who serve them, independently of the Hymns. In the *Clouds* the chorus tells the judges what they will gain if they give the prize to the play: "first, if you want to plough your fields in season, / we will rain on you first, and on the others afterwards", and will guard the vines when they have borne their fruit, so that neither drought nor too much rain afflicts them (1115–1120).[1013] The comic Clouds bargain; the hymns' Clouds are besought, but the gift is the same and so is its season. Euripides gives the word its other sense, independently of the Hymns: the chorus of the *Ion* calls happy the house in whose chambers the "fruit-nourishing" youth of

[1013] Aristophanes, *Clouds* 1115–1120.

children shines, the heirs who will carry the wealth of their fathers to children of their own (472–480).[1014] Euripides' fruit is offspring; the hymns' is the crop.

Later readings

Marcus Aurelius, in the notebook of the second century AD known as the *Meditations*, sets down a prayer of the Athenians as the model of all prayer: "Rain, rain, dear Zeus, on the ploughland of the Athenians and on the plains", and adds, "Either one should not pray at all, or pray like this, simply and freely" (*Meditations* 5.7).[1015] The Athenian prayer asks Zeus for what the two hymns ask the Clouds and the south wind, and in the same plain way. The hymns' repeated line can be read as the prayer Marcus praises, made twice in the collection with nothing added, independently of him.

In this edition

The edition renders καρποτρόφοι and καρποτρόφους "fruit-nourishing" at all four places, and none carries an apparatus entry on the word. The note at XXI.1, 7 follows the word from the clouds to the rain, and the note at XXI.7, with the note at LXXXII.7, sets out the repetition of the line. At XXI.1 ἠέριαι is Abel's for the codices' ἠέριοι (the apparatus at XXI.1).

See also

γενάρχης; δροσοείμων; ἠερόφοιτος; λειμωνιάς; μήτηρ γαῖα; Νότος; Νύμφαι; ὀμβροτόκος.

καῦσις · burning

καῦσις, *kausis*, accusative καῦσιν, *kausin*, "burning"

Attested: καῦσιν (*kausin*; LXVI.13). From καίω, "burn": the act of burning, a noun of the kind that names a process rather than a thing. It stands in the last line of the hymn to Hephaistos, after a petition to stop

[1014] Euripides, *Ion* 468–480.

[1015] Marcus Aurelius, *Meditations* 5.7.

fire: “Stop the raging madness of the unwearying fire, / keeping the burning of nature within our bodies” (LXVI.12–13; see Ἥφαιστος). The note at LXVI.12–13 reads the request as asking the god to be present in one form and absent in another: “body-heat is wanted, conflagration is not.” The hymn has made the god the element itself, “workman, portion of the kosmos, blameless element” (LXVI.4; see κόσμου μέρος; στοιχεῖον), and its last line puts the same fire inside the worshipper. The burning belongs to φύσις, and can be read as the warmth that keeps the body alive, the one form of the god the hymn wants to keep. The edition renders it “burning”, and the line carries no apparatus entry.

See also

Ἥφαιστος; κόσμου μέρος; στοιχεῖον; Φύσις.

κελαινόχρως · black-skinned

κελαινόχρως, *kelainochrōs*, accusative κελαινόχρωτα, *kelainochrōta*, “black-skinned”

Attested: κελαινόχρωτα (*kelainochrōta*; LXXVIII.4). From κελαινός, “dark, black”, and χρώς, “skin, surface”. It stands once, in the hymn to Eos, of the night she drives below the earth: “you who the dusky, black-skinned journeying of night / send by your risings down beneath the underparts of earth” (LXXVIII.4–5; see ζοφόεις; Ἠώς; Νύξ). The adjective gives the night’s passage a body and a colour, and the dawn sends it under the earth as each morning comes. The line carries three entries in Abel’s apparatus, told under ζοφόεις; two touch this word: κελαινόχρωτα is Abel’s accentuation of the codices’ κελαινοχρῶτα, and Abel asks, without adopting it, whether ζοφερήν τε κελαινόχροόν τε should be written, which would keep the manuscripts’ ζοφερήν τε and change this word instead (the note at LXXVIII.4). The edition renders the word “black-skinned”.

See also

ζοφόεις; Ἠώς; Νύξ.

κεράννυμι · mix, temper

The verb of the mixing-bowl, used in the Hymns both of the blending that makes the world and of the tempering asked of a god in prayer: Aither is to be mild and Sleep to come mild, as wine is mixed with water · Orphic Hymns

κεράννυμι, *kerannymi*, perfect participle κεκραμένος, *kekramenos*, feminine κεκραμένη, *kekramenē*, aorist participle κεράσας, *kerasas*; by-form κίρνημι, *kirnēmi*, participle κιρνάς, *kirnas*, "tempered", "blended", "having mixed", "blending"

At a Glance

The word. To mix, above all wine with water in the mixing-bowl, κρατήρ; and so to blend things into a whole, and to temper what is too strong by mixing it. Its noun is κρᾶσις, the blend (see κρᾶσις).

In the Hymns. Five lines: Aither is asked to be "tempered" and Sleep to come "tempered" (V.6, LXXXV.9); Hera is "blended with the august air" (XVI.6); Apollo is "blending the whole pole" with the by-form, and "having mixed by harmony a share of the whole kosmos for men" (XXXIV.19, 20).

In this edition. "Tempered" in the two petitions, "blended", "blending" and "having mixed" of the blending of the world.

A place to read. V.1–6, the hymn to Aither, from the holder of Zeus's high-roofed power to the mild sky asked for at its end.

Meaning

The Greeks drank their wine mixed with water, and the mixing-bowl stood at the centre of the feast. The verb carried that sense into everything it touched. To mix is to temper: what is blended is made mild, and the right blend is the measure of health, of weather and of a well-made world.

The Hymns use the verb in two ways that rest on this one idea. In the cosmology the gods are blended into the world or blend it: Hera is mixed with the air, and Apollo, tuning the sky like a lyre, blends the pole and

mixes a portion for men by harmony. In the petitions the god himself is to be blended. Aither is fire at the top of the world, and Sleep is the brother of death; neither is safe to meet at full strength. The worshipper asks Aither to be "tempered" and Sleep to come "tempered", the power mixed down as wine is mixed with water, so that what the worshipper meets is a fair sky and a sweet sleep. The prayer asks the god to do to himself what the god of the lyre does to the world.

Use in the Hymns

Aither. The hymn calls him "high-shining Aither, best element of the kosmos" (V.4; see Αἰθήρ; στοιχεῖον) and ends: "calling on you I beseech you to be tempered and fair" (V.6; see εὔδιος). The note at V.6 glosses κεκραμένον "tempered, well-blended", and the mild sky it asks for is told under εὔδιος.

Sleep. The hymn to Sleep, having told him "for you were born own brother to Lethe and to Thanatos" (LXXXV.8; see Θάνατος), ends with the same participle and the same verb of asking: "But, blessed one, I beseech you to come tempered and sweet" (LXXXV.9; see ὕπνος). Sleep at full strength would be death; mixed, it is rest.

Hera. The hymn to Hera makes her the air: "for you share in all things, blended with the august air" (XVI.6; see Ἥρα; κοινωνέω). The goddess is in everything because the air is, and she is mixed with it.

Apollo. The hymn to Apollo spends eight lines on the god tuning the pole like a lyre (XXXIV.16–23; see Δώριος διάκοσμος; κιθάρα). In the middle of them he is "blending the whole pole", πάντα πόλον κιρνάς, and "having mixed by harmony a share of the whole kosmos for men" (XXXIV.19–20; see ἁρμονία; πόλος). The mixing here can be read as musical, the blend of high and low notes into a scale, and the share mixed for men as the order they live in.

Places to read

Every line in which the verb or its by-form stands; the noun κρᾶσις (VIII.5) is listed under its own headword.

V.6 Aither is besought to be tempered and fair.

XVI.6 Hera shares in all things, blended with the august air.

XXXIV.19 Apollo blends the whole pole and distinguishes the life-nourishing tribes.

XXXIV.20 Apollo has mixed by harmony a share of the whole kosmos for men.

LXXXV.9 Sleep is besought to come tempered and sweet.

Earlier poetry and cult

Homer's host mixes in the bowl, and the mixing shows the honour he pays. When the envoys come to his hut Achilles tells Patroklos to set out a bigger mixing-bowl and to mix the wine stronger, ζωρότερον δὲ κέραιε, and to ready a cup for each, since the dearest of men are under his roof (*Iliad* 9.202–204).[1016] The stronger mixture is the warmer welcome; the hymns ask the opposite of their gods, a weaker blend, for the safety of those who receive the god. Euripides gives the verb to music: his Korybantes, having found the drum in their Cretan cave, "mixed" its Bacchic beat with the sweet-voiced breath of Phrygian pipes (*Bacchae* 123–128; see Κορύβαντες).

Later readings

Plato makes both the world and the good life a mixing. In the *Timaeus* the maker, having addressed the younger gods, turns back to the first mixing-bowl, in which he had blended the soul of the whole, and pours into it what was left of the earlier ingredients, mixing them after a fashion in the same way, though no longer unmixed as before, but of a second and third purity (41d).[1017] In the *Philebus* Socrates, about to blend pleasure and knowledge into the best life, says "let us mix, praying to the gods, whether Dionysos or Hephaistos or whichever god has been allotted this honour of the mixing", and says that two springs stand beside them as beside wine-pourers, a spring of honey for pleasure and, for wisdom, a sobering

[1016] *Iliad* 9.202–204.

[1017] Plato, *Timaeus* 41d.

spring without wine, of harsh and wholesome water (61b–c).[1018] Plato's mixer prays as he mixes; the hymns' worshipper prays that the god be mixed. The hymn to Apollo can be read beside the *Timaeus*, independently of it, as giving the blending of the world to a god.

In this edition

The edition renders κεκραμένον "tempered" at V.6 and LXXXV.9, κεκραμένη "blended" at XVI.6, κιρνάς "blending" at XXXIV.19 and κεράσας "having mixed" at XXXIV.20. At XVI.6 ἠέρι is Dorville's for the codices' περί, so that the air Hera is blended with is a conjecture (the apparatus at XVI.6). At XXXIV.20 the codices have the article before παγκόσμιον, which Abel leaves out (the apparatus at XXXIV.20). At XXXIV.19 Abel records only κρίνας as the codices' reading, without a lemma (the apparatus at XXXIV.19). V.6 and LXXXV.9 carry no apparatus entry.

See also

Αἰθήρ; ἁρμονία; Δώριος διάκοσμος; εὔδιος; Ἥρα; Θάνατος; κιθάρα; κοινωνέω; Κορύβαντες; κρᾶσις; πόλος; στοιχεῖον; ὕπνος.

κεραυνός · thunderbolt

κεραυνός, *keraunos*, accusative κεραυνόν, *keraunon*, accusative plural κεραυνούς, *keraunous*, "thunderbolt"

Attested: κεραυνούς (*keraunous*; XIX.5), κεραυνός (*keraunos*; XIX.15), κεραυνόν (*keraunon*; XIX.17). The thunderbolt, the weapon of Zeus, which Hesiod's Cyclopes, Brontes, Steropes and Arges, made and gave him with the thunder (*Theogony* 139–141).[1019] The noun stands only in the hymn to Zeus of the Thunderbolt, three times, and each time it does something different. It is one of the things Zeus kindles and hurls, "squalls, rains, whirlwinds and mighty thunderbolts" (XIX.5; see

[1018] Plato, *Philebus* 61b–c.

[1019] Hesiod, *Theogony* 139–141.

πρηστήρ); it crashes in the hollows of the aither and is let loose, white, through the torn sky (XIX.15–17; see Αἰθήρ). The manuscripts give the noun once more, in the heading, which they write simply Κεραυνοῦ, "of the Thunderbolt", where Abel prints ΚΕΡΑΥΝΙΟΥ ΔΙΟΣ, rendered "To Zeus of the Thunderbolt" (the apparatus at XIX and the note at XIX title; see κεραύνιος). The note at XIX.16–17 adds that Abel prints Slothouwer's ἀφίεις for the manuscripts' βάλλεις, "which would give 'you hurl' rather than 'you let loose'". The edition renders it "thunderbolt" at all three places.

See also

Αἰθήρ; βροντή; Ζεύς; καταιβάτης; κεραύνιος; πρηστήρ.

κευθμών · hiding-place, hollow

κευθμών, *keuthmōn*, dative κευθμῶνι, *keuthmōni*, dative plural κευθμῶσιν, *keuthmōsin*, "hiding-place", "hollow"

Attested: κευθμῶσιν (*keuthmōsin*; XXIII.6), κευθμῶνι (*keuthmōni*; LXXIX.4). From κεύθω, "hide": a hidden place, a hollow in the earth. Hesiod's Ouranos hid his children as they were born "in a hollow of Earth", Γαίης ἐν κευθμῶνι, and would not let them up into the light (*Theogony* 156–158).[1020] The Hymns use the word twice, once of the earth's physics and once of its oracle. Nereus is addressed as the god who shakes the earth: "you who shake Deo's sacred foundation whenever you shut up / the winds driven into the innermost hiding-places" (XXIII.5–6; see Δηώ; μυχός; Νηρεύς). The note at XXIII.5–6 calls the cause of the earthquake "a physical theory, not a mythological image", the wind pent within the earth, for which Aristotle argues in the *Meteorologica* (2.8; see Δηώ). Themis is "in the Delphic hollow, pronouncing ordinances for the gods" (LXXIX.4; see Θέμις; θεμιστεύω; Πυθώ), the cleft of the oracle in which the goddess speaks before Apollo. The edition renders it "hiding-places" at XXIII.6 and "hollow" at LXXIX.4. At XXIII.6 μυχίοις and

[1020] Hesiod, *Theogony* 156–158.

ἀποκλείεις are Hermann's for the codices' ἐννυχίοις and ἀποκλείοις (the apparatus at XXIII.6); LXXIX.4 carries no apparatus entry.

See also

Δηώ; Θέμις; θεμιστεύω; μυχός; Νηρεύς; Πυθώ.

κιθάρα · lyre

κιθάρα, *kithara*, dative κιθάρῃ, *kitharēi*, "lyre"

Attested: κιθάρῃ (*kitharēi*; XXXIV.16). The concert lyre, Apollo's instrument, with the older epic κίθαρις: in the *Homeric Hymn to Apollo* the newborn god's first words claim the lyre and the curved bow for his own (131).[1021] The Hymns name it once, at the head of the eight lines in which Apollo tunes the heavens: "All-blooming, and the whole pole with a many-struck lyre / you fit together, now going to the bounds of the nete" (XXXIV.16–17; see ἁρμόζω; πόλος). The passage, with its strings and its Dorian mode, is told under Δώριος διάκοσμος and ἁρμονία. The lyre is "many-struck", πολύκρεκτος, from the verb of plucking a string, and the note at XXXIV.16 ties the line to Pan's striking out of the harmony of the kosmos at XI.6 (see κρέκω). The god of the bow is here the god of the lyre only, and the instrument he plays is the sky. The edition renders it "lyre". The line carries an apparatus entry on its first word, παντοθαλές, Abel's vocative for the codices' παντοθαλής (the apparatus at XXXIV.16).

See also

Ἀπόλλων; ἁρμόζω; ἁρμονία; Δώριος διάκοσμος; κρέκω; πόλος.

κλείς · key

The key as the sign of a god's power over a region of the world, handed out across the collection to Plouton for the earth, Proteus for the sea, Eros for all things, and the Daimon for grief and joy · Orphic Hymns

[1021] *Homeric Hymn to Apollo* 131.

κλείς, *kleis*, accusative plural κλῆδας, *klēdas*, nominative plural κλῆδες, *klēides*; epic κληΐς, *klēis*, accusative plural κληΐδας, *klēidas*, "keys"

At a Glance

The word. The key or the bar that shuts a door, and so the power to open and to close. Epic has the uncontracted κληΐς; the Hymns use both forms (see κληΐς).

In the Hymns. Four lines, always plural: Plouton holds "the keys of the whole earth" (XVIII.4), Proteus "the keys of the sea" (XXV.1), Eros "the keys of all" (LVIII.4), and in the Daimon are held "the keys of grief and of joy" (LXXIII.6). Two goddesses are given the title "key-holder" (see κληδοῦχος).

In this edition. "Keys" at all four places.

A place to read. XXV.1–3, the opening of the hymn to Proteus, with the note on the key-holders of the collection.

Meaning

A key in Greek is the bar of a door as much as the thing that lifts it, and to hold the keys of a place is to decide what goes in and what comes out. The collection gives keys to its gods region by region. The note at XXV.1 counts the key-holders as the book goes, Hekate, Prothyraia, Plouton and Proteus, and observes that "The series has now handed out the kosmos, the house, the earth and the sea." Two more places follow, and they change the series. Eros holds the keys of every region at once, aither, deep, earth and the breaths of life, so that a single god has what the others share. And the Daimon holds the keys of no region at all, but of grief and of joy.

The movement is from the outer world to the inner. The keys begin as the god's power over a realm, the earth from which wealth comes up and the sea from which forms come; they end as the god's power over what a man feels. The Daimon's keys are the last and the closest, and the hymn gives them to the god it names "gentle Zeus" in its second line, the god who brings wealth into a house and chills a life again. Whoever holds the keys of joy and grief holds a man's fortune, and the hymn's god holds both.

Use in the Hymns

The earth. Plouton is addressed with his keys before his gift: "Plouton, you who hold the keys of the whole earth, / giving wealth to the race of mortals with the fruits of the years" (XVIII.4–5; see Πλούτων). The god who shuts the earth on the dead is the god who opens it to the harvest.

The sea. The hymn to Proteus opens on the keys: "Proteus I call, who holds the keys of the sea, / first-born, who revealed the beginnings of all nature" (XXV.1–2; see Πρωτεύς). The note at XXV.1 calls him "the fourth key-holder in the collection", and the hymn goes on to the forms of matter told under ἰδέα.

All things. Eros is "deft of hand, of double nature, holding the keys of all" (LVIII.4), and the keys are named in the next line, of aither, the deep, the earth and the breaths; the passage is told under Ἔρως (see κληΐς).

Grief and joy. The hymn to the Daimon, having made him the giver of wealth who chills the life of mortals again (LXXIII.4–5; see ἀλάστωρ), gives the reason: "for in you the keys of grief and of joy are held" (LXXIII.6; see δαίμων). The note at LXXIII.6 calls the line "Wiel's arrangement", a reordering of the codices' λύπης τε χαρᾶς κληῖδες ὀχοῦνται, "not a change of vocabulary".

Places to read

Every line in which the noun stands; the title κληδοῦχος (I.7, II.5) is listed under its own headword.

XVIII.4 Plouton holds the keys of the whole earth.

XXV.1 Proteus holds the keys of the sea.

LVIII.4 Eros holds the keys of all.

LXXIII.6 In the Daimon the keys of grief and of joy are held.

Earlier poetry and cult

Pindar gives keys to the powers of peace and of love. His eighth *Pythian* opens on kindly Quiet, daughter of Justice, who makes cities great and holds the highest keys of councils and of wars (1–4).[1022] In the ninth,

[1022] Pindar, *Pythian* 8.1–4.

when Apollo asks whether he may take the nymph Kyrene, the Centaur Cheiron answers with a smile that secret are the keys of wise Persuasion to sacred loves (39).[1023] The hymn to Eros, whose keys open every region, can be read beside Cheiron's keys of love, independently of Pindar. Parmenides' Dike keeps the keys of the gates of Night and Day (B1.14; see Δίκη).

Later readings

Pausanias, describing the table at Olympia on which the victors' crowns were set out, with gods carved on its sides, notes Plouton among them with a key, and reports the story told of it: that Plouton keeps the place called Hades shut, and that out of it no one ever returns (5.20.1–3).[1024] His Plouton's key shuts the dead in; the hymn's keys of the earth open it to the harvest, and the two can be read as the same power seen from either side. In the book of Revelation the risen Christ says that he has the keys of death and of Hades (1.18).[1025] Revelation is older than the Hymns, and its keys and theirs are independent of each other.

In this edition

The edition renders the noun "keys" at all four places. Abel prints the uncontracted κληῖδας at XVIII.4 and LVIII.4, the contracted κλῆδας at XXV.1 and κλῆδες at LXXIII.6, and the note at LXXIII.6 points out the difference. At LXXIII.6 the order of the line is Wiel's (the apparatus at LXXIII.6); the other three places carry no apparatus entry on the word.

See also

ἀλάστωρ; δαίμων; Δίκη; Ἔρως; ἰδέα; κληδοῦχος; κληΐς; Πλούτων; Πρωτεύς.

[1023] Pindar, *Pythian* 9.39–41.

[1024] Pausanias 5.20.1–3.

[1025] Revelation 1.18.

κληΐς · key

κληΐς, *klēis*, accusative plural κληῖδας, *klēidas*, "keys"

Attested: κληῖδας (*klēidas*; XVIII.4, LVIII.4). The epic form of κλείς, "key", uncontracted (see κλείς). The keys it names at LVIII.4 are Eros', in the line that turns the hymn from the archer to the cosmic power: he is "deft of hand, of double nature, holding the keys of all" (LVIII.4; see διφυής; Ἔρως), and the next lines name them, aither, the deep, earth and the breaths that Rhea feeds (LVIII.5–6; see Αἰθήρ). The keys and the tiller that follow them are told under Ἔρως. Plouton holds keys in the same form, "the keys of the whole earth" (XVIII.4; see Πλούτων), The collection's other keys, of the sea and of grief and joy, are contracted in Abel's text, though at LXXIII.6 the codices have κληῖδες and the contraction comes with Wiel's rearrangement of the line (see κλείς). The whole series of keys is told under κλείς. The edition renders it "keys" at both places, and neither line carries an apparatus entry.

See also

Αἰθήρ; διφυής; Ἔρως; κλείς; Πλούτων.

κοινωνέω · share

κοινωνέω, *koinōneō*, second person κοινωνεῖς, *koinōneis*, "share"

Attested: κοινωνεῖς (*koinōneis*; XVI.6). From κοινός, "common": to have a share in, to take part with. It stands in the hymn to Hera, the second of three clauses that give the reason for prayer: "for apart from you nothing at all has known the nature of life; / for you share in all things, blended with the august air" (XVI.5–6; see Ἥρα; κεράννυμι). Hera is the air, and she shares in everything because everything breathes it. The family stands twice more in the collection, both times in a paradox. Physis is "common to all, and alone sharing with none" (X.9; see ἀκοινώνητος), and Thanatos is "common to all, yet standing unjust toward some" (LXXXVII.6; see ἄδικος; Θάνατος). The goddess of the air shares in all things without the contradiction that the hymns find in nature and in death. Plato's Socrates

reports the wise as saying that sharing, κοινωνία, with friendship, orderliness, temperance and justice, holds heaven and earth, gods and men together (*Gorgias* 507e–508a; see κόσμος). The edition renders it "share". The line carries an apparatus entry on the air itself: ἠέρι is Dorville's for the codices' περί (the apparatus at XVI.6).

See also

ἄδικος; ἀκοινώνητος; Ἥρα; Θάνατος; κεράννυμι; κόσμος.

κόσμοιο τὸ σύμπαν · the whole sum of the kosmos

κόσμοιο τὸ σύμπαν, *kosmoio to sympan*, "the whole sum of the kosmos"

Attested: κόσμοιο τὸ σύμπαν (*kosmoio to sympan*; XI.1). The phrase that makes Pan the universe, in the first line of his hymn: "Pan I call, strong, pastoral, the whole sum of the kosmos, / heaven and sea and the earth that is queen of all / and undying fire; for these are the limbs of Pan" (XI.1–3; see αἰγομελής; Πάν). The god's name is heard in τὸ σύμπαν, "the whole", and the hymn spells out the whole as four parts, heaven, sea, earth and fire, which it calls his limbs. The note at XI.1–3 calls this "The etymological play Πάν / πᾶν, made explicit and then anatomised", and finds the allegory of Pan as the universe worked out by Cornutus, with the etymology itself already in Plato. In the *Cratylus* Socrates makes Pan "all" because speech signifies all, double as speech is double, smooth above and goatish below (408b–d; see Ἑρμῆς). The hymn uses the play without the joke, and the goat-limbed god of the herdsmen is also the sum of the four. The hymn goes on to the harmony of the kosmos that Pan strikes out in song (XI.6; see κρέκω). The edition renders the phrase "the whole sum of the kosmos", and the line carries no apparatus entry.

See also

αἰγομελής; Ἑρμῆς; κόσμος; κρέκω; Πάν; στοιχεῖον.

κόσμος · kosmos

The philosophers' word for the ordered world, which the Hymns use in twenty-seven lines as the domain of the gods: held, driven, ruled, saved and filled by them, and once the whole of it a god · Orphic Hymns

κόσμος, *kosmos*, genitive κόσμου, *kosmou*, epic κόσμοιο, *kosmoio*, accusative κόσμον, *kosmon*, "kosmos", "order", "world"

At a Glance

The word. In Homer order, and the adornment that comes of putting things in order; in the philosophers the world itself, ordered and whole. Its verb κοσμέω sets in order, marshals and adorns (see κοσμήτειρα).

In the Hymns. Twenty-seven lines, almost all of the world: its parts, its rulers, its keys, seal, limits and throne, and the gods at work "throughout the kosmos". Twice the edition renders it otherwise: the "order" of the stars (XXVI.8) and the "world" that longs for Hygieia (LXVIII.5).

In this edition. Transliterated "kosmos", capitalized in the proem; "order" at XXVI.8 and "world" at LXVIII.5.

A place to read. XI.1–11, the hymn to Pan, from the whole sum of the kosmos to its harmony and its ruler.

Meaning

The word carries three things at once, order, ornament and world, and the Hymns keep all three in view. When Pan strikes out "the harmony of the kosmos" or Helios draws its "harmonious course", the world is an ordered whole; when Earth's stars are an "intricate order" about her, the order is an adornment; and when the gods hold its keys or its seal or its middle throne, it is a realm. The collection takes the philosophers' noun and gives it back to the gods. Its kosmos is never a machine that runs of itself. It is held, driven, ruled and saved, and every god of the elements is either a portion of it or its master.

The commonest phrases show how. Six times the Hymns set a god's work κατὰ κόσμον, "throughout", "through" or "across the kosmos": the First-

born on his wings, the Clouds before the winds, Eos reddening, the race of men fed by Pan, the bonds of Kronos, and every generation that comes from the Titans. The phrase is Homer's for "in good order", and in the Hymns it has become the world itself, the space through which the gods' powers run. At the top of the scale one god is the whole. Pan is "the whole sum of the kosmos", and his limbs are heaven, sea, earth and fire (XI.1–3; see κόσμοιο τὸ σύμπαν). The world as a god is the farthest the collection goes.

Use in the Hymns

The parts. The proem names "the parts of the four-pillared Kosmos" (Prayer 39; see τετρακίων), which the note at Prayer 39 reads as "the four elements as the world's supports". Ouranos and Hephaistos are each a "portion of the kosmos" (IV.1, LXVI.4; see κόσμου μέρος), and Aither is its "best element" (V.4; see στοιχεῖον).

The rulers. Three gods are "world-ruler" (see κοσμοκράτωρ), and Helios is also "master of the kosmos" (VIII.16) and its "circling eye" (VIII.14; see κόσμου τὸ περίδρομον ὄμμα). Hekate is "key-holder of the whole kosmos" (I.7; see κληδοῦχος). The Mother of the gods holds "the middle throne of the kosmos" (XXVII.5; see μήτηρ θεῶν), and Earth is "seat of the immortal kosmos" (XXVI.4; see Γαῖα). Apollo holds "the limits of the whole / kosmos" and "the stamping seal of the whole kosmos" (XXXIV.14–15, 26; see σφραγίς). Aphrodite is told "you have yoked the kosmos beneath you" (LV.4; see Ἀφροδίτη), the Kouretes are its "saviours" (XXXVIII.3; see κόσμου σωτῆρες), and Zeus is "driving the high-roaring, fire-gleaming kosmos" (XIX.1; see κεραύνιος).

The harmony. Helios is "of the golden lyre, drawing the harmonious course of the kosmos" (VIII.9; see ἐναρμόνιος), and Pan is "striking out the harmony of the kosmos in playful song" (XI.6; see ἁρμονία; κρέκω).

Throughout the kosmos. The First-born "whirled everywhere through the kosmos on beating wings" (VI.7; see Πρωτόγονος); the Clouds are "driven by the winds throughout the kosmos" (XXI.2; see νεφέλη); Pan is "feeding the race of men throughout the boundless kosmos" (XI.20);

Kronos holds "unbreakable bonds throughout the boundless kosmos" (XIII.4; see δεσμοὶ ἄρρηκτοι); from the Titans "comes every generation throughout the kosmos" (XXXVII.6; see Τιτάν); and Eos is "reddening across the kosmos" (LXXVIII.2; see Ἠώς). Kronos also dwells "in every part of the kosmos" (XIII.8), and Boreas shakes "the deep air of the kosmos" (LXXX.1; see Βορέας).

Order and the world of men. Earth is the goddess "about whom the intricate order of the stars" wheels (XXVI.8–9; see Γαῖα), where κόσμος is the stars' array, their order and their ornament at once. The hymn to Hygieia says "the world longs for you, queen" (LXVIII.5; see ὑγίεια), where the world is the world of men.

Places to read

Every line in which the noun stands; its compounds and derivatives are given under their own headwords (βοτρυόκοσμος, Δώριος διάκοσμος, κοσμήτειρα, κοσμοκράτωρ, παγκόσμιος), and the phrases under theirs.

Prayer 39 The proem names the parts of the four-pillared Kosmos.

I.7 Hekate is key-holder of the whole kosmos.

IV.1 Ouranos is portion of the kosmos ever unwearied.

V.4 Aither is the best element of the kosmos.

VI.7 The First-born whirled through the kosmos on beating wings.

VIII.9 Helios draws the harmonious course of the kosmos.

VIII.14 Helios is the circling eye of the kosmos.

VIII.16 Helios is master of the kosmos.

XI.1 Pan is the whole sum of the kosmos.

XI.6 Pan strikes out the harmony of the kosmos in song.

XI.20 Pan feeds the race of men throughout the boundless kosmos.

XIII.4 Kronos holds unbreakable bonds throughout the boundless kosmos.

XIII.8 Kronos dwells in every part of the kosmos.

XIX.1 Zeus drives the fire-gleaming kosmos.

XXI.2 The Clouds are driven by the winds throughout the kosmos.

XXVI.4 Earth is seat of the immortal kosmos.

XXVI.8 The intricate order of the stars wheels about Earth.

XXVII.5 The Mother holds the middle throne of the kosmos.

XXXIV.14 Apollo holds the limits of the whole kosmos.

XXXIV.26 Apollo holds the stamping seal of the whole kosmos.

XXXVII.6 From the Titans comes every generation throughout the kosmos.

XXXVIII.3 The Kouretes are noble saviours of the kosmos.

LV.4 Aphrodite has yoked the kosmos beneath her.

LXVI.4 Hephaistos is portion of the kosmos, blameless element.

LXVIII.5 The world longs for Hygieia.

LXXVIII.2 Eos reddens across the kosmos.

LXXX.1 Boreas shakes the deep air of the kosmos.

Earlier poetry and cult

Homer's κόσμος is order and ornament. The Thracians whom Diomedes and Odysseus find asleep have their fine armour laid on the ground beside them "in good order", εὖ κατὰ κόσμον, in three rows (*Iliad* 10.471–473), and Hera, dressing to beguile Zeus, puts "all her adornment" about her body (*Iliad* 14.187).[1026] Diogenes Laertius, citing Favorinus, records that Pythagoras was the first to call the heaven a kosmos (8.48).[1027] Heraclitus uses the word of the world itself and denies it a maker: this kosmos, the same for all, no god and no man made, but it always was and is and will be an ever-living fire, catching light by measure and going out by measure (B30).[1028] The hymns' kosmos is made and held by gods throughout (for the "fire-gleaming kosmos" of XIX.1 beside Heraclitus' fire, see κεραύνιος).

[1026] *Iliad* 10.471–473, 14.187.

[1027] Diogenes Laertius, *Lives of the Philosophers* 8.48.

[1028] Heraclitus B30 Diels–Kranz, quoted by Clement of Alexandria, *Stromateis* 5.104.2.

Later readings

Plato's Socrates tells Kallikles, his opponent in the *Gorgias*, what the wise say: that fellowship binds sky and earth, gods and men, together, and friendship with it, and seemliness, self-command and justice, and that for this reason they call the sum of things a kosmos, an ordered whole, and not a disarray or a riot (*Gorgias* 507e–508a; see κοινωνέω).[1029] At the end of the *Timaeus* the kosmos, having taken in living things mortal and immortal, is itself a visible living creature that contains the visible ones, an image of the intelligible, a perceptible god, the largest and the best, the most beautiful and the most complete, this one heaven, alone of its kind (92c).[1030] The hymn that makes Pan "the whole sum of the kosmos" can be read beside the *Timaeus*' god that is the world, independently of Plato.

In this edition

The edition transliterates κόσμος "kosmos" wherever it means the ordered world, and capitalizes it at Prayer 39, where the four-pillared Kosmos stands among the powers the proem calls on; it renders the word "order" at XXVI.8 and "world" at LXVIII.5. At XXVI.8 the line's first word is Abel's, and τήν, "about whom", Hermann's for ἥν (the apparatus at XXVI.8); at XXXIV.14 δέδορκας is Lennep's for δέδωκας, and at XXXIV.26 σφρηγῖδα τυπῶτιν Hermann's for the codices' σφραγῖδα τυπωτήν (the apparatus at XXXIV.14 and 26); at LV.4 the codices have ὑπεζεύξαο δέ, which Hermann corrected to the form Abel prints (the apparatus at LV.4).

See also

ἁρμονία; Ἀφροδίτη; Βορέας; Γαῖα; δεσμοὶ ἄρρηκτοι; ἐναρμόνιος; Ἠώς; κεραύνιος; κληδοῦχος; κοινωνέω; κοσμήτειρα; κόσμοιο τὸ σύμπαν; κοσμοκράτωρ; κόσμου μέρος; κόσμου σωτῆρες; κόσμου τὸ περίδρομον ὄμμα; κρέκω; μήτηρ θεῶν; νεφέλη; Πρωτόγονος; στοιχεῖον; σφραγίς; τετρακίων; Τιτάν; ὑγίεια.

[1029] Plato, *Gorgias* 507e–508a.

[1030] Plato, *Timaeus* 92c.

κόσμου μέρος · portion of the kosmos

κόσμου μέρος, *kosmou meros*, epic κόσμοιο μέρος, *kosmoio meros*, plural μέρη, *merē*, "portion of the kosmos"

Attested: κόσμου μέρος (*kosmou meros*; IV.1), κόσμοιο μέρος (*kosmoio meros*; LXVI.4); the plural Κόσμου μέρη (Prayer 39) and μέρη κόσμοιο (XIII.8). The world as a whole of parts, and a god as one of them. Two gods are called a portion: Ouranos is "all-begetter, portion of the kosmos ever unwearied" (IV.1; see Οὐρανός), and Hephaistos is "workman, portion of the kosmos, blameless element" (LXVI.4; see Ἥφαιστος; στοιχεῖον). Heaven and fire are each a part, and the hymn to Hephaistos sets the phrase beside στοιχεῖον, the word of the philosophers for an element; the note at V.4 observes that the word stands only of Aither and of Hephaistos, "Both times of an elemental constituent". The plural names the parts together. The proem calls on "the parts of the four-pillared Kosmos" (Prayer 39; see τετρακίων), which the note at Prayer 39 reads as "the four elements as the world's supports", and Kronos is addressed as "you who dwell in every part of the kosmos, founder of the line" (XIII.8; see γενάρχης; Κρόνος). The gods of the elements are the parts, the four together are the pillars, and Kronos, "founder of the line", is in all of them. The edition renders the phrase "portion of the kosmos" at IV.1 and LXVI.4, and the plural "the parts" at Prayer 39 and "every part" at XIII.8; at IV.1 παγγενέτορ is Abel's for the codices' παγγενέτωρ (the apparatus at IV.1).

See also

γενάρχης; Ἥφαιστος; κόσμος; Κρόνος; Οὐρανός; στοιχεῖον; τετρακίων.

κρᾶσις · blending

κρᾶσις, *krasis*, accusative κρᾶσιν, *krasin*, "blending"

Attested: κρᾶσιν (*krasin*; VIII.5). The noun of κεράννυμι, "mix" (see κεράννυμι): a mixing, a blend, and of a body or a year the tempering of its opposites. It stands in the hymn to Helios, among the titles of his course:

"on the right the begetter of dawn, on the left of night, / holding the blending of the seasons, dancing on four-stepping feet" (VIII.4–5; see Ἥλιος; τετραβάμων; Ὧραι). The sun holds the seasons in their blend, and the four-stepping feet can be read as the four seasons it dances through. Plato's doctor Eryximachus makes the same blend the work of an orderly love: in his speech in the *Symposium*, the make-up of the seasons of the year is full of both loves, and when the hot and the cold, the dry and the wet meet under the orderly one and take on a concord and a sober blending, κρᾶσιν σώφρονα, they bring good years and health to men and to the other animals and the plants (*Symposium* 188a).[1031] The hymn's sun can be read as the one who keeps that blending, independently of Plato. The edition renders it "blending", and the line carries no apparatus entry.

See also

ἁρμονία; Ἥλιος; κεράννυμι; τετραβάμων; Ὧραι.

κρέκω · strike out

κρέκω, *krekō*, participle κρέκων, *krekōn*, "striking out"

Attested: κρέκων (*krekōn*; XI.6); the compound adjective πολυκρέκτῳ (*polykrektōi*; XXXIV.16). The verb of the shuttle struck through the warp and of the plectrum struck across the strings, and so to play. It stands in the hymn to Pan, who is "striking out the harmony of the kosmos in playful song" (XI.6; see ἁρμονία; Πάν). The note at XI.6 observes that μολπή "is singing or dance-with-song, never an instrument", and that "no syrinx is named anywhere in this hymn, proverbial though it is". The kosmos is the instrument, and the god's song strikes its harmony from it. The same root returns in the hymn to Apollo, who fits the whole pole together "with a many-struck lyre", κιθάρῃ πολυκρέκτῳ (XXXIV.16–17; see κιθάρα), and the note at XXXIV.16 draws the link: "Pan was given the same act in the same verb at XI.6", so that "The identification made explicit at 24–25 is prepared twenty-three hymns earlier by a shared word." Apollo is called Pan at the end of his hymn, and the word has

[1031] Plato, *Symposium* 188a.

already made them players of the same instrument. The edition renders the participle "striking out". At XI.6 the codices have ἁρμονίαν, which Abel prints in the Ionic form (the apparatus at XI.6).

See also

Ἀπόλλων; ἁρμονία; κιθάρα; κόσμοιο τὸ σύμπαν; Πάν.

μέλος · limb

The limbs of a body, which two hymns make the parts of the world: heaven, sea, earth and fire are the limbs of Pan, and aither, sun, stars and moon the limbs of Hephaistos · Orphic Hymns

μέλος, *melos*, plural μέλεα, *melea*, elided μέλε', *mele'*, contracted μέλη, *melē*, "limbs"

At a Glance

The word. A limb or member of the body, and in the plural the limbs together, the body itself; in the compounds of the collection "goat-limbed" (αἰγομελής) and "limb-loosing" (λυσιμελής).

In the Hymns. Twice, in the plural, both times of the world as a god's body: Pan (XI.3) and Hephaistos (LXVI.7).

In this edition. "Limbs" at both places.

A place to read. XI.1–5, the opening of the hymn to Pan, with LXVI.1–8, the hymn to Hephaistos.

Meaning

Two hymns take the parts of the world and call them the members of a god. Pan, "the whole sum of the kosmos", has four: "heaven and sea and the earth that is queen of all / and undying fire; for these are the limbs of Pan" (XI.1–3). Hephaistos, who is fire, has the fiery and shining parts: "aither, sun, stars, moon, undefiled light — / for these limbs of Hephaistos shine forth to mortals" (LXVI.6–7). The word is not a metaphor added to the list but the reason for it: each list is closed by γάρ,

"for", and the limbs are what makes the god what the hymn says he is, the whole in Pan's case and the element in Hephaistos'.

The two bodies differ. Pan's limbs are the four regions of the world, heaven, sea, earth and fire, and the god is the sum of them; the note at XI.1–3 calls this "The etymological play Πάν / πᾶν, made explicit and then anatomised" (see κόσμοιο τὸ σύμπαν). Hephaistos' limbs are the lights of the sky, and the note at LXVI.6–7 says what they make of him: "The smith of the epic has become the element itself, and the sun and the moon are parts of his body"; line 4 of the hymn has already called him "blameless element", στοιχεῖον (see στοιχεῖον). The same word gives Pan, two lines after the cosmic body, a body of his own, "goat-limbed" (XI.5; see αἰγομελής), and the collection can be read as holding both pictures at once, the god as the world and the god as the herdsman with goat's legs.

Use in the Hymns

Pan. XI.1–3, quoted above (see κόσμοιο τὸ σύμπαν; Πάν). The harmony he strikes out in song two lines on is told under κρέκω (XI.6).

Hephaistos. The hymn calls the god "workman, portion of the kosmos, blameless element" (LXVI.4), then gives the limbs, then brings him down to every hearth: "Every house you hold, every city, all the nations" (LXVI.8; see Ἥφαιστος; στοιχεῖον).

Places to read

Every line in which the noun stands; its compounds αἰγομελής and λυσιμελής have their own entries.

XI.3 Heaven, sea, earth and undying fire are the limbs of Pan.

LXVI.7 Aither, sun, stars, moon and light are the limbs of Hephaistos that shine forth to mortals.

Earlier poetry and cult

Empedocles. The cosmic god with limbs is older than the Hymns. In Empedocles' poem the world under Love is a god, the Sphairos; when Strife has grown great "in its limbs", ἐνὶ μελέεσσιν, the hymns' word (fr.

B30), "all the limbs of the god were shaken in turn", γυῖα θεοῖο (fr. B31).[1032] The picture of the world's parts as the members of a god can be read beside the hymns', independently of them.

Later readings

Plato's world without limbs. Plato's Timaeus gives the world a body and refuses it limbs. The maker shaped it smooth all round, for it needed no eyes or ears, nothing being left outside it to see or hear, and he gave it no hands, having nothing to grasp or ward off, and no feet, since it was to move in a circle in one place (*Timaeus* 33c–34a).[1033] In the *Philebus* Socrates argues the other way from our own bodies: the fire, water, air and earth in us are small and impure, those in the body of the universe great and pure, and as our body has a soul, so must the body of the all (29a–30a).[1034] Plato's body of the world is whole without members; the hymns give the world members and make them a god's.

The body of Zeus. An Orphic hymn to Zeus quoted by Porphyry (see ἀρχὴ πάντων πάντων τε τελευτή) makes the whole world the god's body part by part: in his one royal body all things circle, fire and water, earth and aither, night and day, and "all these things lie in the great body of Zeus"; his head and fair face are the shining heaven, his eyes the sun and the moon over against it, his mind the aither, his shoulders and breast the wide air, his belly the earth and the mountain-tops, his girdle the swell of the sea, and his feet the roots within the earth (Eusebius, *Preparation for the Gospel* 3.9.2–3).[1035] This Orphic Zeus can be read as the fullest form of the picture the collection draws in two lines, independently of the Hymns, and Porphyry's comment, "Zeus, then, is the whole kosmos", is

[1032] Empedocles, frr. B30 (quoted by Aristotle, *Metaphysics* 3.4, 1000b13–16) and B31 Diels–Kranz.

[1033] Plato, *Timaeus* 33c–34a.

[1034] Plato, *Philebus* 29a–30a.

[1035] Eusebius, *Preparation for the Gospel* 3.9.2–3 (Porphyry, *On Images*; OF 168 Kern).

the reading the note at XI.1–3 gives to Pan through Cornutus (see κόσμοιο τὸ σύμπαν).

In this edition

The edition renders the word "limbs" at both places. At XI.3 μέλε' is Abel's for the codices' μέλη (the apparatus at XI.3); LXVI.7 carries no apparatus entry.

See also

αἰγομελής; ἀρχὴ πάντων πάντων τε τελευτή; ἄστρον; Ζεύς; Ἥλιος; Ἥφαιστος; κόσμοιο τὸ σύμπαν; κρέκω; λυσιμελής; Οὐρανός; Πάν; Σελήνη; στοιχεῖον.

μέσον οἶκον · mid-house

μέσον οἶκον, *meson oikon*, "the mid-house"

Attested: μέσον οἶκον (*meson oikon*; LXXXIV.2). The middle of the house, where the hearth stood. The hymn to Hestia opens with it: "Hestia, queen, daughter of greatly able Kronos, / you who hold the mid-house of the ever-living and greatest fire" (LXXXIV.1–2; see ἀέναος; Ἑστία). The phrase and its source in the *Homeric Hymn* are told under Ἑστία, and the fire's epithet, ever-living rather than ever-flowing, under ἀέναος; the codices spell it ἀεννάοιο (the apparatus at LXXXIV.2). The hearth at the centre of the house can be read beside the Mother's "middle throne of the kosmos" (XXVII.5; see μέσος θρόνος), the throne that the note at XXVII.5 connects with the Mother's name of Hestia: the middle of the house and the middle of the world are both the hearth's. The edition renders the phrase "the mid-house".

See also

ἀέναος; Ἑστία; μέσος θρόνος.

μέσος θρόνος · middle throne

μέσος θρόνος, *mesos thronos*, accusative μέσον θρόνον, *meson thronon*, "the middle throne"

Attested: μέσον θρόνον (*meson thronon*; XXVII.5). The Mother of the Gods holds it: "you who hold the middle throne of the kosmos, since you yourself / possess the earth, supplying kindly nourishment to mortals" (XXVII.5–6; see κόσμος; μήτηρ θεῶν). The reason the hymn gives is the earth: the goddess holds the centre of the world because she holds the ground that feeds. Four lines later she is "named Hestia" (XXVII.9; see Ἑστία), and the note at XXVII.5 sets the two lines side by side: "The epithet is the datum; that the central seat is what lets the goddess be called Hestia four lines later — the hearth at the centre — is a construal. It is an ancient one, however, not a modern editor's: Euripides used ἑστία of the earth (fr. 944), and Philolaus called the centre of the kosmos the hearth." The collection's other thrones are told under ἱερὸς θρόνος. The edition renders the phrase "the middle throne", and XXVII.5 carries no apparatus entry.

See also

Ἑστία; ἱερὸς θρόνος; κόσμος; μέσον οἶκον; μήτηρ θεῶν.

μήτηρ γαῖα · mother earth

The earth as mother, on whom the rain is asked to fall, in the one whole line the collection repeats · Orphic Hymns

μήτηρ γαῖα, *mētēr gaia*, accusative μητέρα γαῖαν, *mētera gaian*, "mother earth"; γαῖα θεὰ μήτηρ, *gaia thea mētēr*, "Earth the mother goddess", "Gaia the mother goddess"; vocative Γαῖα … μῆτερ, *Gaia … mēter*, "Gaia … mother"

At a Glance

The phrase. Earth named as mother, the oldest of the Greek figures for the ground that bears and feeds; γαῖα is the poetic form of γῆ, and Γαῖα the goddess.

In the Hymns. The line "to send fruit-nourishing rains upon mother earth" closes the hymns to the Clouds and to Notos (XXI.7, LXXXII.7), and the formula γαῖα θεὰ μήτηρ stands twice more, "Earth the mother goddess" at XV.4 and "Gaia the mother goddess" at LXIII.16. Gaia's own hymn opens "Gaia goddess, mother of the blessed and of mortal men" (XXVI.1).

In this edition. "Mother earth" in the repeated line, "Earth the mother goddess" at XV.4 and "Gaia the mother goddess" at LXIII.16.

A place to read. XXI.1–7 and LXXXII.1–7, the two hymns that end on the same line.

Meaning

The phrase belongs to the collection's weather. Both hymns that end with it spend their length on wet air in motion and then ask for one thing: the Clouds, "fruit-nourishing, wandering the heavens, / rain-bearing, driven by the winds throughout the kosmos", are besought "to send fruit-nourishing rains upon mother earth" (XXI.1–2, 7), and Notos, the south wind, "first father of rain", whose prerogative from Zeus is "to send rain-bearing clouds from the air to the earth", is entreated in the same words (LXXXII.3–7). The note at XXI.7 calls it "The only complete hexameter the collection repeats", and the likeness of the two hymns, built on the same four words, is told under καρποτρόφος. What the note's comparison leaves implicit, the second hymn can be read as saying: the wind is the "father" of the rain, and the earth on which it falls is the "mother". The rain passes from the one to the other, and the fruit the line names, καρποτρόφους, is what is born of it.

The other places give the mother her rank. In the hymn to Zeus she is the first of the things that "came easily to light" through the god's head, "Earth the mother goddess" (XV.3–4); at the end of the hymn to

Dikaiosyne she and the sea-god are the two who nurse every living thing in their bosoms (LXIII.15–16), where the note at LXIII.16 observes that the god "is Poseidon, named by a periphrasis rather than by his name". Gaia's own hymn makes her "mother of the blessed and of mortal men" (XXVI.1; see Γαῖα). The mother earth of the weather hymns is the same goddess seen from the field: not the first power of the theogony but the ground that waits for rain.

Use in the Hymns

The Clouds. "You I now beseech, dew-clad, fair-breathing with breezes, / to send fruit-nourishing rains upon mother earth" (XXI.6–7; see καρποτρόφος; νεφέλη; ὄμβρος).

Notos. "Therefore we entreat you, blessed one, glad in the sacred offerings, / to send fruit-nourishing rains upon mother earth" (LXXXII.6–7; see Νότος).

Zeus. "O king, through your head these things came easily to light: / Earth the mother goddess, and the high-sounding ridges of the mountains" (XV.3–4; see Ζεύς).

Dikaiosyne. "And of all living things, as many as they nurse in their bosoms — / Gaia the mother goddess, and Zeus of the deep salt sea" (LXIII.15–16; see Δικαιοσύνη; Ποσειδῶν).

Places to read

Every line in which the earth is called mother with γαῖα beside μήτηρ.

XV.4 Earth the mother goddess comes to light through the head of Zeus.

XXI.7 The Clouds are asked to send fruit-nourishing rains upon mother earth.

XXVI.1 Gaia is called mother of the blessed and of mortal men.

LXIII.16 Gaia the mother goddess and the sea-god nurse all living things.

LXXXII.7 Notos is asked to send fruit-nourishing rains upon mother earth.

Earlier poetry and cult

The marriage of sky and earth. The rain as the sky's union with the earth is Aeschylus'. In his *Danaids* Aphrodite herself says: "The holy sky longs to pierce the earth, / and longing seizes the earth to win her marriage; / the rain, falling from the sky that lies with her, / makes the earth conceive, and she bears for mortals / pasture for flocks and the life that Demeter gives; / and the trees' season is made perfect / by that wet marriage. Of these things I am part cause" (fr. 44).[1036] Euripides makes the same figure Aphrodite's work: the earth longs for rain when the dry plain is barren, and the august sky, filled with rain, longs to fall upon the earth, and when the two are mingled they bring forth and nourish all things by which the mortal race lives and flourishes (fr. 898).[1037] Athenaeus quotes the two passages together (13.600a–b). The hymns ask for the rain without naming the marriage, and can be read beside the tragedians, independently of them.

The all-mother. In the invocation of Aeschylus' chained Prometheus, told under κόσμου τὸ περίδρομον ὄμμα, the earth is "mother of all", παμμήτωρ γῆ (*Prometheus Bound* 90).

Later readings

Father rain, mother earth. Lucretius gives the figure its physics. In the end we all spring from seed of the sky; one and the same father belongs to all, and when the kindly mother earth has taken from him the falling drops of rain, she conceives and bears the bright grain and the happy orchards and the human race, and every kind of wild beast, giving them the pasture on which all feed; so it is by right that she has come by the name of mother (*On the Nature of Things* 2.991–998).[1038] Virgil puts the same marriage in the spring: then the almighty father Aether comes down in fertile showers into the lap of his glad spouse, and, mingling great with

[1036] Aeschylus, fr. 44 Radt (*Danaids*), in Athenaeus 13.600b.

[1037] Euripides, fr. 898 Kannicht, in Athenaeus 13.600a.

[1038] Lucretius, *On the Nature of Things* 2.991–998.

great, nourishes all her offspring (*Georgics* 2.325–327).[1039] Notos, "first father of rain", and the mother earth on which he sends it can be read as the Latin poets' pair, independently of them.

In this edition

The edition renders the repeated line "to send fruit-nourishing rains upon mother earth" at both places, the formula γαῖα θεὰ μήτηρ "Earth the mother goddess" at XV.4 and "Gaia the mother goddess" at LXIII.16, and Gaia's opening "Gaia goddess, mother of the blessed and of mortal men". None of the five lines carries an apparatus entry on the phrase.

See also

Γαῖα; Δικαιοσύνη; Ζεύς; καρποτρόφος; κόσμου τὸ περίδρομον ὄμμα; μήτηρ; μήτηρ θεῶν; νεφέλη; Νότος; ὄμβρος; Ποσειδῶν.

νᾶμα · stream

νᾶμα, *nama*, dative plural *νάμασι*, *namasi*, "stream", "streams"

Attested: νάμασι (*namasi*; XIX.4), νᾶμα (*nama*; LI.18). From νάω, "flow": running water, a spring or stream. The Nymphs are asked for it in the last line of their hymn, which closes the only petition in eighteen lines: "come to the offerings of good omen with a rejoicing heart, / pouring a healthful stream in the seasons that increase growth" (LI.17–18; see ἀεξίτροφος; Νύμφαι). The note at LI.1–16 observes that after sixteen lines of titles "all that is wanted is a healthful stream". The hymn to Zeus of the Thunderbolt uses the word of the sky's water, the god "kindling the blazing lightning in streams full of cloud" (XIX.4; see κεραύνιος). The compound φιλονάματος, "lover of streams", is given to Helios (VIII.16), and the word of the same root, νασμός, to the streams of Tethys' springs (XXII.8; see νασμός). The Nymphs' stream is water for the fields, and Plato's *Laws*, independently of the Hymns, gives the same office to the wardens of the country: they are to manage the waters that come from Zeus so that the hollows of the mountains take them in and drink them

[1039] Virgil, *Georgics* 2.325–327.

and make "streams and springs" for all the fields and places below, and to adorn the springs with plantings and buildings (6.761b–c).[1040] The edition renders the word "stream" at LI.18 and "streams" at XIX.4. At LI.18 the codices read *σὺν αὐξιτρόφοισιν ἐν ὥραις* (the apparatus at LI.18), as ἀεξίτροφος reports.

See also

ἀεξίτροφος; κεραύνιος; νασμός; Νύμφαι.

νασμός · stream

νασμός, *nasmos*, dative plural νασμοῖσι, *nasmoisi*, "streams"

Attested: νασμοῖσι (*nasmoisi*; XXII.8). From νάω, "flow", as νᾶμα is: running water, the flow of a spring. It stands once, in the hymn headed to the Sea, which addresses Tethys, at the end of her motherhoods: "mother of Kypris, and mother of the dark clouds, / and of every spring that teems with the streams of nymphs" (XXII.7–8; see μήτηρ; Νύμφαι; Τηθύς). The sea is made the mother of the springs, and the springs teem with streams that are the nymphs'; the hymn can be read as running all the fresh water of the land back to the salt water it comes from. The note at XXII.7 explains the first motherhood, Aphrodite born from the sea, and observes that the collection elsewhere calls Night Kypris, "which is an identification, not a parentage" (see Κύπρις). Hesiod gives Tethys the same family: by Okeanos she bore the eddying Rivers, and three thousand slim-ankled daughters of Okeanos, scattered far and wide, who haunt the earth and the depths of the waters everywhere alike, and as many rivers again, "the names of them all are more than a mortal can recite, / but each is known to those who live along it" (*Theogony* 337, 364–370).[1041] The edition renders the word "streams". At XXII.7 μᾶτερ is Abel's at both places for the codices' μήτηρ (the apparatus at XXII.7), and XXII.8 carries no apparatus entry.

[1040] Plato, *Laws* 6.761b–c.

[1041] Hesiod, *Theogony* 337, 364–370.

See also

Κύπρις; μήτηρ; νᾶμα; Νύμφαι; Τηθύς.

ναυσίδρομος · ship-speeding

ναυσίδρομος, *nausidromos*, accusative ναυσίδρομον, *nausidromon*, "ship-speeding"

Attested: ναυσίδρομον (*nausidromon*; LXXIV.10). From ναῦς, "ship", and δρόμος, "course, running": that which makes ships run. It stands once, in the last line of the hymn to Leukothea, of the wind she is asked to bring: "But, lady goddess, may you come as a helper, / to the well-benched ships, saving, with kindly counsel, / bringing to the initiates on the sea a ship-speeding fair wind" (LXXIV.8–10; see Λευκοθέα; οὖρος; σωτήριος). The note at LXXV.5, observing that Palaimon is asked to save on land too, so that "the petition exceeds the office the rest of the hymn gives him", adds that the collection does the same thing at LXXIV.8–10, "where Leukothea, having been asked for ships, is asked for a fair wind". The initiates are imagined at sea, and the goddess who alone looses the doom of mortals at sea four lines before (LXXIV.6; see μόρος) is asked now for the wind that speeds their ships. The collection's other prayers for ships use words of the same family: Poseidon is to keep safe "the fair course of ships", εὔδρομον (XVII.9), and Tethys is "sending a following wind to straight-running ships", εὐθυδρόμοις (XXII.10; see Τηθύς). Ino's rescue of Odysseus in the *Odyssey* is told under Λευκοθέα (5.333–462), and the Dioskouroi as saviours of ships under κόσμου σωτῆρες. The edition renders the word "ship-speeding", and LXXIV.10 carries no apparatus entry.

See also

κόσμου σωτῆρες; Λευκοθέα; μόρος; μύστης; οὖρος; σωτήριος; Τηθύς.

νεάτη · nete

The "last" string of the lyre, which sounds the highest note, one of the bounds between which Apollo tunes the pole of heaven, and the string to which he gives the summer · Orphic Hymns

νεάτη, *neatē*, genitive νεάτης, *neatēs*, dative plural νεάταις, *neatais*, "nete", "netai"; as adjective, dative plural νεάτῃσιν, *neatēisin*, "latest"

At a Glance

The word. The epic and Ionic form of νήτη, "last, lowest", the feminine of νέατος, used as the name of a string: the nete, the "last" string, which sounds the highest note. Its opposite is the hypate, ὑπάτη, "uppermost", which sounds the lowest.

In the Hymns. Twice in Apollo's tuning of the pole (XXXIV.17, 22), and once as an adjective of time, "in the latest hours" (XXXII.15).

In this edition. "Nete" and "netai", left in Greek; "latest" for the adjective.

A place to read. XXXIV.16–23, Apollo's lyre.

Meaning

The word is a paradox that the hymn uses and the edition keeps. The note at XXXIV.16–23 explains why the string names are left untranslated: "the string called 'uppermost' is the lowest in pitch and the one called 'last' the highest, so rendering them 'highest' and 'lowest' inverts the music whichever way it is done". Apollo tunes the whole pole, going now "to the bounds of the nete", now to the hypate, now to the Dorian ordering (XXXIV.17–18), so that the god's range is the range of the lyre, from its last string to its uppermost, and the Dorian mode between them; and he divides the seasons among the strings, giving winter to the hypatai and summer to the netai (XXXIV.22–23). The eight lines are told under ἁρμονία, the mixing and the dividing under κεράννυμι and κρίνω, and the Dorian under Δώριος διάκοσμος.

What the nete adds is the summer. The highest note is given to the hottest season and the lowest to the coldest, so that the year sounds from the deep of winter to the shrill of summer, with spring in the middle mode; the correspondence can be read as the collection's own, pitch matched to heat. The plurals of line 22, which the same note takes as the best evidence that the poet knew the terminology, are told under ἁρμονία. The adjective's other place keeps its ordinary sense: in the hymn to Athena, "in the latest hours" (XXXII.15; see νεάτη ὥρα).

Use in the Hymns

The bounds of the lyre. "All-blooming, and the whole pole with a many-struck lyre / you fit together, now going to the bounds of the nete, / now again to the hypate, now to the Dorian ordering" (XXXIV.16–18; see ἁρμόζω; Δώριος διάκοσμος; κιθάρα; πόλος; ὑπάτη).

The seasons on the strings. "Having mixed winter and summer in equal measure for both, / having divided off winter to the hypatai, summer to the netai, / and the Dorian to the seasonable flower of much-loved spring" (XXXIV.21–23; see κρίνω).

Places to read

Every line in which νεάτη stands; the phrase of XXXII.15 has its own entry under νεάτη ὥρα.

XXXII.15 Athena is asked to hear in the latest hours.

XXXIV.17 Apollo tunes the pole, going to the bounds of the nete.

XXXIV.22 Apollo divides summer off to the netai.

Earlier poetry and cult

The last. In Homer the adjective is the plain word for the lowest or the farthest. Hekabe chooses for Athena the robe that was most beautiful and largest, shining like a star, and "it lay lowest of the others" (*Iliad* 6.293–295), and Agamemnon's seven cities are all near the sea, "at the edge of sandy Pylos", νέαται Πύλου (9.149–153).[1042] The string took its name from the same sense, the last in the row.

[1042] Homer, *Iliad* 6.293–295; 9.149–153.

The strings and the octave. Philolaus, quoted from the first book of his work on nature by the Neopythagorean Nicomachus of Gerasa, a writer on number and music of about AD 100, gives an account of the scale by its strings, with the Doric name νεάτα for the last of them: the size of the harmonia is a fourth and a fifth, "from hypate to mese a fourth, from mese to nete a fifth, from nete to trite a fourth, from trite to hypate a fifth" (B6).[1043] The hymn's Apollo moves between the same two bounds, and its technical plurals can be read as belonging to the same theory, independently of Philolaus.

Later readings

Why the last string is the highest. Nicomachus himself explains the paradox the edition's note describes from the heavens themselves. The names of the notes, he says, were taken from the planets: from the motion of Kronos, the farthest from us, the deepest note in the octave was called hypate, "for ὕπατον is the uppermost"; and from the moon's, the lowest of all and nearest the earth, nete, "for νέατον is the lowest" (*Manual of Harmonics* 3).[1044] In Nicomachus the lyre is the sky, the highest string answering to the lowest sphere, and the hymn's Apollo, who tunes "the whole pole" as a lyre, can be read as the god of that correspondence, independently of Nicomachus. The justice of the *Republic*, which tunes the three parts of the soul like the nete, hypate and mese of a scale, is told under Δικαιοσύνη (4.443d–e).

In this edition

The edition leaves the string names in Greek, "nete" at XXXIV.17 and "netai" at XXXIV.22, as the note at XXXIV.16–23 explains, and renders the adjective "latest" at XXXII.15. None of the three lines carries an apparatus entry on the word.

[1043] Philolaus, B6 Diels–Kranz, in Nicomachus, *Manual of Harmonics* 9.

[1044] Nicomachus, *Manual of Harmonics* 3.

See also

ἁρμόζω; ἁρμονία; Δικαιοσύνη; Δώριος διάκοσμος; κεράννυμι; κιθάρα; κρίνω; νεάτη ὥρα; πόλος; ὑπάτη.

νεφέλη · cloud

νεφέλη, *nephelē*, plural νεφέλαι, *nephelai*, accusative νεφέλας, *nephelas*, dative νεφέλαις, *nephelais*, "clouds"

Attested: νεφέλαι (*nephelai*; XXI.1), νεφέλας (*nephelas*; XXXVIII.12, LXXXII.5), νεφέλαις (*nephelais*; LXXXII.3); and in compounds παννεφέλοις (XIX.4) and παννέφελον (LXXX.3). The clouds have a hymn of their own, which opens on "Airy clouds, fruit-nourishing, wandering the heavens" (XXI.1–2; see ἠέριος; καρποτρόφος; ὀμβροτόκος; οὐρανόπλαγκτος). The note at XXI.1–5 observes that "the addressees are a weather, not a god: clouds in the plural, with no proper name and no myth, addressed exactly as Hera or Poseidon are", and that the collection gives them a mother on the next page, where Tethys is "mother of the dark clouds" (XXII.7; see Τηθύς), where the word, as in the hymn's heading ΝΕΦΩΝ and at XIX.7 and XX.3, is the neuter νέφος. The south wind is asked to come "with the moist clouds" (LXXXII.3), and his prerogative from Zeus is "to send rain-bearing clouds from the air to the earth" (LXXXII.5; see γέρας; Νότος); the dance of the Kouretes raises the dust to the clouds (XXXVIII.12; see Κουρῆτες). The compound gives the clouds' fullness: Zeus of the Thunderbolt kindles the lightning "in streams full of cloud" (XIX.4), and Boreas is to break "the all-clouded stagnation of the watery-pathed air" (LXXX.3; see Βορέας; παννέφελος). In Homer Zeus is the cloud-gatherer, νεφεληγερέτα (*Iliad* 1.511).[1045] Aristophanes' Clouds, the goddesses Socrates prays to, are told under βρονταῖος, δροσοείμων and καρποτρόφος. The edition renders the word "clouds". At XXXVIII.12 the apparatus records the plural νεφέλας as Hermann's for the codices' singular νεφέλην; at XXI.1 it concerns the adjective, ἠέριαι being Abel's for ἠέριοι.

[1045] Homer, *Iliad* 1.511.

See also

Βορέας; βρονταῖος; γέρας; δροσοείμων; ἠέριος; καρποτρόφος; Κουρῆτες; Νότος; ὀμβροτόκος; οὐρανόπλαγκτος; παννέφελος; Τηθύς.

οἶδμα · swell

οἶδμα, *oidma*, "swell"

Attested: οἶδμα (*oidma*; XXIV.6, LV.20, LXXV.8). From οἰδέω, "swell": the heave of the open sea. All three places are of the sea and its creatures. In the hymn to the Nereids the address turns from the nymphs to "others who dwell in the deep, the Tritonian swell" (XXIV.6), the dolphins and sea-beasts of the next two lines (see δελφίς; Νηρηΐς); Aphrodite may be coming "on cars of swans over the swell of the sea", rejoicing in "the wheeling dances of the sea-beasts" (LV.20–21; see Ἀφροδίτη); and Palaimon shines out to ships in the storm, "warding off the harsh wrath upon the swell of the sea" (LXXV.8; see μῆνις; Παλαίμων). The word is the sea not as surface or depth but as motion, the rising and falling on which ships and dolphins ride, and two of its three places are of gods seen upon it. In Homer the word is the surge of water in commotion: when the winds that fanned Patroklos' pyre go home over the Thracian sea, the sea groans, "raging with its swell" (*Iliad* 23.229–230).[1046] The edition renders the word "swell", and only LV.20 carries apparatus entries: κυκνείοισιν is Wiel's for the codices' κυανέοις, "dark", and ὄχοις, "cars", Hermann's for ὄχθοις, "banks"; the note at LV.15–26 adds that the sea-beasts of the next line are Wiel's too, for θνητῶν, "mortals".

See also

Ἀφροδίτη; δελφίς; μῆνις; Νηρηΐς; Παλαίμων.

ὀμβρηγενής · rain-born

ὀμβρηγενής, *ombrēgenēs*, neuter ὀμβρηγενές, *ombrēgenes*, "rain-born"

[1046] Homer, *Iliad* 23.229–230.

Attested: ὀμβρηγενές (*ombrēgenes*; LXXX.4). From ὄμβρος, "rain", and the root of γίγνομαι, "be born". It stands once, in the hymn to Boreas, who is asked to come from Thrace "and break the all-clouded stagnation of the watery-pathed air, / fanning with damp moisture the rain-born water, / making all things clear" (LXXX.3–5; see Βορέας; ἰκμάς; παννέφελος). The north wind is to break up the clouds and fan the water born of the rain, so that the sky clears; the rain the other weather hymns ask for (see ὄμβρος) can be read as what a wind is here asked to drive away. The line's form is Abel's. The note at LXXX.4 records that "the manuscripts read ῥιπίζων ἰκμάσι νοτεραῖς ὀμβριγενές; Abel prints the first two words in the other order and spells ὀμβρηγενές. Neither change is attributed, so both are his." The edition renders the word "rain-born".

See also

Βορέας; ἰκμάς; ὄμβρος; ὀμβροτόκος; παννέφελος.

ὄμβρος · rain

Rain, which Hera bears as the air, Notos fathers as the south wind and Zeus hurls in the storm, and which the Clouds and the south wind are asked to send as fruit-nourishing rain upon mother earth · Orphic Hymns

ὄμβρος, *ombros*, genitive ὄμβροιο, *ombroio*, plural accusative ὄμβρους, *ombrous*, genitive ὄμβρων, *ombrōn*, "rain", "rains"

At a Glance

The word. ὄμβρος, the rain-storm and the rain that falls from it, the epic word beside the plainer ὑετός; in Homer it is "the rain of Zeus".

In the Hymns. Five lines: Hera is "mother of rains" (XVI.4), Zeus hurls rains in the storm (XIX.5), Notos is "first father of rain" (LXXXII.3), and the Clouds and Notos are asked to send fruit-nourishing rains (XXI.7, LXXXII.7); three compounds of the word stand beside it, at four places.

In this edition. "Rain" and "rains" at every place.

A place to read. XXI.7 and LXXXII.7, the one whole line the collection repeats.

Meaning

The collection gives the rain a mother, a father and a sender, and asks for it twice. Its mother is Hera, who in her hymn is the air, "mother of rains, nurse of winds, all-begetting" (XVI.4; see Ἥρα): the rain is born of the air as the winds are nursed by it, and the allegory that makes Hera the air is told under Ἥρα. Its father is the south wind, "first father of rain" (LXXXII.3; see γενάρχης; Νότος), the wet wind that brings the clouds. And Zeus sends it in the storm, when he hurls "squalls, rains, whirlwinds and mighty thunderbolts" (XIX.5; see κεραυνός), so that rain stands among the weapons of the sky, and the next line calls them all "of mighty spirit" (XIX.6; see ὀβριμόθυμος).

The petitions ask for another rain. The Clouds are besought to send fruit-nourishing rains on mother earth (XXI.7; see καρποτρόφος; νεφέλη), and the south wind's hymn closes on the same line, letter for letter (LXXXII.7). The note at XXI.7 calls it the only complete hexameter the collection repeats; how far the two hymns are alike, and the note's remark that the request is rain on the fields and nothing else, are told under καρποτρόφος. The rain of the storm is rain as power; the rain of the petition is rain as gift, and the epithet καρποτρόφος, which in the Clouds' hymn passes "from the agent to the gift", says what the gift is for.

The compounds fill out the picture: the clouds are "rain-bearing" (XXI.2, LXXXII.5; see ὀμβροτόκος), the earth is "rain-delighting" (XXVI.8; see ὀμβροχαρής), and the water Boreas is to fan is "rain-born" (LXXX.4; see ὀμβρηγενής). The rain thus goes from the air to the cloud, from the cloud to the earth, and from the earth's delight in it to the fruit, and every stage has its word. The codices also confuse the root with another: they write ὀμβριμόθυμε for ὀβριμόθυμε, "of mighty spirit", at seven of its ten places, and ὀμβριμοχαρής for ὀμβροχαρής at XXVI.8 (see ὀβριμόθυμος).

Use in the Hymns

The mother of rains. "supplying to mortals the kindly breezes that nourish the soul, / mother of rains, nurse of winds, all-begetting" (XVI.3–4; see παντογένεθλος).

The storm. "kindling the blazing lightning in streams full of cloud, / squalls, rains, whirlwinds and mighty thunderbolts, / all-burning, swift, shudder-making, of mighty spirit" (XIX.4–6; see πρηστήρ).

The petition of the Clouds. "you I now beseech, dew-clad, fair-breathing with breezes, / to send fruit-nourishing rains upon mother earth" (XXI.6–7; see δροσοείμων; μήτηρ γαῖα).

The father of rain. "may you come with the moist clouds, first father of rain" (LXXXII.3).

The petition of the south wind. "Therefore we entreat you, blessed one, glad in the sacred offerings, / to send fruit-nourishing rains upon mother earth" (LXXXII.6–7).

Places to read

Every line in which ὄμβρος stands; its compounds ὀμβρηγενής, ὀμβροτόκος and ὀμβροχαρής have their own entries.

XVI.4 Hera is mother of rains and nurse of winds.

XIX.5 Zeus of the Thunderbolt hurls squalls, rains, whirlwinds and bolts.

XXI.7 The Clouds are asked to send fruit-nourishing rains upon mother earth.

LXXXII.3 Notos is first father of rain.

LXXXII.7 Notos is asked to send fruit-nourishing rains upon mother earth.

Earlier poetry and cult

The rain of Zeus. In Homer the rain is Zeus' own, Διὸς ὄμβρος. It is what makes the crops of the Cyclopes grow, who neither plant nor plough, for wheat and barley and vines spring up for them unsown, "and the rain of Zeus makes them grow" (*Odyssey* 9.107–111); and Olympos, the gods'

own seat, is the one place it never wets (6.42–45; see ἕδρανον).[1047] Zeus' rain falls in anger too: in a simile of the *Iliad* the whole dark earth is weighed down by a storm "on an autumn day, when Zeus pours down the most violent water, / in his anger against men / who by force give crooked judgements in the assembly / and drive out justice, not heeding the regard of the gods" (16.384–388).[1048] The hymns keep both rains, the storm Zeus hurls (XIX.5) and the rain that makes the crops grow (XXI.7); they ask only for the second. Hesiod's south wind, which joins the heavy autumn rain of Zeus to stir up the sea, is told under Νότος (*Works and Days* 674–677), Aeschylus' sky that longs for the earth and pours the rain into her under μήτηρ γαῖα (fr. 44), and Socrates' proof in Aristophanes' *Clouds* that it is the clouds and not Zeus that rain under βρονταῖος.

Later readings

Zeus of the Rain. Pausanias found the cult on the mountains of Attica: on Hymettos stood a statue of Zeus Hymettios, "and altars of Zeus Ombrios", Zeus of the Rain, "and of Apollo Proopsios" (1.32.2).[1049] The epithet the hymns never give Zeus had its altar near Athens, and the prayer of the Athenians to Zeus for rain on their fields, which Marcus Aurelius thought the model of all prayer, is told under καρποτρόφος (*Meditations* 5.7). The hymns' petitions for rain can be read beside that prayer, independently of it: they ask for nothing but the rain, and for the rain to fall on the earth that bears the fruit.

In this edition

The edition renders the word "rain" (LXXXII.3) and "rains" (XVI.4, XIX.5, XXI.7, LXXXII.7). None of the five lines carries an apparatus entry on the word. At XVI.4 the apparatus records the codices' vocative μῆτερ for the nominative μήτηρ that Abel prints; at XIX.6, the line after

[1047] Homer, *Odyssey* 9.107–111; 6.41–45.

[1048] Homer, *Iliad* 16.384–392.

[1049] Pausanias 1.32.2.

the rains of the storm, the note records that “the line order here is Hermann’s”, line 6 having stood after line 7 before him.

See also

βρονταῖος; γενάρχης; δροσοείμων; ἔδρανον; Ἥρα; καρποτρόφος; κεραυνός; μήτηρ γαῖα; νεφέλη; Νότος; ὀβριμόθυμος; ὀμβρηγενής; ὀμβροτόκος; ὀμβροχαρής; παντογένεθλος; πρηστήρ.

ὀμβροτόκος · rain-bearing

ὀμβροτόκος, *ombrotokos*, plural ὀμβροτόκοι, *ombrotokoi*, accusative ὀμβροτόκους, *ombrotokous*, “rain-bearing”

Attested: ὀμβροτόκοι (*ombrotokoi*; XXI.2), ὀμβροτόκους (*ombrotokous*; LXXXII.5). From ὄμβρος, “rain”, and τίκτω, “bear, give birth”: that gives birth to rain. Both places are of the clouds. In their own hymn they are “rain-bearing” (XXI.2; see νεφέλη), and in the hymn to the south wind his prerogative from Zeus is “to send rain-bearing clouds from the air to the earth” (LXXXII.5; see γέρας; Νότος). The word is one of the four that the note at XXI.7 finds in both hymns, whose likeness and shared last line are told under καρποτρόφος. The clouds bear the rain and the rain nourishes the fruit, so that the two compounds can be read as the two stages of the same gift. The edition renders the word “rain-bearing”; the apparatus at XXI.2 concerns πνοιῇσιν, Hermann’s for πνοιαῖσιν, and at LXXXII.5 ἐς, Abel’s for εἰς.

See also

γέρας; καρποτρόφος; νεφέλη; Νότος; ὄμβρος.

ὅρμος · harbour

ὅρμος, *hormos*, dative plural ὅρμοις, *hormois*, “harbour”

Attested: ὅρμοις (*hormois*; LXXXI.3). A roadstead or anchorage, the place where ships lie; a word of the same form names in Homer a necklace, a cord of linked pieces, such as the golden necklace strung with amber that a

Phoenician trader brings to the palace in the story Eumaios tells (*Odyssey* 15.459–460). The harbour sense is Homer's too: in Phorkys' harbour on Ithaca, sheltered by two headlands from the swell, "well-benched ships stay without a mooring-rope, / once they reach the anchorage" (*Odyssey* 13.96–101).[1050] The hymn to the Zephyr breezes uses it once: they are "of the spring, of the meadows, longed for by the harbours, / drawing for ships a delicate passage, a light air" (LXXXI.3–4; see Ζέφυρος; λειμωνιάς). The ships lying at anchor wait for the breeze that will take them out, and the hymn makes the harbours themselves long for it; the fair wind of the sea goddesses is told under οὖρος. At LXXXI.3 the apparatus records λειμωνίδες as the codices' reading for λειμωνιάδες, and at LXXXI.4 it records that the codices have the same word again, ὅρμον, "anchorage", which, as the note at LXXXI.4 observes, line 3 "has already used"; Abel prints πόρον, "passage", and names no editor. The edition renders the word "harbours".

See also

Ζέφυρος; λειμωνιάς; οὖρος.

οὖρος · fair wind

The wind that blows from astern and carries a ship home, in Homer a gift the gods send, and in the hymns the last thing asked of two goddesses of the sea · Orphic Hymns

οὖρος, *ouros*, accusative οὖρον, *ouron*, "following wind", "fair wind"

At a Glance

The word. A wind blowing in the direction a ship is sailing, the fair wind of the epic. The same sound names two other words in Homer: a warden, as Nestor is "warden of the Achaeans", and, as the Ionic form of ὅρος, a boundary-stone.

[1050] Homer, *Odyssey* 13.96–101, 15.455–463.

In the Hymns. Twice, each time in the last line of a hymn: Tethys, the Sea, is asked for it (XXII.10), and Leukothea (LXXIV.10).

In this edition. "A following wind" at XXII.10, "a ship-speeding fair wind" at LXXIV.10.

A place to read. XXII.1–10, the hymn to the Sea, from the waves to the wind.

Meaning

The two hymns that ask for the fair wind end on it. The Sea's hymn spends four lines on how the water moves, swelling, struck by breezes, breaking on the rocks and growing calm again (XXII.2–5), and then turns to the petition: "hear me, most august, and come with favour to my help, / sending a following wind to straight-running ships, blessed one" (XXII.9–10; see Τηθύς). The note at XXII.10 calls the close "a sailors' prayer, which is what the whole of it has been building toward". Leukothea's hymn, having called her the "greatest saviour of mortals" who alone looses their doom at sea, asks her to come to the ships "bringing to the initiates on the sea a ship-speeding fair wind" (LXXIV.4–10; see Λευκοθέα; ναυσίδρομος). The first prayer is for ships; the second for the initiates on board.

Neither goddess is a wind. The collection has three hymns to winds, Boreas, the Zephyr breezes and Notos (LXXX–LXXXII), and none of them is asked for the fair wind by this name: the Zephyr breezes are "longed for by the harbours" and draw "for ships a delicate passage" (LXXXI.3–4; see Ζέφυρος; ὅρμος), Boreas is to clear the sky, and Notos is asked for rain. The following wind is asked of the powers of the sea, as in Homer it is sent by gods who are not winds either, Apollo, Athena, Calypso and Circe (*Iliad* 1.479; *Odyssey* 2.420, 5.268, 11.7). The hymns keep the epic's order of things: the wind that brings a ship home is a favour, and it comes from the god who has been honoured. The two places are listed together with the other prayers for ships under ναυσίδρομος and οἶαξ.

Use in the Hymns

The Sea. "I call the bride of Okeanos, grey-eyed Tethys, / dark-robed queen, swelling in fair-running waves" (XXII.1–2; see γλαυκῶπις; κυανόπεπλος), and at the close the following wind (XXII.10).

Leukothea. "But, lady goddess, may you come as a helper, / to the well-benched ships, saving, with kindly counsel, / bringing to the initiates on the sea a ship-speeding fair wind" (LXXIV.8–10; see μύστης).

Places to read

Every line in which the word stands.

XXII.10 Tethys is asked to send a following wind to straight-running ships.

LXXIV.10 Leukothea is asked to bring a ship-speeding fair wind to the initiates on the sea.

Earlier poetry and cult

The god's gift. In Homer the fair wind is sent, and sent after the gods have been satisfied. When Odysseus has brought Chryseis home and the hecatomb has been offered to Apollo at Chryse, the Achaeans put out at dawn, "and far-working Apollo sent them a following wind", and they raised the mast and spread the white sails, and the wind filled the middle of the sail (*Iliad* 1.476–481).[1051] Menelaus, held in Egypt until he had offered the hecatombs he owed, tells Telemachus: "once I had made the anger of the everlasting gods cease, / I raised a barrow for Agamemnon, that his glory might never go out. / With that done I set off home, and the deathless ones granted me a fair wind, / and they sped me swiftly to my own dear country" (*Odyssey* 4.581–586).[1052]

The goddess's farewell. The goddesses who let Odysseus go send him off with it. Calypso promises food, wine and clothes, "and I will send a following wind behind you, / so that you may come quite unharmed to your own country" (*Odyssey* 5.165–168), and when she sends him on the fifth day she does: "she sent forth a fair wind, harmless and warm, / and

[1051] Homer, *Iliad* 1.474–483.

[1052] Homer, *Odyssey* 4.581–586.

glad of the wind godlike Odysseus spread his sails" (5.268–269).[1053] Circe sends the same wind twice, in a line repeated word for word, "a following wind that fills the sail, a good companion" (*Odyssey* 11.7, 12.149).[1054] Leukothea herself comes into the same poem as a rescuer, when the storm has broken Odysseus' raft, in the passage told under Λευκοθέα.

In this edition

The edition renders the word "a following wind" at XXII.10, after the note there, and "a fair wind" at LXXIV.10, with ναυσίδρομον "ship-speeding" before it. Neither line carries an apparatus entry on the word. At XXII.10 νηυσίν is Hermann's Ionic for the codices' ναυσίν (the apparatus at XXII.10); LXXIV.10 carries no apparatus entry.

See also

γλαυκῶπις; Ζέφυρος; κυανόπεπλος; Λευκοθέα; μύστης; ναυσίδρομος; οἴαξ; ὅρμος; Τηθύς.

παγκόσμιος · of the whole kosmos

Belonging to the whole ordered world, the adjective of the share that Apollo, tuning heaven like a lyre, mixes for men · Orphic Hymns

παγκόσμιος, *pankosmios*, "of the whole kosmos"

At a Glance

The word. From πᾶς, "all", and κόσμος, "order, the ordered world": belonging to the whole world. The lexica cite it from this line.

In the Hymns. Once, in the hymn to Apollo: "having mixed by harmony a share of the whole kosmos for men" (XXXIV.20).

In this edition. "Of the whole kosmos", with μοῖραν, "a share of the whole kosmos".

[1053] Homer, *Odyssey* 5.160–170, 263–270.

[1054] Homer, *Odyssey* 11.6–8, 12.148–150.

A place to read. XXXIV.14–26, from the limits of the whole kosmos to its seal.

Meaning

The word gathers into one adjective what the hymn to Apollo says twice in two words, on either side of it. The god holds "the limits of the whole / kosmos", *πείρατα κόσμου / παντός* (XXXIV.14–15); he mixes for men "a share of the whole kosmos", *παγκόσμιον ... μοῖραν* (XXXIV.20); and he holds "the stamping seal of the whole kosmos", *παντὸς ... κόσμου σφρηγῖδα* (XXXIV.26; see *σφραγίς*). Around these the hymn sets the other words of the whole: he fits together "the whole pole" and blends "the whole pole" (XXXIV.16, 19; see *πόλος*), and mortals call him Pan because he holds the seal of the whole (XXXIV.24–26; see *Πάν*), the play on *πᾶν* that the note at XXXIV.24–25 explains. The adjective stands at the centre of the passage, and it is the one place where the whole is given to men.

What they are given is a share, *μοῖρα*, mixed "by harmony". The god tunes the sky like a lyre, going to the nete and the hypate and to the Dorian between them, and the lines that follow say what the share is: he has "mixed winter and summer in equal measure for both, / having divided off winter to the hypatai, summer to the netai, / and the Dorian to the seasonable flower of much-loved spring" (XXXIV.21–23; see *ἁρμονία*; *Δώριος διάκοσμος*). The share of the whole kosmos that comes to men can be read as the year, its seasons set out as the notes of a scale. The order of the heavens reaches human life as the turn from winter to spring to summer, blended so that neither extreme overwhelms the other. The sense of *μοῖρα* as a man's lot, which the hymn here makes a part of the ordered whole, is told under *μοῖρα*; the mixing, and the musical reading of it, under *κεράννυμι* and *ἁρμονία*.

Use in the Hymns

The share. "blending the whole pole, you distinguish the life-nourishing tribes, / having mixed by harmony a share of the whole kosmos for men, / having mixed winter and summer in equal measure for both" (XXXIV.19–21; see *κεράννυμι*).

Places to read

The one line in which the word stands.

XXXIV.20 Apollo has mixed by harmony a share of the whole kosmos for men.

Later readings

The portion from the whole. Plato's Timaeus, describing how the maker made the soul of the world, uses the same three things the hymn joins: a mixing, a share and a scale. The maker blended a third kind of being out of the undivided and the divided, and mixing it all into one, he distributed the whole into as many portions, μοῖραι, as was fitting; and he began to divide it thus: "first he took off one share of the whole", ἀπὸ παντὸς μοῖραν, then one double of it, then one three times the first, and so on, and then filled the intervals with the ratios of the musical scale, the fourths, the fifths and the tones, until the mixture was used up (*Timaeus* 35a–36b).[1055] When he came to make human souls he poured what was left back into the same mixing-bowl and mixed it again, in the passage told under κεράννυμι (41d). The two can be read side by side, independently of each other: the philosopher's maker cuts portions from the whole by musical ratios to make the soul of the world; the hymn's god mixes for men a portion of the whole by harmony, and it is their year.

In this edition

The edition renders παγκόσμιον … μοῖραν "a share of the whole kosmos", keeping "kosmos" as it does throughout. The apparatus at XXXIV.20 records the codices as reading κεράσας τὴν παγκόσμιον, with the article before the adjective; Abel prints the line without it. No note concerns the word; the note at XXXIV.16–23 treats the tuning passage as a whole.

See also

ἁρμονία; Δώριος διάκοσμος; κεράννυμι; κόσμος; μοῖρα; Πάν; πόλος; σφραγίς.

[1055] Plato, *Timaeus* 35a–36b.

παννέφελος · full of cloud

παννέφελος, *pannephelos*, "full of cloud", "all-clouded"

Attested: παννεφέλοις (*pannephelois*; XIX.4), παννέφελον (*pannephelon*; LXXX.3). From πᾶς, "all", and νεφέλη, "cloud": wholly clouded. The two places set the cloud on either side of the weather. In the hymn to Zeus of the Thunderbolt it is the stuff of the storm, the god "kindling the blazing lightning in streams full of cloud" (XIX.4; see κεραύνιος; νᾶμα; νεφέλη), so that the fire is lit inside the water. In the hymn to Boreas it is what the wind is asked to end: "and break the all-clouded stagnation of the watery-pathed air" (LXXX.3; see Βορέας; στάσις; ὑγροκέλευθος). The note at LXXX.3 observes that "watery-pathed" belongs elsewhere to wet powers and only here to the air. The cold north wind is called to clear the cloud in which Zeus' lightning burns; the hymn's next lines ask him to fan "the rain-born water" and to make "all things clear" (LXXX.4–5; see ὀμβρηγενής). The edition renders the word "full of cloud" at XIX.4 and "all-clouded" at LXXX.3. Neither line has an apparatus entry on the word; at LXXX.3 the codices read λύετε where Abel prints λῦέ τε (the apparatus at LXXX.3).

See also

Βορέας; κεραύνιος; νᾶμα; νεφέλη; ὀμβρηγενής; στάσις; ὑγροκέλευθος.

πάντα σὺ ἔσσι · you are all things

πάντα σὺ ἔσσι, *panta sy essi*, "you are all things"

Attested: πάντα σὺ ἔσσι (*panta sy essi*; X.28). The last claim of the hymn to Physis, before its petition: "you are all things: for you alone make all these" (X.28; see Φύσις). The note at X.28 calls it "the collection's baldest statement of identity between a god and the totality, matched only by Pan as κόσμοιο τὸ σύμπαν at XI.1", and adds that "the line gives it no gloss" (see Πάν). The reason the line does give is the making: she is everything because she alone makes everything, so that the maker and the made are one. What the hymn has said of her in parts, "self-fathered" (X.10), "an

end that does not end" (X.8), "father, mother, nurse and foster-mother" of all things (X.18), it says here of the whole (see ἀτελὴς τελευτή; αὐτοπάτωρ). Two of the three words are an editor's. The codices read σοὶ εἰσί, "all things are yours", which makes Physis the owner of the totality rather than the totality itself, and σὺ ἔσσι is Hermann's (the apparatus at X.28). Marcus Aurelius, independently of the hymn, addresses Nature with a formula of all things, though his makes her their source, place and end rather than their sum: "everything is fruit to me that your seasons bring, O Nature: from you are all things, in you are all things, to you are all things" (*Meditations* 4.23).[1056] The edition renders the phrase "you are all things".

See also

ἀτελὴς τελευτή; αὐτοπάτωρ; παμμήτειρα; Πάν; Φύσις.

παταγοδρόμος · clattering, running

παταγοδρόμος, *patagodromos*, dative παταγοδρόμῳ, *patagodromōi*, "clattering, running"

Attested: παταγοδρόμῳ (*patagodromōi*; XX.3). From πάταγος, "clatter, crash", and δρόμος, "running": a crash that runs. It stands in the hymn to Zeus of the Lightning, of the god "flashing the radiance of the clouds with a clattering, running cry" (XX.3; see ἀστράπιος; νεφέλη), the crack and roll of thunder that follows the flash across the sky. The note at XX.1–5 observes that this hymn and the one before it, to Zeus of the Thunderbolt, divide "the storm between the bolt and the flash". The noun returns in the next hymn, where the clouds themselves make the noise: they are "holding in the bosom of the air a shuddering clatter, / drawn back by the blasts, clattering in headlong course" (XXI.4–5). The clatter that is Zeus' cry in one hymn is the clouds' own in the next. Aristophanes had made comedy of the same question, whose the clatter is. His Socrates teaches that the clouds thunder by themselves: filled with water and forced along, they crash into one another under their own

[1056] Marcus Aurelius, *Meditations* 4.23.

weight, break and "clatter", and what drives them is not Zeus but a whirl of the upper air, Dinos, the joke told under δίνη (*Clouds* 374–384).[1057] The edition renders the word "clattering, running", and the line carries no apparatus entry.

See also

ἀστράπιος; δίνη; κεραύνιος; νεφέλη.

πελαγοδρόμος · sea-running

πελαγοδρόμος, *pelagodromos*, "sea-running"

Attested: πελαγοδρόμος (*pelagodromos*; LXXIV.5). From πέλαγος, "the open sea", and δρόμος, "running, course": that runs across the open water. It stands once, of ships, in the hymn to Leukothea: "for in you lies the unsteady sea-running rush of ships, / and you alone loose the piteous doom of mortals at sea" (LXXIV.5–6; see Λευκοθέα; μόρος; ὁρμή). The ship's course is "unsteady" and "sea-running" at once, the speed that carries it and the instability that threatens it in a single phrase, and both lie in the goddess's power. The line is told under Λευκοθέα, where the *Odyssey*'s Ino gives the shipwrecked Odysseus her veil. The edition renders the word "sea-running", and the line carries no apparatus entry.

See also

Λευκοθέα; μόρος; ὁρμή.

πέρας · end, limit

The limit, called on as a power in the proem and given as a place to Nereus and Apollo, always in the company of the beginning · Orphic Hymns

πέρας, *peras*, "End", "limit"; epic plural πείρατα, *peirata*, "limits"

[1057] Aristophanes, *Clouds* 374–384.

At a Glance

The word. The end or edge of a thing, in space the boundary, in time the conclusion, and in the philosophers the principle of limit set against the unlimited. The epic form is πεῖραρ, plural πείρατα, "the ends of the earth".

In the Hymns. Twice in the Attic form: the proem calls on "Beginning and End" (Prayer 42), and Nereus is "limit of the earth" (XXIII.4). The epic plural stands once, of the "limits of the whole / kosmos" that Apollo holds (XXXIV.14–15).

In this edition. "End" in the proem, "limit" at XXIII.4, "limits" at XXXIV.14.

A place to read. XXXIV.11–15, Apollo looking upon the whole world from aither to roots.

Meaning

Wherever the word stands, the beginning stands beside it. The proem's catalogue of gods closes on "Beginning and End — for that was greatest of all —" (Prayer 42); Nereus is "floor of the sea, limit of the earth, beginning of all things" (XXIII.4; see Νηρεύς); and Apollo is told, "you look upon the roots below, and you hold the limits of the whole / kosmos; and the beginning and the end are your care" (XXXIV.14–15; see Ἀπόλλων). The pair, and the notes at Prayer 42 and XXIII.4 on it, are told under ἀρχή. What the word itself brings is the edge: in the proem the end of all things, in Nereus' line the end of the earth where the sea begins, in Apollo's the outer boundary of the ordered world.

The three places move from an absolute power to the edge of the land and out to the edge of the ordered world. The proem's Πέρας is an absolute, a power called to the rite like any god; Nereus' πέρας is a place, the shore where land gives out, and the line sets it between the sea-floor beneath and the beginning of everything; and Apollo's πείρατα are the bounds of the kosmos, held by the god who sees "all this boundless aither" above and "the roots below" (XXXIV.11, 14). The Apollo hymn sets the limits beside the boundless in four lines: the god who looks on the boundless

holds its limits. The collection can be read as knowing the philosophers' pair, limit and unlimited, without naming it; it never argues it.

Use in the Hymns

The power. "and Beginning and End — for that was greatest of all —" (Prayer 42; see ἀρχή).

The shore. "floor of the sea, limit of the earth, beginning of all things" (XXIII.4; see πυθμήν).

The bounds of the kosmos. "for you look upon all this boundless aither / and the earth of blessed lot beneath the aither … / you look upon the roots below, and you hold the limits of the whole / kosmos; and the beginning and the end are your care" (XXXIV.11–15; see κόσμος).

Places to read

Every line in which the word stands, in either form.

Prayer 42 Beginning and End are called on, for that was greatest of all.

XXIII.4 Nereus is floor of the sea, limit of the earth, beginning of all things.

XXXIV.14 Apollo holds the limits of the whole kosmos.

Earlier poetry and cult

The ends of the earth. For Homer the limits of the world are a place of the old gods. Zeus, angry with Hera, tells her that he does not care for her rage, "not even if you come to the lowest limits / of earth and sea, where Iapetos and Kronos / sit and have no joy of the rays of Hyperion the sun / or of the winds, and deep Tartaros is all about them" (*Iliad* 8.477–481).[1058] Hesiod, describing the underworld, puts there the sources and the limits of everything: "there, each in its row, are the springs and the bounds / of the dark earth and of murky Tartaros, / of the barren sea and of starry heaven, / painful and mouldering, things the very gods detest" (*Theogony* 736–739).[1059] Hesiod pairs the springs of all things with their limits, as the hymns pair the beginning with the end.

[1058] Homer, *Iliad* 8.477–481.

[1059] Hesiod, *Theogony* 736–739.

Later readings

Limit and the unlimited. Plato's Socrates gives the pair a divine origin. In the *Philebus* he calls the way of inquiry he has always loved, and is about to set out, a gift of gods to men, thrown down from the gods by some Prometheus together with a most brilliant fire; the men of old, stronger than we and dwelling closer to the gods, passed on the report that whatever is ever said to be is made of one and many, "and have limit and unlimitedness inborn in them" (*Philebus* 16c).[1060] A little later he takes it up again, asking, "did we not say, I think, that the god had shown, of the things that are, the unlimited on the one side and the limit on the other?" (23c).[1061] The proem's call to "Beginning and End" as the greatest powers, and the Apollo hymn's boundless aither held within its limits, can be read beside Plato's limit and unlimited, independently of him. The god of the boundary, Terminus, whose temple, Plutarch reports, Numa, the second king of Rome, was said to have founded with that of Pistis, is told under Πίστις (Plutarch, *Numa* 16.1).

In this edition

The edition renders the word "End", with a capital, at Prayer 42, where it is a power, "limit" at XXIII.4 and "limits" for the epic πείρατα at XXXIV.14. None of the three lines carries an apparatus entry on the word; at XXXIV.14 δέδορκας is Lennep's for the codices' δέδωκας (the apparatus at XXXIV.14).

See also

Ἀπόλλων; ἀρχή; κόσμος; Νηρεύς; Πίστις; πυθμήν.

περικυμαίνω · break in waves about

περικυμαίνω, *perikymainō*, third person περικυμαίνει, *perikymainei*, "breaks in waves about"

[1060] Plato, *Philebus* 16c.

[1061] Plato, *Philebus* 23c.

Attested: περικυμαίνει (*perikymainei*; LXXXIII.3). From περί, "around", and κυμαίνω, "swell, rise in waves", from κῦμα, "wave": to surge round something on every side. It stands in the opening of the hymn to Okeanos, the god "who breaks in waves about the bounding circle of the earth" (LXXXIII.3; see περιτέρμων; Ὠκεανός). The verb makes the encircling river a sea in motion: Okeanos does not lie round the earth like a moat but beats against it. The simple verb is his bride's: Tethys is "swelling in fair-running waves" (XXII.2; see Τηθύς). Homer gives the same picture in the work of a smith. On the shield of Achilles, last of all, Hephaistos "put the great strength of the river Okeanos / round the very edge of the solidly made shield" (*Iliad* 18.607–608),[1062] so that the ocean runs round the world the shield shows, as the hymn's Okeanos runs round the earth. The edition renders the word "breaks in waves about", and the line carries no apparatus entry.

See also

περιτέρμων; πηγόρρυτος; Τηθύς; Ὠκεανός.

περιτέρμων · bounding

περιτέρμων, *peritermōn*, accusative περιτέρμονα, *peritermona*, "bounding"

Attested: περιτέρμονα (*peritermona*; LXXXIII.3). From περί, "around", and τέρμα, "boundary, end": that forms a boundary all round. It stands in the same line of the hymn to Okeanos as περικυμαίνω: the god "who breaks in waves about the bounding circle of the earth" (LXXXIII.3; see περικυμαίνω; Ὠκεανός). The earth is a disc and its rim is the ocean, so that the circle of the land is bounded by the water that surrounds it. Four lines later the hymn names Okeanos the "dear limit of earth, beginning of the pole" (LXXXIII.7; see τέρμα φίλον γαίης), and the bound becomes the god himself. Herodotus laughed at the picture. "I laugh", he says, "when I see how many have drawn circuits of the earth and not one has set it out with sense: they draw Okeanos running round an earth as round as if

[1062] Homer, *Iliad* 18.607–608.

turned on a lathe ...” (4.36.2).[1063] The hymn keeps the old map that Herodotus mocks. The edition renders the word “bounding”, and the line carries no apparatus entry.

See also

πέρας; περικυμαίνω; τέρμα φίλον γαίης; Ὠκεανός.

πετρόρρυτος · flowing from the rock

πετρόρρυτος, *petrorrhytos*, plural πετρόρρυτοι, *petrorrhytoi*, “flowing from the rock”

Attested: πετρόρρυτοι (*petrorrhytoi*; LI.9). From πέτρα, “rock”, and ῥέω, “flow”: that runs out of stone. It stands among the titles of the Nymphs: “flowing from the rock, clear-voiced, humming, mountain-roaming” (LI.9; see λιγύφωνος; Νύμφαι; οὐρεσίφοιτος). The goddesses can be read as the water itself, the spring that breaks from a rock face, and the next two titles give it a voice. The *Odyssey* shows such a place and its cult. On the road to the city of Ithaka Odysseus and Eumaios come to a spring in a built basin, running sweet, where the people of the town fetched their water; round it was a grove of poplars, “and cold water fell from high out of the rock, / and over it stood an altar of the nymphs, where every traveller made offering” (17.204–211).[1064] The edition renders the word “flowing from the rock”, and the line carries no apparatus entry.

See also

κρουνῖτις; λιγύφωνος; Νύμφαι; οὐρεσίφοιτος; πηγαῖος.

πηγαῖος · of the springs

πηγαῖος, *pēgaios*, feminine plural πηγαῖαι, *pēgaiai*, “of the springs”

[1063] Herodotus 4.36.2.

[1064] Homer, *Odyssey* 17.204–211.

Attested: πηγαῖαι (*pēgaiai*; LI.6). From πηγή, "spring, source": belonging to springs. It opens a line of the hymn to the Nymphs: "of the springs, runners, dew-clad, light of foot" (LI.6; see δροσοείμων; κουφόπτερος; Νύμφαι), in which the water moves from its source to its running. The Nymphs are given every kind of fresh water in their hymn, the springs here, the water that flows "from the rock" three lines later, and the well-heads in the next (LI.9–10; see κρουνῖτις; πετρόρρυτος). Homer's nymphs, who keep "the lovely woods / and the river-springs and the meadows deep in grass", come to Zeus' assembly (*Iliad* 20.7–9; see Νύμφαι). The noun πηγή stands twice: Tethys is mother "of every spring that teems with the streams of nymphs" (XXII.8; see Τηθύς), and the Titans, beneath the earth, are "beginnings and springs of all much-toiling mortals" (XXXVII.4; see ἀρχαὶ καὶ πηγαί; Τιτάν). The compound πηγόρρυτος, "flowing from springs", is said once of the waters that come from Okeanos (LXXXIII.5; see πηγόρρυτος). The edition renders the word "of the springs", and the line carries no apparatus entry.

See also

ἀρχαὶ καὶ πηγαί; δροσοείμων; κουφόπτερος; κρουνῖτις; Νύμφαι; πετρόρρυτος; πηγόρρυτος; Τηθύς; Τιτάν.

πηγόρρυτος · flowing from springs

πηγόρρυτος, *pēgorrhytos*, plural πηγόρρυτοι, *pēgorrhytoi*, "that flow from springs"

Attested: πηγόρρυτοι (*pēgorrhytoi*; LXXXIII.5). From πηγή, "spring", and ῥέω, "flow": that runs from a source. It stands in the hymn to Okeanos, which makes him the source of all water: "from whom indeed come all rivers and the whole sea / and the earth's holy moistures below, that flow from springs" (LXXXIII.4–5; see ἀγνός; ἰκμάς; Ὠκεανός); the line's moistures are told under ἰκμάς. The hymn's sentence is Homer's. Achilles, boasting over Asteropaios, grandson of the river Axios, whom he has just killed beside the Skamandros, says that Zeus is stronger than any river, and that not even "the great might of deep-flowing Okeanos" can match him,

"from whom all rivers and all the sea / and all springs and long wells flow" (*Iliad* 21.195–197).[1065] The hymn keeps Homer's line word for word, ἐξ οὗπερ πάντες ποταμοὶ καὶ πᾶσα θάλασσα (*Iliad* 21.196), and turns his springs and wells into the moistures below the earth. The edition renders the word "that flow from springs", and the line carries no apparatus entry.

See also

ἀγνός; ἰκμάς; περικυμαίνω; πηγαῖος; Ὠκεανός.

πνεῦμα · breath, blast

πνεῦμα, *pneuma*, plural πνεύματα, *pneumata*, dative πνεύμασιν, *pneumasin*, "breaths", "blasts"

Attested: πνεύματα (*pneumata*; LVIII.6), πνεύμασιν (*pneumasin*; XXI.5). From πνέω, "blow, breathe": moving air, the wind, and the breath of life. The collection has it twice, once of each. In the hymn to Eros it is life: the god is "holding the keys of all: / of heavenly aither, of the deep, of earth, and of all the breaths / all-begetting, that green-fruited Rhea feeds for mortals" (LVIII.4–6; see Ἔρως; παντογένεθλος); the note at LVIII.6 records that Rhea is Wiel's for the codices' "the goddess", and the line is told under παντογένεθλος. In the hymn to the Clouds it is weather: the clouds are "drawn back by the blasts, clattering in headlong course" (XXI.5; see νεφέλη; παταγοδρόμος). The collection's commoner word for the breath of the air is πνοή (see πνοή). The edition renders the plural "breaths" at LVIII.6, carrying it up into the English of line 5 so that "all-begetting" heads line 6, and "blasts" at XXI.5.

See also

Ἔρως; νεφέλη; παντογένεθλος; παταγοδρόμος; πνοή.

[1065] Homer, *Iliad* 21.193–197.

πνοή · wind

πνοή, *pnoē*, epic πνοιή, *pnoiē*, plural πνοιαί, *pnoiai*, "breaths", "winds", "breezes"

Attested: πνοιαί (*pnoiai*; XIV.11, XXXVIII.3, XXXVIII.22), πνοιῇσιν (*pnoiēisin*; XXI.2), πνοιάς (*pnoias*; XXIII.5), πνοῇσιν (*pnoēisin*; XXIX.12), πνοιαῖς (*pnoiais*; XLIII.4). From πνέω, "blow": a breath, a breeze, a wind. Seven lines. From Rhea come earth and heaven "and the sea and the winds" (XIV.11; see Ῥέα); the clouds are "driven by the winds throughout the kosmos" (XXI.2; see ὀμβροτόκος); Nereus is addressed as "you who shake Deo's sacred foundation whenever you shut up / the winds driven into the innermost hiding-places" (XXIII.5–6; see ἕδρανα γῆς; κευθμών), the theory of earthquakes the note at XXIII.5–6 traces to Anaxagoras and Aristotle; Phersephone rejoices "in the meadow breezes" (XXIX.12; see λειμωνιάς); and the Horai are "of every colour, of many scents, in flower-shaped breezes" (XLIII.4; see Ὧραι). The Kouretes are twice called breaths, "life-begetting breaths" and "everflowing breaths, soul-nourishing, misty" (XXXVIII.3, 22; see ζῳογόνος; Κουρῆτες), and the note at XXXVIII.3, 22 observes that "the armed dancers of the opening have become winds by the end". The edition renders the word "winds" at XIV.11, XXI.2 and XXIII.5, "breezes" at XXIX.12 and XLIII.4, and "breaths" at XXXVIII.3 and 22. At XXI.2 πνοιῇσιν is Hermann's for πνοιαῖσιν (the apparatus at XXI.2).

See also

ἕδρανα γῆς; ζῳογόνος; κευθμών; Κουρῆτες; λειμωνιάς; ὀμβροτόκος; πνεῦμα; Ῥέα; Ὧραι.

πόλος · pole

The turning vault of the sky, held as a sceptre by the Mother, tuned like a lyre by Apollo and begun by Okeanos at the edge of the world · Orphic Hymns

πόλος, *polos*, genitive πόλου, *polou*, accusative πόλον, *polon*, "pole"

At a Glance

The word. From the root of πέλω and πολέω, "turn, go round": the pivot on which a thing turns, the axis of the sky and either end of it, and then the whole sky that turns about it, the celestial vault.

In the Hymns. Four lines. The Mother of the Gods is "sceptred one of the famed pole" (XXVII.4); Apollo tunes "the whole pole" with his lyre and blends it (XXXIV.16, 19); and Okeanos is "beginning of the pole" (LXXXIII.7).

In this edition. "pole".

A place to read. XXXIV.16–23, Apollo tuning the heavens.

Meaning

The pole is the sky that turns, and the collection gives it to three gods in three ways. The Mother holds it as a ruler, addressed as "sceptred one of the famed pole, of many names, august, / you who hold the middle throne of the kosmos" (XXVII.4–5; see μήτηρ θεῶν). Apollo plays it as an instrument: "the whole pole with a many-struck lyre / you fit together", and he moves "now to the Dorian ordering / blending the whole pole" (XXXIV.16–19; see ἁρμόζω; κιθάρα). And Okeanos begins it: he is "dear limit of earth, beginning of the pole" (LXXXIII.7; see ἀρχὴ πόλου), the river at the world's edge from which the turning sky rises. Sceptre, lyre and horizon are three answers to one question, what holds the sky in its course, and the collection gives all three without choosing.

The Apollo hymn makes the answer most nearly a system. The god who tunes the pole with his strings divides the year by them, winter to the hypatai, the strings lowest in pitch, summer to the netai, the highest in pitch, and spring to the Dorian mode between (XXXIV.20–23), so that the turning of the sky is music and its seasons are notes; the musical lines and the edition's note on them are told under ἁρμονία and νεάτη. The Mother's sceptre puts the pole under her throne at the centre, and Okeanos sets its beginning at the rim. The pole the three gods share is the whole visible order, held from the middle, played across its breadth and begun at its edge.

Use in the Hymns

The Mother's sceptre. "sceptred one of the famed pole, of many names, august, / you who hold the middle throne of the kosmos" (XXVII.4–5; see πολυώνυμος; σκηπτοῦχος).

Apollo's lyre. "All-blooming, and the whole pole with a many-struck lyre / you fit together" (XXXIV.16–17); "now to the Dorian ordering / blending the whole pole, you distinguish the life-nourishing tribes" (XXXIV.18–19; see Δώριος διάκοσμος; κεράννυμι).

Okeanos' beginning. "dear limit of earth, beginning of the pole, watery-pathed" (LXXXIII.7; see τέρμα φίλον γαίης; Ὠκεανός).

Places to read

Every line in which the word stands.

XXVII.4 The Mother of the Gods is sceptred one of the famed pole.

XXXIV.16 Apollo fits together the whole pole with a many-struck lyre.

XXXIV.19 Apollo, blending the whole pole, distinguishes the life-nourishing tribes.

LXXXIII.7 Okeanos is dear limit of earth and beginning of the pole.

Earlier poetry and cult

The pole on Atlas' back. In Aeschylus' *Prometheus Bound* the chorus remember the one other Titan they have seen so tormented, Atlas, "who holds up the heavenly pole on his back and groans beneath it" (427–430).[1066] The sky that the hymns' gods hold by sceptre and lyre is in the tragedy a weight on a Titan's back.

The pole and the city. Aristophanes builds a city on the word. In the *Birds* Peisetairos points the hoopoe to the sky: "is not this the birds' pole?", and explains, "because it turns, and everything passes through it, it is now called pole; / but if you settle it and fence it once, / from this pole

[1066] Aeschylus, *Prometheus Bound* 425–430.

it will be called a city" (179–184).[1067] The pun turns the turning vault into Cloudcuckooland.

Later readings

The axis and its two poles. Aratus gives the word its technical sense at the start of his *Phaenomena*. The stars are drawn across the sky every day without end, but the axis does not shift at all; it is fixed for ever and holds the earth balanced in the middle and turns the heaven about it, "and two poles close it off on either side: / the one is out of sight, the other stands opposite, out of the north, / high over Ocean" (19–26).[1068] Aratus' visible pole "high over Ocean" can be read beside the hymn's Okeanos, "beginning of the pole", independently of it. The earth wound about the axis in Plato's *Timaeus* is told under Γαῖα (40b–c).

In this edition

The edition renders the word "pole" in all four lines. None of them carries an apparatus entry on the word. The word stands once more in the apparatus: at LXXXVI.11 the codices read τε πόλον θύσαντες where Abel prints θυσίαις τε χόλον, "by sacrifices … the anger" (the apparatus at LXXXVI.11).

See also

ἁρμόζω; ἁρμονία; ἀρχὴ πόλου; Γαῖα; Δώριος διάκοσμος; κεράννυμι; κιθάρα; μήτηρ θεῶν; νεάτη; πέρας; πολυώνυμος; σκηπτοῦχος; τέρμα φίλον γαίης; Ὠκεανός.

πολυδαίδαλος · intricate

πολυδαίδαλος, *polydaidalos*, "intricate"

Attested: πολυδαίδαλος (*polydaidalos*; XXVI.8). From πολύς, "many", and δαίδαλος, "cunningly wrought", the word of the artist Daidalos: of much fine workmanship, the praise of a smith's or a joiner's work. The hymn to

[1067] Aristophanes, *Birds* 179–184.

[1068] Aratus, *Phaenomena* 19–26.

Earth gives it to the heavens: she is "rain-delighting, about whom the intricate order of the stars / wheels in an everlasting nature and in dread currents" (XXVI.8–9; see ἄστρον; Γαῖα; κόσμος; ὀμβροχαρής). The note at XXVI.8–9 observes that "the stars wheel about the earth, stated as a fact about the goddess", that the arrangement was stated of Ouranos and of Okeanos already, and that it is "here for the first time from the earth's own side". The craftsman's word given to the kosmos can be read as making the starry order a made thing, an artist's work turning round the earth. The edition renders the word "intricate". At XXVI.8 ὀμβροχαρές is Abel's for the codices' ὀμβριμοχαρής, and τήν, "about whom", Hermann's for ἥν (the apparatus at XXVI.8).

See also

ἄστρον; Γαῖα; κόσμος; ὀμβροχαρής.

ποντοπλάνητος · who wander the sea

ποντοπλάνητος, *pontoplanētos*, genitive plural ποντοπλανήτων, *pontoplanētōn*, "who wander the sea"

Attested: ποντοπλανήτων (*pontoplanētōn*; XXXVIII.5). From πόντος, "sea", and πλανάομαι, "wander": who wander on the sea, sailors. It stands in the hymn to the Kouretes, "you who dwell in Samothrace, that sacred ground, / and ward off the dangers of mortals who wander the sea" (XXXVIII.4–5; see κόσμου σωτῆρες; Κουρῆτες). The armed dancers of the hymn's opening are also the saviours of sailors. The near form ποντοπλάνος is given to dolphins and to ships (see ποντοπλάνος), and the collection's other prayers for ships are gathered under *ναυσίδρομος*. The edition renders the word "who wander the sea", and the line carries no apparatus entry.

See also

κόσμου σωτῆρες; Κουρῆτες; ναυσίδρομος; ποντοπλάνος.

ποντοπλάνος · sea-roaming

ποντοπλάνος, *pontoplanos*, plural ποντοπλάνοι, *pontoplanoi*, dative plural ποντοπλάνοις, *pontoplanois*, "sea-roaming", "sea-wandering"

Attested: ποντοπλάνοι (*pontoplanoi*; XXIV.8), ποντοπλάνοις (*pontoplanois*; LXXV.6). From πόντος, "sea", and πλάνος, "wandering": roaming the sea. Two things roam the sea in the collection, the dolphins and the ships. The Nereids' hymn closes its turn to the creatures of the deep with "sea-roaming dolphins, loud in the brine, dark-gleaming" (XXIV.8; see δελφίς; κυαναυγής), and the note at XXIV.6–8 observes that the hymn "drifts off its addressees" to the creatures of the deep. Palaimon is the one who shines out "to sea-wandering ships always, manifest, when the storm / shows itself" (LXXV.6–7; see ἐναργής; Παλαίμων), and the note at LXXV.6–7 records that Hermann's genitive moves the appearing "from the god to the weather". The dolphin that leaps beside the ship and the god who appears to it share the word. The near form ποντοπλάνητος is the sailors' (see ποντοπλάνητος). The edition renders the word "sea-roaming" at XXIV.8 and "sea-wandering" at LXXV.6. At LXXV.6 *νηυσίν* is Hermann's for *ναυσί* (the apparatus at LXXV.6).

See also

δελφίς; ἐναργής; κυαναυγής; Παλαίμων; ποντοπλάνητος.

πρηστήρ · whirlwind

The fiery whirlwind of the storm, one of the weapons in the hymn to Zeus of the Thunderbolt and the blast whose rushing shook the ground beneath the house of Kadmos · Orphic Hymns

πρηστήρ, *prēstēr*, accusative plural πρηστῆρας, *prēstēras*, genitive πρηστῆρος, *prēstēros*, "whirlwind", "storm-blast"

At a Glance

The word. From πρήθω, "blow up, kindle": a fiery storm-wind, the whirlwind that comes down from a cloud with lightning in it, and in the natural philosophers a waterspout or a column of burning air.

In the Hymns. Three lines. Zeus of the Thunderbolt sends "squalls, rains, whirlwinds and mighty thunderbolts" (XIX.5), and his bolt is "the whirlwind's / sharp heavenly shaft" (XIX.11–12); and the lightning that struck the house of Kadmos came "with the rushings of the storm-blast" (XLVII.5).

In this edition. "whirlwinds" and "whirlwind's" at XIX.5 and XIX.11; "storm-blast" at XLVII.5.

A place to read. XIX.1–13, the storm of Zeus of the Thunderbolt.

Meaning

The whirlwind is the fire's carrier. In the hymn to Zeus of the Thunderbolt it stands in a list of the god's weapons, "squalls, rains, whirlwinds and mighty thunderbolts" (XIX.5; see κεραυνός; ὄμβρος), and then the hymn makes it the bolt's own source: the bolt is "unbreakable, heavy in wrath, resistless — the whirlwind's / sharp heavenly shaft, smoky and rushing down" (XIX.11–12; see καταιβάτης). The thunderbolt can be read as shot from the whirlwind as an arrow from a bow; the wind gathers the fire and the shaft looses it. The description of the bolt, its five lines without a main verb, and the note on them are told under βρονταῖος; what the word itself brings is the wind that bears the fire.

The Perikionios hymn gives the whirlwind its one deed. When "the fire-bearing flash shook the whole ground / with the rushings of the storm-blast", the god wound himself about the house of Kadmos and held it (XLVII.4–5; see περικιόνιος; ῥοῖζος). The storm-blast is the lightning that, by the note at XLVII.1–5, killed Semele, whom the hymn does not name, and the hymn sets the god's binding against the whirlwind's shaking. In both hymns the whirlwind is the storm at its most violent, the moment when wind turns to fire and comes down.

Use in the Hymns

The weapons. "squalls, rains, whirlwinds and mighty thunderbolts" (XIX.5).

The bolt's source. "unbreakable, heavy in wrath, resistless — the whirlwind's / sharp heavenly shaft, smoky and rushing down" (XIX.11–12; see ἀμαιμάκετος).

The house of Kadmos. "when the fire-bearing flash shook the whole ground / with the rushings of the storm-blast" (XLVII.4–5).

Places to read

Every line in which the word stands.

XIX.5 Zeus of the Thunderbolt sends squalls, rains, whirlwinds and mighty thunderbolts.

XIX.11 The thunderbolt is the whirlwind's sharp heavenly shaft.

XLVII.5 The flash shook the ground with the rushings of the storm-blast.

Earlier poetry and cult

The battle with Typhoeus. Hesiod's whirlwinds belong to the greatest storm of all, Zeus' fight with Typhoeus: "and from both of them a burning heat gripped the violet sea, / from thunder and lightning and that monster's fire, / from fiery whirlwinds and winds and the flaming bolt; / all the earth boiled, and the sky and the sea" (*Theogony* 844–847).[1069] The hymn's whirlwind, from which the bolt is shot, can be read beside the whirlwinds of Hesiod's war that settled Zeus' rule, independently of him.

Half of the sea. Heraclitus made the word part of the world's turning. "The turnings of fire: first sea; and of the sea, half is earth, half whirlwind" (B31).[1070] The burning wind can be read as the sea on its way back to fire, as the earth is the sea on its way down.

[1069] Hesiod, *Theogony* 844–847.

[1070] Heraclitus, B31 Diels–Kranz, quoted by Clement of Alexandria, *Stromata* 5.14.104.3.

Xerxes at Ida. Herodotus, telling of Xerxes' march past Ida, says that at night thunder and whirlwinds fell on the army and killed a great number there (7.42.2).[1071]

Later readings

The wind set on fire. Aristotle defines the thing in the *Meteorologica*. A wind that cannot break out of its cloud and comes down whirling to earth, dragging the cloud with it and twisting and carrying up whatever it strikes, is a typhon; "when, as it is drawn down, it is set on fire (and this happens when the wind is finer), it is called a prester, for it burns the air with it as it catches fire, and colours it" (3.1, 371a).[1072] The hymn's "whirlwind's / sharp heavenly shaft, smoky and rushing down" can be read as Aristotle's burning wind with a god behind it, independently of him. Lucretius gives the Greek name in Latin and the sight at sea: what the Greeks named presters from the thing itself come down at times like a column let down from heaven into the sea, while the waters boil round it, and any ship caught in that tumult comes into the greatest danger (*On the Nature of Things* 6.423–430).[1073]

In this edition

The edition renders the word "whirlwinds" at XIX.5, "the whirlwind's" at XIX.11 and "storm-blast" at XLVII.5. None of the three lines carries an apparatus entry on the word. At XLVII.4, the line before, "shook" is Scriverius' ἐκίνησε for the codices' ἐνίκησε, "conquered", which the note at XLVII.4 says "removes the earthquake the rest of the hymn is about".

See also

ἀμαιμάκετος; βρονταῖος; καταιβάτης; κεραύνιος; κεραυνός; ὄμβρος; περικιόνιος; ῥοῖζος.

[1071] Herodotus 7.42.2.

[1072] Aristotle, *Meteorologica* 3.1, 371a.

[1073] Lucretius, *On the Nature of Things* 6.423–430.

πρώτη φύσις · the first nature

The nature that came before Proteus and laid all things up in him: the last word of the hymn's etymology of his name · Orphic Hymns

πρώτη φύσις, *prōtē physis*, "the first nature"

At a Glance

The word. πρῶτος, "first", and φύσις, "nature", the noun of φύω, "make grow", "be born": the way a thing grows and is, and the source it grows from.

In the Hymns. Once, in the hymn to Proteus, as the subject of its last statement before the petition: "for the first nature laid all things up in Proteus" (XXV.9).

In this edition. "the first nature"; the line's "in" is missing in the codices.

A place to read. XXV.1–11, the hymn to Proteus.

Meaning

The hymn to Proteus is built on his name. The note at XXV.1, 2, 9 calls the whole hymn "an etymology": Πρωτεύς is made πρωτογενής, "first-born", at line 2, "and at line 9 it is πρώτη φύσις, the first nature, that laid all things up in him", so that "the name is treated as an argument about priority, exactly as Πάν was treated as an argument about totality at XI.1–3" (see Πάν; πρωτογενής). The opening syllable of the god's name is taken twice, once for his birth and once for what was there before it.

Between the two the hymn says what he does. He "revealed the beginnings of all nature / by changing sacred matter into forms of many shapes" (XXV.2–3; see ἀρχή; ἰδέα; ὕλη); he knows "what now is / and whatever was before and whatever will be after" (XXV.4–5); and he "himself, having all things, changes himself", as no other immortal does, whether on Olympos, in the sea, on the earth or in the air (XXV.6–8; see μεταβάλλω). Line 9 gives the reason with its "for": all things are in Proteus because the first nature put them there. The verb, ἐγκατατίθημι, is the word for laying something away inside, as goods are stored in a chest; the

first nature is the one who stores and Proteus is the store. The beginnings of nature that he reveals are, by this line, what he was given to keep, and his changes can be read as the first nature's stock coming out one form at a time.

The hymn does not say what the first nature is. It has no hymn, it is not called on, and it stands as the subject of one verb and is gone. The collection does know a goddess Physis, "first-born" and "all-mother", whose hymn is the tenth (X.1, 5; see Φύσις); whether the first nature of line 9 is she, the nature of things before anything grew, or a plain phrase for "nature at the beginning", the line does not decide. The note at XXV.3 warns that whether the hymn's matter and forms carry doctrine "cannot be settled here: Proteus's shape-shifting in Homer (*Od.* 4.417 ff.) needs no philosophy to describe it."

What the line does decide is the order of things. Proteus is first-born, but something is before him; he holds all things, but he did not make them. The god who becomes everything is a receiver of everything, and the hymn closes its praise on the one word that is older than his name.

Use in the Hymns

The etymology. "Proteus I call, who holds the keys of the sea, / first-born" (XXV.1–2; see κλείς), and "for the first nature laid all things up in Proteus" (XXV.9).

Nature revealed. "who revealed the beginnings of all nature / by changing sacred matter into forms of many shapes" (XXV.2–3).

Places to read

The one line in which the phrase stands, with the two lines of the hymn that prepare it.

XXV.1 Proteus is called, who holds the keys of the sea.

XXV.2 Proteus is first-born, and revealed the beginnings of all nature.

XXV.9 The first nature laid all things up in Proteus.

Earlier poetry and cult

Nature hides. Heraclitus wrote that "nature loves to hide" (B123).[1074] Proteus, who must be held through all his shapes before he will speak, can be read as that saying told as a story, independently of Heraclitus; Homer's account of the holding is told under ἑρπετόν and θηρότυπος (*Odyssey* 4.417–418, 4.456–458).

Later readings

Nature and the first things. In the tenth book of Plato's *Laws* the Athenian argues against those who make fire, water, earth and air the first things and soul a later product. They are wrong to call those things "nature", he tells the Cretan Kleinias: "what they want 'nature' to mean is the coming into being of the first things; but if it turns out that soul is first, not fire or air, and that soul came to be among the first things, then soul could fairly be said to be by nature more than anything" (892b–c).[1075] The hymn's first nature, which comes before the god of matter and forms and fills him, can be read beside the Athenian's claim that what is first deserves the name of nature, independently of Plato.

The first nature in Aristotle. In the *Metaphysics*' book of definitions Aristotle counts the senses of φύσις. Nature is the first matter of a thing, first either relative to the thing or absolutely, as bronze is to bronze works and perhaps water to everything that can be melted; nature is also the form; and "the first nature, nature in the strict sense", is the substance of the things that have a source of movement in themselves as such, matter being called nature because it can receive that source (5.4, 1015a7–15).[1076] The hymn's phrase stands where Aristotle separates his senses: what lays all things up in Proteus is a first nature, and what Proteus works on is matter. The collection can be read as holding both senses at once, independently of him.

[1074] Heraclitus B123 Diels–Kranz, quoted by Themistius, *Orations* 5.69b.

[1075] Plato, *Laws* 10.891c–892c.

[1076] Aristotle, *Metaphysics* 5.4, 1015a7–15.

Proteus as matter. Heraclitus, the allegorist of Homer, about AD 100, reads Menelaos' capture of Proteus as an account of the beginning of the world. Once there was nothing but shapeless matter; Proteus, at first a single nature, was divided into many forms, shaped by providence; his daughter Eidothea, the sight of every form, is that providence; and the lion, serpent, tree and water he becomes are the elements (*Homeric Problems* 64–67).[1077] The allegorist makes the god what the hymn says the first nature stored in him, the matter of everything waiting for its forms, and the hymn's own petition asks him to come "with pure providence" (XXV.10; see πρόνοια).

In this edition

The edition renders the phrase "the first nature". The codices omit ἐν, "in", before Proteus' name (the apparatus at XXV.9: "ἐν omm. codd."); without it the dative still gives "laid up in Proteus".

See also

ἀρχή; ἑρπετόν; θηρότυπος; ἰδέα; κλείς; μεταβάλλω; Πάν; πρόνοια; Πρωτεύς; πρωτογενής; ὕλη; Φύσις.

πυθμήν · floor

πυθμήν, *pythmēn*, "floor"

Attested: πυθμήν (*pythmēn*; XXIII.4). The bottom of anything, the base of a vessel, the root of a tree, the floor of the sea; in mathematics the base number of a series. The hymn to Nereus calls the old sea-god by the places of the deep: "floor of the sea, limit of the earth, beginning of all things" (XXIII.4; see ἀρχή; Νηρεύς; πέρας). The note at XXIII.4 observes "πυθμήν, πέρας, ἀρχή in one line — floor, limit, beginning. The words are spatial and the last is not, and the hymn does not choose." The sea's floor is where the earth ends and, by the next lines, where the winds are shut up that shake Deo's foundation (XXIII.5–6; see πνοή), so that the prayer that follows asks Nereus to turn earthquakes away (XXIII.7; see σεισμός). The

[1077] Heraclitus, *Homeric Problems* 64–67.

god of the floor can be read as holding the bottom of the world, where the shaking starts. The edition renders the word “floor”, in “floor of the sea”, and the line carries no apparatus entry.

See also

ἀρχή; Νηρεύς; πέρας; πνοή; σεισμός.

πυραυγής · fire-bright

πυραυγής, *pyraugēs*, accusative πυραυγέα, *pyraugea*, “fire-bright”

Attested: πυραυγέα (*pyraugea*; LXXXVIII.6); the kindred πυριαυγέα (*pyriaugea*; XIX.1), “fire-gleaming”, of the kosmos Zeus drives. From πῦρ, “fire”, and αὐγή, “bright light”: shining like fire. It stands in the last piece of Abel’s book, the hymn to Ares, where the god is a planet: “sceptred lord of manhood, wheeling your fire-bright circle / among the seven-pathed constellations of the aither, where colts / all ablaze hold you for ever above the third orbit” (LXXXVIII.6–8; see Ἄρης; ἑπτάπορος; ζαφλεγής; σκηπτοῦχος). The note at LXXXVIII.6–8 reads it as “Ares as a planet, wheeling in the third sphere”, the third counted inward from Saturn. The red star of war is given the colour of fire, and the line can be read as the god and his planet in one figure, the circle of his course glowing as his horses blaze. The edition renders the word “fire-bright”, and the line carries no apparatus entry.

See also

Ἄρης; ἑπτάπορος; ζαφλεγής; σκηπτοῦχος.

πυριρρόθιος · rushing with fire

πυριρρόθιος, *pyrirrhothios*, plural πυριρρόθιοι, *pyrirrhothioi*, “rushing with fire”

Attested: πυριρρόθιοι (*pyrirrhothioi*; VII.4). From πῦρ, “fire”, and ῥόθιος, “rushing”, “roaring”, the word for the noise of surf and of oars driven through water: surging with fire. The stars are “dear children of black

Nyx, / wheeling in circling eddies, rushing with fire" (VII.3–4; see ἄστρον; δίνη; Νύξ). The compound is made on the model of ἁλιρρόθιος, "loud in the brine", the collection's word for the dolphins of the sea (XXIV.8; see ἁλιρρόθιος), and it gives the stars the sea's roar in fire. The word is Wiel's: the apparatus at VII.4 gives πυριρρόθιοι as his for the codices' περιθρόνια, and δίνῃσι, "eddies", as Hermann's for δίναισι. With the codices the line has no fire in it. The edition renders the word "rushing with fire".

See also

ἁλιρρόθιος; ἄστρον; δίνη; Νύξ.

πυροφόρος · wheat-bearing

πυροφόρος, *pyrophoros*, dative plural πυροφόροις, *pyrophorois*, "wheat-bearing"

Attested: πυροφόροις (*pyrophorois*; XLII.8). From πυρός, "wheat", and φέρω, "bear": bearing wheat, Homer's word for rich ploughland. It stands in the hymn to Mise, the fourth of four places in which the god may be found: "or glory in the holy wheat-bearing plains / with your mother the goddess, august black-robed Isis, / beside the stream of Egypt" (XLII.8–10; see Ἶσις; μελανηφόρος; Μίσῃ). The note at XLII.5–10 counts "Eleusis, Phrygia, Cyprus, Egypt — four cult centres in six lines, offered as alternatives", and says that "the fourth term puts the addressee beside Isis on the Nile". The wheat-bearing plains are the corn-land of the Nile, Egypt's harvest given the epic's adjective. In the *Iliad* Sarpedon reminds Glaukos of the honour the Lykians pay them, "a great estate along the banks of the Xanthos, / fine land of vine and orchard and of wheat-bearing tillage" (12.313–314),[1078] the land that binds the princes to stand among the foremost Lykians (12.315–316). The word differs by one letter from πυρφόρος, "fire-bearing", the flash of Semele's hymn (see πυρφόρος αὐγή), and the Hymns use both. The edition renders the word "wheat-bearing", and the line carries no apparatus entry.

[1078] Homer, *Iliad* 12.310–316.

See also

῾Ισις; μελανηφόρος; Μίση; πυρφόρος αὐγή.

πυρφόρος αὐγή · the fire-bearing flash

The lightning that killed Semele and brought Dionysos to birth, named in the same words in two hymns: once from the mother's bed, once from the house · Orphic Hymns

πυρφόρος αὐγή, *pyrphoros augē*, dative πυρφόρῳ αὐγῇ, *pyrphorōi augēi*, "the fire-bearing flash"

At a Glance

The word. πυρφόρος, "fire-bearing", from πῦρ, "fire", and φέρω, "carry", the word for torch-bearers and for the lightning; αὐγή, "bright light", the beam of the sun, a flash.

In the Hymns. Twice, of one event: Semele "drove out her great birth-pangs by the fire-bearing flash" (XLIV.4), and "the fire-bearing flash shook the whole ground" while the god held the house of Kadmos (XLVII.4).

In this edition. "the fire-bearing flash" in both places.

A place to read. XLIV.1–7 and XLVII.1–5, read together.

Meaning

The phrase is a formula, and the collection uses it to tell one moment twice. In the hymn to Semele the flash is the instrument of the birth: she "drove out her great birth-pangs by the fire-bearing flash / when she bore him, by the bolts of Zeus of the lightning, son of Kronos" (XLIV.4–5; see ἀστράπιος; γονίμη ὠδίς; Σεμέλη). The note at XLIV.4–5, told under ἀστράπιος, observes that the lightning which killed her is the light by which she gives birth, and warns that both halves of line 5 are Wiel's.

Three hymns later the same words name the same flash from outside. The hymn calls on Bakchos "who, winding about the house of Kadmos on every side, / stayed the earth's strong quakings, driving them away / when

the fire-bearing flash shook the whole ground / with the rushings of the storm-blast" (XLVII.2–5; see βρασμός; περικιόνιος; πρηστήρ). The note at XLVII.1–5, told under περικιόνιος, names what appears to be the hymn's own: the earthquake, and the god holding the house up through it.

Read together, the two lines divide the event. In the first the flash ends a labour; in the second it shakes the ground. The woman in the room bears her child by it, and the house around her can be read as saved by the child. Neither hymn says that Semele died; the first keeps her honours and the second does not name her. The collection can be read as choosing to tell the lightning of Thebes twice by its light and never by its killing, and the formula is the means: the same "fire-bearing flash" is the midwife in one hymn and the earthquake in the other.

Use in the Hymns

Semele. "who drove out her great birth-pangs by the fire-bearing flash" (XLIV.4).

The house of Kadmos. "when the fire-bearing flash shook the whole ground" (XLVII.4).

Places to read

Every line in which the phrase stands.

XLIV.4 Semele drives out her birth-pangs by the fire-bearing flash.

XLVII.4 The fire-bearing flash shakes the whole ground, and the god holds the house of Kadmos.

Earlier poetry and cult

Fire-bearing lightnings. The chorus of Sophocles' *Oedipus the King*, praying against the god of the plague, calls on Zeus: "you who hold sway over the fire-bearing lightnings, / Zeus our father, bring him to nothing beneath your bolt" (200–202);[1079] its "fire-bearing" gleams of Artemis, five lines later, are told under νυκτερόφοιτος. The adjective was the lightning's before it was the hymn's.

[1079] Sophocles, *Oedipus the King* 200–202.

The palace and the tomb. The smoking tomb of Semele, which Euripides' Dionysos sees at the start of the *Bacchae*, is told under βακχευτής (6–12). In the same play the god brings both of the hymns' moments back at once. The god's voice calls on Earthquake to shake the floor of the ground, and the chorus sees the palace of Pentheus begin to break; the god orders the lightning's blazing torch to be lit and the house burned; and the chorus asks whether the fire is not seen "about Semele's holy tomb, the flame of Zeus' thunder / that she, struck by the bolt, left there once" (585–599).[1080] The earthquake and the flash at the house of Kadmos are Euripides' miracle; the hymn can be read as setting them at the moment of the birth itself, independently of him.

Later readings

The lighter bolt. In Ovid, Jupiter has sworn to come to Semele as he comes to Juno, and cannot refuse; Juno's deception is told under Καδμηίς (*Metamorphoses* 3.273–288). He climbs the sky and gathers clouds, storm, lightning and thunder, and tries to lessen his own strength: he does not arm himself with the fire that threw down Typhoeus, but with a lighter bolt, into which the Cyclopes put less savagery and flame; the gods call it the second weapon. With it he enters the house. Her mortal body could not bear the heavenly uproar and burned in the gift of her marriage; the child, still unformed, was torn from her womb and, if the tale is to be believed, stitched into his father's thigh (*Metamorphoses* 3.298–312).[1081] Ovid makes the flash a weapon softened and still fatal; the hymn keeps only the light.

In this edition

The edition renders the phrase "the fire-bearing flash" in both places. At XLIV.4 the line carries no apparatus entry; at XLVII.4 ἐκίνησε, "shook", is Scriverius' for the codices' ἐνίκησε, "conquered" (the apparatus at XLVII.4), told under πρηστήρ.

[1080] Euripides, *Bacchae* 585–599.

[1081] Ovid, *Metamorphoses* 3.298–312.

See also

ἀστράπιος; βακχευτής; βρασμός; γονίμη ὠδίς; Καδμηίς; νυκτερόφοιτος; περικιόνιος; πρηστήρ; πυρίσπορος; πυρόσπορος; Σεμέλη.

ῥοίζημα · rushing

ῥοίζημα, *rhoizēma*, dative plural ῥοιζήμασι, *rhoizēmasi*, "rushing"

Attested: ῥοιζήμασι (*rhoizēmasi*; XXXVIII.19). A noun from ῥοιζέω, "whizz", "rush with a noise": the sound of a thing that rushes, the whistle of an arrow, the roar of wind. It stands at the end of the anger of the Kouretes, who are "nourishers and in turn destroyers": when they turn in anger against men, destroying their living and their goods and burning the men themselves, "the great deep-eddying sea groans, / and the high-crowned trees fall from their roots to the ground, / and the heavenly echo rings with the rushing of the leaves" (XXXVIII.14–19; see Κουρῆτες; τροφέες τε καὶ αὖτ' ὀλετῆρες). The note at XXXVIII.14–19 counts "twelve consecutive lines of things happening — much the longest narrative stretch in the book so far". The Kouretes are also "life-begetting breaths" and "everflowing breaths" in the same hymn (XXXVIII.3, 22; see πνοή), and the storm of their anger can be read as a wind in the forest, ending in the noise of the leaves. The edition renders the word "rushing". In the same line φύλλων, "of the leaves", is Stephanus' for the codices' γύλλων, and οὐρανίη Hermann's for οὐρανία (the apparatus at XXXVIII.19).

See also

Κουρῆτες; πνοή; ῥοῖζος; τροφέες τε καὶ αὖτ' ὀλετῆρες.

ῥοῖζος · rushings

ῥοῖζος, *rhoizos*, genitive ῥοίζου, *rhoizou*, dative plural ῥοίζοισι, ῥοίζοις, *rhoizoisi*, *rhoizois*, "rushings", "whirr", "whistling rush"

Attested: ῥοίζοισι (*rhoizoisi*; XVI.8, XVII.6), ῥοίζου (*rhoizou*; XIX.10, LXIV.6), ῥοίζοις (*rhoizois*; XLVII.5). The whistling rush of something

moving fast, an arrow, a wind, a stream of water; in Homer the whizz of arrows and the Cyclops' whistle to his flock (*Iliad* 16.361; *Odyssey* 9.315). Five lines. Hera, the air, is "shaken with airy rushings throughout the stream" (XVI.8; see Ἥρα), and Poseidon is "shaking the salt water with the rushings of the sea" (XVII.6; see Ποσειδῶν). The thunderbolt comes "in the whirlings of a boundless whirr, all-devouring in its rush" (XIX.10; see ἀπειρέσιος; κεραυνός; παμφάγος). At the house of Kadmos the fire-bearing flash shook the ground "with the rushings of the storm-blast" (XLVII.5; see πρηστήρ; πυρφόρος αὐγή), and Nomos "with a whistling rush drives worthless envy outside" (LXIV.6; see Νόμος). The note at LXIV.6 observes that two readings in the line are Wiel's and that "the whistling rush is not one of them": "ῥοίζου τρόπον is transmitted". The collection's rush is the motion of air, sea, bolt and storm, and once, at the end, of the law. One derivative gives the noise to gods: Protogonos is ῥοιζήτωρ, "rushing" (VI.5), and Helios is ῥοιζήτωρ too, "whirring" (VIII.6), where the word is Abel's for the codices' ῥιζωτήρ. The edition renders the word "rushings" at XVI.8, XVII.6 and XLVII.5, "whirr" at XIX.10, and "whistling rush" at LXIV.6. None of the five lines carries an apparatus entry on the word.

See also

ἀπειρέσιος; Ἥρα; κεραυνός; Νόμος; παμφάγος; Ποσειδῶν; πρηστήρ; πυρφόρος αὐγή; ῥοίζημα; ῥόμβος.

σεισμός · earthquake

σεισμός, *seismos*, accusative plural σεισμούς, *seismous*, "earthquake"

Attested: σεισμοὺς (*seismous*; XXIII.7). From σείω, "shake": a shaking, an earthquake. It stands in the prayer to Nereus, after the line that explains how the sea-god causes them: "you who shake Deo's sacred foundation whenever you shut up / the winds driven into the innermost hiding-places; / but, blessed one, turn earthquakes away, and send the initiates / prosperity and peace and gentle-handed health" (XXIII.5–8; see ἀποτρέπω; ἕδρανα γῆς; Νηρεύς; πνοή). The note at XXIII.7 calls it "the

most concrete of the collection's apotropaic requests" and "the only one that follows a line explaining the mechanism". The god whose shutting-in of the winds shakes the ground is asked to turn the shaking away; the collection's other earthquake, at the house of Kadmos, is stayed by Dionysos, and its quakings are told under βρασμός. The edition renders the word "earthquakes", and the line carries no apparatus entry.

See also

ἀποτρέπω; βρασμός; ἔδρανα γῆς; Νηρεύς; πνοή; πυθμήν.

σέλας · radiance

σέλας, *selas*, "radiance", "gleam"

Attested: σέλας (*selas*; Prayer 4, VII.1, XX.3, LXXXVIII.10). Bright light, the blaze of fire, the flash of lightning, the glow of the heavenly bodies. Four lines, all of the sky. The proem calls on "you holy heavenly flames / of Helios, and sacred radiance of Mene, and all you Stars" (Prayer 3–4; see Μήνη); the hymn to the Stars opens, "The sacred radiance of the heavenly Stars I call forth" (VII.1; see ἄστρον; ἱερός); Zeus of the lightning is "flashing the radiance of the clouds with a clattering, running cry" (XX.3; see ἀστράπιος; παταγοδρόμος); and Ares, the planet, is addressed as "shedding gently from on high your gleam upon our / life" (LXXXVIII.10–11; see Ἄρης). Twice the radiance is "sacred", ἱερόν, and once the god of war is asked to give his light gently. The word is the name of the light rather than of its source; the collection calls the light of the moon, of the stars, of the storm and of the red planet by the same noun. The edition renders it "radiance" at Prayer 4, VII.1 and XX.3, and "gleam" at LXXXVIII.10. None of the four lines carries an apparatus entry on the word.

See also

Ἄρης; ἀστράπιος; ἄστρον; ἱερός; Μήνη; παταγοδρόμος; σελασφόρος.

σπέρμα · seed

The seed: three times a god, in the formula "much-remembered seed", and once the whole harvest burnt for Gaia · Orphic Hymns

σπέρμα, *sperma*, "seed"

At a Glance

The word. From σπείρω, "sow": what is sown, the seed of a plant; the seed of a living thing, and so offspring, descent, a son; by extension anything from which a thing begins, as the spark kept alive under ash is the "seed of fire".

In the Hymns. Three times in the half-line σπέρμα πολύμνηστον, "much-remembered seed", of Protogonos (VI.4), of Dionysos in the hymn to Mise (XLII.2) and of Lysios (L.2); and once in Gaia's rubric, "every seed" (XXVI rubric).

In this edition. "Seed" everywhere.

A place to read. VI.1–5 and L.1–3, the two places where the seed is followed by a shoot.

Meaning

In the verse the seed is always a god. The half-line σπέρμα πολύμνηστον, whose adjective is told under πολύμνηστος, names three of them: Protogonos, the first-born of the theogony; Dionysos called at the head of the hymn to Mise; and Lysios, the Dionysos of the wine-press (VI.4, XLII.2, L.2). The formula does not make the god a giver of seed, as other titles make gods givers of fruit or wealth; it says the god is the seed.

Two of the three places carry the image one step further, and in the same way. Protogonos is "much-remembered seed" in one line and "all-shining shoot" in the next (VI.4–5), and Lysios "much-remembered seed" in one line and "hidden-born sacred shoot of the blessed ones" in the next (L.2–3; see ἔρνος; θάλος; κρυψίγονος). Seed and then shoot: the god is what was sown and what comes up. Protogonos is also "origin of the blessed and of mortal men" (VI.3; see γένεσις) and, in the hymn's last petition, "of many

seeds" (VI.10; see πολύσπορος), so that the first-born is both the one seed and the source of all the seeds that came after. The third place uses the word in its other sense. In the hymn to Mise Dionysos is "much-remembered seed, of many names, of Eubouleus" (XLII.2; see Εὐβουλεύς), the seed of someone, his offspring, and the line can be read as making Dionysos at once the seed in the earth and a son.

The formula belongs to the gods of the mysteries. Protogonos is "of many orgia" in the same line, and the hymn to Mise and the hymn to Lysios belong to the Bacchic and Eleusinian sequence (VI.4; see λύσιος; Μίση; πολυόργιος). A seed is hidden in the ground and comes up again; the reading of a god called seed and much-remembered is told under πολύμνηστος.

The rubric uses the word in its plainest sense. Gaia is given "every seed except beans and aromatics" (XXVI rubric), the harvest burnt whole for the earth that bore it, an offering told under πᾶν σπέρμα. Demeter of Eleusis and Apollo have adjectives from the same noun, "of the seed" (XL.5, XXXIV.3; see σπερμεία; σπερμεῖος).

Use in the Hymns

Protogonos. "much-remembered seed, of many orgia, Erikepaios, / unspeakable, hidden, rushing, all-shining shoot" (VI.4–5; see Ἠρικεπαῖος; Πρωτόγονος).

Dionysos and Mise. "The law-bringing, fennel-bearing Dionysos I call, / much-remembered seed, of many names, of Eubouleus" (XLII.1–2; see πολυώνυμος).

Lysios. "Hear, blessed son of Zeus, Bakchos of the wine-press, of two mothers, / much-remembered seed, of many names, loosener daimon" (L.1–2; see διμήτωρ).

Gaia. "Fumigation from every seed except beans and aromatics" (XXVI rubric; see Γαῖα; θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων).

Places to read

Every place in which the word stands; the adjectives σπερμεία and σπερμεῖος, and πολύσπορος, have their own entries.

VI.4 Protogonos is the much-remembered seed, of many orgia, Erikepaios.

XXVI rubric Gaia is given a fumigation of every seed except beans and aromatics.

XLII.2 Dionysos, called with Mise, is the much-remembered seed of Eubouleus.

L.2 Lysios is the much-remembered seed, of many names, loosener daimon.

Earlier poetry and cult

The seed of fire. Homer uses the word of the one thing a lonely farmer must not lose, the brand he keeps buried in the ashes as the seed of fire, to which Odysseus under his leaves on Scheria is likened (*Odyssey* 5.488–491; see δαλός).[1082] Pindar tells how the children of Helios on Rhodes, told by their father to be the first to build an altar to Athena, forgot it: "they went up without the seed of blazing flame", and founded on the acropolis a precinct of fireless rites, and Zeus rained gold on them and Athena gave them every craft (*Olympian* 7.39–53).[1083] In both the seed is the beginning that has to be kept, and the Hymns' seed-god can be read beside them, independently of them, as the beginning a rite keeps alive.

Seeds of all things. Anaxagoras held that in everything that is combined there are "many things of all kinds, and seeds of all things, having all kinds of shapes and colours and savours" (fr. B4).[1084] The seeds of Anaxagoras are matter, not gods; the Hymns' "of many seeds" can be read beside them, independently of him.

[1082] Homer, *Odyssey* 5.482–493.

[1083] Pindar, *Olympian* 7.39–53.

[1084] Anaxagoras, fr. B4 Diels–Kranz, quoted by Simplicius, *On Aristotle's Physics* 34.29.

Later readings

The seed-reason. The Stoics, as Diogenes Laertius reports them, made god the seed of the world. In the beginning, being by himself, he turns all substance through air into water, "and as the seed is held in the semen, so he, being the seed-reason of the world, stays behind in the moist, making matter workable for himself for the coming into being of what follows", and then begets first the four elements (7.136).[1085] The god who is the world's seed and the Hymns' first-born seed, "of many seeds", can be read side by side, independently of each other.

The one seed. Paul builds an argument on the number of the noun. The promises were spoken to Abraham "and to his seed": "it does not say 'and to the seeds', as speaking of many, but as speaking of one, 'and to your seed', and that one is Christ" (Galatians 3.16).[1086] The Hymns, independently of Paul, also call one god the seed.

In this edition

The edition renders σπέρμα "seed" at all four places. At VI.4 σπέρμα is Hermann's for the codices' ὅστε (the apparatus at VI.4), so that one of the three seed-gods stands in the text by an editor's correction; the note at VI.4 is on Erikepaios, not on the seed. XLII.2 and L.2 carry no apparatus entry on the word, and Gaia's rubric none at all.

See also

Γαῖα; γένεσις; δαλός; διμήτωρ; ἔρνος; Εὐβουλεύς; Ἠρικεπαῖος; θάλος; θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων; κρυψίγονος; λύσιος; Μίση; πᾶν σπέρμα; πολύμνηστος; πολυόργιος; πολύσπορος; πολυώνυμος; Πρωτόγονος; σπερμεία; σπερμεῖος.

[1085] Diogenes Laertius 7.136.

[1086] Galatians 3.16.

στεροπή · lightning

στεροπή, *steropē*, genitive στεροπῆς, *steropēs*, accusative στεροπήν, *steropēn*, "lightning"

Attested: στεροπῆς (*steropēs*; XIX.2), στεροπήν (*steropēn*; XIX.4). The flash of lightning, and in Homer any dazzling gleam, as of bronze. Both places are in the hymn to Zeus of the Thunderbolt, in its run of participles: Zeus is "flashing out the most exalted radiance of the ethereal lightning" (XIX.2; see Αἰθήρ) and "kindling the blazing lightning in streams full of cloud" (XIX.4; see νᾶμα; παννέφελος). The first lightning is in the aither, a radiance flashed from above; the second is kindled in the clouds' streams, where the rain is. The hymn's word for the bolt itself, κεραυνός (XIX.5, 15, 17), is told under κεραυνός, and the lightning that names the next hymn under ἀστράπιος. The word gave one of Hesiod's Cyclopes his name, Steropes, beside Brontes and Arges, who gave Zeus his thunder and made his thunderbolt; the line is told under ὀβριμόθυμος (*Theogony* 139–141). The edition renders the word "lightning" at both places, and neither line carries an apparatus entry on it.

See also

Αἰθήρ; ἀστράπιος; κεραύνιος; κεραυνός; νᾶμα; ὀβριμόθυμος; παννέφελος.

στοιχεῖον · element

The philosophers' word for a constituent of the world, given twice, to Aither and to Hephaistos, the two forms of fire · Orphic Hymns

στοιχεῖον, *stoicheion*, "element"

At a Glance

The word. From στοῖχος, "row, line": one member of a series. In common Greek a letter of the alphabet, and, in comedy, the length of a man's shadow by which the hour was told; in philosophy, from Plato on, an element, one of the first things of which others are made and into which they are resolved.

In the Hymns. Twice: Aither is "best element of the kosmos" (V.4), and Hephaistos "workman, portion of the kosmos, blameless element" (LXVI.4).

In this edition. "Element", with a note at V.4.

A place to read. V, the hymn to Aither, and LXVI.1–7, the hymn to Hephaistos.

Meaning

The word is among the most technical in the collection, as the note at XXV.3 counts it. The note at V.4 calls it "the technical term of philosophy", counts its two places and observes that both are "of an elemental constituent, never of anything else"; whether that carries doctrine, it says, "cannot be settled from six lines". The note at LXVI.6–7 adds that it is "a word Homer does not use, and which is Platonic and Aristotelian before it is anyone's school term". The hymns otherwise call their gods by the names of epic and cult; here, twice, they call a god by the name of physics.

The two gods can be read as the two faces of fire. Aither is the bright upper air, the "support of the stars and of the sun and of the moon", "fire-breathing, kindling for all that lives" (V.1–3; see Αἰθήρ; πυρίπνους); Hephaistos is "untiring fire" (LXVI.1; see ἀκάματον πῦρ), whose limbs the hymn lists as "aither, sun, stars, moon, undefiled light" (LXVI.6–7; see μέλος). The same bodies are the burden of the one and the body of the other. The word goes to no god of water, earth or air; it goes to the fire of the sky and to the fire that "every house" and "every city" holds and that dwells "in the bodies of mortals" (LXVI.8–9).

The adjectives are judgements. Aither is the "best" element, ἄριστον, set above the rest; Hephaistos is the "blameless" element, ἀμεμφές, though his hymn ends by asking him to "stop the raging madness of the unwearying fire" (LXVI.12; see καῦσις). Both hymns end in the same way, with the cosmology set aside for a request about weather and warmth: Aither is asked "to be tempered and fair" (V.6; see εὔδιος; κεράννυμι), Hephaistos to keep "the burning of nature within our bodies" (LXVI.13). The element

is called by its school name and then asked, like a god, to be kind. Each is also called a part of a larger whole, Aither the element "of the kosmos" and Hephaistos "portion of the kosmos" in the same line (LXVI.4; see κόσμος; κόσμου μέρος), and the proem calls on "the parts of the four-pillared Kosmos", which the note at Prayer 39 reads as "the four elements as the world's supports" (see τετρακίων).

Use in the Hymns

Aither. "high-shining Aither, best element of the kosmos" (V.4; see ὑψιφανής).

Hephaistos. "workman, portion of the kosmos, blameless element" (LXVI.4; see Ἥφαιστος).

Places to read

Both lines in which the word stands.

V.4 Aither is high-shining, the best element of the kosmos.

LXVI.4 Hephaistos is workman, portion of the kosmos, blameless element.

Earlier poetry and cult

The shadow. Before the philosophers took it, the word was a unit in a row. In Aristophanes' *Assemblywomen*, when Praxagora's new order has put all property in common, her husband asks who will farm the land. "The slaves", she answers; "your only care will be, when the shadow's measure is ten feet, to go to dinner oiled and shining" (651–652).[1087] The στοιχεῖον there is the length of a man's shadow counted in his own feet, the clock of a Greek day.

Later readings

Plato. In the *Theaetetus* Socrates tells a dream in return for a dream: he seemed to hear some people say "that the first things, the elements so to speak, out of which we ourselves and all the rest are put together, admit no account" and can only be named (201e–202b). In the *Timaeus* the speaker complains that no one has yet explained how fire, water, air and

[1087] Aristophanes, *Assemblywomen* 651–652.

earth came to be, but that we speak as if we knew what fire is, "setting them down as principles, elements of the all", when anyone with even a little sense would not liken them so much as to the kinds of syllable (48b–c).[1088] Plato's "elements of the all" and the hymn's "element of the kosmos" are the same phrase in two words for the world, independently of each other.

Aristotle and the Stoics. Aristotle defines the word in his lexicon of philosophical terms: an element is the first constituent present in a thing, indivisible in kind into another kind, as the letters are the elements of a spoken word (*Metaphysics* 5.3, 1014a26–30).[1089] The Stoics, as Diogenes Laertius reports them, called an element "that out of which, first, the things that come to be come to be, and into which, last, they are resolved", and made god, the seed-reason of the world, beget the four of them first, fire, water, air and earth (7.136–137; see σπέρμα).[1090]

Paul and Second Peter. Paul already has the phrase of V.4, a century and more before the Hymns and independently of them. To the Galatians he writes that while "we were infants, we were held as slaves under the elements of the kosmos", τὰ στοιχεῖα τοῦ κόσμου, until the fullness of time came, and asks how they can turn back to "the weak and poor elements" (Galatians 4.3, 9).[1091] The Second Letter of Peter gives the elements an end in fire: on the day of the Lord "the skies will be gone with a roar and the elements loosed in the burning", and again, "the skies, on fire, will be loosed, and the elements will run in the heat" (2 Peter 3.10, 12).[1092] The hymn to Hephaistos asks the fire-element to keep its burning within bounds; the letter, independently of it, foresees the burning of the elements themselves.

[1088] Plato, *Theaetetus* 201e–202b; *Timaeus* 48b–c.

[1089] Aristotle, *Metaphysics* 5.3, 1014a26–30.

[1090] Diogenes Laertius 7.136–137.

[1091] Galatians 4.3–4, 9.

[1092] 2 Peter 3.10, 12.

In this edition

The edition renders στοιχεῖον "element" at both places, with ἄριστον "best" and ἀμεμφές "blameless". The notes at V.4 and LXVI.6–7 are quoted above. At V.2 the "support" is Wiel's ὑπέρεισμα for the codices' μέρισμα, "portion", and at V.4 Αἰθέρ is Abel's vocative for the codices' αἰθήρ (the apparatus at V.2 and V.4); LXVI.4 carries no apparatus entry.

See also

Αἰθήρ; ἀκάματον πῦρ; εὔδιος; Ἥφαιστος; καῦσις; κεράννυμι; κόσμος; κόσμου μέρος; μέλος; πυρίπνους; σπέρμα; τετρακίων; ὑψιφανής.

σύνοικος · dwelling with

σύνοικος, *synoikos*, accusative σύνοικον, *synoikon*, "that dwells with"; the verb συνοικέω, *synoikeō*, participle συνοικῶν, *synoikōn*, "dwelling … among"

Attested: σύνοικον (*synoikon*; LXXVII.4); the participle συνοικῶν (*synoikōn*; LXIV.10). From σύν, "with", and οἶκος, "house": living in the same house. Mnemosyne is "holding together the whole mind that dwells with the souls of mortals" (LXXVII.4; see Μνημοσύνη; νόος), the mind as a fellow-lodger in the soul; and Nomos is "primordial, of long experience, dwelling harmlessly among all / the lawful — but bringing heavy misery to the lawless" (LXIV.10–11; see ἄνομος; Νόμος). In both the word makes an inward or social power a housemate: mind lives with the soul, law lives with those who keep it, and harms only those who will not. The hymn to Mnemosyne goes on to the reasoning she increases (LXXVII.5; see λογισμός), and the hymn to Nomos to the lawless whom he punishes. At LXXVII.4 ψυχῇσι is Hermann's for the codices' ψυχαῖσι (the apparatus at LXXVII.4). The edition renders the adjective "that dwells with" and the participle "dwelling … among".

See also

ἄνομος; λογισμός; Μνημοσύνη; Νόμος; νόος.

σφαιρηδόν · spherewise

σφαιρηδόν, *sphairēdon*, "spherewise"

Attested: σφαιρηδόν (*sphairēdon*; IV.3). An adverb from σφαῖρα, "ball, sphere": like a sphere, in the manner of a sphere. The hymn to Ouranos gives the sky its shape and its motion in one word: "world-ruler, rolling spherewise about the earth" (IV.3; see κοσμοκράτωρ; Οὐρανός). The heaven is a sphere turning round the earth at its centre, and the next line adds that it travels "in the whirlings of the rhombos" (IV.4; see δίνη; ῥόμβος). Homer has the adverb once, with the same verb: the lesser Ajax cuts off the Trojan Imbrios' head in anger and "spun it like a ball and sent it", σφαιρηδὸν ἑλιξάμενος, through the throng, to fall in the dust at Hector's feet (*Iliad* 13.202–205).[1093] The hymn's σφαιρηδὸν ἑλισσόμενος gives the epic's grim phrase to the turning sky. The heaven turning as a sphere about the earth is the picture of Plato's *Timaeus*, where the maker gave the world the shape of a sphere, "of all shapes the most complete and the most uniform with itself", and set it turning in a circle in one place (33b, 34a).[1094] The hymn's Ouranos, independently of Plato, is that sphere. At IV.3 κοσμοκράτορ rests on Hermann's κοσμοκράτωρ, so spelled in Abel's lemma with *sic*, for the codices' κόσμε πατήρ (the apparatus at IV.3). The edition renders the word "spherewise".

See also

δίνη; κοσμοκράτωρ; Οὐρανός; ῥόμβος.

σφραγίς · seal

The signet that stamps and binds, twice set over the world: the stamping seal Apollo holds, and Nomos the just seal of sea and earth · Orphic Hymns

σφραγίς, *sphragis*, Ionic accusative σφρηγῖδα, *sphrēgida*, "seal"

[1093] Homer, *Iliad* 13.202–205.

[1094] Plato, *Timaeus* 33b, 34a.

At a Glance

The word. A seal: the engraved stone of a signet-ring, the impression it leaves in wax or clay, and so the mark that shows who owns a thing, closes it against tampering and makes a document binding.

In the Hymns. Twice. Apollo holds "the stamping seal of the whole kosmos" (XXXIV.26), and Nomos is "the just seal / of the salt sea and of earth" (LXIV.2–3).

In this edition. "Seal": "the stamping seal" and "the just seal"; a note at LXIV.2–4.

A place to read. XXXIV.16–26 and LXIV.1–6.

Meaning

A seal does two things, and the two places of the word divide them. It stamps an image, so that every impression bears the same form; and it closes and confirms, so that what is sealed cannot be opened or altered without the breach showing. The note at LXIV.2–4 dwells on the second, and divides it in two: "A seal is what makes a document binding and what makes it unalterable, and both senses are working", since the next lines have Law "keeping what is steadfast in nature rather than imposing anything". The hymn to Apollo, thirty hymns earlier, gives the first sense its adjective. His seal is τυπῶτις, "stamping", from τύπος, the impression struck by a die (see μορφῆς τύπος), and the seal that stamps is the seal of the whole world.

Apollo's seal. The hymn has made Apollo the musician of the kosmos. He tunes the whole pole with his lyre, mixes winter and summer by harmony, and assigns the seasons to the strings (XXXIV.16–23; see ἁρμόζω; ἁρμονία). Then it names him from that work: "From this mortals call you by a name taken from it — lord, / Pan, the two-horned god, sending out the whistlings of the winds; / since you hold the stamping seal of the whole kosmos" (XXXIV.24–26). The naming, and the play of Πάν on παντός, are told under ἐπωνυμία and Ἀπόλλων. The seal is the reason given for it. The god who has set the world's measures holds the die that strikes them, and the whole world, πᾶν, bears his stamp.

The seal of Nomos. The hymn to Nomos opens with the god as "heavenly Nomos, setter of the stars, the just seal / of the salt sea and of earth — what is steadfast in nature, / unswerving, free of faction, keeping it always by laws" (LXIV.2–4; see ἀστασίαστος; ἀστροθέτης; Νόμος). Here the god is not said to hold a seal; he is one. Law is the seal set on the sea and the land, the mark that makes their order binding, and the lines that follow say what that seal guards: what is steadfast, unswerving and free of faction. The adjective is δικαίη, "just": the binding mark of the world is a mark of right.

The two places can be read together. Apollo's seal gives the world its form, and Nomos' keeps it from being altered. The note at LXIV.2–4 observes that "the word has one earlier occurrence in the collection, at XXXIV.26, of Apollo's stamped seal, where Hermann also worked on the line"; the collection's whole account of the world as a sealed thing is in these two lines.

Use in the Hymns

Apollo. "since you hold the stamping seal of the whole kosmos" (XXXIV.26; see κόσμος; Πάν).

Nomos. "heavenly Nomos, setter of the stars, the just seal / of the salt sea and of earth" (LXIV.2–3).

Places to read

Both lines in which the word stands.

XXXIV.26 Apollo, called Pan, holds the stamping seal of the whole kosmos.

LXIV.2 Nomos is the just seal of the salt sea and of earth.

Earlier poetry and cult

The poet's seal. The elegiac poet Theognis of Megara sets a seal on the verses he addresses to his young friend Kyrnos: "Kyrnos, as I practise my art, let a seal be laid on these words: then they will never be stolen without its being known, and no one will take the worse in exchange for the good that is there, but everyone will say, 'These are the verses of Theognis of

Megara, whose name is known among all men'" (19–23).[1095] What the seal is, the poet's name, the address to Kyrnos or the verses' own character, is still disputed; what it does is the second sense of the note at LXIV.2–4, a guarantee against change.

Polycrates' ring. Herodotus' Polycrates of Samos, warned by the Egyptian king Amasis that his unbroken good fortune would draw the gods' envy, threw away the thing he valued most, his seal-ring, an emerald set in gold and cut by Theodoros of Samos, into the open sea. Five or six days later a fisherman brought him a fine large fish, and his servants found the ring in its belly. Polycrates, judging the matter divine, wrote it all to Amasis, and Amasis broke off their friendship, seeing that no man can save another from what is to happen (3.40–43).[1096] The seal that a man could not put away can be read beside the hymns' seal of the whole world, independently of them: what is sealed comes back to its owner.

Later readings

The seal of the mind. Plato's Socrates pictures memory as a block of wax in the soul that takes the marks of what we perceive "like a seal-ring's mark"; the passage is told under Μνημοσύνη (*Theaetetus* 191c–e).

Philo. Philo makes the seal the pattern of the world. Moses says that man was formed after the image of God, and "if the part is an image of an image, and the whole form, this whole perceptible kosmos, if it is greater than the human image, is a copy of the divine image, it is plain that the archetypal seal, which we say is the intelligible kosmos, would be the Logos of God itself" (*On the Creation of the World* 25).[1097] Philo's seal stamps the visible world from an invisible pattern; the hymn's Apollo holds "the stamping seal of the whole kosmos". The two can be read side by side, independently of each other.

[1095] Theognis 19–23.

[1096] Herodotus 3.40–43.

[1097] Philo, *On the Creation of the World* 25.

Revelation. John sees four angels posted at the earth's four corners, gripping its four winds so that no wind blows on land or sea or on any tree, and another angel "climbing from where the sun rises, holding the seal of the living God", who cries out to the four to do no harm to earth, sea or trees "until we have set our seal on the foreheads of the slaves of our God" (Revelation 7.1–3).[1098] The angel of the sunrise with the seal, and the winds held still, can be set beside the hymn's Apollo, who sends out the winds' whistlings and holds the seal of the whole kosmos, independently of the Hymns.

In this edition

The edition renders σφρηγῖδα "seal" at both places, with τυπῶτιν as "stamping" (XXXIV.26) and δικαίην as "just" (LXIV.2). Both phrases are Hermann's in form: at XXXIV.26 σφρηγῖδα τυπῶτιν is his correction of the codices' σφραγῖδα τυπωτήν, and at LXIV.2 σφρηγῖδα δικαίην of their σφραγῖδα δικαίαν, which the note at LXIV.2–4 calls "an α/η change twice over, not an accent" (the apparatus at XXXIV.26 and LXIV.2).

See also

Ἀπόλλων; ἁρμόζω; ἁρμονία; ἀστασίαστος; ἀστροθέτης; ἐπωνυμία; κόσμος; Μνημοσύνη; μορφῆς τύπος; Νόμος; Πάν.

τείρεα · constellations

τείρεα, *teirea*, dative plural τείρεσιν, *teiresin*, "constellations"

Attested: τείρεσιν (*teiresin*; LXXXVIII.7). An old epic word for the signs of the sky, the constellations. The hymn to Ares that Hermann moved into the collection sets the god among them: "sceptred lord of manhood, wheeling your fire-bright circle / among the seven-pathed constellations of the aither, where colts / all ablaze hold you for ever above the third orbit" (LXXXVIII.6–8; see Ἄρης; ἑπτάπορος; ζαφλεγής). The note at LXXXVIII.6–8 reads the seven-pathed constellations as "the planetary orbits", Ares as "a planet, wheeling in the third sphere", the third

[1098] Revelation 7.1–3.

"counted inward from Saturn", and calls it "the clearest single mark in the hymn of a later and more learned hand". Homer has the word once: on Achilles' shield Hephaistos made earth, sky and sea, the sun and the full moon, "and every constellation that the sky wears as its crown", the Pleiades, the Hyades, Orion and the Bear (*Iliad* 18.483–489).[1099] The epic's crowned sky becomes in the imported hymn the planetary sky of the astronomers. The edition renders the word "constellations", and the line carries no apparatus entry.

See also

Αἰθήρ; Ἄρης; ἄστρον; ἑπτάπορος; ζαφλεγής.

τέρμα φίλον γαίης · dear limit of earth

τέρμα φίλον γαίης, *terma philon gaiēs*, "dear limit of earth"

Attested: τέρμα φίλον γαίης (*terma philon gaiēs*; LXXXIII.7). The phrase opens a line of three titles of Okeanos: "dear limit of earth, beginning of the pole, watery-pathed" (LXXXIII.7; see ἀρχὴ πόλου; ὑγροκέλευθος; Ὠκεανός). The note at LXXXIII.7 explains the pair: "the encircling river is the boundary of the flat earth and the point at which the turning heaven begins. The hymn holds both pictures at once without reconciling them." The hymn has already called him the one "who breaks in waves about the bounding circle of the earth" (LXXXIII.3; see περιτέρμων). Elsewhere the plural formula ἐπὶ τέρματα γαίης is the far edge to which harm is sent away (τέρμα stands also at XXXIV.17, "the bounds of the nete", and LIX.9, "past the bound of justice"). Pan is asked to send "the Panic frenzy away to the ends of the earth" (XI.23; see πανικὸς οἶστρος), Rhea "defilements and dooms" (XIV.14; see Ῥέα), and Meilinoe "the soul's frenzy" (LXXI.11; see Μειλινόη), each ἐπὶ τέρματα γαίης. The edge where the hymns banish what they fear is, in Okeanos' hymn, "dear": the limit that holds the earth together as well as the place beyond which harm is driven. Hera's journey "to see the limits of the much-nourishing earth", Okeanos and Tethys, is told under γένεσις and Τηθύς (*Iliad* 14.200–202). At

[1099] Homer, *Iliad* 18.483–489.

LXXI.11 ἐκπέμποις is Hermann's for ἐκπέμπειν (the apparatus at LXXI.11); the other lines carry no apparatus entry. The edition renders the phrase "dear limit of earth", and the plural formula "the ends of the earth".

See also

ἀρχὴ πόλου; γένεσις; Μειλινόη; πανικὸς οἶστρος; περιτέρμων; Ῥέα; Τηθύς; ὑγροκέλευθος; Ὠκεανός.

τετρακίων · four-pillared

Standing on four pillars: the proem's word for the Kosmos, whose parts it calls among the gods, and which the edition's note reads as the world held up by the four elements · Orphic Hymns

τετρακίων, *tetrakiōn*, genitive τετρακίονος, *tetrakionos*, "four-pillared"

At a Glance

The word. From τέτρα-, "four", and κίων, "pillar, column": having four pillars. The lexicon of Liddell and Scott knows it from this line alone.

In the Hymns. Once, in the proem, of the Kosmos (Prayer 39).

In this edition. "Four-pillared".

A place to read. Prayer 36–42, the end of the proem's catalogue.

Meaning

Near its end the proem's long list of the gods calls the world itself. "and the Thunders, and the parts of the four-pillared Kosmos, I name aloud" (Prayer 39; see βροντή; κόσμος; κόσμου μέρος). The note at Prayer 39 reads the word in one sentence: "The four-pillared Kosmos: the four elements as the world's supports." The Kosmos is a building, and its supports are four.

The parts and the pillars. What the line calls is not the Kosmos but its parts, μέρη. The collection has already named some of them as gods. Aither is "best element of the kosmos" and "support of the stars and of

the sun and of the moon" (V.2–4; see Αἰθήρ; στοιχεῖον; ὑπέρεισμα); Hephaistos is "portion of the kosmos, blameless element" (LXVI.4; see Ἥφαιστος); Earth and Okeanos, the waters and the winds have hymns of their own. The note's four pillars can be read as the four elements that these hymns divide among their gods, fire and air, water and earth, each a support of the whole. The proem calls the parts among the last of its gods, four lines before its petition, and the line can be read as gathering into one word what the book will spread over many hymns.

The verb. The word stands beside the verb that calls it. αὐδῶ, "I name aloud", is Portus' correction; the manuscripts give αὐλῶν, "piping" (the apparatus and the note at Prayer 39). The note at Prayer 3–44 observes that the proem's verbs of calling are spread through its one long sentence, κικλήσκω, ἐπικέκλομαι, καλέω, αὐδῶ, κικλήσκω, "rather than gathered at the head" (see κικλήσκω). The four-pillared Kosmos is the object of the fourth, and with its parts the proem's catalogue reaches the frame that holds the powers, before it closes with the Mother of the immortals, Attis, Men, Ourania, Adonis, and Beginning and End (Prayer 40–42).

Use in the Hymns

The Kosmos. "and the Thunders, and the parts of the four-pillared Kosmos, I name aloud" (Prayer 39).

Places to read

The one line in which the word stands.

Prayer 39 The proem names aloud the Thunders and the parts of the four-pillared Kosmos.

Earlier poetry and cult

The pillars of the world. The early poets put pillars between earth and sky, and a Titan under them. In the *Odyssey* Athena tells Zeus of Calypso's father, Atlas, whose mind is bent on harm, who knows every sea down to its floor and himself keeps the long pillars that hold earth and sky apart (1.51–54).[1100] Aeschylus' Prometheus grieves for his brother, who

[1100] Homer, *Odyssey* 1.51–54.

"stands where the west lies, bracing on his shoulders the column of sky and land, a load no arms hold easily" (*Prometheus Bound* 347–350).[1101] For Pindar the pillar is a mountain: "a pillar of heaven holds him fast", the giant Typhon under Sicily, "snowy Etna, nurse all the year of the sharp snow" (*Pythian* 1.19–20); and Herodotus reports that the people who live by Mount Atlas in Libya call it, whose peaks are never free of cloud, "the pillar of heaven" (4.184.3).[1102]

The four roots. Empedocles made the world of four: "hear first the four roots of all things", which he named after gods, Zeus and Hera, Aidoneus and Nestis, and which later writers called the elements (B6).[1103] The hymn's four pillars can be read as Empedocles' four roots set upright, the elements as the supports of the world and not only as its stuff, independently of Empedocles.

Later readings

The pillar of light. In the myth of Er at the end of the *Republic* the souls, on the fourth day of their journey, see a straight light stretched through the whole of heaven and earth "like a pillar", most like the rainbow but brighter and purer, which binds the heaven and holds its whole revolution together; from its ends hangs the spindle of Necessity, told under *ἀνάγκη* (10.616b–c).[1104] Plato's world has one pillar of light; the proem's has four, and the hymn can be read beside Plato, independently of him, as making the cosmos a thing held up and held together.

[1101] Aeschylus, *Prometheus Bound* 347–350.

[1102] Pindar, *Pythian* 1.15–20; Herodotus 4.184.3.

[1103] Empedocles, B6 Diels–Kranz.

[1104] Plato, *Republic* 10.616b–c.

In this edition

The edition renders τετρακίονος "four-pillared". The line's apparatus entry is on the verb: *αὐδῶ* is Portus' for the codices' *αὐλῶν* (the apparatus and the note at Prayer 39).

See also

Αἰθήρ; ἀνάγκη; βροντή; Ἥφαιστος; κικλήσκω; κόσμος; κόσμου μέρος; στοιχεῖον; ὑπέρεισμα.

τριτάτης ὑπὲρ ἄντυγος · above the third orbit

τριτάτης ὑπὲρ ἄντυγος, *tritatēs hyper antygos*, "above the third orbit"

Attested: τριτάτης ὑπὲρ ἄντυγος (*tritatēs hyper antygos*; LXXXVIII.8). ἄντυξ is the rim of a shield or of a chariot, and so a circle or orbit; τριτάτη, the epic "third". The phrase closes the picture of Ares as a planet: "sceptred lord of manhood, wheeling your fire-bright circle / among the seven-pathed constellations of the aither, where colts / all ablaze hold you for ever above the third orbit" (LXXXVIII.6–8; see Ἄρης; ζαφλεγής). The note at LXXXVIII.6–8 explains that the seven-pathed constellations are the planetary orbits, "and the third is Mars counted inward from Saturn", and observes that the collection's other two uses of τριτάτης are both of the Homeric division of the world by lot, Poseidon's sea and Plouton's earth (XVII.7, XVIII.6; see τριτάτη μοῖρα): "Here the third is a place in the sky. That is the clearest single mark in the hymn of a later and more learned hand, and the best support Abel's *diversi coloris* has." The phrase is the note's evidence that the hymn came from another hand than the collection's; the same note adds that what Hermann moved is the eighth *Homeric Hymn*, "very probably by Proclus". Abel's apparatus records that it is read eighth among the hymns commonly ascribed to Homer, and that Hermann moved it here, "not rightly", since "this poem is of a different colouring from the Orphic hymns" (the apparatus and the note at LXXXVIII). The edition renders the phrase "above the third orbit".

See also

Ἄρης; ζαφλεγής; τριτάτη μοῖρα.

ὑγροπόρος · water-coursed

ὑγροπόρος, *hygroporos*, dative plural ὑγροπόροις, *hygroporois*, "water-coursed"

Attested: ὑγροπόροις (*hygroporois*; LI.2). From ὑγρός, "wet", and πόρος, "passage, way": through which water passes. The Nymphs are called in the hymn's first lines: "Nymphs, daughters of great-gulfed Okeanos, / who keep your dwellings in the water-coursed hollows beneath the earth" (LI.1–2; see Νύμφαι), and the next line makes them "of hidden houses" (LI.3; see κρυψίδομος). The line can be read as placing the nymphs of springs where the water runs before it comes up: in the passages of the earth through which the springs are fed. The hymn to Okeanos says the same of their father, from whom come all rivers and the whole sea "and the earth's holy moistures below, that flow from springs" (LXXXIII.4–5; see Ὠκεανός). The word is one of three compounds of ὑγρός in the collection, with ὑγροκέλευθος, "watery-pathed", which the Nymphs are given twelve lines later (LI.14), and ὑγροπόρευτος, "travelling on wet ways", of the south wind (LXXXII.1). The word occurs nowhere else in the collection. The edition renders it "water-coursed", and the line carries no apparatus entry.

See also

κρυψίδομος; Νύμφαι; ὑγροκέλευθος; ὑγροπόρευτος; Ὠκεανός.

ὕλη · matter

Wood, timber and then matter: the stuff that Proteus changes into forms of many shapes, called "sacred" in the one line where the Hymns use the philosophers' word · Orphic Hymns

ὕλη, *hylē*, accusative ὕλην, *hylēn*, "matter"

At a Glance

The word. First the forest and the wood that grows in it, then timber cut for building, then, in Aristotle and after him, matter: the stuff out of which a thing comes to be, set against the form it takes.

In the Hymns. Once, in the hymn to Proteus (XXV.3).

In this edition. "Matter".

A place to read. XXV.1–6, the opening of the hymn to Proteus.

Meaning

The word stands in one line, and the line pairs it with its opposite. Proteus is the one "who revealed the beginnings of all nature / by changing sacred matter into forms of many shapes" (XXV.2–3; see ἰδέα; πολύμορφος; Πρωτεύς). The note at XXV.3 calls ὕλην ... ἰδέαις "matter and forms, the philosophical pair, in one line", among "the most technical vocabulary in the collection", and warns that "whether any of it carries doctrine cannot be settled here: Proteus's shape-shifting in Homer (*Od.* 4.417 ff.) needs no philosophy to describe it". The forms, and the first nature that "laid all things up in Proteus" (XXV.9), are told under ἰδέα and πρώτη φύσις.

Sacred matter. What the word adds is its adjective. The matter is ἱερή, "sacred" (see ἱερός), and the philosophers' matter is not; the hymn calls holy what they would call the stuff of change. Proteus changes it, ἀλλάσσων, and the next lines make him change himself: "for he himself, having all things, changes himself" (XXV.6; see μεταβάλλω). The god of the sea's shapes works on a material that shares his holiness, and the hymn can be read as refusing the philosophers' division between the shaping and the shaped: the matter Proteus changes is as sacred as the god who changes it.

The wood and the matter. The word's first sense is in the collection only inside a compound. The Nymphs are "haunters of the woods", ὑλονόμοι (LI.10; see ὑλονόμος), and the woods they range are ὕλη in the old sense, the forest. The same root names the nymphs' forest and Proteus' matter, and the line in his hymn can be read as keeping

something of the older sense: the forms of many shapes are cut from matter as timber is cut from the wood.

Use in the Hymns

Proteus. "who revealed the beginnings of all nature / by changing sacred matter into forms of many shapes" (XXV.2–3).

Places to read

The one line in which the noun stands; the compound ὑλονόμος, "haunter of the woods" (LI.10), has its own entry.

XXV.3 Proteus changes sacred matter into forms of many shapes.

Earlier poetry and cult

The forest. In Homer the word is the wood standing or cut. The fire to which Agamemnon is likened falls ἐν ἀξύλῳ … ὕλῃ, on unfelled forest (*Iliad* 11.155; see ὁρμή).[1105] Homer's ὕλη burns; it is fuel before it is anything a philosopher would name.

Later readings

Timber for the account. Plato's Timaeus, halfway through his account of the world, pauses on the kinds of cause he has distinguished: "since the kinds of cause now lie strained and ready beside us, as wood, ὕλη, lies ready for us builders, and the rest of the account has to be woven from them, let us go back briefly to the beginning" (*Timaeus* 69a).[1106] The builders' timber is on its way to becoming the philosophers' matter.

The first substrate. Aristotle makes the step. One kind of cause, he says, is "that out of which a thing comes to be and which is present in it, as the bronze of the statue and the silver of the bowl" (*Physics* 2.3, 194b23–26); and in his own words, "by matter I mean the first substrate of each thing, from which it comes to be and which is present in it not by accident" (1.9,

[1105] Homer, *Iliad* 11.155.

[1106] Plato, *Timaeus* 69a.

192a31–32).[1107] Aristotle's senses of nature, with matter among them, and the allegorist Heraclitus' reading of Proteus as the shapeless matter divided into forms by providence are told under πρώτη φύσις (*Metaphysics* 5.4; *Homeric Problems* 64–67). The hymn's sacred matter can be read beside Aristotle's first substrate, independently of him: the hymn gives a god to the shaping that Aristotle gives to form.

In this edition

The edition renders ὕλην "matter", and the line carries no apparatus entry. In the hymn τά τ' ἐόντα at XXV.4 is Hermann's for τά τε ὄντα (the apparatus at XXV.4; see τὰ ἐόντα).

See also

ἰδέα; ἱερός; μεταβάλλω; ὁρμή; πολύμορφος; Πρωτεύς; πρώτη φύσις; τὰ ἐόντα; ὑλονόμος.

ὑπάτη · hypate

The "uppermost" string of the lyre, which sounds the lowest note: one bound of the range through which Apollo tunes the whole pole, and the string to which he gives the winter · Orphic Hymns

ὑπάτη, *hypatē*, accusative ὑπάτην, *hypatēn*, plural accusative ὑπάτας, *hypatas*, "hypate", "hypatai"

At a Glance

The word. The feminine of ὕπατος, "highest, uppermost", used, with χορδή, "string", understood, as the name of a string: the hypate, the "uppermost" string of the lyre, which sounds the lowest note. Its opposite is the nete, νεάτη, "last", which sounds the highest; between them stands the mese, "middle".

In the Hymns. Twice, in Apollo's tuning of the pole: the singular (XXXIV.18) and the plural (XXXIV.22).

[1107] Aristotle, *Physics* 2.3, 194b23–26; 1.9, 192a31–32.

In this edition. "Hypate" and "hypatai", left in Greek.

A place to read. XXXIV.16–23, Apollo's lyre.

Meaning

The hymn to Apollo gives eight lines to the god as the musician of the world. He tunes "the whole pole with a many-struck lyre", "now going to the bounds of the nete, / now again to the hypate, now to the Dorian ordering" (XXXIV.16–18; see Δώριος διάκοσμος; κιθάρα; πόλος), and, "having mixed winter and summer in equal measure for both", he divides "winter to the hypatai, summer to the netai" (XXXIV.21–22; see κεράννυμι; κρίνω). The note at XXXIV.16–23 explains why the string names are left in Greek, the paradox of an "uppermost" string that is lowest in pitch, and is told under νεάτη; the eight lines as a whole are told under ἁρμονία.

The lower bound. The hypate is one end of the god's range. Apollo goes to the nete and back to the hypate, the highest note and the lowest, and the Dorian, which line 23 gives to spring, can be read as the mode between them; the whole pole is fitted together across the span the two strings mark. Abel's plurals at line 22, which the note at XXXIV.16–23 takes as the best evidence that the poet knew the terminology, are told under ἁρμονία; the hymn's god plays a full instrument, with more than one hypate.

The winter. The hypatai are given the winter. The cold season takes the deep notes, as the summer takes the shrill; the correspondence of pitch and heat is told under νεάτη. What the hypate adds is its name. The string that sounds the deepest note is the "uppermost", and the season that it sounds is the one in which the sun stands lowest. The hymn can be read as setting the winter on the string whose name and sound pull opposite ways, as the god who "mixed winter and summer in equal measure" holds the two seasons together in one tuning.

Use in the Hymns

The range. "now again to the hypate, now to the Dorian ordering" (XXXIV.18).

The seasons. "having divided off winter to the hypatai, summer to the netai" (XXXIV.22).

Places to read

Both lines in which the word stands.

XXXIV.18 Apollo tunes the pole, going now again to the hypate, now to the Dorian ordering.

XXXIV.22 Apollo divides winter off to the hypatai, summer to the netai.

Earlier poetry and cult

The highest. The string takes its name from the epic word for the highest, and in Homer the highest is Zeus. Athena, pleading for the Greeks, addresses him as "our father, son of Kronos, highest of rulers", ὕπατε κρειόντων (*Iliad* 8.31), and she uses the same line again in the *Odyssey* when she pleads for Odysseus (1.45).[1108] The string called by the god's title sounds the deepest note, and Apollo, in the hymn, goes to it after the highest.

Later readings

The strings of the soul. The justice of the *Republic*, which tunes the three parts of the soul like the nete, the hypate and the mese of a scale, is told under Δικαιοσύνη (4.443d–e).

From hypate to nete. Aristotle uses the two strings to show what lies between contraries: what changes passes first through the intermediates, "as if one were to pass from the hypate to the nete by the smallest steps, one will come first to the notes between" (*Metaphysics* 10.7, 1057a21–26).[1109] The hymn's Apollo goes from the one to the other and back, through the whole range of the scale.

[1108] Homer, *Iliad* 8.30–31; *Odyssey* 1.44–45.

[1109] Aristotle, *Metaphysics* 10.7, 1057a21–26.

Orpheus' string. Diodorus tells how Apollo, after his contest with Marsyas, repented of what he had done, tore the strings of his kithara and destroyed the harmony he had found; afterwards the Mousai found the mese, Linos the lichanos, and Orpheus and Thamyras, the Thracian singer, "the hypate and the parhypate" (3.59.5–6).[1110] The string that Apollo plays in the hymn of Orpheus' book is, in Diodorus' story, Orpheus' own finding.

The Muse of the fixed stars. At one of Plutarch's dinners, on the number of the Mousai, Plutarch's brother Lamprias observes that the Delphians named their three Mousai Nete, Mese and Hypate, wrongly, he thinks, tying them to one part of one study; Plutarch, speaking in his own person, answers him with what the Delphians themselves say of it. The names are not taken from notes or strings: the kosmos being divided into three, the fixed stars, the planets and the region below the moon, each part has a Mousa as its guardian, Hypate of the first, Neate of the last, and Mese of the one between, holding together the mortal and the divine (*Table Talk* 9.14.3–4, 744c–745c).[1111] The Delphians' Hypate is the highest region of the heavens, the uppermost in fact; the hymn's Apollo, who tunes "the whole pole", can be read as playing the same correspondence, independently of Plutarch.

In this edition

The edition leaves the string names in Greek, "hypate" at XXXIV.18 and "hypatai" at XXXIV.22, as the note at XXXIV.16–23 explains. At XXXIV.18 ἐς is Abel's for the codices' εἰς (the apparatus at XXXIV.18); XXXIV.22 carries no apparatus entry.

See also

ἁρμονία; Δικαιοσύνη; Δώριος διάκοσμος; κεράννυμι; κιθάρα; κρίνω; Μοῦσα; νεάτη; πόλος.

[1110] Diodorus of Sicily 3.59.5–6.

[1111] Plutarch, *Table Talk* 9.14.3–4, 744c–745c.

ὑπέρεισμα · support

ὑπέρεισμα, *hypereisma*, "support"

Attested: ὑπέρεισμα (*hypereisma*; V.2). From ὑπερείδω, "prop up from beneath": an under-prop, a support. A prose word, which the lexicon of Liddell and Scott gives from Aristotle's *Parts of Animals*, from the Stoic philosopher Chrysippus of Soloi, of the third century BC, and from Plutarch. Aither is "support of the stars and of the sun and of the moon" (V.2; see Αἰθήρ; ἄστρον; Σελήνη), between the line that gives him "the high-roofed power of Zeus" and the line that calls him "all-subduer, fire-breathing" (V.1, 3), and two lines before "best element of the kosmos" (V.4; see στοιχεῖον). The fire of the upper heaven can be read as holding up the heavenly bodies that shine in it, as a building is propped from below. The word is Wiel's: the codices read τε μέρισμα, "and portion", so that in the manuscripts the Aither is the portion of the stars, the sun and the moon (the apparatus at V.2). The codices' word stands in the collection at XI.16, where "the airy portion of nourishment" is among the parts of the world that give way to Pan (XI.13–18), and the hymn's Aither can be read either way, as what holds the heavenly bodies up or as their share of the world. The structure of the hymn that this conjecture supports is told under στοιχεῖον. The edition renders the word "support".

See also

Αἰθήρ; ἄστρον; κόσμου μέρος; Σελήνη; στοιχεῖον; τετρακίων.

φέρβω · feed

φέρβω, *pherbō*, second person φέρβεις, *pherbeis*, "you feed"

Attested: φέρβεις (*pherbeis*; XXIX.16). An old poetic verb, "feed, nourish", used of the earth that feeds its creatures and of the herdsman who feeds his flock. It stands once, in the line that can be read as giving the reason for Phersephone's name: "Phersephone; for you feed all things always, and you kill them" (XXIX.16; see Φερσεφόνη; φονεύω), where the derivation is told. The *Homeric Hymn to Earth* has the verb twice in its

opening lines: the eldest goddess feeds all things that are upon the land, whatever walks the land or travels the sea or flies, and the poet tells her that "these are fed from your abundance"; two lines later he gives her the other half of Phersephone's line, "it rests with you to grant mortal men their life and to take it from them" (30.1–7).[1112] The collection gives the pair to more than one power of the earth. Earth is "all-nourishing" and "all-destroying" in one line (XXVI.2; see παντολέτειρα), the Kouretes are "nourishers and in turn destroyers" (XXXVIII.14; see τροφέες τε καὶ αὖτ' ὀλετῆρες), and Phersephone, "giver of life" in her own hymn (XXIX.3; see βιοδῶτις), feeds and kills in a single line. The next words ask her to "send up fruits from the earth" (XXIX.17; see ἀναπέμπω): the petition takes up the feeding half. The edition renders the verb "feed", and the line carries no apparatus entry.

See also

ἀναπέμπω; βιοδῶτις; παντολέτειρα; τροφέες τε καὶ αὖτ' ὀλετῆρες; Φερσεφόνη; φονεύω.

φῶς ἀμίαντον · undefiled light

φῶς ἀμίαντον, *phōs amianton*, "undefiled light"

Attested: φῶς ἀμίαντον (*phōs amianton*; LXVI.6). φῶς is the contracted form of φάος, "light", and ἀμίαντος is "unstained", from ἀ- and μιαίνω, "stain, defile". The phrase closes the list that makes the heavens Hephaistos' body: "aither, sun, stars, moon, undefiled light — / for these limbs of Hephaistos shine forth to mortals" (LXVI.6–7; see Αἰθήρ; Ἥφαιστος; μέλος). It is the only one of the five with an adjective, and the only one that is not a body or a region of the sky; it can be read as what the other four give. The collection's two other undefiled powers are fires too, and each is called "blazing" beside it: Helios is "blazing, undefiled, father of time, immortal Zeus" (VIII.13; see Ἥλιος), and Kronos, "Blazing one" in his first line, is "of intricate counsel, undefiled" in his second (XIII.1–2; see Κρόνος). In the collection what cannot be stained can be read as what

[1112] *Homeric Hymn to Earth* (30) 1–7.

burns. Plato's Socrates recalls how we once looked on whole and happy apparitions "in pure light, being pure ourselves" (*Phaedrus* 250b–c; see μύστης νεοφάντης), and Plutarch reports that the wiser call the god's change into fire Phoibos for its purity and freedom from defilement, τῷ καθαρῷ καὶ ἀμιάντῳ (*On the E at Delphi* 388f–389a; see Φοῖβος); the hymn's undefiled light stands beside both, independently of them. The edition renders ἀμίαντος "undefiled" at all three places, the word it gives also to καθαρός (see καθαρός), and LXVI.6 carries no apparatus entry.

See also

Αἰθήρ; Ἥλιος; Ἥφαιστος; καθαρός; Κρόνος; μέλος; μύστης νεοφάντης; Φοῖβος.

φωσφόρον Ἦμαρ · light-bearing Day

φωσφόρον Ἦμαρ, *phōsphoron Ēmar*, "light-bearing Day"

Attested: φωσφόρον Ἦμαρ (*phōsphoron Ēmar*; Prayer 24). Ἦμαρ is the epic word for "day", here with a capital as a power, and φωσφόρος "bringing light" (see φωσφόρος). The proem calls Day in the same line as her mother: "and Nyx the eldest I call, and light-bearing Day" (Prayer 24; see Νύξ). Night is "eldest" and Day "light-bearing", and the line sets them in the order of Hesiod's genealogy, in which Night bore Aither and Day (*Theogony* 123–125; told under Αἰθήρ). Hesiod's picture of the two passing each other at the bronze threshold, one going out as the other comes in, so that the house never holds them both, is told under Νύξ (744–757). The collection gives Night a hymn of her own (III) and Day none; Day is called here, once, and the light she brings is given in the hymns to Helios and to Dawn (see Ἥλιος; Ἠώς). The title is the one the collection gives to the gods of day and of fire, Helios, Apollo and Hephaistos. The edition renders the phrase "light-bearing Day", and the line carries no apparatus entry.

See also

Αἰθήρ; Ἥλιος; Ἠώς; Νύξ; φωσφόρος.

χιονώδης · snowy

χιονώδης, *chionōdēs*, genitive χιονώδεος, *chionōdeos*, "snowy"

Attested: χιονώδεος (*chionōdeos*; LXXX.2). From χιών, "snow": snowy, snow-covered. The word stands once, in the hymn to Boreas, the north wind: "Shaking with wintry breezes the deep air of the kosmos, / frost-bound Boreas, come from snowy Thrace" (LXXX.1–2; see Βορέας; κρυμοπαγής). Thrace is the north wind's home in Greek poetry, and the snow is its sign: the wind is frost-bound, the breezes wintry, and the country he comes from white. What the hymn asks of him is not cold but clearing, "break the all-clouded stagnation of the watery-pathed air" (LXXX.3), so that the snow of Thrace brings a clear sky. Homer's two winds out of Thrace are told under Βορέας (*Iliad* 9.4–5). Hesiod's farmer is told to beware the month of Lenaion, its bad days and the frosts that come when Boreas blows, who stirs up the wide sea blowing through horse-rearing Thrace, makes earth and forest roar, and pierces the hide of the ox and the long-haired goat, though not the fleece of the sheep (*Works and Days* 504–518).[1113] Hesiod's Boreas is the winter's harm; the hymn's is asked to bring fair weather. The edition renders the word "snowy". In the line κρυμοπαγές is Abel's for the codices' κρυμοπαγής, and Θρῄκης Hermann's for θράκης (the apparatus at LXXX.2).

See also

Βορέας; κρυμοπαγής.

ψιθυρός · whispering

ψιθυρός, *psithyros*, feminine plural ψιθυραί, *psithyrai*, "whispering"

Attested: ψιθυραί (*psithyrai*; LXXXI.2). An imitative word, from the sound of soft speech or of leaves in the wind: whispering, murmuring. It is a title of the Zephyr-breezes, the soft west winds of spring: "Breezes born of the sea, Zephyr-breezes, walkers in air, / sweet-blowing, whispering, holding rest from toil" (LXXXI.1–2; see Ζέφυρος; ἠδύπνοος;

[1113] Hesiod, *Works and Days* 504–518.

ποντογενής). The whispering wind is the one that brings rest. The note at LXXXI.2 records that the codices read θανάτου, "rest from death", and that Abel prints καμάτου, "rest from toil", without naming an editor, a reading that gives the collection's own formula, shared with Night and with Sleep (see ἀνάπαυσις; καμάτου ἀνάπαυσιν). Set beside the north wind of the hymn before, the west wind whispers where Boreas shakes the air (see χιονώδης). The pastoral poets made the sound their own: Theocritus opens his first *Idyll* with the shepherd Thyrsis greeting a goatherd: "Sweet is the whispering of that pine, goatherd, the one that sings by the springs, and sweet is your piping" (1.1–3).[1114] The edition renders the word "whispering", and the line carries no apparatus entry on it.

See also

ἀνάπαυσις; Ζέφυρος; ἡδύπνοος; καμάτου ἀνάπαυσιν; ποντογενής; χιονώδης.

ψύχω · chill

ψύχω, *psychō*, present participle accusative ψύχοντα, *psychonta*, "chilling"

Attested: ψύχοντα (*psychonta*; LXXIII.5). To breathe, blow, and so to cool or chill by blowing; ψυχή, "breath, soul", is commonly derived from the same root (see ψυχή). The verb stands once, in the hymn to the Daimon, the power of each man's lot: he is "giver of wealth, whenever he comes teeming into a house, / and again chilling the life of much-toiling mortals" (LXXIII.4–5; see βιοδώτωρ; δαίμων; μειλίχιος). The same god warms a house with plenty and chills a life, and the next line gives the reason, turning to him: "for in you the keys of grief and of joy are held" (LXXIII.6). Its chilling can be read as the cold of loss, the wind that drops the warmth out of a life. In the hymn to Hygieia the destroyer of souls is Hades (see ψυχοφθόρος); here the god who chills is the same one who enriches, and the word sets the two lots of a man's life in one Daimon. Homer's two jars at Zeus' threshold, from which the god mixes good and evil, are told under πλουτοδότης (*Iliad* 24.527–530). The edition renders the verb "chilling", and the line carries no apparatus entry.

[1114] Theocritus, *Idylls* 1.1–3.

See also

ἀλάστωρ; βιοδώτωρ; δαίμων; μειλίχιος; πλουτοδότης; ψυχή; ψυχοφθόρος.

ὡριόκαρπος · season-ripened

ὡριόκαρπος, *hōriokarpos*, accusative ὡριόκαρπον, *hōriokarpon*, "season-ripened"

Attested: ὡριόκαρπον (*hōriokarpon*; LVI.11). From ὥριος, "in season", and καρπός, "fruit": bearing fruit in its season, ripe at the right time. It is said of the body of Adonis, in the lines that tell his double life: "who at one time dwell beneath murky Tartaros, / and at another bring your season-ripened body to Olympos; / come, blessed one, bringing the initiates fruits from the earth" (LVI.10–12; see Ἄδωνις; Ταρτάριος). The god goes down and comes up, and when he comes up his body is ripe, like the fruit he is asked to bring. His return can be read as a harvest, and the word fixes it to its season: the god comes back when it is time. The circling seasons in which he is "quenched and shining", earlier in the hymn, are told under κυκλάδες ὧραι (LVI.5). At Alexandria the singer of Theocritus' Adonia greets Aphrodite with the god the soft-footed Horai have brought back to her from ever-flowing Acheron in the twelfth month, "slowest of the blessed, the dear Horai, but longed for, they come bringing something always to all mortals" (*Idylls* 15.102–105).[1115] Theocritus' Adonis is brought up by the seasons; the hymn's is ripened by them (see Ὧραι). The edition renders the word "season-ripened", and the line carries no apparatus entry.

See also

Ἄδωνις; κυκλάδες ὧραι; Ταρτάριος; Ὧραι.

[1115] Theocritus, *Idylls* 15.100–105.

Time, fate and necessity

ἀέναος · ever-flowing

ἀέναος, *aenaos*, "ever-flowing", "everflowing", "everlasting", "ever-living"

Attested: ἀέναον (*aenaon*; Prayer 29), ἀενάῳ (*aenaō*; X.22, XXVI.9), ἀέναοι (*aenaoi*; XXXVIII.22), ἀενάου (*aenaou*; XXXIX.1), ἀενάοιο (*aenaoio*; LXXXIV.2). The adjective, from ἀεί and νάω, "to flow", is said first of springs and rivers that never fail, and so of anything perpetual. The Hymns give it to six things: to time, "ever-flowing Chronos" (Prayer 29); to Physis' motion, "whirling a swift current in an ever-flowing eddy" (X.22); to the nature in which the stars wheel about Gaia, "in an everlasting nature and in dread currents" (XXVI.9); to the Kouretes as winds, "everflowing breaths, soul-nourishing, misty" (XXXVIII.22); to the earth of which Korybas is king (XXXIX.1); and to Hestia's hearth, "the mid-house of the ever-living and greatest fire" (LXXXIV.2). A seventh place was removed by Abel: at LVII.11 the codices read ψυχαῖς ἀενάοις, "everlasting souls", where he prints αἰνομόροις, "grim-fated" (the note at LVII.6, 11; see αἰνόμορος). The note at LXXXIV.2 says that the collection uses the word "twice elsewhere", at X.22 and XXXIX.1, both of water or earth; it stands five times elsewhere. The English follows the sense, "ever-flowing" of time and water and "everflowing" of breath and earth, "everlasting" of a nature, "ever-living" of fire.

See also

ἀΐδιος; αἰνόμορος; αἰών; Ἑστία; Φύσις; χρόνος.

ἀΐδιος · everlasting

ἀΐδιος, *aidios*, "everlasting"

Attested: ἀιδίῃ (*aidiē*; X.21, XXVI.6, LXI.3, LXXXIV.6), ἀίδιος (*aidios*; X.27, XII.3), ἀίδιοι (*aidioi*; LXX.8). Ἀΐδιος, formed on ἀεί, "always", is the

word for what has neither beginning nor end, and it was the philosophers' word for the eternal. The Hymns give it to six powers in seven places. Physis has it twice, "everlasting, bringer of motion, of much experience, deep in counsel" (X.21) and, in the climax of her hymn, "everlasting life and immortal providence" (X.27), a line the note on X (Construal) assigns to the school vocabulary of the Stoics and later Platonists. Herakles is "of shifting form, father of time, everlasting and kindly" (XII.3). Earth, Nemesis and Hestia open lines with it (XXVI.6, LXI.3, LXXXIV.6), and at XXVI.6 and LXI.3 it stands beside the same second word, "everlasting, most august"; the note at LXI.3 shows that at both places the form is Hermann's, for the codices' ἀιδία, as it is at X.21, XII.3 and LXXXIV.6 (the apparatus there). The Eumenides are addressed as "everlasting, dread-eyed, turned away, sovereign in yourselves" (LXX.8), where the note at LXX.8, 10 observes it is the one word of duration in a chain of colour and aspect. The edition renders it "everlasting" at every place, the English it also uses for αἰώνιος (see αἰών).

See also

ἀέναος; αἰών; Γαῖα; Ἑστία; Νέμεσις; πρόνοια; Φύσις.

αἶσα · allotment

αἶσα, *aisa*, "allotment"

Attested: αἶσα (*aisa*; X.26). Αἶσα is a man's due portion, and so the share of life and death allotted to him: one of the oldest Greek words for fate. In Homer Thetis tells Achilles that his αἶσα is short, "for a little while, not long at all" (*Iliad* 1.416).[1116] The Hymns use it once, as an epithet of Physis: "fearless, all-subduing, destiny, allotment, fire-breathing" (X.26). The two words πεπρωμένη and αἶσα are rendered "destiny" and "allotment", and the edition's note at X.26 observes that both names of fate are taken into Physis as her own epithets, some fifty hymns before the Moirai are addressed in their own right at LIX. Two lines earlier Physis is "alone accomplishing what is decreed" (X.24), and in the line after she is

[1116] Homer, *Iliad* 1.416.

"everlasting life and immortal providence" (X.27): the goddess of nature is made the fate she administers. The Hymns' other words for a share by lot are μοῖρα and the verb λαγχάνω, used of the Homeric division of the world (XVII.7, XVIII.6; see μοῖρα; λαγχάνω).

See also

λαγχάνω; μοῖρα; Μοῖραι; πεπρωμένη; πρόνοια; Φύσις.

αἰών · Aion

Unending time as a power, named once in the proem beside Chronos, once as the age that Kronos begets, and present in the adjective "everlasting" · Orphic Hymns

αἰών, *aiōn*, "Aion", "the age"; αἰώνιος, *aiōnios*, "everlasting", "eternal"

At a Glance

The word. Αἰών is first a life and its span, then an age, and in later Greek the unending duration of the world and of the gods, eternity. In the imperial period Aion was also a god.

In the Hymns. The noun twice. The proem calls on "the greatly pre-eminent might of Atlas and of Aion, / and ever-flowing Chronos" (Prayer 28–29), and the hymn to Kronos calls him "all-begetter of the age" (XIII.5). The adjective three times: Helios' "everlasting all-seeing eye" (VIII.1), Hephaistos "eternal" (LXVI.3), and the sleep Death brings, "the long everlasting sleep" (LXXXVII.5).

In this edition. Transliterated "Aion" in the proem, where it is a named power, and "the age" at XIII.5. The Key Terms and the Glossary treat αἰών with χρόνος; the note at Prayer 28–29 says the proem keeps them apart.

A place to read. Prayer 26–29, where Rheia and Kronos, Tethys and Okeanos, Atlas, Aion, Chronos and Styx are called in a single run.

Meaning

In Homer *αἰών* is a man's life, the vital force that leaves him at death, and the span of that life. From the span came the sense of an age or generation, and from the age the unlimited duration of what does not die. Philosophy made the distinction sharp, Plato above all, as set out below. Αἰώνιος, "everlasting", is its adjective. The Hymns keep the word at the edge of the second meaning: the proem's Aion is duration as a power, and the "age" of XIII.5 is the time Kronos generates.

Use in the Hymns

Aion beside Chronos. The proem's long catalogue, in its middle stretch, names the old powers of the world together: "and Rheia, and Kronos, and Tethys dark-robed, / and Okeanos the great, and with him the daughters of Okeanos, / and the greatly pre-eminent might of Atlas and of Aion, / and ever-flowing Chronos, and the shining water of Styx" (Prayer 26–29). Aion shares a line and a "might" with Atlas, who holds up the sky, and stands one line from Chronos, whose epithet "ever-flowing" (see *ἀέναος*) gives time the motion that Aion is not given. The edition's note at Prayer 28–29 reads the pair as unending time as a power and time, kept apart here and not always in later theology (see *χρόνος*).

The age that Kronos begets. The hymn to Kronos plays on the old equation of Κρόνος with Χρόνος, Time, without naming Chronos at all (the note at XIII.3, 5). The god is addressed as "you who consume all things and yourself increase them again" (XIII.3), and then "Kronos, all-begetter of the age, Kronos of intricate speech" (XIII.5). The "age" is *αἰών*, and on this reading the hymn makes Kronos the father of time's span as Herakles, one hymn earlier, is "father of time" (XII.3; see *χρόνου πατήρ*). The Titan who devours and restores is the god of whom the age is born.

Everlasting. The adjective gives three gods' attributes duration. Helios is asked, "Hear, blessed one, holding an everlasting all-seeing eye" (VIII.1), the sun as the eye that never closes. Hephaistos is "light-bearer, strong of hand, eternal, living by craft" (LXVI.3), the fire that is an element of the kosmos and so does not end (LXVI.4). The third place reverses the sense.

Death loosens the bonds of nature, "bringing to living things the long everlasting sleep" (LXXXVII.5): what is everlasting here is not a god's light but the sleep that ends a life (see αἰώνιον ὕπνον). The word that marks the gods' permanence measures the dead's.

Places to read

Every line in which the noun or the adjective occurs, in the order of the book.

Prayer 28 The proem calls on the greatly pre-eminent might of Atlas and of Aion, with ever-flowing Chronos in the next line.

VIII.1 Helios holds an everlasting all-seeing eye.

XIII.5 Kronos is all-begetter of the age.

LXVI.3 Hephaistos is light-bearer, strong of hand, eternal.

LXXXVII.5 Death brings to living things the long everlasting sleep.

Earlier poetry and cult

A philosopher and a poet had already made Aion a figure, and the poet set him in a family with time. Heraclitus called αἰών a child at play, moving pieces at a board game: the kingship is a child's.[1117] A chorus of Euripides' *Children of Heracles* sings of Fate and of Aion, "child of Chronos", who bring many things to pass (898–900).[1118] The proem's pairing of Aion and Chronos, side by side and unexplained, can be read against that genealogy, though nothing ties the hymn to it.

Later readings

Plato's Timaeus says that the maker, unable to give the created world the eternity of its model, made time as a moving image of αἰών, eternity, which stays in one (*Timaeus* 37d); from then on αἰών was the philosophers' word for a duration without before or after.[1119] In the cults of the imperial period Aion was a god: Epiphanius, the fourth-century

[1117] Heraclitus, fr. B52 Diels–Kranz, quoted by Hippolytus, *Refutation of All Heresies* 9.9.4.

[1118] Euripides, *Children of Heracles* 898–900.

[1119] Plato, *Timaeus* 37d.

bishop of Salamis, reports a festival at Alexandria on the night of 5 to 6 January at which the worshippers carried an image out of an underground shrine and said that at this hour the Maiden had given birth to Aion.[1120] The Hymns' Aion can be read as belonging to that age, though the proem names him without myth.

In this edition

The Glossary gives αἰών as transliterated "Aion" at Prayer 28, "unending time, as a power". At XIII.5 the same noun is "the age". The adjective αἰώνιος is "everlasting" at VIII.1 and LXXXVII.5 and "eternal" at LXVI.3. English "everlasting" also renders ἀΐδιος at seven places and ἀέναος once (XXVI.9; see ἀΐδιος; ἀέναος). The Key Terms say that Aion and Chronos are "distinguished in the proem (28–29) and not always afterwards"; in the hymns that follow, αἰών never stands beside χρόνος again.

See also

ἀέναος; ἀΐδιος; αἰώνιον ὕπνον; Κρόνος; χρόνος; χρόνου πατήρ.

ἀμετάτροπος · not to be turned aside

ἀμετάτροπος, *ametatropos*, "not to be turned aside"

Attested: ἀμετάτροποι (*ametatropoi*; LIX.17). The Moirai, named one by one, "Atropos and Lachesis, Klotho, come, daughters of a noble father" (LIX.16), are "of the night, unseen, not to be turned aside, ever unwearied" (LIX.17). The adjective is built like the name of the first of the three: Ἄτροπος is the one who does not turn, and ἀμετάτροποι are those who cannot be turned about, so that the line can be read as making one sister's name the epithet of all three (see Ἄτροπος). The line has passed through an editor's hands. The note at LIX.15, 17 shows that Ruhnken exchanged two epithets between lines 15 and 17, the codices having "of the night" at 15 and "airy" at 17, and that Abel adopts the exchange while flagging both halves. The next line calls the same powers "givers of all,

[1120] Epiphanius, *Panarion* 51.22.8–10.

takers of necessity from mortals" (LIX.18; see *ἀνάγκη*), and the hymn closes by asking them, unturnable as they are, to hear "my pure libations and my prayers" and come to the initiates "with kindly counsel" (LIX.19–20).

See also

ἀνάγκη; Ἄτροπος; Μοῖραι.

ἀνάγκη · necessity

The constraint the world is under, which masters all things, which Ouranos holds in his breast and Aphrodite mothers, and which the Moirai take from mortals · Orphic Hymns

ἀνάγκη, *ananke*̄, "necessity", "necessities", "Necessity"

At a Glance

The word. Ἀνάγκη is what must be: compulsion that cannot be resisted, whether of a master over a slave, of nature over a body, or of the order of things over everything in it. Poets and philosophers made it a power, Ananke.

In the Hymns. Twelve lines. Necessity "masters all things" (III.11), and Ouranos holds "the unapproachable necessity of nature" in his breast (IV.6). Aphrodite is "mother of Necessity" (LV.3), the Eumenides are "set over necessity" (LXX.5), the Moirai are "takers of necessity from mortals" (LIX.18), and "the vision of dreams" would not show the wicked "the necessity that is coming" (LXXXVI.13–14). In the plural the word is the hard straits of a mortal life: the pains of childbirth (II.9), the needs Hermes helps in (XXVIII.9), the bonds of desire (LV.13).

In this edition. Always "necessity" or "necessities", with a capital once, where Aphrodite is its mother (LV.3). The Key Terms define it as the constraint the world is under, "not fate and not compulsion by a person".

A place to read. III.10–14, where Night goes down into Hades "for dread necessity masters all things", and is then asked to send away the fears of the night.

Meaning

Ἀνάγκη has no secure etymology. Its range runs from the physical to the cosmic: the force that binds a prisoner, the need that drives a man to work, the constraint under which a thing cannot be otherwise. In the poets it is a power that not even the gods fight against, in a line of the lyric poet Simonides that Plato's Socrates quotes (*Protagoras* 345d);[1121] in the philosophers it is the necessity in the nature of things. The Hymns use both senses and never explain either. Its kin in the book are the words for allotted fate, μοῖρα and αἶσα (see αἶσα; μοῖρα), and the bonds and yokes that give it an image (see δεσμός; ζυγός).

Use in the Hymns

The power over all. The word's first use in the singular is its widest. Night is addressed as the one who sends light down and flees again "into Hades; for dread necessity masters all things" (III.11; see Ἅδης). The daily round of night and day is explained by necessity, and the verb, κρατύνει, is the one the Hymns use for holding the tiller (LVIII.8, LXIV.8, LXXXVII.1; see οἴηκα κρατύνειν). Ouranos, in the next hymn, holds it inside himself: "holding in your breast the unapproachable necessity of nature" (IV.6). The note at IV.6 observes that the hymn does not explain the relation, and that Ouranos both contains necessity and is subject to the necessity of III.11. On the evidence of these two lines ἀνάγκη can be read as the order of the kosmos itself, which the heaven carries and which governs even the night.

Its mother and its guardians. Aphrodite's hymn gives Necessity a parent: she is "of the night, yoker, weaver of guile, mother of Necessity" (LV.3; see μήτηρ ἀνάγκης), and later she is addressed as "you who have yoked mortals in unbridled necessities" (LV.13; see ἀχαλίνωτος ἀνάγκη). The note at LV.3, 13 observes that no source outside the hymn makes

[1121] Plato, *Protagoras* 345d.

Aphrodite Ananke's mother. The Eumenides are "avengers of the unjust, set over necessity" (LXX.5; see ἄδικος), and the Erinyes are "crying euhoi over the necessities" (LXIX.6). The road down to the dead is "Kokytos' road of necessity, that knows no return" (LVII.1; see οἶμος ἀνάγκης).

What is taken away and what is shown. Two lines make necessity something a god can give or withhold. The Moirai are "givers of all, takers of necessity from mortals" (LIX.18), where ἀνάγκης is Hermann's for the codices' nominative ἀνάγκη (the apparatus at LIX.18). The vision of dreams, the hymn says, would not show the wicked "the necessity that is coming" (LXXXVI.13–14), where, read as printed, the purpose clause that follows says the wicked get no warning so that they might find release, the opposite of what it should (the note at LXXXVI.13–15; see ὄνειρος). The Key Terms describe the Moirai as "the powers who see it"; the line in their hymn calls them the ones who take it from mortals.

The necessities of a life. In the plural the word comes down to the human scale. Eileithyia is "releasing from labour in dread necessities" (II.9), the necessity of childbirth. Hermes is "helper in works, dear to mortals in their necessities" (XXVIII.9). Once the singular comes down to that scale too: the Mother Antaia "bore Eubouleus, a goddess under mortal necessity" (XLI.8), where the note at XLI.8 records that the form of the name is Abel's and the goddess who bore him Lobeck's; the necessity is transmitted. The singular rules the world; the plural, and this one mortal necessity, are what is suffered in it.

Places to read

Every line in which the word occurs, in the order of the book.

II.9 Eileithyia releases from labour in dread necessities.

III.11 Night flees into Hades, for dread necessity masters all things.

IV.6 Ouranos holds in his breast the unapproachable necessity of nature.

XXVIII.9 Hermes is helper in works, dear to mortals in their necessities.

XLI.8 The Mother bore Eubouleus, a goddess under mortal necessity.

LV.3 Aphrodite is mother of Necessity.

LV.13 Aphrodite has yoked mortals in unbridled necessities.

LVII.1 Chthonic Hermes dwells on Kokytos' road of necessity, that knows no return.

LIX.18 The Moirai are givers of all, takers of necessity from mortals.

LXIX.6 The Erinyes cry euhoi over the necessities.

LXX.5 The Eumenides are avengers of the unjust, set over necessity.

LXXXVI.13 The vision of dreams would not show the wicked the necessity that is coming.

Earlier poetry and cult

Before the Hymns Ananke was already a power of the philosophers' world. Parmenides says that strong Necessity holds being in the bonds of a limit that shuts it in on every side.[1122] Empedocles begins a fragment on the fall of the daimones, "There is a thing ordained by Necessity, an ancient vote of the gods".[1123]

Later readings

Plato made Necessity the mother of the Moirai. At the end of the *Republic* Er sees the spindle of Necessity, on which all the heavens turn, and around it, seated on thrones, her daughters Lachesis, Klotho and Atropos, who sing the past, the present and the future (616c–617c).[1124] The Orphic hymn to the Moirai names the same three (LIX.16) and calls them "takers of necessity from mortals", a relation that can be read as the reverse of Plato's; the hymn makes them children of Nyx (LIX.1), following one of Hesiod's two accounts (the note at LIX.1).

In the Orphic theogony that Damascius reports as current under the names of Hieronymus and Hellanicus, Ananke is joined to Chronos, who is born third, after water and earth: bodiless, her arms stretched through the whole kosmos.[1125] The Hymns' Necessity that "masters all things" and

[1122] Parmenides, fr. B8.30–31 Diels–Kranz.

[1123] Empedocles, fr. B115.1 Diels–Kranz.

[1124] Plato, *Republic* 10.616c–617c.

[1125] Damascius, *On First Principles* 123 bis.

that heaven holds in its breast can be read beside that figure, though the collection gives her no place in a theogony.

In this edition

The edition renders ἀνάγκη "necessity" in the singular and "necessities" in the plural at every place, and capitalises it once, as a person, where Aphrodite is its mother (LV.3). The Key Terms gloss it as "not fate and not compulsion by a person: the constraint the world is under", and the Glossary lists three places, LIX, LXX.5 and LXXXVI.13; the word stands in twelve lines. At IV.6 ἄπλητον, "unapproachable", is Hermann's for the codices' ἄτλητον, "unbearable", and at LXXXVI.13 "would not show" is Hermann's οὔ κεν φαίνοι for their οὐδὲν φαίνει. The codices have the word in a thirteenth line, XXXIX.10, where Abel prints Wiel's ἀνάγνου, "unholy" (see ἄναγνος).

See also

Ἅδης; ἄδικος; αἶσα; ἄναγνος; ἀχαλίνωτος ἀνάγκη; δεσμός; ζυγός; μήτηρ ἀνάγκης; μοῖρα; Μοῖραι; οἴηκα κρατύνειν; οἶμος ἀνάγκης; ὄνειρος; Οὐρανός.

ἀταρπός · path

ἀταρπός, *atarpos*, "path"

Attested: ἀταρπόν (*atarpon*; VII.7). The Stars are "of destiny, being the signifiers of every allotment, / ordering the divine path of mortal men" (VII.6–7). Ἀταρπός is the epic word for a footpath, a track worn by walking; here it is the course of a human life, and the stars order it. The adjective θείην, "divine", is Hermann's Ionic form for the codices' θεῖαν (the apparatus at VII.7), and the path can be read as divine because the gods lay it down, not because it leads to them. The two lines are the hymn's astrology (VII.6–7; see ἄστρον). The word belongs with the collection's other roads of fate: the road down to the dead is "Kokytos' road of necessity, that knows no return" (LVII.1; see οἶμος ἀνάγκης), and the Moirai range "over the boundless earth of mortals" (LIX.5). The Stars'

path is the course a mortal walks under the sky, and the hymn asks them to accomplish "a noble course for works of good repute" (VII.13).

See also

ἄστρον; μοῖρα; οἶμος ἀνάγκης; σημάντωρ.

Ἄτροπος · Atropos

Ἄτροπος, *Atropos*, "Atropos"

Attested: Ἄτροπε (*Atrope*; LIX.16). The Moirai's hymn names the three at its close: "Atropos and Lachesis, Klotho, come, daughters of a noble father, / of the night, unseen, not to be turned aside, ever unwearied" (LIX.16–17). Her name means "the one who cannot be turned", and the epithet of the next line extends it to all three (see ἀμετάτροπος). The order of the line is the reverse of Hesiod's, who names Klotho, Lachesis and Atropos (*Theogony* 905; the names at 218 stand in lines modern editors bracket, as the note at LIX.1 records).[1126] The hymn opens on the Moirai as "dear children of black Nyx" (LIX.1), and the note at LIX.1 observes that Hesiod gives them twice and differently, as daughters of Night and as daughters of Zeus and Themis. The "noble father" of line 16, εὐπατέρειαι, can be read as the second genealogy surfacing at the hymn's end, after the first had opened it. In Plato's Myth of Er the three sing the past, the present and the future, Atropos the future (*Republic* 10.617c; see ἀνάγκη).[1127]

See also

ἀμετάτροπος; ἀνάγκη; Κλωθώ; Λάχεσις; Μοῖραι.

ἀχαλίνωτος ἀνάγκη · unbridled necessities

ἀχαλίνωτος ἀνάγκη, *achalinōtos anankē*, "unbridled necessities"

[1126] Hesiod, *Theogony* 218, 905.

[1127] Plato, *Republic* 10.617c.

Attested: ἀχαλινώτοισιν ἀνάγκαις (*achalinōtoisin anankais*; LV.13). Aphrodite is addressed as "you who have yoked mortals in unbridled necessities / and the great tribe of wild beasts, maddened with love, beneath charms" (LV.13–14). The χαλινός is the horse's bit, and ἀχαλίνωτος is what has no bit, what nothing reins in. The phrase is a paradox of harness: the goddess yokes the creatures, and what she yokes them with cannot itself be bridled. The note at LV.3, 13 sets the line beside the hymn's third, where she is "mother of Necessity", and observes that the yoking runs through the hymn as its image: she is ζεύκτειρα, "yoker", at line 3, at line 4 she is told "you have yoked the kosmos beneath you", and here she yokes mortals and beasts (LV.3–4; see ζυγός; μήτηρ ἀνάγκης). The plural ἀνάγκαι is the word's sense for the hard straits of a mortal life (see ἀνάγκη), here the straits of desire, and their unbridled force can be read as the counterpart of Ares' "Museless strife", which the hymn to Ares asks him to halt, inclining instead "to longing for the Kyprian" (LXV.5–7; see Ἄρης).

See also

ἀνάγκη; Ἄρης; Ἀφροδίτη; ζυγός; μήτηρ ἀνάγκης.

βιοφθορία · destruction of life

βιοφθορία, *biophthoria*, "destruction of life"

Attested: βιοφθορίην (*biophthoriēn*; LXXIII.8). The hymn to the Daimon ends: "Therefore, blessed one, holy, having driven off the cares of many groans, / all that send destruction of life over the whole earth, / may you grant a glorious, sweet and noble end to life" (LXXIII.7–9). The compound joins βίος, "life", to φθορά, "ruin, decay": the wasting of a life, and the things that waste it. The god asked to drive these off is the one called "giver of life to mortals" six lines before (LXXIII.2; see βιοδώτωρ), and the hymn has said why he can do both (LXXIII.6; see ἀλάστωρ). Its other -φθορ- words name powers of death outright. Hades is "destroyer of souls", ψυχοφθόρος, the one power that hates Health (LXVIII.6; see ψυχοφθόρος), and the Eumenides have "the terrible answering flesh-

destroying gleam of light" (LXX.7; see ἀνταυγής). Here the destruction is not a god's but a scattered plague of cares, sent "over the whole earth", and the remedy asked for is its opposite, a sweet end (see γλυκερὴ βιότοιο τελευτή). At line 7 πολύστονα, "of many groans", is the conjecture of Slothouwer for the codices' πολύσπορα, and at 9 εὔδοξον Hermann's for ἔνδοξον (the apparatus at LXXIII.7, 9).

See also

ἀλάστωρ; ἀνταυγής; βιοδώτωρ; γλυκερὴ βιότοιο τελευτή; ψυχοφθόρος.

γέρας · prerogative

A god's allotted share of honour and office, given to the south wind by Zeus, and asked of Death for men in the last line of the collection proper · Orphic Hymns

γέρας, *geras*, "prerogative", "prize"

At a Glance

The word. Γέρας is a gift of honour: in epic the share of the spoils set aside for a chief, and among the gods the office and honour each was given when the world was divided. It is related to γέρων, "old man", and γεραρός, "venerable": the honour that belongs to rank and to age.

In the Hymns. Two lines. Notos is told "for this is your air-walking prerogative from Zeus, / to send rain-bearing clouds from the air to the earth" (LXXXII.4–5), and the hymn to Thanatos asks "that old age may be a goodly prize among men" (LXXXVII.12; see γέρας ἐσθλόν).

In this edition. "Prerogative" of the wind's office, "prize" of old age.

A place to read. LXXXII.1–7, the hymn to Notos.

Meaning

In the Greek picture of the gods every power has its portion, given by lot or by Zeus, and a god's γέρας is that portion seen as honour. To hymn a god is in part to name his share; to pray to him is to ask him to use it. The

collection's two places put the word at both ends of that relation: a god's office, and a mortal's hope.

Use in the Hymns

The wind's office. The hymn to Notos explains why he is asked: "may you come with the moist clouds, first father of rain; / for this is your air-walking prerogative from Zeus, / to send rain-bearing clouds from the air to the earth. / Therefore we entreat you, blessed one, glad in the sacred offerings, / to send fruit-nourishing rains upon mother earth" (LXXXII.3–7; see γενάρχης; Νότος). The reasoning is laid bare: the god has an office, given by Zeus; the worshippers ask him to perform it.

Honours given and held. The collection's other words for a god's share say the same thing in other terms. Dionysos holds "the greatest / honours among the blessed" (Prayer 8–9), the foam-born goddess is "allotted gifts of great renown" (Prayer 11), Poseidon "by the third lot" was "allotted the deep stream of the sea" (XVII.7; see γαιήοχος), and Phersephone gave Chthonic Hermes "this honour, throughout wide Tartaros, / to lead the way for the grim-fated souls of mortals" (LVII.10–11). Themis' hymn makes her the source of them all: "for from you come the honours of the blessed and the holy mysteries" (LXXIX.10). A god's prerogative, in these lines, is always someone's gift.

The prize of age. The last line of the collection proper turns the word to men. The hymn to Thanatos asks Death to come late, "that old age may be a goodly prize among men" (LXXXVII.12), where the line sets γέρας, prize, early and ends on γῆρας, old age (see γέρας ἐσθλόν; γῆρας). The share that gods hold by gift, men are asked to hold by living long.

Places to read

The two lines in which the word occurs.

LXXXII.4 Notos has from Zeus the air-walking prerogative of sending rain-bearing clouds to the earth.

LXXXVII.12 Thanatos is asked to come late, that old age may be a goodly prize among men.

Earlier poetry and cult

The *Iliad* begins with a quarrel over a γέρας. Agamemnon, made to give Chryseis back, demands another prize at once, so as not to be the only Argive without one, and Achilles answers that the prize he toiled for and the Achaeans gave him is to be taken away (1.118–120, 1.161–168).[1128] Hesiod tells how the shares of the gods were settled. Before the war with the Titans Zeus called the immortals to Olympos and promised that none who fought with him would be robbed of his prerogatives, and each would keep the honour he had before; and after the victory he divided their honours among them (*Theogony* 390–396, 885).[1129]

Later readings

Plato's *Critias* tells the division again without the war: the gods once received the whole earth by allotment, region by region, without strife, each taking by just lot what was fitting to him (109b–c).[1130] Plato's gods can be read beside the collection's wind, independently of the Hymns: both hold their share by a just giving, not by seizure.

In this edition

The edition renders γέρας "prerogative" at LXXXII.4 and "prize" at LXXXVII.12, and γεραρός, its neighbour in sense, "stately" of Silenos (LIV.4). Neither line carries an apparatus entry on the word.

See also

γαιήοχος; γενάρχης; γέρας ἐσθλόν; γῆρας; Θάνατος; Νότος; τιμή.

[1128] Homer, *Iliad* 1.118–120, 1.161–168.

[1129] Hesiod, *Theogony* 390–396, 885.

[1130] Plato, *Critias* 109b–c.

γῆρας · old age

The last age of a life, asked for twice and both times of a power of death: of Phersephone, to whose country it is led down, and of Thanatos, in the last line of the collection proper · Orphic Hymns

γῆρας, *gēras*, "old age"

At a Glance

The word. Γῆρας is old age, the last part of a life and the state of being old. In early Greek poetry it is most often hateful, the thing even the gods shrink from; it is also, in Nestor and the old men of epic, the time of counsel and respect.

In the Hymns. Two lines. Phersephone's hymn asks for "a life of good fortune that leads a sleek old age down / to your own country, queen" (XXIX.19–20), and Thanatos to come late, "that old age may be a goodly prize among men" (LXXXVII.12).

In this edition. "Old age" at both places.

A place to read. LXXXVII.1–12, the hymn to Thanatos.

Meaning

Old age is what a short life lacks. To pray for it is to pray for the whole of one's time, and the Hymns pray for it to the powers who end time: to the queen of the dead and to Death himself. The petition is not to escape them but to reach them late, so that the old age the poets lament becomes something given and kept.

Use in the Hymns

To the queen of the dead. Phersephone's hymn closes with a run of goods: "Hear, blessed goddess, and send up fruits from the earth, / flourishing in peace and in gentle-handed health / and in a life of good fortune that leads a sleek old age down / to your own country, queen, and to greatly able Plouton" (XXIX.17–20). The note at XXIX.19 observes that κατάγοντι is dative and agrees with the life, not with the goddess: it is the prosperous life that leads the sleek old age down to her country, so

that "the blessing and the grave arrive in one verb" (see λιπαρὸν γῆρας). Old age is the end of the good life and the road to the queen's house at once.

To Death. The hymn to Thanatos addresses the god as "you who hold the tiller of all mortals" (LXXXVII.1) and calls him unjust for taking the young (LXXXVII.6–7; see ἄδικος). The petition asks for the opposite of that death: "But, blessed one, that you draw near after long spans of life / I ask, entreating you with sacrifices and with prayers, / that old age may be a goodly prize among men" (LXXXVII.10–12). It is the last line of the collection proper (see γέρας ἐσθλόν). The book of hymns, as it was transmitted, ends on old age.

The good end. The collection's many prayers for a good end of life ask for what these two lines name (see γλυκερὴ βιότοιο τελευτή). Old age can be read as that end seen from inside the life: not the moment of dying but the time before it, long, honoured and complete.

Places to read

The two lines in which the word occurs.

XXIX.19 A life of good fortune leads a sleek old age down to Phersephone's country.

LXXXVII.12 Thanatos is asked to come late, that old age may be a goodly prize among men.

Earlier poetry and cult

The *Homeric Hymn to Aphrodite* tells of Tithonos, for whom Eos asked Zeus immortality and forgot to ask youth: when hateful old age came on him and he could not move his limbs, she shut him in a chamber, where his voice runs on without end; and Aphrodite tells Anchises that pitiless old age, which even the gods hate, will soon close about him too (218–246).[1131] The elegiac poet Mimnermus of Colophon asks what life or joy there is without golden Aphrodite, and wishes to die when love is no longer his, since painful old age makes a man ugly and base alike and leaves

[1131] *Homeric Hymn to Aphrodite* (5) 218–246.

him no delight in the sun (fr. 1 West).[1132] Teiresias promises Odysseus a gentle death from the sea in sleek old age (*Odyssey* 11.134–137; see λιπαρὸν γῆρας).

Later readings

Early in Plato's *Republic* Socrates asks old Cephalus whether old age is a hard part of life. Cephalus answers that the old men who lament it blame the wrong cause: to men of orderly and easy temper old age is a burden within measure, and he recalls Sophocles saying that he was glad to have escaped desire, as from a raging and savage master (1.328d–329d).[1133] Cephalus' old age is the prize of a good character, the hymn's the prize given by Death; both, independently of each other, refuse the poets' lament.

In this edition

The edition renders γῆρας "old age" at both places. At LXXXVII.12 the verb ἔῃ is Abel's for the codices' ἔοι, in an apparatus entry numbered 13, which the note at LXXXVII.13 calls a one-line slip, the hymn having twelve lines.

See also

ἄδικος; γέρας; γέρας ἐσθλόν; γλυκερὴ βιότοιο τελευτή; Θάνατος; λιπαρὸν γῆρας; Φερσεφόνη.

δαπανάω · consume

δαπανάω, *dapanaō*, "consume"

Attested: δαπανᾷς (*dapanais*; XIII.3). The verb of spending: to use up money, goods or strength, and so of fire and of time, to consume. It stands in the hymn to Kronos, who is addressed as "you who consume all things and yourself increase them again" (XIII.3). The line works the old play of Κρόνος on Χρόνος, Time, without naming Chronos, as the note at XIII.3,

[1132] Mimnermus, fr. 1 West.

[1133] Plato, *Republic* 1.328d–329d.

5 observes (see αἰών; γενάρχης), and the verb carries the play. In Hesiod Kronos swallows his children as each comes from the womb to his mother's knees, so that no other of the sons of Ouranos might hold the kingship (*Theogony* 459–462).[1134] The hymn keeps the eating and turns it into the law of time, which spends everything and makes it grow again; and the same Kronos diminishes growth and begets the age (XIII.5, 7; see γενάρχης). Cicero's Balbus gives the allegory plainly. Saturn, the Roman Kronos, is said to have eaten his children because time consumes the spans of time and is filled with the years that pass without ever being sated (*On the Nature of the Gods* 2.64), and the note at XIII.3, 5 cites him for the etymology.[1135] Ovid's Pythagoras makes it a line of verse: "Time, devourer of things, and you, envious age, destroy all things, and, spoiling them with the teeth of years, consume them little by little in a slow death" (*Metamorphoses* 15.234–236).[1136] The hymn adds what Cicero and Ovid leave out, the second half of the line: Kronos increases again what he consumes.

See also

αἰών; γενάρχης; δεσμοὶ ἄρρηκτοι; Κρόνος; χρόνος.

Διὸς ὄμμα τέλειον · the all-accomplishing eye of Zeus

Διὸς ὄμμα τέλειον, *Dios omma teleion*, "the all-accomplishing eye of Zeus"

Attested: Διὸς ὄμμα τέλειον (*Dios omma teleion*; LIX.13). In the hymn to the Moirai the eye of Zeus is the one power besides Moira that watches the life of men: "for Moira alone looks down upon life, and no other / of the immortals who hold the snowy head of Olympos, / and the all-accomplishing eye of Zeus; since whatever comes to us, / Moira and the mind of Zeus know all of it, always" (LIX.11–14; see Μοῖραι; μοῖρα). The sentence makes two watchers out of what seemed one, and the next line

[1134] Hesiod, *Theogony* 459–462.

[1135] Cicero, *On the Nature of the Gods* 2.64.

[1136] Ovid, *Metamorphoses* 15.234–236.

pairs them again as Moira and the mind of Zeus. Τέλειος is what brings to τέλος, to fulfilment, and the eye that sees is also the eye that accomplishes: what Zeus sees comes to pass. The image is already in Hesiod. In the *Works and Days*, warning the kings who take bribes, he says "the eye of Zeus, seeing all and noticing all, / looks on these things too, if he wishes" (267–268).[1137] The epithet is a title of the god himself: Clytemnestra, going into the house to kill her husband, prays "Zeus, Zeus, accomplisher, accomplish my prayers" (Aeschylus, *Agamemnon* 973).[1138] The collection has other divine eyes. Helios holds "an everlasting all-seeing eye" and is called "eye of justice" (VIII.1, 18; see ὄμμα δικαιοσύνης), Apollo holds "the all-seeing eye that shines on mortals" (XXXIV.8), and the hymn to Dike sings "the eye of Dike, all-seeing" (LXII.1; see Δίκη; ὄμμα Δίκης). The eye of Zeus is the one among them joined to fate.

See also

Δίκη; Ζεύς; μοῖρα; Μοῖραι; ὄμμα δικαιοσύνης; ὄμμα Δίκης; πανδερκής.

Ἐνιαυτός · the Year

Ἐνιαυτός, *Eniautos*, "the Year"; ἐνιαυτός, *eniautos*, "year"

Attested: Ἐνιαυτόν (*Eniauton*; Prayer 18); the common noun ἐνιαυτῶν (*eniautōn*; XVIII.5) and ἐνιαυτόν (*eniauton*; LV.25). The year, the full round of the seasons that comes back on itself. The proem calls it as a power among the powers of order and season: "the nine, and the Charites, and the Horai, and the Year" (Prayer 18; see Χάριτες; Ὧραι), the Year last after the Seasons that make it up. As a common noun the word gives the year's yield and its length: Plouton gives "wealth to the race of mortals with the fruits of the years" (XVIII.5; see Πλούτων), and in Cyprus maidens and nymphs hymn Aphrodite "through all the year" (LV.25; see Ἀφροδίτη). The collection gives the circle of the year to its gods in other words, to Amphietes, the god of the year's circuit (see Ἀμφιετής). Plato's

[1137] Hesiod, *Works and Days* 267–268.

[1138] Aeschylus, *Agamemnon* 972–974.

Socrates sets the Seasons and the Year together, as the proem does, and derives them in the *Cratylus*: the Horai from ὁρίζειν, because they bound winters and summers and the fruits of the earth; and ἐνιαυτός and ἔτος as one name split in two, for that which brings forth in turn the things that grow and examines them "in itself", ἐν ἑαυτῷ (410c–d).[1139]

See also

Ἀμφιετής; Ἀφροδίτη; Πλούτων; Χάριτες; Ὧραι.

εὔολβος ὥρα · season of good fortune

εὔολβος ὥρα, *euolbos hōra*, "season of good fortune"

Attested: σὺν εὐόλβοισιν ἐν ὥραις (*syn euolboisin en hōrais*; X.29, XXVI.11), ἐπ' εὐόλβοισιν ἐν ὥραις (*ep' euolboisin en hōrais*; XXXII.17). The seasons are the ὥραι, the turning parts of the year in which things grow and ripen, and the phrase asks that they come with good fortune. It stands at the end of the line in three petitions and closes two of them (XXVI.11, XXXII.17). Physis is asked: "But, goddess, I beseech you, in seasons of good fortune, / to bring peace and health, and the increase of all things" (X.29–30; see Φύσις); Earth, "may you increase the gladdening fruits, / holding a kindly heart, in seasons of good fortune" (XXVI.10–11; see Γαῖα); and Athena is asked for "satiety and health in seasons of good fortune" (XXXII.17; see Ἀθηνᾶ). The note at XXVI.10–11 observes that Earth's hymn closes on the Physis hymn's own words but narrows the request "to the field", and the note at XXXII.15, 17 that Athena's is the third appearance of the formula and the only one with ἐπί for σύν. The Nymphs' hymn ends on a phrase of the same shape, "pouring a healthful stream in the seasons that increase growth" (LI.18; see Νύμφαι), and the codices give it the formula's preposition, σὺν αὐξιτρόφοισιν ἐν ὥραις (the apparatus at LI.18). At XXVI.11 εὐόλβοισιν is Lennep's for the codices' ὀλβίοισιν (the apparatus at XXVI.11), so that Earth's verbatim echo of X.29 is an editor's; X.29 and XXXII.17 carry no apparatus entry on the phrase.

[1139] Plato, *Cratylus* 410c–d.

See also

Ἀθηνᾶ; Γαῖα; εὔολβος; Νύμφαι; Φύσις.

καιρός · season

καιρός, *kairos*, genitive plural καιρῶν, *kairōn*, "seasons"

Attested: καιρῶν (*kairōn*; XLIII.11). The right measure and the right moment: what is fitting in amount, and then in time, the due season for a thing. The hymn to the Horai ends with it: the goddesses are asked to come "to the pure rites of good omen, for the new initiates, / bringing on the fruitful births of the seasons blamelessly" (XLIII.10–11; see γένεσις; Ὧραι). The note at XLIII.11 observes that the hymn says καιρῶν "where the hymn's own title-word is ὥραι", and that the collection uses ὥραι in three senses, "the goddesses here, the seasons at XXXII.17 and XXVI.11, and 'hours' at XXXII.15". The Horai are the seasons as goddesses; their gift is named with the other word, καιρός, which can be read here as the season as the right time. The two words meet in the hymn: the goddesses of the seasons bring the seasons' births, each in its due moment, "blamelessly". The older sense is Hesiod's, and it is measure, not time. At the end of his advice on sailing and loading he sums it up: "Keep within measure: the fitting measure is best in everything", καιρὸς δ' ἐπὶ πᾶσιν ἄριστος (*Works and Days* 694).[1140] The hymn's Horai bring the crop at the right moment, and their καιρός can be read as Hesiod's measure turned to time. The edition renders the word "seasons", and XLIII.11 carries no apparatus entry.

See also

γένεσις; καρποδότειρα; Ὧραι.

[1140] Hesiod, *Works and Days* 689–694.

κήρ · doom

The epic power of death that comes before its time, which the Hymns name only in the plural and only to have it sent away, stopped or escaped: by Herakles, Rhea, Asklepios and Ares · Orphic Hymns

κήρ, *kēr*, accusative plural κῆρας, *kēras*, "dooms"

At a Glance

The word. In epic the doom of death that waits for each man, and the daimon who brings it: Achilles has two, Sarpedon says they stand over every man in their thousands, and Hesiod's Night bears them among her children.

In the Hymns. Four lines, always the accusative plural and always in a petition: the dooms are to be sent away (XII.16, XIV.14), stopped (LXVII.4) or escaped (LXXXVIII.17).

In this edition. "Dooms" at all four places, printed with a small letter.

A place to read. LXVII.1–8, the hymn to Asklepios, where the dooms of death stand beside the diseases they follow.

Meaning

The κῆρες are death on the move, the particular end that comes for a particular man in battle or in sickness. The Hymns never let them act. Each time they are named, it is so that a god may keep them off: Herakles with his arrows, Rhea to the ends of the earth, Asklepios by his cure, and Ares in the strife of war. The note at LXXXVIII.17 observes that the word is "printed with a small kappa as at XII.16, XIV.14 and LXVII.4: powers, but not personified into names." They have no hymn and no genealogy in the collection, and in Abel's text no god is asked to send them on anyone else.

The company they keep in the four lines says what they are. They stand beside diseases (LXVII.4), beside defilements (XIV.14), beside the enemy's battle-press (LXXXVIII.17), and at the end of a run of cures (XII.14–16). They are not death itself, which has its own hymn and its

own god, but the deaths that cut a life short. What the worshipper asks of Thanatos is that he come late, "after long spans of life" (LXXXVII.10; see Θάνατος); what he asks of the healing gods is that the dooms which would bring him early be sent away. The two petitions are the same prayer.

Use in the Hymns

Herakles. The hymn turns at its end from the cosmic hero to the healer: "come, blessed one, bringing every charm against sickness, / and drive out evil ruin, brandishing the branch in your hand, / and with winged arrows send the harsh dooms away" (XII.14–16; see ἀλεξίκακος; ἄτη; Ἡρακλῆς). The note at XII.14–16 calls what is asked for "medical", and the archer's arrows are turned on the dooms.

Rhea. Rhea is asked to come "leading peace down with prosperous possessions, / sending defilements and dooms away to the ends of the earth" (XIV.13–14; see κατάγω; Ῥέα). The dooms are banished with the pollutions, λύματα, to the edge of the world.

Asklepios. The healer is asked to come "bringing health down / and stopping harsh diseases and the dooms of death" (LXVII.3–4; see Ἀσκληπιός; ὑγίεια). Here alone the dooms are named "of death", and they follow the diseases as the end follows the illness.

Ares. The last lines of the hymn to Ares ask the god for courage and to remain within the harmless statutes of peace, "escaping the battle-press of enemies and the violent dooms" (LXXXVIII.16–17; see Ἄρης). The note at LXXXVIII.17 adds that "Three words later the collection ends." The hymn is the eighth *Homeric Hymn*, which Hermann moved into the collection and Abel prints with a protest that it is of a different colouring from the Orphic hymns (the notes at LXXXVIII; see καρτερόχειρ), and the line is the epic's: the dooms of battle that Homer's warriors meet.

Places to read

Every line in which the word stands.

XII.16 Herakles is asked to send the harsh dooms away with winged arrows.

XIV.14 Rhea sends defilements and dooms away to the ends of the earth.

LXVII.4 Asklepios stops harsh diseases and the dooms of death.

LXXXVIII.17 Ares is asked for courage and peace, escaping the battle-press of enemies and the violent dooms.

Earlier poetry and cult

Homer's κῆρες are many and every man has his. Sarpedon, urging Glaukos into the fight, says that if by escaping this war the two of them could live for ever, ageless and deathless, he would not fight in the front rank; "but as it is, the dooms of death stand over us all the same, ten thousand of them, and no mortal can run from them or slip past them", so let them go forward and win glory or give it (*Iliad* 12.322–328).[1141] Achilles tells the envoys of the two dooms his mother has foretold him, a homecoming or a glory that will not die (*Iliad* 9.410–416; see κλέος). Hesiod gives them a mother. Night bore "hateful Moros and black Kēr and Death", and later the Moirai and the pitiless avenging Kēres (*Theogony* 211–212, 217).[1142] The Hymns keep Homer's plural, and the doom a man can dodge, as Paris "swerved and escaped black doom" (*Iliad* 3.360), rather than the dooms Sarpedon says no one escapes; and they ask the gods for the escape.[1143]

Later readings

Plato's Athenian takes the word for a figure of speech when he comes to the law-courts. Of the many fine things in human life, he says, most have something like κῆρες growing on them, which defile and soil them; justice is a fine thing, and so is advocacy, but a certain vice has given it a bad name (*Laws* 11.937d–e).[1144] By Plato's time the dooms that stood over Sarpedon have become a blight on good things. The Hymns' dooms are still the epic's, the deaths that a god can send away.

[1141] *Iliad* 12.322–328.

[1142] Hesiod, *Theogony* 211–212, 217.

[1143] *Iliad* 3.360.

[1144] Plato, *Laws* 11.937d–e.

In this edition

The edition renders κῆρας "dooms" at all four places, and prints it with a small letter, as the note at LXXXVIII.17 records. At XII.16 the codices have ἐπίπεμπε, "send upon", where Abel prints ἀπόπεμπε, "send away" (the apparatus at XII.16), so that the request to banish the dooms rests on his text. The other three lines carry no apparatus entry.

See also

ἀλεξίκακος; Ἄρης; Ἀσκληπιός; ἄτη; Ἡρακλῆς; Θάνατος; καρτερόχειρ; κατάγω; κλέος; Ῥέα; ὑγίεια.

Κλωθώ · Klotho

Κλωθώ, *Klōthō*, "Klotho"

Attested: Κλωθώ (*Klōthō*; LIX.16). The Spinner, from κλώθω, "spin", the Moira who draws out the thread of each life. The Moirai's hymn names the three only at its close: "Atropos and Lachesis, Klotho, come, daughters of a noble father" (LIX.16; see Ἄτροπος; εὐπατέρεια; Λάχεσις; Μοῖραι). The order reverses Hesiod's, who names Klotho first (*Theogony* 905), and the line is told under Ἄτροπος. The hymn's account of the Moirai never uses her craft. It has them dwell, in Abel's text, by a lake of darkness in a cave (the codices make the lake heavenly and its water white; the note at LIX.3–4) and "range abroad over the boundless earth of mortals" (LIX.2–5), veiled in purple linen (LIX.7), without speaking of a thread; the name alone keeps the image of the spindle. In Plato's Myth of Er Klotho, touching it with her right hand, joins in turning the outer circle of the spindle of Necessity, leaving off at intervals, and sings of what is (*Republic* 10.617c; see ἀνάγκη).[1145] The edition transliterates the name, and the line carries no apparatus entry.

See also

ἀνάγκη; Ἄτροπος; εὐπατέρεια; Λάχεσις; Μοῖραι.

[1145] Plato, *Republic* 10.617c.

κρίνω · judge, decide

κρίνω, *krinō*, aorist passive participle κριθέν, *krithen*, "what has been judged", "what is decreed"

Attested: κριθέν (*krithen*; X.24, LXXXVII.8); the active κρίνουσα (XXXIII.4) and κρίνεις (XXXIV.19), and the compound διακρίνας (XXXIV.22); the verbal adjectives πολύκριτα (XI.18), ἄκριτον (XVIII.9), ἀδιακρίτῳ (LXI.7; see ἀδιάκριτος ὁρμή) and δύσκριτα (LXII.7). To separate, to distinguish, and so to judge and to decide. The passive participle stands twice, in two hymns that use the same formula of two different powers. Physis is "fair-throned, held in honour, alone accomplishing what is decreed", μόνη τὸ κριθὲν τελέουσα (X.24; see αἶσα; Φύσις), and Thanatos is told "for in you alone of all is what has been judged brought to fulfilment", ἐν σοὶ γὰρ μούνῳ πάντων τὸ κριθὲν τελεοῦται (LXXXVII.8; see ἄδικος; Θάνατος). Nature carries out what is decided, and Death is where it is carried out; in both the word "alone" marks the power that nothing else shares. The active verb keeps its older senses. Nike is "judging in wars, at the deeds that win the trophy" (XXXIII.4; see Νίκη; τροπαιοῦχος), and the hymn to Apollo, as the god tunes the sky, has "blending the whole pole, you distinguish the life-nourishing tribes" (XXXIV.19; see κεράννυμι), and goes on "having divided off winter to the hypatai, summer to the netai" (XXXIV.22; see ὑπάτη). The edition renders the participle "what is decreed" at X.24 and "what has been judged" at LXXXVII.8. At X.24 εὔθρονε is Hermann's for the codices' ἔνθρονε, and at XXXIV.19 the codices have the aorist κρίνας (the apparatus at X.24 and XXXIV.19); LXXXVII.8 carries no apparatus entry.

See also

ἀδιάκριτος ὁρμή; ἄδικος; αἶσα; Θάνατος; κεράννυμι; Νίκη; τροπαιοῦχος; ὑπάτη; Φύσις.

κυκλάδες ὧραι · circling seasons

κυκλάδες ὧραι, *kyklades hōrai*, dative κυκλάσιν ὥραις, *kyklasin hōrais*, "circling seasons"

Attested: κυκλάσιν ὥραις (*kyklasin hōrais*; LIII.7, LVI.5). The seasons as a wheel: κυκλάς is the feminine of "circling", and the phrase stands at the end of a line in two hymns to gods who go under and return, Adonis quenched and Amphietes asleep at Phersephone's house. Adonis is "quenched and shining in the fair circling seasons" (LVI.5; see Ἄδωνις), and Amphietes, waking, is "crying euhoi and stirring the dances in the circling seasons" (LIII.7; see Ἀμφιετής; κυκλὰς ὥρα). The two hymns are only three apart, and the phrase can be read as their common figure for a god whose life follows the year. The Horai themselves are "circling about", περικυκλάδες, in their own hymn (XLIII.5; see περικυκλάς; Ὧραι), and the Charites are "circling", κυκλάδες (LX.10; see καλυκῶπις). The edition renders the phrase "circling seasons", with "fair" at LVI.5 for καλαῖς. At LVI.5 the codices have σβεννύμενε and ἐν, where Abel prints σβεννύμενος and Wiel's ἐνί; at LIII.7 they have χρόνους, "times", for ὥραις (the apparatus at LVI.5 and LIII.7).

See also

Ἄδωνις; Ἀμφιετής; καλυκῶπις; κυκλὰς ὥρα; περικυκλάς; Ὧραι.

κυκλὰς ὥρα · circling season

κυκλὰς ὥρα, *kyklas hōra*, dative plural κυκλάσιν ὥραις, *kyklasin hōrais*, "circling seasons"

Attested: κυκλάσιν ὥραις (*kyklasin hōrais*; LIII.7, LVI.5). The phrase stands in the hymn to Amphietes, at the end of the sentence that tells his waking: "But whenever you yourself rouse the trieteric revel again, / you turn to a hymn with the fair-girdled foster-mothers, / crying euhoi and stirring the dances in the circling seasons" (LIII.5–7; see Ἀμφιετής; κῶμος). The god who sleeps at Phersephone's house wakes to dance through the seasons as they turn. The same words close a line of the hymn to Adonis,

and the two places are told together under κυκλάδες ὧραι. The printed ὥραις carries no editor's name; the codices have χρόνους, "times" (the apparatus at LIII.7). The edition renders the phrase "circling seasons".

See also

Ἀμφιετής; κυκλάδες ὧραι; κῶμος.

λαγχάνω · be allotted

λαγχάνω, *lanchanō*, aorist ἔλαχες, *elaches*, participle λαχοῦσα, *lachousa*, "were allotted", "allotted", "obtained", "having got"

Attested: ἔλαχες (*elaches*; XVII.7, XVIII.6), λαχοῦσα (*lachousa*; Prayer 11, XXXV.3, XLI.6). To obtain by lot, and so to get as one's portion; its noun is λάχος, and Lachesis, the Moira of the lot, takes her name from it (see Λάχεσις). Two hymns use it of the division of the world among the sons of Kronos, in the same words: Poseidon is hailed as "you who by the third lot were allotted the deep stream of the sea" (XVII.7; see Ποσειδῶν), and Plouton as "you who by the third lot were allotted the earth, queen of all" (XVIII.6; see Πλούτων). The epic division gives Poseidon the sea and Hades the murky dark, and leaves the earth common to all (*Iliad* 15.187–193; see Ἅδης; τριτάτη μοῖρα).[1146] The hymn to Plouton gives him the earth. Three times the participle names a goddess's portion: Aphrodite "allotted gifts of great renown" (Prayer 11), Leto, who "obtained the child-blessed, fruitful birth-pang of Zeus" (XXXV.3; see γονίμη ὠδίς; Λητώ), and the Mother, addressed as "having got the holy child of Dysaules for your guide" (XLI.6; see Δυσαύλης). At XVII.7 the codices have ἔλαβες, "took", and the words in the other order; at XXXV.3 and XLI.6 they have λαβοῦσα, "having taken", so that three of the five places are the verb of the lot only in Abel's text (the apparatus at XVII.7, XXXV.3 and XLI.6). The edition renders the forms "were allotted", "allotted", "obtained" and "having got".

[1146] *Iliad* 15.187–193.

See also

Ἅδης; γονίμη ὠδίς; Δυσαύλης; Λάχεσις; Λητώ; Πλούτων; Ποσειδῶν; τριτάτη μοῖρα.

Λάχεσις · Lachesis

Λάχεσις, *Lachesis*, vocative Λάχεσι, *Lachesi*, "Lachesis"

Attested: Λάχεσι (*Lachesi*; LIX.16). The Moira of the lot, from λαγχάνω, "obtain by lot" (see λαγχάνω): she who allots each man his portion. She is named with her sisters in the line told under Ἄτροπος, "Atropos and Lachesis, Klotho, come, daughters of a noble father" (LIX.16; see Ἄτροπος; Κλωθώ; Μοῖραι). Lachesis stands in the middle of the three, between the one who cannot be turned and the one who spins. In Plato's Myth of Er she sings of what has been, and it is from her knees that the prophet takes the lots and the patterns of lives that the souls are to choose, announcing, "This is what the maiden Lachesis, Necessity's daughter, has to say" (*Republic* 10.617c–e; see ἀνάγκη).[1147] The name of the lot is there given its full weight, since each soul's lot decides the order of its choosing. The edition transliterates the name, and the line carries no apparatus entry.

See also

ἀνάγκη; Ἄτροπος; Κλωθώ; λαγχάνω; Μοῖραι.

μετοπωρινός · of autumn

μετοπωρινός, *metopōrinos*, neuter plural μετοπωρινά, *metopōrina*, "autumn"

Attested: μετοπωρινά (*metopōrina*; XXIX.14). From μετόπωρον, the season after ὀπώρα, the end of summer: of late autumn. It stands once, of Phersephone's marriage: "made a bride in an autumn bed of ravishment" (XXIX.14; see ἁρπαγιμαῖος; Φερσεφόνη). The note at XXIX.12–14 sets

[1147] Plato, *Republic* 10.617c–e.

the line after the spring and the meadows of the lines before: "Spring, meadows, green shoots — and then the seizure, placed in **autumn**", and adds that the reading of it as the autumn sowing "is a construal"; the line is told under ἁρπαγιμαῖος. Hesiod uses the word itself, of the weather: the season turns when the keen sun's strength slackens from its sweating heat and mighty Zeus rains in autumn, μετοπωρινὸν ὀμβρήσαντος (*Works and Days* 414–416).[1148] The edition renders it "autumn", and XXIX.14 carries no apparatus entry.

See also

ἁρπαγιμαῖος; Φερσεφόνη.

μοῖρα · lot, portion, Moira

A share, the lot that falls to each, and so fate; in one hymn a power who alone looks down upon life · Orphic Hymns

μοῖρα, *moira*, genitive μοίρης, *moirēs*, accusative μοῖραν, *moiran*, genitive plural μοιρῶν, *moirōn*, "lot", "lots", "share", "allotment", "fate"; Μοῖρα, *Moira*, "Moira"

At a Glance

The word. From μείρομαι, "receive one's share": a part, a portion of land or of booty, the lot that falls to each, and so the measure of a life and its end. Personified, Moira is the power of that allotment; in the plural, the Moirai.

In the Hymns. Eight lines. The third lot that fell to Poseidon and to Plouton (XVII.7, XVIII.6; see τριτάτη μοῖρα); the three lots over which Aphrodite rules (LV.5); the stars as "signifiers of every allotment" (VII.6); Apollo's "share of the whole kosmos for men" (XXXIV.20); "fate's own time" (LVII.7); and Moira who "alone looks down upon life" and knows all with the mind of Zeus (LIX.11, 14).

[1148] Hesiod, *Works and Days* 414–416.

In this edition. “Lot”, “lots”, “allotment”, “share”, “fate” and, as a name, “Moira”.

A place to read. LIX.11–14, in the hymn to the Moirai.

Meaning

The collection uses the word in all its senses, and the order of the senses is the order of a world being divided. First the world itself is shared out. Poseidon and Plouton are each hailed as the god “who by the third lot” was allotted his realm, the sea and the earth (XVII.7, XVIII.6; see λαγχάνω), and Aphrodite, who brings forth all things, is told “you rule over three lots” (LV.5; see τρισσαὶ μοῖραι), the three regions the hymn then names, heaven, earth and sea. Then the share comes down to men. Apollo, tuning the pole like a lyre, has mixed for men “a share of the whole kosmos” (XXXIV.20; see ἁρμονία; κεράννυμι), so that what a man is given is a part of the ordered whole, and the Stars are “of destiny, being the signifiers of every allotment” (VII.6; see μοιρίδιος), the powers that show each man his lot. Last, the lot is the end of a life, “fate’s own time”, at which Hermes leads the souls below (LVII.7; see μοίρης χρόνος).

In the hymn to the Moirai the word becomes a person, in the singular. “For Moira alone looks down upon life, and no other / of the immortals who hold the snowy head of Olympos, / and the all-accomplishing eye of Zeus; since whatever comes to us, / Moira and the mind of Zeus know all of it, always” (LIX.11–14; see Διὸς ὄμμα τέλειον). The lines set Moira above every Olympian but one, and set her beside him rather than under him: she and the mind of Zeus know all things together. The hymn can be read as placing fate and the highest god’s intelligence on a level, the old question of whether Zeus can change what is fated answered by making the two see the same thing (see Μοῖραι).

Use in the Hymns

The lots of the brothers. “You who by the third lot were allotted the deep stream of the sea” (XVII.7; see Ποσειδῶν) and “you who by the third lot were allotted the earth, queen of all” (XVIII.6; see Πλούτων).

The stars. "Of destiny, being the signifiers of every allotment, / ordering the divine path of mortal men" (VII.6–7; see ἀταρπός; σημάντωρ).

Apollo. "Having mixed by harmony a share of the whole kosmos for men" (XXXIV.20; see Ἀπόλλων; παγκόσμιος).

Aphrodite. "And you rule over three lots, and you bring forth all things, / all that are in heaven and in the much-fruited earth / and in the deep of the sea" (LV.5–7; see Ἀφροδίτη).

Moira. "For Moira alone looks down upon life ... Moira and the mind of Zeus know all of it, always" (LIX.11, 14).

Places to read

Every line in which μοῖρα stands, in the singular or as the three lots of LV.5; the Moirai as goddesses have their own entry, and the compound ὀλβιόμοιρος, "of blessed lot", is not listed.

VII.6 The Stars are signifiers of every allotment.

XVII.7 Poseidon was allotted the sea by the third lot.

XVIII.6 Plouton was allotted the earth by the third lot.

XXXIV.20 Apollo has mixed by harmony a share of the whole kosmos for men.

LV.5 Aphrodite rules over three lots and brings forth all things.

LVII.7 Hermes leads the souls down when fate's own time arrives.

LIX.11 Moira alone looks down upon life.

LIX.14 Moira and the mind of Zeus know all things, always.

Earlier poetry and cult

The lot no man escapes. Homer's Hector gives the word its hardest sense. Parting from Andromache, he tells her not to grieve too much: "no man will send me to Hades beyond my portion; / but his lot, I tell you, not one man has escaped, / base or noble, once he is born" (*Iliad* 6.486–489).[1149] The division of the world among the three brothers by lot, which the two hymns repeat, is told under λαγχάνω (*Iliad* 15.187–193). The god

[1149] Homer, *Iliad* 6.486–489.

of Delphi who could not lead the Moirai aside for Croesus is told under μοίρης χρόνος (Herodotus 1.91).

Moira binds being. Parmenides makes Moira the power that holds what is. Nothing is or will be other than what is, "since Moira has bound it / to be whole and unmoved" (B8.37–38).[1150] His Necessity, which holds being in the bonds of the limit a few lines before, is told under ἀνάγκη (B8.30–31). The hymn's Moira who sees all things with the mind of Zeus can be read beside Parmenides' Moira who binds all that is, independently of him.

Later readings

A portion from the gods. Plato turns the word into a phrase of grace. At the end of the *Meno* Socrates concludes that, if they have inquired rightly, virtue is neither by nature nor taught, but comes "by a portion from the gods", θείᾳ μοίρᾳ, without understanding, to those to whom it comes (99e–100b).[1151] The portion that Hector says no man escapes has become in Plato the portion that the gods give to the good, and the hymn's share of the kosmos mixed for men by Apollo can be read between the two.

In this edition

The edition renders μοίρης "lot" at XVII.7 and XVIII.6 and "allotment" at VII.6, μοῖραν "share" at XXXIV.20, μοιρῶν "lots" at LV.5, μοίρης χρόνος "fate's own time" at LVII.7, and Μοῖρα "Moira", with Abel's capital, at LIX.11 and LIX.14. At XVII.7 the order μοίρης ἔλαχες is Abel's for the codices' ἔλαχες μοίρης, and the codices have ἔλαβες (the apparatus at XVII.7); at XXXIV.20 they have the article before παγκόσμιον (the apparatus at XXXIV.20); at VII.6 they read ἐόντες (the apparatus at VII.6); and at LIX.14 διὰ παντός is Abel's division of διαπαντός (the apparatus at LIX.14).

[1150] Parmenides, B8.37–38 Diels–Kranz.

[1151] Plato, *Meno* 99e–100b.

See also

ἀνάγκη; Ἀπόλλων; ἁρμονία; ἀταρπός; Ἀφροδίτη; Διὸς ὄμμα τέλειον; κεράννυμι; λαγχάνω; Μοῖραι; μοίρης χρόνος; μοιρίδιος; μόρος; παγκόσμιος; Πλούτων; Ποσειδῶν; σημάντωρ; τρισσαὶ μοῖραι; τριτάτη μοῖρα.

μοίρης χρόνος · fate's own time

μοίρης χρόνος, *moirēs chronos*, "fate's own time"

Attested: μοίρης χρόνος (*moirēs chronos*; LVII.7). The time allotted to a life, the hour at which a mortal's portion runs out. It stands once, in the hymn to chthonic Hermes, of the souls the god leads below: "being escort under the earth to grim-fated souls, / which you lead down, whenever fate's own time arrives, / charming all things with your well-hallowed, sleep-giving wand" (LVII.6–8; see αἰνόμορος; Ἑρμῆς Χθόνιος; ῥάβδος). The god does not set the time; he comes when it comes, and the clause with ὁπότ' ἄν makes the arrival certain and its hour unknown. The "grim-fated" souls of the line before carry the same root, and the note at LVII.6, 11 records that the second αἰνομόροις, at line 11, is Abel's own for the codices' ἀενάοις (see αἰνόμορος). When Croesus sent to Delphi to reproach the god for his ruin, the Pythia answered, in Herodotus, that even a god cannot escape the portion that is fated: Loxias wanted the disaster of Sardis to fall on Croesus' sons rather than on Croesus himself, but could not lead the Moirai aside, and won only what they yielded, putting the capture off by three years (1.91.1–3).[1152] The god of the story can delay fate's time and not change it, and the hymn's Hermes, who waits for it, can be read beside him, independently of Herodotus. The edition renders the phrase "fate's own time". At LVII.7 ὁπότ' ἄν is Abel's for the codices' ὁπόταν (the apparatus at LVII.7).

See also

αἰνόμορος; ἀνυπόστροφος; Ἑρμῆς Χθόνιος; μοῖρα; Μοῖραι; ῥάβδος.

[1152] Herodotus 1.91.1–3.

μοιρίδιος · of destiny

μοιρίδιος, *moiridios*, plural μοιρίδιοι, *moiridioi*, "of destiny"

Attested: μοιρίδιοι (*moiridioi*; VII.6). From μοῖρα, "portion, fate": what belongs to one's lot, what is fated. It stands once, in the hymn to the Stars, at the head of the line that makes them the powers that assign fate: "of destiny, being the signifiers of every allotment, / ordering the divine path of mortal men, / overseeing the seven shining zones, roaming the air" (VII.6–8; see ἀταρπός; ζώνη; μοῖρα; σημάντωρ). The note at VII.6–7 calls this "astrology stated as cult: the hymn prays to the powers that assign fate". The word and the noun beside it, μοιρίδιοι and μοίρης, give the line the same root twice: the stars can be read as belonging to fate themselves and signifying what is fated. Pindar uses the word of what must be, at the end of a story of weakness and victory: the heroes fetched the archer Philoctetes from Lemnos, worn by his wound, and he sacked Priam's city, "walking with a weak body; but it was fated" (*Pythian* 1.50–55).[1153] Plato's maker in the *Timaeus*, independently of the Hymns, joins the stars and fate in the other order: he divided the soul-stuff into as many souls as there are stars, allotted one to each star, mounted them on it as on a chariot, showed them the nature of the all and declared to them "the laws that fate has fixed" (41d–e).[1154] The edition renders the word "of destiny". The codices read ἐόντες for ὄντες in the same line (the apparatus at VII.6).

See also

ἀστροθέτης; ἄστρον; ἀταρπός; ἐπταφαής; ζώνη; μοῖρα; σημάντωρ.

μόρος · doom

μόρος, *moros*, accusative μόρον, *moron*, "doom"

Attested: μόρον (*moron*; LXXIV.6). From μείρομαι, "receive one's share", as μοῖρα is: a man's allotted end, and so death. It stands once, in the hymn

[1153] Pindar, *Pythian* 1.50–55.

[1154] Plato, *Timaeus* 41d–e.

to Leukothea, the sea-goddess who was once Ino: "for in you lies the unsteady sea-running rush of ships, / and you alone loose the piteous doom of mortals at sea" (LXXIV.5–6; see Λευκοθέα; λύω). The note at LXXIV.6–7 observes that the next hymn gives the same office to her son, who shines out "sole saviour" in the storm (LXXV.7; see Παλαίμων), and that "The collection does not notice the contradiction". The doom she looses is not death in general but drowning, and the goddess can be read as able to loose it because she once went into the sea herself (see Λευκοθέα). Hesiod makes Moros a child of Night, "hateful Moros", named with Ker and Death (*Theogony* 211–212; see κήρ). In the *Odyssey* the word marks the limit men overstep: Zeus complains that mortals blame the gods for their evils, when by their own recklessness they suffer "beyond their doom", ὑπὲρ μόρον, as Aigisthos married Agamemnon's wife and killed him "beyond his doom" (1.32–36).[1155] The hymn praises a goddess who looses the doom; the epic Zeus says men add to it. The edition renders the word "doom", and LXXIV.6 carries no apparatus entry.

See also

κήρ; Λευκοθέα; λύω; μοῖρα; Παλαίμων; σωτήρ.

μόρσιμον πεδίον · plain of doom

μόρσιμον πεδίον, *morsimon pedion*, dative μορσίμῳ ἐν πεδίῳ, *morsimōi en pediōi*, "the plain of doom"

Attested: μορσίμῳ ἐν πεδίῳ (*morsimōi en pediōi*; LIX.8). The place where the Moirai walk among men. Their hymn gives them a dark lake and a cave for a home, and then sends them out: "from there upon the tried mortal race, with light hope, / you walk, veiled in your robes of purple linen, / on the plain of doom, where opinion drives the all-earth chariot / past the bound of justice and of hope and of cares" (LIX.6–9; see δόξα; Μοῖραι; πάγγεος). The plain is the earth seen as the field of the Moirai, the ground on which each life meets its allotted end, and the hymn sets on it a driver, opinion, whose chariot outruns every bound; the reading of the

[1155] Homer, *Odyssey* 1.32–36.

two together is told under δόξα, and the bounds it passes under εὔνομος ἀρχή. The plain of truth to which the souls of Plato's *Phaedrus* drive their chariots is told under δόξα (248b), and the plain of Lethe across which the souls go to rebirth at the end of the *Republic* under λήθη (10.621a). Empedocles, independently of the Hymns, gives the fallen daimones a joyless place where Murder and Wrath and the tribes of the other Kēres wander "over the meadow of Ruin in the darkness" (B121).[1156] The edition renders the phrase "the plain of doom", and LIX.8 carries no apparatus entry.

See also

δόξα; εὔνομος ἀρχή; κήρ; λειμών; λήθη; μοῖρα; Μοῖραι; πάγγεος.

νεάτη ὥρα · the latest hours

νεάτη ὥρα, *neatē hōra*, dative plural νεάτῃσιν ἐν ὥραις, *neatēisin en hōrais*, "in the latest hours"

Attested: νεάτῃσιν ἐν ὥραις (*neatēisin en hōrais*; XXXII.15). Νεάτη is the epic "last, lowest", the word that names the last string of the lyre (see νεάτη), and ὥρα is a season or hour. The phrase stands once, in the hymn to Athena, in a line that joins her titles to her petition: "grey-eyed, inventor of arts, much-besought queen, / days and nights always, in the latest hours, / hear me as I pray, and grant peace rich in blessing / and satiety and health in seasons of good fortune" (XXXII.14–17; see εὔολβος ὥρα; εὑρεσίτεχνος). The note at XXXII.15 calls the phrase "obscure — 'in the latest hours', or 'in the hours of the end'", and observes that "The line has no verb and hangs between the epithets before it and the petition after"; the note at XXXII.15, 17 adds that ὥραις stands twice in three lines, and quotes the first as "in the last hours", where the verse reads "in the latest hours". Read with "days and nights always", the hours can be the last hours of each day and night, or the last hours of a life, when the goddess is asked to hear; the second reading would set the line beside the collection's standing petition for a good end (see γλυκερὴ βιότοιο τελευτή).

[1156] Empedocles, B121 Diels–Kranz.

The edition renders the phrase "in the latest hours". Before Hermann, line 14 was read after line 17 (the apparatus at XXXII.14), so that in the codices this line followed the destruction of the Giants and Tritogeneia's titles directly; XXXII.15 itself carries no apparatus entry.

See also

γλυκερὴ βιότοιο τελευτή; εὔολβος ὥρα; εὑρεσίτεχνος; καιρός; νεάτη.

οἴαξ · tiller

The tiller, the handle of the steering-oar by which one hand turns a whole ship, standing in the collection only as the image of a god's rule over the world, the living and the mortal · Orphic Hymns

οἴαξ, *oiax*, Ionic accusative οἴηκα, *oiēka*, "tiller"

At a Glance

The word. οἴαξ, Ionic οἴηξ: the handle of the steering-oar of a ship, and so the helm and the governing of anything. In its one Homeric place it is a ring on a yoke through which the reins pass.

In the Hymns. Three times, always the object of κρατύνω, "hold firm": Eros, Nomos and Thanatos each hold the tiller (LVIII.8, LXIV.8, LXXXVII.1).

In this edition. "The tiller" at every place.

A place to read. LVIII.4–8, where the tiller governs everything the hymn has just named.

Meaning

The tiller is the smallest part of a ship that governs the whole of it, and the collection uses it only for that. No hand in the Hymns ever holds a real one. The ships of the collection are steered by gods without it: Poseidon is asked to keep safe "the fair course of ships" (XVII.9), Tethys to come "sending a following wind to straight-running ships" (XXII.10; see Τηθύς), Leukothea to come "bringing to the initiates on the sea a ship-

speeding fair wind" (LXXIV.10; see ναυσίδρομος), and the Zephyr breezes draw "for ships a delicate passage" (LXXXI.4; see Ζέφυρος). The voyages are given by the powers of sea and air; the tiller is kept for the powers that steer everything.

What the tiller governs is named each time: "all these things" for Eros (LVIII.8; see Ἔρως), "living things" for Nomos (LXIV.8; see Νόμος), "all mortals" for Thanatos (LXXXVII.1; see Θάνατος). The formula, the scale its three objects make, and the word "alone" that two of the gods have and the third lacks are told under οἴηκα κρατύνειν. What the noun adds can be read as the picture: the world, the living and the mortal are each a ship, and the god who holds the tiller is the one whose single hand turns it.

The collection has one other word of steering, and it gives it to a goddess: Physis is κυβερνήτειρα, "helmswoman" (X.3; see κυβερνήτειρα; Φύσις). The steersman and the tiller belong together in the Greek figure, and the collection can be read as dividing them between nature, who steers, and the three gods who hold the tiller.

Use in the Hymns

The tiller of all. "for you alone hold the tiller of all these things" (LVIII.8).

The tiller of the living. "for he alone holds the tiller of living things" (LXIV.8).

The tiller of mortals. "Hear me, you who hold the tiller of all mortals" (LXXXVII.1).

Places to read

Every line in which οἴαξ stands.

LVIII.8 Eros alone holds the tiller of all things.

LXIV.8 Nomos alone holds the tiller of living things.

LXXXVII.1 Thanatos holds the tiller of all mortals.

Earlier poetry and cult

The yoke and the stern. The word's one Homeric place is on land: when Priam's sons harness his mule-cart they take down the boxwood yoke, "with its boss, well fitted with rings", οἰήκεσσιν, through which the reins were led (*Iliad* 24.268–269).[1157] The ship's tiller is the image of the tragedians. Aeschylus' Eteokles, who opens the *Seven against Thebes* as the man who keeps watch in the stern of the city working its tiller, is told under κυβερνήτειρα (1–3); a little later the scout tells him "like a good tiller-turner of a ship" to fence the city before the blasts of Ares strike it (62–64).[1158] Heraclitus used the verb made from the noun: "the thunderbolt steers all things", οἰακίζει, and the saying is told under κεραύνιος (B64), with "the purpose by which all things are steered through all" under γνώμη (B41). The hymns' gods who hold the tiller can be read beside Heraclitus' thunderbolt, independently of him.

Later readings

The helmsman who lets go. In the myth of Plato's *Statesman* the Eleatic stranger tells how, when the time of that age, the age of Kronos, was fulfilled, "the helmsman of the all, as if letting go the handle of the steering-oars, withdrew to his look-out place", and the world turned back by fate and its own inborn desire; and when in its turning it came near to dissolving, the god "again took his seat at the steering-oars", set right what had gone amiss and made it ageless and immortal (272e, 273d–e).[1159] The hymns have no such withdrawal: their gods hold the tiller, and nothing is said of letting it go.

Persuasion for a tiller. In the *Critias* the gods, in the age when they shared out the earth by lot (see γέρας), tended men as their flocks, "not forcing bodies with bodies, as shepherds drive their beasts with blows, but guiding from the stern, the point at which a living thing turns most

[1157] Homer, *Iliad* 24.266–270.

[1158] Aeschylus, *Seven against Thebes* 62–64.

[1159] Plato, *Statesman* 272e–273e.

readily, and taking hold of the soul by persuasion, which served them for a tiller" (109b–c).[1160] The gods of the *Critias* govern by the tiller because it does not compel; the hymns' Eros, who holds the tiller of all, can be read as a god of the same persuasion, independently of Plato.

One hand on the handle. Vitruvius, explaining the lever, gives the steersman as his example: "the steersman of the largest merchant ship, holding the handle of the steering-oar, which the Greeks call οἴαξ, with one hand, by a movement turning on the centre, turns the ship though it is loaded with the greatest weights of goods and stores" (10.3.5).[1161] The mechanic's account, independent of the Hymns, can be read as the poet's figure: the tiller is the point at which a small force governs a great mass.

In this edition

The edition renders the word "the tiller" at all three places. None of the three lines carries an apparatus entry, and the note at LXIV.8 observes of the first two that "the repetition is the collection's".

See also

γέρας; γνώμη; Ἔρως; Ζέφυρος; Θάνατος; κεραύνιος; κυβερνήτειρα; ναυσίδρομος; Νόμος; οἴηκα κρατύνειν; Τηθύς; Φύσις.

πάγγεος · all-earth

πάγγεος, *pangeos*, neuter accusative πάγγεον, *pangeon*, "all-earth"

Attested: πάγγεον (*pangeon*; LIX.8). From πᾶς, "all", and γῆ, "earth", whose stem γε- stands in compounds such as ἐπίγειος, "on the earth": of all the earth, covering the whole earth. The word stands once, in the hymn to the Moirai, of the chariot that opinion drives: the goddesses walk "on the plain of doom, where opinion drives the all-earth chariot / past the bound of justice and of hope and of cares, / and of primordial law and of boundless lawful rule" (LIX.8–10; see δόξα; Μοῖραι; μόρσιμον πεδίον). The

[1160] Plato, *Critias* 109b–c.

[1161] Vitruvius, *On Architecture* 10.3.5.

car of opinion goes over the whole earth and past every limit, and the hymn sets against it the one power that sees all, Moira with the mind of Zeus (LIX.11–14); the passage is told under δόξα. The line carries no apparatus entry. The edition renders the word "all-earth".

See also

δόξα; Μοῖραι; μόρσιμον πεδίον.

παμποίκιλος · all-various

παμποίκιλος, *pampoikilos*, "all-various"

Attested: παμποίκιλος (*pampoikilos*; LXXII.6). From πᾶς, "all", and ποικίλος, "many-coloured, dappled, intricate": wrought in every colour, and so changeful in every way. In Homer the word is the praise of woven work, the robes that Hecuba keeps in her storeroom, "all-various work of Sidonian women" (*Iliad* 6.288–292), and those Helen had made with her own hands (*Odyssey* 15.104–108);[1162] in Euripides' ode on the Mountain Mother, whose story is told under Μήτηρ Ἀνταία, it is the dappled fawnskins of the Bacchic rite, which with the ivy, the whirling rhombos and the all-night revels of the goddess have great power (*Helen* 1358–1365).[1163] The hymn to Tyche turns the word from the cloth to the life: "For in you the livelihood of mortals is all-various; / to some you fashion an abundance of goods, rich in blessing, / to others evil poverty, stirring anger in your heart" (LXXII.6–8; see Τύχη). The variety is the goddess's distribution, wealth to one and want to another. The collection's other compounds of the root are πολυποίκιλος, given to the rite to which Protogonos is called, "most various" (VI.11), to Earth, "maiden of many patterns" (XXVI.4), to the speech that Nemesis hates, "of many colours" (LXI.4), and to the Mousai, "ever-varied" (LXXVI.11; see πολυποίκιλος), and the ποικιλο- titles of the clever gods, Kronos and Hermes (XIII.2, XIII.5, XXVIII.3, XXVIII.8). The edition renders the word "all-various".

[1162] Homer, *Iliad* 6.286–295; *Odyssey* 15.99–108.

[1163] Euripides, *Helen* 1353–1368.

See also

Μήτηρ Ἀνταία; πολυποίκιλος; Τύχη.

πεπρωμένη · destiny

πεπρωμένη, *peprōmenē*, "destiny"

Attested: πεπρωμένη (*peprōmenē*; X.26). The perfect passive participle of the old verb of giving, ἔπορον, whose perfect πέπρωται means "it is fated": what has been allotted, and with the article "the fated thing", fate itself. It stands in a line of titles of Physis: "fearless, all-subduing, destiny, allotment, fire-breathing" (X.26; see αἶσα; πανδαμάτωρ; πυρίπνους; Φύσις). The note at X.26 counts the two words among the names of fate that Physis takes as her own, and the line is told under αἶσα. Aeschylus makes the same word the limit even of Zeus. Asked who steers necessity, his Prometheus answers "the three-formed Moirai and the mindful Erinyes"; asked whether Zeus is weaker than these, he answers, "he at least could not escape what is fated" (*Prometheus Bound* 515–518).[1164] In the hymn the fated thing is no power over the gods but a name of Nature. The Pythia's answer to Croesus, that even a god cannot escape the fated portion, is told under μοίρης χρόνος (Herodotus 1.91.1). The edition renders the word "destiny".

See also

αἶσα; μοίρης χρόνος; πανδαμάτωρ; πεπρωμένον ἦμαρ; πυρίπνους; Φύσις.

πεπρωμένον ἦμαρ · the fated day

πεπρωμένον ἦμαρ, *peprōmenon ēmar*, "life's fated day" (with βιοτῆς)

Attested: τὸ πεπρωμένον ἦμαρ (*to peprōmenon ēmar*; LXII.11). The day allotted, the day of death that is set for each life. It closes the hymn to Dike, whose petition asks the goddess to come "upon good purposes, / that life's fated day may ever come to pass" (LXII.10–11; see Δίκη). The

[1164] Aeschylus, *Prometheus Bound* 515–518.

prayer can be read as asking not to escape the day but to reach it, a just life coming to its appointed end and not cut short. The mood is an editor's. The codices read ἐπέλθοι, the optative, and the subjunctive ἐπέλθῃ is printed without an editor's name (the apparatus at LXII.11). Homer's phrase has another word for "fated". Odysseus, on Circe's island, brings a stag to his grieving men and rallies them: "we shall not yet go down, grieved though we are, / into the house of Hades, before the fated day comes on" (*Odyssey* 10.174–175), μόρσιμον ἦμαρ, with the same subjunctive, ἐπέλθῃ, that the printed line has; and when Zeus sets the death-fates of the Trojans and the Achaeans in his golden scales, τάλαντα (see πλάστιγξ), "the fated day of the Achaeans sank down" (*Iliad* 8.69–72), αἴσιμον ἦμαρ.[1165] The hymn's day is the same, called by the participle of destiny (see πεπρωμένη). The edition renders the phrase "life's fated day".

See also

Δίκη; πεπρωμένη; πλάστιγξ.

περικυκλάς · circling about

περικυκλάς, *perikyklas*, plural περικυκλάδες, *perikyklades*, "circling about"

Attested: περικυκλάδες (*perikyklades*; XLIII.5). From περί, "around", and κυκλάς, "circling": that goes round and round. It stands among the titles of the Horai: "Horai ever-blooming, circling about, of sweet face" (XLIII.5; see ἀειθαλής; Ὧραι). The Seasons circle because they return, and the hymn finds the circle again three lines later, when the Moirai and the Charites "in circling dances lead her up to the light", Phersephone rising with the spring (XLIII.7–8; see κύκλιος χορός; συμπαίκτωρ). The bare κυκλάδες is a title of the Charites, "circling" (LX.10; see Χάριτες), and the note at LX.5, 10 observes that the Charites carry both of this line's first two titles: "The pair is divided between the Charites' first and last strings of epithets." The same feminine makes the "circling seasons" of Amphietes and Adonis (LIII.7, LVI.5; see κυκλάδες ὧραι; κυκλὰς ὥρα).

[1165] Homer, *Odyssey* 10.172–176; *Iliad* 8.69–74.

The edition renders the word “circling about”, and the line carries no apparatus entry.

See also

ἀειθαλής; κυκλάδες ὧραι; κυκλὰς ὥρα; κύκλιος χορός; συμπαίκτωρ; Χάριτες; Ὧραι.

πολύποτμος · of many dooms

πολύποτμος, *polypotmos*, plural πολύποτμοι, *polypotmoi*, “of many dooms”

Attested: πολύποτμοι (*polypotmoi*; LXX.9). From πολύς, “many”, and πότμος, “fate, death”: who deal many dooms. It stands in the hymn to the Eumenides, at the end of a line of their terrors: “limb-loosing with frenzy, grim, of the night, of many dooms” (LXX.9; see Εὐμενίδες; λυσιμελής; οἶστρος). The kindly goddesses are named, near the close of their hymn, by the deaths they bring. The two words before the title, βλοσυραί and νύχιαι, are editors’ divisions of a single word: the codices read βλοσυροννύχιαι, and βλοσυραί is Lennep’s, νύχιαι Hermann’s (the apparatus at LXX.9), and the note at LXX.9 compares the same kind of repair at LXXIII.1. The word itself is transmitted. The edition renders it “of many dooms”.

See also

Εὐμενίδες; λυσιμελής; οἶστρος.

πρόνοια · providence

Forethought as a power: set over the gods in the proem, made a name of Physis, and given in the plural to Pan and to Proteus · Orphic Hymns

πρόνοια, *pronoia*, “Pronoia”, “providence”; dative plural προνοίαις, *pronoiais*, “providences”, “providence”

At a Glance

The word. From πρό, “before”, and νόος, “mind”: forethought, foresight, the care that thinks ahead. In the Attic orators it is premeditation; in

Herodotus and the philosophers the providence of the gods that orders things for an end.

In the Hymns. Four places. The proem names Pronoia as a power "over" the gods (Prayer 30); Physis is "immortal providence" (X.27); Pan is told "you change the natures of all by your providences" (XI.19); and Proteus is asked to come "with pure providence" (XXV.10).

In this edition. "Pronoia" at Prayer 30; "providence" at X.27 and XXV.10; "providences" at XI.19.

A place to read. X.26–28, the close of Physis' titles.

Meaning

The proem puts Pronoia above the rest. After the gentle gods it names "over them all good Pronoia" (Prayer 30; see μειλίχιος), and the note at Prayer 30 marks her as "the one abstraction in the catalogue given a place over the rest". The collection keeps the word for the powers that hold the whole: Physis, Pan and Proteus, three of the gods it makes most nearly the totality. Physis' titles end "everlasting life and immortal providence; / you are all things" (X.27–28; see ζωὴ καὶ θάνατος; πάντα σὺ ἔσσι), and the Construal note on her hymn counts πρόνοια at 27 among "the school vocabulary", the words a reader from the Stoics will hear doctrine in. Pan is told "you change the natures of all by your providences" (XI.19; see Πάν), and Proteus, who "revealed the beginnings of all nature" (XXV.2; see Πρωτεύς), is asked to bring his providence to the celebrants (XXV.10).

What the four places share is a nature that thinks ahead. The god of the whole does not only contain all things but changes and orders them toward an end, and the hymns name that ordering with the philosophers' word. It is the word in the collection that most plainly joins the old gods to the schools: the Pan who is the sum of the kosmos and the Proteus who changes matter into forms can be read as acting, as the Stoics' nature did, by providence. The hymns use the word without the argument; the note at XXV.3 counts it among "the most technical vocabulary in the collection" and declines to say "whether any of it carries doctrine".

Use in the Hymns

Over the gods. "and the gentle gods, and over them all good Pronoia" (Prayer 30).

Physis. "fearless, all-subduing, destiny, allotment, fire-breathing, / everlasting life and immortal providence" (X.26–27; see ἀΐδιος; αἶσα; πεπρωμένη).

Pan. "and you change the natures of all by your providences" (XI.19).

Proteus. "But, father, come to the celebrants with pure providence" (XXV.10; see μυστιπόλος; ὅσιος).

Places to read

Every place in which the word stands.

Prayer 30 The proem calls on the gentle gods, and over them all good Pronoia.

X.27 Physis is everlasting life and immortal providence.

XI.19 Pan changes the natures of all by his providences.

XXV.10 Proteus is asked to come to the celebrants with pure providence.

Earlier poetry and cult

The providence of the divine. Herodotus gives the word a theology. Explaining why the winged snakes of Arabia do not fill the earth, he says: "and somehow the providence of the divine, being wise, as is likely, has made all creatures that are timid and good to eat prolific, so that they are not eaten up and lost, but those that are savage and harmful it has made bear few young" (3.108.2), and he goes on to the hare that conceives while it is pregnant and the lioness that bears once in her life.[1166] A nature that adjusts the numbers of the animals so that each kind survives can be read as the providence that the hymns' Physis and Pan are said to hold, independently of Herodotus.

[1166] Herodotus 3.108.1–4.

Later readings

The world made by providence. Plato's Timaeus makes the world itself the work of forethought. The maker, wishing all things to be as good as possible, put mind in soul and soul in body, "and so, according to the likely account, we must say that this kosmos came to be in truth a living thing with soul and mind through the providence of the god" (*Timaeus* 30b–c).[1167]

Governed by providence. The Stoics made the word their doctrine. Diogenes Laertius reports their view that "the kosmos is governed by mind and providence", as Chrysippus says in the fifth book of his *On Providence*, mind running through every part of it as soul runs through us (7.138).[1168] The hymn's Physis, who is "immortal providence" and "all things", can be read as the Stoic nature, a reading the Construal note on the hymn allows for lines 27–28 while observing that "what the hymn does with any of it is ask for a good harvest".

In this edition

The edition transliterates the power "Pronoia" at Prayer 30, where the Editorial Note lists her among the divine abstractions treated as named powers, and Englishes the common noun "providence" at X.27 and XXV.10 and "providences" at XI.19. At Prayer 30 τ' is Abel's for the codices' δ', at XI.19 σῇσι Hermann's for σαῖσι, and at XXV.10 ὁσίῃσι Hermann's for ὁσίαισι (the apparatus at those lines).

See also

ἀΐδιος; αἶσα; ζωὴ καὶ θάνατος; μειλίχιος; μυστιπόλος; ὅσιος; Πάν; πάντα σὺ ἔσσι; πεπρωμένη; Πρωτεύς; Φύσις.

σημάντωρ · signifier

σημάντωρ, *sēmantōr*, plural σημάντορες, *sēmantores*, "signifier"

[1167] Plato, *Timaeus* 29e–30c.

[1168] Diogenes Laertius 7.138.

Attested: σημάντορες (*sēmantores*; VII.6), σημάντωρ (*sēmantōr*; VIII.10). From σημαίνω, "give a sign", "command": in Homer a leader who gives the word, or a herdsman; here one who signifies. The stars are "of destiny, being the signifiers of every allotment, / ordering the divine path of mortal men" (VII.6–7; see ἀταρπός; μοῖρα; μοιρίδιος), and the note at VII.6–7 calls this "astrology stated as cult: the hymn prays to the powers that assign fate". Helios is "signifier of good works, season-nurturing youth" (VIII.10; see Ἥλιος; ὡροτρόφος). The two uses lean apart: the stars signify what is allotted, the sun signals good works. Both hymns treat the sky as a body of signs for human life. The edition renders the word "signifiers" at VII.6 and "signifier" at VIII.10. At VII.6 the codices read ἐόντες for the printed ὄντες (the apparatus at VII.6); VIII.10 carries no apparatus entry.

See also

ἄστρον; ἀταρπός; Ἥλιος; μοῖρα; μοιρίδιος; σημεῖον; ὡροτρόφος.

τὰ ἐόντα · what now is

τὰ ἐόντα, *ta eonta*, "what now is"

Attested: τά τ' ἐόντα (*ta t' eonta*; XXV.4). The epic neuter plural of the participle of εἰμί, "be": the things that are. Proteus is "all-honoured, of many counsels, knowing what now is / and whatever was before and whatever will be after" (XXV.4–5; see πάντιμος; Πρωτεύς). The note at XXV.4–5 calls it "the seer's formula", and says that "Homer uses it of Kalchas (*Il.* 1.70)": Kalchas, "best of the bird-diviners, who knew what is and what will be and what was before" (1.69–70).[1169] Hesiod's Muses breathe into the poet a god-given voice, so that he may tell of "what will be and what was before" (*Theogony* 31–32).[1170] The hymn gives the prophet's knowledge to the old man of the sea, who in the *Odyssey* tells Menelaos what has happened and what he must do (see Πρωτεύς), and adds to it the cosmic claim that "the first nature laid all things up in

[1169] Homer, *Iliad* 1.68–72.

[1170] Hesiod, *Theogony* 29–34.

Proteus" (XXV.9; see πρώτη φύσις). The form is Hermann's: the codices read *τά τε ὄντα* (the apparatus at XXV.4). The same participle, in the formula *αἰὲν ἐών*, names Artemis "you who are for ever" (XXXVI.11) and Okeanos "who is for ever", *αἰὲν ἐόντα* (LXXXIII.1; see Ὠκεανός). The edition renders the phrase "what now is".

See also

πάντιμος; Πρωτεύς; πρώτη φύσις; Ὠκεανός.

τελεόω · bring to fulfilment

τελεόω, *teleoō*, passive τελεοῦται, *teleoutai*, "is brought to fulfilment"

Attested: τελεοῦται (*teleoutai*; LXXXVII.8). From τέλειος, "complete": to make complete, to bring to fulfilment. Thanatos is told "for in you alone of all is what has been judged brought to fulfilment; / for you alone are won over neither by prayers nor by entreaties" (LXXXVII.8–9; see Θάνατος; κρίνω). The line repeats, with this verb, the formula the hymn to Physis uses with τελέω (X.24; see τελέω); the formula and its two powers are told under κρίνω. Death completes the sentence of fate, and cannot be turned from it. The hymn goes on to ask him for a long life, as told under Θάνατος. The verb is used of rites as well as of fate: Thucydides' Athenian fleet put out for Sicily when the crews had "brought the libations to an end", a passage told under σπονδή (6.32.2). The edition renders it "brought to fulfilment", and the line carries no apparatus entry.

See also

Θάνατος; κρίνω; σπονδή; τελέω; τέλος.

τέλος · end

The end that is also an accomplishment: of a life, of a work, of excellence, asked for again and again at the close of a hymn · Orphic Hymns

τέλος, *telos*, "end"

At a Glance

The word. The point at which a thing is complete: its end, its fulfilment, its outcome, its goal. In Homer it is the end that death is, τέλος θανάτοιο; in the philosophers the end for the sake of which a thing is done; in cult, in the plural, the rites of initiation.

In the Hymns. Eleven lines, most of them in a hymn's closing petition: XIII.10, XXV.11, XXVIII.11, XXXIII.9, XXXV.7, LVII.12, LXIII.11, LXIV.7, LXVII.8, LXXIII.9, LXXXVI.12.

In this edition. "End" everywhere.

A place to read. LXXXVI.10–14, the Dream's account of the end that the pious and the wicked meet.

Meaning

The collection's τέλος is never a bare stop. It is nearly always the end of something, and nearly always an end that is asked for and qualified: "good", "blameless", "sweet", "glorious". The hymns ask their gods not to put off the end but to make it good, and the word carries the double sense the Greeks heard in it, the end as finish and the end as completion.

The end of life. Most of the places pray for the end of a life. Kronos is asked to "send an end of life ever blessed and blameless" (XIII.10; see Κρόνος); Hermes and Asklepios to grant "a good end to life" (XXVIII.11, LXVII.8; see Ἀσκληπιός; Ἑρμῆς; σωτήρ), and the Daimon "a glorious, sweet and noble end to life" (LXXIII.9); Nomos is the one "who rouses for mortals too a good end to life" (LXIV.7; see Νόμος); Leto comes "bringing a sweet end" (XXXV.7; see Λητώ; πάνθειος τελετή). The note at XIII.10 reads the line as a prayer "for a blessed life brought to a blameless end", and says that it "reads as easily that way as it does as a prayer for a good death, and the collection's other hymns close with the same formula of a life rather than a dying". The end asked for is the end that crowns a life, and the formula in which it is most often asked, "a good end", is told under τέλος ἐσθλόν; the places are gathered under γλυκερὴ βιότοιο τελευτή.

The end of works. Three places set the end upon works. Proteus is asked to come "sending a good end of a blessed life upon their works" (XXV.11; see Πρωτεύς); Chthonic Hermes is asked, "may you send the initiates a good end upon their works" (LVII.12; see Ἑρμῆς Χθόνιος); and Nike comes "always bringing a good end upon deeds of good repute" (XXXIII.9; see Νίκη), where the end of a deed is its success. There the codices read κλέος, "glory", and τέλος is Lobeck's correction: the victory goddess brought glory in the manuscripts and brings the end in the printed text.

The end of excellence. Once the word has the philosophers' sense. Dikaiosyne is told, "for in you wisdom reaches the good end of excellence" (LXIII.11; see ἀρετή; Δικαιοσύνη; σοφία): justice is where wisdom arrives at the completion of virtue, the end as goal.

The end of the pious. The Dream's hymn gives the reason for all these prayers. "For to the pious the end is always the sweeter, / but to the wicked it would not show the necessity that is coming" (LXXXVI.12–13; see Εὐσέβεια; ὄνειρος). The pious man is warned and prepared; his end, whatever it is, is the sweeter for it.

Use in the Hymns

Kronos. "may you send an end of life ever blessed and blameless" (XIII.10).

Nike. "always bringing a good end upon deeds of good repute" (XXXIII.9).

Dikaiosyne. "for in you wisdom reaches the good end of excellence" (LXIII.11).

Oneiros. "For to the pious the end is always the sweeter" (LXXXVI.12).

Places to read

Every line in which the word stands.

XIII.10 Kronos is asked to send an end of life ever blessed and blameless.

XXV.11 Proteus is asked to come sending a good end of a blessed life upon their works.

XXVIII.11 Hermes is asked to hear the prayer, granting a good end to life.

XXXIII.9 Nike is asked to come, always bringing a good end upon deeds of good repute.

XXXV.7 Leto is called to the rite of all the gods, bringing a sweet end.

LVII.12 Chthonic Hermes is asked to send the initiates a good end upon their works.

LXIII.11 In Dikaiosyne wisdom reaches the good end of excellence.

LXIV.7 Nomos rouses for mortals a good end to life.

LXVII.8 Asklepios is asked to come as saviour, granting a good end to life.

LXXIII.9 The Daimon is asked to grant a glorious, sweet and noble end to life.

LXXXVI.12 To the pious the end is always the sweeter.

Earlier poetry and cult

The end that death is. In Homer the word's commonest company is death. Priam, leaving the field before the duel of Paris and Menelaos, says that Zeus knows "for which of the two the end of death is fated" (*Iliad* 3.308–309). Achilles' two dooms carry him "to the end of death", and if he goes home, "nor would the end of death come quickly on me" (9.411, 416; see κήρ; κλέος). And when Sarpedon, Patroklos and Hector die, "the end of death covered him" (16.502, 16.855, 22.361).[1171] Homer's τέλος θανάτοιο is the end that death brings; the Hymns' τέλος βιοτῆς is the end that a life reaches. The epic asks which hero the end will take; the hymns ask the gods to make it good.

Later readings

Look to the end. Aristotle takes up Solon's advice. Since many changes and chances come in a life, and the most prosperous man may fall into great misfortune in old age, as the stories tell of Priam, he asks whether no man is to be called happy while he lives, "but one must, as Solon says, look to the end", τέλος ὁρᾶν; and whether then a man is happy only when he is dead, which would be absurd for those who hold happiness to be an

[1171] Homer, *Iliad* 3.306–309, 9.410–416, 16.502, 16.855, 22.361.

activity (*Nicomachean Ethics* 1.9–10, 1100a4–14).[1172] Solon's own saying to Croesus, in Herodotus, is told under ὄλβος. The Hymns, independently of the philosopher, put the end in the gods' gift, and ask that it be sweet.

In this edition

The edition renders τέλος "end" at all eleven places. The note at XIII.10 is quoted above, and the note at LXXIII.7, 9 calls the closing petition for a good end "the collection's standard one". At XXXIII.9 τέλος is Lobeck's for the codices' κλέος, and at LXIII.11 σοφίη is Hermann's for σοφίης and ἐσθλόν Lennep's for ὄλλον (the apparatus at XXXIII.9 and LXIII.11); at XIII.10 εὐόλβου and at LXXIII.9 εὔδοξον are Hermann's (the apparatus at XIII.10 and LXXIII.9).

See also

ἀρετή; Ἀσκληπιός; γλυκερὴ βιότοιο τελευτή; Δικαιοσύνη; Ἑρμῆς; Ἑρμῆς Χθόνιος; Εὐσέβεια; κήρ; κλέος; Κρόνος; Λητώ; Νίκη; Νόμος; ὄλβος; ὄνειρος; πάνθειος τελετή; Πρωτεύς; σοφία; σωτήρ; τελετή; τελέω; τέλος ἐσθλόν.

τριετήρ · trieteric

τριετήρ, *trietēr*, accusative τριετῆρα, *trietēra*, "trieteric"

Attested: τριετῆρα (*trietēra*; LIII.4). A noun-adjective of the same family as τριετής and τριετηρίς, "of the third year", which the lexicon of Liddell and Scott knows from this line alone and explains as τριετής. It stands in the hymn to Amphietes, of the time the god sleeps through: "who, sleeping at the sacred house of Phersephone, / puts the trieteric time to sleep, the Bacchic, the holy" (LIII.3–4; see ἀγνός; Ἀμφιετής; κοιμίζω). The god does not only sleep through the interval; he puts it to sleep, κοιμίζει, and the time between his feasts is lulled with him. The next line has the other adjective of the family, of the revel he rouses: "But whenever you yourself rouse the trieteric revel again" (LIII.5; see τριετής). The time and the revel are given two forms of one word in successive lines, the one

[1172] Aristotle, *Nicomachean Ethics* 1.9–10, 1100a4–14.

asleep and the other roused. What the note at LIII.3–5 says of the sleep and the Delphic waking is told under Ἀμφιετής. Callimachus' τριέτηρος, "three years old", is told under τριετής. The edition renders the word "trieteric", and LIII.4 carries no apparatus entry.

See also

ἀγνός; Ἀμφιετής; κοιμίζω; τριετηρίς; τριετής.

τρισσαὶ μοῖραι · three lots

τρισσαὶ μοῖραι, *trissai moirai*, genitive τρισσῶν μοιρῶν, *trissōn moirōn*, "three lots"

Attested: τρισσῶν μοιρῶν (*trissōn moirōn*; LV.5). The hymn to Aphrodite makes her the ruler of the whole divided world: "for all things are from you, and you have yoked the kosmos beneath you / and you rule over three lots, and you bring forth all things, / all that are in heaven and in the much-fruited earth / and in the deep of the sea" (LV.4–7; see Ἀφροδίτη; κόσμος; μοῖρα). The note at LV.4–7 observes that "the hymn then names its own three", heaven, earth and the deep of the sea, which is "the ordinary tripartition of the world, and not quite the Homeric division of lots, in which earth is the portion left common to the three brothers". It sets the line against the collection's two uses of τριτάτης μοίρης, at XVII.7 and XVIII.6, "each time of a god who holds *one*. Here one goddess is given all three, and what she is given is the world rather than the brothers' shares" (see τριτάτη μοῖρα). The three lots are, in the hymn, a single dominion, the world itself rather than the brothers' shares, and the line can be read as grounding her rule in her birth-giving: she rules the three because what is in each of them is born from her. At LV.4 the codices read ὑπεζεύξαο δὲ κόσμον, and at LV.7 ἐν πόντῳ τε βυθῷ τε, both corrected by Hermann (the apparatus at LV.4 and LV.7). The edition renders the phrase "three lots".

See also

Ἀφροδίτη; κόσμος; μοῖρα; τριτάτη μοῖρα.

τριτάτη μοῖρα · the third lot

The share of the world that fell by lot to a son of Kronos, one third of three: in the Hymns the sea of Poseidon and the earth of Plouton, in the same half-line nine lines apart · Orphic Hymns

τριτάτη μοῖρα, *tritatē moira*, genitive τριτάτης μοίρης, *tritatēs moirēs*, "the third lot"

At a Glance

The phrase. τριτάτη, the epic form of τρίτη, "third", with μοῖρα, "portion, lot": a third share. The phrase is Homer's, from the division of the world among Zeus, Poseidon and Hades.

In the Hymns. Twice, in the same half-line, ὃς τριτάτης μοίρης ἔλαχες: Poseidon's sea (XVII.7) and Plouton's earth (XVIII.6).

In this edition. "By the third lot".

A place to read. XVII.7 with XVIII.6, nine lines apart.

Meaning

The two hymns give their gods the same words at the same place in the line. Poseidon is addressed as "you who by the third lot were allotted the deep stream of the sea" (XVII.7; see Ποσειδῶν), and the next hymn, nine lines later, addresses Plouton as "you who by the third lot were allotted the earth, queen of all" (XVIII.6; see παμβασίλεια; Πλούτων). The verb of the lot is told under λαγχάνω, Homer's division of the world under Ἅδης, and the earth that Homer leaves common to all under παμβασίλεια.

Whose third? The note at XVII.7 observes that "the hymn's numbering is not Homer's": in the *Iliad* Poseidon is the second brother and Hades the third, and Homer's phrase "is used of Zeus's share". The next hymn, it adds, "departs from Homer further still". The hymns' own usage can be read as answering the difficulty. If "the third lot" were a place in a sequence, two brothers could not both hold it; the collection gives it to two, in the same words, and so takes it in the sense the words bear, a third part of the world, one share of three. Read so, there is no numbering to

depart from. Each brother holds a third, the sea is one and the earth is another, and the same half-line fits both gods because it says of each only that he holds his share.

The formula and the shares. The hymns divide the world differently from Homer and use his words to do it. Poseidon keeps the sea that Homer gave him. Plouton is given the earth, which in the *Iliad* belongs to all three, and the note at XVIII.6 calls it "precisely what the Homeric division reserves to none". The half-line passes from one hymn to the next unchanged, and the share changes under it. The collection's other thirds are told under their own phrases: the note at LXXXVIII.6–8 sets these two lots against the hymn to Ares, where "the third is a place in the sky" (see τριτάτης ὑπὲρ ἄντυγος), and Aphrodite's hymn gives one goddess all three lots (see τρισσαὶ μοῖραι).

Use in the Hymns

The sea. "you who by the third lot were allotted the deep stream of the sea" (XVII.7).

The earth. "you who by the third lot were allotted the earth, queen of all" (XVIII.6).

Places to read

Both lines in which the phrase stands.

XVII.7 Poseidon was allotted the deep stream of the sea by the third lot.

XVIII.6 Plouton was allotted the earth, queen of all, by the third lot.

Earlier poetry and cult

Zeus in his third. Homer's Poseidon, told by Iris to give way to his elder brother, answers that the sons of Kronos divided all things in three and "each received his share of honour" (*Iliad* 15.189), the division told under Ἅδης. He will not, then, live by Zeus' will: "let him, strong as he is, keep quiet in his third share" (15.194–195).[1173] The phrase the note at XVII.7 reads as a number is said of the eldest brother and the master of the sky,

[1173] Homer, *Iliad* 15.185–195.

and it can mean nothing but one share among three. The hymns keep Homer's sense and give the share to the sea and to the earth.

The honour that fell to him. The *Homeric Hymn to Demeter* gives the division to Helios, consoling the mother. Aidoneus is no unworthy husband for her daughter, he says, being her own brother and of the same seed; "as for honour, he got it when the division in three was first made, and dwells among those whose lord he was allotted to be" (83–87).[1174] The third share is an honour, τιμή, as in the *Iliad*, and the hymns' "third lot" is the god's portion and his office in one (see τιμή).

Later readings

The division in the *Gorgias*. Plato's Socrates begins the myth that closes the *Gorgias* from Homer: Zeus, Poseidon and Plouton, "as Homer says", shared out the rule between them once they had it from their father (523a).[1175] The law of judgement that follows is told under Ταρτάριος.

The lot denied. Callimachus, in his hymn to Zeus, will not have the story at all. The old poets, he says, were not wholly truthful when they said that a lot gave the sons of Kronos their three houses: only a fool would cast lots between Olympos and Hades, since one casts lots for things that are equal, and these stand as far apart as anything can. What made Zeus king of the gods was not the lot but what his hands did, his force and his power (*Hymn to Zeus* 60–67).[1176] Apollodorus keeps the lot: after the war with the Titans the three brothers drew lots for the rule, and Zeus got the dominion in the sky, Poseidon the sea and Plouton the realm of Hades (*Library* 1.2.1).[1177] The hymns, which keep the lot and change what it gave, stand apart from both.

[1174] *Homeric Hymn to Demeter* 82–87.

[1175] Plato, *Gorgias* 523a.

[1176] Callimachus, *Hymn to Zeus* 60–67.

[1177] Apollodorus, *Library* 1.2.1.

In this edition

The edition renders the phrase "by the third lot" at both places. At XVII.7 the apparatus records ἔλαβες, "took", as the reading of the codices, and gives the order μοίρης ἔλαχες, which matches XVIII.6, as Abel's for ἔλαχες μοίρης (the apparatus at XVII.7). XVIII.6 carries no apparatus entry.

See also

Ἅδης; λαγχάνω; μοῖρα; παμβασίλεια; Πλούτων; Ποσειδῶν; Ταρτάριος; τιμή; τρισσαὶ μοῖραι; τριτάτης ὑπὲρ ἄντυγος.

χρόνον ἁγνόν · holy span of time

χρόνον ἁγνόν, *chronon hagnon*, "a holy span of time"

Attested: χρόνον ἁγνόν (*chronon hagnon*; LXXXVII.2). Time, χρόνος, and "holy", ἁγνός: the span of life that Death allots. The phrase stands in the second line of the hymn to Thanatos: "Hear me, you who hold the tiller of all mortals, / giving to all a holy span of time — to as many as you stand far from" (LXXXVII.1–2; see Θάνατος; οἴηκα κρατύνειν). The note at LXXXVII.2 calls it "the allotted life, holy because it is measured out", and reads the compressed second half of the line as saying "that Death is at a distance from the living for exactly as long as their time lasts". The god of death is here the giver of the time before it: he stands off, and his standing off is the life. The hymn ends asking for that distance to be long, "that you draw near after long spans of life", so that old age may be "a goodly prize among men" (LXXXVII.10–12; see γῆρας). The other places of the noun, and the god Chronos of the proem, are told under χρόνος. The edition renders the phrase "a holy span of time", and the line carries no apparatus entry.

See also

ἁγνός; γῆρας; Θάνατος; οἴηκα κρατύνειν; χρόνος.

χρόνος · time

Time, called once as a god in the proem and everywhere else a portion, given by Death, kept by the sleeping god and ended by fate · Orphic Hymns

χρόνος, *chronos*, accusative Χρόνον, *Chronon*, and χρόνον, *chronon*, dative plural χρόνοις, *chronois*, "Chronos", "time", "span of time", "spans"

At a Glance

The word. Time, both the length of time and its passing; as a god, Chronos, Time made a person, whom some theogonies set at the beginning of things.

In the Hymns. Five places: the god in the proem (Prayer 29), and time as a portion in the hymns to Amphietes (LIII.4), to Chthonic Hermes (LVII.7) and to Thanatos (LXXXVII.2, 10). Its phrases "father of time" and "mother of time" have their own entries.

In this edition. "Chronos" in the proem; "time", "span of time" and "spans" elsewhere.

A place to read. LXXXVII.1–12, the hymn to Thanatos.

Meaning

The god in the proem. Chronos is a god once, in the long catalogue of the proem: "and ever-flowing Chronos, and the shining water of Styx" (Prayer 29; see ἀέναος; Στύξ). Aion, named in the line before, is kept apart from him, as the note at Prayer 28–29 observes (told under αἰών). The proem's Chronos is ever-flowing, ἀέναος, the word for what never stops flowing, and he is set beside the water by which the gods swear. Time can be read here as a river, flowing on beside the river of the oath, and that is all the proem says of him. No hymn is addressed to him, and the hymn to Kronos plays on his name without naming him, as the note at XIII.3, 5 observes (told under δαπανάω).

Time that belongs to someone. Everywhere else the word is not a god but a portion, and always someone's. The god of the year's round "puts the trieteric time to sleep, the Bacchic, the holy" (LIII.4; see Ἀμφιετής;

κοιμίζω): the time between his feasts is the time of his sleep in Phersephone's house, and his waking ends it. Hermes, the guide of souls, leads them down "whenever fate's own time arrives" (LVII.7; see Ἑρμῆς Χθόνιος; μοῖρα): the time of a death is fate's, and Hermes keeps it. Thanatos gives "to all a holy span of time" (LXXXVII.2; see χρόνον ἁγνόν), to as many as he stands far from, and the hymn closes asking him to come "after long spans of life", that "old age may be a goodly prize among men" (LXXXVII.10–12; see γῆρας). In these three hymns time is held by the powers of sleep, fate and death, and a man's prayer is for more of it.

Who makes it. The collection says where time comes from in its titles. Helios and Herakles are "father of time" (VIII.13, XII.3; see χρόνου πατήρ), and Selene "mother of time" (IX.5; see χρόνου μήτηρ): the sun's course makes the day and the year, the moon's the month. Time is begotten by the visible movers of the sky and allotted by the gods of the end. Between the ever-flowing Chronos of the proem and the portion that Death gives there is no hymn to Time himself, and the collection's interest is in the portion.

Use in the Hymns

The proem. "and ever-flowing Chronos, and the shining water of Styx" (Prayer 29).

Thanatos. "Hear me, you who hold the tiller of all mortals, / giving to all a holy span of time — to as many as you stand far from" (LXXXVII.1–2; see Θάνατος).

Places to read

Every place of the noun; the phrases "father of time" and "mother of time" are listed under their own entries.

Prayer 29 The proem calls ever-flowing Chronos and the shining water of Styx.

LIII.4 Amphietes puts the trieteric time to sleep, the Bacchic, the holy.

LVII.7 Hermes leads the souls down whenever fate's own time arrives.

LXXXVII.2 Thanatos gives to all a holy span of time.

LXXXVII.10 Thanatos is asked to draw near after long spans of life.

Earlier poetry and cult

Time at the beginning. Chronos was one of the three powers that always were in the book of Pherecydes of Syros, the sixth-century BC writer whose prose account of the gods was among the first; its opening is told under χθόνιος (Diogenes Laertius 1.119). Pherecydes' Chronos is there before anything is made; the proem's is one name in a catalogue. Pindar's Time, "the father of all", who cannot undo what is done, is told under χρόνου πατήρ (*Olympian* 2.15–18).

What time brings and hides. In Sophocles, Ajax, about to go out to his death and speaking as if he had given way, begins: "Long and countless time brings forth all things unseen, and hides them once they have appeared; and nothing is past expecting, but the dread oath is caught out too, and the stubborn mind" (*Ajax* 646–649).[1178] Sophocles' time is the power that reveals and conceals, and Ajax's own words, which deceive those who hear them, are its example. The hymns' time is smaller and nearer: a span given to each man and taken back.

Later readings

The wisest and the most unlearned. Aristotle, near the end of his account of time in the *Physics*, says that in time all things come to be and pass away, and that for this reason some called it the wisest of things, while the Pythagorean Paron, of whom nothing else is known, called it the most unlearned, because in it we also forget; and Paron, Aristotle says, spoke more correctly, for time is of itself a cause of destruction rather than of coming to be (*Physics* 4.13, 222b16–20).[1179] Aristotle's time destroys by its own nature; the hymns' time is a gift that Death gives by holding off. Plato's definition of time as the moving image of eternity is told under αἰών (*Timaeus* 37d).

[1178] Sophocles, *Ajax* 646–649.

[1179] Aristotle, *Physics* 4.13, 222b16–27.

In this edition

The edition prints Χρόνον with a capital and renders it "Chronos" at Prayer 29, and renders the common noun "time" at LIII.4 and LVII.7, "a holy span of time" at LXXXVII.2 and "spans" at LXXXVII.10. At LVII.7 ὁπότ' ἂν is Abel's for the codices' ὁπόταν, and at LXXXVII.10 σε is Hermann's for γε (the apparatus at each); the other places carry no entry. The codices have the noun once more, χρόνους, "times", at LIII.7, where Abel prints ὥραις (the apparatus at LIII.7; see κυκλάδες ὧραι).

See also

ἀέναος; αἰών; Ἀμφιετής; γῆρας; δαπανάω; Ἑρμῆς Χθόνιος; Θάνατος; κοιμίζω; κυκλάδες ὧραι; μοῖρα; Στύξ; χθόνιος; χρόνον ἁγνόν; χρόνου μήτηρ; χρόνου πατήρ.

Justice, law and the moral life

ἀδιάκριτος ὁρμή · undiscriminating rush

ἀδιάκριτος ὁρμή, *adiakritos hormē*, "undiscriminating rush"

Attested: ἀδιακρίτῳ ὁρμῇ (*adiakritō hormē*; LXI.7). Ὁρμή is a rush or onset, and ἀδιάκριτος, from διακρίνω, "to separate, to judge between", is what makes no distinctions. The phrase stands in the hymn to Nemesis, in the sentence that says what the goddess watches: "for the purpose of all is ever your care, nor does it escape you, / the soul that overreaches in the undiscriminating rush of words" (LXI.6–7). The fault is in the soul and in speech. The soul is ὑπερφρονέουσα, "overreaching", thinking above itself, and its words come in a rush that does not weigh one thing against another; three lines earlier the goddess, in Wiel's reading, hates "a speech of many colours, never standing still" (LXI.4; the codices have ἀλλάσσουσα, "changing"). The edition's note at LXI.5 observes that lines 6–7 locate Nemesis' jurisdiction in the mind rather than in the act. The hymn ends by asking her to end "purposes, impure, all-overweening, turning from side to side" (LXI.12; see ἀλλοπρόσαλλος). Elsewhere the Hymns' ὁρμή is the rush of the seasons (X.19), of ships (XVII.9, LXXIV.5), of the thunderbolt (XIX.10), of contest (XXXIII.2) and of Eros (LVIII.2), and the soul's impulses, which Eros is asked to send away and which the speaker of the hymn to Ares asks to bend down (LVIII.10, LXXXVIII.13; see ὁρμή). Here alone it is a rush of words.

See also

ἀλλοπρόσαλλος; γνώμη; Νέμεσις; ὁρμή; πανυπέρφρων; ψυχή.

ἀδιάστροφος · unwarped

ἀδιάστροφος, *adiastrophos*, "unwarped"

Attested: ἀδιάστροφος (*adiastrophos*; LXIV.9). The adjective is the negative of διάστροφος, "twisted, distorted", from διαστρέφω, "to turn awry": what is not bent out of true. It is given to Nomos, Law, in his hymn: "for he alone holds the tiller of living things, / companion of the straightest purposes, unwarped for ever" (LXIV.8–9). The line joins the straight and the unbent, γνώμαις ὀρθοτάταις and ἀδιάστροφος, and the hymn has already made him the keeper of "what is steadfast in nature, / unswerving, free of faction" (LXIV.3–4), where ἀκλινές, agreeing with τὸ βέβαιον, is the reading of Stephanus for the codices' ἀκλινῆ (the note at LXIV.2–4). Law that cannot be warped is the counterpart of the purposes that turn from side to side, which Nemesis is asked to end three hymns earlier (LXI.12; see ἀλλοπρόσαλλος). The Dream is asked to come with "straight purposes" (LXXXVI.17; see γνώμαις ὀρθαῖς). The other compounds of the root in the Hymns describe roads and turnings: Kokytos' road "that knows no return" (LVII.1) and the Eumenides "turned away" (LXX.8); Hermes' στροφιοῦχε, "wearer of the twisted band" (XXVIII.5), keeps the literal twist.

See also

ἀλλοπρόσαλλος; ἀνυπόστροφος; γνώμαις ὀρθαῖς; Νόμος; οἴηκα κρατύνειν.

ἄδικος · unjust

The word for the men whom Dike and the Eumenides pursue, turned once on a god, Death, who is common to all and unjust to some · Orphic Hymns

ἄδικος, *adikos*, "unjust"; οἱ ἄδικοι, *hoi adikoi*, "the unjust"

At a Glance

The word. Ἄδικος is what is contrary to δίκη, the due order of things: of a man, one who takes more than his share or wrongs another; of an act or a counsel, one that does so.

In the Hymns. Six lines. Five belong to the powers of justice: the unjust are those on whom Dike bears down and against whom she rouses justice (LXII.4–9), and the Eumenides are their "avengers" (LXX.5). The sixth

turns the word round. Death is "common to all, yet standing unjust toward some, / ending in the swiftness of life the prime of the young" (LXXXVII.6–7), the one place in the book where a god is called unjust.

In this edition. Always "unjust"; the plural article and adjective are "the unjust".

A place to read. LXXXVII, the hymn to Thanatos, twelve lines that call Death unjust at line 6 and ask him at line 10 to come late.

Meaning

Ἄδικος, *ἀ-* privative with *δίκη*, is the opposite of *δίκαιος*, and both are built on *δίκη*, the way things are rightly apportioned, the claim each has, and the judgement that restores it. The family is the language of the three hymns on justice at LXI–LXIII: *Δίκη* the goddess, *Δικαιοσύνη* "justice" as a goddess, *δίκαιος* "just" or "righteous". The unjust man in that vocabulary is the one who wants *τὸ πλέον*, "the larger share" (LXII.7, LXIII.10; see *τὸ πλέον*).

Use in the Hymns

Dike against the unjust. Four of the six places stand in six lines of the hymn to Dike. She looks down from Zeus's throne "on the life of mortals of many tribes, / bearing down upon the unjust, an avenger, and righteous" (LXII.3–4). The sentence that follows gives the reason: "for all that is borne for mortals by evil purposes, / hard to judge, for those who crave the larger share by unjust counsels — / you alone come down upon them and rouse justice against the unjust" (LXII.6–8). The address goes on: "an enemy of the unjust, but kindly to the just who keep your company" (LXII.9). The accumulation is the hymn's argument. Injustice is a matter of counsel and purpose before it is a matter of deeds, it is "hard to judge", and Dike alone reaches it (see *Δίκη*).

The avengers. The Eumenides, in the hymn to their kindly name, are "avengers of the unjust, set over necessity" (LXX.5), and the same word for avenger, *τιμωρός*, was Dike's in LXII.4 (see *τιμωρός*). The hymns give

the punishment of the unjust to the powers below as well as to Dike above.

Death unjust. The last place stands in a hymn without an injustice to punish. Death's sleep "shatters the soul and the body's frame" and brings "the long everlasting sleep" (LXXXVII.3, 5; see *αἰώνιον ὕπνον*). Then: "common to all, yet standing unjust toward some, / ending in the swiftness of life the prime of the young" (LXXXVII.6–7). The note at LXXXVII.6–7 sets out the contradiction the line states without resolving: Death is fair because he comes to everyone, and unjust because he comes to some too soon. The construction, *κοινὸς μὲν πάντων, ἄδικος δ' ἐνίοισιν*, is the one the hymn to Physis uses for her paradox, "common to all, and alone sharing with none" (X.9; see *ἀκοινώνητος*). The next lines make the charge sharper. Death is the one in whom "what has been judged" is brought to fulfilment (LXXXVII.8), the office Physis has at X.24, "alone accomplishing what is decreed", and he alone is won over "neither by prayers nor by entreaties" (LXXXVII.9, where *μόνος* is Hermann's; the codices have *πιθόμενος*). The power that carries out every judgement is the one god the collection calls unjust, and the hymn can be read as asking him, in its last three lines, for the one kind of justice he can give: to come "after long spans of life", so that old age may be "a goodly prize among men" (LXXXVII.10–12).

Places to read

Every line in which the word occurs, in the order of the book.

LXII.4 Dike bears down upon the unjust, an avenger and righteous.

LXII.7 What evil purposes bring is hard to judge, for those who crave the larger share by unjust counsels.

LXII.8 Dike alone comes down upon them and rouses justice against the unjust.

LXII.9 She is an enemy of the unjust and kindly to the just.

LXX.5 The Eumenides are avengers of the unjust, set over necessity.

LXXXVII.6 Death is common to all, yet unjust toward some, ending the prime of the young.

Earlier poetry and cult

The Dike of the hymn can be read against Hesiod's: in the *Works and Days* she sits beside her father Zeus when she is wronged and tells him of the unjust mind of men (256–262); the edition's note at LXII.2–3 observes that the hymn seats her on the throne itself and has her look down rather than report up. Death's hardness is Hesiod's too. In the *Theogony* Thanatos' heart is iron and the spirit in his breast is bronze and without pity; any man he once takes he does not let go, and even the gods who do not die detest him (764–766).[1180] The claim that Death is not to be won by prayers has a near parallel in Aeschylus' *Niobe*: Death is the one god with no desire for gifts, nothing is gained with him by offering victims or pouring wine, and from him alone of the gods Persuasion keeps away. The hymn's verb for being won over, πείθῃ (LXXXVII.9), is the root of Πειθώ, Persuasion.[1181] The hymn's sacrifices and prayers at LXXXVII.11 are offered against that knowledge.

In this edition

The edition renders ἄδικος "unjust" at all six places, and the substantival plural "the unjust". The note at LXXXVII.6–7 calls the line on Death "the one place in the book where a god is called unjust", and the count holds: the five other places are said of men and their counsels. The neighbouring words are rendered on a pattern: δίκαιος "righteous" of Dike (LXII.4, 10) and "just" of men (LXII.9), Δίκη and Δικαιοσύνη transliterated as names.

See also

αἰώνιον ὕπνον; ἀκοινώνητος; Δικαιοσύνη; Δίκη; Εὐμενίδες; Θάνατος; τιμωρός; τὸ πλέον; χρόνον ἀγνόν.

[1180] Hesiod, *Theogony* 764–766.

[1181] Aeschylus, *Niobe*, fr. 161 Radt, quoted by Stobaeus.

ἀλάστωρ · avenging one

The spirit that does not forget a wrong, set once among the gracious titles of the Daimon, who is Zeus · Orphic Hymns

ἀλάστωρ, *alastōr*, "avenging one"

At a Glance

The word. An ἀλάστωρ is the power that pursues an unexpiated wrong, above all bloodshed within a family, and by a turn of the same word the man it pursues: avenger and accursed at once.

In the Hymns. One line. The Daimon, who turns out to be Zeus, is "great Zeus, much-wandering, avenging one, king of all" (LXXIII.3), in a chain otherwise made of benefits: gentle, all-begetter, giver of life, giver of wealth (LXXIII.2–4).

In this edition. "Avenging one". The note at LXXIII.3 says the word can mean the avenging or the accursed one and that the edition keeps the ambiguity.

A place to read. LXXIII.1–6, the hymn to the Daimon, from the leader who makes men shudder to the keys of grief and joy.

Meaning

The word is usually explained as "he who does not forget", from ἀ- and the root of λανθάνομαι, "to forget", though the derivation is not secure. In tragedy the ἀλάστωρ is the spirit of vengeance that clings to a house after a crime and works the next one, and the word is used too of the man who carries the pollution and brings it on others. It belongs with δαίμων, the power that allots a man his fortune (see δαίμων), and with the Erinyes, the avengers of blood (see Ἐρινύες).

Use in the Hymns

Among the gifts. The hymn to the Daimon is headed with the bare word ΔΑΙΜΟΝΟΣ, and its second line names the god: "gentle Zeus, all-begetter, giver of life to mortals", μειλίχιος Ζεύς, the cult title of an underworld and wealth-giving Zeus (the note at LXXIII title). The third

line continues: “great Zeus, much-wandering, avenging one, king of all” (LXXIII.3). The next two lines say what the god does to a house: he is “giver of wealth, whenever he comes teeming into a house, / and again chilling the life of much-toiling mortals” (LXXIII.4–5). The word stands among the gifts, two lines before the hymn turns, with “and again”, from the god who gives to the god who takes away (LXXIII.5), and the line after that states the two together: “for in you the keys of grief and of joy are held” (LXXIII.6; see κλείς).

Much-wandering. The neighbour of ἀλάστωρ in its line is πολύπλαγκτος, “much-wandering” (see πολύπλαγκτος). The pairing can be read as a description of the spirit of vengeance as tragedy knew it, one that roams until it finds its house; it can also be read, with the next line, as the Daimon’s coming and going from house to house, bringing wealth in and taking life away. The hymn leaves both open, as the note at LXXIII.3 says of the word itself.

The petition. What the hymn asks is that the god drive off “the cares of many groans, / all that send destruction of life over the whole earth” and grant “a glorious, sweet and noble end to life” (LXXIII.7–9). The power named as avenger can be read as asked to be the remedy for the ruin it brings, as Korybas is asked to send away a wrath that is his own (XXXIX.9; the note at XXXIX.4, 10).

Places to read

The one line in which the word occurs, with the lines of the hymn that frame it.

LXXIII.1–2 The Daimon, the leader who makes men shudder, is gentle Zeus, all-begetter and giver of life.

LXXIII.3 He is great Zeus, much-wandering, avenging one, king of all.

LXXIII.4–6 He brings wealth into a house and chills the life of mortals, and holds the keys of grief and joy.

Earlier poetry and cult

The word is the tragedians'. In Aeschylus' *Agamemnon* Clytemnestra, over the bodies of her husband and Cassandra, says that it was not she who did it but "the ancient bitter alastor of Atreus", who took the likeness of the dead man's wife (1497–1504).[1182] In the *Persians* the messenger begins the story of Salamis with "an alastor or an evil daimon appearing from somewhere" (353–354), the pairing of the two words that the Orphic hymn makes in one god.[1183] In Euripides' *Medea* Jason, at the end, says that the gods have hurled on him the alastor that was hers (1333).[1184]

Later readings

Percy Bysshe Shelley's poem *Alastor; or, The Spirit of Solitude* (1816) takes its title from the word. His friend Thomas Love Peacock, who proposed the title, explained it as an evil genius, and the poem's hero is a poet who wanders until he dies, pursued by his own vision.[1185] The wandering is Shelley's, independent of the Hymns, but it gives the word the companion it has at LXXIII.3.

In this edition

The edition renders ἀλάστωρ "avenging one" and records the ambiguity in the note at LXXIII.3, which observes that the word is "loaded" and that the hymn does not say which way. The note at LXXIII title explains the transliteration *Daimon* in the heading and at line 1, and the translation of the god's other titles. Two words of the first line, πελάσαι ἠγήτορα, are Wiel's division of a single corrupt word in the manuscripts, μεγαλανηγήτορα (the note at LXXIII.1; see ἠγήτωρ).

[1182] Aeschylus, *Agamemnon* 1497–1504.

[1183] Aeschylus, *Persians* 353–354.

[1184] Euripides, *Medea* 1333.

[1185] Thomas Love Peacock, *Memoirs of Percy Bysshe Shelley*, part 2, *Fraser's Magazine*, January 1860.

See also

δαίμων; Ἐρινύες; Εὐμενίδες; Ζεύς; ἡγήτωρ; κλείς; μειλίχιος; πολύπλαγκτος; τιμωρός.

ἀλήθεια · truth

ἀλήθεια, *alētheia*, "truth"; ἀληθής, *alēthēs*, "true"

Attested: ἀληθείῃ (*alētheiē*; LXII.5); the adjective ἀληθής (*alēthēs*; XI.12). Ἀλήθεια is truth, what is not concealed or forgotten. The noun stands once, in the hymn to Dike: "bearing down upon the unjust, an avenger, and righteous, / on equal terms drawing unlike things together by truth" (LXII.4–5). The goddess reconciles what is unequal, and she does it from a footing of equality and by truth; the edition's note at LXII.5 reads ἐξ ἰσότητος as the basis she works from, so that equality is a procedure and not a verdict, against the men of line 7 who want the larger share (see ἰσότης; τὸ πλέον). The case-ending is an editor's: ἀληθείῃ is Hermann's for the codices' genitive ἀληθείας (the note at LXII.5). The adjective stands once, in the hymn to Pan, whose first run of epithets ends on "the true horned Zeus" (XI.12), an identification the note at XIII.7 lists among the collection's bare ones. Truth is named once in the Hymns, as the means by which Dike works, and is never hymned.

See also

ἀνόμοιος; Δίκη; ἰσότης; Πάν; τὸ πλέον.

ἀλλοπρόσαλλος · turning from side to side

Homer's word for the changeable Ares, given in the Hymns to the purposes Nemesis ends and the men Dikaiosyne breaks, both times by Hermann's conjecture · Orphic Hymns

ἀλλοπρόσαλλος, *alloprosallos*, "turning from side to side", "the shifting ones"

At a Glance

The word. Ἀλλοπρόσαλλος is "now to one, now to another": a man or a god whose loyalty goes over to whichever side suits him, inconstant and faithless.

In the Hymns. Two places, at the end of the hymn to Nemesis and in the middle of the hymn to Dikaiosyne. Nemesis is asked to put an end to "all-hateful / purposes, impure, all-overweening, turning from side to side" (LXI.11–12); Dikaiosyne breaks those "who have not come beneath your yoke, the shifting ones, / tilting aside insatiably with the heavy scale-pans" (LXIII.6–7).

In this edition. "Turning from side to side" at LXI.12 and "the shifting ones" at LXIII.6. Both readings are Hermann's conjectures, as the note at LXIII.6–7 records: the codices have ἀλλιτροτάτας at LXI.12 and ἀλλ' ὑπὲρ αὐτοῦ at LXIII.6.

A place to read. LXI–LXIII, the three consecutive hymns on justice, read through.

Meaning

The compound is made of ἄλλος, "another", twice over, with πρός, "to", between: to another, and to another. It describes a change of allegiance more than a change of form, and it has a moral edge: the man who is ἀλλοπρόσαλλος cannot be held to anything. It belongs with the Hymns' vocabulary of the crooked and the straight, against ἀδιάστροφος, "unwarped" (LXIV.9; see ἀδιάστροφος), and with their word for overweening, πανυπέρφρων (see πανυπέρφρων).

Use in the Hymns

The purposes Nemesis ends. The hymn to Nemesis describes a goddess who watches the mind rather than the act, the soul that overreaches in speech (LXI.6–7; see ἀδιάκριτος ὁρμή), and who, in Wiel's reading, hates "a speech of many colours, never standing still" (LXI.4). Its last two lines ask her to end the purposes that answer to that hatred: "and grant us a good understanding, putting an end to all-hateful / purposes, impure, all-

overweening, turning from side to side" (LXI.11–12). The word closes the hymn and qualifies γνῶμαι, purposes (see γνώμη). On the printed text the purposes Nemesis punishes are those that will not stand still, as the speech she hates does not.

The men Dikaiosyne breaks. The hymn to Dikaiosyne is built on the verb "break" (the note at LXIII.5, 12). The goddess is "unbroken in conscience — for you break them all always, / who have not come beneath your yoke, the shifting ones, / tilting aside insatiably with the heavy scale-pans" (LXIII.5–7). Here the word is said of men, and the image that follows explains it: they tip the balance one way and the other for gain. The hymn's own thesis is equality, "for you hate the larger share always, and rejoice in equality" (LXIII.10; see ἰσότης), and the men who will not stand under the yoke are the ones who shift the scale. The yoke is Nemesis' image too: mortals fear her, "setting the yoke upon the neck" (LXI.5; see ζυγός).

A word made by an editor. The two places look like the collection's own repetition, a word of judgement used in two hymns on justice two hymns apart. The apparatus shows that both are Hermann's. At LXI.12 he wrote ἀλλοπροσάλλας for the codices' ἀλλιτροτάτας; at LXIII.6 ἀλλοπρόσαλλοι for ἀλλ' ὑπὲρ αὐτοῦ, three words meaning "but on behalf of him", where the line needs a nominative plural epithet (the note at LXIII.6–7). In the manuscripts the word does not occur in the Hymns at all. What the printed text owes to the conjecture is a link between the two hymns and an echo of Homer, as set out below.

Places to read

Both lines in which the word occurs, in the order of the book.

LXI.12 Nemesis is asked to end purposes impure, all-overweening, turning from side to side.

LXIII.6 Dikaiosyne breaks the shifting ones who have not come beneath her yoke and tilt the scale-pans.

Earlier poetry and cult

Homer uses the word twice, both times of Ares, and both times in contempt. Athena, urging Diomedes against him, calls Ares "this raving one, an evil made by hand, ἀλλοπρόσαλλον", who promised to fight for the Greeks and now helps the Trojans (*Iliad* 5.830–834). Zeus, when the wounded Ares comes to him complaining, answers, "Don't come sitting at my side to whimper, ἀλλοπρόσαλλε" (5.889).[1186] The Homeric sense is the turncoat, and Hermann's conjecture can be read as giving the war god's epithet to the Hymns' unjust men and purposes. The collection hymns Ares twice, at LXV and in the hymn Abel prints in the last place; neither uses the word.

In this edition

The edition renders the word two ways, "turning from side to side" (LXI.12) and "the shifting ones" (LXIII.6), and the note at LXIII.6–7 gives the manuscript readings at both places. The second rendering shares its English with αἰολόμορφος, "of shifting form", at nine places (see αἰολόμορφος).

See also

ἀδιάκριτος ὁρμή; ἀδιάστροφος; αἰολόμορφος; Ἄρης; γνώμη; Δικαιοσύνη; ζυγός; ἰσότης; Νέμεσις; πανυπέρφρων; πλάστιγξ.

ἀνόμοιος · unlike

ἀνόμοιος, *anomoios*, "unlike"

Attested: ἀνόμοια (*anomoia*; LXII.5). The adjective is formed from ὅμοιος, "like", with the privative: things unlike one another, unequal in kind. Dike is "on equal terms drawing unlike things together by truth" (LXII.5; see ἀλήθεια), where the note at LXII.5 takes the equality as her footing and not her result, a procedure and not a verdict. The forms are the editors': ἀληθείῃ is Hermann's for the codices' ἀληθείας, and the accent of ἀνόμοια is Abel's, for their ἀνομοῖα. Justice in this line can be read as bringing

[1186] Homer, *Iliad* 5.830–834, 5.889.

unlike things together as they are, not making them alike, by the measure of truth. The hymn to Dikaiosyne that follows uses the phrase ἐξ ἰσότητος in its second line (the note on LXIII (Placement); see ἰσότης).

See also

ἀλήθεια; Δικαιοσύνη; Δίκη; ἰσότης.

ἄνομος · lawless

ἄνομος, *anomos*, "lawless"

Attested: ἀνόμοις (*anomois*; LXIV.11). Nomos is "primordial, of long experience, dwelling harmlessly among all / the lawful — but bringing heavy misery to the lawless" (LXIV.10–11). The hymn's last line before its petition divides mankind in two, the νόμιμοι and the ἄνομοι, and gives the god a relation to each: he lives among the lawful without harm and comes to the lawless as a weight. The note at LXIV title explains why the same root is rendered two ways: the god's name is transliterated in the heading and at line 2, while νόμοισιν at line 4 and ἀνόμοις at line 11 are the common noun and its negative, and are translated. The law the lawless break is the one the hymn has set over the whole world: Nomos is "setter of the stars, the just seal / of the salt sea and of earth" (LXIV.2–3), keeping what is steadfast in nature "unswerving, free of faction" (LXIV.4). The hymn can be read as making no distinction between the order of the stars and the order of a city (see Νόμος).

See also

ἄδικος; Δίκη; Νόμος; σφραγίς.

ἀπάτη · deceit

The craft of the god who tricks and of the god in disguise, kept out of memory by Mnemosyne, and asked to be bent down in the soul in the hymn to Ares · Orphic Hymns

ἀπάτη, *apatē*, "deceit"; ἀπατηλός, *apatēlos*, "deceiving"

At a Glance

The word. Ἀπάτη is deception: the trick that makes a thing seem other than it is, praised in a clever god and feared in a mind.

In the Hymns. Three places of the noun and one of the adjective, and they run from praise to fear. Hermes is addressed as "you who rejoice in exercises and in crafty deceits" (XXVIII.5). Zeus mingled with Phersephone "playing false as Plouton ... in crafty deceits" (LXXI.4). Mnemosyne is "keeping memory always outside mind-harming deceit" (LXXVII.3). And in the hymn to Ares the speaker asks for strength "to bend down in my heart the soul's deceiving impulse" (LXXXVIII.13).

In this edition. "Deceit", in the plural "crafty deceits" for δολίαις ἀπάταις, and "deceiving" for the adjective. Two of the four places owe their text to editors: at LXXI.4 the sense turns on Gesner's apostrophe, and at LXXVII.3 the word itself is Wiel's.

A place to read. LXXI.1–8, the hymn to Meilinoe, born of a deceit, who maddens mortals with apparitions.

Meaning

Ἀπάτη is a trick, a beguiling, and the state of being beguiled: what leads the mind away from the truth. In epic it can be smiled at, as when Athena teases Odysseus, who will not leave off his deceits even in his own country (*Odyssey* 13.287–295), or condemned, as when Agamemnon says that Zeus has planned an evil deceit against him (*Iliad* 2.114).[1187] The Hymns pair it with δόλιος, "crafty", from δόλος, the bait or snare, and keep near it the other words of guile: Aphrodite is δολοπλόκος, "weaver of guile" (LV.3), and Rhea is ψευδομένη, "false-speaking" (XIV.8), the mother who tricked Kronos.

Use in the Hymns

The god of tricks. Hermes is praised for deceit as for any other skill: "you who rejoice in exercises and in crafty deceits, wearer of the twisted band" (XXVIII.5). The line sets the wrestling-school and the trick side by

[1187] Homer, *Odyssey* 13.287–295; *Iliad* 2.114.

side, and the hymn goes on to make him "interpreter of all things, dealer in gain, looser of cares" (XXVIII.6). Deceit here is a god's province among others, a craft of the clever, and the hymn asks him for "the graces of the word" (XXVIII.12).

The god in disguise. In the hymn to Meilinoe the word tells a story. Phersephone bore her "in the sacred bed of Zeus son of Kronos, / with whom, playing false as Plouton, he mingled in crafty deceits" (LXXI.3–4). The deceiver takes the husband's shape. The note at LXXI.4 shows how much rests on an apostrophe: the codices read Πλούτων, nominative, and on their text it is Plouton who mingled, deceived or deceiving, with no disguise and no Zeus; the elided Πλούτων' of Gesner makes the phrase "as Plouton" and gives the deed to Zeus. The child of the deceit is the goddess who "maddens mortals with airy apparitions, / showing forth the stamp of her shape in outlandish forms" (LXXI.6–7; see ἀλλόκοτος). The hymn can be read as making her nature an image of her begetting: born of a god who seemed to be another, she shows herself in shapes not her own.

Deceit kept out of memory. Mnemosyne's hymn opens on her guarding the mind: she is the one "keeping memory always outside mind-harming deceit" (LXXVII.3). The line, as the note at LXXVII.3 sets out, is largely the editors'. The codices read "being always outside evil mind-harming memory"; Hermann's ἔχουσα and μνήμην turn her from one who stands outside bad memory into one who keeps memory outside something, and Wiel's ἀπάτης supplies what she keeps it from. On the printed text memory and deceit are enemies; in the manuscripts the line names no deceit at all.

Deceit in the soul. The hymn to Ares that Abel prints in the last place brings the word inside the worshipper. The speaker asks the god for strength "to bend down in my heart the soul's deceiving impulse" (LXXXVIII.13; see Ἄρης). The impulse that deceives is the soul's own, and the god of war is asked to help master it. Set beside the praise of Hermes, the line shows the word's two faces in one book: deceit as a god's art, and deceit as a weakness a man asks to be rid of.

Places to read

Every line in which ἀπάτη and ἀπατηλός occur, in the order of the book.

XXVIII.5 Hermes rejoices in exercises and in crafty deceits.

LXXI.4 Zeus, playing false as Plouton, mingled with Phersephone in crafty deceits, in Gesner's reading.

LXXVII.3 Mnemosyne keeps memory always outside mind-harming deceit, in Wiel's and Hermann's reading.

LXXXVIII.13 The speaker asks Ares for strength to bend down the soul's deceiving impulse.

Earlier poetry and cult

Hesiod gives Apate a place among the children of Night, beside Love, Old Age and Strife (*Theogony* 224–225).[1188] The deceit of a god in a husband's shape is an old story: Zeus came to Alkmene in the likeness of Amphitryon, as Apollodorus tells it.[1189] No other source gives Zeus Plouton's shape, and the edition's note gives the scene no source; the Orphic theogony told instead that he came to Phersephone as a serpent (see ἄρρητος).

In this edition

The edition renders ἀπάτη "deceit", δολίαις ἀπάταις "crafty deceits" and ἀπατηλόν "deceiving"; the editors' share at LXXI.4 and LXXVII.3 is set out in the notes there. At LXXI.4 the Ionic ending of ἀπάτῃσι is Hermann's (his ἀπάτῃσιν, which Abel's lemma flags *sic*) for the codices' ἀπάταισι, a spelling only.

See also

ἀλλόκοτος; Ἄρης; ἄρρητος; Ἑρμῆς; Μειλινόη; μνήμη; Μνημοσύνη; ψεύδομαι.

[1188] Hesiod, *Theogony* 224–225.

[1189] Apollodorus, *Library* 2.4.8.

ἀρετή · excellence

ἀρετή, *aretē*, "excellence"

Attested: ἀρετῆς (*aretēs*; LX.7, LXIII.11), ἀρετήν (*aretēn*; LXXVI.4). Ἀρετή is excellence of any kind, of a horse, a craftsman or a man, and with the philosophers the virtue that makes a life good. All three places join it to wisdom or learning, and all three are late in the book. In the Charites' hymn it stands in a long negative period that the note at LX.6–9 paraphrases: neither sun nor moon, nor wisdom, nor youth, rouses joy without the Charites, the line itself running "and of wisdom and excellence and workmanlike daring" (LX.7). The note shows that these four lines are not the hymn's own: Ruhnken moved them there out of LXIX, and three of their words are conjectures. Dikaiosyne's hymn says "for in you wisdom reaches the good end of excellence" (LXIII.11), with σοφίη Hermann's and ἐσθλόν Lennep's (the apparatus at LXIII.11): justice is where wisdom arrives at the end virtue aims at. The Mousai are "begetting the blameless excellence of all education" (LXXVI.4), and the note at LXXVI.4–6 calls the vocabulary of those lines a schoolmaster's, not a poet's. The edition renders the word "excellence" at all three places (see Δικαιοσύνη; Μοῦσα; σοφία).

See also

Δικαιοσύνη; Μοῦσα; παιδεία; σοφία; Χάριτες.

ἀσεβέω · be impious

ἀσεβέω, *asebeō*, "be impious"

Attested: ἀσεβοῦσι (*asebousi*; VIII.8), ἀσεβούντων (*asebountōn*; LXX.4). The verb is formed from σέβω, "revere", with the privative: to fail in reverence toward the gods, to act impiously. Helios is "guide of the pious to fair things, fierce against the impious" (VIII.8), where ζαμενής, "fierce", is Dinner's for the codices' δυσμενής, "hostile" (the apparatus at VIII.8). The Eumenides are addressed as "you who look upon the life of all impious mortals, / avengers of the unjust" (LXX.4–5). The note at

LXX.4 records that three of that line's words are Hermann's: the codices read "she who looks upon the life of all", a singular that breaks the chain of plural vocatives. Only Helios' line sets the impious against the pious; elsewhere piety stands alone. Helios guides the εὐσεβεῖς, the proem names "the great boon of Dikaiosyne and of Eusebia" (Prayer 14), the Dream's hymn says "to the pious the end is always the sweeter" (LXXXVI.12), and the Mother of the Gods is asked to come "well pleased with acts of piety" (XXVII.14). The sun sees all, and the Eumenides see the impious: piety is watched in both.

See also

ἄδικος; Δικαιοσύνη; Εὐμενίδες; Ἥλιος.

ἀστασίαστος · free of faction

The political word the collection gives once to Justice and once to the steadfast order of nature that Law keeps, so that the city's peace and the kosmos' share an epithet · Orphic Hymns

ἀστασίαστος, *astasiastos*, "free of faction"

At a Glance

The word. Στάσις is a standing, and so a taking of sides: faction, sedition, civil war, the strife of citizens within one city. Ἀστασίαστος is what is not torn by it, a city at one with itself.

In the Hymns. Two lines in consecutive hymns. Dikaiosyne is "free of faction, dear to all, lover of revel, lovely" (LXIII.8), and Nomos is "the just seal / of the salt sea and of earth — what is steadfast in nature, / unswerving, free of faction, keeping it always by laws" (LXIV.2–4).

In this edition. "Free of faction" at both places.

A place to read. LXIII.5–13, where Dikaiosyne breaks the shifting ones who tilt the scales and rejoices in peace.

Meaning

The word belongs to the assembly and the law-court, not to the old poetry of the gods. Herodotus judged strife within a people as much worse than a war fought with one mind as war is worse than peace (8.3.1).[1190] To call a goddess ἀστασίαστος is to give her the virtue of a well-ordered city, and to call nature so is to see the world as a city in which no part rises against the rest.

Use in the Hymns

Justice without faction. The hymn to Dikaiosyne describes her by her enemies, the shifting ones who tilt the scale-pans insatiably (LXIII.5–7; see ἀλλοπρόσαλλος), and the next line turns to what she is: "free of faction, dear to all, lover of revel, lovely, / rejoicing in peace, zealous for a steadfast life" (LXIII.8–9). The shifting ones, who lean on the scale for the larger share, are the faction; she is the peace of the whole. The hymn's thesis follows (LXIII.10; see ἰσότης). Three words of these lines are not the codices': the note at LXIII.6–7 records that "the shifting ones" is Hermann's ἀλλοπρόσαλλοι for the codices' ἀλλ' ὑπὲρ αὐτοῦ and "heavy", βριαρῇσι, his for βριαραῖσι, and the apparatus at LXIII.8 that the codices read ἀστασίατε.

Nature without faction. In the next hymn the word passes from a goddess to the order of the world. Nomos is "the just seal / of the salt sea and of earth — what is steadfast in nature, / unswerving, free of faction, keeping it always by laws" (LXIV.2–4). The adjectives agree with τὸ βέβαιον, "what is steadfast", not with the god: it is the order Nomos keeps that is unswerving and free of faction, and the god keeps it by laws. The note at LXIV.2–4 reads the seal in the same way, as what makes a thing binding and unalterable, Law keeping rather than imposing. The hymn can be read as making nature a city that stays at peace because its law holds.

Two hymns, one word. Dikaiosyne's hymn closes a run of three on justice, after Nemesis and Dike (the note on LXIII (Placement)), and

[1190] Herodotus 8.3.1.

Nomos' follows it. Between them the word joins the moral order and the cosmic: Dikaiosyne is free of faction among men, and Nomos keeps nature free of it.

Places to read

The two lines in which the word occurs, with the lines that frame them.

LXIII.5–7 Dikaiosyne breaks the shifting ones who tilt the scale-pans insatiably.

LXIII.8–9 She is free of faction, dear to all, rejoicing in peace and zealous for a steadfast life.

LXIV.2–4 Nomos keeps what is steadfast in nature unswerving and free of faction by laws.

Earlier poetry and cult

Solon, in his poem on the city, gives Good Order, Eunomia, the work of ending dissension and the anger of grievous strife (fr. 4.30–39 West; see Εὐνομία).[1191] The collection names Eunomia among the Horai, beside Dike and Eirene (XLIII.2), and its Dikaiosyne, "free of faction" and "rejoicing in peace", can be read as doing the work Solon gave Eunomia.

Later readings

Plato's Socrates tells Thrasymachus in the *Republic* that injustice breeds factions, στάσεις, hatreds and fighting, and justice concord and friendship (1.351d), and when justice has been found in the soul he makes injustice a faction among its three parts, the rising of one part against the whole (4.444b).[1192] In the *Gorgias* he carries the thought to the world, whose order, held together by friendship and justice, gives the whole its name (507e–508a; see κόσμος).[1193] The hymn's Justice "free of faction" stands near the first thought, and the hymn to Nomos can be read as taking the second step, from the city to the order of nature.

[1191] Solon, fr. 4.31–39 West.

[1192] Plato, *Republic* 1.351d, 4.444b.

[1193] Plato, *Gorgias* 507e–508a.

In this edition

The edition renders the word "free of faction" at both places. At LXIII.8 the codices read *ἀστασίατε*; the apparatus names no editor for the form printed. At LXIV.4 *ἀκλινές*, beside it, is Stephanus', for the codices' *ἀκλινῆ* (the note at LXIV.2–4).

See also

ἀλλοπρόσαλλος; Δικαιοσύνη; εἰρήνη; Εὐνομία; ἰσότης; κόσμος; Νόμος; στάσις; σφραγίς.

ἄτη · ruin

ἄτη, *atē*, "ruin"

Attested: *ἄτας* (*atas*; XII.15). Herakles is asked, "come, blessed one, bringing every charm against sickness, / and drive out evil ruin, brandishing the branch in your hand, / and with winged arrows send the harsh dooms away" (XII.14–16). In Homer ἄτη is the blindness the gods send into a man's mind and the ruin that follows from it, and Agamemnon makes her a goddess, Zeus' eldest daughter, who walks over men's heads and harms them (*Iliad* 19.87–94).[1194] In the Hymns the plural is ruin in general, the disasters that sickness and the dooms bring, and the note at XII.14–16 calls the petition medical: the cosmic Herakles of lines 1–13 is asked to act as a healer. The note at XII.15 takes the branch he brandishes to be probably a purificatory or apotropaic one, and observes that the hymn gives the hero no club and no lion-skin, only the bow and the winged arrows. The ruin is to be driven out as the dooms are sent away; *ἀπόπεμπε* at line 16 is the printed reading for the codices' *ἐπίπεμπε*, "send upon" (the apparatus at XII.16).

See also

Ἡρακλῆς; κήρ.

[1194] Homer, *Iliad* 19.87–94.

αὐτάρκεια · self-sufficiency

αὐτάρκεια, *autarkeia*, "self-sufficiency"

Attested: αὐτάρκεια (*autarkeia*; X.13). Physis is "self-sufficiency, Dike, of many names Persuasion of the Charites" (X.13). Αὐτάρκεια is the state of needing nothing outside oneself, ἀρκεῖν αὐτῷ, "to be enough for oneself", and it was a word of the philosophers before it was a word of hymns: for Aristotle the city is the community that has reached the limit of self-sufficiency (*Politics* 1.2, 1252b27–30).[1195] The note on X (Construal) names it, with providence and everlasting life at line 27, as the school vocabulary of the hymn, the words from which a reader coming from the Stoics or from later Platonism will hear a doctrine of immanent nature, and the note at X.13 observes that Physis is then called Dike outright, an identification asserted and not argued. Here the abstraction is a name of the goddess. Plato's Timaeus says that the maker of the world made its body self-sufficient, judging that it would be better so than in need of anything else (*Timaeus* 33d).[1196] The hymn's Nature, "self-fathered" and "all things" (X.10, 28), is self-sufficient in the same sense, and the word can be read as the philosophers' name for what her other titles say in the language of cult.

See also

αὐτοπάτωρ; Δίκη; Φύσις.

βλαψίφρων · mind-harming

βλαψίφρων, *blapsiphrōn*, "mind-harming"

Attested: βλαψίφρονος (*blapsiphronos*; LXXVII.3). Mnemosyne is "keeping memory always outside mind-harming deceit" (LXXVII.3; see ἀπάτη). The compound joins βλάπτω, "harm, hinder", to φρήν, "mind, wits": what damages the understanding. In Homer it is chiefly the gods

[1195] Aristotle, *Politics* 1.2, 1252b27–30.

[1196] Plato, *Timaeus* 33d.

who harm men's wits: Hektor says that far-seeing Zeus "harmed our wits" when the elders kept him and the army from fighting at the ships (*Iliad* 15.721–725), and Eumaios wonders whether "some one of the immortals or of men" has harmed the wits of Telemachus (*Odyssey* 14.178–179).[1197] The note at LXXVII.3 shows that the word has moved: in the codices, "being always outside evil mind-harming memory", it belongs to memory itself, and it comes to deceit only by Hermann's and Wiel's conjectures (see ἀπάτη). In either reading memory and the mind's harm are neighbours, and the goddess of memory can be read as what keeps them apart.

See also

ἀπάτη; μνήμη; Μνημοσύνη.

βουλή · counsel

The deliberate will of gods and men: the counsels of Zeus that sent the child Dionysos below, the unjust and impure counsels of mortals, and the kindly counsel with which five hymns ask their gods to come or to hear · Orphic Hymns

βουλή, *boulē*, "counsel"

At a Glance

The word. Βουλή is counsel: the plan a mind forms, the will that carries it out, and the deliberation that leads to it; in the city it is also the council. In epic the βουλή of Zeus is his plan for the world.

In the Hymns. Eight lines. Five use the formula εὔφρονι βουλῇ, "with kindly counsel" (XIV.12, LIX.20, LXX.1, LXXIV.9, LXXIX.11; see εὔφρονι βουλῇ). Dionysos was brought to Phersephoneia "by the counsels of Zeus" (XLVI.6); the unjust crave the larger share "by unjust counsels" (LXII.7); the Erinyes are "for ever on the wing at the impure counsels of mortals" (LXIX.5).

[1197] Homer, *Iliad* 15.721–725; *Odyssey* 14.178–179.

In this edition. "Counsel" always, and never "purpose", which is kept for γνώμη; the two words share a Key Term.

A place to read. XLVI.1–8, the hymn to Liknites.

Meaning

Γνώμη is the purpose a mind holds; βουλή is the counsel it takes and the will that acts on it. A god's βουλή reaches out into the world and moves it, and a man's βουλή is what he has resolved to do. The collection uses the word for both, and lets them meet: the gods' counsels govern, men's counsels are watched and punished, and the gods are asked to come with counsel that is kindly.

Use in the Hymns

The counsels of Zeus. The hymn to Liknites gives the god's childhood in four lines: "you who once through the thickets kept shaking danced steps / with the graceful nymphs, driven by frenzies, / and by the counsels of Zeus, to noble Phersephoneia / brought, were reared to manhood, dear to the immortal gods" (XLVI.4–7). The note at XLVI.6–7 observes that the child is handed to the queen of the dead in two lines and with no reason given, and that the same relation lies behind XXIX.8 and XXX.6–7, where Phersephone is the mother of Eubouleus (see Λικνίτης). The counsel of Zeus is the only cause the hymn names. The codices of the Semele hymn have the same thought where the printed text has bolts (XLIV.5; see βολίς).

The counsels of mortals. In the hymn to Dike it stands beside γνώμη: what is borne for mortals "by evil purposes" is hard to judge for those who crave the larger share "by unjust counsels" (LXII.6–7; see ἄδικος; γνώμη). The Erinyes, in their hymn, are "for ever on the wing at the impure counsels of mortals" (LXIX.5; see Ἐρινύες). The powers of justice are roused not only by what men do but by what they have resolved, and the collection can be read as placing guilt where the word places it, in the counsel.

Kindly counsel. Five hymns ask their god to come, or at LXX.1 to hear, "with kindly counsel", and the note at LXXIX.11 calls the formula the collection's most persistent close. What is asked of the god in these lines is a will turned toward the worshipper (see εὔφρονι βουλῇ).

The compounds. Kronos and Hermes are "of intricate counsel", ποικιλόβουλος (XIII.2, XXVIII.3), an epithet the note at XIII.7 traces to Hesiod's Prometheus; Proteus and Dionysos are "of many counsels", πολύβουλος (XXV.4, XXX.6); and Eubouleus, "of good counsel", is a name of Dionysos and of Adonis, with Euboulos once of Plouton (XXX.6, LVI.3, XVIII.12; see Εὐβουλεύς; ποικιλόβουλος).

Places to read

Every line in which the noun occurs, in the order of the book.

XIV.12 Rhea is asked to come, saving with kindly counsel.

XLVI.6 Dionysos was brought to Phersephoneia by the counsels of Zeus.

LIX.20 The Moirai are asked to come to the initiates with kindly counsel.

LXII.7 Some crave the larger share by unjust counsels.

LXIX.5 The Erinyes are ever on the wing at the impure counsels of mortals.

LXX.1 The Eumenides are asked to hear with kindly counsel.

LXXIV.9 Leukothea is asked to come to the ships, saving, with kindly counsel.

LXXIX.11 Themis is asked to come well pleased, with kindly counsel.

Earlier poetry and cult

The word closes the fifth line of the *Iliad*: the wrath of Achilles sent many souls to Hades, "and the plan of Zeus was being accomplished" (1.5).[1198] The scholia on the line quote the *Cypria*, which explained the plan: Earth was weighed down by the multitude of men, and Zeus resolved in his shrewd mind to lighten her by the war at Troy, a passage that ends on the *Iliad*'s own half-line, "and the plan of Zeus was being accomplished"

[1198] Homer, *Iliad* 1.5.

(*Cypria* fr. 1 West).[1199] The Liknites hymn's "counsels of Zeus" are, like Homer's, a cause that the story does not need to explain.

Later readings

In the *Acts of the Apostles* Peter tells the crowd at Pentecost that Jesus was given up "by the plan God had fixed and by his foreknowledge" (2.23), the epic word for a god's plan used, independently of the Hymns, of the God of Israel.[1200]

In this edition

The edition renders βουλή "counsel" in all eight places; the Glossary records that XLVI.6 once read "designs". The notes at LXXIX.11 and LXXXVI.5, 8, 17 say that XIV.12 and LIX.20 read "kindly purpose"; the printed English at both reads "kindly counsel". At XLVI.6 βουλῇσι is Hermann's Ionic form (the apparatus at XLVI.6).

See also

ἄδικος; βολίς; γνώμη; Ἐρινύες; Εὐβουλεύς; εὔφρονι βουλῇ; Ζεύς; Λικνίτης; ποικιλόβουλος.

βραβεύω · give judgment on

The umpire's verb, used of Nemesis, who judges all she sees and hears, and of Dikaiosyne, who awards what is due: the language of the games made the language of justice · Orphic Hymns

βραβεύω, *brabeuō*, "give judgment on", "award"

At a Glance

The word. Βραβεύω is to act as βραβεύς, the umpire who watched the contest at the games and gave the prize; so to judge, to arbitrate, to award, and in later Greek to direct and govern.

[1199] *Cypria* fr. 1 West, in the scholia to *Iliad* 1.5.

[1200] *Acts* 2.23.

In the Hymns. Two lines, in two of the three consecutive hymns on justice. Nemesis is told "you look upon all, you hear all, you give judgment on all" (LXI.8), and Dikaiosyne is hailed as "Dikaiosyne greatly exalted, / who by undefiled purposes always award what is due" (LXIII.3–4). The agent noun names Plouton "the judge of deeds unseen and seen" (XVIII.16; see βραβευτής).

In this edition. "Give judgment on" at LXI.8, "award" at LXIII.4.

A place to read. LXI.1–12, the hymn to Nemesis.

Meaning

The umpire does not make the rules and does not punish. He watches the contest and gives each what he has earned by what was seen. The word's two senses, to judge and to award, fall to the two goddesses: Nemesis judges what she has watched, Dikaiosyne awards what is owed. Justice described as an umpire's is justice that depends first on seeing.

Use in the Hymns

Nemesis. The hymn to Nemesis is built on watching. She is "all-seeing, looking upon the life of mortals of many tribes" (LXI.2), and nothing escapes her, not even the soul that overreaches in speech (LXI.6–7; see ἀδιάκριτος ὁρμή). Then the verb: "you look upon all, you hear all, you give judgment on all; / in you are the verdicts of mortals, most high daimon" (LXI.8–9). Three verbs, each with its "all", follow the umpire's order: seeing, hearing, deciding. The verdicts, the next line says, are hers to hold. The printed line sets the third verb apart without the "and" the codices have, so that the judgment can be read as standing apart from the watching that leads to it (the apparatus at LXI.8).

Dikaiosyne. The hymn to Dikaiosyne opens with four lines of address, ending on the verb: "O most just to mortals, rich in blessing, longed for, / on equal terms rejoicing always in just mortals, / all-honoured, of blessed lot, Dikaiosyne greatly exalted, / who by undefiled purposes always award what is due" (LXIII.1–4). The goddess awards τὰ δέοντα, what is needed and owed, and does it "by undefiled purposes" (see γνώμη). The note on

LXIII (Placement) sets the three hymns in order: Nemesis invoked as a power that watches, Dike as an eye that judges, and Dikaiosyne as the one that argues, with a thesis of equality stated at lines 10 and 13. Her rejoicing in just mortals is "on equal terms" (LXIII.2; see ἰσότης), and her hymn's thesis is that she hates the larger share and rejoices in equality (LXIII.10).

Plouton. The agent noun stands once, of the god below: "You alone were born the judge of deeds unseen and seen" (XVIII.16; see βραβευτής). The three judges of the collection, Nemesis, Dikaiosyne and Plouton, can be read as watching three things: the mind, the share, and the deeds the living hid.

Places to read

The two lines in which the verb occurs, in the order of the book.

LXI.8 Nemesis looks upon all, hears all, gives judgment on all.

LXIII.4 Dikaiosyne by undefiled purposes always awards what is due.

Earlier poetry and cult

The umpire belongs to the games. In Sophocles' *Electra* the old servant's false tale of Orestes' death at Delphi has the appointed umpires shake the lots and set the chariots in their places before the start (709–710).[1201] The tale's umpires decide nothing about the crash that follows; they draw the lots and set the order.

Later readings

Plato's Socrates, in the *Protagoras*, refuses an umpire for an argument. When Hippias proposes one, Socrates answers that it would be shameful to choose an umpire of the discussion: one worse than the speakers should not preside over the better, one like them would do as they do, and none better than Protagoras could be found (338b–c).[1202] The *Letter to the Colossians*, which goes under Paul's name, asks that the peace of Christ be

[1201] Sophocles, *Electra* 709–710.

[1202] Plato, *Protagoras* 338b–c.

the umpire in their hearts (*Colossians* 3.15), the verb carried, independently of the Hymns, from the stadium to the inner life.[1203]

In this edition

The edition renders βραβεύω "give judgment on" of Nemesis and "award" of Dikaiosyne, and the noun "judge" at XVIII.16. At LXIII.4 "undefiled" renders καθαραῖς, the Glossary's word for καθαρός, which leaves "pure" to ὅσιος.

See also

ἀδιάκριτος ὁρμή; βραβευτής; γνώμη; Δικαιοσύνη; ἰσότης; Νέμεσις; Πλούτων.

γλώσσης ὅπλον · weapon of the tongue

γλώσσης ὅπλον, *glōssēs hoplon*, "weapon of the tongue"

Attested: γλώσσης δεινὸν ὅπλον (*glōssēs deinon hoplon*; XXVIII.10). Hermes is "dread weapon of the tongue, the thing revered among men" (XXVIII.10). The god is not given a weapon of speech; he is one. Three lines before, the same hymn has him hold "the blameless weapon of peace" (XXVIII.7), which can be read as his herald's staff, and the two weapons can be read as the two sides of the messenger: the staff that keeps men safe and the tongue that persuades or deceives them. The note at XXVIII.4, 6, 10, 12 counts four of the hymn's twelve lines about speech: "prophet of the word to mortals" (XXVIII.4), "interpreter of all things" (XXVIII.6), this line, and the close, which asks for a good end "in works, in the graces of the word, and in remembrances" (XXVIII.12). The note observes that the close keeps the standing petition for a good end and adds to it the graces of speech and remembrance, the most sustained request of its kind in the collection. The hymn also calls him one who rejoices "in crafty deceits" (XXVIII.5), and the weapon is "dread" because the word cuts both ways. The sophist Gorgias of Leontini, praising Helen, called

[1203] *Colossians* 3.15.

speech a great lord, which with the smallest and least visible body accomplishes the most divine works (*Encomium of Helen* 8).[1204]

See also

Ἑρμῆς; λόγος.

γνώμη · purpose

What a mind intends, in men and in gods: judged pure or impure, straight or turning, watched by Nemesis, laid up in the breast and sent in dreams, and asked of the gods themselves when they come · Orphic Hymns

γνώμη, *gnōmē*, "purpose"

At a Glance

The word. Γνώμη, from the root of γιγνώσκω, "know", is a mind's judgement and the intention it settles into: opinion, resolve, purpose, the way a person is minded. It is what a man has in mind before he acts, and so where his character shows.

In the Hymns. Thirteen lines. The gods' purposes, held or asked for when they come, are "undefiled" (LVIII.9, LXIII.4), "good" (LXII.10), "straightest" (LXIV.9), "pure" (LXX.11), "straight" (LXXXVI.17). Men's purposes are "evil" (LXII.6) and "impure, all-overweening, turning from side to side" (LXI.12), and Nemesis has "the purpose of all" in her care (LXI.6).

In this edition. "Purpose" in every place, and never "counsel", the edition's word for βουλή; the two words share a Key Term.

A place to read. LXXXVI.1–18, the hymn to Oneiros, which is built on the word.

Meaning

The collection's moral vocabulary gathers about this word. Deeds are named rarely in the Hymns; purposes often, and mostly with a quality:

[1204] Gorgias, *Encomium of Helen* 8.

pure, undefiled, good, straight, or evil, impure, turning. The same qualities are asked of the gods and judged in men. A god who comes "with pure purposes" brings into the rite the mind the worshipper is meant to have, and the hymns can be read as treating right intention as the meeting-place of god and man.

Use in the Hymns

Men's purposes, watched. Nemesis is the watcher of purposes: "for the purpose of all is ever your care, nor does it escape you, / the soul that overreaches in the undiscriminating rush of words" (LXI.6–7; see ἀδιάκριτος ὁρμή). Her hymn ends by asking her to put an end to "all-hateful / purposes, impure, all-overweening, turning from side to side" (LXI.11–12; see ἀλλοπρόσαλλος). Dike comes down on "all that is borne for mortals by evil purposes" (LXII.6; see βουλή). Mnemosyne puts in mind "whatever each man lays up always as purpose in his breast" (LXXVII.7), and the note at LXXVII.5, 7 observes that γνώμη there stands beside νόος, φρήν and the philosopher's λογισμός, a vocabulary of the mind in a hymn to memory.

The gods' purposes, asked. At the close of three hymns the god's coming is qualified by its purpose, and the Dream's makes a fourth (LXXXVI.17). Eros is asked to "come to the initiates with undefiled purposes" (LVIII.9), Dike is told "come, goddess, righteous, upon good purposes" (LXII.10), and the Eumenides are told "I call upon you to draw near with pure purposes" (LXX.11). Two gods hold such purposes as their own: Dikaiosyne awards what is due "by undefiled purposes" (LXIII.4; see βραβεύω), and Nomos is "companion of the straightest purposes, unwarped for ever" (LXIV.9; see ἀδιάστροφος). The adjectives are the same that judge men's purposes, turned the other way.

The Dream. The note at LXXXVI.5, 8, 17 calls the hymn to Oneiros built on the word. The god sends "in sleep, the purposes of the blessed" (LXXXVI.5); the dreamers, taking the good "beforehand in their purposes" (LXXXVI.8), live with delight; and the god himself is asked to come "with straight purposes in all things" (LXXXVI.17; see γνώμαις

ὀρθαῖς). The purposes of the gods pass into men in sleep and become theirs, and the hymn asks that the passage be straight.

Deo's purposes. Once the purpose belongs to a goddess acting in story. Kyrbas is hailed as "you who by Deo's purposes changed your holy body, / putting on the beast-moulded form of a dark serpent" (XXXIX.7–8), where γνώμῃσιν is Hermann's Ionic form (the apparatus at XXXIX.7).

Places to read

Every line in which the noun occurs, in the order of the book.

XXXIX.7 Kyrbas changed his holy body by Deo's purposes.

LVIII.9 Eros is asked to come to the initiates with undefiled purposes.

LXI.6 The purpose of all is ever Nemesis' care.

LXI.12 She is asked to end purposes impure, all-overweening, turning from side to side.

LXII.6 Dike comes down on what is borne for mortals by evil purposes.

LXII.10 She is asked to come upon good purposes.

LXIII.4 Dikaiosyne by undefiled purposes always awards what is due.

LXIV.9 Nomos is companion of the straightest purposes.

LXX.11 The Eumenides are asked to draw near with pure purposes.

LXXVII.7 Mnemosyne puts in mind what each man lays up as purpose in his breast.

LXXXVI.5 Oneiros sends secretly, in sleep, the purposes of the blessed.

LXXXVI.8 The good is taken up beforehand in the dreamers' purposes.

LXXXVI.17 Oneiros is asked to draw near with straight purposes in all things.

Earlier poetry and cult

Theognis tells Kyrnos that of all the gods' gifts to men γνώμη is the finest, for in it are the bounds of every thing (1171–1172).[1205] Heraclitus, as the biographer Diogenes Laertius quotes him, makes wisdom one thing: to

[1205] Theognis 1171–1172.

know the purpose by which all things are steered through all (B41).[1206] The hymn to Nomos, who "holds the tiller of living things" as "companion of the straightest purposes" (LXIV.8–9), can be read beside Heraclitus' steering purpose.

Later readings

Aristotle, in the *Nicomachean Ethics*, makes γνώμη the quality for which we say men have judgement: a right discerning of what is equitable (6.11, 1143a19–24).[1207] Aristotle's γνώμη is a judgement, the collection's a purpose; both are the mind turned toward what is due, and Dikaiosyne awarding "by undefiled purposes" can be read as standing between them.

In this edition

The edition renders γνώμη "purpose" at all thirteen places, a ruling the note at LXXVII.5, 7 records against βουλή, "counsel". That note and the note at LXXXVI.5, 8, 17 say that XXXIX.7 reads "designs"; the printed English reads "by Deo's purposes", as the Glossary records. "Undefiled" renders καθαραῖς at LVIII.9 and LXIII.4, and "pure" ὁσίῃσι at LXX.11, where it is Hermann's Ionic form (the apparatus at LXX.11).

See also

ἀδιάκριτος ὁρμή; ἀδιάστροφος; ἀλλοπρόσαλλος; βουλή; βραβεύω; γνώμαις ὀρθαῖς; Μνημοσύνη; Νέμεσις; Νόμος; ὄνειρος.

διάνοια · understanding

The thinking mind, asked of Nemesis as a good understanding and given straight by the Mousai, a faculty the collection's goddesses guard and correct rather than inspire · Orphic Hymns

διάνοια, *dianoia*, "understanding"

[1206] Heraclitus, fr. B41 Diels–Kranz, in Diogenes Laertius 9.1.

[1207] Aristotle, *Nicomachean Ethics* 6.11, 1143a19–24.

At a Glance

The word. Formed from διανοέομαι, "think through, intend": thought as it is carried through, and so a man's intention, the purpose he has in mind, and the understanding that does the thinking.

In the Hymns. Two lines. Nemesis is asked to "grant us a good understanding" (LXI.11), and the Mousai are "straight-givers of the understanding" (LXXVI.5).

In this edition. "Understanding" at both places.

A place to read. LXXVI.1–7, the opening of the hymn to the Mousai.

Meaning

The word can be neutral, a man's design, good or bad, or it can name the faculty itself. The Hymns use it of the faculty and give it a moral quality: it can be good, and it can be given straight, which means that it can also be bad and crooked. The understanding in the Hymns is not inspired by the gods but set right by them, and the powers who give it are a goddess of retribution and the goddesses of education.

Use in the Hymns

Asked of Nemesis. The hymn to Nemesis puts her jurisdiction in the mind: nothing escapes her, not even the soul that overreaches in speech (LXI.6–7; see ἀδιάκριτος ὁρμή), and the note at LXI.5 says that these lines locate her jurisdiction in the mind rather than in the act. The petition follows from it: "and grant us a good understanding, putting an end to all-hateful / purposes, impure, all-overweening, turning from side to side" (LXI.11–12; see ἀλλοπρόσαλλος; γνώμη). The goddess who punishes the overreaching soul is asked first for a good understanding, so that there will be nothing to punish. The good understanding is the remedy, and the purposes that turn from side to side are the disease.

Given straight by the Mousai. The Mousai, in their hymn, are not asked for song. They are "begetting the blameless excellence of all education, / nurses of the soul, straight-givers of the understanding, / and queens, guides of the greatly able mind" (LXXVI.4–6; see ἀρετή; παιδεία).

The title ὀρθοδότειραι, "straight-givers", makes the understanding a thing that can be bent, and puts the Mousai to straightening it.

Straight and crooked. The two places belong together with the collection's language of straight purposes. Nomos is "companion of the straightest purposes" (LXIV.9; see ἀδιάστροφος) and the Dream is asked to come with "straight purposes" (LXXXVI.17; see γνώμαις ὀρθαῖς), while the unjust work "by unjust counsels" (LXII.7; see βουλή). The understanding that the Mousai give straight is the one the Nemesis hymn calls good.

Places to read

The two lines in which the word occurs.

LXI.11 Nemesis is asked to grant a good understanding and end purposes that turn from side to side.

LXXVI.5 The Mousai are nurses of the soul, straight-givers of the understanding.

Earlier poetry and cult

In Herodotus the word is a man's design. Croesus, troubled by the growing power of Persia, tested the oracles "with this intention" before making war (1.46.2), and Alexander of Macedon rides to the Greek lines at night to reveal the intention of Mardonios (9.45.3).[1208] The intention can be read by others and can be good or bad, and the Hymns' good understanding keeps that moral side.

Later readings

Plato made the word a name for thinking itself. In the *Sophist* the Stranger has Theaetetus agree that thought and speech are the same, "except that the dialogue of the soul with itself within, without voice, has been named by us thought", διάνοια, and that opinion is the completion of thought (263e–264b; see δόξα).[1209] In the *Republic* the state of the geometers, who

[1208] Herodotus 1.46.2, 9.45.3.

[1209] Plato, *Sophist* 263e–264b.

reason from hypotheses, is named διάνοια: Glaucon puts it as something between opinion and mind, Socrates approves, and sets it on the second of the four segments of the divided line, below intellection (6.511d–e).[1210] The Mousai who are "guides of the greatly able mind" and "straight-givers of the understanding" can be read beside that ladder, independently of Plato, the understanding below the mind and guided toward it.

In this edition

The edition renders διάνοια "understanding" at both places, and the English word renders nothing else in the collection. At LXXVI.5 διανοίης is Abel's for the codices' διανοίας (the apparatus at LXXVI.5).

See also

ἀδιάκριτος ὁρμή; ἀδιάστροφος; ἀλλοπρόσαλλος; ἀρετή; βουλή; γνώμαις ὀρθαῖς; γνώμη; δόξα; Μοῦσα; Νέμεσις; νόος; παιδεία.

Δικαιοσύνη · Dikaiosyne

Justice as a virtue made a goddess: the subject of the one hymn in the collection that argues a thesis, that she hates the larger share and rejoices in equality · Orphic Hymns

Δικαιοσύνη, *Dikaiosynē*, "Dikaiosyne"; δικαιοσύνη, *dikaiosynē*, "justice"

At a Glance

The word. Δικαιοσύνη is the quality of the δίκαιος, the just man: justice as a virtue of character and of a city, where Δίκη is justice as judgment and its goddess. The noun is younger than Dike and rarely a goddess.

In the Hymns. Five places. A hymn is headed "TO DIKAIOSYNE" (LXIII title) and names her "Dikaiosyne greatly exalted" (LXIII.3); the proem calls on "the great boon of Dikaiosyne and of Eusebia" (Prayer 14); and Helios is "shower of justice" and "eye of justice" (VIII.16, 18).

[1210] Plato, *Republic* 6.511d–e.

In this edition. "Dikaiosyne", transliterated, for the goddess; "justice" in the hymn to Helios.

A place to read. LXIII.1–16, the hymn to Dikaiosyne.

Meaning

Dike sees from Zeus' throne and strikes the unjust; Dikaiosyne is the justness that makes judgment unnecessary, the balance in which no one takes more than his share. The collection gives the two goddesses consecutive hymns and different work. The note on LXIII (Placement) calls this the third of the three hymns on justice and the one that argues: Nemesis watches, Dike judges, and Dikaiosyne has a thesis, stated at line 10 and again at 13, and a mechanism for it.

Use in the Hymns

A hymn with a thesis. The argument runs through the hymn and is told under its words. She rejoices in just mortals "on equal terms" (LXIII.2; see ἰσότης) and by undefiled purposes awards what is due (LXIII.4; see βραβεύω). She breaks the shifting ones who tilt the scale-pans insatiably (LXIII.5–7; see ἀλλοπρόσαλλος), she is free of faction and rejoices in peace (LXIII.8–9; see ἀστασίαστος; εἰρήνη), and the reason follows in two clauses: she hates the larger share and rejoices in equality (LXIII.10; see τὸ πλέον), and in her, wisdom reaches the good end of excellence (LXIII.11; see ἀρετή). The note on LXIII counts four words of the equality vocabulary in sixteen lines: ἐξ ἰσότητος, "on equal terms" (2), πλάστιγξι, "scale-pans" (7), ἰσότητι, "equality" (10), and ἰσορροπίῃσιν, "even balances" (13).

The petition. The thesis returns in the prayer: "Hear, goddess, breaking the badness of mortals justly, / that by even balances a good life may always travel on" (LXIII.12–13). The note at LXIII.5, 12 observes that the goddess is unbreakable and she breaks: ἄθραυστος at line 5, θραύεις in the same line and θραύουσα at line 12, the same verb three times in seven lines, once of what cannot be done to her and twice of what she does, so that the conscience that cannot be broken is what does the breaking. What she breaks is badness, and what she keeps is a balance on which a

good life travels. The hymn ends on the widest scale, the life of all living things that Earth and the sea-god nurse (LXIII.14–16; see Γαῖα).

A great boon. In the proem the call falls not on the goddess herself but on her gift: "and the great boon of Dikaiosyne and of Eusebia, / I call on" (Prayer 14–15; see ἀσεβέω; Εὐσέβεια). Justice and piety, the right toward men and the right toward the gods, are named together as one gift.

Helios' justice. The noun stands twice in the hymn to Helios, who is "shower of justice" (VIII.16; see ἀναδείκνυμι) and "eye of justice, light of life" (VIII.18; see ὄμμα δικαιοσύνης). The sun that sees everything is the one that shows justice to men.

Places to read

Every place in which the word stands, in the order of the book.

Prayer 14 The proem names the great boon of Dikaiosyne and of Eusebia.

VIII.16 Helios is shower of justice, lover of streams, master of the kosmos.

VIII.18 Helios is eye of justice, light of life.

LXIII title The hymn is headed to Dikaiosyne.

LXIII.3 She is all-honoured, of blessed lot, Dikaiosyne greatly exalted.

Earlier poetry and cult

In Herodotus the noun names a man's character: his Deioces, wanting to be king of the Medes, practised justice the more zealously in a time of lawlessness, knowing that the unjust is the enemy of the just (1.96.2).[1211] A line among the verses of Theognis makes justice the sum of the virtues: "in justice all excellence is summed up together" (147).[1212] The hymn's "for in you wisdom reaches the good end of excellence" (LXIII.11) can be read as making the same claim in its own words. Simonides' definition, as Plato's Polemarchos reports it, is that it is just "to give to each what is owed"

[1211] Herodotus 1.96.2.

[1212] Theognis 147.

(*Republic* 1.331e), the rule the hymn's goddess keeps when she awards what is due.[1213]

Later readings

In the *Republic* justice becomes a harmony of the soul. The just man, Socrates says, sets his own house in order, rules himself and becomes his own friend, and fits together the three parts of his soul "like three limiting notes of a scale, the nete, the hypate and the mese", binding them all and becoming one out of many (4.443d–e).[1214] Plato's strings can be read as the strings of the collection's Apollo, who tunes the pole of heaven from nete to hypate (XXXIV.17–18; see ἁρμονία), and Plato's justice is the hymn's even balance in another figure, independently of the Hymns. Aristotle calls justice in its widest sense complete virtue, not simply but in relation to another, and so it is often thought the greatest of the virtues, more wonderful than the evening or the morning star, and quotes the line of Theognis as a proverb (*Nicomachean Ethics* 5.1, 1129b25–30).[1215] The Roman jurist Ulpian, in the third century AD, gave the law's definition: "Justice is the will, steady and unending, to give each person what is his by right" (*Digest* 1.1.10).[1216]

In this edition

The edition transliterates the goddess "Dikaiosyne" at Prayer 14, LXIII title and LXIII.3, and renders the noun "justice" at VIII.16 and 18. At LXIII.3 πάντιμ' is Dinner's for the codices' πάντιμε and μεγαλαυχές Abel's for μεγαλαυχής; at LXIII.13 ἰσορροπίῃσιν is Hermann's for ἰσορροπίαισιν and ὁδεύῃ Abel's for ὁδεύοι (the apparatus at LXIII.3 and 13). At VIII.16 "shower" renders a word the codices do not give (see ἀναδείκνυμι).

[1213] Plato, *Republic* 1.331e.

[1214] Plato, *Republic* 4.443d–e.

[1215] Aristotle, *Nicomachean Ethics* 5.1, 1129b25–30.

[1216] Ulpian, in *Digest* 1.1.10 pr.

See also

ἀλλοπρόσαλλος; ἀναδείκνυμι; ἀρετή; ἁρμονία; ἀσεβέω; ἀστασίαστος; βραβεύω; Γαῖα; Δίκη; εἰρήνη; Εὐσέβεια; ἰσότης; ὅμμα δικαιοσύνης; τὸ πλέον.

δικασπόλος · judge

δικασπόλος, *dikaspolos*, "judge"

Attested: δικασπόλοι (*dikaspoloi*; LXIX.11). An epic word for one who deals in judgments, formed from δίκη and the root of πολέω, "busy oneself with". It closes the description of the Erinyes, who "cast the eye of Dike, judges for evermore" (LXIX.11; see Δίκη; Ἐρινύες). The goddesses who pursue the guilty are given the title of those who pronounce on them. In Homer the δικασπόλοι are the kings and elders who give judgment among men. Achilles swears by the sceptre that will never sprout again, which "the sons of the Achaeans carry in their hands, the judges, / who guard the ordinances that come from Zeus" (*Iliad* 1.237–239), and in the underworld Odysseus' mother tells him that Telemachos keeps his lands and shares in the feasts "that a judge ought to share in" (*Odyssey* 11.185–186).[1217] The hymn's Erinyes hold the human office for evermore, and their judging is not a sentence spoken in the assembly but an eye that never closes. The collection's other judge is Plouton, "born the judge of deeds unseen and seen" (XVIII.16; see βραβευτής).

See also

βραβευτής; Δίκη; Ἐρινύες.

Δίκη · Dike

Justice as a goddess: an eye that sits on the throne of Zeus and looks down on the life of men, lent to the Erinyes as their office, and named with Eunomia and Eirene among the Horai · Orphic Hymns

Δίκη, *Dikē*, "Dike"; δίκη, *dikē*, "justice", "verdict"

[1217] *Iliad* 1.234–239; *Odyssey* 11.184–186.

At a Glance

The word. Δίκη is first the way things are done, then what is right, a judgment and a suit at law. As a goddess Dike is the daughter of Zeus, one of the Horai in Hesiod, and the power who sees and reports the wrongs of men.

In the Hymns. Nine places. The goddess has her own hymn, headed ΔΙΚΗΣ (LXII title), whose first line sings "the eye of Dike" (LXII.1); she is named in the proem (Prayer 25), among the Horai (XLIII.2) and as a name of Physis (X.13); the Erinyes "cast the eye of Dike" (LXIX.11); and the common noun stands three times (LIX.9, LXI.9, LXII.8).

In this edition. "Dike" for the goddess; "justice" and "verdicts" for the common noun.

A place to read. LXII.1–11, the hymn to Dike.

Meaning

The goddess and the noun are one word, and the Hymns pass between them without a seam: the same hymn sings Dike's eye in its first line and has her "rouse justice" in its eighth. Dike is justice as something that sees and acts, not as a rule: the unjust deeds she reaches are "hard to judge" (LXII.7), and she reaches them from above.

Use in the Hymns

The eye on the throne. The hymn begins with an organ, not a person: "I sing the eye of Dike, all-seeing, splendid of form, / who also sits upon the sacred throne of Zeus the lord / and looks down from heaven on the life of mortals of many tribes" (LXII.1–3; see ἀγλαόμορφος; ὄμμα Δίκης). The opening, and the eye that has become the goddess by line 8, are told under ὄμμα Δίκης (the note at LXII.1). The note at LXII.2–3 weighs the throne. With the accusative she sits on the holy throne of Zeus, not beside it as in Hesiod, and the hymn gives her the looking down rather than the reporting up. What the eye sees the hymn goes on to tell, Dike bearing down on the unjust and drawing unlike things together by truth (LXII.4–9; see ἄδικος; ἀλήθεια; ἀνόμοιος), and its petition asks her to come "upon

good purposes, / that life's fated day may ever come to pass" (LXII.10–11; see γνώμη).

The eye as an office. Seven hymns later the Erinyes "cast the eye of Dike, judges for evermore" (LXIX.11; see δικασπόλος; Ἐρινύες; ὄμμα Δίκης).

In company. The proem names her between Pistis and an otherwise unknown goddess: "and Pistis, and Dike, and the blameless Thesmodoteira" (Prayer 25; see Πίστις), and the note at Prayer 25 suggests that the company may make Thesmodoteira, "Giver of Law", another personified abstraction. The Horai are "Eunomia and Dike and Eirene rich in blessing" (XLIII.2; see εἰρήνη; Ὧραι), and Physis is called Dike outright (X.13; see αὐτάρκεια).

The common noun. Nemesis is told "in you are the verdicts of mortals, most high daimon" (LXI.9; see Νέμεσις), opinion drives its chariot "past the bound of justice" (LIX.9; see δόξα), and in Dike's own hymn the line "you alone come down upon them and rouse justice against the unjust" (LXII.8) uses the common noun of the goddess's work. The three hymns on justice, Nemesis, Dike and Dikaiosyne, stand together (the note on LXII, Placement; see Δικαιοσύνη).

Places to read

Every line and heading in which the goddess or the word is named, in the order of the book.

Prayer 25 The proem calls on Pistis, Dike and the blameless Thesmodoteira.

X.13 Physis is called self-sufficiency, Dike, Persuasion of the Charites.

XLIII.2 The Horai are Eunomia and Dike and Eirene rich in blessing.

LIX.9 Opinion drives its chariot past the bound of justice.

LXI.9 In Nemesis are the verdicts of mortals.

LXII title The hymn is headed to Dike.

LXII.1 The hymn sings the eye of Dike, all-seeing, splendid of form.

LXII.8 Dike alone comes down on the unjust and rouses justice against them.

LXIX.11 The Erinyes cast the eye of Dike, judges for evermore.

Earlier poetry and cult

Hesiod gives Dike her seat and her work. She is a maiden, born of Zeus, honoured among the gods of Olympos, and whenever anyone harms her with crooked words "she sits at once beside her father Zeus, son of Kronos, / and tells of the unjust mind of men", until the people answer for the recklessness of their kings (*Works and Days* 256–262).[1218] Solon's Dike "silently knows what is and what has been", and in time comes to exact the penalty (fr. 4.14–16 West).[1219] Heraclitus makes her the guardian of the measures of the world: "the Sun will not pass beyond his measures; if he does, the Erinyes, the allies of Dike, will track him down" (B94).[1220] His Erinyes serve Dike as the hymn's Erinyes cast her eye, independently of each other. In Parmenides it is Dike "of many penalties" who keeps the keys of the gates of Night and Day (B1.14).[1221]

Later readings

A speech of the fourth century BC preserved among Demosthenes' works urges the jurors to honour Eunomia, and "inexorable and august Dike, whom Orpheus, who showed us the holiest rites, says sits beside the throne of Zeus and oversees all the affairs of men" (*Against Aristogeiton* I 11; see ἀναδείκνυμι).[1222] The Orphic poem the orator knew put her beside the throne; the hymn puts her on it. Plato's Athenian, in the *Laws*, after the "old saying" that god holds beginning, end and middle of all things, adds that justice always follows him, the avenger of those who fall short of the divine law (4.715e–716a; see ἀρχὴ πάντων πάντων τε τελευτή).[1223]

[1218] Hesiod, *Works and Days* 256–262.

[1219] Solon, fr. 4.14–16 West.

[1220] Heraclitus, fr. B94 Diels–Kranz.

[1221] Parmenides, fr. B1.14 Diels–Kranz.

[1222] [Demosthenes], *Against Aristogeiton* I (25).11.

[1223] Plato, *Laws* 4.715e–716a.

In this edition

The edition transliterates the goddess "Dike" at Prayer 25, X.13, XLIII.2, LXII title, LXII.1 and LXIX.11, and renders the common noun "justice" at LIX.9 and LXII.8 and "verdicts" for the plural δίκαι at LXI.9. The adjective δίκαιος is "just" or "righteous", and δικαίη at LXII.4 is Hermann's for the codices' δίκαια (the apparatus at LXII.4).

See also

ἀγλαόμορφος; ἄδικος; ἀλήθεια; ἀναδείκνυμι; ἀνόμοιος; ἀρχὴ πάντων πάντων τε τελευτή; αὐτάρκεια; γνώμη; Δικαιοσύνη; δικασπόλος; δόξα; ἐγείρω; εἰρήνη; Ἐρινύες; Νέμεσις; ὄμμα Δίκης; Πίστις; Ὧραι.

δόξα · opinion

The charioteer who drives over the whole earth past every bound on the plain where the Moirai walk, and the view of life the avenging goddesses are asked to soften · Orphic Hymns

δόξα, *doxa*, "opinion", "view", "glory"

At a Glance

The word. From δοκέω, "seem, think": what seems so to someone, an opinion, an expectation; and how someone seems to others, his repute, his glory. The word faces both ways, toward what a man thinks and toward what is thought of him.

In the Hymns. Three lines. Zeus is asked for "the blameless glory of wealth" (XV.11); on the plain of doom "opinion drives the all-earth chariot" (LIX.8–9); and the Erinyes, called Moirai, are asked to change to "a gentle-minded, soft-hearted view of life" (LXIX.13). The compound εὔδοξος, "of good repute", stands in four more.

In this edition. "Glory" (XV.11), "opinion" (LIX.9) and "view" (LXIX.13).

A place to read. LIX.1–14, the hymn to the Moirai as far as the eye of Zeus.

Meaning

The opinion of the Hymns is men's opinion: what they expect and reckon on, as against what is allotted and what the gods see. The glory is men's too, the repute that wealth and contests bring. In both senses δόξα belongs to the side of seeming, and in the Moirai's hymn it is set against the one power that sees.

Use in the Hymns

Opinion's chariot. The Moirai leave their dark lake to range over the earth, and the hymn tells them: "you walk, veiled in your robes of purple linen, / on the plain of doom, where opinion drives the all-earth chariot / past the bound of justice and of hope and of cares" (LIX.7–9), and of law and lawful rule (LIX.10; see ἀρχή). The Moirai walk; opinion drives. Its chariot covers the whole earth and passes every limit, of justice, of hope and of worry, of the oldest law and of rule. The next sentence answers it: "for Moira alone looks down upon life" (LIX.11; see Διὸς ὄμμα τέλειον). The hymn can be read as setting the reckoning of men, which outruns every bound, against the allotment of the Moirai, which sees every end, and the plain on which opinion drives is the plain of doom, μόρσιμον, where whatever opinion expects will meet what is allotted.

A view of life. The hymn to the Erinyes ends by naming its goddesses Moirai and asking: "But, Moirai goddesses, snake-tressed, of many forms, / make the change to a gentle-minded, soft-hearted view of life" (LXIX.12–13; see Ἐρινύες; Μοῖραι). The note at LXIX.3, 9, 12 observes that the identification is not glossed and is not obviously an error, since the Erinyes enforce what is allotted and the last line asks for a change of allotment, μετάθεσθε. The view to be changed can be read as the goddesses' own view of human life, which is to become gentle; δόξα here is the gods' opinion of men, as at LIX it was men's reckoning of their own lives.

Glory and good repute. Zeus, at the close of his hymn, is asked with health and peace for "the blameless glory of wealth" (XV.11; see εἰρήνη). The compound εὔδοξος gives good repute to deeds and to their end: the

Stars are asked to come "accomplishing a noble course for works of good repute" (VII.13), Nike is asked to come "always bringing a good end upon deeds of good repute" (XXXIII.8–9), the glory of contests rests "upon Nike of good repute" (XXXIII.7), and the Daimon is asked for "a glorious, sweet and noble end to life" (LXXIII.9; see γλυκερὴ βιότοιο τελευτή), where εὔδοξον is Hermann's for the codices' ἔνδοξον (the apparatus at LXXIII.9).

Places to read

The three lines in which the noun occurs; the four lines of the compound εὔδοξος (VII.13, XXXIII.7, 9, LXXIII.9) are not listed.

XV.11 Zeus is asked for peace the goddess and the blameless glory of wealth.

LIX.8–9 On the plain of doom opinion drives the all-earth chariot past the bound of justice.

LXIX.13 The Erinyes, called Moirai, are asked to change to a gentle-minded view of life.

Earlier poetry and cult

The philosophers had already set seeming against truth. The poet and philosopher Xenophanes of Kolophon, of the sixth century BC, says that no man has seen the plain truth about the gods and all the things he speaks of, nor will any know it, and that even if a man should chance to say what is so, he himself would not know it, "but over all things lies seeming" (B34).[1224] Parmenides is carried in a chariot to the goddess who tells him he must learn both "the untrembling heart of truth well rounded / and the opinions of mortals, in which there is no true trust" (B1.28–30).[1225] His chariot carries the man to the truth, the hymn's carries opinion away from every bound; the two images can be read together, independently of each other.

[1224] Xenophanes, fr. B34 Diels–Kranz.

[1225] Parmenides, fr. B1.28–30 Diels–Kranz.

Later readings

In the *Phaedrus* Plato's Socrates describes the souls that drive their chariots round the heavens toward the plain of truth: those that fail to see what is, maimed and with broken wings, go away and feed on opinion as their food (248b).[1226] Plato's charioteers are souls and his plain the plain of truth; the hymn's charioteer is opinion itself and its plain the plain of doom. In the *Republic* opinion stands between knowledge and ignorance, set over what both is and is not (5.477a–478d), and in the *Sophist* it is the completion of thought (264b; see διάνοια).[1227]

In this edition

The edition renders the noun "glory" at XV.11, "opinion" at LIX.9 (in the English line before) and "view" at LXIX.13, and the compound εὔδοξος "of good repute" (VII.13, XXXIII.7, 9) and "glorious" (LXXIII.9). At LXIX.13 πρηΰνοον is Hermann's for the codices' πραΰνοον (the apparatus at LXIX.13). The close of XV in which "glory of wealth" stands is the received one; the variant from the codex Thryllitianus, which replaces lines 7–11, asks for a sound mind, health and peace and has no glory of wealth (the note on XV, Variant).

See also

ἀρχή; γλυκερὴ βιότοιο τελευτή; διάνοια; Διὸς ὄμμα τέλειον; εἰρήνη; Ἐρινύες; Μοῖραι; Νίκη.

ἐκτόπιος · outlandish

ἐκτόπιος, *ektopios*, "outlandish"

Attested: ἐκτοπίους (*ektopious*; LVIII.10). Formed from ἐκ and τόπος, "place": out of place, strange, away from where a thing belongs. The hymn to Eros closes with it: "But, blessed one, come to the initiates with undefiled purposes, / and send base and outlandish impulses away from

[1226] Plato, *Phaedrus* 248a–b.

[1227] Plato, *Republic* 5.477a–478d; *Sophist* 264b.

them" (LVIII.9–10; see Ἔρως; ὁρμή). The god of desire, who holds the tiller of the world, is asked to steer the initiates' desires, keeping the pure purposes and sending away the impulses that are base and out of their place. The edition renders the word "outlandish", the English it also gives ἀλλόκοτος at LXXI.7, so that two Greek words share it (see ἀλλόκοτος). The line carries no apparatus entry. The kin word ἔκτοπος, "out of the way", is a word of the rite's purity in Euripides: as the Bacchants approach, the chorus calls, "Who is in the road? Who? Let him be out of the way, within doors, and let every mouth keep holy silence" (*Bacchae* 68–70).[1228]

See also

ἀλλόκοτος; Ἔρως; ὁρμή.

ἐπεγείρω · rouse

ἐπεγείρω, *epegeirō*, "rouse", "rouse against"

Attested: ἐπεγείρεις (*epegeireis*; LXII.8), ἐπεγείρουσα (*epegeirousa*; LXXVII.8), ἐπέγειρε (*epegeire*; LXXVII.9). The verb of waking, ἐγείρω, with ἐπί: to rouse upon or against, to stir up. The collection uses it of two goddesses of the mind and of justice. Dike rouses justice against the unjust (LXII.8; see ἄδικος; Δίκη). Mnemosyne is "never straying aside, rousing the wits in all" (LXXVII.8), and is asked to rouse in the initiates the memory of the rite (LXXVII.9–10; see ἐγείρω; Μνημοσύνη). With the simple verb the collection wakes gods and minds alike, two halves of one rite (see ἐγείρω). The compound keeps the sense of direction: Dike rouses justice against someone, Mnemosyne rouses memory in someone. None of the three lines carries an apparatus entry.

See also

ἄδικος; Δίκη; ἐγείρω; Μνημοσύνη.

[1228] Euripides, *Bacchae* 68–70.

Εὐνομία · Eunomia

Good Order, the first of the Horai, named once by her Hesiodic name, once by an editor's pen, and asked for once as a gift beside peace and wealth · Orphic Hymns

Εὐνομία, *Eunomia*, "Eunomia"; εὐνομία, *eunomia*, "good order"

At a Glance

The word. From εὖ, "well", and νόμος, "custom, law": the condition of a city whose laws are good and kept. As a goddess, the first-named of the three Horai.

In the Hymns. The goddess twice: among the Horai (XLIII.2) and, by Abel's conjecture, beside the Mousai and their mother (LXXVI.10). The common noun once, among the gifts asked of Demeter (XL.19).

In this edition. "Eunomia" for the goddess, "good order" for the noun.

A place to read. XLIII.1–11, the hymn to the Horai.

Meaning

Good order was the Greek city's word for its own health: laws that were good and citizens who obeyed them. Hesiod made it a daughter of Zeus and Themis and a sister of Justice and Peace, and Pindar sang her, with her sisters, as the safe foundation of cities. The Hymns know her both ways. They name her among the Horai with her Hesiodic sisters, and then forget her in a hymn that turns the three into seasons and flowers. They ask Demeter for her as a gift, with peace, wealth and health. And they owe her one appearance to an editor, who put her name where the manuscripts had the collection's own word "greatly able", while Schrader took her out of the one other place where the manuscripts had her (LX.2). The goddess of good order is, in this collection, one of the most moved about of its names.

Use in the Hymns

Among the Horai. The hymn to the Horai opens with their Hesiodic names: "Horai, daughters of Themis and of Zeus the lord, / Eunomia and

Dike and Eirene rich in blessing" (XLIII.1–2; see Δίκη; εἰρήνη; Ὧραι). The note at XLIII.1–2 observes that from line 3 on the hymn treats them "entirely as flowers and seasons; the three abstractions of good government are never mentioned again". The Horai of the seasons are the daughters of right order, and the hymn lets the seasons speak for the order.

The gift. The hymn to Demeter of Eleusis asks her to come "bringing peace back, and lovely good order, / and wealth rich in blessing, and with them health the queen" (XL.19–20; see Δημήτηρ Ἐλευσινία). Good order stands between peace and wealth as one of the goods a harvest brings to a city.

The editors' Eunomia. The other places are the editors'. At LXXVI.10 the catalogue of the Mousai ends "and Kalliope, with your mother and with Eunomia, holy goddess", where Εὐνομίῃ is Abel's for the codices' εὐδυνάτῃ, the collection's own word (see εὐδύνατος). Elsewhere the manuscripts have her root and the editors have removed it. At LX.2 the codices make the Charites daughters of Zeus and Good Order, εὐνομίης, a line that, the note there says, "would have suited the collection too, since Eunomia is named as one of the Horai at XLIII.2" (see Εὐρυνόμη). And at LIV.4 the codices read θίασ' εὐνομίου where the printed text has θιάσου νομίου, "of the pastoral company" (the apparatus at LIV.4; see ἀγνοτελής). In the manuscripts the Charites are daughters of Good Order and the Mousai's catalogue has none; in the printed text it is the other way round.

Places to read

Every line in which the goddess or the noun stands in Abel's text, in the order of the book. The codices' εὐνομίης at LX.2 and εὐνομίου at LIV.4, and the adjective εὔνομος at LIX.10, are not listed (see εὔνομος ἀρχή; Εὐρυνόμη).

XL.19 Demeter is asked to bring peace back, and lovely good order.

XLIII.2 The Horai are Eunomia and Dike and Eirene rich in blessing.

LXXVI.10 The catalogue of the Mousai ends with Kalliope, her mother and Eunomia, in Abel's text.

Earlier poetry and cult

Hesiod makes the three Horai daughters of Zeus and Themis (*Theogony* 901–903; see εἰρήνη). Solon, in the elegy Demosthenes quotes against Aeschines, teaches the Athenians that Dysnomia brings a city the most evils, while "Eunomia shows all things orderly and fitting, / and often puts fetters on the unjust; / she smooths what is rough, stops excess, dims insolence, / withers the growing flowers of ruin, / straightens crooked judgements, softens arrogant deeds, / stops the works of dissension" (fr. 4.30–37 West).[1229] Pindar sets the three sisters in a city: at Corinth "Eunomia dwells, and her sisters, the safe foundation of cities, / Dike and Eirene who was reared with her, stewards of wealth for men, / golden daughters of Themis of good counsel" (*Olympian* 13.6–8), and he calls her Themis' "saviour daughter, glorious Eunomia" (9.15–16).[1230] Herodotus tells how the Spartans, once the worst governed of almost all the Greeks, changed to good order under the lawgiver Lycurgus (1.65.2–66.1).[1231] The hymn's Eirene "rich in blessing" can be read beside Pindar's stewards of wealth, and the gift asked of Demeter, good order between peace and wealth, as the same thought put as a petition.

Later readings

Aristotle, discussing the forms of government, distinguishes two parts of good order: "it is not good order for the laws to be well laid down but not obeyed. So good order must be taken in one sense as obedience to the laws that are laid down, and in another as the laws obeyed being well laid down" (*Politics* 4.8, 1294a3–7).[1232] The philosopher's analysis turns the goddess back into a description of a city.

[1229] Solon, fr. 4.30–37 West, quoted by Demosthenes, *On the False Embassy* 19.255.

[1230] Pindar, *Olympian* 13.6–8, 9.15–16.

[1231] Herodotus 1.65.2–66.1.

[1232] Aristotle, *Politics* 4.8, 1294a3–7.

In this edition

The edition renders the goddess "Eunomia" (XLIII.2, LXXVI.10) and the noun "good order" (XL.19). XL.19 and XLIII.2 carry no apparatus entry on the word.

See also

ἀγνοτελής; Δημήτηρ Ἐλευσινία; Δίκη; εἰρήνη; εὐδύνατος; εὔνομος ἀρχή; Εὐρυνόμη; Θέμις; Ὧραι.

εὔνομος ἀρχή · lawful rule

εὔνομος ἀρχή, *eunomos archē*, "lawful rule"

Attested: εὐνόμου ἀρχῆς (*eunomou archēs*; LIX.10). εὔνομος, "under good laws, well ordered", the adjective of εὐνομία, with ἀρχή, "rule, government": rule that keeps good law. It stands in the hymn to the Moirai, at the end of a list of bounds. The goddesses walk "on the plain of doom, where opinion drives the all-earth chariot / past the bound of justice and of hope and of cares, / and of primordial law and of boundless lawful rule" (LIX.8–10; see δόξα; Μοῖραι). The line names two orders, the old law, νόμος ὠγύγιος, and the lawful rule without limit, ἀπείρων, and both stand among the bounds that opinion drives past. Moira alone, the hymn goes on, looks down upon life, with "the all-accomplishing eye of Zeus" (LIX.11–13; see Διὸς ὄμμα τέλειον): what human judgement overruns, fate sees. The adjective is the root of Eunomia, the first of the Horai (see Εὐνομία), and the phrase can be read as her order seen from the side of the Moirai, a rule that men's opinion passes and fate does not. The line carries no apparatus entry.

See also

Διὸς ὄμμα τέλειον; δόξα; Εὐνομία; Μοῖραι.

Εὐσέβεια · Eusebia

Piety, named once as a goddess beside Justice, twice as the acts of reverence the gods reward and twice as the pious: the Mother's pleasure, the dream's warning, the guidance of Helios and the sweeter end · Orphic Hymns

Εὐσέβεια, *Eusebeia*, "Eusebia"; εὐσέβεια, *eusebeia*, "piety", plural "acts of piety"; εὐσεβής, *eusebēs*, "pious"

At a Glance

The word. From εὖ, "well", and σέβομαι, "revere, stand in awe": right reverence, the honour duly paid to gods, parents and the dead.

In the Hymns. The goddess once, beside Dikaiosyne (Prayer 14); the noun twice, of acts of piety that please the gods (XXVII.14, LXXXVI.7); the adjective twice, of the pious (VIII.8, LXXXVI.12).

In this edition. "Eusebia" for the goddess, "acts of piety" for the plural noun, "the pious" for the adjective.

A place to read. LXXXVI.1–18, the hymn to Oneiros.

Meaning

Piety was the virtue that faced the gods, as justice faced men. The proem names the two together as one boon, and the rest of the collection uses piety in the plural, of acts rather than a disposition: the acts of reverence by which men stand in the gods' favour. Outside the proem it is never invoked. It is what the worshippers bring, and the hymns say what it brings them in return: the Mother's pleasure, the gods' good will travelling to them in dreams, and an end that is sweeter. The collection's piety is a relation with two sides, and the hymns are interested in the gods' side of it.

Use in the Hymns

With Justice. The proem calls on "the great boon of Dikaiosyne and of Eusebia" (Prayer 14; see Δικαιοσύνη). The two are named as one gift, ὄνειαρ, and the verb that governs them, "I call on", comes only in the next

line. The goddess Piety has no hymn of her own, and Justice has one (LXIII).

The Mother's pleasure. The hymn to the Mother of the Gods ends: "come rejoicing, well pleased with acts of piety" (XXVII.14; see Μήτηρ ἀθανάτων). The goddess is asked to come because the worshippers' reverence pleases her.

The dream and the end. The hymn to Oneiros describes the god who comes in sleep to the souls of men "to whom, for their acts of piety, the gods' good mind makes its way" (LXXXVI.7; see ὄνειρος), so that the good may rejoice in advance and, told of a rest from evils, loose the anger of the gods by prayers and sacrifices (LXXXVI.8–11; see εὐχωλή). It then states the rule: "For to the pious the end is always the sweeter, / but to the wicked it would not show the necessity that is coming, / the vision of dreams" (LXXXVI.12–14; see ἀνάγκη). Piety earns the warning, and the warning makes the end sweet.

The guide of the pious. Helios is "guide of the pious to fair things, fierce against the impious" (VIII.8; see ἀσεβέω; Ἥλιος), the one line that sets the pious against the impious.

Places to read

Every line in which the goddess, the noun or the adjective stands, in the order of the book.

Prayer 14 The proem names the great boon of Dikaiosyne and of Eusebia.

VIII.8 Helios is guide of the pious to fair things, fierce against the impious.

XXVII.14 The Mother is asked to come rejoicing, well pleased with acts of piety.

LXXXVI.7 The gods' good mind makes its way to men for their acts of piety.

LXXXVI.12 To the pious the end is always the sweeter.

Earlier poetry and cult

At the end of Sophocles' *Philoctetes* Herakles, appearing from above, sends Philoctetes and Neoptolemos to Troy with a last command: when

they sack the land, they are to "be pious toward the gods; for all else father Zeus counts second. Piety does not die with mortals; whether they live or die, it does not perish" (1440–1444).[1233] The hymn's "to the pious the end is always the sweeter" can be read beside the god's promise, independently of it.

Later readings

In Plato's *Euthyphro* Euthyphro, pressed by Socrates to say what part of justice holiness is, answers that the pious and holy is the part of justice concerned with the care of the gods, and the rest of justice the part concerned with the care of men (12e).[1234] The proem's pairing of Dikaiosyne and Eusebia can be read as the same division, made without argument. Xenophon has Socrates reason that there are laws by which the gods are to be honoured, and that the man who knows what is lawful concerning the gods will honour them lawfully, and so is pious (*Memorabilia* 4.6.2–4).[1235] The Stoics, as Diogenes Laertius reports, defined piety as "knowledge of the service of the gods", and said that the wise man is god-fearing, since he is experienced in the observances toward the gods, and that he will sacrifice and keep himself pure (7.119): piety become a knowledge, where the hymns know it only as acts.[1236]

In this edition

The edition renders Εὐσεβίης "Eusebia" (Prayer 14), εὐσεβίῃσιν and εὐσεβίῃσι "acts of piety" (XXVII.14, LXXXVI.7), and εὐσεβέσιν "the pious" (VIII.8, LXXXVI.12). None of the five lines carries an apparatus entry on the word; at VIII.8 ζαμενής, "fierce", is Dinner's for the codices' δυσμενής (the apparatus at VIII.8).

[1233] Sophocles, *Philoctetes* 1440–1444.

[1234] Plato, *Euthyphro* 12e.

[1235] Xenophon, *Memorabilia* 4.6.2–4.

[1236] Diogenes Laertius 7.119.

See also

ἀνάγκη; ἀσεβέω; Δικαιοσύνη; εὐχωλή; Ἥλιος; Μήτηρ ἀθανάτων; ὄνειρος.

ζῆλος · emulation

ζῆλος, *zēlos*, "emulation"; ζηλόω, *zēloō*, "be zealous for"

Attested: ζῆλον (*zēlon*; LXXVI.12); the verb ζηλοῦσα (*zēlousa*; LXIII.9). The ardour with which one strives for what another has: emulation, rivalry, zeal, and in its bad form envy. The Mousai are asked to come "bringing good fame and lovely emulation, much hymned" (LXXVI.12; see εὔκλεια; Μοῦσα), and the adjective ἐρατός, "lovely", can be read as playing on the name of Erato, one of the nine (see Ἐρατώ). Dikaiosyne is "rejoicing in peace, zealous for a steadfast life" (LXIII.9; see Δικαιοσύνη). Hesiod knows both faces of the word. His good Strife rouses even the idle man to work, since "neighbour emulates the neighbour who is pressing on toward wealth" (*Works and Days* 23–24); but in the iron age to come "envy, ill-sounding, glad of evil, hateful-faced" will keep company with all wretched mortals (195–196).[1237] The hymns keep only the good kind. Their emulation is lovely, given by the Mousai with good fame, and their zeal is the just goddess's zeal for a steadfast life. Neither line carries an apparatus entry on the word.

See also

Δικαιοσύνη; Ἐρατώ; εὔκλεια; Μοῦσα.

ζυγός · yoke

The yoke of the just powers: set on the neck by mortals who fear Nemesis, and refused by the shifting ones who tilt the scales of Dikaiosyne · Orphic Hymns

ζυγός, *zygos*, "yoke"; accusative ζυγόν, *zygon*, "yoke"

[1237] Hesiod, *Works and Days* 23–24, 195–196.

At a Glance

The word. From the root of ζεύγνυμι, "join, yoke": the wooden bar laid on the necks of a pair of draught animals, and the beam of a balance, from which the two pans hang.

In the Hymns. Two lines, in two of the three hymns on justice: mortals set the yoke on the neck in fear of Nemesis (LXI.5), and the shifting ones have not come beneath the yoke of Dikaiosyne (LXIII.6).

In this edition. "Yoke" at both places.

A place to read. LXIII.1–16, the hymn to Dikaiosyne.

Meaning

The yoke joins two animals to one task and makes them pull together, and so it served the Greeks as an image of subjection, of marriage and of necessity. Its other sense was the beam of the scales, the bar that holds the two pans level. The collection uses the noun twice, both times in its hymns on justice, and the second place sets it beside the scale-pans themselves. In the hymns of justice men set the yoke on themselves or refuse to come beneath it, and what the yoke asks is that they pull straight and keep the balance even. The image is not of a burden but of an order accepted, and the men who refuse it are the ones the hymn to Dikaiosyne calls shifting, tilting the scale-pans aside.

Use in the Hymns

The yoke of Nemesis. The hymn to Nemesis calls her the goddess "whom all mortals fear, setting the yoke upon the neck" (LXI.5; see Νέμεσις). The note at LXI.5 observes that the participle agrees with "mortals", "so it is the mortals who do the placing", and that whose neck is meant "is an inference, though a natural one". Men put on the yoke themselves, out of fear of the goddess who sees all; and the note adds that the next lines "locate her jurisdiction in the mind rather than in the act" (LXI.6–7). The fear that Nemesis inspires is the fear that makes a man submit to her yoke. In the same line δεδίασι, "fear", is Pierson's for the codices' δεδάασι, which would make mortals learn her rather than fear her.

The yoke of Dikaiosyne. Dikaiosyne is addressed as the goddess who breaks all those "who have not come beneath your yoke, the shifting ones, / tilting aside insatiably with the heavy scale-pans" (LXIII.5–7; see ἀλλοπρόσαλλος; Δικαιοσύνη). The note at LXIII.6–7 observes that πλάστιγξ, the pan of a balance, is also the word for the divine scales in which a man's fortune is weighed. Set beside the scale-pans, the yoke can be read as the balance-beam too: the men who will not come beneath it are the ones who tip the pans. The hymn's thesis is equality, and it closes by asking that "by even balances a good life may always travel on" (LXIII.13; see ἰσότης).

Yokes of the gods. The verb of the yoke runs through the collection's other hymns as an act of the gods. Demeter is "first to yoke the ploughing neck of oxen" (XL.8; see Δημήτηρ Ἐλευσινία), the Mother has "yoked the swift-running chariot of bull-slaying lions" (XXVII.3), and Aphrodite is the "yoker" who has yoked the kosmos and mortals and beasts (LV.3–4, 13–14; see ζεύκτειρα). The gods yoke beasts and the kosmos; in the hymns of justice men set the yoke on their own necks, or refuse it.

Places to read

Every line in which the noun stands, in the order of the book. The verb ζεύγνυμι and its compounds (XXVII.3, XL.8, XL.14, LV.4, LV.13) and the noun ζεύκτειρα (LV.3) are not listed.

LXI.5 All mortals fear Nemesis, setting the yoke upon the neck.

LXIII.6 Dikaiosyne breaks the shifting ones who have not come beneath her yoke.

Earlier poetry and cult

Pindar, ending an ode for Hieron with advice against envy, says that it helps a man "to take the yoke upon his neck and bear it lightly; to kick against the goad is a slippery path" (*Pythian* 2.93–96).[1238] The hymn's mortals who set the yoke on their own necks can be read beside his advice, independently of it. Aeschylus' chorus says of Agamemnon at Aulis that

[1238] Pindar, *Pythian* 2.93–96.

when "he put on the yoke-strap of necessity" he turned his mind to impiety (*Agamemnon* 218–219; see ἀνάγκη).[1239] And his Danaids, praying to Zeus, use the other sense of the word: "the scale-beam is wholly yours; without you, what comes to fulfilment for mortals?" (*Suppliants* 822–824).[1240] The yoke of necessity and the beam of judgement can both be read in the hymns' two lines.

In this edition

The edition renders ζυγόν "yoke" at both places. Neither line carries an apparatus entry on the noun; at LXIII.6–7 ἀλλοπρόσαλλοι and βριαρῇσι are Hermann's (the note at LXIII.6–7; see ἀλλοπρόσαλλος).

See also

ἀλλοπρόσαλλος; ἀνάγκη; Δημήτηρ Ἐλευσινία; Δικαιοσύνη; ζεύκτειρα; ἰσότης; Νέμεσις.

θεμιστεύω · pronounce ordinances

θεμιστεύω, *themisteuō*, "pronounce ordinances"

Attested: θεμιστεύουσα (*themisteuousa*; LXXIX.4). From θέμις, "ordinance, right": to give θέμιστες, the decisions and ordinances of a ruler, and at an oracle to give the god's answers. Themis "first showed forth to mortals the holy oracle / in the Delphic hollow, pronouncing ordinances for the gods" (LXXIX.3–4; see Θέμις). The note at LXXIX.4, 6 observes that the verb and the noun θεμιστοσύνας two lines later "are formed on the goddess's own name", so that the hymn's Themis does what she is (see Θέμις). In Homer the verb belongs to rulers who give judgement. The Cyclopes have no assemblies or laws, and "each of them lays down the law for his own wives and children" (*Odyssey* 9.114–115), and in the underworld Odysseus sees Minos with a golden sceptre "pronouncing ordinances to the dead", while they ask the lord for his

[1239] Aeschylus, *Agamemnon* 218–219.

[1240] Aeschylus, *Suppliants* 822–824.

rulings (*Odyssey* 11.568–570).[1241] Homer's Minos rules among the dead; the hymn's Themis pronounces "for the gods", θεοῖσι, and the dative can be read either way: she gives ordinances on the gods' behalf, as the oracle speaks for Apollo, or to the gods themselves, as the elder power. Diodorus derives the oracular sense from the goddess: Apollo is said θεμιστεύειν when he is about to give oracles, because Themis was the finder of oracles (5.67.4; see Θέμις). LXXIX.4 carries no apparatus entry; the edition renders the participle "pronouncing ordinances".

See also

Θέμις; θεμιστοσύνη.

θεμιστοσύνη · the giving of ordinances

θεμιστοσύνη, *themistosynē*, plural θεμιστοσύναι, *themistosynai*, "the giving of ordinances"

Attested: θεμιστοσύνας (*themistosynas*; LXXIX.6). An abstract noun on θέμις with the ending of δικαιοσύνη, "justice": the art or practice of pronouncing ordinances, at an oracle the art of giving the god's answers. Themis, after holding the oracle at Delphi, is the one who "taught the lord Phoibos the giving of ordinances" (LXXIX.6; see Ἀπόλλων; Θέμις). The plural is the hymn's: the ordinances are many, and what Themis teaches is how to give them. The note at LXXIX.4, 6 takes the line as the goddess teaching Apollo what she is (see Θέμις). The Greek can keep a figure the English loses, since θεμιστοσύνας is Themis' name made into a skill, and the edition renders it by "ordinance" with the verb two lines before (see θεμιστεύω). The tragedians tell the transfer of the oracle as a gift or a quarrel (Aeschylus, *Eumenides* 1–8; Euripides, *Iphigenia in Tauris* 1259–1269; see Θέμις); the hymn tells it as an education, the god of prophecy taught by the goddess of right. The word occurs nowhere else in the collection, and LXXIX.6 carries no apparatus entry.

[1241] Homer, *Odyssey* 9.112–115, 11.568–571.

See also

Ἀπόλλων; Θέμις; θεμιστεύω.

θεσμοδότειρα · Thesmodoteira

A goddess named once, in the proem beside Pistis and Dike, by a title found nowhere else in Greek: Demeter the law-giver or law itself made a power · Orphic Hymns

θεσμοδότειρα, *thesmodoteira*, "Thesmodoteira", "Giver of Law"

At a Glance

The word. From θεσμός, "ordinance, law", and δίδωμι, "give": she who gives the ordinances. The note at Prayer 25 says it "occurs nowhere else in Greek".

In the Hymns. One line of the proem (Prayer 25).

In this edition. "Thesmodoteira", transliterated as a name.

A place to read. Prayer 23–26.

Meaning

The proem names some fifty powers, and most of them are gods with hymns of their own. Thesmodoteira is not: she has no hymn, no story and no other attestation, and the note at Prayer 25 leaves two ways to read her. She may be Demeter, the goddess whose title θεσμοφόρος, "law-bringing", made her the giver of settled life, the law that came with the grain. Or she may be what the company around her suggests, a power like Pistis and Dike, law itself named as a goddess. The proem gives one argument the note does not use. Demeter has already been called by her name, nineteen lines before, "Demeter of splendid fruit" (Prayer 6). A catalogue that names Demeter there and calls her Thesmodoteira here would be counting one goddess twice, and the proem can be read as careful about its count, since it keeps Aion and Chronos apart in consecutive lines (the note at Prayer 28–29), though it also names Rheia (Prayer 26) and the

Mother of the immortals (Prayer 40), whom the hymn to Rhea joins (XIV.9).

Use in the Hymns

The line. The proem names her in a line of three: "and Pistis, and Dike, and the blameless Thesmodoteira" (Prayer 25; see Δίκη; Πίστις). Pistis is good faith, the trust on which oaths and contracts rest; Dike is justice, the verdict and its enforcement; Thesmodoteira gives the ordinances by which both are measured. The three can be read as one order of right, from the given word to the given law. Her epithet ἀμύμων, "blameless", is the Homeric word for the faultless.

The company before her. Two lines earlier the proem has named "Hermes the herald, and Themis, scanner of men's offerings" (Prayer 23; see Θέμις). The note at Prayer 25 observes that "Themis has already been named separately at 23", so that Thesmodoteira is not Themis under another name either. The proem can be read as distinguishing the goddess of what is laid down in cult from the giver of what is laid down in law.

The title elsewhere in the hymns. The nearest title in the collection is θεσμοφόρος, given not to Demeter but to Dionysos, "The law-bringing, fennel-bearing Dionysos I call" (XLII.1; see θεσμοφόρος), and the note at XLII.1–4 calls it "Demeter's own title". The collection lends Demeter's law to Dionysos in one place and in the other can be read as giving law a name of its own.

Places to read

The one line in which the word stands.

Prayer 25 The proem calls on Pistis, Dike and the blameless Thesmodoteira.

Earlier poetry and cult

Demeter's title θεσμοφόρος named her festival, the Thesmophoria, kept by women. Herodotus, keeping silence about its rite, says that the daughters of Danaos brought it from Egypt (2.171; see θεσμοφόρος), and in Aristophanes the women's assembly at the festival opens with a prayer "to

the two Thesmophoroi, Demeter and Kore", and to Ploutos, Kalligeneia, Kourotrophos, Hermes and the Charites after them (*Women at the Thesmophoria* 295–300; see εὔφημος).[1242] The comic herald's two Thesmophoroi are mother and daughter; nothing in their title, as Aristophanes uses it, speaks of laws.

Later readings

Diodorus gives the explanation three times. The Egyptians, he says, credit Isis with laws by which men give each other justice, and that is why the ancient Greeks called Demeter θεσμοφόρος, as the one by whom laws were first laid down (1.14.3–4); and the Sicilians say that Demeter, besides finding the grain, taught men to work it and introduced the laws by which they learned to act justly, and for that she was named θεσμοφόρος (5.5.2); and in the Cretan account some say that she introduced the laws by which men grew used to giving one another justice, and that from these they called the goddess who gave them θεσμοφόρος (5.68.3).[1243] The Latin poets took the title over. Virgil's Dido and her sister sacrifice "to law-bearing Ceres", *legiferae Cereri* (*Aeneid* 4.58), and Ovid's Calliope sings that Ceres first broke the soil with the plough, first gave crops, "first gave laws: all things are Ceres' gift" (*Metamorphoses* 5.341–343).[1244] *Legifera* is θεσμοφόρος in Latin, and it can be read beside the proem's Thesmodoteira. If the proem's goddess is Demeter, these are her titles; if she is law itself, they show where a poet would have found the name.

In this edition

The edition transliterates the name "Thesmodoteira" and the note at Prayer 25 explains it as "Giver of Law", calls it "a literary formation, not a cult title", observes that it "appears in no inscription", and inclines to the second reading; the Editorial Note lists Thesmodoteira among the divine

[1242] Aristophanes, *Women at the Thesmophoria* 295–300.

[1243] Diodorus 1.14.3–4, 5.5.2, 5.68.3.

[1244] Virgil, *Aeneid* 4.56–59; Ovid, *Metamorphoses* 5.341–343.

abstractions that the translation transliterates as named powers. The line carries no apparatus entry.

See also

Δίκη; εὔφημος; Θέμις; θεσμός; θεσμοφόρος; Πίστις.

θεσμός · statute

The old word for what is laid down, standing once, in the hymn to Ares that Hermann moved in, where the war-god is asked for the statutes of peace · Orphic Hymns

θεσμός, *thesmos*, plural θεσμοί, *thesmoi*, "statute"

At a Glance

The word. From the root of τίθημι, "set, lay down": that which is laid down, an ordinance, a statute. It is the older Greek word for law. The Athenians called the laws of Draco and of Solon θεσμοί, and the magistrates who kept them thesmothetai, before νόμος became the ordinary word.

In the Hymns. One line: the hymn to Ares asks the god for leave "to remain within the harmless statutes of peace" (LXXXVIII.16). Its compounds stand in two other places, θεσμοφόρος (XLII.1) and θεσμοδότειρα (Prayer 25).

In this edition. "Statutes".

A place to read. LXXXVIII.9–17, the petition of the hymn to Ares.

Meaning

The collection has its own word for law, νόμος, and its own hymn to Nomos (LXIV). Θεσμός enters only with the hymn Hermann moved in from the Homeric collection, and it brings the older word with it. The difference is not of meaning but of weight. A θεσμός is a thing set down once and for all, by a god or a founder, a rite or a statute that stands. The hymn's phrase joins it to peace: peace has statutes, as a city has, and to live

in peace is to keep within them. The prayer is made to the god of war, and it asks him for the opposite of his work, as the collection's own hymn to Ares does in other words.

Use in the Hymns

The petition. The hymn to Ares asks for two things that pull against each other, and the note at LXXXVIII.15–17 says so: it "asks for warlike strength at line 11 and for peace at line 16 — courage to face what it also asks to be spared". The second request reads "But do you grant me courage, / blessed one, and to remain within the harmless statutes of peace, / escaping the battle-press of enemies and the violent dooms" (LXXXVIII.15–17; see Ἄρης; θάρσος; κήρ). The statutes are ἀπήμονες, "harmless", the word for what brings no hurt. The note adds that the collection's own hymn to Ares, LXV, "asks only for the second, and asks it by telling the god to exchange arms for the works of Deo" (see ἔργα Δηοῦς). Both hymns ask the war-god for peace; the Homeric one asks it as law.

The family. The collection's other θεσμ- words belong to the gods who give law. Dionysos is "law-bringing" in the first line of the hymn to Mise, with Demeter's title (XLII.1; see θεσμοφόρος), and the proem calls on "the blameless Thesmodoteira", the Giver of Law, beside Pistis and Dike (Prayer 25; see θεσμοδότειρα). The noun stands only in the imported hymn; the titles stand in the collection itself.

Places to read

The one line in which the noun stands. The compounds θεσμοφόρος (XLII.1) and θεσμοδότειρα (Prayer 25) are not listed.

LXXXVIII.16 Ares is asked to grant leave to remain within the harmless statutes of peace.

Earlier poetry and cult

Homer has the word once, of a marriage. When Penelope and Odysseus go to bed at last, "glad, they came to the rite of their old bed" (*Odyssey* 23.296), the bed Odysseus built round the olive tree and the ordinance of

marriage it stood for.[1245] The lawgivers took it for their statutes. Solon, defending his reforms in verse, says "I wrote statutes alike for the base and the noble, fitting straight justice to each" (fr. 36.18–20 West), and Athena in Aeschylus' *Eumenides*, setting up the court of the Areopagus, says she will establish "a statute for all time" (484).[1246] In Solon and in Aeschylus alike the word names an order meant to last.

Later readings

The *Constitution of the Athenians* that goes under Aristotle's name keeps the word for the old laws: the thesmothetai were first chosen to write down the ordinances, τὰ θέσμια, and keep them for the judging of disputes (3.4), and "Draco laid down his statutes", τοὺς θεσμοὺς ἔθηκεν (4.1).[1247] Diodorus derives the names of the thesmophylakes and the thesmothetai, "who keep the holy things concerning the gods and the laws of men", from Themis, the first to introduce "the ordinances concerning the gods" (5.67.4; see Θέμις). The hymn's statutes of peace can be read beside these founders' laws: the worshipper asks the god of war for leave to live within them.

In this edition

The edition renders θεσμοῖς "statutes" at LXXXVIII.16, the line Abel prints, with the rest of the hymn, under his note that Hermann "transferred it here, not rightly" from the *Homeric Hymns*. The line carries no apparatus entry; the hymn's apparatus holds only Abel's note on its place, and no reading (the note on LXXXII counts none).

See also

Ἄρης; ἔργα Δηοῦς; θάρσος; Θέμις; θεσμοδότειρα; θεσμοφόρος; κήρ.

[1245] Homer, *Odyssey* 23.295–296.

[1246] Solon, fr. 36.18–20 West, quoted in the *Constitution of the Athenians* 12.4; Aeschylus, *Eumenides* 482–484.

[1247] [Aristotle], *Constitution of the Athenians* 3.4, 4.1.

θυμός · heart

θυμός, *thymos*, dative θυμῷ, *thymōi*, accusative θυμόν, *thymon*, genitive θυμοῦ, *thymou*, "heart", "anger", "spirit"

Attested: θυμῷ (*thymōi*; I.10, XXXI.7, XXXIV.10, LI.17, LXXI.5, LXXII.8), θυμόν (*thymon*; XIX.18, XXXII.7), θυμοῦ (*thymou*; LXXXVIII.14). The old Greek word for the surging life within, breath and passion at once: the heart that rejoices, the anger that rises, the spirit that drives a man on. The collection uses all three senses. The heart is the god's when the hymn asks for favour, in a formula repeated three times, κεχαρηότι θυμῷ, "with a heart ever rejoicing" (I.10) and "with a rejoicing heart" (XXXI.7, LI.17), and once "with a kindly heart" (XXXIV.10). The anger is the god's when the hymn fears him: Zeus of the thunderbolt is asked to "cast your heavy anger into the waves of the sea" (XIX.18). Athena holds "a spirit that makes men shudder" (XXXII.7). Only once is the θυμός the worshipper's own. In the hymn to Ares that Hermann moved in, the petition asks for strength "and to hold in the sharp force of spirit that provokes me / to enter the chilling strife" (LXXXVIII.14–15; see Ἄρης). The worshipper asks the war-god to restrain the war in himself. Plato's Socrates makes the same power a part of the soul, independently of the hymn: Leontios, wanting to look at the bodies of the executed and disgusted with himself, shows that anger sometimes fights against the desires as one thing against another (*Republic* 4.439e–441a).[1248] The edition renders the word "heart", "anger" and "spirit" as the sense requires, and none of the nine places carries an apparatus entry on it; at XIX.18 βαρύν is Slothouwer's addition (the apparatus at XIX.18).

See also

Ἄρης; θάρσος.

[1248] Plato, *Republic* 4, 439e–441a.

ἱερὸς θρόνος · sacred throne

ἱερὸς θρόνος, *hieros thronos*, accusative θρόνον ἱερόν, *thronon hieron*, "sacred throne"

Attested: θρόνον ἱερόν (*thronon hieron*; LXII.2). The throne of Zeus, on which the hymn seats Dike: she "also sits upon the sacred throne of Zeus the lord" (LXII.2; see Δίκη; ἱερός; ὄμμα Δίκης). The note at LXII.2–3 reads the accusative as seating her on the throne, not beside it as in Hesiod, a contrast told under Δίκη. The collection has five other thrones, each with its own place in the world. Plouton is addressed as "you who fixed your throne beneath the gloom-shaped region" (XVIII.8; see Πλούτων); the Mother holds "the middle throne of the kosmos" (XXVII.5; see μήτηρ θεῶν); the hymn to Demeter of Eleusis tells of "the wheeling eddies of those who cry euhoi about your throne" (XL.15), where the revellers are Hermann's (the note at XL.14–15); Pan is "enthroned with the Horai" (XI.4); and Physis is "fair-throned" (X.24). The throne of Zeus is the only one called sacred, and with Pan's the only one shared: the god's seat is given to the goddess who sees what is done on earth. The edition renders it "the sacred throne", and LXII.2 carries no apparatus entry.

See also

Δίκη; ἱερός; μήτηρ θεῶν; ὄμμα Δίκης; Πλούτων.

ἰσορροπία · even balance

ἰσορροπία, *isorropia*, dative plural ἰσορροπίῃσιν, *isorropiēisin*, "even balances"

Attested: ἰσορροπίῃσιν (*isorropiēisin*; LXIII.13). From ἴσος, "equal", and ῥοπή, the turn or downward sway of a scale: the state in which the pans hang level. The hymn to Dikaiosyne gives it in its closing petition: "Hear, goddess, breaking the badness of mortals justly, / that by even balances a good life may always travel on / of mortal men, who eat the fruit of the ploughland, / and of all living things …" (LXIII.12–15; see Δικαιοσύνη;

ζυγός). The word completes the hymn's image of the scale. Earlier the goddess breaks those "tilting aside insatiably with the heavy scale-pans" (LXIII.7; see πλάστιγξ), and the reason for her titles is that she hates the larger share and rejoices in equality (LXIII.10; see ἰσότης). The petition asks that the scale stay level for a whole life. Plato uses the word of the earth itself. Socrates in the *Phaedo* says he is persuaded that if the earth is round and in the middle of the heaven, it needs neither air nor any other force to keep from falling, since the uniformity of the heaven and the earth's own even balance are enough: "a thing evenly weighted, set in the middle of what is alike on every side, will have no cause to tilt more one way than another, but will stay untilted" (108e–109a).[1249] The hymn's balance is moral and Plato's cosmic, and the same word holds both, independently of each other. The edition renders it "even balances"; the form is Hermann's Ionic for the codices' ἰσορροπίαισιν (the apparatus at LXIII.13).

See also

Δικαιοσύνη; ζυγός; ἰσότης; πλάστιγξ.

ἰσότης · equality

Equality as the footing of justice, in the two hymns that stand side by side for Dike and Dikaiosyne: both work "on equal terms", and Dikaiosyne hates the larger share and rejoices in equality · Orphic Hymns

ἰσότης, *isotēs*, genitive ἰσότητος, *isotētos*, dative ἰσότητι, *isotēti*, "equality", "equal terms"

At a Glance

The word. From ἴσος, "equal": the condition of being equal, an even share, fair dealing. In the language of the Greek city it is the word for equal standing and equal portion, set against πλεονεξία, the grasping of more than one's share.

[1249] Plato, *Phaedo* 108e–109a.

In the Hymns. Three lines in two consecutive hymns: Dike works "on equal terms" (LXII.5), and Dikaiosyne rejoices "on equal terms" in just mortals (LXIII.2) and "in equality" (LXIII.10). The adjective ἴσος gives Apollo a measure of the same kind at XXXIV.21.

In this edition. "On equal terms" for the phrase ἐξ ἰσότητος (LXII.5, LXIII.2); "equality" at LXIII.10.

A place to read. LXII.1–8 and LXIII.1–13, the hymns to Dike and to Dikaiosyne.

Meaning

The collection's justice is a balance before it is a punishment. Two of its three hymns of justice, to Dike and to Dikaiosyne, set their goddesses on the same footing, ἐξ ἰσότητος, "on equal terms", and the phrase says how they work rather than what they award. The note at LXII.5 draws the distinction: the preposition gives "the basis she works from, not a result she produces", so that "equality is a procedure and not a verdict". Dike draws unlike things together from a footing of equality; Dikaiosyne rejoices in just mortals from the same footing. The second hymn then states the reason for all its titles in a single line (LXIII.10), the one argument the collection makes for a virtue. Equality is what justice loves and excess what it hates, and the scale-pans of the same hymn are its image (see πλάστιγξ). The thought is old Greek political wisdom, and its plainest statement is a mother's in Euripides, pleading with a son who will not share his city.

Use in the Hymns

Dike. The hymn to Dike sets her on the throne of Zeus, looking down on the tribes of men, and gives her one line of method: she is "on equal terms drawing unlike things together by truth" (LXII.5; see ἀλήθεια; ἀνόμοιος; ἱερὸς θρόνος). The things she draws together are unlike; the footing is equal; the means is truth.

Dikaiosyne. The next hymn begins with the same phrase in its second line: the hymn addresses Dikaiosyne as "O most just to mortals, rich in

blessing, longed for, / on equal terms rejoicing always in just mortals" (LXIII.1–2; see Δικαιοσύνη). After the titles of judgement and of the scale, the hymn gives its reason: "for you hate the larger share always, and rejoice in equality; / for in you wisdom reaches the good end of excellence" (LXIII.10–11; see τὸ πλέον). Its petition asks for the same thing in another word: "that by even balances a good life may always travel on ..." (LXIII.13; see ἰσορροπία). The note on LXIII, which counts four words of equality in its sixteen lines, is told under Δικαιοσύνη.

The equal measure. The adjective appears once, in the hymn to Apollo, where the god of the lyre tunes the seasons, "having mixed winter and summer in equal measure for both" (XXXIV.21; see ἁρμονία). The just goddess gives men equal shares; the musician god gives the year its equal parts.

Places to read

Every line in which the noun stands, with the line in which the adjective gives the year its equal measure.

XXXIV.21 Apollo has mixed winter and summer in equal measure for both.

LXII.5 Dike draws unlike things together on equal terms by truth.

LXIII.2 Dikaiosyne rejoices on equal terms in just mortals.

LXIII.10 Dikaiosyne hates the larger share and rejoices in equality.

Earlier poetry and cult

Euripides gives equality its speech. In the *Phoenician Women* Jocasta pleads with her son Eteokles, who will not give up the throne to his brother in his turn: it is finer, child, to pay honour to Equality, who ties friend to friend for good, city to city and ally to ally; the equal is what endures among men, and the less is always at war with the more and begins the day of hatred. Equality, she goes on, laid down measures for men and the divisions of weights, and marked out number; and the lightless eyelid of night and the light of the sun keep the round of the year in equal step, and neither, when it gives way, bears the other a grudge

(535–548).[1250] Jocasta's two arguments can be read as the collection's two uses of the word's family: the equal share among men, which the larger share destroys, and the equal measure of the year, which Apollo mixes. Her "the less is always at war with the more", τῷ πλέονι, can be read beside Dikaiosyne's hatred of "the larger share", τὸ πλέον, independently of Euripides.

Later readings

Plato's Socrates tells Kallikles that he has failed to notice that "geometrical equality has great power among gods and men", and that he thinks one should practise getting more, πλεονεξία, "for you neglect geometry" (*Gorgias* 508a; see ἀστασίαστος).[1251] Aristotle gives the thought its definition. Since the unjust man is unequal and the unjust is the unequal, there is a mean between the unequal, and this is the equal; "if then the unjust is unequal, the just is equal, which all men think even without argument" (*Nicomachean Ethics* 5.3, 1131a10–14).[1252] The hymn's Dikaiosyne, who hates the larger share and rejoices in equality, can be read as Aristotle's definition sung as a goddess, independently of him.

In this edition

The edition renders ἐξ ἰσότητος "on equal terms" at LXII.5 and LXIII.2 and ἰσότητι "equality" at LXIII.10, and ἴσον at XXXIV.21 "in equal measure". None of the four places carries an apparatus entry on the word. At LXII.5 the case-endings around it are editors': ἀληθείῃ is Hermann's for the codices' ἀληθείας, and ἀνόμοια Abel's for ἀνομοῖα (the note at LXII.5).

See also

ἀλήθεια; ἀνόμοιος; ἁρμονία; ἀστασίαστος; Δικαιοσύνη; Δίκη; ἱερὸς θρόνος; ἰσορροπία; πλάστιγξ; τὸ πλέον.

[1250] Euripides, *Phoenician Women* 528–548.

[1251] Plato, *Gorgias* 507e–508a.

[1252] Aristotle, *Nicomachean Ethics* 5.3, 1131a10–14.

καθαραὶ γνῶμαι · undefiled purposes

The undefiled purposes that two gods bring to men: Eros, asked to come to the initiates with them, and Dikaiosyne, who awards what is due by them; the purity that cult asked of the worshipper's hands, asked here of the god's mind · Orphic Hymns

καθαραὶ γνῶμαι, *katharai gnōmai*, dative καθαραῖς γνώμαις, *katharais gnōmais*, "undefiled purposes"

At a Glance

The words. καθαρός, "clean, unmixed, undefiled", and γνώμη, the purpose or intent a mind holds: purposes free of anything that stains them.

In the Hymns. Two lines, both in the dative plural: Eros is asked to come to the initiates with undefiled purposes (LVIII.9), and Dikaiosyne awards what is due by them (LXIII.4).

In this edition. "Undefiled purposes" at both places.

A place to read. LVIII.8–10, the close of the hymn to Eros, with LXIII.1–4.

Meaning

Purity in Greek cult was first a matter of hands. One washed before sacrifice and was cleansed after blood, and the pollution was on the body as a stain on the skin. The tragedians and the philosophers moved it inward, to the mind, and the Hymns can be read as taking a step further: they ask it of the gods. The two gods who hold undefiled purposes are the two whose purposes most need to be clean. Eros holds "the tiller of all these things", heaven and sea and earth and Tartaros, and the same lines that ask him to come with undefiled purposes ask him to send away "base and outlandish impulses": the god of desire is asked to come without the desires that degrade. Dikaiosyne judges, and a judge's purpose must be clean or the judgement is corrupt. At LVIII.9 the purity is the manner of the god's coming; at LXIII.4 it is the manner of the goddess's judging.

Use in the Hymns

Eros. The hymn to Eros gives him the keys of all things and then the government of them: "for you alone hold the tiller of all these things" (LVIII.8; see οἴηκα κρατύνειν). The petition follows: "But, blessed one, come to the initiates with undefiled purposes, / and send base and outlandish impulses away from them" (LVIII.9–10; see ἐκτόπιος; Ἔρως; μύστης). The undefiled purpose of the god and the base impulse of men are set against each other in two lines.

Dikaiosyne. The hymn to Dikaiosyne gives the phrase in the fourth line of its address: "Dikaiosyne greatly exalted, / who by undefiled purposes always award what is due" (LXIII.3–4; see βραβεύω; Δικαιοσύνη). The purposes are the goddess's own and the means by which she judges; the next lines show what she does to those who tilt the scale (LXIII.5–7; see ἀλλοπρόσαλλος).

The other purposes. The collection gives the gods' purposes other qualities too, "pure" for the Eumenides (LXX.11), "good" for Dike (LXII.10), "straightest" for Nomos (LXIV.9) and "straight" for Oneiros (LXXXVI.17), and these are gathered under γνώμη.

Places to read

Every line in which the phrase stands.

LVIII.9 Eros is asked to come to the initiates with undefiled purposes.

LXIII.4 Dikaiosyne by undefiled purposes always awards what is due.

Earlier poetry and cult

Euripides draws the line between hands and mind twice. Phaedra's nurse, seeing her mistress waste away, asks whether her hands are pure of blood, and Phaedra answers: "My hands are pure; it is my mind that holds some stain" (*Hippolytus* 316–317).[1253] In the *Orestes* Menelaos taunts the matricide with the rites he is no longer fit to perform, the lustral water and the victims slain before battle; asked whether he would perform them well himself, Menelaos answers "I am pure in my hands", and Orestes retorts

[1253] Euripides, *Hippolytus* 316–317.

"but not in your mind" (1602–1604).[1254] In both plays the word is ἁγνός and the stain is in the φρήν, the mind. The Hymns' undefiled purposes can be read as the same inward purity, independently of Euripides, given to the gods. The temple at Epidaurus put the same thought in its inscription (see ἁγνός).

Later readings

Plato's Athenian Stranger makes purity of soul the condition of all dealing with the gods. For the good man, he says, to sacrifice and to keep company with the gods by prayers and offerings and all the service of the gods is the finest and best thing and the most effective for a happy life; but the bad man is unclean in soul, ἀκάθαρτος τὴν ψυχήν, and the good man clean, καθαρός, and it is never right for a good man, or for a god, to take gifts from a polluted hand, so that all the toil the unholy spend about the gods goes for nothing, while for the holy, τοῖς ὁσίοις, it is the best-timed of all (*Laws* 4.716d–717a).[1255] Plato asks a clean soul of the man who approaches the gods; the hymns ask undefiled purposes of the gods who approach men. The two can be read as the two halves of one rule.

In this edition

The edition renders καθαραῖς γνώμαις "undefiled purposes" at both places, καθαρός being "undefiled" and γνώμη "purpose" throughout (see γνώμη; καθαρός). LXIII.4 carries no apparatus entry; at LVIII.9 μύστῃσι is Hermann's for the codices' μύσταισι (the apparatus at LVIII.9).

See also

ἁγνός; ἀλλοπρόσαλλος; βραβεύω; γνώμη; Δικαιοσύνη; ἐκτόπιος; Ἔρως; θυσία; καθαρός; μύστης; οἷηκα κρατύνειν.

[1254] Euripides, *Orestes* 1602–1604.

[1255] Plato, *Laws* 4, 716d–717a.

λογισμός · reasoning

The philosophers' word for reckoning and reasoning, which the collection asks Zeus to keep cheerful and gives Memory the power to increase · Orphic Hymns

λογισμός, *logismos*, accusative λογισμόν, *logismon*, dative plural λογισμοῖς, *logismois*, "reasoning", "reckonings"

At a Glance

The word. From λογίζομαι, "count, calculate, reason": first the reckoning of accounts, then the working-out of a thought, and in the philosophers the reasoning power of the soul.

In the Hymns. Twice: the petition to Zeus of the Thunderbolt asks for "a life for ever flourishing with cheerful reckonings" (XIX.23), and Mnemosyne is "increasing the strong and greatly able reasoning of mortals" (LXXVII.5).

In this edition. "Reckonings" at XIX.23, "reasoning" at LXXVII.5.

A place to read. LXXVII.1–10, the hymn to Mnemosyne.

Meaning

The word is a sign of the collection's age. The Introduction dates the Hymns "late, probably second or third century of our era, on the vocabulary (λογισμός at LXXVII.5 is a philosopher's word in a hymn)", and the note at LXXVII.5, 7 repeats the point and sets the word in its company: it "sits beside νόος at 4, φρήν at 8 and γνώμη at 7". The hymn to Mnemosyne is a hymn to the faculties. Memory, "holding together the whole mind that dwells with the souls of mortals", increases their reasoning, puts all things in mind and rouses the wits (LXXVII.4–8), and the word the philosophers used for the soul's reasoning stands among the gifts of a goddess.

The two places give the word its two ranges. In the petition to Zeus it is the everyday sense, the reckonings by which a man runs his life, and the hymn asks that they be cheerful and that the life flourish with them. In

the hymn to Memory it is the power itself, which a goddess can make strong. Together, the two places can be read as saying that reasoning, like health and peace, is something the gods give: Zeus is asked for "all things fitting in the mind" and a cheerful reckoning in the same breath as health and peace (XIX.20–23), and Mnemosyne makes the reasoning of mortals greater. The note at XXVIII.4, 6, 10, 12 joins the first to the collection's other prayers for the goods of the mind, of which the petition to Hermes for "the graces of the word" is "the most sustained".

Use in the Hymns

The petition to Zeus. The hymn to Zeus of the Thunderbolt ends: "But grant a favour for the libation — all things fitting in the mind, / and a life of blessed spirit, and with it health the queen, / and peace the goddess, nurse of the young, of splendid honour, / and a life for ever flourishing with cheerful reckonings" (XIX.20–23; see εἰρήνη; κεραύνιος; λοιβή). The four lines are word for word the close that the codex Thryllitianus gives the hymn to Zeus in place of XV.7–11 (the note at XIX.20–23; see αὐτοπάτωρ).

Memory. Mnemosyne is "keeping memory always outside mind-harming deceit, / holding together the whole mind that dwells with the souls of mortals, / increasing the strong and greatly able reasoning of mortals" (LXXVII.3–5; see εὐδύνατος; Μνημοσύνη; νόος). The hymn's close, which asks her to send forgetfulness away from the initiates, is told under λήθη.

Places to read

Every line in which the word stands.

XIX.23 Zeus is asked for a life for ever flourishing with cheerful reckonings.

LXXVII.5 Mnemosyne increases the strong and greatly able reasoning of mortals.

Earlier poetry and cult

The word belongs to prose and to comedy before it reaches a hymn. In Aristophanes' *Frogs* Euripides boasts of what he taught the Athenians: he

put "reasoning and inquiry" into his art, λογισμὸν … καὶ σκέψιν, so that they now understand and see through everything and run their households better, asking how this stands, where that has gone and who has taken the other (971–979).[1256] Aristophanes' reasoning can be read as the household reckoning the hymn to Zeus asks to be cheerful, and his joke beside the hymn's petition, independently of it: the comic poet laughs at reasoning brought into every house, and the hymn asks the gods to make it glad.

Later readings

Plato. In the *Republic* Socrates divides the soul by its contrary pulls. What restrains a thirsty man from drinking comes about "from reasoning", ἐκ λογισμοῦ, while what drives him comes through passions and diseases, and so the part of the soul by which it reasons is to be called the reasoning part, τὸ λογιστικόν, and the part by which it desires the unreasoning and desiring part (4.439c–d).[1257] In the *Phaedo* the reasoning is purified of the senses: the one who comes nearest to knowing each thing approaches it with thought alone, "not dragging along any other sense with his reasoning" (65e–66a).[1258] Plato's λογισμός is the soul's rule over the body and its desires; the hymn's is a gift of Memory and of Zeus.

Pious reason. The Jewish treatise in Greek known as Fourth Maccabees takes as its theme "whether pious reason is absolute master of the passions", ὁ εὐσεβὴς λογισμός, and proves it by the martyrs (4 Maccabees 1.1).[1259] Plato's reasoning part has there become the reason of the pious man, and the word stands, as in the hymn to Memory, beside the language of worship. The two can be read side by side, independently of each other.

[1256] Aristophanes, *Frogs* 971–979.

[1257] Plato, *Republic* 4.439c–d.

[1258] Plato, *Phaedo* 65e–66a.

[1259] 4 Maccabees 1.1.

In this edition

The edition renders the word "reckonings" at XIX.23 and "reasoning" at LXXVII.5. Neither place carries an apparatus entry on it. At XIX.22 θεάν is Abel's for the codices' θεόν (the apparatus at XIX.22), and at LXXVII.3 ἔχουσα and μνήμην are Hermann's and ἀπάτης Wiel's, for the codices' ἐοῦσα, μνήμης and κακῆς (the apparatus at LXXVII.3), and at LXXVII.4 ψυχῇσι is Hermann's for ψυχαῖσι (the apparatus at LXXVII.4).

See also

αὐτοπάτωρ; γνώμη; εἰρήνη; εὐδύνατος; κεραύνιος; λήθη; λόγος; λοιβή; Μνημοσύνη; νόος; φρήν.

νόμιμος · lawful

νόμιμος, *nomimos*, dative plural νομίμοις, *nomimois*, "the lawful"

Attested: νομίμοις (*nomimois*; LXIV.11). The adjective of νόμος: what is according to custom or law, and of persons, those who keep it. It stands once, in the hymn to Nomos, at the turn between the god's two dealings with men: he dwells harmlessly among "the lawful" and brings heavy misery to the lawless (LXIV.10–11; see ἄνομος; Νόμος). The two words stand side by side, νομίμοις, ἀνόμοις, and the division of mankind they make is told under ἄνομος. The neuter of the adjective is the ordinary Greek word for customs and observances, τὰ νόμιμα, and in Plutarch's account of the charge against Alcibiades the mockery of the Mysteries is said to have been done against "the observances" laid down by the Eumolpidai and the Kerykes (*Alcibiades* 22.3; see νεοφάντης). Xenophon's Socrates makes the adjective the measure of justice, telling Hippias, "I say that the lawful is just", and, asked whether he means that the lawful and the just are the same, answering that he does (*Memorabilia* 4.4.12–13).[1260] The edition renders the word "the lawful", and LXIV.11 carries no apparatus entry.

[1260] Xenophon, *Memorabilia* 4.4.12–13.

See also

ἄνομος; νεοφάντης; Νόμος.

Νόμος · Nomos

Law as a god, hymned as the setter of the stars and the seal of earth and sea, who keeps what is steadfast in nature and alone holds the tiller of living things · Orphic Hymns

Νόμος, *Nomos*, accusative Νόμον, *Nomon*, genitive ΝΟΜΟΥ, "Nomos"; as common noun, genitive νόμου, *nomou*, dative plural νόμοισιν, *nomoisin*, "law", "laws"

At a Glance

The word. νόμος, from νέμω, "deal out, apportion": what has been allotted and so holds, custom and usage, and then the written or unwritten law. The god is the word made a person.

In the Hymns. The god has his own hymn, LXIV, without a fumigation; the common noun stands in it once more (LXIV.4) and once in the hymn to the Moirai (LIX.10).

In this edition. "Nomos" for the god, in the heading and at LXIV.2; "laws" and "law" for the common noun.

A place to read. LXIV.1–11, the whole of the hymn before its petition.

Meaning

The hymn makes law a power of the world before it is a rule of men. Nomos is first of all "heavenly" and "setter of the stars" (LXIV.2; see ἀστροθέτης): the order he keeps is the order of the sky, and the earth and the sea are sealed by him as a document is sealed. The note at LXIV.2–4 explains the figure: "A seal is what makes a document binding and what makes it unalterable, and both senses are working: lines 3–4 have Law *keeping* what is steadfast in nature rather than imposing anything." The laws by which he keeps it, νόμοισιν (LXIV.4), can be read as his own

plural: the god is the law, and the laws the means by which the steadfast stays steadfast (see σφραγίς).

From the sky the hymn comes down to men. The same god who carries heaven on his journey drives worthless envy "outside" and "rouses for mortals too a good end to life" (LXIV.5–7; see γλυκερὴ βιότοιο τελευτή; ῥοῖζος), and he lives among men by the line that divides them, harmless to the lawful and heavy upon the lawless (LXIV.10–11; see ἄνομος; νόμιμος). The first line has already put him over both orders, "lord of immortals and of mortals" (LXIV.1; see ἄναξ): law can be read as not a thing the gods give to men but a power the gods themselves are under. Between the sky and the city stands the line that makes him the steersman, which he shares with Eros and Thanatos and which is told under οἴηκα κρατύνειν (LXIV.8). The note at LXIV.6 records how much of the envy line is an editor's: in the codices Law drives out "unjust" envy "himself", where Wiel makes the envy "worthless" and drives it "outside".

The common noun has one other place: on the Moirai's plain of doom the chariot of opinion drives past the bound "of primordial law", with justice, hope and cares (LIX.8–10; see δόξα; εὔνομος ἀρχή; μόρσιμον πεδίον). In the hymn to Nomos law keeps everything steadfast; in the hymn to the Moirai opinion runs past it. The two hymns can be read as the two sides of the same belief: the law of the world holds, and men's opinion does not keep to it.

Use in the Hymns

The lord of both orders. "I call the holy lord of immortals and of mortals, / heavenly Nomos, setter of the stars, the just seal / of the salt sea and of earth — what is steadfast in nature, / unswerving, free of faction, keeping it always by laws" (LXIV.1–4; see ἀγνός; ἀστασίαστος; εἰνάλιος).

The journey and the rush. "by which, bearing the great heaven from above, he journeys himself, / and with a whistling rush drives worthless envy outside; / who rouses for mortals too a good end to life" (LXIV.5–7; see ἐγείρω).

The steersman. "for he alone holds the tiller of living things, / companion of the straightest purposes, unwarped for ever" (LXIV.8–9; see ἀδιάστροφος; γνώμαις ὀρθαῖς; γνώμη; οἴηκα κρατύνειν).

Among the lawful. "primordial, of long experience, dwelling harmlessly among all / the lawful — but bringing heavy misery to the lawless" (LXIV.10–11; see ὠγύγιος).

The petition. "But, blessed one, all-honoured, bringer of blessing, longed for by all, / with kindly heart send remembrance of you, most excellent" (LXIV.12–13; see μνήμη; φερόλβιος).

Places to read

Every line in which νόμος stands, the god or the common noun, with the heading of his hymn; ἄνομος, νόμιμος, νόμιος and the words of εὐνομία have their own entries.

LIX.10 On the plain of doom, opinion drives the all-earth chariot past the bound of primordial law.

LXIV title The hymn to Nomos, without a fumigation.

LXIV.2 Nomos is setter of the stars and the just seal of sea and earth.

LXIV.4 He keeps what is steadfast in nature always by laws.

Earlier poetry and cult

Nomos the king. Pindar had made law a king over gods and men in a poem known from quotation and from a damaged papyrus: "Nomos, king of all, / of mortals and of immortals, / leads, making the most violent just, / with a hand that is highest; I judge by the deeds of Herakles", who drove off Geryon's cattle unbought (fr. 169).[1261] Herodotus took the line in its plainest sense. Darius, he says, asked the Greeks at his court for what price they would eat their dead fathers, and they said for none; then he asked the Kallatiai of India, who do eat their parents, for what price they would burn them, and they cried out at the impiety. "So these things are established by custom, and Pindar seems to me right to say that custom is

[1261] Pindar, fr. 169a.1–5 Snell–Maehler, quoted in part by Plato, *Gorgias* 484b.

king of all" (3.38.3–4).[1262] The hymn's first line, "lord of immortals and of mortals", gives Nomos the same double kingdom as Pindar's, and can be read beside it; but where Pindar's Nomos justifies violence and Herodotus' is the custom of each people, the hymn's is one law for the stars and for men.

One divine law. Heraclitus had already set a single law behind all the laws of men: "men who speak with sense must take their stand on what is common to all, as a city takes its stand on its law, and much more strongly; for every law of men is fed by one law, the divine, which rules as far as it will and suffices for all and prevails over all" (B114).[1263] The hymn's Nomos, who keeps nature steadfast and dwells among the lawful, can be read as Heraclitus' divine law given a name and a hymn, independently of him.

Later readings

Kallikles' Pindar. In Plato's *Gorgias* Kallikles quotes Pindar's lines as evidence that nature's justice is the rule of the stronger: law, the king of all, leads, making the most violent just, and Herakles drove off Geryon's cattle "though he neither bought them nor had them as Geryon's gift", and so the cattle and all the other goods of the weaker belong by nature to the better (484b–c).[1264] Pindar's king becomes the law of nature set against the law of men, the reverse of the hymn's god, whose law in nature is what makes the lawful safe.

The gift of the gods. The speech *Against Aristogeiton*, preserved among Demosthenes' works, defines law in the manner of a hymn: everyone must obey the laws because "every law is a discovery and gift of the gods, a resolution of prudent men, a correction of wrongs done willingly and unwillingly, and the common compact of the city" (25.16).[1265] The same

[1262] Herodotus 3.38.3–4.

[1263] Heraclitus, fr. B114 Diels–Kranz, in Stobaeus, *Anthology* 3.1.179.

[1264] Plato, *Gorgias* 484b–c.

[1265] [Demosthenes], *Against Aristogeiton* I 15–16.

speech's Orphic Dike, seated beside Zeus, is told under Δίκη (25.11). Chrysippus opened his book *On Law* by calling law "king of all things, divine and human", the ruler and guide of good and bad alike, as the Roman jurist Marcian records in Justinian's *Digest*, where the definition from the speech against Aristogeiton is quoted beside it (*Digest* 1.3.2).[1266] Chrysippus' law, king of gods' affairs and men's, can be read beside the hymn's "lord of immortals and of mortals", independently of it.

In this edition

The edition transliterates the god's name, "Nomos", in the heading and at LXIV.2, as it does Dike and Dikaiosyne, and translates the common noun, "laws" at LXIV.4 and "law" at LIX.10; the note on the heading sets out the rule. The heading is ΥΜΝΟΣ ΝΟΜΟΥ, irregular in form, and the hymn carries no fumigation rubric, which the same note counts among the hymns without one. No apparatus entry concerns the word itself. In the lines around it the apparatus records σφρηγῖδα δικαίην as Hermann's for σφραγῖδα δικαίαν (LXIV.2), ἀκλινές as Stephanus' for ἀκλινῆ (LXIV.4), and οὐτιδανόν and ἐκτός as Wiel's for οὐ δίκαιον and αὐτός (LXIV.6).

See also

ἀγνός; ἀδιάστροφος; ἄναξ; ἄνομος; ἀστασίαστος; ἀστροθέτης; γλυκερὴ βιότοιο τελευτή; γνώμαις ὀρθαῖς; γνώμη; Δίκη; δόξα; ἐγείρω; εἰνάλιος; εὔνομος ἀρχή; μνήμη; μόρσιμον πεδίον; νόμιμος; οἴηκα κρατύνειν; ῥοῖζος; σφραγίς; φερόλβιος; ὠγύγιος.

νόος · mind

Mind, given to Zeus, who knows all things with Moira, and to the gods, whose good mind goes to the pious, and in mortals guided by the Mousai, held together by Mnemosyne and woken by the dream · Orphic Hymns

νόος, *noos*, genitive νόου, *noou*, accusative νόον, *noon*, "mind"; νόημα, *noēma*, "thought"

[1266] Marcian, in Justinian, *Digest* 1.3.2.

At a Glance

The word. νόος, contracted νοῦς in Attic: the faculty that perceives and understands, and also what a man has in mind, his intent. The epic form is the one the Hymns keep.

In the Hymns. Five lines: the mind of Zeus (LIX.14) and the good mind of the gods (LXXXVI.7), and the mind of mortals in the hymns to the Mousai, to Mnemosyne and to Oneiros (LXXVI.6, LXXVII.4, LXXXVI.4); with νόημα, "thought", once (LXIX.9).

In this edition. "Mind" at every place; "thought" for νόημα.

A place to read. LXXXVI.3–7, where the dream wakes the mind of the sleeper and the gods' mind makes its way to him.

Meaning

The collection has two minds, the gods' and men's, and the hymn to Oneiros brings them together. The divine mind is the one that knows. In the hymn to the Moirai, Moira and "the mind of Zeus" know all that comes to men, always (LIX.14; see Ζεύς; μοῖρα): whatever comes to men is known always to two powers, fate and the mind of the highest god, and the line sets them side by side without ranking them. Elsewhere the gods' mind is good and moves: it "makes its way" to those who are pious (LXXXVI.7; see Εὐσέβεια).

The human mind is the one that is shaped. The Mousai are "guides of the greatly able mind" (LXXVI.6; see εὐδύνατος; καθηγήτειρα), in lines whose vocabulary the note at LXXVI.4–6 calls a schoolmaster's (see Μοῦσα). Their mother Mnemosyne holds it together: she holds together the "whole mind" that dwells with the souls of mortals (LXXVII.4; see μνήμη; Μνημοσύνη), so that the mind is a resident in the soul, σύνοικον, and memory is what keeps it whole. Reasoning, which she increases in the next line, is told under λογισμός.

The dream joins the two. Oneiros comes in the stillness of sleep, "speaking to the souls of mortals", and wakes the sleeper's mind; he sends the purposes of the gods into his sleep; and to the pious "the gods' good mind

makes its way" (LXXXVI.3–7; see γνώμη; ἐγείρω; ὄνειρος). In the hymn's order the human mind can be read as woken in order to receive the divine one: the sleeper's mind wakes inside sleep, and the gods' mind travels to it. The collection's mind is therefore not reason working on its own but a faculty that is guided, held together and visited.

The one place of νόημα keeps the old sense of the word as the swiftest thing there is. The Erinyes are "airy, unseen, swift-running as thought" (LXIX.9; see ἀφανής; ἠέριος), as the ships of the Phaeacians in the *Odyssey* are "swift as a wing or a thought" (7.36).[1267]

Use in the Hymns

The mind of Zeus. "and the all-accomplishing eye of Zeus; since whatever comes to us, / Moira and the mind of Zeus know all of it, always" (LIX.13–14; see Διὸς ὄμμα τέλειον).

The guides of the mind. "and queens, guides of the greatly able mind" (LXXVI.6; see διάνοια; Μοῦσα; παιδεία).

The mind held together. "keeping memory always outside mind-harming deceit, / holding together the whole mind that dwells with the souls of mortals" (LXXVII.3–4; see βλαψίφρων).

The waking mind. "for in the stillness of sweet sleep you come silent, / speaking to the souls of mortals, and yourself wake the mind, / and yourself send secretly, in sleep, the purposes of the blessed" (LXXXVI.3–5).

The gods' good mind. "to whom, for their acts of piety, the gods' good mind makes its way" (LXXXVI.7).

Swift as thought. "airy, unseen, swift-running as thought" (LXIX.9; see Ἐρινύες).

Places to read

Every line in which νόος or νόημα stands; φρήν and διάνοια, the collection's other words for the mind, have their own entries.

[1267] Homer, *Odyssey* 7.34–36.

LIX.14 Moira and the mind of Zeus know all that comes to men.

LXIX.9 The Erinyes are swift-running as thought.

LXXVI.6 The Mousai are guides of the greatly able mind.

LXXVII.4 Mnemosyne holds together the mind that dwells with the souls of mortals.

LXXXVI.4 Oneiros speaks to the souls of mortals and wakes the mind.

LXXXVI.7 The gods' good mind makes its way to the pious.

Earlier poetry and cult

The mind of Zeus. In Homer the mind of Zeus is what men cannot overrule. When Patroklos presses on to his death, the poet says that "always the mind of Zeus is stronger than men's", for he puts even a brave man to flight and takes away his victory (*Iliad* 16.688–690); and Hesiod warns that "the mind of Zeus who holds the aegis is now one thing and now another, / and mortal men find it hard to grasp" (*Works and Days* 483–484).[1268] The hymn's mind of Zeus can be read as the same power seen from the other side: men cannot know it, but it knows everything that comes to them, and Moira knows with it.

The god who is all mind. Xenophanes' god "sees as a whole, thinks as a whole, hears as a whole", and, far from all labour, "sets everything quaking by his mind's purpose", νόου φρενί (B24, B25).[1269] Anaxagoras' Nous, unmixed and ordering all things, "greatly able" over all, is told under εὐδύνατος (B12). The hymn's Zeus, whose mind knows all, can be read beside the philosophers' god, independently of them.

Later readings

The kingly mind. Plato's Socrates in the *Philebus* says that "all the wise agree, and in this they truly magnify themselves, that mind is our king of heaven and earth" (28c), and later argues that a cause which orders the years, seasons and months deserves to be called wisdom and mind, and

[1268] Homer, *Iliad* 16.688–690; Hesiod, *Works and Days* 483–484.

[1269] Xenophanes, frs. B24 and B25 Diels–Kranz, in Sextus Empiricus, *Against the Mathematicians* 9.144, and Simplicius, *On Aristotle's Physics* 23.19.

that "you will say that by the power of the cause a kingly soul and a kingly mind arise within the nature of Zeus" (30c–d).[1270] The hymn's "mind of Zeus" that knows all can be read beside Socrates' kingly mind of Zeus, independently of Plato.

Mind as the cause of all. In the *Phaedo* Socrates tells how he once heard someone read from a book of Anaxagoras that "it is mind that orders and is the cause of all things", and was delighted, thinking that mind would arrange each thing as it was best; and how, reading on, he found the man making no use of mind at all and giving airs and waters as the causes (97b–98c).[1271] The hymns' mind can be read, independently of Plato, as closer to the mind Socrates hoped for than to the one he found: it knows and guides, and in the dream it goes out to men.

In this edition

The edition renders νόος "mind" at all five places and νόημα "thought" at LXIX.9. The apparatus at LXXVI.6 records νόου as Hermann's for the codices' contracted νοῦ, so that the epic form at that line is an editor's; at the other places the form is transmitted. In the lines themselves the apparatus also records ψυχῇσι as Hermann's for ψυχαῖσι (LXXVII.4), διὰ παντός as Abel's for διαπαντός (LIX.14), and the codices' προφωνῶν for προσφωνῶν (LXXXVI.4).

See also

ἀφανής; βλαψίφρων; γνώμη; διάνοια; Διὸς ὄμμα τέλειον; ἐγείρω; Ἐρινύες; εὐδύνατος; Εὐσέβεια; Ζεύς; ἠέριος; καθηγήτειρα; λογισμός; μνήμη; Μνημοσύνη; μοῖρα; Μοῦσα; ὄνειρος; παιδεία; φρήν.

ὄμμα Δίκης · the eye of Dike

The eye of Justice, which the hymn to Dike sings as its addressee and the Erinyes cast over all mortals as judges · Orphic Hymns

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[1270] Plato, *Philebus* 28c, 30c–d.

[1271] Plato, *Phaedo* 97b–98c.

ὄμμα Δίκης, *omma Dikēs*, "the eye of Dike"

At a Glance

The phrase. ὄμμα, the poets' word for the eye and its look, with the genitive of Δίκη, Justice as a goddess: the eye with which Justice sees.

In the Hymns. Twice: the hymn to Dike opens by singing it (LXII.1), and the Erinyes "cast" it over the tribes of mortals (LXIX.11).

In this edition. "The eye of Dike".

A place to read. LXII.1 and LXIX.10–11, with the notes at both.

Meaning

The collection gives justice an eye before it gives her a person. The hymn to Dike does not begin with the goddess: its first words name an organ, Ὄμμα Δίκης, and the relative that follows, feminine in the Greek, passes at once to the goddess whose eye it is: she sits on the throne of Zeus and looks down on the life of mortals (LXII.1–3; see Δίκη). The note at LXII.1 calls this the hymn's own opening: "**The hymn's addressee is an eye.** Ὄμμα Δίκης is what line 1 says it sings; by line 8 the address has become second person and the eye has become the goddess, and the figure is not resumed." The eye is the goddess seen from below, as men meet her before they know her name: a look that comes down from heaven and misses nothing. The adjective that follows, "all-seeing", is genitive and belongs to Dike herself (see πανδερκής), so that the eye of the all-seeing one is what the poet sings.

Seven hymns later the same two words come back as something held by others. The Erinyes, at the end of a long list of their terrors, are the goddesses "who always, over the boundless tribes of all mortals, / cast the eye of Dike, judges for evermore" (LXIX.10–11; see δικασπόλος; Ἐρινύες). The verb is ἐφορᾶτε, "look upon, oversee", the word for a god's watching of men. The note at LXIX.11 draws the contrast: "here the same two words are an office held on someone else's behalf ... The collection has made the eye of Justice first a goddess and then a duty." The Erinyes are not Justice; they carry her look, as servants carry a master's seal. The

manuscripts brought the two lines still closer to an argument: the four lines that Ruhnken moved into the hymn to the Charites stood, before him, directly in front of them, as the note at LXIX.9 records (see ὀλβοδότειρα).

The phrase belongs to a family of eyes. Helios is "eye of justice" and "the circling eye of the kosmos" (VIII.18, VIII.14; see κόσμου τὸ περίδρομον ὄμμα; ὄμμα δικαιοσύνης); the Moirai have beside them "the all-accomplishing eye of Zeus" (LIX.13; see Διὸς ὄμμα τέλειον); and the moon, Nemesis and Ouranos are each called "all-seeing", and the sun and Apollo hold an "all-seeing eye" (IX.7, LXI.2, IV.8; VIII.1, XXXIV.8; see πανδερκής). Among these the eye of Dike is the one that sees in order to judge. The sun's eye lights what it sees; Dike's falls on the unjust, and in her hymn the looking down of line 3 becomes the coming down of line 8, "you alone come down upon them and rouse justice against the unjust" (LXII.8). The phrase can be read as the hinge of that movement: to be seen by Justice is already to be under her hand.

Use in the Hymns

The addressee. "I sing the eye of Dike, all-seeing, splendid of form" (LXII.1; see ἀγλαόμορφος; Μελπομένη).

The office. "you who always, over the boundless tribes of all mortals, / cast the eye of Dike, judges for evermore" (LXIX.10–11).

Places to read

Every line in which the phrase stands.

LXII.1 The hymn sings the eye of Dike as its addressee.

LXIX.11 The Erinyes cast the eye of Dike over all mortals, judges for evermore.

Earlier poetry and cult

The watching scale. Hesiod's Dike, who sits by her father and tells him of men's unjust minds, Solon's Dike who knows in silence, and Heraclitus' Erinyes who hunt down the Sun for Dike are told under Δίκη (*Works and Days* 256–262; fr. 4 West; B94). The note at LXII.1 sets

Solon's knowing apart from an organ of sight, and calls the proverbial ὀφθαλμὸς Δίκης "a different strand". Aeschylus already gives her the watch. The chorus of the *Libation Bearers*, the captive women sent from the house with offerings for the tomb of the murdered Agamemnon, sing that "the scale of Dike keeps watch, swift upon some in the light; / for others, who linger in the borderland of dark, troubles wait and swell; / and others the night that brings nothing to an end holds fast" (*Libation Bearers* 61–65).[1272] The verb is ἐπισκοπεῖ, "watches over", the word for a guardian's look: The scale watches over all three: it comes down swiftly on some, pain waits for others, and the rest the night holds. The hymn's Dike, whose eye is sung and who looks down and then comes down, can be read beside the chorus' watching scale, independently of Aeschylus.

Later readings

The flatterer's Dike. Plutarch tells how the philosopher Anaxarchus of Abdera, who followed Alexander the Great on his campaigns, consoled the king after he had killed his friend Kleitos: "Do you not know," he said, "that Zeus has Dike and Themis seated beside him, so that whatever is done by the one who rules is lawful and just?" (*Alexander* 52.3–4).[1273] Plutarch adds that the words eased the king's grief and made his character more arrogant and lawless. Anaxarchus turns the old picture of Dike seated beside her father into a licence; the Orphic hymn, which seats her on that throne and lets her eye fall on the unjust, can be read as the old picture with its edge restored, independently of Plutarch. The Orphic Dike who sits by Zeus and watches all the doings of men, in the speech *Against Aristogeiton*, and Plato's Justice who follows the god, are told under Δίκη ([Demosthenes] 25.11; *Laws* 4.715e–716a).

In this edition

The edition renders the phrase "the eye of Dike" at both places, keeping the goddess's name; the abstract "eye of justice" is kept for Helios' ὄμμα δικαιοσύνης (VIII.18). Neither line carries an apparatus entry, as the note

[1272] Aeschylus, *Libation Bearers* 61–65.

[1273] Plutarch, *Alexander* 52.3–4.

at LXIX.11 observes. The heading of the hymn is ΔΙΚΗΣ, "TO DIKE", and its rubric frankincense.

See also

ἀγλαόμορφος; δικασπόλος; Δίκη; Διὸς ὄμμα τέλειον; Ἐρινύες; κόσμου τὸ περίδρομον ὄμμα; Μελπομένη; ὀλβοδότειρα; ὄμμα δικαιοσύνης; πανδερκής.

ὁρμή · rush, impulse

The rush of a thing in motion, of seasons, ships, the thunderbolt and contest, which twice becomes the soul's own impulse, to be sent away or bent down · Orphic Hymns

ὁρμή, *hormē*, accusative ὁρμήν, *hormēn*, dative ὁρμῇ, *hormē*, accusative plural ὁρμάς, *hormas*, "rush", "course", "impulse", "impulses"

At a Glance

The word. The noun beside the verb ὁρμάω, "set in motion, rush on": the start of a movement and its drive, an onset in battle, the rush of fire or water, and in the philosophers the soul's impulse towards something.

In the Hymns. Nine lines. Seven are the rush of things, of the seasons, of ships at sea, of the thunderbolt, of contest, of Eros and of words; two are the soul's impulses, which Eros is asked to send away and the speaker of the hymn to Ares asks to bend down (LVIII.10, LXXXVIII.13).

In this edition. "Rush" for the motion of things, "course" for the ships of Poseidon, "impulse" and "impulses" for the soul.

A place to read. LXXXVIII.11–15, the prayer of the imported hymn to Ares.

Meaning

For most of the collection ὁρμή is the drive of something that moves by its own force. Physis is "the rush of the seasons" (X.19; see λόχιος; Φύσις), the thunderbolt is "all-devouring in its rush" (XIX.10; see ἀπειρέσιος; δίνη), Eros is "swift in his rush" (LVIII.2; see Ἔρως), and Nike "alone breaks the

contest-rush of mortals" (XXXIII.2; see ἐναγώνιος; Νίκη). Ships have it too: Poseidon is asked to keep safe "the fair course of ships" (XVII.9; see ἕδρανα γῆς), and in Leukothea lies "the unsteady sea-running rush of ships" (LXXIV.5; see μόρος). In all these the word names a force that carries its bearer on, and the gods are those who give it, keep it or stop it.

Twice the force is inside a man. Eros, asked to come "with undefiled purposes", is to "send base and outlandish impulses away from them" (LVIII.9–10; see ἀλλόκοτος; ἐκτόπιος). And the imported hymn to Ares, after asking the god for warlike strength, turns the prayer against the speaker himself: he would drive cowardice from his head, bend down "the soul's deceiving impulse" and hold in the sharp force of spirit that provokes him to fight (LXXXVIII.12–15; see ἀπάτη; Ἄρης; κάρτος ἀρήιον). The verb ὑπογνάμψαι means to bend something under, as one bends what resists. The impulse can be read as "deceiving" because it presents the fight as what the soul wants; the speaker asks to be master of it, and the hymn ends by asking for courage and peace together (LXXXVIII.15–17). Between the two places stands the soul of the hymn to Nemesis, which "overreaches in the undiscriminating rush of words" (LXI.7; see ἀδιάκριτος ὁρμή), the rush that has become speech.

The word therefore runs from the world into the soul without changing its sense. The rush of the seasons and of the bolt are good when a god governs them; the rush of the soul is good when the soul governs it. The collection asks the gods to keep the one safe and to send the other away, and in the hymn to Ares the man asks for the strength to bend it himself.

Use in the Hymns

The soul's impulse. "that I may be able / to drive bitter cowardice away from my head / and to bend down in my heart the soul's deceiving impulse, / and to hold in the sharp force of spirit that provokes me / to enter the chilling strife" (LXXXVIII.11–15).

Impulses sent away. "and send base and outlandish impulses away from them" (LVIII.10).

The rush of the bolt. "in the whirlings of a boundless whirr, all-devouring in its rush" (XIX.10; see παμφάγος).

The rush of ships. "for in you lies the unsteady sea-running rush of ships" (LXXIV.5).

Places to read

Every line in which the noun stands. The verb ὁρμαίνω and its compound (XXXIII.5, XXXVIII.15, LXXII.8, LXXIV.7), the verb ὁρμάω (XXXVIII.11) and the agent noun ὁρμήτειρα, Athena's "impeller" (XXXII.9; see οἶστρος), are not listed.

X.19 Physis is the rush of the seasons.

XVII.9 Poseidon is asked to keep safe the fair course of ships.

XIX.10 The thunderbolt is all-devouring in its rush.

XXXIII.2 Nike alone breaks the contest-rush of mortals.

LVIII.2 Eros is swift in his rush.

LVIII.10 Eros is asked to send base and outlandish impulses away from the initiates.

LXI.7 The soul overreaches in the undiscriminating rush of words.

LXXIV.5 In Leukothea lies the unsteady sea-running rush of ships.

LXXXVIII.13 The speaker asks to bend down the soul's deceiving impulse.

Earlier poetry and cult

The rush of fire and spear. In Homer ὁρμή is the onset of a force. Agamemnon among the fleeing Trojans is like fire falling on unfelled woodland, where the wind whirls it everywhere and the thickets fall uprooted, "pressed down by the rush of the fire" (*Iliad* 11.155–157);[1274] and Achilles remembers that Hektor once waited for him alone at the Skaian gates "and barely got away from my rush" (9.355). Diomedes, wounded, prays to Athena: "grant that I take the man, and that he come within the rush of my spear" (5.118).[1275] The hymn to Ares asks the god of war for the opposite of Diomedes' prayer: not that its own rush may reach

[1274] Homer, *Iliad* 11.155–157.

the enemy, but that it may be held back. The thunderbolt of XIX, "all-devouring in its rush" (XIX.10), can be read beside Homer's rush of fire, independently of him.

Later readings

Impulse and passion. For the Stoics ὁρμή was the soul's movement towards an object, and passion its excess. Diogenes Laertius reports the definition of Zeno: passion is "a movement of the soul against reason and against nature, or an impulse that overflows its measure"; just before, he reports their view that from falsehoods comes a twisting of the mind, διαστροφή, from which many passions grow (7.110).[1276] Marcus Aurelius divides a man into body, soul and mind, "to the body sensations, to the soul impulses, to the mind doctrines", and says that to be jerked like a puppet by impulse belongs even to wild beasts and to tyrants like Phalaris and Nero (*Meditations* 3.16); and he sets himself four commands in a row: "wipe out the impression; stop the impulse; quench the desire; keep the ruling part in your own power" (9.7).[1277] The hymn's prayer to bend down "the soul's deceiving impulse" can be read in the same terms, independently of the Stoics: the impulse is not destroyed but brought under the ruling part. The hymn's likely author, Proclus, and its place in the collection are told under Ἄρης.

In this edition

The edition renders the noun "rush" at X.19, XIX.10, XXXIII.2, LVIII.2, LXI.7 and LXXIV.5, "course" at XVII.9 and "impulse", "impulses" at LXXXVIII.13 and LVIII.10. None of the nine lines carries an apparatus entry on the word. At LVIII.2 the apparatus queries τοξουλκῆ for τοξαλκῆ in the same line, and at XXXII.9 it records ὁρμήτειρα as Abel's for the codices' ὁρμάστειρα.

[1275] Homer, *Iliad* 9.355; 5.115–118.

[1276] Diogenes Laertius 7.110.

[1277] Marcus Aurelius, *Meditations* 3.16, 9.7.

See also

ἀδιάκριτος ὁρμή; ἀλλόκοτος; ἀπάτη; ἀπειρέσιος; Ἄρης; δίνη; ἕδρανα γῆς; ἐκτόπιος; ἐναγώνιος; Ἔρως; κάρτος ἀρήιον; λόχιος; μόρος; Νίκη; οἶστρος; παμφάγος; Φύσις.

ὅσιαι γνῶμαι · pure purposes

ὅσιαι γνῶμαι, *hosiai gnōmai*, dative γνώμαις ὁσίῃσι, *gnōmais hosiēsi*, "pure purposes"; negated γνώμας οὐχ ὁσίας, *gnōmas ouch hosias*, "purposes, impure"

Attested: γνώμαις ὁσίῃσι (*gnōmais hosiēsi*; LXX.11), γνώμας οὐχ ὁσίας (*gnōmas ouch hosias*; LXI.12). The last line of the hymn to the Eumenides is its whole petition: "I call upon you to draw near with pure purposes" (LXX.11; see Εὐμενίδες; κικλήσκω). The goddesses whose name means "the kindly ones" are asked to bring their purposes as well as their presence, and to bring them clean. The hymn to Nemesis ends on the reverse: the goddess is asked to put an end to "purposes, impure, all-overweening, turning from side to side" (LXI.12; see ἀλλοπρόσαλλος; Νέμεσις), and those are men's. So the same phrase, with and without its negative, marks the two sides of the collection's prayer for justice: the gods are to come with pure purposes, and men's impure ones are to be stopped. The adjective is ὅσιος, what is right before the gods (see ὅσιος); the noun is the intent a mind holds, gathered under γνώμη, where the collection's undefiled, good and straight purposes stand together (see καθαραὶ γνῶμαι). The edition renders the phrase "pure purposes" and, negated, "purposes, impure". The apparatus records ὁσίῃσι at LXX.11 as Hermann's Ionic for ὁσίαισι, and at LXI.12 ἀλλοπροσάλλας as his for the codices' ἀλλιτροτάτας.

See also

ἀλλοπρόσαλλος; γνώμη; Εὐμενίδες; καθαραὶ γνῶμαι; κικλήσκω; Νέμεσις; ὅσιος; οὐχ ὅσιαι βουλαί.

οὐχ ὅσιαι βουλαί · impure counsels

οὐχ ὅσιαι βουλαί, *ouch hosiai boulai*, dative οὐχ ὁσίαις βουλῇσι, *ouch hosiais boulēsi*, "impure counsels"

Attested: οὐχ ὁσίαις βουλῇσι (*ouch hosiais boulēsi*; LXIX.5). A βουλή is a counsel, a plan made in the mind before the act, and these are plans that are not ὅσιος, not right before the gods. The phrase stands in the hymn to the Erinyes, who live in a murky cave beside the water of Styx and are "for ever on the wing at the impure counsels of mortals" (LXIX.4–5; see βουλή; Ἐρινύες). The goddesses do not wait for the deed: they are drawn to the counsel, the wrongdoing still in the mind, as Nemesis watches "the purpose of all" (LXI.6; see ἀδιάκριτος ὁρμή) and the collection's other prayers set pure purposes against impure ones: Nemesis is asked to end "purposes, impure" (LXI.12), the Eumenides to draw near "with pure purposes" (LXX.11; see ὅσιαι γνῶμαι). Aeschylus' Erinyes, in the chant that leads into the song with which they bind Orestes, look to the hands: no anger of theirs creeps upon one who offers clean hands, and he goes through life unhurt, but to him who has sinned and hides bloody hands they appear as true witnesses for the dead, exacting the blood (*Eumenides* 313–320).[1278] Their wrath waits on the hands; the hymn's can be read as moving it to the mind, independently of Aeschylus. The edition renders the phrase "the impure counsels", and the apparatus records βουλῇσι at LXIX.5 as Hermann's Ionic for βουλαῖσι.

See also

ἀδιάκριτος ὁρμή; βουλή; Ἐρινύες; ὅσιαι γνῶμαι; ὅσιος.

παιδεία · education

παιδεία, *paideia*, genitive παιδείης, *paideiēs*, "education"

Attested: παιδείης (*paideiēs*; LXXVI.4). The noun of παιδεύω, "bring up a child", from παῖς: the rearing of the young, and so their schooling and the formation it gives. It stands once, in the hymn to the Mousai, who are

[1278] Aeschylus, *Eumenides* 312–320.

"begetting the blameless excellence of all education" (LXXVI.4; see ἀρετή; Μοῦσα). The goddesses of song are given a teacher's offices in the lines that follow, nurses of the soul, straight-givers of the understanding, guides of the mind (see θρέπτειρα; ὀρθοδότειρα), and the note at LXXVI.4–6 calls the run of words "a schoolmaster's, not a poet's"; the whole passage is told under Μοῦσα. What the Mousai beget is not education itself but its excellence, ἀρετή: they are the source of what makes a schooling good. In Aristophanes' *Clouds* the Just Argument offers to tell "the old education, how it was arranged, / when I flourished speaking what is just and temperance was the custom" (961–962),[1279] the boys walking in good order to the lyre-master's house; and Plato's Athenian in the *Laws* will call only one rearing education, "the education in excellence from childhood, which makes a man desire and love to become a perfect citizen, knowing how to rule and be ruled with justice" (1.643e).[1280] The hymn's "excellence of all education" can be read beside both, independently of them. The edition renders the word "education", and LXXVI.4 carries no apparatus entry.

See also

ἀρετή; διάνοια; θρέπτειρα; Μοῦσα; ὀρθοδότειρα.

πανυπέρφρων · all-overweening

πανυπέρφρων, *panyperphrōn*, accusative plural πανυπέρφρονας, *panyperphronas*, "all-overweening"

Attested: πανυπέρφρονας (*panyperphronas*; LXI.12). From πᾶς, "all", and ὑπέρφρων, "high-minded, arrogant": wholly overweening. It stands in the last line of the hymn to Nemesis, which asks her for "a good understanding, putting an end to all-hateful / purposes, impure, all-overweening, turning from side to side" (LXI.11–12; see ἀλλοπρόσαλλος; διάνοια; Νέμεσις), and the phrase is told under ὅσιαι γνῶμαι. The word

[1279] Aristophanes, *Clouds* 961–962.

[1280] Plato, *Laws* 1.643e–644a.

answers the hymn's own account of the goddess: nothing escapes her, not even "the soul that overreaches in the undiscriminating rush of words" (LXI.7; see ἀδιάκριτος ὁρμή), ὑπερφρονέουσα, from the same root. The goddess of due measure is asked to stop the thinking that goes over the measure. The ghost of Darius in Aeschylus gives the same warning as a law: "a mortal must not think thoughts above his measure", for insolence flowers and ripens into a harvest of ruin, and "Zeus is set over thoughts too boastful, / a chastiser, a heavy auditor" (*Persians* 820–828).[1281] The edition renders the word "all-overweening", and the line's apparatus entry concerns ἀλλοπροσάλλας, Hermann's for the codices' ἀλλιτροτάτας (the apparatus at LXI.12).

See also

ἀδιάκριτος ὁρμή; ἀλλοπρόσαλλος; διάνοια; Νέμεσις; ὅσιαι γνῶμαι.

παρεγκλίνω · tilt aside

παρεγκλίνω, *parenklinō*, participle παρεγκλίναντες, *parenklinantes*, "tilting aside"

Attested: παρεγκλίναντες (*parenklinantes*; LXIII.7). From παρά, "aside", and ἐγκλίνω, "lean, incline": to make something lean the wrong way. The hymn to Dikaiosyne uses it of the men she breaks: "for you break them all always, / who have not come beneath your yoke, the shifting ones, / tilting aside insatiably with the heavy scale-pans" (LXIII.5–7; see ἀλλοπρόσαλλος; Δικαιοσύνη; ζυγός; πλάστιγξ). The picture is of a crooked weigher who leans on the balance to make it fall his way, and "insatiably" says why: he wants more. The note at LXIII.6–7 puts the weight on this word: "what carries the charge of crooked dealing is the transitive παρεγκλίναντες". The goddess answers with her own measure: "you hate the larger share always, and rejoice in equality", and the petition asks that "by even balances a good life may always travel on" (LXIII.10, 13; see ἰσορροπία). The note also warns that "both of these two lines rest on conjecture": ἀλλοπρόσαλλοι, at the end of line 6, is Hermann's for the

[1281] Aeschylus, *Persians* 818–828.

codices' ἀλλ' ὑπὲρ αὐτοῦ, and βριαρῇσι in line 7 is his for βριαραῖσι (the apparatus at LXIII.6 and LXIII.7). The verb itself is the codices'. The edition renders it "tilting aside".

See also

ἀλλοπρόσαλλος; Δικαιοσύνη; ζυγός; ἰσορροπία; πλάστιγξ.

πενία · poverty

πενία, *penia*, accusative πενίην, *peniēn*, "poverty"

Attested: πενίην (*peniēn*; LXXII.8). The want of one who must work for his living, from the root of πένομαι, "toil, be poor". It stands in the hymn to Tyche, who divides men's lots: "For in you the livelihood of mortals is all-various; / to some you fashion an abundance of goods, rich in blessing, / to others evil poverty, stirring anger in your heart" (LXXII.6–8; see θυμός; κτέατα; Τύχη). Fortune gives wealth and poverty alike, and the poverty comes with her anger. The petition that follows asks her to come "abounding in blessings" (LXXII.10). In Herodotus the Andrians already make poverty a god. When the Athenian commander Themistocles demanded money of the Andrians, saying the Athenians had come with two great gods, Persuasion and Necessity (see πειθώ), the Andrians answered that they too had two gods, useless ones, who clung to their island and would not leave it, Poverty and Want of Means (8.111.2–3).[1282] Plato's Diotima makes Penia the mother of Eros (*Symposium* 203b–d; see μῆτις). The edition renders the word "poverty", and the line carries no apparatus entry.

See also

θυμός; κτέατα; μῆτις; πειθώ; Τύχη.

[1282] Herodotus 8.111.2–3.

Πίστις · Pistis

Good faith as a goddess, called once in the proem beside Dike, a power without hymn or story whose charge the sun keeps · Orphic Hymns

Πίστις, *Pistis*, "Pistis"

At a Glance

The word. From the root of πείθομαι, "trust, obey", the root of Πειθώ, "persuasion", as well: trust, and so the good faith that keeps a promise, the pledge that secures it and the assurance that rests on it. As a goddess she is good faith itself.

In the Hymns. One line of the proem (Prayer 25). The only other word built on πιστ- is Helios' title πιστοφύλαξ, "guardian of good faith" (VIII.17); the noun and verb of persuasion, of the same root, stand four times (see πειθώ).

In this edition. "Pistis", transliterated as a named power.

A place to read. Prayer 22–25, from the Idaian gods and the messenger of the heavenly ones to the blameless Thesmodoteira.

Meaning

Pistis is called once and given nothing else. The proem names her at the head of a line of three, "and Pistis, and Dike, and the blameless Thesmodoteira" (Prayer 25), and the reading of the line as an order of right, from the given word to the given law, is told under θεσμοδότειρα. She has no hymn, no epithet, no parentage and no story. Dike and Nomos, powers of the same kind, have hymns of their own; Pistis is only named, good faith made a power and called to the rite with gods who have all that she lacks.

What the word brings is the ground under the others. Dike judges and Thesmodoteira gives the law, but both presuppose that a man's word can be taken, that an oath sworn will be kept and a pledge given will be honoured. Good faith is the condition of every contract and of every prayer, since a prayer calls the gods in the trust that they will answer: the

proem's long sentence ends by asking them all "to come with favour, holding a heart made glad, / to this sacred rite and to the august libation" (Prayer 43–44; see πάνθειος). The one place where the collection gives good faith a keeper supports this reading. Helios, who sees everything, is "guardian of good faith" (VIII.17; see πιστοφύλαξ), since an oath is sworn before the one who cannot fail to see it broken. Pistis is the power; the sun is her watchman.

The word's root joins her to persuasion. Πίστις and Πειθώ are both from the verb "trust, obey", and the collection calls Physis "of many names Persuasion of the Charites" (X.13; see πειθώ): what persuasion wins, good faith keeps.

Use in the Hymns

The proem. "and Pistis, and Dike, and the blameless Thesmodoteira" (Prayer 25; see Δίκη; θεσμοδότειρα).

Places to read

The one line in which the goddess is named. Helios' title πιστοφύλαξ (VIII.17) is not listed.

Prayer 25 The proem calls on Pistis, Dike and the blameless Thesmodoteira.

Earlier poetry and cult

The goddess who left. In the poems that go under the name of Theognis, Pistis is a goddess who has gone. "Hope is the one good god still living among men; / the rest have abandoned us and gone off to Olympos. / Pistis has gone, a great goddess; gone from men / is Sophrosyne; and the Charites, my friend, have quit the earth; / just oaths among men can no longer be relied on, / and none stands in awe of the deathless gods" (Theognis 1135–1140).[1283] The loss of Pistis is the loss of the oath, and the poet sets it beside the loss of reverence for the gods: when good faith goes, piety goes with it. The proem can be read as calling back the goddess whom the elegist had seen leave, independently of him.

[1283] Theognis 1135–1140.

Faith dies. Sophocles makes the same complaint a law of time. Oedipus, at Colonus, warns Theseus that the friendship of Athens and Thebes will not last: "only for the gods is there no old age / and no dying, ever; everything else time, the all-powerful, throws into confusion. / The strength of the earth wastes away, and the strength of the body, / faith dies, and faithlessness sprouts, / and the same spirit never stands firm between friends / nor between one city and another" (*Oedipus at Colonus* 607–613).[1284] Good faith is mortal among men; only as a goddess does it last.

Later readings

Trust in the visible. Plato turned the word from good faith to a grade of the mind, a kind of belief. At the close of the *Republic*'s divided line, Socrates assigns intellection to the highest segment, thought to the second, πίστις, "trust", to the third and conjecture to the last: πίστις is the state of the soul set over the visible things themselves, the animals, plants and made things of which shadows and reflections are images (6.510a, 511d–e; see διάνοια).[1285] On this scale Pistis is no longer the goddess of the oath but the confidence of the senses.

Faith remains. Paul, writing to the Corinthians, ends his praise of love with three that last: "but as things are, faith, hope, love remain, these three; and greater than these is love" (1 *Corinthians* 13.13).[1286] Read beside the elegist, Paul's three reverse the lament: Theognis had left Hope alone on earth with Pistis gone, and Paul, independently of him and of the collection, keeps faith with hope.

Fides at Rome. Plutarch reports the tradition that Numa was the first to found a temple of Pistis, in Latin Fides, and one of Terminus, Τέρμων in his Greek, the boundary: Pistis he made the greatest oath of the Romans, as it still was in Plutarch's day, and to the god of the boundary they

[1284] Sophocles, *Oedipus at Colonus* 607–613.

[1285] Plato, *Republic* 6.509d–511e, especially 510a and 511d–e.

[1286] 1 *Corinthians* 13.13.

sacrifice at the borders of fields, now with victims, though in the old days nothing was killed for him, because Numa held, as a philosopher would, that the boundary god, keeper of peace and witness to justice, must be pure of slaughter (*Numa* 16.1).[1287] The pairing joins good faith to the limit (see πέρας), and Numa's reasoning makes both servants of justice, as the proem, independently, sets Pistis beside Dike.

Faith above knowledge. Proclus, in the *Platonic Theology*, sets faith beside truth and love, a triad he credits to the theologians and finds in Plato's *Laws*, and distinguishes it at once from the trust that is busied with the wandering things of sense, which can be read as Plato's third segment: the faith of the gods is not that kind, which falls short of knowledge, but stands above every kind of knowing and unites the lower orders with the first (*Platonic Theology* 1.25).[1288] The proem's Pistis, called as a goddess among the gods, is nearer Proclus' faith than Plato's.

In this edition

The edition transliterates the name "Pistis", and the Editorial Note lists her among the divine abstractions that are transliterated "where the text treats them as named powers". The line carries no apparatus entry.

See also

διάνοια; Δίκη; θεσμοδότειρα; πάνθειος; πειθώ; πέρας; πιστοφύλαξ.

πλάστιγξ · scale-pan

πλάστιγξ, *plastinx*, dative plural πλάστιγξι, *plastinxi*, "scale-pans"

Attested: πλάστιγξι (*plastinxi*; LXIII.7). The pan of a balance, and the balance itself. It stands in the hymn to Dikaiosyne, of the men "tilting aside insatiably with the heavy scale-pans" (LXIII.7; see Δικαιοσύνη; ἰσορροπία; παρεγκλίνω), and the crooked weighing is told under παρεγκλίνω. The note at LXIII.6–7 observes that the word "is not

[1287] Plutarch, *Numa* 16.1.

[1288] Proclus, *Platonic Theology* 1.25.

confined to the market: it is also the word for the divine scales in which a man's fortune is weighed down". Homer's golden scales of Zeus have another word, τάλαντα (*Iliad* 8.69–72; see πεπρωμένον ἦμαρ). Aristophanes' Dionysos weighs poetry in it, calling Aeschylus and Euripides to "stand by the scale-pans" (*Frogs* 1378; see πειθώ). Plato's Socrates uses it of the city that honours money. In a timocracy turning oligarchic, the more men value money-making, the less they value virtue: "or do wealth and virtue not stand apart like this, each set in one pan of a scale, the one forever sinking as the other rises?" (*Republic* 8.550e).[1289] The hymn's crooked weighers tilt the same pans, and the goddess who loves equal balance breaks them. The edition renders the word "scale-pans"; βριαρῇσι, "heavy", is Hermann's for βριαραῖσι (the apparatus at LXIII.7).

See also

Δικαιοσύνη; ἰσορροπία; παρεγκλίνω; πειθώ; πεπρωμένον ἦμαρ.

σοφία · wisdom

σοφία, *sophia*, Ionic genitive σοφίης, *sophiēs*, nominative σοφίη, *sophiē*, "wisdom"

Attested: σοφίης (*sophiēs*; LX.7), σοφίη (*sophiē*; LXIII.11). Skill first, then wisdom: in Homer the word is the craft of a shipwright, the carpenter "who knows all his craft well by Athena's counsel" and makes a timber straight with his line (*Iliad* 15.410–412),[1290] and only later the wisdom of the sage. The collection has it twice, both times beside ἀρετή, "excellence". In the hymn to the Charites it stands in a list of goods that bring no joy without the goddesses, "neither the swift flames of the sun, nor of the moon, / and of wisdom and excellence and workmanlike daring / the readiness, nor of life's sleek and lovely youth, / rouses, apart from you, the joys of living" (LX.6–9; see ἀρετή; Χάριτες); but the note at LX.6–9 records that "these four lines are not this hymn's": Ruhnken transposed

[1289] Plato, *Republic* 8.550e.

[1290] Homer, *Iliad* 15.410–412.

them from LXIX, and Abel prints them without a mark. In the hymn to Dikaiosyne wisdom has a goal: "for in you wisdom reaches the good end of excellence" (LXIII.11; see Δικαιοσύνη; τέλος ἐσθλόν). The two places can be read as the two ends of the word's history, the skill that needs grace to give pleasure and the wisdom that finds its completion in justice. Both forms are Hermann's: σοφίης for the codices' σοφίας at LX.7, σοφίη for their σοφίης at LXIII.11 (the apparatus at LX.7 and LXIII.11). The edition renders the word "wisdom" at both places.

See also

ἀρετή; Δικαιοσύνη; τέλος ἐσθλόν; Χάριτες.

στάσις · strife

στάσις, *stasis*, accusative στάσιν, *stasin*, "strife", "stagnation"

Attested: στάσιν (*stasin*; XXXIII.3, LXXX.3). From ἵστημι, "stand": a standing, and so two opposite things, a standstill and a standing-up against, faction. The collection has both. Nike "alone breaks the contest-rush of mortals / and the painful strife in opposing battles" (XXXIII.2–3; see Νίκη), the strife of two sides that only a victory ends. Boreas is asked to "break the all-clouded stagnation of the watery-pathed air" (LXXX.3; see Βορέας; παννέφελος), the stillness of a sky without wind; the note at LXXX.3 observes that ὑγροκέλευθος, "watery-pathed", is here given to the air, "the only one" of its six places "not of water". In both places the word is something to be broken, and by the same verb, λύω: Nike "alone breaks" the strife, and Boreas is asked to break the stagnation, the end of a deadlock either way (see λύω). The compound ἀστασίαστος, "free of faction", of Dikaiosyne and of the order Nomos keeps, is told under that word (LXIII.8, LXIV.4). Herodotus' judgement of faction, set against war and peace, is told under the same word (8.3.1). The edition renders the word "strife" at XXXIII.3 and "stagnation" at LXXX.3; at XXXIII.3 μάχησιν is Hermann's for μάχαισιν, and at LXXX.3 the codices read λύετε (the apparatus at XXXIII.3 and LXXX.3).

See also

ἀστασίαστος; Βορέας; λύω; Νίκη; παννέφελος.

τὰ δέοντα · what is due

τὰ δέοντα, *ta deonta*, "what is due"

Attested: τὰ δέοντα (*ta deonta*; LXIII.4). The neuter plural participle of δεῖ, "it is needful": the things that are needed, what is fitting, what each is owed. The hymn addresses Dikaiosyne as the goddess "who by undefiled purposes always award what is due" (LXIII.4; see βραβεύω; Δικαιοσύνη; καθαραὶ γνῶμαι). Justice is the distribution of what is owed, and the verb βραβεύεις, the umpire's word, makes her the judge who gives each his share; the next line calls her "unbroken in conscience" (LXIII.5), and later lines have her hate "the larger share always" and rejoice "in equality" (LXIII.10; see ἰσότης). The phrase is the plain prose of right conduct, what is due to gods and men, and the hymn puts it in the goddess's keeping rather than the citizen's. The edition renders it "what is due", and the line carries no apparatus entry.

See also

βραβεύω; Δικαιοσύνη; ἰσότης; καθαραὶ γνῶμαι.

τιμωρός · avenger

The one who exacts the penalty for a wrong: Dike looking down from Zeus' throne, and the Erinyes and Eumenides beneath the earth, "avengers of the unjust" · Orphic Hymns

τιμωρός, *timōros*, plural τιμωροί, *timōroi*, "avenger", "avengers"

At a Glance

The word. Contracted from τιμάορος, a compound of τιμή, "honour", and the root of ὁράω, "watch over": the one who watches over a man's honour, and so the one who avenges him when he is wronged. Its verb

τιμωρέω is "avenge, punish", and its noun τιμωρία "vengeance, punishment".

In the Hymns. Three lines: Dike (LXII.4), the Erinyes (LXIX.7) and the Eumenides (LXX.5).

In this edition. "Avenger", "avengers".

A place to read. LXII.1–9, the hymn to the eye of Dike.

Meaning

The word is given to the powers above and the powers below. The eye of Dike sits "upon the sacred throne of Zeus the lord / and looks down from heaven on the life of mortals of many tribes, / bearing down upon the unjust, an avenger, and righteous" (LXII.2–4; see ἄδικος; Δίκη; ὄμμα Δίκης). The Erinyes, "having homes beneath the depths / in a murky cave beside the sacred water of Styx", are "clothed in hides, avengers, exceeding mighty, heavy with pain" (LXIX.3–4, 7; see Ἐρινύες; θηρόπεπλος). The Eumenides, the same goddesses under their kindly name, "look upon the life of all impious mortals" and are "avengers of the unjust, set over necessity" (LXX.4–5; see ἀνάγκη; Εὐμενίδες). The note on the heading of LXX counts τιμωροί among four words the two hymns to the Erinyes and the Eumenides share, none of which "carries an apparatus entry at either place, so the repetition is the collection's and not the editors'". The avenger looks down from Zeus' throne and rises from beside the Styx, and the same word serves both.

The object of vengeance. Twice the hymns say whom the avenger pursues, and both times it is "the unjust": Dike bears down "upon the unjust", τοῖς ἀδίκοις, and the Eumenides are avengers "of the unjust", τῶν ἀδίκων. The Erinyes' hymn says it in other words: they are "for ever on the wing at the impure counsels of mortals" (LXIX.5). In the collection the avenger is a goddess, and what she avenges can be read as injustice itself, whoever its victim. Dike's hymn says how she does it, of those who crave the larger share by unjust counsels: "you alone come down upon them and rouse justice against the unjust" (LXII.8; see τὸ πλέον).

The avenger and the righteous. Dike's line puts the two titles side by side, "an avenger, and righteous", τιμωρὸς ... δικαίη. The vengeance can be read as just because the goddess who takes it is Justice. The adjective is Hermann's, for the codices' δίκαια, "just things", so that in the manuscripts she bears down on the unjust with just deeds rather than as the righteous one (the apparatus at LXII.4). The Eumenides are "set over necessity", ἐφεστηκυῖαι ἀνάγκῃ, and the line can be read as making their vengeance as sure as necessity: the penalty is not chosen, it follows. The Erinyes in their hymn cast "the eye of Dike" over the tribes of mortals (LXIX.11), and the note at LXIX.11 observes that the collection "has made the eye of Justice first a goddess and then a duty". The three hymns that use the word are bound by it: Dike avenges, and the goddesses below carry out her office.

Use in the Hymns

Dike. "bearing down upon the unjust, an avenger, and righteous" (LXII.4).

The Erinyes. "clothed in hides, avengers, exceeding mighty, heavy with pain" (LXIX.7).

The Eumenides. "avengers of the unjust, set over necessity" (LXX.5).

Places to read

Every line in which the word stands.

LXII.4 Dike bears down upon the unjust, an avenger, and righteous.

LXIX.7 The Erinyes are clothed in hides, avengers, exceeding mighty, heavy with pain.

LXX.5 The Eumenides are avengers of the unjust, set over necessity.

Earlier poetry and cult

Not dishonoured. Aeschylus' Cassandra, about to go into the house to die, makes the word's root her argument: "we shall not die dishonoured, ἄτιμοι, at the gods' hands. There will come another in our cause, a τιμάορος, a shoot that will kill its mother and exact the price for his

father"; an exile and a wanderer, a stranger to the land, he will come back to crown the ruin of his house (*Agamemnon* 1279–1283).[1291] The avenger is the one who restores the honour of the dead.

The avenger raised for the purpose. At the opening of Sophocles' *Electra* the old servant tells Orestes that he took him from his sister's hands at his father's killing, carried him off, kept him safe and brought him up to this age of youth, πατρὶ τιμωρὸν φόνου, as an avenger of his father's murder (11–14).[1292] In the tragedians the avenger is a son; in the hymns his place is taken by the goddesses the tragedies call on.

Later readings

The avenger of kindred blood. Plato's Athenian, legislating for the killing of kin, appeals to a story told plainly by priests of old: that Justice, avenger of kindred blood, keeps watch and uses the law of like for like, so that whoever has killed his father must in time suffer the same at his children's hands (*Laws* 9.872d–873a).[1293] His other saying, that Justice follows the god always as the avenger of those who fall short of the divine law, is told under Δίκη (*Laws* 4.716a). The hymns give the same title to the same goddess, independently of Plato, and drop the kinship: their Dike avenges the unjust, whoever they have wronged.

In this edition

The edition renders τιμωρός "avenger" and τιμωροί "avengers". At LXII.4 δικαίη is Hermann's for the codices' δίκαια (the apparatus at LXII.4). At LXIX.5 βουλῇσι is Hermann's for βουλαῖσι, and at LXX.4 the plural αἳ … καθορᾶτε is Hermann's for the codices' singular, "she who looks upon the life of all" (the apparatus and the note at LXX.4); neither entry falls on the word, and LXIX.7 and LXX.5 carry none.

[1291] Aeschylus, *Agamemnon* 1279–1285.

[1292] Sophocles, *Electra* 11–14.

[1293] Plato, *Laws* 9.872d–873a.

See also

ἄδικος; ἀνάγκη; Δίκη; Ἐρινύες; Εὐμενίδες; θηρόπεπλος; ὄμμα Δίκης; τὸ πλέον.

τὸ βέβαιον · what is steadfast

τὸ βέβαιον, *to bebaion*, "what is steadfast"

Attested: τὸ βέβαιον (*to bebaion*; LXIV.3). The neuter of βέβαιος, "firm, steady, sure", from βαίνω, "step": that which stands firm, with the article as a noun. Nomos is "the just seal / of the salt sea and of earth — what is steadfast in nature, / unswerving, free of faction, keeping it always by laws" (LXIV.2–4; see ἀστασίαστος; Νόμος; σφραγίς). The note at LXIV.2–4 observes that a seal makes a document both binding and unalterable, "and both senses are working: lines 3–4 have Law *keeping* what is steadfast in nature rather than imposing anything". The steadfastness is in nature already, and the law keeps it so. The adjective that follows, ἀκλινές, "unswerving", is Stephanus' for the codices' ἀκλινῆ (the apparatus at LXIV.4). The adjective βέβαιος has one other place, one hymn before, where Dikaiosyne is "rejoicing in peace, zealous for a steadfast life" (LXIII.9; see Δικαιοσύνη; εἰρήνη). Justice wants a life that stands as firm as the nature that law keeps. The edition renders the phrase "what is steadfast", and LXIV.3 carries no apparatus entry.

See also

ἀστασίαστος; Δικαιοσύνη; εἰρήνη; Νόμος; σφραγίς.

τὸ πλέον · the larger share

The more than one's due, which the unjust crave and justice hates: named in the hymns to Dike and Dikaiosyne, and set against equality · Orphic Hymns

τὸ πλέον, *to pleon*, "the larger share"

At a Glance

The phrase. The neuter of πλείων, "more", with the article: the more, the greater part, and in the language of justice the more than one's share. Its noun is πλεονεξία, "the having of more", the Greek word for greed and overreaching.

In the Hymns. Twice, in two hymns side by side: Dike (LXII.7) and Dikaiosyne (LXIII.10).

In this edition. "The larger share".

A place to read. LXIII.5–11, with LXII.5–8.

Meaning

The phrase marks the injustice that the two goddesses of justice oppose. In Dike's hymn it names the wrongdoers. All that is borne for mortals by evil purposes is "hard to judge, for those who crave the larger share by unjust counsels — / you alone come down upon them and rouse justice against the unjust" (LXII.7–8; see ἄδικος; Δίκη). In Dikaiosyne's it names what she hates: "for you hate the larger share always, and rejoice in equality" (LXIII.10; see Δικαιοσύνη; ἰσότης). The one hymn gives the larger share to the unjust as their desire; the other sets it against equality as justice's aversion.

More and equal. The second line sets hatred of the one against delight in the other within a single verse, τὸ πλέον στυγέεις, ἰσότητι δὲ χαίρεις. The larger share is the opposite of the equal, and the hymn to Dikaiosyne works on the picture of a balance. The goddess breaks "the shifting ones" who are "tilting aside insatiably with the heavy scale-pans" (LXIII.6–7; see ἀλλοπρόσαλλος; παρεγκλίνω): her opponents tip the scale toward themselves, and "insatiably", ἀπλήστως, is the craving for more in another word. The hymn asks in the end that "by even balances a good life may always travel on / of mortal men" (LXIII.13–14; see ἰσορροπία). Equality is told under ἰσότης; what the larger share adds is the name of the fault.

Hard to judge. Dike's line adds a difficulty. What the greedy do is "hard to judge": the larger share is taken "by unjust counsels", βουλαῖς ἀδίκοισι,

by planning rather than by force, and the injustice hides in the plan. The line can be read as saying why Dike "alone" comes down on them: she sees from Zeus' throne what the plan hides. Her hymn gives her the remedy two lines before: she works "on equal terms drawing unlike things together by truth" (LXII.5), and the note at LXII.5 draws the connection. Equality there "is a procedure and not a verdict, which is the hymn's answer to line 7's men who want τὸ πλέον, the larger share". The hymns name greed as the injustice that needs a god to find it, and equality as the way she finds it.

Use in the Hymns

The craving. "hard to judge, for those who crave the larger share by unjust counsels" (LXII.7).

The aversion. "for you hate the larger share always, and rejoice in equality" (LXIII.10).

Places to read

Both lines in which the phrase stands.

LXII.7 Dike comes upon those who crave the larger share by unjust counsels.

LXIII.10 Dikaiosyne hates the larger share always and rejoices in equality.

Earlier poetry and cult

The cause of faction. Thucydides, describing the civil strife at Corcyra and the evils that spread from it through the Greek cities, finds one cause for them all: rule pursued through greed and ambition, πλεονεξία and φιλοτιμία, and from these the party zeal of men bent on winning (3.82.8).[1294] Jocasta's praise of Equality, set against the Ambition that drives her son, is told under ἰσότης (*Phoenician Women* 531–548). The hymns' Dikaiosyne, who hates the larger share and is "free of faction" (LXIII.8; see ἀστασίαστος), can be read as the cure for Thucydides' disease, independently of him.

[1294] Thucydides 3.82.8.

Later readings

What every nature pursues. In the *Republic* Glaucon, making the case for injustice so that Socrates may answer it, proposes a test: give the just man and the unjust the power to do what they please, and the just man will be caught going the same way as the unjust, for the sake of having more, which every nature by its birth pursues as a good, though law forces it aside into honouring the equal (2.359c).[1295] Kallikles in the *Gorgias* goes further: the many, being weak, say it is shameful and unjust to seek to have more than others, but nature herself shows that it is just for the better man to have more than the worse (483c–d).[1296] Socrates' answer to him, that geometrical equality has great power among gods and men, is told under ἰσότης (508a). The hymn's Dikaiosyne, who hates the larger share and rejoices in equality, takes Socrates' side against both, independently of Plato.

The unjust man. Aristotle names three men as unjust, the lawless, the one who takes more, πλεονέκτης, and the unequal, ἄνισος; the last two are the marks the hymn gives its opponents. His more is of the goods that fortune governs, which men pray for and pursue; they ought not, says Aristotle, but should pray that what is good without qualification may also be good for them (*Nicomachean Ethics* 5.1, 1129a32–b6).[1297] Aristotle's correction of men's prayers can be read beside a book of prayers that asks the gods for prosperity and makes justice the hater of the larger share.

In this edition

The edition renders τὸ πλέον "the larger share" at both places, and neither line carries an apparatus entry.

[1295] Plato, *Republic* 2.359c.

[1296] Plato, *Gorgias* 483c–d.

[1297] Aristotle, *Nicomachean Ethics* 5.1, 1129a32–b6.

See also

ἄδικος; ἀλλοπρόσαλλος; ἀστασίαστος; Δικαιοσύνη; Δίκη; ἰσορροπία; ἰσότης; παρεγκλίνω; τιμωρός.

τὸ συνειδός · conscience

τὸ συνειδός, *to syneidos*, "conscience"

Attested: τὸ συνειδός (*to syneidos*; LXIII.5). The neuter participle of σύνοιδα, "know together with", and so "know with oneself", used as a noun: the knowledge one shares with oneself of what one has done, the conscience. Dikaiosyne is hailed as "unbroken in conscience", and the line goes on, "for you break them all always, / who have not come beneath your yoke, the shifting ones, / tilting aside insatiably with the heavy scale-pans" (LXIII.5–7; see Δικαιοσύνη; ζυγός). The note at LXIII.5, 12 observes that the same verb stands three times in seven lines, "once of what cannot be done to her and twice of what she does": she is ἄθραυστος, "unbroken", she "breaks" the shifting ones, θραύεις, and she is called on to hear, "breaking the badness of mortals justly" (LXIII.12). The English keeps the repetition, the note says, "because the Greek makes the argument with it — the conscience that cannot be broken is what does the breaking". The word is given not to a mortal but to the goddess: justice has a conscience, and it is the one thing in her that cannot be broken. The word occurs nowhere else in the collection. The edition renders it "conscience", and LXIII.5 carries no apparatus entry.

See also

Δικαιοσύνη; ζυγός.

φρήν · heart

φρήν, *phrēn*, accusative φρένα, *phrena*, dative plural φρεσίν, *phresin*, "heart", "mind", "wits"

Attested: φρεσίν (*phresin*; XIX.20, LXXXVIII.13), φρένα (*phrena*; XXXII.5, LXXVII.8). In Homer the φρένες are the midriff and the seat in the breast of feeling, thought and will, where a god may set a thought, as Hera puts it in Achilles' heart to call the assembly (*Iliad* 1.55).[1298] The book has the word four times, once in the hymn to Ares that Hermann moved in, and the edition renders it three ways. Zeus of the Thunderbolt is asked for "all things fitting in the mind" (XIX.20; see κεραύνιος). Of Athena, who holds the summits and the shadowy mountains, the hymn says "and delight your heart in the glens" (XXXII.5; see Ἀθηνᾶ), in Homer's phrase for taking one's pleasure, as the envoys find Achilles taking his heart's delight in a clear lyre (*Iliad* 9.186). Mnemosyne is "never straying aside, rousing the wits in all" (LXXVII.8; see ἐπεγείρω; Μνημοσύνη), and the singer of the hymn to Ares asks for strength "to bend down in my heart the soul's deceiving impulse" (LXXXVIII.13; see ἀπάτη; ὁρμή). Twice the φρήν is a seat, of a goddess's pleasure and of an impulse to be mastered, and twice a power, the mind that holds what is fitting and the wits that memory wakes. The edition renders "mind" at XIX.20, "heart" at XXXII.5 and LXXXVIII.13 and "wits" at LXXVII.8; at XXXII.5 νάπῃσι is Hermann's for the codices' νάπαισι (the apparatus at XXXII.5).

See also

Ἀθηνᾶ; ἀπάτη; βλαψίφρων; ἐπεγείρω; εὔφρονι βουλῇ; κεραύνιος; Μνημοσύνη; ὁρμή; φρόνησις.

φρόνησις · prudence

φρόνησις, *phronēsis*, "prudence"

Attested: φρόνησις (*phronēsis*; XXXII.9). From φρονέω, "think, be minded", and so from φρήν: thought and purpose, and above all practical wisdom, the good sense that knows what to do. It stands once, in the hymn to Athena, where the goddess is divided between two kinds of men: "impeller, lover of the goad against the wicked, but prudence to the good"

[1298] Homer, *Iliad* 1.55, 9.186.

(XXXII.9; see ὁρμή; φίλοιστρος). Among the vocatives of the line the word is a nominative. The goddess can be read as not giving prudence to the good but being it to them, as to the wicked she is the lover of the goad, so that the difference lies in the men. The next line calls her μῆτι, which the note at XXXII.10 says "may be the abstraction or the name Metis" (see μῆτις). Aristotle ties the virtue to the goodness of its owner, independently of the hymn. Cleverness serves any aim, he says, and is praised when the aim is fine and called knavery when it is base; prudence is not cleverness, though it needs it, and that eye of the soul does not come to its full state without virtue, since wickedness warps a man and leaves him mistaken about the first premises of action; and so, plainly, no one who is not good can be prudent (*Nicomachean Ethics* 6.12, 1144a23–36).[1299] The edition renders the word "prudence"; ὁρμήτειρα in the same line is Abel's for the codices' ὁρμάστειρα (the apparatus at XXXII.9).

See also

Ἀθηνᾶ; μῆτις; οἰστρέω; ὁρμή; φίλοιστρος; φρήν.

ψεύδομαι · speak falsely

ψεύδομαι, *pseudomai*, present participle ψευδομένη, *pseudomenē*, aorist passive participle ψευσθείς, *pseustheis*, "false-speaking", "playing false"

Attested: ψευδομένη (*pseudomenē*; XIV.8); ψευσθείς (*pseustheis*; LXXI.4). To lie, deceive, or in the passive be deceived. The middle participle is a title of Rhea: "false-speaking, saviour, releaser, first of the line" (XIV.8; see ἀρχιγένεθλος; λυτηριάς; Ῥέα; σώτειρα). The note at XIV.8 sets it "in the middle of a run of saviour-titles" and records that it is usually referred to the stone Rhea wrapped and gave Kronos in place of the infant Zeus, "the deception that saved him, which would explain its company here"; but, it warns, the hymn gives no context, "the concealment in Crete is a deception too, and the word is not otherwise attested of her". The usual reference is to Hesiod's story: Rhea wrapped a great stone in swaddling clothes and put it into the hands of Ouranos' son, the former king of the

[1299] Aristotle, *Nicomachean Ethics* 6.12, 1144a23–36.

gods, and he swallowed it, the wretch, never guessing that the son for whom the stone stood in was left behind alive, unbeaten and free of care (*Theogony* 485–491).[1300] On that reading the lie and the saving are one act, and the hymn sets the two titles side by side. The second place is the aorist passive in the hymn to Meilinoe, where Zeus mingled with Phersephone "playing false as Plouton … in crafty deceits" (LXXI.4); the reading and the apostrophe it turns on are told under ἀπάτη. The edition renders the words "false-speaking" and "playing false"; XIV.8 carries no apparatus entry, and at LXXI.4 Πλούτων᾽ is Gesner's elision (the note at LXXI.4).

See also

ἀπάτη; ἀρχιγένεθλος; λυτηριάς; Ῥέα; σώτειρα; χαλκόκροτος.

[1300] Hesiod, *Theogony* 485–491.

The underworld, sleep and dreams

ἄγγελε μελλόντων · messenger of what is to come

ἄγγελε μελλόντων, *angele mellontōn*, "messenger of what is to come"

Attested: ἄγγελε μελλόντων (*angele mellontōn*; LXXXVI.2). The title opens the second line of the hymn to Oneiros, the Dream: "I call upon you, blessed one, of outstretched wing, baneful Oneiros, / messenger of what is to come, greatest oracle-singer to mortals" (LXXXVI.1–2). Τὰ μέλλοντα, "the things that are going to be", is the future, and the hymn returns to it twice: the god comes in sleep, "showing forth what is to come" to silent souls (LXXXVI.6), and to the wicked "the vision of dreams" would not show "the necessity that is coming" (LXXXVI.13–14). The messenger's title makes the dream a herald of the gods' purposes, which he sends secretly into the sleeper (LXXXVI.5). The note on LXXXVI points out that οὖλε, "baneful", in its first line, is the epithet Homer gives the deceiving Dream that Zeus sends to Agamemnon (*Iliad* 2.6), and that the hymn spends seventeen lines asking its god to be otherwise. Messenger and oracle-singer are the titles of a dream that tells the truth.

See also

ἄγγελος; ἀνάγκη; ἐξάγγελος; ὄνειρος; ὄψις ὀνειρήεσσα; χρησμῳδός.

Ἅδης · Hades

The god below and the place he rules, named seven times in a book that prefers to call him Plouton · Orphic Hymns

Ἅδης, *Hadēs*, Ἀΐδης, *Aidēs*, "Hades"; Ἀΐδαο, *Aidao*, Ἀΐδεω, *Aideō*, "of Hades"

At a Glance

The word. Hades is the god who received the world below in the division by lot, and by extension his house and realm. The name is ancient and its meaning disputed; the Greeks themselves heard in it ἀιδής, "unseen".

In the Hymns. Seven places, and the name falls on both sides of the line between god and place. Hades is a place in five: Night flees "into Hades" (III.11), the Mother Antaia, in Demeter's story, goes "to Hades" (XLI.5), "the gates of Hades" stand at Eleusis and are held by Phersephone (XVIII.15, XXIX.4), and Plouton has fixed his throne beneath "trackless Hades", printed in the lower case (XVIII.9). He is a person in two: "Hades alone, destroyer of souls, hates" Health (LXVIII.6), and the Erinyes are "chthonic daughters of Hades" (LXIX.8).

In this edition. "Hades" everywhere. The god's hymn is headed *To Plouton* (XVIII), and its transmitted title is "to Typhon".

A place to read. XVIII, the hymn to Plouton, where the name stands twice, both times of the place, and the god is addressed by his other names.

Meaning

The Homeric forms are Ἀΐδης, with the genitives Ἀΐδαο and Ἀΐδεω and the shorter Ἄϊδος, and the later Attic Ἅδης; Abel prints Ἀίδης, the accusative Ἀίδην (III.11, XLI.5), the Homeric genitives Ἀίδαο and Ἀίδεω, and once ᾍδην. The derivation from ἀ- and the root of ἰδεῖν, "the unseen", is the one most Greeks assumed and is uncertain. In epic, Hades is first a person, the brother of Zeus and Poseidon; the phrase "into Hades" is short for "into the house of Hades", and the name came to stand for the place itself. The god was approached by other names: Plouton, "the wealthy", Zeus chthonios, Euboulos, Polydegmon, "receiver of many". The Hymns use all of these and give the plain name sparingly.

Use in the Hymns

The place. Night's hymn is the first to use it. Night is addressed as "you who send light down to the lower places and flee again / into Hades; for

dread necessity masters all things" (III.10–11): the daily movement of darkness under the earth is a going into Hades, and the reason given is ἀνάγκη (see ἀνάγκη). The Mother Antaia, who in her hymn takes Demeter's part in the search for the daughter, "went to Hades, to noble Phersephoneia", with "the holy child of Dysaules" for her guide (XLI.5–6). In the *Homeric Hymn to Demeter* the goddess does not go down; Zeus sends Hermes to bring Persephone up (334–339).

The gates. Twice the hymns place the entrance, at Eleusis and in Phersephone's keeping (XVIII.15, XXIX.4); the two lines and the note at XVIII.12–15 are told under πύλαι Ἄιδου.

The god. In the hymn to Hygieia, Hades is the single exception to a world that desires health: "the world longs for you, queen; / Hades alone, destroyer of souls, hates you always" (LXVIII.5–6). The note at LXVIII.6 calls the line the hymn's proof. The Erinyes are "chthonic daughters of Hades, dreadful, of shifting form" (LXIX.8), where the next hymn makes the Eumenides "holy daughters of great chthonic Zeus / and of Phersephone" (LXX.2–3): the father is the same god under his two names (see Ζεὺς χθόνιος).

The realm beneath the throne. In the hymn to Plouton the plain name first stands in a chain of places: "you who fixed your throne beneath the gloom-shaped region, / far-reaching, untiring, breath-forsaken, trackless Hades, / and dark Acheron, who holds the roots of the earth" (XVIII.8–10). Abel prints ᾅδην here without a capital, and the accusative makes it the realm, set with the region and Acheron under the god's throne. The hymn addresses the god himself as Plouton (XVIII.4), chthonic Zeus (XVIII.3) and Euboulos (XVIII.12), never as Hades (see Πλούτων).

Places to read

Every line in which the name occurs, in the order of the book.

III.11 Night flees again into Hades, for dread necessity masters all things.

XVIII.9 Plouton has fixed his throne beneath the gloom-shaped region, far-reaching, untiring, breath-forsaken, trackless Hades.

XVIII.15 Plouton carried Phersephone down to the Attic cave at Eleusis, where the gates of Hades are.

XXIX.4 Phersephone holds the gates of Hades beneath the hollows of the earth.

XLI.5 The Mother Antaia went to Hades, to noble Phersephoneia, with the child of Dysaules as her guide.

LXVIII.6 Hades alone, destroyer of souls, hates Hygieia always.

LXIX.8 The Erinyes are chthonic daughters of Hades.

Earlier poetry and cult

The hymns' Hades keeps his Homeric attributes. "The gates of Hades" is an epic formula, and Achilles' use of it is told under πύλαι Ἄδου (*Iliad* 9.312–313).[1301] The division by lot that gives Hades the dark below, Poseidon the sea and Zeus the sky, with the earth shared by all, is told by Poseidon in the *Iliad* (15.187–193), and the hymn to Plouton departs from it by giving him the earth (XVIII.6; the note there). Heraclitus said that Hades and Dionysos, for whom the Bacchants rave, are the same; the saying is earlier than the Hymns and independent of them, and the collection's Bacchic underworld, with its Erinyes crying euhoi (LXIX.1, 6), can be read beside it.[1302] The gold leaves buried with initiates speak of the soul's journey "into the well-built house of Hades"; the leaf from Hipponion in southern Italy has it in its second line.[1303]

Later readings

Plato played on the name more than once. In the *Phaedo* the soul, itself invisible, goes away to a place like itself, noble, pure and invisible, ἀιδῆ, "to Hades in truth" (80d). In the *Cratylus* Socrates says that people fear the name Hades and call the god Plouton instead, and he derives the name not from "unseen" but from εἰδέναι, "to know", since the god knows all

[1301] Homer, *Iliad* 9.312–313; the formula recurs at 5.646 and 23.71.

[1302] Heraclitus, fr. B15 Diels–Kranz, quoted by Clement of Alexandria, *Protrepticus* 2.34.5.

[1303] The gold leaf from Hipponion (Vibo Valentia), about 400 BC, line 2.

fine things (403a, 404b).[1304] The Hymns' preference for Plouton can be read in the light of the *Cratylus* remark that people fear the name.

In this edition

The edition prints "Hades" at all seven places and names the god's hymn *To Plouton* after Abel; the manuscripts head it "to Typhon", as the note at XVIII title and the Closing Matter record. The Introduction lists the title among its four examples of a modern restoration, and the god is named Πλούτων at line 4 of his hymn. The proem's "king of those beneath the earth" (Prayer 12) is the same god unnamed; the note there calls him Plouton and explains the silence as the ordinary avoidance of the name in addressing a power below.

See also

ἀνάγκη; Ἐρινύες; Ζεὺς χθόνιος; Πλούτων; πύλαι Ἅιδου; Ταρτάριος; Φερσεφόνη; ψυχοφθόρος.

αἰνόμορος · grim-fated

αἰνόμορος, *ainomoros*, "grim-fated"

Attested: αἰνομόροις (*ainomorois*; LVII.6, LVII.11). The compound joins αἰνός, "dread, grim", to μόρος, "fate, doom", and is said of those whose lot is death. Both places are in the hymn to Chthonic Hermes, the guide of souls, and both qualify ψυχαί: he attends Phersephone's house, "being escort under the earth to grim-fated souls" (LVII.5–6), and Phersephone gave him the honour "to lead the way for the grim-fated souls of mortals" (LVII.11). The two phrases mirror each other, αἰνομόροις ψυχαῖς against ψυχαῖς αἰνομόροις, and look like the poet's ring-composition. The edition's note at LVII.6, 11 shows that the second is Abel's own: the codices read ἀενάοις, "ever-flowing" or "everlasting", which would make the souls perpetual rather than ill-fated (see ἀέναος). Between the two lines Hermes leads the souls down "whenever fate's own time arrives" (LVII.7), μοίρης χρόνος, so that the hymn joins μόρος and μοῖρα around its central act.

[1304] Plato, *Phaedo* 80d; *Cratylus* 403a–404b.

See also

ἀέναος; Ἑρμῆς Χθόνιος; μοίρης χρόνος; πομπός; ψυχή.

αἰώνιον ὕπνον · everlasting sleep

αἰώνιον ὕπνον, *aiōnion hypnon*, "everlasting sleep"

Attested: τὸν μακρὸν ... αἰώνιον ὕπνον (*ton makron ... aiōnion hypnon*; LXXXVII.5). The phrase is the hymn to Thanatos' name for death. Its sentence begins: "for your sleep shatters the soul and the body's frame, / whenever you loose the firm-held bonds of nature, / bringing to living things the long everlasting sleep" (LXXXVII.3–5). Death's sleep is first a violence, which breaks soul and body apart, and then a rest that does not end; the next line calls Death "common to all, yet standing unjust toward some" (LXXXVII.6; see ἄδικος). The likeness of sleep and death is old. In Homer Sleep and Death are twin brothers who carry Sarpedon's body home to Lycia (*Iliad* 16.671–683), and a fallen warrior sleeps "the sleep of bronze" (11.241).[1305] The collection keeps the kinship in its own order: the hymn to Hypnos, two before this one, calls Sleep "own brother to Lethe and to Thanatos" (LXXXV.8), and in Wiel's reading has him take "the rehearsal of death away" (LXXXV.7; see ἀπάγω). The adjective αἰώνιος is elsewhere the gods' (VIII.1, LXVI.3; see αἰών).

See also

ἄδικος; αἰών; ἀπάγω; Θάνατος; θανάτου μελέτην; λήθη; ὕπνος.

ἀλλόκοτος · outlandish

ἀλλόκοτος, *allokotos*, "outlandish", "monstrous"

Attested: ἀλλοκότοις (*allokotois*; LXXI.7), ἀλλοκότοισι (*allokotoisi*; LXXXVI.18). Ἀλλόκοτος is of another kind than usual, strange, unnatural, and so monstrous. Both places describe a power showing itself in shapes not its own. Meilinoe, the chthonic nymph, is "she who

[1305] Homer, *Iliad* 16.671–683, 11.241.

maddens mortals with airy apparitions, / showing forth the stamp of her shape in outlandish forms, / now plain to see, now darkened, gleaming by night" (LXXI.6–8): the goddess of night terrors appears in strange forms and in alternating light (see μορφῆς τύπος). Oneiros, at the end of his hymn, is asked to come "showing forth to no man, in monstrous shapes, the signs of evils" (LXXXVI.18). The two lines use compounds of one verb, ἐκπροφαίνω and προφαίνω, "to show forth", and share their subject, a sending from below or from sleep; in the first the strange shapes are the goddess's nature, in the second the Dream is asked not to use them. The English renders the word "outlandish" and "monstrous", and "outlandish" renders another word too, ἐκτοπίους, of the impulses Eros is asked to send away (LVIII.10).

See also

ἐκτόπιος; Μειλινόη; μορφῆς τύπος; ὄνειρος; προφαίνω; φάντασμα.

ἀνυπόστροφος · that knows no return

ἀνυπόστροφος, *anypostrophos*, "that knows no return"

Attested: ἀνυπόστροφον (*anypostrophon*; LVII.1). The hymn to Chthonic Hermes opens: "Dwelling on Kokytos' road of necessity, that knows no return, / you who lead the souls of mortals down to the nether places of earth" (LVII.1–2). The adjective is formed from ὑποστρέφω, "turn back", with the privative: a road on which no one turns round (see οἶμος ἀνάγκης). The road knows no return for the souls, but its keeper comes and goes. Hermes is "escort under the earth to grim-fated souls" (LVII.6), leading them down "whenever fate's own time arrives" (LVII.7), and with his wand he has the one power that runs the other way: "and again you wake the sleepers" (LVII.9). The hymn ends by asking him for "a good end upon their works" (LVII.12) for the initiates, the end of the road being certain and its manner the thing prayed for.

See also

Ἑρμῆς Χθόνιος; Κωκυτός; οἶμος ἀνάγκης.

ἀπάγω · take away

ἀπάγω, *apagō*, "take away"

Attested: ἀπάγεις (*apageis*; LXXXV.7). Hypnos, who holds a sweet rest from labours (LXXXV.5; see ἀνάπαυσις), is told: "and you take the rehearsal of death away, keeping souls safe; / for you were born own brother to Lethe and to Thanatos" (LXXXV.7–8). The rehearsal of death is Plato's phrase for philosophy (*Phaedo* 81a; see θανάτου μελέτην).[1306] The verb is Wiel's. The manuscripts read ἐπάγεις, and with them Sleep brings on the rehearsal of death; the note at LXXXV.7 calls it a straight reversal of sense turning on one preposition. The verb stands once more in the codices, at LXXXVI.9, where Abel prints ὑπάγῃ for their ἀπάγῃ (the apparatus at LXXXVI.9). The manuscripts' reading makes the better sense: on it Sleep, Death's brother, can be read as bringing on each night a likeness of dying in which the soul is kept safe and wakes again; the γάρ of line 8 explains a sleep that rehearses death and has nothing to explain in a sleep that takes the rehearsal away. Wiel's verb gives Sleep one more consolation; the codices' verb is the one that line 8's kinship explains.

See also

αἰώνιον ὕπνον; ἀνάπαυσις; Θάνατος; θανάτου μελέτην; ὕπνος.

αὐτοκασίγνητος · own brother

αὐτοκασίγνητος, *autokasignētos*, "own brother"

Attested: αὐτοκασίγνητος (*autokasignētos*; LXXXV.8). Hypnos is told "for you were born own brother to Lethe and to Thanatos" (LXXXV.8). The epic word for an own brother, a brother by birth from the same mother (*Iliad* 3.238), is here the reason given for what Sleep does in the line before (LXXXV.7; see ἀπάγω): he is death's kin, and forgetting's. Homer's Sleep is already "brother of Death", whom Hera meets on Lemnos (*Iliad* 14.231), and Hesiod gives Night as the mother of both (*Theogony* 211–212). Hesiod's Lethe, however, is a daughter of Strife, not

[1306] Plato, *Phaedo* 81a.

a sister of Sleep (*Theogony* 227; see λήθη).[1307] The note at LXXXV.8 observes that Lethe is named as a person only here (see λήθη).

See also

ἀπάγω; Θάνατος; λήθη; ὕπνος.

ἀχάλκευτος · never forged of bronze

ἀχάλκευτος, *achalkeutos*, "never forged of bronze"

Attested: ἀχαλκεύτοισι (*achalkeutoisi*; LXXXV.4). Hypnos, "lord of all the blessed and of mortal men" (LXXXV.1; see ἄναξ), is told "for you alone have power over all, and come to all, / binding bodies in fetters never forged of bronze" (LXXXV.3–4). The adjective is formed from χαλκεύω, "forge in bronze", with the privative. Sleep's fetters are real bonds, holding the body as chains would, and no smith made them. The word is Aeschylus' before it is the hymn's: in the *Libation Bearers* Orestes reminds his dead father that he was caught "in fetters never forged of bronze", the robe in which he was killed (493).[1308] The binding is the hymn's first image of Sleep, before the rest from labours and the consolation (LXXXV.5–6; see ἀνάπαυσις), and it prepares the kinship of line 8, own brother to Death (see αὐτοκασίγνητος), though it is Death who looses "the firm-held bonds of nature" (LXXXVII.4): Sleep can be read as binding each night what his brother at last sets free. The binding words in the collection run from Kronos, who holds "unbreakable bonds throughout the boundless kosmos" (XIII.4), to the "bond of all things" of the Perikionios hymn (XLVII.5; see δεσμός).

See also

ἄναξ; ἀνάπαυσις; αὐτοκασίγνητος; δεσμός; ὕπνος.

[1307] Homer, *Iliad* 3.238, 14.231; Hesiod, *Theogony* 211–212, 227.

[1308] Aeschylus, *Libation Bearers* 493.

Ἀχέρων · Acheron

Ἀχέρων, *Acherōn*, "Acheron"

Attested: Ἀχέρονθ' (*Acheronth'*; XVIII.10). The hymn to Plouton sets the god's throne beneath "the gloom-shaped region, / far-reaching, untiring, breath-forsaken, trackless Hades, / and dark Acheron, who holds the roots of the earth" (XVIII.8–10; see Ἅδης). Acheron, the last of the three, is the river of the dead, and the line can be read as making it the foundation of the world above: the roots of the earth are in the underworld river. In the *Odyssey* Circe tells Odysseus that at the edge of Hades Pyriphlegethon and Kokytos, a branch of the Styx, flow into Acheron, and that there he is to dig his pit for the dead (10.513–517).[1309] The collection sets the road of necessity at Kokytos (LVII.1; see Κωκυτός) and the Styx as the water by which the Erinyes dwell (LXIX.4), and gives Acheron to Plouton's realm, which in this hymn is the earth by the third lot (XVIII.6; the note at XVIII.6). The next line names the god "receiver of many" (XVIII.11), a reading the note at XVIII.11 records as Ruhnken's for the codices' πολυδαῖμον.

See also

Ἅδης; Κωκυτός; Πλούτων; Ταρτάριος.

γνώμαις ὀρθαῖς · with straight purposes

γνώμαις ὀρθαῖς, *gnōmais orthais*, "with straight purposes"

Attested: γνώμαις ὀρθαῖς (*gnōmais orthais*; LXXXVI.17). The hymn to Oneiros closes: "But, blessed one, I beseech you to declare the tokens of the gods, / that you may always draw near with straight purposes in all things, / showing forth to no man, in monstrous shapes, the signs of evils" (LXXXVI.16–18). The note at LXXXVI.5, 8, 17 calls the phrase Nomos' γνώμαις ὀρθοτάταις of LXIV.9 "one degree down" (see ἀδιάστροφος). The note on LXXXVI observes that the hymn opens by calling its god οὖλε, "baneful", the Homeric epithet of the dream Zeus sends to deceive

[1309] Homer, *Odyssey* 10.513–517.

Agamemnon, and then spends seventeen lines asking him to be otherwise. Straight purposes are what that dream had not: in the *Iliad* Zeus sends a baneful Dream to tell Agamemnon falsely that he will take Troy (2.5–15).[1310] Penelope, in the *Odyssey*, distinguishes the dreams that come through the gate of ivory and deceive from those that come through the gate of horn and come true (19.560–567).[1311] The hymn can be read as asking its god to come always through the gate of horn (see γνώμη; ὄνειρος).

See also

ἀδιάστροφος; γνώμη; Νόμος; ὄνειρος; οὖλος.

Ἑρμῆς Χθόνιος · Chthonic Hermes

The second Hermes, son of Dionysos and Aphrodite, who dwells on the road of no return and leads the souls down with a sleep-giving wand, by Phersephone's grant · Orphic Hymns

Ἑρμῆς Χθόνιος, *Hermēs Chthonios*, "Chthonic Hermes"

At a Glance

The word. Χθόνιος, "of the earth", is the title of the powers who belong below it, and joined to Hermes it names the god who leads the dead.

In the Hymns. The heading of LVII, "TO CHTHONIC HERMES" (LVII title), over a hymn of twelve lines in which the god's name stands once (LVII.3).

In this edition. "Chthonic Hermes", keeping the Greek title.

A place to read. LVII.1–12, the whole hymn.

Meaning

The guide of souls is as old as Homer, whose Hermes leads the suitors' shades down the dank ways with his golden wand (see διάκτορος). Tragedy

[1310] Homer, *Iliad* 2.5–15.

[1311] Homer, *Odyssey* 19.560–567.

gives that Hermes his title: he is χθόνιος, the Hermes of the earth below, called on at tombs, for the dead and by the dying. The collection gives him a hymn apart from the son of Maia, and the hymn gives him a road, a wand, a mistress and parents of his own. What it asks of him at the end is what the living ask of the guide they will one day follow: a good end.

Use in the Hymns

The road and the office. The hymn begins where the god lives: "Dwelling on Kokytos' road of necessity, that knows no return, / you who lead the souls of mortals down to the nether places of earth" (LVII.1–2; see ἀνυπόστροφος; Κωκυτός; οἶμος ἀνάγκης). He is the servant of the queen below, addressed as "you who attend the sacred house of Phersephone, / being escort under the earth to grim-fated souls, / which you lead down, whenever fate's own time arrives" (LVII.5–7; see αἰνόμορος; πομπός), and the office is her gift: "for she gave to you, / Phersephoneia the goddess, this honour, throughout wide Tartaros, / to lead the way for the grim-fated souls of mortals" (LVII.9–11; see γέρας; Φερσεφόνεια). The note at LVII.6, 11 observes that the two phrases for the souls repeat each other in reverse order, and that the second is Abel's αἰνομόροις for the codices' ἀενάοις, "ever-flowing", so that "the repetition that looks like the poet's ring-composition is in part the editor's".

The wand. Between the two statements of his office stands his instrument: "charming all things with your well-hallowed, sleep-giving wand, / and again you wake the sleepers" (LVII.8–9; see ἐγείρω; ῥάβδος; ὑπνοδῶτις). The note at LVII.8 traces the rod to the Homeric couplet in which Hermes takes the ῥάβδος with which he charms the eyes of men and wakes the sleepers again (*Iliad* 24.343–344, *Odyssey* 5.47–48), warns against confusing it with the herald's staff, and records that ὑπνοδώτιδι is Abel's for the manuscripts' nominative ὑπνοδώτιρα. The one wand lays men asleep and leads them to death, and wakes them; the hymn does not say whether the sleepers it wakes are the living or the dead.

The parents. The god is "Hermes, offspring of Dionysos of the bacchic dance / and of the Paphian girl, quick-glancing Aphrodite" (LVII.3–4; see

βακχέχορος; ἑλικοβλέφαρος), a descent the note at LVII.3–4 sets against the son of Zeus and Maia of the hymn to Hermes (XXVIII.1; see Ἑρμῆς). The note adds that the parentage stands on an emendation; the apparatus shows that only the epithet does, since the codices too make him Διωνύσοιο γένεθλον and Casaubonus changed only their βάκχε χοροῖο to βακχεχόροιο. The guide of the dead is the child of the god of the rite and the goddess of desire, and the collection makes no attempt to reconcile him with the messenger.

The petition. The hymn ends: "But, blessed one, may you send the initiates a good end upon their works" (LVII.12; see γλυκερὴ βιότοιο τελευτή). The god who leads the souls down is asked for the end they will meet.

Places to read

The heading that carries the title, and the lines of the hymn that give the god his road, his office, his wand and his parents, and the petition that closes it.

LVII title The hymn is headed to Chthonic Hermes.

LVII.1–2 He dwells on Kokytos' road of necessity and leads the souls of mortals down.

LVII.3–4 He is the offspring of Dionysos and of quick-glancing Aphrodite.

LVII.5–7 He attends Phersephone's house and escorts the grim-fated souls when their time arrives.

LVII.8–9 He charms all things with his sleep-giving wand and wakes the sleepers again.

LVII.9–11 Phersephoneia gave him the honour of leading the souls of mortals.

LVII.12 He is asked to send the initiates a good end upon their works.

Earlier poetry and cult

Aeschylus' *Libation Bearers* opens at a tomb with the god's title. Orestes, come home to his father's grave, prays: "Chthonic Hermes, you who

watch over a father's powers, / be my saviour and my ally, as I ask; / for I have come to this land, and I return" (1–3); and Electra, pouring the offerings, calls him "greatest herald of those above and those below" and asks "Chthonic Hermes" to summon the daimones beneath the earth to hear her prayers (124–126).[1312] In the *Persians* the chorus, raising Darius, calls on the "holy chthonic daimones, / Earth and Hermes, and king of those below" to "send the soul up from below to the light" (628–630).[1313] Sophocles' Ajax, before he falls on his sword, calls "Hermes the escort, the chthonic one" to lay him well to sleep, with a quick leap and no struggle (*Ajax* 831–834).[1314] Aristophanes made the title a joke: in the *Frogs* Euripides picks at Aeschylus' opening line and asks whether Hermes watched over the father's murder, and Aeschylus answers that he meant Hermes the chthonic, who holds that office as his father's prerogative (1138–1149).[1315]

Later readings

Virgil gives the Roman Mercury the hymn's two powers in one sentence. When Jupiter sends him to Aeneas, he takes his wand: "with it he summons the pale souls out of Orcus and dispatches others beneath grim Tartarus, grants sleep and withdraws it, and breaks the seal that death sets on the eyes" (*Aeneid* 4.242–244).[1316] Virgil's wand that gives and takes away sleep can be read beside the hymn's that charms all things and wakes the sleepers, independently of the Hymns.

In this edition

The edition renders the heading ΕΡΜΟΥ ΧΘΟΝΙΟΥ "TO CHTHONIC HERMES". In the hymn Φερσεφόνης at LVII.5 is Abel's

[1312] Aeschylus, *Libation Bearers* 1–3, 124–126.

[1313] Aeschylus, *Persians* 628–630.

[1314] Sophocles, *Ajax* 831–834.

[1315] Aristophanes, *Frogs* 1138–1149.

[1316] Virgil, *Aeneid* 4.242–244.

for περσεφόνης, ὁπότ᾽ ἂν at LVII.7 Abel's for ὁπόταν, ὑπνοδώτιδι at LVII.8 Abel's for the codices' ὑπνοδώτιρα, and αἰνομόροις at LVII.11 Abel's for ἀενάοις; βακχεχόροιο at LVII.3 is Casaubonus' for βάκχε χοροῖο (the apparatus at LVII).

See also

αἰνόμορος; ἀνυπόστροφος; βακχέχορος; γέρας; γλυκερὴ βιότοιο τελευτή; διάκτορος; ἐγείρω; ἑλικοβλέφαρος; Ἑρμῆς; Κωκυτός; οἶμος ἀνάγκης; πομπός; ῥάβδος; ὑπνοδῶτις; Φερσεφόνεια.

Ζεὺς χθόνιος · chthonic Zeus

The king below: Plouton addressed by the highest name, the husband of Phersephone and father of the Eumenides · Orphic Hymns

Ζεὺς χθόνιος, *Zeus chthonios*, "chthonic Zeus"

At a Glance

The phrase. Zeus with χθόνιος, "of the earth", "of the ground beneath": the Zeus of the underworld.

In the Hymns. Three lines: Plouton is addressed as "chthonic Zeus" (XVIII.3), the guide of the Mother reveals "the consecrated bed of holy chthonic Zeus" (XLI.7), and the Eumenides are "holy daughters of great chthonic Zeus" (LXX.2).

In this edition. "Chthonic Zeus" at all three places.

A place to read. XVIII.1–10, the opening of the hymn to Plouton.

Meaning

The Greeks gave the king of the dead the name of the king of the sky with a word that sent it below. The collection does not keep the two kings apart. It addresses its Plouton as chthonic Zeus in the third line of his hymn, and when it later names the father of the Eumenides and the husband of Phersephone it uses the same title. The note at LXX.2–3

draws the conclusion: "the father named here is the god of Hymn XVIII under the title that hymn itself uses."

Use in the Hymns

Plouton addressed. The hymn to Plouton opens on his house and gives him the title before his name: "O you who dwell in the house beneath the earth, of mighty spirit, / in the Tartarean meadow, deep-shadowed and light-forsaken, / chthonic Zeus, sceptred, receive these sacred offerings readily, / Plouton, you who hold the keys of the whole earth" (XVIII.1–4; see κλείς; Πλούτων; σκηπτοῦχος). The note at XVIII.3 calls it Plouton "addressed as chthonic Zeus, in the same manner as the collection's other identifications", and observes that Zeus himself had Hymn XV, three hymns back, and has the next one (see Ζεύς). The god below is "sceptred", as the god above is at XV.6, and the same hymn makes him lord of the earth by "the third lot" (XVIII.6; see Ἅδης).

The bed of Phersephone. In the hymn to the Mother Antaia her guide is "the revealer of the consecrated bed of holy chthonic Zeus" (XLI.7; see Δυσαύλης; Μήτηρ Ἀνταία), the place where the Maiden had been taken. The line names her seizer by the same title and makes the underworld marriage a consecrated one, ἁγίων λέκτρων, and calls its bridegroom holy, ἁγνοῦ.

The father of the Eumenides. The Eumenides are "holy daughters of great chthonic Zeus / and of Phersephone" (LXX.2–3; see Εὐμενίδες). The note at LXX.2–3 calls Zeus χθόνιος "Plouton under a title, or Zeus acting below", and adds that the hymn does not distinguish. The Erinyes of the hymn before are "chthonic daughters of Hades" (LXIX.8; see Ἐρινύες), and the two parentages can be read as one.

Places to read

Every line in which the title stands, in the order of the book.

XVIII.3 Plouton is addressed as chthonic Zeus, sceptred, and asked to receive the offerings.

XLI.7 The guide of the Mother reveals the consecrated bed of holy chthonic Zeus.

LXX.2 The Eumenides are holy daughters of great chthonic Zeus.

Earlier poetry and cult

In the *Iliad* Phoenix tells how his father cursed him with childlessness, and the gods fulfilled the curse, "Zeus of the underworld and dread Persephone" (9.456–457; see Ἐρινύες), the pair the collection's hymns set together as parents and as husband and wife.[1317] Hesiod tells the farmer, when he first sets his hand to the plough, to "pray to chthonic Zeus and to holy Demeter" that Demeter's holy grain may be full and heavy (*Works and Days* 465–467); the hymn's Plouton, "giving wealth to the race of mortals with the fruits of the years" (XVIII.5; see πλουτοδότης), can be read as the same god, independently of Hesiod.[1318] Aeschylus' Danaids threaten that, if the Olympian gods do not hear them, they will hang themselves and come with their suppliant branches to "the earthly one, the most hospitable Zeus of the dead" (*Suppliants* 154–161), and their father warns that even in Hades the wrongdoer will not escape, for there "another Zeus" judges the last judgements among the dead (228–231).[1319] In Sophocles, when Oedipus' end comes at Colonus, "chthonic Zeus thundered", and his daughters shuddered at the sound (*Oedipus at Colonus* 1606–1607).[1320]

In this edition

The edition renders Ζεῦ χθόνιε "chthonic Zeus" (XVIII.3), χθονίου Διὸς ἁγνοῦ "holy chthonic Zeus" (XLI.7) and μεγάλοιο Διὸς χθονίοιο "great chthonic Zeus" (LXX.2). None of the three lines carries an apparatus entry on the phrase. The manuscripts head XVIII εἰς Τυφῶνα, "to Typhon" (the note at XVIII title).

[1317] Homer, *Iliad* 9.456–457.

[1318] Hesiod, *Works and Days* 465–467.

[1319] Aeschylus, *Suppliants* 154–161, 228–231.

[1320] Sophocles, *Oedipus at Colonus* 1606–1607.

See also

Ἅδης; Δυσαύλης; Ἐρινύες; Εὐμενίδες; Ζεύς; κλείς; Μήτηρ Ἀνταία; πλουτοδότης; Πλούτων; σκηπτοῦχος.

ζωὴ καὶ θάνατος · life and death

ζωὴ καὶ θάνατος, *zōē kai thanatos*, "life and death"

Attested: ζωὴ καὶ θάνατος (*zōē kai thanatos*; XXIX.15). The hymn to Phersephone, after the spring meadows, the green shoots and the autumn bed of her seizure, names her both ends of mortal life: "you alone are life and death to much-toiling mortals, / Phersephone; for you feed all things always, and you kill them" (XXIX.15–16; see Φερσεφόνη). The note at XXIX.16 observes that the explanation comes "in half a line each", φέρβεις ... φονεύεις, "you feed and you kill", and that the hymn "states the doubleness and does not soften it". The note at XXIX.12–14 adds that reading the seizure in autumn as the sowing, and so the agricultural year as the goddess's biography, "is a construal". The collection gives the two halves to other powers elsewhere: Physis is "everlasting life and immortal providence" (X.27), and Thanatos has a hymn of his own (LXXXVII; see Θάνατος). Phersephone alone holds both. Heraclitus put a joining of the same kind into a riddle: "immortals mortal, mortals immortal, living the death of those, dying the life of those" (fr. B62).[1321] The hymn's queen of the dead, who feeds all things and kills them, can be read beside his saying, independently of it. The line carries no apparatus entry.

See also

Θάνατος; Φερσεφόνη; Φύσις.

θανάτου μελέτην · rehearsal of death

θανάτου μελέτην, *thanatou meletēn*, "the rehearsal of death"

[1321] Heraclitus, fr. B62 Diels–Kranz, quoted by Hippolytus, *Refutation of All Heresies* 9.10.6.

Attested: θανάτου μελέτην (*thanatou meletēn*; LXXXV.7). Μελέτη is care and practice, the exercise by which a thing is learned by heart. Sleep is told: "and you take the rehearsal of death away, keeping souls safe" (LXXXV.7; see ὕπνος), and the next line gives the reason, his kinship with Lethe and Thanatos (LXXXV.8; see αὐτοκασίγνητος; Θάνατος). The note at LXXXV.7 calls the phrase "Plato's for philosophy" and finds it undecidable "whether the hymn is quoting or the phrase was common by this date". In the *Phaedo* Socrates says that those who philosophise rightly "practise dying" (67e), and asks whether the soul that has kept itself apart from the body all its life, gathered into itself, "rightly philosophising and in truth practising to be dead with ease", is not engaged in "a rehearsal of death" (80e–81a).[1322] For Plato the rehearsal is the philosopher's waking discipline; in the hymn as printed Sleep takes it away. The codices' ἐπάγεις, "bring on", gives Sleep the rehearsal instead, against Wiel's ἀπάγεις, "take away", and on that reading the γάρ of the next line can be read as explaining why: Sleep is Death's brother (the apparatus and the note at LXXXV.7; see ἀπάγω). The phrase stands nowhere else in the collection.

See also

ἀπάγω; αὐτοκασίγνητος; Θάνατος; ὕπνος.

θέλγω · charm

To work on body or mind without force: the wand of Chthonic Hermes that charms all things to sleep, and the healer's power that charms pain away · Orphic Hymns

θέλγω, *thelgō*, "charm", "charm away"

At a Glance

The word. Θέλγω is to enchant: to act on a person by spell, song, drug, beauty or a god's wand, so that he sleeps, forgets, yields or is soothed. It is the power that changes a mind or a body without touching it by force.

[1322] Plato, *Phaedo* 67e, 80e–81a.

In the Hymns. Two lines, both participles: Chthonic Hermes "charming all things" with his wand (LVII.8) and Asklepios "charming away" the torments of disease (LXVII.2). The noun θελκτήριον, "charm", stands once, of Herakles (XII.14; see θελκτήριον).

In this edition. "Charming" (LVII.8) and "charming away" (LXVII.2).

A place to read. LVII.1–12 with LXVII.1–8, the hymns to Chthonic Hermes and to Asklepios.

Meaning

Greek had one word for the enchantment that harms and the enchantment that heals, and the hymns use it only for the gentle kind. In epic θέλγω is Circe's drugs and the Sirens' song, the charm that keeps a man from home; it is also Hermes' wand, which closes the eyes of whom he will. The two places in the collection divide the word's two gentle powers between two gods. Hermes charms into sleep, and the god who leads souls can be read as bringing the nightly likeness of that journey. Asklepios charms pain away, the healer whose cures in Pindar include soft spells. Both are gifts to the body that the body cannot give itself, and both act as charms do, from outside and without violence.

Use in the Hymns

The wand. Chthonic Hermes, who leads souls down to the dead, is addressed by his instrument: "charming all things with your well-hallowed, sleep-giving wand, / and again you wake the sleepers" (LVII.8–9; see ἐγείρω; Ἑρμῆς Χθόνιος; εὐίερος; ὑπνοδῶτις). The note at LVII.8 traces the wand to the Homeric couplet in which Hermes takes the rod "with which he charms the eyes of whatever men he wishes — that is, puts them to sleep — and with which he wakes the sleeping in turn" (see Ἑρμῆς Χθόνιος). The hymn widens Homer's object from the eyes of men to "all things". The charm of the wand is sleep, and in a hymn to the guide of the dead sleep can be read as standing for the other thing he brings.

The healer's charm. Asklepios is addressed as "Healer of all, Asklepios, lord Paian, / charming away the much-aching torments of men's diseases"

(LXVII.1–2; see Ἀσκληπιός). The same participle that puts men to sleep in Hermes' hymn takes their pain away in Asklepios', and the next lines ask the god to "come, bringing health down, / and stopping harsh diseases and the dooms of death" (LXVII.3–4; see ἠπιόδωρος). In the hymn the healer's first act is a charm.

Herakles' charms. The noun completes the picture: Herakles, asked to come as a healer, is to bring "every charm against sickness" (XII.14; see θελκτήριον). In all three places the charm is a power over the body, gentle where Circe's was cruel.

Places to read

Every line in which the verb stands, in the order of the book. The noun θελκτήριον (XII.14) is not listed (see θελκτήριον).

LVII.8 Chthonic Hermes charms all things with his sleep-giving wand.

LXVII.2 Asklepios charms away the torments of men's diseases.

Earlier poetry and cult

In the *Odyssey* the word belongs first to the dangerous charms. The mountain wolves and lions round Circe's house are beasts she had "enchanted by giving them baneful drugs" (10.212–213), and the Sirens "charm all men who come to them" with their clear song, so that no one who hears returns to his wife and children (12.39–44).[1323] Hermes' wand is the gentle exception (*Iliad* 24.343–344; *Odyssey* 5.47–48, 24.2–4; see Ἑρμῆς Χθόνιος). Healing by charm was as old: when the boar gashed the young Odysseus, the sons of Autolykos bound the wound skilfully "and with a charm stopped the dark blood" (*Odyssey* 19.455–458), and Pindar's Asklepios treated some of his patients "with soft incantations" (*Pythian* 3.51; see ἠπιόχειρ).[1324] Pindar gives the word to music too: the shafts of the lyre "charm the minds of the gods" (*Pythian* 1.12).[1325] Gorgias says the same of speech: inspired incantations bring pleasure and

[1323] Homer, *Odyssey* 10.210–213, 12.39–44.

[1324] Homer, *Odyssey* 19.455–458; Pindar, *Pythian* 3.47–53.

[1325] Pindar, *Pythian* 1.10–12.

take away pain, and the power of the incantation, joined with the soul's opinion, "charmed it and persuaded it and changed it by sorcery" (*Helen* 10), with the hymn's verb, ἔθελξε.[1326]

Later readings

Plato's Socrates brings back from one of the Thracian physicians of Zalmoxis, the king his people held a god, a remedy for headache that works only with a charm, and the physician's doctrine is that the soul must be treated first, "with incantations of a certain kind, and the incantations are the beautiful words", from which temperance comes into the soul (*Charmides* 156d–157b).[1327] The hymn's healer who charms away torment can be read beside Plato's and Gorgias' charms of the word, independently of them.

In this edition

The edition renders θέλγων "charming" at LVII.8 and "charming away" at LXVII.2, letting the English say which charm is meant. Neither line carries an apparatus entry on the verb. At LVII.8 ὑπνοδώτιδι is Abel's for the codices' nominative ὑπνοδώτιρα (the apparatus at LVII.8; see Ἑρμῆς Χθόνιος).

See also

Ἀσκληπιός; ἐγείρω; Ἑρμῆς Χθόνιος; εὐίερος; ἠπιόδωρος; ἠπιόχειρ; θελκτήριον; ὑπνοδῶτις.

ἰαύω · sleep

ἰαύω, *iauō*, participle ἰαύων, *iauōn*, "sleeping"

Attested: ἰαύων (*iauōn*; LIII.3). An epic verb: to sleep, to pass the night, often of a night spent in one place. The hymn to Amphietes gives it in its third line: the chthonic Dionysos is the god "who, sleeping at the sacred house of Phersephone, / puts the trieteric time to sleep, the Bacchic, the

[1326] Gorgias, *Encomium of Helen* 10 (fr. B11 Diels–Kranz).

[1327] Plato, *Charmides* 155e–157b.

holy" (LIII.3–4; see Ἀμφιετής; ἱερός; τριετηρίς). What the note at LIII.3–5 makes of the sleeping and the waking is told under Ἀμφιετής. The verb is Homer's. Achilles, refusing Agamemnon's embassy, counts the cost of his service: like a bird that carries to her chicks, too young to fly, each mouthful she catches, though it goes hard with her own self, "so I too have passed many sleepless nights", *ἀΰπνους νύκτας ἴαυον*, and spent days of blood in fighting (*Iliad* 9.323–326).[1328] Homer's sleeper keeps watch and does not sleep; the hymn's sleeps through the years between the feasts. The edition renders ἰαύων "sleeping", and LIII.3 carries no apparatus entry on it; Φερσεφόνης in the same line is Abel's for περσεφόνης (the apparatus at LIII.3).

See also

Ἀμφιετής; ἱερός; τριετηρίς.

κατάγω · lead down

κατάγω, *katagō*, second person κατάγεις, *katageis*, "lead ... down"; participles κατάγουσα, *katagousa*, κατάγοντι, *katagonti*, κατάγων, *katagōn*, "leading ... down", "bringing ... back", "bringing ... down"

Attested: κατάγεις (*katageis*; LVII.2, 7); the participles κατάγουσα (XIV.13, XL.19), κατάγοντι (XXIX.19) and κατάγων (LXVII.3). From κατά, "down", and ἄγω, "lead": to lead or bring down, and in the language of politics to bring an exile home. The second person belongs to Hermes Chthonios, in the two lines that frame his office. The hymn's second line addresses him, "you who lead the souls of mortals down to the nether places of earth", and its seventh speaks of the souls "which you lead down, whenever fate's own time arrives" (LVII.2, 7; see Ἑρμῆς Χθόνιος; νέρτερα; ψυχή). Elsewhere the verb runs the other way, and the gods bring goods down to men. Rhea is asked to come "leading peace down with prosperous possessions" (XIV.12–13; see Ῥέα), Asklepios is asked to come "bringing health down" (LXVII.3; see ἠπιόδωρος), and Demeter of Eleusis is called on as "bringing peace back, and lovely good order" (XL.19; see

[1328] Homer, *Iliad* 9.323–327.

Δημήτηρ Ἐλευσινία), where the edition gives the verb its sense of a return. The petition to Phersephone joins the two roads: the request that she send up fruits ends on "a life of good fortune that leads a sleek old age down / to your own country, queen, and to greatly able Plouton" (XXIX.19–20; see λιπαρὸν γῆρας), where, as the note at XXIX.19 puts it, "the blessing and the grave arrive in one verb." The edition renders the verb "lead … down" at both places in the hymn to Hermes Chthonios, and neither carries an apparatus entry on it.

See also

Δημήτηρ Ἐλευσινία; Ἑρμῆς Χθόνιος; ἠπιόδωρος; λιπαρὸν γῆρας; νέρτερα; Ῥέα; ψυχή.

καταχθόνιος · those beneath the earth

The word for the people beneath the earth, which the Hymns use only in a royal title: the king of the proem, and the queen of two hymns, Phersephone and her daughter Meilinoe · Orphic Hymns

καταχθόνιος, *katachthonios*, genitive plural καταχθονίων, *katachthoniōn*, "those beneath the earth"

At a Glance

The word. From κατά, "down", and χθών, "earth": under the ground. Of a god, the power below, as Homer's "Zeus of the underworld"; in the plural, those who dwell under the earth, the dead and the gods of the dead.

In the Hymns. Three lines, always the genitive plural and always the people over whom a god rules: the proem's "king of those beneath the earth" (Prayer 12), and "queen of those beneath the earth", given in the same words to Phersephone (XXIX.6) and to Meilinoe (LXXI.10).

In this edition. "Those beneath the earth" at all three places.

A place to read. XXIX.1–8, the titles of Phersephone, from the daughter of great Zeus to the mother of Eubouleus.

Meaning

The Hymns never use the word of a place. The underworld has other names in the collection, Hades, the nether places, the hollows of the earth; the καταχθόνιοι are the people who live there. The title turns the realm of the dead into a kingdom, with a king and a queen and subjects over whom they rule, and the formula keeps that shape at each of its three places: a ruler's noun, βασιλεύς or βασίλεια, and the genitive of those beneath the earth.

The pairing is the point. The proem gives the king his title and withholds his name; the hymn to Phersephone gives the queen hers among her other titles; and the hymn to Meilinoe hands the queen's title, unchanged, to the daughter Phersephone bore. The collection reuses its formulas freely, but here the reuse follows a line of descent. Mother and daughter rule the same people, and the king who rules them in the proem is the husband whose name the proem leaves unsaid and whose shape, in Meilinoe's hymn as Abel prints it with Gesner's Πλούτων', Zeus put on to father her (the note at LXXI.4).

Use in the Hymns

The king. The proem calls on him, unnamed, as "king of those beneath the earth" (Prayer 12; see καταχθονίων βασιλεύς).

The queen. The hymn to Phersephone builds her titles out of the realm she rules. She is the "much-honoured wife of Plouton, cherished, giver of life" (XXIX.3; see Πλούτων), and the next line gives her the keeping of "the gates of Hades beneath the hollows of the earth" (XXIX.4; see Ἄδης). Two lines later she is "mother of the Eumenides, queen of those beneath the earth" (XXIX.6; see Εὐμενίδες; Φερσεφόνη), and the hymn goes on to her own birth, "whom Zeus begot a maiden in unspeakable begettings", and to her son, "mother of loud-roaring Eubouleus of many forms" (XXIX.7–8; see Εὐβουλεύς). The title stands between her children, the avenging goddesses and the god of good counsel.

The daughter. The hymn to Meilinoe tells her birth beside Kokytos, to Phersephone and to Zeus in Plouton's shape on Gesner's reading

(LXXI.2–4; see ἀπάτη; Κωκυτός; Μειλινόη). Its petition opens with her mother's title: "But, goddess, I beseech you, queen of those beneath the earth, / may you send the soul's frenzy out to the ends of the earth" (LXXI.10–11). The note at LXXI.10, 12 calls the formula "XXIX.6 verbatim, where it is Phersephone's — Meilinoe's mother, in the line that also calls her mother of the Eumenides". The goddess of night-terrors is asked, as queen, to send away the madness that is her own province.

Places to read

Every line in which the word stands.

Prayer 12 The proem calls on the king of those beneath the earth, greatly pre-eminent daimon.

XXIX.6 Phersephone is mother of the Eumenides, queen of those beneath the earth.

LXXI.10 Meilinoe is besought as queen of those beneath the earth.

Earlier poetry and cult

Homer has the word once, of Zeus: the curse of Phoenix's father, who had called on the hateful Erinyes, was brought to pass by "Zeus of the underworld and dread Persephone" (*Iliad* 9.453–457; see Ζεὺς χθόνιος).[1329] The epic pair, a king and a queen below with the Erinyes at hand, can be read as the pair the collection keeps, where the queen is herself the mother of the Eumenides. Three gold leaves from graves at Thurii, of the fourth century BC, open with the dead initiate's greeting to the "queen of those beneath the earth", χθονίων βασίλεια, with the simple adjective in place of the compound (A1–A3 Zuntz; see Εὐβουλεύς).

Later readings

Plato's Athenian, setting out the honours a city owes, gives the first to the Olympians and to the gods who hold the city, and after them to the gods below, the χθόνιοι, the even numbers, the second place and the left; after the gods come the daimones, then the heroes, then the shrines of the

[1329] *Iliad* 9.453–457.

ancestral gods (*Laws* 4.717a–b).[1330] The rulers below are honoured in his scheme, but in second place and on the left hand, below the gods of the city. The proem sets its king of those beneath the earth in the same catalogue as the Olympians, between Aphrodite and Hebe, and gives him the title "greatly pre-eminent".

In this edition

The edition renders καταχθονίων "those beneath the earth" at all three places, with "king" for βασιλεῦ and "queen" for βασίλεια, and none carries an apparatus entry. The note at LXXI.10, 12 records that the English is the same at XXIX.6 and LXXI.10.

See also

Ἅδης; ἀπάτη; δαίμων; Εὐβουλεύς; Εὐμενίδες; Ζεὺς χθόνιος; καταχθονίων βασιλεύς; Κωκυτός; Μειλινόη; Πλούτων; Φερσεφόνη.

Κωκυτός · Kokytos

The river of wailing in the underworld, named twice in the Hymns: as the road on which Hermes Chthonios dwells, and as the stream beside which Meilinoe was born · Orphic Hymns

Κωκυτός, *Kōkytos*, genitive Κωκυτοῦ, *Kōkytou*, "Kokytos"

At a Glance

The name. One of the rivers of the underworld, named from κωκύω, "wail, shriek in lament": the river of wailing. In the *Odyssey* it is a branch of the Styx, flowing with Pyriphlegethon into Acheron.

In the Hymns. Two lines, both in the genitive: Hermes Chthonios dwells on "Kokytos' road of necessity, that knows no return" (LVII.1), and Meilinoe was born "beside the outpourings of Kokytos" (LXXI.2).

In this edition. "Kokytos" at both places.

[1330] Plato, *Laws* 4.717a–b.

A place to read. LVII.1–8, the hymn to Hermes Chthonios, from Kokytos' road to the souls he leads down.

Meaning

The river's name is the sound of mourning, and the collection uses it as an address. Two powers of the underworld are placed by Kokytos: the guide of souls lives on its road, and the goddess of night-terrors was born at its mouths. The river is not described; it is where they are. In the hymn to Hermes it is a road rather than a stream, and the road "knows no return", ἀνυπόστροφος: the river of wailing is the way the dead go and do not come back. In the hymn to Meilinoe its "outpourings", προχοαί, the place where a river runs out into another water, are her birthplace, so that the goddess who sends apparitions to the living is born where the river of lament empties.

The Hymns' underworld has its rivers named once or twice each, Acheron, Styx and Kokytos, and none is given a hymn. Kokytos and Styx are the two tied to persons: the Erinyes keep their homes beside Styx (LXIX.3–4), and Kokytos is given to two gods. What the dead hear in its name, the collection gives to the gods who stand between the dead and the living: the guide who takes souls down, and the daughter of the underworld queen who comes up at night.

Use in the Hymns

Hermes Chthonios. His hymn opens on the river: "Dwelling on Kokytos' road of necessity, that knows no return, / you who lead the souls of mortals down to the nether places of earth" (LVII.1–2; see ἀνάγκη; ἀνυπόστροφος; Ἑρμῆς Χθόνιος; κατάγω). The road, the necessity and the no-return are told under ἀνυπόστροφος and Ἑρμῆς Χθόνιος.

Meilinoe. The hymn tells her birth in its second line: "whom beside the outpourings of Kokytos august / Phersephone bore in the sacred bed of Zeus son of Kronos" (LXXI.2–3; see λέκτρα ἱερά; Μειλινόη). The verb is ἐλοχεύσατο, of a woman's childbed.

Places to read

Every line in which the name stands.

LVII.1 Hermes Chthonios dwells on Kokytos' road of necessity, that knows no return.

LXXI.2 Meilinoe was born to Phersephone beside the outpourings of Kokytos.

Earlier poetry and cult

In Circe's directions to Odysseus Kokytos, broken off from the water of Styx, flows with Pyriphlegethon into Acheron (*Odyssey* 10.513–515; see Ἀχέρων). The epic Kokytos is already a branch of another river and a place of meeting, as the Hymns' is a road and a place of outpouring.

Later readings

Plato's Socrates, at the end of the *Phaedo*, gives the river its course through the earth. The fourth of the great rivers, so it is said, first pours out into a fearful and savage region coloured throughout like kyanos, which is called the Stygian, and the lake it makes there is Styx; taking on dread powers in its water, it sinks beneath the earth, winds round against the course of Pyriphlegethon and meets it from the other side in the Acherusian lake; its water too mingles with no other, and after its circuit it pours into Tartaros on the side opposite Pyriphlegethon; "and its name, the poets tell us, is Kokytos" (113b–c).[1331] Plato takes the name from the poets and gives the river a place in his geography of judgement: those whose great wrongs are judged curable, such as violence done to father or mother in anger and repented after, or a killing of a like kind, must fall into Tartaros, and after a year there the wave casts the killers out along Kokytos (113e–114a). The Orphic hymns keep the poets' name and give the river no doctrine.

In this edition

The edition transliterates the name at both places, and neither line carries an apparatus entry.

[1331] Plato, *Phaedo* 113b–114a.

See also

ἀνάγκη; ἀνυπόστροφος; Ἀχέρων; Ἑρμῆς Χθόνιος; κατάγω; λέκτρα ἱερά; Μειλινόη.

λειμών · meadow

λειμών, *leimōn*, accusative λειμῶνα, *leimōna*, genitive λειμῶνος, *leimōnos*, "meadow"

Attested: λειμῶνα (*leimōna*; XVIII.2), λειμῶνος (*leimōnos*; XVIII.13). A damp grassy place, a meadow. Both places are in the hymn to Plouton, and they are two different meadows. The first is the god's own: "O you who dwell in the house beneath the earth, of mighty spirit, / in the Tartarean meadow, deep-shadowed and light-forsaken" (XVIII.1–2; see λιπαυγής; Πλούτων; Ταρτάριος). The second is the one from which he took his bride: he "once took the child of holy Demeter / to wife, torn from the meadow, and across the sea / with four horses carried her down to the Attic cave" (XVIII.12–14). The *Homeric Hymn to Demeter* sets the girl picking flowers in a soft meadow when the earth opens (5–9, 16–17; see κρόκος).[1332] The hymn can be read as moving her from one meadow to the other, from the flowers in the light to the meadow without light. The adjective λειμωνιάς gives the meadow to the Horai, the Nymphs and the breezes (see λειμωνιάς). The edition renders it "meadow" at both places. At XVIII.13 ἀποσπαδίην is Sanctamandus' for the codices' ἀποσπαδάην (the apparatus at XVIII.13); XVIII.2 carries no apparatus entry.

See also

κρόκος; λειμωνιάς; λιπαυγής; Πλούτων; Ταρτάριος.

[1332] *Homeric Hymn to Demeter* (2) 5–9, 16–17.

λήθη · forgetfulness

Forgetting, which the hymn to Memory asks to be sent away from the initiates and the hymn to Sleep makes Sleep's own sister, Lethe · Orphic Hymns

λήθη, *lēthē*, accusative λήθην, *lēthēn*, "forgetfulness"; as a name, genitive Λήθης, *Lēthēs*, "Lethe"; the verb λήθει, *lēthei*, "escape"

At a Glance

The word. The noun of λήθω, the older form of λανθάνω, "escape notice", in the middle "forget": forgetting, oblivion. Hesiod makes Lethe a daughter of Strife; Aristophanes and Plato name a plain of Lethe among the dead, and Plato and later writers a river.

In the Hymns. Twice. Mnemosyne is asked to "send forgetfulness away" from the initiates (LXXVII.10), and Sleep is "own brother to Lethe and to Thanatos" (LXXXV.8). The verb stands once, in its ordinary sense, of what does not escape Nemesis (LXI.6).

In this edition. "Forgetfulness" at LXXVII.10, "Lethe" at LXXXV.8.

A place to read. LXXVII.1–10, the hymn to Mnemosyne, with LXXXV.5–8.

Meaning

The collection names forgetting twice, and both times beside something else. In the hymn to Mnemosyne it stands against memory. The last two lines ask for the one and against the other: "But, blessed goddess, rouse in the initiates the memory / of the well-hallowed rite, and send forgetfulness away from them" (LXXVII.9–10). The note at LXXVII.9–10 takes the pairing as the hymn's whole argument: "Forgetting is what the goddess is asked to send away, and the pairing is the whole argument of the hymn: what the initiate must not lose is the rite." What is to be forgotten is not named; what must not be forgotten is the rite itself.

In the hymn to Sleep forgetting stands beside death. The hymn tells Sleep why he takes away the rehearsal of death and keeps souls safe: "for you

were born own brother to Lethe and to Thanatos" (LXXXV.7–8). The note at LXXXV.8 observes that Lethe "is named as a person only here. She has no hymn", and that "the collection therefore names her twice, once to banish her and once to make her Sleep's sister." The two places can be read as one thought: forgetting is kin to sleep and to death, and the initiates ask Memory to keep it from them, so that the rite outlasts the oblivion those two bring.

Use in the Hymns

Memory against forgetting. Mnemosyne's hymn makes her the goddess who keeps the mind's store, "putting all things in mind, / whatever each man lays up always as purpose in his breast" (LXXVII.6–7), and ends by asking her to rouse the memory of "the well-hallowed rite" and to send forgetfulness away (LXXVII.9–10; see εὐιέρου τελετῆς; μνήμη; Μνημοσύνη).

The sister of Sleep. The hymn to Sleep calls him "looser of cares, holding a sweet rest from labours / and working a sacred consolation for every grief" (LXXXV.5–6), then gives his kinship as the reason for his power over death (LXXXV.7–8; see ἀπάγω; αὐτοκασίγνητος; Θάνατος; θανάτου μελέτην; ὕπνος).

The verb. The hymn says to Nemesis: "for the purpose of all is ever your care, nor does it escape you, / the soul that overreaches in the undiscriminating rush of words" (LXI.6–7; see Νέμεσις).

Places to read

Every line in which the noun or the verb stands; the compound λαθικηδής is listed under its own entry.

LXI.6 The overreaching soul does not escape Nemesis.

LXXVII.10 Mnemosyne is asked to send forgetfulness away from the initiates.

LXXXV.8 Sleep is own brother to Lethe and to Thanatos.

Earlier poetry and cult

Hesiod. In the *Theogony* Lethe is one of the children of Strife. Hateful Eris bore Ponos, Toil, who brings pain, and Lethe, and Limos, Hunger, and the Algea, the Pains that bring tears, with Battles and Killings after them (226–228). Eris is a daughter of Night (225), and so are Death and Sleep (211–212; see αὐτοκασίγνητος);[1333] Hesiod's Lethe is Sleep's niece, and the hymn makes her his own sister. Hesiod also gives Memory the opposite office to the hymn's. Mnemosyne bore the Mousai to Zeus in Pieria, he says, to make troubles forgotten and give respite from cares, λησμοσύνην τε κακῶν ἄμπαυμά τε μερμηράων (53–55).[1334] In Hesiod, Memory's daughters bring forgetting; in the hymn, Memory is asked to send forgetting off.

The plain of Lethe. In Aristophanes' *Frogs*, staged in 405 BC, Lethe is already a place among the dead. Charon, ferrying the dead, calls out for passengers: "Who's for rest from troubles and business? Who's for the plain of Lethe?", and goes on through a list of joke destinations to Tainaron (185–187).[1335]

The gold leaves. Gold leaves buried with the dead in southern Italy set Memory against another water. The leaf from Hipponion, of about 400 BC, tells the dead initiate of a spring on the right, beside a white cypress, where the souls of the dead going down cool themselves, and warns him not to go near it; further on he will find cold water flowing from the lake of Mnemosyne, with guardians above it (lines 1–7).[1336] The leaf from Petelia, later than the one from Hipponion, gives the same warning and the same lake, but puts the first spring on the left of the house of Hades (lines 1–5).[1337] Neither leaf names the spring to be avoided. The hymn's

[1333] Hesiod, *Theogony* 211–212, 225–228.

[1334] Hesiod, *Theogony* 53–55.

[1335] Aristophanes, *Frogs* 185–187.

[1336] The gold leaf from Hipponion (OF 474 Bernabé), lines 1–7.

[1337] The gold leaf from Petelia, B1 Zuntz (OF 476 Bernabé), lines 1–5.

prayer to Mnemosyne can be read beside them, independently of them: in both the initiate turns towards Memory and away from another power.

Later readings

Plato. The myth of Er ends at Lethe. After choosing their next lives the souls pass beneath the throne of Necessity and go on through terrible, suffocating heat to the plain of Lethe, empty of trees and of all that the earth grows; at evening they camp by the river Ameles, "Unheeding", whose water will stay in no vessel. Every soul must drink a measure of it; those who lack the wisdom to keep them safe drink more than the measure, and whoever drinks forgets everything. Er himself was kept from drinking, and so the story was saved; and Socrates, near the close of the *Republic*, says it will save us too, if we are persuaded by it, and we shall cross the river of Lethe well (10.621a–c).[1338]

Virgil. Virgil, independently of the Hymns, sets Lethe beside the same two powers as the hymn to Sleep, sleep and death. Sleep comes to Palinurus at the helm, and over both his temples shakes a branch soaked in Lethe's dew and made heavy with Stygian sleep; the helmsman resists, but his wavering eyes give way (*Aeneid* 5.854–856); and in the underworld Anchises explains to Aeneas the crowd by the river: souls for whom fate holds a second body in store, drinking at the river of Lethe the waters that free from care and a forgetting that lasts long (6.713–715).[1339]

The oracle of Trophonios. At Lebadeia in Boeotia, Pausanias reports, the man about to go down into the oracle of Trophonios was taken to two springs close together. He had to drink the water called Lethe's, so that all he had been concerned with until then would pass from his mind, and then the water of Mnemosyne, which made him remember what he saw on his descent (9.39.7–8); when he came up the priests sat him on the throne of Mnemosyne and asked him what he had seen and heard (9.39.13).[1340] The pair the hymn sets in its last line, memory roused and

[1338] Plato, *Republic* 10.621a–c.

[1339] Virgil, *Aeneid* 5.854–856, 6.713–715.

forgetting sent away, can be read beside this rite of two waters, independently of the Hymns.

In this edition

The edition renders λήθην "forgetfulness" at LXXVII.10 and gives the name "Lethe" at LXXXV.8, where the note treats it as a person; the verb λήθει is "escape" at LXI.6. LXXXV.8 and LXI.6 carry no apparatus entry on the word. At LXXVII.10 the codices read ἀπὸ (or ἄπο) τῶν for the printed ἀπὸ τῶνδ' (the apparatus at LXXVII.10), and at LXXXV.7 ἀπάγεις, "take away", is Wiel's for the codices' ἐπάγεις, "bring on" (the apparatus at LXXXV.7; see ἀπάγω).

See also

ἀπάγω; αὐτοκασίγνητος; εὐιέρου τελετῆς; Θάνατος; θανάτου μελέτην; λαθικηδής; μνήμη; Μνημοσύνη; Νέμεσις; ὕπνος.

λιπαυγής · light-forsaken

λιπαυγής, *lipaugēs*, accusative λιπαυγῆ, *lipaugē*, "light-forsaken"

Attested: λιπαυγῆ (*lipaugē*; XVIII.2). From λείπω, "leave", and αὐγή, "gleam, light": left by the light. It stands in the opening of the hymn to Plouton, of the god's own meadow: "O you who dwell in the house beneath the earth, of mighty spirit, / in the Tartarean meadow, deep-shadowed and light-forsaken" (XVIII.1–2; see λειμών; Ταρτάριος). The meadow is told under λειμών. The hymn builds a second compound on the same verb seven lines later, when it calls Hades "far-reaching, untiring, breath-forsaken, trackless" (XVIII.9; see Ἄδης): the realm below is the place the light has left and the place the breath has left. The two compounds can be read as one picture of death, the eyes that no longer see and the body that no longer breathes, given to the god's kingdom. The edition renders it "light-forsaken", and XVIII.2 carries no apparatus entry.

[1340] Pausanias 9.39.7–8, 13.

See also

Ἅδης; λειμών; Πλούτων; Ταρτάριος.

μήνυμα · token

μήνυμα, *mēnyma*, plural μηνύματα, *mēnymata*, "tokens"

Attested: μηνύματα (*mēnymata*; LXXXVI.16). From μηνύω, "disclose, give information": a thing made known, a sign that tells what was hidden. It stands once, in the petition that closes the hymn to Oneiros: "But, blessed one, I beseech you to declare the tokens of the gods, / that you may always draw near with straight purposes in all things, / showing forth to no man, in monstrous shapes, the signs of evils" (LXXXVI.16–18; see γνώμαις ὀρθαῖς; ὄνειρος). The tokens are the gods' and the dream is their messenger, the god the hymn's second line calls "messenger of what is to come" (see ἄγγελε μελλόντων); what the petition asks is that the disclosure come straight, and that evils not be shown in monstrous shapes. The word of the same root in the hymn to the Mother Antaia makes the child of Dysaules the one who disclosed the bed of chthonic Zeus (XLI.7; see μηνυτήρ). In Athenian prose the family belonged to the informer, and in 415 BC it was informers who disclosed the profanation of the Mysteries (Andocides, *On the Mysteries* 11–15, where each disclosure is called a μήνυσις; see μυστήριον). The edition renders the word "tokens", and LXXXVI.16 carries no apparatus entry.

See also

ἄγγελε μελλόντων; γνώμαις ὀρθαῖς; μηνυτήρ; μυστήριον; ὄνειρος.

μορφῆς τύπος · stamp of shape

μορφῆς τύπος, *morphēs typos*, accusative μορφῆς τύπον, *morphēs typon*, "the stamp of her shape"

Attested: μορφῆς τύπον (*morphēs typon*; LXXI.7). Τύπος is the mark left by a blow, an impress or stamp, and so an outline or figure; μορφή is shape.

The phrase stands once, in the hymn to Meilinoe, the goddess of the night's apparitions: "she who maddens mortals with airy apparitions, / showing forth the stamp of her shape in outlandish forms, / now plain to see, now darkened, gleaming by night, / in hostile assaults through the gloom-shaped night" (LXXI.6–9; see ἀλλόκοτος; ἰδέα; Μειλινόη; φάντασμα). The stamp can be read as what she shows of herself, her own figure pressed into forms not her own, and the hymn sets it beside two other words of appearance, the "apparitions" of the line before and the "forms", ἰδέαι, of its own line; the outlandish forms and the alternating light are told under ἀλλόκοτος. Aristophanes, independently of the Hymns, puts such a shape on the road to the underworld. In the *Frogs* Xanthias sees a huge beast that becomes every kind of thing, "now an ox, now a mule, and now again a woman, / a very lovely one", and then a dog; Dionysos takes it for Empousa, and Xanthias adds that her whole face blazes with fire (288–295).[1341] The edition renders the phrase "the stamp of her shape". The apparatus lemma at LXXI.7 reads ἐκπροφανοῦς where the verse prints ἐκπροφανοῦσα, with the manuscripts' broken ἐκπροφαι… (the apparatus at LXXI.7), as ἰδέα reports.

See also

ἀλλόκοτος; ἐκτόπιος; ἰδέα; Μειλινόη; φάντασμα.

μύχιος · of the inmost places

μύχιος, *mychios*, feminine plural μύχιαι, *mychiai*, dative plural μυχίοις, *mychiois*, "of the inmost places", "innermost"

Attested: μυχίοις (*mychiois*; XXIII.6), μύχιαι (*mychiai*; LXIX.3). From μυχός, "the innermost part, recess": belonging to the hidden depths. The Erinyes have it in their hymn, beside the night: "of the night, of the inmost places, having homes beneath the depths / in a murky cave beside the sacred water of Styx" (LXIX.3–4; see Ἐρινύες). The note at LXIX.3, 9, 12 records that *νυκτέριαι* in the same line is one of the epithets the hymn shares with the Moirai in the printed text, though not in the manuscripts,

[1341] Aristophanes, *Frogs* 288–295.

where only ἀφανεῖς is shared, and that the hymn goes on to call these goddesses Moirai outright (see Μοῖραι). Nereus has the word of the earth's hollows: "you who shake Deo's sacred foundation whenever you shut up / the winds driven into the innermost hiding-places" (XXIII.5–6; see κευθμών; Νηρεύς; σεισμός); the note at XXIII.5–6 reads the line as "a physical theory, not a mythological image", the earthquake caused by wind pent in the earth. The goddesses' homes beneath the earth, to which Aeschylus' Athenians escort the Eumenides with torches, are told under εὔφρονι βουλῇ (*Eumenides* 1032–1042). The edition renders the word "of the inmost places" at LXIX.3 and "innermost" at XXIII.6. At XXIII.6 μυχίοις is Hermann's: the codices read ἐννυχίοις, "of the night", and the optative ἀποκλείοις (the apparatus at XXIII.6), so that in the manuscripts the word stands only in the Erinyes' line.

See also

Ἐρινύες; εὔφρονι βουλῇ; κευθμών; Μοῖραι; μυχός; Νηρεύς; σεισμός.

μυχός · hollow

μυχός, *mychos*, dative μυχῷ, *mychōi*, "hollow", "recess"

Attested: μυχῷ (*mychōi*; XXXVII.3, LIX.4). The innermost part of a place, the far corner of a house, the recess of a cave, the depth of the earth. The Titans have it in their hymn, as the ancestors below: "forefathers of our own fathers, beneath the earth / dwelling in Tartarean houses in the hollow of the ground" (XXXVII.2–3; see ἀρχαὶ καὶ πηγαί; Τιτάν). The note at XXXVII.3 observes that the collection keeps three places below the earth distinct, "Plouton's realm, Tartaros, and here the Titans' houses in the μυχός". The Moirai's water breaks out "in the shadowy recess of a sleek, fair-stoned cave" (LIX.4; see εὔλιθος; Μοῖραι), where the codices have the whole phrase in the dative, λιπαρῷ μυχῷ εὐλίθῳ ἄντρῳ, and the genitives around the word are Hermann's (the apparatus at LIX.4), as λιπαρὸν γῆρας reports. The hymn's phrase for the Titans' dwelling is Hesiod's for Tartaros itself, "misty Tartaros in the hollow of the wide-wayed earth", Τάρταρά τ' ἠερόεντα μυχῷ χθονός, and Hesiod puts the

Titans there, hidden by the will of Zeus "under murky darkness, / in a mouldering place, at the ends of the vast earth", from which there is no way out (*Theogony* 119, 729–732).[1342] The edition renders the word "hollow" at XXXVII.3 and "recess" at LIX.4. XXXVII.3 carries no apparatus entry.

See also

ἀρχαὶ καὶ πηγαί; εὔλιθος; κευθμών; λιπαρὸν γῆρας; Μοῖραι; μύχιος; Τιτάν.

νεοῆλιξ · of the young

νεοῆλιξ, *neoēlix*, accusative plural νεοήλικας, *neoēlikas*, "of the young"

Attested: νεοήλικας (*neoēlikas*; LXXXVII.7). From νέος, "young", and ἦλιξ, "of an age": of young age. It stands once, in the hymn to Thanatos, in the line that ends "the prime of the young" and makes Death unjust (LXXXVII.6–7; see ἄδικος; Θάνατος). The note at LXXXVII.6–7 fixes the injustice on this phrase: "Line 7's νεοήλικας ἀκμάς, 'the prime of the young', is what makes it unjust." The petition answers the line: the god is asked to come "after long spans of life", "that old age may be a goodly prize among men" (LXXXVII.10, 12; see γῆρας). Herodotus' Solon told the opposite story to Croesus: Kleobis and Biton of Argos, who drew their mother's cart to the feast of Hera, died in their sleep in the temple the same night, young and at the height of their glory, and so "the god showed that it is better for a man to be dead than to live" (1.31.3).[1343] The hymn knows no such consolation. The edition renders the phrase "the prime of the young", and LXXXVII.7 carries no apparatus entry.

See also

ἄδικος; γῆρας; Θάνατος.

[1342] Hesiod, *Theogony* 119, 729–732.

[1343] Herodotus 1.31.1–5.

νέρτερα · the lower places

νέρτερα, *nertera*, "the lower places", "the nether places", "the underparts"

Attested: νέρτερα (*nertera*; III.10, LVII.2, LXXVIII.5). The neuter plural of νέρτερος, "lower", the comparative of the root of ἔνερθε, "below": the places beneath. It stands three times, always after ὑπό, "down beneath", and always of something sent or led below. Night is hailed as "you who send light down to the lower places and flee again / into Hades" (III.10–11; see Ἅδης; ἀνάγκη); Hermes of the earth as "you who lead the souls of mortals down to the nether places of earth" (LVII.2; see Ἑρμῆς Χθόνιος; κατάγω); and Eos as "you who the dusky, black-skinned journeying of night / send by your risings down beneath the underparts of earth" (LXXVIII.4–5; see ἀντολία; Ἠώς). Night sends the light below and Dawn sends the night below, so that the same phrase serves the two halves of the day's turning, and between them Hermes leads the dead the same way. The adverbs of the root stand beside it: Apollo looks upon "the roots below", νέρθε (XXXIV.14), and the Titans dwell "beneath the earth", ὑπένερθεν (XXXVII.2; see Τιτάν). In Homer the gods who live below are "the gods beneath, who are about Kronos", ἐνέρτεροι (*Iliad* 15.225).[1344] The edition renders the word "the lower places" (III.10), "the nether places of earth" (LVII.2) and "the underparts of earth" (LXXVIII.5); the apparatus at LXXVIII.5 concerns the verb, the codices reading πέμποις.

See also

Ἅδης; ἀνάγκη; ἀντολία; Ἑρμῆς Χθόνιος; Ἠώς; κατάγω; Τιτάν.

νυχία θέρμη · night-heat

νυχία θέρμη, *nychia thermē*, genitive νυχίης θέρμης, *nychiēs thermēs*, "the night-heat"

Attested: νυχίης ὑπὸ θέρμης (*nychiēs hypo thermēs*; LIX.3). θέρμη, "heat, warmth", stands only here in the collection, and νύχιος, "of the night", once more, of the Eumenides (LXX.9). The phrase belongs to the

[1344] Homer, *Iliad* 15.222–225; compare 14.274.

dwelling the hymn gives the Moirai: "you who upon the lake / of darkness, where the mournful water under the night-heat / breaks out in the shadowy recess of a sleek, fair-stoned cave" (LIX.2–4; see εὔλιθος; μυχός; ὀρφναῖος). The water can be read as breaking out of the rock warm, as a hot spring does, its warmth "of the night" because the cave is dark and below, so that the Moirai, daughters of Night (LIX.1), live where the very heat is their mother's. The picture and how little of it is transmitted are told under Μοῖραι: the apparatus gives Wiel's ὀρφναίης and λυγρόν for the codices' "heavenly" and "white", and records *νυχίης* as Abel's Ionic for *νυχίας*, so that the night-heat itself is in the manuscripts while the darkness of the lake is an editor's. The adjective's other place, the Eumenides' *νύχιαι* at LXX.9, is an editor's too, made by dividing a compound of the manuscripts, as is told under λυσιμελής; and the manuscripts have it once where the printed text does not, Selene's *νυχία* at IX.6, for which Abel prints *νυχαυγές* (see νυχαυγής). The edition renders the phrase "the night-heat".

See also

εὔλιθος; Εὐμενίδες; λυσιμελής; Μοῖραι; μυχός; Νύξ; νυχαυγής; ὀρφναῖος.

οἶμος ἀνάγκης · road of necessity

οἶμος ἀνάγκης, *oimos anankēs*, accusative οἶμον ἀνάγκης, *oimon anankēs*, "road of necessity"

Attested: οἶμον ἀνάγκης (*oimon anankēs*; LVII.1). οἶμος is a way or track, the poetic word for a road one goes along. The phrase opens the hymn to Hermes of the earth, who dwells "on Kokytos' road of necessity, that knows no return" and leads the souls of mortals below (LVII.1–2; see Ἑρμῆς Χθόνιος; *νέρτερα*). The road is the one the dead take, beside the river of wailing, and it can be read as "of necessity" because no one walks it by choice and it has no way back, the adjective *ἀνυπόστροφον* saying the same thing a second time. The necessity of the road is told under ἀνάγκη, the river under Κωκυτός, the road's having no return under ἀνυπόστροφος, and the other words for the path of the dead under ἀταρπός. The noun

has one other place, the course of the sun: the hymn to Helios hails him as "driving your track in the whirlings of an endless rhombos" (VIII.7; see Ἥλιος), so that the noun's two roads are the sun's, which comes round again, and the dead man's, which does not. The edition renders the phrase "road of necessity", and LVII.1 carries no apparatus entry.

See also

ἀνάγκη; ἀνυπόστροφος; ἀταρπός; Ἑρμῆς Χθόνιος; Ἥλιος; Κωκυτός; νέρτερα.

ὁλκός · frame

ὁλκός, *holkos*, accusative ὁλκόν, *holkon*, "frame"

Attested: ὁλκόν (*holkon*; LXXXVII.3). The noun of ἕλκω, "draw, drag": in its ordinary uses a hauling-engine, the furrow or track a thing leaves when it is dragged, and, of a serpent, the coils of its body drawn along the ground. It stands once, in the hymn to Thanatos: "for your sleep shatters the soul and the body's frame, / whenever you loose the firm-held bonds of nature" (LXXXVII.3–4; see αἰώνιον ὕπνον; δεσμός; Θάνατος). Death's sleep breaks both parts of the man together, the soul and the body, and the next line can be read as saying how: it looses the bonds of nature, which hold them together. The image can be read as a structure taken apart, and the word chosen for the body as making it a thing drawn along, like a serpent's coils, rather than a living whole. The bonds of nature are told under δεσμός, Death's sleep under αἰώνιον ὕπνον, and the line that makes the god unjust, four lines on, under νεοῆλιξ. The edition renders the word "frame", and LXXXVII.3 carries no apparatus entry.

See also

αἰώνιον ὕπνον; δεσμός; Θάνατος; νεοῆλιξ.

ὄνειρος · Oneiros

The god Dream, winged messenger of what is to come, whom the hymn calls by Homer's word "baneful" and then asks to come always with straight purposes · Orphic Hymns

ὄνειρος, *oneiros*, vocative Ὄνειρε, *Oneire*, genitive ONEIPOϒ, genitive plural ὀνείρων, *oneirōn*; adjective ὀνειρήεις, *oneirēeis*, "Oneiros", "dreams", "of dreams"

At a Glance

The word. ὄνειρος, a dream; in Homer also the figure a god sends into sleep to speak to the sleeper, and so a god himself, Oneiros.

In the Hymns. The god has a hymn, LXXXVI, named in its heading and its first line; the root stands twice more, in Night's title "mother of dreams" (III.5) and in "the vision of dreams" (LXXXVI.14).

In this edition. "Oneiros" for the god; "dreams" and "of dreams" for the noun and the adjective.

A place to read. LXXXVI.1–18, the whole hymn.

Meaning

The hymn to Oneiros is the collection's one account of how a god speaks to a man while he sleeps, and it is built as an argument with its own first line. It calls the god "of outstretched wing, baneful Oneiros" (LXXXVI.1). The wing is a bird's: τανυσίπτερος is the epic word for long-winged birds (see τανυσίπτερος), and the dream is a thing that flies to the sleeper; "baneful", οὖλε, is the word Homer gives the lying Dream Zeus sent to Agamemnon, and the rest of the hymn asks him to be otherwise (see γνώμαις ὀρθαῖς; οὖλος). What follows makes the god an oracle. He is "messenger of what is to come, greatest oracle-singer to mortals" (LXXXVI.2; see ἄγγελε μελλόντων; χρησμῳδός); he comes silent in sleep, speaks to souls, wakes the mind and sends the purposes of the gods (LXXXVI.3–6; see νόος); and what he shows is the future, to the pious, so that they may rejoice in advance in the good and, warned of evil, loose the

anger of the gods by prayer and sacrifice (LXXXVI.7–11; see Εὐσέβεια; εὐχωλή).

The dream is therefore a gift with a condition. "For to the pious the end is always the sweeter," the hymn says, and the wicked are not shown what is coming (LXXXVI.12–14), a sense the note at LXXXVI.13–15 finds hard (see ἐξάγγελος; ὄψις ὀνειρήεσσα). The petition then asks for the opposite of what the opening line called him: that the god declare "the tokens of the gods" and come always "with straight purposes", showing no man the signs of evils in monstrous shapes (LXXXVI.16–18; see ἀλλόκοτος; μήνυμα). The baneful dream of Homer is the dream that lies; the hymn's dream is asked to be truthful, and truthful to those who deserve it.

The god has a family. Night is "mother of dreams" in her hymn (III.5; see μήτηρ ὀνείρων), and the hymn to Oneiros stands between the hymns to Hypnos and Thanatos (LXXXV, LXXXVII; see Θάνατος; ὕπνος). Hesiod's Night bore Death, Sleep and the race of Dreams in a single line, told under μήτηρ ὀνείρων (*Theogony* 212), and the order of the last three hymns of the collection proper (LXXXV–LXXXVII) can be read as following that line: Sleep, then the Dream that comes in sleep, then the Death whose "sleep" is everlasting (LXXXVII.5; see αἰώνιον ὕπνον). The Dream is the one of the three that speaks.

Use in the Hymns

The opening. "I call upon you, blessed one, of outstretched wing, baneful Oneiros, / messenger of what is to come, greatest oracle-singer to mortals" (LXXXVI.1–2; see κικλήσκω).

The silent messenger. "in silence to silent souls showing forth what is to come" (LXXXVI.6).

The rule. "For to the pious the end is always the sweeter, / but to the wicked it would not show the necessity that is coming, / the vision of dreams" (LXXXVI.12–14).

Places to read

The heading and the line that name the god, with the two other places of the root.

III.5 Night is mother of dreams.

LXXXVI title The hymn is headed to Oneiros.

LXXXVI.1 Oneiros is called blessed, of outstretched wing and baneful.

LXXXVI.14 The vision of dreams is the announcer of evil deeds.

Earlier poetry and cult

The phantom at the bolt. The lying Dream of the *Iliad* and Penelope's gates of horn and ivory are told under γνώμαις ὀρθαῖς (*Iliad* 2.5–15; *Odyssey* 19.560–567). The *Odyssey* also shows a true dream made to order. Athena, pitying Penelope, makes a phantom in the likeness of her sister Iphthime and sends it to the house; it slips into the bedchamber past the strap of the bolt, stands above her head and says, "Are you asleep, Penelope, grieved at heart? The gods who live at ease do not let you weep", for her son will come home (4.795–807). When it has gone back past the bolt into the breath of the winds, Penelope starts up from sleep, her heart warmed, "so clear was the dream that had rushed upon her in the dead of night" (4.838–841; see ἀμολγός).[1345] The hymn's god, who comes silent and speaks to souls, can be read as Athena's phantom made a god in his own right, independently of Homer.

Dreams that wander. Herodotus gives the doubter's account. When Xerxes says a dream sent by some god keeps visiting him and forbids him to give up the war against Greece, his uncle Artabanus answers that such things are not divine: "the dreams that wander to men are of the kind I will teach you, being many years older than you: the visions of dreams mostly wander about what a man has been thinking of by day" (7.16β.1–2).[1346] The hymn takes the other side of the argument: its dreams are sent, and what they carry is the purposes of the gods.

[1345] Homer, *Odyssey* 4.795–807, 838–841.

[1346] Herodotus 7.16β.1–2.

Later readings

Divination given to folly. Plato's Timaeus places dream-divination in the part of the soul that lives by the liver, which has no share in reason and so is given prophecy in sleep: "it is a sufficient sign that god gave divination to human folly; for no one in his right mind lays hold of inspired and true divination, but only when sleep has shackled his power of thought, or sickness has, or some possession has turned him aside", and it belongs to the waking mind to judge afterwards what was seen (*Timaeus* 71d–72a).[1347] Plato's dream comes when the mind is bound; the hymn addresses its god as the one who unbinds it: "and yourself wake the mind" (LXXXVI.4). The two can be read as two answers to the same question, independently of each other, where the truth of a dream is lodged.

In this edition

The edition transliterates the god's name, "Oneiros", in the vocative of LXXXVI.1 and the heading ONEIPOϒ, "TO ONEIROS", and renders the noun "dreams" at III.5 and the adjective "of dreams" at LXXXVI.14. The note on LXXXVI says that ὄνειρος and its cognates occur nowhere else in the collection; Night's title at III.5 is the root's one place outside this hymn (see μήτηρ ὀνείρων). LXXXVI.1 carries no apparatus entry; the apparatus on the hymn's other lines is given under the words it concerns. The rubric is aromatics.

See also

ἄγγελε μελλόντων; αἰώνιον ὕπνον; ἀλλόκοτος; ἀμολγός; γνώμαις ὀρθαῖς; ἐξάγγελος; Εὐσέβεια; εὐχωλή; Θάνατος; κικλήσκω; μήνυμα; μήτηρ ὀνείρων; νόος; οὖλος; ὄψις ὀνειρήεσσα; τανυσίπτερος; ὕπνος; χρησμῳδός.

ὀρφναῖος · of darkness

ὀρφναῖος, *orphnaios*, genitive feminine ὀρφναίης, *orphnaiēs*, "of darkness"; noun ὄρφνη, *orphnē*, "gloom"

[1347] Plato, *Timaeus* 71d–72a.

Attested: ὀρφναίης (*orphnaiēs*; LIX.3); ὄρφνης (*orphnēs*; XXXIV.13). The adjective of ὄρφνη, the darkness of night. In Homer it is always the night's own word, in one formula: Nestor, roused in his hut, asks who goes alone among the ships "through the dark night, when other mortals sleep", and it is Agamemnon (*Iliad* 10.82–83), and Odysseus, putting in at the goat island by the Cyclopes, says that some god guided them "through the dark night", and nothing could be seen (*Odyssey* 9.142–143).[1348] The hymn to the Moirai gives the word to a lake, in Abel's text: the goddesses dwell "upon the lake / of darkness, where the mournful water under the night-heat / breaks out in the shadowy recess of a sleek, fair-stoned cave" (LIX.2–4; see εὔλιθος; Μοῖραι; νυχία θέρμη). The word is an editor's. The apparatus at LIX.3 records ὀρφναίης as Wiel's for the codices' οὐρανίας, "heavenly", and λυγρόν, "mournful", as his for λευκόν, "white", so that, as the note at LIX.3–4 says, the manuscripts describe a heavenly lake with white water and the printed text an underground one with mournful water. The noun stands in the hymn to Apollo, who looks "through the dead of night, / and in the stillnesses of night, under the star-eyed gloom" upon the roots below (XXXIV.12–14; see Ἀπόλλων); there the codices have the accusative, ὄρφνην, in a line Schneider corrected (the apparatus at XXXIV.13). The edition renders the adjective "of darkness" and the noun "gloom".

See also

Ἀπόλλων; εὔλιθος; Μοῖραι; νυχία θέρμη.

ὄψις ὀνειρήεσσα · the vision of dreams

ὄψις ὀνειρήεσσα, *opsis oneirēessa*, "the vision of dreams"

Attested: ὄψις ὀνειρήεσσα (*opsis oneirēessa*; LXXXVI.14). ὄψις is a sight, what is seen, and ὀνειρήεις the adjective of ὄνειρος, "dream": the sight that comes in a dream. It stands in the hymn to Oneiros, in the sentence that sets the pious against the wicked: "but to the wicked it would not show the necessity that is coming, / the vision of dreams, the announcer of evil

[1348] Homer, *Iliad* 10.80–85; *Odyssey* 9.140–145.

deeds" (LXXXVI.13–14; see ἀνάγκη; ἐξάγγελος). The vision is the subject of the sentence, so that what the hymn withholds from the wicked is not the god but the thing he shows. The sense of the passage, which the note at LXXXVI.13–15 finds hard, is told under ἐξάγγελος. The epic has the same adjective in another form: Penelope sleeps "at the gates of dreams", ἐν ὀνειρείῃσι πύλῃσιν, when Athena's phantom comes to her (*Odyssey* 4.809; see ὄνειρος). Herodotus tells of a vision that announced evil to a man who heard it and could not escape it: after Solon had gone, a great nemesis from god took Croesus, and at once, as he slept, a dream stood over him "that made plain to him the truth of the evils to come" for his son Atys, who would die struck by an iron spear-point (1.34.1–2).[1349] Croesus, already taken by nemesis, is shown the evil and cannot escape it; the hymn withholds the vision from the wicked altogether, and the two can be read side by side, independently of each other. The edition renders the phrase "the vision of dreams", and LXXXVI.14 carries no apparatus entry.

See also

ἀνάγκη; ἐξάγγελος; Νέμεσις; ὄνειρος.

πέδη · fetter

πέδη, *pedē*, dative plural πέδῃσι, *pedēisi*, "fetters"

Attested: πέδῃσι (*pedēisi*; LXXXV.4). From the root of πούς, "foot": a fetter for the feet, and then any shackle. It stands in the opening of the hymn to Sleep, who "alone" has power over all and comes to all, "binding bodies in fetters never forged of bronze" (LXXXV.3–4; see ἀχάλκευτος; δεσμός; ὕπνος). Sleep's fetters hold every body as a smith's fetters hold a slave's, but no smith made them; the line and its paradox are told under ἀχάλκευτος, and the binding under δεσμός. The note at LXXXV.4 records that Abel ends the line with a full stop, so that the titles of the next line begin a new sentence, and the edition follows him. The edition renders the word "fetters".

[1349] Herodotus 1.34.1–2.

See also

ἀχάλκευτος; δεσμός; ὕπνος.

πολυδέγμων · receiver of many

πολυδέγμων, *polydegmōn*, vocative πολυδέγμον, *polydegmon*, "receiver of many"

Attested: πολυδέγμον (*polydegmon*; XVIII.11). From πολύς, "many", and δέχομαι, "receive": the host of many guests, the god to whom all the dead come. It stands in the hymn to Plouton: "you who rule over mortals for death's sake, O receiver of many" (XVIII.11; see Θάνατος; Πλούτων). The note at XVIII.11 calls it "a genuine euphemistic epithet of the god of the dead", citing the *Homeric Hymn to Demeter* and the Hellenistic poet Lycophron (*Alexandra* 700), "though poetic rather than attested in cult", and records that "Abel prints Ruhnken's correction; the manuscripts give πολυδαΐμον". The *Homeric Hymn*'s "Receiver of Many" who springs from the opened earth is told under πολυώνυμος. The title is a kindness to a dreaded host: the god who takes everyone is named as one who welcomes many. The edition renders it "receiver of many".

See also

Ἅδης; Θάνατος; Πλούτων; πολυώνυμος.

πομπός · escort

πομπός, *pompos*, "escort"

Attested: πομπός (*pompos*; LVII.6). From πέμπω, "send, escort": one who conducts or sends another on his way, the guide of a journey. It stands in the hymn to Chthonic Hermes, of his office with the dead: "you who attend the sacred house of Phersephone, / being escort under the earth to grim-fated souls, / which you lead down, whenever fate's own time arrives" (LVII.5–7; see αἰνόμορος; Ἑρμῆς Χθόνιος). The lines are told under μοίρης χρόνος, and the note at LVII.6, 11 on the repeated "grim-

fated souls" under αἰνόμορος. Hermes the escort of souls is old: Sophocles' Oedipus, going to his death at Colonus, tells his daughters that the way is led by "Hermes the escort and the goddess below" (*Oedipus at Colonus* 1547–1548), and the hymn's escort can be read beside Sophocles' guide, independently of him.[1350] The edition renders the word "escort", and the line carries no apparatus entry.

See also

αἰνόμορος; Ἑρμῆς Χθόνιος; μοίρης χρόνος.

πύλαι Ἅδου · the gates of Hades

The door of the house of the dead: set by Plouton's hymn in the deme of Eleusis, and held by Phersephone · Orphic Hymns

πύλαι Ἀίδαο, *pylai Aidao*, accusative Ἀίδαο πύλας, *Aidao pylas*, "the gates of Hades"

At a Glance

The word. πύλαι, the plural of πύλη, "gate", the double gate of a city or a great house, and Ἀίδαο, the epic genitive of Ἀΐδης, Hades: the entrance to the house of the dead, an epic formula.

In the Hymns. Twice: Plouton's hymn ends its story at Eleusis, "where the gates of Hades are" (XVIII.15), and Phersephone holds them "beneath the hollows of the earth" (XXIX.4).

In this edition. "the gates of Hades" in both places.

A place to read. XVIII.12–15, the seizure and the descent at Eleusis.

Meaning

The collection gives the gates one place and one keeper. Plouton's hymn tells the seizure of the Maiden in four lines: he "once took the child of holy Demeter / to wife, torn from the meadow, and across the sea / with four horses carried her down to the Attic cave / of the deme of Eleusis,

[1350] Sophocles, *Oedipus at Colonus* 1540–1548.

where the gates of Hades are" (XVIII.12–15; see Ἐλευσίς; Πλούτων). The note at XVIII.12–15 stresses "what it claims, that the gates of Hades are in the Attic deme itself", and sets the claim beside the Ploutonion of the Eleusinian precinct and against the *Homeric Hymn to Demeter*; the matter is told under Ἐλευσίς. In Phersephone's own hymn the gates are hers: the singer addresses her as "you who hold the gates of Hades beneath the hollows of the earth" (XXIX.4; see Φερσεφόνη). The verb κατέχω means both to occupy and to hold fast; the queen of the dead is the one who decides what passes.

The two lines can be read together as a single picture of the underworld as a house. Plouton holds "the keys of the whole earth" (XVIII.4; see κλείς), his wife holds the gates, and the road down ends at a door in a place that men know by name. The collection does not describe the house behind the door. It knows the road to it, "Kokytos' road of necessity, that knows no return" (LVII.1; see οἶμος ἀνάγκης), and it knows that the road ends at the gates; and in Phersephone's hymn the singer asks for a life "that leads a sleek old age down / to your own country, queen, and to greatly able Plouton" (XXIX.19–20), which can be read as a prayer to pass the gates in good time.

The gates of the Hymns are not a threat. In the epic they are the limit of life, the place a dying warrior is told he will pass; in the collection they belong to the gods of the house below, who receive the prayers of the living, and the hymn that names the gates' keeper turns in its petition to the things of the upper world, to "send up fruits from the earth" in peace and in health (XXIX.17–18).

Use in the Hymns

Eleusis. "of the deme of Eleusis, where the gates of Hades are" (XVIII.15).

Phersephone. "you who hold the gates of Hades beneath the hollows of the earth" (XXIX.4).

Places to read

Every line in which the phrase stands.

XVIII.15 The gates of Hades are in the deme of Eleusis.

XXIX.4 Phersephone holds the gates of Hades beneath the hollows of the earth.

Earlier poetry and cult

The epic formula. The gates are Homer's. Achilles, refusing Agamemnon's offer, says that "that man is as hateful to me as the gates of Hades who keeps one thing hidden in his heart and speaks another" (*Iliad* 9.312–313). Herakles' son Tlepolemos tells Sarpedon that he will "pass the gates of Hades" beaten down by his hand (5.646), and the ghost of Patroklos asks Achilles to bury him quickly "so that I may pass the gates of Hades", since the souls, the images of the dead, keep him away and will not let him join them across the river, and he wanders "up and down the house of Hades with its wide gates" (23.71–74).[1351]

The tragic doors. Aeschylus' Cassandra, going into the palace of Agamemnon to her death, says, "and I speak to these doors as to the gates of Hades" (*Agamemnon* 1291).[1352] The ghost of Polydoros, Hecuba's murdered son, opens Euripides' *Hecuba*: "I am here, having left the hiding-place of the dead and the gates of darkness, where Hades has made his home apart from the gods" (1–2).[1353] Euripides' κευθμών, "hiding-place", comes from the same verb, κεύθω, "hide", as the hymn's κεύθεα, the hollows beneath which Phersephone keeps the gates (XXIX.4); κευθμών itself is the Hymns' word for the winds' hiding-places and the Delphic hollow (XXIII.6, LXXIX.4; see κευθμών).

[1351] Homer, *Iliad* 9.312–313, 5.646, 23.71–74.

[1352] Aeschylus, *Agamemnon* 1291.

[1353] Euripides, *Hecuba* 1–2.

Later readings

The gates and the keys. In Matthew's Gospel Jesus tells Simon that he is Peter, and that on this rock he will build his church, "and the gates of Hades will not prove stronger than it", and promises him "the keys of the kingdom of heaven" (Matthew 16:18–19).[1354] The Gospel joins the gates and the keys as the collection does, with Plouton's keys and his wife's gates, and turns them the other way, independently of the Hymns: the power over the door now belongs to heaven.

In this edition

The edition renders the phrase "the gates of Hades" in both places. At XVIII.15 the codices read εἰς, "into", where Abel prints εἰσ', "are" (the apparatus at XVIII.15); with the codices the line would end "where the gates lead into Hades". XXIX.4 carries no apparatus entry.

See also

Ἐλευσίς; κευθμών; κλείς; οἶμος ἀνάγκης; Πλούτων; Φερσεφόνη.

ῥάβδος · wand

ῥάβδος, *rhabdos*, dative ῥάβδῳ, *rhabdōi*, "wand"

Attested: ῥάβδῳ (*rhabdōi*; LVII.8). A rod, staff or wand: a shepherd's switch, a diviner's rod, the magic wand of Kirke and of Hermes. In the hymn to Chthonic Hermes it is the instrument of sleep: the god leads the souls down, and the hymn tells him how: "charming all things with your well-hallowed, sleep-giving wand, / and again you wake the sleepers" (LVII.8–9; see ἐγείρω; Ἑρμῆς Χθόνιος; εὐίερος; θέλγω). The note at LVII.8 calls the rod Homeric: "*Iliad* 24.343–344 and *Odyssey* 5.47–48 give the same couplet, in which Hermes takes the ῥάβδος with which he charms the eyes of whatever men he wishes … and with which he wakes the sleeping in turn". It adds that "Abel's word is ῥάβδος throughout, not the herald's κηρύκειον, and the two should not be run together". The wand that sends sleep is the wand that leads the dead, and the collection, like the

[1354] Matthew 16:18–19.

epic, makes the two powers one: Hermes in the *Odyssey* calls the suitors' souls out with his golden wand, told under διάκτορος (24.1–14), and Virgil's Mercury, who gives and takes away sleep with the same rod, is told under Ἑρμῆς Χθόνιος (*Aeneid* 4.242–244). The edition renders the word "wand". In the same line the codices read ὑπνοδώτιρα, a nominative, where Abel prints the dative ὑπνοδώτιδι (the apparatus at LVII.8), and the note observes that "the obstacle is case and not gender".

See also

διάκτορος; ἐγείρω; Ἑρμῆς Χθόνιος; εὐίερος; θέλγω.

σημεῖον · sign

σημεῖον, *sēmeion*, plural σημεῖα, *sēmeia*, "sign"

Attested: σημεῖα (*sēmeia*; LXXXVI.18). A mark, token or sign, and above all a sign from the gods, an omen. It stands in the last line of the hymn to Oneiros, the god of dreams, in a petition against bad dreams: "that you may always draw near with straight purposes in all things, / showing forth to no man, in monstrous shapes, the signs of evils" (LXXXVI.17–18; see ἀλλόκοτος; ὄνειρος; προφαίνω). The dream sends signs; the prayer asks that the signs it shows be good ones. The hymn has already told how the god "in silence to silent souls" shows forth what is to come (LXXXVI.6), and the end asks him to show no one the signs of evils in monstrous shapes. The edition renders the word "signs". In the same line μηδέν', "to no man", is Hermann's for the codices' μηδέν (the apparatus at LXXXVI.18).

See also

ἀλλόκοτος; ὄνειρος; προφαίνω; σημάντωρ.

Στύξ · Styx

Στύξ, *Styx*, genitive Στυγός, *Stygos*, "Styx"

Attested: Στυγός (*Stygos*; Prayer 29, LXIX.4). The river and goddess of the underworld, whose name is of the root of στυγέω, "hate". The proem calls her water among the old powers of the world, "and ever-flowing Chronos, and the shining water of Styx" (Prayer 29; see ἀέναος; χρόνος), and the Erinyes have their homes "beneath the depths / in a murky cave beside the sacred water of Styx" (LXIX.3–4; see ἀντροχαρής; Ἐρινύες). The proem's water is "shining", ἀγλαόν, the Erinyes' "sacred", ἱερόν. Both words can be read as recalling what the water was for: in epic the gods swore by it. Hera, swearing to Zeus, calls to witness "Earth, and the wide sky above, and the water of Styx that drips down, the greatest oath and the most fearful among the blessed gods" (*Iliad* 15.36–38), and Hesiod tells how a god who pours a libation of it and swears falsely lies a full year without breath, and is then shut out from the gods' councils for nine years more (*Theogony* 775–806).[1355] Her parentage of Nike is told under Νίκη, and her water in Plato's geography of the underworld under Κωκυτός. The edition transliterates the name, and neither line carries an apparatus entry.

See also

ἀέναος; ἀντροχαρής; Ἐρινύες; Κωκυτός; Νίκη; χρόνος.

Ταρτάριος · Tartarean

Of Tartaros, the depth beneath the earth: Plouton's meadow and the Titans' houses, and with the noun the whole realm below through which Hermes leads the dead · Orphic Hymns

Ταρτάριος, *Tartarios*, accusative Ταρτάριον, *Tartarion*, dative plural Ταρταρίοισι, *Tartarioisi*, "Tartarean"; the noun Τάρταρος, *Tartaros*, accusative Τάρταρον, *Tartaron*, "Tartaros"

At a Glance

The word. The adjective of Τάρταρος, the lowest place of the world. In Hesiod Tartaros lies as far below the earth as the sky is above it, in Homer as far below Hades, a pit behind gates of bronze and iron where the

[1355] Homer, *Iliad* 15.36–38; Hesiod, *Theogony* 775–806.

conquered Titans are held; later poets and Plato make it the prison of the wicked dead, and later still the name can stand for the whole underworld.

In the Hymns. The adjective twice: Plouton's "Tartarean meadow" (XVIII.2) and the Titans' "Tartarean houses" (XXXVII.3). The noun three times: Adonis dwells "beneath murky Tartaros" (LVI.10), Phersephone gave Hermes his office "throughout wide Tartaros" (LVII.10), and Eros holds the keys "of all that wide Tartaros and the sea-loud deep contain" (LVIII.7).

In this edition. "Tartarean"; "Tartaros".

A place to read. XVIII.1–10 and XXXVII.1–8, the hymns to Plouton and to the Titans.

Meaning

The collection's Tartaros can be read as more than Hesiod's. In the old poems it is a place apart, below even Hades, the prison of gods; in the Hymns, though the note at XXXVII.3 keeps Plouton's realm and Tartaros distinct, Plouton's meadow is Tartarean and the dead are led through Tartaros. The five places show the change.

The two adjectives. Plouton's hymn opens "O you who dwell in the house beneath the earth, of mighty spirit, / in the Tartarean meadow, deep-shadowed and light-forsaken" (XVIII.1–2; see λειμών; λιπαυγής; Πλούτων). The lord of the dead lives in Tartaros, and his meadow takes its name. The Titans' hymn calls them "forefathers of our own fathers, beneath the earth / dwelling in Tartarean houses in the hollow of the ground" (XXXVII.2–3; see μυχός; Τιτάν), and there the word keeps its Hesiodic sense: the Titans are below, where Zeus put them, though the hymn says nothing of their defeat and calls them "beginnings and springs" of every mortal (XXXVII.4; see ἀρχαὶ καὶ πηγαί). The note at XXXVII.3, which keeps the three places below the earth distinct, is quoted under μυχός. The adjective, given to Plouton's meadow and to the Titans' houses alike, can also be read as joining them under one name.

The noun. The three later places use Tartaros simply for the world below. Adonis lives a double life, "who at one time dwell beneath murky

Tartaros, / and at another bring your season-ripened body to Olympos" (LVI.10–11; see Ἄδωνις); Tartaros can be read as the part of his year spent below, with Phersephone, in whose bed the hymn has him born (LVI.9). Chthonic Hermes' office is her gift: "she gave to you, / Phersephoneia the goddess, this honour, throughout wide Tartaros, / to lead the way for the grim-fated souls of mortals" (LVII.9–11; see γέρας; Ἑρμῆς Χθόνιος); Tartaros is the country the souls cross. And Eros holds the keys of every region, "of heavenly aither, of the deep, of earth, and of all the breaths … / and of all that wide Tartaros and the sea-loud deep contain" (LVIII.5–7; see Ἔρως; κλείς); Tartaros is one region of the world among others, with the aither, the earth and the sea. The epithets are the old ones, ἠερόεις, "murky", and εὐρύς, "wide", but the place they describe has become the realm of the queen below.

Use in the Hymns

Plouton. "in the Tartarean meadow, deep-shadowed and light-forsaken" (XVIII.2).

The Titans. "dwelling in Tartarean houses in the hollow of the ground" (XXXVII.3).

Adonis. "who at one time dwell beneath murky Tartaros" (LVI.10).

Chthonic Hermes. "Phersephoneia the goddess, this honour, throughout wide Tartaros" (LVII.10).

Eros. "and of all that wide Tartaros and the sea-loud deep contain" (LVIII.7; see ἁλίδουπος).

Places to read

Every line in which the adjective or the noun stands.

XVIII.2 Plouton dwells in the Tartarean meadow, deep-shadowed and light-forsaken.

XXXVII.3 The Titans dwell in Tartarean houses in the hollow of the ground.

LVI.10 Adonis dwells for a time beneath murky Tartaros.

LVII.10 Phersephone gave Hermes the honour of leading souls throughout wide Tartaros.

LVIII.7 Eros holds the keys of all that wide Tartaros contains.

Earlier poetry and cult

Homer's pit. At the beginning of the eighth book of the *Iliad* Zeus warns the gods against helping either side: any god he catches will be struck, or he will "seize him and fling him down into murky Tartaros, far off, where the pit under the earth goes deepest, with gates of iron and a bronze threshold, as far beneath Hades as the sky stands above the earth" (8.10–16).[1356] Homer's Tartaros is not the place of the dead but a pit beneath it.

Hesiod's anvil. Hesiod gives the depth a measure. The Hundred-Handers sent the Titans beneath the earth and bound them, "as far under the earth as heaven is from the earth": dropped from the sky, a bronze anvil would fall nine nights and days and strike the earth on the tenth, and dropped from the earth it would take as long again to reach Tartaros. A wall of bronze is driven round the place, night lies about its throat in three courses, and over it the roots of earth and of the barren sea take their growth; the Titans' prison there, at the ends of the earth, is told under μυχός (*Theogony* 717–735; see δεσμοὶ ἄρρηκτοι; μυχός).[1357] When Zeus has beaten Typhoeus, he hurls him "into wide Tartaros" (868),[1358] the epithet the Hymns give it twice. Hesiod's own phrase for Tartaros, "misty Tartaros in the hollow of the wide-wayed earth" (119), is told under μυχός.

Later readings

Plato's prison. In the myth at the end of the *Gorgias* Socrates tells of a law that held under Kronos and holds among the gods still: the man who has lived his life justly and piously goes at death to the Isles of the Blest,

[1356] Homer, *Iliad* 8.10–16.

[1357] Hesiod, *Theogony* 713–735.

[1358] Hesiod, *Theogony* 868.

and the unjust and godless man to "the prison of retribution and justice, which they call Tartaros" (523a–b). The judges sit "in the meadow, at the crossroads from which the two roads lead, the one to the Isles of the Blest, the other to Tartaros" (524a); the judges themselves are told under βραβευτής.[1359] Plato's meadow stands at the fork before Tartaros, the hymn's is Tartarean itself, independently of Plato.

The fallen angels. The Second Letter of Peter turns the noun into a verb. God did not spare the angels who sinned, but sent them down to Tartaros, ταρταρώσας, and handed them over to the darkness, to be kept for judgement (2 Peter 2.4).[1360] The prison of the defeated Titans has become the prison of the rebel angels, independently of the Hymns.

In this edition

The edition renders the adjective "Tartarean" at both places and the noun "Tartaros" at all three. The note at XXXVII.3 is quoted above. None of the five lines carries an apparatus entry on the word.

See also

Ἄδωνις; ἁλίδουπος; ἀρχαὶ καὶ πηγαί; βραβευτής; γέρας; δεσμοὶ ἄρρηκτοι; Ἑρμῆς Χθόνιος; Ἔρως; κλείς; λειμών; λιπαυγής; μυχός; Πλούτων; Τιτάν.

ὕπνος · sleep

Sleep the god, lord of gods, men and beasts, whose hymn praises what he does and never calls it by his name, and sleep the gift, which the collection's last hymns lend to Dream and to Death · Orphic Hymns

ὕπνος, *hypnos*, genitive ὕπνου, *hypnou*, accusative ὕπνον, *hypnon*, accusative plural ὕπνους, *hypnous*, vocative Ὕπνε, *Hypne*, "Hypnos", "sleep"

[1359] Plato, *Gorgias* 523a–b, 524a.

[1360] 2 Peter 2.4.

At a Glance

The word. Sleep, and Sleep the god, brother of Death in Homer and Hesiod, and in Hesiod the son of Night.

In the Hymns. The heading and first word of his hymn (LXXXV title, 1), the noun in five lines (LXXVIII.9, LXXXVI.3, 5, LXXXVII.3, 5), and its compounds and verb in four more.

In this edition. "Hypnos" for the god, "sleep" for the noun.

A place to read. LXXXV.1–10, the hymn to Hypnos, with LXXXVII.3–5.

Meaning

The lord of all. The hymn hails him "lord of all the blessed and of mortal men / and of all living things that the wide earth nourishes", and gives the reason with γάρ: "for you alone have power over all, and come to all" (LXXXV.1–3; see ἄναξ; πανδαμάτωρ). Gods, men and beasts are under him alike. The first half of the reason is a formula the collection gives also to Hera and to Hygieia (XVI.7, LXVIII.11); where they go on to rule over all, Sleep comes to all, and his power and his visit can be read as one.

A gift with other names. The hymn never calls his gift sleep. The noun stands in it only as the god's name, in the heading and the first word, and what he does is named otherwise. He comes "binding bodies in fetters never forged of bronze" (LXXXV.4; see ἀχάλκευτος; δεσμός), "holding a sweet rest from labours" (LXXXV.5; see ἀνάπαυσις), "working a sacred consolation for every grief" (LXXXV.6; see παραμύθιον), and he is told "you take the rehearsal of death away, keeping souls safe" (LXXXV.7; see ἀπάγω; θανάτου μελέτην), where ἀπάγεις, "take ... away", is Wiel's for the codices' ἐπάγεις, "bring on" (the apparatus and the note at LXXXV.7). Bond, rest, consolation and safekeeping: the god of sleep is praised for what sleep does, not named for what it is.

Death's sleep. The noun belongs instead to the hymn to his brother. Thanatos is told "for your sleep shatters the soul and the body's frame", and he brings "the long everlasting sleep" (LXXXVII.3, 5; see αἰώνιον

ὕπνον; Θάνατος). The possessive matters: σὸς ὕπνος, "your sleep", Death's own. Two hymns apart the brothers are given opposite works on the same thing. Sleep is "keeping souls safe" (LXXXV.7), and Death's sleep "shatters the soul" (LXXXVII.3). The hymn to Hypnos gives the kinship as the reason for what the line before says of the rehearsal of death: "for you were born own brother to Lethe and to Thanatos" (LXXXV.8; see αὐτοκασίγνητος); and the hymn to Thanatos can be read as answering from the other side, by calling death a sleep. The binding of the one brother and the loosing of the other are told under δεσμός.

Sweet sleep. Outside the hymn to Death the noun is always sleep as men know it, the gift of other powers and the ground of other works. Night is "giver of sleep" and rejoices in "sleep-filled stillness" (III.7, 4; see Νύξ; ὑπνοδότειρα). Hermes' wand is "sleep-giving", and the hymn goes on, "and again you wake the sleepers" (LVII.8–9; see Ἑρμῆς Χθόνιος; ὑπνοδῶτις). No one flees Dawn's face "when you shake the sweet sleep from the eyelids" (LXXVIII.9; see Ἠώς). The Dream comes "in the stillness of sweet sleep" and sends the purposes of the blessed "in sleep" (LXXXVI.3, 5; see ὄνειρος; ὑποπέμπω). Twice the noun is called sweet, γλυκύς and γλυκερός, and the god is asked at the end of his hymn to come "tempered and sweet" (LXXXV.9; see κεράννυμι). The sweetness belongs to the sleep from which men wake. The order of the last three hymns, Sleep, Dream and Death, is told under ὄνειρος.

Use in the Hymns

The lord. "Hypnos, lord of all the blessed and of mortal men / and of all living things that the wide earth nourishes" (LXXXV.1–2).

Death's sleep. "for your sleep shatters the soul and the body's frame" (LXXXVII.3; see ὁλκός).

The dream's sleep. "for in the stillness of sweet sleep you come silent" (LXXXVI.3).

Waking. "when you shake the sweet sleep from the eyelids" (LXXVIII.9).

Places to read

The heading of his hymn and every line in which the god is named or the noun stands, with the compounds πολύυπνος, ὑπνοδότειρα and ὑπνοδῶτις and the verb ὑπνώω; φιλάγρυπνος, "lover of wakefulness", has its own entry and is not listed.

III.4 Night rejoices in quiet and in sleep-filled stillness.

III.7 Night is giver of sleep, dear to all.

LVII.8 Chthonic Hermes charms all things with his sleep-giving wand.

LVII.9 Hermes wakes the sleepers again.

LXXVIII.9 Dawn shakes the sweet sleep from the eyelids.

LXXXV title The hymn is headed "To Hypnos".

LXXXV.1 Hypnos is lord of all the blessed and of mortal men.

LXXXVI.3 Oneiros comes silent in the stillness of sweet sleep.

LXXXVI.5 Oneiros sends the purposes of the blessed secretly, in sleep.

LXXXVII.3 Death's sleep shatters the soul and the body's frame.

LXXXVII.5 Death brings the long everlasting sleep.

Earlier poetry and cult

Lord of all gods and men. In the *Iliad* Hera, planning to put Zeus to sleep, meets Sleep on Lemnos, takes his hand and calls him by name: "Sleep, master of every god and every man" (14.231–233).[1361] The hymn's first line can be read as Hera's address with "the blessed" for "the gods", its second adding the beasts. Homer shows the title earned: Zeus himself lies still on the peak of Gargaron, "mastered by sleep and by love" (14.352–353). Sleep's fear of Zeus and his rescue by Night are told under Νύξ (14.249–261), and the brotherhood of Sleep and Death under αὐτοκασίγνητος.

Night's child. Hesiod's Night carries Sleep, Death's brother, in her arms (*Theogony* 755–756; see Νύξ), and the two sons of dark Night keep their house where the shining Sun never looks on them with his rays; one of them roams the earth and the broad back of the sea "quiet and mild to

[1361] Homer, *Iliad* 14.231–233, 352–353.

men" (758–763), while the other's heart is iron, told under ἄδικος.[1362] The hymn's sweet rest and its consolation for every grief can be read as Hesiod's mild god given his works.

Later readings

A night without dreams. Plato's Socrates, after his condemnation, tells the jurors who voted to acquit him that death is one of two things. If it is like a sleep in which the sleeper sees not even a dream, it is a marvellous gain: let a man set the night in which he slept so deeply beside the other days and nights of his life, and not a private man only but the Great King would find few better; and the whole of time would come to a single night (*Apology* 40c–e).[1363] Socrates' first alternative can be read, independently of the hymns, as Hypnos' sleep with the dream taken out. The collection keeps the Dream between the brothers and gives Death a sleep that shatters the soul.

Sleep in the sanctuaries. Pausanias saw at Sikyon, in the precinct of Asklepios, an image of Oneiros and beside it Sleep putting a lion to sleep, with the title Epidotes, "the Giver" (2.10.2); and at Troizen an old altar on which the people sacrifice to the Muses and to Sleep together, because, they say, of all the gods Sleep is the Muses' best friend (2.31.3).[1364] The lion of Sikyon, put to sleep, can be read as the hymn's rule over "all living things" given a shape, and the image of Oneiros beside it as the collection's order of Sleep and Dream.

In this edition

The edition transliterates the god's name in the address and the heading, "Hypnos" and "To Hypnos", and renders the noun "sleep" everywhere: "the sweet sleep" (LXXVIII.9), "sweet sleep" (LXXXVI.3), "in sleep" for the plural καθ' ὕπνους (LXXXVI.5), "your sleep" (LXXXVII.3) and "the long everlasting sleep" (LXXXVII.5). At LXXXVI.3 the codices read the

[1362] Hesiod, *Theogony* 758–763.

[1363] Plato, *Apology* 40c–e.

[1364] Pausanias 2.10.2, 2.31.3.

nominative ὕπνος γλυκερός where Abel prints the genitive, and the apparatus names no editor for it; in the same line ἡσυχίῃ is Hermann's for the codices' ἡσυχίᾳ (the apparatus at LXXXVI.3). The hymn to Hypnos carries no apparatus entry on the name.

See also

αἰώνιον ὕπνον; ἄναξ; ἀνάπαυσις; ἀπάγω; αὐτοκασίγνητος; ἀχάλκευτος; δεσμός; Ἑρμῆς Χθόνιος; Ἠώς; Θάνατος; θανάτου μελέτην; κεράννυμι; Νύξ; ὁλκός; ὄνειρος; πανδαμάτωρ; παραμύθιον; ὑπνοδότειρα; ὑπνοδῶτις; ὑποπέμπω; φιλάγρυπνος.

ὑποπέμπω · send secretly

ὑποπέμπω, *hypopempō*, second person ὑποπέμπεις, *hypopempeis*, "send secretly"

Attested: ὑποπέμπεις (*hypopempeis*; LXXXVI.5). From ὑπό, "under", and πέμπω, "send": to send under or down, and to send in secret. Both senses are classical. Euripides' Polyxena, Priam's daughter, tells her mother that she will see her torn from her hand, her throat cut, "sent under the earth's dark" to Hades (*Hecuba* 207–210), and in Thucydides the leaders of the Corcyrean people, secretly sending friends to the prisoners on the island, persuade a few of them to flee (4.46.5).[1365] The hymn to Oneiros has the verb once: "and yourself send secretly, in sleep, the purposes of the blessed, / in silence to silent souls showing forth what is to come" (LXXXVI.5–6; see γνώμη; ὄνειρος; προφαίνω). The edition takes the sense of secrecy, which the silence of the next line bears out; the "under" of the compound can be read in it too, the purposes sent down into the sleeper. The collection's other sendings are open, and where they go down the preposition stands apart from the verb: Night is hailed "you who send light down to the lower places" (III.10), and Dawn "you who the dusky, black-skinned journeying of night / send by your risings down beneath the underparts of earth" (LXXVIII.4–5). Only the dream's sending is hidden, and the god does it himself, αὐτός, though his title is "messenger

[1365] Euripides, *Hecuba* 207–210; Thucydides 4.46.5.

of what is to come" (LXXXVI.2; see ἄγγελε μελλόντων). The edition renders the verb "send secretly", and the line carries no apparatus entry.

See also

ἄγγελε μελλόντων; γνώμη; ὄνειρος; προφαίνω; ὕπνος.

φαντασία · phantasm

The appearances that come upon mortals with fear and frenzy, furthered by Pan and by Korybas and asked to be stilled; never in the collection the soul's own power · Orphic Hymns

φαντασία, *phantasia*, genitive plural φαντασιῶν, *phantasiōn*, accusative plural φαντασίας, *phantasias*, "phantasms", "imaginings"

At a Glance

The word. From φαντάζομαι, "become visible, appear", and so from φαίνω, "show": appearing, an appearance, and in the philosophers from Plato on the power by which things appear to the soul. The collection has only the plural, appearances that come and go.

In the Hymns. Three lines: Pan is "helper of imaginings" (XI.7), Korybas "helper of phantasms" (XXXIX.4), and Korybas is asked to still "the phantasms of a stricken and unholy soul" (XXXIX.10).

In this edition. "Imaginings" at XI.7, "phantasms" in the hymn to Korybas.

A place to read. XXXIX.1–10, the hymn to Korybas.

Meaning

Phantasms and fear. In each hymn the word stands next to fear. Pan is "helper of imaginings, and dread amid the terrors of mortals" (XI.7; see Πάν): the phantasms and the terrors stand in one line under one god. Korybas is "the Koures of the night, stayer of dreadful fears, / helper of phantasms, waste-wandering Korybas" (XXXIX.3–4; see ἀποπαύστωρ; ἐρημοπλάνος; Κορύβας): the fears are in one line and the phantasms in the

next. The hymns do not say what the phantasms show. They say what comes with them, and what comes is terror. The god who stays the fears in line 3 is the helper of the phantasms in line 4, and the note at XXXIX.4, 10 shows from the grammar of ἐπαρωγός that he furthers them; the construal is told under ἐπαρωγός.

A thing done to the soul. The phantasms belong to the gods and fall on men. The last line of the hymn to Korybas puts them in the soul: "stilling the phantasms of a stricken and unholy soul" (XXXIX.10; see ἄναγνος). The soul is ἔκπληκτος, struck out of itself, and the god who furthers what struck it is the one asked to stop. Nowhere does the collection make φαντασία a power of the soul by which it pictures things to itself. The phantasms are visited on it, as panic is, and the cure is the god's. The "unholy" is Wiel's; the codices have the soul stricken "by necessity" (see ἄναγνος), a cause outside it where the printed text finds a stain within.

Three gods and one cure. The collection has a second word of the root for what appears unbidden. Meilinoe "maddens mortals with airy apparitions", φαντάσμασιν (LXXI.6; see φάντασμα), and her hymn asks her to "send the soul's frenzy out to the ends of the earth" (LXXI.11). Pan's hymn ends "sending the Panic frenzy away to the ends of the earth" (XI.23; see οἶστρος), and Korybas is asked to "send harsh wrath away" (XXXIX.9; see μῆνις). So the three gods who send appearances, Pan, Korybas and Meilinoe, are each asked to send a frenzy or a wrath away, as the Titans are asked at XXXVII.7. The appearances and the madness can be read as one affliction, and the cure asked for is distance, or, for Korybas' phantasms, stilling. The word's holy relatives are the ὀργιοφάνται, "those who show the orgia", the worshippers at VI.11 and the Kouretes themselves at XXXI.5 (see ὀργιοφάντης), and the initiate who is "newly-shown" (IV.9; see νεοφάντης); there the showing belongs to the rite, and nothing in it is feared.

Use in the Hymns

Pan. "helper of imaginings, and dread amid the terrors of mortals" (XI.7).

Korybas. "helper of phantasms, waste-wandering Korybas" (XXXIX.4).

The petition. "hear these voices, blessed one, and send harsh wrath away, / stilling the phantasms of a stricken and unholy soul" (XXXIX.9–10).

Places to read

Every line in which the word stands; φάντασμα and the ὀργιοφάνται have their own entries.

XI.7 Pan is helper of imaginings and dread amid the terrors of mortals.

XXXIX.4 Korybas is helper of phantasms.

XXXIX.10 Korybas is asked to still the phantasms of a stricken and unholy soul.

Earlier poetry and cult

The gods of possession. In Euripides' *Hippolytus* the women of the chorus, hearing that Phaedra lies sick and will not eat, ask her whether she is possessed, ἔνθεος, and wanders under the power "of Pan or of Hekate, / or of the august Korybantes, or of the Mother of the hills" (141–144).[1366] The chorus names four sources for a frenzy, and two of them are the gods the collection calls helpers of phantasms. The hymn's stricken soul and the chorus's queen are visited by the same powers, independently of each other.

Later readings

Appearance and opinion. In Plato's *Sophist* the Stranger gives φαντασία a place among the kinds of thought. When opinion comes to someone not by itself but through perception, the right name for that state is phantasia; what we mean by "it appears" is a compound of perception and opinion, and so it can be false (264a–b).[1367] The appearance has become a judgment the soul makes.

Named from light. Aristotle calls φαντασία a motion produced by perception at work, and explains the name: since sight is the chief of the senses, phantasia has taken its name from light, φάος, because nothing is

[1366] Euripides, *Hippolytus* 141–144.

[1367] Plato, *Sophist* 264a–b.

seen without light. Because the appearances stay and resemble the perceptions, animals act by them, beasts for want of mind, and men when passion or sickness or sleep throws a covering over their mind (*On the Soul* 3.3, 429a1–8).[1368] Aristotle's man whose mind is covered over by passion can be read as the hymn's stricken soul with the gods taken out: his appearances arise from his own perceptions, the hymn's from Pan and Korybas.

In this edition

The edition renders the word "imaginings" at XI.7 and "phantasms" at XXXIX.4 and XXXIX.10, though the phrase φαντασιῶν ἐπαρωγ- is the same in both hymns (see ἐπαρωγός). At XI.7 the τ' after φόβων is Abel's addition (the apparatus at XI.7). At XXXIX.10 *ἀνάγνου* is Wiel's for the codices' *ἀνάγκης*; Abel files the entry under line 11, and the note at XXXIX.10 shows the number to be a slip, the hymn having ten lines.

See also

ἄναγνος; ἀποπαύστωρ; ἐπαρωγός; ἐρημοπλάνος; Κορύβας; Μειλινόη; μῆνις; νεοφάντης; οἶστρος; ὀργιοφάντης; Πάν; φάντασμα.

φάντασμα · apparition

φάντασμα, *phantasma*, dative plural φαντάσμασιν, *phantasmasin*, "apparitions"

Attested: φαντάσμασιν (*phantasmasin*; LXXI.6). From φαντάζομαι, "appear": the thing that appears, a phantom, a vision in sleep, a ghost. It stands once, of Meilinoe: "she who maddens mortals with airy apparitions, / showing forth the stamp of her shape in outlandish forms" (LXXI.6–7; see ἠέριος; μαίνω; Μειλινόη; μορφῆς τύπος). Where φαντασία names the appearing, the affliction of a soul (see φαντασία), φάντασμα names what appears, and the next line can be read as saying what that is: the goddess's own shape, pressed into forms not her own. The apparitions come by night, and she herself is "now plain to see, now darkened,

[1368] Aristotle, *On the Soul* 3.3, 429a1–8.

gleaming by night" (LXXI.8; see νυχαυγής). Aeschylus' Eteokles, going out to meet his brother at the seventh gate, says that the sights of his dreams' phantoms, sharing out his father's goods, were all too true (*Seven against Thebes* 709–711),[1369] and Plato's Socrates tells of souls not cleanly freed from the body, dragged back by their earthly weight to roll about the tombs, where "shadowy phantoms of souls" have been seen (*Phaedo* 81c–d).[1370] Eteokles' phantoms are dreams that come true, Plato's are the dead who cannot leave; the hymn's are a goddess of the underworld showing herself to the living. The edition renders the word "apparitions", and LXXI.6 carries no apparatus entry.

See also

ἠέριος; μαίνω; Μειλινόη; μορφῆς τύπος; νυχαυγής; φαντασία.

φονεύω · kill

φονεύω, *phoneuō*, second person φονεύεις, *phoneueis*, "you kill"

Attested: φονεύεις (*phoneueis*; XXIX.16). From φόνος, "slaughter, killing, bloodshed": to kill, to murder; the lexicon of Liddell and Scott cites it first from Herodotus and the tragedians. It stands once, in the second half of the line that can be read as explaining Phersephone's name: "for you feed all things always, and you kill them" (XXIX.16; see φέρβω; Φερσεφόνη). The collection's other killers are named by nouns and epithets. The lion is "bull-slaying" (XIV.2, XXVII.3; see ταυροφόνος), Athena is "slayer of the Gorgon" and "destroyer of the Phlegraian Giants" (XXXII.8, 12; see Γοργοφόνος; Φλεγραῖος), and Ares is "for ever stained with slaughter" (LXV.3; see Ἄρης). Earth too is "all-destroying" (XXVI.2; see παντολέτειρα), but only Phersephone's killing is said with a finite verb, as a thing she does, and its object is "all things", the same all things she feeds. Plato's Socrates says that many fear her name and find it terrible, and

[1369] Aeschylus, *Seven against Thebes* 709–711.

[1370] Plato, *Phaedo* 81c–d.

argues the terror away (*Cratylus* 404c–d; see Φερσεφόνη). The edition renders the verb "kill", and the line carries no apparatus entry.

See also

Ἄρης; Γοργοφόνος; παντολέτειρα; ταυροφόνος; φέρβω; Φερσεφόνη; Φλεγραῖος.

χθόνιοι πρόγονοι · ancestors below

χθόνιοι πρόγονοι, *chthonioi progonoi*, genitive χθονίων προγόνων, *chthoniōn progonōn*, "the ancestors below"

Attested: χθονίων προγόνων (*chthoniōn progonōn*; XXXVII.8). The forefathers who are under the earth. The phrase closes the hymn to the Titans: "I call upon you to send harsh wrath away, / if anything from the ancestors below has come near the houses" (XXXVII.7–8; see μῆνις; Τιτάν). The hymn has begun by making the Titans the ancestors of the men who pray, "forefathers of our own fathers, beneath the earth / dwelling in Tartarean houses in the hollow of the ground" (XXXVII.2–3), and the beginning of every race of living things (XXXVII.4–6). The note at XXXVII.8 observes that ἀπό marks origin, "something that comes *from* the forefathers below, not one of them in person", and that the petition belongs to a known category: the troubles that arise in families from ancient wraths and are released by purifications and rites, which Plato's Socrates describes in the *Phaedrus*, told under λυτηριάς (244d–245a). The hymn asks the ancestors themselves to take back what has come up from them. The edition renders the phrase "the ancestors below"; οἴκοισι πελάσθη is Hermann's for the codices' οἴκοις ἐπελάσθη (the apparatus at XXXVII.8).

See also

λυτηριάς; μῆνις; Τιτάν; χθόνιος.

χθόνιος · of the earth

The adjective of the earth, which names in some hymns a region of the world beside heaven and sea and in others the gods beneath the ground, and which the edition renders three ways · Orphic Hymns

χθόνιος, *chthonios*, feminine χθονίη, *chthoniē*, plural χθόνιοι, *chthonioi*, χθόνιαι, *chthoniai*, "of the earth", "of earth", "on the earth", "chthonic", "below"

At a Glance

The word. From χθών, "earth, ground": of the earth, in it or under it. In cult the word of the gods below, the chthonic ones, as against the Olympians.

In the Hymns. Twenty places: nineteen lines and the heading of the hymn to Chthonic Hermes.

In this edition. "of the earth" or "of earth" where the word names a region of the world (once "on the earth"), "chthonic" for the gods below, "below" twice.

A place to read. I.1–4 and LXXI.1–5, the openings of the hymns to Hekate and to Meilinoe.

Meaning

A region of the world. In seven of its places the word names one region in a list of the world's parts. Hekate is "of heaven, of earth and of the sea" (I.2; see Ἑκάτη), Physis "ruling in the aither and on the earth and in the sea" (X.14; see Φύσις), the Kouretes "of heaven and of earth and of the sea" (XXXVIII.2; see οὐράνιοι χθόνιοί τε καὶ εἰνάλιοι), Ouranos "of the aither and of the earth" (IV.5; see Οὐρανός), and the Stars "of heaven and of earth" (VII.9; see ἄστρον). Night is "of the earth and again of heaven" (III.8; see ἡμιτελής). In these lines the earth is the middle of the world, the ground on which mortals live, between the sky above and the sea about, and to be χθόνιος is to rule there as well as in the other parts.

The gods below. In ten it belongs to what lies beneath the ground, most often as the cult word for the powers there. Plouton is "chthonic Zeus", and the Eumenides "daughters of great chthonic Zeus" (XVIII.3, LXX.2; see Ζεὺς χθόνιος); the Erinyes are "chthonic daughters of Hades" (LXIX.8; see Ἐρινύες), Meilinoe a "chthonic nymph" (LXXI.1; see Μειλινόη; νύμφη χθονία), and a hymn is headed "To Chthonic Hermes", the guide of souls (LVII title; see Ἑρμῆς Χθόνιος). Dionysos who sleeps in Phersephone's house is "chthonic Dionysos" (LIII.1; see χθόνιος Διόνυσος), and Hipta a "chthonic mother" (XLIX.4; see χθόνιος μήτηρ). Twice the edition gives plain place: the ancestors "below" (XXXVII.8; see χθόνιοι πρόγονοι), and the earth's holy moistures "below" in the hymn to Okeanos (LXXXIII.5; see ἰκμάς).

One earth, seen from above and below. The two senses meet in single lines, and the English must choose. Hekate's second line and Meilinoe's first close alike, χθονίην … κροκόπεπλον, and the edition renders the one "of earth" and the other "chthonic" (I.2, LXXI.1; see κροκόπεπλος). The proem distinguishes the two places by two words, daimones "of earth, and beneath the earth, and those that walk in fire" (Prayer 33; see ἐμπυρίφοιτος), but elsewhere the one word does both. Artemis is "immortal, of the earth, slayer of beasts" (XXXVI.9), the Nymphs, who live in caves, "of hidden houses, nurses of Bakchos, of the earth" (LI.3; see κρυψίδομος; Νύμφαι), and Demeter "of the earth" and "also manifest" (XL.12; see χθονίη, σὺ δὲ φαινομένη), where the note at XL.12 sets "the hidden goddess against the manifest one". The collection does not divide the surface of the earth from what lies under it. The goddesses who rule the ground mortals walk on are the goddesses of what grows from it and of the dead it holds, and the adjective can be read as naming one earth, seen from above and from below.

Use in the Hymns

Hekate. "of heaven, of earth and of the sea, saffron-robed" (I.2).

Meilinoe. "I call Meilinoe, chthonic nymph, saffron-robed" (LXXI.1).

The proem. "and of earth, and beneath the earth, and those that walk in fire" (Prayer 33).

Places to read

The heading of the hymn to Chthonic Hermes and every line in which the adjective stands; its compounds and the noun χθών are not listed.

Prayer 33 The proem calls the daimones of earth, and beneath the earth, and those that walk in fire.

I.2 Hekate is of heaven, of earth and of the sea.

III.8 Nyx is of the earth and again of heaven.

IV.5 Ouranos is of the aither and of the earth, guardian of all.

VII.9 The Stars are of heaven and of earth, fire-coursing.

X.14 Physis rules in the aither and on the earth and in the sea.

XVIII.3 Plouton is called chthonic Zeus.

XXXVI.9 Artemis is immortal, of the earth, slayer of beasts.

XXXVII.8 The Titans are asked to send away whatever comes from the ancestors below.

XXXVIII.2 The Kouretes are of heaven and of earth and of the sea.

XL.12 Demeter is of the earth, and also manifest.

XLI.7 Antaia's guide, the child of Dysaules, is the revealer of the consecrated bed of holy chthonic Zeus.

XLIX.4 Hipta is chthonic mother, queen.

LI.3 The Nymphs are of hidden houses, nurses of Bakchos, of the earth.

LIII.1 Amphietes is Bakchos, chthonic Dionysos.

LVII title The hymn is headed "To Chthonic Hermes".

LXIX.8 The Erinyes are chthonic daughters of Hades.

LXX.2 The Eumenides are holy daughters of great chthonic Zeus.

LXXI.1 Meilinoe is a chthonic nymph, saffron-robed.

LXXXIII.5 From Okeanos come the earth's holy moistures below.

Earlier poetry and cult

The house of the chthonic god. Hesiod, describing the world below, says that there, at the front, "stands the resounding house of the chthonic god, of mighty Hades and dread Persephone" (*Theogony* 767–769).[1371] The chthonic god is the king of the dead, and the adjective is enough to name him.

Chthonie before Ge. The book of Pherecydes began, as Diogenes Laertius quotes it: "Zas and Chronos always were, and Chthonie; and Chthonie got the name Ge, since Zas gives her the earth as a prize" (Diogenes Laertius 1.119).[1372] In Pherecydes the chthonic one comes first, and becomes Earth, the ground on which things stand, only by a god's gift. The hymns' two senses can be read in the same order, the depth first and the surface given to it, independently of Pherecydes.

Later readings

Demeter Chthonia. Pausanias describes the festival of Demeter Chthonia at Hermione, held every summer. Priests and magistrates lead the procession, men and women follow, and even children, in white and crowned with a flower the people call *kosmosandalon*; behind them a full-grown cow is driven, still wild, to the temple; there it is loosed inside, the doors are shut, and four old women within cut its throat with a sickle, and so with a second, a third and a fourth cow. What the people revere above all in the temple, he says, neither he nor any other man has seen, only the old women; behind the temple lie places of Klymenos, a name, he thinks, of the king below, of Plouton and an Acherusian lake, and a chasm in the earth through which, the Hermionians say, Herakles brought up the hound of Hades (2.35.4–10).[1373] Pausanias' Chthonia is served with the sickle and keeps a way down to the dead behind her temple, and the hymns' Demeter, "of the earth" and rejoicing "in the sickles of summer"

[1371] Hesiod, *Theogony* 767–769.

[1372] Diogenes Laertius, *Lives of the Philosophers* 1.119.

[1373] Pausanias 2.35.4–10.

(XL.11–12), can be read as holding the same two, independently of Pausanias. The place Plato's Athenian gives the chthonic gods in the city's honours is told under καταχθόνιος (*Laws* 4.717a–b).

In this edition

The edition renders the adjective "of the earth" or "of earth" at Prayer 33, I.2, III.8, IV.5, VII.9, XXXVI.9, XXXVIII.2, XL.12 and LI.3, "on the earth" at X.14, "chthonic" at XVIII.3, XLI.7, XLIX.4, LIII.1, LVII title, LXIX.8, LXX.2 and LXXI.1, and "below" at XXXVII.8 and LXXXIII.5. The Ionic χθονίη is Hermann's for the codices' χθονία at III.8, X.14, XXXVI.9, XL.12 and XLIX.4, and χθονίην his for χθονίαν at I.2 and LXXI.1 (the apparatus at each); the other places carry no entry on the word.

See also

ἄστρον; Ἑκάτη; ἐμπυρίφοιτος; Ἐρινύες; Ἑρμῆς Χθόνιος; Ζεὺς χθόνιος; ἡμιτελής; ἰκμάς; καταχθόνιος; κροκόπεπλος; κρυψίδομος; Μειλινόη; Νύμφαι; νύμφη χθονία; οὐράνιοι χθόνιοί τε καὶ εἰνάλιοι; Οὐρανός; Φύσις; χθονίη, σὺ δὲ φαινομένη; χθόνιοι πρόγονοι; χθόνιος Διόνυσος; χθόνιος μήτηρ; χθὼν δῖα.

χροιή · flesh

χροιή, *chroiē*, accusative χροιήν, *chroiēn*, "flesh"

Attested: χροιήν (*chroiēn*; LXXI.5). The epic and Ionic form of χροιά, in Attic also χρόα: the skin, the surface of the body, and so its colour and its flesh. It stands in the obscure line of the hymn to Meilinoe that tells her birth: Zeus, playing false as Plouton, mingled with Phersephone, "and in anger drew off the two-bodied flesh of Phersephone" (LXXI.4–5; see δισώματος; θυμός; Φερσεφόνη). The note at LXXI.5 says that "the line is obscure and the edition does not decode it": θυμῷ may be the anger of the deceiver or Phersephone's own, ἔσπασε is "drew, tore, pulled", and χροιή is "skin, flesh or colouring". The note adds that δισώματον, "two-bodied", is the word the next four lines explain: the daughter appears "now plain to see, now darkened, gleaming by night" (LXXI.8), and can be read as a

goddess whose skin changes as she shows herself. In Homer a change of skin is the mark of a god's work: when Athena touches Odysseus with her golden wand outside the swineherd's hut, he grows dark-skinned again and his jaw fills out, and his son, seeing him, says his clothes are other and his skin no longer the same, and takes him for a god (*Odyssey* 16.172–185).[1374] The edition renders the word "flesh", and the line carries no apparatus entry; Abel records nothing on it, so that, as the note puts it, "the difficulty is the collection's and not the transmission's".

See also

ἀπάτη; δισώματος; θυμός; Μειλινόη; Φερσεφόνη.

ψυχή · soul

ψυχή, *psychē*, plural ψυχαί, *psychai*, "soul", "souls"

Attested: ψυχαῖς (*psychais*; I.3, LVII.6, LVII.11, LXXXVI.4, LXXXVI.6), ψυχῆς (*psychēs*; II.10, XXXIX.10, LXXI.11, LXXVI.5, LXXXVIII.13), ψυχάς (*psychas*; XXXII.6, LVII.2, LXXXV.7), ψυχῇ (*psychēi*; LV.28), ψυχή (*psychē*; LXI.7), ψυχῇσι (*psychēisi*; LXXVII.4), ψυχήν (*psychēn*; LXXXVII.3). Breath, life, soul: the breath that leaves the body at death, and so both the life of the living and the shade of the dead. The collection uses it both ways. The dead are its first souls: Hekate is "of the tomb, revelling among the souls of the dead" (I.3; see Ἑκάτη; μεταβακχεύω), and Chthonic Hermes leads "the souls of mortals down to the nether places of earth" and is escort to "grim-fated souls" (LVII.2, 6, 11; see Ἑρμῆς Χθόνιος). Sleep and Death have them too (LXXXV.7, LXXXVII.3; see Θάνατος; θανάτου μελέτην). The living soul is the one the gods move and heal. Athena goads it, Korybas stills it, the Mousai nurse it, and the dream speaks to it in silence (XXXII.6, XXXIX.10, LXXI.11, LXI.7, LXXVI.5, LXXVII.4, LXXXVI.4, 6; see οἶστρος; ὄνειρος); Prothyraia is its rest (II.10; see ἀνάπαυμα). Twice it is the worshipper's own: "for I call you with an august soul, in consecrated words" (LV.28), and in the hymn to Ares, where the speaker asks for strength "to bend down in my heart the soul's

[1374] Homer, *Odyssey* 16.166–185.

deceiving impulse" (LXXXVIII.13). Plato's Socrates, in the *Cratylus*, suggests that those who named the soul meant that it is the cause of the body's life while it is present, supplying its breath and cooling it afresh, *ἀναψῦχον*, and that once this cooling breath gives out the body is lost and dies (399d–e).[1375] The hymns' soul can be read as the same breath, fed by the winds (see ψυχοτρόφος) and destroyed by Hades (see ψυχοφθόρος). The edition renders the word "soul" or "souls" at every place.

See also

ἀνάπαυμα; Ἑκάτη; Ἑρμῆς Χθόνιος; Θάνατος; θανάτου μελέτην; μεταβακχεύω; οἶστρος; ὄνειρος; ψυχοτρόφος; ψυχοφθόρος; ψύχω.

[1375] Plato, *Cratylus* 399d–e.

Myth and story

ἆθλος · labour

ἆθλος, *athlos*, ἆθλον, *athlon*, "labour", "contest"

Attested: ἄθλους (*athlous*; VII.12), ἄθλοισι (*athloisi*; XII.2), ἄθλα (*athla*; XII.12, for the codices' ἄεθλα); the epic form ἀέθλοις (*aethlois*; XLII.11). Ἆθλος is a contest or a hard task, and ἆθλον its prize or, in the plural, the contest itself. The word belongs to Herakles, and twice in his hymn the labours are named: he is "strong-handed, unsubdued, teeming with mighty labours" (XII.2), and he is the one "creeping through twelve labours from the risings to the settings" (XII.12). The second line makes the twelve labours a journey across the sky, and the edition's note at XII.11–12 reads it, with Porphyry, as the sun's course through the twelve signs of the zodiac; the note at XII.1, 3 gives the Orphic theogonies' identification of Herakles with Chronos, Time (see δώδεκα ἆθλα; χρόνου πατήρ). The other two places move the word from myth to rite. The Stars are asked to come "to the much-learned labours of the well-hallowed rite" (VII.12), and the note at VII.12 explains that the initiation is spoken of as a set of ordeals, the labours themselves called "much-learned". Mise too is asked to come "bringing good things to pass upon these contests" (XLII.11). The hero's labours and the initiate's share a word.

See also

δώδεκα ἆθλα; Ἡρακλῆς; τελετή; χρόνου πατήρ.

αἱμάσσω · bloodied

αἱμάσσω, *haimassō*, "bloodied"

Attested: αἱμαχθέντα (*haimachthenta*; XXXIX.6). The verb, from αἷμα, "blood", is to make bloody, and its passive participle is "bloodied", with the agent in ὑπό. It stands once, in the hymn to Korybas: "lord of shifting

form, twofold god, of many forms, / bloody, bloodied by two brothers" (XXXIX.5–6). The line is the hymn's one piece of myth before the transformation that follows, and the edition's note at XXXIX.6 traces the story: Clement of Alexandria tells how two of the Korybantes killed a third, their brother, covered his head with a purple cloth and carried him to the foot of Olympos (*Protrepticus* 2.19). Clement does not name the victim, and the note adds that the identification of the hymn's addressee with Clement's murdered brother is the modern editors', not antiquity's. The killed god then changes his body by Deo's purposes and puts on a serpent's form (XXXIX.7–8; see αἰολόμορφος). Blood is otherwise chiefly the delight of gods of war and frenzy: Dionysos is addressed as "you who rejoice in swords and in blood" (XLV.3), and Ares is "rejoicing in man-killing blood" (LXV.4). Once it is a lineage, Tyche "sprung from the blood / of Eubouleus" (LXXII.3–4).

See also

αἰολόμορφος; Δηώ; θηρότυπος; Κορύβαντες; Κορύβας; Κύρβας.

ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς · you who yoked the chariot with bridles of serpents

ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς, *harma drakonteioisin hypozeuxasa chalinois*, "you who yoked the chariot with bridles of serpents"

Attested: ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς (*harma drakonteioisin hypozeuxasa chalinois*; XL.14). Demeter of Eleusis is addressed as "you who yoked the chariot with bridles of serpents / in the wheeling eddies of those who cry euhoi about your throne" (XL.14–15). The serpent-drawn car is the goddess's in later story: Ovid has Ceres, at the end of her search, yoke her twin serpents to her chariot and send it to Triptolemos at Athens, with seed to scatter on the earth (*Metamorphoses* 5.642–647), and Apollodorus has Demeter give Triptolemos a chariot of winged serpents

and wheat to scatter (*Library* 1.5.2).[1376] The hymn names the car and not the story. It gives the goddess two yokings: at line 8 she is "first to yoke the ploughing neck of oxen", where πρώτη ὑποζεύξασα is Hermann's for the codices' ἢ πρώτη ζεύξασα (the apparatus at XL.8), and here she yokes serpents. The note at XL.14–15 marks a difficulty in the next line: εὐαζόντων is Hermann's for the codices' εὐάζουσα, so that with his text the revellers about the throne cry out, and with theirs the goddess herself. The collection's other chariots are the lion-drawn cars of Rhea and of the Mother of the Gods (XIV.2, XXVII.3) the four-horse cars of Helios and Poseidon (VIII.19, XVII.5), the Tritons' on which the Nereids ride (XXIV.4), Aphrodite's "chariots wrought of gold" (LV.18), the "all-earth chariot" that opinion drives in the Moirai's hymn (LIX.8), and Ares "heavy upon the chariot" (LXXXVIII.1).

See also

ἀλωαία; Δημήτηρ Ἐλευσινία; Δηώ.

ἁρπαγιμαῖος · of ravishment

ἁρπαγιμαῖος, *harpagimaios*, "of ravishment"

Attested: ἁρπαγιμαῖα (*harpagimaia*; XXIX.14). Persephone is addressed as "of the spring, rejoicing in the meadow breezes, / showing forth your sacred body in green-fruited shoots, / made a bride in an autumn bed of ravishment" (XXIX.12–14). The adjective, a by-form of ἁρπάγιμος, "carried off", belongs to ἁρπάζω, the verb of the rape of the maiden: the *Homeric Hymn to Demeter* opens with Hades seizing her, ἥρπαξεν, as she gathered flowers in a meadow (2–20).[1377] The collection tells the rape once, in the hymn to Plouton, who took the child of holy Demeter "to wife, torn from the meadow" and carried her with four horses "down to the Attic cave / of the deme of Eleusis, where the gates of Hades are" (XVIII.12–15; see Πλούτων). Persephone's own hymn keeps only the bed

[1376] Ovid, *Metamorphoses* 5.642–647; Apollodorus, *Library* 1.5.2.

[1377] *Homeric Hymn to Demeter* 2–20.

and its season. The note at XXIX.12–14 observes that the seizure is placed in autumn, μετοπωρινά, after spring, meadows and green shoots, and that to read it as the autumn sowing, and so the farmer's year as the goddess's life, is a construal.

See also

Πλούτων; Φερσεφόνη.

ἄρρητα λέκτρα · unspeakable beds

ἄρρητα λέκτρα, *arrhēta lektra*, "unspeakable beds"

Attested: ἀρρήτοις λέκτροισι (*arrhētois lektroisi*; XXX.7). Dionysos is "Eubouleus, of many counsels, of Zeus and Phersephoneia / begotten in unspeakable beds, immortal daimon" (XXX.6–7). The note at XXX.6–7 names him the Dionysos of the Orphic theogonies, begotten on Persephone and torn apart by the Titans, as Diodorus also reports (5.75.4), and observes that the hymn gives the parentage in a relative clause and passes on.[1378] The beds can be read as unspeakable twice over, as a secret of the rite and as a father's union with the daughter he had begotten "in unspeakable begettings" (XXIX.7; see ἄρρητος). The name Εὐβουλεῦ is Pierson's for the codices' εὔβουλ', and Φερσεφονείης Abel's spelling (the apparatus at XXX.6). The hymn joins the god of the third-year rite (XXX.5) to the child of the theogonies in two lines, with no word of the child's fate.

See also

ἄρρητος; Εὐβουλεύς; Φερσεφόνη.

Βάκχοιο τροφοί · nurses of Bakchos

Βάκχοιο τροφοί, *Bakchoio trophoi*, "nurses of Bakchos"

[1378] Diodorus of Sicily, *Library of History* 5.75.4.

Attested: Βάκχοιο τροφοί (*Bakchoio trophoi*; LI.3); the singular Βάκχου τροφόν (*Bakchou trophon*; XLIX.1). The Nymphs are "of hidden houses, nurses of Bakchos, of the earth, full of gladness" (LI.3), where κρυψίδομοι, "of hidden houses", is Casaubonus' for the codices' κρυψίδρομοι (the apparatus at LI.3). The note at LI.3, 8, 15, 16 observes that the hymn attaches the nymphs to three other cults, as Bakchos' nurses, Pan's companions and the bringers of grace with Bakchos and Deo, without once telling a story about any of them. The collection has a whole household of nurses for the god. Hipta is "nurse of Bakchos" (XLIX.1; see Ἵππα), Silenos his "most august nurse, foster-father of Bakchos" (LIV.1; see Σιληνός), and Leukothea "nurse of Dionysos of the fair garland" (LXXIV.2; see Λευκοθέα). The "fair-girdled foster-mothers" go with him at XXX.9 and LIII.6, and conjecture adds them at LIV.5 and at LII.8, where τιθήνας is Wiel's for the codices' γαληναῖς; the note at LIV.5 calls them transmitted at LII.8 (see τιθήνη). The nurses are old. In the *Iliad* Lykourgos drives "the nurses of raving Dionysos" down the holy mount of Nysa, and they drop their wands as he strikes them (6.130–137); the *Homeric Hymn* to Dionysos has the fair-haired nymphs take him from his father and rear him in the glens of Nysa (26.3–6).[1379]

See also

Ἵππα; Λευκοθέα; Νύμφαι; Σιληνός; τιθήνη; τροφός.

γονίμη ὠδίς · fruitful birth-pang

γονίμη ὠδίς, *gonimē ōdis*, "fruitful birth-pang"

Attested: γονίμην ὠδῖνα (*gonimēn ōdina*; XXXV.3, XLIV.8). Γόνιμος is "productive, fertile", ὠδίς the pang of labour: a labour that bears its child. Leto is the goddess "who obtained the child-blessed, fruitful birth-pang of Zeus, / who bore Phoibos and Artemis the arrow-pourer" (XXXV.3–4), where λαχοῦσα, "obtained", is Abel's text, with no editor named, for the codices' λαβοῦσα, and the note at XXXV.3 warns against resting anything on the lottery colour of the verb. Semele is hailed as the one "who won her

[1379] Homer, *Iliad* 6.130–137; *Homeric Hymn to Dionysos* (26) 3–6.

honours from noble Phersephoneia / among mortal men, through the trieteric seasons, / whenever they accomplish the fruitful birth-pang of your Bakchos / and the well-hallowed table and the holy mysteries" (XLIV.6–9). In the second place the birth-pang is something mortals "accomplish", τελῶσιν, the verb of performing a rite: the god's birth can be read as re-enacted at the trieteric feast, as its table and its mysteries are. Semele's own labour, four lines earlier, was driven out "by the fire-bearing flash" (XLIV.4; see ἀστράπιος). Leto's labour is the subject of the *Homeric Hymn to Apollo*, where she is held in pain nine days and nights on Delos until Eileithyia comes (89–119).[1380]

See also

ἀστράπιος; Λητώ; Σεμέλη; ὠδίς.

δράκων · serpent

δράκων, *drakōn*, "serpent"

Attested: δράκοντος (*drakontos*; XXXIX.8); the adjective δρακοντείοισιν (*drakonteioisin*; XL.14), and the feminine δράκαινα (*drakaina*; XXXII.11). A great snake, the serpent of story and of cult, guardian and monster. The hymn to Korybas tells a change into one: "you who by Deo's purposes changed your holy body, / putting on the beast-moulded form of a dark serpent" (XXXIX.7–8; see Δηώ; Κορύβας), where θηρότυπον is Hermann's for the codices' θηροτύπου (the apparatus at XXXIX.8). The line before gives the god his death: he is "bloody, bloodied by two brothers" (XXXIX.6), the story the note at XXXIX.6 finds in Clement of Alexandria, who does not name the victim (see αἱμάσσω). The two lines can be read as one sequence the hymn does not spell out, a god killed by his brothers and then, by the goddess's purposes, given the body of a serpent. The next hymn is Demeter's (see Δημήτηρ Ἐλευσινία), and it gives her a car "with bridles of serpents" (XL.14; see ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς). The serpent belongs to the earth and to the gods of the rite: Athena's guardian snake (see δράκαινα), Zeus as

[1380] *Homeric Hymn to Apollo* 89–119.

a serpent with Persephone in the theogony Athenagoras reports (see ἄρρητος), and the newborn Dionysos crowned with serpents by his father in Euripides (*Bacchae* 101–104).[1381]

See also

αἱμάσσω; ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς; ἄρρητος; Δημήτηρ Ἐλευσινία; Δηώ; δράκαινα; Κορύβας.

Δυσαύλης · Dysaules

Δυσαύλης, *Dysaulēs*, "Dysaules"

Attested: Δυσαύλου (*Dysaulou*; XLI.6). An Eleusinian figure outside the *Homeric Hymn to Demeter*. The hymn to the Mother Antaia tells her search in the second person: "you who once, searching in far-wandering grief, / broke your fast in the glens of Eleusis / and went to Hades, to noble Phersephoneia, / having got the holy child of Dysaules for your guide, / the revealer of the consecrated bed of holy chthonic Zeus" (XLI.3–7; see Μήτηρ Ἀνταία). The name rests on an editor. The codices read δύσαγνος παῖδ' ἀγνὸν ὁδηγητῆρα λαβοῦσα, and Hermann made the name out of δύσαγνος and wrote λαχοῦσα, "having got", for λαβοῦσα (the apparatus at XLI.6). The note at XLI.6 calls the conjecture strong rather than merely possible, since the next line makes the child μηνυτήρ, "revealer", the office Pausanias gives Eubouleus, and line 8 names Eubouleus outright; what is not attested is a child of Dysaules as a guide down to Hades, which is the hymn's own step. Pausanias reports verses that go under Orpheus' name, though he doubts they are his, which make Dysaules father of Eubouleus and Triptolemos, and say that the two were given seed to sow by Demeter for telling her about her daughter (1.14.3).[1382] At Keleai near Phlius he was told that Dysaules, exiled from Eleusis, founded the local mysteries; he rejects the exile and the kinship with Keleos, since the *Homeric Hymn to Demeter* names no Dysaules, but

[1381] Euripides, *Bacchae* 99–104.

[1382] Pausanias 1.14.3.

allows that he may have come for another reason (2.14.2–4).[1383] Clement of Alexandria counts him among the earthborn who lived at Eleusis when Demeter came, Baubo, Dysaules and Triptolemos, Eumolpos and Eubouleus, with Triptolemos an oxherd, Eumolpos a shepherd and Eubouleus a swineherd (*Protrepticus* 2.20.2).[1384] The hymn names him only as a father, and gives the honour of the story to his child.

See also

Ἐλευσίς; Εὐβουλεύς; Μήτηρ Ἀνταία; Φερσεφόνη.

δώδεκα ἆθλα · twelve labours

δώδεκα ἆθλα, *dōdeka athla*, "twelve labours"

Attested: δώδεκ' ἀπ' ἀντολιῶν ἄχρι δυσμῶν ἆθλα (*dōdek' ap' antoliōn achri dysmōn athla*; XII.12; ἀντολιῶν and ἆθλα are Abel's for the codices' ἀντολίων and ἄεθλα, the apparatus at XII.12). The one line in the hymn to Herakles that counts his labours puts them in the sky: he is "creeping through twelve labours from the risings to the settings" (XII.12; see ἀντολία; ἆθλος), the line after he carries "the dawn and the black night" about his head (XII.11). The note at XII.11–12 reads the twelve labours as the twelve signs of the zodiac and the sun's course through them, the allegory Porphyry states, and adds that the lexica record an astrological sense of ἆθλον, a degree of the zodiac, which may colour the line though it is not its plain meaning. Porphyry's words survive in Eusebius, the fourth-century bishop of Caesarea, who quotes them in order to refute them. The sun, he says, was named Herakles in so far as it wards off evil from earthly things, from its being "broken" against the air as it goes "from the rising to the setting"; the myth of the twelve labours was told as a token of the zodiac's division of the sky, and the club and the lion-skin were put on him, the one as a mark of the sun's unevenness, the other as showing its strength in the sign (*On Images*, in Eusebius, *Preparation for the Gospel*

[1383] Pausanias 2.14.2–4.

[1384] Clement of Alexandria, *Protrepticus* 2.20.2.

3.11.25).[1385] Porphyry's ἀπ' ἀνατολῆς εἰς δύσιν can be read as the hymn's ἀπ' ἀντολιῶν ἄχρι δυσμῶν in prose, though he does not cite the hymn. The hymn makes Herakles solar in other lines too, "self-begotten" and "flashing with first-born shafts" (XII.9–10; see αὐτοφυής; βολίς), and its first lines make him a Titan and "father of time" (the note at XII.1, 3; see χρόνου πατήρ).

See also

ἆθλος; ἀντολία; αὐτοφυής; βολίς; Ἡρακλῆς; χρόνου πατήρ.

ἐγκαταρράπτω · sew into

ἐγκαταρράπτω, *enkatarraptō*, "sew into"

Attested: ἐγκατέραψας (*enkaterapsas*; XLVIII.3). A double compound of ῥάπτω, "stitch, sew", with ἐν and κατά: to sew something in and down, out of sight. It tells the second birth of Dionysos in the hymn to Sabazios, who is addressed: "you who Bakchos Dionysos, the loud-roaring, Eiraphiotes, / sewed into your thigh, that he might come to term / to most divine Tmolos, and to fair-cheeked Hipta" (XLVIII.2–4; see Εἰραφιώτης; Ἵππα; Σαβάζιος). The note at XLVIII.1–2 observes that the hymn makes Sabazios Zeus, the son of Kronos who carried Dionysos in his thigh, though antiquity also equated Sabazios with Dionysos himself. After line 3 Abel marks the volume's first lacuna, where Lobeck saw that a line on the months of gestation had fallen out (the note after XLVIII.3). The story is old. Herodotus reports that the Greeks say that as soon as Dionysos was born Zeus sewed him into his thigh and carried him to Nysa, above Egypt in Ethiopia (2.146.2), and Euripides has Zeus close the thigh over the unborn child with golden pins (*Bacchae* 94–98; see διμήτωρ).[1386] In the same play Teiresias explains the story away. Zeus, he says, broke off a piece of the aither that surrounds the earth and gave it to Hera as a hostage, ὄμηρος, in place of the child, and in time men changed

[1385] Porphyry, *On Images* fr. 8 Bidez, in Eusebius, *Preparation for the Gospel* 3.11.25.

[1386] Herodotus 2.146.2; Euripides, *Bacchae* 94–98.

the word and said the god was sewn into the thigh, μηρός, of Zeus (*Bacchae* 286–297).[1387]

See also

διμήτωρ; Διόνυσος; Εἰραφιώτης; Ἵππα; μηροτρεφής; Σαβάζιος; Τμῶλος.

λέκτρα ἱερά · sacred bed

λέκτρα ἱερά, *lektra hiera*, dative λέκτροις ἱεροῖς, *lektrois hierois*, "sacred bed"

Attested: λέκτροις ἱεροῖς (*lektrois hierois*; LXXI.3). The plural λέκτρα is the epic word for a bed and for the union made in it. The phrase tells Meilinoe's birth: "whom beside the outpourings of Kokytos august / Phersephone bore in the sacred bed of Zeus son of Kronos" (LXXI.2–3; see Μειλινόη), and the next line, on Abel's text, makes Zeus come to it in Plouton's shape; the deceit and Gesner's apostrophe are told under ἀπάτη. The collection names the beds of gods five times more, most of them holy or hidden: Persephone is "made a bride in an autumn bed of ravishment" (XXIX.14; see ἁρπαγιμαῖος), Dionysos is "begotten in unspeakable beds" (XXX.7; see ἄρρητα λέκτρα), the Mother takes as her guide Dysaules' son, "the revealer of the consecrated bed of holy chthonic Zeus" (XLI.7; see Ζεὺς χθόνιος), Aphrodite is "glad in the bed" (LV.9; see λεκτροχαρής), and Adonis was "brought to birth in the bed of lovely-tressed Phersephone" (LVI.9; see Ἄδωνις). The edition renders the phrase "sacred bed", and the line carries no apparatus entry.

See also

Ἄδωνις; ἀπάτη; ἁρπαγιμαῖος; ἄρρητα λέκτρα; Ζεὺς χθόνιος; λεκτροχαρής; Μειλινόη.

[1387] Euripides, *Bacchae* 286–297.

λοχεύω · bring to birth

λοχεύω, *locheuō*, aorist ἐλοχεύσατο, *elocheusato*, passive ἐλοχεύθη, *elocheuthē*, participle λοχευθείς, *locheutheis*, "bore", "was brought to birth"

Attested: ἐλοχεύθη (*elocheuthē*; XXVII.7), λοχευθείς (*locheutheis*; LVI.9), ἐλοχεύσατο (*elocheusato*; LXXI.2). To bring forth, to be delivered of a child. The collection uses it three times, of three births of very different size. The Mother of the Gods bears everything: "From you the race of immortals and of mortals was brought to birth" (XXVII.7; see μήτηρ θεῶν). Adonis is "brought to birth in the bed of lovely-tressed Phersephone" (LVI.9; see Ἄδωνις), and Meilinoe is the daughter "whom beside the outpourings of Kokytos august / Phersephone bore in the sacred bed of Zeus son of Kronos" (LXXI.2–3; see Μειλινόη). The birth of Adonis is told under Ἄδωνις, that of Meilinoe under Κωκυτός and λέκτρα ἱερά. Two of the three births are Phersephone's, though at Adonis' the line before calls him "sweet shoot of the Kyprian", and the hymn does not reconcile the two (the note at LVI.9). Elsewhere the queen of the dead is a mother outright: of the Eumenides (XXIX.6, LXX.2–3), and of Eubouleus (XXIX.8), who at XXX.6–7 is Dionysos, begotten of Zeus and Phersephoneia (see Φερσεφόνη). The edition renders the forms "was brought to birth" and "bore", and none of the three lines carries an apparatus entry on the word.

See also

Ἄδωνις; Κωκυτός; λέκτρα ἱερά; Μειλινόη; μήτηρ θεῶν; Φερσεφόνη.

μέροψ · speaking

μέροψ, *merops*, genitive plural μερόπων, *meropōn*, dative plural μερόπεσσιν, *meropessin*, "speaking", "men"

Attested: μερόπεσσιν (*meropessin*; XXXVIII.6), μερόπων (*meropōn*; LXXVIII.7). An epic word for men, found in the plural beside "mortals" and "men", which the edition renders once by the sense of speech. Eos is the goddess "in whom the race of speaking mortals rejoices" (LXXVIII.7;

see Ἠώς), and the Kouretes "were the first to establish the rite among men" (XXXVIII.6; see Κουρῆτες). The two places can be read as naming the race of men at its two tasks in the collection: rising to the day's work under the dawn, and receiving the rite from its founders. The edition renders it "speaking" at LXXVIII.7, where θνητῶν μερόπων is "speaking mortals", and "men" at XXXVIII.6, and neither line carries an apparatus entry.

See also

Ἠώς; Κουρῆτες.

μεταβάλλω · change

μεταβάλλω, *metaballō*, middle μεταβάλλεται, *metaballetai*, "changes himself"

Attested: μεταβάλλεται (*metaballetai*; XXV.6). To change, turn into something else, and in the middle voice to change oneself. It is Proteus' power: "for he himself, having all things, changes himself, nor does any other / of the immortals who hold the seat of snowy Olympos / and the sea and the earth, and who fly in the air" (XXV.6–8; see Πρωτεύς). The hymn has said in its third line that he revealed the beginnings of nature "by changing sacred matter into forms of many shapes" (XXV.3; see ἰδέα), and the forms he makes and the forms he takes are told under ἰδέα. In the *Odyssey* the changes are the old man's defence: he must be held through them all until he speaks again in his own shape (4.414–421; see ἑρπετόν; θηρότυπος).[1388] The hymn can be read as making the epic shape-shifter's trick his nature and his claim over all the gods. The edition renders it "changes himself", and XXV.6 carries no apparatus entry.

See also

ἑρπετόν; θηρότυπος; ἰδέα; Πρωτεύς.

[1388] *Odyssey* 4.414–421.

μηνυτήρ · revealer

μηνυτήρ, *mēnytēr*, accusative μηνυτῆρα, *mēnytēra*, "revealer"

Attested: μηνυτῆρ' (*mēnytēr'*; XLI.7). From μηνύω, "disclose, inform": the one who tells what he knows. It stands once, in the hymn to the Mother Antaia, of the guide who led her below: "having got the holy child of Dysaules for your guide, / the revealer of the consecrated bed of holy chthonic Zeus, / and bore Eubouleus, a goddess under mortal necessity" (XLI.6–8; see Δυσαύλης; Εὐβουλεύς; Ζεὺς χθόνιος; λέκτρα ἱερά). The note at XLI.6 makes the word the support for Hermann's Dysaules in the line before: "the next line calls him μηνυτήρ, which is the exact function Pausanias gives Eubouleus (μηνύω)". The verses under Orpheus' name that Pausanias reports, and doubts, in which the sons of Dysaules are rewarded for telling Demeter about her daughter, are told under Δυσαύλης (Pausanias 1.14.3). What is new in the hymn, the same note observes, is the guide: "the sources make him the informant, and ὁδηγητήρ is this hymn's own step" (see ὁδηγητήρ). The revealer in the hymn tells of a bed, which can be read as the place where the daughter is now a bride. The edition renders the word "revealer". The codices have the nominative μηνυτήρ (the apparatus at XLI.7), which leaves it out of agreement with the guide of the line before.

See also

Δυσαύλης; Εὐβουλεύς; Ζεὺς χθόνιος; λέκτρα ἱερά; μήνυμα; Μήτηρ Ἀνταία; ὁδηγητήρ.

μηρός · thigh

μηρός, *mēros*, dative μηρῷ, *mērōi*, "thigh"

Attested: μηρῷ (*mērōi*; XLVIII.3). The thigh, and in the story of Dionysos' second birth the place where the father carried the child after his mother's death. It stands once, in the hymn to Sabazios, who is made the father and the bearer: "you who Bakchos Dionysos, the loud-roaring, Eiraphiotes, / sewed into your thigh, that he might come to term / to

most divine Tmolos, and to fair-cheeked Hipta" (XLVIII.2–4; see ἐγκαταρράπτω; Εἰραφιώτης; Ἵππα; Σαβάζιος; Τμῶλος). The note at XLVIII.1–2 observes that "Sabazios is made Zeus" here, the father who carried Dionysos in his thigh, and that in so doing the hymn chooses one of two ancient identifications, since others made Sabazios Dionysos himself. The verb of the sewing, Lobeck's lost line after 3, Euripides' account of the thigh in the *Bacchae* and Herodotus' report of it are told under ἐγκαταρράπτω (*Bacchae* 286–297; Herodotus 2.146.2), and the title the thigh gives the god under μηροτρεφής (LII.3). The edition renders the word "thigh". At XLVIII.3 ἔλθοι is Hermann's for the codices' ἔλθῃ (the apparatus at XLVIII.3), and the word itself carries no apparatus entry.

See also

διμήτωρ; ἐγκαταρράπτω; Εἰραφιώτης; Ἵππα; μηροτρεφής; Σαβάζιος; Τμῶλος.

Μουσαῖος · Musaeus

Μουσαῖος, *Mousaios*, vocative Μουσαῖε, *Mousaie*, "Musaeus"

Attested: ΜΟΥΣΑΙΟΝ (Prayer title), Μουσαῖε (*Mousaie*; Prayer 1). The legendary singer of Attica, whose name is the Mousai's, and to whom the proem is addressed: "Learn now, Musaeus, a rite of sacrifice wholly august, / a prayer, which surely surpasses all others" (Prayer 1–2; see εὐχή; θυηπολίη). The note at Prayer 1 calls him "in the Orphic tradition Orpheus's son or disciple", and observes that this frame "of instruction from initiator to initiate is the only place in the collection that speaks of teaching rather than of rite"; the proem's heading names him as the one it is made for. Orpheus and Musaeus as founders of rites and cures in Aristophanes' *Frogs*, and their books in the hands of the begging priests of Plato's *Republic*, are told under θυηπολίη (*Frogs* 1032–1033; *Republic* 2.364b–365a). Herodotus shows what was done with the name: Onomacritus, who arranged the oracles of Musaeus, was banished by Hipparchus son of Peisistratos after the poet Lasos of Hermione caught him slipping into them an oracle that the islands lying off Lemnos would

sink beneath the sea (7.6.3).[1389] Pausanias, who read verses in which Musaeus was given the power to fly by Boreas, thought Onomacritus had made them, and held that the only thing surely Musaeus' own was a hymn to Demeter made for the Athenian clan of the Lykomidai (1.22.7).[1390] The edition gives the name in its Latin form, "Musaeus", in the heading and at Prayer 1, and Prayer 1 carries no apparatus entry.

See also

Δημήτηρ Ἐλευσινία; εὐχή; θυηπολίη; Μοῦσα.

ὁδηγητήρ · guide

ὁδηγητήρ, *hodēgētēr*, accusative ὁδηγητῆρα, *hodēgētēra*, "guide"

Attested: ὁδηγητῆρα (*hodēgētēra*; XLI.6). From ὁδός, "road", and ἡγέομαι, "lead": one who leads the way. It stands once, in the story the hymn to the Mother Antaia tells of the goddess's journey below, addressing her as one who "went to Hades, to noble Phersephoneia, / having got the holy child of Dysaules for your guide, / the revealer of the consecrated bed of holy chthonic Zeus" (XLI.5–7; see Δυσαύλης; μηνυτήρ; Μήτηρ Ἀνταία). The guide is the one who knows the way to the hidden bride, and the next line makes the same child the one who reveals where she lies. The word itself is in the manuscripts; Dysaules is not. The apparatus gives the codices' line as δύσαγνος παῖδ' ἁγνὸν ὁδηγητῆρα λαβοῦσα, "having taken the holy child as guide", with δύσαγνος, "unholy", where Hermann found the name. The note at XLI.6 calls the conjecture "strong rather than merely possible", since the next line's μηνυτήρ is the office Pausanias gives the son of Dysaules, and adds that "what is *not* attested is a child of Dysaules as a **guide** down: the sources make him the informant, and ὁδηγητήρ is this hymn's own step." The sons of Dysaules and their reward in Pausanias are told under Δυσαύλης. The collection's other guide of the same root is the god of the sun, "guide of the pious to fair things" (VIII.8), καθοδηγός, and

[1389] Herodotus 7.6.3.

[1390] Pausanias 1.22.7.

its leaders of the way are told under ἡγεμών. The edition renders the word "guide".

See also

Δυσαύλης; ἡγεμών; μηνυτήρ; Μήτηρ Ἀνταία.

ποτὶ φῶς ἀνάγωσι · lead up to the light

ποτὶ φῶς ἀνάγωσι, *poti phōs anagōsi*, "lead … up to the light"

Attested: ποτὶ φῶς ἀνάγωσι (*poti phōs anagōsi*; XLIII.8). From ἀνάγω, "lead up", and φῶς, "light": the return of Phersephone from below. The hymn to the Horai calls them playmates of Phersephone "whenever the Moirai / and the Charites in circling dances lead her up to the light" (XLIII.7–8; see κύκλιος χορός; συμπαίκτωρ; Ὧραι); the passage and the note at XLIII.7–9 are told under καρποδότειρα. The note adds that "the collection has told the seizure twice so far, at XVIII.12–15 and XXIX.14, and nowhere the return", and that it can find no ancient text or image in which the Moirai and Charites lead her up. The *Homeric Hymn to Demeter* gives the task to Hermes, whom Zeus sends to coax Hades and "lead holy Persephone out from the murky gloom / to the light among the gods, so that her mother, / seeing her with her own eyes, might leave off her wrath" (336–339).[1391] The preposition is Wiel's: ποτί stands for the codices' πρός (the apparatus at XLIII.8). The edition renders the phrase "lead her up to the light", the "her" coming from Hermann's εὖτέ ἑ for the codices' ἡνίκα at XLIII.7 (the note at XLIII.7–9).

See also

καρποδότειρα; κύκλιος χορός; περικυκλάς; συμπαίκτωρ; Ὧραι.

συμπαίκτωρ · playmate

συμπαίκτωρ, *sympaiktōr*, plural συμπαίκτορες, *sympaiktores*, "playmates"; the feminine συμπαίκτειρα, *sympaikteira*, "playmate"

[1391] *Homeric Hymn to Demeter* 334–339.

Attested: συμπαίκτορες (*sympaiktores*; XLIII.7); the feminine συμπαίκτειρα (*sympaikteira*; XXIX.9). From σύν, "with", and παίζω, "play": a companion in play. The two words name one friendship from both sides. Phersephone is "playmate of the Horai, light-bearing, of splendid form" (XXIX.9; see ἀγλαόμορφος; Φερσεφόνη), and the Horai, in their own hymn, are "playmates of holy Phersephone, whenever the Moirai / and the Charites in circling dances lead her up to the light" (XLIII.7–8; see ποτὶ φῶς ἀνάγωσι; Ὧραι). The Seasons and the Maiden are companions because they come up together: her return from below is the spring, and the hymn to the Horai sets their play at the moment the Moirai and the Charites lead her up in circling dances, a pairing of guides the note at XLIII.7–9 finds in no other ancient text or image. The play can be read beside the meadow where, in the *Homeric Hymn to Demeter*, the girl was playing with the daughters of Okeanos when she was taken (5–8; see κρόκος), independently of it. At XXIX.9 συμπαίκτειρα is Heringa's for the codices' συμπλέκτειρα, and at XLIII.7, "editorial at three points" as the note there says, ἀγνῆς is Abel's addition, the genitive Φερσεφόνης rests on Hermann's Περσεφόνης (*sic*) for the codices' nominative, and εὖτέ ἑ is Hermann's for ἡνίκα (the apparatus at XXIX.9 and XLIII.7). The edition renders both words "playmate".

See also

ἀγλαόμορφος; κρόκος; Μοῖραι; ποτὶ φῶς ἀνάγωσι; Φερσεφόνη; Χάριτες; Ὧραι.

τιθήνη · foster-mother

τιθήνη, *tithēnē*, plural τιθῆναι, *tithēnai*, "foster-mother", "foster-mothers"

Attested: τιθήνη (*tithēnē*; X.18); τιθήναις (*tithēnais*; XXX.9, XLII.10, LIII.6, LIV.5); τιθήνας (*tithēnas*; LII.8). From the root of θῆσθαι, "suck" (active θῆσαι, "suckle"): a nurse, one who rears a child. Physis is "of all things ... father, mother, nurse and foster-mother" (X.18; see τροφός; Φύσις), where the feminine is Abel's for the codices' τιθηνός (the apparatus at X.18; see τιθηνός). Elsewhere the foster-mothers are the

company of Dionysos, of Mise and, in Dorville's line, of Silenos. He is asked to come "with the fair-girdled foster-mothers" (XXX.9; see Διόνυσος), whom the note at XXX.9 calls "the nymphs who reared him"; Amphietes, when he rouses his revel, is told "you turn to a hymn with the fair-girdled foster-mothers" (LIII.6; see Ἀμφιετής); Mise is asked whether she glories in the plains "beside the stream of Egypt, with your attendant foster-mothers" (XLII.8–10; see Μίση). At LII.8 τιθήνας is Wiel's for γαληναῖς, and at LIV.5 the fair-girdled foster-mothers are Dorville's (the apparatus at LII.8 and LIV.5); the household of the god's nurses is told under Βάκχοιο τροφοί. The fair-girdled nurse is Homer's: when Hector reaches for his son, the boy screams and turns away into the lap of his fair-girdled nurse, ἐϋζώνοιο τιθήνης, frightened by the bronze and the nodding plume of horsehair (*Iliad* 6.466–470).[1392] Sophocles' chorus sings of Kolonos, where Dionysos of the Bacchic cry haunts the place for ever, at home among the goddesses who nursed him (*Oedipus at Colonus* 678–680).[1393] The verb τιθηνέω stands once, of Gaia and the Zeus of the deep salt sea, who nurse in their bosoms all living things (LXIII.15–16; the note at LXIII.16). The edition renders the noun "foster-mother" and "foster-mothers".

See also

Ἀμφιετής; Βάκχοιο τροφοί; Διόνυσος; Μίση; τιθηνός; τροφός; Φύσις.

τρίαινα · trident

τρίαινα, *triaina*, accusative τρίαιναν, *triainan*, "trident"

Attested: τρίαιναν (*triainan*; XVII.2). The three-pronged spear of Poseidon, the fisherman's tool become a god's weapon. His hymn gives it to him in the second line, between the horse and the sea: "god of horses, holding in your hands the bronze-wrought trident, / you who dwell in the foundations of the deep-breasted sea" (XVII.2–3; see ἵππιος; Ποσειδῶν;

[1392] Homer, *Iliad* 6.466–470.

[1393] Sophocles, *Oedipus at Colonus* 678–680.

χαλκοτόρευτος). The god is shown holding it and never using it, and the hymn's petition asks him to keep "the seats of the earth and the fair course of ships" safe (XVII.9). The note on the variant hymn to Poseidon from the codex Thryllitianus records that it repeats the trident line word for word (variant 5). In Homer the trident raises the storm: when Poseidon sees Odysseus on his raft, he gathers the clouds and stirs up the sea with the trident in his hands, and rouses every blast of every wind (*Odyssey* 5.291–294).[1394] Apollodorus tells where it came from: the Cyclopes gave Zeus the thunder, the lightning and the thunderbolt, Plouton a cap and Poseidon the trident, and so armed they overcame the Titans (*Library* 1.2.1; the lot that followed is told under τριτάτη μοῖρα).[1395] The hymn's trident stays in the god's hands and can be read as a sign of what he could do; the petition asks him to keep safe what it could shake. The word occurs nowhere else in the collection. The edition renders it "trident", and XVII.2 carries no apparatus entry.

See also

ἵππιος; Ποσειδῶν; τριτάτη μοῖρα; χαλκοτόρευτος.

τροφός · nurse

The one who rears a child: Hipta, Silenos and the Nymphs who reared Bakchos, Cyprus that reared Aphrodite, and Nature, Hera, the Mother and Adonis, who nurse the world · Orphic Hymns

τροφός, *trophos*, accusative τροφόν, *trophon*, vocative τροφέ, *trophe*, dative τροφῷ, *trophōi*, plural τροφοί, *trophoi*, "nurse"

At a Glance

The word. From τρέφω, "feed, rear, bring up": the one who rears a child, a nurse. The noun is common in gender, used of a man as well as a

[1394] Homer, *Odyssey* 5.282–296.

[1395] Apollodorus, *Library* 1.2.1.

woman. In epic and tragedy the nurse is a figure of the household, the servant who brought up the master's children.

In the Hymns. Eight lines: Physis (X.18), Hera (XVI.4), the Mother of the gods (XXVII.1), Hipta (XLIX.1), the Nymphs (LI.3), Silenos (LIV.1), Cyprus (LV.24) and Adonis (LVI.3).

In this edition. "Nurse", "nurses".

A place to read. LIV.1, Silenos, with the note there, and X.18, Physis.

Meaning

The collection's nurses are of two kinds: those who nursed a god and those who nurse the world. The first are the household of Bakchos. Hipta is "nurse of Bakchos, euhoi-crying maiden" (XLIX.1; see Ἵππα), the Nymphs are "of hidden houses, nurses of Bakchos" (LI.3; see Νύμφαι), and Silenos opens his hymn as "most august nurse, foster-father of Bakchos" (LIV.1; see Σιληνός; τιθηνός). The note at LIV title and 1 observes that τροφός "is the fixed word for the **women** who nurse Bakchos" in these hymns, Hipta and the Nymphs, "and is here given to a male. The English keeps 'nurse' for that reason." The nurses of the god, with Leukothea, his "nurse" by another word (LXXIV.2; see θρέπτειρα), are told under Βάκχοιο τροφοί.

The nurses of the world. The second kind are powers whose care is for everything. Physis is "of all things ... father, mother, nurse and foster-mother" (X.18; see τιθήνη; Φύσις), every relation of care in one line. Hera is "mother of rains, nurse of winds, all-begetting" (XVI.4; see Ἥρα), and the note at XVI.1, 6 observes that Hera in her hymn "is **the air**": the air brings up the breezes as a nurse brings up a child. The Mother of the gods is "nurse of all" (XXVII.1; see μήτηρ θεῶν), and so, in Abel's text, is Adonis (LVI.3; see Ἄδωνις); the phrase is told under τροφὸς πάντων. The nurse of a god and the nurse of all are given the same word, and the hymns can be read as making the household office a cosmic one: the gods were reared, and the world is reared by gods.

The nursing place. Once the nurse is a land. Aphrodite is offered her haunts, and the last of them is "Cyprus, queen, your nurse, where fair /

unwedded maidens and nymphs through all the year / hymn you" (LV.24–26; see Ἀφροδίτη). The note at LV.15–26 counts Cyprus among the places offered to the goddess as alternatives, and the hymn has called her "sea-born" in its second line; the island that received her from the sea is her nurse, as the Nymphs are Bakchos'. The word is given in the collection to Nature, to the Mother, to an island and to Silenos, and each time it means the one on whom a life depended while it grew.

Use in the Hymns

The nurse of the god. "Hipta I call, nurse of Bakchos, euhoi-crying maiden" (XLIX.1).

The nurse of all. "God-honoured mother of the immortal gods, nurse of all" (XXVII.1).

Nature. "of all things you are father, mother, nurse and foster-mother" (X.18).

Places to read

Every line in which the noun stands; τροφεύς, "nourisher", at XXXVIII.14 (see τροφέες τε καὶ αὖτ' ὀλετῆρες) and τροφή, "nourishment", at XI.16 and XXVII.6 are other words; the compounds κουροτρόφος, "nurse of the young", and θηροτρόφος, "nurse of beasts" (XXII.6), have their own entries.

X.18 Physis is father, mother, nurse and foster-mother of all things.

XVI.4 Hera is mother of rains, nurse of winds, all-begetting.

XXVII.1 The Mother of the gods is nurse of all.

XLIX.1 Hipta is called nurse of Bakchos, euhoi-crying maiden.

LI.3 The Nymphs are of hidden houses, nurses of Bakchos.

LIV.1 Silenos is most august nurse, foster-father of Bakchos.

LV.24 Cyprus is Aphrodite's nurse, where maidens and nymphs hymn her.

LVI.3 Adonis is Eubouleus, of many forms, nurse of all.

Earlier poetry and cult

The nurse's labour. Aeschylus gives the word its most human voice. In the *Libation Bearers* the chorus greets Kilissa, a Cilician servant, as "the nurse of Orestes", τροφὸν Ὀρέστου, coming out of the house in tears, sent to fetch Aegisthus after the false news of Orestes' death, and she remembers what she gave him. She received him from his mother and reared him; she rose at his shrill cries in the night and bore much toil that came to nothing. A thing without sense must be reared like a beast, by reading its mind, since a baby in swaddling clothes cannot say whether it is hungry or thirsty or needs to make water, and its small belly takes no orders. She had to foresee all this and was often wrong, and washer of linen and nurse were one trade (*Libation Bearers* 731–762).[1396] The hymns' nurses are all mighty, and none of them has her troubles; but the word they share with her makes the same claim, a life that depended on another's care.

Later readings

The nurse of becoming. Plato's Timaeus, needing a third kind besides the forms and their copies, calls it a receptacle of all coming-to-be, a kind of nurse, τιθήνη (*Timaeus* 49a), and again the nurse of becoming, which turns wet and fiery and takes on the shapes of earth and air (52d). Near the end of the dialogue he names it once more, as what "we called the nurse and foster-mother of the whole", τροφὸν καὶ τιθήνην τοῦ παντός, and tells the man who would keep his body healthy to copy it by never letting the body rest from motion (88d).[1397] The pair of words is the pair that the hymn to Physis puts together, "nurse and foster-mother", τροφὸς ἠδὲ τιθήνη (X.18). Plato gives them to the space in which all things come to be, and the hymn to the Nature that makes them, independently of Plato. His earth, "our nurse", is told under Γαῖα (40b–c).

[1396] Aeschylus, *Libation Bearers* 731–765.

[1397] Plato, *Timaeus* 49a, 52d, 88d–e.

In this edition

The edition renders τροφός "nurse" at every place. At LIV.1 τροφός is Abel's nominative for the codices' vocative τροφέ, and at LVI.3 Abel's for the codices' τροφή, "nourishment" (the apparatus at LIV.1 and LVI.3; see τροφὸς πάντων). At LI.3 κρυψίδομοι, in the same line, is Casaubonus' for κρυψίδρομοι, and at X.18 τιθήνη, in the same line, is Abel's for the codices' τιθηνός (the apparatus at LI.3 and X.18). The other places carry no apparatus entry on the word.

See also

Ἄδωνις; Ἀφροδίτη; Βάκχοιο τροφοί; Γαῖα; Ἥρα; θρέπτειρα; Ἵππα; μήτηρ θεῶν; Νύμφαι; Σιληνός; τιθήνη; τιθηνός; τροφέες τε καὶ αὖτ' ὀλετῆρες; τροφὸς πάντων; Φύσις.

ὑποζεύγνυμι · yoke

ὑποζεύγνυμι, *hypozeugnymi*, aorist participle ὑποζεύξασα, *hypozeuxasa*, aorist middle ὑπεζεύξω, *hypezeuxō*, "yoke", "yoke … beneath"

Attested: ὑποζεύξασα (*hypozeuxasa*; XL.8, XL.14), ὑπεζεύξω (*hypezeuxō*; LV.4). From ὑπό, "under", and ζεύγνυμι, "yoke": to put under the yoke, of a beast or of a chariot. Sappho reminds Aphrodite how she once left her father's house and came "having yoked your chariot", drawn by fair swift sparrows over the dark earth (fr. 1.7–10).[1398] Demeter has the verb twice in one hymn: she was "first to yoke the ploughing neck of oxen", and she is the goddess "who yoked the chariot with bridles of serpents" (XL.8, 14; see ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς; ἀρότριος; Δημήτηρ Ἐλευσινία). The first of the two is Hermann's line: the codices read ἣ πρώτη ζεύξασα, with the simple verb, and his reconstruction makes her two yokings the same word six lines apart (the apparatus and the note at XL.8). Aphrodite's hymn puts the whole world under the yoke: "for all things are from you, and you have yoked the kosmos beneath you" (LV.4; see Ἀφροδίτη; κόσμος). There the codices read ὑπεζεύξαο δὲ κόσμον, and the

[1398] Sappho, fr. 1.7–10.

printed form is Hermann's correction (the apparatus at LV.4). The note at LV.3, 13 makes the yoking the figure of that hymn, with ζεύκτειρα, "yoker", in the line before and ἐνζεύξασα, Hermann's compound, of mortals yoked in necessities (see ζεύκτειρα). The simple verb harnesses the Mother's lions (XXVII.3). The edition renders the compound "yoke" at XL.8 and XL.14 and "yoked … beneath" at LV.4.

See also

ἅρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς; ἀρότριος; Ἀφροδίτη; Δημήτηρ Ἐλευσινία; ζεύκτειρα; ζυγός; κόσμος.

Φλεγραῖος · Phlegraian

Φλεγραῖος, *Phlegraios*, genitive plural Φλεγραίων, *Phlegraiōn*, "Phlegraian"

Attested: Φλεγραίων (*Phlegraiōn*; XXXII.12). Of Phlegra, the plain where the gods fought the Giants. Herodotus places it in the north: the peninsula of Pallene, he says, was formerly called Phlegra (7.123.1).[1399] Pindar's Teiresias foretells that when the gods join battle with the Giants on Phlegra's plain, the Giants' gleaming hair will be fouled with earth under the hail of Herakles' shafts (*Nemean* 1.67–69),[1400] and in Aristophanes' *Birds* the new city in the air is likened to "the plain of Phlegra", where the gods outshot the earthborn in boasting (823–825). The hymn to Athena gives the victory to her: "destroyer of the Phlegraian Giants, driver of horses" (XXXII.12; see Ἀθηνᾶ; Τριτογένεια), four lines after "slayer of the Gorgon" (XXXII.8; see Γοργοφόνος). Euripides joins the two victories at Phlegra, in a passage told under Ἀθηνᾶ (*Ion* 987–997). The note at XXVII.12 sets Phlegra beside Eleusis and Phrygia among the few places on the map of the living world that the collection names (see Ἐλευσίς; Φρυγία). The edition renders the adjective "Phlegraian", and XXXII.12 carries no apparatus entry.

[1399] Herodotus 7.123.1.

[1400] Pindar, *Nemean* 1.67–69; Aristophanes, *Birds* 823–825.

See also

Ἀθηνᾶ; Γοργοφόνος; Ἐλευσίς; Τριτογένεια; φονεύω; Φρυγία.

φύλοπις · strife

φύλοπις, *phylopis*, genitive φυλόπιδος, *phylopidos*, "strife"

Attested: φυλόπιδος (*phylopidos*; LXXXVIII.15). An epic word for the din and press of battle, which the lexicon of Liddell and Scott finds outside epic in a lyric line of Sophocles (*Electra* 1072), a mock oracle of Aristophanes (*Peace* 1076) and a plural in Theocritus (16.50). Homer has it nineteen times in the *Iliad* and three in the *Odyssey*, most often as "dread strife", φύλοπις αἰνή, beside war. Zeus asks the gods whether they shall rouse "evil war and dread strife" again or make the two sides friends (*Iliad* 4.15–16), and Odysseus tells Achilles that men are quickly sated with strife, in which the bronze lays the most stalks on the earth and reaps the least grain (19.221–224).[1401] It stands once in the collection, in the hymn Hermann moved in from the *Homeric Hymns*: the singer asks Ares for strength "to hold in the sharp force of spirit that provokes me / to enter the chilling strife" (LXXXVIII.14–15; see Ἄρης; θυμός). Homer's strife is "dread"; the hymn's is "chilling", κρυερή, the adjective Homer gives to fear and to lament (*Iliad* 13.48, 24.524). The god of war is asked to keep the singer out of the war, and the next words ask for "courage" and "the harmless statutes of peace" (LXXXVIII.15–16; see εἰρήνη; θάρσος). The word belongs to the hymn Abel judged "diversi coloris" (the apparatus at LXXXVIII; see τριτάτης ὑπὲρ ἄντυγος); the collection's own hymns never use it. The edition renders it "strife".

See also

Ἄρης; εἰρήνη; θάρσος; θυμός; τριτάτης ὑπὲρ ἄντυγος.

[1401] Homer, *Iliad* 4.15–16, 13.48, 19.221–224, 24.524.

ὠδίς · birth-pang

The pain of labour, which the collection follows from the women in childbed to the earth's harvest, to the births of gods, and to a rite that performs a god's birth again · Orphic Hymns

ὠδίς, *ōdis*, genitive plural ὠδίνων, *ōdinōn*, dative plural ὠδῖσι, *ōdisi*, accusative ὠδῖνα, *ōdina*, accusative plural ὠδῖνας, *ōdinas*, "birth-pang", "birth-pangs", "pangs"

At a Glance

The word. The pain of labour, and by extension the child that is born of it. In the *Iliad* the sharp pangs are sent by the Eileithyiai, the goddesses of childbirth.

In the Hymns. Seven places in five hymns: Prothyraia (II.2, II.8), Gaia (XXVI.5), Leto (XXXV.3), Artemis (XXXVI.4) and Semele (XLIV.4, XLIV.8).

In this edition. "birth-pang" or "birth-pangs", and "pangs of childbed" for λοχίαις ὠδῖσι.

A place to read. XLIV.1–9, the hymn to Semele.

Meaning

Those who help. The goddesses of childbirth stand beside the pang and do not undergo it. Prothyraia is "helper in birth-pangs, sweet sight to women in labour" (II.2; see ἐπαρωγός; λεχώ), and of her the hymn says, "you suffer with the birth-pangs and delight in easy births" (II.8; see εὐτοκία). Artemis is "helper in the birth-pangs, and uninitiated in the birth-pangs" (XXXVI.4; see ὠδίνων ἐπαρωγὲ καὶ ὠδίνων ἀμύητε), the virgin who has never known what she presides over. What the helpers give is told under ὠκυλόχεια: they make the labour short.

Those who bear. Three hymns give the pang to a mother who bears. Gaia brings forth "in the pangs of childbed a fruit of many kinds" (XXVI.5; see Γαῖα; λόχιος), and the earth's harvest is a labour like a woman's. Leto is the goddess "who obtained the child-blessed, fruitful

birth-pang of Zeus, / who bore Phoibos and Artemis the arrow-pourer" (XXXV.3–4; see γονίμη ὠδίς; Λητώ), where the pang is what she obtained as her portion. Semele "drove out her great birth-pangs by the fire-bearing flash / when she bore him, by the bolts of Zeus of the lightning" (XLIV.4–5; see πυρφόρος αὐγή; Σεμέλη), and the note at XLIV.4–5, told under ἀστράπιος, makes one flash both her death and the birth, and warns that both halves of line 5 are Wiel's. The births are of a harvest, of twin gods, and of the god of the rite.

The pang as a rite. Semele's hymn then takes the word one step further. Her honours are kept among men "whenever they accomplish the fruitful birth-pang of your Bakchos / and the well-hallowed table and the holy mysteries" (XLIV.8–9), and the verb, τελῶσιν, is the verb of performing a rite: the god's birth is something mortals perform at the trieteric feast, a reading told under γονίμη ὠδίς. Taken in the order of its places, the word runs the length of the collection's concerns: a woman's labour and the goddess who suffers with it, the earth's bearing of its crops, the births of gods, and a rite that bears the god again. The birth-pang can be read as the collection's figure for the coming of new life.

Use in the Hymns

Prothyraia. "you suffer with the birth-pangs and delight in easy births" (II.8; see Προθυραία).

Gaia. "you who bring forth in the pangs of childbed a fruit of many kinds" (XXVI.5).

Semele. "whenever they accomplish the fruitful birth-pang of your Bakchos" (XLIV.8).

Places to read

Every place of the noun.

II.2 Prothyraia is helper in birth-pangs, sweet sight to women in labour.

II.8 Prothyraia suffers with the birth-pangs and delights in easy births.

XXVI.5 Gaia brings forth in the pangs of childbed a fruit of many kinds.

XXXV.3 Leto obtained the child-blessed, fruitful birth-pang of Zeus.

XXXVI.4 Artemis is helper in the birth-pangs, and uninitiated in them.

XLIV.4 Semele drove out her great birth-pangs by the fire-bearing flash.

XLIV.8 Mortals accomplish the fruitful birth-pang of Bakchos.

Earlier poetry and cult

The lovely pang. Pindar's Euadne bears Apollo's son Iamos, ancestor of the Iamidai, the line of seers at Olympia, with the birth-goddess and the Moirai set beside her by the god (the birth under the thicket and the girdle laid down are told under λυσίζωνος, 6.39–42); then "from her womb, under a lovely pang, Iamos came at once into the light" (*Olympian* 6.43–44).[1402] Pindar's pang can be read as lovely because the goddesses of birth and of lot attend it. The sharp pangs that the Eileithyiai send in the *Iliad* are told under Ἄρτεμις Εἰλείθυια (11.269–271).

Later readings

The pangs of the soul. In Plato's *Symposium* Socrates reports Diotima's teaching that all human beings are pregnant, in body and in soul, and when they come of age their nature longs to give birth, which it can do only in beauty. Beauty, she says, is the Moira and the Eileithyia of birth; when what is pregnant comes near the beautiful it grows gracious and glad and gives birth, and near the ugly it shrinks and holds back its burden in pain, so that one who is pregnant and already swelling is greatly excited about the beautiful, because it frees him from great birth-pangs (206c–e).[1403] Diotima's Beauty can be read as doing for the soul, independently of the Hymns, what the hymns' Prothyraia does for the body. Her Eileithyia is Beauty, and the pang she releases is the soul's.

In this edition

The edition renders the noun "birth-pang" or "birth-pangs" at every place but XXVI.5, where λοχίαις ὠδῖσι is "the pangs of childbed". At XXXV.3 λαχοῦσα, "obtained", is Abel's text for the codices' λαβοῦσα, and the note at XXXV.3 warns against resting anything on the lottery colour of the

[1402] Pindar, *Olympian* 6.39–44.

[1403] Plato, *Symposium* 206c–e.

verb; at XLIV.5 ἀστραπίοιο and βολίσι are Wiel's (the note at XLIV.4–5). The other places carry no apparatus entry on the word.

See also

Ἄρτεμις Εἰλείθυια; ἀστράπιος; Γαῖα; γονίμη ὠδίς; ἐπαρωγός; εὐτοκία; λεχώ; Λητώ; λόχιος; λυσίζωνος; Προθυραία; πυρφόρος αὐγή; Σεμέλη; ὠδίνων ἐπαρωγὲ καὶ ὠδίνων ἀμύητε; ὠκυλόχεια.

Places and peoples

Δῆλος · Delos

Δῆλος, *Dēlos*, "Delos"; Δήλιος, *Dēlios*, "Delian"

Attested: Δήλῳ (*Dēlōi*; XXXV.5); the adjective Δήλι' (*Dēli'*; XXXIV.8). The small island in the Cyclades where Leto bore Apollo, and the seat of his great island cult. The hymn to Leto gives her children separate birthplaces: "who bore Phoibos and Artemis the arrow-pourer, / her in Ortygia, and him in rocky Delos" (XXXV.4–5; see διδυματόκος; Λητώ; Ὀρτυγία). The note at XXXV.5 shows that the line is the *Homeric Hymn to Apollo* word for word (3.16), and the line before it takes "Artemis the arrow-pourer" from 3.15, so that the divided birth is a quotation of the most prestigious source for the Delian story; it adds that Ortygia is sometimes an old name for Delos itself. Apollo's own hymn names the island in a title: "Delian lord, holding the all-seeing eye that shines on mortals" (XXXIV.8). In the *Homeric Hymn to Apollo* Delos alone of all the lands dared receive Leto in her labour, and the birth waited for Eileithyia (3.25–126; see Εἰλείθυια).[1404] The god's birthplace was kept clean of birth and death. Thucydides records that in the winter of 426/5 BC the Athenians purified the island, removed all the graves of the dead, and proclaimed that thenceforth no one should die or give birth on Delos, but be carried across to Rheneia, the island opposite, which Polykrates of Samos had once dedicated to Delian Apollo by binding it to Delos with a chain (3.104.1–2).[1405] The collection calls it "rocky" only in the borrowed line, and names the island itself nowhere else.

See also

Ἀπόλλων; διδυματόκος; Εἰλείθυια; Λητώ; Ὀρτυγία.

[1404] *Homeric Hymn to Apollo* (3) 14–16, 25–126.

[1405] Thucydides 3.104.1–2.

Ἐλευσίς · Eleusis

The Attic deme of the Mysteries, where the collection places the gates of Hades, the home and the fast of the Mother, and the first of Mise's four seats · Orphic Hymns

Ἐλευσίς, *Eleusis*, "Eleusis"; Ἐλευσινία, *Eleusinia*, "of Eleusis"

At a Glance

The word. The name of the Attic deme on the bay west of Athens where the Mysteries of Demeter and Kore were celebrated.

In the Hymns. Five places: the gates of Hades in "the Attic cave / of the deme of Eleusis" (XVIII.14–15); Demeter's heading and home (XL title, XL.6); the Mother's fast broken "in the glens of Eleusis" (XLI.4); and "the smoking temple at Eleusis" where Mise may take her delight (XLII.5).

In this edition. "Eleusis", and "of Eleusis" for the title of Demeter.

A place to read. XVIII.12–15, with XL.1–6.

Meaning

For Athens and for the Greek world Eleusis was the place of the Mysteries, the yearly festival of the Mother and the Maiden, open to any Greek who chose to be initiated. The collection names it five times and sets at it the three moments of the Eleusinian story: the Maiden's descent, the Mother's search and fast, and the rite. A collection whose western Asia Minor provenance the edition argues from Hipta, Mise and Meilinoe (the note at XLIX.1) keeps the Attic sanctuary at the centre of its Demeter.

Use in the Hymns

The gates. The hymn to Plouton tells the god in four lines how he seized Phersephone, and ends at Eleusis: he is addressed as the one who "with four horses carried her down to the Attic cave / of the deme of Eleusis, where the gates of Hades are" (XVIII.14–15; see Ἅδης; πύλαι Ἄδου). The note at XVIII.12–15 sets the claim beside the Eleusinian Ploutonion and

against the *Homeric Hymn to Demeter*, which seizes the Maiden in the Nysian plain (see Ἅιδης; πύλαι Ἄιδου).

Demeter's home and the Mother's fast. The hymn headed "TO DEMETER OF ELEUSIS" addresses her as "you who dwell in the holy glens of Eleusis" (XL.6; see Δημήτηρ Ἐλευσινία), and the next hymn addresses the Mother Antaia as "you who once, searching in far-wandering grief, / broke your fast in the glens of Eleusis / and went to Hades, to noble Phersephoneia" (XLI.3–5; see Μήτηρ Ἀνταία; νηστεία). In the printed text both lines end on the same words, Ἐλευσῖνος γυάλοισιν, in consecutive hymns; the codices give XLI.4 a preposition (the apparatus at XLI.4). The note at XLI.4 reads the fast as both a stage of the story, broken at Eleusis with the barley drink, and a stage of the rite, and warns that the Nesteia, the named day of fasting, belongs to the Thesmophoria and not to the Eleusinian festival; it adds that the hymn names Eleusis and then Hades with no story between them.

The first of four seats. In the hymn to Mise the place becomes one choice among several: "whether you take your delight in the smoking temple at Eleusis, / or keep the mysteries in Phrygia with the Mother" (XLII.5–6; see Μίση; Φρυγία), and then Cyprus and the plains of Egypt with Isis (XLII.7–10). The note at XLII.5–10 calls the four cult centres in six lines "a deliberate syncretism". Eleusis stands first, and its temple is the one that smokes.

Places to read

Every line and heading in which the place is named, in the order of the book.

XVIII.15 Plouton carried Phersephone down to the Attic cave of the deme of Eleusis, where the gates of Hades are.

XL title The hymn is headed to Demeter of Eleusis.

XL.6 Demeter dwells in the holy glens of Eleusis.

XLI.4 The Mother broke her fast in the glens of Eleusis.

XLII.5 Mise may take her delight in the smoking temple at Eleusis.

Earlier poetry and cult

The *Homeric Hymn to Demeter* founds the temple and the rite at Eleusis (see Δημήτηρ Ἐλευσινία). Herodotus tells how Eleusis spoke for Athens in 480 BC. Dikaios, an Athenian exile with the Persian army, saw in the Thriasian plain a cloud of dust moving from Eleusis as of thirty thousand men and heard a voice, which he knew for the mystic Iakchos; he told the exiled Spartan king Demaratus that the Athenians hold this feast every year for the Mother and the Maiden, that whoever wishes, Athenian or any other Greek, is initiated in it, and that the voice was the Iakchos-cry raised at it, a divine voice on its way from Eleusis to bring the Athenians aid (8.65.1–4; see Ἴακχος).[1406] Thucydides remembers Eleusis as once a town of its own: before Theseus united Attica, its towns governed themselves and some even made war, "as the Eleusinians with Eumolpos against Erechtheus" (2.15.1).[1407]

Later readings

Pausanias' description of the road and the town agrees with the hymn to Plouton, independently of it. By the Eleusinian Kephisos, he says, there is a place called Erineos, where, it is said, Plouton went down when he had seized the Maiden (1.38.5). At Eleusis itself he notes the temple of Triptolemos, Artemis of the Gateway and Poseidon Father, and the well Kallichoros, where the Eleusinian women first set up a dance and sang to the goddess; but a dream forbade him to write of what lies within the wall of the sanctuary (1.38.6–7).[1408] He adds that some called the hero Eleusis, from whom the town was named, a son of Hermes (1.38.7). The hymn's gates of Hades at Eleusis are thus a local claim as well as the hymn's: the spot where the god went down was pointed out beside the Eleusinian Kephisos.

[1406] Herodotus 8.65.1–4.

[1407] Thucydides 2.15.1.

[1408] Pausanias 1.38.5–7.

In this edition

The edition renders the name "Eleusis" at every place and the heading ΔΗΜΗΤΡΟΣ ΕΛΕΥΣΙΝΙΑΣ "TO DEMETER OF ELEUSIS". At XLI.4 the apparatus gives the codices' reading as Ἐλευσῖνος ἐν γυάλοισιν; the printed line has no preposition, and the apparatus names no editor for its removal. The note at XVIII.12–15 finds the hymn's claim uncorroborated; Pausanias' Erineos, where Plouton was said to have gone down, corroborates it (1.38.5).

See also

Ἅδης; Δημήτηρ Ἐλευσινία; Ἴακχος; Μήτηρ Ἀνταία; Μίση; *νηστεία*; *πύλαι Ἅδου*; Φρυγία.

θόασμα · seat

θόασμα, *thoasma*, "seat"

Attested: θόασμα (*thoasma*; XLIX.6). A rare noun of uncertain formation, apparently from θοάζω, which is both "hasten" and "sit"; the hymn needs the second sense, a seat or dwelling. Hipta is asked to hear "whether in Phrygia you hold the holy mountain of Ida / or Tmolos delights you, a fair seat for the Lydians" (XLIX.5–6; see Ἴδη; Ἵππα; Τμῶλος). The note at LV.15–26 counts three hymns in the collection that offer a god places as alternatives, and Hipta's is the shortest, with two. Tmolos is the mountain above Sardis, and the collection names it twice: here, and in the hymn before, where Sabazios is addressed as the one who sewed Dionysos into his thigh "that he might come to term" and, after a line Abel marks as lost, the child comes "to most divine Tmolos, and to fair-cheeked Hipta" (XLVIII.3–4 and the note after XLVIII.3; see Σαβάζιος). Euripides' Dionysos brings his Bacchants from Tmolos too (*Bacchae* 55; see θίασος). The Introduction counts Hipta among the gods "attested nowhere but western Asia Minor", and the line can be read as placing her and her mountain together: Tmolos is the Lydians' fair seat because it is hers. The word occurs nowhere else in the collection, and XLIX.6 carries no apparatus entry.

See also

θίασος; Ἴδη; Ἵππα; Σαβάζιος; Τμῶλος.

Ἴδη · Ida

Ἴδη, *Idē*, genitive Ἴδης, *Idēs*, "Ida"

Attested: Ἴδης (*Idēs*; XLIX.5). The name of two mountains, the Ida of Phrygia above the plain of Troy and the Ida of Crete; Diodorus places the Idaian Daktyls on each in turn (5.64.3–4; see Ἰδαῖοι θεοί). The hymn to Hipta offers her two mountains: "whether in Phrygia you hold the holy mountain of Ida / or Tmolos delights you, a fair seat for the Lydians" (XLIX.5–6; see θόασμα; Ἵππα; Τμῶλος). The hymn names the Phrygian Ida and calls it ἀγνόν, "holy", the commonest of the collection's five words for the holy (see ἀγνός). The hymn's Hipta, who is offered the mountain, is called "chthonic mother, queen" in the line before (XLIX.4; see χθόνιος μήτηρ). The proem's "Idaian gods" are of an Ida it does not name (Prayer 22; see Ἰδαῖοι θεοί). Homer's Ida is the mountain from which Zeus watches the war, and to which Hera comes with Sleep to beguile him: "the two reached Ida of the many springs, mother of beasts, / at Lekton, where they first quitted the sea" (*Iliad* 8.47–52, 14.283–284).[1409] Proclus' Ida is the source of souls, toward which Hipta hastens (see Ἵππα). The edition renders the name "Ida", and XLIX.5 carries no apparatus entry.

See also

ἀγνός; θόασμα; Ἰδαῖοι θεοί; Ἵππα; Τμῶλος; χθόνιος μήτηρ.

Ὀρτυγία · Ortygia

Ὀρτυγία, *Ortygia*, dative Ὀρτυγίῃ, *Ortygiē*, "Ortygia"

Attested: Ὀρτυγίῃ (*Ortygiē*; XXXV.5). "Quail Island", from ὄρτυξ, "quail": the name of more than one place, and in the hymn to Leto the birthplace of Artemis. Leto bore "Phoibos and Artemis the arrow-

[1409] Homer, *Iliad* 8.47–52, 14.281–285.

pourer, / her in Ortygia, and him in rocky Delos" (XXXV.4–5; see Δῆλος; ἰοχέαιρα; Λητώ). The line is the *Homeric Hymn to Apollo*'s (3.16), as told under Δῆλος and διδυματόκος, so that the separate birthplaces are the epic hymn's, quoted. The *Odyssey* already joins Artemis to the place: when the gods begrudged Dawn her mortal lover Orion, "in Ortygia holy Artemis, golden-throned, / fell on him with her gentle arrows and slew him" (*Odyssey* 5.121–124).[1410] Strabo describes two Ortygias. An island at Syracuse bore the name, joined to the mainland by a bridge and holding the spring Arethusa (6.2.4); and on the coast by Ephesus there was a grove of that name, mostly of cypress, where the Ephesians placed Leto's labour and told how the Kouretes, standing on the mountain above, struck their arms together to frighten off the jealous Hera and so kept the birth hidden; among the later temples were works of Skopas, Leto holding a sceptre and Ortygia, the nurse, standing beside her with a child on each arm (14.1.20).[1411] The Kouretes of the hymns can be read as the same armed dancers, independently of Strabo: "who set down armed steps", "bearers of arms, guardians" (XXXI.1, 4; see Κουρῆτες). The edition transliterates the name. The line carries no apparatus entry; at XXXV.1 Λητοῖ is Hermann's for the codices' λητώ.

See also

Δῆλος; διδυματόκος; ἰοχέαιρα; Κουρῆτες; Λητώ.

Πυθώ · Pytho

Πυθώ, *Pythō*, locative Πυθοῖ, *Pythoi*, "Pytho"

Attested: Πυθοῖ (*Pythoi*; LXXIX.5). The old name of Delphi and of the oracle's seat under Parnassos, the name of the place in Homer and Hesiod before "Delphi" became usual. It stands once, in the hymn to Themis, in her own reign there: she "first showed forth to mortals the holy oracle / in the Delphic hollow, pronouncing ordinances for the gods, / on the

[1410] Homer, *Odyssey* 5.118–128.

[1411] Strabo, *Geography* 6.2.4, 14.1.20.

Pythian floor, when she was queen in Pytho" (LXXIX.3–5; see Θέμις; Πύθιος), and the next line has her teach "the lord Phoibos the giving of ordinances" (LXXIX.6; see Ἀπόλλων). The hymn puts the oracle's first holder at Pytho before Apollo, as the tradition did in which Earth and Themis held the seat first; that order, as the Pythia gives it in Aeschylus, is told under Ἀπόλλων (*Eumenides* 1–8). The derivation of the name from the rotting of the serpent is told under Πύθιος (*Homeric Hymn to Apollo* 371–374). The edition transliterates the name, "Pytho"; in the same line ὅτε, "when", is Hermann's for the codices' ὅθι, "where" (the apparatus at LXXIX.5), and with the codices she would be queen "where" she gave the oracle.

See also

Ἀπόλλων; Θέμις; Πύθιος; Πυθοκτόνος.

Σαμοθράκη · Samothrace

Σαμοθράκη, *Samothrakē*, Ionic accusative Σαμοθρήκην, *Samothrēikēn*, dative Σαμοθρήκῃ, *Samothrēikēi*, "Samothrace"

Attested: Σαμοθρήκην (*Samothrēikēn*; XXXVIII.4), Σαμοθρήκῃ (*Samothrēikēi*; XXXVIII.21). The island in the northern Aegean, seat of the mysteries of the Great Gods, whose initiates looked to them for safety at sea. The hymn to the Kouretes puts them there twice, addressing them as "you who dwell in Samothrace, that sacred ground, / and ward off the dangers of mortals who wander the sea" (XXXVIII.4–5; see Κουρῆτες; ποντοπλάνητος) and as "lords in Samothrace, and at once yourselves the boys of Zeus" (XXXVIII.21; see ἄναξ; οὐράνιοι δίδυμοι). The note at XXXVIII.4, 21, 23 says that these identifications are "not the hymn's own leap": Strabo reports some who made the Korybantes, the Kabeiroi, the Idaean Daktyls and the Telchines one with the Kouretes, and "the inscriptions from Samothrace itself name only Θεοὶ Μεγάλοι, the Great Gods". Herodotus' account of the Samothracian mysteries of the Kabeiroi is told under Κάβειροι (2.51). Aristophanes' Trygaios, watching War send his servant Kydoimos to Sparta for a pestle to pound the cities, turns to

the audience: "if any of you happens to have been / initiated in Samothrace, now is the time to pray / that the feet of the one gone to fetch it be turned aside" (*Peace* 277–279):[1412] the island's initiates were the ones whose prayers averted danger. The edition transliterates the name, "Samothrace". At XXXVIII.4 Σαμοθρήκην is Hermann's for the codices' σαμοθράκην (the apparatus at XXXVIII.4); at XXXVIII.21 Σαμοθρῆκῃ is again Hermann's, for the codices' σαμοθράκη, and ἐν, "in", is printed for their καί (the apparatus at XXXVIII.21).

See also

ἄναξ; Ἰδαῖοι θεοί; Κάβειροι; Κορύβαντες; Κουρῆτες; οὐράνιοι δίδυμοι; ποντοπλάνητος.

Τμῶλος · Tmolos

Τμῶλος, *Tmōlos*, accusative Τμῶλον, *Tmōlon*, "Tmolos"

Attested: Τμῶλον (*Tmōlon*; XLVIII.4); Τμῶλος (*Tmōlos*; XLIX.6). The mountain range of Lydia. The collection names it twice, in two hymns side by side, both times with Hipta. In the hymn to Sabazios the infant Dionysos, sewn into the god's thigh, comes "to most divine Tmolos, and to fair-cheeked Hipta" (XLVIII.4; see ἐγκαταρράπτω; Ἵππα; Σαβάζιος), and in the next hymn Hipta is offered the mountain as one of her two seats (XLIX.6; see θόασμα; Ἴδη). The note at XLVIII.4 calls Tmolos "the Lydian range above Sardis" and draws the conclusion: "This is the Phrygian-Lydian Dionysos, not the Theban one of the hymn two places back." Euripides makes the same journey run the other way. His Dionysos brings his Bacchants from Tmolos to Thebes (*Bacchae* 55–57, told under θίασος), and the chorus enters having left "holy Tmolos", hastening, θοάζω, the verb of the hymn's θόασμα (64–65; see εὐάζω). Questioned by Pentheus, the disguised god asks if he has heard of "flowery Tmolos"; Pentheus knows it, the mountain that rings the city of Sardis, and the stranger answers, "From there I come, and Lydia is my country" (462–

[1412] Aristophanes, *Peace* 274–279.

464).[1413] The tragedy brings the Lydian god to Greece, and the hymns keep him at home. At XLVIII.4 παρά θ' Ἵππαν is Hermann's for παρ' Ἵππαν (the apparatus at XLVIII.4); XLIX.6 carries no apparatus entry. The edition transliterates the name "Tmolos".

See also

ἐγκαταρράπτω; εὐάζω; θίασος; θόασμα; Ἴδη; Ἵππα; Σαβάζιος.

Φρυγία · Phrygia

Φρυγία, *Phrygia*, Ionic genitive Φρυγίης, *Phrygiēs*, dative Φρυγίῃ, *Phrygiēi*, "Phrygia"

Attested: Φρυγίης (*Phrygiēs*; XXVII.12, XLVIII.5), Φρυγίῃ (*Phrygiēi*; XLII.6, XLIX.5). The land of the Phrygians in Asia Minor. In the collection it is always a land of gods and rites. The Mother is "saviour of Phrygia" (XXVII.12; see Φρυγίης σώτειρα), and Sabazios is "ruler of Phrygia, most kingly of all" (XLVIII.5; see Σαβάζιος). Mise may "keep the mysteries in Phrygia with the Mother" (XLII.6; see Μίσῃ; μυστιπολεύω), and Hipta is offered two mountains: "whether in Phrygia you hold the holy mountain of Ida / or Tmolos delights you, a fair seat for the Lydians" (XLIX.5–6; see Ἴδη; Ἵππα; Τμῶλος). The note at XXVII.12 sets the Mother's cult there. Herodotus heard from the priests at Memphis that the Phrygians were older even than the Egyptians. Psammetichos, wishing to learn which people was first, gave two newborn infants to a shepherd to be reared apart where no one would speak a word before them; the first thing they cried was βεκός, which turned out to be the Phrygian for bread, and the Egyptians conceded that the Phrygians were a more ancient people than themselves (2.2).[1414] In the *Homeric Hymn to Aphrodite* the goddess, disguised as a girl, tells Anchises that her father is Otreus, who rules all walled Phrygia, and that she knows the Trojans' tongue as well as

[1413] Euripides, *Bacchae* 55–57, 64–65, 460–464.

[1414] Herodotus 2.2.

her own, because a Trojan nurse brought her up (111–116).[1415] The edition renders the name "Phrygia" at all four places, and none of them carries an apparatus entry on it.

See also

Ἴδη; Ἵππα; μήτηρ θεῶν; Μίση; μυστιπολεύω; Σαβάζιος; Τμῶλος; Φλεγραῖος; Φρυγίης σώτειρα.

χθὼν δῖα · the divine earth

χθὼν δῖα, *chthōn dia*, dative χθονὶ Δίῃ, *chthoni Diēi*, "the divine earth"

Attested: χθονὶ Δίῃ (*chthoni Diēi*; LV.22). The earth, χθών, with the epic adjective δῖος, "divine, bright". The phrase stands in the hymn to Aphrodite, in its run of alternative places, between the sea and Cyprus: the goddess may be on Olympos, in Syria, in Egypt or on the sea, "or delight in the bud-faced nymphs on the divine earth" (LV.22; see Ἀφροδίτη; καλυκῶπις; Νύμφαι), or in Cyprus (LV.24). The note at LV.15–26 says that the phrase "is probably not a place": χθὼν δῖα is a stock epic phrase, and the English follows it. It is the earth under Zeus and Hera on Ida that sends up fresh grass beneath them (*Iliad* 14.347; told under δροσοείμων). But Abel prints Δίῃ with a capital, which would make it the island Dia, and the note adds that "the count of countries depends on which is right". In the *Odyssey* Dia is the island where Ariadne died: Odysseus among the dead sees her, whom Theseus was taking from Crete to Athens but did not enjoy, since Artemis killed her first "on Dia, with the sea flowing round it, at Dionysos' witness" (*Odyssey* 11.321–325).[1416] On Abel's capital the goddess "seated beside Bakchos" (LV.7) delights in nymphs on Dionysos' island; on the English she delights in them anywhere on the earth. The edition renders the phrase "the divine earth"; in the same line καλυκώπισιν, "bud-faced", is Wiel's for the codices' κυανώπισιν, "dark-eyed" (the apparatus and the note at LV.22).

[1415] *Homeric Hymn to Aphrodite* (5) 111–116.

[1416] Homer, *Odyssey* 11.321–325.

See also

Ἀφροδίτη; δροσοείμων; καλυκῶπις; Νύμφαι; χθόνιος.