HYMNS AND HYMNAL PRAYERS
IN FIFTH CENTURY GREEK TRAGEDY
WITH SPECIAL REFERENCE
TO EURIPIDES

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ABSTRACT

A song of praise or of prayer addressed to a deity, which was generally called "Hymn", was constructed in accordance with certain traditional principles, as far as its structure and vocabulary are concerned. In the various religious festivals and other events the Greeks sang such songs. The existing evidence offers valuable material to the student of the Greek sacral songs. Such songs are found in a considerable number in Greek Tragedy. Although they have a specific dramatic function, they follow the traditional forms to a greater or to a lesser extent. The comparison of these songs with similar songs among our sacral evidence, and also the comparison of the Euripidean with the Aeschylean and Sophoclean hymnal songs, shows that both Euripides and Sophocles follow the tradition to a considerable extent (Sophocles is the one closest to it in certain examples), while Aeschylus is far from it. Whereas the treatment of the gods is generally traditional, there is a great difference in the selection of the divine beings addressed, which is sometimes due to the dramatic context. The relation of these songs to the plot is rather independent in Sophocles, while in Aeschylus is purely dramatic; in Euripides it is either purely dramatic or at least relevant to the situation.

As far as the various types of hymnal songs are concerned, there is a type which is found in Euripides only: hymns of a mythological narrative. Aeschylus prefers the type of the κλασθι and ὀρνυ hymnal songs, while Euripides and Sophocles prefer the kletic type. In Sophocles
we do not find songs to heroes or to the dead. Euripides is the only one where we find encomium of heroes. Furthermore, in the employment of the hymnal techniques in songs where non divine beings are addressed (such as mortals, creatures from the animal kingdom, elements of the natural world), the three tragedians show a considerable agreement. Euripides, however, offers a greater variety of such examples.

Generally, Euripides does not imitate the other two tragedians in his treatment of the sacral songs.
I am deeply grateful to Prof. E.W. Handley for his wise and patient supervision of my thesis. I am also grateful to him for his friendship which enabled me to carry on, despite the various problems I faced in England. My thanks also go to Prof. Chr. Dedoussi for her support and help during my studies in London. I also thank the Librarians and the staff of the Institute of Classical Studies and the University College Libraries.
Throughout Greek Tragedy numberless appeals and apostrophes to gods and to divine beings occur, which are either constructed in accordance with certain traditional principles, to a large or to a small extent, or they are bare appeals and apostrophes. The former are either hymns of various types, which may contain a prayer, or they are prayers, or simply apostrophes, which contain certain hymnodic elements. In Greek Tragedy, both the characters of the plays and the Chorus express repeatedly their faith in gods: gods are almighty, everything in human life depends on them; sometimes, however, there is a criticism of the gods' role in human affairs. The gods are invoked for help or are asked to join the mortals; they are apostrophized in great despair, in agony, in joy; they are praised.

Similarly there we find in Greek Tragedy appeals and apostrophes to human beings, to elements of the natural world, to creatures from the animal kingdom, to objects and places, a great number of which are constructed in accordance with the principles of the appeals and apostrophes to divine beings.

The background of Greek Drama was religious. The festivals of Dionysus, in which the dramatic contests took place, were religious, as all Attic festivals. Tragedy is marked by realism, and the dramatist's aim was communication with
his audience. As Baldry says, op.cit., p.79 (see above n.4):

"No doubt a variety of influences were at work in the dramatist's mind: local patriotism, religious or moral assumptions or attitudes, whether those of his time or his own; above all, the possibilities and limitations of presentation in the theatre". The poets who wrote the plays were dramatists above all and everything within a play has a specific dramatic function. The personality, however, of each playwright marks each play. The dramatists were also lyric poets. A number of choral songs and other lyrics in Greek Tragedy can be classed to certain types of Lyric poetry, of which we have information from antiquity, but not sufficient evidence from the archaic or even the classical period. Thus, a study of those lyrics from Greek Tragedy can be a contribution to the study of Greek Lyric poetry in certain more general aspects.

The aim of this research is: (a) to collect and classify all lyric hymns and hymnal prayers to gods, divine beings, heroes and heroines, in the extant plays and the more extended fragments of Euripides; (b) to investigate in detail their vocabulary, structural and stylistic techniques; (c) to examine the employment of hymnodic techniques in appeals and apostrophes to non-divine beings; (d) to see the function in the play of all the passages under examination; (e) to compare the techniques of Euripides with those of Aeschylus and Sophocles. In the conclusions I shall discuss the relation between our passages and the cult-hymns and Lyric poetry in general. The main aim of this research is to show Euripides' methods of composition and treatment of the divine beings, to show his attitude towards tradition.
The following are the principal collections and major writers referred to, showing the editions used.


Orphica, ed. E. Abel, Lipsiae - Pragae, 1885 (for Argonautica and the Orphic frz.).


N² = Tragicorum Graecorum Fragmenta, ed. A. Nauck, 1889.


Alcaeus, ed. L.-P.

Alcman, in P.M.G.
Anacr. = Anacreon, in P.M.G.
Archil. = Archilochus, ed. West
Carm. Conv. = Carmina Convivialia, in P.M.G.
Carm. Pop. = Carmina Popularia, in P.M.G.
Lampr. = Lamprocles, in P.M.G.
Sapph. = Sappho, ed. L.-P.
Sim. = Simonides, in P.M.G.
Solon, ed. West
Stes. = Stesichorus, in P.M.G.
Tim. = Timotheus, in P.M.G.
The. = Theognis = Theognidea, ed. West.
INTRODUCTION

The Greek hymn was associated with cult. There were also private occasions in which mortals addressed gods in hymnal terms. The function of such songs is mainly communication with gods. The two principal elements of a hymn are praise of the god and prayer. The praise of the god consists of a specific invocation, the exposition of his essence and power (δύναμις, δύναμις), the narration of his birth-myth, his glorious deeds, etc. There are also thanksgiving prayers which are close to hymns of praise. The Greek hymn is constructed in accordance with certain traditional principles. These principles have been collected and discussed by various scholars.

The hymn is divided into three parts: the invocation, the prayer and a middle part, which is either the motivation for praying or the main praise of the god (Husfeld calls it 'pars epica', Knoke 'pars media', and Schwenn Begründung (which I shall use as well for the hymnal prayers)). In the first part we have the god's 'identity card': his name, ἴδιοςμῆλα, ἰένως, his birth- or cult- or abiding places, and various other of his attributes. The correct invocation (ἰδιομῆλα ὅνομα) was of specific importance. Sometimes the god is not mentioned by name, but he is identified by epithets or his ἰένως. The god's attributes are expressed by his ἴδιομῆλα and epithets (under the term 'epithet', apart from adjectives, substantives, participles and clauses, in particular relative clauses are also included). The attributes are mainly
mentioned in association with the prayer; sometimes they are epithets of the common sacral stock, which are employed for any god (such as ἀνωτάτος, ἄμας, μάκαρ, σεμνός, etc.); some of them are simply ornamental; for certain gods we have a number of stock epithets. The god's name is phrased either with patronyms, or with other expressions of origin, or with participles and relative clauses. The places associated with the god are phrased with ethnical epithets (which are also ἐνωπωμένοι of the god), participles, relative sentences, or with ἄνεος and a mention of the place. The invocation of the god can be followed by a klesis (see Chapter I); we can also find a prooemium with a verb, such as καλεῖ, ἐμπείρω, ἁμάς and the like, or a verb of greeting (χαίρε). In the prooemium the god is either directly invoked, or the poet invokes the Muses to sing in praise of the god. The second part, the Begründung, contains various items; it is mainly the reason for the invocation of the particular god: a mention of the god's "potentia" or "natura" (in relation to the following demand), or a mention of past services rendered by the god to his devotee ("Hypomneme"), or any other link between the god and mortals; it can also be the reason for the following demand; a dedication or an offering to the god can also be described in this part. These items are not always a separate part, but they are mixed with the elements of the invocation or the prayer, or they are implied by certain words. In hymns whose main purpose is praise of the god, this part is a narrative, or a eulogy of his
power and nature. The transition to the second part is achieved in various ways: by ἔος, δε, νῦν αὕτε, εἶναι, ηλια, ἀπερί, or by a syntactic connection with the preceding part by vocatives, participles or relative sentences, or there is no connection (asyndeton). A hymn commonly concludes with a prayer which can include a promise of thanksgiving gifts to the god or for a lasting praise by the petitioner. The prayer is a demand for a particular service or for help. Another distinction is between the prayers that look to the individual alone, and those that look to the good of the community. A higher stage is reached when moral and spiritual qualities become the object of prayer. The demand is phrased with imperatives, optatives, ἄντονοι, subjunctives, infinitives. Various verbs of praying, such as ἔχομαι, ἐκτείνω, λατρευμαι, αὐτοῦμαι, can also be employed. The transition to the prayer is commonly achieved by νῦν, ἄλλα, ἄλλῳ, καὶ νῦν, ἄλλα νῦν. At the end we can find a repetition of the beginning, a new invocation, so that the hymn assumes a circular shape. We can also find an AMEN, such as ἀλλάτι ταῦτα εἰνά. Certain kinds of hymn contain a refrain. Throughout the hymn (mainly in the invocations) we find exclamations, such as ὡς, ὧς. This is a general picture of the structure of a hymn. Variations and details will be discussed in the following chapters. In style the Greek hymn is marked by solemnity and elevation. Some of the preserved hymns also show great beauty. To a great extent we find conventional techniques: traditional vocabulary, participles, relative clauses; the epithets of the gods are often ἄνδρα παῖς. Articles
are avoided. The \( \delta \kappa \varepsilon \) in the vocabulary is mainly achieved by the employment of new and rare words, epic words, heavy compounds. Ornamentation mainly consists of picturesque adjectives, ornamental adjectives, metaphors, similes, personifications. Repetitions (anadiplosis) in the invocations and the prayers is another characteristic of the Greek hymn. Another characteristic of the hymnal style is the use of propitiatory words and \( \epsilon \nu \)-compounds. On the style of the three tragedians it is useful to consult F. R. Earp, The Style of Aeschylus, Cambridge, 1948; W. B. Stanford, Aeschylus in his Style, Dublin, 1942; F. R. Earp, The Style of Sophocles, Cambridge, 1944; W. Breitenbach, Untersuchungen zur Sprache der Euripideischen Lyrik, Stuttgart, 1934; S. A. Barlow, The Imagery of Euripides, London, 1971; D. M. Clay, A formal analysis of the vocabularies of Aeschylus, Sophocles and Euripides, Part i, Minneapolis, 1960, Part ii, Athens, 1958.)
Our evidence for hymnal songs consists either of poems composed for a particular cult or a religious event, or of poems which are literary exercises. Moreover hymnal passages are also found within poems which have not always a religious character. In all of them we find common elements and this implies that they follow a certain tradition, either to a large or to a smaller extent. This evidence is the following:

1. The Homeric hymns: they were more literary and less devotional (cf. A.-H.-S. lxxxvi). When and how they were recited has been much disputed and without a certain result (A.-H.-S. xciii). The usual view that they were preludes to the recitation of ὀρατία is refuted by Allen-Halliday-Sikes, who believe that this applies to some of the short hymns only (cf. xciv). The view that all of them were prooemia to the recital of ἐειατά poems at ἀνάκες and festivals, praising the god in whose honour the festival was held, is maintained by Edelstein, Asclepius, vol.ii, p.210, N.J.Richardson, The Homeric hymn to Demeter, Oxford, 1974, pp.3f, Schmid-Stählin, GGL I.1, pp.232f, Keyssner, p.9; cf. also Plut. de mus. 6.1133c: Τά γάρ πρὸς τοῦς θεοὺς ὡς βούλονται ἄφοιτωσίμους, ἐξέβαινον καθὸς ἐπὶ τῇ τοῦ Ὀμήρου καὶ τῶν ἄλλων ποίησιν. δῆλον δὲ τοῦτ’ ἐστὶ διὰ τῶν περιπάτου προοι–μίων. The rhapsodic prooemia have the same function as the kitharodic ones (cf. Gr.L.P., pp.23,130). The date of the Homeric hymns varies: it starts from the last stage of the epic period and goes down to the late Hellenistic (cf. A.-H.-S. cix).

2. Lyric poetry: In this category we find all types of lyric (literary) hymn and also some Carmina Popularia,
which are hymnal in character (cf. PMG 849, 854, 858, 860, 871, 872, 879, 880), as well as some Carmina Convivialia (cf. PMG 884, 885, 886, 887). Choral songs in general were in origin and character largely religious (cf. Gr.L.P., p.11). Hymns in monody were not commonly composed for a ceremony, but they were songs among friends, or personal prayers (cf. S. and A., passim and Gr.L.P., p.131). The Archaic period is marked by lack of evidence, as far as devotional cult-hymns are concerned, with the exception of some fragments. The epinikian odes are important to our research; as Bowra says (Gr.L.P, p.282): "they were written in the first place for men, the circumstances of performance at a temple or feast or festival brought them closer to Hymns and called for myths as appropriate to their new functions". In Lyric poetry we often find hymnal passages within longer poems (cf. Keayssner, p. 4).

3. Hymns inscribed at Delphi: cf. Fairbanks; O.Crusius, Die delphischen Hymnen, Göttingen, 1894; J.U.Powell-E.A.Barber, New Chapters in the History of Greek Literature, Oxford, 1921, pp.41-54; C.A. pp.141, 149, 162, 164, 165; Gr.Chorus, pp.194-97; BCH 17 (1893) 561ff, 569ff, 584ff; 18 (1894) 345ff, 363ff; 48 (1924) 97ff; 49 (1925) 104ff; 50 (1926) 264ff; 51 (1927) 423ff. They are worship hymns, composed for the festivals at Delphi and they are dated from the 4th cent. to the 2nd cent. B.C.

4. Hymns inscribed at Epidaurus: cf. Maas, Ep.hs.; C.A. p.132, Edelstein, Asclepius; Wilamowitz, Isyllos von Epidauros, Dublin/Zürich, 1967 (Berlin, 1886); Gr.Chorus, pp.195-97, 151. They are cult-hymns to various gods. Our list includes the paean to Apollo and Asclepius of Isyllos,
the hymn to the Mother of the gods, to Pan, to Hygieia. They are dated from the classical period down to the Hellenistic period.


6. The Orphic hymns: cf. A.Dieterich, De hymnis Orphicis capitula quinque, Marpurgi, 1891= Kl.Schr. (1911) 69-110; RE 18.2, s.v. Orphische Dichtung. They were composed or collected in the late antiquity for orphic congregations, and were not merely literary products (cf. Dieterich, op. cit., p.24; RE 18.2, 1332).

7. Hymns and prayers in Aristophanes, which are generally agreed to repeat cult-songs (cf. Horn and Kleinknecht).

8. Homer and Hesiod: they are important for our research not only for the patterns of prayers and apostrophes to divine beings and epic heroes, but also for myth and for vocabulary: cf. Beckmann; D.Mülder, Götteranrufungen in Ilias und Odyssee, Rh.M.78 (1929) 35-53; 79 (1930) 7-34; P.Friedländer, Das Proömium der Theogonie, Hermes 49 (1914) 1-16; Fr. Pfister, Die Hekate-Episode in Hesiods Theogonie, Philol. 84 (1929) 1-9.

Bull. de la société royale des lettr. de Lund 1947-8, Lund, 1948; A.J. Festugièrè, L' ideal religieux des Grecs et l' Evangile, Paris, 1932, pp. 281-328 ("La valeur religieuse des papyrus magiques"); cf. also Kern, vol. iii, pp. 212-230 ("Magie"). In these incantations and the hymns and prayers we find common elements, especially in the invocations. The Magical Papyri, though are dated to the late antiquity, preserve old formulae and in this matter tradition is strong. They are important to the study of popular religion of that time.

10. Greek prose also provides us with evidence related to our subject, e.g. Herodt. 6. 61, Plato, Rep. 3. 394a, Sympos. 197c-d, Phaedr. 237a, 257a-b, 279b-ç, Phileb. 12c, Tim. 48d, Demosth. 18. 1, Lycurg. Leocrat. 1-2, Xenoph. Instit. Cyr. 3. 3. 21, 4. 1. 2, 8. 7. 3, Anab. 3. 2. 12, Oecon. 6. 1, Cyneg. 6. 13, etc.

Post-classical poetry is excluded from our research (for instance Kallimachus' hymns, Kleanthes' hymn to Zeus), except for the inscribed hymns mentioned, which were associated with worship. Most of our evidence, however, is literary, and this implies certain individual features. This becomes obvious, if we analyse the evidence we possess. Traditional are the features found in most examples. But not all of the poems contain the same features, and the same features are always phrased with the same manner (even in the hymnal songs of the same poet). We also find features which appear to be rare in our evidence, or even unique. This must not necessarily be taken as an innovation, since our evidence does include a high proportion of cult-songs.
The hymns and prayers to divine beings in Greek Tragedy, and in particular in Euripides, have not been systematically investigated so far, as far as their composition techniques and relation with tradition are concerned. In 1901 Er. Adami published his dissertation, which is a considerable and elaborate collection and discussion of the hymnodic elements and techniques; on that basis he analyzes three hymns to Dionysus from Greek Drama (Soph. Anti1115, Eur. Bacch. the parodos, Ar. Ran. 324). In 1903 C. Ausfeld published his dissertation, which is an illustration of the elements and techniques of the Greek prayer (hymns are excluded), with references to Tragedy as well. In 1924 we have R. Knöke's dissertation, which is the preliminary work on the subject; he does not examine all the hymns in Greek Tragedy, nor does he classify the material, and his analysis is not detailed. Of particular interest is his Prolegomena, in which he traces the origin of the hymn to the incantation, through an examination of several passages from Aeschylus. In 1931 P. E. Pfiffner's dissertation appears, in which he investigates the function of the instinctive, short appeals and apostrophes to gods, which he classes into three groups: Götter-"Anrufe", Schwur oder Beteuerung, and Beschworung. Hymns and liturgical prayers are excluded. At a very late stage of my research I came across the unpublished dissertation of the late J. A. Haldane, 'The Greek Hymn with special reference to the Athenian Drama of the fifth century, Ph. D. 1963, King's College London. In the first volume she deals with the Greek Hymn in detail, in four chapters: 1. The Terminology of the Greek Religious Song. 2. The Performance of the Hymn. 3. The Form and Content of the Hymn. 4. The Hymn in the worship of the
Individual Gods (including a section on the Hymenaeal).

There follows an Appendix with a list of the principal hymns and passages in the hymn-style discussed in chapter 4. In the first volume, as she says, she assembles and organizes the work already done by several scholars and also develops it. In the second volume she examines the hymns in Greek Drama (including Aristophanes) with reference to two criteria: the function of the Chorus and the dramatic purpose of the hymn. She classifies the material into a general scheme: kletic hymns, hymns of prayer and hymns of praise. To each dramatist she applies different methods to organize the material under more specific groups: from Aeschylus she examines examples from each of the tragedies in turn without any superimposed scheme; from Sophocles she analyzes three "hyporchemata", two "processional" hymns, two hymns "of a more philosophical tone", two hymns from the Philoktetes, and three from the Oedipus Coloneus; in Euripides she distinguishes several different types: hymns of prayer (including kletic hymns) or rejoicing, narrative hymns, hymns of a more philosophical tone (πεπλομένων or αυτοκλητικῶν), hymns of an ironical, satirical or otherwise unorthodox manner; the hymns in the Bacchae and an ode from the Medea (824ff) are treated separately. It is a very elaborate dissertation whose principal aim is different from the principal aim of the present research. Dr. Haldane does not examine the hymns from Drama in detail, as far as their structure, style and phrasing of the elements and other material are concerned, nor does she classify the whole material according to a superimposed scheme, which clearly shows the methods of composition and relation with tradition and lyric poetry of the
dramatists. Thus she examines certain passages which are not hymnal (either in structure or in purpose). She does not also proceed further, to examine passages addressed to non-divine beings. So far no systematic work has been done on the exploitation of hymnodic techniques in passages where non-divine beings are addressed. As far as the three tragedians separately are concerned we have the following works:
i) V. Langholf, *Die Gebete bei Euripides und die zeitliche Folge der Tragödien* (Hypomnemata 32), Göttingen, 1971. It is an investigation of the form, the typology and dramatic function of anything addressed to a deity, personified abstraction and cult-object; the results led him to dating the plays and to discussing Euripides' spiritual and religious evolution. His approach to the subject is different from the approach of the present research. ii) R. Hölzle, *Zum Aufbau der lyrischen Partien des Aischylos. Untersuchungen über die Bedeutung religiösen Gedanken- und Formengutes für die Gliederung der Lieder*, Diss. Freiburg, 1934. He mainly deals with the content of the passages under examination, which he classes into the following groups: Segenslieder, Totenklagen, Totenbeschwörungen, Hiketidengebete, *Die Gebete der Sieben und der Orestie*. iii) J. H. Ramsey, *On the Forms and content of Aeschylean Prayer*, Diss. (M.A.) Fordham University, New York, 1942. I have not been able to find a copy of this dissertation. iv) J. S. Creagh, *The Content and Form of the Prayers in Sophocles*, Diss. (M.A.)

*The passages which Haldane and Knoke include in their dissertations will be mentioned in our analysis with remarks on their research.*
Fordham University, New York, 1939. He classifies the prayers according to the demand they contain and mainly deals with their content and the dramatic context. The chapter on the structure of the prayers (pp. 52-57) is not extensive. Papers on individual passages in the plays of the three tragedians will be mentioned in the analysis of the particular passage. The material under examination will be classed into groups according to the ancient classification rules, as given by Menander and Proclus: kletic hymns, euctics, hymns of praise (μυθικοί, φασικοί), hymns to abstractions (πεπολαμένου), ἑγκώμα (of mortals, places); pro-pemptic (to men) and thanksgiving hymns are included in the above groups accordingly. This is, however, a general scheme of classification. A subdivision according to the manner of their performance, to their content, to the god praised, or to the insertion of a particular ἔφυμινον, is the following: προσδώθων, παιδόν, διδώμουσκ, ὑμένας.

The term "hymn" is used in its generic sense. It is difficult to classify hymnal songs. Menander (p.333) speaks of μυθικοί ζημοι, a combination of two or three or of all the types of hymn. Songs addressed to non divine beings will be classed into the same groups, as the songs addressed to divine beings. In the following chapters I shall investigate the various types of Greek religious song found in Tragedy and their relations with tradition.
CHAPTER I

KLETIC HYMNS AND SUBTYPES

Kletic hymns are invocatory hymns which summon the god to leave his present abiding-place (cf. Smyth, xxxii). Their principal feature is a request for epiphany of the god. The background of kletic hymns is the incantation (ἐπικάλεσις), in which a god was invoked to come and impart his power to that which the mortal desires. They belong to the class of "subjective" hymns, and this class is older than the class of the "objective" hymns; such appeals developed to a praise of the god later. We have three classes of kletic hymns: A) those which contain a demand for a particular service ("come and do that"); B) those which contain a request for epiphany only ("come and be present, in order to attend something or to join us in a song or a dance"); C) devotional cult-hymns, which contain an appeal for manifestation at a festival or a cult-place and a prayer for blessings. In class C) we have appeals on behalf of the community. Classes A) and B) are either the same, or they are personal prayers. Kletic hymns may be accompanied by some "actio sacra"; they may possibly be uttered in front of the god's statue, an altar, or any other symbol. Hymns of class C) were uttered at festivals or other religious ceremonies. We know about two festivals, the Θεοδάνια at Delphi, in which the epiphany or ἐπιδημία of Apollo was celebrated, and the Θεοτέλεια at Delphi and other places, in which the gods were invited to cult-meals. The ἐπιδημία (παροικία) of the god at a particular cult-place is achieved through kletic hymns.
The gods also manifest themselves and help mortals in battle and all emergencies, or, in the case of the Dioscuroi, on the sea. The gods may also be invoked to appear in person and collect a thanksgiving offering (cf. Herodas, IV; see also R. Wünsch, Ein Dankopfer an Asklepios, Arch. für Rel. 7 (1904) 95-116). The belief in such epiphanies was widely spread. As Page says (cf. S. and A., p. 18): "The intervention of divinity in response to prayer was commonly held to be manifest through visible or audible tokens, such as the sound of thunder or phenomena subject to the art of augury". And at p. 40: "The notion of epiphany, in the restricted sense of the appearance of divinity on earth in human form, visible to waking mortals, is already common in the earliest records of ancient Greece". See further Herodt. 6.61.4, 8.36-39, Paus. 6.26.1, 8.10.8f, Diod. 4.3. In the literary evidence we possess, we find a response to appeals for epiphany or for help, through manifestation or tokens: cf. Il. 1.43ff; 357ff, 5.121ff; Od. 2.267ff, 13.221ff, 20.102ff, Pi. Ol. 1.71, Isth. 6.49, Bacchyl. Dith. 17(16).67ff. Cf. also Sapph. 1 with S. and A., p. 18, Alcaeus 34, and Pi. Nem. 10.49 (with the Commentaries of Farnell and Bury, ad loc.). There are four categories of divine epiphanies (cf. RE Suppl. 4, 282 and S. and A., pp. 40f). Apart from these epiphanies we hear of the intervention of gods in human affairs in historical times (cf. RE Suppl. 4, 293f) and for remedies through divine epiphanies, especially of Asclepius (ib. 295).

According to Menander a kletic hymn consists of the epiklesis, commonly followed by a prayer (see pp. 335f).
A number of places associated with the god invoked are simply mentioned, or they are possibly described, and thus the hymn becomes longer (pp. 334f; cf. also Smyth, xxxii: "so common was this feature that it degenerated into a mannerism, which is imitated by Aristophanes in Nub. 270ff"). Typical kletic formulae are: μέλε, ἐξαλείπτε, ξαίνε, ξανδιν, ἔποιε,  ἐφθαίνε 12, in association or not with the verb καλέω (and the like) 13. Another kletic formula consists of the verb καλέω plus a preposition, and this is an invitation to the god to participate in an event (cf. Ar. Thesm. 1136, followed, though, by a klesis, o.h. 46).

Our evidence offers the following examples of kletic hymns: - Class A): Sapph. 1 (cf. S. and A. pp. 15-18, Gr.L.P. pp. 198ff, A. Cameron, Sappho's prayer to Aphrodite, H.Th.R. 32 (1939) 1-17; Sapph. 17 (cf. S. and A., pp.61f), Anacr. 357 (cf. Gr.L.P. pp. 283 f), Ar. Eq. 581 14, Lys. 1262, Ran. 386. Class B): Ar. Ach. 665, Eq. 551, Nub. 563; 595, Thesm. 312; 1136; 1148, Lys. 1296, Ran. 324; 399; 674; 875. Class C): all Orphic hymns 15, which are strictly kletic (1, 6, 7, 11, 12, 14, 16, 18, 25, 27, 31, 33, 40, 41, 42, 43, 44, 45, 46, 47, 51, 52, 53, 55, 58, 61, 62, 67, 71, 72, 75, 76, 79, 80, 81, 82, 85), Philodamus' hymn 16 (C.A. 165; composed for the festival of the Ἐρυθραύς at Delphi), the hymn of the Curetes (C.A. 160), Limenius' hymn (C.A. 149); apparently Paean Delphicus 1 (C.A. 141) is also a kletic hymn, because of its similarities to Limenius' hymn; Paean Erythraeus (C.A. 136). Aristonoos 1 (C.A. 162) is not kletic in the strict sense of the term. It greets the god as he reached Delphi (apparently was composed for the festival of the Θεοδάκυς). As Limenius' hymn (and possibly Paean Delphicus 1)
celebrates the coming of Apollo with a demand for epiphany (see also above, n. 9), so, in Aristonoos, the formula ἔσονται has probably the same function. Sapph. 2 is also classed here (cf. S. and A., pp. 39-44; Gr. L. P., pp. 196ff). Alcaeus 34 is also a kletic hymn. We do not know whether this song is a prayer before setting out to sea or even at sea, or it was composed for a festival of the Dioscuroi (see S. and A., p. 266, Gr. L. P., pp. 167f). It starts with a klesis, but we do not know whether it concluded with a particular demand. The long middle section rather suggests that it was composed in praise of the D. For Alcaeus' hymn to Apollo (307 L.-P.) see Introduction, n. 49; it belongs to class C). It is worth mentioning that in Homer we do not find such appeals.

In Greek Tragedy we have the following examples:—

Class A): A. Sept. the parodos (11. 109ff); Soph. El. 110, Ant. 1115, OT the parodos (11. 159ff), Eur. Ion 452, Hel. 1495, Pho. 676, Bacch. (519) 550, [Ph.] 224. Class B): Soph. Aj. 693, Eur. HF 781, Hel. 164. We also find a number of short kletic appeals. Such appeals are not hymns (not even short hymns); they are instinctive prayers with a few hymnal features and klesis. Such prayers are:—Class A): Soph. OC 1091, Eur. Alc. 86, Or. 1299, Bacch. 1017. Cf. also Tim. Pers. 202; 237. Class B): A. Suppl. 630, Eur. Kretes fr. 5.4 (Cantarella), Bacch. 582. Class C): Hom. h. 24, the prayer of the Elian women (P.M.C. 87). Some poems also start with a proemium of the kletic type: Pi. Nem. 3, Dith. fr. 75, Paean Delphicus 1, Limenius, E.h. to the mother of the gods.
Subtypes of kletic hymns are those appeals in which the god is invoked to "listen"\textsuperscript{17} or to "look"\textsuperscript{16}; this is a request for the god's attention in order to grant the petitioner's demand. According to common notion, the gods are not ever-present; hence they must be made to listen from afar\textsuperscript{19} (cf. Il. 16.515, A. Eum. 297), or to look down from Olympus. In Homer, where appeals of the type "listen" are abundant, the gods respond to them several times by appearing on earth, in order to fulfil the demand (cf. Il. 1.43ff, Od. 2.267ff). Typical formulae of these appeals are: ΚΥΜΕΩ, ΙΣΚΕΩ and the like\textsuperscript{20}. We have three classes of such appeals:

a) "listen" or "look" and "do that",
b) "listen" or "look" simply,
c) appeals of the type "listen" and a prayer for blessings; they are associated with religious ceremonies.


In Greek Tragedy we have the following examples:

class a): A. Suppl. 77; 144; 524; 808, Cho. 800, Eur. Med. 1251. Class b): A. Suppl. 1; 168. We also find a number of short appeals of the type "listen" or "look": — Class a): A. Sept. 626, Suppl. 1030, Cho. 476. Class b): A. Sept. 104; 481, Suppl. 625, Cho. 398; 405, Eur. El. 1177. It is worth mentioning that in Sophocles no appeal to gods of the type "listen" or "look" occurs in the lyric parts, and from lyric
poetry the examples are a few only (we have, though, several short fragments from Lyric poetry where such formulae occur, but such passages are excluded from this research). In Homer appeals of the "listen" type are many, but appeals of the "look" type are not found. Some poems also start with a prooemium of the "listen" type: cf. The. 1-14, Solon 13, Pi. Nem. 7.

Another type of appeals is a combination of two formulae: "come" with "listen" (or "look"), and "listen" with "come". The god is invoked to come in order to hear what the petitioner is saying, or to see where he is to help; or the reverse: he is invoked to pay attention and then to come in order to help. Such appeals are not many: Il. 23.770, A. Sept. 109, Suppl. 630, Pi. Dith. fr. 75, O. hs. 3, 9, 29, 34, 35, 36, 48, 49, 50, 54, 56, 59, 60, 66, 68, 70, 74, 83; cf. also Anacr. 357; cf. further Plato, Leg. 4.712b. Kletic hymns and their subtypes have the same structure. The invocation of the god follows the traditional patterns (cf. Menander, p. 335, Introduction, p. 5) plus the formula ἵζειν, ἱκάλω-μεθα. Since the god is invoked to appear or to pay attention or to look upon the petitioners, the emphasis is put upon the places where he may be at the moment of the supplication (see also above, p. 49). In kletic hymns the klesis can be accompanied by a reference to the manner in which the worshipper desires the god to
appear. This is either the manner in which he is asked to manifest himself on earth, which, together with the klesis forms a prayer (it is phrased with participles, adjectives or other expressions), or the manner of his journey (phrased with participles), or again a request to appear accompanied by other divine beings. The appeal may also be accompanied by propitiatory adjectives, such as εὐπρό, εὐπληκτος, εὐλογητός, εὐαυτός etc. Between the invocation and the particular demand we may have the Begründung (see Introduction, p. 6). In these appeals it is commonly a "Hypomnese" (see Introduction, p. 6), or another link between the god and the petitioner, or the god's power simply; it may also be a dedication; or the reason for the particular demand (see Introduction, p. 6). In kletic hymns of class C, this part is a mythological narrative ("pars epica", see Introduction, p. 5), or the god's όνομα or δυναμίς (see Introduction, p. 5). In such hymns we have no demand for a particular service. For the transition to the second and third parts, see Introduction p. 7. A kletic hymn may lack the third part. The prayer is restricted to the klesis with a participle (see above), or a predicative adjective. Kletic hymns of class B) may have no other demand, apart from the klesis. Kletic hymns and their subtypes may also lack the second part. In appeals for a particular service we may have a promise for thanksgiving presents to the god by the petitioner (see Introduction, p. 7). The klesis ("come", "listen", "look") can be in the imperative, optative (see Introduction, p. 7), infinitive, or participles. The tense is either the present or the aorist, according to
grammatical rules. The appeal may be addressed to one god, to two or three, or more gods; we may also have a collective invocation. When many gods are invoked, their names are quoted with καὶ and τε.

This is a general picture of kletic hymns and their subtypes. Specific points will be discussed in the following analysis of the passages from Greek Tragedy. As a type-specimen for our analysis, I shall take a kletic hymn from Lyric poetry (Alcaeus 34) and an appeal from Homer (Il. 16.54).

* In the notations, implied elements are cited in (); missing elements are indicated by —; a blank space means that an element does not exist in the particular case.
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<td>δύνασαι είς ἔλθος μὲν γάρ ἐχο...</td>
<td>διεσαυ τούτους</td>
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Introduction

Xouthos has just come back from his visit to Trophónios and is now entering the temple of Apollo in order to receive the god's prediction. At 11. 422ff he asked Kreousa to pray to gods for ἔτεκνα in front of the altars. Kreousa promised to do so. At 1. 452 (first stasimon) the Chorus, consisting of Athenian women, Kreousa's escort, implore "their" Athena to come to Delphi with her sister Artemis, to implore their brother Apollo to be merciful to the Erechtheidae. In the antistrophe we have a eulogy of child-bearing and -rearing: "to possess children in one's family is a permanent source of happiness." In the case of their king and queen, this statement makes the preceding demand more imperative: they have everything in life except for a successor (cf. also 1. 307). The kletic hymn, in forty lines, is not complete. In the epode we have an apostrophe to Pan and his cave, "where a baby was born and left to be the food of beasts". It is "ein Lied für sich," inspired by 11. 338ff. Our kletic hymn is a prayer on Kreousa's behalf, as she is praying in front of the altars. It could be a monody of Kreousa, but it is not a strictly personal prayer, since it concerns the royal couple of Athens. It is on behalf of the royal line of Athens, and consequently on behalf of Athens. Apparently the Chorus are showing their sympathy with the royal couple of Athens, and in particular with their queen. It is a

* Both Haldane and Knoke analyze this hymn; Haldane, unlike Knoke, does not notice that it is continued in the antistrophe.
prayer uttered by women, addressed to female deities, for the sake of a woman. In this case Apollo's support is necessary. It is worth noticing that he is not apostrophized directly. A little earlier (ll. 384ff) Kreousa was accusing him and at ll. 410ff she prayed to Phoebus' mother, not to Phoebus himself. At 1. 422 Xouthos asked Kreousa to pray to θεός in front of the altars. It is natural for the Athenian women to call on the νομοθετων of their city, even though they are far from it. It is a matter which concerns the descendant of Erichthonius whose birth is associated with Athena (cf. ll. 267ff), and thus it concerns the city of Athens too. Athena is summoned to come to Delphi with Artemis; as sisters of Apollo they could intercede with him in favour of the Erechtheids. Both are virgins, the first as a war-goddess, the second as the goddess of hunting; but both are also concerned with child-bearing and -rearing. Athena as a city-goddess is interested in the life and growth of family. Artemis is particularly concerned with child-birth and child-rearing. She not only assists but even encourages child-birth. She is mainly the goddess of women. In Eur. Pho. 1060ff the Chorus wish for a son like Menoeceus for themselves and apostrophize Athena; but this is possibly due to her association with Κάδμος (cf. 1. 1061). Athena is mainly the νομοθετων of Athens (cf. Ar. Eq. 581, Nub. 596, Thesm. 1136). In our song this is indicated by the pronoun ημένων. The epithets employed for the two goddesses (άντεικνυσις, ναις, νηφείνειν, κόραι) stress their virginity. The subject of the prayer has to do
with maternity and in the antistrophe we have a eulogy of child-rearing, something which neither of the goddesses has experienced: cf. Ar. Thesm. 118 (Artemis) ἀπερολεκτή, O.h. 36.4 (Artemis) ἀδελφον ἀμύνα, Telestes 805 P.M.G. (Athena) ἐν παρθένιαν ἄφαμον καὶ ἀπαζ᾽ ἀπελεύματε Κλαδώ, in Hom.h. 5.8 ff both of them have chosen virginity.

Kreousa is supposed to be an ἀνεκλείδεια too, from the viewpoint of being childless, as the two goddesses; but she desires to have a child. The epithet κασφυταῖ (φακου) shows their kinship with Apollo, and thus they can intercede with him, since the Chorus hesitate to appeal to him directly. The epithets of the goddesses in this hymn indicate some of their specific attributes which suit the subject of the prayer (see Introduction, p. 6 ), and also of the antistrophe; they do not indicate their principal functions. This is the only case where the two goddesses are summoned together. Apart from the above-mentioned reasons for this, there is one further reason: the two goddesses were worshipped together at Delphi under the title Ἀτωκαὶ κόραι, and there were two temples for them inside Apollo's sacred area (cf. Diodor, Fragmenta libri xxii.9.5)⁷. The two goddesses are summoned together with other gods in A. Sept. parodos, Soph. OT 159, OC 1085, Ar. Nub. 595, Thesm. 312. Appeals to Athena are usually made for help in battle, for protection, peace, prosperity: cf. Il. 5.115, 6.305, 10.278, Od. 4.762, 6.324, A. Sept. 127; 164, Soph. OT 159; 187, OC 1090, Ar. Thesm. 1136, Carm. Conv. 884, Hom.h. 11, O.h. 32. In Euripides prayers to her are made
for help in battle and for protection, under her functions as a war-goddess and as the ἀειπόθετος of Athens: cf. Heraclid. 770, Suppl. 1227, Pho. 1372. Appeals to Artemis are usually made for help in battle, to avert evil, for peace, for aid with child-birth, as a guardian of maidenly virtue, as a bringer of swift death to women: cf. Od. 18.202, 20.61, The. 11-14, A. Sept. 146, Suppl. 144; 1030, Soph. OT 159; 206, OC 1092, Ar. Lys. 1262, O. h. 36. In Euripides for help in a difficulty (cf. IT 1082, 1398, IA 1521, 1570: in both plays she is selected because of her role in the play); to avert evil in a state of war: Pho. 151; 191. This is the only case among our evidence that the two goddesses are appealed to for a matter concerning the gift of maternity. The selection of the epithets employed shows that they are not summoned as the goddesses of child-bearing and -rearing, but mainly as the virgin sisters of Apollo, whom the appeal of the women on behalf of a childless lady may affect. Athena is also apostrophized because she is the ἀαιπόθετος of Athens.

Structure

Part i: invocation of Athena at the beginning with the pronoun σε (cf. also A. Sept. 128; 135; 145, Soph. OT 159, Ar. Thesm. 317)9, epithets, then her name in the accusative (invocation with epithets first and then the name of the god is also found in Sapph. 1, Anacr. 357, A. Sept. 128 ff, Soph. Ant. 1115, Ar. Eq. 551, Thesm. 1148, Aristonoos 1, O.h. 16, 18, 55, etc.), a verb of praying: ἐκεῖνῳ (we also find a verb of praying in the epiklesis in Sapph. 1, Pi. Nem. 3, Ar. Thesm. 312, O.h. 1, 41, 72,
etc. - Ἀπόσαμαι in all the examples - ; we find the verb ἱκτεῖνω in Ar. Thesm. 1148). Her γένος comes next, which in fact is her birth-myth in brief, in a participial clause (for the phrasing of the god’s γένος, see Introduction, p. 6). It is only in two O. hs. where we find a similar phrasing of the god’s γένος: cf. O. h. 30.6: Διὸς καὶ Περσεβονεύμενα Ἀρρίτων Λέκτορις Τεκνωθεὶς; 71.2: ἦν παρὰ Κώκυτον προκοῖσι Ἑλοκτυσματο Σεμεῖν Ἀθηναῖον Λέκτορις Ξυνές Κρονιός. A second invocation of Athena follows, where we find an ἐπωνυμία of the goddess with an epithet, and this is in the vocative (we also find a second invocation of the god in Soph. Aj. 693, Ar. Eq. 551, Thesm. 1136; 1148, in many O. hs.; in most of the above examples it is also accompanied by the exclamation Ὡ, and it always appears with the klesis). There follows the klesis in the imperative (we also find the klesis after the invocation in Anacr. 357, Ananius 1, Soph. OT 159, El. 110, Ar. Eq. 551; 581, Ran. 324, Hom.h. 24, O. hs. 11.27. In most of the extant kletic hymns the klesis is in the imperative too); the place she is summoned to visit appears with the klesis and it is in the accusative (cf. also Pi. Nem. 3.1ff, Dith. fr. 70c, Hom.h. 24, Tim. Pers. 238, Hymnus Curetiun, etc.).

Then, we have the manner of her journey phrased with a participle (this element appears to be rare: in Sapph. 1 a past epiphany of the goddess is described: μικρὸν ἀνέφη στὸν Ἀρριταῖον; in Alcaeus 34 we have the usual manner of epiphany of the D.). Her haunt is associated with the participle πνεύμα, phrased with a genitive (for the phrasing of the god’s haunt, see Introduction, p. 6;
in some examples the god's haunt is fixed to the klesis:
cf. Alcman 55, Alcaeus 34, Soph. Aj. 693, Ar. Lys. 1296,
O.h. 80.2. Here it is associated with the element expressing
the manner of her epiphany; in Sapph. 1 it appears in the
mention of the past epiphany of the goddess). There follows
a short description of the place she is summoned to visit¹⁴
(we have the same in Sapph. 2, Limenius 1. 1; in Ar. Thesm.
1148 the relative clause ος.... applies to the place the
goddesses are summoned to visit, though not describing it).
Part i concludes with a new epiklesis of Athena (a personal
pronoun only) and of Artemis (we also find a repetition of
the epiklesis in A. Sept. parodos, Soph. Ant. 1115, Ar. Thesm.
1148, Lys. 1262, many O.hs., and this is at the end of the
hymn. In Soph. OT 159 we have a repetition of the klesis
at the end of Part i); in our passage the repetition of
the epiklesis before the prayer is due to the invocation
of another god. In Limenius Apollo is at first invoked to
appear - cf. 1. 21: θαίνε - and at the end of the poem, in
the prayer, he is invoked again together with Artemis and
Leto, and finally all the three are invoked to appear. In
our song Artemis is invoked by her patronymic only (cf. also
A. Sept. 146, Suppl. 145, Ar. Thesm. 320). In this invocation,
which is in the nominative, we find some epithets; one of
them (κατύφεκτος ὑπὸ... ) shows another relative of the
goddesses, besides their parents. Here a second klesis is
implied: Μολετε. The transition to the invocation of
Artemis is achieved by the particle καί (cf. also Carm.
Conv. 884: Παλλάς... Ἀθηνᾶ, καί ρε καί ματυρ").
Other songs where two gods are invoked for epiphany are:-
Hom. h. 24: the appeal is to Hestia, and then she is summoned to appear σὺν Δώρ; Sapph. 128: conjoint invocation with τε; Soph. Aj. 693: separate invocations, the transition to the second being achieved by the particle ζ; OC 1091: conjoint invocation with καί; the only similar to our passage instance is Limenius: Apollo is at first invoked to appear (ζαίνει); then he is summoned to save the city (1. 36) together with Artemis and Leto (σὺν τε ζάνα ... μὲ Λαοκόε); there follows a conjoint klesis: μάκλετε (1. 45).

Part ii: the prayer: it follows the epiklesis and is phrased with a verb in the imperative and an infinitive (we also find the prayer after the epiklesis in Anacr. 357, Hom. h. 24, Soph. Aj. 693, El. 110, and, mainly, in the Orphic hymns). A new invocation of the goddesses is inserted in the prayer: μὸ κόρα (cf. also Sapph. 2, Anacr. 357, Limenius 1. 36, Aristonoos 1.41, O.hs. 11, 14, 27, 36, etc). The transition to the prayer is achieved by the particle δε (cf. also Sapph. 1, Anacr. 357, Hom. h. 24, Ar. Pax 974, Thesm. 1136, Paean Erythraeus, O.hs. 2, 3, 11, 12, 29, etc.).

Part iii: the Begründung: this is not in the middle part of the hymn, but it follows the prayer, since it is the reason for the prayer, not the reason for the invocation (see Introduction, p. 6). The reason for the invocation is implied by the epithets ἐναγ and κασίμωνας θείονω, which appear in the first part of the hymn and indicate the link between the goddess and the petitioner (the former)\(^15\), and the link between the goddesses and the god not invoked directly (the latter). A reason for the
prayer is also found in A. Sept. 116 (after the prayer to Zeus), Soph. Aj. 693 (after the prayer to Pan), El. 110 (at the end), OT 159 (in the middle part), Ar. Eq. 581 (after the prayer), Ran. 875 (after the prayer). Cf. also Il. 16.514 ff (ἕλκος μὲν γὰρ ἔχω ....). The transition to this part is achieved by the particle γὰρ (we have the same in A. Sept. 116, Soph. Aj. 693, El. 110, OT 159, Ar. Eq. 581, Ran. 875; cf. also Il. 16.514, Pi. Nem. 3.3).

In this part we also find two prayers (wishes) on behalf of themselves (εἴην, ἔχομαι ), and thus this part does not function as a Begründung simply; this is uncommon among our evidence. The prayer on behalf of the royal couple of Athens turns to a prayer on behalf of the Chorus.
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<td>μόλε</td>
<td>ἄναριν</td>
<td>ὑπερβαλλόμε- θα γάρ... (ἐμάν - κασίγνηται)</td>
<td>ἰκετεύσας κόραι</td>
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Examination of the elements and other material.

The pronoun ἐὰν implies that Athena is the νομιστής of their city and thus it also implies her cult-place. At 1. 211 the same pronoun is employed for her; cf. also Pl. Ol. 5.10 (πολιτικά), Ar. Eq. 581 (πολιτικά), Nub. 601 (ἐπικύριος ἡμιτέρα θός ..., πολιστής); the same pronoun is employed by Tim. (Pers. 160) for Artemis. Ανεμηλίκως is a hapax word. It is a negative adjective compounded with a proper name (cf. Eur. Or. 621: ἄνωθεν ἂτος ). Owen in his Commentary ad loc. comments: "Athena had no mother and had never been a mother". Haldane associates the birth of Athena from the head of Zeus without the aid of Eileithyia (apparently, this is how she interprets the epithet), with the theme of the prayer, and this seems to be wrong. This epithet suits the subject of the prayer (see above, p. 23') and thus its meaning is that which the ancient sources give: "who had never been a mother", which is what the context requires (cf. Hesych. s.v. ἀνεμηλίκως ἀτοκός). Εὐριπίδης (453); Eustath. Od. p. 1861.42: τών μοι γεννήσας). Μάκαρ and μάκαρσα are common epithets for the Olympians in Homer and Hesiod. In A. Suppl. 524 Zeus is called μάκαριν μάκαρσατ. In A. Sept. 164 Athena of Thebes is called μάκαριν ὁφκα; in O.h. 32.2 Athena is μάκαρα ὁφκα. This epithet does not indicate any specific attribute of a god. Here it appears with her ἐπωνύμησà ("Oh blessed Victory") and such an expression should have a special appeal to the Athenian audience: "sie sind im Kriege", as Wilamowitz remarks in his Commentary ad loc. Θεά can be employed for any goddess. It is often employed for
Athena with her name or an epithet in Homer; cf. also Lampr. 735 (ἥμηλ Ἱήν), Hom. h. 28.1 (κυρφεὶς Ἰήν), O. h. 32.2 (μακάρα Ἱήν), Ar. Nub. 601 (μακάρια Ἱήν). In Ar. Lys. 341 she is at first invoked only as Ἱήν; cf. also Pi. Ol. 7.42 (Ἠε̣ν̣ = Athena). Παρισία is a standing epithet of Athena (cf. Hom. h. 28.3, Pi. Ol. 13.71, Pyth. 12.19, Bacchyl. Dith. 16(15).20). Athena is not invoked as Apollo's sister elsewhere. In Soph. OT 160 Artemis is called Ἀδελφα of Athena. Ψεφισμός is a proper epithet of gods. Athena is called σεφιν in Stes. 89 L.Gr., Bacchyl. Ep. 13.195, Telest. 805c, Soph. OC 1090, O. h. 32.1. She is often called κόπω but it commonly appears with her patronymic or her name and other epithets: cf. Il. 5.733, 8.384, Hom. h. 28.14, Pi. Ol. 7.43, Nem. 7.96, Bacchyl. Dith. 16(15).20, Ar. Thesm. 317; 1138, O. h. 32.7. Her φίλω is commonly phrased with expressions of origin or her patronymic: cf. Il. 5.733, 8.384, Od. 5.382, 13.190, Lampr. 735, Alcman 43, Hom. h. 28.17, A. Sept. 127, Soph. OT 159, O. h. 32.1. Here it is phrased with a participial clause; this clause recalls Pi. Ol. 7.36 and Hom. h. 3.308. Euripides' expression with the verb ξενόμαι appears to be not traditional (cf. also Soph. OC 1322). In Od. 6.229 we have Δίος ἑκφευρεῖτα, in Hom. h. 28.4: τὸν αὐτὸς ἑκφευρομεῖτα λυκτίσκει ἱδίπτερον ἐκ κεφαλής, in Hes. Th. 924: αὐτὸς δ' ἐκ κεφαλῆς ἀλατείμισθα γένσει δὴ Ἀθήναι. In O. h. 32.1 she is μονοκεφενῆ. The birth of Pallas is mentioned by many poets (cf. Hes. Th. 924, Hom. h. 28.4-16, Pi. Ol. 7.35, Hymn fr. 34.9). It is only Pindar (Ol. 7.35) who speaks of Hephaestus' role in the birth of Athena. Hymn fr. 34.9 is probably an allusion to Hephaestus. In Art Hephaestus is
represented close to Zeus, while Athena is appearing from his head: cf. Boardman, ABV, pl. 62 and 123.1; ARV, pl. 355, Lustrum 1 (1956), p. 97 ("Archaic myths and their sources"); Gr.L.P., p. 123. In another vase (ABV, pl. 175) Hephaestus does not seem to be represented. In our hymn we find Prometheus assisting with the birth of Athena.

Wilamowitz in his Commentary ad loc. believes that this may be an older Attic legend. Haldane thinks that this is a variation of Euripides in order to suit the Athenian character of the hymn, because Prometheus' cult was almost exclusively an Attic one. Owen speaks of a substitution for Hephaestus. It is doubtful if either is right. Not only because it is only Pindar who speaks of Hephaestus (before Euripides), and because in Art Hephaestus is not always represented, but also because according to the Schol. on Pi. Ol. 7.35 it was not always Hephaestus who was believed to have assisted in the birth of Pallas: ἐν τοῖς Μουσαίοις Παλαμάκων ἔχεται πλῆθυς τοῦ Διὸς τῆν κελαλίν ἄλγες τὴν ἑλικλών ἕχεται ἐναὶ ἡ τὸν Προμηθέας λέγουσι. Σώσθενος ἐν Ἔρμῳ ὀνομάζεται.

Furthermore, there is some relation between Hephaestus and Prometheus, since both have donated civilizing gifts to the mortals. For this reason Hephaestus was associated with Athena in Attica. Apart from that Hephaestus and Prometheus had a common cult in Athens. Nike is a second name of Athena as a victory-goddess. In Ar. Eq. 586 ff she is associated with Nike but not identified with her. In Greek Literature our passage appears to be the first reference of the identification of Athena with Nike (cf. also...
Nike was the regular attendant of the war-goddess Athena (cf. Hes. *Aspis* 339). In *O. h.* 32.13 she is called νικάφωρος. She grants a victory. The *Ion* was composed during the war (its date is not certain: it is probably between 415-412). It is highly probable that Euripides is inspired at this point by the dedication of the temple of Athena as a wingless victory (Apteros Nike) on the Acropolis. Such is the case with *Ar. Lys.* 317 (dated in 411). But she is summoned to come flying and thus she is thought of as being winged. In Greek Art Nike is represented with wings and so were the Victories with which the temple of Apteros Nike was adorned (cf. *Ar. Av.* 574, with the Schol. ad loc.: νεωτερικῶν τὸ τῶν Νίκων καὶ τῶν Ἐρωτῶν ἐντερωθόντα). Athena represented as the goddess of victory was wingless: cf. Harpocrt. s.v. Νίκη Αθηνᾶς: ἐν δὲ Νίκου Αθηνᾶς ἔσον ἄπτερον, ἐχὼν ἐν μὲν τῇ δεξιᾷ φόν, ἐν δὲ τῇ ἐλαυνώμεν κράνος, ἐμφατο παρ' Αθηναίοις, δεδυλωκέν Ἡμίδωφος ὡς περιψηκός ἐν αἱ περὶ ἀκροπόλεως.

Nevertheless, the winged Athena was a rare type already known in the archaic period. As Farnell says (*Cults* 1, p. 342): "we can only account for the wings by supposing that she borrowed them from Nike" (the personification of victory). When Athena appears 'ex machina' at the end of the play, she says: ἔδρα μὲ σκύλος ἀρματ... (l. 1570). This implies a chariot led probably by horses. In Athens she had the title Ἱνήα and she was believed to have taught Erichthonius the use of the chariot. In *O. h.* 32.12 she is ἡπειράμαρα; cf. also *Lampr.* 735a: δαμασίνης. This point is important to understanding how Euripides made his characters imagine
the intervention of divinity in response to prayer. The mecha in this case can perfectly be a chariot. When the Chorus ask her to come to Delphi τρίψιν this must be taken metaphorically. This device is not rare in Greek Literature. The heralds of gods were believed to be winged (Hermes, Iris). In the case of other gods (except for Victory and Eros) there is no notion of wings. In Il. 5.778 it is said of Hera and Athena: α' δε βάτων τρίψιν ποταμών ἵθιαδ' ὁμοῖα cf. also 11. 767 ff; in A. Eum. 250, the Eumenides say: ἀντέρος ποταμίν | ἰχθύν ; in the same play, at 1. 403 Athena (who probably appears 'ex machina') says: ἐνδεικτικόν ἰχθύν ἄρτρων πόδα | πτερών ἄπερ πολυδύσα κέλπων αἰχίδος | [πωλοὺς ἀκμαίους τόν] ἐπιζεύγασ' ἵχθυν (for a discussion of this passage see Rose and the other Commentaries ad loc.). For the description of a past descent of Aphrodite from the heavens on a chariot led by sparrows, see S. and A., p. 18. In Stes. Ox. Pap. xxiii no. 2360 we read: ἄφεσις ὑπανθον | ἵν' αὕτερος ἄρσιντος κατέπαλτο (on this see Gr.L.P., p. 78: he interprets ἄφεσις not as a messenger of the gods - Hermes or Iris - but as an omen, probably an eagle). On the other hand, the notion of a chariot was a common poetical figure in the case of certain divine beings: the Muses (cf. Empedokles De Nat., fr. 3.5, Pl. Pyth. 10.65, Ol. 9.81, Isth. 2.2), the Graces (cf. A.Gr. 13.28 [βακχυλίστος μ'] ἰμακοεύσοις ]; Page, Epigr.Gr., assigns it to Bacchylides), Helios (Eur. Ion 82, Pho. 1), the Mother of the gods (O.h. 27.3 and probably Soph. Phil. 400), Demeter (O.h. 40.14), Poseidon (O.h. 17.5), Aphrodite (O.h. 55.18). Cf. in particular O.h. 8.19 (to Helios):
The epithet ἀλαζών recalls the epithets of Athena mentioned above, p. 39. The haunt of Athena is described as golden: cf. Il. 4.2, Sapph. 127, Pl. Isth. 4.66, Nem. 10.88, Pyth. 3.94, Bacchyl. Ep. 11.4. There follows the picture of the oracle at Delphi: cf. also A. Sept. 747, Cho. 1036, Soph. OT 480, Aristonos 1.9 ff; 2.3 ff, and Pl. Paean vi.15. On the expression χορευμένοι τρίποδι Owen comments: "The Chorus being strangers to Delphi would not know that there could not literally be dancing round the tripod. They are using a normal expression of ritual". This, however, does not seem to be a logical interpretation. Haldane takes τρίποδος as metonym for the temple. In Aristonos 2.17 we read: ἄμφι σῶν δυμέλαν χορεύνων; in Bacchyl. Dith. 16(15).10: Πολυτον Ἀποκλέον, τόσα χοροὶ Δελφῶν ἵπτον κελάδυναν παρ' ἀρχαλέα ναόν; in Alcaeus 307 I(c) = Him. Or. 14.10.11: Δελφοὶ μὲν οὖν .... χοροῦ ἔπεισαν περὶ τὸν τρίποδα συμπαθεῖς. The cyclic choruses of the dithyramb were also a typical part of the worship of Dionysus at Delphi: cf. Philodamus 11.133 f (see also Fairbanks, p. 148); cf. further Pl. Isth. 1.7 (καὶ τὸν ἄκρεστος ἁγών χορεύων ἔν Κέρυ); Soph. Ant. 1152: χορεύουσι τὸν ταμίαν Ἰακχον. For the expression πρὸς ἀμφιδ' cf. Philodamus 1.145.

Artemis is not invoked by name. We have the same in A. Sept. 146 (Ἀλαζώνινα κοῦρα), Suppl. 145 (ἀγαλμάτινα κόρα), Ar. Thesm. 320; cf. also Pl. Ol. 3.26. We have several expressions of origin for her. The expression ναῖς ἐν Ἀλαζώνις occurs only here. She is ναῖς in Anacr.
348, Ar. Thesm. 320. As Δήλ with another epithet she is invoked in Od. 20.61, Tim. Pers. 160, O.h. 36.3; 13, Ar. Lys. 1263. She is παρθένος in Hom.hs. 9.2 and 27.2, Pi. Pyth. 2.9, Ar. Lys. 1263; 1272. In Sim. 519 fr. 35b she is παρθένικα; cf. also Alcaeus 304. Κόρα is applied to her together with her γυνος. This epithet is found with other epithets in Ar. Thesm. 115, O.h. 36.1. Artemis is σεμώ in Bacchyl. Ep. 5.99, Aristonoos 1.38, O.h. 36.2; 10.

In Ar. Thesm. 116 we have σεμών γυνον λατος. She is often called Apollo's sister, whether his or her name is mentioned or not: cf. ll. 20.71, 21.470, Hom.hs. 3.199, 9.1, 27.3, Soph. OC 1092, etc.

This kletic hymn is basically addressed to "their" Athena. Artemis holds a secondary role as an intermediary to Apollo, though she is his beloved sister. Thus, less is said for her. Except for ἀναλήθεια, the epithets employed for the two goddesses come from the common sacral stock. Except for ἀναλήθεια and κασίγνωμ δοῦμω in the case of Athena, they are traditional and standing epithets of theirs. None is a cult-title; such is the ἐνωμονία Nike. The epithets are either selected for their relevance to the occasion (ἀναλήθεια, παρθένοι, κόραι, παιεί) 25, or they stress the link between them and the petitioner or Apollo (ἐμάω, κασίγνωται). The rest of them do not indicate anything specific (μάχαιρα, ήταί, σεμώα); these are ornamental. One of them is ὁνόμα διπλόν (ἀναλήθεια), which is also a hapax legomenon. When the epithets stand next to each other there are no connecting conjunctions (asyndeton: this is mainly the case with the Orphic hymns). The main kletic hymn is built according to the 'Du-Stil'. The end
(of the strophe) repeats the beginning to a small extent: 6E - epithets - εὐτεκνία - epithets - εὐτεκνία 26. For prayers for εὐτεκνία see Keyssner, p. 155. Certain of the elements which a kletic hymn may contain are here implied by certain expressions: the reason for the invocation of these goddesses (by ἐμαν - καλοῦνται ὄντου ), Athena's cult-place (by ἐμαν ); her haunt is not phrased with a common manner, but it is fixed to the participle πταμένα. The Begründung is not in the middle and it is as long as the main kletic hymn 27. In content it is several reflections and not a specific fact 28. The two goddesses are not invoked under their common functions; what Kreousa desires does not depend on them, it depends on Apollo; they are the proper goddesses to intercede with him in favour of Kreousa (see also above, p. 30 ). Nevertheless, the traditional features in phrasing and structure appear to be many.

Vocabulary - Style

Of the sacred vocabulary we find nine words: έκτέων (twice), μάκαρα , μόλις , ὀργωμένη , ναίς , θεά , παράειναι , σεμαί , κόρα . In the vocabulary we observe the following: we find four words of which Euripides is our earliest witness: λόχιος , εὐτεκνία (both in other Euripidean passages too), καρποτρόφος , διαδέτωρ ; many epic words: ὡδίς , κράινω , κύρω , ἀμα , πάντωμα , ἀλκή , κέννος , κέανων , etc.; two heavy compounds: μεσσομάθος , καρποτρόφοι . We also have a hapax leg. (ἀναλύθηκε ). The style of the hymn is elevated to some extent. Ornamentation is rich: we find twenty-four
adjectives; two of them are ornamental (ακρωτάτας, νεάνιτες)  
29. We also find two metaphors: έστια .... 
μαντεύματα κραίνετ' ανατρόπου τάμπων .... ἐθαλ; 
μόλε .... πταμένα can also be taken metaphorically (see 
above, p. 40 ). The common hymnal stylistic techniques: 
(epithets, participles 30, relative clauses 31, avoidance of 
the article 32, exclamations) are found to some extent: we 
have nine epithets, two participles associated with Athena, 
two exclamations (ἐ....) 33; the article occurs four times 
twice in the invocations).

To sum up, our kletic hymn sounds like a solemn, 
as well as poetical prayer. The emphasis is put upon the 
prayer and the concept of ἔνθεξις, not upon the praise of 
the divine beings invoked. It is perfectly suitable to 
the context and the selection of the goddesses is well 
justified. As a response to it Athena will appear 'ex 
machina' 34 in front of Kreousa, Ion and the Chorus, to fulfil 
the prayer, clearing the confusion created by the prediction, 
which, in fact, followed their appeal. Her first lines 
show: a) the link between them and the goddess (cf. the 
pronoun ἐμαν); b) the goddess is coming from Apollo's 
precinct, where she has been asked to come (cf. μέλε Πηδθού 
δικο .... ); c) the manner of her journey (cf. πταμένα): 
οὐ δὲ πολεμίαν με διέγγετε, ἔν τε Ἀθηνας καληδίδ 
όσον εὑρεύει. ἔπωνυμος δὲ σύς Ἀδικόμμων χθονίων Ἐλλάς, 
δρόμων σπένδασιν Ἀπόλλωνος παρά, .... ὑμᾶς δὲ πέμπη 
tοὺς λόγους ὑμῖν ἀράσαι. .... ἢ ὑμῖν ἐδείξει ἄρματα ... 
These recall and verify the fulfilment of their appeal.
Thus, the appearance of Athena 'ex machina' appears to be well justified. The association of this goddess with the royal family of Athens and the city itself is repeatedly mentioned before the appeal of the Chorus to her (cf. ll. 11, 30, 211, 269 ff.). The prayer, though personal 'prima facie', concerns the city of Athens too. The song is a prayer rather than a hymn.

HELENA (164) 167-178

Introduction

Teucros has just left. Helen has been informed by him of the events after the fall of Troy: Menelaus is lost at sea and most of her relatives are dead. She desires to start a dirge and asks for musical inspiration (ll. 164-66: προφονεῖ). At l. 167 she starts an aria invoking the Sirens to come and aid her with her dirge with their consonant-ringing instruments. But it is within Persephone's competence to send them to her as fellow-mourners. She promises to her a paean for the dead in her gloomy palace. The kletic hymn, in fifteen lines, is the first strophe of the parodos, which is an αμοιβαίον between Helen and the Chorus. The first antistrophe is the parodos of the Chorus as they are entering the orchestra. The following strophic pair is a kommos. The epode is the summit of Helen's dirge. Our kletic hymn recalls the hymnodic prooemia, where the Muses are invoked to come and inspire the poet (cf. Pi. Nem. 3, Limenius, Paean Delphicus 1, Ep.h. to the Mother of the gods); cf. also the kletic

* Knoke and Haldane do not examine this kletic hymn.
hymns in Ar. Ach. 665, Lys. 1296. In Il. 2.484 the poet is unable to narrate the catalogue of the ships, unless the Muses aid him. In Eur. Tro. 511 the Chorus invoke the Muse to inspire them in their mournful song to the fall of Troy. In Hel. 1107 the aid of the nightingale is asked for by the Chorus in a similar case (εὐώδε 

... ἔμοι ᾿ Ἠνεκός, ἐπεί εἴλας πόνους ....); in IT 1089 the halcyon has a similar function. It is worth mentioning that in Aeschylus and Sophocles we do not find similar examples; in Aeschylus, however, we find a type of prooemium in two cases: Suppl. 630 (an appeal of the "come" and "listen"-type to the gods, before they sing the thanksgiving prayer); Eum. 321 (an appeal of the "listen"-type to Nyx, before they sing the ὑμνος ἔσμιος). The προφέρες of our hymn recalls in structure Pi. Ol. 2.1 f (Ἀναλύομεν ὑμνοι, 

... τίνα θεόν, τίνα ώρα, τίνα δ' ἄνδρα κελαμύσομεν; ). Helen needs not only inspiration to mourn properly, but she also needs fellow-mourners (cf. μουσήα θυμάρας ξυμοῦσα), and these are not the Muses, but the Sirens. In Greek Literature the musical character of the Sirens is always stressed: cf. Od. 12.39 ff; 158 ff, 23.326, Hes. frr. 28; 150.33, Alcman 1.96, 30, Pi. Parth. 2.13, Argonautica 1268 ff. On the other hand, according to popular belief the Sirens are associated with the dead and the lower world; they are connected with the spirits of the dead, like the Keres, Erinyes, Harpyae. In Greek Art they are represented sitting on tombs where, according to popular belief, the soul of the corpse abides. The tomb-Sirens honour the souls of the dead; they are their sorrowing companions.
In Soph. fr. 777 N² (inc. fab.) = fr. 861 § P. they are associated with the songs of death. According to Plato (Crat. 403d) their haunt is the lower world. Here, Helen invokes these Chthonian Sirens, different from those in Homer, and it is in Persephone's competence, the queen of the lower world, to send them to her. Euripides is influenced by popular belief here, and their song is the only appeal to the chthonian Sirens we have. This passage is also our only evidence for another function of the Sirens: they are the consolers of the living with their songs and instruments.

The epithets employed for the Sirens do not indicate their specific function under which they are appealed to (they have no relevance to the occasion; they are ornamental). Their function under which they are invoked here is implied by the request to come having with them their instruments as aiaovots Karcoi, S. erüvOXa, V ä, rceva, and also by the objects of the verb nE t-tE ýov6E;, a ýPuývleuvwIaO (cf. also Kannicht, ad loc.: "die 4xovat, a bövýa. mit den 167-73 angerufenen Sirenen identisch sind"). Their association with the lower world is also implied by their χένος here. They are summoned as the daughters of Chthon, and this is our only evidence for that. According to the Schol. on Od. 12.39 they are the daughters of Acheloos and Sterope or the Muse Terpsichore. Since they are the Nymphs of Music, a Muse is mentioned as their mother.
Structure

Part i: invocation of the Sirens at the beginning, with epithets, their ζέως (an expression of origin), and then their name in the vocative (see on Ion 452, p. 30). There follows the klesis in the optative and a wish-particle (εἴθε) followed by a participial clause expressing the required manner of appearing from the lower world, which stands as a prayer together with the klesis (see above, p. 23); we have the same in Soph. OT 209, Ar. Ach. 665, Eq. 581, Thesm. 1136, O. h.s. 14, 35, 36, 40.

Part ii: the prayer, which follows the epiklesis, is not addressed to the Sirens, but it is associated with Persephone. It is in the optative, third person. Persephone is not apostrophized directly, but the fulfilment of the preceding appeal depends on her, since she is the queen of the lower world. In fact, it is the same prayer as the first one, with a different phrasing. The transition to this part is achieved without a particle (asyndeton). The objects of the verb ηἐψατε apply to the Sirens. At the end of the kletic hymn we have the purpose of the epiklesis: if Persephone fulfils the preceding demand, she will receive a thanks-offering mournful song to the dead in her gloomy palace. This part is introduced by ινα: we find the same in Od. 18.203, Paean Delphicus 1.3, Ar. Pax 992; cf. also Soph. Aj. 693 (σως ... ιαφες), Ar. Lys. 1262 (ως συνεχες), Lys. 1296 (ως θυμισης), etc.: in all these instances this is a part of the prayer. In our passage it refers to Persephone, though, in fact, it is what Helen is praying for: to utter a mournful song with the aid
of the Sirens, which, at the same time, will be a λάτρεια to Persephone\(^\text{17}\) (in other cases we have a promise for thanksgiving presents: cf. Iliad 6.305, introduced by ἄρεστος, 10.284, Bacchyl. Ep. 11.95; or a promise for a lasting praise of the god: cf. Hom. Il. 4, 5, 6, 9, etc.; cf. also Xenoph. Anab. 3.2.12. This element is implied in A. Sept. 177 and Cho. 793. It does not appear to be common in kletic hymns). This song is called a παιδέα here\(^\text{18}\).

The kletic hymn lacks a Begründung (cf. also Sapph. 2, Ar. Eq. 551, Ran. 324, etc.). As the reason for the appeal we can take the προσφορά, though not directly connected with the appeal. The expressions ἐμοὶς ἄρας and ἄλλοις κακοὶς imply the reason for the appeal.
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<td>έχουσαι...</td>
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</table>
Examination of the elements and other material

The Sirens are invoked as ἀπερομένου. Epithets employed for them in our literary evidence are: ἡσσήσται (Od. 12.158), ἀδινάων (Od. 23.326), ἱλόμα (Alcman 30), σιαί (Alcman 1.98), κόφαι (Argonautica 1269). In Greek Art they are represented as birds with human, and several times female, heads. The epithet ἀπερομένου is also employed by Euripides for the Erinyes (Od. 316). We also find this epithet in Ar. Av. 1756 (δύσι θάνατο σωσόμενον ἀπερομένον). In Eur. fr. 911 N (inc. fab.) we read: κρόσειν δι' μοι πτέρυγες ἐπεὶ νυκτοφι καὶ τὰ σπείρανον πτερόντα γέβιλα .... The Schol. on Od. 12.39 speaks of their virginity and their wings. The epithets of the Sirens have no relevance to the prayer. Nevertheless, they recall the popular conception of them as represented in Art, although they are not traditional epithets of theirs. The expression μοναί γραμμαί ἡμίφωτα, which applies to the Sirens, has relevance to the occasion. In the literary evidence cited above (p. 46) no instrument is mentioned, with the exception of the Argonautica 1284 f, where two instruments are mentioned (since the Sirens are two there), the lotus and the lyre; Pi. Parth. 2.13 is an allusion to the lotus. The lotus is taken from the Egyptian cult of the dead. In Art they are represented with instruments such as the lyre, the pipes, the tympanon and the clappers. The instruments mentioned here are three: the Libyan flute or the pipes or the lyres. The disjunction ἄν .... ἄν does not compel us to take the number three as the number of the Sirens. Their γέφωσ here and association with Persephone
imply their haunt, which is the lower world. In Od. 12.45 they are νήματα εν χηροῖς; at 12.167 an island is mentioned as their haunt (νίσσον Χερυνώλιν); in Argonautica 1284 we have: ἀνὴρ σκοτεινὸς νιφόεται; in Hes. fr. 27 the name of the island is άνθεκμόεσσα. But the Sirens of our literary tradition are not the Chthonian ones. As Weicker says (op. cit., p. 8): "Seelen und Totesdämonen gehören ins Grab oder in die Unterwelt. An beiden Orten sind die Sirenen zu Hause ....". For the form of the goddess's name (δεροθάσσα) see RE 19.1, s.v. Persephone, 945 and Collard in his Commentary on Eur. Supplices 1022; this form is also employed by Sophocles in Ant. 894. The adjective δόνια is generally taken in association with μοστία. Δόνιος means "bloody" or "deadly", "murderous". In some cases it is taken metaphorically; cf. Eur. Pho. 1030 (άιστα), HF 649f (γυρας). It does not seem to me that any of its meanings applies to Helen's dirge. Her song cannot be δόνιον. In Thes. Gr. L. s.v., we read about Euripides' employment of this adjective: "modo de eo dicitur quod caedem efficit, modo de eo quod caede efficitur s. caede pollutum est". This epithet is employed of certain deities: cf. Eur. Alc. 225 (Αίδας), Med. 1260 (Ερυνός), Med. 1390 (Δίκη). In Soph. OC 1690 Αίδας is also called δόνιος. In O.h. 29.16 is said for Persephone: .... καὶ πάνα δούλειας. If the metre allowed it here, it would seem that this adjective applies to Persepho and consequently we should change it to δούλα. Although the metre in this song is in a peculiarly Euripidean style and the text has been sketchily transmitted (cf. Dale in her Commentary on
Helena, pp. 76 f), the metre does not allow such a change. Thus, we have to keep δόνα as it is, and accept it in a specific sense. Kannicht translates it as "Totenklagechor" (with Μουσεία ), Campbell as "funeral", Terzaghi as "di morte" (see their Commentaries, ad loc.), and Dale as "songs of blood". Paley comments: "she wishes she could convey to her relations in Hades (i.e. those who have died by suicide, to whom the epithet δόνα alludes) a song or dirge of the dead". He translates δόνα as "death-strains". The haunt of Persephone is called μελέαδρα δύσια . In other examples we find the noun δώματα (cf. The. 974, Bacchyl. Ep. 5.59). The adjective δόξα employed of places ("dark as night", "gloomy") applies to the sea: cf. A. Pers. 953, Eur. Med. 211, Andr. 1224. The sense of darkness is also found in The. 974: άις τ' έρεβος .... δώματα Περσέδωνας . The second part of the hymn is a peculiarity; instead of invoking Persephone directly to send the Sirens to her (as is the case with Epaphus in Pho. 676), or to dedicate the whole hymn to the Sirens, the poet divides it into two parts. Both the klesis and the prayer in the second part are in the optative. It is the nature of this kletic hymn that an imperative could not be employed, since we have no direct appeal to Persephone whom the fulfilment of the appeal for epiphany of the Sirens depends on. For this reason the klesis is reinforced by the particle δέ . The first part is built according to the 'Du-Stil'; the second according the 'Er-Stil'. There we find one invocation of the Sirens only. The epithets employed of the Sirens do not
suit the subject of the appeal directly (see above, p. 47). One of them is ὀνόμα δινόσω (περιοδέροι). The epithets stand next to each other in asyndeton. Certain of the elements which a kletic hymn may contain are here implied by certain expressions: their haunt, the reason for the invocation. Nevertheless, the traditional features are sufficient. It is the nature of the beings invoked and the purpose of the appeal which restricted the poet to compose an entirely traditional and solemn kletic hymn. The Sirens are not goddesses and they had no important cult (in Strabo 1.22, 5.247 we read of an ἔρεος of the Sirens). Since our passage is the prooemium to a dirge, we have to compare it with other kletic prooemia and not with kletic hymns. In epic poetry (including the Hom.hs.) the invocations of the Muses are very short (with the exception of Il. 2.484 and the prooemium of Hesiod's Theogonia). The Muses are invoked to sing the poem (ἐπετεῖ, ἐννετε, ομοία, ἔμνετ, etc.), or to help the poet to narrate an important part (not at the beginning of the poem). Cf. the Schol. on Il. 1.1: ἔδος τοῦτο ηὐθετικόν, ὅ πάντες μετρώ δὲιν ἐξοικεῖαντο, καὶ οἱ Μοῦσαι ὑπος τὸ θεῖόν μᾶς ἐπικουρήσου αὐτοῖς. It is only in Hes. Op. 1 f and in two Hom.hs. (19 and 33) that the Muses are invoked to come and sing. In Lyric poetry we find such invocations at the beginning of poems, which are either kletic or not; in three of the inscribed cult-hymns we find kletic prooemia (Paean Delphicus 1, Limenius, Ep.h. to the Mother of the gods). In all three examples the appeal contains a demand to the Muses, "sing", and we find certain traditional hymnodic
features: epithets, their haunt, their ἔνος, etc. In our passage, although we find some hymnodic features, we do not find a specific demand: this is implied by the expressions ἐξουσιαὶ . . . σύνοξα δάκρυα, μουσικὴ θρησκευτικὴ ἁρπάζει . Here the case is not absolutely the same as in the hymnodic prooemia; Helen does not need inspiration and aid only, but she also needs fellow-mourners, whom the queen of the lower world is competent to send to her. Our passage is closer to the kletic hymn in Ar. Ach. 665: invocation with klesis and specific attributes of the Muse, and a request phrased with a participial clause (ἐξερεύνησε . . . Ἐαδοῦσα). Another difference between our passage and the traditional prooemia is that it is separated from the rest of the poem.

Vocabulary - Style

Of the sacred vocabulary we find six words: Παρθένου, κόραι, μοίσιοτε, ἐξουσιαὶ, νέφεις, παῦλα. In vocabulary we observe the following: we find three words of which Euripides is our earliest witness: σύνοξα (also in Bacch. 160 ff, in association with an instrument too), ὑπόπυα (also in other Euripidean passages), αἰλινὸς as an adjective (also in Hel. 1164; cf. Thes. Gr. L. s.v.: νέφιμος, lacrimabilis); some epic words: νεάνιστες, ὀόσ, ἐμεθύμω, νόμος, ὀλύμπενος; one heavy compound: περιπλανόροι . The style of the song is elevated to a small extent.

Ornamentation is not rich (we find six adjectives and one metaphor: σύνοξα δάκρυα, i.e. their instruments). The common hymnal stylistic techniques are found to a small extent: we find four epithets, one participle (which is
part of the demand); the article occurs once.

To sum up, as a prooemium to a song, it sounds like a solemn appeal. In structure the parodos of the Helena is unique in Greek Tragedy, with the probable exception of the parodos of the Hypsipyle (see Bond, pp. 61 f). In some other tragedies in which the parodos is an amoibaion between the hero and the Chorus (see Kannicht, p. 59 and Bond, loc. cit.), we commonly find a dirge and the Chorus showing their sympathy with the protagonist. But it is only in the Helena where we find an appeal for divine aid with the dirge, in the form of a kletic hymn. A different type of kletic hymn is found in the monody of Electra before the actual parodos of the Chorus in Soph. El. In A. PV we have an apostrophe to certain elements of the natural world and then the Chorus appear, consisting of Nymphs, who represent one of the elements apostrophized. In our play Helen's appeal is followed by the approach of the Chorus, consisting of women, who respond antithetically to her monody, as Paley observed in his Commentary. The Sirens regarded as winged and having a musical character, were apparently identified with these birds, which sing; Euripides in two other instances makes his Chorus appeal to birds in a similar case (see above, p. 46). The answer to the question in the προωδία is the following appeal. There is a parallel in Pl. Ol. 2.6. The appeal to the Sirens appears to be suitable to the context, as Helen is struck by the news. The selection of the divine beings invoked is well justified, as has been shown above. In the sequel.
Helen utters her dirge and also received σύνορα βάρμα and μουστέα θεώματι ζωτότα by the Chorus. Thus, Persephone receives the promised mournful song. The song is a prayer rather than a hymn; it is a personal prayer uttered at the moment of a great grief.

**HELENA 1495-1511**

**Introduction**

Helen has persuaded Theoclymenos to allow her to sacrifice to her "dead" husband in the sea. After the prayer of Menelaus to Zeus and the gods for help (ll. 1441-1450) there follows the third stasimon which is a propemptic to the departing heroes, who have left the stage. It concludes with a kletic hymn to the Dioscuroi, in sixteen lines (ant. b), calling them to appear from the heavens and escort Helen back home safely, and thus to restore her reputation (cf. also ll. 1291 f).

According to Menander (pp. 395 ff) there are many kinds of propemptic speech addressed to a departing traveller. Of the items which such a speech may contain, we find two here: the mention of a sea-nymph (Γαλάνεα) and the concluding prayer (our kletic hymn), which, however, is not a prayer for every blessing on the departing person (see Menander, p. 399). This propemptic is divided into the following parts: a) apostrophe to the ship, in which a fair voyage is predicted; b) description of destination (here the Chorus turn to Helen); c) a wish of the Chorus.

* It is not examined by Knoke. Haldane examines the whole stasimon, but she does not observe that it is a propemptic.
to accompany the ship; appeal to the cranes to bring the message to Sparta; d) appeal for divine help. In Euripides we find (lyric) propemptic to departing travellers in Med. 759, cf. also. Other propemptics which have come down to us are: Od. 15.111 ff, Sapph. 5 (cf. Gr.L.P., p. 210); 17 (cf. Cairns, pp. 226 ff); 94 (cf. Gr.L.P., p. 190), The. 691 f; cf. also Ps. Erinna, Athen. 6.283d. Soph. OC 1556 and Eur. Alc. 741 are farewell songs to someone who is going to Hades. Another type of propemptic is Ar. Eq. 498. Our propemptic is uttered by the Chorus, consisting of Greek captive women, on behalf of the heroine of the play; they are expressing their sympathy with her. Although it is uttered by inferior to superior it is not an encomium of the departing person (cf. Menander, p. 395); nor is it schefliastic (cf. Cairns, p. 220); this is not an ordinary voyage; it is an escape and the end of a misfortune story. What matters in this case is a safe journey back home. The invocation of the Dioscuroi comes naturally at the end of the propemptic. First because they are Helen's brothers (cf. the noun σωτήρες), and secondly because they are the saviours of men in all emergencies and in particular on the sea. This function of the D. is also mentioned in other Euripidean passages: cf. El. 990; 1238ff; 1348; Or. 1636. According to the myth the D. saved their sister Helen on another occasion in the past, when Theseus abducted her. In Stephanus Byzantius we read about a second intervention of the D. to carry Helen away, when Paris abducted her. The appeal to restore their sister's reputation is probably an
allusion to Il. 3.236-42, where Helen speaks about their absence from Troy: either they did not follow the others, or they came to Troy but they have no heart to enter into the battle for fear of the words about Helen's shameful conduct. Appeals to the D. are made in the hour of a sea-storm (cf. Hom.h. 33.6-17, Alcaeus 34.5 ff, fr. ad. 1004 PMG). Our kletic hymn is not uttered on an occasion of this kind, but before the departure of a ship. The appeal is not to appear as saviours in distress at sea, and this specific function of the D. is nowhere explicitly mentioned in our song (with epithets or otherwise), though it is implied by certain expressions (see below). Apart from nāzēs no other epithet is employed for the D. here. Appeals to the D. which have come down to us are: Alcaeus 34 and probably fr. ad. 1027c PMG (the epithet σωτηρεῖς indicates their function as saviours, see below). It is worth mentioning that apart from our kletic hymn there is no other appeal to the D. in Greek Tragedy.

Structure

Part i: the hymn starts with the klesis, in the optative and the particle τὸρε (we also find the klesis at the beginning of a kletic hymn in Sapph. 2, Alcaeus 34, the prayer of the Elian women, Philodamus, Ar. Thesm. 1148, O.hs. 34, 45; this is the only case in which we have the particle τὸρε with the klesis). There follows the manner of their journey phrased with a participle and the expression οἱκον οἴκον (see on Ion 452, p. 31; here the journey is precisely indicated: "riding on horseback"); in this participial clause we have the area through which
the D. are believed to appear (δι' αἰθέρος .... λαμπρῶν ἀντρών ὑπ' ἀείκλαισιν : see on Ιόν 452, p. 31. Here, however, this does not imply their haunt, see below). Then we have their name, which is their second patronymic, and an epithet (in many other kletic hymns the name of the god is not at the beginning: Alcaeus 34, Soph. Ant. 1115 ff, Limenius, Aristonoos 1, O.hs. 18, 36, 56, 75; for invocations by patronymic instead by name see on Ιόν 452, p. 32; in the case of the D. their patronymic has become one of their names, see below). A relative clause comes next, referring to their haunt: cf. also Hom.h. 24, Ananius 1, Pi. Dith. 75, Soph. Ant. 1115, Ar. Nub. 595, O.hs. 40, 56, etc.; then we find a predicative epithet, which is associated with the klesis and form together a prayer: μόλοντε .... σωτύρες (cf. also Tim. Pers. 204, Soph. OT 159, O.hs. 14, 48). A second klesis follows in the imperative (in many other kletic hymns we have a second klesis: cf. Hom.h. 24, Soph. Ant. 1115, Ananius 1, Ar. Ach. 665, Ep. 581, Thesm. 1136, O.hs. 11, 27, etc. A change in the mood of the second klesis also occurs in Ar. Thesm. 1136, O.hs. 27, 67; the verb ἐπιτείματι does not appear to be common for a klesis; cf. also Hom.h. 24 and O.h. 48). This klesis is associated with a participial clause (ημιποτε ....) indicating the required manner of appearing from the heaven, and they form together a prayer; we have the same in Ar. Ach. 665, Thesm. 1136. The transition to the second klesis is achieved without a particle (cf. also Hom.h. 24; in all other examples we either have a new invocation, or the transition is achieved in various other ways). Here we
have the place which the D. have to manifest themselves in, in the accusative, and a short description of it (see on Ion 452, p. 32). The first klesis is a demand to leave their abiding place; the second shows the place they have to visit, since they are not appealed to to appear in front of the persons who utter the prayer (such is also the kletic hymn in Eur. [Rh] 224).

**Part ii:** the prayer follows the long epiklesis and it is phrased with an imperative; the prayer is short (we also have a long epiklesis and a short prayer in Sapph. 17, Anacr. 357, Paeon Erythraeus, Soph. Ant. 1115, Eur. Ion 452, and all O.h.s.). The transition to the prayer is achieved by the particle ὅ.

**Part iii:** the Begründung is not in the middle but it follows the prayer, since it is the reason for the prayer and not for the invocation: this is implied by the noun σωφρόνου which appears in Part II, and shows the link between the D. and the person they are appealed to to help (see on Ion 452, p. 33). This part is not a separate one; it is introduced by a relative pronoun referring to the noun δύσκλοκα, which appears in Part II. The actual reason for the prayer is phrased with a participle (οὐκ ἡλέεσθαι, "for she had never been to Troy"; see also on Hel. 167, p. 47); but the relative clause as a whole forms a new part of the kletic hymn: it contains in brief the unhappy story of Helen, which must now come to a happy outcome. The transition to this part is achieved without a particle, since it is not a separate part (see on Ion 452, p. 34); in some other kletic hymns we have the reason for the invocation - not for the prayer - phrased with a
relative clause: Sapph. 17, A. Sept. 140, Soph. Ant. 1115; cf. also Il. 10.278, Od. 2.262.

In Murray's edition the punctuation in the epiklesis is as follows: μόλοιτε .... λαμπρῶν ἄστρων ὑπ' ἀέρισμα | οἳ νάιετ' οὐράνιοι, σωτηρές τάς Ἐλένας, | ἑλευκὴν ἐπὶ τοῖς ὀξύμα .... The epithet σωτηρές stands in association with the first klesis here (see above, p. 23); the D. are invoked to appear through the aether; the Euripidean conception of them is the divine one (see n. 2), and this is what the poet wants precisely to express by the relative clause οἳ νάιετ' οὐράνιοι (see below). Thus, the punctuation is better changed as follows: μόλοιτε .... ὑπ' ἀέρισμα | οἳ νάιετ' οὐράνιοι, σωτηρές τάς Ἐλένας ....; after it we pass to the second request. Dale in her Commentary comments on ἀέρισμα: (it) "must with Murray's punctuation further define the horsemen's course; usually it is taken with the following relative clause "who dwell in the heavens under ....". The second is preferable".

Kannicht's text is as follows: μόλοιτε .... ἱέμενοι, .... λαμπρῶν ἄστρων ὑπ' ἀέρισμων οἳ νάιετ' οὐράνιοι, σωτηρές ....'Ελένας, .... Both Dale and Kannicht associate the haunt of the D. with the expression λαμπρῶν ἄστρων ὑπ' ἀέρισμων; οὐράνιοι in this case is not the sky (see below), but the D. appear through the aether, and this expression is associated with ἱέμενοι, after which no punctuation is required. Kannicht does not discuss the punctuation in this passage.
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Examination of the elements and other material

The D. are not invoked by their names, but by their second patronymic; this was their name in the Laconian cult, and was the name by which they were originally known. Τυνδάρις is found in Hom. h.s. 17 and 33 and it is the name commonly employed by Pindar. In our song Euripides employs this appellation presumably in order to stress their kinship with Helen, since she mentioned Tyndareus as her father (1. 17). Παιδες must be taken as a descriptive epithet and not simply as a common expression of origin. We find the same epithet in Od. 11.299 and in other Euripidean passages (El. 1292, Hel. 1680, IA 1153). The D. were always thought of as young figures; this is implied by the epithet κούρει (cf. Hom. h.s. 33.1, Alcman 7, Eur. El. 990, Hel. 137; 638), and Παιδες must be taken as an equivalent to it. Another traditional epithet of theirs is found in our passage: σωτήρες (see further Kannicht, ad loc.). It is not employed as an epithet of the D. here, but it is proleptic and is a part of the prayer (see above, p. 60); cf. also Philodamus, the refrain-prayer (ιε παιδε, ιε σωτήρ), A. Sept. 520 (σωτήρ γένοις αυ ζεύς), Cho. 2 (σωτήρ γένοι μου), Plato, Tim. 48d (ιεδον ... σωτήρα .... ἐπικαλεσάμενοι). They are invoked to appear at the sea riding on horseback. Their association with horses is old. In Thebes they were given the cult-name ξενάκωνος Διός (cf. Eur. Antiope, fr. 48.98, Kambitsis, HF 29, Pho. 606; cf. also Pl. Ol. 3.39, Pyth. 1.66). Riding on horseback they were thought of as appearing and helping men
in sea-storms and in battles. The manner of their journey from the heaven (ἴππων ὀίμον ἵπποις ἑξέλοντο) probably implies "come on a chariot drawn by horses" (see on Ion 452, p. 40); for the use of ἱππος as equivalent to ἄμμα, cf. Il. 5.328; cf. also Il. 16.148, Pi. Pyth. 2.11; in Stes. 235 Poseidon is ἱππων πρότανυ and in Pi. Isth. 1.54 he is ἄρματων ἱπποδρόμοι. Such is apparently the case with Pi. Hymni 1, fr. 30(6): χρυσέαισθε ἱππος .... ἄγον; cf. also Soph. Phil. 400, with the Commentaries of Campbell and Jebb, ad loc. In Art we have the D. with chariots (see above, n. 15). Their haunt mentioned here is the heaven: ῥά βαλερ οὐρανίων (cf. also Eur. Hipp. 59, τὰς Δίας οὐρανίαν, Suppl. 1174, ῥά τ' ἐν οὐρανῷ θειν, Pl. 482, οὐρανίδαι). Οὐρανός in Greek poetry, when associated with the gods, is Olympus, their normal haunt: cf. Il. 17.544, Pi. Ol. 14.10, Nem. 10.58; 88 (cf. in particular Il. 84; 88: the passage refers to Polydeuces), Ep.h. to the Mother of the Gods, 1. 2. Cf. also Maghs. 11.5 (to Apollo) ἐν .... ἐν οὐρανῷ θειν ....; 17.97, τὰν ἐν οὐρανῷ θειν .... In our passage this is also implied by Δίον (cf. also Bacchyl. Dith. 17(16).55, to Zeus: πρόνεμοι ἐν οὐρανῷ θειν .... ἀστραπάν). This implies the divine conception of the D. In other instances their haunt is the Peloponnes, and in particular Therapnæ, and this implies their heroic conception (cf. The. 1087, Alcman 7, Alcaeus 34, Pi. Isth. 5.33). In O.h. 38 (Κούριτων), 11. 21 ff, we read: ὄμοι <οἴκε> Δίοςκουραί .... αὐτόν, πνειαί ἄφναοι, ψυχερήθαι, άγροιδεσ, οἶναι καὶ οὐρανείν οἴκεμεν κλεῖστον ἐν ὀλύμπιοι .... Εὐφύσσει, Εὐδιοί,
The verb used in the relative clause - ναών - is a traditional verb for the god's haunt: cf. Aristonoos 1.2, Limenius, 1. 3, Soph. Ant. 1115, Ar. Ran. 324, O. hs. 38, 40, 56, etc. The D. appear as stars in their function as saviours at sea (see below). Their haunt here is not among the stars, but it is Olympus, as shown above. They are summoned to appear through the whirling stars. In the Euripidean conception of them, what is apparent is the belief in their stellar character: cf. Hel. 140.20

Here we have an allusion to this conception of the D. and not a mention of their abiding place. In Hom.h. 33.13 they appear ζωδίων πετόμενον δι' αὐτήρος αἰτίαντες (cf. 1. 1496 in our song: δι' αὐτήρος ). The D. according to popular belief, were identified with the first star which appears in the sky after a sea-storm, and this is why the element of light in their nature is often stressed. The stars were one of the D.'s symbols in later Art. Cf. also Hesych. s.v. Διόσκουροι: καὶ ἀστέρες, οἱ τοῖς ναυτικομένωι δανόμενοι. Nevertheless, our kletic hymn is not an appeal in a sea-storm; the D. are invoked to escort Helen's ship and secure proper winds to the sailors, which means a clear sky. O.h. 74 (to Leucothea) recalls the epiklesis of our kletic hymn:

μέλος ἐπαρχός ἐπώσαλνυσίν ἐν εὐσέβειαν σωτήροις... μόσαι ἐν ἄνοιξι ναυσίδρομοι ὄμοι ᾄγουσα.

Cf. also O.h. 75.6 ff: ποντοπλάνοι γὰρ ἐν ναυτὶ ναυ-μῶνος ἐναρρηθαὶ δανομένων σωτὴρ μῶνος θυντοίς ἀνα-θαίνων. The kletic
hymn is built according to the 'Du-Stil'. There is only one invocation of the D. Certain of the elements which a kletic hymn may contain, and in particular a kletic hymn to the D., are implied here by certain expressions: their attribute as horse-riders by ὑπνον οἶμον ...., their function as saviours on the sea by the epiklesis μόλοιτε .... σωτηρεῖ , ἔπειτα .... πέιμοντες : the reason for the invocation by the noun συμφώνου . The D. are not invoked by their names and though they are ὕφαντοι their divine parentage is not mentioned, as commonly in our literary evidence. We find one epithet only which has no relevance to the occasion. The Begründung is not in the middle; it is a fact, because of which divine help is asked for. Nevertheless, the traditional features are sufficient and the appeal sounds like a solemn appeal, though the beings invoked are not principal gods.

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find six words: μόλοιτε , ναίδες , ναίτε , οὑράνιον , σωτηρεῖ , πέιμοντες .
In vocabulary we observe the following: we find one word for which Euripides is our earliest witness: κυανόχρως (in Pho. 309 we have κυανόχρως); some epic words: ἀέλλα , οἴδικα , οἷμος , γλαυκός , πολυός ; one heavy compound: κυανόχροα . The style of the song is not elevated. Ornamentation is rich: we find ten adjectives, four of which are ornamental: λαμπρῶν , γλαυκόν , κυανόχροα , πολυό . We also find one metaphor: λαμπρῶν ἀστρῶν ὑπὶ ἀέλλαισιν .
The common hymnal stylistic techniques are found to a small extent: we find one epithet, two participles which imply
the function of the D. as saviours at sea (both are parts of the appeal), one relative clause. The article occurs once: τὰς Ἐλένας. Proper names for the most part do not require the article.²³ Kannicht emended it to Ἕλεω.²⁴ Euripides uses the article in kletic hymns; he also uses it with the names of gods, even in lyric: cf. Tro. 252, Bacch. 155; 375; 403, etc.; for his audience Helen was not a mortal woman. She had a cult and was worshipped as a goddess in Laconia; cf. also Hel. 1666 ff.

The whole stasimon as a propemptic to the departing travellers is perfectly suitable to the context, as is also the kletic hymn which comes at the end of the stasimon. The selection of the divine beings invoked is well justified. The song is a prayer rather than a hymn, and it is a purely poetical appeal. As a response to it the D. will appear 'ex machina' to ensure the fulfilment of the appeal.²⁵ What they say, shows: a) their link with Helen (cf. the noun ἁγγόνων); b) the safe trip of Helen's ship (cf. the demand νῆμην ...); c) their presence at sea on their horses during Helen's trip (cf. the demand ὑπὸσθον ὑμον ...). These recall and verify the fulfilment of the Chorus' appeal:²⁶ δισάν δὲ σε/ Διόσκοροι καλοῦμεν, οὐς ἐνκαὶ νοτεῖ ἔτεκτεν Ἐλένην, ἑνετερ σοι δομοῦν/ .... συγκόνως δ' ἐμὲ λέγω· ὅλεην ἱν δέντι σῷ· νωμία δ' ἐκεῖν ὀφνον· σωτίρε δ' κατεῖς σῷ· κατηγότω διηλόν· πόντου παρηπεντεύοντε νεμώσας πάτραν. Thus, the appearance of the D. 'ex machina' appears to be well justified.²⁷ The association of the D. with the
heroine of the play is especially mentioned before the appeal of the Chorus, at ll. 720 f., which recall the end of our kletic hymn.

**PHOENISSAE 676-689**

**Introduction**
After the unsuccessful attempt of Iocaste to reconcile her two sons, the battle is about to start. The Chorus, consisting of young Phoenician maidens from Tyre, the homeland of Kadmos, are struck by what is happening and they sing the first stasimon on Theban history; it is, in fact, an aulogy of Thebes, which was founded by Kadmos. This city is in danger; although the Chorus are not Greeks, they have some relations with it: cf. ll. 244 ff. Their song concludes with an invocation of Epaphus to come to this land escorting Demeter and Persephone. The kletic hymn, in fourteen lines, is the epode of the stasimon.

It is not a personal prayer. Apparently the Chorus are showing their sympathy with the city of Thebes, although they are not its citizens. The emotional situation of the Chorus is different from that of the Chorus in A. Septem, who are Theban citizens (again, they are women): their appeal for divine help to the θοὸς Ἑορτασμοῖο in the parados of the Septem has nothing in common with our appeal: it expresses horror. Our appeal expresses sympathy simply. For prayers on behalf of the θοὸς see Keyssner, p. 156.

It is natural for the Phoenician women to call on their

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* This kletic hymn is analysed by Haldane only, not by Knoke.
ancestor Epaphus, who is also Kadmos' ancestor. There is a link between them and Epaphus; he is the son of their ancestor Io (cf. τὸν προγόνον Ἰώς ποτ' ἐκγεννήσας |; there is also a link between Epaphus and Thebes (cf. συν ἐκγεννήσας κτίσαν |); finally, there is a link between them and Thebes because of all of these; thus their attitude to appeal for divine help on behalf of Thebes is well justified by the specific invocation of Epaphus. He is the son of Zeüs, he is a divine being, but he is not a god; thus the help of principal gods is here necessary; Epaphus cannot save Thebes directly; Demeter and Persephone can do it, to whom Thebes belongs (cf. I. 687). The cult of the two Thesmophoroi was of great importance at Thebes, and Demeter Θεσμοδόρος had a sanctuary on the Kadmeia. It is under their function as Thesmophoroi that they are invoked here, and this is indicated by the epithet διάνωμοι: cf. Thes.Gr.L. s.v.: duo habens nomina. The Schol. ad loc. refers to their second names Γυν. and Κόρω; but in their conjoint cult Demeter and Persephone had a second name, Θεσμοδόρω, and this is also mentioned by the Schol.: η ἡ θεσμοδόρῳ ἐστὶ ὑγιείας κροταῖα. The two Thesmophoroi were interested in political order and the law-abiding life, as well as in family life; all these are at risk in Thebes owing to the usurpation of Eteocles. Demeter is the goddess of agriculture, of the Thesmophoria and the Eleusinia, and consequently the goddess of prosperity. She offers all blessings in life (cf. O.h. 40.18 ff); thus she is especially concerned with peace (cf. O.h. 40.4). Her functions are indicated here by the epithets ἡπαρμούν
The best illustration of what the goddess Ge can offer to a city and its people is Hom. h. 30. In the preceding part of the stasimon Thebes is described as an exceedingly fertile land and prosperity should be the natural consequence of this. The Schol. comments on 1. 683: "ιερὰν δὲ Δυμιτρος τῶν θάλαν εἶπεν ὅ ἐνδο διὰ τὸ εὐχαριστήριον ὅ ἐπιθύμησα τὰ ἐκ τοῦ θεοῦ καὶ οἱ σπαρτιώται ἐκ τῶν ρύμων οὕτως ἐποίησαν τὰς τεῦχας ταὐτὰς συνεκτικόν τῶν πόλεων. τὰ ἔαν εἶλεν τὰς αὐλοκοθένες ἐκ τῶν ἔνοπλον, οἱ καρποί...". The epithet θυρὸς applies to the worship of the two goddesses (the Eleusinia and the Thesmophoria), to which torches were a general accompaniment (on this cf. Hom. h. 2.48; 61 and Ar. Thesm. 1151). The Schol. ad loc. comments: "ἐνὶ πλατείᾳ ὁ συνάδεψαν ὁ στρατηγός τῶν πολεμίων ἐπισημάτως δια τοῦ πολεοῦ ἐπισημάτως τοῦ ἄνωτες. τοῦ ἐπισημάτως". The two Thesmophoroi had no martial character, and Haldane wrongly accepts a warlike aspect of Demeter at Thebes (on this see A.-H.-S. on Hom. h. 2.4). It is worth mentioning that in the parodos of A. Septem these two goddesses are not included in the list of the gods invoked to protect Thebes against the enemy. In our passage the appeal is different: Iocaste has failed to reconcile her sons. At 11. 586 f. the Chorus pray to gods; at 11. 497 f. the Chorus do not blame Polyneices for what he is doing; cf. also 11. 256 ff. There is also a link between the Chorus and Argos (cf. 1. 291), which is the homeland of Io. On the contrary the Chorus blame Eteocles; his deeds are an offence to justice (cf. 11. 526 f). The Phoenician women are concerned with
the prosperous city of Thebes itself, which was founded by their ancestor. The two Thesmophoroi can ensure prosperous days to this city, and thus they must help it at this critical moment. But how? Their demand does not tell us. The ἐνεπόφοι θεοί of the Eleusinia and the Thesmophoria are concerned with prosperity and blessings only. Prosperity and fertility are inseparably linked with peace and justice: cf. Hes. Op. 225 ff, Hymnus Curetum, 11. 37 ff. For the association of Homonoia with Eirene and Demeter, see ML 3.2, pp. 2075, 2078.

What attracts our attention in this stasimon is the repeated reference to the land of Thebes:— 1. 638, τὸν τοῦ Ἰατῆς , 1. 645: ἡλια ...., 1. 649: ἔνα ...., 1. 681: τὸν τοῦ Ἰατῆς , 1. 688: τὸν τοῦ Ἰατῆς . This shows how much they are interested in the city itself. It is worth mentioning that, though the Chorus refer to Dionysus, who was born in this city (cf. 11. 649 ff), their concluding appeal is not for him, but for the two Thesmophoroi. What matters for them is not how the enemy will be expelled, but how Thebes will continue to be a prosperous city. The epithets of the two goddesses indicate their principal character as Thesmophoroi, and in the case of Demeter her principal functions (see above): ἐνεπόφοι , ἐνεπόφοι θεοΐ . Thus they suit the subject of the prayer, which is an appeal on behalf of a city whose prosperity is at risk. The Phoenician women hesitate to address the two goddesses directly, because they are not Greeks, and thus they address their ancestor Epaphus (as in Ion 452 the Chorus hesitate to address Apollo, for
different reasons, and thus they address "their" Athena). Epaphus is not invoked under a specific function (he does not have one). He is simply invoked because of his link with the city and the Chorus. Thus no epithet is employed for him to show his attributes or functions. Such is the case with another appeal to Epaphus in Greek Tragedy (A. Suppl. 40); he is invoked to help the Chorus themselves, because of his link with them. These two examples are the only appeals to Epaphus which have come down to us. In both examples the reason for the invocation of Epaphus is indicated by the expression of origin on his mother's side. Conjoint appeals to Demeter and Persephone which have come down to us among our evidence are a few only: Hom. h. 2.490 ff (for blessings), Carm. Conv. 885 (a thanksgiving prayer for gathering in the fruits of the earth with a specific demand to protect the city), Ar. Thesm. 282 ff (he prays for blessings and wealth for his "children"); 1148 (an invitation to join the Thesmophoriazusae). Our kletic hymn is the only prayer to the two Thesmophoroi in Greek Tragedy.

Structure

Part i: invocation of Epaphus at the beginning with the pronoun ἐἷθ (see on Ion 452, p. 30), his ἑνος on his mother's side with an expression of origin (see on Hel. 167, p. 48), then his name in the accusative (see on Ion 452, p. 30), followed by the mention of his ἑνος on his father's side, with another expression of origin and the exclamation ὡ (we also find the god's ἑνος on both sides in Alcaeus 34, Soph. Ant. 1115, Aristonoos 1, O. hs.
29, 30, 43, 70, 76, etc.). There follows a verb of
summoning in the aorist and the exclamation (see
further above, p. 7, n. 35). Then we have the klesis
in anadiplosis (we have the same in A. Sept. 106; 109; cf.
also Ar. Nub. 263 and Thesm. 1148 with different verbs). In
some other kletic hymns we have anadiplosis of the name of
the god, or of other elements: cf. the prayer of the
Elian women: Δίος ταυρεί, Δίος ταυρεί, Soph. Aii. 694f;
υς ως Παν, Παν, ος Παν Παν, Ar. Ran. 324: Παντίς θέ

Παν . The form báine is not found in any other of the
extant kletic hymns; we have the form báive in O.hs. 6, 11,
35, etc., Limenius. The place he is summoned to visit
appears with the klesis, in the accusative (see on Ion 452,
p. 31).

Part ii: the Begründung is in the middle, after
the epiklesis (here it is the reason for the invocation;
we have the same in Alcaeus 34, Soph. Ant. 1115, OT 159).
It is introduced by the pronoun σοί with no other trans-
itions (transition to the Begründung without a particle
also occurs in Alcaeus 34, Ar. Eq. 551, Thesm. 1136). The
reason for the invocation is sometimes introduced by the
11, 14, 27, 40, 68, 72, etc.; cf. further Norden, pp.
157 f. The Begründung is the reason for the invocation of
Epaphus (the link between him and Thebes); then we have the
link between the two goddesses and Thebes (the link between
the Chorus and Epaphus is implied by the noun προμάτωρος
which appears in Part i: see on Ion 452, p. 33).
Part iii: the prayer is at the end (we have the same in Sapph. 1, 2, Anacr. 357, Paean Erythraeus, Aristonoos 1, and all Orphic hymns. The prayer is short (see on Hel. 495 p. 61) and the transition to it is achieved without a particle (see on Hel. 167, p. 48). The kletic hymn concludes with a propitiatory "sententia", which recalls the ἐνάσας ἔφ motive (cf. Keyssner, pp. 85 f, Beckmann, p. 38). This is not simply a reason for the invocation (as for instance is The. 11 ff: σοὶ μὲν τούτῳ ἴδαι συμφόν), because it does not refer to the particular gods appealed to, but to gods' "potentia" in general. This is uncommon in kletic hymns.
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Examination of the elements and other material

The two epithets employed for Epaphus here come from the expressions used to describe his origin: ἐκφυων, γενεάλον (cf. also Il. 5.813, Od. 11.236, Hom.h. 3.136, Soph. Ant. 1115, O.hs. 32.1, 57.3, fr. ad. 1016 PMG). In A. Suppl. 41-43 the corresponding expressions are: Διόν πορτίν, ἣν προθών ὄσσος. There we also have the epithet ὁπερφύων which implies his haunt (Egypt); in A. PV 851 he is called Καλλινός. His mother Io is called προμάτωρ: cf. also A. Sept. 140 (Ἄρτε γένους προμάτωρ which implies their link with Kypris). In A. Suppl. 40 Io is called προθών ὄσσος and at l. 533 she is προθών γυναῖκος. For the expression ἐκάλεσα δερφάρμ ὄσσον cf. Oh. 7.2: εὐερεῖος κυκλίσκων, Oh. 55.28: κατώ ἄφυνοι λόχων. For the expression ἐκάλεσα .... λυταῖς cf. A. Sept. 143 (λυταῖς σε < > θεοκλίτοις ἀντωπᾶσαι πελαζήμεσθα).

Contrary to what we have with Epaphus, we find many epithets of the two goddesses, though they are not apostrophized directly. The appeal is, in fact, for them; the Chorus honour them and stress their functions. The epithet διόνυσον 13 is not employed anywhere else for the two goddesses. For the epithet ὑδα, which is used here three times, see on Ion 452, p. 36. Demeter, in particular, is also called ὑδα in Hom.h. 2.1; 292, Oh.h. 29.2, 40.1, 41.1. The epithet άλκος is common for gods; for Demeter it appears in our passage and in Ar. Thesm. 286 only.

Πάντων ἀνάσσα γέναι το πάντας
Persephone is not invoked under her function as the queen of the lower world. According to Schol. Gr. Cant., the epithet applies to Demeter. The epithet ἀνασσα is employed for Demeter in Il. 14.326, Hom. h. 2.75; 492, Ar. Ran. 387; it is only here, however, that she is called πάνων ἀνασσα. Demeter is also identified with Ge in Eur. Bacch. 275; Orphic fr. 165, Papyrus Derveni. Demeter and Ge have the same attributes (cf. Hom. h. 30, O.h. 26, 40). As Kleinknecht remarks (p. 56, n. 1) τρώβω is a term in the language of mysteries; cf. Orphic frs 107, 98-99, O.h. 26.2, 27.1, 40.7, 76.4, Ar. Ran. 886. For the epithet τροβός, cf. O.h. 40.7 (Ερέχτερα θυντήν ), O.h. 26.2 (παράδει.), O.h. 40.2 (κοινοτρόβε), cf. further L. Sept. 16 (μέν τε μυτέρα, διαλήπτω τρομώ ), Cho. 66 (ροδός τροβός ), Isocr. 4.25 (τροβόν καὶ παράδει καὶ μυτέρα ), Plato, Tim. 40b (μέν εἰ τροβόν μέν μυτέραν ). What is common in invocations of Demeter and Ge is the employment of πάσι: cf. O.h. 40.7 (Ερέχτερα .... προπάνων ), O.h. 26.2 (παράδει.), Hom. h. 30.1 and O.h. 40.1 (παράδει), O.h. 40.3 (παρασδετέρα), Orphic fr. 165 (Γυ μύτηρ πάνων). Here we have πάνων ἀνασσα, πάνων .... τροβός. No individual epithet is employed for Persephone here. In the Thesmophoria she had a secondary rôle. When she is mentioned together with her mother, epithets are commonly employed for Demeter only: cf. Archil. 322, Ar. Thesm. 286; or, for Demeter mainly: Hom. h. 2.490 ff. The epithet παράδει is also employed for them in Ep. 821.5 (Kaibel); for Demeter only in Eur. Suppl. 260 and Ep. 153.11 (Kaibel). In O.h. 40.11 Demeter
is called ἐλπιδοφότεσσα; cf. also Hom.h. 2.48; 61: ἀλό-
μένας ἰδέας μετὰ κριφών ἔκουσα. It does not appear to be a
standing epithet of theirs (as Haldane wrongly remarks);
in Mag.h. 4.26 Helios is called πυρθάρος. For the form of
Persephone's name employed here see on Hel. 167. We also
find this form in A. Cho. 490, which Wilamowitz changed to
φερεθάσσας. The "sententia" νάων δ' ἐνημερὶ θεοὶ
recalls Od. 10.306: ἔσολ δὲ τὸ νάων δύνανται . The
prayer in Murray's edition is phrased with two imperatives:
πέμτεν, ἀμοντε. The meaning of the appeal to Epaphus is
this: escort the two goddesses and by this help the city
of your descendant; if they be present, the city will be
saved. According to Paley, who suggests the infinitive
ἀμονει here, the meaning is: send them to assist this
land. ἀμονει τάσσε ταῦτα corresponds to the preceding epi-
klesis: λαβε τάσσε ζiliated, and Paley is obviously wrong in
his interpretation. The Chorus describe their appeal as
barbaric although it is in Greek. At 1. 301 Iocaste says:
ὅνυσσαν βοῶν καλοῦσ'. Here we should imagine that the
music which is accompanying the song had an exotic character.15
Ἀναίσ refers to the appeal itself and βαῶ to the music;
the noun βαῶ is employed for the sound of musical
instruments in several instances: Il. 18.495, Pi. 01.
3.8, Pyth. 10.39. In A. Pers. 628ff we have an oriental
prayer and lament; there we find the expression ἁρβαρὰ
σαύων (cf. ἁρβαρὸς Ἀναίς ), a foreign word (ἥλιος),
repetition of the klesis, the epic verb ἄασκε (cf. ἁᾶσε ),
and some exclamations (ἄε, ο, αι : cf. ἀαι). Our
kletic hymn, though addressed to Epaphus, refers mainly to
the two goddesses. Some of their epithets come from the
common religious stock (Θεά, θέλα, ἀνασσα; πάντων
(ἀνασσα) and θέλα, however, do not appear to be common
for Demeter); διώμυμοι is unique and πάντων τροφός,
πυρόφοροι are rare; ἀνασσα simply is a standing epithet
of Demeter. Διώμυμοι and πυρόφοροι indicate their conjoint
worship and their function under which they were worshipped.
Θεά and θέλα do not indicate anything specific and thus
they are ornamental. πάντων ἀνασσα, πάντων τροφός
indicate the principal functions of Demeter. None of them
is a cult-title. Except for the ornamental epithets, the
remaining are selected to suit the subject of the prayer,
as shown above. Three epithets are ἐνόματα διηλα (ἐκφόνον,
διώμυμοι, πυρόφορος). Διώμυμοι is a hapax legomenon
in classical Greek. The epithets employed for Epaphus (the
expressions of his origin) stand next to each other in
asynodeton. With the epithets of the two goddesses we have
the asyndeton once (Θεά, πάντων ἀνασσα) and then the
conjunction δέ (πάντων δέ . . . .). The kletic hymn is
built according to the 'Du-Stil'. There we find one
invocation only. Certain of the elements which a kletic
hymn may contain are missing here (epithets of the divine
being invoked, his haunt, the reason for the prayer). The
haunt of the two goddesses is implied by the verb κύρσαντο; \nthis implies the city of Thebes. The place they have to
visit is described in the preceding part of the stasimon
(see on Ion 452, p. 32 ).\n16 The structure of the kletic
hymn is peculiar: Epaphus is invoked to come to Thebes;
in the Begründung we have the link between this city and
the two goddesses; then Epaphus is appealed to to escort these two goddesses. The traditional features in phrasing and structure are sufficient, and thus the appeal sounds like a solemn one, though mainly addressed to a being who is not a god.

**Vocabulary - Style**

Of the sacred vocabulary we find eleven words: 

- έκθνον, ἐκτίθνον, ἐκάλεσα, λιταίς, βαλι, ἔτιν, 
- βία, βίκ, πάνων, ἄνασσα, πρόβας, πέμπτ, θεός.

In the vocabulary we observe the following: we find one word for which Euripides is our earliest witness: διόνυσος; a few epic words: έκθνον, λιταί, βοή; one heavy compound: πυρόφορος. The style is not elevated.

Ornamentation is poor (we find three adjectives only).

The common hymnal stylistic techniques are found to a limited extent; the article occurs once; twice we have anadiplosis ¹⁷ (βαλι βαλι, πάνων πάνων); we also find two exclamations.

In this hymn we find some short phrases in rapid succession, and this creates a fictitious urgency: ¹⁸ ἐγρήγορος βοή, ἐγρήγορος λιταίς | βαλι βαλι | πέμπτ πυρόφορος θεός, 

To sum up, the short kletic hymn sounds like a solemn prayer, mainly because of its sacred vocabulary and the accumulation of epithets of the two goddesses. It is perfectly suitable to the context. It is a prayer rather than a hymn. The selection of the divine being invoked is well justified, as well as the selection of the goddesses.
who are to save Thebes. This appeal comes naturally at the end of the stasimon which praises Thebes. 19 In the sequel the appeal will be answered: Thebes will be saved, though both the brothers will be killed; Kreon will undertake the administration. The appeal is uttered before the battle starts. It is not a personal prayer. The association of the divine being invoked with Thebes has already been mentioned in the parodos (11. 244 ff) and it is implied in the preceding part of the stasimon. The relation of the two goddesses with the city is implied by the preceding part (see above, p. 71 ).

BACCHAE (519) 550-575

Introduction.

The ΣΩΣ has been caught and led to his jail. At this moment the Chorus sing the second stasimon (1. 519), which culminates in a kletic hymn to Dionysus, in twenty-six lines (550-575), in which the god is summoned to come and stop the hostile Pentheus from chasing the god's worshippers. The preceding part of the appeal is in the most part a narrative (cf. also Pho. 676), but here this narrative is directly associated with the appeal. 1 In Thebes, the god's birthplace, his worship is rejected by the king, whose earthborn origin is contrasted to the divine one of Dionysus. The epiklesis starts with a question to the god: 2 "do you see what is happening here?". In the epode the Chorus mention a number of places associated with the god and his worship, and conclude with

Both Knoke and Haldane analyse this stasimon.
a beatitude of Pieria for receiving the Bacchic rites. This is in contrast to the first part, where we have Thebes' hostile attitude towards the god's worship. The appeal is uttered by the Chorus, the carriers of the god's word, on behalf of themselves and their leader; their life is in danger, but not only that: the worship of the god invoked is rejected, and thus the appeal concerns him too. The appeal sounds natural at this point. The god is not invoked under a specific function (apart from ἀλήθη, no other epithet is employed for him); he is invoked because of his link with the appealing persons (ἐν τῇ ἐγχορήγησιν, ἔν τῇ θεωρίᾳ τοῦ βραχίονος), and because the matter concerns him as well. He is invoked to come to his birthplace to defend his worship and his worshippers. We know about the punishment of Lycurgus who rejected Dionysus' rites (cf. Ι. 6.130 ff); in Η. 7 we have the punishment of the Tyrrhenians by Dionysus himself. We find some more appeals to Dionysus in this play, because of his role in it, and all of them have a specific dramatic function. These are the only appeals to Dionysus in Euripides. (In Aeschylus we do not find any appeal to Dionysus; in Sophocles we find three appeals: Α. 147; 1115, OT 209). In two other kletic hymns in Greek Tragedy (Α. 109 ff and Soph. Ελ. 110) the preceding part functions as the background of the appeal: we have an exposition of the situation, as we have it here, though in a different structure. In all three of these cases the preceding part functions as the reason for the following appeal.
Structure

Part i: The Begründung is first. The preceding part of the appeal cannot be separated from it (as is the case with Pho. 676, where the preceding part is not dramatically connected with the appeal). The question with which the appeal opens (ἐσοφαίς τᾶς), refers to this part, and thus it is the reason for the following prayer; it is worth noting that in this part we find a normal feature, the particle ἡρ (cf. 1. 521). This Begründung, however, has no parallels in structure: instead of stating the reason for their appeal in a simple way (as is the case with the examples mentioned in discussing Ion 452, p. 34, and those mentioned above, p. 83), here we have an apostrophe to Dirke, a short narrative, a second apostrophe to Dirke, and then the deeds of Pentheus, where we have a picture of his personality. In this part we also have the reason for the invocation implied by the expressions ἡρ .... τὸν τοῦ θρώμου, τὸν ἐμὸν ....; διαςώματα: this implies the link between the appealing persons and the god.

Part ii: The invocation. It is introduced by a question to the god, where the invocation is inserted, which consists of his ἰένος and name simply. This is the only example among our evidence of kletic hymns which starts with such a question addressed to the god. In this question we also have a reason for the invocation implied by the expression σοῦς προσήνες, and also a reason for the prayer implied by the expression ἐν ἀμφίπλανω ἀνάγκας. The klesis follows the invocation (we have the same in A. Sept. 109, Philodamus, O.hs. 11, 27, 29, etc.).
klesis is in the imperative and is followed by a participle expressing the required manner of appearing on earth, which together with the klesis stand as a prayer (see on Hel. 167, p. 48). An epithet is inserted here (epithets are also found with the klesis in Ar. Eq. 551, Thesm. 1136, Lys. 1262, O. HS. 11, 27, 29; cf. in particular Soph. Ant. 1115; ἐποδάμνοι, ἕλκαί), and a mention of the place he is to appear from (see on Ion 452, p. 31 and Dodds, ad loc.).

Part iii: the prayer. It is very short and it is in the imperative. The transition to it is achieved by the particle ἦ. The appeal does not come to an end yet.

In the epode a number of places associated with the god is mentioned and described, but he is not invoked to appear from one of them (as for instance in Ar. Nub. 269, Ananius 1, O.H. 55, etc.); cf. also Menander, pp. 334 f; in Soph. Ant. 1115 we also have a mention of places associated with the god. The structure of this part is different from the normal one for the places which are associated with the god (e.g. Soph. Ant. 1115). The function of this part here has been discussed above, p. 83 6. The prayer has been completed before this part starts. We can possibly take it as Ausfeld's "pars epica", in which "multa ac varia continentur" in praise of the god. Here we find a new invocation of the god. For the μακαρίσμος motif found in hymns, see Norden, p. 100, n. 1 and Snell, Hermes 66 (1931), p. 75, n. 4; cf. also Keyssner, pp. 142 ff. Here we find the traditional opening formula μακαρ.
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(δμ...τάν τοῦ Βρόμιου) (σοῦς προσήτας) (ἐν ἀμφλατι σὺν ἀνάμας)
Examination of the elements and other material

Questions to gods of the type "do you see" occur in some more instances in Euripides only (in lyric): Med. 161, Hipp. 1363, Tro. 1290. The verb ἔσορξε is not employed in any other apostrophe to gods (see Ziegler, pp. 67 f). In Sophocles it is twice employed of angry gods (not in apostrophes): OC 1370; 1536. For the expression τωάςσων ὑπόσου , which indicates the typical movement in Bacchic rites, cf. l. 80 with Dodds ad loc. In O.h. 52.4 D. is called ὑποσώλακτα. The participle τωάςσων also occurs in Ar. Ran. 324, in a different context; cf. also Mag.h. 13.4 and Soph. Trach. 512 (of Hercules). J. Roux takes this participle as a vocative, as an epithet of D.: "D. est imaginé "en gloire", dansant sa danse dionysiaque dans le séjour des dieux ....". Euripides, however, does not employ this hymnal feature in the kletic hymns (i.e. participles which show attributes of the gods); on the other hand he employs participles as a part of the demand. Such must be the case with this participle too (see above, p. 85 ). In the prayer of the Elian women we also find a participle with the demand:τῶι βοῶι ποδὶ δωῇν . The god is invoked to appear in the typical movement of his rites (cf. l. 80), with his χρυσῆνα ὑπὸσου , as if it were a weapon of vengeance. A similar case is the appeal to Poseidon in A. Sept. 134: ἔσορξεται μακάω. In O.h. 52.11 D. is called χρυσήγειας 8 and in fr.ad. 109b P.M.G. δόρατοδόρος. Cf. also Ael. Ar. Or. 41.8-11: .... ναβδύκες τε ἀντὶ δόρατος καὶ νεφρὶς ἀντὶ ἑπτοῦς αὐτῷ ποιοηθένα καὶ κύλι διὶ αὐτῆι ἀστείος κακῷς, ὥς το αὐτὸ ποιῆν τῶι Διονύσῳ μάκαται τε
καὶ πάνω καὶ οὐ πολύ τούμμενό τοῦ τε ἀρτένος καὶ τῶν ἐνικικῶν. Ἰνδόν πέτας καὶ Τυρρηνοίς λέγουσιν ὡς καταστρέφειν... Βάκται δὲ ἄνθριπποι αὐτῷ προϊσσαί καὶ τοιούτων, τὰ τε σκοτείς ἀκολουθεῖ ἐν ἀρτένως ὑμνοῖς... 9; cf. also A.-H.-S, p. 377 (in the choregic monument of Lysicrates some of the Tyrrenians are punished by the Satyrs, being beaten with the thyrsus). The meaning of this participial clause is double: appearing as the god of the Bacchic rites τυγίασαν τίς ὑφρόν, he will punish Pentheus (the demand does not tell us how), and thus these rites will be established in Thebes. Cf. also Dodds on 1. 113. Dodds commenting on the expression κατ' Ὁλυμπον says: But "down from Olympus" is surely the sense required. We must write κατ' Ὁλυμπον (Kirchhoff). I agree with this emendation which is what the context requires here (according to what has been said above about the participle τυγίασαν ); Dodds, however, does not say anything about the function of the participle here (he translates it, however, "shaking..."). In the sequel we read: πουάν’, ὡς ήσυχα, Βακχόν διαπώλησεν ἔσθεμα Πενθέως (11. 605 f); and later Pentheus will disguise himself as a Maenad holding the ὑφρος (1. 835), to march to his punishment. In O.h. 45.4 we have ἔναζωμεν κατ' Ὁλυμπον, but here we have a function of the god, not a demand. The ὑφρος is called χρυσώμα. On this see Dodds, ad loc. Dionysus is χρυσόμιτρας in Soph. OT 209, Apollo is χρυσότοξος in Isyllus, 1. 48, χρυσολύτρος in O.h. 34.3, Poseidon is χρυσόπτεραινος in Ar. Eqi. 559, etc. In Pi. Pyth. 3.9 the τόξα of Artemis are χρύσα, in Soph. OT 203 Apollo's τόξα are χρυσόστροφα, in Hom.h. 27.5 Artemis' τόξα are παρχύσα,
in fr. ad. 929c PMG Poseidon's τριώμα is χρυσόδοου.

The epithet ὁμήρο is also employed for D. in Philodamus, 1.1 (ὁμήρο), Hom.h. 1.5, Anacr. 357, Soph. Ant. 1115, O.h.s. 30.2, 54.8. The god is invoked to come from Olympus, the normal haunt of the gods, to stress his divine character which is in dispute at Thebes (cf. also Winnington-Ingram, op. cit., p. 81). The places mentioned in the epode are Nyssa, Delphi, Olympus, Pieria and Thrace (on this see Dodds, ad loc.). Nyssa is also mentioned in Hom.hs. 1 and 26, O.h.s. 46; 52, Soph. Ant. 1115; Delphi, in Philodamus, Soph. Ant. 1115, Ar. Nub. 595; Olympus, on O.h. 45, Philodamus; Pieria, in Philodamus. In the epode we find some of Dionysus' attributes (which are missing in the invocation); they are implied by certain expressions: θυροσφόρος Διάσος (cf. O.h.s. 50.8, ὤροσφόρος, 52.8, κακεύων, Ion Lyr. 26 West, θυροσφόρος); κυριεύων (cf. the prooemium to the Orphic hymns, 1.9, κυριεύω, O.h.s. 46.4, κυριεύων μήματα πάλλει; 52.7, δένει κύμων, Ar. Thesm. 985, κυριεύω τεραμένων, ἀλαχορέων, Ran. 324, κυριεύων, Ep.h. to all the gods, 1.3, βρόμων κυριεύων, fr.ad. 992 PMG, φιλοχορέω); for κυριεύων Κυριεύων etc. cf. O.h.s. 46.4, ὅς πο' ὁμήρος Кυριεύων, ...; 52.10, οὐρεσθείται, Bacchyl. Dith. 19(18).49, ὀροφακχαί Δίῳς θεοῦ. For ἐλεύσομένας Μανάδας cf. O.h. 47.2, ὃς ἐλεύσομένας; cf. also Pi. 01. 4.2 (τεϊλ ἐφ' ἑκατογωδ' ἐλεύσομένας ...), O.h. 24.7 (ἐλεύσομένας περὶ κύμα). For the expression πολυβενέρεως Ὀλυμπίου θαλάμαις cf. Paean Delphicus 1.1 Ἐλευθερίων λατρεύοντο and Mag.h. 12.10 Παρνασσοῦ κυριακοῖς πολυβενέρεως. For ἐνθά ποτ' Ὀρφεὺς κυριακείων ... cf.
Menander p. 443 (τοῖς Συμβιακοῖς): ἡμεῖς ὅρθρος ... 

see also below, on Aig. (569) 570, p. 258. For Μανάδας 

previous cf. also Soph. Ant. 1150f (όσος άλα ηπείρωσις ... 

αύτός μανώνει ...), OT 212 (Μανάδων διαθέσολον), Ar. 

Lys. 1279 (οὗ μετὰ μανάδου). The epithets ἀνα and παί come 

from the common religious stock; they do not indicate any 

attribute of the god; no more do they suit the subject of the prayer. 10 The main kletic hymn is built according to 

the 'Du-Stil'. It lacks an accumulation of epithets, 

though D. is πολύνωμος 'par excellence'. The reason for 

the invocation is implied and so is the reason for the 

prayer. The main appeal is short and it is surrounded by 

the exposition of the situation and its counterpart, the 

mention of the god's cult-centres; such places appear in 

the invocations. Though the main appeal is short, this 

stasimon as a whole sounds like a solemn prayer with many 

traditional features, though not a normal structure.

Vocabulary - Style

In the whole stasimon we find seventeen words of 
the sacred vocabulary: ἀγατέρ, πόται, ἥλιαντοι, τεκόν, 

τούτο, διαφραγμένε, βαθι, μάκαρι, έξωτος, ἡτοίμ, 

παί, μέλε, ἀνα, νύφης, μάκαρ, χορέουσα. In the vocabulary 
we observe the following: we find ten words of which 
Euripides is our earliest witness: ἐπαρθήνος, ἀποκριτός, 
(also at 1. 12), ἀκρωνήσ (also in HF 990), ἰερός, 

νύφης (also in other Euripidean passages), ἰεροτρόφως 
(also in other Euripidean passages), ἰεροσοφόρως, ἀκρωτίς, 

δάκτυλο (also in other Euripidean
passages), ἀθανόμος; πολυθέντερος is a new form: cf. the epic πολυθέντερος; ὠκυρός is a new form too: cf. the epic ὠκυρός. The form χρυση is a hapax leg.; cf. Ar. Thesm. 324 and ad. eleg. 28.4 West: χρυσή. It is derived from χρυσωθή.11 The verb ληπαίνων is employed for a river here and in Eur. Hec. 454 only. We also find many epic words: ναβάμι, κιδάριζω, δένδρον, εὔπτομος, νηδός, ἀναίνομαι, δίνυ, ἓρωτος, etc.; many heavy compounds: σεβασμόρος, θυροτρόπος, θυροπορέας, πολυθέντερους, ὠκυρόων, ὀμβοδώταν, χρυσή. The style of the song is elevated. Ornamentation is rich: we find twenty adjectives (one of which is ornamental, ὠκυρόν), three metaphors (ἐφηνοῦσα, ἔφλαντα, πολυθέντερων ναβάμις). The common hymnal stylistic techniques are found to a limited extent in the main appeal: we find three participles (two of them imply attributes of his: ναβάσων, κιδάριζων, and διάβας), two epithets, three exclamations; the article occurs twelve times (no article, though, occurs in the main appeal); this is not a traditional feature (see above, p.8).

To sum up, the stasimon is a purely literary appeal; it is also a purely dramatic appeal. The main kletic hymn (550-575) sounds like a solemn prayer, though the appeal itself (550-555) lacks many of the traditional features. The prayer is perfectly suitable to the context. It is a personal prayer on behalf of the Chorus and the god himself. In this stasimon we also find praise of the god to a great extent. In the sequel the Chorus will hear the god's voice and will experience the fulfilment of their appeal.
HERCULES FURENS 781-797*

Introduction
Lycus is dead and Hercules has returned to his throne. The Chorus, consisting of aged men of Thebes, friends of Hercules and his family, rejoice at his victory and desire to dance (cf. ll. 761 f). Then they speak of the dances which will take place at Thebes now (ll. 763 ff). At ll. 781 ff of the third stasimon they call on Thebes to rejoice, and then (ll. 785 ff) the local Nymphs, the daughters of Asopus, and the neighbouring areas are invited to come and join them in their song for Hercules' victory. What follows in the last antistrophe is in praise of Hercules: they speak of his divine origin and his victory over his enemy. By the invocation of the neighbouring areas the local deities, Apollo and the Muses, are invoked to come. Instead of invoking them directly, they invoke their place of abode; on this see Langholf, p. 56 with Eur. Ion 492. In Eur. Aic. 569 the house is identified with its master (see Chapter V); in Soph. El. 110 we have a conjoint invocation with klesis of the ὅμερος ἀρχων Ἐρινής, Hermes, Ara and the Erinyes. The preceding strophic pair is again a song of rejoicing and an exposition of the situation, which functions as the background of the appeal in the following strophe (cf. also Bacch. (519) 550). Our song is not of the same type as those discussed in Hel. 167, p. 45; here, we have it in

* Knoke does not analyse this kletic hymn; Haldane analyses the passage from ll. 763-814, as a song of rejoicing. Though the HF was composed before the plays from which songs have been examined so far in this chapter, this passage is discussed after them, because it is less traditional than them.
the middle of a song, not at the beginning; it is not a typical appeal for inspiration, since they have already sung the most part of their song of rejoicing, and what follows is the concluding part of it, though it is the summit of their song. Here the appeal is to join them in the celebration. The Nymphs are invoked to come as ἄνδρησι (though such expressions are found in appeals to the Muses for inspiration: cf. Ep.h. to the Mother of the Gods, l. 3 καὶ μοι ἄνδρησι), and the neighbouring deities are simply invoked to come εὐπρέπων ἵππων. This appeal, in thirteen lines, is not a prayer for a particular service, nor has it a personal character. It simply celebrates the victory of Heracles. A similar case, though different in content, is Soph. Aj. 693, in which Pan is invoked to join them in their dance of rejoicing, and also Apollo. Among our evidence this is the only conjoint appeal to the Nymphs, Apollo and the Muses. In fact, the whole song is an invitation ἀνὰ the city itself and the neighbouring areas, through various representatives, to participate in the rejoicing. It is worth noticing that the Theban deities are not invoked. Apollo and the Muses are also invoked because they are associated with dance and music (cf. Hom.hs. 3.182 ff, 25, Pi. Pyth. 5.65, fr. ad. 941 PMG, etc.). Nevertheless, no epithet is employed for them; this is also due to the nature of the second invocation, where, though, we find an epithet of a different character: ἀνδρησω. Appeals to gods to rejoice with mortals at happy events are only four in our evidence: our passage, Soph. Aj. 693, Ant. 147, Ar. Lys. 1279; from this we can
conclude that such a practice was not common. Our appeal has no specific dramatic function and it is rather a purely poetical device.

Structure

Part i: invocation of the local Nymphs (connected with the preceding appeal with σωτε, see on Ion 452, p. 33), with an expression of origin first, followed by the klesis and the appellative Νυμφα (to some extent a similar technique is found in Alcaeus 34). The klesis is in the imperative (for the verb of the klesis see on Pho. 676, p. 74), to which the participle Χυνωσαι and a mention of their haunt are fixed (see on Ion 452, p. 32; for the participle found here cf. also Sapph. 127, Alcaeus 34, Alcman 55, Ar. Thesm. 323, etc.). A predicative adjective follows the klesis (σωματικος) and form together a prayer (see on Hel. 1495, p. 60). A second appeal follows, not connected with the previous one (here a different group is summoned with a different klesis: there is no other similar case among the extant kletic hymns; in Soph. Aj. 693 the transition is achieved by the particle ηκε). The two beings are invoked together with τε (see above, p. 24) and the exclamation of joy σιχων γεωτα. There follows a klesis (the same verb occurs in Ar. Thesm. 1148 but it is in the present tense. Here we have the future; on this see Langholf, p. 58); this is the only case we have of a klesis in the future indicative. Then we have the expression ἐνδοτεκλαβω which indicates the required manner of appearing: similar examples are: — Mag. h. 21.24 (Hecate): ἐνδοτε ... ἐκλασον, 511 (h. 47.6: ἄποιδον της γαθατης, Ar. Pax. 974: γεμνωνοπρεπως, Mag. h. 30.2:}
There follows the place they have to visit in the accusative (see on Ion 452, p. 31), followed by a relative clause which applies to this place, though not describing it (see on Ion 452, p. 32). At the end we have another relative clause associated with the noun ἁρκός, and this implies the reason for their rejoicing, which consequently implies the reason for their appeal (see on Hel. 1495, p. 61, where the relative clause is clearly the Begründung). Our kletic hymn consists of one part only, since there is no prayer for a particular service. The Begründung is mainly implied by the preceding part (see above, p. 92); it is also implied by the expression τῶν Ἡρακλείου καλλίνικος ἀρίστων.
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<td>κόραι (δενδρώτι)</td>
<td>πατρός θαρ ('Ασπιάδες) (Πυθίου) ('Ελικωνιά-δοι)</td>
<td>βάτε ήξετε</td>
<td></td>
<td>(καλλίνικου αγώνα) ως γαύ τέκνον</td>
<td>βάτε συναίδοι</td>
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Examination of the elements and other material

For the expression of origin Ἀσωπιάδες κόραι cf. Pi. Isthm. 8.17 ff: πατρός ὄντας δίδυ-μαι γένοντο θυγατέρες Ἀσωπίου. The noun καλλινικοῦ has become formulaic in the case of Hercules; cf. the Schol. on Ar. Av. 1764: τὸ "τίνελλα" μὴν έστι δωμάτιο κρούσματος αὐτοῦ ποιῆσάν αὐτῷ τὸν ἐπιμόνον ὁ ὁτὲν Ἀρχίλοχος εἰς τὸν Ἡρακλέα μετὰ τῶν δύσιν αὐτοῦ "τίνελλα καλλινική | καῖρος ἀναζωκλωτέον (cf. Archil. 324 and Pi. Ol. 9.2); cf. also Eur. HE 68f and El. 864f (ἀλλ' ἐπανέκρινων καλλινικοῦ ὅποιος ἄν, ἀνάφω). In the invocation concerning Apollo we find the noun πέρα: cf. A. Eum. 22, Soph. OT 464, Ant. 1126, Paean Delphicus 1.4. The Muses are called Ἑλικωνιάδες: cf. Hes. Th. 1 f; in Med. 831 he calls the Muses Πηρίδας. The noun δύσματα is common in invocations of the Muses: cf. Il. 2.484, Hes. Th. 114, etc. The kletic hymn is built according to the 'Du-Stil'. Many of the component elements are missing, because of the nature of the invocation: epithets, the γένος of the beings invoked in the second part. The haunt of the beings is implied by the invocations themselves and this also implies the link between these beings and the city they are summoned to visit. The appeal consists of one part only. In structure and phrasing we find some traditional features.

Vocabulary - Style

Of the sacred vocabulary we find six words: κόραι, θάτε, λιποῦσα, καλλινικοῦ, ἀκέτε, ὑλῆ. In the vocabulary we observe the following: we find two hapax
legomena: ἕκβρωσις, ἀγαθίας; our passage is the only witness of the form συναυαλέω (in Hel. 174 we have συνμύκος); we also find one epic word (κἀγαθός), and two heavy compounds (καλλινικοῦ, καλκαστηλωτοῦ). The style is not especially elevated. Ornamentation is not poor: we find five adjectives, one metaphor (ἰσοφῶν ἀμφοῦ), two personifications (ll. 789 ff). The common hymnal stylistic techniques are found to a limited extent: we find two epithets, one participle associated with the Nymphs (it is part of the klesis, not an attribute); the article occurs once; we also find two short phrases in rapid succession: ὡμοὶ τολίν, ἐμὰ τείχν (see on Pho. 676, p. 81).

To sum up, the song sounds like a solemn appeal to some extent (mainly at the beginning). As a song of rejoicing it is perfectly suitable to the context. This appeal, however, does not appear to be necessary at this point. Nevertheless, it expresses the emotional situation of the Chorus, who, at the summit of their joy, appeal to every direction for participation.

Rhesus 224-231

Introduction
Dolon has just set out for his night mission. The Chorus, consisting of Trojan sentinels who constitute the fourth nightwatch, utter a short (non-lyric) propemptic to him, before he sets out (ll. 216 ff), though he is not a traveller (for a similar case cf. Ar. Eq. 498 ff). In

* Both Knoke and Haldane analyse it.
the following first stasimon they call on Apollo to come and be Dolon's saving guide in the mission, and in that way to help the Trojans. The kletic hymn is the first strophe of the stasimon, in eight lines. What follows is an accumulation of good wishes for Dolon, for a successful and safe outcome, and a short section in praise of him. All these wishes will be fulfilled, if Apollo is his guide. The whole stasimon forms a unit (the first antistrophe is one section, the prayer, the transition being achieved by the particle υ, as was common in hymnal prayers; for the change from the second to the third person see on Hel. 167, n. 25. The second strophe is the Begründung, which is in praise of Dolon. The stasimon concludes with two prayers). In structure this stasimon is unique among our evidence. The appeal to Apollo is complete in the first strophe and it can perfectly stand as an independent kletic hymn. In the remaining lines the god is forgotten. Proclus (320a) classes the εὔκλημα into the group of songs εἰ Θεοῖ καὶ ἀνδρὸν as Smyth believes (cf. cxxxiv) "in all probability they lauded the beneficence of the gods and described the worthiness of their petitioner". Obviously the first stasimon of Rhesus is such a song. Nevertheless, here I shall examine the first strophe only, as a kletic hymn (for the euctics in Greek Tragedy, see the following chapter). The appeal on Dolon's behalf is not a strictly personal prayer; at the same time it is an appeal on behalf of the community. The Troad was devoted to the Apolline religion and in Homer Apollo is the enemy of the Achaeans. It is mainly because of this link with
the Trojans that the Chorus call on Apollo to help them in the enterprise against the Greeks. This link is indicated by the local cult-title Θυμαρίτις and the participial clause ἔτως τούτῳ .... δείκτης. Apollo is invoked to appear τονήμενος: this implies his function as the "killer-god". This means that he has to protect Dolon in case of an attack by the enemies. In Soph. OT 203 Apollo's ἐλευθερία are mentioned as a weapon against the evil; cf. also II. 1:37 ff. The rest of the epithets employed in our kletic hymn are not related to the content of the prayer. The god is invoked to come ἔμπνευσε and be the guide of Dolon in the dark. He is the god of light and he was later identified with the Sun (the earliest certain literary identification of Apollo with Helios occurs in Eur. Phaeth. 224 Diggle). In O. h. 34.5 he is called ὑπεφόρη δαίμον and at 11. 13 ff we read: νυκτὸς ἐν ἑπεξεργασίᾳ ὑπ' ἀστεροφόρομεν ὀφθαλμῷ ὑπεφόρη δαίμον. Though there is no hint of this function of Apollo in our passage, perhaps he is also summoned to lead the steps of Dolon under this particular function. Nevertheless, the god is mainly invoked because of his link with the Trojans: cf. also Eur. Ion 452 (Athena), Pho. 676 (Epaphus, Demeter Persephone), A. Sept. 109 (πολλάκις ὑπολ''), Soph. Ant. 1115 (Dionysus), etc. Appeals to Apollo are usually made for relief (cf. Soph. OT 149; 159, Eur. Alc. 91; 220), to avert an impending danger (A. Ag. 146, Eur. HE 820, The. 773 ff), in time of war (A. Sept. 145, Soph. OC 1091, II. 1.37; 451; 16.514), for help in an important undertaking (A. Cho. 807 and Ar. Vesp. 869 as A. Agieus, whose emblem was in front of
houses). Our kletic hymn is also uttered before an important undertaking; on the other hand he is invoked to be the guide of Dolon, a function which in the case of a travelling person, was of Hermes' θομαίος. Before important undertakings the paean-prayer was uttered (cf. Fairbanks, p. 18). Here we have an appeal to Apollo, but it is not a paean.

**Structure**

Part i: invocation with two local titles and a participial clause indicating a third cult-place, connected with κατ (the second local title also indicates his birth-place); this technique recalls the homeric appeals to Apollo (cf. Il. 1.37; 451, 16.514); an accumulation of local titles occurs in O.h. 34. In Drama this technique is not common: cf. Soph. Aj. 904 (ὁ Δαλιος), Ar. Eq. 551 (Σωμαρατε, ἱεραίος); we have the god's cult-centres phrased with participial clauses in Soph. Ant. 1115, Ar. Nub. 595, Ran. 324. Apparently this invocation does not sound Euripidean. There follows his name in the vocative and a periphrasis (διὰ κεφαλα), which stands as an epithet. Then we have the klesis phrased with two different verbs in the imperative (we have the same in Soph. OT 159, Eur. Bacch. 1017, Ar. Eq. 581, Nub. 263; in different moods: Eur. Hel. 1495, Ar. Thesm. 1136. The second kletic verb, ἰκου, is also found in Pi. Nem. 3, Ananius 1, Philodamus; this verb does not appear to be common). The first klesis is accompanied by a predicative adjective expressing the manner of his appearing and they form together a prayer (in Euripides when we find this feature, it is phrased
with participles: Hel. 170, Hel. 1495f, Bacch. 553, or with a dative: HF 792; in Bacch. 1017 ff. god is invoked to appear as ταύρος or δράκων or λέων; on the other hand, when we find predicative adjectives with the klesis in Euripides, these do not express the manner of appearing (Hel. 1495, HF 785, Alc. 91, Or. 1299); we have the same with Sophocles (cf. Ant. 1115, OT 159, OC 1091). A single instance where the manner of appearing is phrased with an adjective is Ar. Nub. 263 (μετέταφεν); in A. Sept. 130 Poseidon is invoked to help with ἰαμαλίας μαχανα', which implies that he is to appear with his trident, as Apollo with his arrows here. The second klesis is accompanied by an adjective too, expressing the time he is to appear (ἕωνύχιος): cf. also Mag. hs. 20.18, δεδοµένη μου, νυχτή and 14.5, δεδοµένη μου, ἐφεξέ προς νυκτή τ' ἐνι θυσίαν.

Part ii: the prayer is connected with the preceding part with καὶ (we have the same in Ar. Ran. 386; 399, Pi. Dith. 75). In Euripides, when the prayer follows the klesis, the transition to it is achieved by the particle καὶ (in Bacch. 1017 there is no connecting particle). Here we find two verbs in the imperative, connected with καὶ (cf. also A. Sept. 135, τε, Il. 10.284, καὶ). We also find two verbs in the prayer in Eur. Pho. 679, Il. 1.451, Od. 4.762, Pi. Nem. 3. The hymn concludes with a new invocation, an epithet and a participial clause (there is only one further instance where we find a new invocation without a klesis or a prayer at the very end: Ar. Eq. 551; for the circular shape of the hymn see on Ion 452, p. 43; we also find participles in invocations - apart from those
employed for the places associated with the god and those which are part of the klesis - in Alcaeus 34, Tim. Pers. 202, Aristonoos 1, Ar. Ach. 665, Nub. 595, Thesm. 1136, Ran. 399 and in many O.hs. In tragic kletic hymns we find one participle of this kind only, which expresses the god's ἐπειδή: Eur. Ion 452. Our hymn lacks the Begründung. This is implied by the cult-title θυμήραττε and the last participial clause: it is the link between the god and the appealing persons (this is the reason for the invocation). Such a link is implied in Eur. Ion 452 by ἐμάν, Bacch. 550 by σῶς προσώπας, in A. Sept. 109 by πολίαντος ἔθνος; 135 by πάλιν ἐπώνυμον, Soph. OT 161f by ἄ ... Σάσσετ; 216 by τασι ἐπώνυμον πᾶσα, etc. (for another Begründung in this stasimon see above, p. 97).
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Examination of the elements and other material

In no other invocation of Apollo do we find the cult-title ὦμφαρίς (in our appeal it has a specific function). Apollo is Δίκης in Pi. Paean V = fr. 52e, Bacchyl. Dith. 17(16).130, Soph. Aj. 693, Ar. Nub. 595, O.h. 34.8. Λυκέα is mentioned in association with Apollo in Il. 16.514, Hom.h. 3.179, Bacchyl. Ep. 13.147; in other examples we find the epithet Λυκίς: cf. Pi. Pyth. 1.39, Sim. 519 = fr. 55a. Verbs employed for the places associated with a god are commonly ναίειν, μείειν, ἀμβέλειν, ἔκειν. The verb employed here is also found in A. Pers. 449, Soph. OC 679, Eur. fr. 696N² (Teleph.), Cratin. fr. 321K. (used of gods). Κεθαλία is employed in Homer in periphrasis for the whole person: Il. 11.55 ἱδίῳ ἱμεὺς κεθαλάς. In Homer a common expression for goddesses is διὰ θεά or διὰ θεᾶν. Here we have a periphrasis, διὰ κεθαλά, as if διὰ Ἀπολλόνος or διὰ θεά: cf. also Eur. Heracl. 850 (διὰ Χάνας); 1031 (διὰ παρθένου Παλληνίδος), Pho. 666 (διὰ ἀμάτορος), Soph. Aj. 757 (διὰ Χάνας), Phil. 344 (διὸς ὄνοματες), etc. This adjective, however, is never employed for Apollo. The epithet τοξύρας is nowhere else employed for Apollo. In Eur. Alc. 35 Thanatos says to Apollo: ξέρα τοξύρα φορεῖσ... Apollo is τοξοθόρος in Hom.h. 3.126, Pi. Ol. 6.58; τόξω πολεμίζων in Pi. Ol. 9.32, and τοξότης in A.Gr. 9.581. For the prayer ἔνατω θωτύρας cf. Soph. OT 149 (ὕκωτο θωτύρ, a prayer to Apollo), O.h. 14 (ἐξίλε θωτύρας); in Ael. Ar. Ἰερών Λόγων A' 33 we read: τῷ Ἀπόλλωνι τῷ Δίκης τε καὶ Σωτύρι. The god is summoned to be the ἀθρέμων of Dolon's mission;
at Argos he was called Νταφίωρ, the leader, and in a dedication to Apollo discovered in the shores of the Euxine by Greeks he is called Νταφίμιον. For the prayer ξυλλαβέ cf. also A. Cho. 812 (ξυλλαβότε), Eur. fr. 432N² (Hipp.): αὔτος τι νῦν δρῶν είτα δαιμόνια καλέει τῷ καθ' ούνοιτι καὶ τεσσάροις θεούς συλλαμβάνει. The epithet παγκρατι is employed for Apollo here only. It is mainly an epithet of Zeus.

In Bacchyl. Ep. 11.44 it is employed for Hera, in Ep. 16.24 for Moira; in Ar. The sm. 317 for Athena. The employment of this epithet for Apollo here led Haldane to suggest a post-Euripidean period for this kletic hymn, since later it is employed for other divine beings as well; but this is wrong. In Euripides this epithet is employed for Zeus, once: fr. 431N² (Hipp.). In our song Apollo is the god who built the walls of Troy. In two Euripidean passages (Andr. 1009, Tro. 5) Poseidon and Apollo jointly built the walls and Euripides follows the tradition: cf. Il. 7.452, Hes. fr. 235, Pi. Ol. 8.31. In Tro. 5 Poseidon says:... οὔνοις πόρφους .... ἐπετέμεν; In Andr. 1009 we read: πορφύρας τον .... πάθον; cf. also Thes. 773: δοῦτε αναίρει, αὐτὸς μὲν ἐπορφύρας πόλιν ἄκραν .... (apparently Euripides is influenced by this passage). In our song we have τεῖχʾ παλαιά δέιμας, which recalls Il. 21.446: ἐνδρό Τρόβεσσι πόλιν πέρι τεῖχος ἐδέμα. For τεῖχʾ παλαιά cf. Eur. Ion. 452: τὸ παλαιὸν Ἑρεσίδεως γένος. Of the epithets employed for Apollo one is traditional: Δαίμων; παγκρατι comes from the sacred vocabulary, but it is not employed for him anywhere else; διά κεφαλαί is a peculiar epithet, though διος comes from the sacral vocabulary. Ἐνυμβραῖος
is a cult-title, which, though, is not found in any other song. Διὰ κεφαλὰς and παραφέρεις have no relevance to the occasion, they are ornamental. Epithets which suit the subject of the prayer are not found. One of the epithets is ὄνομα διηλόου (παραφέρεις). The hymn is built according to the 'Du-Stil'. It has a circular shape (invocation at the beginning and the end). It lacks a Begründung as a separate part. Most of the component elements of a kletic hymn are found in our song, with an exception of the god's ἔνοψ. Instead of Διὰ κεφαλὰς, if we had a slightly different reading here, Διὰ κεφαλὰς, this would be an expression of origin; being so, it replaces an element which is missing; this reading is verified by A. Suppl. 41 (Διὸν πότιν, cf. also l. 314), Eur. Ion 200 (Δὴμαυδί, for Hercules; cf. also l. 1144). The traditional features in structure and phrasing are many and our song is marked by solemnity.

Vocabulary - Style

Of the sacred vocabulary we find nine words: ἑυμβραίτ æáθε, διὰ, μοίρε, θύεν, σωτήριος, ἀγέμον, παραφέρεις. In the vocabulary we do not observe any peculiarity. We find one word which does not occur in Euripides (except for fr. 1132.22 N² (dub. et sp.)): δῆμας; it is an epic word and it is not found in Aeschylus and Sophocles. The expression Διὰ κεφαλὰς is unique. The style of the song is not elevated. Ornamentation is poor. The common hymnal stylistic techniques are found to a great extent, though it is not a long hymn: we find five epithets, two participles, three exclamations;
articles are not employed. There we also find two short phrases in rapid succession: μὸλον τὸ ἱλιομέρις, ἐκ τῆς ἐμφάνθεσις.

To sum up, the song sounds like a solemn and typical appeal, free from ornament or any amplification; in that it approaches the naivety of the Homeric appeals; among the Euripidean kletic hymns it is the only one (Pho. 676) which is also poor in ornament. All the Euripidean kletic hymns, however, are marked by amplification (Ion 452: the short description of the oracle at Delphi, the eulogy of child-rearing; Hel. 167: the prayer to Persephone; Hel. 1495: the description of the sea, the short story of Helen; Pho. 676: the mention of Demeter and Persephone with an accumulation of epithets; Bacch. 550: the epode; HF 785: the short praise of Thebes and its royal family at the end). One can suggest that this also happens in our song, with the remaining part of the stasimon, which is connected with the kletic hymn with ἐξ. The kletic hymn, however, is taken individually (this cannot apply to Bacch. 550 or to Ion 452); our kletic hymn has close affinities with the short Aristophanic kletic hymns in the parabasis. Our appeal is strictly dramatic; it is a personal prayer and at the same time a prayer on behalf of the community. The selection of the god invoked is well justified within the appeal. It will not be answered: Dolon will be killed by his enemies. The other Euripidean kletic hymns for help are always answered. An appeal for divine help on Dolon's behalf is suitable to the context. But it is rather surprising that the Chorus pray twice for him: 11. 216 ff, good wishes to Dolon while
he is still there - ll. 224 ff, appeal for divine escort and good wishes for Dolon when he has left. The first prayer is on behalf of Dolon himself. The second is also on behalf of the Trojans. Lastly, in this kletic hymn we find echoes from Homeric appeals; this does not often happen in Euripidean kletic hymns. Knöke points out that this hymn is far from the Euripidean patterns, mainly in the invocations (he does not deal further with this question); this is correct. Kranz (Stasimon, p. 164) believes that it is Sophoclean in style (participles, cult-titles, circular shape); Haldane agrees in that, but she believes that it is Euripidean in content, without being clear on this point. In Euripides most of the kletic hymns are personal prayers for help at a critical moment; in Sophocles most of them are prayers on behalf of the community. Our hymn belongs to both classes. Haldane also believes that the use of the epithet naïceaz for Apollo points to the post-Euripidean period (see also above, p. A06), and that it is a work of a minor poet. I cannot agree with Dr. Haldane on that; the song has affinities to the Homeric appeals and the short Aristophanic kletic hymns. Langhoff, who examines the prayers found in Rhesus, concludes that: "wir können nicht mit Gewissheit ausschliessen, dass der Rh. eine Dichtung unseres Tragikers sei. Als sicher jedoch kann gelten, dass er in dessen früheren Werk völlig fremd wäre. Wir bleiben einstweilen bei der Vermutung, dass er eine Schöpfung des 4. Jahrhunderts ist" (cf. p. 148).

The above presented analysis of the kletic hymn leads me to the conclusion that the song does not sound
Euripidean (see also the following survey). But it has been pointed out in the Introduction (p. 12) that it is difficult to make rules as far as the hymnal techniques are concerned, and even the techniques of each poet, and thus it is not always an easy task to find the authorship of a hymnal song.

SURVEY

From the analysis presented above of the seven Euripidean kletic hymns (including Rh. 224) the following observations can be offered:

1. Five of them are short kletic hymns; the remaining two are Ion 452 and Bacch. (519)550. Five of them are "astrophic"; Ion consists of a strophic pair and Bacch. of a triad.

2. All of them are strictly dramatic. They are all prayers rather than hymns in praise of a god (with an exception possibly, Bacch.). Three of them are personal prayers; one is on behalf of the community; two are both personal prayers and prayers on behalf of the community (Ion. [Rh.]); one is a song of rejoicing simply (HF).

3. All of them are uttered by the Chorus, with an exception of Hel. 167, which is uttered by the heroine. The chorus consists of women in Ion, Hel., Pho., Bacch.; in HF and [Rh.] it consists of men.

4. The demand is for rescue in Hel. 1495, Pho., Bacch.; for intervention for a successful outcome (Ion); for participation in rejoicing (HF), or in lament (Hel.
167); for escort and help in an enterprise ([Rh.]).

5. In five of them one god or divine being or group of divine beings is invoked (Hel. 167, the Sirens, Hel. 1495, the Dioscuroi, Pho. 676, Epaphus, Bacch., Dionysus; [Rh.], Apollo). In one of them two gods are invoked (Ion, Athena and Artemis). In HF two groups of divine beings and one god are invoked (the local Nymphs, the Muses and Apollo). In two of them the help of other gods is necessary but they are not invoked directly (Hel. 167, Pho. 676). Of the beings invoked four are principal gods; the remaining beings are not, and these beings are more than the principal gods.

6. The selection of the beings invoked is justified within the kletic hymn by certain elements or various expressions. They are invoked either under a specific function of theirs, or because of their link with the appealing persons or the heroes of the play.

7. The appeals receive a response in the sequel; this cannot apply to HF because of the character of the appeal; this does not apply to [Rh.].

8. In structure we have various general schemes. Euripides is not tied by the convention: invocation - Begründung - prayer. Four of the songs consist of three parts, two of two parts, and one of one part. The structure is not clearly articulated and we commonly find an amplification.

9. The epiklesis is commonly long and the prayer is short. In the invocations we find many of the component elements, or many epithets: on this see Introduction, n. 7.
10. In four of the hymns we find one invocation only; in the remainder we find more than one.

11. For the god's attributes he prefers to employ adjectives only. Attributes are often implied by certain expressions.

12. The god's haunt is not commonly phrased with the traditional manner, except for Hel. 1495; cult-places are not mentioned with the exception of Bacch., where, though, they are not phrased in a traditional manner; [Rh.] is an exception.

13. For the klesis he employs several verbs; it is commonly in the imperative, aorist. The klesis is commonly accompanied by a participle or a predicative adjective, which mainly express the required manner of appearing.

14. We commonly find a mention of the place which the god is summoned to visit.

15. In all of them there is a Begründung, either precisely or separately expressed, or implied by certain expressions. The Begründung is either the reason for the invocation of the particular divine being, or the reason for the particular demand.

16. A sort of promise for thanksgiving presents to the god we have only in Hel. 167.

17. All of them are built according to the 'Du-Stil', with the exception of Hel. 167, where it is discontinued in the second part.

18. The epithets are commonly traditional epithets of the gods, or they come from the common religious stock. A few exceptions occur only. Some of them have relevance
to the occasion, some are simply ornamental.

19. In phrasing of the elements and other material we find many echoes from the evidence which concerns our research, and mainly from Lyric poetry and the Orphic hymns. As for the structural techniques, although they are transferable in Euripides, there occur parallels for almost all of the points discussed.

20. The style of the songs is elevated, but not always to the same extent; in Pho. and [RhJ] the style is not elevated.

21. Ornamentation is commonly rather rich; it is again in Pho. and [RhJ] where ornamentation is poor.

22. The common hymnal stylistic techniques are not commonly found to a great extent; this is mainly due to the length and purpose of the hymns.

23. The treatment of the gods is traditional in one way or another.

24. Lastly, the Euripidean kletic hymns sound like solemn appeals, with conventional sacral style and vocabulary, to a considerable extent. Most of them are also decorated songs. They are not close to the cult-patterns, they are personal prayers, and in that they are closer to similar songs from Lyric poetry. Certain features which are characteristic of Homeric prayers (the "Hypomnese", a mention of cult-centres), are not found (with the exception of [RhJ]). Generally, they have no affinities to Homeric prayers.

As a final remark, I shall quote Langholf, p. 119: "Bitten an göttlichen Wesen, gegenwärtig zu sein,
zu dem Sprecher oder zu dritten zu kommen, sind in den früheren Tragödien selten. In den späteren Stücken sind solche Aufforderungen etwas ganz Gewöhnliches".

PATTERNS OF KLETIC HYMNS IN AESCHYLUS AND SOPHOCLES

In Aeschylus we find one kletic hymn only in the parodos of the Septem (109 ff)*, at the point where the strophic division of the lyric starts. The preceding part functions as the background of the kletic appeal: it is the exposition of the situation; this is also repeatedly described within the kletic hymn, which is uttered by a horrified Chorus of women, on behalf of the community. They call on the πολιστήριον θετικον to save the city. The appeal is perfectly suitable to the context and it is a purely dramatic appeal. It starts with a collective invocation, the klesis in anadiplosis and a prayer with a reason for the appeal. Then we have a series of short appeals to the gods of Thebes individually,\(^1\) starting with Zeus\(^2\) and proceeding to three pairs of gods (they are mentioned with τε, καλ', see above, p. 24). In the individual invocations we find epithets, prayers and reasons for the invocation or the appeal. The second strophic pair consists of simple apostrophes to Hera, Artemis, Apollo and Athena-Nike (ναυ Αθηνας); it concludes with an appeal to Ἡ ck. At the end we have a new collective invocation, so that the hymn takes a circular

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shape. The invocation is long. The gods are asked to be mindful of the sacrificial rites of the past (this recalls the "Hypomnese"); they are also asked to care for the sacrifices of the people (in other instances we have a promise for thanksgiving presents). In structure this hymn is unique. It is an appeal of the type "come - look - listen" (the appeal is uttered in front of the statues of the gods). It cannot be divided into parts. It expresses urgency and horror. It is a prayer rather than a hymn. The expression λίταις .... πελατομέσα indicates a procession (in other instances we have a verb of praying: λίσσομαι , ἔκτεθω χερ). The epithets of the gods are either ornamental or universal, and have no relevance to the occasion (except for the epithets πολιάτωχον , πορφυράκες , αἰλόμαχον κράτος of Athena). They are mainly traditional epithets of theirs or they come from the common religious stock. Some of them are new: παινεῖς , παναλκής , πορφυράκες , αἰλόμαχον κράτος ; ἱφυσίπολις is a new word which recalls the homeric ἱφυσίπολις ; λατογένες is also a new patronymic. Some of the component elements of a kletic hymn are missing. The common hymnal stylistic techniques, however, are found to a considerable extent. Of the sacred vocabulary we find many words. The style of the song is elevated to a great extent. Ornamentation is not poor. In phrasing of the elements and other material we find some echoes from our evidence. The song sounds like a solemn appeal. It will be responded to in the sequel.
To sum up, the Aeschylean kletic techniques as we have them in the single example are far from the Euripidean ones, and also they are not close to the usual patterns. In a Euripidean example composed for the same occasion, but uttered by a different Chorus (Pho. 676), it becomes obvious that the poet does not repeat Aeschylus.
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The four Sophoclean kletic hymns* provide us with a variety of patterns: in Aj. 693 we have two separate invocations; in El. 110, a conjoint appeal to the underworld deities; in Ant. 1115 we have a long hymn to a god; in OT 159 ff we have a conjoint invocation of three gods, then separate appeals to them, an appeal to a god who is not invoked to appear, and at the end a fourth god is invoked for epiphany. In structure this kletic hymn is unique among our evidence. El. is a short hymn ("astrophic"); Aj. consists of a pair (in the ant. we have the reason for their rejoicing); Ant. consists of two pairs; OT consists again of two pairs (the inserted appeal to Zeus is not examined here). Aj. and Ant. are uttered at the moment of delusive expectation; El. and OT in great despair. Two of them are personal prayers and two are uttered on behalf of the community. Aj. is an appeal for participation in rejoicing, El. for vengeance, Ant. for rescue, OT to avert evil. In El. the sequel will bring a response (cf. ll. 1395 ff); OT receives a response only 'prima facie'; Ant. receives no response; in Aj. the action will take a turn for the worse. The gods invoked are principal gods (except for the Erinyes). They are invoked either because of their link with the city (Ant., OT: they are local divinities; this is expressed within the hymn in various ways), or because of a specific function of theirs, related to the appeal (Aj., El.: this

* Both Haldane and Knoke analyse three of them; El. 110 is excluded. For a detailed analysis of Ant. 1115 see Adami, pp. 237-244; for OT, parodos, see W. Äx, Die Parodos des Oidipus Tyrannos, Hermes 67 (1932) 413-437.
is again expressed within the appeal in various ways). The invocation of Apollo in Aj. is not justified within the appeal. In structure we observe the following: all of them are divided into three parts. We commonly have more than one invocation. Ant. takes a circular shape. In the invocations we find epithets and other elements. We commonly find many of the component elements of kletic hymns. The epithets are either traditional or they come from the common religious stock. Three epithets (χρυσόκε, γαίδουτα, ταμίαν), which are normally used for other gods, are here employed for different gods. Some epithets are new: ἔλπιδαρχα, χορεύοντα, ἐπισκοπεῖ, οἰκέλθεα, κρυσομίτραν, οἰνώπα, οὐμόσσελον. Only a few of the epithets have relevance to the occasion. The klesis is often accompanied by a participle or a predicative adjective. We also find propitiatory words (cf. Keyssner, pp. 87 f). Except for the second appeal in Aj. and the last appeal in OT, which are built according to the 'Er-Stil', the remaining are built according to the 'Du-Stil'. In phrasing of the elements and other material we find many traditional features and echoes from our evidence. Two features found in the Euripidean kletic hymns, the manner of the god's journey and a mention of the place they are summoned to visit, do not occur in Sophocles. With the exception of El., the remainder are not strictly dramatic appeals. Among them, Ant. 1115 is a real praise of Dionysus, it is a hymn rather than a prayer. The remainder are prayers rather than hymns. In style we observe the following: in Aj. and OT it is elevated to a great extent;
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πέμψον  
(α ἀκούει)  
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ελ ποτε...  
προανήτε  
ἀνάριθμα  
γὰρ...
φλέγοντα... (τάος ἐπώνυμον)
in Ant. it is elevated to a lesser extent; in El. it is not elevated. Ornamentation is rich in all of them except for El. The common hymnal stylistic techniques are found to a great extent. Of the sacred vocabulary we find many words.

All the Sophoclean kletic hymns sound like solemn appeals with many traditional features.

SHORT KLETIC APPEALS

Continuing with the kletic hymns I shall analyse now the group of the short appeals of the kletic type. These passages are very important for the study of the sacral songs, because they show how such songs developed (see also above, p. 17). These passages are urgent appeals; their purpose is not praise of the god. I shall start with the longest among them (Bacch. 1017).

BACCHAE 1017-23*

This appeal is the epode of the fourth stasimon, when the Ξώς has led Pentheus out to his death. The Chorus pray to Dionysus to appear in his animal forms and destroy Pentheus. It consists of invocation with klesis and prayer. The klesis is followed by the required manner of appearing, phrased with two infinitives and a mention of the three animal forms of the god (the construction of this element here is unique among our evidence). Then we

* It is analysed briefly by both Haldane and Knoke, together with the preceding part of the stasimon.
have a second klesis with a different verb (cf. also Hel. 1495). The invocation of the god is bare (with the exception of Ar. Ran. 674, in all kletic hymns the invocation is not bare). There follows the prayer, in the imperative. The transition to it is achieved without a particle. The god is asked to act λύνειν προσώπως: cf. O. hs. 33.8, ἄμμοιν φανερῷ, 47.6, γεμίζουσι πραπίδεσσαν; in Pi. Pyth. 10.35 is said of Apollo: εὐθαμίαις τε μάλιστ' Ἀπόλλων κατρέ, γέλα τ' ὀρῶν ... The appeal lacks a Begründung; as a reason for the appeal we can take the expression θυρακτης λαέχαν. Many of the component elements are missing and they are not even implied. For the animal form of Dionysus cf. the prayer of the Elian women (ταῖρος), Hom.h. 7.44 (τειχων), O. hs. 30.4 (ταυρων), 45.1 (ταυρομέτωνος), 52.2 (ταυρόκερως); in O.h. 29.7 he is πολυμορφός. The snake form of the god is not mentioned in our evidence; it occurs in a later poet (Nonnos, Dionys. 40.45 f). Of the sacred vocabulary we find two words only: κάνναβι, ἡφι. The style is elevated: we find three new words (πολυκρανός, πορτηκέρων, θυρακτητικός), three heavy compounds. Ornamentation is not poor: we have four adjectives, one metaphor (11. 1020 f). The common hymnal stylistic techniques are not found (we find one exclamation; the article occurs once). It is a personal prayer on behalf of the Chorus and the god himself (cf. also Bacch. (519) 550). In the following messenger's speech we hear of the immediate response to this appeal (11. 1030 ff). The appeal is short, apparently because the plot is running rapidly and the context does not admit any praise of the
god (as, for instance, in the second stasimon), or any amplification. The appeal comes naturally at the end of the stasimon, whose central theme is the punishment of Pentheus.

ALCESTIS 86-92*

The appeal is a part of the first strophe of the parodos. The Chorus have heard the news and they want to know whether Alcestis is already dead; in their anxious questions, an appeal to Apollo as Paean is inserted, to appear under his function as Ἀπόρροην αος and avert the χίων. Apollo is also invoked because of his particular link with the house of Admetus, which, though, is not mentioned within the appeal. For such short paean prayers cf. Eur. HP 820 with the Commentary of Wilamowitz, ad loc.2 The appeal consists of a klesis in the optative with ἔχω την ἀρπα 3 (see also on Hel. 167, n. 43); in most of the extant kletic hymns the klesis is in the imperative; we have, however, some kletic hymns in which the klesis is in the optative too. It is worth mentioning that this appeal, which is the earliest kletic appeal in Euripides, is in the optative, and it is short; as Ziegler says (p. 11), from the fifth century B.C. the use of the optative in prayers becomes more common than before, and "homines nec iam imperare dis audent, sed optare suppliciterque eos implorare"; Euripides employs the optative to a great extent; Sophocles is between Aeschylus and Euripides in that aspect (see Ziegler, p. 13). The klesis is accompanied by a predicative

* Haldane briefly analyses it.
adjective with which it forms a prayer (see on Hel. 1495, p. 60). The invocation is bare, accompanied by an exclamation. Of the sacred vocabulary we find one word: Ἐκκλήσις. In this passage we find one new and rare word: μεταξύμοιος; the expression is also a metaphor. The appeal is suitable to the context, which is one involving distress. If we ask, why is it short, and not a proper kletic hymn, we can hardly find an answer. Perhaps it is so, because the context shows some confusion of the Chorus. On this point cf. also Langholf, p. 119 (see above, p. 413).

KRETES fr. 5.4-5 (Cantarella)

The fragment is a monody of Icarus (either the original or a parody) quoted by Aristophanes in Ran. 1356 ff (for a further discussion, see Cantarella, pp. 80-83, Kleinknecht, p. 100 and L. Radermacher, Aristophanes' Frösche, Wien, 1954, p. 329). The invocation of Artemis consists of two epithets and an ἐπωνύμα, a klesis in the imperative, a participial clause expressing the required manner of appearing and a mention of the place she is asked to visit (διὰ δόμων πατρών). The transition to the invocation of Artemis is achieved through ἄμα ἔ (cf. Eur. HE 785: σὺν τ'). The ἐπωνύμα Δίκτυα is chosen here for its relevance to the occasion (it is of Cretan origin and is associated with the function of Artemis as the goddess of hunting; it is also found in Eur. Hipp. 146, 1130, IT 126, Ar. Vesp. 368, O.h. 36.3). Artemis is asked to appear with her dogs under her function as the goddess of hunting (cf. also Limenius 1. 40, κυνώ τ').
For the epithet of Artemis παις (not in an expression of origin) see on Ion 452, p. 41; the epithet καλά (a common epithet of Aphrodite) is also employed for Artemis in A. Ag. 140\textsuperscript{3}; Euripides employs the form καλλίστα in Hipp. 70. The appeal here is for a successful escape with the help of the dogs of the goddess; in other examples her arrows are mentioned in the demand: cf. A. Sept. 146, Eur. Pho. 151. Our appeal, though it is short, sounds like a solemn prayer with a considerable amount of traditional features. In structure and vocabulary it sounds Euripidean.

ORESTES 1299 f

While Helen makes an appeal from inside, Electra utters a short appeal for divine aid with the enterprise against her. It is an appeal to Zeus who is invoked by a períphraseis.\textsuperscript{1} The appeal consists of invocation with an anadiplosis, and klesis with a predicative adjective (cf. in particular Tim. Pers. 204). The períphraseis ἀέναον κράτος is Aeschylean in origin: cf. Eum. 27, ἦσσαν κόρας καλοῦσα, Ag. 619, ἐνομ Κράτος, of Menelaus, Sept. 128 ἔνθεμακον κράτος of Athena and Suppl. 525 τελεστατον κράτος, of Zeus\textsuperscript{2}; cf. also Pi. 01. 6. 95, ἔννοι κράτος. For πάνωσ which occurs in the appeal, cf. A. Sept. 117: πάνωσ ἀριστον (appeal to Zeus). For the epithet ἀέναον \textsuperscript{3} cf. Ar. Nub. 275, ἀέναοι Ἡθέλατι, Sim. 531.8 f, ἀφετᾶς μέραν λειτουργεῖν κόσμον ἀέναον το εὐλογον, Pi. 01. 14. 12 ἀέναον ..., πατρὸς Ὀλυμπίου τιμάν. The appeal to Zeus is justified by the preceding appeal of
Pylades to Zeus πρόξενος and Dike (l. 1242). It is a personal prayer. It is short because we have a rapid scene. It shows urgency.

BACCHAE 582-84

In the lyric dialogue following the kletic hymn at ll. (519) 550, the god is heard from inside addressing the Chorus, and they apostrophize him to manifest himself, not to come on earth (living his abiding place); the god is on earth. The short appeal consists of invocation and klesis. It starts with an epithet in anadiplosis; then we have the klesis with the expression ἄλλοτερον ἐστὶν αὐτῷ (we do not find here a mention of the place he is asked to visit, since he is there); at the end we have the name of the god in anadiplosis. The epithet δέσποτα comes from the common religious stock; for Dionysus is also used in Ar. Ach. 247, Thesm. 988. Though it is short, it sounds like a solemn appeal. It is short, because it is in a rapid dialogue.

Turning now to Aeschylus and Sophocles, we observe the following: in Aeschylus we find one short appeal only of the kletic type: Suppl. 630 f; it is an invitation to all the gods to come and listen to their song. Their appeal is of the type "come and listen". The first verb is in the imperative, the second in the optative (similar examples are O.hs. 48; 60; 74). The invocation is bare; the gods are invoked as ὄρη Διός (on this see the Commentary of Tucker, ad loc.). In Sophocles we find one
short kletic appeal in OC 1091-95. The appeal comes at the end of the second stasimon (in the preceding lines we have an appeal to gods of the euctic type: such a combination of two different types of appeal is also found in OT 159 ff, Eur. Kretes fr. 5). The appeal is on behalf of the community. It consists of decorated invocation and klesis with a predicative noun (in other examples we have an adjective). For the numeral διπλάς cf. OT 159, Τριπλάς: this is a Sophoclean technique. The epithet ἀρέων of Apollo is new; Artemis is called νυκτορίκην ὑπάξω. . . . ἐλάσσων and this is a unique expression. Though it is short, it sounds like a solemn appeal. It is short, because it is a part of a longer appeal.

To sum up, we find different techniques in the three Tragedians, as far as the short kletic appeals are concerned. In Aeschylus we have one such appeal, which is not solemn, and it is introductory to the long prayer. In Sophocles we have one such appeal again, with a decorated invocation, which sounds like a solemn appeal. In Euripides we find five such appeals which are independent, with the exception of Kretes fr. 5.4. These appeals sound like solemn appeals, short though. In all the instances the appeal comes during a sequence of rapid action.
SUBTYPES OF KLETIC HYMNS

In Euripides we find two lyric appeals* of the ιντυ-type: Med. 1251 and El. 1177 (a short appeal). Peleus fr. 620 N², an appeal of the κυτυ-type is excluded because it is not an extended fragment;¹ for this passage see C.M. Bowra, A prayer to the Fates, CQ 8 (1958) 231-240.

MEDEA 1251-60

After the messenger’s speech on the death of Kreousa and her father, and Medea’s decision to kill her children, the Chorus sing the fifth stasimon. In the strophe they call on Ge and Helios to look upon Medea’s murderous action and prevent it. The appeal, in ten lines, is on behalf of Medea’s children; it is a personal prayer to avert evil.

It is difficult to distinguish between apostrophes to the sun as a star and as a god, as well as to the earth as the place where we live and as a goddess. In Greek Tragedy we find many apostrophes to ιντυ and Γυ or θαῖα, and to υἱος and Ἡλιος. The sun, however, was commonly thought of as a divine being: cf. RE 8.1, s.v. Helios, 58, with Soph. fr. 672 N² (inc. fab.). In certain tragic passages it is clear that Γυ and Ἡλιος are taken as divine beings: cf. A. Pers. 629, 641, Sept. 69, Soph. Ant. 337, OT 660, OC 869, Eur. El. 678, IT 1267, etc.¹ In our passage Ge and Helios are apostrophised as divine beings; the Schol. ad loc. comments: ἐπικαλεῖται τοῖς θεοῖς παρακάλοις λόγοις εἰς τὸ κωλύσαι αὐτῶν τῆς τοιαύτης τολμής. καὶ Ἡλιον μὲν ἐπικαλεῖται ὡς προθόνων Μυστίας, καὶ ὃι

* Both Knoke and Haldane analyse Med. 1251 only.
Two additional reasons for invoking these two divine beings in this case is that Ge is κοινοτητος "par excellence", the goddess of birth, and in particular of child-bearing, and this appeal is on behalf of Medea's children; on the other hand Helios was the god of Korinth, which was called Ἡλίου πόλις, and is where the action takes place.

Haldane believes that it is an address to the sunbeam rather than to the sun itself, but apparently the expression ἀξιόλιον Ἡλίου is a periphrasis for the sun itself. The second reason is this: at 1. 746 Medea says: ὁμιῷ πέτου γιὰς πατέρα Ἡλίου πατρὸς τούμου; and at 1. 752 we read: ὁμι.fmlai τάταν Ἡλίου θ' ἄρον σάκας | θέους τε πάντας.

For conjoint invocations of Ge and Helios (together with other gods) cf. Il. 3.276, 19.258. In Greek Tragedy we find prayers to Ge (whether invoked together with other gods or not) in A. Pers. 629, 641, Sept. 69, Cho. 399, Eur. El. 678; and prayers to Helios in A. Ag. 1323, Suppl. 213, Soph. OC 869. Our passage is the only example in which Ge and Helios are invoked together, and are invoked to prevent a murder. The appeal to them is partly justified within it (in the case of Helios only: the link between Helios and the children). The two epithets employed here, παμφάλι παμφάλι and δικηγεῖς, have no relevance to the occasion. The appeal is of the "look"-type, because the beings invoked are ever-present and all-seers.
Structure

Part i: the song starts with the invocation of the two beings, with τε καὶ (this is the only example we have of two conjunctions in a conjoint invocation of two beings). The invocation of Ge is bare; Helios is invoked by a periphrasis, where we find one epithet (cf. also Eur. Or. 1299); there follows the klesis in paregmenon, which is a common stylistic technique in Euripides, but it is not common in the epiklesis: cf. Hom. h. 24, ἔρχεται ... ἐνέρχεται. The epiklesis is not simply to 'look upon', but we also have an indication of time.

Part ii: the Begründung is in the middle part and is the reason for the invocation of one of the two invoked beings: it is the link between this being and the heroes; apart from that we also have a reason for the appeal here, which is some reflection on the concept of murder. The transition to this part is achieved by the participle ἔρχεται.

Part iii: the prayer consists of three verbs in the imperative, in asyndeton (cf. also Sapph. 1, three imperatives, not in asyndeton; A. Sept. parodos, the end, accumulation of imperatives, not in asyndeton; Soph. El. 110, three imperatives, the first two in asyndeton; Ar. Lys. 974, accumulation of imperatives, with ἔρχεται). The transition to this part is achieved by the conjunction ἔρχεται and this is traditional (see Patterns of kletic hymns in Aeschylus, n. 2). Here a new invocation of Helios only is inserted (see on Ion 452, p. 32), by the noun θάλας. The prayer is addressed to Helios only (it corresponds to the preceding part, τε καὶ ἔρχεται ...); this is unique in our evidence.
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...
Examination of the elements and other material

The epithet ἁμβατάς is also employed by Euripides for the κῆλας in Tro. 548. It first occurs in Aeschylus (Pers. 612, of honey); cf. also Ar. Av. 1709 (ἱμματός ἀναλφ, of Pithetairos). It recalls the Homeric epithet of Helios, ἁμβατάς (Od. 13.29); cf. also Hom. h. 31.10 f. The expression ἥρως ἱελός is also found in P. Paean 1.x.1 and in Soph. Ant. 100. For the expression τῆς ἅρπ̣ ... οὐνάς cf. A. Sept. 141; cf. also P. Ol. 4.2, τῆς ἅρπ̣ ... Χρυσάς (οὐνάς) recalls the epithets of Helios χρυσάγως, χρυσοδεῖφης, χρυσαφάς and the like (see Bruchmann). The two epithets of Helios here are ὀνόματα δυνάμει. The hymn is built according to the "Du-Stil".

It lacks some of the hymnal elements, but this is due to the nature of the appeal, which is addressed to the two elemental powers, which are ever-present and which are conceived of as divine beings. Yet the traditional features are sufficient.

Vocabulary - Style

Of the sacred vocabulary we find four words:

idente, χρυσάς, Ὄπιο, δισφεῖς. The style is not elevated (we find two heavy compounds only: αὐτοκτόνον, δισφεῖς). Ornamentation is not poor: we find six adjectives and one metaphor (ἐθάλασσαν). The common hymnal stylistic techniques are found to a limited extent: we find two epithets, two exclamations and a few short phrases in rapid succession to express urgency: καίδετε ἔδειν, καταρρέε, καλαυνεῖσθε, ἔδειε. The article occurs once.
To sum up, the song sounds like a solemn appeal to some extent. It is merely a prayer, and it is strictly a dramatic appeal. It is perfectly suitable to the context. The appeal will not receive a response in the sequel. Nevertheless, Helios will save Medea at the end (cf. ll. 1321 ff).

**ELECTRA 1177-82**

Orestes having committed the murder of his mother appears on the stage and invokes Ge and Zeus to witness his deed. He is struck by his deed and wants to ask for the mercy of the gods. The appeal is not simply to "look", but to "look benignly". The short appeal is part of a kommos. Ge is invoked as an ever-present power; she accepts the blood of the dead. This invocation is bare. Zeus is invoked as πανθεριτας θρονον. This epithet is new (cf. Bacchyl. Dith. 17(16).70: Ζευς .... δυνατον ερμαν .... πανθεριτα ). Zeus is the all-seer: cf. Bacchyl. Dith. 15(14).51, A. Suppl. 139, Eum. 1045, Soph. OC 1086, Ar. Ach. 435. He is all-seer in a moral sense.² For the invocation of Ge and Zeus, see on Med. 1251, n. 6, and cf. A. Sept. 69, Eur. Pho. 1290, Or. 1496. Of the sacred vocabulary we find one word only: ἔτεε. The appeal is short and not solemn. It mainly expresses the emotional situation of Orestes after having killed his mother.
Contrary to what we find in Euripides, Aeschylus offers a great number of lyric appeals to gods of the "listen" and "look"-type. In Sophocles we do not find any such lyric appeal. The Aeschylean appeals under consideration are the following: *"Listen"*-type; Suppl. 77-85, 168-175, Cho. 800-806. Short appeals: Sept. 626-29, Cho. 398-9, 476-8. *"Look"*-type: Suppl. 1-10, 144-53, 524-99, 808-24. Short appeals: Sept. 104-7, 481-85, Suppl. 625-29, 1030-33, Cho. 405-407.

One of the aims of the present research is to compare each group of hymns and prayers in Euripides with the respective group in Aeschylus and Sophocles; this cannot be done in the case of the "listen"-type appeals, because there are no such appeals in Euripides. The subtypes of kletic, however, follow the patterns of the kletic appeals, of which Aeschylus offers one example only. The same applies to the "look"-type appeals, of which Euripides offers two examples only. Of the above-mentioned fifteen Aeschylean appeals (of both types), eight are short appeals. Of the remainder, one is hymn rather than prayer: Suppl. 524: such a praise of a god has no parallels among the Euripidean and Sophoclean hymnal songs. The first strophic pair can be taken as an independent appeal with invocation.

* Haldane analyses all these appeals, except for Suppl. 808, but without classification rules. Knoke analyses the prayers from the parodos of the Septem and Supplices, and also Suppl. 524, 808, 1030, Cho. 860 (the whole stasimon). See also Hölzlé, passim.
prayer, and short Begründung. What follows is a long 'pars epica' in narrative, whose function is twofold: it speaks of their ancestors, Io and Epaphus, and this shows the link between them and Zeus; at the same time it celebrates the almighty Zeus who liberated Io. (A different, and shorter, "pars epica" is found in Soph. Ant. 1115, Eur. Bacch. (519)550). The divine beings addressed in these appeals are Zeus (six times), 4 Artemis (twice), Ares (once), Ge (once), the underworld deities (three times), the household deities (once), the ancestral deities (once) and the (πολιοτζωος ) gods (once). 5 Some of these passages are appeals to "listen" or "look" only; the remainder also contain another demand for a particular service. As we noticed in examining the two Euripidean appeals of the "look"-type, the divine beings addressed are all-seers or ever-present (Ge, Helios, Zeus). In Aeschylus most of these appeals are confined to the Septem and the Supplices, in which the action takes place in holy places, 6 and the Chorus see the statues of the gods (cf. Sept. 96 and Suppl. 189, 192). On the other hand, we find appeals of the "listen"-type addressed to the chthonian deities: they must be made to listen from the lower world. Another such appeal to the household deities is due to the fact that their seat is inside the house. The gods are invoked under a specific function of theirs, or because of a special link with the petitioners: these are indicated by epithets or otherwise. In some examples the gods are not invoked by name but they are identified by other expressions: Suppl. 144,
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| PRAYER | έστστν κάρκος... | (τὴν αἰφνίδα... | (ποτέ)...
| Promise | | | |

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<td>Ωυ</td>
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<td>NAME</td>
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<td>(ἄγιον σου)</td>
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<tr>
<td>NAME</td>
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</table>

**Suppl. 524-99**

Manner of appearing:
- ηπειρον

Klesi:
- ἑπειρον

Epihny:
- ἡπειρον
Cho. 399, 405, 800. The invocations are either bare, or accompanied by one epithet or another element. Only three among them sound like solemn invocations: Suppl. 524, 808, Sept. 104. The epithets employed are mainly new, or they come from the religious stock, although they are not traditional epithets of the particular god: they are chosen here for a specific relevance to the occasion. All the epithets have relevance to the occasion, with the exception of one single ornamental epithet: Cho. 476: ἡμάραπες. We also find some traditional epithets of the particular gods (ἐλεύθερος, ἡμέρας, ἀπόστολος, etc.). In structure some of the component elements are missing. The style is elevated. Ornamentation is commonly rich. We also notice the use of many propitiatory words. What is striking is the great number of such appeals. Euripides obviously does not follow Aeschylus' technique.

**GENERAL CONCLUSIONS**

**ON THE KLETIC HYMNS AND THEIR SUBTYPES IN GREEK TRAGEDY**

The examination of the patterns of kletic hymns and their subtypes in Greek Tragedy offers some significant conclusions on the methods of composition and the traditionalism of the three Tragedians. Although all of them composed prayers in their plays of the kletic type, which is a specific class of religious song, each of them conforms to the traditional patterns in a different way.

The first remark to be offered is that in Euripides we find a greater number of examples of this class (but we have more complete plays of his). Still, we
observe that Aeschylus does not use the kletic type of appeal; on the other hand we find many subtypes of kletic in his plays (this is not common in Sophocles and Euripides) in which, though, he follows the tradition to a small extent. It is only Sophocles who offers an example very close to the cult-patterns, though it is an appeal for help (Ant. 1115). On the other hand, Aeschylus, in two examples, combines the prayer with the praise of the god, in a way which has no parallels in Sophocles and Euripides (Suppl. 524 and 808). We find the same technique, but to a lesser extent, once in Euripides (Bacch. 519(550)) and once in Sophocles (Ant. 1115). In all of the passages examined in this chapter we find traditional elements, either to a great or to a lesser extent. All these passages are purely dramatic and have a specific function within the play. They are prayers for help, rather than hymns¹ (a few exceptions occur among them: A. Suppl. 524, S. Ant. 1115, Eur. Bacch. 519(520)). Some of them are at the same time purely poetical passages, and this applies mainly to the Euripidean ones. Sophocles appears to be the first among the three Tragedians to employ more traditional features. He is closer to the tradition, as far as the kletic hymns are concerned, than Euripides, and Euripides is closer to it than Aeschylus. An interesting picture for the methods of composition of the three Tragedians is offered by the short kletic appeals: again the three Tragedians differ from each other.
A special remark must be made about the epithets employed in these passages. In Aeschylus the epithets are mainly relevant to the occasion; they are either traditional or new; he also employs traditional epithets in a specific sense. In Sophocles the epithets are either traditional or new and rare, but not always relevant to the occasion. In Euripides we find both traditional and new epithets created for the occasion; but not all of the epithets are relevant to the occasion. In Aeschylus we also find many propitiatory words or words which look to the fulfilment of the prayer. This is also a characteristic of Sophocles, but to a lesser extent. In Euripides we do not find such words. The gods invoked in all the passages examined, are carefully chosen and the reason for the particular invocation is justified in various ways. In Euripides, the nature of the appeal or certain other elements within it, give a more humanising picture of the gods than in Aeschylus and Sophocles.

Another different technique between Euripides and the two other Tragedians is that there is no entire stasimon in his plays which is a kletic appeal from the beginning to the end (Bacch. 519(550) is a different case), as is A. Suppl. 524, Soph. Ant. 1115.

Lastly, what is the most interesting remark, is that the three Tragedians do not imitate each other.
CHAPTER II

EUCTICS

The term "euctic" as a specific class of song occurs in Menander and Proclus; cf. also Pollux 4.53 (ἐὐκτικὰ) and A. Gr. 1.118 (the title). Each class of hymns according to Menander's subdivision (cf. p. 333) may include a prayer, and in that case they are also called "proseuctic" and "apeuctic" (cf. p. 342). As a specific class, "euctic hymns" are short hymns whose main purpose is prayer, and not praise of the god: ἐὐκτικὸν δὲ οἱ ἔναντίον ἕκοντες ἀνένεν τῶν ἀξίων μὲρον δὲν ἐπομένει, καὶ ἀπευκτικὸν οἱ τὰ ἐναντία ἀπευκτικοὶ ἔλλογες (p. 333); ἂν δὲ τοὺς τοιούτους θυμόνοις μὴ κατακράτους ἐναυ (p. 343).

As an illustration Menander quotes Plat. Phaedr. 279 b-c, which consists of a simple invocation and prayer (his example, however, does not come from poetry). Proclus includes this class in the list of songs ἐς Ἄνδρων καὶ Ἀνδρώνος (cf. 320a); his definition of this class is as follows: ἐὐκτικὸν δὲ μὲν ἔγγραφον τοις αἰτουμένοις τι παρὰ τοῖς γενέσθαι (321a). In the present research I shall follow Menander's definition of euctics, since a number of songs in Tragedy conform to this definition and not to Proclus' definition. Such songs are constructed to a great extent in accordance with the principles of the kletic hymns (of course they lack a klesis); kletic hymns and their subtypes, which contain a demand for a particular service, are also euctics. In one euctic from Homer (Il. 16.233) we read at the end: ὦς ἐβαρ ἐυχόμενος, τοῦ δ' έκλυν θυμάτα θεοῦ; οὐς ἔχεις ἐναυ γίνεσθαι.
of the "listen"-type: cf. I1. 1.37, where we read at the
end: ἦς ἐφαν' εὐχόμενος, τοῦ δ' ἐκλευς φοῖβος Ἀπόλλων. Nevertheless, if we ask why these prayers do not contain a
klesis, it is not always easy to find an answer. In some
cases, however, the lack of such a klesis is justified by
various reasons: for instance, in Eur. Alc. 218 Paean is
not asked to appear, because this has been done earlier in
the play (cf. I. 90); in Eur. Heracl. 770 Athena is not
asked to appear because she is there, she is the ὁ σωτὴρ
of Athens (in A. Sept. 109, however, the ὁ σωτὴρ Ζεύς
are asked to appear); sometimes the nature of the demand
itself does not require an epiphany of the god (cf. Eur.
fr. 912N). Still, there is no answer to the question,
why is there no demand of the type "listen" or "look",
after what has been said above for I1. 16.233. Probably
we have to accept that in these cases, either the epiphany
of the god (if it is necessary), or his attention, is
implied. Lastly, some of these prayers are wishes rather
than demands for immediate action of the god. In Drama,
some of these prayers are not strictly dramatic, as is the
case with the kletic hymns (cf. Eur. Med. 627). These
appeals are not very long (most of the kletic hymns
examined in Chapter I are not long, also). Among our
evidence we find many passages of the euctic type, which
are either independent songs or they are found within a
longer poem: I1. 2.412; 484, 3.276; 320; 351, 6.305,
7.202, 8.236, 15.372, 16.233, 24.308; Od. 13.356, 17.240,
18.202; 235, 20.61; 98; 1128; Hom.hs. 10, 11, 13, 15, 20,
22, 26, 30, 31; O.hs. 5, 10, 19, 20, 21, 23, 24, 26, 37,
38, 57, 64, 65, 73, 77, 84; Sapph. 5; Pi. Ol. 2.13-15, 4.1-13, 5.17-21, 7.87-92, 13.24-31, Pyth. 1.67-75, 8.61-69, Isth. 6.43-49; The. 341-50; 757-64; 773-82; 1087-90; 1119-22; Carm.Conv. 884, 885; Ar. Vesp. 316; 869-891, Pax. 385; 774; Lys. 335, 972, Thesm. 352, Ran. 340, Eccl. 952.

In Greek Tragedy we find the following euctics:

As a type-specimen for our analysis I shall take a prayer from Homer (IL 16.233) and a prayer from Lyric Poetry (Pi. Isth. 6.43-49).
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**Introduction**

The servant reports that Alcestis is still lingering, and the Chorus sing the first stasimon, which opens with a question to Zeus, whether there is any hope; this is followed by a second question to themselves, whether they will start mourning. Still, they have faith in gods and they utter a prayer to Apollo as Paian. This functions as the answer to the preceding questions, which express doubt. Although they apostrophise Zeus, the almighty, at the beginning of the strophe, they appeal to Apollo to save Alcestis, because of his special link with the house of Admetus, and also because he is the 'Anđrōnaios god, to whom they have appealed again at 1.90. The single epithet employed in the invocation (wvalio), is ornamental; it does not indicate the particular function under which he is invoked; this is indicated by his ἐπωμιά Παιάν. It is a personal prayer, a demand for a particular service, on behalf of the royal couple, with which the Chorus show their sympathy. The prayer is the second half of the first strophe of the stasimon. Before the invocation we have an introductory exhortation to prayer with a "sententia" which looks to the fulfilment of their appeal (see on Pho. 676, p. 4 and n. 4). The introduction is unique among our evidence of kletic and euctic appeals.

**Structure**

After the introduction we have the part i: invocation with an epithet and the name of the god only.

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Haldane and Knoke analyse this prayer briefly (Haldane, from 1. 220).
(which is one of his ἐνωμίαι): we have the same in Pi. Isth. 6.43, Tim. Pers. 237, A. Suppl. 1; 625; 1030, Ag. 146, Ar. Lys. 1296, Ran. 386, etc.

Part ii: the prayer. It follows the invocation, the transition being achieved without a particle: we have the same in Il. 7.202, Pi. Ol. 13.24, The. 341, A. Pers. 628, Ag. 146, etc. It consists of two imperatives, the second in anadiplosis.

Part iii: the Begründung. It is the reason for the particular invocation, a "Hypomnese" of past services rendered by the god to the person on behalf of whom the appeal is being uttered. We find the traditional ἔστι with καὶ μᾶς (cf. Il. 1.451: ἔστιν .... μᾶς); this type of "Hypomnese" is commonly introduced by καὶ ἀρετή and the like (cf. Il. 5.115, Sapph. 1, Soph. OT 159, Ar. Thesm. 1148, etc.). This is the single example of such a "Hypomnese" among the kletic and euctic appeals in Euripides, and it is one of the primitive elements of Greek prayer, common in Homeric prayers.

Part ii: the prayer is repeated with καὶ υἱῷ (the υἱū is common in prayers with a "Hypomnese": cf. Il. 1.451, 10.278; 284, Sapph. 1, Pi. Isth. 6.43, Ar. Thesm. 1148). Here we find another two imperatives, the transition to the second being achieved by the particle ἦτε. The demand becomes more precise here. Such an accumulation of prayers is not common in Euripides: cf. Il. 2.412, 16.233, Sapph. 1, Soph. El. 110.
<table>
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<tr>
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<td>καὶ πάρος ἀπό τοῦ πόλεως ιεροὶ ἐν Παρθένους</td>
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<td>PRAYER</td>
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<td>PROMISE</td>
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Examination of the elements and other material

The introductory phrase εἰρήν γὰρ δίναμις μεγάλα recalls Od. 10.306; cf. also A. Sept. 226 and The. 373. The single epithet employed for Paian is a traditional one: cf. Il. 15.253, 21.461, Hom. h. 3.15; 179; 285, Solon 13.53, etc. For the prayer ὄντις ἀναμνήσει cf. also A. Sept. 175 and Eum. 298 (see also Ziegler, pp. 57 and 58, n. 1). The prayer τὸν ἄσωμον recalls one of the etymologies of the noun παίαν from the verb παὐσω (see Fairbanks, p. 3), and also the definition of the paean as a hymn ἐν ι θαμανθίνα λοιμός μάκαρ (see Fairbanks, p. 15). For the two prayers in our song cf. Keyssner, p. 112. For the epithet ὑμιτόν (Ἀμιτόν) see on Hel. 167, p. 52.

Vocabulary - Style

Of the sacred vocabulary we find five words: τὸν, (twice), εὐχὴρρέεται, παίας, λυτήριος, γενόμε. The style of the song is not elevated. Ornamentation is poor. The common hymnal stylistic techniques are found to a small extent: we have one epithet, one exclamation, one anadiplosis; no article occurs. Yet it sounds like a solemn prayer with some echoes from our hymnal evidence. It is not long and thus it conforms to Menander's instructions: διὸ τοῦτο τοῦτος ὑμοῦ μὲ κατακάρρους ἐίναι (cf. p. 343). The appeal will receive a response in the sequel.
After the dispute between Medea and Jason on his new marriage, the Chorus sing the second stasimon on the dangers of excessive love, and pray to Aphrodite for a peaceful love-life. This is the first strophic pair of the stasimon. The prayer is not a demand for a particular service. It is a prayer on behalf of themselves, a non-dramatic prayer, inspired by Medea's misfortune (cf. also A. PV 526; 894). It is a prayer for moral blessings (cf. also The. 1 ff; 1119, A. PV 526, Eur. IA 543, O.hos. 4, 76, etc; see further E.R. p. 202, Keyssner, pp. 158 ff). In Greek Tragedy we find a few prayers only of this type. Heiler (p. 195) quotes our passage (11. 635 f) with A. Cho. 140 f and Plat. Phaedr. 279b to illustrate the two religious and moral ideals of the Greeks: σωφροσύνη and ευσεβεία. Cf. also Sapph. 5 which is a demand to Kypris and the Nereids for a safe voyage to Sappho's brother, and also a prayer for Kypris to make him a wiser and better man (see S. and A., pp. 127 f); we have the same motif in Ar. Thesm. 291. In our song there is a philosophical tone: prayer is mixed with reflections. The destructive or crafty power of Aphrodite or Eros is a common motive in Lyric poetry and Tragedy (mainly in Euripides: on this see below, p. 347): cf. Anacr. 398; 413, Sapph. 47, Soph. Ant. 781, Eur. Med. 330, Hipp. 39, Tro. 989, IA 543, fr. 136N² (Androm.), fr. 161N² (Ant.), fr. 875N² (inc. fab.), etc. In our song

Haldane and Knoke do not analyse this prayer.
this is indicated by the epithet ἦλεν. The second epithet, ἕσσωνα, comes from the common religious stock; it is ornamental simply.

Structure

Part i: the song starts with a Begründung; it contains certain reflections on love (cf. Ion 452, the antistrophe). This is the reason for the following appeal. We find the κ' -clause here, which is common in introducing a different type of Begründung, the "Hypomnese" (see Ansfeld, p. 526, and Kleinknecht, p. 74).

Part ii: the prayer. It is phrased with μόνοτ + optative (cf. A. PV 526; 894). The invocation is inserted in the prayer: cf. A. Sept. 116, PV 526, etc. It consists of one epithet only (the goddess is identified by the preceding part, where her name appears, which is one of her ἐπώνυμαι). The prayer is continued in the antistrophe, with three optatives, and this is a prayer for moral blessings. In the strophe the appeal is in the "Du-Stil", in the antistrophe we have the "Er-Stil" (see on Hel. 167, p. 53, p. 25). Here we find the name of the goddess (her ἐπώνυμαι) with an epithet. The transition to the antistrophe is achieved by the particle κε. In the last prayer we have a predicative adjective (ὁμήρος) (for compounds with -φων, cf. Keyssner, p. 133); in kletic hymns such predicative adjectives appear with the klesis; cf. also Pi. 01. 2.13 (τιμήρων κοιμησόν), A. Sept. 312 (τιμήρων στέφαστε). All the prayers are in the optative; they are wishes rather than demands. 1
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**Notes:**
- The table entries appear to be in Greek and include names, titles, and descriptions.
- The table columns are labeled in Greek, indicating categories such as name, origin, epithet, place, and prayer.
- The entries include terms like "Κύρις," "δέσποινα," and "μηπος," suggesting a religious or ceremonial context.
- The table format suggests a list or catalog of some sort, possibly related to personal names or titles.
Examination of the elements and other material

The Ἐλευθέρια Kypris is common in Lyric poetry (cf. Alcman 59a, Stes. 223, Ibycus 287 PMG, Sappho 2: 5; see also S. and A., p. 127, n. 4); it is also common in Greek Tragedy. The epithet Ἔξικος is again employed for Aphrodite in Eur. Heraclid., 894. Ἑσσοῦα occurs in Pl. fr. 122.170 and again in Euripides (Hipp. 117; 522). It is a common epithet of hers in Α.Gr. (see Bruchmann). Δεήση not employed for Aphrodite anywhere else; it is a common epithet of Athena. Aphrodite is assigned here the bow of Eros. For Eros' τὸ δάκτυλον see RE 6.1, s.v. Eros, 495.

Euripides is our earliest witness for this. For the expression κρυστέων τοις εὖν cf. Pl. Pyth. 3.9: κρυστεύει τὸ δόξην ἦν Ἀρτέμιδος (κρυστεύει and epithets compound with κρυστεύει - are common of Aphrodite: see Bruchmann; on this see also Dodds, on Bacch. 553). For the expression δώριμα καλλιστον ἑὼν cf. A. Ag. 928:δωρίμοι καλλιστον δώρον ; cf. further Keyssner, p. 71. For similar to the οὐσία of Kypris poetical devices cf. Ibycus 287 (δίκτυα Κυπηρίδος ), Α. Pers. 98 ( ... ἀρκουα Ατα ), Dicaeogenes fr. 1b Snell (inc. fab.): ἔρωτος .... ἀρκουα

Vocabulary - Style

Of the sacred vocabulary we find two words only: ἔρωτος (twice), Ἑσσοῦα. The style of the song is not elevated: we find one new word only (διψόφων), which is also a heavy compound. Ornamentation is rather rich: we find many adjectives, two metaphors (μάντον .... ἐκεῖνος .... οἴσιον and ἀντολέμοντος ἑώνα), and two personifications (στέφειν σωφροσύνα , ἀκορεστά νεῖκα). The common hymnal
stylistic techniques are found to a small extent: we have two epithets, one exclamation; no article occurs.

The passage does not sound like a solemn prayer. The emphasis is put upon the reflections on love and the moral blessings (cf. also Eur. Bacch. 402, IA 543). It is suitable to the context, although so far, at critical moments of the plot, we have found prayers on behalf of the heroes of the play, not on behalf of the Chorus themselves. It is worth noticing that in this example, in which the Chorus pray for themselves, they utter a prayer for moral blessings, which is not a solemn and traditional prayer. Nevertheless, it is not a short prayer (see on Alc. 213, p. 451).

HERACLIDAE 770-83*

Introduction

The battle against the Argives is about to start and the Chorus, consisting of old men of Marathon, sing the third stasimon for divine help. The first strophic pair functions as the background of the appeal in the second strophic pair; it describes the emotions of the Chorus and the reason why the Argives must be repulsed from their land; for this reason they appeal to Athena, the protector of the area, whom they always honoured, in order to help the Athenians in the battle. It is a prayer on behalf of the city and the suppliants. The appeal for divine help comes naturally at this point of the plot. They are especially concerned with Athens and the invocation of

* Both Haldane and Knoke analyse this prayer (Knoke, from the beginning of the stasimon; Haldane from l. 770).
Athena is based on her special link with the city, which they stress throughout the appeal. Somewhat similar to this case are the appeals in A. Sept. 109 and Soph. El. 110: the preceding part describes the emotions of the appealing persons and the reason for their appeal. Athena is the war-goddess but here she is invoked simply because of her link with Athens, with which the Chorus are concerned at this moment. Except for ποιμα, which is ornamental, the remaining three epithets are employed to show this link. For prayers to Athena, see on Ion 452, p. 29. Soph. OC 1085 ff is a similar case: prayer before the battle starts; the Chorus appeal to Zeus, Athena, Artemis and Apollo.

Structure

(Part i): the preceding strophic pair (ll. 748 ff) functions as the Begründung, the reason for the following appeal to Athena (see on Bacch. (519)550, p. 84).

Part ii: the prayer. The transition to it is achieved by ἄνα: cf. also ll. 16.514, The. 341, Pi. Ol 2.13, A. Sept. 116, etc. The invocation is inserted in the prayer (cf. Med. 627). The goddess is not invoked by name, but by an epithet. She is identified by the context.1

Part i: the invocation is broken by a new Begründung, which is the reason for the particular invocation, with the traditional γὰρ: it is the link between the goddess and the city, on behalf of which their appeal is being uttered. For a broken appeal, though different in structure, cf. Pi. Ol. 4.1 ff.

Part ii: the prayer is taken up again. Here we have the particular demand phrased with one imperative.
The expression τον ου δικαιως implies another reason for the appeal (see on Hel. 167, p. 49).

Part i: a third Begründung follows, with ζαππ, which is the reason for the appeal. The enterprise is on behalf of suppliants, thus the gods must help them. There follows a fourth Begründung in the antistrophe, introduced by ἐνεό: we have the same in Pi. Ol. 14.5 (see also Keyssner p. 132). This Begründung is a "Hypomnese" of past offerings and honour of the goddess by the persons on behalf of whom the appeal is uttered. Such a "Hypomnese" is found in Homeric prayers; it is commonly introduced by ἐνενοε, cf. Schwenn, p. 56. This is the only example of this type of Begründung among the Euripidean kletic and euctic appeals; see also on A. Sept. 109, p. 445. This Begründung here is again the reason for the particular invocation.

Our song is unique in structure among our evidence.
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Examination of the elements and other material

The epithet ἴτα is traditional of Athena: cf. Il. 6.305, Hes. Th. 926, Ar. Pax 271, Eq. 1170 (without her name too). The epithet μήτηρ employed for a πολιοδόκος of a city is unique among our evidence. In 0.h. 32.8 Athena is called τεχνῶν μήτηρ. Δέσποινα is also a traditional epithet of Athena (cf. Soph. Aj. 105, Ar. Eq. 763, Pax 271); here it is employed to indicate her function as a city-goddess. The epithet βύλα is employed for a single time of Athena and recalls the epithet πορφοῦλακη in A. Sept. 166. For the expressions σὸν γὰρ ὀδός, σὸν καὶ πόλις cf. Ar. Thesm. 1136: ἦν πόλιν ἡμετέραν ἐκείνη, etc. For the expressions οἱ δικαίως, δικαίως (ἡμι) cf. A. Suppl. 79 (το δίκαιον ἱδοντες), Sept. 626 (δικαίους λίτας).

The "Hypomnese" in the antistrophe is not of the same type as in the Homeric prayers: a mention of personal past offerings to the god. Here we have a mention of all honours paid to Athena in public, with a short description of them (cf. A. Sept. the parados). On this part see the Commentary of Pearson, Appendix B, pp. 146 f. In three cult-hymns we find a description of a religious ceremony in honour of the god addressed: Paean Delphicus 1.11 ff (see Fairbanks, pp. 28, 126), Philodamus, 11. 131 ff (see Fairbanks, pp. 39, 148), and Hymnus Curetum, 11. 6-10.

Vocabulary - Style

Of the sacred vocabulary we find five words: νόμιμος, μάτις, δέσποινα, ὁλολύμματα, παννυχίοις. The style of the song is not elevated; we find though two new words: ὁλολύμματα, κράτος (also in other Euripidean passages), and one heavy compound (πολιστός). Ornamentation is poor; we only find five adjectives. The common hymnal stylistic techniques are found to a small extent: we have four epithets, one exclamation; the article occurs once.

Yet it sounds like a solemn prayer, which celebrates Athena as the νομισματίσ of Athens and shows the devotion of the people to her; a combination of prayer with praise is not common in Euripides: cf. also Bacch. 550, Kresph. fr. 453N², fr. 912N² (inc. fab.). It is not a short euctic. The antistrophe makes the song purely poetical. It is suitable to the context. It will receive an immediate response: the servant will announce the victory of the Athenian army (ll. 784 ff).

SUPPLICES 626-33*

Introduction

Theseus has just set out against Thebes, to fetch the corpses of the Argives. The Chorus of the suppliants sing the second stasimon, which concludes with an appeal to Zeus for help. The preceding part is an anxious dialogue between ἑμιχορία with contrasted emotions (see

* Both Haldane and Knoke analyse this prayer.
further the Commentary of Collard, ad loc.); this part functions as the background for the concluding appeal; it is not though a Begründung (as is the case with Bacch. (519)550); the Chorus appeal to Zeus for help, because of his link with the Argives; he is the father of Io's child. Except for ναυσικάω, which indicates this link, no other epithet is employed for Zeus (we have the opposite in A. Suppl. 524). For such appeals to gods as "relatives" of the appellants, see the Commentary of Collard, ad loc.

The appeal is short. We should expect the Chorus to utter a prayer immediately after the departure of Theseus, and especially after his words at 11. 594 ff. Eur. Herac1d. 748 ff is a similar occasion but a different song: the whole stasimon refers to the enterprise of the Athenians; the Chorus consist of people of the area who pray for the successful outcome of the battle; they are mainly concerned with their city. In the Supplices the Chorus are mainly concerned with themselves, although their appeal is also made on behalf of Athens (cf. 1. 630). It is a personal prayer, for a particular service, on behalf of the persons who utter it, and also on behalf of the persons who help them.

Structure

The appeal starts with an invocation which expresses their faith in gods¹ (cf. also Alc. 213). The verb ἀνακαλοῦμαι recalls the traditional verb of summoning καλω²; cf. in particular A. Pers. 621, Soph. OC 1376.

Part i: invocation with the name of the god and an epithet, which implies the reason for the particular
invocation (the link between the god and the petitioners; cf. Eur. Pho. 676, A. Suppl. 524). For this type of invocation, see on Alc. 213, p. 448.

**Part ii:** the prayer. It consists of one imperative. The transition to it is achieved without a particle.

**Part iii:** the Begründung (following Murray's edition); it is the reason for the appeal: ἐκκομίζομαι (present "de conatu"). Here we also have the link between the god and the dead Argives implied by the expressions τὸ σῶν ἀραλία, τὸ σῶν ἵππων. The transition to this part is achieved without a particle (see on Pho. 676, p. 74).

Collard in his Commentary ad loc. adopts Musgrave's reading ἐκκομίζω μου (cf. also the editions of Teubner and Budé), believing that the stasimon can end only with a second demand. Both readings are suitable. I believe, however, that Murray's reading (ἐκκομίζομαι) has a specific structural function (see above), and it is also syntactically acceptable; thus, there is no reason to alter it. In the participle ἔξωθεν we have another Begründung implied.
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Examination of the elements and other material

For the "sententia" ἄλλα ὅμων πότες ἐνε πρώτα cf. A. Suppl. 79; 1062. Io is called παλαιομάτωρ; in A. Suppl. 40 and 524 she is called πρόφωνος; in Eur. Pho. 676 she is προμάτωρ. Zeus is called παιδοφόνος (of Io); in A. Suppl. 524 he is called ἔθαντορ Ἰοῦς. Io is called νόρις; in A. Suppl. 40 her child is called νόρις. For the prayer ζυμμαχος γενοῦ cf. also A. Cho. 19, Ar. Lys. 341 and Sapph. 1 (see also Ziegler, pp. 57 and 58, n. 1). A propitiatory word (εὐμενίς) is not a common feature in Euripidean prayers, but it is common in Aeschylus and Sophocles; cf. A. Sept. 166, Suppl. 1; 79; 167, Cho. 476, Soph. A. 693. Cf. also Sim. 519 = fr. 35b: εὐμενεὶ φρενὶ (see further Ziegler, p. 58, n. 1). For νότης . . . . ταῦ cf. Soph. OC 1091: δῆ ταῦτα.

Vocabulary - Style

Of the sacred vocabulary we find five words: κεκλημένος , ἀνακαλοῦμεθα , ζυμμαχος , γενοῦ , εὐμενίς . The style of the song is elevated to some extent: we find two new words (παλαιομάτωρ , παιδοφόνος ), which are also heavy compounds. The epithet παιδοφόνος is ὄνομα διπλῶν . Io is mentioned by periphrasis; νόρις is used for a girl here only. The dead are mentioned by metonymy: ἄραλμα , ζώρυμα (cf. Soph. Ant. 1115: καθεύλας ἄραλμα . . . . of Dionysus). Ornamentation is poor. The common hymnal stylistic techniques are found to a limited extent: we have one epithet and one exclamation; the article occurs three times.
The song does not sound like a solemn prayer. It is suitable to the context and it is short. The appeal will receive a response in the sequel (cf. the messenger's speech which follows it).

TROADES 511-521*

Introduction

The first stasimon of the play, which follows a lament in trimeters of Hecuba, starts with an appeal to the Muse for inspiration, which recalls the hymnodic and epic prooemia (see on Hel. 167, p. 45). The song which follows, though, is not a hymn, but a dirge (for this Euripidean technique, i.e. appeals for aid with a dirge, see on Hel. 167, p. 46). The following dirge is in fact a description of the last night of Troy, and our appeal appears to have the same function as the Homeric appeals to the Muses, before an important narrative (cf. Il. 2.484; 761, 11.218, 14.508, 16.112).

Structure

Parts i and ii: invocation and prayer are joined (see on Med. 627, p. 153). The invocation consists of the name only and the formula ἄμθι μου Ιλιον (for this formula see the Commentaries of Rogers and Dover on Aristophanes' Nub. 595; in many other prooemia the invocation is bare: cf. Hom.hs. 4, 5, 9, 19, Il. 2.761, Od. 1.1, Ar. Av. 904, Thesm. 107). The prayer consists of one imperative.

Part iii: the Begründung. It is the reason for the appeal, with the traditional ἔρπ (in this case we have νῦν ἔρπ: cf. also Soph. Aj. 693, Ar. Ran. 875).

Examination of the elements and other material

The formula ἀμὴ μου is also found in Hom.h. 19.1 and Ar. Nub. 595. This is the only example in which we have this formula in Tragedy. Among our evidence we find many songs which open with an appeal to the Muse; verbs employed in such appeals are ἰμενεῖ, ἐνενεῖ, ἀλητέο, ἰμενίν ἄρκετο; in our song we have the verb ἀλείσου: cf. also Hom.hs. 17 and 20. For the expression καὶ ὦν ἰμενὸν ἀλείσου .... ἴμμαν ἐπικίνδυνον cf. Alcman 14a: μέλος νέοχμον ἄρκετ .... ἴμμαν; 27: ἄρκετ ἔφασσαν Φης'ων; Pi. Nem. 3.10 f: ἄρκετ .... δοκίμων ἰμενὸ. For καὶ ὦν ἰμενὸν cf. in particular Alcman 14a: μέλος νέοχμον and Pi. Ol. 3.4: νεοσφαλον τρόπον (see further Panagl, op. cit., p. 42).

In Homer such appeals to the Muse are followed by a brief mention of the specific theme which the poet is going to narrate. To some extent we find the same motive in our prayer, in the Begründung (11. 515-21). 3

Vocabulary - Style

Of the sacred vocabulary we find three words: ἀμὴ μου, ἰμενὸν, ἀλείσου. The style of the passage is elevated to some extent: we find three new words: ἐπικίνδυνος [also in Eur. fr. 16 N 2 (Alex.)], τετραβάμον (also in other Euripidean passages), χρυσοβάλαρος; three heavy compounds (τετραβάμον, δορίλατος, χρυσοβάλαρος). Ornamentation is not rich (we find five adjectives).
As a prooemium to a song, it follows both the epic and the lyric tradition. Many of the existing prooemia are short too. The invocation of the Muse at the beginning of a stasimon is a common poetical technique, not common, though, in Tragedy. It gives colour and solemnity to the lyric. Lee in his Commentary on the *Troades* ad loc. comments: "It is probable that the subject suggested this beginning to Euripides." As has been pointed out above (see on *Hel.* 167, p. 46) it is only in Euripides among the three tragedians, that we find appeals to the Muses, and also several types of prooemia to a lyric;^4^ cf. also *A. Suppl.* 630, *Eum.* 321 (though of a different type).

**ION 1048-1089**

**Introduction**

The old man who is sent with the poison by Kreousa to kill Ion, has just left. The Chorus sing the third stasimon, in which they pray to Hecate (whom they identify with Persephone)^1^ for a successful outcome to the enterprise. They are concerned with the house of the Erechtheidae (cf. also the first stasimon); they are also concerned with their queen; if she fails in this enterprise, she will commit suicide (ant. a); Their further concern is with the Eleusinian feast: it will be an insult to the god, if Ion attends it as a member of the royal family^2^ (strophe b; apparently this is a reason for the identification of

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^1^ Knoke and Haldane analyse this prayer; Haldane analyses strophe a only, Knoke takes antistrophe a as the reason for the appeal; this is correct, but strophe b is also another reason for the appeal.
Hecate with Persephone, who is mentioned in this part).
It is a demand for a particular service on behalf of their queen, the house of the Erechtheidae and Athens itself (as is the kletic hymn in the first stasimon). Hecate is the goddess of the ways and of the phantom world: these are indicated by the epithet ἁγεά and the relative clause ἤ τῶν ὦκουκλων ἔβολων ἄνάσφος (to which the μεθαμέριον ἔβολον are added, since the enterprise takes place during the day): for the function of Hecate as the goddess of the ways, see RE 7.2, s.v. Hekate, 2775; for her function as the goddess of phantoms see ib. 2770 (notice that this function appears in fifth century popular beliefs). 3 Hecate is identified with Persephone here, the goddess of the Eleusinian festival, with which the Chorus are especially concerned. For this identification cf. also Mag.h. 21 and RE 7.2, 2772 f. For the connection of Hecate with Demeter and Persephone cf. also A.-H.-S on Hom.h. 2.440.

The particular service asked from her is to guide the enterprise against Ion (for a similar prayer, cf. A. Cho. 726), i.e. to guide the steps of the old man safely, under her functions mentioned above. Thus the epithets employed for her are relevant to the occasion. She is not invoked as the goddess of sorcery, as Owen and other scholars believe. Perhaps she is also invoked under this function, since Ion is to be murdered by magic poison, but this is not indicated within the appeal (Hecate has this function in Eur. Med. 395; in Hel. 569 she has the same function as in our passage). Our song, Eur. Kretes fr. 5 (Cantarella) and O.h. 1 are the only hymnal prayers to this goddess we
possess. On the other hand, she is often invoked in the incantation. 4

Structure

Part i: invocation at the beginning by an epithet, the ἔνων and a relative clause, indicating a function of the goddess; Euripides does not commonly employ relative clauses in the invocations: cf. also Hel. 1495, Pho. 1054, Or. 316; cf. further Alcaeus 34, Soph. El. 110, O. hs. 13, 18, 33, 63, etc.

Part ii: the prayer follows the invocation; the transition to it is achieved without a particle; it consists of one imperative. The enterprise is described here, and thus this part becomes long. The prayer concludes with a wish, which the enterprise aims at, phrased with ἱκτε + optative.

Part iii: the Begründung. Antistrophe a is the reason for the appeal introduced by ἄτε (see on Med. 627, p. 153). Strophe b is another reason for the appeal and also a reason for the particular invocation of the goddess, since she is identified with τὰν ἀρεστοῦσαν τὸραν mentioned in this part; at the beginning of this part we find again an ἄτε-clause. The poet offers a poetical description of the feast here (on this see on Heraclid. 770, p. 160).
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<td>(ὑμιδέ ἀνάσσεσ)</td>
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...
Examination of the elements and other material

The epithet ἐνόσια is also employed for Hecate in O.h. 1, Orphic fr. 309, Mag.h. 21.8, Soph. fr. 492 N² (Rizotomoi), Eur. Hel. 570. The verb δώσων in the demand is etymologically associated with ἐνόσια and ἐδώσων: on this see on Alc. 213, p. 451. For Hecate's γένος, as daughter of Demeter from Zeus, cf. Orphic fr. 219 and 260. For ἐνόσια and ἄττικα νυμφίων ἔθρον ἀνάσσει cf. Mag.h. 21.11; μὴ ἐθάνατο στίχος μὲν δὴ Ὀλυμπίας, ἀλλὰ ἐτ' ἐπιπομήνας.

In O.h. 1.5 Hecate is called νυκτερία. The verb ἀνάσσει is employed for tutelary deities: cf. Il. 1.37, 451; cf. also Soph. OT 903, O.h. 16.8. Notice also the repetition of this verb at the end of this part. In strophe b the πολύλυμφος Ἑκατός is Iacchus (Dionysus); the epithet πολύλυμφος is employed of Dionysus in Hom.h. 26.7 (in O.h. 55 it is employed for Aphrodite). For the prominence of Iacchus in the cult at the beginning of the fifth century, cf. Herodt. 8.65. For the description of the feast see A.-H.-S. on Hom.h. 2.48. Persephone is called χρυσοστέφανος. This is the only example for the employment of this epithet for Persephone (it is employed for Aphrodite in Hom.h. 6.1 and Sapph. 33). In Bacchyl. Ep. 3.2 she is λουστέφανος κόρα. Σέρινή is a traditional epithet of Demeter: cf. Hom.hs. 2.1, 13.1, O.h. 40.2. The three epithets of gods found in strophe b are ornamental, they have no relevance to the occasion. For the participle χρυσοστέφανα see on Ion 452, p. 41.
**Vocabulary - Style**

Of the sacred vocabulary we find twelve words: εἶνοσ, ἀνάστασις, ἁγιάζα, πολύμυμον, ἁτόν, λαμπάδα, εἰκάσια, χορεύομεναι, χρυσοστέθανον, κόραν, ματέρα, σεμών. The style of the song is elevated. We find five new words (one of them is a hapax legomenon: μεθυμέριος): νυκτιπόλος, λαμποτόμος, ευγενής, ἀναχορέτω (all of them are also found in other Euripidean passages); five heavy compounds (νυκτιπόλων, λαμποτόμων, πολύμυμων, καλλιχόροις, χρυσοστέθανον; two of them are epithets of gods). Ornamentation is rather rich: we find many adjectives (one of which is ornamental: Θεατόν Ἐλδος), one personification (ἀναχορέτων αἰθήρ). The common hymnal stylistic techniques are found to a small extent: we have one epithet of the goddess invoked and another three epithets of other gods, one relative clause. The article occurs eight times.

To sum up, it sounds like a solemn appeal. It is not a short euctic; it is extended through two long and purely poetical Begründungen. The whole passage is dramatic and suitable to the context. The appeal will not receive a response in the sequel. Hecate will guide the steps of the old man safely, but in the following messenger's speech we hear of the failure of the enterprise, which, though, will lead to the revelation of Ion's mother and to a happy outcome of the plot, which in fact is what the Chorus are praying for.
After the self-devotion of Menoicetus the Chorus sing the third stasimon on Theban history\(^1\) (on the Sphinx and the events which led to Menoicetus' glorious deed); the lyric concludes with a eulogy of Menoicetus' deed\(^2\) and a prayer to Athena for a son like him for themselves. Athena is apostrophised by the Phoenician women because of her special link with their ancestor Cadmus (cf. 1. 1062) and his city (on this see the Schol. ad loc.). The Schol. also comments: \(\text{ως παρθένοις δέ παρθένῳ θεῷ χειροτονᾷ τὰς ἐκείνης τέσσερας θέσεις} \). Nevertheless, this is not indicated in the appeal. For a similar case cf. Ion 452. It is a personal prayer on behalf of themselves; it is not a demand for a particular service; it is a prayer for blessings, though not in a moral sense. It is not a dramatic prayer but it is inspired by the plot.

**Structure**

**Part i:** the Begründung, the reason for the prayer, is Menoicetus' deed, for which they express their admiration. In this part we find a relative clause.\(^3\)

**Part ii:** the prayer is in the optative, first person: cf. also The. 341; 1087, Soph. OC 1477. The invocation is inserted in the prayer: cf. Med. 627. The invocation consists of the name of the goddess (which is an ἔπωσυνκλα), an epithet and a relative clause: this indicates the link of the goddess with Cadmus (and consequently with Menoicetus) and it is the reason for the

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\* Knoke and Haldane do not examine this prayer.
particular invocation, since the women are not Greeks and they are appealing to a Greek deity. This is a new Begründung (Part i); see on *Hel.* 1495, p. 61.

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<td>PRAYER</td>
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<td>(τοιούχα)</td>
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</table>
Examination of the elements and other material

For the epithet ἄλα see on Pho. 676, p. 77. Thebes is called ἐπιτάφια κλήθραγός: cf. Ili. 4.406, Od. 11.263, A. Sept. 165, where we have the adjective ἐπιτάφιος. For ἐντεντω see on Ion 452, p. 43 with Keyssner, p. 155. For the theme of our passage cf. also Alc. 435 (11.473 ff: their praise of Alcestis concludes with a wish for a similar communion for themselves).

Vocabulary - Style

Of the sacred vocabulary we have three words: ἄλα, ἄλα, διαμύνων. The style of the song is elevated to a small extent: we find two new words: ἐπιταφίος (and in other Euripidean passages), ἄληθικος (passive, here only); two heavy compounds (καλλίνικα, λειμόλον). Ornamentation is not poor: we find six adjectives and one metaphor (ἐπιτάφια κλήθρα ἄλα). The common hymnal stylistic techniques are found to some extent: we have one epithet, one relative clause, anadiplosis twice; the article occurs once.

To sum up, the song does not sound like a solemn appeal. It is short. Since it is a non-dramatic appeal, we are not concerned with the sequel. It is not out of context though.

ORESTES 316-331*

Introduction

Electra before going into the house, addresses Orestes saying that if he dies, she will follow him to death.

* Knoke and Haldane analyse this prayer.
The Chorus then, consisting of Mycenaean women who came to comfort Electra, sing the first stasimon in which they speak of the Furies who harass Orestes (cf. 11. 36 ff). In the strophe they pray to them to make him forget his madness, which is the result of his mother's murder. The Erinyes are represented in their general function as the wild avengers of murder, under which they harass Orestes. It is in the competence of these divine beings for Orestes to be cured, if they simply forgive him. The principal function of the Erinyes is indicated in the invocation by two participial clauses (\(\delta\mu\alpha\tau\sigma\) \(\tau\iota\upsilon\varepsilon\mu\nu\varepsilon\) \(\delta\iota\kappa\alpha\nu\), \(\tau\iota\upsilon\varepsilon\mu\nu\varepsilon\) \(\phi\omicron\nu\omicron\nu\) : cf. A. Ag. 59, Eum. 321, Soph. Aj. 843, El. 110, O.h. 69.15). The rest of the epithets employed in the invocation indicate their attributes and characteristics and provide a clear picture of these wild beings. Cf. Il. 9.572 (\(\alpha\mu\kappa\iota\lambda\iota\nu\) \(\iota\tau\omicron\rho\) \(\epsilon\kappa\omicron\omicron\sigma\alpha\)), O.h. 70.9 (\(\theta\omicron\sigma\omicron\upsilon\rho\alpha\iota\)). All these have no direct relevance to the prayer itself, but they are selected to show which are the creatures who have caused Orestes' madness (and thus to stress it); this leads up naturally to the demand to set him free from their presence and also justifies their concluding lament for the suffering Orestes. It is a personal prayer for a particular service on Orestes' - and consequently on Electra's - behalf.

**Structure**

**Part i**: invocation at the beginning with many epithets (including relative clauses and participles, which show the attributes and functions of the beings invoked). Such an elaborate invocation is unique in Euripides; apparently the reason for that is the particular
occasion, see above. For similar elaborate invocations cf. 
Alcaeus 34, Soph. Ant. 1115, most of the Orphic hymns.

Part ii: the prayer; here we find a verb of 
praying (κατακεκτομαι) in anadiplosis (see on Ion 452, 
p. 30; the form found here is unique among our evidence). 
Then we have the demand consisting of one imperative + an 
in infinitive.

Part iii: the concluding lament in which Orestes 
is apostrophised functions as the Begründung, the reason 
for the preceding appeal, and this is unique among our 
evidence. The participle ἔξισμενος is equivalent to ἔνν 
ἐξέστη (for the ἔνν -clause see on Heraclel. 770, p. 158). 
The reason for the appeal is also implied by the ἰόος 
μαρτάδος σομαλέου, which appears in the prayer.
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<thead>
<tr>
<th>NAME</th>
<th>GENOE</th>
<th>EPONYMIAI</th>
<th>EPITHETS</th>
<th>PLACES</th>
<th>BEGRÜNDUNG</th>
<th>PRAYER</th>
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<td>δρομάδες</td>
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Examination of the elements and other material

The epithet ἐρυμάδες (also at 1. 836) is nowhere else employed of the Erinyes; in Soph. Αί. 837 they are called τανναύδες, and at 1. 843 ταχεῖα; in Ο.Α. 69.9 they are ἀκοδόροι; cf. further A. Eum. 358; 374. οὕτως is not also employed anywhere else for the Erinyes (see on Hel. 167, p. 51). In A. Eum. 51 they are ἀπίετοι; cf. also Eum. 250. Πονδάδες is a new epithet created by Euripides. It is not employed for the Erinyes anywhere else. The Schol. interprets it as μανιστοι. This epithet is employed for the Bacchae in Eur. Bacch. 664; see Dodds, ad loc. Dodds believes that in our passage it is difficult to separate πονδάδες from ποτήρια, the title given to the Erinyes at Thebes and often in Tragedy. See also RE Suppl. 8, 91. If we accept this, then it is an ornamental epithet; if we accept the interpretation of the Schol., then it has relevance to the occasion and I believe that this interpretation is correct: see above, n. 1. Cf. also Hesych. s.v. πονδάδες: αἱ τὰκχαί, ἀντὶ τῶν μανδάτος, λυσάδες, μανίας αἵματα. The Erinyes are Orestes' μανίας αἵματα. Cf. also A. Eum. 500: μανδάτος. This is in association with the following relative clause: ἀπεκτένθην ἀντὶ τάσον .... (cf. A. Αγ. 1189: κύμοι .... δυσπεπτότατοι); here we have Bacchic imagery: black bacchanals, unholy revel. In Ο.Α. 69.6 they are λυσάρης. In Soph. fr. 855 Ν� (inc. fab.) it is said of Aphrodite that she is λυσάρης μανίας. The verb λαξάνω is common in expressions for the ἀγαλμα of a god: cf. in particular
Melâkhwôtes is a new epithet, not employed for the Erinyes anywhere else: in A. Eum. 52 they are μελανωτα, in Ag. 462, κελανωτα, in O. H. 70.5, κολλαχρωτος (see also above, n. 2). For the theme of the relative clause τον τανανο καιδεω αμπάλλης cf. A. Eum. 250: αντεροις ηνφαμαν οδον, II. 9.571: αποσοτής Ερινύς. For the verb γίνεται cf. II. 19.260 (of the Erinyes). The name employed is not Erinyes but Eumenides; this implies a propitiatory attitude (we must write Ευμενίδες here, not Εύμενες as Murray). For μεσομβαλοι μικοι cf. Ion 462.

**Vocabulary - Style**

Of the sacred vocabulary we find five words: θεαί, διαον, ἔλαχτε, καθεκτόμαι, τρίποδος. The style of the song is elevated to some extent: we find three new words (νοσιας, ἄνακτωτος, μελάχρως, found also in other Euripidean passages), and three heavy compounds (περοφόροι, μελαχρωτες, μεσομβαλοι). Ornamentation is rather poor; we find though five adjectives and one metaphor (δρωμάτης). The common hymnal stylistic techniques are found to a great extent: we have five epithets (two of them are ὁνόματα δινλα), two relative clauses, one participle, one exclamation; anadiplosis occurs twice; the article is found three times.

To sum up, it sounds like a solemn prayer. It is not short, it is purely dramatic and suitable to the context. In the sequel Orestes recovers. The response to this appeal will come at the end of the play with the "deus ex machina" (cf. ll. 1648 ff).
BACCHAE 402-415*

Introduction

Pentheus has ordered the stranger to be seized. The Chorus sing the first stasimon, which is "a lyrical comment on the preceding scene" (cf. Dodds, ad loc.). The centrepiece of this stasimon is an escape-prayer; at the end they invoke Dionysus to fulfil their wish for escape, because in the places they wish to go they can live their Dionysiac life in peace. Dionysus is invoked because of his link with the Chorus and also because of the theme of the prayer. He is the leader of the Bacchic rites (cf. the epithets προδακτης, ευις δαιμον). It is a personal prayer, a demand for a particular service, on behalf of themselves; it is, however, like a demand for blessings (see on Pho. 1054, p. 475; see also Dodds, on 1.402: "Sometimes such prayers, (i.e. escape-prayers) have little dramatic relevance and read like personal utterances of the poet").

Structure

Part i: the prayer; it consists of their wish for escape (in the optative, first person), with a poetical description of the places they wish to visit. Then we have the appeal to Dionysus in the imperative, second person: cf. The. 341, where, though, we have the opposite from what we have here.²

Part ii: the invocation: it follows the demand to Dionysus; it consists of the name of the god (an ἐνωνυμία) in anadiplosis, and two epithets.

Haldane only analyses this prayer; in fact she speaks of its content simply.
Part iii: the Begründung; it is the reason for their wish and the appeal. The transition to it is achieved without any particle.

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Examination of the elements and other material

For the association of Dionysus, Aphrodite, the Muses, the Graces and Pothos, see the Commentaries of Dodds and Roux, ad loc. To the passages offered by them, add O.h. 46 and Bacchyl. 20B(27), 8 ff. For κλίνει Ὀλύμποιοι cf. Limenius 1: Παρθενίαι ..., κλιτών. The epithet πρόβακχος is a new one (and a hapax leg.), equivalent to ἐξαρχος; cf. O.h. 52.7: ἄφετα κόμμων. Εὐιός is a traditional epithet of Dionysus: cf. Soph. OT 211, O.h.s. 30.4, 50.3, fr. ad. 1003 PMG, Ar. Thesm. 990; 993. The epithet θελτθίρωνες of Erotes is employed only here; for θέλτθειν and the like, cf. Keyssner, p. 113. For θέμα ... cf. also Soph. OC 1556.

Vocabulary - Style

Of the sacred vocabulary we find five words: σεμνά, πρόβακχε, έαίτι, δαιμόν, ὀρθαμέν. The style of the song is elevated: we find six new words: one of them is a hapax legomenon, πρόβακχος; four of them are not employed again by Euripides, θελτθίρωνες, ἐκατόστομοι, μοῦσσοι, ὀρθαμέν; one is also found in other Euripidean passages, καρπίζω. There we find one heavy compound only: θελτθίρωνες. Ornamentation is not rich: we find six adjectives only. The common hymnal stylistic techniques are found to a small extent: we have three epithets, one anadiplosis; the article occurs three times.

To sum up, the song does not sound like a solemn appeal; it is a non-dramatic appeal (see on Pho. 1054,
It is a purely poetical passage: this is achieved through the description of the places they wish to visit. The main appeal is very short.

**IPHIGENIA AULIDENSIS 543-557**

**Introduction**

Iphigeneia has arrived at Aulis and Agamemnon decides to sacrifice her to his great grief. The Chorus, consisting of Chalkidean women who arrived at Aulis to see the army, sing the first stasimon on the power of Love, which is the reason for this war (cf. the epode, with The. 1231), for which a father has to sacrifice his daughter. In the first strophe they philosophise on Love and they pray to Aphrodite for a moderate love for themselves, and also for moral blessings (cf. Med. 627). It is a personal prayer on behalf of themselves; it is not a demand for a particular service.

**Structure**

**Part i:** the reflections on Love function as the Begründung, the reason for the following prayer. The passage starts with a μακαρισμός (for this motive see on Bacch. 550, p. 85; here we also find the traditional relative pronoun).

**Part ii:** the prayer; it consists of an indicative, first person: cf. A. Eum. 956, where we have the same verb. The invocation is inserted here (see on Med. 627, p. 453) consisting of the name of the goddess and an ____________________________________

* Knoke and Haldane do not analyse this prayer.
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<tr>
<th>NAME</th>
<th>EPISTEMAI</th>
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<th>Begründung</th>
<th>Prayer</th>
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epithet. There follow three optatives (the first of them in the third person, the remainder in the first; cf. Ion 452, the antistrophe). The transition to these prayers is achieved by ὅλ - καὶ - ὅλ.

Examination of the elements and other material

The epithet καλλίστα of Aphrodite is employed by Euripides only: cf. also Hei. 1348, fr. 781.18M² (Phaethon). She is καλί in Carm.Pop. 872, Ar. Ach. 989 (this is also an epithet of Artemis). Eros is χρυσοκόμας in Anacr. 358 (this is a common epithet of Apollo). For the τοία of Eros cf. O.h. 58.2 (τοιακός). For the expression μανδών οὐσίων cf. Anacr. 398: μανία τε ...., The. 1231: μανία το ἐπιθεμένατο, Sim. 541.9: μεθαδενίς οὐσίρος Ἀφροδίτας, PM IV. 2910: οὐσίρῳ ἐλαυνομέναν. For the theme of the destructive power of Love cf. in particular Sapph. 47.

Vocabulary - Style

Of the sacred vocabulary we find four words: μάχαρος, δοῦ, χρυσοκόμας, καλλίστα. The style of the song is not elevated: we find one new word, found also in other Euripidean passages (χαλύβεα), and one heavy compound, which is an epithet (ὀνομαδελεύν : χρυσοκόμας). Ornamentation is not poor: we find six adjectives and one metaphor (χαλύβεα χρυσόμενοι). The common hymnal stylistic techniques are found to a very small extent: we have two epithets only; the article occurs four times.

To sum up, it does not sound like a solemn appeal. It is a non-dramatic appeal; it is not short. Although the main purpose of the song is prayer, it also speaks of the power of Aphrodite.
IPHIGENIA AULIDENSIS 1521-1531

Introduction

Iphigenia is leaving the stage (walking to the altar) singing a song (1475-1509) (cf. also Soph. Ant. 806 ff). At ll. 1467 ff she asked the Chorus to sing a paean to Artemis and gave the orders for her sacrifice (in this passage we find certain ritual expressions, including the ἱσμή, as always before an "actio sacra"). Then a procession starts towards the altar which includes the prayer of the Chorus; in that aspect the prayer is a prosodion. Iphigenia asked for a paean. The prayer of the Chorus is not a paean in form, but the occasion is appropriate for such a song. The heroine also asked the Chorus to sing in praise of Artemis (l. 1490). According to Kirchoff the play ends at l. 1509. Monk, Hermann, Dindorf believe that it ends at l. 1531, where the prayer ends. England in his Commentary ad loc. remarks: (the paean) "was to be sung, not on the stage, nor even on the way to the altar, but during the sacrifice", and this is apparently correct; his view is also supported by Iphigenia's lines, ἐλίσσετε ἄμφι ναὸν ἄμφι βωμόν Ἁρτέμις. And in fact, the solemn prooemium (ll. 1521-23) is immediately followed by the demand. On such a special occasion and after Iphigenia's appeals to the Chorus for a solemn paean-hymn to Artemis, the prayer which we have does not sound like a proper one. I believe that the play ends at l. 1520: at this point the Chorus leave the stage.

It is analysed by Haldane only, who classes it into the group of hymns "in an ironical, satirical or otherwise unorthodix manner".
following Iphigenia to the altar, where they are supposed to utter the paean. Ll. 1489 ff (ἐω ἐν νόμιμοι συνενακεῖται Ἀρτέμις Ἰακυβὸς άναίπορον) recall Isyllus’ Paean: Ἔφανα ὦν ἀνέσατε λαοί δαφνος ἐναίτε τὰ ἐνιδαθρίον; cf. also Paean Erythraeus; Ar. Thesm. 114: τὰν ἐν θρεπτι δρυσομονετί κόραν ἀνέσατ’ Ἀρτέμιν; in all the three examples given, there follows a praise of the god or an expression of devotion (see also Kleinknecht, p. 101).

Nevertheless, I shall analyse here the prayer as we have it. It is a personal prayer for a particular service, on behalf of the Greek army. It is addressed to Artemis because of her role in the play; she is not addressed under any specific function.

Structure

Our song begins with a prooemium introduced by ἀλλὰ (which is common in transition to prayers, cf. Heraclid. 770, A. Pers. 628, Suppl. 79). For this type of prooemium (not addressed to the Muses) see Adami, p. 219 and Norden, p. 151; verbs employed in such prooemium are: ἀνύσω, κλαυσω, μελησω, ὑμνῶ. Here we have the verb κλαύσω (cf. also O.h. 1, Orphic fr. 309, Ar. Thesm. 117). If this passage is genuine, then we have another hymnal device adopted by Euripides (cf. also Hel. 167, Tro. 511; cf. further Eur. fr. 1023N² (inc. fab.) = Antiope fr. 182a Suppl. Snell). This device is not found in Aeschylus and Sophocles.
Part i: the prayer. It starts with an invocation by an epithet in anadiplosis (the name of the goddess appears in the prooemium). Then we find a participial clause: cf. Pi. Ol. 2.13 (ιανθέως ἀοιδαῖς), O.h. 82.6 (έροιστα χορέωνα), Aristonoth. 1.45, Ar. Nub. 274, etc.; cf. further Keyssner, p. 132: such a participial clause is a traditional technique and refers to offerings or songs to gods; χορέωνα is the participle commonly employed. The prayer consists of two imperatives. In this part the appeal is in the "Du-Stil"; in O.h. 1 which opens with the verb κλαμάω, the whole hymn is in the "Er-Stil". In Isyllus' Paean and in Paean Erythraeus we observe the same change from the "Er-" to the "Du-Stil".
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Examination of the elements and other material

For Artemis' γέως see on Ion 452, p. 41. Ἰάνασσα comes from the common religious stock; it is not though a traditional epithet of Artemis: cf. Ar. Thesm. 971, Mag. h. 20.38. Ἐλών Ἰάνασσαν is not an appropriate title of Artemis (see the Commentary of England, ad loc.; S. Ras (Iphigenie à Aulis 1522-23, RPh 18 (1944) 173-74), suggests the expression Ὑφόν Ἰάνασσαν, which is relevant to the story. For the expression ὑπεμένεις τὸχα cf. Ar. Thesm. 282: ἀγαθὴ τὸχα, Pi. O1. 14.16: ὑπεμένεις τὸχα. Πόρνια also comes from the common religious stock; of Artemis it is employed in Od. 20.61, O. h. 36.11. For the demands πέμψων - δός cf. also Il. 24.308.

Vocabulary - Style

Of the sacred vocabulary we find seven words: κόραν, κλίνομεν, Ἰάνασσαν, πόρνια, καρέσα, πέμψων, δός. The style of the song is not elevated. Ornamentation is not poor: we find five adjectives and one metaphor (στεβανον δός ἄμα τάρα ....). Of the common hymnal stylistic techniques we find two epithets, one participle, one anadiplosis, one exclamation; the article occurs once.

To sum up, if we ignore for our purpose the problems which this song raises, the prayer itself sounds like a solemn appeal with a considerable amount of hymnal features. It is a dramatic appeal, suitable to the context. It is short.
Fr. 912 N² (inc. fab.)*

Introduction

So far there is no agreement about the attribution of this long and interesting fragment to a certain Euripidean play. Valckenaer ascribed it to the Kretes (see Nauck, ad loc.). R. Cantarella (Euripides, I Cretesi, Milano, 1964) includes it in the list of fragments of an unfounded attribution (for a further discussion, see ib., p. 89). It is a personal prayer with a demand for a particular service, which recalls A. Pers. 628 ff. The prayer is accompanied by an "actio sacra", an offering. This offering is the appropriate one for the dead (see LSJ s.v. xon, with A. Pers. 624; παθανος was also offered to the dead and the gods: cf. A. Pers. 204 and Cho. 99). This offering also includes a παθανοδαλα consisting of all kinds of fruit: cf. A. Pers. 616 ff. For a detailed description of an offering to the dead cf. Od. 10.517 ff and A. Pers. 609 ff (the dead and the chthonian deities). Wünsch (RE 9.1, s.v. Hymnos, 163) includes this fragment in the Euripidean hymns "mit philosophischem physikalischem Einschlag". Satyrus in the Life of Euripides refers to this fragment to show the influence of Anaxagoras upon Euripides (see Powell-Barber, New Chapters in the History of Greek Literature, I, p. 149). L. Méridier (Euripide et l'Orphisme, BAGB 48 (1928), p. 29) believes that our fragment is an orphic prayer. The prayer is addressed to Zeus-Hades. For this identification cf. O.h. 18 (εις Πλοθωνα). Zeus, among his other functions, was also

* Knoke and Haldane do not analyse this fragment.
the god of the soil and the nether world (Zeus Chthonios). The god of the lower world appears under various forms and names, as Plouton, Hades, Zeus Chthonios, etc. In our passage it is not Zeus Chthonios, but Zeus, the King of Olympus, who also rules the nether world with Hades (cf. 11.6 ff). The king of the nether world is the guardian of the dead; there was a belief in a conscious after-life of the disembodied soul. This is illustrated in our passage (and also in A. Pers. 628 ff). It is under the competence of the king of the nether world to send up the souls. The single epithet employed (Týncýuiýuv. Eýýýý) does not indicate his specific function under which he is invoked. This is indicated by 1.8. In A. Pers. 628 he is invoked (not by name) together with other chthonian deities. The chthonian deities can send up from the spirit-world revelations of future events (cf. in particular the mantic power of Ge as a chthonian goddess). On the other hand in Od. 11.444-51, Odysseus saw Agamemnon and learnt his fate. The appeal in A. Pers. 628 indicates a belief in the omniscience of the spirit of a dead. In our song the king of the nether world is appealed to to send up the spirits of the dead, because they know the reason for the hero's sufferings and the remedy for them. In A. Pers. 609 ff the offerings are poured for the vɛrɛpou ßeol and for the dead Dareius, and then the Chorus pray to the chthonian deities to send up his soul (11.628 ff). In our song the offerings, which are appropriate to the dead, are offered to the king of the nether world, to propitiate him and send up the souls of
the dead. Our passage is a prayer of offering concluding with a demand for a particular service: cf. also A. Cho. 124a-151, Eur. Hec. 534, Ar. Vesp. (860)875, Pax 974, O.h.s. 18, 29, 46, 84.

Structure

Part i: the invocation starts with the personal pronoun (see on Ion 452, p. 30) and an epithet. Then we have a mention of the offering (cf. A. Cho. 129). The name of the god comes next; in this case we have two names with ζετε. 10

Part ii: a prayer follows with an apostrophe to the god by the personal pronoun σου and the verb δέωκα; cf. also Ar. Vesp. 875, Pax 974, O.h.s. 18, 29. The transition to this part is achieved by the particle δε: cf. also O.h. 29.

Part iii: the Begründung with the traditional γαρ. It is the reason for the particular invocation: it celebrates the god's "potentia" and also indicates his function as the king of the nether world: cf. The. 373, Ar. Ran. 399, O.h.s. 34.11, 61.6, 68.8. 11

Part ii: a second prayer follows, with δε. This is the demand for the particular service, phrased with one imperative: cf. also Ar. Vesp. 876, Pax 974. In this part we find a reason for the appeal implied by the words ἀδελφος, σίζα κατων.
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Examination of the elements and other material

The epithet μετώπος is traditional; in Homer it is always employed of Zeus as guardian of special places (cf. I. 3.276, 16.234; cf. further Hom. h. 4.2, Pi. Ol. 7.87, Carm. Conv. 887, Ar. Eq. 551). We find the same expression (νάνων μετώπων), for Zeus, in Bacchyl. Dith. 17(16).66. For ζεύς ... ἐνομαζόμενος στέφεται cf. A. Ag. 160. (see further below, p. 280). In the mention of the offering we have some ritual expressions: for ξών βέρω cf. A. Pers. 609, Cho. 15; for θυσίαν ἄνυρον cf. Pi. Ol. 7.48: ἄνυρος ἱερός; for προσκυνεῖν (which though is never employed in this form for a pouring) cf. Od. 10.518: κοῦν κηδεῖαν , A. Cho. 156: κεκυμένων κοᾶν; 87: κέουσα .... κοᾶς; 99: κέουσα πελανόν , Carm. Conv. 879(3): ἐκκένεται· κάθε δεόν . The verb δέξα is traditional in prayers with an offering or a dedication: Ar. Vesp. 876, Pax 974, Pi. Pyth. 12.5, O. h. 18, 29, 46, 84, Herodas, Mim. 4. Οὐρανίδαι are the non-chthonian gods in Pi. Pyth. 4.194, Dith. 2.7, and again in Euripides: Hec. 146, El. 483, Pho. 823, Bacch. 394 (in Aeschylus and Sophocles this adjective does not occur). For the expression σῷ θάρ γὰρ τὰ θεῖα τῶν Οὐράνιδων σκάπτον τὸ Δίος μετακερίζεις cf. Pi. Dith. 2.7 (καὶ παρὰ σκάπτον Δίος Οὐρανίδαι ἐν μεγάροις ἑσταστι ; cf. also O. h. 18.3 (2β. χώνει; σκαμπτούχε), Archil. 177 (2β. ... σῶν μὲν οὐρανοῦ κράτος ). For χθονίων ὅλημ μετάκις ἀρχῆς cf. O. h. 18.1:τὸν ὑποκόλλον ψευδόνιον δόμον , and 1. 8: ὁς θρόνον εστιάζεις υπὸ Σοβοκέδα χώρον . The verb νέμου is also found in A. Pers. 628; cf. also
Eur. Hel. 167. ἐς ὅς is also found in A. Pers. 628.
For the epithet μάκαρες of the gods see below, on Kresph. fr. 453 N², p. 334. Notice also the repetition of the personal pronoun, found also in Ion 452, Pho. 676, O. hs. 34, 61, 68.

Vocabulary - Style
Of the sacred vocabulary we find eleven words: μελετον, κολον, νικανον, συσταν, γειαι, προσωπισαν, δεις, ουρανιας, ημιπον, μακαρον, ενθυσαμενος. The style of the song is not elevated. Ornamentation is not rich (we find two adjectives and two metaphors: έρεπαστον, 'φησι). Of the common hymnal stylistic techniques we find one epithet only; the article occurs four times.
Yet, it sounds like a solemn prayer, which contains praise with prayer. It is not short.

Survey
From the analysis presented above of the twelve Euripidean euctics, the following observations can be offered:
1. Most of them are not short appeals and thus they do not conform to Menander's instructions (see above, p. 144). They consist of various forms of lyric: most of them are "astrophic"; two of them consist of a strophic pair (Med. 627, Heraclid. 770); one consists of a triad (Ion 1048); one is a prooemium (Tro. 511); see further the Survey of the Euripidean kletic hymns, n. 1.
2. In all of them one god is invoked; except for the Eumenides, the Muse and Hecate, the remainder are principal gods: Zeus (twice), Athena (twice), Aphrodite (twice), Apollo, Artemis, Dionysus (once).

3. All these prayers are uttered by the Chorus (it is uncertain by whom fr. 912N² is uttered). They are mainly personal prayers, either on behalf of the heroes of the play, or - mainly - on behalf of the Chorus themselves; Suppl. 626 is uttered on behalf of the Chorus and the city, Heracl. 770 on behalf of the city and the heroes of the play; IA 1521 is on behalf of the community. Three among them are prayers for blessings; the rest of them are demands for a particular service.

4. The selection of the beings invoked is precisely justified in most of the passages: they are invoked either because of their special link with the particular mortals (Alc., Heracl., Suppl., Pho.), or because of a particular function of theirs related to the demand (Ion, Bacch., fr. 912N²), or because of their specific role in the play (Or., IA 1521). In the case of Aphrodite the invocation is due to her identification with love:

5. In the passages with a demand for a particular service, we have a response to it in the sequel. Some of these songs do not contain a dramatic appeal.

6. In structure we have various general schemes. Again Euripides is not tied by the convention: Invocation - Begründung - Prayer (cf. also Chapter I).

7. The invocation is short in most of the examples. We find, though, epithets and other elements in most of
them. Except for Med. 627, in all the passages we find one invocation of the god only.

8. The god's attributes are phrased with epithets mainly; in two examples we also have relative clauses (Ion, Or.); in one example we also have participles (Or.).

9. Places associated with the god are implied simply by certain expressions in four examples (Ion, Heraclid., Or., fr. 912).

10. Except for IA 1521, in all the examples we have various types of Begründung, either as a separate part, or implied by certain expressions. When it is a separate part, the transition to it is achieved by various traditional ways, or without any particle (Suppl., Or., Bacch.).

11. When we have a demand for a particular service, it is phrased with imperatives (in two examples we have more than one demand: Alc., IA 1521). When we have a prayer for blessings, it is phrased with optatives (Med., four, IA 543, three, Pho., one).

12. In none of the passages do we have a promise for thanksgiving presents to the god.

13. Most of the examples are built according to the "Du-Stil". In some examples we have a combination of two different types: "Du-" and "Er-Stil" (Med.), "Ich-" and "Du-Stil" (Bacch., Pho., IA 543).

14. The epithets of the gods commonly come from the common religious stock. Many of them are traditional epithets of theirs. Some others, although they come from the common religious stock, are not commonly employed for the particular god. There are also some epithets which
are employed for the particular god here only (some of which are created by Euripides).

15. In phrasing of the elements and other material we notice many echoes from the evidence which we have considered in the present work.

16. In most of the examples the style is not elevated.

17. Ornamentation is commonly poor.

18. The common hymnal stylistic techniques are commonly found to a small extent.

19. The treatment of the gods is traditional (in two cases the poet follows popular beliefs).

20. Most of the Euripidean euctics sound like solemn appeals with a considerable amount of hymnal features and sacred vocabulary. In this class of hymnal songs we find certain features which do not occur in the Euripidean kletic hymns (e.g. relative clauses, "Hypomnese"). In these songs we find fewer elements which are present by implication only, than we find in the kletic hymns.

21. Some of these songs are strictly dramatic (Alc., Suppl., Tro., IA 1521); in some others there is an amplification of the hymnal style with various items (Med., Heraclid., Ion, Pho., Or., Bacch., IA 543). In two of them prayer is combined with praise (Heraclid., fr. 912N²). They are all suitable to the context.

22. Lastly, when we have a demand for a particular service, the passage is more elaborate and more traditional in structure, than those which do not contain such a demand.
Turning now to Aeschylus we get a different picture from that which Euripides offers. In the seven Aeschylean tragedies we find ten euctics, almost as many as in Euripides, though they do not contain as many traditional hymnal features as the Euripidean ones. These passages are: * Pers. 628-32 + 640-56, Suppl. 23-39; 40-47; 630-693; 1062-73, Ag. 146-155, Cho. 782-799 + 807-826, Eum. 956-67, PV 574-87; 894-907. They consist of various forms of lyric, but we also observe that a hymnal song is broken by non-hymnal parts (Pers. 628, Suppl. the parodos); Aeschylus also combines different types of religious song in one lyric, and thus we have to divide it into separate parts (the parodos of the Supplices, the second stasimon of the Choephoroe; this also applies to the second stasimon of the Persae). These lyrics do not form one hymnal unit from the beginning to the end (to a limited extent we have the same technique in Sophocles and Euripides: Soph. OT the parodos, OC 1085; Eur. Heraclid, third stasimon, HF 781 ff, Bacch. first and fourth stasima, Kretes fr. 5 Cantarella).

Pers. 628 is an appeal to the chthonian deities first invoked collectively and then separately (collective invocations are common in Aeschylus; Euripides does not employ this technique). The appeal is repeated at 1. 640 (Ge and the θεόν collectively) and again at 1. 650 (to

* Haldane analyses all these passages except for the two in the PV; Knipe analyses Suppl. 23; 40; 1062, Ag. 146, Cho. 783.
Hades). The structure of the passage is unusual. Suppl. 23 starts with an invocation of the city of Argos and its elemental powers and includes a collective invocation of the Olympians and Zeus. Suppl. 40 consists of invocation of Epaphus and a brief mention of his birth-myth (cf. Eur. Ion 452). It includes a rare form of summoning (ἐπικεκλομένα τιμάρι, which is either equivalent to τιμάρι γενού or to τιμάρι έγενε). Suppl. 630 is a thanksgiving prayer for blessings on behalf of the Argives. Several gods related to these blessings are mentioned with epithets (or not), but they are not invoked. It starts with a prooemium to the gods collectively to witness their prayer. The gods mentioned are: Ares, Zeus, Artemis, Apollo. The Argives are praised (on this see above, p. ?? ), and this functions as the Begründung for their prayer (in this part we have the ούνευα and ητί). After 1. 693 the hymnal style is abandoned (a similar prayer is A. Eum. 938 ff; such examples are not found in Sophocles and Euripides). Suppl. 1062 is a short prayer to Zeus amplified by a statement of the Chorus. Ag. 146 is a prayer to Apollo in a narrative scene; he is invoked to intercede with his sister Artemis in favour of the Greeks (a similar case but a different prayer is Eur. Ion 452). At the end we have a Begründung with γάρ (for this prayer cf. Fairbanks, p. 19). In the second stasimon of the Choephoroe we have four prayers to different divine beings: three of them are euctics (to Zeus, Apollo, Hermes); the fourth has been examined in Chapter I'. The stasimon starts with an invocation of Zeus and an accumulation of prayers, including
a promise on behalf of Orestes for thanksgiving presents, which takes the form of a Begründung with .epsilon/; this is an unusual type of promise. The prayer to Apollo is short, followed by a longer prayer to Hermes. ll. 819-26 function as the Begründung to the whole prayer introduced by καὶ τὸ πέρ' ὅτι: this anticipates the fulfilment of the prayer and such an example is unique among our evidence.

At the end of the stasimon the prayer-pattern is abandoned. Eum. 956 is a prayer for blessings on behalf of the Athenian youth (the whole prayer is different in structure from the similar one in Suppl. 630). This prayer is addressed to a body of gods collectively (not by name; these are the marriage-gods, which mainly are Hera, Zeus, Aphrodite), and to the Moirai, whose invocation is long and which comes at the end of the passage. PV 574 is a part of Io's monody in which she addresses Zeus and describes her sufferings. It is a prayer αὐτοκαταστροφὴς. The description of her sufferings functions as the Begründung. PV 894 is a prayer for blessings on behalf of themselves, addressed to the Moirai (cf. Med. 627, IA 543). There is a Begründung with γὰρ. In the epode we have some reflections, which function as a Begründung.

The gods invoked are principal gods, with the exception of the Moirai and Epaphus (for Zeus, Ge and Moira in Aeschylus, cf. in particular Stasimon, pp. 42-46). The beings invoked are carefully selected but this is not always justified directly within the appeal. Some of the epithets employed are not relevant to the specific occasion (for instance, ἀρετή in Pers. 628, ἀλάρ in Suppl. 1062,
1 they simply honour the beings invoked.

The structure of the Aeschylean euctics is commonly complicated; only four among them follow the usual pattern: Suppl. 23, 1062, Ag. 146, PV 894. In most of the invocations we find epithets, including participles and one relative clause. In many of the prayers the gods are not invoked by name, but by a periphrasis. In four examples we have the *γένος* of the god, phrased twice in a traditional manner (Cho. 811, PV 574); In Eum. 956 we have a unique phrasing, *μαρκασκυτταί* (i.e. daughters of Night, cf. Hes. Th. 217); in Suppl. 40 we have two highly poetic expressions of origin, the first one being also a metaphor. In four examples we have a mention of the god's haunts; it is only in Cho. 807 where it is phrased in a traditional manner (*ναϊσων*). In the rest of the examples, this is implied by certain words. In all of the passages there is a Begründung, either as a separate part (introduced by *καὶ, οὖν, ἐν τῷ, καὶ τοῦτο δὲ*), or implied by certain words. The Begründung is either the reason for the appeal or the reason for the particular invocation. The prayer is commonly phrased with the imperative; we also have the optative and *μὲν* + subjunctive. In most of the examples we have two or more prayers. They are commonly demands for a particular service. In three examples we have prayers for blessings (Suppl. 630, Eum. 956, PV 894).

In five of them one god is invoked. In the remainder more than one divine being is invoked. We
commonly have one invocation only. The prayers are mainly uttered by the Chorus. Five of the prayers are on behalf of the Chorus themselves. The remainder are on behalf of the community.

In phrasing of the elements and other material, we notice a traditionalism to a considerable extent, as well as echoes from our evidence. Some of the epithets are traditional of the gods or they come from the common sacral stock (for instance ἀλάς, ἄγνος, σοφός, ðένιος, ἀροτολόγος, etc.). Some others are new and also employed for a single time for the particular god (for instance ἄλος, ὅρθονόμος, μετάκονος, ἐπιβριδίως, ὀρκούλας, etc.). Of the sacred vocabulary we do not commonly find many words. The style of the passages is commonly elevated. Ornamentation is not poor.

We have a praise of the god invoked in Cho. 811 and Eum. 956 (the god's power and nature). Most of them are not short. When there is a demand for a particular service, this does not always receive a response in the sequel.²
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In Sophocles we do not find many euctics. In his seven plays we find five such songs: *Ant.* 147-54, *OT* 190-202; 904-910, *OC* 1477-85; 1556-78.* These appeals are simpler than the Aeschylean ones. We find a considerable number of traditional hymnal features, as well as non-traditional features. They are mainly "astrophic". In one case we find the Aeschylean technique, a combination of different songs in one lyric: the parodos of the *OT*.

*Ant.* 147 starts with the Begründung introduced by ἀπόκοινον κόμος, and concludes with a prayer to Dionysus to join them at their rejoicing. *OT* 190 starts with a prayer (in the infinitive) and in this part we have a Begründung. At the end we have a prayer to Zeus with an elaborate invocation. *OT* 903 starts with a solemn invocation of Zeus, with prayer. This is followed by a Begründung with ἡπείρεις. In *OC* 1477 we have a prayer to an unnamed god (δαίμονα) with a Begründung with ἢ. At the end we have an invocation of Zeus with the verb ἀφεως, an unusual verb of summoning. *OC* 1556 starts with a peculiar invocation of Persephone and Hades, followed by prayer and a Begründung with ἱππα. In the antistrophe three different beings are invoked (the chthonian Erinyes, Kerberos and apparently Thanatos, as a god). The invocation of the Erinyes and Kerberos is not followed by a prayer. The prayer is addressed to Thanatos. At the end they summon him again. This prayer is full of peculiarities. Of the beings invoked Dionysus, Zeus (three

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* Haldane analyses *Ant.* 147 (the whole stasimon, which in fact is a song of rejoicing, not an actual hymn), *OT* 190 (the whole parodos), *OC* 1556. Knoke analyses *OT* 190 (the whole parodos) and *OC* 1556.
times), Persephone and Hades are principal gods. The Erinyes are secondary deities. Thanatos is not in fact a god;^5 nor is Kerberos.^6 We also have an appeal to a δαίμων.7 The beings invoked are carefully selected. This is commonly justified within the appeal by epithets, which have relevance to the occasion. In two examples only we find ornamental epithets, without relevance to the occasion: OR 190, ταῖτερ, OC 1477, Ἰάνα.

In structure the Sophoclean euctics are generally simple, following the usual patterns (with the exception of OC 1556). In all the invocations we find epithets (with the exception of the invocation of δαίμων in OC), including participles and one relative clause. Other elements, however, are not commonly found. In all of the examples we have a Begründung, which is always a separate part, with τὰρ, καὶ and a relative clause. The prayer is mainly in the optative. We commonly have more than one prayer. They are demands for a particular service. In three of our songs one god is invoked; in one two divine beings (OC 1477) and in OC 1556 five beings are invoked. The prayers are uttered by the Chorus. Four of them are on behalf of the community and one on behalf of the hero of the play.

In phrasing of the elements and other material we notice a traditionalism to a fair extent, as well as echoes from our evidence. Some of the epithets of the gods are traditional, some others are new (ἐκεῖληθρῶν of Dionysus, borrowed from Poscidon, Ἀδανύς of Persephone).
Of the sacred vocabulary not many words are found. The style of the passages is not always elevated. Ornamentation is not rich. Three of them are short. In none of the passages do we have an actual praise of the god. When we have a dramatic demand, it receives a response in the sequel.
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άσος) |
| καί | (τάς Ναι) | καί | καί | καί (κλ. 
καί) |
SHORT EUCTICS

Furthermore, we find in Euripides a number of short euctics: Alc. 741, Kretes fr. 5.6 (Cantarella), Med. 759, Hipp. 228, IT 463-66, Pho. 151; 190.

ALCESTIS 741-46

The Chorus following Admetus for the funeral procession utter a short farewell to Alcestis. It is not a typical propemptic, since she is not a traveller (see further on Hel. 1495, p. 57). They apostrophise Alcestis and utter a wish to be favourably received by the chthonian deities Hermes and Hades and also to be a ἐπάρθηκος of Persephone in the lower world. It is a wish which the gods are to fulfil. Both verbs are in the optative (the first in the third person, referring to the gods, the second in the second person, addressed to Alcestis; for changes of the person of the verbs in prayers cf. The. 341, A. Pers. 628, PV 526; 894, Eur. Med. 627, IA 543). In the first wish we find a propitiatory word, ἐπάρθηκος (see Keyssner, p. 89); this word is nowhere else found in Euripides; the use of propitiatory words is uncommon in Euripides. Hermes is mentioned under his function as a chthonian deity and in particular as the psychopompos.¹ The epithet χθόνιος is traditional of him (under this specific function): cf. A. Cho. 1, Soph. Aj. 832, El. 111, Ar. Ran. 1126, O.h. 57 (the title). Persephone is mentioned by periphrasis: Αἴδην ὑπήκοος; this is unique among our evidence;

¹ None of these prayers is analysed by Haldane or Knoke.
in Eur. (Rh.) 963 she is Νομίζω μη ἐνεργεῖν. The verb ἀπειρέω occurs in Greek poetry for the first time. Short though, and consequently poor in traditional features, the passage follows some of the principles of the propemptic: encomium of the departing person and good wishes (see on Hel. 1495, p. 58).

KRETES fr. 5.6 f (Cantarella)

The kletic appeal to Artemis at 1. 4 of this fragment (examined in Chapter I) is followed by a short euctic appeal to Hecate. The first appeal is in the "Er-Stil", the second in the "Du-Stil": cf. also Soph. Aj. 693, OC 1085. The transition to the second appeal is achieved by ἄντε: cf. A. Sept. 128: ἄντε. Hecate is invoked to walk beside and light (in order to ensure a safe escape to the heroes). The participial clause διηφορεί σαντχούσα λαμπάδας is part of the demand rather than an epithet. This refers to her torches, one of Hecate's attributes: cf. Hom.h. 2.59 ff, Alcman 63, Bacchyl. Hymni 1B = 31(40), Mag.h. 21.4, PM IV.2070-2129. The torches are apparently in association with her lunar character: cf. Soph. fr. 492N2 (Rizotomoi); in Hom.h. 2.59 ff she is probably thought of as the moon-goddess. This function of Hecate is expressed in two Euripidean passages: Tro. 323, Hel. 569. In our fragment the help of Artemis and Hecate, as two different goddesses, is asked for. In other cases Artemis is identified with Hecate. Hecate is the daughter of Zeus in our passage, as she is in orphic poetry (cf. Orphic fr. 219). Her ἁλας
is expressed by Δίος simply. The adjective δυσπόρος is nowhere else employed in Classical Greek. In Eur. Ion 716 we read: 'να θάκχιος δυσπόρος ἀνέχεσκας; in Soph. Trach. 214 Artemis is called δυσπόρος (carrying a torch in either hand). It is a purely dramatic appeal, a demand for a particular service.

**MEDEA 759-63**

'Aegeus is leaving the stage having promised refuge to Medea in Athens. After Medea's brief farewell to him, the Chorus utter a short propemptic to him, by which they show their sympathy with Medea. The propemptic consists of good wishes for a safe trip by divine help, and a brief encomium of the departing traveller. It includes also a wish to fulfil his promise. It is a purely dramatic propemptic. The escort of Hermes is asked for, under his function of guide and protector of travellers. This is indicated by the traditional epithet ημιαίος: cf. also Il. 24.153; 182; 461, A. Eum. 91. The second epithet, ἀνατζω, is ornamental: cf. also Il. 2.104. Hermes is not mentioned by name but by periphrasis, consisting of his γένος and epithets. For his γένος cf. Hom.h. 3.1 (Ἡδαίος γίον), Hom.h. 18.3 (ὁ τεκτ Μαία), Alcaeus 308 (Μαία γέωμα?), etc. The prayer is in the "Er-Stil"; the Chorus apostrophise the departing person (cf. Alc. 741). Both verbs are in the optative. The propemptic is introduced by αλλά; at the end we have an ἕνεκ-clause (cf. Heraclid. 770), which functions as the encomium of Aegeus, which is also the reason for their prayer on his behalf. In the prayer we find the verb ἐπιθαυμάσετε and not the traditional ἐπιθαύμαν.
Though it is a short propemptic, we find some traditional features of this type. It is rather strange that it is not a proper propemptic (cf. Hel. 1451 ff); this is probably due to the fact that the king is not a principal hero of the play.

HIPPOLYTUS 228-31

In the lyric dialogue between the Nurse and Phaedra as she is lying down weakened by her illness, the heroine addresses Artemis, the beloved goddess of Hippolytus, and she wishes she were able to supervise and drive the horses (what Hippolytus is doing), in the goddess's precinct. Artemis is invoked as \( \delta \varepsilon \sigma \omega \eta \nu \alpha \varphi \lambda \varepsilon \mu \nu \alpha \varsigma \) καλ \( \gamma \nu \mu \nu \alpha \sigma \nu \chi \iota \iota \tau \iota \sigma \o\nu \eta \nu \iota \kappa \iota \rho \tau \omicron \omicron \tau \omicron \nu \). These are relevant to the occasion. In Anacr. 348 she is ἀφρίων θυρών \( \delta \varepsilon \sigma \omega \eta \nu \) and in Pi. 01.3.26 she is ἐπισοῦα. For \( \gamma \nu \mu \nu \alpha \sigma \nu \chi \iota \iota \tau \iota \sigma \o\nu \eta \nu \iota \kappa \iota \rho \tau \omicron \omicron \tau \omicron \nu \) cf. Pi. Pyth. 5.92, ἐπισοῦα \( \delta \beta \omicron \nu \), A. Gr. 12.131, ἄφριων ἐπισοῦα. The invocation is in the "Du-Stil"; the prayer in the first person optative with ἀλλα (cf. The. 1087; see also Hel. 167, n. 13). It is a short wish rather than a dramatic demand for a particular service.

IPHIGENIA TAURICA 463-66

As the strangers approach the Chorus apostrophise Artemis (not by name) with forms appropriate to a prayer of offering: ἄφριων θυρών is a stock formula. The epithet employed for Artemis, πολυόια, is traditional. An \( \alpha \) -clause at the beginning functions as a Begründung; this clause also expresses the disagreement of the Chorus
about the human sacrifice which is going to be offered to the goddess. In IA 1521 we have a different formula: ὑμάσιν ἐροτούσον καρέσα (see above, p. 191). The appeal is not a demand for a particular service.

PHOENISSAE 151-53

The prayer is uttered by Antigone who is watching the army of the Argives with the Pedagogue; it is a curse against Parthenopaeus, whom she is seeing at this moment. As the Schol. comments: εἰκόνας Ἀρτέμιν Ἀντιγόνη κατὰ τοῦ Παρθενοπαύου ἐπιθυμεῖ, ὃς θυμομενόν κατὰ τὸ τοῦτον μυπὸς Άταλάντας, etc. The link between the goddess and his mother is indicated by the participial clause μετὰ ματέρος ... ἔσμην (reason for the invocation). The prayer recalls A. Sept. 452: ὄλοθρ' ἢς πόλιν μεθάλ' ἐπιύπεταί ... For the bows of the goddess as a weapon against the enemy cf. A. Sept. 147, Soph. OT 203 ff. For the expression ἀ κατ' ὄρη ... ἔσμην cf. Soph. OT 208 and Anacr. 357. The prayer is introduced by ἀλλά. The verb is in the optative. In the relative clause ὡς ... we have the reason for the prayer (cf. Pho. 1054). The curse is suitable to the context and it will be answered.

PHOENISSAE 190-92

The last of the Argive leaders whom Antigone sees, as she is watching their army, is Kapaneus. At his sight she addresses Nemesis (cf. the Schol. ad loc.: ἅπασι τοῖς ρηματομένην τοὺς μεγαλάνξους) and the
thunder of Zeus (cf. the Schol.: προανάφαυτης δέ τα
σαφεστούμενα αὐτῷ), and then she refers to Kapanes' promise to bring Theban women as slaves to Mycenae. At the end she prays to Artemis to escape such a misfortune. Apparently Artemis is invoked as the virgin goddess, by a virgin girl (cf. also Ion 452). The prayer is phrased with ἡμῶντε (in anadiplosis) and optative: cf. A. P.V 894, Eur. Med. 627; A. P.V 526 is a similar phrasing. The invocation is in the "Du-Stil", but the prayer is in the first person: cf. Hipp. 228 with The. 1087. The invocation consists of an epithet which comes from the common religious stock and it is ornamental (cf. Od. 20.61, O.h. 36.11; in Il. 21.470 she is πότνια θηρίων), and of her ιύσα, phrased with a highly poetic and unique expression of origin (cf. also Ar. Thesm. 321: λατοῦν ζυγωμρίκος ιύς). The expression employed here, which is also a metaphor, apparently stresses her virginity. ζυγωμρίκος is a new word created by Euripides and not employed again by him. The passage is a wish rather than a demand; though short, it has a solemn and poetical invocation. It will be answered.

The short Euripidean euctics contain a few traditional elements each and words from the sacred vocabulary. The epithets employed for the gods are mainly traditional of them. The gods are carefully selected and this is either precisely expressed or implied. Apparently, such short, instinctive appeals without amplification and poetic colour are closer to daily practice.
In Aeschylus we find a few only short euctics with hymnal features: Suppl. 138-43; 889-93, Cho. 726-29. The first of the appeals is addressed to Zeus, the second to Zeus and Ge (cf. Eur. El. 1177), the third to the abstraction Peitho who represents one of Hermes' functions (cf. Cults 5, p. 27), which is important in this occasion, and to Hermes himself under his function as ἀναγνώστες and also as a chthonian deity. In these appeals we find epithets which are mainly traditional of the gods; this is the main hymnal feature which occurs in these passages. At the end of the first appeal we have a prayer which is an ἐνεκοῦσιν; the second appeal is an ἐνεκοῦσιν (in the ἐνεκοῦσι we often have a prayer: cf. Philodamus, Hymnus Curetum). Generally these passages sound different from the Euripidean ones.

Turning now to Sophocles, we find a considerable number of short euctics with hymnal features: Trach. 1040-42; 1085-89, El. 209-12, OC 1085-90; 1689-93.

Both the appeals from the Trachiniae are prayers αὐτοκαταστροφῆς, the first addressed to Hades, the second to Hades, the thunder of Zeus (cf. also Pl. Pyth. 4.198), and finally to Zeus himself; this appeal concludes with a Begründung with ἔαρ. El. 209 is an appeal to the supreme god, Zeus, (not by name), as the ἄρχων θεός (which though is not explicitly indicated). OC 1085 (first half of a longer prayer) is addressed to Zeus and Athena on behalf of the community; Zeus is invoked as the supreme god and the "all-seer" in a moral sense (see Eur. El. 1177, n. 2). OC 1689 is another prayer αὐτοκαταστροφῆς uttered
by Ismene; it is addressed to Hades again; there follows a Begründung introduced by the uncommon ἃ. In all the invocations we find epithets; this is the main hymnal feature we find in these short passages. Most of the epithets are traditional of the gods invoked. Like the Euripidean and Aeschylean short euctics, the Sophoclean ones also offer interesting material for our research.

GENERAL CONCLUSIONS ON EUCTICS IN GREEK TRAGEDY

The examination of the patterns of euctics in Greek Tragedy offers some significant conclusions on the methods of composition and the traditionalism of the three Tragedians. Euripides employs this type of prayer to a considerable extent, and so do Aeschylus (who offers a variety of patterns), and Sophocles. Generally, all three of the Tragedians conform to the traditional pattern: invocation with epithets - Begründung - prayer. Nevertheless, each of them differs from the other two in specific matters. Among the three Tragedians Euripides appears to be the first to offer the most interesting examples and those closest to the tradition, followed in that by Sophocles. In this class not all of the prayers are purely dramatic, though none of them is out of context (this applies mainly to Aeschylus and Sophocles). In this class we find many songs which are marked by a poetical colour and again Euripides is first in this respect. Lastly, we observe again, as in Chapter I, that the three
Tragedians do not imitate each other. A final observation to be offered is the following: in certain of the prayers examined so far we find invocations of divine beings mixed up with invocations of beings which are not actually divine, such as abstractions and personified objects, or elements of the natural world: cf. A. Suppl. 23, Cho. 726, Soph. OC 1556, Trach. 1085.

Furthermore, in Greek Tragedy we find a number of lyric prayers to gods without hymnal features (in certain of them we find one epithet only). Such prayers do not concern the present work; it is interesting, however, to see how many such prayers are found in each Tragedian, which divine beings are addressed, and also whether they are long or instinctive appeals:

A) Prayers with one epithet:

**Aeschylus:**
- Sept. 312: to gods (πολιοφωκέ), long.
- PV 526: to Zeus (ὁ πάντα νέμων), long.
- Sept. 301: to gods (Διοφηκέ), short.
- Suppl. 1052: to Zeus (ὁ μέγας), short.
- Cho. 306: to the Moirai (μεράλα), short.

**Sophocles:**
- OT 1096: to Apollo (λύε), short.

**Euripides:**
- HF 820: to Paean (ἀλατί), short.
- (Rh.) 455: to Zeus (ὤπαρος), short.
- (Rh.) 995: to σαίμων (ὁ μεσίς), short.

B) Prayers without hymnal features (all of them are short):

**Aeschylus:**
- Pers. 915 (to Zeus), Sept. 87 (to gods), Sept. 417 (to gods), 566 (to gods);
- 629 (to Zeus), Suppl. 791 (to Hades), Cho. 340 (to the god), 462 (to gods), Eun. 942 (to Pan).
Sophocles:  
*Aj.* 185 (to Zeus and Apollo);  
949 (to the god).

Euripides:  
*Med.* 144 (to Zeus, Ge, Ὀσ), *Heraclid.* 894  
(to Aphrodite), *Hipp.* 734 (to the god),  
*Hec.* 79 (to the chthonian gods); 96 (to  
Σαλπόβας); 1067 (to Helios), *Tro.* 329  
(to Apollo).

The above lists show another aspect of the methods  
of composition of the three Tragedians. List A) shows a  
differentiation among Aeschylus, Sophocles and Euripides.  
List B) shows that Sophocles differs from both Aeschylus  
and Sophocles. Lastly, notice that this type of prayer is  
confined to the early plays of Euripides.
CHAPTER III

HYMNS OF PRAISE

In the first two chapters we have examined hymnal passages whose principal aim is prayer to gods ("subjektive Hymnen", cf. RE 9.1. s.v. Hymnos, 142). In this chapter we shall examine passages whose main aim is praise of the gods ("objektive Hymnen", cf. RE, loc. cit.; see also above, p. 17). These songs may conclude with a short prayer, for blessings, commonly on behalf of the community; according to Menander (p. 342) "άπαντες γάρ άνυμνούσινες τούς θεούς είς τύχας ἐγκλείουσι τούς λόγους". Most of the hymns of praise are cult-songs and have no personal character, as have the songs examined in Chapters I and II. The praise of the god may take the form of a mythological narrative (his birth-myth, his glorious deeds or other events in his life). Myth is one of the essential elements of all religions (see Dodds, Bacchae, p. 69). Menander speaks of μυθικός άμως (pp. 338f) and γενεαλογικός (p. 340). Or, it may take the form of an exposition of the god's essence: it deals with the god's nature and power, which, sometimes, are exemplified. Menander speaks of φυσικός άμως (pp. 336f), which deal with the φύσις of the god (άμως φυσιολογικό) and which are philosophical in character. In this class I shall include the songs which deal with the nature and power of the god, but which are not necessarily philosophical; our passages may contain a prayer, though, according to Menander, such hymns must not contain one (p. 337). We also find a third type of praise by which the mortal simply exhibits his piety. Such songs have no specific theme (they are not narrative songs.
nor do they deal with the nature and power of the god). The
god is apostrophized and glorified with epithets and other
items related to him. Wünsch (RE 9.1, 158f) employs the
expression "eine Huldigung" for one such song (Anacr. 348).
For this type of songs I shall employ the expression "hymns
of devotion". 6

To the first type of praise (narrative: mythological
hymns or "Ἀστιαλογία") belong the following hymns 7: Hom.
hs. 1, 2, 3, 4, 5, 6, 7, 18, 19 (partly), 26, 28, Ep.h. to the Mother
of the gods, Isyllus' paean, Limenius, Philodamus, Alcaeus
304 (to Artemis) 8. Cf. also Hes.Th. 53ff.

To the second type of praise (φυσικοὶ θυμοὶ) belong
all the Orphic hymns 9: Hom.hs. 8, 10, 11, 14, 19 (partly), 22,
27, 30, 31, 32, 33, Ep.h. to Pan, Ar. Thesm. 985. Cf. also Hes.
Th. 81ff, 411ff.

To the third type ("hymns of devotion") belong:
Hom.hs. 9, 12, 13, 15, 16, 17, 20, 21, 23, 25, 29, Aristonoos 1 and 2,
Paean Delphicus 1, Paean Erythraeus, Anacr. 348 (to Arte-
mis), Carm.Conv. 885, 886, 887, fr.ad.939 PMG (which is
a thanksgiving hymn to Poseidon), 10 Ar. Thesm. 107, 969.

In Greek Tragedy we find the following examples: First
type: Eur. IT 1234, Hel. 1301, IA 1036. Alc. 570-87, Bacch.
88-104, 523-529 are "play within play". Aeschylus and Sopho-
cles do not offer any example of this type. In A.Suppl.
second stasimon (524) we have a long narrative in the middle
section, on Io's story, in which Zeus is also involved: this
is in praise of Zeus and functions as the Begründung of
the appeal to Zeus. Still, the narrative is not divine and
thus it is not classed here. Second type: A.Suppl.
1268, Bacch. 417. 11 Bacch. 370 is a "play within play". Third

* The expression is borrowed from a. -II. -S Ixxxvii; (it is used for
Demodocus' lay of Ares and Aphrodite in Od. 8, 266 ff).
type: A. Suppl. 1034, Ag. 355, Eum. 1032. Soph. Trach. 205. OC 712 is a "play within a play". Eur. Hipp. 58, Ion 112, IT 123, Bacch. the parodos. Fr. 781 N² (Phaethon 227 Diggle) is a "play within a play".

In structure we have various patterns among our evidence of hymns of praise: First type: they commonly start with a short prooemium addressed either to the god himself (in "Er-Stil", with a verb of singing: e.g. Hom. h. 2), or to the Muses, to sing the theme of the poem: e.g. Hom. h. 4, Limenius. Then we pass to the main theme, the narrative. It is commonly introduced by a relative clause, referring to the god mentioned in the prooemium: e.g. Hom. h. 4, Limenius. At the end we have a new invocation of the god with a salutation (xaîpe). Sometimes there we find a prayer and a promise for a lasting praise of the god: e.g. Hom. h. 2. Second type: at the beginning we may have a short prooemium of the same type as in the first type (see above); e.g. Hom. hs. 22, 31, or a simpler prooemium with a verb of singing or summoning: e.g. O. hs. 3, 6; or, the god may be directly addressed at the beginning: e.g. O. h. 4, Hom. h. 8. The main theme follows in apposition, phrased with epithets, participles, relative or other clauses, personal pronouns: e.g. Hom. hs. 11, 22, O. hs. 19, 25, Ep. h. to Pan. At the end we may have a new invocation, with a salutation and a prayer or a promise, as in the first type (see above); e.g. Hom. hs. 10, 22, or, simply, a new invocation with prayer (e.g. the Orphic hymns). Third type: these songs may begin with a prooemium to the Muse or to the god himself with a verb of singing (e.g. Hom. hs. 9, 13), or, with a direct invocation of the god (e.g. Hom. h. 21,
Aristonoos 1). The various items in honour of the god follow in apposition style (phrased with epithets, participles, relative clauses) or they are phrased with a series of sentences (e.g. Hom. h. 29, Aristonoos 1, Anacr. 348). At the end we may have a salutation and a prayer (e.g. Hom. h. 15, Aristonoos 1).

As a type-specimen for the first type I shall take Ep. h. to the Mother of the gods; for the second type, Hom. h. 27; and for the third type, Anacr. 348.
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<td>καὶ ἐρχεται πάνω πάνω...</td>
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<td>PROOEIMION</td>
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<tr>
<td>'Αρτεμών ἀείδων</td>
<td>χρυσολάκατον etc.</td>
<td>χαίρετε τέκνα...</td>
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<td>ἢ καὶ ὄρη etc.</td>
<td>αὐτὰρ ἐρέν...</td>
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IPHIGENIA TAVRICA 1234-1283 *

Introduction

After Iphigenia and Orestes have gone to their escape with the statue of Artemis, as Apollo ordered Orestes to do (cf. ll.77-92), the Chorus, consisting of Greek captive women, sing the third and last stasimon in praise of Apollo as the oracular god of Delphi. It deals with the acquisition of the oracle by Apollo; the song concludes with a hint on their confidence about the god's prediction to Orestes. Orestes has been sent to Tauri by a prediction of Apollo; this prediction is about to be fulfilled to the end; the Chorus wish to glorify the oracular god in anticipation, under this particular function of his. The relevance of this song to the plot is not clear "prima facie", and it was considered an ἐμβόλιον (see Stasimon, p.251). What has been said above, however, is enough, I think, to show that the song is relevant to the occasion, although there is no direct connection with the plot, as is the case with some other stasima of the same type (Hel.1301(1353), Pho.1019 (1054), IA 1036 (1080), cf. Stasimon, p. 256). Furthermore, in Menander (p.333) we read the following of the μυθικοί θυμοί: "κατ' ἄλληγορίαν προϊόντες ψυλήν". Our song can possibly be taken as an allegory (although it is not, in the strict sense of the term; for a definition of the allegory see Αἰν. Περὶ ποιητικῶν τρόπων, Spengel III, p.207): behind the struggle and the victory of Apollo, we can see the struggle and the victo-

* Both Haldane and Knoke analyze this hymn.
ry of Orestes, in two levels (in Mycenae and Tauri). Our hymn is not a paean, in the strict sense of the term, though it praises the Pythian Apollo and its subject is the sacred legend of Delphi (the same as in the paens used in worship at Delphi: cf. Fairbanks, p. 26). It lacks an invocation of the god at the beginning, the paean-refrain, as well as a prayer at the end. This hymn is uttered before an important undertaking, a circumstance in which a paean was uttered (cf. Fairbanks, p. 68). Since there is no prayer and after what has been said above, it seems as if it were uttered as a thanksgiving song. As far as its content is concerned, it is a μυθικός θυμος. In the song we find the three elements of a cult-hymn, the god's nature, his ἑρως and his birth-myth (see above p. 228, n. 6, and Monolog, p. 98).

Hymns with a mythological narrative in praise of Apollo, which have come down to us (among our evidence) are: Hom. h. 3 and Limenius. The former deals with many moments in Apollo's life in order of time, starting with his birth-myth. Limenius deals with his birth-myth and the slaying of the dragon. In our hymn the central theme is one: the acquisition of the oracle by Apollo. In the strophe we have three moments in his life: his birth, his journey to Delphi and the slaying of the dragon. The legends are given in outline. The greatest part of the strophe is occupied by the description of Delphi and the oracle, where Apollo delivers his predictions. At the end of the strophe the poet celebrates the victory of the god over the dragon and his acquisition of the oracle. In the antistrophe we have a further legend: the dispossession of Themis, the revenge of Earth and Apollo's restoration by Zeus: this is given in a rather full narrative. Apollo's birth-myth is given in detail in Hom.
h. 3, Limenius, Pi. Paean 12, 9ff, The. 5ff; his journey to Delphi in Hom. h. 3. 244ff, Aristonoos 1.17ff; the slaying of the dragon, in Hom. h. 3. 301ff, Limenius, 11. 26ff, Paean Delphicus 1. 18ff; the story with Themis is briefly mentioned by Aristonoos 1.21ff (though a different version). For all these legends see further Weil, in his Commentary on IT, p. 541, England in his Commentary, at l. 1262, A. W. Verrall, Euripides the Rationalist, Cambridge, 1913, pp. 242f, Fairbanks, pp. 26, 49f, 115, and A.-H.-S. 198f. In our hymn there is a unity, though we have more than one story (see above). The story is narrated to the end, though the narrative is not detailed. Menander recommends ouvrouia in hymns of a mythological narrative (cf. p. 339); on the other hand the myths must not be yuymoi (cf. loc. cit.). Euripides seems to be especially concerned with that; as a counterpart to the brevity of the narrative he makes it vivid, picturesque and poetical. Pindar also was in favour of brevity in narrative in Dithyrambs: cf. Dith. 70b with Bowra, Pindar, pp. 194f.

S t r u c t u r e

The hymn does not open with a prooemium or an invocation of Apollo, as was common in hymns of this type (see above, p. 219). The Dithyrambs of Bacchylides begin directly with the narrative: Dith. 15 (14), 17 (16), 19 (18); on this see Stasimon, p. 253. The first line, however, which precedes the narrative, is introductory; to some extent it states the subject of the song. The narrative: it starts with a relative clause (cf. also Hom. h. 4: δυν τεκε ... , Limenius: δυν έτικικε , etc.), and the adverb ποτε (cf. Philodamus, 1.6, Hel. 1301, Pi. Ol. 9.9, Pyth. 9.15). The first topic is the birth-myth: 11. 1235-39. The second topic is the journey: 11. 1239-1248. The transition to it is achieved by the parti-
cle έε (this particle is often employed in the narrative: cf. Hom. h. 3.5; 9; 10; 11; 12; Isyllus, I.48, Limenius, I.7, etc.)8. The third topic is the slaying of the dragon and the acquisition of the oracle: 11. 1249-1258. The "Er-Stil" is abandoned here and the Chorus apostrophize Apollo; this part deals with a glorious deed of Apollo, for which he is eulogized. A similar change we find in Limenius, 1.21, with the prayer, in which example the poet keeps the "Du-Stil" in the following narrative. Cf. also Hom. h. 3.19ff, Isyllus, I.50. A new topic starts in the antistrophe, introduced by έε plus ένει (for the use of ένει in narratives, cf. Hom. h. 4.20; 52, Bacchyl. Ep. 3.23, Aristonoos 1.19). Here we hear of the dispossession of Themis and the revenge of Earth: 11. 1259-1268. This topic continues with the visit of Apollo to Olympus: 11.1269-1275. Again we find the particle έε at the beginning. The song ends with the restoration of Apollo at Delphi: 11. 1276ff. The transition to it is achieved by έε. At this point the narrative is complete. At the end we do not find any prayer, or apostrophe to the god9 (see above, p. 229). This technique is common in the Dithyrambs of Bacchylides: cf. Dith. 15 (14), 16 (15). On the contrary all the hymns of the first type among our evidence end either with a prayer or with an apostrophe to the god. Nevertheless, our hymn does not close abruptly, as is the case with most of the Dithyrambs of Bacchylides.10

The narrative is achieved mainly through verbs in the past tense, and rarely through participles. We observe the same in all narrative hymns. Our hymn is sung in praise of Apollo. This praise is achieved through epithets (εφαίς, χρυσοκομάν, σοφόν), the mention of his attributes (μιθάρα, τόξα), the apostrophe to the god at the end of the stro-
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<td>(ἐσπαίς ὁ Λατοῦς γόνος)</td>
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<td>1.1234</td>
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<td>ἐσπαίς, χρυσοκόμῳ-μαν, ἐν κυθάρα</td>
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<td>γὰς ἔχουν μέλα-δρον, τριπόδι</td>
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<td>τὸν ποτὲ... ἐτίκτε...</td>
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<td>ἐπέβας...</td>
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Examination of the hymnal features and other material -

The beginning of the hymn is unique among our evidence; it recalls the choral odes which comment on what is happening on stage. Apollo is not mentioned by name, but by a periphrasis: on this, see on Ion 452, p. 32; this was a common device in hymns. In fr.ad.178 N Λ Leto is called καλλί-

παίς. Keyssner (p.128) wrongly quotes our example ( εὐμαίς γόνος) under the heading: Die Schönheit der göttlicher Kinder, which was a traditional hymnal motive. For the function of this expression here see above, p. 236. Χρυσοκό-

μας is a standing epithet of Apollo: cf. Bacchyl. Ep.4.2, Pi.01.6.41; 7.32, Paean Delphicus 1.3, etc. (see Crusius, Die delphischen Hymnen, p.41). The expression ἐν κυδόφα-

σοφόν has a parallel in Paean Delphicus 1.15: τῶν κυδάρισει κλυτόν. The lyre was one of his principal attributes, as was also the bow. In Hom.h.3.131 we read: εἴη μοι κυδαρις τε φίλη καὶ καμπύλα τόξα. In the next sentence the bow is mentioned, but according to the reading ἄ τ' it is, as generally interpreted, in association with Artemis. Platnauer rightly remarks: "the reference to Artemis is unexpected and the conjunction of the understood substantive with the previous relative (τῶν) is grammatically awkward, though parallels can be found... Most modern editors accept Weil's simple ἄ τ". I believe that ἄ τ' refers to Leto, just mentioned two lines above, and this sentence recalls Homer h.3. 12: χαίρει δὲ τε πότνια λητώ, / οὐνεκά τοξοφόρον καὶ καρπο-

ρόν υἷόν ἐίματεν; the pronoun ἄυτά at l. 1238 must cor-

respond to ἄ τ'. Moreover, in Paean Delphicus 1.19 we read that Apollo slew the dragon by his arrows. In Eur. Ion 164 his phorminx is connected with his bow. In the short
birth-myth we find two elements which seem to be traditional:—
the place where the god was born, phrased with the expres-
sion: ἐν καρποφόροις γυάλαις: cf. Thet. 7: ἐπὶ τροχοστέα
λίμνη, Limenius, 1.5: παρὰ λίμνα ἱλυτῇ: cf. also Hom. h.
15 (with another birth-myth): θῆρης ἐνι καλλιχόροισιν.
The second characteristic is that the offspring is honoured
with epithets: cf. also Hom. hs. 12 and 15. Generally, in
phrasing and structure Euripides does not repeat in this
topic the birth-myth of Apollo as found in other poems (see
above, p. 235). This also happens with the second topic,
which is also different in content. For the springs of Par-
nassus cf. Paean Delphicus 1.5, Aristonoos 1.41f, Hom. h.
300. For the association of Parnassus with the Bacchanals
cf. Soph. Ant. 1129. The dragon is called ποικιλόνωτος
οἶνωπος. This epithet is borrowed from Pi. Pyth. 4.249 (ποι-
κιλόνωτον δόνι). In Paean Delphicus 1.19 we have: αἰόλον
ἐλικτάν φυόν. The dragon is also called πελόριον
tέρας: in Paean Delph. 1.20 we have θῆρ, in Limenius 1.25:
Γᾶς πελόροφ κόρα, and in Hom. h. 3.302: μεγάλην τέρας ἄγριον.
For the sacred expression μαντείων ἐκάζων see Wilamowitz,
Isyllos, p. 111. Τρίποδι χρυσέως has a parallel in Soph. OT
152. Ἔν ὄψιν δέον/μαντείας βροτοίς... recalls Paean
Delph. 1.17; cf. also Pi. Pyth. 3.29 and Λ. fr. 350 N2 (inc.
fab.). The verb νέμω (cf. 1.1255) is employed of the
function of a god, cf. Soph. OT 201; see further Keyssner,
p. 79. The verb ἔχω (cf. 1.1258) is often used of the
haunts of a god: cf. Ananius 1, Ar. Nub. 595, Thesm. 316.
In Aristonoos, 1.24 we have: ἔδρας ἔχεις; in Paean Delph.
1.7 we read: μαντείου ἔφεσιν πάγων. The end of this stro-
phe can be compared with the second stanza of Aristonoos 1.
For μέσον γάς μέλαθρον see on Ιων 452, p. 41. Again this topic does not repeat the other songs (see above, p. 236) in phrasing and structure. In the antistrophe hymnal features are rare. Here we find the traditional epithet of Apollo ἀναξ (see on Αἴλ. 218, p. 151) and his ἐπώνυμα Λοξίας in his function as the oracular god; the sacred noun τιμή, which denotes the functions and attributes of a god (see Keyssner, pp. 55-57); for πολύχρωμα λατρεύωντα cf. Soph.

ΟΤ 152: for θεωφάτων ὀδιδαίς cf. Aristophanes 1. 15: χρωμοεσ eὔδόγγου τε λύρας/αόδαίς, and for καὶ τιμᾶς πάλιν θηκε λοξία cf. Α. fr. 86N2 (Τέρεται) with S Soph. ΟC 793. The laughter of Zeus (1. 1274) is borrowed from Hom. Ἀ. 4. 389.

Vocabulary - Style

Of the sacred vocabulary we find twelve words:

Εὐτικός, χρυσοκόμαι, λειπόδα, βαχχεύουσαν, ἀμφεπε, νέμων, ἔχων, τιμᾶν, ἀναξ, θεάς; τιμᾶς, ξαδέων (twice). The diction of the song is highly poetical and picturesque. We find thirty adjectives; none, though, is ornamental. We also have two personifications: τὰν βαχχεύουσαν κορυφάν/νυκτωμόν ἀλαθοσύναν. In vocabulary we observe the following: we find six words of which Euripides is our earliest witness: εὔστοξια, λοχήτων, κατάχαλος (also in other Euripidean passages), λαθοσύνη, νυκτωμός, ξενόςς. One hapax legomenon: ἀστακτός. Many epic words (apparently this is due to the type of the song, see above, p. 227, n. 2): εὔπασις, γύαλον, γάνυμαί, δειρᾶς, ἀμφέπω, θράσω, θάσω, ξάθεςς, σέθρον, etc. Seven words are heavy compounds: καρποφόρος, χρυσοκόμαι, ποικιλόνωτος, ταχύνως, πολύχρωμα, νυκτωμόν, πολυάνθος. The article occurs five times. We find five participles (referring to Apollo): ἀθράσκων, νέμων, ἔχων, ορμάθεις, θέλων (they are mainly in the present tense).
We have an anadiplosis once, with ετε(1.1249); we also find one exclamation(Ω). The style of the hymn is elevated to a great extent; we find new words, one hapax leg., heavy compounds, epic words. In ornament it is rich; it consists of many adjectives and poetical expressions, The employment of compound words and of adjectives is common in hymnal passages in Euripides; this characteristic of the style of our song does not mean that the poet was influenced by the New Dithyramb which was marked by the employment of compound words and adjectives and also by an artificial grandeur in its phrases. In our hymn the phrases are simple and short. The common hymnal stylistic techniques are not found to a great extent; this is probably due to the absence of a prooemium and a final part, where we commonly find epithets end other hymnal elements.

To sum up, the song in praise of Apollo has no hymnal structure; in that point it is closer to the narrative dithyrambs of Bacchylides. We find though a sufficient amount of hymnal features in phrasing. In narrative techniques it follows both the epic and dithyrambic tradition. The narrative is picturesque and vivid and it is also marked by brevity.

Generally the song has no close affinities with the hymns of the first type. It is not, however, a mere narrative for its own sake. It is sung in praise of Apollo and it sounds suitable to the context. ( Kranz, Stasimon, p.256, is wrong to take it as "ein Kunstwerk für sich" ).
Introduction

Menelaus and Helen have just persuaded Theoclymenus to let them go to the sea and sacrifice to the "dead" Menelaus. All three then go in, and the Chorus, consisting of Greek captive women, sing the second stasimon, "which marks the pause while preparations are being made for the 'burial at sea'" (cf. Gr. Chorus, p. 166). The song narrates the wrath of the Great Mother at the loss of her daughter. The narrative ends at the second strophe. In the last antistrophe the Chorus apostrophize Helen and render her misfortune to some wrath of the Great Mother, which Helen has caused (she ignored the power of her cult). Thus, the otherwise irrelevant song on the Great Mother, is connected with Helen's story.

At this point the Chorus have hope: Helen's misfortune will soon come to an end; now they seize the occasion to sing on the power of the ἔλεος and to warn Helen for the future; the legend functions as the background for this lesson to Helen (this is Kannicht's view); in the narrative the Chorus praise the power of the goddess (ll. 1325-37; this part is an Ἀφετολογία), and the power of the cult-instruments (ll. 1349-52); the wrath of the goddess brought ruin upon earth; her wrath against Helen brought ruin upon all around her. The cult-instruments dispersed her wrath; the ἔλεος can make anybody happy. In ant. b we have a sort of dogma (ll. 1358 ff), as we also have in the parodos of the Bacchae (str. a; see further Dodds, p. 69); cf. also the end of Bacchyl. Ep. 4. To support the above interpretation

* Both Haldane and Knöke analyze this stasimon.
I shall refer to a Pindaric technique. Pindar uses myths in the Epinikian odes to illuminate the present; through them he raises an issue of general and universal importance; he intends to convey lessons by his myths, in which we often find maxims.³ The use of the myth at this part of the play serves the same purpose as in Pindar's odes, and ant. b. can be addressed to any mortal. In another example Euripides uses a myth in contrast with the present (IA 1036). Myths are also used to exemplify the power of a god: cf. Soph. Trach. 497 ff, Eur. Hipp. 525 ff. The motive in the last stanza is a traditional one: see G. Zuntz, On Euripides' Helena: Theology and irony, Fondation Hardt, Entretiens Tome 6, p. 227.

The stasimon with all its problems has been fully examined by Kannicht in his Commentary; cf. also Maas, Ep. hs., pp. 141 ff. Therefore, I shall not analyze it in detail, but I shall discuss certain points concerned with our research, or not discussed by the above mentioned scholars. The song is not a hymn in the strict sense. It is a narrative, at the end of which we find an apostrophe to a mortal. Kannicht rightly calls it a hymnal ἱερός λόγος. Its main aim is not to praise the Great Mother but to give a lesson to Helen on the power of the goddess (cf. ant. b) and the orgiastic cult (cf. str. b). Nevertheless, this turns to a praise of the Great Mother and thus it can be classed as a μυθικός θυμος. Of the elements of a cult-song we find one only, the god's power (see above, p. 228, n. 6). We can take the song as an allegory (see above, p. 234). As Zuntz (loc. cit.) remarks, there is a symbolism in this myth: 'fruitless exertion, ending in exhaustion and despair; resentment, draining the springs of life - and reconciliation, by the
will of the same god; reconciliation and joyfulness with the coming of Charites, Muses and Kypris." I think one can think of the story of the heroes of the play themselves. The poet does not narrate the whole story, but one episode entitled: "The wrath of the Great Mother at the loss of her daughter." The narrative starts in mediis rebus and it is narrated to the end: on this see n. 5 on IT 1234, with Bacchyl. Dith. 17 (16). The narrative is picturesque and not very detailed: see above, p. 236.

Hymns with a mythological narrative, concerned with Demeter or the Great Mother, which have come down to us are:

Hom. H. 2, Ep. H. to the Mother of the gods (the former narrates the rape and return of Persephone - full narrative-, the latter, a quarrel between Zeus and the Great Mother - the narrative in mediis rebus-).

**Structure**

The song opens abruptly, with the narrative: see above, p. 237. At the beginning we find the adverb ποτά (see above, p. 236), and a mention of the goddess, not by name. The narrative consists of three topics: a) In search of her lost daughter: ll. 1301-1319; it concludes with an epilogue (ll. 1317-19): we find the same in Bacchyl. Dith. 17 (16). 896. b) She arrives at mountain Ida and because of her wrath life ends on earth (ll. 1320-1336); transition by ὅ' ὅτε (in the Homeric hymns we often find ἀλλ' ὅτε: cf. Hom. Hs. 2. 51; 3. 349, 430; 4. 10, etc.). c) Zeus sends the Graces and the Muses to cheer the Mother; Aphrodite makes her smile (ll. 1337-1352); transition by ἐπεί ἔτε (see above, p. 237). In this part we find direct speech (ll. 1341 ff) which is a common technique in the Homeric hymns of a mythological nar-
rative and in the Dithyrambs of Bacchylides; cf. also Ep.h. to the Mother of the gods. This gives the narrative a dramatic colour. At the end of this topic the narrative is complete. We do not find any prayer or apostrophe to the goddess at the end (see above, p.229). The song, though, has not yet come to an end and thus it does not close abruptly. In the following part the heroine of the play is apostrophized and the song reaches its main aim, the eulogy of the ῥελετάλ. This final part is introduced by the pronoun ὅν, which connects it with the preceding part (cf. Stasimon, p.313=S.256). The narrative is mainly achieved through finite verbs in the past and present tense. That this song is not primarily sung in praise of the goddess herself, becomes obvious by the lack of epithets, and of any mention of her attributes and functions. Her power, though, is indicated by the second topic.
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<th>PROOEIMION</th>
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<tr>
<td></td>
<td>'Ορεία ποτὲ ... ἐσύδω ...</td>
<td>ὰν οὐ θέμις &lt;ο&gt; ...</td>
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<th>NAME</th>
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<td>(μάτυρ θεῶν),</td>
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<td>(σταύλος Νυμφᾶς ὥκονιας)</td>
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<td>(Θεᾶ), (μάτυρ),</td>
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<td>μάτυρ σταυλος</td>
<td>μεγαλας</td>
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<td>(Μαρτῦς), Δυνά,</td>
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<td>Δυνα</td>
<td>αλάσωρ</td>
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<td>(Θεᾶ), (μεγαλας</td>
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<td>(Θεᾶς)</td>
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<td></td>
<td>'Εφίππη α' ἐν πένθει</td>
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<td></td>
<td>ἐκκα sublic ὅπατων</td>
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Of the sacred vocabulary we find twenty-two words:

- ὀρέια μάτηρ θεόν, ἀρρήτου κοῦρας, θεός, μάτηρ, θέαν, δυσία,
- βωμοίς, πέλανοι, θεόςς, Ματρός, σεμναί, παρθένω, ἄλαλα, ὄμνοι-
- σι, τύπανα, καλλίστα, μακάρων, θεά, αὐλόν, ἄλαλαμψ, ὁσία,
- ᾧθέων, μεγάλαις ματρός, δυσίας, θεάς, λερούς, παννυξίδεςς θε-
- ας, βαυχεύουσα. The diction is highly poetical and pictures-
- que. We find thirty two adjectives; two of them are orna-
- mental: λευκῶν (ὑδάτων), βυρσοτενη (τύπανα). We have
- two personifications (δρομαῖον πόνον, χιονοθρέμμονας σκο-
- πιάς) and one simile (ἀελλόποδες...συνείποντο). In voca-
- buulary we observe the following: we find many epic words:
- ματεύω, ἀλήτεις, χευμα, βαρύβρομος, διαπρύσιος, κέλαδος, σα-
- τίνη, ειλαπίνη, έθειρα etc.etc.; one hapax leg.: χιονοθρέμ-
- μων; seven words of which Euripides is our earliest witness:
- πολυνιφῆς, ἄχλος, κατίζω (also in Bacch. 408), ἀφλεκτος,
- στύγιος (also in Med. 195), βυρσοτενης, στολίς (also in
- Pho. 1491 and Bacch. 936). Eight words are heavy compounds:
- βαρύβρομον, ἀελλόποδες, πολυπλάνητον, χιονοθρέμμονας, πολυ-
- νιφᾶ, βυρσοτενῆ, βαρύβρομον, παμπούκιλοι. The article occurs
- three times only. Four participles refer to the goddess:
- ζευξάρχη, μαστεύουσα, συμφωσαμένη, τερψάσα (mainly in the
- past tense and associated with the narrative). We find one
- exclamation (ὁ) in the apostrophe to Helen. The style of
- the song is elevated to a great extent: we have many new
- words, one hapax leg., many epic words and heavy compounds.

In ornament it is rich: it consists of many adjectives and
- poetical diction. The phrases are simple but commonly not
- very short. The common hymnal stylistic techniques are
- found to a small extent (see also above, p.242).
To sum up, the song is not an actual hymn in praise of the Great Mother. Its primary aim is different. It has no hymnal structure and it is closer to the Dithyrambs of Bacchylides. As has been pointed out by Maas and Kannicht the song repeats Hom. hs. 2. and 14 and Ep. h. to the Mother of the gods to a considerable extent, though the poet is also independent in certain points. In narrative techniques it follows both the epic and the dithyrambic tradition. The narrative is picturesque and vivid and not very detailed. Though its function is different from that of IT 1234, yet it is not a mere narrative, for its own sake; thus, together with ant. b it sounds suitable to the context.

IPHIGENIA AVLIDENSIS 1036 - 1079 (1097) *

Introduction

Agamemnon will sacrifice his daughter eventually. Achilles promises Klytemnestra to help her. At this point the Chorus, consisting of Greek women, sing the third stasimon on the wedding of Achilles' parents. The myth serves the same purpose as that in Hel. 1301 (see above, pp. 243 ff.). Here it is contrasted to Iphigenia's story (in a different way Thetis' story is contrasted to Helen's in Alcaeus 42), and thus the song is not irrelevant to the context. The song concludes with a moralization inspired by Iphigenia's story; this is a technique of Pindar, common with the use of myths in the Epinikian odes (see on Hel. 1301, p. 244). On the other hand Achilles, the "bridegroom" of Iphigenia, is praised for his divine birth (cf. also Alcaeus 42), and glorious fate; at this moment Achilles deserves the praise

* The song is analyzed by Haldane only.
of the Chorus, while the contrast between Thetis' and Iphigenia's fate becomes thus more striking. As Walsh says (op.cit., p.243) "if Iphigenia and Achilles were to be married, the third stasimon would be their epithalamium". For narrative epithalamia of the same type see S. and A. pp. 70 ff and Gr.L.P. p. 214. For similar examples cf. mainly Sapph. 44 and Bacchyl. Dith. 20 (Idas) 4. The wedding celebrated in our song is chosen here for its link with the heroes of the play. Apart from that Thetis is a wedding prototype (for this cf. Alcaeus 42). For the story and its various sources see the detailed examination of R. Reitzenstein, Die Hochzeit des Peleus und Thetis, Hermes 35 (1900), 73-105. For the particular differences between Euripides' version and the popular ones see Walsh, op.cit., p.241. A proper epithalamium, according to Menander (cf. pp.402f) concludes with a praise of the bride and the groom. In our song we have a praise of the "groom" in the narrative part (see above, p.249); in the epode the bride is also praised (ll.1085-88). Nevertheless, their praise serves a different purpose: it stresses Iphigenia's misfortune. The song is not an actual hymn, but it is a eulogy of Thetis. At the end of the narrative the Chorus apostrophize Iphigenia. The poet does not narrate the wedding of Thetis and Peleus in detail. The narrative starts in medias rebus and the poet has chosen two moments of the story, the banquet of the gods and the prophecy of the Centaurs. Both these episodes present Thetis as an extremely fortunate being. The narrative is picturesque and not very detailed. That the song is not an actual hymn (its main purpose is not praise, see above), becomes obvious by the lack of the elements of a
cult-song (see above, p.228, n.6).

Structure

The song opens with a rhetorical question, the effect of which is that the narrative does not open abruptly: to some extent it states the subject of the song; thus, it functions as a prooemium, though different from the prooemia of the hymns of the first type: Pi.Paean 9 begins with a question; in Bacchyl. Dith.18 instead of a narrative we find a direct question at the beginning, though not rhetorical; but this is a dramatic narrative. The narrative opens with ὅτε: we have the same in Bacchyl. Dith.20 (Idas); in Ep.h. to the Mother of the gods it opens with ἄξ. The first topic is: the Muses sing in praise of Peleus and Thetis at the banquet of the gods, Ganymedes serves the wine and the Nereids dance (ll. 1040-57). The second topic is the arrival of the Centaurs and their prophecy in direct speech (ll. 1058-75); for direct speech in narratives see above, pp. 245f. The transition to the second topic is achieved by ὅτε. The narrative is complete here. What follows is a μοιρο-μοίς of the wedding in narrative style, with τῶς and the epithet μοιραίον: this is a common motive of epithalamia. The narrative does not end abruptly. In the epode we find the apostrophe to Iphigenia; transition by ἄξ. The whole stasimon closes with a question, as it starts. The narrative is mainly achieved through verbs in the past tense and participles in the present tense. The song mainly eulogizes the bride through the direct speech to her and the epithets εὐπάρηδος, πρώτας Νηρῆσσων, in the μοιραίομος motive.
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<th>PROOEMIUM</th>
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<tr>
<td>(τίν ' ἀρ' ὑμέναιος ... ἔσιασεν ἰαχάν)</td>
<td>ὦ τὰ ἀνά Πύλιον ...</td>
<td>μακάριον τὸτε ...</td>
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<tr>
<td>Θέτων</td>
<td>Νυρίν ὑρα</td>
<td>—</td>
<td>θεᾶς Εὐπάτριδος πρῶτος Νυρίδων</td>
<td>Πύλιον</td>
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Examination of the hymnal features and other material.

At the beginning of the song we find the noun 'Ὑμναῖος' (cf. also Il.18.493 : ... πολὺς ὑμναῖος ἔχει). The song is not an actual hymenæal. In the wedding songs we have a refrain such as 'Ὑμνὸς ὑμναίος' (cf. the two narrative hymenæals: Bacchyl. Dith.20.3 and Sapph. 44.26 ; cf. also Pi.Pyth.3.17. Here the wedding song of the Muses is accompanied by the flute, kithara and syrinx; cf. also Menander, p. 400:δὲ ἐπιπληθεὶς λύραν, αἱ δὲ πόλουν, αἱ δὲ ξύλον (i.e. the Muses, in Peleus' wedding); in accompanying the epiphalamium only the kithara was used (see Smyth, CXVIII ). In Il.18.494f we read: ὁλοί νότιμιγγές τα βοῦν ἑκοῦ, and in Sapph.44.24f: ὁλος δ’όσιμελῆς ἐς ἱμάτιοι κροτάλους. The epithet καλλιπλῆκαμοι is employed of the Muses for a single time and recalls their epithet καλλικομοι in Sapph.128 and Sim.577. Ganymedes’ service (χρυσέοισιν ἀψυσσε λωβάν / ἐν κρατήρων γυάλιοις) has two parallels: Il. 1.598 : οἰνοχώσι γλυκῆ νέκταρ ἀπὸ κρατήρος ἀψύσσων and Sapph. 141 : κράτηρ ἐκκρατα’/ Ἐρμαίς δ’ἐλων ὀλυν θέους’ ὀξυνόχατος. Νηρηὶ κόρα (and the like) is a common periphrasis of Thetis (see Bruchmann). Thetis is called εὐκαταρτικὸς πρῶτας Νηρηίδος; the first epithet has no parallel; in Alcaeus 42 Thetis is παῦτα Νηρηίδων and in Λ. fr.174 N² (Ὀλύων Κριστός) she is called δέσποινα παντηκόματα Νηρηίδων κοράν.

Vocabulary - Style

Of the sacred vocabulary we find seven words: 'Ὑμναῖος, ἑσύν, ἐχόρνυμαν, ἑδῶν, κόρα, ἑδας, ἐτικτεν, μαιόιον, δαίμονες. The diction is poetical and picturesque. We find sixteen adjectives (in the narrative); three of them are
ornamental: φιλοχόρου, καλαμοσσάν, καλλιπλόκαμοι. We also have one metaphor: μέγα φὶς. In vocabulary we observe the following: we find many epic words: ταχῆ, καλλιπλόκαμος, κλέω, ἀφύσσω, γύαλον, ψάμαδος, κορύσσω, etc.; one hapax leg. ἀναμελέτω; twelve words of which Euripides is our earliest witness: καλαμός, χρυσοσάνδαλος (also in Or. 1468), ἄλσιμα, μελφόδος (and in other Euripidean passages), τρύφημα, λευκοφαῆς, στεφανόθης, ἄνακλαζω, φοιβᾶς (also in Hec. 827), λογχήθες, ἐκπυρᾶν (and in other Euripidean passages), Ἡφαιστόπωνος. Six words are heavy compounds: φιλοχόρου, καλλιπλόκαμος, χρυσοσάνδαλον, λευκοφαῆ, ἱπποβάτας, Ἡφαιστοπώνων. The article occurs seven times. Participles associated with Themis are not found. There we find one exclamation (Ω). The style in the narrative is elevated to a great extent: we have many new words, one hapax leg., many epic words and some heavy compounds. In ornament it is rather rich. The phrases are not commonly short. The common hymnal stylistic techniques are found only to a limited extent.

* * * * * *

To sum up, the song is not a hymn, nor an epithalamium, but it eulogizes Thetis. It consists of a divine legend but in structure it does not follow the narrative hymns. It is close to the Dithyrambs of Bacchylides. We also find one element which belongs to the epithalamia, the ναυαρτιμως motive. The narrative is vivid and picturesque and not very detailed. The song is not out of context.
Introduction

Admetus offers hospitality to Heracles hiding his wife's death. The Chorus, consisting of old citizens, sing the third stasimon inspired by Admetus' hospitality. The song is in praise of Admetus and his house. This leads naturally up to the story of Apollo's servitude to Admetus, the effect of which was the prosperity of the house (cf. 1.588: τοὐγρά...).

The song opens with an apostrophe to the house (which is identified with its master), followed by the narrative on Apollo's ἐναργεῖς προδέξις. The second strophic pair speaks of Admetus (the song as a whole will be examined in Chapter V).

The narrative which is inserted, is an Ἀρεταλογία (see above, p.127, n. 3). It is not inserted for its own sake. The story is especially connected with the hero of the play and it is chosen here to illustrate the main theme of the stasimon: the praise of the house and the praise of hospitality in general. Menander (p. 333) mentions this myth as an example of a μυθικὸς οὐνομ with an allegory. The use of the myth here serves the same purpose as in the Epinikian odes of Pindar, where the myth illuminates the present; for that Pindar chooses particular moments or episodēs of a story (as in our case)." In Pi.,Nem.10.49ff the victories of Theaeos and his relatives are due to the favour of the Dioscuroi for the hospitality offered to them by the family of the victor. The narrative is in praise of Apollo as the god of music, at the same time (which is one of his principal functions). The story consists of one topic: Apollo as a shepherd at Admetus' house. This is the only song among our evidence, which narrates this legend; for this topic see further A.-H.-S. 399 and Hes. fr. 54c.

* The song is examined by both, Haldane and Knoke.
The narrative starts in mediis rebus, it is not detailed, but it is picturesque. It is a 'play within a play', not an actual hymn. Of the elements of a cult-song (see above, p. 228, n. 6) we have the φωςις of the god and his εργα. With a prooemium and a hymnal end the song could be an independent narrative hymn in praise of Apollo. The Chorus pass to the narrative through an apostrophe to the house of Admetus, plus καί: σὲ τοῦ καὶ ὁ Πάνθεος ... In the Epinikian odes, when a myth is inserted, the transition is achieved in various ways. Similar to our example is Pi.01.13.84, in which the transition to the myth is achieved by ἦτοι καὶ ὁ μάρτυρος ... In our song we have the name of the god at the beginning of the narrative, with epithets (cf. also Hel.1301, IT 1234). The narrative consists of a series of verbs in the past tense, with δέ. At the end we have an apostrophe to Apollo, in the second person; for this change in the person in narratives see above, p.237. The narrative ends abruptly as far as the story is concerned; in structure it does not end abruptly, as for instance some Dithyrambs of Bacchylides (see above, p.237): this is achieved here by the apostrophe to Phoebus at the end and the connection of the narrative with the rest of the song through τοῦ δύστοι. The god is praised at the beginning and the end of the narrative.
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Examination of the hymnal features and other material

The epithet ἀλώρας of Apollo is also found in Sapph. 44.332, Limenius, 1.4, Ar. Thesm. 969, Eur. fr. 477 N² (Likymnios). For the motive at ll. 580ff cf. Pi. Nem. 5.22ff, where the Muses dance to the music of Apollo's phorminx; see further A.-H.-S. on Hom. h. 3.189, Fraenkel on A. Aq. 1630, Menander, p. 443, and L. Méridier, Euripide et l'orphisme, BAGB 18 (1928), p. 28; cf. also Sim. 567, Eur. Bacch. 562ff, IA 1211, tr. ad. 129 N². For ἐδφονή μολή cf. Hom. h. 3.184f: τούτο δὲ φόρμιγξ / χυσόει ὑπὸ πλήκτρου κανακήν ἔχει ημερόσεσαν, and Hes. Scut. 202: ἰμερόν κινηρίζει Διός καὶ Ἀποκός ὕλος.

Vocabulary - Style

Of the sacred vocabulary we find six words: ἀλώρας, Πᾶθος, ναέιν, ύμεναιοῦς, ἐδφονή, χαίρων. The diction is poetical and picturesque. We find eight adjectives; one of them is ornamental: ψυκόμων. Ψυκόμων ἐλατᾶν is a personification. In vocabulary we observe the following: we have some epic words: κλητος, δόξιος, δαφοινός, ψυκομος, σφυρόν; five words of which Euripides is our earliest witness: μηλονύμμες (in Cy. 660 we have μηλονύμμος), ποιμνίτις βαλιός (also in other Euripidean passages), συμποιημαίνων, ποικιλόθριε; three words are heavy compounds: μηλονύμνας, ποικιλόθριε, ψυκόμων. The article occurs twice; we find one participle referring to the god (συρίζων). The style of the narrative is elevated and it is rich in ornament. The phrases are not commonly short. The common hymnal stylistic techniques are found only to a limited extent.

* * * * * * *

To sum up, the principal aim of this narrative is not praise of Apollo, though the Ἀρεταλογία is a praise of the
god. The hymnal features are not many and the pattern of the song is not hymnal, since it is a "play within'play'"; in that aspect it is closer to the narratives inserted in the Epinikian odes. The narrative follows the usual techniques of Euripides, and it is vivid and picturesque. Here, we mainly have the description of a miracle.

BACCHAE 88-104 *

The first antistrophe of the parodos of the play deals with the god's γο ναί; (the parodos as a whole will be examined in the third group of songs in this Chapter). The parodos is divided into certain parts which deal with various items. This part is a myth of the first type of narrative (see above, p.224), which speaks of the double birth of Dionysus and thus it belongs to the type of γενεαλογικός ὄμως. Other hymns among our evidence which speak of the birth myth of Dionysus are Hom: h.1, Philodamus, O.h.44.

The myth starts with a relative clause, as it was common in narrative hymns (see above, p.229); the relative pronoun is followed by the ποτ' (see above, p.236). In the preceding refrain (end of the first strophe) we find the name, γένος, epithets and the haunt of the god (the following relative pronoun refers to this part). We have the same in the prooemia of the hymns of the first type: cf. Hom: h. 4 (name, γένος, haunts, epithets, and then: ὁν τέκε Μαία); Limenius (name, epithets, and then: ὁν ἔτικτε Λατώ); Philodamus (name, epithets, and then: ὁν Θήβαις ποτ'). The narrative, which deals with one

* Both Knoke and Haldane analyze the parodos as a whole.
theme, is divided into three topics: Semele delivers the baby (11.88-93); Zeus receives the baby (11.94-98, transition by δέ); Zeus delivers the new god (11.99-104, transition by δέ). Our song has not many common points with the other three hymns in which we have the birth myth of the god. Hom. h. 1.4ff speaks of two versions of his birth, which are united in our song. For κρυπτόν Ἰδίοις cf. Hom. h. 1.7: κρύπτων Ἰδίοις (see further Α.-Η.-Σ., ad loc.). For κεραυνώθη πληγῇ cf. Διί τερπικεράνω (Hom. h. 1.4) and κεραυνοῦ ταυυέθειρα Σεμέλα (Pi. O. 2.26). In Philodamus it is said that the god was born in Thebes. In O. h. 44 his mother is Semele. For ἐν ὀκληρὸν λοχαίας ἀνάγκαις cf. O. h. 44.4: μεγάλας ὀδύνας; κατὰ μηρῷ ...περόνας recalls O. h. 48.2ff, 52.3 (μηροτρεφῆς). Dionysus is also ταυρόκερως in O. h. 52.2; on the animal forms of Dionysus see further above, on Bacch. 1017, p. 124. The birth myth is narrated in detail and also to the end; the narrative is not especially picturesque. The myth does not end abruptly: at the end we have an αἰτίον. The myth is inserted as a traditional motive of a cult hymn, since the parodos of the Bacchae is composed as a cult-song (see also Dodds, p. 69). This antistrope could perfectly well belong to a pure narrative hymn, including the preceding refrain as a prooemium. We find here two of the elements of a cult song: the φώς of the god and his birth myth.

In this short narrative the style is elevated to some extent:—we find some epic words (ἐδώς, νησίς, θαλάμη, συνερέτω, περόνη, πλόκαμος), some new words: λόχιος (twice; also in other Euripidean passages), ἑκβολος, ταυρόκερως, θηροτρόφος (also in other Euripidean passages); two heavy compounds: ταυρόκερως, θηροτρόφος. The diction is picturesque: we
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<td>Ταυρόκερων Θεόν</td>
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<td>Θυν ου τέχνουσα ...</td>
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<td>στεβανίστην τε δραγάνων στεβανώσις</td>
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find five adjectives (none is ornamental) and two metaphors
(πταμένας. Διός βροντάς - δέξατο δαλάματες). Of the sacred
vocabulary we find the following words: ἐτεκεν (twice),
λιποτοσα, θεόν. The article does not occur. We find two partic-
ciples referring to Semele and one referring to Zeus. The
phrases are not commonly short. The common hymnal stylistic
techniques are found to a considerable extent (if we also
include the preceding refrain).

* * * * *

To sum up, this part of the parodos can also stand as
an independent hymnal praise of Dionysus¹: it celebrates
the divine birth of the god, and, with an exception of the
end, where there is no invocation of the god or a prayer
(since it is not an independent song), it repeats the
traditional hymnal narrative songs to a considerable extent.

BACCHAE 523-529*

In the strophe of the second stasimon (examined in
Chapter I), the Chorus apostrophize Dirke, where Dionysus
was born. His divine birth is narrated at this point and
this is in contrast to Pentheus' ancestry (cf. the anti-
strophe); on the other hand the Chorus associate Dionysus
with Thebes. In the invocation of Dirke at the beginning of
the strophe we have a mention of the god (not by name, by
a periphrasis, which also indicates his γένος: Διός βρέφος).
The narrative starts at 1.523 and it is introduced by ὅτε
(see on IA 1036, p.251). It starts in mediis rebus. There
is only a glancing reference to the god's birth from Semele

* Both Knoke and Haldane analyze the stasimon as a whole.
The expression *μπός ἡμᾶς νίν* recalls *Bacch.* 90ff : *πταμένας Δίος βροντας - κεραυνίῳ πληγῇ*, and O.h. 44.4 : *μυρφόρῳ αὐγῇ / ἀθανάτου φωλιχθείσα Διός*. The expression *μηρᾷ ἡμᾶς νίν* recalls *Bacch.* 94ff : *λοχίως... δέξατο θαλάμαις... κατά μηρᾷ ἐκ καλύφας*. The myth gives the popular etymology of the name *Διόραμβος*. The narrative is not inserted for its own sake, it has a particular function (see above, p. 81). It is not detailed, nor does it come to the end; the end of the myth is mentioned before the narrative starts (cf. ll. 521ff.). The stasimon is not a cult song, so that the birth myth could form an essential part of it. The myth functions as an illustration of the association of the god with Thebes and also of his divine birth which is contrasted to Pentheus' earthly origin. In that the myth has the same function as the myths in the *Epinkian* odes of Pindar (see above, p. 244). The narrative is not picturesque. The diction is poor in ornament (we find two adjectives only and one personification : *μυρός ἀθανάτου*). The style is not elevated: we do not find new words: and heavy compounds; we find one epic word : *νηδός*. Of the sacred vocabulary we find three words : *ἀθανάτου, ἵνα, βασὶ*. The article occurs once; we also find one exclamation. Hymnal features are rare in this short narrative. Here we have one of the elements of a cult song : the god's birth-myth. This part cannot stand as an independent narrative-hymn, not only because of its structure and its function, but also because of its brief subject.
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<td>—</td>
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<td>Ἰε μυρ...</td>
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SURVEY

From the analysis presented above of the three narrative songs with a divine legend the following general observations can be offered:

1. In structure none of them is an actual hymn. They do not follow the patterns of the hymns of the first type of praise (see above, pp. 282f). They are close to the Dithyrambs of Bacchylides.

2. In content they are hymns, in the sense that they praise a divine being. It is only IT 1234 whose principal aim is praise of the god; the principal aim of the remaining two songs is not praise of the divine being; the myth functions as an illustration of a specific situation, and this is close to the use of myths by Pindar in his Epinikian odes.

3. The myth deals with one central theme; this is divided into several topics. The narrative starts in mediis rebus in two of the examples (Hel. 1301, IA 1036). It is narrated to the end in all of the three of the examples.

4. The divine beings eulogized are selected for their link with the heroes of the play.

5. The topics narrated commonly do not repeat other similar songs, except to a limited extent. Yet, in phrasing and structure we find features which are common among our evidence (both from hymnal and from lyric in general).

6. Of the typical hymnal features we do not find many (for instance attributes of the gods, their haunts); in fact it is in IT 1234, which is an actual praise of the god, where we find such features.

7. The epithets employed for the divine beings are commonly traditional epithets of theirs.
8. Of the three elements of a cult-song (see above, p. 228, n. 6) we have all three in IT 1234, which is an actual hymn as far as its purpose is concerned; in Hel. 1304 we have only one of them (the δύναμις of the goddess); in IA 1036 none of them occurs.

9. The narrative is not very detailed, it is rather simple and it is picturesque. The style is elevated and ornamentation is rich.

10. The songs are uttered by the Chorus, consisting of women.

11. Two of them consist of a strophic pair: monostrophic songs (IT 1234 and IA 1036 - the epode is excluded). Hel. 1301 consists of two strophic pairs.

Yet, all of the three of the songs are solemn, as well as decorated. Although they have been considered as τυμβόλιμα, they are suitable to the context.

Furthermore, we find in Euripides three examples of divine narrative which is inserted in a song and it is a "play within a play", since the song as a whole does not deal with a divine narrative. Two of these examples (Alc. 570 and Bacch. 88) could stand as independent narrative songs, if we had a different introduction. In phrasing and structure we find some traditional hymnal features, though not many. In content Euripides does not seem to repeat any of the songs of our evidence.

As has been remarked above (see p. 228), Aeschylus and Sophocles do not offer any such example, not even a "play within a play", although we find narrative songs in their plays.
HIPPOLYTUS 1268-81

Introduction

After the messenger's speech on the catastrophe of Hippolytus, the Chorus, consisting of Troezenian ladies, sing the last stasimon, consisting of a single stanza, on the power of Aphrodite; in their mind Hippolytus' catastrophe is obviously the effect of this power, from which none can escape. In two other songs, examined in Chapter II, Med. 627 and IA 543, the Chorus sing on the dangers of excessive love and on the destructive power of Love (see further on Med. 627, p. 152). In both of them Aphrodite is connected with Love, as is the case in our song. Our song is different in theme from the above mentioned two Euripidean songs: here the Chorus celebrate the universal power of Aphrodite and Eros; in that it is close to Soph. Ant. 781, Trach. 497; cf. also Hom. h. 5.2-5, O. hs. 55.4ff, 58.5ff.

Hymns on the nature and power of Aphrodite which have come down to us (among our evidence) are: Hom. h. 10, O. h. 55; cf. also Eur. Med. 627 and IA 543, whose main aim, though, is prayer (and thus examined in Chapter II). Our hymn does not contain a prayer and in that it conforms to Menander's instructions (cf. p. 337) for this type of hymn.

Structure

The hymn begins with a direct apostrophe to Aphrodite (see above, p. 227), introduced by the personal pronoun (on this see n. 9: on Ion 452, with Norden, pp. 149, 157ff; it is a common feature in the praise of a god), and a sen-

* Haldane only analyzes this song, as a hymn of a philosophical tone.
tence, which refers to the power of the goddess; \(^2\) in this sentence we find the name of the goddess, which is one of her common ἐπωνυμία. This sentence also applies to Eros, to whom they pass through συν δέ; this appears to be unique among our evidence. It recalls, though, a traditional form of eulogy, see Keyssner, p. 29, Norden, p. 157, Pi. Ol. 14.5. Eros is not mentioned by name, but by an epithet only; but the identification is not difficult. The central part of the hymn speaks of Eros, with whom Aphrodite is identified, in the "Er-Stil". Here we find his name and another two epithets of his. His power is expressed through a series of sentences (transition by δέ, twice). At the end the Chorus apostrophize Aphrodite again and they turn to the "Du-Stil", with which they started. The end consists of one sentence, which praises the goddess, and we find the same ἐπωνυμία of hers here, as at the beginning. Thus, the song takes a circular shape (see Introduction, p. 7). The invocation of the goddess at the end is a traditional feature of this type of hymn (see above, p. 229), although the end is not entirely traditional. The transition to the final invocation is achieved without a particle or by any other of the usual methods (in the Orphic hymns, for instance, the final invocation is introduced by ἄλλα or a verb, such as ἐλθέτι, ἔλθετ; in the Homeric hymns we have the ἔχαρε or καί οὐ μέν ... ). Generally, this song repeats the traditional patterns to some extent, although its theme is not phrased with epithets, participles, relative clauses, but simply with a series of sentences and two apostrophes to the goddess at the beginning and the end; this is, though, a traditional hymnodic feature, as is also the per-
sonal pronoun in the apostrophe to Aphrodite. It is worth mentioning that no epithet is employed of the goddess (apart from μόνα), while three epithets are employed of Eros, which do not indicate his power. One of them is purely ornamental (χρυσοσφαις).

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</table>
Examination of the hymnal features and other material.

For the power of Aphrodite over gods and men cf. also Soph. Ant. 788 and O. h. 58.3. The motive φρένα ἀγείς... ἀμωβαλῶν ᾱκυτάτῳ πτερῷ recalls Sapph. 47: "Ερως δ’ ἐτίναξέ μοι φρένας, ὥς ἄνεμος κατ’ ὅρος ἔρυσιν ἐμπέτων, and The. 1388: δαμναίς δ’ ἀνθρώπων πυκνάς φρένας. Αἰκαμπτὸν φρένα has a parallel in Pi. Isth. 4. 71b: ψυχάν δ’ ἀκαμπτος. The epithet ποικιλόπτερος of Eros is employed for a single time here (the epithet is employed metaphorically by Pratinas Lyr. 708.5: ποικιλόπτερον μέλος). Eros as a winged figure appears in Anacr. 379 first. Cf. also Menander, p. 337 (Περὶ τῶν φυσικῶν) : ( ὁ Πλάτων) ἐν τῷ φαίνομεν γὰρ φυσιολογῶν ὅτι πάθος ἐστὶ τῆς ψυχῆς ὅ “Ερως, ἀναπτεροποιεῖται αὐτόν. Il. 1272ff recall Soph. Ant. 782, 785f, Hom. h. 5.4f.

For ἐλευθεροποιεῖται “Ερως as a traditional hymnal expression see Keyssner, p. 113. For μανικαμένα καρδία cf. Soph. Ant. 789: ὁ δ’ ἔχων μέμηνεν; in Anacr. 398 we read of the μανία of Eros. The epithet πτερὸς of Eros is also found in A. Gr. 12. 23.3 and 12. 113.1 (Meleager). Χρυσοφαῖς is used of him only here. In Eur. Hec. 636 Helios is called Χρυσοφαῖς. This epithet is first employed by inc. Lesb. 23: "χρυσοφαῖν θεράπαιναν Ἀφροδίτας. The expression πτερὸς χρυσοφαῖς is an echo of Anacr. 379a : χρυσοφαίαν, and b : πτερύγων... παραπετέσθω (see further Gr. L. P. p. 305). In Ar. Av. 697 we read: στήλων νότου πτερύγων χρυσαῖν (i.e. Eros).

The expression βασιλεία τιμῶν is also found in Il. 6. 193. The motive συμπάντων... μόνα κρατόνεις has a close parallel in O. h. 58.8 (to Eros); cf. also O. hs. 64.8, 68.11 and Soph. OT 903 (ο̣ς κρατώνω) and El. 174 (ος ἐφορᾷ πάντα καὶ κρατῶνει), of Zeus. What is said of Eros here, is said of...
Aphrodite in *Mag.h.* 22, though with a different phrasing: ἄκερα, ἡθονία, κειτές Ὑ τὸν ἄγνων ζυμερον εἰς ἀνδρῶν ψυχες; cf. also Soph. fr. 855 N² (inc.fab.).

**Vocabulary - Style**

Of the sacred vocabulary we find six words: ὑπεκεφ (see on *Pho.* 676, p. 78), τιμᾶν, μόνα (see Keyssner, pp. 35f), συμπάντων (see Keyssner, pp. 31f), κρατῦνες (cf. also Soph. fr. 855 N² (inc.fab.)). The diction is poetical and picturesque; we find six adjectives, two of which are ornamental (εὐρχητον, ἀλμυρὸν). In vocabulary we observe the following: we find some epic words (ὠκύτατος, ποτόμαι, αἰθομαὶ, βασιλης); one word of which Euripides is our earliest witness: ἐφήχητος (also in *Ion* 884); two words are heavy compounds: πολυκλάπτερος, χρυσοφαῆς (both epithets of Eros: ὄνοματα διπλά). The article occurs twice. We find one participle (ἀμφηβαλῶν) referring to Eros. The style of this short hymn is not elevated; in ornament it is not very rich; the diction, though, is picturesque. The common hymnal stylistic techniques are found to a small extent (see also above, p. 242).

* * * * * * * * * * * * *

To sum up, the song is mainly classed as hymn as far as its theme is concerned. In structure and style it follows the hymnal tradition to a small extent. In phrasing of the subject-theme, we notice a considerable number of echoes from our evidence.
BACCHAE 416-432

Introduction

In the first stasimon the Chorus sing "of the moderate happiness of the life of quiet pleasure" and Dionysus is celebrated as the god of joy, of the pleasant, quiet laughter of the feast (cf. M. Arthur, The choral odes of the Bacchae of Euripides, YCS 22 (1972), p. 152). The last antistrophe speaks particularly of the nature of the god: he is the god of "abondance, de la joie, des festins, de la paix" (cf. the Commentary of J. Roux, ad loc.).

For the association of Dionysus with Peace see the Commentaries of Dodds and Roux, ad loc.: this is not a new idea.

Hymns on the nature or power of Dionysus which have come down to us are: O. hs. 30, 45, 46, 47, 50, 52, 53 and Ar. Thesm. 985. None of these songs deals with the same theme as our song. Certain epithets, though, employed of Dionysus in the Orphic hymns recall the theme of our song. As Winnington-Ingram says (Euripides and Dionysus, p. 66):

"the function of this ode is to present and to render attractive with the grace of lyric poetry one aspect of Dionysiac religion, namely, its joyous peace."

Structure

The hymn does not open with a prooemium (this is also due to the fact that it is a part of a stasimon); there is also an invocation of the god at the beginning. The praise is in the "Er-Stil". The whole song consists of a series of sentences (transition commonly by ηέ). The nature of the god is not described in the traditional manner, with

* The whole stasimon is analyzed by Haldane only.
epithets, participles, relative clauses (see above, p. 219).
Nor does the song close in the traditional way (see above, p. 219).
At the end we find a statement of the Chorus (ll. 430-32).
Thus, in structure the song does not repeat the traditional patterns in any point.

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Examination of the hymnal features and other material.

Dionysus is not mentioned by name but by his patronymic and the noun δαίμων; in the preceding part of the stasimon he has been mentioned by name twice. Dionysus is called δαίμων another two times in this stasimon (11.377, 413); in the parodos he is called Θεός thrice (11.84, 100, 157). Apparently there is no difference in the meaning of these two words.² The expression χαίρει δαίλαισιν recalls a traditional hymnal feature (see on IA 1521, p. 191, with Keyssner, p. 132); cf. also O.hs. 14.6, 17.8, 55.8. The noun παίς is common of Dionysus: cf. P. O. 2.27, Ar. Thesm. 990. The nature of the god as described here with a series of sentences, recalls some epithets of Dionysus which are found in the Orphic hymns: μεθυσμένης (O.h. 47.1), πάσιν ἐφόρων (O.h. 50.8), φερέκαρμος, εὐκαρμος (O.h. 50), βοτρυοφόρος (O.h. 30.5). The word εὐαλών belongs to the sacred vocabulary (cf. Keyssner, pp. 132f). The epithet κουροτρόφος of Eirene is also found in Hes. Op. 228, O.hs. 12.8, 19.22. The epithet ὀλβοδότειρα is employed of her here only and it recalls her epithet πλουτοδότειρα (lyr. ad. 1021); cf. also Bacchyl. Paean 4.61. In O.h. 60.7 ὀλβοδότειρα is employed of the Charites, in O.h. 27.9 we have ὀλβοδότειρα (of the Mother of the gods).

Vocabulary - Style

Of the sacred vocabulary we find eight words: δαίμων, παῖς, χαίρει, ὀλβοδότειραν, κουροτρόφον, Θεός, ὀλβιόν, εὐαλώνα. The diction is not poetical and picturesque. We find four adjectives (none is ornamental). In vocabulary we only observe the use of some epic words (δαίλα, κουροτρό-
We find two heavy compounds, which are epithets of Eirene (δύναμα διπλά): ὀλβοδότειρα, κουροτρόφον. The article occurs six times. The style is not elevated and in ornament it is poor. The common hymnal stylistic techniques are not found.

To sum up, this song is not a hymn in phrasing and structure. It is classed as hymn as far as its content is concerned. We can hardly find hymnal features or echoes from our evidence.

The first stasimon opens with a hymnal invocation of Hosia and a rhetorical question to her, in which the Chorus denounce the ὄβρις of Pentheus; here they seize the occasion to eulogize Dionysus and sing on his nature and powers. This praise is a 'play within a play'. Dionysus is described as the god of joy - of joy through wine and feast and music (cf. Winnington-Ingram, op.cit.,p.61). Again, none of the hymns which deal with the nature of the god has the same theme as our song (see above, p.272). Certain epithets, though, found in those hymns, recall the theme of our song.

At the end of the invocation of Hosia we find the name of the god (one of his ἐπωνυμία), followed by his patronymic (on his mother's side); a phrase with epithets

Haldane in her analysis of the whole stasimon remarks that 11. 375-85 "take the form of a eulogy in the relative style praising Dionysus in the aspect in which he has been despised".
and a relative clause come next; these are followed by three infinitives, which have the function of epithets or participles or relative clauses: they express the god's powers. The song closes with two temporal clauses, without the typical concluding part (see above, p. 229). This abrupt end is due to the fact that it is a part of a stasimon and also a 'play within a play', not an actual hymn. Nevertheless, we find a considerable amount of traditional features in structure (see above); Dionysus is called δαιμόν (on this see above, p. 244) πρῶτος μακάρων: this is a traditional form, see Keyssner, pp. 11f; a somehow similar form is the καλλίστα μακάρων: on this see on Eur. Kresph. fr. 453, p. 334. Cf. also Winnington-Ingram, op. cit., p. 61, n. 3: "note the emphasis on μάκαρες, θεοί and Dionysus's part with them". The epithet καλλιστέφανος is borrowed from Hom. h. 2.251; 295 (it is employed of Demeter); in Tyrt. 2 it is employed of Hera. The adjective κισσοφόρος of θαλάια recalls a common epithet of the god: cf. Pi. Oī. 2.27, Ar. Thesm. 988. The nature and powers of the god described in this song with certain sentences or other expressions recall some of his traditional epithets: cf. βακχε-χορος (O. h. 57.3, 75.1), ἄγέτα κόμων (O. h. 52.7), χοροῖς τερπόμενος (Ar. Thesm. 992), φιλοχορευτής (lyr. ad. 992, Ar. Ran. 404), πολυγηθής (Hes. Op. 614, Pi. fr. 153, O. h. 44.3, 75.1), μεθυδώτης (O. h. 47.1), λυσιμέριμνος (anon. h. in Ba. 12 Abel), λόσιος (O. h. 50.2).

Of the sacred vocabulary we find eight words: καλλιστεφάνοις, δαιμόνα, πρῶτον, μακάρων, θιασεύειν, χοροῖς, δε-δών, κισσοφόροις. In the diction there is some ornament, although it is a short song: we find two adjectives and
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<td>Βρόμον</td>
<td>Σέφελας</td>
<td>ζήσει, διασησεῖν ...</td>
<td>Επονομάζεται ...</td>
<td>Τὸν παρὰ κακοποιηθέντας Βρόμον</td>
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(Μέτα τ' αὐτὸν)
two personifications (καλλιστέωνοις εὐφροσύναις, κισσοφόροις... ἀληθινοῖς). In vocabulary we find one word of which Euripides is our earliest witness: θειοκοῦσιν (also in Ion 552); some epic words: καλλιστεφανος, εὐφροσύνη, ἔλεος, δαις. We also find two heavy compounds: καλλιστέφανος, κισσοφόρος. The article occurs three times. The style is not elevated and in ornament it is poor. The common hymnal stylistic techniques are found to a small extent.

Yet, as a song of the second type of praise, it follows the traditional patterns in phrasing of its theme to some extent (epithets, a relative clause). For its structure, which is not traditional, see above, p. 259. Although it is short and it is not an actual hymn, we find some hymnal features and echoes from our evidence.

SURVEY

From the analysis presented above of the two ψυχικοὶ ὄμοι of Euripides the following general observations can be offered:

1. In structure, one of them (Hipp.) follows the tradition to a small extent, while the second one (Bacch. 416) does not follow it.

2. In content they are hymns: they speak of the nature and power of the god. Their principal aim is praise of the god and they do not contain any prayer.

3. The divine beings eulogized are selected for the role they hold in the play.

4. In Hipp. 1268 the topics which the Chorus sing are borrowed from the tradition; this also happens in Bacch.
416, but not in a direct way. Thus, in Hipp. 1268 we find many echoes from our evidence, while in Bacch. 416 the echoes are not seen 'prima facie'.

5. Of the typical hymnal features we do not find many.

6. The epithets employed of the divine beings are not commonly traditional epithets of theirs; they show, though, their traditional functions and attributes.

7. Both of the songs are short and consist of one stanza ("astrophic"); Hipp. 1268 is an astrophic stasimon, Bacch. 416 is the last antistrophe of a stasimon.

8. They are uttered by the Chorus, consisting of women.

9. One of them is decorated (Hipp.), the other is not.

10. One of them only sounds like a solemn hymn (Hipp.). Both of them have a philosophical character and perhaps this is the reason why they are not constructed like typical hymns.

Furthermore we have a song of this type which is a 'play within a play'. This song is closer than the other two to the traditional patterns.

As a final observation we shall remark that the ποιημός θυμός to a god is not a favourite type of Euripides.

PATTERNS OF ΦΥΣΙΚΟΙ ΥΜΝΟΙ
IN AESCHYLUS AND SOPHOCLES

In the seven Aeschylean plays we find three ποιημός θυμός: Suppl. 86-111, Ag. 160-83, Eum. 950-55*. Suppl. 86

* Haldane examines all these passages and so does Knoke, except for Eum. 950. For the hymn in Ag. 160 cf. also E. Prænkel, Der Zeus-hymnus im Agamemnon des Aischylos, Philol. 86 (1931) 1-17 and W. Kranz, Zwei Lieder des "Agamemnon", Hermes 54 (1919) 301-320.
consists of two strophic pairs, the fourth and fifth of the parodos; Ag.160 consists of the second strophic pair of the parodos plus the third strophe ("triadic"); Eum.950 is a short "astrophic". Suppl.86 is sung by the Chorus consisting of maidens; it eulogizes Zeus. Ag.160 is sung by the Chorus, consisting of old citizens; it eulogizes Zeus. Eum.950 is sung by Athena, one of the heroes of the play; it eulogizes the Erinyes.¹

In structure they do not follow the traditional patterns (see above, p. 227). In none of them do we find an invocation of the god at the beginning or at the end. We find, though, the name of the god at the beginning in all of them. The praise is in the "Er-Stil". In Suppl.86 we have an introductory line (the first one); it concludes with a prayer (on this see above, p. 227). The beginning of Ag.160 functions as an invocation: on this and the traditional forms we find in it see the Commentary of Fraenkel ad loc. and Monolog, p.115, n.1. Eum.950 starts with its subject-matter.

In content they are actual hymns: they speak of the power and essence of the god, and their principal aim is praise. All of them have a philosophical character (especially the two hymns to Zeus which are purely philosophical).

The divine beings eulogized are selected for a specific reason: Zeus in Suppl.86, because he is the almighty, to whom they have already prayed (this hymn also concludes with a new prayer to him). In Ag.160 he is again selected as the almighty; as Fraenkel remarks in his Commentary (p. 113) "what happened to Agamemnon is an example illustrating the sovereign power of Zeus over men". The Erinyes are naturally praised by Athena after the reconciliation
The subject-matter is not phrased in the traditional way (see above, p. 229). In Suppl. 86 and Ag. 160 it is phrased with a series of sentences, the transition being commonly achieved by the particle ὥσε.

Epithets of the gods are not employed; we find one epithet of the Erinyes, πότνια, which comes from the common religious stock, though not traditional of theirs; in Ag. 160 none epithet is employed, since it is said of him: ὅστις ποτέστιν; we find, though, two participles referring to him: ὅδώσαντα, ὅδεντα (they indicate his ἔργα and his lordship). In Eum. 950 we find again one participle (παρέχουσα).

Typical hymnal features are rare: in Suppl. we do not find any, not even sacred vocabulary (except for ὅτσοῳ, ἄγνω); in Ag. 160 we have the beginning, two participles and a few sacred words; still, it does not sound like a sacred song. In Eum. we find two sacred words (πότνια, ἄδειαντος) and the expression μέγα γὰρ δύναται (on this see Knoke, p. 15, Keyssner, p. 48).

The theme of Suppl. 86 and Ag. 160 is not treated by any other poet (φυσικοὶ ὄμνοι to Zeus which have come down to us are O. hs. 15, (19), 20). Even the specific topics sung in these two songs do not recall epithets of Zeus or other material from our evidence, with an exception of the epithet τελεσφόρος (cf. Hom. h. 23) which recalls Suppl. 92 (for the conception of Zeus in Aeschylus see H. Lloyd-Jones, Zeus in Aeschylus, JHS (1956) 55-67). On the other hand, in the two φυσικοὶ ὄμνοι to the Erinyes we possess (O. hs. 69, 70), we find one of their aspects as treated in Eum. 950:
the chthonian and that of the revenge: cf. O.h. 69.8, 70.5, though phrased in a different manner.

The style is not elevated in any of the three of them. Suppl. and Ag. are, instead, decorated songs: we find many metaphors and a considerable number of adjectives; this does not apply to Eum.

To sum up, the three Aeschylean ὑπολογία θυμων are far from the traditional patterns as far as their structure, phrasing and hymnal features are concerned. Thus they do not sound like solemn hymns, but rather like philosophical reflections. In fact they are not independent songs, but two of them are parts of the parodos, and the third (Eum.) is inserted in the song of the Erinyes themselves.
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<td>μέγα ἔηρ δύναται... παρέχουσαι</td>
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<td>μέγα δύναται... παρέχουσαι</td>
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Turning now to Sophocles, we find two ψυσκοι ήμνοι in his plays: Ant. 604-14 and Trach. 497-530. The former is the second strophe of the second stasimon ("astrophic"), the latter is the second stasimon of the play consisting of a triad ("triadic"). Both of them are sung by the Chorus consisting of old citizens in Ant. and of Trachinian maidens in Trach. Zeus is eulogized in Ant., Aphrodite in Trach.

In structure, one of them (Ant.) follows the tradition to a small extent. Trach. does not follow it. Ant. starts with an invocation of Zeus in the second person. Trach. is in the "Er-Stil", but we find the name of the goddess at the beginning. In both the subject-matter is stated at the beginning by nouns: δόνασιν (Ant.), θεόνος νίκας (Trach.). The phrasing of the theme is close to the traditional manner in Ant.: we find one relative clause, epithets. The song concludes with a statement. In Trach. the phrasing of the theme is far from the traditional manner: the Chorus speak with examples, in narrative style (they speak of the "res gestae" of the goddess, which illustrate her power); a similar example is Eur. Hipp. 525. At the end we do not find any invocation of the goddess.

In content they are hymns: Ant. speaks of the eternal power of Zeus, Trach. of the power and the ξύρα of Aphrodite. We do not find a philosophical character as in the ψυσκοι ήμνοι of Euripides and Aeschylus.

For the selection of the divine beings praised Kamerbeek (in his Commentary on Antigone) remarks: "The Chorus sing of Zeus's eternal omnipotence in contrast with mortal delusion, blindness and ruin" (which is the theme of the stasimon); for Aphrodite in Trach. Jebb (in his

* Both Haldane and Knoke analyze Ant. 604 only.
Commentary) remarks: "In the scene which has just ended testimony has been borne to the omnipotence of Love (441ff)."

Epithets of the gods are employed, but not to a great extent: in Ant. we find two, which are employed for a single time of Zeus: δυνάστας (which recalls his epithets χύριος πάντων, κρατώνων, ἄρχως ἀπάντων, see Bruchmann), and ἀγήρως. In Trach. we find one epithet of Aphrodite, εὐλεκτρος, which is also found in A.Gr. 5.245; and a few epithets of other gods mentioned in the song: ἔνυπας of Hades (for a single time of him), τινάκωρ γαῖας of Poseidon (which recalls his stock epithets σεισίκηθαν, ἕνωσι· γαῖας and the like); Heracles is called παίς Δίος; of Deianeira he uses the epithets εὐώπις, ἀβρά, πόρτις.

Typical hymnal features are few: in Ant. we have a relative clause, epithets, Zeus' haunt; sacred vocabulary does not occur. In Trach. we find a few epithets only and a few sacred words: ἄει, ἀφό, παῖς, μόνα.

The theme of Ant. 604 is not treated by any other poet, but it recalls some of Zeus' common epithets, to some extent (see above). The same applies to Trach. 497: the central theme recalls Aphrodite's stock epithets: for ἄμαρτασσέν cf. her epithets δόλιος, δολιόφρων, δολοπλόκος and the like; for her σθένος νίχας cf. Mag.h. 22.2: ἀ-δάμαστος; see also above, p. 270.

The style is elevated to a small extent in Ant. (we find two hapax leg., παντογήρως and μαρμαροῦς, and two heavy compounds). It is not especially decorated. In Trach. the style is elevated to a great extent (it is not a short song, as is Ant.): we find eight hapax leg. (τινάκωρ, πάμπληκτος, παγκόντος, ῥαβδόνομῳ, ἄναμγδα, ἀμοί-
πλικτος, ὀλόσις, ἀμφινείκητος) and seven heavy compounds; in ornament it is not poor: we find nine adjectives of which one is ornamental (παλίντονα).

To sum up, the two Sophoclean φυσικοὶ ὀμνοὶ, though not generally following the traditional patterns, contain some traditional features (mainly Ant.). They lack a philosophical character. Yet, they do not sound like solemn hymns. Lastly, we find a few echoes from our evidence (mainly in Trach.; see also the Commentaries of Jebb and Kamer-beek).
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<td>ψιστε πόρτις ἐρύμα</td>
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<td>ἀρίρως</td>
<td>κατέχεις ὀλύμπου ... αἰγλάν</td>
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<tr>
<td>(Κύρης)</td>
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<td>Κύρης</td>
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<td>ῥαβδονομεῖ τινόδια</td>
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HYMNS OF DEVOTION

HIPPOLYTUS 58-71*

Introduction

After Aphrodite's prologue, in which she speaks of Hippolytus' devotion to Artemis, the hero enters with a group of hunters; at the end of her prologue Aphrodite says: ἀπεµ. Λεψάκεν, Ἀρτεµίν τιμᾶω θεάν / δοµολοιν. The group sing a song to Artemis, as they are approaching her statue. to offer a crown of flowers. The song is followed by an "actio sacra" (ll. 73 ff). In their song the group greet Artemis and eulogize her with epithets, showing thus their devotion to her. The song has no specific theme; it simply leads to the following "actio sacra". In character the song is a prosodion: it functions as the introductory part to the following "actio sacra" (see Smyth, xxxiii), and we know that prosodia were commonly sung at the festivals of Delos and Delphi (Apollo and Artemis claimed most of the prosodia proper, cf. Smyth, loc.cit.). The occasion here is not a public religious event, in which case the prosodion proper could be sung, and our song is short.

We possess a considerable number of hymns to Artemis of this type of praise: Hom.h. 9, Anacr.348, Carm.Conv.886 (Artemis and Apollo) and Ar.Thesm.107 (114-119); cf. also Soph.Trach.205 (Artemis and Apollo) and Eur. IT 123. What is striking in our song is that there is no mention of her function as goddess of hunting. The accumulation of epithets, though, shows exactly what Aphrodite said of Hippo-

* It is examined by both Haldane (as a hymn of an unorthodox manner) and Knoke.
lytus in the prologue: ( "Ἀρτεμίν" τιμᾷ, μεγίστην δαιμό-
νων ἣγούμενος ( l. 16 ).

Structure

The song starts with an exhortation to praise by Hippo-
lytus (the "leader") addressing the "chorus": we have
the same in cult-hymns: cf. Isyllus, Paean Erythraeus; cf.
also Ar. Thesm. 114, Ran. 384 and Eur. Bacch. 153. The "chorus"
then start to sing in honour of Artemis. Their song starts
with an invocation of the goddess (see above, p. 229) and
a greeting: this is also a feature found in cult-hymns: cf.
Hymnus Curetum, Alcaeus 308 b, Ar. Thesm. 111; (in the Home-
ric hymns we find the χαῖρε at the end); for the χαῖρε mo-
tive in hymns see Keyssner, p. 132. The invocation consists
of epithets and her patronymic; her name is found in a se-
cond invocation, following the greeting; this invocation
consists of the mention of her parents, epithets, a rela-
tive clause expressing her principal haunt: it is a full sca-
le hymnal invocation which glorifies and flatters the god-
dess; this is also the theme of the song. At the end we ha-
vie a salutation and a new invocation of the goddess with e-
pithets (see above, p. 230). Thus the song conforms to
the traditional patterns of this type of praise (see above,
pp. 229f).
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<td>πότνια πότνια ...</td>
<td>καὶς μοι ...</td>
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<td>πολύκρυσον οἶκον</td>
<td>τῶν κατ' Ὀλυμπον</td>
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<tr>
<td>Ἀρτέμις</td>
<td>Δίδς</td>
<td>—</td>
<td>οὐρανίαν πότνια σεμνοτάτα ἰένεδλον ἰ κόρα καλλίστα πολὺ παρθένων καλλίστα τῶν κατ' Ὀλυμπον</td>
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<tr>
<td>Ἀρτέμι</td>
<td>Δίδς</td>
<td>—</td>
<td>—</td>
<td>(οὐρανίαν) α ... ναίτις</td>
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<tr>
<td>καλλίστα πολὺ παρθένων</td>
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Examination of the hymn al features and other material.

The first line by Hippolytus reminds us of Ar. Ach. 1231. The verb ἀείδεται occurs in the exhortation to praise in Isyllus, Paean Erythraeus, Ar. Thesm. 114. In all these examples the praise is directly connected with the exhortation. In our song it is independent, as is also in Ar. Ran. 386. For the expression ἐ μελόμεσθα cf. A. Sept. 177: μέλεσθε δ' ιερῶν δημίων / + μελόμενοι δ' ἄρχετε +. The epithet οὐρανία of Artemis is employed of her here only and in Mag. h. 20.35. It is a common epithet of Aphrodite (see Bruchmann); on this see further the Commentary of Wilamowitz, ad loc. The epithets πόνια and σεμνή come from the common religious stock. The former is a common epithet of Artemis in Homer; cf. also O. h. 36.11. For the latter see on Ion 452, p. 42. Notice also the superlative: σεμνοτάτα. For the expressions of origin employed in our song, see on Ion 452, p. 41 and Pho. 676, p. 77. Καλλίστα is a common epithet of Artemis: see further the Commentaries of Barrett and Wecklein, ad loc. For παρθένος of Artemis see on Ion 452, p. 42. Expressions such as καλλίστα πολύ παρθένων, καλλίστα τῶν κατ' οὐρανοῦ are common among our evidence: see on Kresph. fr. 453, p. 334. The haunt of the goddess is phrased in a traditional manner: a relative clause and the verb ναίεται: see on Hel. 1495, p. 66. For οὐρανοῦ as her haunt see on Hel. 1495, p. 65. For the picture of her haunt see on Ion 452, p. 41.

Vocabulary - Style

Of the sacred vocabulary we find ten words: ἀειδοντες,
The diction is picturesque. Apart from the accumulation of epithets of Artemis we also find three adjectives. In vocabulary we only observe the use of epic words: μέλομα, ναύω, εὐματέρεια, πολύχρυσος; we also find one heavy compound (πολύχρυσον). The article occurs twice. We have an anadiplosis thrice and two exclamations. We find a considerable number of traditional hymnal stylistic features, though it is a short song. The style is not elevated and in ornament is not especially rich.

To sum up, the short song sounds like a solemn hymn, which shows the devotion of the singers to the goddess: for them she is a great goddess among the Olympians (cf. also l. 16); this is indicated by the selection of the epithets and the mention of her seat in Olympus. The song contains many traditional hymnal features in vocabulary, style and structure, because of its particular function. I do not agree with Haldane who takes it as a hymn of an unorthodox manner in content; as she says οὔρανια is an epithet of Aphrodite and the seat of a god in the οὔρανος is mainly said of Aphrodite and Zeus (on this see on Hel. 1495, p. 65 and also above, p. 291; for the epithet οὔρανια and its broad use see the Commentary of Wilamowitz, ad loc.).

* This is not examined either by Knoke or by Haldane.
The Chorus enter the orchestra sent for by Iphigenia. As they approach the temple they sing a short song of devotion to the goddess; it is the beginning of the parodos. In character it is a prosodion (see also above, p. 288 and Dodds on Bacch. 68-70; this is suggested by the prelude, which indicates a ritual act: in this case it is the offering of the xoa, cf. ll. 61ff; for expression πόδα πέμῳ see the Commentary of England, ad loc.).

For hymns of this type to Artemis see above, p. 288.

The Chorus consist of women devoted to the goddess; thus it is natural for them to address the goddess as they approach her temple, and to show their devotion.

Structure

At the beginning we have a prelude (addressed to the audience) for εὐφημία; cf. ll. 9.171, Bacch. parodos (69f), Ar. Thesm. 39. At this point the Chorus invoke the goddess with her patronymic, an ἐφωναμία and an epithet. Then they describe the temple of the goddess to which they are approaching (for such an ἐφωνασίς cf. Menander, p. 445), and also their procession (for such a description cf. Hymnus Curretum, ll. 7-10).
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<tr>
<td></td>
<td>ὦ καὶ ἀλών ὑπόπτους</td>
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<td>Δίκτυονα</td>
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<td>ναὶ τὰς Λατινὸς</td>
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<td>EPISTHEL</td>
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<td>οὐφέτα</td>
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Examination of the hymnal features and other material.

In the address to the audience we find the sacred participle ναόντες. Artemis is not invoked by name but by her ἐπωνυμία Δίκτυνα (see on Eur.Kretes fr.5.4, p.126 and the Commentary of England ad loc.). The epithet ὀὐρεία is employed of Artemis for a single time (it is an epithet of Demeter - Kybele - Rhea). The epithet recalls Hom.h.27.4 ( η κατ' ὁρα ... ) Ο.ν.36.10 ( η κατέχεις ὑπὲρ όνομαν γρυμόν), and Mag.h.20.35 ( ὑπὲρ ἔλαθεν). For χόρτων ἐπ-δένδρων cf. Πι. Ολ. 8.9 : εὐδένδρων ἅλσος.

Vocabulary - Style

Of the sacred vocabulary we find seven words: εὕφαμείτε, ναόντες, παί, οὐρεία, ναόν, ὀσίος (twice), πέμπω. The diction is decorated. We find ten adjectives (one is ornamental: εὐδένδρων). We also have a personification in the prelude (δισόδας συγχωρούσας πέτρας). Notice also the use of εὐ- compounds: εὐστύλων, εὐύππου, εὐδένδρων. In vocabulary we observe the following: we find some epic words: θρηγκός, παρθένιος, εὐύππος, χόρτος; two words of which Euripides is our earliest quotation: εὐστυ-λος, χρυσής (also in Ion 157). The article occurs once. We also find one exclamation (another exclamation is found in the prelude). The common hymnal stylistic techniques are found to a limited extend. Though it is short, its style is elevated to a small extent and in ornament it is rich.

* * * * * * *

To sum up, the short song with the prelude sounds like a solemn address to the goddess rather, than like a
hymn. It is classed into the third group of hymns of praise because of the employment of certain hymnal features and its function: the song shows the devotion and respect of the Chorus to their goddess. It follows the traditional patterns to some extent.

ION 112-153 (+ 181-83) *

Introduction

After Hermes' prologue Ion enters describing the sacred seat of Apollo and his service. Then, he starts a monody which accompanies his service at the temple, as if it were an "actio sacra"; and indeed, it is for him (cf. l. 134: εὐφράουσ εὔνους). Verrall rightly remarks that Ion here "exhibits his simple piety and content". In the song we find the paean-refrain twice (at the end of the strophe and the antistrophe). The similarities in vocabulary between this refrain and the refrain in Philodamus, and also the prayer in Soph. Phil. 827, suggest, according to Fairbanks (cf. p. 30.), a familiar prayer-hymn with paean-refrain. In form and purpose the song is a paean: it is addressed to Apollo, the paean-refrain is employed, and Ion wants to glorify Apollo. Fairbanks includes it in the list of the paeans as used in the worship at Delphi; in RE 18.2, s.v. Paian, 2351, the song is quoted as evidence for non choral paeans at Delphi. In fact, for Ion, it is a worship-paean, though not public: his service is an "actio sacra".

* Both Haldane and Knoke examine it briefly. Haldane classes it in the hymns of prayer (as a paean).
Hymns of this type of praise to Apollo are: Hom. hs. 21, 25, Paean Erythraeus, Paean Delphicus 1, Aristonoos 1, Carm. Pop. 886, Ar. Thesm. 107, Soph. Trach. 205. The paean-refrain is also found in Greek Tragedy in Soph. Trach. 221 (hymn to Apollo and Artemis) and OT 1097, where it is employed as an AMEN. Our song has a purely personal tone; a similar example from our evidence is Sapph. 1. It is a song accompanying a work (as are some Carmina Popularia, e.g. 849 PMG), to which a refrain of the official worship is inserted. In Carm. Pop. 858 we also find the paean-refrain.

Structure

The song starts with a hymnal apostrophe to the sacred laurel, with which he sweeps the temple, in order to start his service: this recalls the apostrophes to the Muses in the hymnal prooemia, to sing the song: cf. in particular Limenius and Plato, Phaedr. 237a, where we also find the verb ἀγιεῖν (ἀγιεί) and which is a kletic formula, according to Menander (p. 334). At the end of the strophe Ion describes his service, as in some other hymns the chorus describe their act of worship (cf. Hymnus Curetum, 11.7-10). There follows the refrain, addressed to the god as Paean. The refrain is a prayer for the god, by which Ion mainly shows his devotion (on this see the Commentaries of Wilamowitz and Paley, ad loc.). Such a refrain-prayer (referring to the god) is unique among our evidence. Perhaps it is an innovation. In the antistrophe Ion apostrophizes the god by his ἐπωνυμία φοίβος and speaks of his joy in the god's service, whom he eulogizes as his patron. This is followed by the refrain. What follows is the description of the next job at the service, which ends with
a wish never to cease being at the god's service, or, to change it with a good fate ( and actually his prayer is answered by the high destiny that awaits him in Athens, as Owen remarks ). The song is interrupted by the appearance of some birds, which Ion apostrophizes ( ll.154-180 ). The song to Apollo is taken up again at the end of the monody, which is a promise of Ion to be at the god's service per life. It is worth mentioning that, apart from the refrain, the god is not addressed under a specific function ( no epithet is employed of him ). Ion addresses him as his patron and the theme of the song is not praise of the god but eulogy, in the sense of exhibition of piety.
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<tr>
<td>ἄγ', ἦ νευταλέσ...</td>
<td>ἤ Παιάν, ἦ Παιάν...</td>
<td>α'']' οὔτως... ἀραδᾶ μοίρα...</td>
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<tr>
<td>τὸ κατ' ἕμαρ</td>
<td>καθὼς μὲ τὸν πόνον, ἦ φοίτη...</td>
<td>(κε. 151-53)</td>
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<td>ήσιος ἂν εύνασ μὴν</td>
<td>οἷς δ' ἐφεκμαί μόχθοις...</td>
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<td>(θεραπέων κε. 181-83)</td>
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<tr>
<td>(Παιάν)</td>
<td>Λατοῖς παῖ</td>
<td>Παιάν φοίτη</td>
<td>παῖ</td>
<td>(μαντῆον ἔδραν)</td>
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<td>(φοίτη)</td>
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Examination of the hymnal features and other material.

In the invocation of the sacred laurel we find some hymnal features: two exclamations, epithets (one comes from the sacred vocabulary: καλλίστας), two relative clauses. For δρόσου τέγγουσ' έραι cf. Carm.Conv.917c.5: τέγξαν Ἀχελώου δρόσου. The prayer in the paean-refrain recalls, to a small extent, Ar.Thesm.129: χαρ' ὅλιε παῖ Λατοθ. For the adjective ἔδαιμον in the prayer see further Keyssner, pp. 132 ff. Ἐξωθέμος πόνους has a parallel in Bacch. 66f: πόνον ἡδόν / καματόν τ' εὐκάματον. Apollo is called γενέτωρ πατήρ for a single time: cf. A.Suppl. 592 (πατήρ φυτουργός, of Zeus) and 77 (θεόλ γενέται). Γενέτωρ is first employed by Korinna (654 iii 38). Εὐλογία and εὐλογία are employed of the praise; in Pi.Nem.4.5 εὐλογία is φόρμυγγι συνδόρος, and it is equivalent to hymn.

Vocabulary - Style

Of the sacred vocabulary we find thirteen words: καλλίστας, θυμέλαν, ναός (twice), ἀδάνατος (twice), λερός (twice), θεός (twice), παῖς (twice), τιμών, εὐφάμους, πατήρ (twice), δοιος, αἰεί, εὐλογό. The diction is decorated and picturesque: we find many adjectives (nineteen), one personification (κήπων ἡ ἄδανατων), two metaphors (ἀλλον πτέρυγι θοᾷ, βόσκοντα). In vocabulary we observe the following: we find four words of which Euripides is our earliest witness: νεηδαλής, προπόλεμωμα, ἐκπροφιμι, ἐκπαύω; some epic words: ἀνανος, θοὸς, ἱμαρ, βόσκω, δίυνι; two heavy compounds: νεηδαλής, παναμέριος. The article occurs eight times. We find nine exclamations (ῶ).
the refrain we have anadiplosis twice. The common hymnal stylistic techniques are found to a limited extent. The style is elevated to some extent; in ornament it is rather rich.

* * * * * * *

To sum up, our song does not sound like a solemn hymn, since it has a purely personal character: it is a song of deep devotion. In form it is a paean. The paean-refrain occurs regularly (i.e. at the end of the strophe-antistrophe), as in the cult hymns. Hymnal features are rare: in certain points, though, we find echoes from our traditional patterns. Lastly, such a song is unique among our evidence.

**BACCHAE. (64) 83-169.**

Introduction

The parodos of the Bacchae has been fully examined by Adami, Dodds and Roux in their Commentaries; cf. also J. Roux, Sur la parodos des Bacchantes, REG 75 (1962) 64-71, A.J. Festugière, La signification religieuse de la Parodos des Bacchantes, Eranos 54 (1956), 72-86. The hymn will not be analyzed in detail but I shall discuss certain points only, related to our research or not discussed by the above mentioned scholars.

Two examples similar in character to our song are Hymnus Curetum and Eur. IT 123: the Chorus sing to their god. Our song is unique among our evidence: it is divided into

* It is examined by both, Knoke and Haldane.
several parts and we find all types of praise: myth, the ϕύσις and power of the god. There is, though, a unity of the various items found in this song: it is the spirit of the Dionysiac worship. The hymn is classed in this group of hymns of praise because of its character: the Chorus are devoted to the god and they express their devotion; we distinguish the same joyful tone for their devotion to the god, as in Ion 112: on this see Festugière, Eranos 55 (1957), p.139, Deichgräber, Hermes 70 (1935), p.323, n.3 and Winnington-Ingram, op.cit., p.38. Although processional, the hymn is not an actual prosodion (see above, p.288); we find, though, an appeal for εὐωνία (1.69), but we do not have an actual ritual act (see above, p.288). Apparently the Chorus take their procession as such. As Roux says (cf. REG 75, p.66): "son entrée dans l'orchestre n'est nullement une procession lente, solennelle et grave: entraînées par le rythme fiévreux de la flûte et des tambourins exotiques, les Bacchantes exécutent, "pour Bromios", leur danse la plus traditionnelle, celle qui plait au dieu et l'honneur entre toutes". According to Deichgräber it is a Dionysiac procession (cf. loc.cit.). Roux (in her commentary) takes it as a Dithyramb. This is the only hymn to Dionysus of this type of praise we possess.

Structure

The parodos starts with an introductory prelude in which we find various items: they present themselves; they call on the people of Thebes (in other preludes we have an exhortation to praise, see on Hipp. 58, p.287); then we have a call for εὐωνία (see on IT 123, p.293).
Next comes the μακαρισμός which is a traditional motive in cult-hymns: see Deichgräber, op.cit., p.324. The actual hymn starts at 1.83: this part functions as a prooemium of the type discussed on Hipp. 58, p. 289 (though not a call to praise or sing). That this exhortation is addressed not to themselves but to the Theban Bacchanals see Chr. Dedoussi, Όρόλος τοῦ χοροῦ στίς Βάκχες, Ioannina, 1975, p. 14. Here we have a mention of the god's name with epithets, and his cult-place. Then we pass to the first topic, which is a narrative (his γοβαί'), introduced by a relative clause, a common technique in narrative hymns. In str. b we have an apostrophe to Thebes in the second person and an exhortation to join the Bacchanals at Kithaeron; in ant. b we have an apostrophe to the Cretan cave of the Curetes and a myth of the origin of the tympanon. In the long epode we have "a scene of Bacchic ecstasy in their native land" (Winnington-Ingram, op.cit., p.37); this part concludes with a direct speech, which recalls the exhortation at the beginning (1.83), and thus the hymn takes a circular shape. Here we have a description of their movements (see on IT 123, p.293). It is worth mentioning that we do not find any apostrophe to the god; the hymn is in the "Er-Stil" (cf. Langholf, p.48).
Next comes the χαιρετισμός which is a traditional motive in cult-hymns: see Deichgräber, *op. cit.*, p. 324. The actual hymn starts at 1.83: this part functions as a prooemium of the type discussed on *Hipp. 58*, p. 289 (though not a call to praise or sing). That this exhortation is addressed not to themselves but to the Theban Bacchanals see Chr. Dedoussi, *Ὁ ρόλος τοῦ χοροῦ στὶς Βάκχες*, Ioannina, 1975, p. 14. Here we have a mention of the god's name with epithets, and his cult-place. Then we pass to the first topic, which is a narrative (his γοῦν), introduced by a relative clause, a common technique in narrative hymns. In str. b we have an apostrophe to Thebes in the second person and an exhortation to join the Bacchanals at Kithaeron; in ant. b we have an apostrophe to the Cretan cave of the Curetes and a myth of the origin of the tympanon. In the long epode we have "a scene of Bacchic ecstasy in their native land" (Winnington-Ingram, *op. cit.*, p. 37); this part concludes with a direct speech, which recalls the exhortation at the beginning (1.83), and thus the hymn takes a circular shape. Here we have a description of their movements (see on *IT 123*, p. 273). It is worth mentioning that we do not find any apostrophe to the god; the hymn is in the "Er-Stil" (cf. Langholf, p. 48).
<table>
<thead>
<tr>
<th>PROOEMIUM</th>
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<tbody>
<tr>
<td>ἧνεκεν ἀνθρώπος... τοῦ Θεοῦ...</td>
<td>Εἶναι, ἢ θετικ...</td>
<td>ἐν τοῖς ἄνω...</td>
</tr>
<tr>
<td>Οἱ οἱ δὲ... ἀνθρώπου</td>
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<td>Θράσος, ἢ θετικ...</td>
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<td>Βαρκελών</td>
<td>Τατων...</td>
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<tr>
<td>NAAME</td>
<td>EPITHETS</td>
<td>PLACES</td>
</tr>
<tr>
<td>Δαίμονας</td>
<td>Θετικοί</td>
<td>Θράσος, ἢ θετικ...</td>
</tr>
<tr>
<td>Πληρώματα (four times)</td>
<td>Βαρκελών</td>
<td>Τατων...</td>
</tr>
<tr>
<td>ΟΙΣΙΕ</td>
<td>Πληρώματα</td>
<td>Ημέρας</td>
</tr>
</tbody>
</table>
Examination of the hymnal features and other material.

As has been shown by Adami, Dodds and Roux we find a considerable amount of echoes from our religious evidence. Still, the hymn as a whole offers a considerable amount of new material. On the other hand, we find a big amount of sacred vocabulary and hymnal stylistic techniques. Seven epithets are employed of Dionysus: παῖδα θεοῦ, θεόν, ταυρόκερων θεόν, ἡδύς, ἔξαρχος, πλανήτης, εὐίον θεόν. For ταυρόκερων θεόν see above, p. 260; he is εὐίος in Soph. OT 211, ο.μ.50.3, Ar. Thesm. 990; ἔξαρχος is employed of him for a single time. He is also ἡδύς in A.Gr. 5.110 (cf. also his epithets ἡσιότος, ἡσυεπής: see Bruchmann); πλανήτης is employed of Dionysus once only; cf. Soph. OC 3 (τὸν πλανῆτην Ὀλίσσου). His ἐπωνυμία Βρόμιος occurs four times and Βαυχεύς once. We have a mention of his cult-places: Φρυγίων ἐξ ὄρεων, ἐς ὄρεα Φρύγια, Λύδια, Τιμώλου χρυσορόου. We find one ritual cry: εὐοί. Four participles (ἀνέχων, ἔρεμος, ἀναπάλλων, πρίτων) and two relative clauses (ὅν ποτ' ἔχουσα ..., στὶς ἄγη ...) referring to the god are employed in the hymn. Apart from the four participles mentioned, we find many other participles in the hymn. For the χαίρει motive (1.134) see on Bacch. 416, p. 274.

Vocabulary - Style

Of the sacred vocabulary we find thirty seven words: ζηταζομένα, εὐφημών, ἔξοσιούσω, αἰεὶ, ὑμνήσω, μάκαρ, εὐδαιμόνων, τελετάς, θεός (five times), βαυχεύων, δόλοις, καθαρμοίσιν, ματρός μεγάλας, ἄργια, ἄροσον, ἵπτε (four times),
βάκχη (five times), παίδα, έτεκεν (twice), λιποΰσα, μαϊνάδες, τρωφοί, ὁσιούσθε, χορεύει, θιάσου (twice), ζάδεοι, ματρός (twice), θεάς, εύοι, καίρει, τριετηρίδων, ἔξωρχος, μέλπετε, εὕη, εὕιον, ἱερός (twice). The diction is decorated: we find forty adjectives (one is ornamental: εὔρυχόρους); three metaphors: πταιόμενας βροντάς, θαλάμαις, ἐνθα μένει...οἰστροθεῖς; four personifications: Σεμέλας τρωφοί, νάρηθας ύβριστάς, πάσα γῇ χορεύσει, Διογενέτορες ἔναυλοι. In vocabulary we observe the following: we find many epic words: ἄγια, εὐρύχορος, ὀδίς, νηδύς, θαλάμη, συνερεῖναι, περόνη, πλάκαμος, βρώκ, μαλλός, κερνίς, ἐναυλός, ἄτοσι, ἀλήθη, ἐπιβρέμω, ἐνοπή, etc.; twenty five words of which Euripides is our earliest witness: θοάζω (and in other Euripidean passages), εὐκάματος, ἔξωσιὼ, ἄγιστεῦ- ω, θιασεύω (and in other Euripidean passages), θύρος (and in other Euripidean passages), ἀνατινάσσω (and in other Euripidean passages), λάχος (and in other Euripidean passages), εὐθολος (and in other passages), ταύρο- κερος, θηροτρόφος (and in other passages), χλοερής, καταβακχιόμαι, δηνώ (and in other passages), θαλάμεω- μα, τρίκυρος, κύκλωμα (and in other passages), βυροστό- νος, ἥδυβος, εὐασια, πεδόσε (and in other passages), πυροάδης, χρυσορῆς, παγίμα, σύνοχος (also in Hel.172); two hapax legomena: Διογενέτορες, τραγοκύτονος; thirteen heavy compounds: εὐρυχόρους, ταυρόκερον, θηροτρόφον, καλ- λικάρπο, λευκοτρίχων, θηλυγενής, βυρσότονον, ἄδυβος, τρα- γοκύτονον, ἠμοφάγον, χρυσορόου, βαρυβρόμων, τάχυπους. The article occurs six times (one of them is in the prelude; a seventh article at 1.140: ὅ δ᾿ ἔξωρχος is emended by
Kamerbeek (Deux passages des Bacchantes d' Euripide, Mnemosyne IV, 6 (1953), p. 193) to δόσιςεἰρχος. There we find four exclamations ( ὧ ); we have an anadiplosis three times. The common hymnal stylistic techniques are found to a considerable extent. The style is highly elevated and in ornament it is very rich.

* * * * * *

To sum up, though in structure the song is unique among our evidence, it sounds like a solemn hymn; we find a considerable amount of traditional hymnal features in structure, style and vocabulary. To a certain extent, however, it also offers new material. It can perfectly stand as an independent cult-hymn in honour of Dionysus, which mainly shows the singers' devotion to the Dionysiac worship (this has a particular function in the play). It best illustrates another aspect of Euripides' talent: that of composing lyric poetry of a religious character.

PHAETHON fr. 781.14-22 or 227-239 Diggle

Introduction

In the hymnæal which a choir of girls sing to Phaethon's marriage, we have a long hymnal apostrophe to Aphrodite, so that she is honoured by them as the goddess of love and of marriage (cf. also A. Supp. 1034). This praise is a "play within a play", since it is not the principal aim of the ode, though it is the greatest part of it (if we follow Diggle's

* Haldane only examines this fragment briefly, as an hymnæal, in the group of hymns of an ironical, satirical or unorthodox manner.
edition). At the end they honour the groom (according to Diggle) and the song concludes with the traditional beatitude (see on *TA* 1036, p. 251). According to Nauck the relative clause in the antistrophe refers to the bride and thus we have a sort of praise of hers here, which, together with the praise of the groom is a traditional motive of this type of song (see on *TA* 1036, p. 250). 2

**Structure**

The song opens with the refrain Ἡμῆν Ἡμῆν (on this see above, p. 253 and Diggle, ad loc.). Then we have a mention of Aphrodite by name, with epithets and patronymic, and the verb ἄρεισσομεν : this is designed as a prooemium, though the song is not an actual hymn to Aphrodite. This "prooemium" is followed by a direct apostrophe to the goddess with epithets, to whom they dedicate their song, and to her son. In the antistrophe, to which they pass through a relative clause referring either to Aphrodite, according to Diggle, or to the bride, according to Nauck (this matters little for us), we have the specific subject of the song: the specific marriage. Among our evidence we find one further example of this type of praise of Aphrodite: *A.Suppl.* 1034.
<table>
<thead>
<tr>
<th>PROOEMIUM</th>
<th>CENTRAL PART</th>
<th>FINAL PART</th>
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</table>
| άμην άμην  
ταν Δίος οὐρανίαν ἄκομην  
... Ἀφροδίταιν | θοτνία ... δέναιν  
μα ... Ἀφροδίτηα | —          |

<table>
<thead>
<tr>
<th>NAME</th>
<th>GENOΣ</th>
<th>EПΟΝΥΜΙΑΙ</th>
<th>EΠΙΤΗΘΕΣ</th>
<th>ΠΛΑΣΕΣ</th>
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</table>
| Ἀφροδίταιν | Δίος       | Κύπρη       | οὐρανιαν  
ἐρτων πότνιαν  
παρθενοις ἀμαςκιον  
πότνια  
δεν καλλίστα | (οὐρανιαν) |

<table>
<thead>
<tr>
<th>ΦΥΣΙΣ</th>
<th>ΔΥΝΑΜΙΣ</th>
<th>ΓΟΝΑΙ</th>
<th></th>
</tr>
</thead>
</table>
| ἐρτων πότνιαν  
παρθενοις ἀμαςκιον | — | —  | — |
Examination of the hymnal features and other material.

Oὐρανία is an epithet of Aphrodite as a goddess of marriage (cf. Smyth, cxii); she is ὄυρανία in Pi.fr.122.4 and O.h. 55.1; τὸν Ἁγίον ὄυρανιαν is also employed of Artemis in Hipp.58. For ἔρωτων πότνια cf. Pi.fr.122.4 (ματέρ' ἐρωτων, cited by Diggle), and Mag.h.20.30 ἐρωτοτόκεια. Τὸν παρθένος γαμήλιον is a unique expression of Aphrodite and recalls her epithets γαμοστόλος (O.h.55.8) and νυμφιδία (O.h.55.11). She is πότνια in Sapph.1, Pi.Pyth.4.214, Ar.Lys.833, Mag.h.22.12. For the epithet καλλίστα see on IA 543, p. 188; for the expression θεόν καλλίστα see on Hipp.58, p. 291. The expression νεόξυγα πῶλον is also found in Eur.fr.821 N² (Phrixos) and A.Pv 1009. Δόμοισι χρυσέος applies to a divine residence, see on Ion 452, p. 41.

Vocabulary - Style

Of the sacred vocabulary we find seven words: γυμήν (twice), οὐρανίαν, ἀείδειν (twice), πότνια (twice), θεόν καλλίστα, μέγας. In the diction there is some ornament: we find five adjectives, one metaphor (νεόξυγι πῶλω). In vocabulary we find one word of which Euripides is our earliest witness: γαμήλιος (and in other Euripidean passages), and one heavy compound: νεόξυγ. The article occurs five times. The common hymnal stylistic techniques are found to a limited extent (we find some epithets and a relative clause only). The style is not elevated; ornamentation is not poor.

* * * *
To sum up, although our song is a "play within a play", it starts like a traditional hymn with a prooemium and an invocation with epithets. We also find a considerable number of hymnal features. The song sounds like a solemn hymn to Aphrodite, which mainly expresses the mortals' piety and it is suitable to the specific occasion.

SURVEY

From the analysis presented above of the four hymns of devotion of Euripides the following general observations can be offered:

1. In structure, two of them (Hipp. 58, IT 123) follow the traditional patterns. The remaining two (Ion 112, Bacch. parodos) do not follow these patterns directly, but what we find recall certain traditional structural features.

2. Although we find various subjects sung of in these hymns, the principal subject in each of them is the expression of the singers' devotion to the particular god. In one of them we also find a prayer related to this devotion (Ion 112).

3. The divine beings honoured are selected for the role they hold in the play. All of them are principal gods. In Hipp. 58 Artemis is honoured as a great goddess without any mention of her attributes and functions; in IT 123 Artemis is honoured simply because she is the goddess of the temple to which they are approaching and to which they are devoted; we also find an allusion to her function as a goddess of the mountains; in Ion 112 we have the personal relationship between Apollo and Ion; in the parodos of the Bacchae
the Chorus sing on the worship and the god to whom they are
devoted.

4. In all of them we find a considerable amount of ty-
pical hymnal features.

5. Most of the epithets of the gods employed are tra-
ditional epithets of theirs or they come from the sacred vo-
cabulary.

6. Two of them are short songs (Hipp., IT), while
the remaining two are long. Hipp.58 and IT 123 are "astrophic";
Ion 112 consists of a "triad" with refrain; the parodos of
the Bacchae consists of a strophic pair with a long epode.

7. Two of them are sung by the Chorus, consisting of
women: IT, Bacchae; Hipp.58 is sung by the hero of the play
and a chorus of young men; Ion is a monody, sung by the hero
of the play.

8. In character two of them are προοδευτικά (Hipp.,
IT); Ion is a paean and Bacch. is a dithyramb.

9. Except for Hipp.58, the remaining are rich in orna-
ment; in style we have a variety: one is highly elevated
( Bacch.), another one is not elevated (Hipp.); the remain-
ing are elevated to some extent.

10. Two of them sound like solemn hymns (Hipp., Bacch.);
the remaining do not sound like such.

Furthermore, we have a song of this type, which is a
play within a play" and sounds like a solemn hymn of this
type of praise: we find many traditional features and it
could stand as an independent hymn to the goddess.

Euripides offers a considerable number of songs of
this type of praise, which are all full of devotion.
PATTERNS OF HYMNS OF DEVOTION
IN AESCHYLUS AND SOPHOCLES

In Aeschylus we find three hymns of this type of praise: Suppl. 1034-42, Ag. 355-72, Eum. 1032-47. * Suppl. 1034 is the second strophe of the exodos of the play ("astrophic"); it is sung by a secondary chorus of female attendants; they pay homage to Aphrodite as a marriage goddess, after the preceding prayer for virginity by the Danaids. Ag. 355 consists of the introductory anapaestic part of the first stasimon and the first half of the first strophe: as independent, it has a peculiar form; it is sung by the chorus of old citizens and it is addressed to Zeus and Nyx (Nyx belongs to the beings examined in Part ii of this research); it is rather a thanksgiving song which honours Zeus for the fall of Troy. Eum. 1032 is an actual religious procession in which the escorts lead Eumenides off; it consists of two strophic pairs; they honour Eumenides.

In structure, generally, these songs do not follow the traditional patterns, with the exception of Ag. 355 and Eum. 1032 which start with a direct invocation of the beings honoured. In the latter we find ritual directions at the end of each stanza: this commonly appears at the beginning, as a prelude (see on IT 123, p. 293).

These songs are classed in this group of hymns of praise because they have no specific subject: they simply express

* Both Knoke and Haldane examine these songs, except for Eum. 1032, which is not examined by Knoke.
the singers' devotion or honour to the gods.

The divine beings honoured are selected for a specific reason: Aphrodite as the counterpart of Artemis in Suppl., Zeus because he is the god of Justice in Ag., and Eumenides because of the plot itself.

We find some of the typical hymnal features present, mainly in Ag.355: invocation with epithets, participles; in Suppl.1034 we find some epithets and the δύναται motive (cf. Keßler, p. 85f); in Eum.1032 we also find epithets and their γένος. Of the sacred vocabulary we find many words in Eum. and a few only in the remaining songs.

The epithets of the gods employed are either traditional epithets of theirs (φίλα of Aphrodite, βασιλεύς, ἐννοοῦμεν, παντόπτης of Zeus) or they are employed for a single time (αὐλομηνία of Aphrodite, δέλτωρ of Peitho, μεγάλαι, φιλότιμοι, ἀπαίδες of the Eumenides). Σειναμ of the Eumenides appears for the first time.

Echoes from our evidence are rare: cf. the association of Aphrodite with Peitho, Pothos, Harmonia and Erotes; O. hs. 69.1: δεαλ πάντιμοι and 70.10: νυκτέρια λοθραί of the Eumenides.

The style is elevated in Eum.1032 only (we find five heavy compounds, two hapax legomena).

In ornament Ag. is rather rich (we find six adjectives and three metaphors); in Suppl. we find four adjectives only and in Eum. another four adjectives, of which one is ornamental (πυριζάτω λαμπότι).

To sum up the three Aeschylean hymns of devotion follow the traditional patterns to some extent. There we find some hymnal features in structure and vocabulary. With an exce-
ption of Eum. 1032 which is a solemn religious procession, the remaining do not sound like solemn hymns.
<table>
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<th>EΠΙΘΕΣΤΑΙ</th>
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<tr>
<td>(Ὑπακότες ἔτος ἄριστον ἐπόμενον)</td>
<td>δύναται γὰρ... Ἐρώτων</td>
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<td>2ῃς βασιλέως</td>
<td>ἦν ἐνὶ Τροίᾳ... ἐκφανεν</td>
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<td>βατὲ δόμων</td>
<td>γὰς ὑπὸ κέδσην... Παλαάδος ἄστοις</td>
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<td>PROOEIMION</td>
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<td>ἀνωλολοζατός δόμος... ἐπιστρέφων εἴμελλαν</td>
<td>—</td>
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<tr>
<td>ἴδι Παι Κρόνου</td>
<td>ὁ γὰρ... ἄκόλουθος</td>
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<td>Ὄρτυψᾶς</td>
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<td>ἀναλ</td>
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<td>—</td>
<td>—</td>
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<tr>
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<td>κτίσας... (ἀ ἐν... Ἀφρίκῃ)</td>
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Turning now to Sophocles, we find one such hymn in his seven plays: Trach. 205-221. It is an astrophic song with paean-refrain, sung by the Chorus, consisting of Trachinian maidens, when the news comes of Hercules' victory. It is a paean ἐξορισθήριος to Apollo, Artemis and the Nymphs. In fact the song is not an actual hymn: it consists of a long and unusual exhortation to sing (on this see above, p. 287); this exhortation here is threefold: ἀνολοκυξάω δόμος — ἱώ κλαγγά — παιάνα ἀνάγεσε; these expressions do not occur in this part of the cult-hymns. In our song there is also a dithyrambic element (ll. 217ff), which is also peculiar. In this part we find a personal tone. The song is classed in this type of praise since there is no specific subject and the Chorus want to honour the gods in this particular moment, although an actual hymn was expected to follow this introductory piece.

The gods are honoured with epithets, which are mainly new. Of the sacred vocabulary we find a few words. Apart from the exhortation to sing, the epithets, the paean-refrain and one anadiplosis, there we do not find any other hymnal features.

The style is not elevated; ornamentation is poor.

Generally, it is not a traditional hymn, since it is not an actual hymn. It simply expresses joy.

Furthermore, we find in Sophocles a song of this type which is a "play within a play." In the first stasimon of the Oedipus Coloneus (668), which is an encomium of Colonus

* The hymn is examined by both, Knoke and Haldane.
and Attica, the Chorus seize the occasion to honour Poseidon for his gifts to the city.* The short song is an Ἀρεταλογία in content, since it speaks of the god's εὐεργεσία; but it is not a narrative. It is a thanksgiving song. We have a direct apostrophe to the god with his γένος, his name, an epithet and the σὺ γὰρ formula. Apart from this invocation there are no further hymnal features in the song.

To sum up: Sophocles is not interested in the third type of praise. He shows no signs of individual development and offers only one example.

GENERAL CONCLUSIONS
ON THE HYMNS OF PRAISE
IN GREEK TRAGEDY

The examination of the patterns of hymns of praise in Greek Tragedy gives especially good illustration of the different methods of composition and the relation to the tradition of the three tragedians.

Euripides offers some interesting examples of all types of praise. Although, generally, he is not close to the traditional patterns, we find in him a considerable amount of traditional features in structure, style and vocabulary, as well as echoes from other lyrics which concern us.

Sophocles offers a lesser number of such examples among the three tragedians, in which we hardly find traditional features. Aeschylus is in the middle, as far as the number of such examples and the traditional features are concerned.

* Only Haldane analyzes the whole stasimon.
These songs, generally, are especially decorated in Euripides; in Aeschylus we also find some ornament, while this generally does not apply to the Sophoclean songs of this type. They are all suitable to the context. To a great extent, however, most of these songs in Euripides could also stand as independent hymns of praise: IT 1234, HEL.1301 (except for the second antistrophe), IA 1036 (except for the epode), Hipp.1268, Hipp.58, Bacchae, the parodos; in Aeschylus this can only apply to Ag.160 and Eum.1032. The remaining (including all the Sophoclean ones) are either directly connected with the plot or they are not hymnal in structure. In Aeschylus and Sophocles we do not find hymns of a mythological narrative, which we do find in Euripides. In the use of myth Euripides offers some innovations. The songs which are classed as φοινικοι ὡνοι are mainly hymns on the φύσις of the god in Euripides (he is not especially interested, though, in this type of praise). In Aeschylus they are mainly songs of pure philosophical reflections. The Sophoclean songs of this type are different in character.

As far as the third type of hymns of praise is concerned, Euripides offers some solemn songs, full of devotion: his singers are devoted to the god honoured. In Aeschylus and Sophocles we have a different tone. The treatment of the gods is more or less traditional in Euripides. This also applies to Aeschylus and Sophocles, when we do not have personal reflections on the deities praised.

Lastly, the three tragedians do not imitate each other: this is more obvious in this type of hymns, than in the songs examined in Chapters i and ii.
CHAPTER IV

ABSTRACT PERSONIFICATIONS

In Greek Tragedy we find many abstract political or ethical powers or ideas, which are personified. This phenomenon goes back to epic and lyric poetry. Furthermore, certain abstract personifications have acquired a mythology (cf. mainly Hes. Theogonia), and later on (mainly in the 4th century), a cult. Such abstract personifications are: Δίως, Εὐρήνη, Νύξ, Πειθώ, Νυμεσις, Ὑμίς, Ἤρως, Ἐρωτας, Ἡπόνοος, etc. For their origin and cult see: ML 3.2, 2068-2169, Cults 5, pp. 443-47, M.P. Nilsson, Kultische Personifikationen, Eranos 50 (1952) 31-40, L. Petersen, Zur Geschichte der Personifikation in griechischer Dichtung und bildender Kunst, Würzburg, 1939, F.W. Hamdorf, Griechische Kultpersonifikationen der vorhellenistischen Zeit, Mainz, 1964, T.B.L. Webster, Personification as a Mode of Greek Thought, Journ. of the Warburg and Courtauld Instit. 17 (1954) 10-21.

In this chapter I shall examine such abstract personifications, which are treated like personal, anthropomorphic beings, in which case they are proper names. Apart from the established abstract political or ethical powers or ideas, the list includes some further powers, such as Nyx, Lyssa, Ananke.

As Dodds says on Bacch. 370, "Euripides has an especial fondness for personalizing abstractions", and in his plays we find a considerable number of new abstract personifications treated as divinities (cf. Dodds, loc. cit.).
For the use of abstract personifications by the three Tragedians, cf. ML 3.2, 2099. Some of these abstractions are addressed in lyrics, which can be classed in the various types of hymnal songs as examined in Chapters I, II and III. Menander (pp. 333, 340f) speaks of πεπλασμένοι ύμνοι, whose subject is the personification and deification of an abstraction, and the creation of a mythology for it; he mainly refers to established personifications, such as Eros, Themis, Thanatos, Hypnos.

Our evidence for hymnal passages addressed to abstract personifications consists of the following: Pi. Ol. 12. 1-12 (Τύχη), Pyth. 8. 1-12 (Ημηρία), Aristotle, to Areta (842 PMG; cf. also Smyth, pp. 468ff and C.M. Bowra, Aristotle's Hymn to Virtue, CQ 32 (1938) 182-189), fr. ad. 1019 PMG (Τύχη), Ariphron, to Hygieia (813 PMG; cf. also Smyth, pp. 456ff; K. Keyssner, Die Hygieiahymnen des Ariphron und des Likymnios, PhW 53 (1933) 1289-1296), O.Hs. 3 (Νοεί), 33 (Νίκη), 43 (Τυχαι) 58 (Ερως) 61 (Νεμέσις), 62 (Δίκη), 63 (Δικαιοσύνη), 64 (Νόμος), 68 (Υγίεια), 72 (Τύχη), 79 (Θεμίς), 85 (Υμνος), 87 (Θάνατος), Ar.Pax 582;974 (Ελπίς), Ecol.952 (Ερως).

In Greek Tragedy we have the following examples of lyrics addressed to abstract personifications: A. Suppl. 359, Ag. 773-81, Cho. 726, Eum. 321-27; 837-46. Soph. Ant. 781-801, OT 151-57, El. 1066-69, Phil. 827-32 (cf. also El. 111 and OC 1574-78). Eur. ALC. 962-82, Med. 1389, Hipp. 525-64; 1370-73, Kresph. fr. 453N², the formulaic end of IT, Pho. Or., Bacch. 977-81; 991-96, fr. 897N² (inc. fab.).
To help our analysis, these lyrics will be classed into the following groups:


b) euctics: Soph. OT 151, El. 1066, OC 1574. Eur. Med. 1389, the formulaic end.


As a type-specimen for a πεπλασμένος ὄμνως I shall take Pi. Ol. 12. 1-12 (which, though, is not an actual hymn), and Ο.ν. (which is a hymn).
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<th>BEGRÜNDUNG</th>
<th>PRAYER</th>
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- ΠΡΟΕΙΜΙ: η καθαρότητα, σολυσθεί
- Κεντρικό τμήμα: η καθαρότητα, σολυσθεί
- ΝΑΜΕ: Διακεκριμένη
- ΦΥΣΙΣ: Δυνατή, χάριτος δυσκόλες
- ΓΟΝΑΙ: η πλούσια Atalanta, το πλούσιον Xanthus, το πλούσιον Tithonus.
KLETCICS AND SUBTYPES

In Euripides we find four lyrics of the kletic type, addressed to abstract personifications: Hipp. 1370-73, Kresph. fr. 453N\(^2\), Bacch. 977-81; 991-96.¹

HIPPOLYTUS 1370-73

Hippolytus, half-dead of his wounds and pain, utters a short prayer to Death as Paean, to come and release him from his sufferings. It is a prayer αὐτοκαταστροφὴς (cf. also Soph. Trach. 1040; 1085, OC 1689: addressed to Hades\(^1\); A. Pers. 915, Eur. Med. 144; all these prayers are short, apparently, in order to stress the feeling of suffering).

In the Oxford edition we read ὅμοιος (common noun) παῖδα (proper name): both Fairbanks (p. 43) and Breitenbach, ad loc., believe that we must write παῖδα, the god (the same as in Alc. 91, 220). In RE 18.2, s.v. Paian, 2343 and in Barrett's edition with commentary, we read ὅμοιοι (common noun) παῖδα (epithet, in the sense of "saviour", "healer"). I believe that we must write ὅμοιοι παῖδα (proper names both; cf. also Smyth, xxxix, n.1 and the edition of Wilamontitz), since Thanatos is one of the abstract personifications which are treated as divinities\(^2\): cf. Nilsson, op. cit., p. 31, Cults 5, pp. 446f; for his personification cf. Il. 16.454, Iles. Th. 212, 759; for his worship at Sparta only cf. ML 3.2, 2073, 2141f. On the other hand παῖδα is used as an

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¹ Both Knoke and Haldane analyze in brief the fourth stasimon of the Bacchae (but mainly the concluding appeal to Dionysus); Haldane also speaks briefly of Kresph. fr. 453 in the analysis of the first stasimon of the Bacchae (at Il. 416ff).
The έπωνυμία of Death here: we have a sort of syncretism (cf. RE 18.2, 2343, with O.h.s. 8.12: Helios Παῖάν, 11.11: Pan Παῖάν, 52.11: Dionysus Παῖάν). The Σ ad loc. comments: Παῖάν: σωτήρ καὶ ἱατρὸς προσέλθοι ὁ θάνατος. For the association of Paean with Death cf. also A. fr. 255N² (Phil.): ὃ θάνατε παῖάν, μὴ μ' ᾠνεμάς μολεῖν. μόνος ὕπατρε; εἰ σὺ τῶν ἀνυκέστων κακῶν ἱατρός (here also we must write θάνατε Παῖάν), and Eur. fr. 369aN² (suppl.). In Soph. Phil. 827 Hypnos is called παῖών: we can also write here Παῖῶν, as an έπωνυμία of Hypnos.

For lyric prayers or hymns to Death cf. Soph. OC 1574-78, O.h. 87. Death is called ὕπος in A.fr. 161N² (Niobe). Some further passages in Tragedy, where he is personified are: A. fr. 255N² (Phil.), Soph. Aj. 854, Trach. 834, Phil. 797, Eur. Alc. 871, Med. 1111, Tro. 769; in the Alcestis he appears in person.

Our prayer is short: it starts with a Begründung (καὶ νῦν ὅδενα....; cf. also A. PV 574, Soph. Aj. 693, OC 1477), followed by the appeal, in which we have the name of Death, the έπωνυμία Παῖάν, and a klesis in the optative: the klesis is the main prayer. The appeal is in the "Er-Stil". The optative shows that it is a wish rather than a demand. It is a purely dramatic appeal, which will be soon answered. It is short because it is an urgent appeal. Thanatos is invoked as a god here.

KRESPHONTES fr. 453N²=fr. 4 (Musso)

Introduction

This lyric is an actual kletic hymn. Its place in the play is not certain. Webster (The Tragedies of
Euripides, p. 141) believes that it is the parados. As he says: "The whole city is upset by the strife between Polyphantes and those like Merope who are loyal to the memory of the old Kresphontes". Musso (Euripide Cresfonte, Milano, 1974, Introduzione XXV) believes that it is the first stasimon of the play. A third opinion is that its place is after the "reconciliation" scene between Merope and Polyphantes (see further Musso, p. 37). In the prologue of the play we are informed of the events which took place in the city. According to Musso (Introduzione xxiv) a lament comes next (fr. 2C. 58ff), which is a lament for all those incidents, and it is the parados of the play. According to Webster (loc. cit.) the lament fragment is the first stasimon, after the first episodion, where the death of the young Kresphontes has been announced, and thus it is a lament for the dead. This fragment, however, does not allow any conclusions on its content. If we accept Musso's opinion for the place of our hymn (first stasimon), we have to ask whether it is suitable to the context, as is the case with each kletic hymn for help in Euripides. In the first episodion we have a scene between Kresphontes and Polyphantes, in which the former presents himself as the man who has killed the young Kresphontes. We have two lines from this scene only. If we ask why such an appeal (i.e. our fragment) follows at this particular moment, we can hardly find an answer. The third proposed place of the appeal seems to be unjustified by the context, since things are being changed for the better. There is another appeal to Eirene in Greek Drama (Ar. Pax 974), but the plot there
is different and the appeal is purely dramatic. We have
three tragedies similar to our play: A. Choephoroi, Soph.
Electra and Eur. Electra: the story of Orestes is one of
long-standing strife, as is the case with Kresphontes.
The first of them opens with a monologue of Orestes (as
in Kresphontes), followed by the parodos, in which a short
lament on what has happened is included. In the Sophoclean
Electra the heroine sings a monody, before the actual
parodos of the Chorus, which consists of a lament and a
kletic appeal for vengeance to various divine beings. In
the Euripidean Electra we also have a monody of Electra,
which is a lament and a kletic appeal to Orestes. In
Kresphontes the lament fragment and the appeal to Eirene
may come together in the parodos of the play, since in the
preceding prologue we have the exposition of the situation,
which justifies both a lament and an appeal to Eirene.

Our lyric is divided into a strophic pair by the
editors, the antistrophe being thus not complete, though
the appeal seems to be completed at the end of our fragment.
There is no other Euripidean kletic hymn in which the prayer
follows in the next stanza.

Eirene is an abstract political power personified
in Hesiod (Th. 902) and worshipped from the 5th century:
cf. Nilsson, op. cit., pp. 37f, Cults 5, p. 446, ML 3.2,
2077, 2132, RE 5.2, s.v. Eirene, 2128ff. For her mythology
(as one of the three Θρεπεία) cf. Hes. Th. 901ff, Pl. Ol. 13.6
ff, O.H.43. In Euripides she is twice again treated as a
divine being: Or. 1682, Bacch. 419. In Aeschylus and
Sophocles she is not mentioned as such. For hymns and
prayers to Eirene cf. The. 885, O.h. 43, Ar. Pax 974.
The best illustration of the importance of peace in human
life is Philemon fr. 71K (Pyrros). Cf. also O.h. 65.7ff
(to Ares) and Eur. Suppl. 488ff. Kresphontes was produced
during the war. The Chorus who sing this kletic hymn
consist of citizens of Messene; their appeal is on behalf
of the community. They are interested in the graceful
period of peace—which they have missed since their city
is in strife—in the songs of beautiful dances and the
garlanded revels (cf. ll. 6-8). Such activities require
peace and prosperity. Eirene is called ἑαὐπλοῦτος,
καλλίστα μακάρων ἔεόν and πότα. The first epithet implies
her association with wealth; peace is the strongest condition
for that, as far as the community is concerned: see also
on Pho. 676, p. 70 , with O.h. 40.4 and the appeal in
Ar. Pax 974 (ll. 999ff). The second epithet implies that
her gifts are the most beautiful in life and thus she is
thought of as the most beautiful among the gods.1 The
third epithet is a universal one: it is a stock title of
honour. Thus, ἑαὐπλοῦτος suits the subject of the
appeal (see on Ion 452, pp. 28f ). The remaining two
epithets are simply ornamental, they do not indicate any
specific attribute of hers (see on Ion 452, p. 42 ). In
Messene Eirene's blessings are missing because of the
internal strife, and for that they summon this goddess to
stop the strife in order to enjoy her blessings (cf. Hes.
Op. 225ff). Such an appeal should sound more natural at
the beginning of the play, in the parodos. These people
are suffering and they pray for themselves, expressing
their feelings and longings at the same time, which are the same as those of Euripides' audience.

S T R U C T U R E

Part I: Invocation with the name first and epithets (cf. also Ar. Thesm. 1136; Ran. 324; 386; 399, O. hs. 12; 35; 40; the two epithets are connected by καί; cf. also Soph. Ant. 1115, Ar. Eq. 551(1.562): see on Ion 452, p. 42). The invocation is broken by Part II.

Part II: The Begründung: we have also the Begründung between the invocation and the klesis in Soph. Ant. 1115 and O. h. 16. The transition to it is achieved here without a particle (see Introduction, p. 7). We have the same in Sapph. 17, A. Sept. 109 (1. 112), Soph. Ant. 1115 (1. 1137), Ar. Pax 974 (1. 989). In our hymn the Begründung is both the reason for the prayer and the reason for the invocation: they feel impatient about her as she is late coming and because they fear that senility may overpower them before they see the graceful period of peace: this shows the situation in the city because of which they appeal for help, and it also justifies the specific appeal to Eirene, because it is under her competence to grant the Messenians the blessings they have missed (it implies her power, see Introduction, p. 6).

(Part I): The epiklesis is continued after the Begründung. Here we have the klesis in the imperative. We find the same verb in A. Sept. 109, Ar. Lys. 1262, Limenius, the prooemium, Philodamus, the refrain. The transition to the klesis after the broken appeal is achieved without a particle. In other cases we have καί
νῦν (Soph. Ant. 1115) or ἀλλὰ (Ar. Pax 974, Sapph. 1, O.h. 16). Then we have a mention of the place which she
is summoned to visit, in the accusative (πῶς νῦν simply):
see on Ion 452, p. 31. A new invocation is inserted here,
phrased with an epithet: we have the same in Soph. Aj,
693, Ar. Eq. 551 and many O.hs. (9, 11, 12, 14, etc.).

Part III: The prayer: it is in the imperative,
and the transition to it is achieved by the particle δὲ:
see on Ion 452, p. 33. We also find the prayer after the
<table>
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<tr>
<th>NAME</th>
<th>GENOS</th>
<th>EPONYMIAI</th>
<th>PLACES</th>
<th>KLEISIS</th>
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<th>BEGRUNDUNG</th>
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Examination of the elements and other material

The epithet βαθύπλουτος is also employed of Eirene in Ar. fr. 109K (Georgei), which is a parody of this invocation. It recalls the association of Eirene with wealth: cf. Od. 24.486 (πλοῦτος ὀς καὶ εἰρήνη), Hes. Th. 902 (εἰρήνην τεθαλατοῦν), Pl. Ol. 13.7 (τὰ μὴ ἀνδράσι πλοῦτου, ἡ κρύσει παιδεις), Bacchyl. Paean 4.61 (τίκτει δὲ το θνατότειν εἰς ρήνα μεγαλάνορα πλοῦτον), fr. ad. 1021 PMG (πλούς τοδότειρα βροτοῦ), O. hs. 43.2 (πολυκές), 65.9 (αλβοδῶτιν). In Greek Art she was also associated with wealth: cf. Paus. 1.8.2. βαθύπλουτος is not employed of Eirene elsewhere; in epigram 792.1 (Kaibel) she is called βαθύκαρπος. This association of Eirene with wealth is common in Euripides: cf. Suppl. 491, Bacch. 419. The epithet καλλίστη (which is common of Aphrodite and Artemis) is employed of Eirene by Euripides only, twice (cf. also Or. 1682). In fr. ad. 1021 PMG she is γλυκεία; in O. hs. 43 the three Ὄραι are ἀξιοθάλεις and ἡ δυσπρόσωπαι. The expression καλλίστα μακάρων θεῶν (and the like) is a traditional expression used for any divinity, and is common in Euripides: cf. Hipp. 66; 70 (of Artemis), Hel. 1348 (of Aphrodite), Phaethon fr. 781.19N2 (of Aphrodite); cf. further Hes. Th. 120, of Eros (καλλίστος ἐν ἀθανάτοις θεοῖς), Alcaeus 298a.3f, of Athena (ἄ θεου...πάντων/ ἧ τα μακάρων πέφυκε), Pl. Nem. 10.18, of Hebe (καλλίστα θεῶν). Another traditional expression is μακάρες θεοί: apart from Homer, cf. also Alcaeus 117b.16, Th. 759, Solon 13.3, A. Suppl. 524. In Ar. Pax 308 we read of Eirene: τὴν θεῶν
πασῶν μεγίστην. For the expression ζηλὸς μοι σεθεν cf.
Ar. Pax 588: ποθομένη πᾶσιν; l. 988 f: τοίσιν ἐρασταῖς
ημίν, οἳ σου τρυχόμεθ' ἡδι....; l. 584: σὺ γὰρ ἐδάμην πὸθε.
Cf. also Pi. Nem. 3.5 (to the Muse): σεθεν ὁπα μαιόμενοι.
The Begründung (ll. 6-8) implies the θύναμις of Eirene
also Ar. Pax 338 ff; 976; in this play Eirene’s daughters
are Ὄμωρα and Θεωρία. In Ar. Thesm. 1147 she is φιλέορτος;
in Philemon fr. 71.9K (Pyrros) she grants to the people:
γάμους, ἔορτάς.... In fr. ad. 1018b.7 PMG she is
στεφανηφόρος (cf. l. 8: φιλοστεφάνους τε κύμους). For
the expression φιλοστεφάνους κύμους cf. Bacchyl. Dith.
19(18).51: καὶ χορῶν στεφαναφόρων, fr. ad. 1035 PMG:
pαιαν ἐπιστεφάνωι μέλποντες. The expression θηκτός
σίδαρος is also found in A. Sept. 944 and Eur. Pho. 68.
Notice also the use of personal pronouns (σεθεν, σάν),
a common hymnal technique (see on Ion 452, p. 30 ). The
epithets employed of Eirene are not traditional epithets
of hers. Two of them come from the common religious stock
(καλλίστα; πόνα). The third, βαθύπλοιωτος, does not belong
to the sacred vocabulary; it is an ὄνομα διπλοῦ (see on
Ion 452, p. 42 ). Ll. 4ff bring to mind Anacr. 395.3, on
old age. For the prayer ‘(τάν ὅς ἔθραν στάσιν ἐγράφ' οἰκων) cf. Carm. Conv. 884: ὁρθοὺ τὴνδὲ πόλιν....[ατερ
ἀγγέων [τε] καὶ στάσεων;see also Keyssner,p.117.

The hymn is constructed according to the "Du-
Stil". Certain of the elements which a kletic hymn may
contain are not found, and this is due to the nature of
the invoked being, who is not an actual goddess (γένος,
haunts, cult-places). The reason for the invocation is implied by the reason for the prayer (see above, p. 331). Yet the traditional features in structure and phrasing are sufficient.

**Vocabulary - Style**

Of the sacred vocabulary, we find five words: καλλίστα, μακάρων, θεῶν, ἱθι, λόγα. The diction is picturesque: we find seven adjectives, two of which are ornamental: μακάρων, θηκῆ. We also find some metaphors and similar figures of speech: φιλοστεφάνους κόμους, μαυρομέναν ἐριν, τερπομέναν σιδάρῳ. In vocabulary we observe the following: the epithet βαθύπλουτος is employed of a person here only (and in Ar. fr. 109K); in Bacchyl. Ep. 3.82 it is employed of ἦμα, and in A. Suppl. 554 of ἄθων. This is the only reference in Euripides for this word. Καλλιχόρος is an epithet of cities (cf. Od. 11.581, Hom.h. 15.2, Pi. Dith. 2.25, Bacchyl. Ep. 5.106); in Euripides the use of this epithet varies (cf. Heraclid. 359, ΗF 690, Ιon 1075, Hel. 1454, Pho. 786); here it is employed of ἄουδα: φιλο στεφάνος is employed of gods or persons: cf. Hom.h. 2.102, Bacchyl. Ep. 13.184, Ιon lyr. 26.13 (West); in fr. ad. 1035 ΠΜΓ it is employed of ηπαίν and in our passage of κώμοι; cf. also Pi. Πaean. i=fr. 52a.8: δαίτα φιλη σιστεφανον; this is the only reference in Euripides for this word. Our song is the only witness in Greek Tragedy for the adjective χαρίεις. There we find three epic words: χαριέσσα, καλλιχόρος, φιλοστεφάνος.

Three words are heavy compounds: βαθύπλουτε, καλλιχόροις, φιλοστεφάνοις. The article occurs twice. The common
hymnal stylistic techniques are found to a limited extent (see on Ion 452, p. 44). The style of the hymn is elevated to a small extent. In ornament it is rich.

To sum up, the song sounds like a solemn appeal to a fair extent. The Begründung is a real eulogy of peace, though not with a traditional structure. The song is a purely poetical passage.

Of the typical hymnal features in structure and phrasing we find a considerable amount. It is perfectly suitable to the context if we accept that it appears after the exposition of the situation. Peace is what the community needs to enjoy a happy and prosperous life; thus the selection of the being invoked is well justified. This being, though not an actual goddess, is addressed like a real goddess. If the song is the parodos of the Chorus, the prayer is not uttered at a particular critical moment. It simply expresses the feelings of the citizens who have been living in internal strife for a long period of time. It is not a personal prayer, it is on behalf of the community. As a response to it, the plot will change for the better.

BACCHAE 977-81

Pentheus has set out for Kithaeron. Dionysus apostrophizes Agaue and the Maenads at Kithaeron to be ready to kill him (ll. 973 ff). This is followed by the fourth stasimon, which opens with an appeal to the dogs of Lyssa to appear there (and enter into the Maenads). Lyssa is the personification of madness, an abstract power (cf. RE 14.1, s.v. Lyssa, 69 and Duchemin, REG 80 (1967), p. 134).
She does not belong to the abstract personifications which are treated as divinities. She is first personified in Aeschylus' *Xantriae* (cf. fr. 169 N² and Duchemin, op cit., p. 138); in Euripides she appears in person in the *HE*. These are the only examples in which she is personified. According to one interpretation, the Λύσσας κύνες in our passage are identified with the Erinyes: cf. *RE* 5.1, s.v. *Dike*, 576; Breitenbach takes it as a metaphor for the Erinyes, the same as in Eur. *El.* 1342 (where they are simply called κύνες); see further Dodds, ad loc. According to another interpretation the poet speaks of Lyssa here. Dodds translates the expression Λύσσας κύνες, as "the demons of madness", Kirk as "the spirit of Frenzy", and Roux as "chiennes agiles de la Rage" (cf. further her commentary ad loc.: "Les Lydiennes évoquent .... la Folie personnifiée, Lyssa .... Les chiennes de Lyssa invoquées ici sont allégoriques"). There is no reason to suppose that the Λύσσας κύνες are the Erinyes here; this expression is used for Lyssa herself (Euripides, sometimes, uses a periphrasis instead of a name: *HE* 789: Πυθίου πέτρα for Apollo, Μουσῶν ὀψωματα for the Muses, *Or.* 1299: Διὸς κράτος for Zeus).

The appeal starts with the klesis (cf. *Hel.* 1495) and the name of the being invoked, with an epithet; the klesis is repeated (cf. *Pho.* 676) with a mention of the place she has to manifest herself, phrased with a preposition (cf. *Bacch.* 582, *Soph. Ant.* 1115). The place is described with a sentence introduced by ἐνθα (cf. *Ion* 452). There follows the prayer in the imperative without
any transition (cf. Pho. 676). The phrase επὶ τὸν.... κατάσκοπον μανιάδως implies the reason for the appeal (see on Hel. 167, p. 49). Although in structure we find techniques which are traditional, in vocabulary we do not find traditional features, apart from the κλεισις, ἵπτε.

In vocabulary we find one word of which Euripides is our earliest witness: ἀνοιστρῆσθω; two epic words (θεὸς, λυσσώδης), one heavy compound (γυναικομίμω). We also find two adjectives, one metaphor (ἀνοιστρήσατε), and one personification (γυναικομίμω στολή). The style is elevated to a small extent and there is some ornament in the passage.

The appeal is short and it does not sound like a solemn one. The being invoked is not treated as divine, though it is personified.

BACCHAE 991-996

The refrain of the fourth stasimon (repeated at the end of the strophe and the antistrophe), is a kletic appeal to Dike, to manifest herself at Kithaeron¹ and punish Pentheus, by killing him with her sword². Here we have the same problem as in Hipp. 1370: in the Oxford edition (and the edition of Roux) we read δίκα, a common noun; Dodds, though, in Bacch. 370, quotes our passage as an example of personalizing abstractions and he writes Δίκη, a proper name. Justice is by all means personified in this appeal; and she is one of the abstractions which are treated as divinities: she is personified in Hes. Th. 902, Op. 220; for her worship cf. ML 3.2, 2132, Cults 5, p. 446 (her cult is probably of late emergence, perhaps in the 4th
In Euripides, Dike is also personified in Med. 1389, Hipp. 1171, fr. 151 N² (Andr.), fr. 222 N² (Antiope), fr. 979 N² (inc. fab.), etc.; in Aeschylus she is often personified: cf. Sept. 415, Ag. 250, 383, 773, 1432, 1535, Cho. 244, 311, 461, 646; and so is she in Sophocles: cf. Aj. 1390, Ant. 451, 853, OT 274, 885, Trach. 808, Fl. 475, 528, OC 1382, fr. 11 N² (Aj. Lokros).

Among the above passages she is treated as divine in the following: Eur. fr. 151 N² (daughter of Zeus), A. Sept. 415 (sister of Ares), Ag. 383 (βωμός of Dike), Soph. Ant. 451 (ξύνοικος τῶν κατὰ θεῶν), OC 1382 (ξύνεργος Ζηνός).

For prayers or hymns to Dike cf. also Eur. Med. 1389, A. Ag. 773, O.H. 62.

Our prayer is short: it consists of an epiklesis only: klesis (ἕως), the name (Δίκαια), the manner of the appearing phrased with two epithets (cf. Rh. 224: τοξηνησ, ἐνύκτιος), and a participle indicating the required action at her manifestation (cf. Hel. 1495: τετυπωμενες), which together with the klesis form a prayer (cf. Hel. 167: μόλοιτ’ ἔχουσαι). The klesis is in anadiplosis but accompanied by an epithet each time. For the epithet ξιφηνήρος cf. the commentary of Dodds, ad loc. and the epithet τοξηνησ in Rh. 224. In Soph. Trach. 808 she is ποίνιμος. Τοῦ αἶθεον ἀνομοῦ αἴτικον implies the reason for the appeal and for the invocation of Dike (see on Hel. 167, p. ). The appeal is in the 'Er-Stil'. The double imperative makes it sound like an incantation, as Roux remarks at l. 977.

It is a short appeal and it does not sound like a solemn one. The being invoked is not treated as divine,
although it is personified. The appeal will be answered in the sequel.

**EUCTICS**

In Euripides we find two short lyrics of the euctic type, addressed to abstract personifications: Med. 1389 and the formulaic end of IT. Pho., Or.*

**MEDEA** 1389-90

Jason utters a short curse to Medea, in which he appeals to the Erinys of her children and to Dike, to punish her. Erinys is rather a personification here, than a personal divine being, as the Erinyes are (cf. Cults 5, pp. 437ff). For the abstraction Dike see above, pp. 359f. Some further examples in Tragedy, in which we have the Erinys (or the Erinyes) with Dike are: A. Ac. 1432, Eum. 511, Soph. Aj. 1390, Trach. 808 (the last one is a curse similar to our passage); cf. also O. h. 69.15 (to the Erinyes: ὧμια Δίκης ἐφορᾶτε); see further RE 5.1, s.v. Dike, 576. The Erinys as an evil deity, an avenging fiend (cf. W. Linwood, A Lexicon to Aeschylus s.v.), is also found in A. Sept. 70; 723, Soph. Ant. 603, OC 1299, Eur. Suppl. 836, Pho. 1029.

The appeal is in the optative, third person (as is common in curses). It is introduced by the traditional ἀλλα. Erinys is called τέκνων: cf. A. Sept. 70: Ἕρινης πατρός, and Ag. 1432: τὴν ἔμης παιδός Δίκην. For the epithet φοινικά (of Dike) see on Hel. 167, p. 52. It is employed of Dike for a single time here and indicates her function as an avenging power (cf. RE 5.1, 576). Both the

* Knoke and Haldane do not speak of these passages.
beings invoked are not treated as divine, but simply as personified.

THE FORMULAIC END

At the end of three plays (IT, Pho., Or.) the Chorus utter a short appeal to Nike on behalf of the poet, for permanent victories in the dramatic contests. In Ar. Eq. 581 we have a similar appeal for victory at that particular contest (the appeal is addressed to Athena, who is associated with Nike). For Nike, the personification of victory, see on Ion 452, n. 19, and Nilsson, op cit., p. 34, Cults 5, p. 444, ML 3.2, 2069, 2075; she had no separate cult in the classical period, but she is considered as a personal being: cf. RE 17.1, s.v. Nike, 294. Nike, as the personification of victory (not as an ἐπωνυμία of Athena) appears once more in Tragedy, in Soph. Ant. 148; cf. also O.h. 33, Pl. Nem. 5.42, Isth. 2.26, Bacchyl. Ep. 3.5, 5.33, 10.15, 11.1, 12.5, Epigr. 1.1.

Nike is apostrophized in the second person, with an exclamation (ὦ) and an epithet (σεμνὴ), reinforced by the adverb μέγα: this is a unique expression for an invocation (cf. A. Suppl. 141: σεμνᾶς μέγα ματρὸς). By this title of honour Nike is presented as a principal goddess. In Soph. Ant. 147 she is called μεγαλώμυς. Σεμνὴ, which comes from the common religious stock, is employed of her for a single time. The prayer follows in two optatives. For the prayer τὸν ὑμὸν βίοτον κατέχως cf. Pl. Ol. 13.25: γένοισαρίουν ἀπαντᾷ and O.h. 72.9 (to Tyche): λίτομαι σε μολέαν βῶς. In many O.h.s. we find a
prayer concerned with theβιοτον or βιον: cf. O. hs. 19, 20, 25, 28, 29, etc. Nike is rather treated as a divine being here by the solemn invocation μ'αγα σεμνη.

HYMNS OF PRAISE

In Euripides we find three examples of songs which eulogize or speak of the power of an abstract personification: Alc. 962, Hipp. 525, fr. 897 N² (inc. fab.).

ALCESTIS 962-982

Introduction

After Alcestis' funeral and a dirge of Admetus on his fate, the Chorus philosophize in the fourth stasimon on the power of Necessity. The song turns to a hymn to Ἀνάγκη, who is personified and treated as a deity. Ἀνάγκη was first treated as a deity by the Orphics (cf. RE 1.2, s.v. Ananke, 2057f); she was also personified and played an important rôle in the speculations of the early philosophers: cf. Parm. B 8.30, Α.37, Herakl. A8 (identified with εἰμαρμένη), Thal. A 1(35), Gorg. B 11(20), etc.; for the cult of Ἀνάγκη cf. Cults 5, p. 447 and ML 3.2, 2073. In Greek Tragedy she is seldom treated as personified: cf. A. Pers. 569, PV 105, 514, 1052, Soph. fr. 235 N² (Thyest.), Eur. Hel. 514, frr. 475 N² (Likymn.), 716 N² (Teleph.), 1022 N² (inc. fab.); it is only Euripides who treats Ἀνάγκη in the Orphic manner (cf. RE 1, s.v. Ananke, 2058). And among our evidence our song is the only hymn or prayer to Ἀνάγκη; cf. also fr. ad. 501 N² in which she is also called Θεός.

* Hipp. 525 is analyzed by both Knoke and Haldane; Haldane also analyses Alc. 962.
Structure

The song starts with a personal statement, in which the omnipotence of Necessity is illustrated: some further hymnal songs which start in a somewhat similar manner are A. Ag. 160 (1. 163), Soph. Trach. 497, Eur. Med. 627, 1A 543; cf. further Pl. fr. 169. This is not, though, a hymnal beginning. The antistrophe is closer to the hymnal techniques: it starts with the μόνος formula (cf. Keyssner, p. 35): this sentence indicates the goddess's nature. Then we have an apostrophe to the goddess by an epithet only, which includes a prayer, in the optative (for prayers in hymns on the φυσις of the god, see above, p. 28): this is not a prayer for a particular service, but it is a prayer for a blessed life, as is the case with the prayer in the Orphic hymns, which belong to the same type of hymns. The prayer is followed by a γαρ- sentence, which functions as the Begründung: the power of Necessity. In this part the personal pronoun is used twice (see on Hipp. 1268, p. 26f). The song to Ἀνάγκη ends here; the Begründung is an actual praise of Ἀνάγκη, as it is in O. hs. 14, 16, 33, 62, etc.
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<td>(ἐρώ καὶ διὰ μούσας ...&lt;br&gt;πολυπόνας ἀνεστὴμον φροτοῖσιν)</td>
<td>(μίνας ὑδατερέω ἐμῇ θυμοῖς&lt;br&gt;... ἐστὶν αἰών)</td>
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<td>μόνας ... ἐξῆθεν&lt;br&gt;... οὐ κλύει</td>
<td>σκφτιςσον οὐδέν Ἀνάρκας&lt;br&gt;καὶ ἦρθε ... σὺν σοὶ&lt;br&gt;δαιμόνια ...</td>
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Examination of the hymnal features and other material

For the theme of our song in general cf. Thal.

Al, 35 (Dibel-Kranz): ἱσχυρότατον ἀνάγκης κρατεῖ γὰρ πάντων; Moschion fr. 2 N²: ὅ τι θεών κρατοῦσα καὶ θυητῶν μόνη|μοῖρ', ὃ λιταῖς ἀτεγκτε δυστῆνων βροτῶν, | πάντωλι' ἀνάγκης, στυγνοῦ ἢ κατ' αὐξένων|ήμαν ἐρείδεις τήσες λατρείας ζυγὸν; cf. also Sim. 542.29f. Ἀνάγκη is called ἔξω here (cf. also fr. ad. 501 N²), and πότνια (this is employed for a single time of her and it comes from the common religious stock). The δαμαῖνεις motif is common in our evidence: Eros is δαμαίνεις in Anacr. 357; in Sapph. 1.3 we read: δάμων, in 102: πόθων δαμείσα ..., and Ἀφροδίτας in The. 1388: δαμνάς δ' άνθρώπων ..., φρένας; in Pl. Nem. 7.90: Πιγνατας ὃς ἔδαμασας, etc.

For the mention of Orpheus here cf. L. Mérédier, Euripide et l'Orphisme, BAGB 18(1928), p. 28: it is an allusion to the magical voice of Orpheus.⁴ For μοῦνας δ' οὐτ' ἐπὶ βωμοῦς etc. cf. A. fr. 161 N² (Niobe), on Thanatos, and Moschion fr. 2 N². For similar prayers for a blessed life cf. O. hs. 8: ἡδύν ἡ βίων μυστηρία πρόφανε; 11: ἀγαθὴν δ' ὅπασον βιότοιο τελευτῇ: 13: πέμπως ἡυλβον βιστου τέλος, etc.; see further Keulsner, p. 137.

Vocabulary - Style

Of the sacred vocabulary we find eight words:

μόνας, βωμοῦς, βρετας, θεὸς, σκαγη, κλύομένος, μάκας, έλλος.

The diction is not picturesque; we find, though, six adjectives and two metaphors (μετάρρυθμος ἥξα, ἀντιτείμι). In vocabulary we find one word of which Euripides is our earliest witness: ἀντιτείμι; some epic words: ἀτοξ, γήρως, νεῶ, δαμάξω; one heavy compound: πολυπόνοις.
The article occurs twice. The common hymnal stylistic techniques are not found. The style of the song is not elevated and in ornament it is rather poor.

To sum up, the song does not sound like a solemn hymn, but in character it is a hymn, of the type of ὑμνοί ἡμών: it is an actual praise of Ἀθηνᾶ, though not conforming to the traditional techniques. Of the typical hymnal features in structure and phrasing we find a few only. Ἀθηνᾶ is treated as a divine being. The song is perfectly suitable to the context. The tone of the song is purely philosophical.

HIPPOLYTUS 525-564

Introduction

The nurse is leaving the stage in order to carry out her secret plan about Phaedra, praying for Aphrodite's co-operation. The Chorus then sing the first stasimon on the destructive power of Love (see on Hipp. 1268, p. 26f). Eros belongs to the abstract personifications who were mainly thought of as real personalities.¹ For the personification of Love cf. Hes. Th. 120 (where he is called a god), 201; for his cult cf. Cults 2, pp. 625f, and 5, pp. 444f, ML 3.2, 2075, and Barrett's Commentary, p. 261. In Greek Tragedy Eros is personified and treated as a divine being in Euripides mainly:² cf. Hipp. 1274, Bacch. 405, IA 548, frr. 136 N² (Androm.), 269 (Auge), 430 and 431 (Hipp.), 663 (Orthonob.), 897 (inc. fab.); in Sophocles this happens three times: Ant. 781, Trach. 354,
441; in Aeschylus Erôtes are personified once: Suppl. 1042.

Hymns to Eros which have come down to us are: O.h. 58, Soph. Ant. 781; cf. also Alcaeus 327 and Anacr. 358; for the statement of Plato (Sympos. 177c) that Eros has never had a song of praise composed for him, see S. and A., pp. 269ff.

Structure

The hymn starts with an invocation of Eros by name, in anadiplosis, a relative clause and a participle referring to Eros' power. There follows a prayer with two optatives, without a transitional particle, and a γόρ- sentence which functions as the Begründung of the prayer, which in fact shows the god's power again; here we find the god's Yενογ phrased with a common expression of origin. This is the first strophe of the stasimon, which has a typical hymnal structure of the euctic type. But the song does not come to an end yet and the prayer is not its main aim. Some further examples of ωούξοι ημοι in which we find a prayer at the beginning are: O.hs. 11, 27, 29. In the first antistrophe the Chorus express their devotion to Eros and celebrate his power. The second strophic pair exemplifies his power: see on Soph. Trach. 497, p.284.

In the strophe we have the first example, in a long narrative sentence with a past participle and a verb in the aorist at the end; the narrative concludes with a commiserative exclamation. In the antistrophe we have the second example: it starts with an apostrophe to Thebes (cf. Bacch. parodos 120); the narrative is very short and again we have a past participle and a verb in the aorist. The song ends with a γόρ- sentence, a statement on Aphrodite
(with whom Eros is associated, see on Hipp. 1268, p. 267),
and this is a sort of Begründung for all that has been said
above. The hymn as a whole is unique in structure among
our evidence.

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<td>κληρονόμον δεινά γάρ...</td>
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Examination of the elements and other material

Barrett in his Commentary has collected certain hymnal features of our song, as well as echoes from our lyric evidence, and it becomes obvious that most of the motives in the song are borrowed from other songs. Eros' γένος is new (see further Barrett, ad loc.). For Eros the poet uses two metaphors from the military phraseology: ἐπιστατεύωσ· πέρσια: these are apparently in association with his bow. The two epithets employed of Eros, τύραννος and μηδσόχος are new: the former recalls the bad aspect of Eros (cf. Alcaeus 327: ἐσινταυον θέων , The. 1231: σχέτιος ); this epithet is also used of Eros in Eur. fr. 136 N2 (Androm.); the latter is related to his association with Aphrodite; in O.h. 58.4 we read of Eros: πάντων κληρεώς ἔρχεται; cf. also O.h. 1.7 (to Hecate):παντὸς κόσμου κληροδοχον ἄνασαν. 5 For ἔλαχθαι γλυκεῖας ἡρί: cf. Alcman 59a: γλυκοῖς κατεῖθαν καρδίαν λαινε; cf. also Hom.h. 5.45: γλυκῶν ἠμερον ἐμβάλε δυμή (i.e. Zeus to Aphrodite). For some further examples of the destructive power of love, cf. The. 1231ff.

Vocabulary - Style

Of the sacred vocabulary we find five words: κανείς , ἐλθεῖς , παῖς , ὑμένας (twice), λεόν . The diction is picturesque: we find thirteen adjectives (one of them is ornamental: λεόν τείχος ); eight metaphors: ὁ κατ' ὁμίλιας στάξεις , σῶς ἐπιστατεύωσ· , βέλος .... ἐτις , τούλιμαι κληροδοχον , τάλον ἄγυα , ἀστρεφέσσα , νόπη .... κατηύμασα , πανταξὶ ποτυμεῖ ; three similes:Νατίδ' ἐπικα τε... , οὕτε γάρ πυρός... οἶον... ἐτις, μέλισσα δ' ολα τις....
one personification: ἀνὰ Δρυμας. In vocabulary we observe the following: we find one word of which Euripides is our earliest witness: τέκνων (also in other Euripidean passages); many epic words: στάζω, αία, ἄξω, πέρτω, τόνως, πότμως, κατευνάζω, ποτάζων; one heavy compound: κληρονομόν. The article occurs ten times. We have three participles referring to Eros (εἰσίγων, πέρσοντα, δόντα), one relative clause (ὥ .... στάζεις); there we also find an anadiplosis twice ( "Ερως, "Ερως, ἄλως, ἄλως), three exclamations (ο) in the narrative parts. The common hymnal stylistic techniques are found to a considerable extent. The style of the song is not particularly elevated; in ornament it is rich.

To sum up, the song sounds like a solemn hymn, though not totally conforming to the traditional techniques. Eros is celebrated as a powerful divine being. The song combines the three types of praise: the ἀρχος, i.e. the power of the god, an expression of devotion, and narrative. The first strophe can also stand as a separate euctic. The principal theme of the song is the destructive power of Eros and this is even stressed by the prayer at the beginning. Of the typical hymnal features in structure and phrasing we find a considerable amount. It is perfectly suitable to the context, and as Barrett says in his Commentary (p. 257), "disaster is about to break on Phaedra too".
Fr. 897 N² (inc. fab.)

In RE 9.1, s.v. Hymnos, 163 we read of this fragment, the following: "ein kurzer Preis des Eros steckt in den Anapästen"; we also read ad loc.: "Besonders charakteristisch für Euripides sind anapästische Hymnen mit philosophischem, namentlich physikalischem Einschlag: fr. 593, 594, 912". Furthermore in Athenaeus (who quotes this fragment), 13.561a we read: "έπει τοῦτοι τοῖς λόγοις ἔδεξε τοῖς παρούσι τῶν φιλοσόφων περὶ τοῦ ἔρωτος καὶ αὐτοῦς τι εἰπεῖν καὶ περὶ κάλλους. καὶ ἐλέξκεις λόγοι φιλοσοφοί πάμπολλοι, τοις ως τινες καὶ ἐμπεμβέσθαι τοῖς συνήματος φιλοσόφου Εὐριπίδου ἰχθυίων, ὅν ἦν καὶ τάδε" (there follows our fragment).

The song is not an actual hymn in structure; it contains several reflections on Eros and thus it has a merely philosophical tone; in content it is a φαινόμενον ύμνος. Eros is treated as a divine being: he is called Ἕρως (which is equivalent to Ὡς in Euripides: cf. Bacch. 84, 100, 416). The song turns to a praise of Eros, of his pleasant aspect. There follows a prayer for a moderate love-life, which indicates the dangerous aspect of Eros. The song concludes with advice to the young ones for a moderate love-life: this is unique among our hymnal evidence. The theme of our song is common in Euripides: cf. Hipp. 525, 1268, Med. 627, IA 543; in fact Euripides often deals with the two aspects of Eros: cf. RE 6.1, s.v. Eros, 495.

Eros is called παθητὴς σοφίας ὑπηκόος, and ἢσυχος: on the former cf. Med. 844 with the Commentary of Page, ad loc., and Wilamowitz-Möllendorff, Excurs zu
Euripides Medea, Hermes 15 (1880), p. 498, n. 1 (= Kleine Schriften i (1935), p. 34, n. 1). In A.Gr. 12.2.5 Eros is associated with the Graces. Eros is ἰγως in O.h. 58.1 and in A.Gr. 12.2.5. In Eur. Alc. 790 Aphrodite is ἰγως (also in A.Gr. 6.290.2). The ἱγος τρόπος recall his epithet ἱγος in A.Gr. 5.177 and 12.48. At the middle of the song we find a γάρ-sentence which functions as a Begründung. Of the typical hymnal features we find a few in our song: three epithets (one of which appears for a single time: τανειμα χοριος ἀφετης), one participle (ἐχων), the γάρ -sentence. The article occurs five times. The diction is not picturesque and the style is not elevated.
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<td>παίδευμα δ' Ἐρως...</td>
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<td>εἰς ἐκείνην ἀγαθόν</td>
<td>... ναοῦμι...</td>
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<td>τὸ δ' ἐρὰν προσέρχον...</td>
<td>Ὠτὸν ἔλθῃ...</td>
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To sum up, the song though not hymnal in structure (it contains, however, a Begründung and a prayer), is a hymn in content: it deals with the nature of Eros, who is praised as a divine being. It belongs to the type of φυσικός τύπος and it has a philosophical tone. Of the typical hymnal features, we find a few only. Echoes from our evidence are rare, though the theme of the song is common.

SURVEY

From the analysis presented above of the hymnal lyrics addressed to abstract personifications, the following general observations can be offered.
1. In nine cases Euripides addresses various abstract personifications, according to the principles of the various types of hymnal songs: five of these lyrics are short appeals, while the remaining can be taken as hymns.
2. Five of the abstractions addressed are established personifications in Greek literature and later cults: Dike (twice), Eros (twice), Thanatos, Eirene, Nike; one of them is a merely philosophical abstraction: Ananke; lastly, Lyssa is a personification which appears in Aeschylus and Euripides only.
3. The following of these abstractions are treated like divine beings: Ananke, Eros (twice), Thanatos, Nike, Eirene. The rest of them are simply personified.
4. The longer among these lyrics, though hymnal in character, do not commonly conform to the traditional
hymnal patterns, with the exception of Kresph. fr. 453 which is an actual kletic hymn. Yet, we find a considerable amount of such hymnal techniques.

5. Those lyrics whose main aim is not prayer are all ἀληθικοὶ ὑμνοὶ and they have a philosophical tone.

6. All of them are suitable to the context, and thus the selection of the beings addressed becomes well justified. The treatment of these beings is the traditional one, as found in other songs among our evidence.

7. The epithets employed of the beings addressed commonly come from the common religious stock; a few of them are new, but they still apply to the traditional treatment of these beings.

8. The longer among them consist either of a strophic pair (Alc. 962, Kresph. fr. 453, though not complete), or of two strophic pairs (Hipp. 525); fr. 897 N² can be taken as "astrophic".

9. Most of them are uttered by the Chorus (Alc. 962, Hipp. 525, Kresph. fr. 453, the formulaic end, Bacch. 977 and 991); two of the short appeals are uttered by the heroes of the play.

10. Two among them only sound like solemn hymns: Hipp. 525, Kresph. fr. 453. These two also are the only ones which are also decorated songs.

11. We find a considerable amount of echoes from our evidence.
ABSTRACT PERSONIFICATIONS
IN AESCHYLUS AND SOPHOCLES

In Aeschylus we find five lyrics in which abstract personifications are addressed according to hymnal principles: Suppl. 359f, Ag. 773-81, Cho. 726f, Eum. 321-27; 837-46. These personifications are: Themis, Dike, Peitho, Nyx (twice). Except for the last one, the rest of them are established abstract personifications; Nyx is not an ethical or political power or idea, but it is a physical concept which was also personified in Greek mythology and has a hymn in the Orphic collection (cf. O.h. 3): in fact she is not a goddess. She is included in this chapter since she is treated as a personal being. These passages are classified in the following hymnal groups: a) kletics and subtypes: Suppl. 359, Cho. 726, Eum. 321; 837; b) hymns of praise: Ag. 773. The first two are short appeals. The remaining are longer lyrics (they are "astrophic"). All of them are uttered by the Chorus. In group a) we have two lyrics of the \( \chiλοθ \) type (in Eum. 321 we find the verb \( \chiλοθ \), in Eum. 837 the verb \( \alphaίς \), which is not common in such appeals), one lyric of the \( \xiείν \) type (the verb \( \xiείν \) is employed), and one lyric of the kletic type (the verb \( \sigmaυκαποθάνει \) is used which is unique among our evidence: cf. Ar. Ran. 386: \( \sigmaυκαποθάνει \), Ran. 399: \( \sigmaυκαλολύει \)). In group b) we have a lyric which is not hymnal in structure; it speaks of the nature and power of Dike and has a purely philosophical tone: thus it

* None of these lyrics is analysed by Knoke. Haldane analyses Cho. 726 (the whole lyric) and Eum. 321 (the \( \εσ\ομος \ \α\ι\ νος \) as a whole).
belongs to the type of θεοῦς θεοῦς, as far as its theme is concerned. It is only Eum. 321 and 837 which have a hymnal structure: hymnal invocation and Begründung. Both of them are strictly dramatic lyrics. In group a) we find epithets of the beings addressed, which are new: τεσσερά θεοῦς, Πτερόδολις, ματερ (of the Erinyes) Νοε. The theme of the song to Dike is unique among our evidence: it deals, though, with the traditional conception of Dike: she honours the righteous man and is against guilt. Of the typical hymnal features we find two participles only.

Generally, all these lyrics are not close to the hymnal patterns. We hardly also find words of the sacred vocabulary and echoes from our evidence. The style is elevated to a small extent in Ag. 773 and Eum. 837. In Ag. 773, Eum. 321; 837 there is also some ornament (metaphors, adjectives). They are all suitable to the context and the selection of the beings addressed is thus well justified. Among these beings it is only Themis who is treated as divine; the remaining are simply personified.
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<tr>
<th>COMPONENT</th>
<th>FINAL PART</th>
<th>PLACES</th>
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<th>GONAI</th>
<th>CENTRAL PART</th>
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<td>Δίκα σε Σαῦρα...</td>
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<td>οὐ σέβουσα</td>
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*Α. Ἀγ. 773-81*
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<th>ΠΛΑΚΕΣ</th>
<th>ΚΛΕΣΙΣ</th>
<th>Manner of appearing</th>
<th>BЕГΡУНДУНГ</th>
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<td>Νυξ</td>
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<td>Αίε</td>
<td>πνεύμ τοι</td>
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Turning now to Sophocles, we find four lyrics in which abstract personifications are addressed according to hymnal principles: Ant. 781-801, OT 151-157, El. 1066-69, Phil. 827-32.* To these we can add El. 111 and OC 1574-78 where abstractions are addressed together with certain gods (these two lyrics have been examined in Chapters I and II). The abstractions addressed are all established personifications: Eros, Pheme (twice)⁴, Hypnos, Ara, Thanatos. These passages are classified in the following hymnal groups: a) kletics and subtypes: El. 111, Phil. 827; b) euctics: OT 151, El. 1066, OC 1574; c) hymns of praise: Ant. 781. Except for Ant. 781 and OT 151, the remaining are not long lyrics. Ant. 781 consists of a strophic pair, OT 151 is "astrophic". They are all uttered by the Chorus (except for El. 111 which is uttered by the heroine).

In group a) we have two kletic appeals with the verb ἐλθεῖν; in Phil. 827 the klesis is repeated at the end with the verb ἐπευγμένοις in anadiplosis; in group b) we have two euctics with a demand in the imperative: OT, El. 1066; the third euctic contains a wish with the verb Ἐπιθέεται plus an infinitive, and an invocation of Thanatos with the verb μετάπεμφε (such a prayer is not common among our evidence: cf. OT 205: ἐπιλέγειν plus an infinitive); in group c) we have an actual hymn to Eros, both in structure and content: it is a μοισχός ὑμος. In all of these passages we have a hymnal invocation. The epithets employed of the beings addressed are all new (except for ὁνεπειράτου of Hypnos).

* Both Knoke and Haldane analyse Ant. 781, OT the paraodos (as a whole), Phil. 827 and OC 1574 (the whole stasimon).
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<td>'Epos ἀνίκατε μάχαν</td>
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<td>ἀμαχός γὰρ ἑρμαίζει ...</td>
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<td>'Ερως</td>
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<td>ὦ ... παρασπέρας</td>
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<td>ὦ ... ἐκεῖς ταράζεις</td>
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The theme of Ant. 781 is borrowed from Hom.h. 5; the treatment of Eros is the traditional one.

Generally, in all these lyrics we find a considerable amount of hymnal features, but a few echoes from our evidence only. There we do not find many words of the sacred vocabulary. The style is not elevated; in ornament they are not rich, with the exception of Ant. 781 in which the diction is picturesque. They are all suitable to the context and the selection of the beings invoked is well justified. All of them are treated as divine beings, except for Eros in Ant. 781.

GENERAL CONCLUSIONS ON THE ABSTRACT PERSONIFICATIONS IN GREEK TRAGEDY

The examination of the hymnal lyrics addressed to abstract personifications offers some interesting conclusions on the techniques and attitudes of the three tragedians.

Euripides offers the most of such examples, followed by Sophocles. All three of them address established personifications, with two exceptions in Euripides (Ananke, Lyssa). Dike is addressed by both Aeschylus and Euripides: Aeschylus praises her, Euripides prays to her. Eros and Thanatos are addressed by both Sophocles and Euripides. They both praise the power of Eros, and both pray to Thanatos. The Euripidean prayer to Thanatos recalls the Sophoclean prayer to Hypnos to a small extent. Both Sophocles and Euripides treat most of these
beings as divine. Aeschylus does not treat them as divine, but simply as personified. Euripides offers the most examples of lyrics which are close to actual hymns; Sophocles comes next; this does not apply to Aeschylus. Although Euripides is not especially interested in the ἄνθρωπος ἔνακτος to a god, he appears to be interested in this type of hymn to abstract personifications. The treatment of these beings is the traditional one in Euripides and Sophocles; this does not generally apply to Aeschylus.

Lastly, Aeschylus appears to be different from Sophocles and Euripides as far as the composition of the lyrics under consideration is concerned. Sophocles and Euripides compose lyrics to abstract personifications, in which we find a considerable amount of hymnal and traditional features. And it is mainly in Euripides that we find some decorated examples of this type.
CHAPTER V

HEROES AND HEROINES


In this chapter, I shall examine lyric passages addressed to Greek heroes, and which can be classified in the various types of hymnal songs, as examined in the preceding chapters. As heroes and heroines I take the established (human) personages of Greek Mythology (whether Pan-Hellenic or local heroes), who were worshipped by the Greeks. A distinction will be made between those who are dead and those who are still alive in the play. These heroes fall mainly into one category: they are heroes of epic and saga.

Our evidence for songs addressed to heroes and heroines consists of the following: Alcaeus 283 (Helen), 298 (Kassandra and Ajax), Sappho 44 (Hector and Andromache), Pi.fr. 169 (151) (Hercules), Bacchyl. Dith. 15 (Ἀντνορίδας ἡ Ἑλένης Ἀπαίτης), 16 (Μακράλης), 17 (Ἡλίκιος ἡ Θεσσα), 18 (Κτῳδ), Pi. Pyth. 11.1 ff (Semele, Ἰό, Alkmene), Nem. 7.85 ff (Hercules), Paean ii (the local hero Abderos); in the
epinikian odes of Pindar and Bacchylides we also find heroic myth: e.g. Pi. OI. 13.84 ff (Bellepheron), Nom. 1.33 ff (Hercules), 3.32 ff (Ἀλκιδαι), 10.49 ff (Diosturoi), Bacchyl. Ep. 5.56 ff (Hercules), 13.100 ff (Achilles-Ajax), etc. Cf. also Gr. L. P. pp. 88, 99, 120, 252 (on Stesichorus, Ibycus). To these songs we can add certain passages from the Homeric poems, in which the epic heroes are addressed in hymnal terms: e.g. Il. 9.96.


To help our analysis, these lyrics will be classified into the following groups:


As a type-specimen for a hymnal song to heroes I shall take Pi. Pyth. 11.1-16 (which imitates the hymnodic prooemia to the Muses) and Bacchyl. Dith. 16 (a narrative song).
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<th>PLACES</th>
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<td>ἀγνάτι αἵματα</td>
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KLETICS AND SUBTYPES

In Euripides we find three lyrics of the kletic type (Androm. 507, El. 127 and Tro. 587), and one lyric of the ἡγεμόν type (Suppl. 277),* addressed to heroes. Two of them are short appeals (Androm. 507, Tro. 587); the remaining two are longer prayers. In one case only the hero addressed is dead (Hector in Tro. 587). The heroes addressed in the remaining three examples are alive in the play: Theseus (Suppl.), Neoptolemos (Androm.), Orestes (El.).

SUPPLICES 277-85

After the critical attitude of Theseus towards Adrastus, the Chorus, consisting of Argive women, appeal to Theseus in a desperate attempt to secure his help. They remind him first of his heroic origin, which they have in common with him (ll. 263 ff.); this recalls a typical hymnal element, the link between the god and the petitioner. For Theseus as a hero see HC, pp. 337-42 and Kerényi, pp. 235-265. Before their actual prayer, they call on each other to implore the hero: this recalls a hymnal feature, the exhortation to praise (here to prayer); on this see on Hipp. 58, p. 289 (in this part notice the anadiplosis at the beginning, ll. 271 ff, a sacral iteration as Collard remarks ad loc., and the use of the sacred verb ἀπελευθεροῦντο). Their appeal to Theseus comes naturally at this point. It starts with an invocation of the hero, not by name, but by two adjectives (he is present): the first is propitiatory, οὐκ ἄντι, and belongs to the sacred vocabulary.

* These lyrics are not examined either by Haldane or by Knoke.
(see Keyssner, p. 69), and the second is honorific, δοκιμωτάτος Ἐθνάσιμον; Theseus, however, was a local hero, worshipped in Attica only (see HC, p. 338). There follows a verb of praying, ἄντομαι, and this is a common hymnal feature (see on Ion 452, p. 30); the verb employed here is also found in Ar. Thesm. 977 and 1155. The verb of praying is accompanied by a participle, ἀμφιμίπτουσα: for participles with the prayer cf. Ziegler, p. 66. Two prayers follow, the first in the imperative, the second in the subjunctive, plus μή (for ἄντομαι cf. A. Suppl. 1030 and for μή κατάθημα cf. Eur. Med. 1251). With the second prayer we have a new invocation of Theseus, by the noun τέκνον (cf. Ion 452: ὁ κόρας), and a second verb of praying, ἱκέτωμι (which is commonly employed in prayers). At the end we find an ἴδεων prayer with the verb ἔλεεον, which is not common in prayers to gods. The final sentence forms an especially strong appeal to Theseus' humanitarian feelings (cf. A. Sept. 110; 144, Soph. OT 170).

Of the typical hymnal features we find a few only in our prayer: invocations with epithets, verbs of praying, a Begründung implied by the expressions ὁμὴ τέκνων μυθίκαται ἵδεων, and ἔμων ἔλεεον ἐπὶ δάκρυον. Notice also the use of the personal pronoun at the beginning (see on Ion 452, p. 30). Of the sacred vocabulary we find two words only: ἱὲος, ἱκετεύω. In vocabulary we only observe the use of epic words (γενειας, ἄντομαι, ἀμφιμίπτως, ἄλλυς, ἅρπα). Ornamentation is poor.

The prayer is personal and it is under the competence of the particular hero to fulfill it. Theseus is treated as hero while yet alive, as a distinguished human being (see above, n. 3).
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ANDROMACHA 507 f

Andromache walks into the stage with her hands bound with bonds, accompanied by her son and followed by Menelaus. They both lament their fate, and the son appeals to his absent father, Neoptolemos, to appear and release them. It is a short, instinctive appeal. The son expects help from his father, not from heaven. For Neoptolemos as a hero, see HC, pp. 311 ff. The appeal consists of invocation, not by name but by the noun πατερ, which shows the link between the appealing person and the hero (this word also belongs to the sacred vocabulary as an epithet of certain gods; see further Keyssner, pp. 22 ff); then we have the klesis (the typical verb μολὼν in the optative), with a predicative adjective, ἐπίκουρος (see on Hel. 1495, p. 60; for the sacred adjective ἐπίκουρος see Keyssner, p. 102). The noun δίκαιος shows again the link between the hero and the appealing person. The appeal is personal. The hero is not treated as such.

ELECTRA 127-139

In her monody Electra laments her fate and appeals to her brother, Orestes, to come and release her from her sufferings, and take vengeance for the murder of their father. Before the actual appeal to Orestes, we have an introduction to it, repeated from strophe a. For Orestes as a hero, see HC, p. 412 (no. 94) and p. 317; and Kerényi, pp. 354-59. Orestes is not invoked by name, but by the expression ῥαμον σύμμοι, which shows their link. The questions τίνα νομίσαι, τίνα δ' οἶκον recall the invocation of a god from different places, where he may be: cf. Ananias 1,
Ohs. 42, 49, 55, etc. The noun ἀκτελαν also shows the link between the appealing and invoked persons. There follows a klesis in the optative, with the verb ἐξυδεῖν, and two predicative adjectives, ἀντίρ and ἐπίκουρος: on the former cf. Keyssner, pp. 110 ff, on the latter see above, p. 60. With the klesis we have a mention of the place which he is summoned to visit (see on Ion 452, p. 31). In this part an exclamatory apostrophe to Zeus is inserted, in anadiplosis, as if his help is requested. And indeed, it is noteworthy that Electra appeals directly to Orestes, not to any deity to send Orestes to Argos.

Of the typical hymnal features we find a few only: invocation with epithets (though not sacred), the link between the two parties, a klesis. The expressions οἰκηράν ἐν δαλαίμοισ ληπών ... and αἰμάτων ἔχοισαν imply the Βegründung. Of the sacred vocabulary we find three words only: έλθοις, λυτίρ, ἐπίκουρος. In vocabulary we only observe the use of epic words (ἀλτετω, μέλεος, ἀλτεται, κέλλω): ornamentation is not poor: we find seven adjectives and one metaphor (κέλεσαν ποδ' ἀλαταν).

The prayer is personal. Electra does not appeal to the gods, but straight to Orestes, who is expected to act. He is not treated as a hero.

TROADES 587-90

When the Achaeans seize Andromache, she appeals to Hector to appear and release her. For Hector as a hero, see HC, pp. 328 ff. The appeal is short; it consists of invocation, not by name but by the noun ηονί (which identifies
the person invoked with Hector, and also shows the link between the two), and klesis (we have the typical verb μολέν in the optative) with a predicative adjective, ἀλκάρ (cf. also Il. 5.644, 11.823 and Keyssner, pp. 107 ff). The expression ἄν διλαρτός shows again the link between the two parties. The inserted lines by Hecabe denote that the hero is dead, and recall the typical hymnal feature, the god's abiding place.

The appeal is personal. Andromache does not appeal to gods for help, but to her dead husband. This is different from the appeals in Androm. 507 and El. 127, where the heroes addressed are still alive and can help the appealing persons. In our example Hector is not treated as a hero.
EUCTICS

In Euripides we find three lyrics of the euctic type addressed to heroes: Androm. 523, IT 170 and Tro. 591. All of them are short appeals. In two cases the heroes addressed are dead (Hector in Androm., Priamos in Tro); in one case the hero is considered as dead (Orestes, in IT 1/0).

ANDROMACHA 523-25

After the appeal of Andromache's son to his father Neoptolemos (1. 507), the heroine appeals to her dead husband, Hector (cf. also Tro. 587). Her appeal consists of invocation, not by name but by his Ἐκείνῳ and the noun νός (which shows their link) in anadiplosis, and prayer with ἐπίθετος and optative (see on Hal. 167, p. 41g). The heroine appeals to him for help against Menelaus. The predicative adjective σύμμαχος is also found in Eur. Suppl. 626. The hero is not treated as such.

IPHIGENIA TAURICA 170-77

Iphigenia invokes her "dead" brother as she offers libations to him. It is a dedication-prayer, without a demand for a particular service (cf. also IT 463; cf. further Eur. fr. 912N²). Orestes is not invoked by name, but by a periphrasis which also includes his patronymic; for ὁ Ἐρήσιος, which is also used of gods, see Neyssner, p. 128. The verbs ἐνέψεω and ἐνέβαλ belong to the sacred vocabulary and are used in prayers of this type. Orestes is not treated as a hero.

Neither Knoke nor Haldane examine these passages.
TROADES 591-94

Following the prayer of Andromache to Hector, Hecabe appeals to Priamos with a prayer ἀυτοκατασκρόθης (for similar prayers see on Hipp. 1370, p. 326); in Soph. Trach. 1040 (to Hades) we have the verb ἐνασάων. Priamos is invoked by name and epithets; one of them belongs also to the sacred vocabulary (δεσποτα: cf. Bacch. 582). Priamos is not treated as a hero.

HYMNS OF PRAISE

In Euripides we find seven examples of songs which eulogize or speak of the "res gestae" of a hero in narrative style: Alc. 435; 569, Andr. 789, HF 348; 673; 798, [Rh.] 342.* Since the Greek heroes have also a human character, the songs of praise addressed to them can also be classified as ἔγκωμα (see Introduction, p. 16), and we have to distinguish between ἐπαυμα and ἔγκωμιον: on this see Alexander, p. 4: ἐπαυμα μὲν ἑστὶ λόγος ἐμβαλὼν μέγεθος ἀρετῆς, ἔγκωμιον δὲ λόγος ἐμβαλὼν πραῖος καὶ δας. Of the heroes addressed one is dead: Alcestis (Alc. 435); one is considered as dead (Hercules, in HF 348). In the remaining examples the heroes are still alive in the play: Admetus (Alc. 569), Peleus (Andr. 789), Hercules (HF 673; 798), Theseus (Rh. 342).

ALCESTIS 435-75

After Alcestis' death the Chorus sing the second stasimon which is a propemptic, though the heroine is not a

* Haldane examines five of these lyrics: Alc. 569, HF 348; 673; 798 (11. 763-814), and Rh. 342. Knoke examines two only: Alc. 569 and HF 348. As far as Alc. 569 is concerned, they both examine its narrative part only, as a hymn to Apollo.
departing traveller (see further on Hel. 1495, p. 57). It is the third sort of propemptic, as distinguished by Menander (p. 395): it is uttered by an inferior to superior; in this case it is an encomium; and our song is a praise of Alcestis; she is praised for the particular deed, which is the theme of the play. On this cf. Alexander, p. 4: the song is an encomium, i.e. Ἱσός ἐμπαινίσων πράξεως καλάς. Of the other items which a propemptic may contain, we have the prayer (though not addressed to any deity), and a wish to accompany her (see on Hel. 1495, p. 57). For Alcestis as a heroine cf. Gr.L.P., p. 102 (her wedding narrated in the Ἀλένι Πελία of Stesichorus) and Eur. Alc. 1003 with L. Campbell, Religion in Greek Literature, London, 1898, p. 306. Alcestis is treated as a human being in our song, but a distinguished human being (πολύ δι' ηλιοθείς θρέσις).

The song begins with an invocation of the heroine not by name, but by her Ἐνόσ, followed by a wish in the optative (in a propemptic the prayer comes at the end, cf. Menander, p. 399). For the participle χαίρουσα see Keyssner, pp. 130 ff. Then we have an affirmation to Hades with the usual verb ἱσω; at this point the praise of the heroine begins: she is a distinguished woman. Then they turn to Alcestis again and refer to the honours she will receive from the mortals. This implies that she will pass to the heroic sphere. The wish to escort her is followed by the central praise of her particular deed. It is introduced by the traditional σὺ γὰρ (cf. Norden, p. 157); here we have a new invocation of the heroine by epithets. There follows a new wish for Alcestis. Her deed is further stressed in the last antistrophe, with a new praise in the σὺ style. The stasimon concludes with an ethical
prayer of the Chorus on behalf of themselves (cf. Pho. 1060).

The song does not have a typical hymnal structure. In content it is an Ἀρεταλογία, although it is not strictly narrative. Of the typical hymnal features we find invocations, prayers, the use of the personal pronoun in the praise. Of the epithets employed two come from the sacred vocabulary: μόνα, φίλα. Of the sacred vocabulary we find nine words: καιροῦσα, ἵστως, θεὸς, μέλουσι, κλέοντες, υμνοις, ημίναι, μόνα, φίλα. For the expression μναίκ', ἀρίστας cf. Hom.h. 23.1: Ζώνα θεῶν τόν ἀρίστου. For the verb μέλες cf. O.h. 62.1, and for κλέοντες cf. Hom.hs. 31.18 and 32.19, O.hs. 1.1, 34.24, 61.1, etc. The expression ὀρειάν κέλων is borrowed from Hom.h. 4.33. For the verb πέμπειν in the sense "to escort" see on Hel. 167, n. 29. Εἰν Ἄλδα βοήτω is borrowed from Il. 23.179, Λιπαράεις Ἀδάναις from Pi. fr. 76; Hades is called μελαχράτας only here (this epithet is employed of a Centaur in Hes. Sc. 186 and of Nessos in Soph. Trach. 837). For ἄλφροις υμνοις cf. Soph. OC 1222.

The style of the song is elevated. We find four words of which Euripides is our earliest witness: οἰκείως, νεκροπομός, δικωπός (also in ALC. 252), τεραμον (also in other Euripidean passages); many epic words (μελαχράτας, ὀρειάς, κέλως, κλώς, λιπαρός, πετερόν, αμείβω, etc.); three heavy compounds (μελαχράτας, νεκροπομός, μουσοπολός). Ornamentation is not poor; we find twenty-one adjectives, of which one is ornamental (ολίκειας).

To sum up, the praise of Alcestis does not follow the patterns of the praise of the gods, as examined in Chapter III. Though not an actual hymn, it sounds like a solemn praise. In
fact the song is a propemptic; the heroine is praised for a particular good deed.
ALCESTIS 569-605

A part of this song has been examined in Chapter III, as a "play within a play". Here I shall examine the song as a whole, which is in praise of Admetus. For Admetus as a hero cf. Gr.L.P., p. 102 (the ἀθλα τὴν ηελια of Stesichorus).

In our song he is treated as a human being and is praised as the most powerful and richest dynast in Thessaly,¹ and, mainly, for his hospitality. This praise is of the same type as the praise of Alcestis in the preceding stasimon: it is a λόγος ἔμπανίζων πραῖος καλᾶς.

The song opens with an invocation of the house with epithets; the house is identified with its master (cf. the Commentary of Dale, ad loc.)², who is mentioned in this invocation by the noun ἀνδρός. The praise of the house follows introduced by the pronoun σε, as is common in hymns; this praise is the narrative on Apollo's servitude to Admetus, which recalls the "pars epica" of the hymns of praise, though it is not the central theme of the song here. Then they turn to Admetus without invoking him. Their praise is phrased with a series of verbs, the first in the second person, the remainder in the third: σεῖς (this recalls another hymnal element, the god's abiding place), ἀνατιαὶ, κρατῶν (for this verb see on Hipp. 1268, p. 270, and Keyssner, p. 54). The praise is continued in the last antistrophe, which deals with the specific event which inspired them to sing this song. They pass to it through the καλῶν (cf. also Soph. Ant. 1140), and they use one more verb in the past tense. The song concludes with maxims³ and the expression of their admiration (cf. also Pho. 1054).
The stasimon does not have a typical hymnal structure and it is difficult to classify it: it is not an ἱερημανογία, though its theme is the good deeds of Admetus (namely his hospitality); it is a praise of his power but not in the same sense as in the case of the ὑσικοὶ hymns to the gods; generally there is a tone of admiration for Admetus, which recalls the tone of devotion in certain hymns to gods. Of the typical hymnal features we find an invocation (not of the hero but of his house), the "pars epica", the use of the personal pronoun, the transition to the main point by καὶ νῦν. The epithets employed of Admetus (θεσεὶβο δῶτα) do not come from the sacred vocabulary. Of the sacred vocabulary we find nine words: ἀεὶ, ποιός, ἐνέργας, ναέων, καίροσι, εὐφρονι, ὑμεναίος, κρατύνει, καὶ νῦν.

The style is elevated. We find seven words of which Euripides is our earliest witness: μυλονόμας, ποιμνίτως, βαλύς (also in other Euripidean passages), συμποιημανόμαι, ποικιλοφυίς, καλλίναος (also in Med. 835), ἰπποστάσις (also in Phaeth. fr. 771N²); one hapax leg. (ἀρτιδανίς); many epic words (πολύζευς, κλίτος, δόξιος, δαμων, ἡυκόμος, πολύμπος, ὀρος, etc.); nine heavy compounds (πολύζευς, μυλονόμας, ποικιλοφυίς, ἡυκόμων, πολυμπολοκτάταν, καλλίναον, ἰπποστάσιν, ἀρτιδανί, θεσεφυί). Ornamentation is rich; we find seventeen adjectives (of which one is ornamental: ὑσικόμων); one personification (ὑσικόμων ἔλαταῖ; cf. Od. 12.357: δρόος ὡσικόμωο); one periphrasis (ἀμφὶ άξολου κυθώλαν ἰπποσταζω, for darkness).

To sum up, this song of praise does not follow the patterns of the hymns in praise of gods, although we have a "pars epica", which turns to a praise of Apollo. Yet we find certain hymnal features in structure and vocabulary.
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<tr>
<th>PROOEMIUM</th>
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<tbody>
<tr>
<td>(μὴ πολυζένος καὶ ἐλεύθερος ... οἶκος)</td>
<td>σὲ τοῦ καὶ τοῦ Πολυείου ... εἰς δώματαν ἀρτιὰν</td>
<td>τὸ γὰρ εὐγενὲς ... κεδνὰ πράξειν</td>
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<thead>
<tr>
<th>NAME</th>
<th>GENOS</th>
<th>EPONYMIAI</th>
<th>EPITHETS</th>
<th>PLACES</th>
</tr>
</thead>
<tbody>
<tr>
<td>(μὴ πολυζένος ... ἄνδρος οἶκος)</td>
<td>—</td>
<td></td>
<td>(πολυζένος ἐλεύθερος)</td>
<td>ἐστὶν εἰκὴς παρὰ ... ἔνθεν τίμην αἰνέρα τῶν Ηλεστῶν ... ἐπὶ ἄκταν Πυλίου</td>
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<tr>
<th>OYES</th>
<th>DYNAMIE</th>
<th>GONAI</th>
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ANDROMACHA 789-801

When Peleus has rescued Andromache and the child, the Chorus, consisting of women of Phthia, sing the third stasimon which concludes with a praise of Peleus; they speak of his three glorious deeds: his fight against the Centaurs, his voyage with the Argonauts, his participation with Hercules in the enterprise against Troy. In that, the song is an Ἀρεταλογία. The Chorus express their admiration for the hero's courage and this is inspired by his recent deed in rescuing Andromache. For Peleus as a hero cf. ΗC, pp. 310 f. Apparently, in our song he is treated as a hero of saga.

The lyric is short. It consists of invocation, not by name but by his patronymic plus an epithet, and a mention of his three glorious deeds, phrased with infinitives dependent on the verb ηπένθημα. The narrative does not follow the usual patterns (see above, p. 229), and it ends abruptly. His three deeds are given in outline. His second and third deeds are also the theme of Pi. fr. 172, in which Peleus is treated as a hero (Πυλέος ἄνωθεν); cf. also Pi. Nem. 3.32 (Euripides does not borrow anything from Pindar). Hercules is called Δίος ἴνις: cf. A. Eum. 321 (Λατοῦς ἴνις, of Apollo), Suppl. 40 (Ἰων προσὸν λόγος, of Epaphus). For δόρι κλεινοτάτῳ cf. Il. 16.140 ff (quoted by Garzya in his commentary, ad loc.).

Of the typical hymnal features we find one invocation only. Of the sacred vocabulary we do not find any word. In vocabulary we only observe the use of some epic words (ὑγρα, ἀζένος, ἐνκλεία) and one hapax leg. (ναυστολια). Ornamentation is not rich (we find, though, six adjectives).

The song does not follow the patterns of hymns in praise of gods, although it deals with the "res gestae" of the
hero. This narrative song starts with an invocation of the hero, and this is not found in any of the narrative songs examined in Chapter III. Nevertheless, our song does not sound like a hymnal song.
HERCULES FURENS 348-441

After Lykos' condemnation of Hercules' wife and children, the Chorus, consisting of old men, sing the first stasimon in praise of the hero - who is supposed to be dead - as they feel helpless. Instead of singing a dirge, they sing a real hymn to Hercules. In the last verses only there is a short lament (see also the Commentary of Wilamowitz, p. 86); in the beginning also we find a word appropriate to the occasion (αὐξων)\(^1\); this also gives a hieratic tone to the song.\(^2\) For Hercules as a hero see HC, pp. 95-174 and Kerényi, pp. 137-223. Hercules is treated as a hero in the song (a semi-divine being). The song is in narrative style\(^3\) and deals with the hero's glorious deeds; in that it is an Ἀρεταλογία. Such a song could be sung at the tomb of the hero as a cult-song.

The song has a cult-pattern: it consists of prooemium which announces the hymn, a long "pars epica", refrains with different words each time\(^4\), and a concluding part; thus the narrative does not end abruptly; the concluding part is inspired by the last labour of the hero. Thus, this narrative hymn is different in structure from the narrative hymns to gods examined in Chapter III, which are closer to the Dithyrambs of Bacchylides than to cult-patterns. In the rather long prooemium, which is not of the same type as in the Homeric hymns or the inscribed cult-hymns, we find a mention of the hero not by name, but by a participle showing his present abiding place, and by his dionysiac \(\varepsilon\nu\xi\). For the \(\varepsilon\nu\xi\) ..... \(\varepsilon\nu\xi\) formula cf. Norden, pp. 146 f and see also above on A. Ag. 160, p. 280. The hymn is announced by
the expression ὑμὴσαι στεφάνῳμα μόνων δι’ ἐλοφίας τέλω; cf. Hom. h. 2 (Ἀλκιερ’... ἀρχομ’ ἀψιδεῖν ), Pi. Pyth. 9 (δι’ ἐλοφ’ καλκασικά Πυθιονικά... βερνεῖν ). Here we also have an outline of the song; cf. Hom. h. 5 (ἐφ’ ἀλαχρόνον Ἀφροδίτεως ). They then pass to the narrative by the ὁμώτων μὲν; for the common manners of transition to the narrative in hymns, see above, p. 236. Each topic is connected with the preceding by ὁ. The narrative is mainly achieved through finite verbs in the past tense.

Of the typical hymnal features we hardly find a few, since it is a narrative hymn: the prooemium (though not traditional in structure), the ἱενός of the hero, participles (except for one, the remaining come from the narrative). Of the sacred vocabulary we find seven words: παιδα , ὑμὴσαι , εὐλογίας , ἀρεταὶ , θεάν , ὑμνῳδυς , βεῖν. The expression πλήκτρων χρυσῶν is borrowed from Hom. h. 3.185. For ἴμν of Hercules see on Andr. 789, p. 384. Songs in which we find topics of our hymn are:- A.fr. 74N² (Heraclid.): the slaying of Geryon (cf. 11. 422 ff); in our song he is called τρισώματος , in Aeschylus τριστόχως ; Pi. fr. 169.6: Geryon; 1. 9: Diomedes’ horses (cf. 11. 380 ff); in both songs we find the word βατναίς; for ἐδάμασε πῶλους cf. Pi. Nem. 3.23 (ἐδάμασε θύρας, of Hercules), and Nem. 7.90 (Τιγαντας ὁς ἐδαμασας); Pi. O1. 10.15: battle with Cycnus (cf. 11. 389ff). Generally, Euripides does not repeat these songs.

The style is elevated to a great extent. We have many words of which Euripides is our earliest witness:

ἀκαλωνος , κάδαιμος , ἀνδροκρός , μπλομόρος , καλινικα , ἀγορος , ἐκπορόω (found also in other Euripidean passages), καλλικυνς , ἐπικτητικός , χρυσοκάρμων , δόρκι , συλλείφαρα , συστράπεζος , διμνάζως , πυρόμωτος , ἀδελεκτός , πολυβταμος ,
χρισόκρανος, μυριόκρανος, πολύδονος, σύμνοιος, προ-
παρίσταμαι; one hapax legomenon: ἀρρυμόμον; many
epic words: μολῆ, ἰακέω, ἐνέρον, ἀμφικαλυπτομαι,
ὀρενόμος, ἐναίρω, ἐνἀνυλος, ἄλς, etc.; many heavy
compounds: ὀρενόμον, καλλιδίνας, χρυσόκρανον, ποικιλώτων,
θυρωδόνος, ἀνδροβρώσι, ἀρρυμόμον, δεινοδαίκταν,
μυλοθρόν, πυρόνωτον, etc. Ornamentation is very rich.
We find fifty-two adjectives, four of which are ornamental:
καλλιδίνας, ἀρρυμόμον, ποντίας, πολυπόταμον. We also
find two metaphors (ὡς ἐνέρων . . . ἐς ὀργάνων – ἐναίρων
πτανὸς ἑλέσιν); and two personifications (ἐνόπτε Πυναῖος –
ἀστρωνοὺς τε κατέσχεν οἶκους . . .).
To sum up, the hymn to Hercules, although it has a
hymnal pattern and is an actual praise of the hero, does not
contain many individual hymnal features; we do not also find
many echoes from our evidence. Yet it is a solemn praise.
<table>
<thead>
<tr>
<th>PROOEMIUM</th>
<th>CENTRAL PART</th>
<th>FINAL PART</th>
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<tbody>
<tr>
<td>αἵ λίνον... δὶ έυλογίας θέλω... γενναίων... ἀραμά</td>
<td>πρῶτον μὲν... οὐσ' ἦδα πάλιν.</td>
<td>στέψατ ε' ἑρμοί δίλων... τὰς εὐδαίμονος ἱκας.</td>
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<tr>
<th>NAME</th>
<th>GENOE</th>
<th>EPIONYMIAI</th>
<th>EPITHETS</th>
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<tbody>
<tr>
<td>᾿Αμφιτρύνων ῃ ῃ</td>
<td>᾿Αμφιτρύνων ῃ</td>
<td>᾿Ηπάκα ῃ</td>
<td>ῃ</td>
<td>?</td>
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<tr>
<th>OUDEI</th>
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<tr>
<td></td>
<td>᾿Ημῖνως...</td>
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<td></td>
<td>᾿Ηστρωσεν...</td>
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<td></td>
<td>᾿Ηνεδα...</td>
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<tr>
<td></td>
<td>᾿Εἰδάμασε... etc.</td>
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</table>
HERCULES FURENS 673-700

After Hercules' return the Chorus sing the second stasimon, which is a song of rejoicing. A similar case, and a similar song, is Soph. Trach. 205. The second strophic pair of our stasimon is an actual hymn to Hercules. For the unity of the stasimon and its relevance to the context, see the convincing views of H. Parry, the second stasimon of Euripides' Heracles (637-700), AJPh 86 (1965) 363-374, and H. Neitzel, Die dramatische Funktion der Chorlieder in der Tragödien des Euripides, Diss. Hamburg, 1967, pp. 11 ff. Hercules is treated as a hero (a semi-divine being). 1 The central theme of the song is the hero's μέγεθος ἄρετις, and in that it is a ἔναυς (cf. Alexander, p. 4).

In its greatest part the song is the announcement of the celebration for the victory of Hercules; we have the same in Trach. 205. A further common point between the two songs is the mention of the ναίαν, of Apollo and of the flute. This song of praise has a peculiar structure: most of it functions as a prooemium, which starts with a personal statement of the Chorus. The expression Ἡρακλέους καλλινικοὺς ἀείδω recalls the traditional hymnal prooemia (cf. Hom.h. 12, 18, 27, 30). In this expression we have the theme of the song: Ἡρακλέους καλλινικοὺς; cf. Hom.h. 5.1. For ναίαις κελαδώσω cf. Hom.h. 3.161 (ὡμοῦν ἀείδοσον) and Pi. Paean 7.11 (κελαδώσαν ἀνέβων). With the verb κελαδώσω we have an apostrophe to the hero (ἐπὶ σοῖς ...), with a mention of his palace; in the Hymnus Curetum, 1. 9 we read: καὶ ἁγίας ἀείδομεν τεὸν ἄμα ωμοῖν οὐερκῷ. The actual praise of the hero is brief; it consists of the six final lines. For

Of the typical hymnal features we find a few only: the announcement of the hymn in the prooemium, the hero's γένος, three participles referring to the hero. Of the sacred vocabulary we find ten words: καλλίνικος, ἄειδω, ἐχορήσαν, παῖανα, βουνοῦσι, ἑρμαία, εὐλεστουσαί, παῖανας, βουνοῦσιν, ναίς, ἀρεταί.

The style of the song is elevated; we find four words of which Euripides is our earliest witness: συντακταίγνωμα, συνταγία (and in other Euripidean passages), οὐροδότας, ἀκυμος; epic words (κελαδῶ, ἄειδω, κέλευ, μολιμή, εὐλέσω, πέρδω); four heavy compounds (καλλινικον, οινοδόταν, ἑπτατόνου, καλλίχορον). Ornamentation is not poor; we find nine adjectives, two metaphors (συνταγίαν - πέρσας δείματα θυρίων), one simile (κύκλος θυσία).

To sum up, the hymn to Hercules, although it has a structure of its own, sounds like a solemn praise, with some hymnal features and echoes from our evidence.
<table>
<thead>
<tr>
<th>PROOEMIUM</th>
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<th>FINAL PART</th>
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<tbody>
<tr>
<td>οὐ παύσομαι ...</td>
<td>παῖνα μὲν ...</td>
<td></td>
</tr>
<tr>
<td>καλλίνικον ἀείσω ...</td>
<td>ἐπὶ σοὶ μελαθροῖς ...</td>
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</tr>
<tr>
<td></td>
<td>πέρσας δείματα ὄρων.</td>
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<tr>
<th>NAME</th>
<th>GENOS</th>
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<th>ΕΠΙΘΕΣ</th>
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<tbody>
<tr>
<td>Ἡρακλέος</td>
<td>Δίος ὁ παιὸς</td>
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<tr>
<td></td>
<td>Πλέον ὑπερβάλλων ἀρετῶν</td>
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</tr>
<tr>
<td></td>
<td>... πέρσας δείματα ὄρων</td>
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</table>
HERCULES FURENS 798-814

The third stasimon is again a song of rejoicing (at Hercules' victory), which concludes with a hymn to the hero. On this see Parry, op. cit., p. 374: "(the three stasima of the play) "all are variants of encomia .... The third stasimon is a paean of joy unbounded, as the chorus see Heracles' recent feats as proof positive of his divine birth (805 f)". This praise is the summit of their rejoicing. The hero is treated as a semi-divine being again.

The song begins with an apostrophe to the union of Zeus and Alkmene, in which we have the hero's birth-myth in brief (see on Ion 452, p. 31). The second part of the praise begins with a relative clause and it is a brief narrative of his last glorious deed. Then they apostrophize the hero, not by name. For the epithet used, τυραννος, see Keyssner, p. 83.

Of the typical hymnal features we find a few only: the hero's birth, a relative clause, two epithets and a participle referring to the hero. Of the sacred vocabulary we find three words: λησώ , τυραννος , δίος . In vocabulary we only observe the use of some epic words (λέγετον , κύνη , λέχος , νέρτερος ). Ornamentation is not rich: we only find six adjectives and one personification (αλον ἔσοραν ....).

To sum up, the praise of Hercules does not follow the traditional hymnal patterns, although we find some hymnal features.
<table>
<thead>
<tr>
<th>PROOEMIUM</th>
<th>CENTRAL PART</th>
<th>FINAL PART</th>
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<tbody>
<tr>
<td>(Ω λέκτρων ... τάς Περσίδας)</td>
<td>ὧς πιστόν μοι... ἐν τῷ δίκαιον ... ἀφέσκει</td>
<td>—</td>
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<table>
<thead>
<tr>
<th>NAME</th>
<th>GENOS</th>
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<tr>
<td>Χρακλέος Ἀλκάν</td>
<td>Ζάδος - Περσίδας</td>
<td>—</td>
<td>Κλέκτων συγγενεῖς εὐναί</td>
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<th>ΓΩΝΑΙ</th>
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<tbody>
<tr>
<td>—</td>
<td>θᾶς ὃς ἔζεκα ... νέφερον</td>
<td>(Ω λέκτρων ... Χρακλέος Ἀλκάν)</td>
</tr>
</tbody>
</table>
The Trojan guards waiting for Rhesus' arrival sing the second stasimon which is in praise of their ally; they are impatient to see him. At the end of their song Rhesus appears and the Chorus welcome him with a new, short praise.  

For Rhesus as a hero see BC, p. 289. In our song he is treated not simply as a hero, but as a god. 

The hymn starts with a prayer to Adrasteia (on this see the commentary of Porter, ad loc.), and their intention to sing on the occasion. Then they apostrophize the hero, not by name but by his γένος; there follows his birth myth in brief (see on HF 798, p. 373). Then they welcome him as a god and they pray for the liberation of Troy with his help. Here they apostrophize the hero by an epithet. The prayer is phrased with εἴθε plus optative. The praise concludes with a kletic appeal. What follows is the short welcome. 

The song is a mixture of praise, welcome and joy. It is not a hymn, strictly speaking, although it generally has a hymnal structure: prooemium - praise - prayer. Of the typical hymnal features we find a considerable amount: invocations, his γένος and birth-myth, epithets and participles referring to the hero, personal pronouns (συ μοι, σε γαρ). Of the epithets employed five come from the sacred stock: ἔλευθερος Ζυνα, ὁλος, μέγας, βασιλεύω, θεός. Of the sacred vocabulary we find twelve words: θάλας (twice), οἰκιον, θεός (three times), ἔλευθερος, οἴλος, ἔλει, βασιλεύω, κράτει, κράτει, κράτει, κράτει. For the epithets of Zeus ὁλος and δαναῖος see Wilamowitz, Gr. Versk., p. 585: they also apply to Rhesus ("Rhesos kommt zum Philios .... Er
hält seine Epiphanie als θανάτος). For the motive συ μοι Ζεύς ὁ θανάτος ήκεις διδρέθην ... , cf. Menander, loc. cit.: ἄλλα ἤκεις μὲν ἐν ἀίνιοις συμβολοῖς ἄνωθεν λαμπρὸς, ὦσπερ ἰλίου διαβρά τις ἀκτὶς ἄνωθεν ἡμῖν ὀδεισά ... Rhesus is called a σκύμνος. In Homer we often have the use of animals in similes: cf. II. 5.299, 11.129, 17.133, 24.572, etc. For ἄφα νοτ' cf. Bacch. 862. For μελῳδὴς θοῦσα cf. Eur. IT 1104 (κύκνος μελῳδὸς θοῦσας ἄφανενείς), Hel. 1109 (οἴνῳα μελῳδὴν).

The epithet πολιάρχον is borrowed from Pl. Nem. 7.85. For θανάτος θώλοις cf. Eur. Alc. 579 (θαλάτα λύρκες) and Hec. 90 (θαλάτα θάδον).

The style is elevated. We find six words of which this play is our earliest witness: καλλιγένευς, ὑδροοίδης, προπότας, παναφερέως, οἰωνόπλαντος; some epic words: ἀναισιός, ἑλλαῖνας, δοξιλιάν, ἀντύς, καμπάγμενον, κόμπος, κελαδόω, αἰοάδος; six heavy compounds: καλλιγένευς, οἰωνόπλαντος, ζάχρυσον, πολιάρχον, κρυοδέτον, κυκλωνοφρότους. Ornamentation is not poor; we find eighteen adjectives and two metaphors (ένθυμευς θέαν, κόμπος ... κελαδοῦντας).

This is the only case among our evidence that a hero is treated like a god. Some scholars believe that Rhesus is a god akin to the Thracian Ares-Dionysos (cf. HC, p. 289). The deification of kings is a characteristic of the Hellenistic period (on this see the following chapter). To sum up, the song is not a mere praise, but a mixture of various items. Yet, we find a considerable amount of hymnal features in structure and vocabulary.
<table>
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<td>ικεσ ἢ ονομάν παί...</td>
<td>ἰδίος ἢ εἶδε μοί...</td>
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<td>προστίθεν ἐστιν εἰπεῖν)</td>
<td>'Ἱλάδος παρ' ἀκτᾶς.</td>
<td>ἐμὲ ἀδίκητο, σάμποι...</td>
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<td></td>
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<td>ἰδίος ἢ μέγας ἢ βασιλεύ...</td>
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<td>Παύρος παῖ</td>
<td>Εὐριπίδης Σαναίος</td>
<td>ἰδίος, μέγας, βασιλεύ, καθόν σκύμνον, πολίαρχον, υδός, πάνος</td>
<td>Θερίκη</td>
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<td>Πηρής μάτηρ...</td>
<td>Πηρής μάτηρ...</td>
<td>Πηρής μάτηρ...</td>
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<td>Στριμόν...</td>
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<td>Στριμόνιος πύλος</td>
<td>Στριμόνιος πύλος</td>
<td>Στριμόνιος πύλος</td>
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<td>Αοιδὸς Μουσικός</td>
<td>Αοιδὸς Μουσικός</td>
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</thead>
</table>
| χρυσόδετον σύμφωνος ἄλκιν | — | Στριμόν ἵδος ποτη τὰς μελωδιὰς ἢ ἠν
|                               | | ἐβύθευσεν ἢβαν. |
SURVEY

From the analysis presented above of the hymnal lyrics addressed to heroes, the following general observations can be offered:

1. In fourteen cases (including Rhesus) Euripides addresses various heroes according to the principles of the various types of hymnal songs: five of these lyrics are short appeals for help. The remainder are either longer prayers or hymns of praise (one of which is again short).

2. In these lyrics ten heroes are addressed in total. In six cases the heroes are (or are considered as) dead; only four among them do not belong to the "dramatis personae"; eight of them belong to the epic and saga; except for one case, all of them are male.

3. In five cases only the heroes addressed are treated as such; the remainder are treated as human beings; in one case the hero is treated as a god (CRh.J 342).

4. The longer among these lyrics, though hymnal in character, do not commonly conform to the traditional hymnal patterns, with the exception of HF 342; Alc. 435, as a propemptic and CRh.J 342 as an epibaterion conform to Menander's instructions to a certain extent. Of the typical hymnal features we commonly do not find many.

5. These lyrics, whose main aim is not prayer, are either Ἀρετικάλογα (the hero's "res gestae" in narrative), or praise of his good deeds.

6. Those lyrics whose main aim is praise, are all suitable to the context and the selection of the heroes addressed is thus well justified. Those lyrics whose main aim is prayer for help, are suitable to the context; the heroes
addressed are selected for their link with the appealing persons (with the exception of Suppl. 277); it is interesting that instead of appealing for divine help, they appeal to heroes.

7. The theme of the lyrics whose main aim is praise, is not treated by any other poet among our existing evidence, with the exception of HF 348.

8. Epithets of the heroes addressed are commonly employed; some of them belong to the sacred vocabulary.

9. The hymns in praise consist of a strophic pair (HF 673), or two strophic pairs (A1c. 435, 569), or three strophic pairs with refrains (HF 348); Rh. 342 consists of two strophic pairs with an independent stanza at the end; Androm. 789 and HF 798 are "astrophic".

10. Eight among them are uttered by the Chorus; the remaining six are uttered by the heroes of the play and they are all appeals for help.

11. Two of the appeals for help sound like solemn prayers (Suppl., El.); three of the songs of praise sound like hymns (HF 348, 673, Rh. 342).

12. We commonly find a considerable amount of echoes from our evidence, and of sacred vocabulary.

13. Compared with other songs addressed to heroes (see above, p.366), these lyrics are generally closer to hymnal patterns than most of those songs.
HYMNAL SONGS TO HEROES
IN AESCHYLUS AND SOPHOCLES

In Aeschylus we find five lyrics addressed to heroes: Suppl. 348; 418; 966, Cho. 157; 332. All of them are prayers (three of the \( \varkappa \lambda \varkappa \) -type, and two euctics). Three of them are short prayers. The heroes addressed are Pelasgos (in the Supplices) and Agamemnon (in the Choephoroi). Agamemnon is dead, while Pelasgos is one of the "dramatis personae". With the exception of Cho. 332, which is uttered by the heroine of the play, the remainder are uttered by the Chorus.

The three appeals in the Supplices all sound like solemn prayers; this does not apply to the appeals in the Choephoroi. In the lyrics from the Supplices we find hymnal invocations and sacred vocabulary.

The style is elevated to a small extent. Ornamentation is not rich.

They are all suitable to the context. The heroes addressed are not treated as such.

Turning now to Sophocles, we have an entirely different picture. In his seven plays we find one lyric only which is addressed to a hero and has a hymnal character: OC 1491-99. It is addressed to Theseus, who is one of the "dramatis personae", it is uttered by the Chorus, and it is a kletic appeal on behalf of the hero of the play. In this lyric we find a considerable amount of hymnal features and words of the sacred vocabulary. The appeal is suitable to the context. The hero is not treated as such.

* Haldane speaks briefly of Cho. 332 only (she examines the lyric from l. 306 to l. 478).
** Neither Haldane nor Knoke examine this lyric.
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<tr>
<th>NAME</th>
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<th>ΠΛΗΡΩΤΑ</th>
<th>ΒΕΓΡΥΝΔΟΝ</th>
<th>ΠΡΑΥΡ</th>
<th>ΠΡΟΜΗΣ</th>
<th>ΠΡΟΜΗΣ</th>
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<tr>
<td>(ὡς ἡμῶν κράτος ἐξων ἡμῶν ἡμῶν)</td>
<td>—</td>
<td>—</td>
<td>κράτος ἐκων</td>
<td>κράτος ἐκων</td>
<td>ἰδία γαρ...</td>
<td>ὑφόνεσον</td>
<td>μὴ ἐξελεί</td>
<td>μὴ ἐξελεί</td>
<td>μὴ ἐξελεί</td>
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<td>(ὕε Πελασγῶν)</td>
<td>—</td>
<td>—</td>
<td>ὑε</td>
<td>—</td>
<td>τοῦ γαρ...</td>
<td>Πέριθον</td>
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A. SLight. 418-37
A. SLight. 966-974

402
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<tr>
<th>NAME</th>
<th>GENOE</th>
<th>EIΣΩΝΜΙΑI</th>
<th>EPITHETS</th>
<th>PLACES</th>
<th>KLESIΣ</th>
<th>Manner of appearing</th>
<th>BEGRÜNDUNG</th>
<th>PRAYER</th>
<th>PROMISE</th>
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<tr>
<td>(παί)</td>
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Σοφ. OC 1494-99
GENERAL CONCLUSIONS
ON THE HYMNAL SONGS TO HEROES
IN GREEK TRAGEDY

The examination of the hymnal lyrics addressed to heroes offers some conclusions of particular importance on the techniques and attitudes of the three tragedians.

Euripides offers the most such examples, followed by Aeschylus. Euripides also offers all types of hymnal songs addressed to heroes. Aeschylus and Sophocles prefer the prayer. Sophocles in particular is not interested in such songs.

The beings addressed mainly belong to the epic and saga. They are selected either because of the plot (they belong to the "dramatis personae"), or because of their link with the appealing persons. Thus the selection is well justified. In Euripides, however, we could expect an appeal for divine help in certain of these cases.

It is only in certain Euripidean examples where the heroes addressed are treated as such. In the remaining examples they are treated as mortals. In one example the hero is treated as a god (Rh. 342).

Both Euripides and Aeschylus offer examples which are close to hymnal patterns; this also applies to the single Sophoclean example. In certain cases the Euripidean examples are closer to the traditional hymnal patterns than his hymns to gods of the same type.

The style of these lyrics is elevated in Euripides mainly; he also offers some decorated examples.

Lastly, the three tragedians show again a considerable independence in composition techniques from one another; on the other hand, they are dependent upon the sacral evidence to a considerable extent.
CHAPTER VI

1. MORTALS

A song in praise of a mortal was called ἔποιημα (Proclus, 320a). Pindar and Bacchylides composed such songs of which we possess fragments. Some other lyric poets who lived in the court of certain tyrants composed songs in praise of those people (on this, see Gr. L. P., pp. 9, 251, 256). The epinikian odes are also songs which praise mortals.1 Euripides composed an epinikian song in honour of Alkibiades (cf. PMG 755 and C. M. Bowra, Euripides' epinician for Alcibiades, Historia 9 (1960) 68-79). In the Hellenistic period we have real hymns to kings2, such as the hymn to Demetrius Poliorcetes (cf. C. A. 173-174, with K. Scott, The Deification of Demetrius Poliorcetes, A. J. Ph. 49 (1928) 137-166 and 217-239), the song of Castorion in honour of Demetrius of Phaleron (cf. PMG 845, Gr. Chorus, p. 195). On this phenomenon cf. Nilsson, GGR 2.2, pp. 135 ff (Anfänge des Herrscherkults), RE 2.1 s. v. Apotheosis, 184-188, Cairns, Generic Composition in Greek and Roman Poetry, p. 218: "In hymns and prayers a divine addressee is the norm .... However, the real oddity in this area is when a human being is given godlike attributes and addressed in hymns and prayers. This is honorific." On the other hand, the Greeks believed that the dead are superhuman beings, and they had a cult for them: cf. Rouse, Greek Votive Offerings, p. 4, Rohde, Psyche, pp. 216-258, HC, pp. 361-372 (Cults of real persons in the historic period).
In Greek Tragedy we find lyrics with hymnal features, which are addressed to mortals (alive or dead), and which can be classified under the various types of hymnal songs as examined in the first three chapters. As mortals I take the beings which do not belong to Greek Mythology, or, if so, they are not heroes as defined in Chapter V. These beings mainly fall into one category: they are royal. Such lyrics are not many (since most of the "dramatis personae" belong to the class of heroes): A. Pers. 658-80, Soph. Aj. 348-53 and 356-61, Trach. 1024-1040, OC 237-253, Eur. Hec. 1089-95, Suppl. 42-70, El. 988-97.* All of them, with the exception of El. 988, are prayers of the kletic or euctic type. By the term prayer I mean demands for help. Eur. El. 988 is a hymnal expression of reverence, similar to the hymns of praise which express devotion (see above, p.227).

As a type specimen for a hymnal song addressed to mortals I shall take an Aristophanic prayer-parody, since most of our passages are prayers: Ach. 566-568.

* Neither Knoke nor Haldane examine these lyrics, with the exception of A. Pers. 658, which is analysed by Haldane only (the whole lyric, 11. 628-80).
<table>
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<tr>
<th>NAME</th>
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<th>EPITHETS</th>
<th>PLACES</th>
<th>KLESIS</th>
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<th>BEGRUNDUNG</th>
<th>PRAYER</th>
<th>PROMISE</th>
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<tbody>
<tr>
<td>ἐμαχε</td>
<td>—</td>
<td>—</td>
<td>ἅλεπων ἀστραπᾶς, Ἰορρολόπα, ἤτε, ἴλητα</td>
<td>—</td>
<td>φαντ'</td>
<td>—</td>
<td>—</td>
<td>ἄηέπαυν</td>
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HECUBA 1089-1095

Polyphemus, seized and blinded by Hecuba, utters a desperate, short appeal to the Achaeans and the Thracians, to come and save him. In this appeal we discern certain hymnau features: the solemn invocation of the Thracians (four epithets); a klesis (ὑε, μολετε); a Begründung (Ὑναικες ὑλεσαν με- δεια πενιδαμεν); anadiplosis (δοαν δοαν, δεια δεια). Of the sacred vocabulary we find three words: ὑε, μολετε, κλει . For κλει τις μουδες αρκεσει, cf. A. Sept. 93 ff: τις αρ 'ὑσεται, τις αρ. ζπαρκεσει|δεια μουδει; It is worth noting that in that critical moment the hero expects help not from heaven but from earth.
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<thead>
<tr>
<th>NAME</th>
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<th>EPITHETS</th>
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<td>Άξαιοι</td>
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The parodos of the Chorus begins with an appeal to Aethra to intervene and help them to collect their sons' corpses. The appeal is long and is uttered by women to a woman, by mothers to a mother. We discern a considerable amount of hymnal features. It starts with a verb of praying (ικετεύω) and a participle (see Knoke, p. 19). Aethra is invoked not by name, but by an epithet. There follows the prayer (Τέκνα Ἀθηναί) and a long Begründung (ll. 45-53). Then we have a second Begründung with a new invocation of Aethra by a sacral epithet (Πότνια): ll. 54-56. There follow two prayers, the first in anadiplosis: μετάδοσ, μετάδοσ, παράνησον Ἐθένως: Πότνια, and a new Begründung (ὅσσον ἔπολμω,. . . ), a new verb of praying (λισσόμεθα). The appeal concludes with one more, long Begründung (ll. 63 ff). At the end we find a new prayer with a verb of praying. Of the sacred vocabulary we find five words: ικετεύω (twice), λισσόμεθα, Πότνια, Ἐθένως, δυμέλας.

For a similar kind of appeal (for intervention) cf. Eur. Ion 452. For ἐσθούσ· οἰκήρα μὲν ὅσσων ἔσκρυ/ἀμμὸν δέλεανος cf. the appeal to Theseus at ll. 277 ff. The expression σοι να πάρεις σένως recalls the δύνασαι το γαρ motive, see Keyssner, pp. 85 ff.

The style of the lyric is elevated to some extent: we find three words of which Euripides is our earliest witness: ἔπολμω, δειπνυρος, οὐσίκεια (also in other Euripidean passages): some epic words: λυσιμέλες, κοῦφος, θαλερός, προπίτως, λυκρός, ἀμβράλλως: two heavy compounds: λυσιμέλει, δειπνυρος. Ornamentation is rich; we find
ten adjectives (one of which is ornamental: ὀρθευμένοι); one personification: ἔξοιτος θεών ὑμέλας.

Generally, it is a solemn appeal with hymnal echoes.

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<th>PLACES</th>
<th>BÉGONNUNG</th>
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-410-
Klytemnestra arrives and the Chorus, consisting of local women, welcome her in hymnal terms, by which they show their reverence. The queen is apostrophized not by name, but by an epithet, the mention of her haunt, her γένος; then other relatives, besides her father, are mentioned, her brothers, the Dioscuroi; they are honoured in hymnal terms too, with epithets, parentage, a relative clause showing their haunt, and a participial clause. Then they apostrophize the queen again with the verb χαίρε (see Keyssner, pp. 131 ff.), and they express their reverence equalizing her fate to the gods' fate. The lyric concludes with a new invocation of the queen and the verb χαίρε. Of the sacred vocabulary we find eight words: πάτ' ἀχαῖοιν, κούρον, ναϊουςί, τιμᾶς, ἐχώντες, χαίρε (twice), μάκαρας. The style is not elevated. Ornamentation is not rich.

Yet it sounds like a solemn, hymnal lyric. The queen is treated like a divine being. The song is similar to Rh. 342; it is an epibaterion. In Menander (p. 380, on the ἔπιβατερίῳς λόγος) we read: "....... συγκρίνομεν αυτῷ τὸ γένος γένεω ἐν θεοί ἔντων Ἠρακλείδῶν ἔν τῶν Ἀλκιβίδων ". In our song her γένος (her divine brotherhood) is stressed, and she is compared with the gods.
<table>
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<td>χαίρ', 7 ἡ βασίλεα</td>
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<tr>
<td>τυμάς σωτήρας ἑκοντες)</td>
<td>στερεάς καίρος</td>
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<td>βασίλεα</td>
<td>χθονὸς Ἀρχέας</td>
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In Menander (p. 332) we read that there exist songs of praise of animals. On the other hand substitute addressees can also be animals (see Cairns, op. cit., p. 230 with [Erinna's] song quoted by Athen. 283D).

PMG 939 is a thanksgiving hymn to Poseidon (attributed to Arion), in which the poet also addresses the dolphins who saved him (cf. Gr. Chorus, p. 155). In Ar. Av. 209; 676; 737 we have appeals to birds with hymnal features.

In Greek Tragedy we find a few songs in which creatures from the animal kingdom are addressed in hymnal terms. In Euripides we have two prayers to birds (Hel. 1107-1121 and 1487-94). In Aeschylus we do not find any such song. From Sophocles we can quote OC 1568-77, an appeal to Kerberos, though he is not a common animal.

As a type-specimen for a hymnal song addressed to a creature from the animal kingdom, I shall take Ar. Av. 676-684.

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Haldane does not examine such lyrics (with the exception of OC 1568, examined from l. 1556). Knoke simply observes that in Hel. 1107 the nightingale is addressed in hymnal terms.
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<th>NAME</th>
<th>GÉNOS</th>
<th>ΕΠΩΝΥΜΙΑΙ</th>
<th>ΕΠΙΘΕΣ</th>
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<th>BEGRÜNUNG</th>
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<td>ἄνδοι</td>
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HELENA 1107-1121

The first stasimon is a dirge on the Trojan War and Helen's woes. The Chorus invoke the nightingale to come and inspire them (see further on Hel. 167, p. 46). In this kletic appeal we find a considerable amount of hymnal features; it starts with the personal pronoun (see on Ion 452, p. 30); the nightingale is invoked by a participial clause showing her abiding place, epithets and her name. In the invocation we find a verb of summoning (ἀναστάσω; cf. Eur. Pho. 676). Then we have the klesis (εἰς ὑμᾶς) with a new invocation by a participial clause and a predicative adjective which stands as the prayer, together with the klesis (see on Hel. 1495, p. 60 and Keyssner, p. 102). What follows in the strophe is an outline of their dirge. The nightingale holds here the same role as the Muse; in Ar. Av. 737 this bird is called Μοῦσα λοχυμαία. Of the sacred vocabulary we find one word only: Ἐλεσία. For the epithet μελωμένος of the nightingale cf. Rh. 351: μελωμένος Μοῦσας. For the affinities between this song and Ar. Av. 209 ff. see the Commentary of Dale, at 1.1108.

The style of the song is elevated to some extent: we find three words of which Euripides is our earliest witness: ἐνισθαμ., μελωμένος, αἰνήσαμος (and in other Euripidean passages); a few epic words: δαφρόνες, στόμα, ἠδίκως, μέκανος; two heavy compounds: ἑτεροκόμοις, αἰνήσαμος. Ornamentation is rich: we find ten adjectives (one of which is ornamental: ἱερατῶν); one personification: ἑλεσίας ἑτεροκόμοις.

Generally, it sounds like a solemn appeal which imitates the hymnodic prooemia and the kletic hymns.
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<th>HEL.</th>
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<td>HEL.</td>
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<td>HEL.</td>
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HELENA 1487-94

The third stasimon, which is a propemptic (see on Hel. 1495, p. 57) includes an appeal to the cranes to bring the message to Sparta. In this appeal we find some hymnal techniques: invocation with epithets, two demands (= prayers) in the imperative. Of the sacred vocabulary we find one word: ἡμῖν. The cranes are called σύνομα νεκτίων ὄρμον: in Ar. Av. 676 the nightingale is called σύνομος τῶν ἐμῶν ὑμνῶν. The appeal is short. A similar case is Eur. Heralcl. 748, where elements of the natural world are asked to bring a message to Athens.
SURVEY

From the analysis presented above of the hymnal lyrics addressed to mortals and to creatures from the animal kingdom, the following general observations can be offered:
1. Euripides addresses mortals according to the principles of the hymnal songs three times; and creatures from the animal kingdom, twice. Two of these lyrics are short. Except for one, which is in praise of a mortal, the remainder are appeals of the kletic or euctic type.
2. Of the mortals addressed two are royal. Of the creatures of the animal kingdom, he addresses birds.
3. In all of them we find a considerable amount of hymnal structural and stylistic techniques. Words of the sacred vocabulary are commonly found to a considerable extent.
4. All of them are suitable to the context; still, in one case, we could also expect an appeal for divine help (Hec. 1089), and in another case an appeal to the Muse, although the song is not a hymn (Hel. 1107).
5. With the exception of Hec. 1089, which is uttered by the hero of the play, the remaining songs are uttered by the Chorus.
6. Lastly, echoes from our evidence are commonly to be found to a very limited extent.
In Aeschylus we find one hymnal lyric only addressed to a mortal: *Pers.* 658-80. No creature from the animal kingdom is addressed in hymnal terms. The lyric under examination is a kletic appeal to the dead king Dareius. He is treated as a mortal in the appeal, but at 1. 634 he is called ἵονος, at 644 ἱερός, and at 856 ἵος. The appeal repeats the hymnal patterns to a considerable extent: we find invocations with epithets, klesis, the manner of appearing, prayer, Begründung with ἀπό, anadiplosis. Of the epithets employed in the invocations, two come from the sacral stock: πάτερ, δέος. Of the sacred vocabulary we find six words: ὑπό, ἔρημός, πάτερ, κλίσις, δέος, δαμνίζ. The appeal is long; it consists of a triad (at the end of each strophe we have a refrain-prayer). It is uttered by the Chorus. The appeal is for epiphany from the underworld, in order to listen to their woes. The style is elevated to a small extent: we find one hapax leg. (κρυολαμπός), two rare words (βαλύν, εὐμαρίς), two heavy compounds (κρυολαμπόν, πολύκλαυτε). Ornamentation is rather poor.

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Haldane examines the whole lyric from 1. 628-80.
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<tr>
<th>NAME</th>
<th>GENOS</th>
<th>EΠΟΝΥΜΙΑΙ</th>
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In Sophocles we have a different picture. In his plays we find three hymnal appeals for help to mortals: *Aj.* 348-53 and 356-61, *Trach.* 1024-1040, *OC* 237-253. All three are uttered by the heroes of the play and they are addressed by "superior" to "inferior". In these three cases the heroes of the play expect help from earth, not from heaven. The appeals are of the euctic type (two) and of the ἐκεῖνον-type (one). Two of them are prayers-αὐτοκατασφοβοῦσ (*Aj.*, *Trach.*; on this see on Eur. Hipp. 1370, p.326). Of the typical hymnal features we find a considerable amount: invocations with epithets, participles or relative clauses (except for *Trach.*); a Begründung in each lyric; prayers in the imperative; the transitional ἀλλά. Of the sacred vocabulary we find a few words. The style of these lyrics is not elevated. Ornamentation is rather poor.

They are purely dramatic appeals.

As far as creatures from the animal kingdom are concerned it is only in *OC.*, fourth stasimon (ll. 1568-73) where such a creature is addressed in hymnal terms; this creature, however, is different, is a divine animal: Kerberos (the lyric has been examined in Chapter II).
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GENERAL CONCLUSIONS ON THE
HYMNAL SONGS TO MORTALS AND CREATURES FROM
THE ANIMAL KINGDOM IN GREEK TRAGEDY

The examination of the hymnal lyrics addressed to mortals or to creatures from the animal kingdom shows the extent to which the three tragedians employ the hymnal techniques in songs to non-divine beings. Euripides offers the most of such examples, followed by Sophocles. The beings addressed in Euripides are two queens, the army and the Atreidae, and birds. In Aeschylus a dead king is addressed; in Sophocles we have sailors, Hercules' son and the citizens of Colonus; we also have a mythological dog. With the exception of one lyric in Euripides, the remainder are appeals of the kletic (and the subtypes) or the euctic type. Actual hymns of praise to mortals (or creatures from the animal kingdom) do not exist. Most of these examples follow the hymnal stylistic techniques to a considerable extent. Words of the sacred vocabulary or echoes from our hymnal evidence are not commonly found to a great extent. Yet all these passages sound like solemn appeals, though not addressed to divine beings.
CHAPTER VII

I. Abstract powers or ideas

In Chapter iv we examined hymnal songs addressed to abstract personifications, which are treated like personal, anthropomorphic beings. Here I shall examine some short appeals to abstractions which are not treated like personal beings and thus they are not proper names. Such lyrics are a few only: Soph. Ant. 1328 (μόρος), Eur. Hipp. 1384 ("Αίδου ἀδάμνα"), Suppl. 1146 (δύσα).

Hipp. 1384ff is a prayer αὐτοκαταστροφής; instead of appealing to Hades or to Thanatos himself (see on Hipp. 1370, p. 326), the hero appeals to "Αίδου ἀδάμνα. This is not an established personification, it is an abstraction merely. The appeal starts with a Begründung; then we have the prayer with εἴσε plus optative. The abstraction is mentioned with two epithets. We do not find any word of the sacred vocabulary.

In Suppl. 1146 we have a short appeal of the kletic type to δύσα. This abstraction is mentioned with an epithet (παρθός; see on Med. 1389 p. 341). Justice is not conceived as an anthropomorphic being here as is the case with Δίκη many times, see Chapter iv), but it is with the consent of god that justice (as an ethical idea simply) may prevail.

In both these examples the abstractions addressed are not treated as divine beings, not even as personal, anthropomorphic beings. Yet, we have two appeals with hymnal features.
In the single Sophoclean appeal of this type (Ant. 1328-32) we have a short appeal of the kletic type to μόρος by the hero of the play. It is a prayer αὐτοκαταστροφῆς, but not addressed to Hades or Thanatos (cf. also Eur.Hipp. 1384). In this appeal we have a klesis three times (twice in anadiplosis), epithets, a participle associated with the klesis and an ἐπίως clause which shows the purpose of the appeal. Of the sacred vocabulary we find three words: ἔτω, φανήτω, ὀπατος.

II. PLACES

In Greek Drama we find hymnal appeals to places, which are commonly personified. Furthermore we have the ἐγκώμιον τόπου, the praise of a city or a land. In Menander (p. 332) we read: "τῶν δ’ αὖ περὶ δαιμόνων οἱ μὲν περὶ πόλεως γίνονται ἔπαινοι ...". In his chapter Περὶ Ευμηνίακος (p.440) we also read: "μετὰ ταῦτα ἔρεις ἐγκώμιον τῆς χώρας, ὅτι εἰκότως δὲ τὴν ἡμετέραν χώραν ἠγάπησαν ὁ θεός...". For the praise of a land or a city see Menander, pp.344 ff, 346ff, 353ff, 359ff. Another occasion to praising a city is the συντακτικός λόγος (cf. Menander, p.431). Such a praise of a city we find in songs composed for local religious festivals: cf. Pi.Paean iv, Paean vi (praise of Aigina in the last strophe), Dith. fr.76; cf. further Pi.Pyth. 7, Bacchyl.Ep.13.77ff, Ar.Nub. 299 ff. For hymnal appeals to places cf. Pi.Ol.8.1ff, Pyth. 12.1ff, Paean vi.1-6, etc.
Appeals to places in Greek Tragedy are the following:* A. Suppl. 117, Cho. 722, Eur. Med. 643, Suppl. 377, HF 781, Ion 714, Pho. 226, Bacch. 105-119. These appeals are classified as follows: a) subtypes of kletic; A. Cho. 722.

As a type-specimen for a hymnal appeal to a place I shall take Pi. Pyth. 12.1, and for an έγκώμιον τόπου Pi. Paean vi. 123ff.

* Of these passages Haldane examines A. Suppl. 117, Cho. 722, Soph. OC 688, Eur. Med. 824, HF 781 (the whole lyric 763-814) and Pho. 226. Knöke speaks only of A. Suppl. 117.
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<td>PROOEMIUM</td>
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<td>ὄνομακρύτα...</td>
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<td>μεσελία πάντω ἁγίος,</td>
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<td>Ὁ Δίός... ἄστρον.</td>
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<tr>
<td>οὐνεκεν ὦ σε πανόινν</td>
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<td>... ἀρεταῖν.</td>
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The prayer against the dangers of excessive love in the second stasimon, is followed by a prayer against exile. The Chorus invoke their homeland and wish never to have a similar to Medea's fate, to quit their homeland. The appeal is bare; it consists of invocation, prayer and Begründung at the end. Hymnical features and sacred vocabulary are not found. The places invoked are not personified.

SUPPLICES 377-80

At the end of the first stasimon the suppliant women appeal to Athens for help. The appeal consists of invocation by a periphrasis, prayer in anadiplosis and Begründung at the end. Typical hymnical features are the anadiplosis and the use of the personal pronoun. Though short, it sounds like a hymnical appeal. The place invoked is personified.

HERCULES FURENS 781-84

The Chorus rejoice at Hercules' victory in the third stasimon and they call on Thebes to participate in the rejoicing. Instead of the city they invoke the local river, the streets of the city and the spring Dirce. They are all personified here. In the invocation we find some epithets. It is a decorated invocation. Words of the sacred vocabulary are not found.

ION 714-24

The second stasimon concludes with an appeal to Parnassus never Ion to reach Athens. The appeal consists of a solemn invocation, prayer and Begründung with yágō. The
place is invoked by periphrasis and a participial clause; the place is honoured by the mention of its association with Dionysus. Of the sacred vocabulary we find one word: ἐχοσαί. Yet, it sounds like a solemn, hymnal prayer. The place is not personified. In style we observe the use of epic words (δειράς, σκόπελος, λαυψηρός, στένω); we also find one word of which Euripides is our earliest witness: νυκτιπόλος (also in other passages). Ornamentation is not rich.

PHOENISSAE 226-38

In the mesode of the parodos the Chorus apostrophize various holy places at Thebes and pray for themselves, to dance at Delphi. The invocation is very long; the places are not invoked by name but by periphrasis. At the end we have the prayer in the optative. In the invocation we find many epithets. Of the sacred vocabulary we find six words: ζάθεα, θεῶν, τερών, εἰλίσων, γενοίμαν, ἄθανάτας θεοῦ. The places are not personified. In style we observe the use of epic words (σέλας, οἶνη, πολύκαρμος, σκοπία, εἰλίσω); we also find one word of which Euripides is our earliest witness: δικόρυφος (also in Bacch. 307). Ornamentation is not poor; we find many adjectives.

BACCHAE 105-119

In the middle of the parodos of the play we find an appeal to Thebes to participate in the Dionysiac ritual. Thebes is personified and invoked as Ἑσύλας τροφοῦ. There follows a series of demands, in the imperative. The song is purely sacral, since we have the description of the ritu-
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<th>NAME</th>
<th>ΓΕΝΟΣ</th>
<th>ΕΠΩΝΥΜΙΑΙ</th>
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<th>ΠΛΑΚΕΣ</th>
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<td>(άλαινος πέτρα, οίνα τ' α'... στάζεις... λαμπραί τ' ἄντρα οὐρεῖα εἰς σκοιαὶ δεὼν, νισθόλοι τ' ἄρσος)</td>
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<td>αὐτικά δ' ἡπάσα χορεύσει</td>
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<td>σταθαιόνθε, κισσόν, θρυσεῖ, καταβαθχίου- σθε, θεσεῖ, ὀπάσθει</td>
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al. The invocation of the city is solemn.

**MEDEA 824–845**

After Aegeus has offered refuge to Medea in Athens, the Chorus sing the third stasimon in order to prevent her from killing her children. The first strophic pair is in praise of Athens. Of the various topics which can be found in an ἐγκώμιον τόπου according to Menander, here we have the ἀπὸ γένους ἐγκώμιον (cf. Menander, p. 353) and ἀπὸ ἐπιτηθευσεων (Menander, p. 359). The Athenians are praised as descendants of gods and as abiding a city associated with wisdom and Arts. We also have a short ἔκφρασις χώρας (cf. Menander, p. 440) and the association of Aphrodite with the city. The praise begins with an apostrophe to the Athenians and a μακαρισμός (see on Bacch. (519) 550, p. 85). The song is secular and one need not collect hymnal features. Yet, in the apostrophe to the Athenians we find their "patronymic" (Ἐρεχθείδες), their "γένος" (δεῖν παῖδες μακάρων), participles. We also find some words of the sacred vocabulary: ὀλβιός, δεῖν παῖδες μακάρων, ιερᾶς, αἰεὶ, ἀγνάς. Athens is called ιερὰ χώρα, ἀπόρθετος.

The style is elevated to a small extent: we find one word of which Euripides is our earliest witness: καλλίνας (also in Alc. 589); some epic words: δόξα, ἀφύσις, κλήσις, ματαινέω, χαίτη, βόδες; two heavy compounds (καλλινάδου, ἡσυνφύσεις). Ornamentation is rich: we find eleven, picturesque adjectives (one of which is ornamental: μακάρων); three metaphors: ιερᾶς χώρας... φερόμενοι καλλινάδου κηφίσσω... αἰεὶ δ' ἐπιβαλλομένων... ἐὐγενεργοῦς.

The praise of Athens is both, solemn and picturesque.
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<th>PROOEMIUM</th>
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<td>Σ' Ερευνείται το παλαιον</td>
<td>φερόμενοι ...</td>
<td></td>
</tr>
<tr>
<td>όλοιον ... ἀπορθύτου τ᾿ ἀπο</td>
<td>βαίνοντες ...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ἑνδα ποδ ...</td>
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</tr>
<tr>
<td></td>
<td>τὰν κύριαν κλήσουσιν ...</td>
<td></td>
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<tr>
<td></td>
<td>οντολας ἄρετας ἠνεργοις</td>
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</tr>
</tbody>
</table>
The first stasimon of the play deals with one moment of the Theban history (the foundation by Kadmos). This is in narrative style and is one of Kranz's ἱστοριαὶ (cf. Stasimon, p.255: dithyrambic stasima). The song is in praise of Thebes, is an ἔγκωμιον τόπου (see also on Pho. 676, p. 69). It is an ἀπὸ γένους ἔγκωμιον with a short ἐνφράσεις χώρας (ll. 643ff; cf. also Med. 834), and the mention of the god associated with it (Dionysus; cf. also Med. 824: association of Aphrodite with Kephissus; Soph. OC 668: association of Colonus with Dionysus, Demeter and Cora; association of Athens with Athena and Poseidon). The song starts with the narrative. Hymnal features are not found. With the name of Kadmos we have an ethnical epithet (Ἰουρίος). In the mention of Dionysus' birth-myth we find a few sacred words: τέκνο, μάτηρ, ὀλβίας, χόρευμα, εὕος.

The style of the song is elevated: we find six words of which Euripides is our earliest witness: καλλιπόταμος νοτίς (and in other Euripidean passages), χληφόρος, βαθύσπορος (and in other Euripidean passages), ὀλεσίθηρ, γηπετής. Many επίτε words: ὀδυσσατος, πυροφόρος, ἐλιξ, κατάσκος, ἱδερρον, νάμα, χληφός, ὦλτη, ὀγός, ἔσωθ, etc.; many heavy compounds: τετρασκελής, τελεσφόρος, πυροφόρα, καλλιπόταμος, χληφορόους, βαθυσπόρους, ὄμφρων, πολυπλάνους, ὀλεσίθηρους, σιδηρόφων. Ornamentation is rather rich: we find twenty six adjectives and one personification (σιδηρόφων φόνος).

The praise of Thebes sounds solemn and picturesque.
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<thead>
<tr>
<th>PROOEMIUM</th>
<th>CENTRAL PART</th>
<th>FINAL PART</th>
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<tbody>
<tr>
<td></td>
<td>Κάμπος ἐμολε τάνδε γὰν...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ἵνα τε νοσίς ἐπέρκεται...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>βρόμιον ἐνθα τέκετο...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ἐνθα δύνιος ἤν...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ἐσθεν ἔξανυκε γὰ...</td>
<td></td>
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</table>
The second stasimon, sung after Eteokles has gone to war, deals with Theban history again. The epode is an actual τόπον. It is in narrative style and deals with four legends in brief. Again we have an ἀπὸ γένους ἕγκωμιον 1 with a short ἐκφρασὶς χώρας (11.825f). It starts with an invocation of the earth (of Thebes) and the adverb ποτε (see on IT 1234, p. 236). For the wedding of Harmonia cf. Pi. Pyth. 3.90ff.

The style of the song is elevated: we find four words of which Euripides is our earliest witness: φοινικόλοφος, θηροτρόφος, ἀργοτρόφος; also in other Euripidean passages, ἄδεια τοιώφις, χλοερότροφος; these four words are also heavy compounds; we also find four epic words: δαίμον, καταδείκνυμα, γείνομαι, Ἀρηίος. Ornamentation is not poor: we find eleven picturesque adjectives and one personification: χλοεροτρόφον πεδίον.

The praise sounds like a solemn and picturesque song.
<table>
<thead>
<tr>
<th>PROOEMIUM</th>
<th>CENTRAL PART</th>
<th>FINAL PART</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>'Ετέκες, ὡ Γαῖ, ἑτέκες ποτὲ,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ἀρμονίας ἤ' ποτ' ...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ὑόρμμητ' τε πεῖ'κεα Θύβας ...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Δίρκα κλοεροτρόβον ὃ οἰδί'ον ...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ἰὼ θ', ἴ' κερύσσα ...</td>
<td></td>
</tr>
</tbody>
</table>
From the analysis presented above of the hymnal lyrics addressed to places and the lyrics sung in praise of places the following observations can be offered:

1. In six odes Euripides addresses places in hymnal terms: they are demands for a particular service or prayers simply. When we have a demand for a particular service the place is personified.

2. In three odes we have an έγκώμιον τόπου: this is a secular song with a few hymnal features possibly. What matters is that it is a song of praise.

3. The places addressed or praised are mainly cities (Thebes four times, Athens twice; Parnassus [and the surroundings] twice; in one case we have a homeland).

4. In the appeals we find a traditional structure. Hymnal features are a few only. Sacred vocabulary is not commonly found. It is worth mentioning that in the appeals for help the Chorus do not apostrophize gods.

5. They are all uttered by the chorus consisting of women (except for ΗΗ).

6. In the έγκώμιον τόπου we have the following motives: ἀπὸ γένους έγκώμιον (three times), ἔκφρασις χώρας (three times), ἀπὸ ἐπιτηδεύσεων έγκώμιον (once), mention of gods associated with the place (twice), mention of old οἶκοι (once). These are mainly motives for prose έγκώμιον τόπου, according to Menander.

7. The έγκώμια τόπου consist either of a strophic pair (two examples), or of one stanza ("astrophic", one example).
LYRICS ADDRESSED TO PLACES IN AESCHYLUS AND SOPHOCLES

In Aeschylus we find two short prayers to places and a short έγνωμιον τόπου, which is a "play within a play": Suppl. 117, Cho. 722, Eum. 916. The first among them is a refrain-prayer addressed to Peloponnesos; it is a ινεσο(α) simply, with the verb ιλέομαι. The place is called by a periphrasis. Hymnal features or sacred vocabulary are not found (apart from ιλέομαι). In Cho. 722 the local land and the spot under which Agamemnon lies are invoked for help: we have a hymnal invocation with the epithet πόρνια, a relative clause, and a prayer: this is followed by a γέρση sentence, as a Begründung, which though, is the actual prayer (for Peitho and Hermes to appear). In Eum. 916 Athens is praised by the chorus as the defender of Greek gods and is called Δαμος δαμάρων.

In Sophocles we find one έγνωμιον τόπου only: OC 668 (first stasimon). It is a long, solemn and picturesque praise of Colonus and Athens. The chorus present their country to Oedipus: they speak of the characteristics of the land (εη-φρασις χώρας), the gods associated with it and their gifts to it. Poseidon and his gifts are mentioned at the end, where the god is apostrophized. In theme the song is similar to Med. 824; OC 668, however, is a more extensive praise and more picturesque. In structure the two songs are different. The mention of many deities with elements of their cult or their attributes, and the apostrophe to Poseidon at the end, give the song a sacred tone.

The style is elevated: we find eight hapax legomena
(cf. Earp, *Sophocles*, p. 25), seven heavy compounds. Ornamentation is rich: we find thirty-three picturesque adjectives (one of which is ornamental: λίγεια).

<table>
<thead>
<tr>
<th>PROCEMUM</th>
<th>CENTRAL PART</th>
<th>FINAL PART</th>
</tr>
</thead>
<tbody>
<tr>
<td>εὔπιπου, ἔνε, τάσει</td>
<td>ἐν ἕδερον λίγεια μινύρεται</td>
<td>ζο ματ Κρόνου...</td>
</tr>
<tr>
<td>τόν ἄρχητα κολονόν</td>
<td>διόδημα μακρούντως ἄας ἀλαλάληται σε ἄραρανται ὁτ...</td>
<td>Νηπιάδων ἄδολουθος</td>
</tr>
<tr>
<td>Χώρας...</td>
<td>ἄχνας...</td>
<td>΄ο μέμνην κρίνατ...</td>
</tr>
<tr>
<td></td>
<td>ὁδός τυμνούν κρίνατ...</td>
<td>΄ο μέμνην κρίνατ...</td>
</tr>
<tr>
<td></td>
<td>ὀδέ τάξει δέλελε... ἀδάναία</td>
<td>΄άλου δέλακεν εἴσω...</td>
</tr>
<tr>
<td></td>
<td>Σὲ τάξει δέλελε... ἀδάναία</td>
<td>΄άλου δέλακεν εἴσω...</td>
</tr>
</tbody>
</table>
iii. Elements of the natural world — physical concepts

In this section I shall examine hymnal lyrics addressed to elements of the natural world, which are personified but not deified (such elements are: the earth, the sun, the moon, the sky, rivers, etc.); I shall also examine hymnal lyrics addressed to physical concepts, which are again personified, but not deified (such concepts are: the night, the light, the winds, the thunder, etc.). Those elements or concepts can also be deified (in Part I of this research I have examined hymnal prayers addressed to deified elements of the natural world or physical concepts, such as Ge, Helios, etc.). It is difficult to distinguish between a deified element (in which case it is a proper name) and a non-deified (in which case it is a common noun); Wilamowitz gives an example (cf. Glaube I, p. 135): \( \Lambda.PV \) 88 \( \delta \theta \omega \zeta \alpha \varepsilon \theta \rho \); as he remarks, "göttlich ist der Äther, aber kein Gott".

For appeals to such elements or concepts cf. II. 3.276 (Zeus and Helios with the rivers and earth), \( \Pi.Paean \) IX. 1ff (\( \alpha \nu \tau \iota \varsigma \alpha \varepsilon \lambda \iota \upsilon \omega \)), Sapph.104a and b ("Εσπερός").

In Greek Tragedy we have the following examples of hymnal passages addressed to elements of the natural world or to physical concepts, which are not deified: \( \Lambda.Ag.355-61 \)

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* Of these passages Haldane examines the following: \( \Lambda.Ag.355 \), Soph.\( Trach.94 \), Eur.\( Or.174 \), fr.839 \( N^2 \). Knoke examines the following: \( \Lambda.Ag.355 \), Soph.\( Trach.94 \), Eur.\( Heracld.748 \) (the whole stasimon); he also observes the hymnal tone in \( Or.174 \).
These passages are classed into the following groups:


HERACLIDAE 748-769

When the battle is about to start the chorus apostrophize the powers of Nature (earth, moon and sun)¹ to bring the news to them, to Athens,² and also to heaven. There follows a prayer to Athena for help (examined in Chapter ii).

What follows the appeal to these elements is a long Begründung for the city's action against the Argives. The appeal starts with the invocation; sun is invoked by a periphrasis: δός αὐγαί. The moon is called πανωύχιος here only; in O. h. 9.3 she is ἐννυχθα. The sunbeams are called λαμπρόταται, φασσίμβροτοί. In Tim. 800 the sunbeams are λαμπραί; the sun is λάμπων in O. h. 8.15. The adjective φασσίμβροτοί is borrowed from Homer (cf. Od. 10.191, ἰέλιος φασσίμβροτος; cf. also Hes. Th. 958, Mag. h. 4.26). In O. h. 8.15 the sunbeams are called φαειναί. The sun is called δίος here, but the chorus invoke the god's αὐγαί—not the sun as a god—as an element of the natural world, which traverse the whole world. The prayer consists of two verbs, the first in the optative, the second in the imperative. For
similar-prayers (to bring the message somewhere) cf. Bacchyl. Ep. 2 (to Pheme), Eur. Hel. 1487 (to the cranes). The epithet γλαυκά of Athena is also found in Α.Gr. 7.425.8; in Ο.h. 32.17 she is γλαυκωμός.

The structure of the appeal is traditional and it sounds solemn, though it lacks sacred vocabulary. The style of the song is elevated to some extent: we find three words of which Euripides is our earliest witness: ἀρχέταν (also in other Euripidean passages), πατριώτις, πολυαύνετος; some epic words: παννύχιος, φασσίμβροτος, ταχέω, γλαυκός, μήνις, κεύσω; two heavy compounds (φασσίμβροτος, πολυτ αύνετος). Ornamentation is not poor: we find ten adjectives (one of which is ornamental: πολλή); one metaphor: μέλλω τὰς πατριώτιδος ... πολλή τεμένιν σιδάρῳ (for πολλὸν σιδάρου cf. Ιι. 9.366).
<table>
<thead>
<tr>
<th>NAME</th>
<th>GENOS</th>
<th>EPONYMIAI</th>
<th>EPITHETS</th>
<th>PLACES</th>
<th>BEGRÜNDUNG</th>
<th>PRAYER</th>
<th>PROMISE</th>
</tr>
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<tbody>
<tr>
<td>γὰρ,</td>
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<td></td>
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<tr>
<td>σελάνα</td>
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<tr>
<td>(Θεοῦ αὐτῆς)</td>
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<td>ηπόνυχιος</td>
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<td>λαμπρότατας</td>
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<td>δασίμφροτοι</td>
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<td>μέλλω...</td>
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<td></td>
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<tr>
<td>ἄγγελον μοι</td>
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<tr>
<td>ἐνέργεια,</td>
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<td>ξακύσατε</td>
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</table>
SUPPLICES 828-31

In the kommos of Adrastus and the chorus the hero utters a prayer αὐτοκαταστροφής, which consists of three wishes in the optative. Earth, the storm, and Zeus' lightning are referred to, though not apostrophized. The hero does not pray to Hades or Thanatos (see on Hipp. 1370, p. 336). The reference to Zeus' lightning, however, is a reference to heaven. Collard in his Commentary compares the wishes with A.PV 582, Il. 11.4.182, 6.346 and Eur. Med. 144. Hymnal features or sacred vocabulary are not found. The elements referred to are not personified. For prayers concerned with Zeus' lightning cf. also A.Sept. 630 and Soph. OT 202.

ORESTES 174-181

While Orestes is sleeping Electra utters a prayer to the night to come to the house of Agamemnon and let Orestes relax. The appeal is not long but it is solemn and traditional in structure: it starts with an invocation of the night by the sacred epithet πότνια in anadiplosis, and the epithet ὑπνοδότειρα (cf. also O.h. 3.7); then we have a klesis with two verbs in the imperative (the second in anadiplosis), a mention of the night's "abiding place" (ἦρεθοθευ; cf. Hes. Th. 123), a predicative adjective (νατάπτερος), and a mention of the place it is summoned to visit. The appeal concludes with a Begründung with γάρ. The appeal recalls Soph. Phil. 827 to Sleep. Of the sacred vocabulary we find three words: πότνια, ἔφι, μόλε.
Fr. 839 N² (Chrysippus).

The fragment can be taken as a φυσικός θυμός on the power and nature of earth and aether, with a purely philosophical character, which has no parallels among the Euripidean lyric hymns. As Wünsch says (cf. RE 9.1, s.v. Hymnos, 163): "...vielleicht keinen eigentlichen H., sondern eine kosmogenische Deduktion einleitete" (cf. also Eur. fr. 1023 N²). See further Sextus Empir. p. 751.21 and Vitruvius viii praef. § 1 (cf. N² ad loc.). Cf. also Diels (Die Fragmente der Vorsokratiker), Vol. 2, p. 31 (Anaxagoras 112): οι περί Ἦπικουρον...ἐν μεταβολής τῆς ἀλλήλων γεννάσθαι τὰ ξύλα...μέρη γάρ εἶναι τοῦ κόσμου ταῦτα, ὡς καὶ Ἄ. καὶ Ἐφριππίδης: "ὅσησκε ...ἀπεδείξειν". Apparently the elements are not conceived as gods here.¹

The beginning of the fragment has hymnal structure: we find epithets, relative clauses, a participle. The epithets employed of earth (μεγίστη, μήτηρ πάντων) are traditional epithets of Ge: cf. Solon 36.4, and see further on Pho. 676, p. 78. Δίος αἰθήρ recalls the δῖος αἰθήρ in Ἀ.ΠΥ 88 (see also above, p. 441); for the epithet γενέτωρ see on Ion 112, p. 300, with Maq. h. 5.9 (to Helios: ὁ βασιλεὺς κόσμου γενέτωρ), and O. h. 3.1 (to Νύξ: Νύκτα θεῶν γενέτειραν). In Ἀρ.Νυξ. 569 ν Aether is called πάτηρ...βιοθρήμισθ' ἐπάνω. On the other hand Ge is mother of gods in Solon 36.4 and Ἡμ. h. 30.17, and mother of gods and men in O. h. 26.1. Of the sacred vocabulary we find five words: θεῶν, μεγίστη, τίνετε, μήτηρ, πάντων.

Although we find hymnal features and vocabulary, the song does not sound like a hymn because of its content; the
hymnal features are confined to the beginning.

<table>
<thead>
<tr>
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<th>PLACES</th>
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<table>
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<th>EPITHETS</th>
<th>DYNAMIE</th>
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<tbody>
<tr>
<td>δ μέν ανθρώπων... άπέβαλλεν</td>
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</table>

<table>
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<tr>
<th>PROCHEMUM</th>
<th>NAME</th>
<th>ΘΕΣΗ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Γατά, οικίστη καὶ Δίός</td>
<td>(Δίός)</td>
<td></td>
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<tr>
<td>Αθήρ</td>
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</tbody>
</table>

Гατά, οικίστη καὶ Δίός... άπέβαλλεν

Σοφία... άπεστάλεν...
SURVEY

In the four hymnal lyrics examined above the following elements of the natural world are addressed: earth (three times), moon, sun, aether (once); and the following physical-concepts: the storm, the lightning, the night (once).

Three of these lyrics are prayers for a particular service; the fourth belongs to the type of φιςικός θυσία. The longer among the prayers have traditional structure and hymnal features or vocabulary. They sound like solemn appeals. The φιςικός θυσία does not follow the traditional patterns to a great extent. We find, however, hymnal features and traditional vocabulary.

One of the prayers is uttered by the Chorus, consisting of old men (Heracl.); the remaining are uttered by the heroes of the play. We do not know by whom fr. 839 N² is uttered.

LYRICS: ADDRESSED TO ELEMENTS OF THE NATURAL WORLD OR PHYSICAL CONCEPTS IN AESCHYLUS AND SOPHOCLES

In Aeschylus we find two lyrics in which such elements or concepts are addressed in hymnal terms: Ag. 355, PV 88. The former is a thanksgiving hymn of devotion addressed to Zeus (it has been examined in Chapter iii) and to the particular night in which Troy fell (we must write νυξ). The invocation of the night is hymnal, though we do not find sacred vocabulary. It is uttered by the Chorus. PV 83 is a decorated prayer of the ἀπολύειν type to all elements.
of Nature. It is uttered by the hero of the play. In the invocation we find a verb of summoning (καλωῖ ) and epithets (for the epithet παμμήτορος of earth see on Pho.676, p. 78; for πανόπτην βουλού ήλιου see on Med.1251, n.2). Of the sacred vocabulary we find six words (διος, παμμήτορος, καλῶ, δοσθέ, δος, μακάρων ).

The style is not elevated; ornamentation is not poor.

Both passages sound like solemn apostrophes.

In Sophocles we find two lyrics addressed to such elements or concepts: Aj. 394, Trach.94. The former is a short appeal to the darkness (of death) by the hero of the play; it consists of invocation with epithets, prayer in anadiplosis and Begründung with ήδρο. Sacred vocabulary is not found. The latter is a long appeal to the sun, as a star. The invocation starts with a relative clause, a participle, and the name in anadiplosis; there follows the prayer, and a new, hymnal invocation with participles and a new prayer. What follows is a long Begründung with ήδρο. Sacred vocabulary is not found. The participles employed of the sun recall some of the traditional epithets of Helios, or they recall some other hymns: see on Med.1251, n. 2 and cf. Hom. h. 31.9ff, O.h.8.1, Mag.h.4.2; 28. The style is elevated to a limited extent: ornamentation is not poor. The prayer is solemn, with traditional structure. It is uttered by the Chorus, consisting of women, and it is the parodos of the play.
<table>
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<tr>
<th>GENOS</th>
<th>ETRHNMAI</th>
<th>ETRHMAI PRAYERS</th>
<th>BEGRUNDUNG</th>
<th>NAME</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>δόσις</td>
<td>Ταχυτητα</td>
<td>αἰώνιον</td>
<td>Αίαν</td>
</tr>
<tr>
<td></td>
<td>Πνευματικόν</td>
<td>Πνευματικόν</td>
<td>καρποσ</td>
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</table>
GENERAL CONCLUSIONS ON THE LYRICS
ADDRESS TO ABSTRACT POWERS OR IDEAS;
TO PLACES, TO ELEMENTS OF THE NATURAL
WORLD AND PHYSICAL CONCEPTS
IN GREEK TRAGEDY:

The analysis of the lyrics examined in this Chapter lends us to the following observations:

1. Hymnal lyrics addressed to abstract powers or ideas, which are not personal beings, are a few only (in Aeschylus none such lyric occurs), and they are all short appeals with certain hymnal features.

2. Lyrics addressed to places are either prayers or ΕΥΧΕΛΩ Lou. Such prayers occur in Aeschylus (three) and Euripides (six). ΕΥΧΕΛΩ Lou we find in Sophocles (one) and Euripides (three).

3. The appeals to the places commonly have hymnal structure and some hymnal features, but not sacred vocabulary.

4. The ΕΥΧΕΛΩ Lou contains some stock motives; these songs are all decorated odes. Though secular songs, we find a few hymnal features or sacred vocabulary.

5. Hymnal lyrics to elements of the natural world or physical concepts are a few only in all three of the tragedians. The elements addressed are mainly the sun, the earth, the night. The lyrics are mainly prayers, they have hymnal structure and hymnal features. Sacred vocabulary is employed to a very limited extent. These lyrics sound like solemn songs, though the elements are not deified (in Chapters I and II we examined prayers to such elements - namely Ge and
Helios - which are treated like divine beings; such prayers are not found in Sophocles: A. Pers. 628, Cho. 398, Eur. Med. 1251, El. 1177).

Lastly, in this Chapter we notice close affinities of the tragedians with one another;... (though not always among all three of them, as for instance is the case with the ἐγκώμιον τόπου).
CONCLUSIONS

The investigation of the various types of hymnal songs found in Euripides has led me to the following general conclusions in respect to the main aim of the present work (see the Preface).

In his plays we find short appeals, hymnal prayers for help or blessings (kletic hymns-euctics) and hymns in praise of a divine being (μυθικοί, φυσικοί, hymns of devotion, πεναλοσμένα, ἔγκυμία). In all these songs the poet uses conventional forms and language to a considerable extent. We also find a great amount of echoes from our sacral evidence (mainly from Lyric poetry, Homeric and Orphic hymns and the Magical Papyri). The hymnal prayers are closer to traditional techniques than the hymns in praise of a divine being. The invocations, however, are not always elaborate. All of these passages have a specific function and thus they are relevant to the occasion. The poet's main aim in these songs is not to honour the gods. A few only among these songs could stand as independent hymns. To some extent as a result of this fact, the songs under consideration do not repeat the forms of the purely cult-songs, but they are closer to some hymnal songs from Lyric poetry (on this see Chapter III, n. 8). This becomes especially obvious in the hymns whose main purpose is praise of the divine being, in which we find some philosophical tone rather than a typical praise. The specific types of hymn (such as πανίν, διαφραμμός, προσθοδος) do not conform to the traditional patterns.
In songs where non-divine beings are addressed, he employs hymnal techniques and a sacrificial vocabulary to a fair extent.

Most of his hymnal songs sound like solemn pieces with a purely poetical character at the same time. His treatment of the divine beings addressed is commonly close to traditional beliefs (and sometimes following popular beliefs); this is always in relation to the particular occasion. The selection of the beings addressed is always well justified. The songs are mainly uttered by a female Chorus (choral hymns were mainly sung by a Chorus of young boys). In one of his plays only the parodos is a hymnal song: Bacchae (on this cf. Frankel, Philol. 86 (1931), p. 10): .... ήν το μὲν πρῶτον ὁ χορὸς εἰσὶν ἐπὶ τοῦ περὶ τοῦ τιθοῦμεν. In Aeschylus we have this phenomenon in the Septem, Supplices and Agamemnon; in Sophocles, in the OT and Trachiniae). In most of the plays we find a considerable amount of hymnal songs. The passages which are closer to the hymnal patterns are mainly found in the later plays.

Euripides appears to be a traditionalist in one way or another to a considerable extent (the same is generally true of Sophocles, but not of Aeschylus). The comparison of the Euripidean hymnal songs with similar songs in Aeschylus and Sophocles has shown us that the poet does not repeat their methods of composition.

The songs examined in the present work can be considered as religious documents, although they are merely literary products rather than ritual songs. Since drama is the "Abbildung des Lebens", such songs show the real
religious attitude of men. The Chorus, who mainly utter these songs at critical moments of the plot, act on behalf of the community. As Cameron remarks (HThR 32 (1939), p. 16): "living religion can sometimes be detected beneath a conventional literary form". The Euripidean songs under consideration are commonly decorated songs and our poet appears to be a talented lyric poet who composed specific types of lyric poetry of an equal value with the poems of the great Greek lyric poets. His hymnal songs contribute to our knowledge of Greek Lyric poetry, as well as of Greek hymnal poetry. As a final remark I shall quote v. Fritz, p. 25: "What was the meaning of the performance of tragedies, satyr plays and comedies as part of the Dionysus festival, when they had no direct relation to the god? They were meant to be an offering, the offering of a work of poetry, in which something of the spirit of the god was alive. A very good illustration of this is the fact that the choric songs addressed to different gods become more and more similar in form and content, and in the 5th century to some extent actually interchangeable".
NOTES

PREFACE

1. Cf. H.C. Baldry, The Greek Tragic Theatre, London, 1971, p.17: "No account of the background of Greek drama or any other aspect of Greek life can be complete without them (i.e. the gods) ... They were continually present in the Greek mind... Their powers and arbitrary actions were his (the Greek's) explanation of most of what happened in the world about them, which we seek to understand through science. Their ritual was an essential part of his daily life".

2. Cf. v. Fritz, p.23: "in all religions, hymns in praise of god and prayers are closely related, but nowhere is this relation closer than in Greek religion".


5. Cf. Stasimon, p.39: "Das Drama ist das gesteigerte und erhöhte Abbild des Lebens". Cf. also L. Campbell, Religion in Greek Literature, London, 1898, p.304: "The poet had not only to aim at producing an effect, as all dramatic poetry must, but he must produce the effect which the audience desired".

6. Prayers and hymnal passages in dialogue are excluded from this research. These "prose" passages may form a separate subject for research. One can compare them with the lyric hymnal passages and the later developed prose-hymns (orations) on the one hand, and on the other hand with the prayers which are found in the works of the Greek prose-writers. I shall give here a few examples from Euripides: Hipp. 443, Suppl. 1ff, IT 1398, El. 671, Hel. 969; 1093; 1584, IA 1570, etc. Another type of hymnal passages, whether in lyric or in dialogue, are excluded from our research: those which are apostrophes simply, i.e. they are not prayers or hymns. A great number of such passages are constructed in accordance with the hymnal techniques: cf. Eur. Andr. 1009, Ion 492; 581, Tro. 841, Pho. 175, etc. This was observed by Fraenkel in his Commentary on Agamemnon, at 1.1468.

7. The forms of lyric will not be investigated in this research. This may also form a separate subject for research, concerned with the whole range of hymnal songs.

8. As H.W. Miller remarks in CW 49.7 (1956) ("A survey of recent Euripidean scholarship, 1940-1954"), p. 92, "...it is obvious, in view of the large measure of disagreement among scholars, that Euripides' treatment of the gods, his relation to contemporary thought and events, and their influence upon the tragedies, have not been finally elucidated".
INTRODUCTION

7. Cf. E.R., p. 182, Ausfeld, p. 519, Heiler, p. 172, v. Fritz, p. 17, Schwenn, p. 27, Meyer, p. 3. Cf. also Plato, Cratyl. 400e. This is also characteristic of the Magical Papyri.
8. Another way of naming the god is the form "wer du auch immer bist," cf. Norden, p. 145, n. 3.
9. The θναυμυταλ are the god's 'cognomina' or 'Beinamen'; cf. H. Usener, Götternamen, Bonn, 1896, pp. 216ff.
12. As Farnell remarks (cf. E.R., p. 190f): "the belief that, in order to gain complete power over a human or divine personality, it is necessary to know their origin and to express what one knows about them in the charm. Hence we may account for the descriptive or, so to speak, biographical elements in charms that are on the borderland of prayer."
13. As v. Fritz remarks (pp. 17f): "according to the common notion the gods are not ever-present; hence they must be made to listen from afar... while Xenophanes, Heraclitus and Diogenes believed in a god who is spirit and who is always everywhere. The places are mentioned either in order to summon the god from whatever place he may be at the moment of the supplication, or in order to honour the god who is associated with many places (cf. Alexander, p. 5); cf. also Adami, pp. 228, 230, Norden, pp. 167, n. 1, 168, Schwenn, p. 60.
25. For the manner in which a hymn concludes see K. Ziegler, Rh. M. 68 (1913), pp. 345ff (Das Schlussgebiet).
Religionsgeschichtliche Studien, Darmstadt, 1968, pp. 13ff, 17ff; prayers ηπολοιγια - ἅπολοιγια (such prayers are also common in Magical Papyri).
27. As is the case with most of the prayers in Homer, cf. Beckmann, p. 15; E.R., p. 173.
28. Such is the case with the cult - hymns; cf. also E.R., p. 173; Keyssner,
30. For the moods and tenses in prayers see Ziegler, pp. 11-31; Beckmann, pp. 49ff, W. F. Bakker, The Greek Imperative, Amsterdam, 1966.
33. Cf. Wünsch, Arch. für Relig. 7 (1904), p. 112; Fairbanks, pp. 48ff.
35. It was a common belief that the appeals to gods must be uttered in a loud voice; exclamations apparently had this function, to make gods listen from afar: cf. RE 11.2, s. v. Kultus, 215ff, Beckmann, p. 25, P. Stengel, Die griechischen Kultusaltertümner, München, 1920, p. 79; cf. also Sapph. 1.6 (τὰς ἐμὰς αὐθάς ἀλοώσα...) with A. Cameron, Sappho’s prayer to Aphrodite, HThR 32 (1939), p. 10; Xenoph. Cyrop. 3.3.58...οτὸν ἁγίον τὰς πάντας συνεπήκανα, καὶ γάλη τῇ φωνῇ... Exclamations in hymns and prayers are probably an echo of the primitive ὁλυγέ, the women’s cry of supplication (cf. Beckmann, pp. 17, 80f, Schwenn, pp. 36ff, L. Deubner, Öloge und Verwandtes, Abhandlungen der Preussischen Akademie der Wissenschaften I (1941), H. J. Rose, Herodotos und Westermarck, CR 37 (1923) 165. Cf. also II.6, 301 and Eur. fr. 351 N² (Erechtheus). For the relation of ὅ with the ritual ἴν cf. Wünsch, Arch. für Relig. 7 (1904), p. 110.
36. The traditional vocabulary has been collected by Keyssner.
40. For the ὄγχος of the style and a definition of heavy compounds see F. R. Earp, The style of Aeschylus, passim; cf. also E. Williger, Sprachliche Untersuchungen zu den Komposita der griechischen Dichter des 5. Jahrhunderts, Göttingen, 1928.
41. For the definition of ornamental adjectives see L. Bergson, L’ épithète ornementale dans Eschyle, Sophocle et Euripide, Diss. Uppsala Luméquist, 1956, pp. 17f, 176; Earp, op. cit., p. 54.
44. See Keyssner, pp. 4, 6.
46. What follows is a selection of the principal and best preserved material for our research. For a detailed list of the extant Greek hymns see Keyssner, xi-xvi; RE 9.1, s.v. Hymnos.
47. Cf. also T. B. L. Webster, Homeric hymns and society, Hommages à C. Préaux, Bruxelles, 1975, 86-93; he believes that not all of the hymns were preludes to an epic recitation, but some of them had the same function as dedications, an offering.
48. Carm. Pop. 871 (the prayer of the Elian women) is the oldest Greek cult-hymn, which has come down to us (cf. RE 9.1, s.v. Hymnos, 146).
49. For Alcaeus' hymn to Apollo see Paus. 10.8.9: ... τοῦτο ἐξοντες καὶ Ἀλκαῖος ἐν προσωπῷ τῷ ἔς Ἀπόλλωνα. From this we can conclude that this hymn was of the same type as the Homeric hymns. Cf. also RE 5. A2, s.v. Ἐπιφανεία, 2133: it was composed for this festival and it was probably a kletic hymn (cf. also RE Suppl. 4, s.v. Epiphanie, 304).
50. Cf. RE Suppl. 4, s.v. Epiphanie, 305: "kein prinzipieller Unterschied zwischen Religion und Zaubererei, zwischen Gebet und Zauberspruch besteht"; Schwenn, p. 63: "Gebet und Zauberspruch gehen oft in einander über"; v. Fritz, p. 17: "It is also quite possible that the concern with the name and attributes of the god originally had magic implications. Some magic papyri bear clear testimony to the belief that the possession of the correct name and its pronunciation gave magic power over the god. The content of the prayer following the initial invocation shows clearly that there can be no thought of magic compulsion. Where many names and attributes of the god are mentioned, the purpose is obviously to honor him". Knoke, in his Prolegomena, gives many illustrations from our literary evidence to show the relation of hymns and prayers to incantations and spells. See also E.R., pp. 196ff.
51. Cf. Ziegler, Ausfeld, Pfiffler, passim. Cf. also O. Kuettler, Precationes quomodo oratores veteres usurpaverint in orationibus, Diss. Jena, 1909 (I have not been able to find a copy of this dissertation).
52. Because they are merely literary or philosophical products: cf. Ph. Legrand, Problems Alexandrins I. Pourquoi furent composés les hymnes de Callimaque?, R.E. 3 (1901) 281-312, and RE Suppl. 5, s.v. Kallimachos, 434; Keyssner, p. 5; Kleine Pauli, s.v. Hymnos, 1269: "Nicht kultisch sondern rein literatur". Cf. also G. Zuntz, Zum Hymnus des Kleianthes, Rh. M. 94 (1951) 337-341; G. Glangerande, Émendation d'une crux dans le hymn à Zeus de Cléanthes, AC 42 (1973) 181-184. We also find merely literary products in Lyric poetry (in the sense that they are not ceremonial poetry), but since they belong to an early period, which precedes Tragedy, and they follow the traditional patterns to a considerable extent, I include them in the evidence which concerns my research.
53. "Λαογάρι" as opposed to "popular". Cf. Schwenn, pp. 53ff (Das Gebet als Kunstwerk).
54. For Aeschylus cf. also E. J. Strittmatter, The Range and Forms of Prayer in Aeschylus, CW 16 (1922) 66-70. In this short article the main emphasis is on the selection of the gods appealed to.
55. Cf. further Färber, Harvey, Smyth (the Introduction).
56. On this see also Cairns, p. 158.
57. Cf. also Kleinhechte, p. 5, n. 3: "die rein literarische Anwendung des Hymnenstils auf Dinge, zu denen man eigentlich nicht beten kann, wo also "die rituelle Form nichts als Form" ist... Euripides wo im Ion 122ff die ἐδρών, Hal. 1451 die Σιδώνια ναὸς in strengem Hymnenstil ge- priiesen und Hal. 1107 die Nachtgall im κητυνέως ὄμως gerufen wird..."
CHAPTER I

KLEITIC HYMNS AND SUBTYPES

1. Cf. RE Suppl. 4, s.v. Epiphanie, 304: "Ihr Zweck war ἀναξακλήτων, sie ent- hielten eine κλήσις".


4. Ib., and 144.

5. Ib. 144; see also Introduction, p. 5.

6. Cf. Schwenn, p. 80; v. Fritz, p. 18: "... even when the prayer is spoken before an image of the god, the god has to listen from afar and may come to grant the prayer, indicates clearly that the image is not identified with the god".

7. Cf. RE 5. A2, s.v. θεοδύναμος, 2133; cf. also Herodt. 1.51; RE 6.1, s.v. Epidemía, 57.

8. Cf. RE 5. A2, s.v. Theoxenia, 2256f; cf. also P.01.3.1 and the Schol. ad loc.; Gr. L. P. pp. 197f; Pi. Paean VI. 58ff, Philodamus 110-12; Paus. 7.27.4. Cf. also Crusius, Die delphischen Hymnen, pp. 65ff.

9. In a grave at Isopata we have a scene of dancing women, apparently a cult-dance; as W. Schmidt remarks (cf. Der Deus ex machina bei Euripides, Diss. Tübingen, 1963, p. 69), "a very small female figure appears hovering in the air whose locks flow out on either side. This is beyond doubt a goddess descending through the air".

10. Cf. RE Suppl. 4, 293, 304f.

11. Ib. 295.


13. Cf. RE Suppl. 4, s.v. Epode, 335: "die Zauberer täten ihre Wunder καλοῦσις τε δαίμονας ὑπ’ ἐπεθωμένων καὶ μαγγανεῶν μεμαθηκότος καλέτων καὶ ἐπιγείωσαν δαίμονας ἐν' αὐτοῖς. Die Wirkung der E. ist in der Zauber- rei dieselbe wie die der ὦνος κλητικοῦ im Kultus; sie dienen dem ἀναξακλήτων. So ist das ἐπικακλήσιων in den E. der Zauperpapyri so häufig wie in den Gebeten und Hymnen. Dadurch wird die Epiphanie der Götter bewirkt". Most of the Magical hymns are kletic: 2, 5, 9, 10, 11, 12, 18, 20, etc. Cf. further Plato, Læg. 712b, Tim. 48d, Thuc. 1.118. The form καλέτων also occurs in many magical papyri. Cf. also Ziegler, p. 44.


15. The ὄρθιοι hymns belong to the class of ψυχικοῦ ὦνος of praise, which also contain a κλήσις.

16. The inscribed cult-hymns are mainly hymns of praise, which also contain a κλήσις.


20. ἄκουεται, ἐκακοῦεται, ἐκακοῦεται, ἄκουεται, ὃραν, ἔφοραν, βλέπετεν, ἔτοπτευεν, ἐφοτεύεν, etc.: cf. Ziegler, passim.
21. Haldane also has observed this feature: "Participial phrases with the klesis indicated the aspect in which the deity was desired to appear". This feature is rare in the extant kletic hymns; it is different from the preceding. Haldane has not distinguished between these two.
31. Cf. Keyssner, p. 129; Wünsch, Arch. für Rel. 7 (1904), p. 100; Fraenkel, on A. Ag. 513.
1. Cf. also Eur. frs 316N² (Danae) and 360.14N² (Erech.) cited by Wecklein in his Commentary ad loc. Ariphron (to Hygieia I.3,813 PMG) stresses the pleasure brought by children.

2. Cf. Wilamowitz in his Commentary ad loc.

3. Cf. Cults l, p.302; cf. in particular her titles 'Ακατουρία and Φατρία in Athens, and 'Αθηνᾶ Μήτηρ in Elis.

4. Ib.2, pp.444,463-4; cf. her titles Λεοχήδα and Παιτότροφος.


6. Whether maidens or married; see also Cults 2,p.444 with Carm.Conv.886: "Αρτεμίν καὶ γυναικῶν μὲν ἠξελέκτωρ, καὶ γυναικῶν τὸς κράτος, and Eur. Hec. 936.

7. On this see Usener, Rh.M.59 (1903), pp.325f, where he gives examples of "Zweitheit".

8. According to Haldane the two goddesses are appealed to here, "the first because of the Athenian nationality of Creucosa who was actually the daughter of Erechtheus, the fosterchild of the goddess, and the second as goddess of childbirth". This is all she says on this point.

9. The personal pronoun (second person) is a common feature in invocations; to open a hymn with the second person personal pronoun is not a common feature (cf.also Soph.OT 159, Eur.Hipp.1268, Pho.676,fr.912N² (inc.fab.), Carm.Pop.851b, Mag.h.7; see further Norden, pp.149,157ff (used in praising a god).

10. Cf. Ael.Ar. Or. 37.2 ('Αθηνᾶ): ἐν ὀδίδαμαι ἄξοον οὖν γονατίς τῆς θεός, κορόλατον μὲν εἰτέτει ὤτι τὸν πάντων δημουργοῦ καὶ βασιλέως παῖς ἔστι μόνη δὲ μόνου. This applies mainly to hymns of praise.

11. In kletic hymns the god's γένος is simply phrased with expressions of origin. In hymns of praise this element is longer and it is phrased with a relative clause, since the birth- myth of the god is one of the principal motives of those hymns. In A.Suppl.40 we also find a birth - myth in brief.

12. In other kletic hymns the place the god is summoned to visit, either is not mentioned (cf.Anacr.357, Soph. Aj. 693,El.110,Ar. Ran. 875), or it is phrased with a preposition (cf. the prayer of the Elian women, Limenius 1.1, Hom.h. 24, Ar. Thesm.1148, Ran. 324), or with an adverb (Sapph. 1; 17, Ar. Ach.665, Eq.551; 581,Thesm.1136,etc.).

13. In O.h. 27.3 (ταυροπληθών τεύχος ἄρρας λεοντῶν) it is not clear if it is this element or an attribute of the goddess (on this cf.also O.hs.40.14, 14.2, Soph. Phil.400).

14. According to Menander (p.335) in kletic hymns we have the opposite, a description of the places a god is summoned from.

15. Such is the case with A.Sept. 109 (πολλάκων νόμον); 135 (πάνω ἕκαστον); 168(τάσος πυρομεταλλευκής),Pi.Nem.3 (μάτερ ἡμετέρα), Ar. Ach.665 ('Αχαρνηκή, τὸν δημότην), Eq.551 (φίλτατε), Nub.595(πολλοῦ-χος - ἡμετέρα), Lys.1296 (Ἀδαμώνα).


17. Ib.p.381: in the Hephaestia, Promethia and Panathenaia, the starting place was the altar of Prometheus in the Akademia, where Hephaestus was worshipped conjointly with him.

18. Ib.1,p. 311. On the origin of Athena - Nike see the interesting article of E.E.Sikes, Nike and Athena Nike, CR 9 (1895) 280-83.

19. Cf. also the Schol. on Aristid.p.301 Dind.,referring to Menander Comicus fr.616K (=Dyskolos 968f):Λαγῆς δὲ τὴν 'Αθηνᾶ. If Nike is identified with Athena in this passage and she is not the personification of Victory, then, in the formulaic end of certain plays (Eur. II,Pho.,Or., Men. Samia), the case is the same. But this does not seem to be correct (cf. Ar.Eq.586ff). Athena-Nike has mainly a martial character. Nike as an independent goddess was associated with gymnastic and musical contests (cf.Sikes,op.cit.,p.281). For the
Victory of Comedy see also Handley on Dyskolas 968f and Webster, MNC, BICS Suppl. 24 (1969), MT 43. On the other hand Comme and Sandbach in their Commentary on Menander (cf. Dysk. 968) say that Nike is by origin Athena Nike, so that her father is Zeus.


22. Ib., pp. 272f.

23. On this see Menander, p. 335 (see above, n. 14). Cf. also Soph. OT 162, Ar. Nub. 598, Thesm. 324. In other kletic hymns the description of the god's haunt is longer.

24. See LSJ s.v. ἔχομαι: celebrate in choral dance. Here it is passive: celebrated in choral dances.

25. See Bergson (L'épithète ornamentale dans Eschyle, Sophocle et Euripide), p. 124: "c'est, finalement, le contexte qui décide de la valeur de l'épithète". In many other cases the gods' epithets are ornamental (see id. pp. 143ff).

26. For the circular shape of a hymn see Introduction, p. 7. We have the same in A. Sept. parodos, Soph. Ant. 1115, Ar. Ach. 665, Lys. 1262, Aristonos 1.

27. In A. Sept. 116 the reason for the prayer is longer than the prayer to Zeus; in Soph. OT 159 it is also long, and this is in the middle section; cf. also II. 16. 514.

28. As is the case in the examples mentioned above, p. 34.

29. Bergson does not find any ornamental adjective in this passage (see Tableau I). I believe that these two are ornamental, because they do not contribute anything to the context.

30. In Aristonos 1 we find ten participles (seven in the present and three in the past tense; on this see Crusius, Philol. 53A (1894), p. 21. In most of the extant kletic hymns we do not find many participles, with exception of Sapph. 1 (four), Alcaeus 34 (four), Limenius (four), Philodamus (four) and some Orphic hymns (3, 6, 7, 9, etc.).

31. Here we do not find any relative clause associated with the goddesses invoked. In other kletic hymns we find this feature: cf. Soph. El. 110, Ant. 1115, OT. 159, Anaer. 357, Alcaeus 34, Ar. Eq. 551, Nub. 595, Thesm. 312, O. hs. 12, 13, 14, 18, 27, etc., Hcm. h. 24, Limenius, Philodamus.

32. In Sapph. 1, A. Sept. parodos, Soph. Ant. 1115, Ar. Thesm. 1136, Ran. 324 we find only one article. In Alcaeus 34, Ar. Thesm. 1148, Aristonos 1 and Philodamus no article occurs. On the contrary, in Soph. OT 159ff we find four articles, in Ar. Ach. 665, three, Nub. 263, four, Lys. 1262, two, in Limenius, four, etc.

33. The ὡ is the commonest exclamation in kletic hymns: cf. Sapph. 1, A. Sept. parodos, Soph. Aj. 693, Ant. 1115, OT. 159, Ar. Eq. 551; 581, Ran. 324, etc. This is the only exclamation found in O. hs. though not often.

34. Both Knoke and Haldane failed to observe this. For divine epiphanies see above, pp. 1ff. Owen comments on 11. 1557f: "we cannot be surprised that Apollo should prefer sending an emissary to appearing in person. He has had a discreditable incident in his past made known...". Owen has not observed the relation of the "deus ex machina" in this play with the appeal of the Chorus. In Aeschylus we have twice an epiphany in response to appeals: Eum. 397 (cf. 11. 287ff) and Pers. 681 (cf. 11. 658); this has been observed upon by O. Taplin, The Stagecraft of Aeschylus, Oxford, 1977, p. 115. On the other hand such a relation has not been observed by various scholars who wrote on the "deus ex machina": cf. R. B. Appleton, The Deus ex machina in Euripides, CR 34 (1920) 10-14, T. S. Duncan, The deus ex machina in Greek...
Fault or excellence, CJ 50 (1954) 127-30, A. Spira, Untersuchungen zum
Deus ex machina bei Sophokles und Euripides, Kallmünz, 1960, W. Schmidt,
Der Deus ex machina bei Euripides, Diss. Tübingen, 1963. Schmidt in his
chapter under the title "Vorformen des deus ex machina" speaks of klo-
tic hymns and cult - epiphanies, or divine epiphanies in general (pp.
of human nature, Philadelphia, 1930, p. 27) rightly remarks that "The
deus ex machina is not always used by Euripides in the same way. The
fact is that Euripides used it for dramatic effect". Our example is
not unique in Euripides: cf. also Hel. 1495 and 1642ff, Bacch. 550 and
576; 1017 and 1330ff.

HELENA (164) 167-178

1. To open a hymnal song with a question is not uncommon (cf. Norden, p.
152): Pi. Hymni 1 fr. 29, Prosod. fr. 89a, A. Sept. 93ff, Soph. OT 151, etc.
For this προφήσεως see Dodds on Bacch. parodos, p. 68: "the prelude announc-
es the following hymn and links it to the prologue but is not itself part of the hymn: hence it is quite properly astrophic (cf. Med. 131ff, 
Hel. 164ff)".
2. For non choral hymns see Gr. L. P. p. 6.
3. Cf. G. B. Mocker, De Musis a poetis graecorum in componendis carminibus
invocatis, Lipsiae, 1893; at pp. 58ff (De poetis tragiciis) he says that
it is only in Euripides where we find invocations of the Muses (Tro.
511, HF 789, Hel. 1341). It is worth mentioning that the Muses are never
invoked to come in Homer (cf. op. cit., p. 39); In lyric poetry we have
the opposite. For the beginning of a hymn with an invocation of the
Muses see Adami, p. 219.
4. For the Aristophanic kletic hymns to the Muse or the Muses see Sifakis,
Parabasis and Animal Choruses, p. 58 and id. Κυκλικών Ομολογίων καὶ Κλει-
5. Kannicht in his Commentary is right in adopting Μοῦσα (Muse) and not
μοῦσα (song), which appears in Murray's edition, in the προφήσεως.
7. Cf. ML 4, p. 609 and pl. 12. Cf. also A. Gr. 7.710 (the Sirens as a grave
ornament): Σταίλαται καὶ Στηθήσεις ἐματία...
9. Στηθήσεις έλοσα(ψώλη)/ Φώρκου κόρας ἀρουρεῖ τοὺς Ἀιδοὺ νόμους.
Cf. also Gr. L. P., p. 322.
10. In another Euripidean passage (Andr. 936) the Sirens are employed
metaphorically (charm of eloquence), and this is close to the Home-
eric conception of them.
12. For a further discussion of ζένος see ML 4, pp. 604f.
13. This particle is common in prayers and wishes (cf. Od. 18.202, 20.
61, Sapph. 33, Ar. Lys. 972, etc.) In Tragedy, however, it is rather
rare (cf. Ziegler, p. 24). This is the only case we have it with a kles-
bis; but the klesis is also the prayer here.
14. A similar instance is the kletic hymn in Eur. Pho. 676: instead of
appealing to Demeter and Persephone directly, the Chorus appeal to
Epaphus.

16. Cf. also Keyssner, p. 135. The ἐνα - clause is common in magical papyri: cf. PM 7, 329; 330; 786, Mag. hs. 6, 20, 7, 11, etc.

17. In The. 97ff, however, we read: ὀδύς ἐς ἀνάρρημων, δὲ πρῶτ' ἐς γατα καλύμης/ εἰς τ' ἐρείσας καταβῆ ἡ, δῶματα περισσόντες/ τέρπεται ὂντε λύ- 

ρης ὀφτ' αὐλιπτρός ἄνου/ σὺν Δωρύου δῷ τ' ἐπαυσάμενοις; cf. also Eur. 
IT 181-5. But Helen's dirge will be a different song, the chthonian 
Sirens will accompany it.

18. Here it means a mourning song; see further Fairbanks, pp. 41-44 ("Several passages in tragedy where the meaning of the word is not quite plain").

19. According to Kannicht this is equivalent to ἕνας γωμάν. W. Ax, Die 
326 (πᾶς ὀλυμπιός) as an example of a short reason for a prayer.

20. Cf. ML 4, pp. 617f, and pl. 1, 67; cf. also Suid. s. v. ἔκρηγας "...οἱ 
μυστικοί ἔκρηγας φαί θηλυκόσωφα τύνα ὀρνήθα εἶναι...

21. Cf. also Et. M. s. v. 'Απτέρα: πόλις Κρήτης' ὅτι αἱ ἔκρηγας ποτέ 
πρὸς τὰς Μούνας εἰς ἐρν ἔλθοντας, καὶ ἱππεῦσαν, ἐκεῖ τὰ πετρὰ 
ἀρξάτειν.

22. The chthonian Sirens are always represented as feathered, with wings.

23. Cf. ML 4, p. 533 and pl. 1, 67.

24. Their number varies. In Homer and Sophocles (fr. 777 N²) they are two. 
603f and Usener, Rh. M. 58 (1903), p. 327. Here no conjecture can be 
made about it.

25. In some other examples we have a change from the second to the third 
person, see Kleinknecht, p. 67, with Ar. Nub. 595, Lys. 972.

26. We have the same in Hom. h. 24, Soph. El. 110, Ar. Ach. 665, Eq. 581, Lys. 
1296, Ran. 324.

27. In many kletic hymns, however, the only demand is the klesis whether 
accompanied by a participle or an adjective, or not: cf. Soph. Ant. 
1115, Ar. Ach. 665, Nub. 595, Thesm. 1136, Ran. 324; 875, and many Ὀρφικ 
hymns; cf. also Tim. Pers. 202; 237.

28. Cf. Keyssner, p. 57; this participial clause expresses also their τυμή 

29. Cf. Keyssner, p. 125 (12, 24, 310, Tim. 800 PMG, Soph. OT 189, Eur. IA 1525, 
O. hs 21, 23, 24, 25, etc.). This verb commonly means "escort", and is 
employed in propemptic prayers; cf. also Od. 11. 526.

30. It is only in Euripides where we find such appeals (see above, p. 46).

31. Again it is only in Euripides where we find appeals to birds (see 
also Chapter VI). At l. 175 the Sirens are called μουσεία (choirs), 
by metonymy. This noun is also employed by Euripides for birds in 
Hel. 1108 and fr. 88 N² (Alcmena): ἄνδρων μουσεία (it is parodied 
by Aristophanes in Ran. 93).

HELENA 1495-1511

1. For this propemptic see Cairns, pp. 115f.

2. The worship of the D. had a dual character: partly chthonian and 
heroic, partly celestial and divine (see H. C. pp. 182ff). Euripides 
imagines them as celestial beings (H. C. p. 185). In Hel. 1659 the D.
say: ἐπείξακε ἦμις Ζεὺς ἐπαύνησεν θεοῦς; in Pl 1298 it is said for them: πῶς δοντες θεο... Thus, this kletic hymn is included in Part I of the present work ("Gods and divine beings") and the D. are treated as gods.

For their origin and cult see H. C. pp. 175-228.

3. Cf. Ili. 3.238, Eur. Hel. 1643ff, etc.

4. Cf. Hom. h. 33.6ff Alcaeus 34, Pi. fr. 140c=fr. ad. 998 PMG; RE, Suppl. 4, s.v. Epiphania, 278, 293, 295; for epiphanies of the D. see also Pi. Nem. 10.49 with the Commentary of Bury, ad. loc. See also RE 5.1, s.v. Dioskuren. 1087, 1096; M. P. Nilsson, Griechische Feste von religiöser Bedeutung, Leipzig, 1906, p. 418.


7. Ποτέ denotes earnest expectation; in Pl. Pyth. 4293 we have: εὐχέται... ποτεί/ οἶκου εὐετεν.


10. For their parentage in general see H. C. pp. 182ff.


13. Cf. Ili. 3.237, Od. 11.300, Hom. h. 17.5; 33.18, Alcman 2, Pi. 01.3.39, Alcaeus 34.6.

14. Cf. RE 5.1, 1087. When they appear "ex machina" at the end of the play they say: πόντον παραπέμποντε...

15. Cf. E. Pfuhl, Masterpieces of Greek drawing and painting, London, 1926: pl. 109 (the D. with two chariots led by four horses each); Boardman, ABV, frontispiece (Castor with a horse, Polydeuces with a dog: this recalls the homeric Κάστορα ἀρχές; for representations of the D. with horses in Art see also M. L. 1, p. 1173; RE 5.1, 1122 (their representations in Art of the Archaic period and of the fifth cent. are rare).

16. Cf. also A.-H.-S. p. 442: "on the other hand all Greek personifications of light, with the partial exception of Selene, are equally invariably represented as driving a chariot, as are the Indian Aśvins, the Heavenly Twins of Aryan mythology".
17. See H.C., p. 184. This was their principal cult-place.
18. For the identification of the D. with the Kabeiroi of Samothrace see H.C. p. 186; for the mystic character of their worship see Cults 3, p. 207.
20. On the other hand in some Euripidean passages their haunt is among the stars: El. 991, Tro. 1001, Or. 1636; this is also said of Zeus in Eur. Cycl. 353.
21. See further RE 5.1, 1096.
23. Cf. B. L. Gildersleeve, Syntax of Classical Greek, Part 2, New York, 1911, §§ 536-37. Cf. in particular § 537: "It is rare in the higher lyric, more common in comedy than in tragedy"; and § 541: "Names of gods as such do not require the article, but the articular form is very common, especially in familiar language". Cf. also Blass, Rh.M. 44 (1889), p. 6: "Die Namen der Personen ... stehen ohne Artikel".
24. See the Commentary ad loc. He changed it for stylistic reasons, which he does not mention. He follows Hermann (Praefatio in Eur. IA; I have not been able to find a copy of this edition). Kannicht at 11.1018-19 quotes Porson: "articulum raro propriis nominibus praefingunt Tragici nisi propter emphasis quandam aut initio sententiae, ubi particula inseritur".
25. Haldane has not observed it. See Cairns, p. 117: "it would appear from this example (i.e. our kletic hymn) and from the final section of Sophocles' Phil. that a good dramatist will try to give the topoi of his generic example not only internal significance for that generic example but also external significance for other events within the drama". Kannicht also has observed it.
26. Appearing "ex machina" the D. fulfil the first epiklesis of the Chorus to appear from the heaven in order to be their sister's saviours, and assure them that they will also fulfil their second epiklesis to be present at sea ensuring proper winds for Helen's ship, escorting her back home.
27. The mechane can perfectly well be a chariot (see also above, p. 65 and on Ion 452, p. 40). Dale comments on 1.1642: "The manner of their appearance is quite uncertain. They may have been swung in (on dummy horses 1665?) from behind the σκηνή, but our knowledge
of the μηχανή is pitifully inadequate".

**PHOENISSAE 676-689**

1. See *RE* 5.2, s.v. Epaphos, 2708f. Epaphus' haunt is Egypt. In the fifth cent., if not earlier, he was identified with Apis by the Greeks (see Herodt. 2.153, 3.27).
5. This is indicated by the epithets employed for her, such as: πλούτου-δόξεια, παντοδόξεια, ἀγλαάδωρος, ἀγλαάδωρος, καρποφόρος, etc. (see Bruchmann).
8. Haldane also believes that this epithet is chosen here for its relevance to the battle theme, and she mentions Soph. *OT* 206, 214f.
   He believes that the sanctuaries of Demeter on citadels are due to her association with Rhea, the μήτηρ ὅρεών (p. 177).
10. For the use of καί at the beginning of the epode see Denniston (Greek Particles), p. 321: occasionally at the beginning of a sentence - not connective.
11. This is the only case in which we have the verb καλεῖν in the aorist (otherwise it is always in the present tense). In A. *Suppl.* 40 (an appeal to Epaphus again) we have the aorist participle ἐπικεκλομένα. In *PM* 7.1021 we have: δός μοι... ὃς ἔκλεισεν σε (though this is a different instance). Powell in his Commentary on the Phonissae says that the aorist here expresses urgency. The klesis is in the aorist too.
12. Such "sententiae" have a magic power: see *RE* 11.2 s.v. Kultus, 2154.
13. Cf. the epithet πολυσύνυμως employed for Dionysus. The same epithet (πολυσύνυμως) is employed for Demeter in 0.h. 40.1.
15. See the Budé edition (by F. Chapouthier) on 1.301.
16. See Menander p.440: μετὰ ταῦτα ἔρεις ἐγκώμιον τῆς χώρας, διὰ εἰκό-

τως δὲ τὴν ἡμέραν χώραν ἡγάθησαν ὁ θεός, ἵνα αὖτις κάλλει διαφέ-

ρουσαν. In our passage this ἐγκώμιον precedes the appeal, and its 

function is to show the link between the city and the divine being 

invoked, and also to justify their appeal to Demeter. Our passage 

however, is not a hymn of praise.

17. In the apparatus criticus we read on 1.679: ἐκάλεσα ὑπὶ MSS. Wilamowitz 

deleted one, metri gratia, and so did Murray.

18. These two features, the short phrases and the anadiplosis, are due 

to the dramatic situation: the war is about to start (the same fea-

tures are also found in the parados of A.Septem ).

19. The Schol. on Ar. Ach.443 says: "καὶ διὰ τούτων τῶν Εὐριπίδου ἔλα-

σύρει. οὗτος γὰρ εἰσάγει τοὺς χοροὺς οὗτο τὰ ἄκλουθα φθεγγομένους 

τῇ ὑποθέσει. ἀλλ’ ἰστορίας τυχὲς ἀπαγγέλλωντας, ὡς ἐν ταῖς θουλίσασις. 

See further Stasimon, pp.252ff ("Das neue Lied: die Ιστορίας"). This 

stasimon, however, is not an ἰστορία out of context. At 1.629 Po-

lyneices says: κᾶν τὰς σοι, πόλις, γένηται, μὴ ἐμὲ, τόνδε σοι τίτω. 

Apparently this line inspire the Chorus to sing on Thebes, and fi-

nally to ask for divine help for this city. Cf.also O.Panagl, Die 
"dithyrambischen Stasima" des Euripides. Untersuchungen zur Komposi-

tion und Erzähltechnik, Diss.Wien, 1971,p.245: he quotes H.Parry 
(The Choral Odes of Euripides, Diss. Univ. of California,Berkeley, 
1963): "The odes of the Phoenissae are also relevant to the whole 
play, since they reflect on a mytho-historical level the action on 
stage...". It is natural for the Chorus to appeal for divine help 
on behalf of this city, at this moment (cf.also 11.244ff). The strophic 
pair of the stasimon forms the background of their appeal to Epa- 
phus. Their appeal concerns Demeter and Persephone, and their eulo-

gy of Thebes justifies such an appeal. It would sound rather strange 
if they appealed immediately for divine help at the end of the first 
epeisodion (see also above,pp.69ff). Kranz (Stasimon, p.256) speaks 
of the connexion between these ἰστορίας and each play; in our sta-

simon this connexion is indicated by expressions like τάνδε γάρ, 
τῶς γάρ. And at p. 253 he says that the narrative is a motive of the 
hymn to gods.
1. This narrative will be examined in Chapter III, as a "play within play".

2. For questions at the beginning of a hymnal song see on Hel.167,n.1; this question, however, is different from those discussed on Hel. 167. A somehow similar to this question example is the beginning of Pi. Isth.7. This is the only kletic hymn which opens with such a question. This question expresses surprise and distress after what has been said in the preceding part. They expected the god to have already taken action.

3. Dionysus, however, is Ἀνάξ in O.h. 50.

4. On this epithet see Dodds, ad.loc. For the epithet Ἀνάξ, used of various gods, cf. Keyssner, p.83 and B.Hemberg, "Ἀνάξ, ᾱνασσα und "Α-


6. See also Alexander,p.5:"εἰς ὧς ἀπὸ τῶν ἔνων ἢ ἔνων ὑμᾶται... ἐὰν μὲν ὀν παρὰ πᾶνον ἢ θεὸς τυχόν τυφώμενος τοῦτ’ αὐτὸ μέγιστος ἐπιλεγος. ἐὰν δὲ ὑπὸ τυλών, τα νομεῖοντα αὐτὸν ἕθη ἐπαυλεῖν χρή".

Several scholars (Dodds,Roux,Paley,Winnington-Ingram,Euripides and Dionysus'. An interpretation of the Bacchae, Cambridge,1948,p.81) take this part as the traditional feature of hymns and prayers, an enumeration of the god's various haunts where he may be at the moment when the appeal is uttered. That this part is different here has been also observed by Kirk, ad loc.:"In the case of D. a slight complication arises, and the distinction between where he might now be and where he would be likely to be in the future (when his cult would become firmly established) is not very clearly drawn". Haldane speaks of "an enumeration of the god's various haunts", without discussing the function of this passage.

7. Apparently for the same reason as here, Hellas is called ὅλβια in Philodamus 1.149. For the μαχαρίασ of Pieria here see also Winnington-Ingram,op.cit. p.82.

8. Hermann reads θυσίες here, as we have it in O.h. 45.5. What matters in this case is the noun ἔγχος:"spear", or any weapon.

9. Cf.also O.h. 45.3 :δις χεῖρες ἤδειματι Μαυρός Θ' ἄγνατς.

10. What is interesting here is that D. is summoned as Ἀνάξ to come and punish a king, who is called (φόνεος) ἀνήρ.
11. A similar case is the epithet τῦμδρός in A.Suppl.41, as if from nominative τῦμδρος; the common form is τῦμδορος; cf.also οἰνώψ (Soph.OT 209) from οἰνωάς.

HERCULES FURENS 785-797

1. This call on Thebes will be examined in Part II of the present research.
2. For these Nymphs see the Commentary of Wilamowitz on 11.781 and 788. In Pi.01.14 we have an appeal to the local Graces.
3. The neighbouring areas are mentioned at 1. 240: οἱ μὲν Ἑλλήνων, οἱ δὲ Παρνασσοῦ πυρῶν.
4. This part will be discussed in Chapter V.
5. Kranz, however, believes that here we have an invocation of Parnassus and Helikon (cf. Stasimon, p.186). On the other hand Mocker includes this passage in the list of the invocations of the Muses, see on Hel. 167, n.3.
6. In this case the appeal to the Muses is to "sing" or to "narrate", see on Hel.167, p.54.
7. Εὐναοδός means "singing in unison with". Κέλαδος means "loud noise", "clamour"; it is also employed of musical sound: cf.Eur.İI 1129, CycI. 489; in Eur. Tro. 1072 we have: θυελτὰ χορῶν ἔσησαν κέλαδος; Lee in his Commentary ad loc. says: "bands of dancers and singers as εὐναοδοκέλαδου shows". The demand in our passage does not mean "come to sing the theme of the poet", as Haldane believes, but it means "come to join us in our song and dance".
8. Asopus is a river in Boetia, which also crosses Thebes.
9. In Murray's edition we have the verb ἕξετ' here. In the apparatus criticus we read: ξήσετ' Hartung. Paley keeps ἕξετ' with crux, and says: Bothe proposes ἑξεῖτ', "celebrate with a merry noise" and this suits both metre and sense. Dindorf changes it to ἕξετ'; Langholf remarks: ἕξετ' statt eines zu erwartenden ἑξείτε. Die Form ist entweder ein Beispiel des Ersatzes des Imperatifs durch den Indikat. Fut., oder sie ist nach Analogie homerischer Futur - Imperativs gebildet... oder sie ist korrupt. In CR 24 (1974) 25-27, a review of Langholf's dissertation by D.Bain, is said that ἕξετ' is surely corrupt: "how can anyone ask to come to Thebes (or predict the coming of) a mountainside at Delphi and the Μουσῶν ἡμῶν?". On this poetical device see
above, p. 92; moreover, at the beginning of the strophe the streets of Thebes are summoned to dance. Mocker, op. cit., p. 59 proposes an emendation to έκτετει, an epic formula (common in invocations of the Muses); this formula, however, is found in epic poetry only; cf. also Hermippos fr. 63 K, which is apparently an epic parody. I believe that Dindorf’s emendation to Μενετ’ is the most logical; see also p. 74.


Rhesus 224-231

1. In Eur. Ion first stasimon, after the appeal was completed in the strophe we have the Begründung in the antistrophe, where we also find two wishes in the optative, which, however, are not on behalf of the heroes of the play. The first stasimon of Rhesus is a different song.

2. See Cults 4, p. 163.

3. See the Commentary of Porter ad. loc.

4. See RE 2, s. v. Apollon, 17.

5. Ib. 19.

6. See further Diggle, ad. loc.

7. The τοξυκή is one of the principal δυνάµεις of Apollo, see Menander, Περὶ Συνάφειας, 441.

8. Cf. also Ziegler p. 56; for the epithet σωτήριος see also Keyssner, p. 106.

9. See Cults 4, pp. 131, 162.


Survey

1. Choral lyric poetry was composed in triads (see Gr. L. P. p. 11); monody, in single stanzas. The inscribed hymns were either composed in single strophes with refrains, or without a strophic division (see Fairbanks, p. 125: the composition is a steady progress from beginning to end).
1. The only similar kletic appeal among our evidence is Ar. Thesm. 312, which starts with a collective invocation of the gods and proceeds to invocations of the gods individually, without a demand for a particular service, as we have in Septem. In Aristophanes we also find kletic hymns addressed to many gods.

2. The transition to the invocation of Zeus is achieved by the conjunction ἄλλα, which was employed for the transition to prayers (see Ausfeld, p. 537).

3. At 1.175 (Ἀτηρός οὐ κυρίος πέλας) τέ has been added by Seidler, and one may take the adjectival φιλον ὑμοῦς as connected with the invocation ἄντερον ὑμοῦς, as ἄντερον is apparently a predicative adjective associated with the prayer (ἐυςεῖς): cf. A. Eum. 298: ὤν γῆνοι τῶν ἔμοι λυπήρος, Eur. Alc. 224: λυπήρος ἐκ θανάτου γενόθι, etc. In this line we have the principal demand of the hymn; the transition to the prayer is often achieved by the particle ὅ in Aeschylus (cf. Suppl. 814, 1030, Cho. 790, 812, etc.; in Suppl. 531 the particle ὅ has been added by Tucker, and in our passage τέ must be replaced by ὅ).

4. For the three gods joined together in a "Dreiheit" at the beginning (Athena + Artemis + Apollo), and at the end of the hymn (Apollo + Artemis + Dionysus) see Usener, op. cit. pp. 13, 26.

5. This epithet recalls the χαλκομύτραν in Pl. Nem. 10.90 and Bacchyl. Ἐχύμυλα 20Α.14.

6. In the invocation of Dionysus at the end of OT the Oxford text gives βάχχος, an epithet not attested anywhere else. It is better to accept here βάχχος, an ἐξακομεία, which is also found in O. h.s. 50.1, 53.1. Our passage is then the earliest witness for this name, as is Ant. 1115 for Βαχχεύς.

7. This song can be classed as a Dithyramb (though there is no refrain).

SHORT KLEITIC APPEALS

RACCHAE 1017-23

1. In Mag. h. 3 (to Helios) we read: χαλκοπ ὀράκον, ἀκαμέ τό τέ λέων...
ALCESTIS 86-92

1. For this function of Apollo see Fairbanks, pp. 5, 68.
2. For the paean prayer in time of illness or distress, see Fairbanks, p. 15.
3. The αὐ γάρ + optative is common in Homeric prayers (cf II.4.288, 7.132, 16.97, etc.)

KRETES fr. 5, 4-5

1. See Cults 2, pp. 476ff. It is worth mentioning that the ἐπωνύμα Δικτυν-γα does not occur in Aeschylus and Sophocles.
2. See further Fairbanks, p. 117.
3. See further the Commentary of Fraenkel, ad loc.

ORESTES 1299f

1. That the appeal is to Zeus himself, it is indicated by the adjective ἐπιχουρος.
2. See further Keyssner, p. 53.
3. See further Keyssner, p. 44.

A. SUPPLICES 630f

1. An occasion similar to this is Ar. Thesm. 312, which is a decorated kletic hymn to various gods; the actual prayer follows at 11.352ff.

SUBTYPES OF KLETIC HEMS

1. If this fragment is Euripidean, then this is the only lyric appeal to divine beings of the "listen" type in Euripides.
MEDEA 1251-60

1. For the cult of Ge and Helios see RE 7.1, s.v. Gaia, 467-70, and 8.1, s.v. Helios, 63-70.

2. For Helios as the god who sees and hears everything see RE 8.1,58 and cf. II.3.277, A.Cho.985,Eum.1045, fr.192.5 N² (Prom.Lycm.), Soph. OC 870, etc.


5. Cf. Τεθερης, Περι κυνωτων (Spengel III,p.76): ἱερά ζε Τηλεμάχου, instead of Telemachus.

6. For the "Dreiheit" Zeus, Ge, Helios see Usener, op.cit., pp.18f.

7. For appeals to Helios see RE 8.1, 59: "Man ruft ihn an als Zeugen jeglicher Tat und als Rächer des Frevels"; and for appeals to Ge, ib. 7.1,478: "Und auch in höchster Not wenden sich die Menschen, nicht zum mindesten die Weiber, an die gute Allmutter".

8. For Helios' children see RE 8.1,80.

ELECTRA 1177

1. For this scene see the Commentary of Denniston, ad.loc.

2. On this see Cults 1, p. 71.

SUBTYPES OF KLETIC IN AESCHYLIUS

1. The prayers from the parodos of the Supplices will be discussed as separate passages in different groups of classification, since this parodos cannot be analysed as one hymnal prayer, because of its structure. In the parodos of the Septem we have a unified hymnal appeal, though not from the beginning of the parodos; this does not apply to the parodos of the Supplices. Cho. 800 is a part of a longer hymnal appeal, but of a different class from the remaining appeals. (This method applies to many other passages from Tragedy discussed in the present work).

2. In this appeal and in Cho. 476 we find the participle χλοντες, which has the function of a klesis (χλος): cf.also O.H.13 (χλος ἵκτες ἐνοφόις/ πέμπον), Soph.Aj.693 (μολών...). Some scholars believe that it is better to accent χλοντες (see the Commentary of Rose, ad.loc.).
The aorist participle of this klesis is not attested in any appeal (A. Ag. 614, is not an appeal); we have, though, the present participle (O. h. 13).

3. See also H. Lloyd-Jones, Zeus in Aeschylus, JHS 76 (1956), pp. 57f.
4. Aeschylus treats Zeus with a special respect; on this cf. Lloyd-Jones, op. cit.; cf. also Stasimon, pp. 42f.

5. Such collective appeals are common in Aeschylus (cf. Stasimon, p. 41 and Fraenkel, on Ag. 513). In Euripides and Sophocles are not common.


7. For instance παλαίχων, χρυσοσήλης, νεμέτωρ, ἀφότωρ, etc.

8. These epithets have a specific sense here, for instance, γαμής (which is a stock epithet of Poseidon), δίνως (otherwise ornamental simply); οὔφως, a cult title of Zeus, the giver of wind, here in the sense of conducting things to a happy issue, etc.

GENERAL CONCLUSIONS ON CHAPTER I

1. For this distinction see Keyssner, p. 2. In that aspect they are closer to the "subjektive" hymns, see above, p. 17.
CHAPTER II

EUCTICS


3. See also above, on Rheg. 224, p. 47.

4. It is worth mentioning that Bowra (Gr. L. P. p. 200) compares Sapph. 1, a kletic hymn, with II. 16. 233, a euctic.

5. It is not always necessary the gods to appear on earth in order to fulfil the prayer. They can also intervene from above. Appeals of the kletic type imply a humanizing conception of the gods.


7. Our list includes the longer among them and the most interesting for our research.

8. It is worth mentioning that appeals of the euctic type are more than those of the "listen" type in Homer.

9. This prayer in the Supplices shows what Proclus means by the heading "εἰς θεοὺς καὶ ἄνθρωποι", see above, p. 144.

ALCESTIS 213-225

1. For the beginning of a lyric with a question, a technique in Aeschylus, and also in classical Tragedy, cf. Stasimon, p. 150, 190. See also on Hel. 167, n. 1.

2. Another Aeschylean technique is, a question in the antistrophe is answered in the following strophe (see Stasimon, p. 155). Here we have semi-choruses. Dale in her Commentary on Alcestis ad. loc. comments: 215 and 218, though not exactly question and answer, belong most naturally to different speakers. See also on Hel. 167, p. 56. A somewhat similar case to this is the parodos of Soph. UT: question and doubt in strophe a, prayer in the remaining of the lyric.


4. For the εὐναυς of the gods see also Keyssner, pp. 48f, 85f.

5. For this hymnal technique cf. also A. Sept. 145 (Δῶρος ἄνατ, Δῶρος γένοι), Ag. 973 (Ζεῦ τέλεσε, τὰς ἐμᾶς εὐχὰς τέλεσε).
MEDEA 627-41

1. See further Ziegler, pp. 11, 13.

HERACLIDAE 770-83

1. Wilamowitz believes that the goddess addressed here is Ge, not Athena (cf. Gr. Versk. p. 452).
2. For the honour which a god receives see further v. Fritz, p. 20 and Keyssner, p. 60.
3. See E.R. p. 171: "In the liturgies of the earlier as well as the advanced religions the divinity is commonly addressed in terms of kinship." For the meaning of this epithet here see also the Bude edition, ad loc.; cf. also Keyssner, pp. 22ff.
4. See v. Fritz, p. 20: "The gods do hesitate to give up a city which has honoured them."

SUPPLICES 626-33

1. Collard in his Commentary ad loc. wrongly comments: "we invoke again the gods we have invoked before (377-80)". The Chorus have not uttered any other prayer to gods so far. The invocation at 11.377ff is not a prayer to gods but an appeal to Athens. Line 626 probably refers to prayers uttered outside the drama. The participle κεκλημένως probably applies to the gods as subject to prayer in general.
2. It is not a kletic formula, as Haldane says, ad loc.

TROADES 511-21

1. For this stasimon see Stasimon, under "Das neue Lied: die Εὐρυπία", passim, and the Commentary of Lee, ad loc.
2. Under the appellation Μουσα, the Muse of the specific kind of poetry is meant. In some prooemia of this type we have the name of Kalliope (the Muse of epic poetry); cf. Hom. h. 31.2, Alcman 27, Stes. 240. On the other hand, some other songs open with an appeal to the Muses, and such appeals are less in number (cf. ll. 2.484, 11.218, Hes. Op. 1, Paean Delphicus 1, Limenius 1, etc.).
3. After this introduction, the Chorus proceed to their narrative.
4. Haldane has failed to observe this Euripidean technique. She classes this appeal in the examples "in which the hymn is used in an ironical, satirical or otherwise unorthodox manner", because "the Muse is invoked with the typical Ιέναι but her song is to be an άλλω ξημον αναφορα of telling of the destruction of Troy"; this is all she says on this appeal. As the above presented analysis of the passage has shown us, this appeal does not sound satirical or ironical. The invocation of the Muse at the beginning of a hymn is a τότος (cf. Adami, p. 219); the song is called by the Chorus καλλινόν ούμων ὀδόν...
ION 1048-89

4. On this see v. Fritz, p.12: "Nor was magic in the classical period officially anathematized as irreligious or anti-religious; it was merely reserved a very small corner. There was a special goddess supposed to be connected with magic and sorcery, Hecate... But this deity, Hecate, while her existence is acknowledged, has hardly any part in respectable religion; and where she does appear in a prominent place, as for instance in Hesiod's Theogony (410-452), magic and sorcery do not appear as her main functions."

PHOENISSAE 1054-1066

1. For this stasimon see Stasimon, under "Das neue Lied:die ιωτόπλατ" passim. See also the Schol. at 1.1019 and the Schol. on Ar. Ach. 443. For an examination of the stasimon cf. Panagl., op. cit. pp.178-93.
2. See the Schol. ad loc.: "ᾗ τούτων ἔχοντος ποτέ γάρ τὸ κόσμον ἐνίατα γάρ περικύκλοι". See also Stasimon, p.256: this part connects the lyric with the preceding scene. For the transition to this part see H. Parry, The second stasimon of Euripides' Heracles (637-700), AJPh 86 (1965), p.372: "Critics may still be worried by the abruptness with which strophe b begins. Yet the Greeks liked to use asyndetes to create impressive effects (cf. Pi. Pyth. 1.29ff). And we observe that in the Phoenissae 1054 the chorus turn directly to the praise of Menoeceus with just such asyndeton."
3. See the Commentary of Wecklein, ad loc.: "der Relativsatz vertritt das Objekt zu άγαμεςα."

ORESTES 316-331

1. See ML 1.1 s.v. Erinys, p.1323 and RE Suppl. 8,117. The Erinyes can create madness: cf. A. Eum. 330f with RE loc. cit. 113. Pausanias identified them with the Mavai, goddesses honoured at Megalopolis (see Cults 5, p.442).
2. For the nature and characteristics of the Erinyes see ML 1.1 pp.1310 f. In Art they are represented as πτερόφόροι, see ib. p.1311.
3. See Keyssner, pp.62-65; the τηματι of the gods are often phrased with relative clauses.

BACCHAE 402-415

a discussion of this stasimon see also H. Musurillo, Euripides and Dionysiac piety (Bacchae 370-433), TAPhA 97 (1966) 299-309.

2. See also Arthur, op. cit., p. 154: "note the switch from the optative (τολμάσει) which expresses yearning desire, to imperative at the end of the strophe.

IA 1521-31

1. See Smyth, xxxiii.
2. The paean before important undertakings is a prayer to prevent an evil outcome, and it is accompanied by sacrifice (Fairbanks, p. 18). The prayer here aims at that, but the Chorus are not at the altar.
3. The extant Commentaries and Haldane fail to observe this feature.

Fr. 912 N 

1. For a list of prayers accompanied by an actio sacra, whether described within the prayer or before it, see Ausfeld p. 506; such prayers are not many among our evidence.
2. For the cult of the dead and the offerings to them see E. Rohde, Psyche. The cult of souls and belief in immortality among the Greeks. Translated from the 8th edition by W. B. Hillis, London, 1925, pp. 166ff, 169, 171.
3. On this see H. C., p. 8.
4. See Cults 3, p. 35.
5. Ib., p. 230; Rohde, op. cit., p. 159; M. L. West, The Dictaean Hymn to the Kouros, JHS 85 (1965), p. 158 (cf. also ll. 9.456ff, A. Suppl. 154ff, Ag. 1386ff, Soph. OC 1606).
6. Our fragment is not an example of συναγερμος (Theokrasisia), which we find in other Euripidean passages (Hel. 1301, Bacch. 58, fr. 472 N (Kretes); see Kern, Vol. III, pp. 145ff.
8. Ib., p. 159.
10. The conjunctions ἐν or εἰτε are employed for the έπωνυμία of the god: see Keyssner, p. 47 with Menander, p. 438: ἔρινθος Απόλλων, ἡ νας σε χρη μεταγιν; πότερον ἧλιον ... ἡ νοῦν...
11. See further Norden, pp. 157ff ("Apostrophe mit anaphorischem συ").
12. For this epithet cf. further Keyssner, pp. 75-77.
13. In some other passages it has a different meaning: in Hel. Th. 486 οὐρανιός is the son of Uranos and at 1. 502 the Titans are οὐρανιός. In Pi. Pyth. 3.5 οὐρανίς is Kronos.
1. In the Oxford text in *Suppl.* (630)676 we have an epithet, ἕκαταυ, which is employed for a single time. It is interpreted by the scholars as equivalent to the traditional epithet of Hera ἐκατηνθόλος, ἐκασθόλος; in this case it is ornamental, it has no relevance to the occasion. Artemis was identified with Hecate (see *Cults* 2, p.506 with A.fr.170 N² (Xandriae), Eur. *Phon.* 109, Mag.h.21), and one of Hecate's functions was her interest in child-birth through her association with Artemis or Eileithyia (see *Cults* 2,p.519). I believe that it is better to read ἕκαταυ here. (As Haldane says, we are probably to read ἐκατεο, but she does not discuss this point further).

2. For the immediate answer to the appeal in *Pers.* 628 (and 658) see Taplin, *The Stagecraft of Aeschylus*, p.115.


4. For this invocation see *Stasimon* , p. 306 (=S.185); the Anrufung des Thanatos am Schluss v. 1577 ist formal etwas Neues, inhaltlich nicht.

5. For Thanatos as a personified divine power see *RE* 5.A1, s.v. Thanatos, 1245ff.


7. For δασμὸν see Usener, *Götternamen*, pp.248,292f (they are not always equivalent to gods).

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**SHORT EUCTICS**

**ALCESTIS** 741-46


2. Whom they have praised again in a long lyric (435ff). In our passage the encomium of Alcestis consists of the address to her at the beginning and the second wish itself.

**KRETES** fr. 5.6

1. See *Cults* 2,p.516.

2. See ib. p.510f and *RE* 7.2, s.v. Hekate, 2778. Cf. further *Cults* 2,p.516: "Hekate being often represented hurrying with torches may have been considered as a leader of the ways in the Lycian worship of Hekate Πρωκαθηγήτις".


4. For the torches of Artemis borrowed by Hecate see *Cults* 2, p.516.

**MEDPE** 759-63

1. See *RE* 8.1,777f and *Cults* 5,p.18. Notice that the epithet πομαλος
or τούκτος is also employed of Hermes under his function as ψυχοτούκτος:
cf. Soph. Aj.832 and O.h.57.6.
2. Some further appeals are introduced by Ἀλλὰ; Pi.01.7.87, A.Pers.628;
641, Cho. 306, Soph. OT 903, etc.

PHONISSAE 151

1. As Creagh says (p.40): "The curses that Sophocles' characters utter
are very similar to the prayers of petition in form... and a plea for
compensative justice", as is our passage.

SHORT EUTICTICS IN AESCHYLUS AND SOPHOCLES

1. For Peitho as an abstract personification see Nilsson, Eratos 50(1952),
73, Alcman 64, Ibycus 288, Anacr. 384, Sapph. 96.29, etc. She is often
associated with Aphrodite.
2. For Aeschylus' ἐψώματα see Stasimon, pp.131ff and Stanford, Aeschylus
in his Style, p.85. This ἐψώματα is not found in a hymnal lyric. The
ἐψώματα which follows the appeal in Suppl.138 is also repeated after
the following prayer to Artemis and it is found in the parodos of the
play, which consists of a number of prayers to gods; in this ἐψώματα,
however, there is no address to the god. On the contrary, the ἐψώματα
in Suppl.890 consists of invocation and prayer.

GENERAL CONCLUSIONS ON CHAPTER II

1. Of the following epithets μέγας and ἱσαρίς are traditional epithets
of Zeus; ἰσαρίς is traditional of Apollo. Zeus ὁ τάκτης ἴσων appears here
only; in A.Sept.485 he is νεκτώρ; cf. also A.Suppl.403f. Ἰγκαλια is used
for the Moirai here only; it comes from the sacrificial vocabulary. For ἐργα
τέχνων cf. A.Sept.70 ἐργα τεχνων. Ἐνίω of Ai. ἔνω is employed here
only; it is chosen for its relevance to the occasion. The Homeric epithet
Διόγυνης is used for the gods by Aeschylus (cf.also Suppl. 630, Sept.129
and Soph. Aj.91); in Homer it is an epithet of kings.
2. This short prayer is a type of Amen; see Wünsch, Arch. für Relig. 7
(1904),p.112.
CHAPTER III

1. Our evidence for hymns of praise also includes some passages listed already in Chapters i and ii, because they contain a prayer of the kleistic or euctic type. Yet, their main aim is praise of the god, and they are associated with a cult or some other religious event.

2. His "res gestae"; the hymn thus takes an epic character: cf. Kern, Vol. i,p.156. Another type of narrative songs, either concerned with Dionysus or with any divine or heroic subject, were called Dithyrambs: cf. Plato, Leg. 700b, Rep. 3.394b-c, Plut. De Mus. 10; for the Dithyrambs written by the lyric poets see Gr. L.P., pp.88,318, Pickard- Cambridge, Dith.Tr.Com., pp.17,24ff, H.Jurenka, Die "Dithyramben" des Bakchylides, Wien. Stud.21 (1899) 216-224, R.Jebb, Bacchylides. The poems and fragments, Hildesheim, 1967 (Cambridge,1905), pp. 38-40. Kranz's list of Euripides' "dithyrambic stasima" (those with a narrative, see Stasinom, p.254), includes three songs with a divine narrative, which will be examined in this chapter: IT 1234, Hel. 1301, IA 1036. The affinities or differences between these three songs and the narrative hymns (epic or choral), and also the dithyrambs of the lyric poets, will be discussed in the analysis of these songs (see also Stasimon ,pp.253f).

3. Furthermore we may have a narrative of the god's ἐναργείας πράξεως (cf. Diodor 1.25.2-5), his miracles (cf.RE 11.2.s.v. Kultus, 2117), his εὐεργεσίας (cf.Diodor, 5.46.2, Menander,p.333 and Alexander, p.6: εἶτα ποίησις τοῦ θεοῦ ἀνθρώπων ἔρως, ἐνέκει δή ἡ φιλανθρωπία). For this kind of narrative I shall employ the hellenistic term Ἀρεταλογία, which means the narrative of the god's ἔρωτα in the sense of διά ὑπαρχός (cf.RE 2.1.s.v. Aretalogoi ,672). Another term for a narrative concerned with deities is ἔρως λόγος; cf. Ael.Ar., "Ἐρων Λόγων Αγίων", p. 376: ἔρως λόγου τίτλος sanctus librorum, quibus dei culisdam θανάτω εἰς παραλογία celebantur; cf. also Herodt. 2.81 and the orphic ἐρωτικὸς λόγον την ἐξ ἐξωτικοῦ πάσης πλείστης, for an illustration see Paus. 9.25.6-10 with RE Suppl. 6.s.v. Aretalogoi ,13. For such ἐναργείας πράξεως of the gods cf. Herodt.8.35-39, Xenoph. Hell.4.4.7-4, Paus. 8.10.8f, Pl. Nem.10.49, with the Commentary of Bury ad loc. An example of such a narrative (Ἀρεταλογία) is the second part of Isyllus' paean: καὶ τὸς σῆς ἄρτης, Ἀσκληπείῳ, τοῦρον ἔτειλές εἰς εἰκόνας ἡμών ἐπάθετο, 'Ερων λόγων ἐκ τῆς ἀρετῆς τῆς παραλογίας. In hymns of prayer the Begründung, is sometimes a mention of the god's power or nature in relation to the demand (see Introduction, p. 6). In hymns of praise of the second type the power and nature of the god are the subject of the hymn itself.

4. Wünsch (RE 9.1.s.v. Hymnos,142) speaks of this type of praise only: "er erzählt im Stile des Epos von den Taten der Götter... (objektive Hymnen )".

5. Cf. Maas, Ep.hs.,p.134: "Es wird doch wohl auch in klassischer und früh-hellenistischer Zeit Hymnen gegeben haben, die nicht nur die Tätigkeit sondern auch das Wesen des Gottes schildern". Wünsch also (op.cit.,147) distinguishes two types of praise among the Homeric hymns: "Sehr breite Darstellung eines Göttermythos ist das kennzeichen der grossen Η. Neben den erzählenden Gesängen stehen beschreibende, die das Wesen der Gottheit deutlich machen durch eine Ekphrasis Ihres Wirkens (H.19,27,30,31,32)". In hymns of prayer the Begründung is sometimes a mention of the god's power or nature in relation to the demand (see Introduction, p. 6). In hymns of praise of the second type the power and nature of the god are the subject of the hymn itself.

6. This is an expression of my own. The general scheme of classification presented above concerns the content of the songs. A further classification is that concerned with the occasion the hymn is composed, the god addressed, its form, the manner of its performance: see Introduction
In the analysis of the songs under consideration, I shall refer to any specific type of hymn we find. If no specific type exists, then the song will be classed as "hymn". Generally, in a cult-song we can find three elements, as far as the content is concerned: the nature of the god (his nature and attributes), the vaut, of the god (his functions and his birth-myth (yovac): cf. A. J. Festugière, La signification religieuse de la parados des Bacchantes, Eranos 54 (1956), p. 75.

7. The following list includes the most important and best preserved songs.

8. Alcaeus 308b (to Hermes), of which we possess the beginning only, belongs to this type of praise and is a γενεαλογικός ύμνος: cf. Alcaeus 308a: Ἀλκαῖος Ἀπόλλωνος πάλαι Ἐρμοῦ (γονάς υπάρχειν) Menander, p. 340. For the style of this hymn cf. Wilamowitz: Sappho und Simonides, Dublin, 1913 (repr. 1966), p. 312: "... deren Stil nicht nur von epischen und chorischen Hymnen weit entfernt ist, sondern auch von κοινωλόθρου δεδαντ' Ἀφροδίτη und γονούματι α' ἐλαφεδοῖς".

9. Cf. RE 18.2, s. v. Orphische Dichtung, 1331, and Menander, p. 333, although he refers to ὄρφεος hymns and possibly not to our collection; on this see RE 18.2, 1332: "Dass der Rhetor Menander III 333 die erhaltene Sammlung im Auge hat, ist sehr wohl möglich". Notice Menander's expression: οὗ τολλοὶ τῶν ὄρφεος, not all of them in our collection all of them belong to this type; all of them also contain a prayer (see above, p. 115). For the relation of our collection to the ὄρφεος hymns see Dieterich, De hymnis Orphicis capitula quinque, pp. 17f, 24.

10. Cf. v. Fritz, p. 27: "Thanksgiving prayers and hymns in praise of a god are naturally closely related".

11. Hypsipyle fr. 57+58 (Bond) is a hymn to Dionysus but since it is not well preserved, is excluded from our list.

12. Ausfeld's term "pars epica" applies to this part, and not to the middle section of any hymnal song.

NARRATIVE HYMNS

IT 1234-83

1. Cf. also Panagl, Die dithyrambischen Stasima des Euripides, p. 128.

2. The same view has been expressed by Paley, England and Weil in their Commentaries.

3. Paeans can also be thanksgiving songs. But not all thanksgiving songs are paeans.

4. We also have more than one story in Hom. hs. 3, 4 and Limenius. For the unity of the Homeric hymns see A.-H.-S., p. 268.

5. The story is also narrated to the end in Hom. hs. 2, 4, 5, 7. In some other hymns we have the opposite: e.g. Eph. to the Mother of the gods. On the other hand among the Dithyrambs of Bacchylides, only in Dith. 17(16) is the story narrated to the end.

6. Apart from the long Homeric hymns the narrative is also picturesque in Limenius and Philodamus. Cf. also Bacchyl. Dith. 17(16). Most of the songs of this type among our evidence are not marked by brevity. As an exception I shall mention the short poems among the Homeric hymns, Limenius and Eph. to the Mother of the gods. Cf. also Bacchyl. Dith. 15(14), 16(15).

7. Cf. also Panagl, op. cit., p. 120: "Das einleitende Wort, das hier als No-
minalsatzkompositum gesetzte εἰκας, verrät in seinem nominalen Bestandteil bereits mehr vom Sujet der hymnischen Erzählung: es wird von Taten des kindlichen Gottes die Rede sein".

8. See Denniston (The'Greek Particles), pp.162f (ετ continuative).
10. Cf. R.C. Jebb, Bacchylides, PBA 1 (1904),p.15; cf. in particular Dith. 15(14) and 16(15).
11. For the ττ with relatives, which is an epic use, see Denniston (The Greek particles), pp.496,521: it presents the action described in the relative clause as typical and habitual; cf. also p.523 (where our example is also quoted): in lyric it is used in general statements.
12. Deubner (De Incubatione, Lipsiae, 1900,pp.49-55) first pointed out the affinities of the Delphic hymns with our hymn (see also Adami, p.217).

HELENA 1301-1368

2. In the interpretation of this ode Kannicht follows W.Scott, The Mountain - Mother" ode in the Helena of Euripides, CQ 3 (1909) 161-179. Golann's interpretation (The third stasimon of Euripides Helena, TAPA 76 (1945).31-46) is ingenious but not convincing. A third interpretation according to which there is a link between Helen and Persephone (see A.N.Pippin, Euripides' 'Helen': A Comedy of Ideas, CPh 55(1960), pp.155ff) is refuted by the interpretation of Scott.
3. Cf. Bowra, Pindar, pp.278,290,309. We find the same in Alcaeus' hymns, see Gr.L.P., p.168. On the other hand Bacchylides ends a narrative (Dith. 15) with a moral lesson.
4. One of Menander's instructions for the composition of a μυθικος άρης is this: πρώτον μην ὁμιλεις καντα ελογισκη, άλλα τά μην καραλικετιν λόγον, ές δε συγκροτήν ... (p.339).
5. In the whole song the goddess is mentioned seven times, but never by name (συρεια μάτηρ θεος, θεί, μάτηρ, Μαρος, θεί, μυγαλας ματρος, θείς); to these we may have to add one further time, if we accept Canter's emendation at 1. 1343: Δηνη, and thus we find her name once. The goddess described in our song is not the Eleusinian Demeter but the Asiatic Kybele, whose identity became fused with Demeter (on this see Pippin,op.cit.,p. 155,n.8, who accepts the emendation of Canter believing that the goddess is Demeter here). The Asiatic Kybele, the Mountain -goddess, is very often not named (cf.Kern,Vol.i,p.129), but invoked or referred to as Μηνη, as in our song, or by another of her epithets; cf. also Hom.h. 14, Ep.h. to the Mother of the gods, Pl.Dith.70b, Tim.Pers. 125ff, O.h.27. Δηνη is a name of Demeter Eleusinia and our goddess is by no means the Eleusinian Demeter. I believe that Golann's emendation to (καρνηνον) δήν is very logic.
6. For the function of such a sentence in a narrative, see Pausag,op.cit., pp.145ff.
7. The epithets employed of the divine beings mentioned in this song are all traditional epithets of theirs, with the exception of ορντος (of Persephone), for which this song is our earliest quotation (cf.also Eur.
fr. 53N² (Alexander), Carcin. fr. 5 N² and A.Gr. 7.352.2); for καλλιτεχνικ of Aphrodite see on IA 543, p. 488.

8. Apart from the two hymns mentioned (on this see also N.J. Richardson, The Homeric Hymn to Demeter, Oxford, 1974, p. 69 and n. 2 and M.L. West, Melicca, CQ 20 (1970), pp. 212ff), the poet also repeats in many points certain songs of Lyric poetry.

IA 1036-79

1. The stasimon is examined in Part I of the present work because the heroine of the story is Thetis, not Peleus, and her fate is contrasted to Iphigenia’s. Thetis is a divine being (see RE 6.1, s.v. Thetis, 206).

2. Kranz includes it in his list of the “dithyrambic stasima”, see Stasimon, pp. 251-255.

3. For the final part of the stasimon see further G. Walsh, Iphigenia in Aulis: Third Stasimon, CPh 69 (1974), p. 247.


5. See Br. Snell, Sappho’s Gedicht Φ Α I N E Τ Α I ΜΩI ΚΙΝΟΣ, Hermes 66 (1931), p. 74. In the μαχαπλικος motive the groom was commonly addressed.

6. See further Smyth, CXVI.

ALCESTIS 570-587


PACCHAE 88-104

1. Both Knoke and Haldane have failed to notice this. Knoke, however, remarks that this narrative follows the epic pattern, and he calls it the “pars epica” of the whole hymn.

PACCHAE 523-29

1. As Winnington-Ingram remarks (cf. Euripides and Dionysus, p. 78) in the strophe we have a recital of his holy names.

2. On this see Pickard-Cambridge, Dith. Tr. Com., p. 7; for Διυπαμος as a name of Dionysus see RE 5.1, s.v. Dithyrambos, 1204.

SURVEY

1.Cf. also Wilamowitz, Timotheos, Die Perser, Leipzig, 1903, p. 104; (Euripides’ narrative songs) “die den sogen. Dithyramben des Bacchylides am nächsten kommen”. These songs lack a prooemium which was a principal part of a cult-song; cf. K. Ziegler, Das Prooümium der Werke und Tage Hesiods, ARW 14 (1911), p. 403. Neither Knoke nor Haldane examine the affinities of these songs with the contemporary dithyramb. Haldane calls these songs narrative hymns, not composed in accordance with the cult-patterns, since they are written for a different occasion. Knoke remarks that although IT 1234, Hcl. 1301 and Alc. 570 are not actual hymns, they are similar to the
Homeric hymns from the viewpoint that they narrate the "res-gestae" of a god in epic style; he also remarks that there we do not find sacred forms, and he takes IT 1234 and Hel. 1301 as embolima.

2. Both Knoke and Haldane fail to observe this function of our songs. Haldane believes that Euripides wrote them for their own sake, for entertainment, that his principal aim was to provide an interlude. I do not agree with this view.

3. Kranz (Stasimon, p. 258) is probably wrong in stating that Hel. 1301 and IT 1234 "sie hat er... im engen Anschluss an die Hymnensprache stilisiert".

4. For their elaborate structure and style see the dissertation of O. Panagl.

5. See further the Survey on Chapter I, p. 419, n. 1.

ΦΥΛΙΚΟΙ ΥΜΝΟΙ

HIPPOLYTUS 1268-81


2. In this type of hymn the use of the personal pronoun is a common feature: cf. in particular Hom. h. 30.3ff. and O. h. 34.11ff, where we find a series of sentences and a repetition of the personal pronoun; in no example of this type, though, we find this feature at the very beginning.

3. Cf. further Hes. Th. 204, 121f and Eur. fr. 136 N² (Androm.) and fr. 431 N² (Hipp.).

BACCHAE 416-432

1. For this stasimon cf. also H. Musurillo, Euripides and Dionysiac piety (Bacchae 370-433), TAPhA 97 (1966) 299-309.

2. As des Places says (La religion Grecque, Paris, 1969,Appendice, Le vocabulaire religieux des grecs, s.v. δαίμων): Le singulier et le pluriel ont évolué en sens contraire. "À mesure qu'on s'éloigne d'Homère, daimon au singulier perd de plus en plus la valeur d'une personne pour se rapprocher du neutre".

PATTERNS OF ΦΥΛΙΚΟΙ ΥΜΝΟΙ IN AESCHYLUS AND SOPHOCLES

1. We have another, short eulogy of the Erinyes by Athena at 11.930ff, but this cannot be taken as hymnal in any sense.

2. The song is not a narrative hymn; we do not have a divine narrative on Aphrodite herself. The purpose of the song is not the legend but the legend illustrates the power of the goddess. For the use of such legendary examples see Menander, p. 401.
HYMNS OF DEVOTION

IT 123-36

1. Cf. Plato, Leg. 800c-d, and Dodds on Bacch. 68-70.

ION 112-153

1. For refrains in lyrics of Greek Tragedy cf. Gr. Chorus, p. 202: "they are comparatively rare and the songs in which they occur often seem to have a rather close relation to cult." Webster, however, does not include this song in his list, which follows.
2. This has also been observed by Knoke. We have two Magical hymns (13 and 14) to the sacred laurel of Apollo; cf. also Mag. h. 11.1.
3. For γενέτωρ ἄνδραν cf. Keyssner, pp. 21f.

PHAETHON fr. 781 N²

1. Cf. Menander, pp. 339f (one of the principal parts of the epithalamium is the praise of the god of marriage); and Proclus 320a: the epithalamium belongs to the group of songs addressed to men, not to gods. In RE 9.1, s.v. Hymnos, 153 we read of this fragment: "enthält einen Hymenaios, zugleich Preis der Aphrodite".
2. For an examination of the ode and its various problems see J. Diggle, Euripides Phaethon, Cambridge, 1970, pp. 149ff. In my examination of the song I follow Diggle's interpretation, although it is based on conjectural grounds.
CHAPTER IV

1. For a definition of the "personification" in general cf. A.M. Komornik-
cka, Météphors, Personifications et Comparaisons dans l'oeuvre d'Ari-
stophane, Wroclaw - Warszawa - Kraków, 1964, p. 27. For the interpreta-
tion of this phenomenon see A.C. Pearson, Verbal Scholarship and the 
growth of some abstract terms. An inaugural lecture. Cambridge, 1922, 

2. These political and ethical powers or ideas, or any other powers or 
ideas, are not always personified, and thus, are not always proper names. 
Sometimes it is difficult to understand whether we have a common noun 
or a proper name; on this see also J. Duchemin, Le personnage de Lyssa 
dans l'Héraclès Furieux d'Euripide, REG 80 (1967), p. 131, and Webster, 
op. cit., p. 13: "In general it is probably true to say that with a few 
exceptions such as Themis, Nike, and Hygieia personifications of ab-
stracts do not often persist with the same kind of permanent and deve-
loping individuality as the Olympian gods, but are deified at moments 
of great and compelling emotion."

HIPPOLYTUS 1370-73

2. Cf. also Duchemin, REG 80 (1967), p. 134, on Λύσσα as a common noun and 
Λύσσα as a proper name.
3. There is no distinction of usage between the form καλός and Καλός, 
cf. Fairbanks, p. 3.

KRESPHONIES fr. 453 N

1. In a similar way Aristotle makes Ἀρτέα a beautiful maiden, cf. Bowra, 
CQ 32 (1938), p. 187. For some further examples of such an attitude of 
the poets see further Bowra, op. cit., p. 188.
2. For this parody cf. Kleinknecht, pp. 91f.

BACCHAE 977-81

1. A similar kletic appeal, i.e. manifestation of the god not in front of 
the appealing persons, but somewhere else on earth, is the appeal in 
Eur. Rh. 224; see further above, p. 61.

BACCHAE 991-96

1. See n. 1 on Bacch. 977.
2. For the function of Dike as an avenging power cf. RE 5.1, s.v. Dike, 576. For this particular appeal cf. RE, loc. cit.: the Λύσσας κύνες in- 
voked at 1.977 (although identified with the Erinyes) are Dike's επί- 
cουροι, cf. also ο. h. 62.4 (to Dike): τοῖς ἀδίκους τιμωροῖς.

THE FORMULAIC END

1. In Pho. and Or. this is also the exodos of the Chorus. In IT the exo- 
dos starts some lines above.
2. For the formulaic end of certain plays see on Ion 452, n. 19 and cf. 
further A. Katsouris, The formulaic end of the Menandric plays, ΑΔΑΝΝΗ 
E', Ioannina, 1976, pp. 243-256. Victory is also mentioned in the formu- 
laic end of the Rhesus, but she is not personified there.

ALCESTIS 962-982

1. Under the name of Ανάγκη, Τύχη is implied by Euripides: on this cf. fr. 
1022 N² (inc. fab.), and W. Nestle, Euripides. Der Dichter der griechischen 
Aufklärung, Stuttgart, 1901, p. 54.
2. Cf. a/s. R. Dieterich, Eine Mithrasliturgie, Leipzig und Berlin, 1910, 
pp. 59f: 'Die Lehre von der Ανάγκη ist ja schon von den alten mystischen 
Kulten Griechenlands ausgebildet'. Ananke plays an important role in 
and Festugière, L' ideal religieux des Grecs et l' Evangile, pp. 314ff.
3. For the theme of our song and its relation to the Orphic theology, cf. 
Nestle, op. cit., p. 55 and n. 20: it must not necessarily be taken as in- 
fluenced by the orphic speculations on Ananke, since it is a common 
topic in Philosophy and Literature.
4. Cf. further R. Dieterich, Über eine Szene der aristophanischen Wolken, 
Rh. M. 48 (1893), p. 263.

HIPPOLYTUS 525-564

1. In the ancient Greek centres of Eros - worship (Thespiae and Parion) 
he was regarded probably not merely as the personification of human 
love, but as a physical and elemental force, a divinity of fertility: 
 cf. Cults 2, p. 626.
2. On this cf. also RE 6.1, s.v. Eros, 495. For the treatment of Eros by the 
Lyric poets cf. Farnell, Greek Lyric Poetry, London, 1891, p. 426: 
"... a youthful divinity ... conceived rather as a relentless deity, whose 
approach is full of terror to his victims".
Such apostrophes are characteristic of the Euripidean ode, see Stasimon, 
4. This is a traditional motive for a god's power, see Kejssner, p. 83.
5. This is another traditional motive for a god's power or functions, 
see Kejssner, p. 81. The epithet τυράννος is also found in Mag. h. 10.10 
to Apollo); the epithet κληδόνος, in Mag. h. 25.4 and 26.5.
1. This also becomes obvious by the use of ὅ at the beginning.

**ABSTRACT PERSONIFICATIONS IN AESCHYLUS AND SOPHOCLES**


2. This also becomes obvious by the use of ὅ at the beginning. It is a lyric with reflections. Cf.also Eur. fr.897 N.

3. Eum.321 is a prooemium to the following ὑμος ὅψμος : cf.Pi.Nem. 7.1ff, and see above, p.128.

4. In OT 151 the Chorus address the ἀρχοντὴς at the beginning (a common noun in the Oxford text); she is the same being as Ὄμος addressed at the end of the song, with a different name (cf.also the Commentary of Kamerbeek, ad.loc.). In El. 1066 they address Ὄμος (a common noun in the Oxford text, which Jebb also accepts). According to the ML 3.2, 2102 we must write Ὄμος here, the established abstract personification (cf.further the Commentary of Kamerbeek, ad.loc.).
CHAPTER V

1. The following four passages from our literary evidence are significant for this phenomenon:— Pi. 01.2.1: "Αναξιώτητας άνθρωπου τιναι δεδομέναι ήτοι, τιναι δ’ άγδρα κελαδόσωμεν; Α. Λρ. 55 Η’ (Επίγονος): λοιμάς Δαυίς μεν πρωτόν γαμού γάμου ήρας τε... την δευτεραν δε κράσιν ήρωων γέωμ. Αρ. Αν. 861: καί ήρωων ὄρνις και ήρωων παλαί... Ημ. Η. 31.18: κλήσων μερόν γένος άνδρων ήμιέων... Cf. further Herod. 6.61, 8.64, Thuc. 2.74.2, Lycurg. Λεοντ. 1-2, etc.

2. In the case of certain of these personages no cult is attested, but, for the Greeks, all these personages were conceived as semi-divine: they are between gods and men (cf. RE 8.1, 1111, Pi. Pyth. 4.58: ήρως άντις ου); cf. also Glaube ii, pp.8-19. Myth is one of the essential elements of the cult of a god or a hero (cf. RE 11.2, s. v. Kultus, 2119), and all these personages are associated with a myth.

3. In their lifetime the heroes were the first and best among men (cf. RE 8.1, 1111). After their death they became immortal and had a cult (cf. ΗC, p.15). The hero in the Greek religious sense is a person whose virtue, influence, or personality was so powerful in his lifetime or through the peculiar circumstances of his death that his spirit after death is regarded as of supernormal power, claiming to be revered and propitiated (cf. HC, p.343). For the fifth cent. audience most of the "dramatic personae" belong to the class of the semi-divine heroes. On the other hand, the Greeks of that time were familiar with songs praising mortals still alive: on this phenomenon see the following chapter.

6. The Greeks prayed to their heroes, because they believed that they could help, or even harm them (cf. RE 8.1, 112f).

ALECTIS 435-75


ALECTIS 569-605

3. For this *Euripidean* technique see H. Parry, *APh* 86 (1955), p.363; this is also a Pindaric technique in the *Epinikian* odes, see Bowra, Pindar, p.290.

HERCULES FURIS 348-441

1. In the Oxford text we read αἱ ἄνω; Wilamowitz prefers αὐθήνων, which is a ritual cry (cf. Gr. Versk., p.28 and his Commentary, p.84); it is
also found in A.Ag.138, Soph.Aj.627, Eur.Or.1395. On the other hand λίνος is a song (cf.II.18.570 with the Schol. ad loc. and PMG 880), as is the case with other songs which take their name from gods or mythi-
cal personages, as Υμένας, Παιάν, etc. (cf.P.Maas, Υπήν, Υψήν, Philol. 66 (1907),p.594,n.14, and Fairbanks,p.8). For an emendation of this passage to διλυνον...φολιδος λιαξε τον καλλιφιουν see C.M.J.Sicking, Euripide, Héraclès 349-350, Mnemosyne 9 (1956) 144.


3. Our song, though not included in the list of the dithyrambic stasima of Kranz, belongs to the same type as them, as far as its content is concerned (cf.Stasimon,p.253: die ἴσοτραῖα).

4. For the refrain in our song and its similarity with two Aeschylean lyrics see Wilamowitz, Gr.Versk.,p.243, id. Timotheos,p.102, and his Commentary, p.80; cf. further Gr.Chorus,p.201:"In tragedy refrains are comparatively rare, and the songs in which they occur often seem to have a rather close relation to cult, such as the Binding song in the Eumenides, the hymn to Herakles in the Hercules and the maenad choruses in the Bacchae."

HERCULES FURIOUS 673-700

1. On this see also Parry,op.cit.,p.364:"Hercules is lauded with an extra-
vagance which suggests a hymn in honour of a god."

RHESUS 342-87

1. In cases similar to this one an έκβοληνος λόγος was uttered, accord-
ing to Menander(p.378):"βουλόμενος προσφωνήσαι... ή καὶ ἄρρητα ἔκβολες τῇ πόλει."


HYMNAL SONGS TO HEROES IN AESCHYLUS AND SOCILDUS

1. For Pelasgos as a hero with cult cf.HC ,p.17,n.6; for Agamemnon cf.op. cit.,pp.321f.

2. The fact that this prayer is solemn is rather due to the moment it occupies in the play. On the other hand the Athenians had an especial reverence for their hero Theseus.
CHAPTER VI

1. For the enkomion and the epinikion see Smyth, lxxv-xcv, Gr.L.P., p.8, Harvey, pp.163f. The partheneion also falls to this category, cf. Smyth, cxxx.

2. Cf. Fairbanks, p.65: "The choral hymn to the gods was transferred from the worship of the gods to the praise of men; RE 18.2, s.v. Paian, 2353f (Der Paian auf Heroen und Menschen).

3. In Aristophanes also we find parodies of the prayer - style in addressing mortals, cf. Kleinknecht, p.77.

4. In Greek cult various gods are associated with animals; this see Glaube I, pp.141ff (Tiergestalt).

5. For this song cf. E. Fraenkel, Some Notes on the Hoopoe's song, Eranos 48 (1950) 75-84.


7. Some further lyrics of this type, with hymnal features, which, though, cannot be classed to the various types of hymnal songs as examined in the present work, are Soph.Phil. 1146, Eur. IT 1089, Pho. 1515.


SUPPLICES 42-70

1. Collard in his Commentary observes that the parodos of the play has a hymnal character, though addressed to a mortal, and he quotes two examples from Tragedy where the parodos is an actual hymn (Eur, Bacch. Soph. OT). On this cf. also below, p. 454.

HELENA 1107-1121

1. This has also been observed by Kannicht in his Commentary, p.281.

2. For a detailed analysis of the ornamentation in this lyric see Earp (The style of Aeschylus), p.78.

HYMNAL SONG TO MORTALS IN AESCHYLUS

1. In the preceding lines we have an appeal to the underworld gods to send Dareius' soul above (this appeal has been examined in Chapter II).

2. On this cf. Taplin, (The Stagecraft of Aeschylus), p.115: "the use of hymn forms helps to establish Darius in the play as superhuman and god-like".

3. On this cf. RE Suppl. 4, s.v. Epiphanie, 281; W. Headlam, Ghost - raising, magic, and the underworld, CR 15 (1902), 52-61; Taplin, loc.cit., and the Commentary of Broadhead, Appendix iii, c.
CHAPTER VII

1. For the personification and deification of places see ML ii.2.s.v. Lokalpersonificationen, 2074ff; cf. in particular the chapter "Erde, Länder, Inseln, Ortschaften (2081ff); Hamdorf, Griechische Kultpersonifikationen, pp.25ff.
2. Nevertheless, the ἐγκυμον τόπου is a secular song, a non-religious song. On the other hand Pi. Hymni fr.29 shows the close relation between hymns and the ἐγκυμον τόπου.
3. HF 781 and Bacch.105 are demands rather than prayers.

HF 781-84

1. Rivers were often personified or deified. cf. Cults 5, pp.420ff and Hamdorf, op.cit., pp.10ff.
2. Springs also were often personified or deified; cf. Cults 5, pp.420ff.

MEDEA 824-45

1. For the qualities of imagery in this song see Barlow (The Imagery of Euripides), p.36.

PHOENISSAE 638-75

1. The song is analysed in detail by Panagl (Die dithyrambischen Stasima des Euripides), pp.165-191.
2. Cf. also Pi. Hymni fr.29.
3. For a discussion of this myth cf. Wilamowitz, Gr. Versk., p.281. For the affinities of our song with another Euripidean ode (Bacch. 519) see M. Arthur, The choral odes of the 'Bacchae' of Euripides, YClS 22 (1972), pp.172f.

PHOENISSAE 818-32

1. The city is praised through a mention of certain famous personages of the past; cf. Menander, p. 353: δεύτερος δ' ἂν εἰς τόπος δ' τοῦ γένους καλούμενος, διαφέρεται δ' εἰς οἰκουστάς, εἰς τοὺς οἰκῆσαντας... Cf. also Pi. Hymni fr.29.

LYRICS ADDRESSED TO PLACES IN AESCHYLUS AND SOPHOCLES

1. Cf. also Suppl.23ff, addressed to τόλμης, γῆ, λατινόν ὤδη and various divine beings (the passage has been examined in Chapter II).
1. See further Cults 5, pp. 415ff, Hamdorf, op. cit., pp. 17ff. On the other hand such elements or concepts played an especial role in Greek Philosophy and Greek life: cf. Glaube I, pp. 134-259, passim; Kern, Vol. II, p. 292 ("Als göttlich Wesen hat er - i.e. Gorgias - so auch Sonne, Mond, Flüsse, Seen, Wiesen, Früchte und 'alles Ähnliche' aufgefasst"); cf. also Pfiffner, p. 42, on the use of 'Erde und Licht' by Euripides. In the Orphic collection we also find hymns to such elements or concepts (cf. O. h. 3, 4, 5, 7, 8, 9, 10, etc.).
2. See also on Med. 1251, p. 130.
3. For the function of apostrophes in general to objects and phenomena of nature cf. A. P. Wagener, Stylistic Qualities of the Apostrophe to Nature as a Dramatic Device, TAPhA 62 (1931) 78-100.

HERACLIDAE 748-769

1. For the use of these elements by Euripides see Pfiffner, p. 42.
2. Kranz (Stasimon, p. 306 = S. 186) believes that the Chorus refer to the throne of Athena in Olympus and not to her temple on the Acropolis.

CRESTES 174-181

1. In O. h. 3. 6 (to Nyx) we read ἀνίατας αὐθεντόν έχουσα. Hypnos is the son of Night.

Fr. 839 N²

1. Cf. also P. Nasqueray, Euripide et ses idées, Paris, 1908, p. 198. In fr. 941 N² (inc. fab.) Euripides speaks of aether and earth again, as elements of the natural world; in this fragment he calls aether Zeus and takes it as a god. Cf. also Eur. fr. 877 N² (inc. fab.) and A. fr. 70 N² (Nest. Med.). For the content of our fragment cf. also A. fr. 44 N² (Danaïdes). In our fragment earth and aether are not proper names. This becomes obvious by the content itself, although in the philosophical thought of Euripides such elements can be thought of as "göttlich Wesen", see above, n. 1 and Pfiffner, p. 42.
2. Cf. also Mag. iv. 22. 1 (to Aphrodite): ἔσων γενετήτωρ καὶ ἀνδρόδων.
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