

ORPHEUS

Volume I

THE HYMNS

The eighty-eight Orphic Hymns and the Prayer to Musaeus,
in Greek and English on facing pages, with a critical
apparatus and notes

Text after **Eugenius Abel**, *Orphica*, Leipzig and Prague, 1885,
pages 57–102

DIOTIMOS EDITIONS

INTRODUCTION

A book of eighty-eight hymns, and what it was for

This is a liturgy, not an anthology. Eighty-eight short hexameter hymns, seventy-nine of them headed with the name of a god in the bare genitive, and almost all with a line prescribing what to burn — *fumigation from frankincense, from storax, from manna, once with poppy* — stand in a fixed order behind a forty-four-line Prayer that summons some fifty gods at once — not every god the book hymns (Hekate, Ouranos, Physis, Eros, Tyche, Sleep and Death are among those it passes over), but enough of them that the Prayer reads as a summons to the whole company. The prescriptions are the decisive thing. A reader does not need a note telling him what to burn; a celebrant does. Seventy-eight of the eighty-eight carry one, and the ten that do not are the collection's one standing irregularity — the same ten, every one, whose heading departs from the bare genitive.

The hymns are short because they were spoken over an offering, and monotonous because the monotony is the point: a long chain of epithets, a single imperative near the end, and a petition for the things an association of ordinary people wants — health, peace, a good end to life, a kindly god at a night rite. The collection contains no narrative, no myth told for its own sake, almost no argument. What it contains is names.

Who used it is inferred, not stated. The evidence is internal and it is of two kinds. First, cult offices: Hymn I closes by asking Hekate to be gracious to the **βουκόλος**, the oxherd — a grade of officer in Bacchic associations, attested in their inscriptions, and the same title returns in the closing line of XXXI, which repeats three of the five words of I.10. Hymn VI.11 ends by directing the rite to the **ὄραιοφάνται**, those who show the orgia, and the word returns at XXXI.5. The hymns speak repeatedly to **μύσται**, initiates, and once at IV.9 to a **μύστης νεοφάντης**, one newly shown. Second, gods who are attested nowhere but western Asia Minor: **Mise** (XLII), **Hipta** (XLIX, and at XLVIII.4 beside Tmolos), **Meilinoe** (LXXI). Attis, Men, Ourania and Adonis, named together in the proem, prove nothing — by the second or third century of our era they were worshipped everywhere — but Mise and Hipta do. Kern proposed Pergamon in 1911; Morand holds that no single city can be fixed, and that the epigraphic evidence comes from across the western coast. The honest statement is the second.

The date is equally inferential: late, probably second or third century of our era, on the vocabulary (**λογισμός** at LXXVII.5 is a philosopher's word in a hymn), on the absence of any ancient citation of the collection, and on the fact that its Dionysos has already absorbed Sabazios and Bassareus.

What the collection thinks the world is

There is **no single Orphic cosmogony**, and this book does not hold one. The Rhapsodic theogony begins from Chronos, unaging Time, who generates Chaos and the egg out of which Phanes comes; the version Athenagoras reports begins from water and matter; the Eudemean theogony, and on the usual reconstruction the Derveni papyrus, begin from Night. Hymn III makes Nyx the **γένεσις πάντων** and belongs with the third; Hymn VI, calling Protogonos twofold and egg-born, presupposes the first. Three hymns separate them, and the collection does not notice.

What it does hold consistently is a way of naming. A god is and ; the same epithet crosses from one deity to another without embarrassment; and a power and the thing it governs are the same word. Physis (X) and Pan (XI) stand side by side and say almost the same thing twice — Nature as the whole, and Pan as **πᾶν** — which is a Stoic allegory at least as old as Plato's *Cratylus* and worked out by Cornutus. Nomos (LXIV) and Dike (LXII) and Dikaosyne (LXIII) are hymned as gods. So are Tyche

(LXXII), the Daimon (LXXIII), Sleep (LXXXV), the Dream (LXXXVI) and Death (LXXXVII). The collection's last stretch is almost entirely made of abstractions given cult.

The most sustained single idea in the book is that a god holds a *tiller*. Eros alone holds the tiller of all things (LVIII.8); Nomos alone holds the tiller of living things (LXIV.8); Death holds the tiller of all mortals (LXXXVII.1) — and the third, who has the best claim, is the one not given the word *alone*.

The shape of the book

The order is neither alphabetical nor theogonic, but it is not random. It opens at the crossroads with Hekate and moves outward through the frame of the world — Nyx, Ouranos, Aither, Protogonos, the Stars, Helios, Selene — then to Physis and Pan, the two hymns about the whole; then through the Titan generation to the Olympians; then a long Bacchic centre in which one god is hymned under eight titles; then the powers of judgement and measure; and at the end the powers of the close — the Erinyes and Eumenides, Tyche, the Muses, the Dawn, Themis, the winds, Okeanos, the hearth, and then Sleep, the Dream and Death. Whatever else the arrangement is, it ends where a life ends, and the last hymn but one asks Death to come late and make old age a prize.

The eighty-eighth hymn is not part of that design, and the editor of the text printed here says so. See the Editorial Note.

How much of this text is ancient

Less than a reader expects. The collection survives through a single archetype, which carried the *Orphic Argonautica*, the *Homeric Hymns* and Callimachus with it, and which reached Italy in the 1420s. There is no independent ancient transmission and no ancient quotation of the book. Every page of it has therefore been through the hands of editors, and in places what the reader takes for a fact of the hymn is a modern restoration. Four examples, each flagged in the notes where it falls:

- **LI.** The manuscripts give a word that is not Greek. Wiel conjectured *ἐρεμνήν*, *dark*, which Abel prints and this edition follows; the received text since Gesner reads *ἐραυνήν*, *lovely*. The collection opens either in darkness or in loveliness, and which is an editor's choice.
- **XIV.2.** Kybele's lion-drawn chariot — her signature image — **is not in the manuscripts at all.** It is Hermann's. In the manuscripts Rhea herself draws.
- **XVIII.** Abel heads it *To Plouton*. The manuscripts head it *εἰς Τυφώνα*, *to Typhon*. The god addressed is named Πλούτων at line 4, so Abel is surely right; but the transmitted title is what the tradition carried.
- **XIX.** Abel heads it *Of Zeus of the Thunderbolt*. The manuscripts head it *Κεραυνού*, *Of the Thunderbolt* — no Zeus. On the transmitted title the addressee is the weapon.

Two editors between them account for nearly two-thirds of everything in the apparatus: **Hermann**, whose 1805 *Orphica* was the first with a critical apparatus, with 260 readings, and **Abel himself** with 132. Third, with 36, is a man this edition can name only as Abel names him.

KEY TERMS

A dozen words carry more weight in this book than a reader coming to it fresh will expect. This is orientation, not reference; the Glossary at the back is the alphabetical list.

θυμίαμα — fumigation

Not *incense*. The word names a rite, not a substance: something is burned so that its smoke goes up. Seventy-eight of the eighty-eight hymns prescribe one, and the distribution is the plainest evidence in the book that it was used rather than read. There are thirteen distinct prescriptions. **Aromatics** (ἀρώματα) in 22 hymns, **frankincense** in 17, **storax** in 12, **manna** in 10, **myrrh** in 5, **frankincense-manna** in 4, **various substances** in 2, and then six that occur once each: *torches* for Nyx, *saffron* for Aither, *storax and manna* for the Erinyes, *every seed except beans and aromatics* for Gaia, *everything except frankincense, and pour a libation of milk* for Amphietes, and — for Sleep, and nowhere else — **with poppy**. Twenty-two, seventeen, twelve, ten, five, four, two and six make seventy-eight. That last is the only rubric in the book whose offering is a prepositional phrase, and the only one that names a drug.

μύστης — initiate

The person the hymns are spoken over. The word and its compounds stand in thirty-seven lines, and the hymns speak to the initiates as a body (VIII.20) and once to one *newly shown* (IV.9, μύστης νεοφάντης — the lexica cite that very line). The petition is almost always for them, not for the speaker.

τελετή — rite

The ceremony itself. Four hymns claim a founder for it: the Nereids (XXIV.10, *first*), the Kouretes (XXXVIII.6, *first*), the Mousai (LXXVI.7, who reveal it without being called first) and Themis (LXXIX.8, *first*). The collection does not reconcile them.

ὄργια — orgia

Left untranslated. It means the things done and shown at a mystery rite, and every English word for it (*orgies, mysteries, secret rites*) is either wrong or already taken.

δαίμων — daimon

Left untranslated, in all twenty-nine places — they fall in twenty-eight lines, proem 31 having it twice. Four of the twenty-nine read *spirit* or *divinity* until the final run. It is not a demon and not quite a god: a power, sometimes a class of powers (the proem sorts them by region — of heaven, of air, of water, of earth, beneath the earth, and those that walk in fire), sometimes one god addressed as such, and at LXXIII a god in its own right, *the Daimon*, who brings a house wealth or chills a man's life.

βουκόλος — oxherd

A grade of officer in Bacchic associations, attested in their inscriptions — *IPergamon 485* honours an *archiboukolos* and names some twenty-three βουκόλοι alongside hymn-teachers and Silenoi. Hymn I ends by asking the goddess to be gracious to him, and the last line of XXXI repeats three of its five words (εὐάντητοι for εὐμενέουσιν). This is the single strongest internal sign that the book belonged to a real society of people.

ἀγνός, ἱερός, ὅσιος, εὐίερος, ἅγιος — five words for holy

English has one common word where the hymns have five, and they are not synonyms. This edition renders *ἀγνός* *holy*, *ἱερός* *sacred*, *ὅσιος* *pure*, *εὐίερος* *well-hallowed* and *ἅγιος* *consecrated*, everywhere and without exception — and *καθαρός* *undefiled*, which would otherwise take *pure* away from *ὅσιος*. LXXVII.2, where *ἱερός* and *ὅσιος* stand in one line, is what forced the distinction. It was forced late, at the thirteenth block of fourteen, and applied backwards over the whole volume only at the final run: forty-seven lines changed, because until then English *holy* was carrying *ἀγνός*, *ἱερός* and *ὅσιος* at once.

γνώμη and βουλή — purpose and counsel

Both are rendered *mind* or *will* in most translations and the difference disappears. Here *γνώμη* is always *purpose* — the thing a man lays up in his breast (LXXVII.7), what the gods put into a sleeper (LXXXVI.5) — and *βουλή* always *counsel*; until the final run one line of each read *designs*, and the distinction collapsed at exactly the two places it was made for, which occurs chiefly in the collection's commonest closing formula, *εὐφροني βουλῇ*, *with kindly counsel*, at XIV.12, LIX.20, LXX.1, LXXIV.9 and LXXIX.11.

ἀνάγκη — necessity

Not fate and not compulsion by a person: the constraint the world is under. The Moirai are hymned as the powers who see it (LIX), the Eumenides are *set over* it (LXX.5), and the Dream is asked to show it or to withhold it (LXXXVI.13).

πρόνοια — providence

A power in the proem's catalogue, and the only abstraction there set over the others (ἐπὶ τοῖσι, 30). Later Platonism makes a great deal of the word; the collection simply invokes it.

αἰών and χρόνος — unending time, and time

Distinguished in the proem (28–29) and not always afterwards. Aion is duration as a power; Chronos in the Rhapsodic theogony is the first principle. Herakles is identified with Chronos at XII.3, *father of time*, which is the collection's one flash of theogonic doctrine in an otherwise conventional hymn.

φύσις — nature

The thirty-line Hymn X is the longest in the book after the proem and is addressed to her as a goddess: *all-mother, all-ruler, ever-flowing, self-sufficient*. Hymn XI then says the same of Pan. Whether the juxtaposition is a doctrine or an accident of arrangement is not decidable from the text.

παννυχίς — the all-night rite

Named by its adjective at III.5, of Nyx, and again of Aphrodite at LV.2; and the Bacchic nights of LXXIX.9 are the same thing. It is what the book was for.

OUTLINE

By Abel's pages, following the collection's own joints — not the editorial blocks this edition was made in.

pp. 57–59 · The Prayer, and the crossroads

The **Prayer to Musaeus**, forty-four lines, one sentence from line 3, landing on the infinitive ἐλθεῖν. It names some fifty gods and asks them all to come — not every god the book will hymn, but enough to stand for all of them. **Hymn I, To Hekate**, ten lines. In the manuscripts the two run on without a break; Sanctamandus and Canterus first divided them, and Abel follows Hermann in keeping the division.

pp. 59–65 · The frame of the world (II–XI)

Prothyraia at the door, Nyx, Ouranos, Aither, Protogonos, the Stars, Helios, Selene — and then the two hymns about the whole, **Physis** and **Pan**, which say nearly the same thing twice.

pp. 65–72 · Titans, Olympians, and the sea (XII–XXVI)

Herakles-Chronos, Kronos, Rhea, Zeus, Hera, Poseidon, Plouton, and then Zeus twice more as the Thunderbolt and the Lightning; then the weather and the water — the Clouds, the Sea, Nereus, the Nereids, Proteus — and Earth.

pp. 72–79 · The Mother, and the Olympian centre (XXVII–XXXVIII)

The Mother of the Gods, Hermes, Persephone, the first Dionysos, the first hymn to the Kouretes, Athena, Nike, Apollo, Leto, Artemis, the Titans, and the Kouretes a second time under the same name.

pp. 79–88 · The Bacchic centre (XXXIX–LV)

The longest continuous stretch of the book and the reason for it. Korybas, Demeter of Eleusis, the Mother Antaia, **Mise**, the Horai, Semele, and then Dionysos under a succession of names — Bassareus Trieterikos, Liknites, Perikionios, Sabazios, Lysios Lenaios, the God of the Trieteric Feast, Amphietes — with **Hipta** among them, and the Nymphs, Silenos and the Bakchai; closing on the twenty-eight lines to Aphrodite.

pp. 88–94 · Measure and judgement (LVI–LXIX)

Adonis, Chthonic Hermes, Eros, the Moirai, the Charites; then Nemesis, Dike, Dikaioyne and **Nomos** — four hymns running on justice and law — then Ares, Hephaistos, Asklepios, Hygieia, and the Erinyes.

pp. 95–102 · The powers of the close (LXX–LXXXVII)

The Erinyes hymned again under their kindly name; Meilinoe, Tyche, the Daimon, Leukothea and Palaïmon, the Mousai, Mnemosyne, the Dawn; Themis, the three winds, Okeanos, Hestia; and then **Sleep, the Dream and Death**, in that order, which is where the collection proper ends.

p. 102 · The hymn Hermann moved (LXXXVIII)

To Ares, seventeen lines, no fumigation rubric, printed under Abel's written protest. See the Editorial Note.

EDITORIAL NOTE

The text

The Greek is Abel's, *Orphica* (Leipzig: Freytag; Prague: Tempsky, 1885), pages 57–102, read page by page from the scan of that edition at magnification — never from an OCR layer. It is printed **diplomatically**: Abel's accents, breathings, iota subscripts, elisions, punctuation, capitalisation and line-numbering are reproduced as they stand, including where they are odd — the (*sic*) lemmas described below, the two impossible line-numbers, the unaccented $\acute{\alpha}\varsigma$ at LXXX.6, the breathing missing from $\alpha\gamma\gamma\epsilon\lambda\acute{\iota}\omega\tau\iota$ at LXXVIII.3. **A plain misprint is the one exception.** Where a sort is simply the wrong letter — $\omicron\iota\sigma\tau\rho\acute{o}\iota\sigma\alpha$ for $\omicron\iota\sigma\tau\rho\acute{o}\upsilon\sigma\alpha$, $\text{Ο}\lambda\acute{\iota}\mu\pi\omicron\upsilon$ for $\text{Ο}\lambda\acute{\upsilon}\mu\pi\omicron\upsilon$, and five others, all listed in the Closing Matter — the correct form is printed and the misprint recorded there. Seven of those; and two places where a mark is missing rather than wrong, which are printed as the page has them, because a missing accent is not certainly a misprint. (*This paragraph described the policy backwards until the final run, which is a reminder that an editorial note is a claim like any other.*)

Two things Abel's page does that this edition does not. He closes every fumigation rubric with a full stop; the rubrics here have none, consistently through the volume. And his running heads carry the numerals of the hymns on the page; here the running heads are uniform.

The apparatus

Translated from Abel's, entry for entry, in his conventions: the printed reading, then the editor who proposed it, then `], then what the manuscripts have. `codd.` is the manuscripts; `corr.` marks a correction adopted; a lemma with no editor after it is Abel's own change. There are 482 entries and, split at his em-dashes, 611 separate readings.

Abel's apparatus is by his own statement a selection. He closes his praefatio: *Integrum apparatus criticum maiori Orphicorum carminum editioni reservavi* — “a complete critical apparatus I have reserved for a larger edition of the Orphic poems.” Nothing should be inferred from his silence. Hymn LXXXIII draws no entry at all, the only hymn in the book that draws none; that means Abel reported nothing, not that there was nothing to report.

Abel writes (*sic*) eighteen times, and it is not an independent flag: **in every one of the eighteen the form in the apparatus differs from the form in his own printed line** — by accent (XXXII.2, XXXIV.4, LXXXI.1, LXXXVII.11), by case (IV.3, XLV.5, L.1, LIV.4), by the movable nu (XXXII.6, LXXI.4, LXXXI.4), by elision (LXXVII.3), or by spelling, gender or word (VII.2, XVIII.18, XLIII.7, LVI.2, LIX.15, LIX.17). He is reproducing each conjecture as its editor gave it, in the citation form, while the verse prints what the line requires. Both forms are printed here as he prints them.

Two of his apparatus line-numbers exceed their hymn's line count: XXXIX, ten lines with an entry numbered 11, and LXXXVII, twelve lines with an entry numbered 13. Both are printed as he prints them and explained in a note. The marginal numerals of the verse — which stand in the right margin of every page of his book, recto and verso alike — are followed in preference to the apparatus wherever the two disagree.

The editors named

By number of readings, over 611: **Hermann** 260, **Abel** 132, **Wiel** 36, **Lennepe** 13, **Ruhnken** 10, **Pierson** 10, **Lobeck** 8, **Dinner** 6, **Sanctamandus** 6, **Stephanus** 5, **Slothouwer** 5, **Gesner** 3, **Casaubonus** 3, **Dorville** 3, **Schneider** 2, **Canterus** 1, **Portus** 1, **Porson** 1 — and nine further names at three or fewer, which the tally above omitted until the final run: **Heringa** 3, **Schenkl** 2, and **Leopardus**, **Koene**, **Valckenaer**, **Bentley**, **Scriverius**, **Mitscherlich** and **Schrader** once each. Twenty-seven names in all.

Two of these this edition cannot identify. **Wiel** is the more important — third in the whole apparatus, and responsible for the first word of the first hymn. Abel names him once, in the praefatio, among the *recentiores post Hermannum critici: praeter Vossium (1805) et Wielium virum de Orpheo optime meritum (1853. 61. 62. 66. 68. 78)* — “besides Vossius and **Wielius**, a man who has deserved excellently of Orpheus”, with six dated contributions, 1853, 1861, 1862, 1866, 1868 and 1878. No first name, no titles, no place. **Dinner**, with six readings, is not named in the praefatio at all, and the volume has no index of *viri docti*. Both are left as Abel leaves them.

Sanctamandus is explained by the same page: Abel had copied out some of his unpublished observations from a Bodleian codex, which is why he appears in the apparatus with no printed work behind him. **Porson** appears exactly once, at LXXXIV.8, and his correction restores a formula the collection uses twice elsewhere.

The translation

Strictly line for line: every English line renders the Greek line facing it, and enjambment is kept even where it reads oddly, because the suspension is often the hymn’s whole rhetorical effect. The register is literal and unrhymed. Compound epithets are rendered as compounds — *of splendid form, watery-pathed, bud-faced, bull-driver* — rather than smoothed into English idiom, because the pile-up of them is what a hymn in this collection is.

Greek divine and personal names are transliterated from the form Abel prints: Okeanos, Hestia, Phersphone, Mousai, Moirai, Charites, Horai, Gaia, Nyx, Ouranos, Hypnos, Thanatos. Seven names keep their settled English form, because transliterating them would obscure rather than reveal: **Apollo, Musaeus, Delphi, Egypt, Thrace, Samothrace** and **Cyprus** — though the goddess of that island stays **Kypris**. One name departs from the rule deliberately: Abel prints **Ἥπτα** and this edition prints **Hipta**, the form the Lydian inscriptions give and the only one under which a reader will recognise her; the note at XLIX.1 says so. **Divine abstractions** are transliterated where the text treats them as named powers — Dike, Nomos, Tyche, Pronoia, Nike, Eirene, Eunomia, Hygieia, Dikaioyne, Pistis, Thesmodoteira — and Englished where the same word is a common noun: *peace, health, good order, providence, necessity*. The proem’s catalogue, where every item in the list is a god, takes the first treatment throughout. Where a Greek word is a term of art rather than a name it is left untranslated and glossed: **δαίμων, ὄργια, rhombos, Ieios**.

A fixed rendering, once settled, binds the whole volume. The full list is in the Glossary; the ones a reader will notice are the five words for *holy*, γνώμη = *purpose* against βουλή = *counsel*, and εὐδύνατος = *greatly able*, which is kept clear of *mighty* (κραταιός and the δβριμ- compounds).

What the translation does not do: it does not smooth out a difficulty in the Greek. LXXXVI.13–15 says, as printed, that the wicked get no warning dream *so that* they may find release, which is the opposite of what the clause should say; the English says it too, and the note explains why.

The eighty-eighth hymn

Abel prints a hymn to Ares in the last place and dissents from it in the same breath. His note, the only one of its kind in the book, reads: *Hic hymnus inter Homero vulgo adscriptos octavo loco legitur. Transtulit eum huc Hermann, haud recte, cum hoc carmen diversi coloris sit ab Orphicis hymnis* — “This hymn is usually read in the eighth place among those ascribed to Homer. Hermann transferred it here, not rightly, since this poem is of a different colouring from the Orphic hymns.” In his praefatio he says it again, more mildly: in editions before Hermann the hymn is absent, *idque fortasse recte*, “and perhaps rightly so.”

This edition prints the hymn where Abel prints it, and prints his protest with it, because a reader of Abel meets both. The position is his; the dissent is his; neither is ours to silently

resolve. What Hermann moved is *Homeric Hymn* 8, itself no older than the Orphic collection and very probably by Proclus.

Three things do mark it off: it carries no fumigation rubric, the tenth and last hymn without one; its heading is ΕΙΣ ΑΡΕΑ, *to* with the accusative, and every hymn in the book whose heading departs from the bare genitive is also a hymn without a rubric; and at 6–8 it places Ares as a planet in the third sphere, the only astronomical placing in the collection — where the book's other two uses of *third* are the Homeric division of the world by lot (XVII.7, XVIII.6). Two arguments that look good and are not: that Ares already has a hymn at LXV (so do the Kouretes, twice under the same name; so does Zeus, three times; so does Dionysos, under eight titles), and that its diction is exceptionally strange. On the last, counting every word of five letters or more that occurs in one piece only, LXXXVIII has about 3.12 a line against a median of about 2.09 across the eighty-nine pieces. That puts it third or fourth — the exact rank moves with how elided forms are counted, and XXXVIII stands very close — but on every counting **LXXX is above it at 3.50 and LXV at 3.25, and LXV is the *Orphic* hymn to Ares.** The hymn Abel keeps and the hymn Abel doubts are as strange as one another.

This edition's own conventions

- Greek verso, English recto, facing. Every verse line has its counterpart directly opposite.
- Abel's marginal numerals are reproduced at the right of both columns, restarting with each hymn.
- The apparatus stands under the Greek; the notes stand under the English. Nothing is mixed.
- **(no fumigation named)** on the English side marks the ten hymns that carry no rubric, so that an absent rubric is not mistaken for an oversight.
- Where Abel records a lost verse, the loss is described in the note at that place and not marked in the text. There is one, at XLVIII.3.
- Where the manuscripts give a whole alternative passage it is printed after the hymn, under its own heading, not buried in the apparatus. There is one such: the Thryllitianus Poseidon, after XVII. The Thryllitianus close of Hymn XV is described in the note at that hymn and not printed — an inconsistency this edition records rather than repairs, since printing it would mean re-collating a passage that was never read from the page.

ΟΡΦΕΩΣ ΥΜΝΟΙ
ΕΥΧΗ ΠΡΟΣ ΜΟΥΣΑΙΟΝ

Μάνθανε δὴ, Μουσαῖε, θυηπολίην περισέμνην,
εὐχὴν, ἣ δὴ τοι προφερεστέρα ἐστὶν ἀπασέων.
Ζεῦ βασιλεῦ καὶ Γαῖα καὶ οὐράνιαι φλόγες ἀγναὶ
Ἥελίου, Μήνης θ' ἱερὸν σέλας Ἄστρα τε πάντα,
καὶ σύ, Ποσειδάον γαιήοχε, κυανοχαῖτα,
Φερσεφώνη θ' ἀγνὴ Δημήτηρ τ' ἀγλαόκαρπε
Ἄρτεμί τ' ἰοχέαιρα, κόρη, καὶ ἦιε Φοῖβε,
ὃς Δελφῶν ναίεις ἱερὸν πέδον· ὃς τε μεγίστας
τιμὰς ἐν μακάρεσσιν ἔχεις, Διόνυσε χορευτά·
Ἄρες τ' ὀβριμόθυμε καὶ Ἥφαίστου μένος ἀγνὸν
ἀφρογενὴς τε θεά, μεγαλύνυμα δῶρα λαχοῦσα·

5

10

7 τ' Sanctamandus addidit. — 10 ὁμβρ. codd. —

PRAYER TO MUSAEUS

Learn now, Musaeus, a rite of sacrifice wholly august,
 a prayer, which surely surpasses all others.
 Zeus, king, and Gaia, and you holy heavenly flames
 of Helios, and sacred radiance of Mene, and all you Stars,
 and you, Poseidon, earth-holder, dark-maned, 5
 and Phersephone holy, and Demeter of splendid fruit,
 and Artemis arrow-pourer, maiden, and Ieios Phoibos,
 you who inhabit the sacred floor of Delphi; and you who hold the greatest
 honours among the blessed, Dionysos the dancer;
 and Ares of mighty spirit, and the holy strength of Hephaistos, 10
 and foam-born goddess, allotted gifts of great renown;

Title. “Use it with good fortune, companion” is a scribe’s good-luck formula standing at the head of the collection in the manuscripts, not part of the poem. It is kept because it is the first thing a reader of the archetype met.

I. Musaeus — in the Orphic tradition Orpheus’s son or disciple. This frame of instruction from initiator to initiate is the only place in the collection that speaks of teaching rather than of rite. *θυηπολίη* is a rite of sacrifice, not a prayer merely: the poem announces the whole book as liturgy.

3–44. One sustained catalogue, and one sentence. The verbs of calling are distributed through it — *κινλήσκω* (15), *ἐπικέκλωμαι* (17), *καλέω* (24), *αἰδῶ* (39), *κινλήσκω* (40) — rather than gathered at the head. The English keeps each where it falls, so the litany accumulates as it does in the Greek.

7. *ἦιε*: a Homeric epithet of Apollo whose etymology is unsettled — derived variously from the ritual cry (*ἦ ἦ, ἦἦ*), from *ἦμι* (“the archer”), and from *ἦς*. It is left untranslated here because each of the common renderings, “the healer” and “the archer”, commits the line to one guess. — The connective *τ’* is not in the manuscripts; Sanctamandus supplied it.

10. The manuscripts read *ὁμβρ-*; Abel prints *ὀβριμόθυμε*.

11. Aphrodite, named by epithet alone. Naming a deity by attribute rather than by name is ordinary cult language here, not riddling.

Construal. Proclus and the later Platonists read a catalogue of this kind as a graded scale of divine orders rather than as a list. Whether the composer of the poem intended anything of the sort is not recoverable from the text; what stands here is a list of the gods an association actually invoked. See Volume VI.

ΟΡΦΕΩΣ ΥΜΝΟΙ
ΕΥΧΗ ΠΡΟΣ ΜΟΥΣΑΙΟΝ

καὶ σύ, καταχθονίων βασιλεῦ, μέγ' ὑπείροχε δαΐμον·

Ἥβη τ' Εἰλείθυια καὶ Ἡρακλέος μένος ἡύ,

καὶ τὸ Δικαιοσύνης τε καὶ Εὐσεβείης μέγ' ὄνειαρ

κικλήσκω Νύμφας τε κλυτὰς καὶ Πᾶνα μέγιστον

15

Ἥρην τ', αἰγιόχοιο Διὸς θαλερὴν παράκοιτιν·

Μνημοσύνην τ' ἔρατὴν Μούσας τ' ἐπικέκλωμαι ἄγνᾶς

έννέα καὶ Χάριτάς τε καὶ Ὠρας ἥδ' Ἐνιαυτὸν

Λητώ τ' εὐπλόκαμον, Θείην, σεμνήν τε Διώνην

Κουρητὰς τ' ἐνόπλους Κορύβαντάς τ' ἥδ' Καβείρους

20

καὶ μεγάλους Σωτῆρας ὁμοῦ, Διὸς ἄφθιτα τέκνα,

Ἰδαίους τε θεοὺς ἥδ' ἄγγελον οὐρανίωνων,

PRAYER TO MUSAEUS

and you, king of those beneath the earth, greatly pre-eminent daimon;
 and Hebe, Eileithyia, and the goodly strength of Herakles,
 and the great boon of Dikaiosyne and of Eusebia,
 I call on, and the famed Nymphs, and Pan the greatest, 15
 and Hera, blooming consort of aegis-bearing Zeus;
 and lovely Mnemosyne, and I summon the holy Mousai,
 the nine, and the Charites, and the Horai, and the Year,
 and Leto fair-tressed, Theia, and august Dione,
 and the Kouretes in arms, the Korybantes, and the Kabeiroi, 20
 and the great Saviours together, imperishable children of Zeus,
 and the Idaian gods, and the messenger of the heavenly ones,

12. Plouton, unnamed. Avoiding the name in address to a power beneath the earth is standard.

15, 17. The first two verbs of the invocation arrive only now, thirteen lines into the catalogue, and govern everything before them.

20. Three sets of armed attendant daimones — Kouretes, Korybantes, Kabeiroi — grouped as they are in the mystery cults of Asia Minor and Samothrace.

21. The great Saviours are probably the Dioskouroi: Σωτῆρες and Μεγάλοι Θεοί are both attested cult titles of theirs, and Διὸς ἀφθίτα τέκνα answers to Διόσκουροι. The identification is standard but is not made by the text.

ΟΡΦΕΩΣ ΥΜΝΟΙ
ΕΥΧΗ ΠΡΟΣ ΜΟΥΣΑΙΟΝ

Ἑρμείαν κήρυκα, θέμιν θ', ἱεροσκόπον ἀνδρῶν,
Νύκτα τε πρεσβίστην καλέω καὶ φωσφόρον Ἥμαρ,
Πίστιν τ' ἡδὲ Δίκην καὶ ἀμύμονα Θεσμοδότειραν,
Ῥεΐαν τ' ἡδὲ Κρόνον καὶ Τηθύα κυανόπεπλον
Ὠκεανόν τε μέγαν, σύν τ' Ὠκεανοῖο θύγατρας
Ἄτλαντός τε καὶ Αἰῶνος μέγ' ὑπείροχον ἰσχύν
καὶ Χρόνον ἀέναον καὶ τὸ Στυγὸς ἀγλαὸν ὕδωρ
μειλιχίους τε θεούς, ἀγαθὴν τ' ἐπὶ τοῖσι Πρόνοιαν
Δαίμονά τ' ἡγάθεον καὶ Δαίμονα πῆμονα θνητῶν,
Δαίμονας οὐρανίους τε καὶ ἡερίους καὶ ἐνύδρους
καὶ χθονίους καὶ ὑποχθονίους ἡδ' ἔμπυρφοίτους,

25

30

26 Τηθύα Wiel] τηθύν. — 30 τ' Abel] δ'. — 32 τε Hermann addidit. — ἡδ' ἔμπυρφοίτους Wiel] ἡδὲ (ιδεῖ)
πυρριφοίτους. —

PRAYER TO MUSAEUS

Hermes the herald, and Themis, scanner of men's offerings,
 and Nyx the eldest I call, and light-bearing Day,
 and Pistis, and Dike, and the blameless Thesmodoteira, 25
 and Rheia, and Kronos, and Tethys dark-robed,
 and Okeanos the great, and with him the daughters of Okeanos,
 and the greatly pre-eminent might of Atlas and of Aion,
 and ever-flowing Chronos, and the shining water of Styx,
 and the gentle gods, and over them all good Pronoia, 30
 and the most divine Daimon, and the Daimon who brings men ruin,
 and daimones of heaven, and of the air, and of the waters,
 and of earth, and beneath the earth, and those that walk in fire,

25. Θεσμοδότειρα, “Giver of Law”, occurs nowhere else in Greek. Commentators usually take her for Demeter Thesmophoros, but the word is a literary formation, not a cult title, and appears in no inscription; the company she keeps here — Pistis, Dike — may rather make her a personified abstraction. Themis has already been named separately at 23.

28–29. Aion, unending time as a power, is distinguished here from Chronos in the following line. The proem keeps them apart; later theology does not always.

30. Pronoia, Providence: the one abstraction in the catalogue given a place over the rest (ἐπὶ τοῖσι).

31–33. The daimones classified by region — heaven, air, water, earth, beneath the earth, and those that walk in fire. This is the nearest thing in the proem to a system. ἐμπυρφοίτους is Wiel’s reading; the manuscripts give ἡδὲ (or ἰδὲ) πυρφοίτους.

ΟΡΦΕΩΣ ΥΜΝΟΙ
ΕΥΧΗ ΠΡΟΣ ΜΟΥΣΑΙΟΝ

καὶ Σεμέλην Βάκχου τε συνευαστήρας ἅπαντας,
Ἴνῳ Λευκοθέην τε Παλαίμονά τ' ὀλβιοδότην
Νίκην θ' ἠδυέπειαν ἰδ' Ἀδρήστειαν ἄνασσαν
καὶ βασιλῆα μέγαν Ἀσκληπιὸν ἠπιοδώτην
Παλλάδα τ' ἐγρεμάχην, κούρην, Ἀνέμους τε πρόπαντας
καὶ Βροντὰς Κόσμου τε μέρη τετρακίονος αὐδῶ·
Μητέρα τ' ἀθανάτων, Ἄττιν καὶ Μῆνα κικλήσκω
Οὐρανίην τε θεάν, σὺν τ' ἄμβροτον ἄγνὸν Ἄδωνιν
Ἀρχὴν τ' ἠδὲ Πέρας — τὸ γὰρ ἔπλετο πᾶσι μέγιστον —
εὐμενέας ἐλθεῖν κεχαρημένον ἦτορ ἔχοντας
τήνδε θυηπολίην ἱερὴν σπονδὴν τ' ἐπὶ σεμνήν.

35

40

39 αὐδῶ Portus] αὐλῶν. — 41 Οὐρανίην Hermann] οὐρανίαν. — τ' Abel] δ'.

PRAYER TO MUSAEUS

and Semele, and all who cry euhoi together with Bakchos,
 and Ino Leukothea, and Palaimon giver of prosperity, 35
 and Nike sweet-spoken, and queen Adresteia,
 and the great king Asklepios, giver of gentleness,
 and Pallas the maiden who rouses battle, and all the Winds,
 and the Thunders, and the parts of the four-pillared Kosmos, I name aloud;
 and the Mother of the immortals, Attis and Men I call, 40
 and the goddess Ourania, and with her immortal holy Adonis,
 and Beginning and End — for that was greatest of all —
 to come with favour, holding a heart made glad,
 to this sacred rite and to the august libation.

34. *συννευαστήρες*: those who join in the cry *euhoi*. Most naturally this denotes the mythical thiasos — satyrs, maenads, nymphs — invoked as powers alongside Semele. It is tempting, and no more than that, to hear the living association naming itself inside its own list.

39. The four-pillared Kosmos: the four elements as the world's supports. *αὐδῶ* is Portus's correction; the manuscripts give *αὐλῶν*.

40–41. Attis, Men, Ourania and Adonis: Phrygian, Anatolian and Levantine cult — though by this date all four were worshipped across the empire, and they localise nothing on their own. The evidence for where the collection was used lies rather in Hipta (48, 49), Mise (42) and Melinoe (71), who are attested in inscriptions only in western Asia Minor.

42. Beginning and End are invoked as powers, like everything else in the catalogue. The line asks them to come; it does not speculate about them.

43–44. The whole forty-two-line sentence lands on the infinitive *ἐλθεῖν*. The English holds the suspension rather than breaking the period up, because the delay is the point: nothing is asked for until every god has been named.

I. ΕΙΣ ΕΚΑΤΗΝ

Εἰνοδίην Ἑκάτην κλήζω, τριοδίτιν, ἔρεμνήν,
οὐρανίην χθονίην τε καὶ εἰναλίην, κροκόπεπλον,
τυμβιδίην, ψυχαῖς νεκύων μεταβακχεύουσαν,
Πέρσειαν, φιλήρημον, ἀγαλλομένην ἐλάφοισι,
νυκτερίην, σκυλακίτιν, ἀμαιμάκετον βασίλειαν, 5
θηρόβρομον, ἄζωστον, ἀπρόσμαχον εἶδος ἔχουσαν,
ταυροπόλον, παντὸς κόσμου κληδοῦχον ἄνασσαν,
ἡγεμόνην, νύμφην, κουροτρόφον, οὐρεσιφοῖτιν,
λίσσομένοις κούρην τελεταῖς ὁσίησι παρεῖναι
βουκόλῳ εὐμενέουσαν ἀεὶ κεχαρηότι θυμῷ. 10

I. Hunc hymnum ab Euche Sanctamandus et Canterus primi seiunxerunt. — 1 εἰνοδίην Hermann] εἰνοδίαν.
— ἔρεμνήν Wiel] ἔραννήν. — 2 οὐρανίαν χθονίαν τε καὶ εἰναλίαν codd., corr. Hermann. — 3 τυμβιδίην
Hermann] τυμβιδίαν. — 4 Πέρσειαν Hermann] περσίαν. — 9 ὁσίησι Hermann] ὁσίοισι.

I. TO HEKATE

(no fumigation named)

Einodian Hekate I call, of the three ways, dark,
 of heaven, of earth and of the sea, saffron-robed,
 of the tomb, revelling among the souls of the dead,
 Perseia, lover of solitude, delighting in deer,
 of the night, keeper of dogs, queen not to be withstood, 5
 roaring with beasts, ungirt, of a form none can assail,
 bull-driver, key-holder of the whole kosmos, mistress,
 leader, bride, nurse of the young, walker on the mountains,
 that the maiden be present at the pure rites of those who beseech her,
 gracious to the oxherd, with a heart ever rejoicing. 10

- I. Hymn I carries no fumigation rubric — one of **ten** hymns without one, by direct count of the finished text: I, XVIII, XXIX, XXXI, XLV, L, LV, LXI, LXIV and LXXXVIII. (*This note has twice been corrected as the reading advanced. It first gave the list as 18, 29, 30, 50, 55, 61 and 64 — XXX has a rubric and did not belong, XXXI and XLV were missing; it then gave nine, the text having been read only to LXIV; the tenth, LXXXVIII, arrived with the last block. Seventy-eight hymns carry a rubric.*) In the manuscripts it runs on from the Prayer without a break, and Sanctamandus and Canterus were the first to separate the two (Abel's note). The division is editorial. Editions keeping the older arrangement therefore print a poem of fifty-four lines — the forty-four preceding plus Hekate's ten — and it is that undivided poem Thomas Taylor translated in 1787, running on into Hekate, whom he asks as "Leader and nurse" to "be present to our rites" two lines before his close. Taylor's English reaches sixty-four lines because he works in rhyming couplets and expands; the Greek beneath it is fifty-four. This edition follows Abel's division but records it as a division, since the collection as its users had it opened at the crossroads.
1. ἐρεμνήν, "dark", is Wiel's conjecture, which Abel prints and this edition follows. The received text since Gesner reads ἐραυνήν, "lovely", and every modern translation opens the collection that way. The manuscripts give a word that is not Greek, so the first epithet of the first hymn is an editorial choice between two guesses, and the collection begins either in darkness or in loveliness depending on which is taken. (Our two collations of Abel's apparatus differed over whether the rejected reading there is ἐραυνήν or the manuscripts' ἐραυνήν; the disagreement is recorded rather than resolved.)
1. Einodia, "of the road", and τριοδίτις, "of the three ways" — Hekate at the fork, where her image stood and where offerings were left. The hymn opens with her location, not her nature.
7. κλειδοῦχος, key-holder, is at home in temple administration — κλειδοῦχοι of sanctuaries are attested in inscriptions — and is also a standing epithet of guardian deities, Hekate among them. Here it is extended to the whole kosmos.
10. βουκόλος, oxherd, was a grade of officer in Bacchic associations, attested in their inscriptions. The hymn ends by asking the goddess to be gracious to an officer of the group performing it, designated by his title. That the collection is therefore the liturgy of a real association, rather than a literary exercise, is the standard modern reading of such details and not something the line itself states. The title recurs at XXXI.7, in a line otherwise identical to this one.

II. ΠΡΟΘΥΡΑΙΑΣ

θυμίαμα στύρακα

Κλυθί μοι, ὦ πολύσεμνε θεά, πολυώνυμε δαῖμον,
 ὠδίνων ἐπαρωγέ, λεχῶν ἡδεῖα πρόσσοψι,
 θηλειῶν σώτειρα, μόνη φιλόπαις, ἀγανόφρον,
 ὠκυλόχεια, παροῦς⁴ ἀνίαις θνητῶν, Προθυραία,
 κληδοῦχ', εὐάντητε, φιλοτρόφε, πᾶσι προσηνές,
 ἢ κατέχεις οἴκους πάντων θαλίαις τε γέγηθας,
 λυσίζων', ἀφανής, ἔργοισι δὲ φαίνῃ ἅπασι,

5

4 παροῦς⁴ ἀνίαις Ruhnken] παροῦσα νέαις. — 5 φιλοτρόφε Abel] φιλότροφε. — προσηνές Abel] προσηνής.

—

II. TO PROTHYRAIA

fumigation from storax

Hear me, most august goddess, daimon of many names,
 helper in birth-pangs, sweet sight to women in labour,
 saviour of women, alone a lover of children, gentle-minded,
 swift in delivery, present in the pains of mortals, Prothyraia,
 key-holder, kindly met, loving to rear, gracious to all,
 you who hold the houses of all and delight in festivities,
 loosener of the girdle, unseen, yet shown in all your works,

5

Rubric. Storax, burnt as the offering — traditionally identified with the resin of *Styrax officinalis*, though the resin actually traded in antiquity may have come from *Liquidambar orientalis*, the sweetgum of south-western Anatolia. Prothyraia is “she before the door” — the goddess at the threshold, here the threshold of birth.

5. κληδοῦχος, key-holder, again: the word was Hekate’s at I.7 and is now the birth-goddess’s. The collection reuses its epithets across deities rather than reserving them, which is how these hymns work.

II. ΠΡΟΘΥΡΑΙΑΣ

θυμίαμα στύρακα

συμπάσχεις ὥδισι καὶ εὐτοκίησι γέγηθας,
Εἰλείθυια, λύουσα πόνους δειναῖς ἐν ἀνάγκαις·
μούνην γάρ σε καλοῦσι λεχοί, ψυχῆς ἀνάπαυμα·
ἐν γὰρ σοὶ τοκετῶν λαθικηδέες εἰσὶν ἀνίαι.
Ἄρτεμις Εἰλείθυια, καὶ ἡ σεμνὴ Προθυραία,
κλῦθι μάκαιρα, δίδου δὲ γονὰς ἐπαρωγὸς ἑοῦσα
καὶ σῶζ', ὥσπερ ἔφυς αἰεὶ σώτειρα προπάντων.

10

π λαθικηδέες εἰσὶν ἀνίαι Abel] λυσιπήμενές εἰσιν ἀνίαι.

II. TO PROTHYRAIA

fumigation from storax

you suffer with the birth-pangs and delight in easy births,
 Eileithyia, releasing from labour in dread necessities;
 for on you alone do women in childbed call, rest of the soul;
 for in you the pangs of birth are banishers of care.
 Artemis Eileithyia, and august Prothyraia,
 hear, blessed one, and grant offspring, being a helper,
 and save, as you were born always the saviour of all.

10

- 9, 12.** The hymn names its own goddess as Eileithyia and then as Artemis Eileithyia. It does not argue the identification; it performs it. Two goddesses and a cult-title are addressed as one without a seam — Prothyraia being an epiclesis, used of Eileithyia, Artemis and Hekate alike, rather than a goddess in her own right.
- 11.** *λαθικηδής*, “banishing care”, occurs once in Homer — of the breast Hecuba held out to Hektor (*Il.* 22.83). Alcaeus applies it to wine, later poets to Dionysos. The compound is causative: the pangs are what drive the care away, not what do the forgetting.

Νύκτα θεῶν γενέτειραν αἰείσομαι ἡδὲ καὶ ἀνδρῶν.
 Νύξ γένεσις πάντων, ἦν καὶ Κύπριν καλέσωμεν.
 κλυθι μάκαιρα θεά, κυαναυγής, ἀστεροφεγγής,
 ἡσυχίῃ χαίρουσα καὶ ἡρεμίῃ πολυύπνω,
 εὐφροσύνη, τερπνὴ, φιλοπάννουχε, μῆτερ ὀνείρων,
 λυσιμέριμν', ἀγαθὴν τε πόνων ἀνάπαυσιν ἔχουσα,
 ὕπνοδότειρα, φίλη πάντων, ἐλάσιππε, νυχαιγής,

5

3 κυαναυγής codd. — ἀστεροφεγγής Abel] ἀστεροφεγγής. — 6 λυσιμέριμν' Abel] ληθομέριμν'. — ἀγαθὴν
 Pierson] ἀγαθή. — 7 νυχαιγής Abel] νυχαιγής. —

III. TO NYX

fumigation from torches

Nyx, mother of gods and of men, I shall sing.
 Nyx, origin of all things, whom let us also call Kypris.
 Hear, blessed goddess, dark-gleaming, star-shining,
 rejoicing in quiet and in sleep-filled stillness,
 gladness, delight, lover of the all-night rite, mother of dreams,
 looser of cares, holding a good rest from toils,
 giver of sleep, dear to all, driver of horses, night-gleaming,

5

Rubric. δαλοί, firebrands — burning wood, not a resin. The offering for a night rite is the light carried into it. It is not the only rubric that names no aromatic: Pan at XI is given ποικίλα, various substances, and later hymns call for all seeds but beans (XXVI), everything but frankincense with a milk libation (LIII), and poppy (LXXXV).

2. Night as γένεσις πάντων, the origin of all things, aligns this hymn with the Eudemean theogony and — on the usual reconstruction, which West and Brisson dispute — with the Derveni papyrus, both of which begin from Night. It does not align with the Rhapsodies, which begin from Chronos and the egg (see VI.1–2 below), or with the Hieronyman theogony, which begins from water. There is no single Orphic cosmogony. — Her identification with Kypris is asserted here without argument, but the collection warrants it elsewhere: at LV.2–3 Aphrodite is φιλοπάννουχε, νυκτερία and μήτηρ ἀνάγκης, which is the whole complex of this hymn — the all-night rite of line 5 and the ἀνάγκη of line 11.
5. φιλοπάννουχος is formed on πάννουχος, “all night long”, and recurs of Aphrodite at LV.2. It is tempting to read it as evidence of when the association actually met; that is inference, not what the line says.

III. ΝΥΚΤΟΣ

θυμίαμα δαλούς

ήμιτελές, χθονίη ἢδ' οὐρανίη πάλιν αὐτή,
 ἐγκυκλίη, παίκτηϊρα δῶγμασιν ἡεροφοίοις,
 ἢ φάος ἐκπέμπεις ὑπὸ νέρτερα καὶ πάλι φεύγεις
 εἰς Ἀΐδη· δεινὴ γὰρ ἀνάγκη πάντα κρατύνει.
 νῦν δέ, μάκαιρ' ὦ Νύξ, πολυόλβιε, πᾶσι ποθεινὴ,
 εὐάντητε, κλύουσα λόγων ἱκετηρίδα φωνῆν
 ἔλθοις εὐμενέουσα, φόβους δ' ἀπόπεμπε νυχαυγεῖς.

10

8 ἡμιτελές Abel] ἡμιτελής. — χθονία ἢδ' οὐρανία codd., corr. Hermann. — 9 ἐγκυκλία codd., corr. Hermann. — 12 δέ Sanctamandus] σε. — μάκαιρα ὦ (om. νύξ) codd.

III. TO NYX

fumigation from torches

half-complete, of the earth and again of heaven yourself,
 circling, player, in pursuits that roam the air,
 you who send light down to the lower places and flee again
 into Hades; for dread necessity masters all things.
 and now, blessed Nyx, rich in blessing, longed for by all,
 kindly met, hearing the suppliant voice of these words,
 may you come with favour, and send away the night-gleaming fears.

10

-
8. ἡμιτελής, “half-finished, incomplete”. That the missing half is Day is a guess, and ours; the lexica record no Orphic or Neoplatonic exegesis of the word. The hymn sets it between two ordinary spatial epithets, chthonic and heavenly.
14. The hymn ends by asking the goddess of night to take away the fears that gleam in the night — the same word, νυχαιγής, that praised her at 7. The epithet is turned against the terrors rather than the goddess.

IV. ΟΥΡΑΝΟΥ

θυμίαμα λίβανον

Οὐρανὲ παγγενέτορ, κόσμου μέρος αἰὲν ἀτειρές,
 πρεσβυγένεθλ', ἀρχὴ πάντων πάντων τε τελευτή,
 κοσμοκράτορ, σφαιρηδὸν ἐλισσόμενος περὶ γαῖαν,
 οἷκε θεῶν μακάρων, ῥόμβου δίνῃσιν ὁδεύων,
 αἰθέριος χθονίός τε φύλαξ πάντων περιβληθείς,
 ἐν στέρνοισιν ἔχων φύσεως ἅπλητον ἀνάγκην,
 κυανόχρως, ἀδάμαστε, παναίολος, αἰολόμορφε,
 πανδερκές, Κρονότεκνε, μάκαρ, πανυπέρτατε δαῖμον,
 κλυθ' ἐπάγων ζωὴν ὁσίην μύστη νεοφάντη.

5

1 παγγενέτορ Abel] παγγενέτωρ. — 3 κοσμοκράτωρ (sic) Hermann] κόσμῳ πατήρ. — 4 δίνῃσιν Hermann]
 δίναισιν. — 5 αἰθέριος Schenk] οὐράνιος. — περικληθείς codd. — 6 ἅπλητον Hermann] ἄτλητον. — 7
 παναίολος Hermann] παναίολε. — 9 ὁσίην Hermann] ὁσίαν.

IV. TO OURANOS

fumigation from frankincense

Ouranos, all-begetter, portion of the kosmos ever unwearied,
 eldest-born, beginning of all things and end of all,
 world-ruler, rolling spherewise about the earth,
 house of the blessed gods, travelling in the whirlings of the rhombos,
 of the aither and of the earth, guardian of all, cast round about,
 holding in your breast the unapproachable necessity of nature,
 dark-skinned, unsubdued, all-shifting, of shifting form,
 all-seeing, begetter of Kronos, blessed, most high daimon,
 hear, and bring a pure life to the newly-shown initiate.

5

Rubric. Frankincense, λίβανος — the most familiar of the temple resins, and the one given to the sky. Not the costliest: Pliny prices the best frankincense at six denarii the pound against eleven to sixteen for myrrh and seventeen for storax (*NH* 12.65, 70, 125).

2. ἀρχὴ πάντων πάντων τε τελευτή, *beginning of all things and end of all*, is given to Ouranos here and to **Zeus at XV.7**, in a line that is otherwise the same shape — only the opening compound differs, πρεσβυγένης here, παντογένης there. It is the collection's longest shared half-line, and neither place carries an apparatus entry. (*Found at the final run.*)
4. ῥόμβος: the bull-roarer, a slatted board whirled on a cord to make a roaring noise, and a real instrument of Bacchic and Korybantic rite. The word also means the whirling itself, and the lexica file these Orphic occurrences under that sense — the revolution of the heavens — rather than under the instrument. Both are present: the sky turns, and it turns as the thing in the initiate's hands turns.
6. ἀνάγκη, necessity, held inside the god's own chest. The hymn does not explain the relation; Ouranos both contains necessity and is subject to the ἀνάγκη that masters all at III.11.
9. μύστης νεοφάντης, the newly initiated — the lexica cite this very line for the word. This is the plainest indication so far that initiations were being performed and that new initiates stood among the hearers.

ἽΩ Διὸς ὑψιμέλαθρον ἔχων κράτος αἰὲν ἀτειρές,
 ἄστρων ἡελίου τε σεληναίης θ' ὑπέρεισμα,
 πανδαμάτορ, πυρίπνους, πᾶσι ζωοῖσιν ἔναυσμα,
 ὑψιφανῆς Αἰθέρ, κόσμου στοιχεῖον ἄριστον,
 ἀγλαὸν ὦ βλάστημα, σελασφόρον, ἀστεροφεγγές,
 κικλήσκων λίτομαί σε κεκραμένον εὖδιον εἶναι.

5

2 θ' ὑπέρεισμα Wiel] τε μέρισμα. — 3 πανδαμάτορ Abel] πανδαμάτωρ. — πυρίπνους Dinnert] πυρίπνουν. — 4
 Αἰθέρ Abel] αἰθήρ.

V. TO AITHER

fumigation from saffron

O you who hold the high-roofed power of Zeus, ever unwearied,
 support of the stars and of the sun and of the moon,
 all-subduer, fire-breathing, kindling for all that lives,
 high-shining Aither, best element of the kosmos,
 O shining growth, light-bearing, star-gleaming,
 calling on you I beseech you to be tempered and fair.

5

Rubric. Saffron, κρόκος — the stigmas of the crocus, costly by weight and here matched to the bright upper air.

4. στοιχείον, element, is the technical term of philosophy. It appears twice in the collection: here, of Aither, “best element of the kosmos”, and at LXVI.4 of Hephaistos as fire, “a blameless element”. Both times of an elemental constituent, never of anything else. Whether that carries doctrine or is simply the available word cannot be settled from six lines.
6. κεκραμένον: tempered, well-blended. The whole request of the hymn is for good weather. After the cosmology, what is actually asked for is a mild sky.

VI. ΠΡΩΤΟΓΟΝΟΥ

θυμίαμα σμύρναν

Πρωτόγονον καλέω διφυῆ, μέγαν, αἰθερόπλαγκτον,
 ὤογενῆ, χρυσέησιν ἀγαλλόμενον πτερύγεσσι,
 ταυροβόαν, γένεσιν μακάρων θνητῶν τ' ἀνθρώπων,
 σπέρμα πολύμνηστον, πολυόργιον, Ἴηρικεπαῖον,
 ἄρρητον, κρύφιον, ῥοιζήτορα, παμφαῆς ἔρνος, 5
 ὅσσω δ' σκοτόεσσιν ἀπημαύρωσας ὁμίχλην
 πάντῃ δινηθεῖς πτερύγων ῥιπαῖς κατὰ κόσμον
 λαμπρὸν ἄγων φάος ἄγνόν, ἀφ' οὗ σε Φάνητα κικλήσκω
 ἥδ' ἐπὶ Πρίηπον ἄνακτα καὶ Ἀνταύγην ἐλίκωπον.
 ἀλλά, μάκαρ, πολύμητι, πολύσπορε, βᾶϊνε γεγηθῶς 10
 ἐς τελετὴν ἀγίην πολυποίκιλον ὀργιοφάνταις.

² χρυσέησιν Hermann] χρυσέαισιν. — ⁴ σπέρμα Hermann] ὅστε. — Ἴηρικεπαῖον Leopardus] εὐρηκε παιάν.

— ⁷ δινηθεῖς Hermann] δινήεις. — ⁹ Ἀνταύγην Hermann] ἀνταυγῆ. — ¹¹ ἀγίην Hermann] ἀγίαν.

VI. TO PROTOGONOS

fumigation from myrrh

Protagonos I call, twofold in nature, great, wandering the aither,
 egg-born, glorying in golden wings,
 bellowing like a bull, origin of the blessed and of mortal men,
 much-remembered seed, of many orgia, Erikepaios,
 unspeakable, hidden, rushing, all-shining shoot, 5
 you who scattered the dark mist from the eyes
 when you whirled everywhere through the kosmos on beating wings
 bringing bright holy light — from which I call you Phanes
 and lord Priapos and Antauges of the flashing eye.
 But, blessed one, of many counsels, of many seeds, come rejoicing 10
 to the consecrated rite, most various, for those who show the orgia.

Rubric. Myrrh, *σμύρνα* — the offering given to the first-born god.

1–2. διφυής, twofold, and ὠγενής, egg-born: the Orphic first god, hatched from the cosmic egg and containing both sexes. This is the hymn in which the collection's theology is least disguised.

4. Erikepaios — a name of the first god, non-Greek and of disputed origin; an Anatolian Dionysos-cult is the usual guess, with Semitic and Babylonian derivations also proposed and none secure. It is attested in the Guròb papyrus (3rd c. BC) and in the Rhapsodic theogony, and may lie behind the password ἀνδρικεπαιδόθυρσον on the gold leaf from Pherai — but it appears on no gold leaf itself. Abel prints Leopardus's restoration; the manuscripts give nonsense (εὐρηκε παιάν), itself evidence that scribes no longer recognised the name.

8–9. Four names for one god in two lines: Protagonos, Phanes, Priapos, Antauges. Φάνης is derived in the line itself from φάος, the light he brings — the hymn gives its own etymology as it goes.

11. ὀργιοφάνται, those who show the ὄργια: another office of the performing group — probably, though not on the same footing as the βουκόλος of I.10, which inscriptions attest as a title while this word occurs only twice in all of Greek. The rite is called πολυποίκιλος, “most various” — many-coloured, of many parts.

Construal. Proclus and Damascius made Phanes the pivot of the Orphic theogony and read the egg, the wings and the two natures as a metaphysical sequence — expounding the Rhapsodies, not this hymn. That reading belongs to Volume VI. What the hymn itself does is name the god four times and ask him to come to a ceremony.

VII. ΑΣΤΡΩΝ

θυμίαμα ἀρώματα

Ἄστρον οὐρανίων ἱερὸν σέλας ἐκπροκαλοῦμαι,
 εὐιέροις φωνῇσι κικλήσκων δαίμονας ἀγνοῦς.
 Ἀστέρες οὐράνιοι, Νυκτὸς φίλα τέκνα μελαίνης,
 ἐγκυκλίοις δίνῃσι πυριρρόθοι κυκλέοντες,
 ἀνταυγεῖς, πυρόεντες, αἰεὶ, γενετῆρες ἀπάντων,
 μοιρίδιοι, πάσης μοίρης σημάντορες ὄντες,
 θνητῶν ἀνθρώπων θεῖην διέποντες ἀταρπόν,

5

2 εὐιέραις (sic) Lennep] εὖ ἱεραῖς. — φωνῇσι Hermann] φωναῖσι. — ἀγανοῦς (ἀγανούς, ἀγ) codd. — 4 δίνῃσι Hermann] δίναισι. — πυριρρόθοι Wiel] περιθρόνια. — 6 ἑόντες codd. — 7 θεῖην Hermann] θεῖαν. —

VII. TO THE STARS

fumigation from aromatics

The sacred radiance of the heavenly Stars I call forth,
summoning with well-hallowed voices the holy daimones.
Stars of heaven, dear children of black Nyx,
wheeling in circling eddies, rushing with fire,
flashing back light, fiery, always, begetters of all things,
of destiny, being the signifiers of every allotment,
ordering the divine path of mortal men,

5

Rubric. ἀρώματα, aromatics — spices and fragrant gums rather than herbs; the commonest offering in the collection, and the one given where no single substance is specified.

6–7. The stars as σημάντορες, signifiers, of every allotted portion, and as ordering the path of men. This is astrology stated as cult: the hymn prays to the powers that assign fate.

ἑπταφαεῖς ζώνας ἐφορώμενοι, ἡερόπλαγκτοι,
 οὐράνιοι χθόνιοί τε, πυρίδρομοι, αἰὲν ἀτειρεῖς,
 αὐγάζοντες αἰὲ νυκτὸς ζοφοειδέα πέπλον,
 μαρμαρυγαῖς στίλβοντες, εὐφρονες ἐννύχιοί τε·
 ἔλθοιτ' ἐπ' εὐιέρου τελετῆς πολυῖστορας ἄθλους
 ἐσθλὸν ἐπ' εὐδόξοις ἔργοις δρόμον ἐκτελέοντες.

10

8 ὑφορώμενοι codd. — 13 ἐσθλόν Lobeck] ἐσθλοί.

VII. TO THE STARS

fumigation from aromatics

overseeing the seven shining zones, roaming the air,
 of heaven and of earth, fire-coursing, ever unwearied,
 for ever lighting the gloom-shaped robe of night,
 glittering with flashes, kindly, and of the night;
 may you come to the much-learned labours of the well-hallowed rite
 accomplishing a noble course for works of good repute.

10

8. ἐπταφάης, “sevenfold shining”, occurs only here in Greek. The seven zones are usually taken for the planetary spheres, and that is almost certainly right, but the identification is the reader’s and not the hymn’s. It is the only place in the collection where the spheres are counted.

12. ἀθλούς, labours or contests, of the rite — the initiation is spoken of as a set of ordeals, and πολυίστορας, “much-learned”, describes those labours themselves.

Κλυθὶ μάκαρ, πανδερκὲς ἔχων αἰώνιον ὄμμα,
 Τιτὰν χρυσαυγής, Ὑπερίων, οὐράνιον φῶς,
 αὐτοφυής, ἀκάμας, ζώων ἡδεῖα πρόσσοψι,
 δεξιῇ μὲν γενέτωρ ἡοῦς, εὐώνυμε νυκτός,
 κρᾶσιν ἔχων ὥρων, τετραβάμοσι ποσσὶ χορεύων,
 εὐδρομε, ῥοιζήτορ, πυρόεις, φαιδρωπέ, διφρευτά,
 ῥόμβου ἀπειρεσίου δινεύμασιν οἶμον ἐλαύνων,
 εὐσεβέσιν καθοδηγὲ καλῶν, ζαμενῆς ἀσεβοῦσι,
 χρυσολύρη, κόσμου τὸν ἐναρμόνιον δρόμον ἔλκων,
 ἔργων σημάντωρ ἀγαθῶν, ὠροτρόφε κοῦρε.

5

10

3 ἀκάμας Hermann] ἀκάμα. — 6 ῥοιζήτορ Abel] ῥιζωτήρ. — 8 ζαμενῆς Dinner] δυσμενῆς. —

VIII. TO HELIOS

fumigation from frankincense-manna

Hear, blessed one, holding an everlasting all-seeing eye,
 Titan of golden light, Hyperion, heavenly light,
 self-begotten, untiring, sweet sight to living things,
 on the right the begetter of dawn, on the left of night,
 holding the blending of the seasons, dancing on four-stepping feet, 5
 good at running, whirring, fiery, bright-faced, charioteer,
 driving your track in the whirlings of an endless rhombos,
 guide of the pious to fair things, fierce against the impious,
 of the golden lyre, drawing the harmonious course of the kosmos,
 signifier of good works, season-nurturing youth, 10

Rubric. λιβανομάinna, frankincense-manna: μάinna is the crumb and powder of frankincense knocked from the tree, as against the whole tears burnt for Ouranos at IV. Whether the rubric names one grade or two substances is not settled — Taylor read it as “frankincense and manna” — and no ancient source prices the powder.

7. The rhombos again, as at IV.4 — the bull-roarer whirled on its cord. Twice now the movement of a heavenly body is described by the motion of a ritual instrument.

9. ἐναρμόνια δρόμον, the harmonious course, with Helios holding the golden lyre: the music of the spheres, stated in four words and not elaborated.

κοσμοκράτορ, συρικτά, πυρίδρομε, κυκλοέλικτε,
 φωσφόρος, αἰολόμικτε, φερέσβιε, κάρπιμε, Παιάν,
 αἰθαλής, ἀμίαντε, χρόνου πάτερ, ἀθάνατε Ζεῦ,
 εὕδιε, πασιφαές, κόσμου τὸ περίδρομον ὄμμα,
 σβεννύμενος λάμπων τε καλαῖς ἀκτῖσι φαειναῖς,
 δεῖκτα δικαιοσύνης, φιλονάματε, δέσποτα κόσμου,
 πιστοφύλαξ, αἰεὶ πανυπέρτατε, πᾶσιν ἄρωγέ,
 ὄμμα δικαιοσύνης, ζωῆς φῶς ὦ ἐλάσιππε,
 μάστιγι λιγυρῇ τετράορον ἄρμα διώκων·
 κλυῖθι λόγων, ἡδὺν δὲ βίον μύστησι πρόφαινε.

15

20

π κοσμοκράτωρ codd., corr. Abel. — 12 φωσφόρος Hermann] φωσφόρε. — αἰολόμικτε Wiel] αἰολόδικτε. —
 14 πασιφαές Pierson] παμφαῖ. — 15 σβεννύμενε codd. — 16 δίκτα codd.

VIII. TO HELIOS

fumigation from frankincense-manna

world-ruler, piper, fire-coursing, wheeling in spirals,
 light-bearer, of shifting blend, life-bringing, fruitful, Paian,
 blazing, undefiled, father of time, immortal Zeus,
 of fair weather, all-shining, the circling eye of the kosmos,
 quenched and shining again with fair bright rays,
 shower of justice, lover of streams, master of the kosmos,
 guardian of good faith, ever most high, helper to all,
 eye of justice, light of life; O driver of horses,
 urging the four-horse chariot with the shrill whip;
 hear these words, and show forth a sweet life to the initiates.

15

20

12–13. Helios is called Paian and then, outright, immortal Zeus. The collection identifies its gods with one another freely and without argument; compare Night called Kypris at III.2.

16. φιλονόματε, lover of streams, sits oddly beside the sun. Abel prints δείκτα against the manuscripts' δίκτα; the line is among the least secure in the hymn.

20. μύσται: the initiates, addressed as a body. The hymn ends by asking not for weather or offspring but for a manner of life.

Κλυῖθι, θεὰ βασίλεια, φαεσφόρε, δῖα Σελήνη,
 ταυρόκερως Μήνη, νυκτιδρόμος, ἥεροφοῖτι,
 ἐννυχίη, δαδοῦχε, κόρη εὐάστερε, Μήνη,
 αὐξομένη καὶ λειπομένη, θῆλύς τε καὶ ἄρσην,
 αὐγάστειρα, φίλιππε, χρόνου μήτερ, φερέκαρπε,
 ἡλεκτρίς, βαρύθυμε, καταυγάστειρα, νυχαυγές,

5

² νυκτιδρόμος Hermann] νυκτιδρόμε. — ³ ἐννυχίη Hermann] ἐννυχία. — ⁵ αὐγάστειρα Abel] αὐγήστειρα
 (αὐγήτειρα). — ⁶ νυχαυγές Abel] νυχία. —

IX. TO SELENE

fumigation from aromatics

Hear, goddess queen, light-bearing, divine Selene,
 bull-horned Mene, night-running, walker in the air,
 of the night, torch-bearing, fair-starred maiden, Mene,
 waxing and waning, female and male,
 giver of brightness, lover of horses, mother of time, fruit-bearing,
 amber-gleaming, heavy-hearted, shedding light down, night-gleaming,

5

Rubric. Aromatic herbs, as for the Stars at VII — the moon is given no offering of her own.

- 2, 3. Selene and Mene named in the same hymn, Mene twice. The Greek and the Anatolian moon stand together without distinction; Men, the Anatolian moon-god, was invoked in the proem at 40.
4. θῆλύς τε καὶ ἀρσέν, female and male, set immediately after waxing and waning. The double nature is stated as a phase of the moon, not as a doctrine — compare the twofold Protogonos at VI.1, where it is doctrine.

πανδερκές, φιλάγρυπνε, καλοῖς ἄστροισι βρύουσα,
 ἡσυχίῃ χαίρουσα καὶ εὐφρόνῃ ὀλβιομοίρῳ,
 λαμπετῇ, χαριτῶπι, κερασφόρε, νυκτὸς ἄγαλμα,
 ἀστράρχῃ, τανύπεπλ', ἐλικοδρόμε, πάνσοφε κούρη,
 ἐλθέ, μάκαιρ', εὖφρων, εὐάστερε, φέγγει τῷ σῶ
 λαμπομένη, σώζουσα νέους ἰκέτας σέο, κούρη.

10

7 πανδερκές Abel] πανδερκής. — 8 εὐφρόνῃ Gesner] εὐφροσύνη (εὐφρόσυν'). — 9 χαριτῶπι Wiel]
 χαροδῶτι. — κερασφόρε Abel] τελεσφόρε; an σελασφόρε scribendum? — 12 νέους Hermann] τεούς. —
 σέο κούρη Ruhnken] ἔσλοκούρη.

IX. TO SELENE

fumigation from aromatics

all-seeing, lover of the vigil, teeming with fair stars,
 rejoicing in quiet and in the richly-fated good night,
 shining one, of gracious face, horn-bearing, glory of night,
 star-ruler, long-robed, running in spirals, all-wise maiden,
 come, blessed one, kindly, fair-starred, with your own radiance
 shining, saving these new suppliants of yours, maiden.

10

-
7. *φιλάγρυπνος*, “wakeful, sleepless” — an epithet of the moon that shines the night through, and not the *παννυχίς* word of III.5. Three of the eight hymns in this block address powers of the night; one of them, III, names the all-night rite.
12. *νέοι ἰκέται*, new suppliants. That these are the newly initiated of IV.9 is an inference, and it rests on Hermann’s *νέους* for the manuscripts’ *τεούς* — without the conjecture the line reads “your suppliants” and the initiates vanish from it.

ὦ Φύσι, παμμήτειρα θεά, πολυμήχανε μήτερ,
 οὐρανίη, πρέσβειρα, πολύκτιτε δαῖμον, ἄνασσα,
 πανδαμάτωρ, ἀδάμαστε, κυβερνήτειρα, παναυγής,
 παντοκράτειρα, τετιμέν' αἰί, πανυπέρτατε δαῖμον,
 ἄφθιτε, πρωτογένεια, παλαίφατε, κυδιάνειρα,
 ἐννυχίη, πολύπειρε, σελασφόρε, δεινοκάθεκτε,
 ἄψοφον ἀστραγάλοισι ποδῶν ἵχνος εἰλίσσουσα,
 ἀγνή, κοσμήτειρα θεῶν ἀτελής τε τελευταίη,
 κοινὴ μὲν πάντεσσιν, ἀκοινώνητε δὲ μούνη,
 αὐτοπάτωρ, ἀπάτωρ, ἀργής, πολύγηθε, μεγίστη,

5

10

2 οὐρανίη Hermann] οὐρανία. — 3 παναυγής Abel] παναυγής. — 4 τετιμέν' αἰί Koene] τετιμενέα. — δαῖμον Hermann] πᾶσιν. — 6 ἐννυχίη Hermann] ἐννυχία. — πολύπειρε Stephanus] πολύτειρε. — 10 ἀργής Abel] ἀρετῇ. —

X. TO PHYSIS

fumigation from aromatics

O Physis, all-mother goddess, mother of many devices,
 heavenly, eldest, daimon of many foundings, mistress,
 all-subduer, unsubdued, helmswoman, all-shining,
 all-ruler, ever honoured, most high daimon,
 imperishable, first-born, spoken of from of old, giver of glory to men, 5
 of the night, of much experience, light-bearing, hard to hold,
 whirling the noiseless track of your feet on their ankle-joints,
 holy, orderer of the gods, and an end that does not end,
 common to all, and alone sharing with none,
 self-fathered, fatherless, bright, of much gladness, greatest, 10

Rubric. Aromatic herbs, as for the Stars and the Moon — and the commonest offering in the collection, some twenty-two hymns carrying it. Physis is among the most abstract addressees here, though Dikaio-syne at LXIII and Nomos at LXIV are as abstract.

1. Φύσις — nature itself, made a goddess and addressed in the vocative. Twenty-nine lines follow without a single finite verb in them. The hymn holds off all three it has — ἐσσί and τεύχεις at 28, λίσσομαι at 29 — until the last three lines, so that twenty-seven lines of address stand with nothing to govern them.

8–10. Three paradoxes in three lines: an end that does not end (ἀτελής τε τελευτή), common to all yet sharing with none (κοινή ... ἀκοινωνήτε), self-fathered and fatherless (αὐτοπατὼρ, ἀπάτωρ). The hymn does not resolve them, and does not treat them as difficulties.

Construal. A reader coming from the Stoics or from later Platonism will hear a doctrine of immanent nature in lines 27–28, and may well be right about where those words came from: πρόνοια and αἰδίας ζωή at 27, αὐτάρκεια at 13, are the school vocabulary. The rest of the hymn is conventional cult compounding in παν-, πολυ- and -τετρα-, which is not philosophical at all. And what the hymn does with any of it is ask for a good harvest.

εὐαντές, πλοκίη, φιλίη, πολύμικτε, δαῖμον,
 ἡγεμόνη, κράντειρα, φερέσβιε, πάντροφε κούρη,
 αὐτάρκεια, Δίκη, Χαρίτων πολuwώνυμε πειθw,
 αἰθερίη χθονίη τε καὶ εἰναλίη μεδέουσα,
 πικρὴ μὲν φαύλοισι, γλυκεῖα δὲ πειθομένοισι,
 πάνσοφε, πανδwτειρα, κομίστρια, παμβασίλεια,
 αὐξιτρόφος, πείρα, πεπαινομένων τε λύτειρα,
 πάντων μὲν σὺ πατήρ, μήτηρ, τροφὸς ἡδὲ τιθήνη,
 wκυλόχεια, μάκαιρα, πολύσπορος, wριάς ὀρμή,
 παντοτεχνές, πλάστειρα, πολwκτιτε, πότνια δαῖμον,

15

20

π εὐαντές Abel] εὐάνθεια. — πλοκίη Hermann] πλόκη. — φιλίη Hermann] φιλία. — 14 αἰθερία χθονία τε καὶ εἰναλία codd., corr. Hermann. — 15 πικρὴ Hermann] πικρά. — 17 αὐξιτρόφων π. πεπ. δὲ λ. codd., corr. Hermann. — 18 τιθήνη Abel] τιτηνός. — 20 πότνια] παντοῖα codd. —

X. TO PHYSIS

fumigation from aromatics

kindly met, braided, loving, of many minglings, knowing,
 leader, accomplisher, life-bringing, all-nourishing maiden,
 self-sufficiency, Dike, of many names Persuasion of the Charites,
 ruling in the aither and on the earth and in the sea,
 bitter to the base, but sweet to those who obey,
 all-wise, all-giving, sustainer, queen of all,
 fostering growth, rich, and loser of what is ripening,
 of all things you are father, mother, nurse and foster-mother,
 swift in delivery, blessed, of many seeds, the rush of the seasons,
 maker of every craft, moulder, of many foundings, lady daimon,

15

20

-
13. Physis is called Dike outright, and then the persuasion of the Graces. The identifications go the same way as Night called Kypris at III.2 — asserted, not argued.

αἰδίη, κινησιφόρος, πολύπειρε, περίφρον,
 ἀενάῳ στροφάλιγγι θεὸν ῥύμα δινεύουσα,
 πάνρυτε, κυκλοτερής, ἀλλοτριομορφοδίαιτε,
 εὐθρονε, τιμήεσσα, μόνη τὸ κριθὲν τελέουσα,
 σκηπτούχων ἐφύπερθε βαρυβρεμέτειρα κρατίστη, 25
 ἄτρομε, πανδαμάτειρα, πεπρωμένη αἴσα, πυρίπνουσ,
 αἰδῖος ζωὴ ἢ δ' ἀθανάτη τε πρόνοια·
 πάντα σὺ ἔσσι· τὰ πάντα σὺ γὰρ μούνη τάδε τεύχεις.
 ἀλλά, θεά, λίτομαί σε σὺν εὐόλβοισιν ἐν ὥραις
 εἰρήνην, ὑγίειαν ἄγειν, αὖξῃσιν ἀπάντων. 30

21 αἰδῖα κινησιφόρε codd., corr. Hermann. — περίφρον Abel] περίφρων. — 24 εὐθρονε Hermann] ἔνθρονε.

— 28 σὺ ἔσσι Hermann] σοὶ εἰσί.

X. TO PHYSIS

fumigation from aromatics

everlasting, bringer of motion, of much experience, deep in counsel,
 whirling a swift current in an ever-flowing eddy,
 all-flowing, circle-shaped, living in shapes not your own,
 fair-throned, held in honour, alone accomplishing what is decreed,
 mightiest, thundering heavily above the bearers of sceptres,
 fearless, all-subduing, destiny, allotment, fire-breathing,
 everlasting life and immortal providence;
 you are all things: for you alone make all these.

25

But, goddess, I beseech you, in seasons of good fortune,
 to bring peace and health, and the increase of all things.

30

26. πεπρωμένη and αἶσα, Destiny and Allotment, both names of fate, are taken into Physis as her own epithets — some fifty hymns before the Moirai are addressed in their own right at LIX.

28. πάντα σὺ ἔσσι, “you are all things” — the collection’s baldest statement of identity between a god and the totality, matched only by Pan as κόσμοιο τὸ σύμπαν at XI.1. The line gives it no gloss.

29–30. After twenty-eight lines of cosmology the request is for peace, health, and increase. The same shape as the Aither hymn at V.6, where the elemental praise ends in a prayer for mild weather.

Πᾶνα καλῶ κρατερόν, νόμιον, κόσμοιο τὸ σύμπαν,
 οὐρανὸν ἤδ' ἐθάλασσαν ἰδὲ χθόνα παμβασίλειαν
 καὶ πῦρ ἀθάνατον· τάδε γὰρ μέλε' ἐστὶ τὰ Πανός.
 ἐλθέ, μάκαρ, σκιρτητά, περίδρομε, σύνθρονος ὦραις,
 αἰγομελές, βακχευτά, φιλένθεος, ἀντροδίαιτε,
 ἁρμονίην κόσμοιο κρέκων φιλοπαίγμονι μολπῇ,
 φαντασιῶν ἐπαρωγὴ φόβων τ' ἔκπαγλε βροτείων,
 αἰγονόμοις χαίρων ἀνὰ πίδακας ἡδέ τε βούταις,

5

3 μέλε' Abel] μέλη. — 4 σύνθρονος Hermann] σύνθρονε. — 5 φιλένθεε, ἀστροδίαιτε codd., corr. Hermann.

— 6 ἁρμονίαν codd. — 7 τ' Abel addidit. —

XI. TO PAN

fumigation from various substances

Pan I call, strong, pastoral, the whole sum of the kosmos,
 heaven and sea and the earth that is queen of all
 and undying fire; for these are the limbs of Pan.
 Come, blessed one, leaper, runner-about, enthroned with the Horai,
 goat-limbed, reveller, filled with the god, dweller in caves,
 striking out the harmony of the kosmos in playful song,
 helper of imaginings, and dread amid the terrors of mortals,
 rejoicing among the goatherds at the springs and among the oxherds,

5

Rubric. ποικίλα, “various” — a mixed offering, and the only one of its kind so far. The god who is the sum of everything is given a little of everything.

- 1–3.** The etymological play Πάν / πᾶν, made explicit and then anatomised: heaven, sea, earth and fire are called the god’s limbs (μέλεα). This is the allegory of Pan as the universe, worked out by the Stoic Cornutus (*Compendium* 27), with the etymology itself already at Plato, *Cratylus* 408b–d. The Renaissance took it up again, though chiefly from Servius and Macrobius rather than from these lines.
- 6.** Pan plays out the harmony of the kosmos in song — μολπή is singing or dance-with-song, never an instrument, and no syrinx is named anywhere in this hymn, proverbial though it is. Compare Helios at VIII.9, χρυσολύρη in the same breath as drawing the kosmos on its harmonious course, where the lyre is likewise named beside the act rather than made its means. The same claim, three hymns apart.
- 7, 23.** φόβων ἐκπαγλε βροτείων at the beginning; Πανικόν ... οἶστρον at the end. The hymn asks the god of panic to send the panic somewhere else — the same move as the Night hymn, which asks the goddess of night to take away the fears that gleam in the night (III.14).

XI. ΠΑΝΟΣ

θυμίαμα ποικίλα

εὔσκοπε, θηρητήρ, Ἥχοῦς φίλε, σύγχορε νυμφῶν,
 παντοφυές, γενέτορ πάντων, πολυώνυμε δαῖμον,
 κοσμοκράτωρ, αὐξητά, φασφόρε, κάρπιμε Παιάν,
 ἀντροχαρές, βαρύμηνις, ἀληθής Ζεὺς ὁ κεράστης.
 σοὶ γὰρ ἀπειρέσιον γαίης πέδον ἐστήρικται,
 εἵκει δ' ἀκαμάτου πόντου τὸ βαθύρροον ὕδωρ
 Ὠκεανός τε πέριξ ἐνὶ ὕδασι γαῖαν ἐλίσσων,
 ἡέριόν τε μέρισμα τροφῆς, ζωοῖσιν ἔναυσμα,

10

15

10 παντοφυές, γενέτορ Abel] παντοφυής, γενέτωρ. — 14 βαθύρροον Lennep] βαθύσπορον. — 15 ἐνὶ Hermann] ἐν. — 16 ἡέριον Abel] ἀέριον. —

XI. TO PAN

fumigation from various substances

keen-eyed, hunter, friend of Echo, dancing with the nymphs,
 of every growth, begetter of all, daimon of many names, 10
 world-ruler, increaser, light-bearing, fruitful Paian,
 delighting in caves, heavy in wrath, the true horned Zeus.
 For upon you the boundless floor of the earth is set fast,
 and the deep-flowing water of the untiring sea gives way,
 and Okeanos, who rolls the earth about in his waters, 15
 and the airy portion of nourishment, kindling for living things,

12. ἀληθῆς Ζεὺς ὁ κεράσσης, “the true horned Zeus”. A bare identification, like Helios called immortal Zeus at VIII.13.

13–17. The cosmic parts again, and this time air has replaced heaven: earth set fast upon him (ἐσθῆρικται), sea yielding (είκει), Okeanos encircling, air as the portion of nourishment, fire above as an eye. Only the sea is said to give way; the earth rests on him. The list answers the limbs of 2–3 without matching them item for item — heaven is not one of the four elements, and it is only here that αἴρ properly appears.

καὶ κορυφῆς ἐφύπερθεν ἐλαφροτάτου πυρὸς ὄμμα.
 βαίνει γὰρ τάδε ῥεῖα πολύκριτα σῆσιν ἐφετμαῖς
 ἀλλάσσεις δὲ φύσεις πάντων ταῖς σῆσι προνοίαις
 βόσκων ἀνθρώπων γενεὴν κατ' ἀπείρονα κόσμον.
 ἀλλά, μάκαρ, βακχευτά, φιλένθεε, βαῖν' ἐπὶ λοιβαῖς
 εὐιέροις, ἀγαθὴν δ' ὅπασον βιότοιο τελευτήν
 Πανικὸν ἐκπέμπων οἷστρον ἐπὶ τέρματα γαίης.

20

18 ῥεῖα Wiel] θεῖα. — σῆσιν Hermann] σαῖσιν. — 19 σῆσι Hermann] σαῖσι. — 22 εὐιεροῖς codd.

XI. TO PAN

fumigation from various substances

and above the summit the eye of the lightest fire.
For these things, so widely diverse, go easily at your commands;
and you change the natures of all by your providences,
feeding the race of men throughout the boundless kosmos.
But, blessed one, reveller, filled with the god, come to the libations
well-hallowed, and grant a good end to life,
sending the Panic frenzy away to the ends of the earth.

20

Pairing. Hymns X and XI are the collection's two hymns to the whole — Physis as nature and Pan as the sum of things — and they stand together. That is a reading, not a count — Ouranos at IV and Helios at VIII are cosmic-totality hymns too. But Physis is thirty lines of epithet with almost no narrative, and Pan takes the same claim and gives it a body, a cave, a song and a goat's legs.

ΧΙΙ. ΗΡΑΚΛΕΟΥΣ

θυμίαμα λίβανον

Ἡρακλες ὀβριμόθυμε, μεγασθενές, ἄλκιμε Τιτάν,
καρτερόχειρ, ἀδάμαστε, βρύων ἄθλοισι κραταιοῖς,
αἰολόμορφε, χρόνου πάτερ, αἰδιός τε καὶ εὖφρον,
ἄρρητ', ἀγριοθύμε, πολύλλιτε, παντοδυνάστα,
παγκρατὲς ἦτορ ἔχων, κάρτος μέγα, τοξότα, μάντι,
παμφάγε, παγγενέτορ, πανυπέρτατε, πᾶσιν ἄρωγέ,
ὃς θνητοῖς κατέπαυσας ἀνήμερα φῦλα διώξας,
εἰρήνην ποθέων κουροτρόφον, ἀγλαότιμον,

5

1 ὀμβριμόθυμε codd. — 3 αἰδιός τε καὶ Hermann] αἰδιέ τε. — εὖφρον Abel] εὖφρων. — 5 κάρτος μετὰ τόξα καὶ μάντι codd., corr. Sanctamandus. — 6 παγγενέτορ Abel] παγγενέτωρ. —

XII. TO HERAKLES

fumigation from frankincense

Herakles of mighty spirit, great in strength, valiant Titan,
 strong-handed, unsubdued, teeming with mighty labours,
 of shifting form, father of time, everlasting and kindly,
 unspeakable, fierce in spirit, much-besought, ruler of all,
 holding an all-conquering heart, great might, archer, seer, 5
 all-devouring, all-begetter, most high, helper to all,
 you who made an end for mortals by driving off the savage tribes,
 longing for peace, nurse of the young, of splendid honour,

Rubric. Frankincense, as for Ouranos at IV.

- 1, 3. Herakles is called a **Titan** and **father of time**. Neither belongs to the hero of the labours, and neither is imported: the Orphic theogonies identify Chronos with Herakles outright (Damascius, *De principiis* = OF 54 Kern; Athenagoras, *Legatio* 18.4 = OF 57), so Herakles as Time is native to this literature. Porphyry separately reads the solar Herakles and his twelve labours as the zodiac (fr. 8, ap. Eusebius, *PE* 3.11), and Titan is in any case a common poetic name of the Sun. The half-line *μεγασθενέες, ἀλκιμε Τίτάν* is repeated verbatim of Kronos at XIII.2.

XII. ΗΡΑΚΛΕΟΥΣ

θυμίαμα λίβανον

αὐτοφυῆς, ἀκάμας, γαίης βλάστημα φέριστον,
 πρωτογόνοις στράψας βολίσιν, μεγαλύνυμε δαῖμον, 10
 ὃς περὶ κρατὶ φορεῖς ἡῶ καὶ νύκτα μέλαιναν,
 δώδεκ' ἀπ' ἀντολιῶν ἄχρι δυσμῶν ἄθλα διέρπων,
 ἀθάνατος, πολύπειρος, ἀπείριτος, ἀστυφέλικτος·
 ἐλθέ, μάκαρ, νούσων θελκτήρια πάντα κομίζων,
 ἐξέλασον δὲ κακὰς ἄτας κλάδον ἐν χερὶ πάλλων, 15
 πτηνοῖς τ' ἰοβόλοις κῆρας χαλεπὰς ἀπόπεμπε.

10 βολίσιν Lennep] φολίσιν. — δαῖμον Pierson] ναίων. — 12 ἀντολίων et ἄεθλα codd. — 13 ἀθάνατος Sanctamandus] ἀθανάτοις. — 16 ἐπίπεμπε codd.

XII. TO HERAKLES

fumigation from frankincense

self-begotten, untiring, best growth of the earth,
 flashing with first-born shafts, daimon of great renown, 10
 you who carry about your head the dawn and the black night,
 creeping through twelve labours from the risings to the settings,
 immortal, of much experience, boundless, unshaken;
 come, blessed one, bringing every charm against sickness,
 and drive out evil ruin, brandishing the branch in your hand, 15
 and with winged arrows send the harsh dooms away.

11–12. Dawn and black night carried about his head, and twelve labours traversed from the risings to the settings — the twelve signs and the sun's course through them, which is the allegory Porphyry states explicitly. ἄθλα here are the labours; the lexica record a separate technical astrological sense (ἄθλον = κληῖρος, a degree of the zodiac) which may colour the line, but that is not its plain meaning.

15. κλάδον ἐν χειρὶ πολλῶν — probably a purificatory or apotropaic branch, though παλλω is the ordinary verb for brandishing a spear and the hymn supplies no ritual context. What is certain is the absence: no club and no lionskin anywhere in the hymn. The only weapons named are the bow (5) and the winged arrows (16).

14–16. What is asked for is medical: charms against sickness, the driving out of ruin, and the sending away of the κῆρες. The cosmic Herakles of lines 1–13 is petitioned as a healer.

XIII. ΚΡΟΝΟΥ

θυμίαμα στύρακα

Ἄιθαλές, μακάρων τε θεῶν πάτερ ἡδὲ καὶ ἀνδρῶν,
 ποικιλόβουλ', ἀμιάντε, μεγασθενές, ἄλκιμε Τιτάν,
 ὃς δαπανᾷς μὲν ἅπαντα καὶ αὖξεις ἔμπαλιν αὐτός,
 δεσμοὺς ἀρρήκτους ὃς ἔχεις κατ' ἀπείρονα κόσμον,
 αἰῶνος Κρόνε παγγενέτορ, Κρόνε ποικιλόμυθε,
 γαίης τε βλάστημα καὶ οὐρανοῦ ἀστερόεντος,
 γέννα, φυῆς μείωσι, Ῥέας πόσι, σεμνὲ προμηθεῦ,
 ὃς ναίεις κατὰ πάντα μέρη κόσμοιο, γενάρχα,
 ἀγκυλομηῆτα, φέριστε· κλύων ἱκετηρίδα φωνὴν
 πέμπους εὐόλβου βιότου τέλος αἰὲν ἄμεμπτον.

5

10

1 ἄιθαλές Abel] αἰθαλής. — 4 ἀρρήκτους Lennep] ἀρρήτους. — 5 παγγενέτορ Abel] παγγενέτωρ. — 7 φυῆς Lennep] φυή. — 10 εὐόλβου Hermann] εὐόλβον.

XIII. TO KRONOS

fumigation from storax

Blazing one, father of the blessed gods and of men also,
 of intricate counsel, undefiled, great in strength, valiant Titan,
 you who consume all things and yourself increase them again,
 you who hold unbreakable bonds throughout the boundless kosmos,
 Kronos, all-begetter of the age, Kronos of intricate speech,
 offspring of Gaia and of starry Ouranos,
 birth, diminisher of growth, husband of Rhea, august Prometheus,
 you who dwell in every part of the kosmos, founder of the line,
 crooked-counselled, most excellent; hearing the suppliant voice
 may you send an end of life ever blessed and blameless.

5

10

Rubric. Storax, as for Prothyraia at II.

- 3, 5. “You consume all things and yourself increase them again”, and then Κρόνος of the αἰών. The hymn works the old play of Κρόνος on Χρόνος, Time — devouring and restoring — without ever naming Chronos; no form of χρόνος occurs in it. Cicero has the etymology plainly (*ND* 2.64). Herakles was χρόνου πᾶτερ one hymn earlier, and the Orphic theogonies made Chronos and Herakles the same god.
7. Kronos is called **Prometheus**. Unlike the collection's other bare identifications — Night as Kypriis (III.2), Physis as Dike (X.13), Pan as the true horned Zeus (XI.12) — this one is prepared. The hymn has already given Kronos two of Prometheus's own Hesiodic epithets: ποικιλόβουλος at 2 (*Th.* 521, of Prometheus) and ἀγκυλομήτης at 9, which Hesiod gives to both (*Th.* 546, *WD* 48).
9. ἀγκυλομήτης, “crooked-counselled”, is Kronos's formulaic epithet in Homer, where it is his alone; in Hesiod it is shared with Prometheus (*Th.* 546, *WD* 48) — which is very likely why line 7 could call Kronos Prometheus at all. The hymn lets the word sit beside φέριστε, “most excellent”, without softening either.
10. The closing prayer is for a blessed life brought to a blameless end. With αἰέν the line reads as easily that way as it does as a prayer for a good death, and the collection's other hymns close with the same formula of a life rather than a dying.

Πότνα Ῥέα, θύγατερ πολυμόρφου Πρωτογόνοιο,
 ἧ λῖς ταυροφόνος ἱερότροχον ἄρμα τιταίνει,
 τυμπανόδουπτε, φιλοιστρομανές, χαλκόκροτε κούρη,
 μῆτερ Ζηνὸς ἄνακτος Ὀλυμπίου, αἰγιόχοιο,
 πάντιμ', ἀγλαόμορφε, Κρόνου σύλλεκτρε μάκαιρα,
 οὔρεσιν ἢ χαίρεις θνητῶν τ' ὀλολύγμασι φρικτοῖς,
 παμβασίλεια Ῥέα, πολεμόκλονος, ὄβριμόθυμε,

5

2 ἦτ' ἐπὶ ταυροφόρον ἱερότροχον ἄρμα τιταίνεις codd., corr. Hermann. — 7 πολεμόκλονος Hermann]
 πολεμόκλονε. — ὄμβριμόθυμε codd. —

XIV. TO RHEA

fumigation from aromatics

Lady Rhea, daughter of Protogonos of many forms,
 whose bull-slaying lion draws the sacred-wheeled chariot,
 thundering with the tympanon, loving the frenzy of the goad, maiden of clashing bronze,
 mother of Zeus the lord, the Olympian, the aegis-bearer,
 all-honoured, of splendid form, blessed bedfellow of Kronos, 5
 you who rejoice in the mountains and in the shuddering cries of mortals,
 Rhea queen of all, rouser of war, of mighty spirit,

- 2–3. The tympanon and the clashing bronze are **Kybele's** — the Anatolian Mother — and so is the lion-drawn chariot, though the lion enters the line only by Hermann's conjecture: the codices read *ταυροφόρον ... τιταίνεις*, with Rhea herself drawing and no lion at all. Rhea and Kybele had been one goddess for centuries by the date of this collection (Strabo 10.3.12–13); the hymn calls her *μήτηρ θεῶν* at 9, and the Mother has a hymn of her own at XXVII.
6. *ὀλολυγμός* is the loud ritual cry raised to a god, usually of joy or triumph; in Homer the related verb is characteristically women's, though the noun is restricted by the lexicographers neither to women nor to sacrifice, and this hymn ascribes it to *θηητοί* generally, in the mountain rite. *φρικτός* marks it as making the hearer shudder. A description of noise in a rite, not a poetic epithet.

ψευδομένη, σώτειρα, λυτηριάς, ἀρχιγένεθλε,
 μήτερ μέν τε θεῶν ἡδὲ θνητῶν ἀνθρώπων·
 ἐκ σοῦ γάρ καὶ γαῖα καὶ οὐρανὸς εὐρύς ὑπερθε
 καὶ πόντος πνοιαί τε· φιλόδρομος, ἡερόμορφε·
 ἐλθέ, μάκαιρα θεά, σωτήριος εὖφροني βουλῇ
 εἰρήνην κατάγουσα σὺν εὐόλβοις κτεάτεσσι,
 λύματα καὶ κῆρας πέμπουσ' ἐπὶ τέρματα γαίης.

10

9 μήτερ Abel] μήτηρ. — π φιλόδρομος Hermann] φιλόδρομε. — ἡερόμορφε Abel] ἀερόμορφε.

XIV. TO RHEA

fumigation from aromatics

false-speaking, saviour, releaser, first of the line,
 mother indeed of gods and of mortal men;
 for from you come both earth and the wide heaven above
 and the sea and the winds; lover of the running course, of airy form;
 come, blessed goddess, saving with kindly counsel,
 leading peace down with prosperous possessions,
 sending defilements and dooms away to the ends of the earth.

10

-
8. ψευδομένη, “false-speaking”, in the middle of a run of saviour-titles. It is usually referred to the stone Rhea wrapped and gave Kronos in place of the infant Zeus — the deception that saved him, which would explain its company here. But the hymn gives no context, the concealment in Crete is a deception too, and the word is not otherwise attested of her.
- II. ἡεράμορφε, “of airy form”, is given to Rhea here and to **Hera** two hymns later at XVI.1. The collection's epithets travel.

XV. ΔΙΟΣ

θυμίαμα στύρακα

Ζεῦ πολυτίμητε, Ζεῦ ἄφθιτε, τήνδε τοι ἡμεῖς
 μαρτυρίην τιθέμεσθα λυτήριον ἥδ' ἐπρόσευξιν.
 ὦ βασιλεῦ, διὰ σὴν κεφαλὴν ἐφάνη τάδε ρεῖα,
 γαῖα θεὰ μήτηρ ὀρέων θ' ὑψηχέες ὄχθοι
 καὶ πόντος καὶ πάνθ', ὅπόσ' οὐρανὸς ἐντὸς ἔέργει·
 Ζεῦ Κρόνιε, σκηπτοῦχε, καταιβάτα, ὀβριμόθυμε,
 παντογένεθλ', ἀρχὴ πάντων πάντων τε τελευτή,
 σεισίχθων, αὐξητά, καθάρσιε, παντοτινάκτα,
 ἀστράπιε, βρονταῖε, κεραύνιε, φυτάλιε Ζεῦ·
 κλυθί μευ, αἰολόμορφε, δίδου δ' ὑγίειαν ἀμεμφῇ
 εἰρήνην τε θεὰν καὶ πλούτου δόξαν ἄμεμπτον.

5

10

1 πολύτιμε codd. — 2 μαρτυρίην Hermann] μαρτυρίαν. — 5 ἔέργει Abel] ἔταξε. — 9 ἀστράπιε Hermann]
 ἀστραπαῖε. — 10 μευ Hermann] μου. — 8' ὑγίειαν Hermann] δὲ (καὶ) ὑγείαν.

XV. TO ZEUS

fumigation from storax

Zeus much honoured, Zeus imperishable, this absolving testimony
we lay before you, and this prayer.

O king, through your head these things came easily to light:

Earth the mother goddess, and the high-sounding ridges of the mountains,
and the sea, and all that heaven encloses within; 5

Zeus son of Kronos, sceptred, descending in thunder, of mighty spirit,
all-begetting, beginning of all things and end of all,

earth-shaker, increaser, purifier, shaker of everything,

god of the lightning, of the thunder, of the thunderbolt, Zeus of growth;

hear me, of shifting form, and grant health blameless 10

and peace the goddess and the blameless glory of wealth.

3. “Through your head these things came to light.” This is the Orphic Zeus in whom all things are held and out of whom they come to light again. The Derveni papyrus expounds the same theology and quotes the verse that is this line’s nearest parallel — Ζεὺς κεφαλῇ, Ζεὺς μέσσα, Διὸς δ’ ἐκ πάντα τέτυκται (col. XVII). What Zeus swallows in the Derveni poem is disputed: the phallus of Ouranos, or the first-born god; only the Rhapsodies unambiguously have him swallow Phanes. The hymn states none of it — half a line, and it moves on.

7. ἀρχὴ πάντων πάντων τε τελευτῇ is repeated word for word from Ouranos at IV.2 — though repetition on this scale is routine here, and ἀρχή with τελευτῇ is in any case a standing Orphic tag of Zeus himself.

7. The second half of this line is **IV.2 verbatim**, of Ouranos — see the note there. Sky and Zeus are given the same formula, eleven hymns apart.

9. Four titles in one line, and the last turns from weather to growth. Ps.-Aristotle catalogues the three thunder-epithets together as Zeus’s (*De Mundo* 401a15–17). Of them only κεραύνιος is securely attested in cult; ἀστράπιος occurs nowhere outside these Hymns, the epigraphically attested form being Ἀστραπαῖος — which is what the codices give here, before Hermann’s emendation. φυτάλιος answers to φυτάλιμος, a genuine cult epithet of Zeus and of Poseidon.

Variant. Abel prints in brackets a different close preserved in the codex Thyllitanus, replacing lines 7–11. It drops the thunder-titles entirely and asks instead for a sound mind, health, peace, and a life always flourishing in good spirits — and it opens αὐτοπάτωρ, “self-fathered”, the word used of Physis at X.10. Two endings for one hymn, one cosmological and one domestic. Which the association used is not recoverable.

Κυανέοις κόλποισιν ἐνημένῃ, ἡερόμορφε,
 Ἥρη παμβασίλεια, Διὸς σύλλεκτρε μάκαιρα,
 ψυχοτρόφους αὔρας θνητοῖς παρέχουσα προσηνεῖς,
 ὄμβρων μὲν μήτηρ, ἀνέμων τροφέ, παντογένεθλε·
 χωρὶς γὰρ σέθεν οὐδὲν ὅλως ζωῆς φύσιν ἔγνω·
 κοινωνεῖς γὰρ ἅπασι κεκραμένη ἡέρι σεμνῶ·
 πάντων γὰρ κρατέεις μούνη πάντεσσί τ' ἀνάσσεις
 ἡερίοις ῥοίζοισι τινασσομένη κατὰ χεῦμα.
 ἀλλὰ, μάκαιρα θεά, πολυώνυμε, παμβασίλεια,
 ἔλθοις εὐμενέουσα καλῶ γήθουσα προσώπῳ.

5

10

1 ἡερόμορφε Hermann] ἀερόμορφε. — 2 Ἥρη Hermann] Ἥρα. — 4 μήτηρ codd. — 6 ἡέρι Dorville] περί. —
 10 γήθουσα Lobeck] γήθοντι.

XVI. TO HERA

fumigation from aromatics

Seated in dark-blue hollows, of airy form,
Hera queen of all, blessed bedfellow of Zeus,
supplying to mortals the kindly breezes that nourish the soul,
mother of rains, nurse of winds, all-begetting;
for apart from you nothing at all has known the nature of life; 5
for you share in all things, blended with the august air;
for you alone have power over all and are mistress of all,
shaken with airy rushings throughout the stream.
But, blessed goddess, of many names, queen of all,
may you come with favour, rejoicing, with a fair face. 10

-
- 1, 6. Hera is **the air**, and the hymn says so twice: *ἡερόμορφε* in the first line, *αὔρας* in the third, *ἀνέμων* in the fourth, *κεκραμένη ἡέρι σεμνῶ* in the sixth, *ἡερίοις ῥοίζοισι* in the eighth. The allegory rests on the old play of *Ἥρα* on *ἀήρ*, current before Plato, who records it at *Cratylus* 404c, and used by the Stoics after him (Cicero, *ND* 2.66). Apart from the titles *παμβασίλεια* (2, 9) and *σὺλλεκτρε Διός* (2), nothing in the hymn touches Hera's myths.
3. *ψυχотρόφους αὔρας*: breezes that nourish the *ψυχή*. The physical and the psychological senses of breath are not separated, and the hymn does not choose between them.
- 5–7. Three *γάρ* clauses in a row, all grounding the invocation. It is the closest thing to an argument in the block — though what it argues is that nothing lives without air, which the hymn treats as a reason to pray.
- Cross.** *ἡερόμορφε* was Rhea's two hymns earlier, at XIV.11, and the whole half-line *σὺλλεκτρε μάκαιρα* repeats — *Κρόνου* at XIV.5, *Διός* here. The same words go to the wife of Kronos and the wife of Zeus, though formulaic repetition on this scale is ordinary in the collection.

XVII. ΠΟΣΕΙΔΩΝΟΣ

θυμίαμα σμύρναν

Κλυῖθι, Ποσειδάον γαιήοχε, κυανοχαῖτα,
 ἵππιε, χαλκοτόρευτον ἔχων χεῖρεςσι τρίαιναν,
 ὃς ναίεις πόντοιο βαθυστέρνοιο θέμεθλα,
 ποντομέδων, ἀλίδουπε, βαρύκτυπος, ἐννοσίγαιε,
 κυμοθαλές, χαριτῶπα, τετράορον ἄρμα διώκων,
 εἰναλίοις ροίζοισι τινάσσων ἄλμυρὸν ὕδωρ,
 ὃς τριτάτης μοίρης ἔλαχες βαθὺ χεῦμα θαλάσσης,
 κύμασι τερπόμενος θηρσὶν θ' ἅμα, πόντιε δαῖμον·
 ἔδρανα γῆς σῶζοις καὶ νηῶν εὐδρομον ὁρμήν,
 εἰρήνην, ὑγίειαν ἄγων ἡδ' ὄλβον ἀμεμφῇ.

5

10

1 Ποσειδάον Abel] Ποσειδάον. — 4 βαρύκτυπος Hermann] βαρύκτυπε. — 5 κυμοθαλές Abel] κυμοθαλής. —
 χαριτῶπα codd. — 7 ἔλαβες codd. — μοίρης ἔλαχες Abel] ἔλαχες μοίρης.

XVII. TO POSEIDON

fumigation from myrrh

Hear, Poseidon, earth-holder, dark-maned,
 god of horses, holding in your hands the bronze-wrought trident,
 you who dwell in the foundations of the deep-breasted sea,
 ruler of the deep, loud in the brine, heavy-sounding, earth-shaker,
 flourishing in waves, of gracious face, driving the four-horse chariot, 5
 shaking the salt water with the rushings of the sea,
 you who by the third lot were allotted the deep stream of the sea,
 delighting in the waves and in the beasts alike, daimon of the deep;
 may you keep safe the seats of the earth and the fair course of ships,
 bringing peace, health, and blameless prosperity. 10

7. *τρίτατη μοῖρα*, the third lot: the division of the world by lot among Zeus, Poseidon and Hades, which Poseidon recounts at *Iliad* 15.187–93. The hymn's numbering is not Homer's — there Poseidon is the second brother and Hades the third (*τρίτατος δ' Αἰδης*), and the phrase *τρίτατη ἐνὶ μοίρῃ* at 15.195 is used of Zeus's share. The next hymn repeats the half-line verbatim of Plouton at XVIII.6, and departs from Homer further still.

Variant. Abel prints in brackets an entirely different Poseidon hymn from the codex Thryllitianus — not an alternative ending, as at XV, but a second hymn. It is a centonic reassembly rather than a fresh composition: one line is verbatim from the received hymn (the trident, XVII.2 = variant 5), a second is adapted (the chariot, XVII.5 - variant 6), and its closing couplet is lifted from the *following* hymn, variant 7–8 answering XVIII.17–18, the second of them word for word. Its theology is also its own: Poseidon is **son of Zeus, father of gods and men**, dwelling on **Olympos**, holding the **second** lot. The received hymn says nothing of Zeus at all — the brother-genealogy is Homer's and Hesiod's, not this hymn's. Both versions stood in the tradition.

Variant 8. *μυστιπόλοις* here and at XVIII.18 — those who conduct the mysteries. Abel prints *μυστιπόλοις* in the text but reports Hermann's reading as *μυστοπόλοις*, marked *sic, errore?* — a suspected slip for the form printed. The manuscripts give *μουσσοπόλοις*, “servants of the Muses”, which would make the hymn rejoice in poets rather than in celebrants.

XVIII. ΕΙΣ ΠΛΟΥΤΩΝΑ

Ἰὼ τὸν ὑποχθόνιον ναίων δόμον, ὀβριμόθυμε,
 Ταρτάριον λειμῶνα βαθύσκιον ἠδὲ λιπαυγῇ,
 Ζεῦ χθόνιε, σκηπτοῦχε, τὰδ' ἱερὰ δέξο προθύμως,
 Πλούτων, ὃς κατέχεις γαίης κληίδας ἀπάσης,
 πλουτοδοτῶν γενεὴν βροτέην καρποῖς ἐνιαυτῶν·
 ὃς τριτάτης μοίρης ἔλαχες χθόνα παμβασίλειαν,
 ἔδρανον ἀθανάτων, θνητῶν στήριγμα κραταίον·
 ὃς θρόνον ἐστήριξας ὑπὸ ζοφοειδέα χώρον
 τηλεπόρον τ', ἀκάμαντα, λιπόπνοον, ἄκριτον ἄδην
 κυάνεόν τ' Ἀχέρονθ', ὃς ἔχει ριζώματα γαίης·

5

10

ι ὀβριμόθυμε codd. —

XVIII. TO PLOUTON

(no fumigation named)

O you who dwell in the house beneath the earth, of mighty spirit,
 in the Tartarean meadow, deep-shadowed and light-forsaken,
 chthonic Zeus, sceptred, receive these sacred offerings readily,
 Plouton, you who hold the keys of the whole earth,
 giving wealth to the race of mortals with the fruits of the years;
 you who by the third lot were allotted the earth, queen of all,
 seat of the immortals, mighty support of mortals;
 you who fixed your throne beneath the gloom-shaped region,
 far-reaching, untiring, breath-forsaken, trackless Hades,
 and dark Acheron, who holds the roots of the earth;

5

10

Title. **The hymn carries no fumigation rubric** — one of the pieces in the collection without one. More striking: Abel records that in the manuscripts it is headed *εἰς Τυφώνα*, “to Typhon”. Whatever produced that — a displaced heading, a scribe’s guess at an unnamed hymn — the god actually addressed is named in line 4, *Πλούτων*, and again by title throughout.

3. *Ζεῦ χθόνιε*: Plouton addressed as chthonic Zeus, in the same manner as the collection’s other identifications. Zeus himself had Hymn XV, three hymns back — and has the next one.
6. The third lot again, nine lines later, opening the next hymn — but here it is the **earth**, *χθόνα παμβασίλειαν*, glossed in the following line as the seat of the immortals and the support of mortals, that falls to Plouton. In Homer the earth is the one thing explicitly left unshared: *γαῖα δ’ ἐτι ξυνή πάντων καὶ μακρὸς Ὀλύμπος* (*Il.* 15.193). The hymn gives to one god precisely what the Homeric division reserves to none.

ΟΡΦΕΩΣ ΥΜΝΟΙ
XVIII. ΕΙΣ ΠΛΟΥΤΩΝΑ

ὃς κρατέεις θνητῶν θανάτου χάριν, ὦ πολυδέγμον·
Εὖβουλ', ἀγνοπόλου Δημήτερος ὃς ποτε παῖδα
νυμφεύσας λειμῶνος ἀποσπαδίην διὰ πόντου
τετρώροις ἵπποισιν ὑπ' Ἀτθίδος ἤγαγες ἄντρον
δήμου Ἐλευσῖνος, τόθι περ πύλαι εἰς' Αἶδαο.
μοῦνος ἔφυς ἀφανῶν ἔργων φανερῶν τε βραβευτής,
ἔνθεε, παντοκράτωρ, ἱερώτατος, ἀγλαότιμε,
σεμνοῖς μυστιπόλοις χαίρων ὁσίοις τε σεβασμοῖς
ἵλαον ἀγκαλέω σε μολεῖν κεχαρηότα μύσταις.

15

Inscr. εἰς τυφῶνα est in codd. — 11 πολυδέγμον Ruhnken] πολυδαῖμον. — 13 ἀποσπαδίην Sanctamandus]
ἀποσπαδάην. — 15 εἰς codd. — 17 ἱερώτατος Hermann] ἱερώτατε. — 18 μυστοπόλοις (sic, errore?)
Hermann] μουσιπόλοις.

XVIII. TO PLOUTON

(no fumigation named)

you who rule over mortals for death's sake, O receiver of many;
 Euboulos, you who once took the child of holy Demeter
 to wife, torn from the meadow, and across the sea
 with four horses carried her down to the Attic cave
 of the deme of Eleusis, where the gates of Hades are.
 You alone were born the judge of deeds unseen and seen,
 god-filled, all-ruling, most sacred, of splendid honour,
 rejoicing in the august celebrants and in pure acts of reverence;
 gracious I call you to come, gladdened, to the initiates.

15

-
11. πολυδέγμων, “receiver of many”, is a genuine euphemistic epithet of the god of the dead — *Homeric Hymn to Demeter* 17, 31, 404, 430 and Lycophron 700 — though poetic rather than attested in cult. Abel prints Ruhnken's correction; the manuscripts give πολυδαίμων.
- 12–15. The longest stretch of narrative so far — four lines, where VI.6–8 managed three: the rape of Persephone, and the descent at Eleusis. Note what it claims, that the gates of Hades are in the Attic deme itself. A cave sanctuary of Plouton, the Ploutonion, did stand inside the Eleusinian precinct, and has been argued to be the place of Persephone's ἀνοδος — but this hymn is the clearest text for that, and the identification is otherwise an inference from the architecture and the reliefs, so the hymn cannot be said to be corroborated by it. The mythographic tradition is against the hymn in any case: the *Homeric Hymn to Demeter* sets the seizure in the Nysian plain and brings Persephone to Eleusis only after.
12. Εὐβουλος, “of good counsel”, is one of the standard euphemistic names of the god below (Hesychius glosses Εὐβουλεύς as Plouton). Not exclusively his, though: Eubouleus is also an Eleusinian figure in his own right and an epithet of Dionysos — including in this collection, at XXX.6.
16. βραβεντής, arbiter — the later prose form of βραβεύς, the umpire who awards the prize at the games, but in use a judge or arbitrator (Isaeus 9.35, Plato *Prot.* 338b, Aristotle *Rhet.* 1376b20). The athletic colouring is etymological; the sense here is judgement, of deeds seen and unseen.

XIX. ΚΕΡΑΥΝΙΟΥ ΔΙΟΣ

θυμίαμα στύρακα

Ζεῦ πάτερ, ὑψίβρομον πυριαυγέα κόσμον ἐλαύνων,
στράπτων αἰθερίου στεροπῆς πανυπέρτατον αἴγλην,
παμμακάρων ἔδρανον θεΐαις βροντῇσι τινάσσων,
νάμασι παννεφέλοις στεροπὴν φλεγέθουσαν ἀναίθων,
λαίλαπας, ὄμβρους, πρηστῆρας κρατερούς τε κεραυνούς,
παμφλέκτους, κραιπνούς, φρικώδεας, ὀβριμοθύμους,
βάλλων εὐροθίους, φλογερούς, νεφέεσσι καλύπτων
πτηνὸν ὄπλον δεινόν, κλονοκάρδιον, ὀρθοέθειρον,

5

1 ὑψίβρομον Hermann] ὑψίδρομον. — πυριαυγέα Abel] πυρσαυγέα. — 3 βροντῇσι Hermann] βρονταῖσι. — v.

6 ante Hermannnum post v. 7 legebatur. — 6 κραιπνούς Hermann] κρατερούς. — 7 εὐροθίους

Hermann] ἐς ῥοθίους. — νεφέεσσι Hermann] βελέεσσι. — 8 κλονοκάρδιον Stephanus] χρονοκάρδιον.

—

XIX. TO ZEUS OF THE THUNDERBOLT

fumigation from storax

Zeus father, driving the high-roaring, fire-gleaming kosmos,
 flashing out the most exalted radiance of the ethereal lightning,
 shaking the seat of the all-blessed with divine thunders,
 kindling the blazing lightning in streams full of cloud,
 squalls, rains, whirlwinds and mighty thunderbolts,
 all-burning, swift, shudder-making, of mighty spirit,
 hurling them, well-rushing and flaming, covering them with clouds,
 a winged weapon, dread, heart-shaking, hair-raising,

5

Title. Abel heads it *Zeus of the Thunderbolt*; the manuscripts head it simply *Κεραυνός*, “of the Thunderbolt”, with no Zeus at all. On the transmitted title the addressee is the weapon, and lines 8–12 are indeed a chain of epithets of the bolt rather than of the god. But Zeus is not displaced: he is addressed throughout, in seven participles governing him (ἐλαύνων, στράπτων, τινάσσων, ἀναίθων, βάλλων, καλύπτων, διαρρήξας) and in the single finite verb the hymn has, ἀφίεις in the last line. The epithets of 8–12 hang from βάλλων at 7: they describe the bolt precisely as the thing Zeus hurls. The next hymn, XX, is headed by Abel Διὸς Ἀστραπίου and by the manuscripts Διὸς Ἀστραπέως — Zeus of the Lightning either way.

6. The line order here is Hermann’s. Abel records that before him line 6 stood after line 7 — so the sequence of epithets in this passage is a modern arrangement, not the transmitted one.

8–12. Five lines with no main verb, describing the bolt: winged, heart-shaking, hair-raising, sudden, unconquered, unbreakable, resistless. ὀρθοέθειρος is a hapax, glossed by the lexica as equivalent to ὀρθόθριξ, which bears both a passive sense (“with hair upstanding”) and a causative one; of the bolt it must be causative, “making the hair stand upright”. With κλονοκάρδιον beside it, the hymn is describing what the thing does to a body that hears it.

XIX. ΚΕΡΑΥΝΙΟΥ ΔΙΟΣ

θυμίαμα στύρακα

αἰφνίδιον, βρονταῖον, ἀνίκητον βέλος ἀγνὸν	
ῥοίζου ἀπειρεσίου διενύμασι, παμφάγον ὄρμη,	10
ἄρρηκτον, βαρύθυμον, ἀμαιμάκετον, πρηστῆρος	
οὐράνιον βέλος ὅζυ καταιβάτου αἰθαλόεντος,	
ὄν καὶ γαῖα πέφρικε θάλασσά τε παμφανόωντα,	
καὶ θῆρες πτήσσουσιν, ὅτ' ἂν κτύπος οὔας ἐσέλθῃ·	
μαρμαίρει δὲ πρόσωπ' αὐγαῖς, σμαραγεῖ δὲ κεραυνὸς	15
αἰθέρος ἐν γυάλοισι· διαρρήξας δὲ χιτῶνα	

XIX. TO ZEUS OF THE THUNDERBOLT

fumigation from storax

sudden, thundering, an unconquered and holy shaft
 in the whirlings of a boundless whirr, all-devouring in its rush, 10
 unbreakable, heavy in wrath, resistless — the whirlwind's
 sharp heavenly shaft, smoky and rushing down,
 at which, blazing forth, both earth and sea have shuddered,
 and the beasts crouch, when the crash enters the ear;
 and faces glitter in the flashes, and the thunderbolt crashes 15
 in the hollows of the aither; and tearing the tunic,

13–17. Where the hymn stops praising and looks: earth and sea shuddering, the animals crouching *when the crash enters the ear*, faces lit by the flash, the sky torn like a garment. Not theology, and not cult — observation.

16–17. The sky torn like a garment, and the bolt let go through the rent. Abel prints Slothouwer's ἀφίεις for the manuscripts' βαλλεις, which would give “you hurl” rather than “you let loose”.

XIX. ΚΕΡΑΥΝΙΟΥ ΔΙΟΣ

θυμίαμα στύρακα

οὐράνιον προκάλυμμ' ἀφίεις ἀργῆτα κεραυνόν.
 ἀλλά, μάκαρ, θυμὸν βαρὺν ἔμβαλε κύμασι πόντου
 ἡδ' ὀρέων κορυφῇσι· τὸ σὸν κράτος ἴσμεν ἅπαντες.
 ἀλλὰ χάριν λοιβῆς σὺ δίδου, φρεσὶν αἴσιμα πάντα,
 ζωήν τ' ὀλβιόθυμον, ὁμοῦ θ' ὑγίειαν ἄνασσαν
 εἰρήνην τε θεάν, κουροτρόφον, ἀγλαότιμον,
 καὶ βίον εὐθύμοισιν ἀεὶ θάλλοντα λογισμοῖς.

20

Inscr. Κεραυνοῦ in inscriptione codd. — 17 προκάλυμμ' ἀφίεις Slothouwer] προκάλυμμα βάλλεις. — 18
 βαρὺν add. Slothouwer. — 19 κορυφῇσι Hermann] κορυφαῖσι. — 22 θεάν Abel] θεόν.

XIX. TO ZEUS OF THE THUNDERBOLT

fumigation from storax

the heavenly covering, you let loose the white thunderbolt.
 But, blessed one, cast your heavy anger into the waves of the sea
 and onto the peaks of the mountains; we all know your power.
 But grant a favour for the libation — all things fitting in the mind,
 and a life of blessed spirit, and with it health the queen,
 and peace the goddess, nurse of the young, of splendid honour,
 and a life for ever flourishing with cheerful reckonings.

20

18–19. And then the only thing the hymn asks of the bolt: that the anger go into the sea and the mountain-tops, away from the people saying the words. τὸ σὸν κράτος ἴσμεν πάντες — “we all know your power” — is the argument for the request, and it is the one line in the collection so far that sounds frightened.

20–23. These four lines are **word for word the alternative close of the Zeus hymn** that the Thryllitianus codex gives in place of XV.7–11. The same quatrain therefore ends two different hymns to Zeus in the tradition — here in every manuscript, there in one only. Whether the Thryllitianus scribe borrowed from this hymn, or both draw on a stock closing formula, cannot be settled from the evidence; but it shows how these endings travelled, and it weakens any claim that the Thryllitianus variant represents a distinct theology. See the note at XV, Variant.

XX. ΔΙΟΣ ΑΣΤΡΑΠΙΟΥ

θυμίαμα λιβανομάνναν

Κικλήσκω μέγαν, άγνόν, έρισμάραγον, περίφαντον,
 ήέριον, φλογόεντα, πυρίβρομον, ήεροφεγγή,
 άστράπτοντα σέλας νεφέων παταγοδρόμω αύδῃ,
 φρικώδη, βαρύμηνιν, άνίκητον θεόν άγνόν,
 άστράπιον Δία, παγγενέτην, βασιλῆα μέγιστον,
 εύμενέοντα φέρειν γλυκερήν βιότοιο τελευτήν.

5

In inscriptione άστραπίου Abel pro άστραπέως. — 2 ήέριον Hermann] άέριον. — πυρίβρομον Pierson]
 πυρίδρομον. — ήεροφεγγή Hermann] άεροφεγγή. — 5 άστράπιον Abel] άστραπαῖον.

XX. TO ZEUS OF THE LIGHTNING

fumigation from frankincense-manna

I call on the great one, holy, loud-crashing, made manifest,
 of the air, flaming, fire-roaring, shining through the air,
 flashing the radiance of the clouds with a clattering, running cry,
 shudder-making, heavy in wrath, unconquered, holy god,
 Zeus of the lightning, all-begetter, greatest king,
 to bring, being favourable, a sweet end to life.

5

Title. The manuscripts head this **Διὸς Ἀστραπείως**; Abel substitutes *ἀστραπίου*, and at line 5 prints *ἀστράπιον* for the codices' *ἀστραπαῖον*. It is the same substitution **Hermann** made at XV.9, where the codices likewise give *ἀστραπαῖε*. *ἀστράπιος* occurs nowhere in Greek outside these Hymns; the form with epigraphic standing is *Ἀστραπαῖος*, which the manuscripts give at line 5 here and at XV.9. The transmitted title of this hymn is a third form again, *Ἀστραπέως*.

- 1–5. Four lines of epithet before the name arrives at line 5 — though the heading has named Zeus already. The Thunderbolt hymn began the other way round, with *Ζεῦ πάτερ* as its first two words. The pair, XIX and XX, divides the storm between the bolt and the flash.
6. The whole request in one line: a sweet end to life. The formula is Pan's at XI.22 and Kronos's at XIII.10. The Thunderbolt hymn, by contrast, closed by asking for a flourishing life — so the two storm hymns end on opposite sides of the same subject.

Ἡέριαι νεφέλαι, καρποτρόφοι, οὐρανόπλαγκτοι,
 ὄμβροτόκοι, πνοιῇσιν ἐλαυνόμεναι κατὰ κόσμον,
 βρονταῖαι, πυρόεσσαι, ἐρίβρομοι, ὕδροκέλευθοι,
 ἡέρος ἐν κόλπῳ πάταγον φρικώδε' ἔχουσαι,
 πνεύμασιν ἀντίσπαστοι ἐπιδρομάδην παταγεῦσαι,
 ὑμᾶς νῦν λίτομαι, δροσοείμονες, εὖπνοοι αὔραις,
 πέμπειν καρποτρόφους ὄμβρους ἐπὶ μητέρα γαῖαν.

5

1 ἡέριαι Abel] ἡέριοι. — 2 πνοιῇσιν Hermann] πνοιαῖσιν. — 3 ὕδροκέλευθοι Hermann] ὕδροκέλυθοι. — 4 ἡέρος Hermann] ἄέρος. — φρικώδε' Hermann] φρικώδη.

XXI. TO THE CLOUDS

fumigation from myrrh

Airy clouds, fruit-nourishing, wandering the heavens,
 rain-bearing, driven by the winds throughout the kosmos,
 of the thunder, fiery, loud-roaring, watery-pathed,
 holding in the bosom of the air a shuddering clatter,
 drawn back by the blasts, clattering in headlong course,
 you I now beseech, dew-clad, fair-breathing with breezes,
 to send fruit-nourishing rains upon mother earth.

5

- 1, 7. καρποτρόφος recurs in the last line, transferred from the clouds to the rain they send: the epithet moves from the agent to the gift.
- 1–5. The addressees are a weather, not a god: clouds in the plural, with no proper name and no myth, addressed exactly as Hera or Poseidon are, in a vocative chain of compound epithets. The Stars at VII were treated the same way. Unlike the Stars, who are Night's children at VII.3, the clouds are given no parentage here — the collection supplies one on the next page, at XXII.7, where Tethys is their mother.
7. The request is rain on the fields, and nothing else. Three hymns in a row now — XIX, XX, XXI — are about the sky, and the third one wants it to rain.
7. **The only complete hexameter the collection repeats.**

closes this hymn and closes **LXXXII**, to the south wind, sixty-one places later, letter for letter; neither carries an apparatus entry. And the repetition is not of one line only. Both hymns are seven lines; both are built on the same four words — καρποτρόφος, ἀμβροτόκος, νεφέλη and ἥϊρος; both spend their first five lines describing wet air in motion and their last two asking for rain. They are the same hymn twice, once to the clouds that carry the rain and once to the wind that drives them. (*Found at the final run, reading the volume through as one text; no block pass could have seen it, since the two hymns fall in Blocks 5 and 13.*)

Ὠκεανοῦ καλέω νύμφην, γλαυκώπιδα Τηθύν,
 κυανόπεπλον ἄνασσαν, εὔτροχα κυμαίνουσαν,
 αὔραις ἡδυπνόοισι πατασσομένην περὶ γαῖαν,
 θραύουσ' αἰγιαλοῖσι πέτρῃσί τε κύματα μακρά,
 εὐδίοις ἀπαλοῖσι γαληνιώσω δρόμοισι,
 νηυσὶν ἀγαλλομένη, θηροτρόφος, ὑγροκέλευθε,
 μήτερ μὲν Κύπριδος, μήτερ νεφέων ἐρεβεννῶν
 καὶ πάσης πηγῆς νυμφῶν νασμοῖσι βρυούσης·
 κλυθὶ μευ, ὦ πολύσεμνε, καὶ εὐμενέουσ' ἐπαρήγοις,
 εὐθυδρόμοις οὔρον νηυσὶν πέμπουσα, μάκαιρα.

5

10

5 εὐδίοις Abel] εὐδεινοῖς. — 6 νηυσὶν et θηροτρόφος Hermann pro ναυσὶν et θηροτρόφε. — 7 μήτερ Abel
 bis pro μήτηρ. — 9 μευ Hermann] μου. — 10 νηυσὶν Hermann] ναυσὶν.

XXII. TO THE SEA

fumigation from frankincense-manna

I call the bride of Okeanos, grey-eyed Tethys,
 dark-robed queen, swelling in fair-running waves,
 struck by sweet-breathing breezes about the earth,
 breaking your long waves on the beaches and the rocks,
 growing calm again in soft and fair-weather courses, 5
 glorying in ships, nurse of beasts, watery-pathed,
 mother of Kypris, and mother of the dark clouds,
 and of every spring that teems with the streams of nymphs;
 hear me, most august, and come with favour to my help,
 sending a following wind to straight-running ships, blessed one. 10

Title, 1. The hymn is headed **to the Sea** and its first line addresses **Tethys** by name. The sea as a power and the Titaness who is its bride are not distinguished, and the hymn does not remark on it.

7. Mother of Kypris: Aphrodite born from the sea (Hesiod, *Theogony* 188–200). At III.2 the collection called **Night** Kypris — which is an identification, not a parentage, and a different move. It makes both claims and reconciles neither.

2–5. Four lines on how the sea moves — swelling, struck by wind, breaking on rock, then flattening again. A second sustained passage of plain description, after the five lines of XIX.13–17, and nothing in it is theological.

10. οὔρον: a following wind. The hymn ends as a sailors' prayer, which is what the whole of it has been building toward.

Ἰὼ κατέχων πόντου ρίζας, κυαναυγέτιν ἔδρην,
 πεντήκοντα κόρησιν ἀγαλλόμενος κατὰ κῦμα
 καλλιτέκνοισι χοροῖς, Νηρεῦ, μεγαλύνουμε δαῖμον,
 πυθμὴν μὲν πόντου, γαίης πέρας, ἀρχὴ ἀπάντων,
 ὃς κλονέεις Διοῦς ἱερὸν βάθρον, ἥνικα πνοιᾶς
 ἐν μυχίοις κευθμῶσιν ἔλαυνομένας ἀποκλείεις
 ἀλλά, μάκαρ, σεισμοὺς μὲν ἀπότηρεπε, πέμπε δὲ μύσταις
 ὄλβον τ' εἰρήνην τε καὶ ἡπιόχειρ' ὑγίειαν.

5

2 κόρησιν Hermann] κόραισιν. — 6 ἐννυχίοις et ἀποκλείοις codd., corr. Hermann. — 8 τ' Hermann] ἐπ'. —
 ἡπιόχειρ' (ἡπιόχειρον ὑγείην Ruhnkens) ὑγίειαν Hermann] ὀλβιόχειρον ὑγείην.

XXIII. TO NEREUS

fumigation from myrrh

O you who hold the roots of the deep, the dark-gleaming seat,
 glorying in fifty daughters along the wave
 in dances of fair children, Nereus, daimon of great renown,
 floor of the sea, limit of the earth, beginning of all things,
 you who shake Deo's sacred foundation whenever you shut up
 the winds driven into the innermost hiding-places;
 but, blessed one, turn earthquakes away, and send the initiates
 prosperity and peace and gentle-handed health.

5

-
- 5–6. Earthquakes caused by wind pent within the earth — a physical theory, not a mythological image. Aristotle argues for it at *Meteorologica* II.8, against the rival accounts he reviews in II.7; the version with the wind trapped in hollows is Anaxagoras's (365a19 ff.), and the pneumatic explanation became the dominant one only later (Lucretius 6.535 ff.; Seneca, *NQ* VI.12 ff.). Here it is attached to a sea-god, the winds being shut in beneath the sea's floor.
5. Δηώ is Demeter; her "holy foundation" is the earth itself. The hymn names the goddess to mean the ground.
7. ἀπώτρειπτε: the prayer is explicitly for earthquakes to be turned away — the most concrete of the collection's apotropaic requests, after sickness and ruin at XII.14–16, the κήρες at XIV.14, and the lightning sent into the sea at XIX.18–19. It is the only one that follows a line explaining the mechanism.
4. πυθμὴν, πέρας, ἀρχή in one line — floor, limit, beginning. The words are spatial and the last is not, and the hymn does not choose.

XXIV. ΝΗΡΗΙΔΩΝ

θυμίαμα ἀρώματα

Νηρέος εἰναλίου νύμφαι καλυκώπιδες, ἀγναί,
 φρικαλέαι, βύθιαι, χοροπαίγμονες, ὕγροκέλευθοι,
 πεντήκοντα κόραι περὶ κύμασι βακχεύουσαι,
 Τριτώνων ἐπ' ὅχοισιν ἀγαλλόμεναι περὶ νῶτα
 θηροτύποις μορφαῖς, ὧν βόσκει σώματα πόντος·
 ἄλλοι θ' οἱ ναίουσι βυθόν, Τριτώνιον οἶδμα,

5

2 φρικαλέαι Abel] σφράγιαι.

XXIV. TO THE NEREIDS

fumigation from aromatics

Nymphs of Nereus of the sea, bud-faced, holy,
 shuddering, of the depths, dance-players, watery-pathed,
 fifty maidens revelling about the waves,
 glorying on the Tritons' chariots, about their backs
 in beast-moulded forms, whose bodies the sea feeds;
 and others who dwell in the deep, the Tritonian swell,

5

-
- 6–8. The hymn drifts off its addressees: after five lines to the Nereids it turns to ἄλλοι, masculine — other creatures of the deep, ending with **dolphins**. The dolphins are praised in the same vocative register as the nymphs.
2. φρικαλέαι, “shuddering” or “causing shudders”, sits oddly among bud-faced and pure. It is Abel's reading; what the manuscripts give, σφραγίσαι, is not a word, so the line is corrupt and the epithet is a restoration.

XXIV. ΝΗΡΗΙΔΩΝ

θυμίαμα ἀρώματα

ὕδροδρομοί, σκιρτηταί, ἔλισσόμενοι περὶ κύμα,
ποντοπλάνοι δελφῖνες, ἀλιρρόθιοι, κυανανγεῖς
ὕμᾱς κικλήσκω πέμπειν μύσταις πολὺν ὄλβον·
ὕμεῖς γὰρ πρῶται τελετὴν ἀνεδείξατε σεμνὴν
εὐιέρου Βάκχοιο καὶ ἀγνῆς Φερσεφονείης,
Καλλιόπῃ σὺν μητρὶ καὶ Ἀπόλλωνι ἄνακτι.

10

XXIV. TO THE NEREIDS

fumigation from aromatics

water-runners, leapers, rolling about the wave,
 sea-roaming dolphins, loud in the brine, dark-gleaming;
 you I call on, to send the initiates much prosperity;
 for you were the first to show forth the august rite
 of well-hallowed Bakchos and of holy Phersephoneia,
 with Kalliope the mother, and with lord Apollo.

10

10–12. An aetiology, and a surprising one: **the Nereids are said to have been the first to reveal the rite** of Bakchos and Phersephone — the mysteries founded by sea-nymphs, with Kalliope and Apollo beside them. **The collection names a founder of its rite in three other places and names different founders each time:** XXXVIII.6 says the Kouretes of Samothrace were the first to establish the τελετή among men, ὑμεῖς καὶ τελετὴν πρῶτοι μερόπεσιν ἐθεσθε; and LXXVI.7 says the Mousai showed the rites to mortals, αἱ τελεταὶ θνητοῖς ἀνεδείξατε μυστιπολεύτους — the same verb as here, and in the same tense and person. None of the three lines carries an apparatus entry. And LXXIX **makes the claim twice over, for Themis:** at 3 she is the first to show mortals μαντήιον ἀγνόν, the holy oracle, and at 8 πρώτη γὰρ τελεταὶ ἀγίας θνητοῖς ἀνέφηνας, *for you first showed forth the holy rites to mortals* — neither line carrying an apparatus entry. Four aetiologies of the rite, none aware of the others. (*At Block 12 this note was 'corrected' on the strength of LXXIX.3 alone, which says oracle, and the original reading was wrongly withdrawn; LXXIX.8 was read at Block 13 and the note is restored with both lines cited. A claim about a hymn is not tested until the whole hymn has been read.*)

12. Καλλιόπη σὺν μητρὶ: μητρί has no expressed complement, so the line does not say whose mother. **The same three words stand at LXXVI.10,** Καλλιόπη σὺν μητρὶ, closing the catalogue of the nine Mousai, and neither place carries an apparatus entry on them; there the mother can only be Mnemosyne, who is hymned in her own right in the next hymn. That is decisive for the formula and probably for this line: the mother is the Muses' mother, and Kalliope is named with her as one of nine. (*This note formerly argued that the mother was Kalliope herself, as Orpheus's mother, with Apollo beside her in the same line as his father. The parallel was found at Block 12 and the earlier reading is withdrawn; it was a supplement the text does not need, made without the other occurrence in view.*) The hymn never names Orpheus.

Πρωτέα κικλήσκω, πόντου κληῖδας ἔχοντα,
 πρωτογενῆ, πάσης φύσεως ἀρχὰς ὃς ἔφηνεν
 ὕλην ἀλλάσσω·ν ἱερὴν ἰδέαις πολυμόρφοις,
 πάντιμος, πολύβουλος, ἐπιστάμενος τὰ τ' ἑόντα
 ὅσσα τε πρόσθεν ἔην ὅσα τ' ἔσσεται ὕστερον αὐτίς·
 πάντα γὰρ αὐτὸς ἔχων μεταβάλλεται, οὐδέ τις ἄλλος
 ἀθανάτων, οἳ ἔχουσιν ἔδος νιφόνεντος Ὀλύμπου
 καὶ πόντον καὶ γαῖαν ἐνὲρ ἰοί τε ποτῶνται·
 πάντα γὰρ ἐν Πρωτεῖ πρώτη φύσις ἐγκατέθηκε.
 ἀλλὰ, πάτερ, μόλε μυστιπόλοις ὁσίησι προνοίαις
 πέμπων εὐόλβου βίότου τέλος ἐσθλὸν ἐπ' ἔργοις.

5

10

4 τὰ τ' ἑόντα Hermann] τὰ τε ὄντα. — 9 ἐν omm. codd. — 10 ὁσίησι Hermann] ὁσίαισι.

XXV. TO PROTEUS

fumigation from storax

Proteus I call, who holds the keys of the sea,
 first-born, who revealed the beginnings of all nature
 by changing sacred matter into forms of many shapes,
 all-honoured, of many counsels, knowing what now is
 and whatever was before and whatever will be after; 5
 for he himself, having all things, changes himself, nor does any other
 of the immortals who hold the seat of snowy Olympos
 and the sea and the earth, and who fly in the air;
 for the first nature laid all things up in Proteus.
 But, father, come to the celebrants with pure providence 10
 sending a good end of a blessed life upon their works.

-
- 1, 2, 9. The whole hymn is an etymology. **Πρωτεύς** is made *πρωτογενής*, first-born, at line 2, and at line 9 it is **πρώτη φύσις**, the first nature, that laid all things up in him. The name is treated as an argument about priority, exactly as *Πάν* was treated as an argument about totality at XI.1–3.
 3. ὤλην ... *ιδέαις*: **matter** and **forms**, the philosophical pair, in one line — with *στοιχείον* at V.4 and *αὐτάρκεια*, *πρόνοια* and *αἰδῖος ζωή* in Hymn X, among the most technical vocabulary in the collection; *πρόνοια* returns in this hymn's own last lines. Whether any of it carries doctrine cannot be settled here: Proteus's shape-shifting in Homer (*Od.* 4.417 ff.) needs no philosophy to describe it.
 4–5. Knowing what is, what was, and what will be, is the seer's formula — Homer uses it of Kalchas (*Il.* 1.70). In Homer Proteus is precisely a prophet who must be held while he changes.
 1. *κλήδας ἔχοντα*, holding the keys: the **fourth** key-holder in the collection, after Hekate at I.7, Prothyraia at II.5 and Plouton at XVIII.4. The series has now handed out the *kosmos*, the house, the earth and the sea.

θυμίαμα πᾶν σπέρμα πλὴν κυάμων καὶ ἀρωμάτων

Γαῖα θεά, μήτερ μακάρων θνητῶν τ' ἀνθρώπων,
 πάντροφε, πανδώτειρα, τελεσφόρε, παντολέτειρα,
 αὐξιθαλές, φερέκαρπε, καλαῖς ὥρησι βρύουσα,
 ἔδρανον ἀθανάτου κόσμου, πολυποίκιλε κούρη,
 ἢ λοχίαις ὠδίσι κύεις καρπὸν πολυειδῆ,
 αἰδίη, πολύσεμνε, βαθύστερν', ὀλβιόμοιρε,
 ἡδυπνόοις χαίρουσα χλόαις, πολυάνθεμε δαῖμον,
 ὀμβροχαρές, περὶ τὴν κόσμος πολυδαίδαλος ἄστρον
 εἰλεῖται φύσει ἀενάῳ καὶ ρεύμασι δεινοῖς.
 ἀλλά, μάκαιρα θεά, καρποὺς αὔξοις πολυγηθεῖς
 εὐμενὲς ἦτορ ἔχουσα, σὺν εὐόλβοισιν ἐν ὥραις.

5

10

3 αὐξιθαλές Abel] αὐξιθαλής. — ὥρησι Hermann] ὥραισι. — 6 αἰδίη Hermann] αἰδία. — πολύσεμνε Abel] πολύσεπτε. — 7 πολυάνθεμε Pierson] πολυανθέσι. — 8 ὀμβροχαρές Abel] ὀμβριμοχαρής. — τὴν Hermann] ἦν. — π εὐόλβοισιν Lennep] ὀλβίοισιν.

XXVI. TO GAIA

fumigation from every seed except beans and aromatics

Gaia goddess, mother of the blessed and of mortal men,
 all-nourishing, all-giving, bringing to fulfilment, all-destroying,
 making growth and bloom, fruit-bearing, teeming with fair seasons,
 seat of the immortal kosmos, maiden of many patterns,
 you who bring forth in the pangs of childbed a fruit of many kinds, 5
 everlasting, most august, deep-breasted, of blessed lot,
 rejoicing in sweet-breathing grasses, daimon of many flowers,
 rain-delighting, about whom the intricate order of the stars
 wheels in an everlasting nature and in dread currents.
 But, blessed goddess, may you increase the gladdening fruits, 10
 holding a kindly heart, in seasons of good fortune.

Rubric. Every seed except beans and aromatics. The bean prohibition is the well-known Pythagorean and Orphic taboo (Aristotle fr. 195 Rose *ap.* Diogenes Laertius 8.34; the Orphic verse OF 291 Kern, which ranks eating beans with eating one's parents' heads; and Pausanias 1.37.4 on the hero Kyamites at Eleusis, where he declines to explain the rule). This is the collection's plainest ritual restriction — an instruction about what may be burnt, not a description of a god — though LIII goes further and prescribes an act, πάντα πλὴν λιβάνου καὶ σπένδε γάλα. The exclusion of aromatics is the more curious half, since ἀρώματα is the commonest offering in the book.

2. πανδῶτειρα and παντολέτειρα, all-giving and all-destroying, at either end of the same line, with τελεσφόρε between them and no conjunction anywhere. Compare the paradoxes of the Physis hymn at X.8–10.

8–9. The stars wheel **about the earth**, stated as a fact about the goddess. The arrangement was stated already of Ouranos at IV.3 (σφαιρηδὸν ἐλισσόμενος περὶ γαίαν) and of Okeanos at XI.15 — here for the first time from the earth's own side.

10–11. The request is a good harvest, and it closes on the Physis hymn's own words: σὺν εὐλόβοισιν ἐν ᾠραις is repeated verbatim from X.29. But the requests differ — Physis is asked for peace, health and the increase of all things; Earth for the fruits alone. The same formula, narrowed to the field.

XXVII. ΜΗΤΡΟΣ ΘΕΩΝ

θυμίαμα ποικίλα

Ἀθανάτων θεότιμε θεῶν μήτερ, τροφὲ πάντων,
 τῇδε μόλοις, κράντειρα θεά, σέο, πότνι, ἐπ' εὐχαῖς,
 ταυροφόνων ζεύξασα ταχύδρομον ἄρμα λεόντων,
 σκηπτοῦχε κλεινοῖο πόλου, πολυώνυμε, σεμνή,
 ἣ κατέχεις κόσμοιο μέσον θρόνον, οὔνεκεν αὐτῇ
 γαῖαν ἔχεις θνητοῖσι τροφὰς παρέχουσα προσηνεῖς.
 ἐκ σέο δ' ἀθανάτων τε γένος θνητῶν τ' ἐλοχεύθη,

5

XXVII. TO THE MOTHER OF THE GODS

fumigation from various substances

God-honoured mother of the immortal gods, nurse of all,
 may you come, accomplisher goddess, at the prayers made to you,
 having yoked the swift-running chariot of bull-slaying lions,
 sceptred one of the famed pole, of many names, august,
 you who hold the middle throne of the kosmos, since you yourself
 possess the earth, supplying kindly nourishment to mortals. 5
 From you the race of immortals and of mortals was brought to birth,

Rubric. ποικίλα, various substances — the second such rubric, after Pan at XI.

3. II. ταυροφόνων ... λεόντων, bull-slaying lions, and the τύμπανον at II: the Anatolian equipment of the Mother. This is the place where the manuscripts themselves give the lion-chariot. At XIV.2 the lion is **Hermann's conjecture** — the codices there read ἥτ' ἐπὶ ταυροφόρον ... τιταίνεις, with no lion — and this line is very likely what he conjectured from. Rhea was addressed in the same furniture thirteen hymns earlier; the collection nowhere remarks on the doubling.
5. ἡ κατέχεις κόσμοιο μέσον θρόνον, the middle throne of the kosmos. The epithet is the datum; that the central seat is what lets the goddess be called Hestia four lines later — the hearth at the centre — is a construal. It is an ancient one, however, not a modern editor's: Euripides used ἑστία of the earth (fr. 944), and Philolaus called the centre of the kosmos the hearth. What the hymn itself does is set the two lines four verses apart and say nothing.

XXVII. ΜΗΤΡΟΣ ΘΕΩΝ

θυμίαμα ποικίλα

σοὶ ποταμοὶ κρατέονται αἰεὶ καὶ πᾶσα θάλασσα,
 Ἰστίη αὐδαχθεῖσα· σὲ δ' ὀλβοδότιν καλέουσι,
 παντοίων ἀγαθῶν θνητοῖς ὅτι δῶρα χαρίζη.
 ἔρχεο πρὸς τελετήν, ὧ πότνια, τυμπανοτερπές,
 πανδαμάτορ, Φρυγίης σώτειρα, Κρόνου συνόμευνε,
 Οὐρανόπαι, πρέσβειρα, βιοθρέπτειρα, φίλοιστρε·
 ἔρχεο γηθόσυνος, κεχαρισμένη εὐσεβίῃσιν.

10

9 Ἰστίη Hermann] ἐστία. — αὐδαχθεῖσα· σὲ δ' Hermann] αὐδάχθης σὲ δέ. — 11 τυμπανοτερπές Abel]
 τυμπανότερπη. — 12 πανδαμάτορ Abel] πανδαμάτωρ.

XXVII. TO THE MOTHER OF THE GODS

fumigation from various substances

by you the rivers are mastered always, and all the sea,
 named Hestia; and you they call giver of prosperity,
 because you grant to mortals the gifts of every good thing.
 Come to the rite, O lady, delighting in the drum,
 all-subduer, saviour of Phrygia, bedfellow of Kronos,
 child of Ouranos, eldest, nurse of life, lover of the goad;
 come rejoicing, well pleased with acts of piety.

10

9. Ἰστίη ἀνδραχθείσα, “called Hestia”. A fourth name for this goddess in one book — Rhea, Kybele by her furniture, the Mother of the Gods by this hymn’s title, and now Hestia. The reporting construction (ἀνδραχθείσα, and καλέουσι in the same line) says what people call her rather than asserting the identity — but the apparatus on this page shows that both Ἰστίη and ἀνδραχθείσα σε δ’ are **Hermann’s**, against the codices’ ἐστία ... ἀνδραχθῆς σε δέ. The identification is safe, since ἐστία is the same word; the reporting is the editor’s.
12. Φρυγίης σώτειρα: the hymn names her cult region, and Phrygia is where the Mother’s cult in fact belongs (Strabo 10.3.12). The collection names the underworld freely — Tartaros at XVIII.2, Acheron at XVIII.10, Okeanos at XI.15 and XXII.1 — but places on the map of the living world only three times so far: Eleusis at XVIII.15, Phrygia here, and Phlegra at XXXII.12.

XXVIII. ΕΡΜΟΥ

θυμίαμα λίβανον

Κλυθί μευ, Ἑρμεία, Διὸς ἄγγελε, Μαιάδος υἱέ,
 παγκρατὲς ἦτορ ἔχων, ἐναγώνιε, κοίρανε θνητῶν,
 εὖφρον, ποικιλόβουλε, διάκτορος Ἄργειφόντα,
 πτηνοπέδιλε, φίλανδρε, λόγου θνητοῖσι προφήτα,
 γυμνάσιν ὃς χαίρεις δολίαις τ' ἀπάταις, στροφιοῦχε,
 ἔρμηνεῦ πάντων, κερδέμπορε, λυσιμέριμνε,

5

ι μευ Hermann] μοι. — 3 εὖφρον Abel] εὖφρων. — διάκτορος Hermann] διάκτορε. — 5 στροφιοῦχε Wiel]
 τροφιοῦχε. —

XXVIII. TO HERMES

fumigation from frankincense

Hear me, Hermes, messenger of Zeus, son of Maia,
 holding an all-conquering heart, god of contests, lord of mortals,
 kindly, of intricate counsel, the guide, Argeiphontes,
 winged-sandalled, friend of men, prophet of the word to mortals,
 you who rejoice in exercises and in crafty deceits, wearer of the twisted band, 5
 interpreter of all things, dealer in gain, looser of cares,

-
6. *έρμηνεὺ πάντων*, “interpreter of all things”. The name is being played on: Ἑρμῆς and *έρμηνεὺς*. The collection has done this with Pan and *πάν* at XI.1–3 and with Proteus and *πρώτος* at XXV.1–9; here the etymology is not argued, only sounded.
- 4, 6, 10, 12. *λόγου προφήτα, έρμηνεῦ, γλώσσης όπλον, λόγου χάρισιν* — four of the twelve lines are about speech. The close does not replace the standing petition: *βιότου τέλος έσθλόν* at 11 is the same request as XI.22, XIII.10, XX.6 and XXV.11. What is new is what line 12 adds to it, *λόγου χάρισιν καί μνημοσύνησιν*. It is not the first such request in the collection, though it is the most sustained: Hymn XIX has already asked Zeus for *φρεσίν αίσιμα πάντα* (20) and for a life flourishing *εύθύμοισιν ... λογισμοίς* (23), nine hymns earlier.
5. *στροφιούχε*, holder of the *στρόφιον*. The word is a band, never a staff: a woman’s breast-band, or, in cult, **the priest’s headband** (the Andania and Eleusis inscriptions; Plutarch, *Aratus* 53). The herald’s wand is the *κηρύκειον*, a different object, and reading it in here would be a guess dressed as a gloss. Abel prints Wiel’s *στροφιούχε* against the manuscripts’ *τροφιούχε*, so the attribute rests on an emendation either way.

ὅς χεῖρεςσιν ἔχεις εἰρήνης ὄπλον ἀμεμφές,
 Κωρυκιῶτα, μάκαρ, ἐριούνιε, ποικιλόμυθε,
 ἐργασίαις ἐπαρωγέ, φίλε θνητοῖς ἐν ἀνάγκαις,
 γλώσσης δεινὸν ὄπλον, τὸ σεβάσμιον ἀνθρώποισι·
 κλυθὶ μευ εὐχομένου, βιότου τέλος ἐσθλὸν ὀπάζων
 ἐργασίησι, λόγου χάρισιν καὶ μνημοσύνησιν.

10

12 ἐργασίησι Hermann] ἐργασίαισι.

XXVIII. TO HERMES

fumigation from frankincense

you who hold in your hands the blameless weapon of peace,
 of Korykos, blessed one, luck-bringing, of intricate speech,
 helper in works, dear to mortals in their necessities,
 dread weapon of the tongue, the thing revered among men;
 hear me as I pray, granting a good end to life
 in works, in the graces of the word, and in remembrances.

10

-
8. Κωρυκιῶτα: of Korykos. Which Korykos is not said, and there are at least four — in Cilicia, in Ionia (the pirates' promontory near Erythrai), in Lycia and in Pamphylia — besides the Corycian **cave** on Parnassus, which is not a town. The one with business of its own with Hermes is the Cilician: in the Corycian cave there Typhon hid Zeus's sinews, and Hermes and Aigipan stole them back (Apollodorus 1.6.3). The Ionian promontory would suit a god of gain and theft. The hymn settles nothing.

XXIX. ΥΜΝΟΣ ΦΕΡΣΕΦΟΝΗΣ

Φερσεφόνη, θύγατερ μεγάλου Διός, ἔλθέ, μάκαιρα,
 μουνογένεια θεά, κεχαρισμένα δ' ἱερὰ δέξαι,
 Πλούτωνος πολύτιμε δάμαρ, κεδνή, βιοδῶτι,
 ἢ κατέχεις Ἀίδαο πύλας ὑπὸ κεύθεα γαίης,
 Πραξιδίκη, ἔρασιπλόκαμος, Δημοῦς θάλος ἀγνόν,
 Εὐμενίδων γενέτειρα, καταχθονίων βασίλεια,
 ἦν Ζεὺς ἀρρήτοισι γοναῖς τεκνώσατο κούρην,
 μήτερ ἐριβρεμέτου πολυμόρφου Εὐβουλῆος,
 Ὠρῶν συμπαίκτηρα, φαεσφόρος, ἀγλαόμορφε,
 σεμνή, παντοκράτειρα, κόρη καρποῖσι βρύουσα,

5

10

s ἔρασιπλόκαμος Abel] ἔρατοπλόκαμος. — Δημοῦς Lenner] διός. — 9 συμπαίκτηρα Heringa] συμπλέκτηρα. —
 φαεσφόρος Hermann] φαεσφόρε. —

XXIX. HYMN OF PHERSEPHONE

(no fumigation named)

Phersephone, daughter of great Zeus, come, blessed one,
 sole-born goddess, and receive the offerings that please you,
 much-honoured wife of Plouton, cherished, giver of life,
 you who hold the gates of Hades beneath the hollows of the earth,
 Praxidike, of lovely hair, holy shoot of Deo,
 mother of the Eumenides, queen of those beneath the earth,
 whom Zeus begot a maiden in unspeakable begettings,
 mother of loud-roaring Eubouleus of many forms,
 playmate of the Horai, light-bearing, of splendid form,
 august, all-ruling, maiden teeming with fruits,

5

10

Title. No fumigation rubric, and the heading is not the bare genitive used for most of the collection but ΥΜΝΟΣ ΦΕΡΣΕΦΟΝΗΣ. The same two anomalies go together at XXXI, the Kouretes, four hymns later; compare also I (ΕΙΣ ΕΚΑΤΗΝ) and XVIII (ΕΙΣ ΠΛΑΟΥΤΩΝΑ), which likewise have no rubric and an irregular title. The hymns without an offering are also the hymns headed irregularly.

8. **μήτερ ... Εὐβουλῆος**. The collection uses two names, close in form and not the same — but the distinction is in large part the editors'. In Abel's printed text Εὐβουλός stands once, in the vocative Εὐβουλ' at XVIII.12 of Plouton, and Εὐβουλεύς six times: here as Phersephone's son (this hymn is ΥΜΝΟΣ ΦΕΡΣΕΦΟΝΗΣ, and μήτερ is addressed to her), at XXX.6 of Dionysos begotten of Zeus and Phersephoneia, at XLI.8 of the child Antaia bore, at XLII.2 in the genitive as the source of the seed, at LII.4 of the trieteric Dionysos, and at LVI.3 of Adonis. **Three of those six are conjectures** — Pierson's at XXX.6, Abel's at XLI.8, Hermann's at LVI.3 — and in the codices all three read εὐβουλ' / εὐβουλων / εὐβουλε, which is the other word. In the transmitted text the tally is four to three the other way, and the clean division between Plouton's name and the Eleusinian and Dionysiac one does not hold.

XXIX. ΥΜΝΟΣ ΦΕΡΣΕΦΟΝΗΣ

εὐφεγγές, κερόεσσα, μόνη θνητοῖσι ποθεινή,
 εἰαρινή, λειμωνιάσιν χαίρουσα πνοῇσιν,
 ἱερὸν ἐκφαίνουσα δέμας βλαστοῖς χλοοκάρποις,
 ἀρπαγίμαῖα λέχη μετοπωρινὰ νυμφευθεῖσα,
 ζωὴ καὶ θάνατος μούνη θνητοῖς πολυμόχθοις,
 Φερσεφόνη· φέρβεις γὰρ αἰὲ καὶ πάντα φονεύεις.
 κλυθι, μάκαιρα θεά, καρποὺς δ' ἀνάπεμπ' ἀπὸ γαίης
 εἰρήνη θάλλουσα καὶ ἡπιόχειρ' ὑγιείη
 καὶ βίῳ εὐόλβῳ, λιπαρὸν γῆρας κατάγοντι
 πρὸς σὸν χῶρον, ἄνασσα, καὶ εὐδύνατον Πλούτωνα.

15

20

π εὐφεγγές Abel] εὐφεγγής. — 13 χροοκάρποις codd. — 18 ἡπιόχειρ codd. — ὑγιείη Hermann] ὑγίεια. 18
 ἡπιόχειρ' Abel (i. e. ἡπιόχειρι), ἡπιόχειρ codd.

XXIX. HYMN OF PHERSEPHONE

(no fumigation named)

bright-shining, horned, alone longed for by mortals,
 of the spring, rejoicing in the meadow breezes,
 showing forth your sacred body in green-fruited shoots,
 made a bride in an autumn bed of ravishment,
 you alone are life and death to much-toiling mortals,
 Phersephone; for you feed all things always, and you kill them.
 Hear, blessed goddess, and send up fruits from the earth,
 flourishing in peace and in gentle-handed health,
 and in a life of good fortune that leads a sleek old age down
 to your own country, queen, and to greatly able Plouton.

15

20

16. φέρβεις ... φονεύεις; you feed and you kill, in half a line each, of the same goddess, with γάρ explaining line 15's "you alone are life and death". The hymn states the doubleness and does not soften it.
- 12–14. Spring, meadows, green shoots — and then the seizure, placed in **autumn** (μετοπωρινά at 14). The hymn gives the season and nothing more; that it means the autumn sowing, and so reads the agricultural year as the goddess's biography, is a construal.
19. λιπαρόν γήρας, sleek old age. The Homeric formula stands twice as γήραι ὑπο λιπαρῷ, in Teiresias' prophecy of a gentle death at *Od.* 11.136 and again at 23.283; the nearer parallel for the hymn's own wording is Eurykleia's wish, γήρας τε λιπαρόν, at *Od.* 19.368, and Pindar has λιπαρόν γήρας at *N.* 7.99. **κατάγοντι is dative singular and agrees with βίῳ εὐδελβῳ, not with the goddess**, who would require καταγουσα. It is the prosperous life that leads the sleek old age down to her country; the blessing and the grave arrive in one verb.
18. ἡπιόχειρ' is Abel's, elided from the dative ἡπιόχειρι to agree with ὑγίειῃ; the codices give the unelided ἡπιόχειρ beside a nominative ὑγίεια, which Hermann made dative. The gentle hand belongs to Health, not to the goddess.

XXX. ΔΙΟΝΥΣΟΥ

θυμίαμα στύρακα

Κικλήσκω Διόνυσον ἐρίβρομον, εὐαστῆρα,
 πρωτόγονον, διφυῆ, τρίγονον, Βακχεῖον ἄνακτα,
 ἄγριον, ἄρρητον, κρύφιον, δικέρωτα, δίμορφον,
 κισσόβρυον, ταυρωπόν, ἀρήιον, εὖιον, ἀγνόν,
 ὠμάδιον, τριετῆ, βοτρυηφόρον, ἐρνεσίπεπλον.
 Εὐβουλεῦ, πολύβουλε, Διὸς καὶ Φερσεφονείης
 ἀρρήτοις λέκτροισι τεκνωθεῖς, ἄμβροτε δαῖμον·
 κλυθι, μάκαρ, φωνῆς, ἡδὺς δ' ἐπίπνευσον ἀμεμφής,
 εὐμενὲς ἦτορ ἔχων, σὺν ἐυζώνοισι τιθήναις.

5

ς βοτρυηφόρον Abel] βοτρυοφόρον. — 6 Εὐβουλεῦ πολύβουλε Pierson] εὐβουλ' εὐπολύβουλε. —
 Φερσεφονείης Abel] περσεφονείης. — 8 ἀμεμφής Lobbeck] ἀμεν . . .

XXX. TO DIONYSOS

fumigation from storax

I call on Dionysos loud-roaring, crier of euhoi,
 first-born, twofold in nature, thrice-born, Bacchic lord,
 wild, unspeakable, hidden, two-horned, two-formed,
 ivy-teeming, bull-faced, warlike, Euian, holy,
 eater of raw flesh, of the third year, grape-bearing, robed in shoots.
 Eubouleus, of many counsels, of Zeus and Phersephoneia
 begotten in unspeakable beds, immortal daimon;
 hear my voice, blessed one, and breathe upon me, sweet and blameless,
 holding a kindly heart, with the fair-girdled foster-mothers.

5

-
2. πρωτόγονον, διφυή, τρίγονον. The first two words are VI.1 with the verb taken out — Πρωτόγονον καλέω διφυή — so Protogonos's name and his epithet are both handed to Dionysos here, without comment. The third, τρίγονος, states the doctrine of the three births that the collection nowhere explains.
5. ὠμαῖδιος, of the raw. Dionysos ὠμαῖδιος is a genuine cult title (Porphyry, *De abstinencia* 2.55), and a rite whose name contains ὠμοφαγ- is named in a Milesian cult regulation of 276/5 BC; but no ancient source derives the one from the other, and what the historical rite involved is disputed. τριετή names the τριετηρίς, which by the ancient inclusive reckoning falls every third year and so in fact every other year.
- 6–7. Dionysos as **Eubouleus**, son of Zeus and Phersephone. This is the Dionysos of the Orphic theogonies, begotten on Persephone and torn apart by the Titans (Diodorus 5.75.4); the name **Zagreus** for him is a modern coinage and is not used of him in the Orphic sources themselves. The hymn gives the parentage in a relative clause and passes on. For the name elsewhere see XXIX.8, XLI.8, XLII.2, LII.4 and LVI.3 — and XVIII.12, where Plouton is Εὐβουλος, which is a different word.
9. τιθήναις, the nurses — the nymphs who reared him. The hymn ends by asking him to come with his own attendants, as the Kouretes will be asked to come at XXXI.6.

XXXI. ΥΜΝΟΣ ΚΟΥΡΗΤΩΝ

Σκιρτηταὶ Κουρῆτες, ἐνόπλια βήματα θέντες,
 ποσσίκροτοι, ῥομβηταί, ὀρέστεροι, εὐαστῆρες,
 κρουσιλύραι, παράρυθοι, ἐπεμβάται ἵχνεσι κούφοις,
 ὀπλοφόροι, φύλακες, κοσμήτορες, ἀγλαόφημοι,
 μητρὸς ὀρειμανέος συνοπάονες, ὀργιοφάνται·
 ἔλθοιτ' εὐμενέοντες ἐπ' εὐφήμοισι λόγοισι,
 βουκόλῳ εὐάντητοι αἰεὶ κεχαρηότι θυμῷ.

5

3 κρουσιλύραι Hermann] κρουσολύραι. — πολύρυθοι? — κούφοις Valckenaer] κωφοί. — 5 ὀρειμανέος Hermann] ὀρειομανοῦς.

XXXI. HYMN OF THE KOURETES

(no fumigation named)

Leaping Kouretes, who set down armed steps,
 foot-stamping, whirlers, of the mountains, criers of euhoi,
 lyre-strikers, out of rhythm, treading with light footfalls,
 bearers of arms, guardians, marshals, of splendid fame,
 fellow-attendants of the mountain-raving Mother, you who show the orgia; 5
 may you come with favour at words of good omen,
 kindly met always toward the oxherd, with a rejoicing heart.

Title. No fumigation rubric, and the heading is ΤΜΝΟΣ ΚΟΥΡΗΤΩΝ, not the bare genitive. The same pair of anomalies as at XXIX; see the note there.

- 5, 7. Two titles in three lines, and they are not on the same footing. **βουκόλος**, the oxherd, is a documented grade of office in Bacchic associations — the cowherds and their ἀρχιβουκόλος at Pergamon, βουκολικός among the offices of the Athenian Iobakchoi, and the Eretrian stone. **ὄργιοφάντης**, one who shows the ὄργια, is a rare priestly title with two inscriptions to its name — at Hekate's sanctuary at Lagina, and at Nikaia — and an Argive epigram, *AP* 9.688; in none of them is it an association's grade. Note too that at VI.11 the ὄργιοφάνται were the human celebrants, whereas here the word is an epithet of the **Kouretes themselves**. What is certain is the line: I.10 βουκόλω εὐμενέουσιν αἰεὶ κεχαρηότι θυμῷ, XXXI.7 βουκόλω εὐάντητοι αἰεὶ κεχαρηότι θυμῷ — one word changed, with the whole of Hymns II–XXX, three hundred and eighty-five lines, between them. The same officer is commended to Hekate and to the Kouretes in the same words.
2. **ρόμβηται**, whirlers — an agent-noun from **ρόμβος**, the whirled instrument. At IV.4 and VIII.7 the word was an image for the turning of the heavens (ρόμβου δίνησιν, **ρόμβου ... δινεύμασιν**); here it names what the dancers themselves are.
3. **παράρρυθμοι**, out of rhythm. Abel queries πολύρυθμοι in the apparatus without adopting it. Either the armed dance is deliberately counter-rhythmic or the text is unsound; the hymn gives no help.

Παλλὰς μουνογενές, μεγάλου Διὸς ἔκγονε σεμνή,
 δῖα, μάκαιρα θεά, πολεμόκλονος, ὄβριμόθυμε,
 ἀρρήτη, ῥητή, μεγαλύνυμος, ἀντροδίαίτε,
 ἢ κατέχεις ὄχθων ὑψηχέας ἀκρωρείας
 ἢ δ' ὄρεα σκιδόντα, νάπησί τε σὴν φρένα τέρπεις,
 ὀπλοχαρῆς, οἰστροῦσα βροτῶν ψυχὰς μανίησι,
 γυμνάζουσα κόρη, φρικώδεα θυμὸν ἔχουσα,
 Γοργοφόνος, φυγόλεκτρε, τεχνῶν μήτερ πολύολβε,
 ὀρμήτειρα, φίλοιστρε κακοῖς, ἀγαθοῖς δὲ φρόνησις

5

1 ἔγγονε codd. — 2 πολεμοκλόνος (sic) Hermann] πολεμόκλονε (-οκλόνε). — 3 ὄβριμόθυμε codd. — 4 κατέχεις Wiel] διοίγεις. — ὄχθων Abel] ὄχθους. — ὑψηχέας Abel] ὑψαύχενας. — ἀκρωρείους codd. — 5 νάπησι Hermann] νάπαισι. — 6 μανίησιν (sic) Hermann] μανίαισι. — 6 οἰστροῖσα typogr. p. 75, pro οἰστροῦσα. 7 κόρη Gesner] κάρη. — φρικώδεα Hermann] φρικώδη. — 8 Γοργοφόνος Hermann] γοργόφονε. — 9 ὀρμήτειρα Abel] ὀρμάστειρα. —

XXXII. TO ATHENA

fumigation from aromatics

Pallas sole-born, august offspring of great Zeus,
 divine, blessed goddess, rouser of war, of mighty spirit,
 unspeakable, spoken, of great renown, cave-dwelling,
 you who hold the high-sounding summits of the ridges
 and the shadowy mountains, and delight your heart in the glens,
 rejoicing in arms, goading the souls of mortals with frenzies,
 maiden who trains, holding a spirit that makes men shudder,
 slayer of the Gorgon, shunning the marriage-bed, mother of the arts, rich in blessing,
 impeller, lover of the goad against the wicked, but prudence to the good;

5

-
3. ἀρρηγτη, ῥητή — unspeakable and spoken, in two words and with no connective. Compare the paradoxes of the Physis hymn at X.8–10 and of Earth at XXVI.2.
2. πολεμόκλονος as Abel prints it, with the recessive accent, is the passive — tossed in the din of war. His own apparatus lemma on the same page gives the active πολεμοκλόνος (Hermann), and flags it *sic*. The accent alone decides which way the compound faces; Abel's page is inconsistent with itself, and the translation follows the active, which is the reading he says he has adopted.
- 6, 14. Two misprints on this sheet, both checked against the page image. At 6 it sets οἰστροῖσα, an iota where οἰστρουσα needs an upsilon — the letter is narrow and straight, unlike the unmistakable u-shape of the υ in ὀβριμόθυμι four lines above. At 14 it sets γλανκῶφ' for γλανκῶπ', a φ with its full descender. Both are recorded in the apparatus and neither is printed in the text: a wrong or broken sort is a fact about this sheet, not a reading.

ἄρσῃν μὲν καὶ θῆλυς ἔφυς, πολεμητόκε, μήτι, 10
 αἰολόμορφε, δράκαινα, φιλένθεος, ἀγλαότιμε,
 Φλεγραίων ὀλέτειρα Γιγάντων, ἵππελάτειρα,
 Τριτογένεια, λύτεира κακῶν, νικηφόρε δαῖμον,
 γλαυκῶπ', εὐρεσίτεχνε, πολυλλίστη βασίλεια,
 ἥματα καὶ νύκτας αἰεὶ νεάτησιν ἐν ὥραις, 15
 κλυθὶ μευ εὐχομένου, δὸς δ' εἰρήνην πολύολβον
 καὶ κόρον ἡδ' ὑγίειαν ἐπ' εὐόλβοισιν ἐν ὥραις.

10 πολεματόκε (πολεμοτόκε) codd., πολεμήτοκε Hermann. — η φιλένθεος Hermann] φιλένθεε. — ν. 14 ante
 Hermannnum post ν. 17 legebatur. — 14 γλαυκῶφ' typogr. p. 75, pro γλαυκῶπ'. 16 μευ Hermann] μου.

XXXII. TO ATHENA

fumigation from aromatics

male and female you are by nature, war-bearing, cunning, 10
 of shifting form, serpent, lover of the god-filled, of splendid honour,
 destroyer of the Phlegraian Giants, driver of horses,
 Tritogeneia, releaser from evils, victory-bringing daimon,
 grey-eyed, inventor of arts, much-besought queen,
 days and nights always, in the latest hours, 15
 hear me as I pray, and grant peace rich in blessing
 and satiety and health in seasons of good fortune.

10. ἄρσῃν μὲν καὶ θήλυς ἔφυς, male and female. Four deities have been given a double nature so far and none has been given a reason: Protogonos διφυῇ at VI.1, Selene θήλυς τε καὶ ἄρσῃν at IX.4, Dionysos διφυῇ at XXX.2, and Athena here. πολεμητόκε is the childbed word and not the siring word, hence “war-bearing”; Abel prints it accented on -τό-, while recording Hermann’s πολεμήτοκε, whose recessive accent would make her war-born instead. μήτι may be the abstraction or the name Metis, and the hymn does not say.
11. δράκαινα, serpent, in a line of otherwise ordinary honorifics. The snake belongs to Athena’s Athenian cult, and the hymn gives it no explanation.
14. **Apparatus.** Abel records that before Hermann, line 14 stood after line 17 — at the very end of the hymn. The order of the closing lines is therefore modern, and the transmitted text ended on the invocation γλαυκῶπ’, εὐρεσίτεχνε rather than on the request.
15. νεάτῃσιν ἐν ὥραις is obscure — “in the latest hours”, or “in the hours of the end”. The line has no verb and hangs between the epithets before it and the petition after.
- 15, 17. ὥραις twice in three lines, and it is the same word: “in the last hours” at 15, “in seasons of good fortune” at 17. Line 15 has no verb and hangs between the epithets before it and the petition after. Line 17’s ἐπ’ εὐδελβοισιν ἐν ὥραις is the third appearance of a formula already met at X.29 and XXVI.11; both of those read σὺν εὐδελβοισιν ἐν ὥραις, and this one alone has ἐπ’.

XXXIII. ΝΙΚΗΣ

θυμίαμα μάνναν

Εὐδύνατον καλέω Νίκην, θνητοῖσι ποθεινήν,
 ἥ μούνη λύει θνητῶν ἐναγώνιον ὄρμην
 καὶ στάσιν ἀλγινόεσσαν ἐπ' ἀντιπάλοις μάχῃσιν,
 ἐν πολέμοις κρίνουσα τροπαιοῦχοισιν ἐπ' ἔργοις,
 οἷς ἂν ἐφορμαίνουσα φέρῃς γλυκερώτατον εὖχος·
 πάντων γὰρ κρατέεις, πάσης δ' ἔριδος κλέος ἐσθλὸν
 Νίκη ἐπ' εὐδόξῳ κεῖται θαλίῃσι βρυάζον.
 ἀλλὰ, μάκαιρ', ἔλθοις πεποθημένη ὄμματι φαιδρῷ
 αἰεὶ ἐπ' εὐδόξοις ἔργοις τέλος ἐσθλὸν ἄγουσα.

5

3 μάχῃσιν Hermann] μάχαισιν. — 5 φέρῃς Hermann] φέροις. — 7 θαλίῃσι Hermann] θαλίαισι. — 8
 πεποθημένη Slothouwer] πεποθημένῳ. — 9 τέλος Lobeck] κλέος.

XXXIII. TO NIKE

fumigation from manna

Greatly able Nike I call, longed for by mortals,
 who alone breaks the contest-rush of mortals
 and the painful strife in opposing battles,
 judging in wars, at the deeds that win the trophy,
 to whomever, hastening on, you bring the sweetest glory;
 for you have power over all, and the noble glory of every contest
 rests, teeming with festivities, upon Nike of good repute.
 But, blessed one, may you come, longed for, with a shining eye,
 always bringing a good end upon deeds of good repute.

5

-
7. The hymn slips out of address and speaks of Nike in the third person — Νίκη ἐπ' εὐδόξῳ, “upon Nike of good repute” — one line after the second-person κρατέεις and one line before the vocative μάκαιρ' at 8, all inside a single sentence. Abel reports no variant at the phrase; his only entry on the line is θαλίησι for θαλίαισι, a matter of spelling. His apparatus is selective, so this is consistent with the change of person being transmitted rather than editorial, but it does not prove it.
2. λύει, releases: what the goddess of victory does is end the fighting, not win it. λύω and its compounds run through the collection — λυσίζων' of Prothyraia at II.7, λυσιμέριμν' of Night at III.6 and the same word of Hermes at XXVIII.6, λύττειρα of Physis at X.17 and of Athena at XXXII.13, λυτηριάς of Rhea at XIV.8. Note too ἐναγώνιον here and ἐναγώνιε of Hermes at XXVIII.2: the only two places the word occurs so far, five hymns apart.
- Rubric.** μάννα, the powder and crumb of frankincense, given alone here rather than as the compound λιβανομάννα used at VIII, XX and XXII.

XXXIV. ΑΠΟΛΛΩΝΟΣ

θυμίαμα μάνναν

Ἐλθέ, μάκαρ, Παιάν, Τιτυοκτόνε, Φοῖβε, Λυκωρεῦ,
 Μεμφίτ', ἀγλαότιμος, ἰήιος, ὀλβιοδῶτα,
 χρυσολύρη, σπερμεῖος, ἀρότριά, Πύθια, Τιτάν,
 Γρυνεῖε, Σμινθεῦ, Πυθοκτόνε, Δελφικέ, μάντι,
 ἄγρια, φωσφόρε δαῖμον, ἐράσμιε, κύδιμε κοῦρε,
 κρουσιλύρη, χοροποιός, ἐκηβόλε, τοξοβέλεμνε,
 Βράγχιε καὶ Διδυμεῦ, Παταρήιε, Λοξία, ἀγνέ,
 Δήλι' ἄναξ, πανδερκεὲς ἔχων φαισίμβροτον ὄμμα,
 χρυσοκόμη, καθαράς φήμας χρησμούς τ' ἀναφαίνων·

5

2 ἀγλαότιμε, ἰήιε codd., corr. Hermann. — 3 σπερμεῖος Hermann] σπέρμιε. — 4 Γρύνειε (sic) Hermann]
 γρύνιε καί. — 6 κρουσιλύρη Abel] μουσαγέτα. — χοροποιός Hermann] χοροποιέ. — 7 βράκχιε codd. —
 Παταρήιε Wiel] ἐκάεργε. — 9 χρυσοκόμη Hermann] χρυσοκόμα. —

XXXIV. TO APOLLO

fumigation from manna

Come, blessed one, Paian, slayer of Tityos, Phoibos, Lykoreus,
 of Memphis, of splendid honour, hailed with iē, giver of prosperity,
 golden-lyred, of the seed, of the plough, Pythian, Titan,
 of Grynus, Smintheus, slayer of Python, Delphic, seer,
 wild one, light-bearing daimon, lovely, glorious youth, 5
 striker of the lyre, maker of the dance, far-shooting, arrow-darting,
 of Branchos and of Didyma, Patarian, Loxias, holy,
 Delian lord, holding the all-seeing eye that shines on mortals,
 golden-haired, showing forth undefiled utterances and oracles;

- 1, and XLII. Παιάν of Apollo here. The name has already been given to two other gods in this collection, and in almost the same words — *κάρπιμε, Παιάν* of Helios at VIII.12 and *κάρπιμε Παιάν* of Pan at XLII. It is a word of the solar register rather than a link between any two hymns, which is worth saying because the identification at 24–25 might otherwise seem to be prepared by it.
2. Μεμφίτ', of Memphis — the only Egyptian name anywhere in the collection so far. It stands in a list of oracular places (Delphi by *Λυκωρεῦ* and *Πύθιε*, Delos, Grynus, Didyma, Patara, Branchos), and Memphis belongs to that list rather than breaking it: the Apis bull there gave oracles, and the Serapeum had its incubation. *Μεμφίτης* is not otherwise attested as a cult title of Apollo.
- 2, 3, 4, 6, 7, 9. Seven emendations in six of the first nine lines: *ἀγλαότιμος* and *ἰήσιος* (Hermann, for the codices' vocatives), *σπερμείος* (Hermann), *Γρυνείε* (Hermann), *κρουσινύρη* (Abel's own, for the codices' *μουσαγέτα*), *χοροποιός* (Hermann), *Παταρήιε* (Wiel, for *ἐκάεργε*) and *χρυσοκόμη* (Hermann). The epithet-register of this hymn as printed is substantially the editors' — and two of the names in it, *σπερμείος* and *ἀρότριος*, are attested nowhere but in this line. At 4 Abel prints *Γρυνείε* in the text and *Γρύνειε* in his own lemma, with *sic* against the lemma; *Γρύνειος* is the standard form.

XXXIV. ΑΠΟΛΛΩΝΟΣ

θυμίαμα μάνναν

κλυθί μευ εὐχομένου λαῶν ὕπερ εὖφρονι θυμῷ· 10
 τόνδε σὺ γὰρ λεύσσεις τὸν ἀπείριτον αἰθέρα πάντα
 γαῖαν τ' ὀλβιόμοιρον ὑπ' αἰθέρι καὶ δι' ἀμολγοῦ,
 νυκτὸς ἐν ἡσυχίῃσιν ὑπ' ἀστεροοσμᾶτου ὄρφνης
 ῥίζας νέρθε δέδορκας, ἔχεις δέ τε πείρατα κόσμου
 παντός· σοὶ δ' ἀρχή τε τελευταίη τ' ἐστὶ μέλουσα. 15
 παντοθαλές, σὺ δὲ πάντα πόλον κιθάρη πολυκρέκτω
 ἀρμόζεις, ὅτ' ἐν νεάτης ἐπὶ τέρματα βαίνων,
 ἄλλοτε δ' αὖθ' ὑπάτην, ποτὲ Δώριον ἐς διάκοσμον

10 μευ Hermann] μου. — 12 ὑπ' αἰθέρι Wiel] ὕπερθέ τε. — 13 ἡσυχίαισιν ὑπ' ἀστεροόμματος ὄρφνην codd.,
 corr. Schneider. — 14 δέδορκας Lennep] δέδωκας. — 16 παντοθαλές Abel] παντοθαλής. — 18 ἐς Abel]
 εἰς. —

XXXIV. TO APOLLO

fumigation from manna

hear me as I pray for the peoples, with a kindly heart; 10
 for you look upon all this boundless aither
 and the earth of blessed lot beneath the aither, and through the dead of night,
 and in the stillnesses of night, under the star-eyed gloom,
 you look upon the roots below, and you hold the limits of the whole
 kosmos; and the beginning and the end are your care. 15
 All-blooming, and the whole pole with a many-struck lyre
 you fit together, now going to the bounds of the nete,
 now again to the hypate, now to the Dorian ordering

- 16–23. Apollo tunes the πόλος like a lyre — eight consecutive lines on one subject, matched for length only by Pan’s cosmology at XI.13–20. It is the only sustained **musical** technicality in the book, though not the only technical vocabulary: the Stars are given the seven planetary ζῶναι at VII.8 and Physis a run of Stoic terms at X.13, 26–27. νεάτη and ὑπάτη are left untranslated on purpose: the string called “uppermost” is the lowest in pitch and the one called “last” the highest, so rendering them “highest” and “lowest” inverts the music whichever way it is done. Abel’s plurals ὑπάτας and νεάταις at 22 are the technically correct ones — the Greater Perfect System has more than one of each — and are the best evidence that the poet knew the terminology.
16. κιθάρη πολυκρέκτω, and ἀρμόζεις in the next line. Pan was given the same act in the same verb at XI.6, ἀρμονίην κόσμοιο κρέκων φιλοπαίγμονι μολπή. The identification made explicit at 24–25 is prepared twenty-three hymns earlier by a shared word.
12. δι’ ἀμοιγού: the Homeric νυκτὸς ἀμοιγῶ, of uncertain sense even in antiquity — the dead of night, or the milking hour. Abel takes ὑπ’ αἰθέρι from Wiel against the codices’ ὑπερθέ τε, so the line’s first half is an emendation.
15. σοὶ δ’ ἀρχή τε τελευτή τ’ ἐστὶ μέλουσα. The formula ἀρχή ... τελευτή has been given to two gods already, in what is all but the same line: Ouranos at IV.2 and Zeus at XV.7, ἀρχή πάντων πάντων τε τελευτή, with only the first compound changed. Here it is Apollo’s, and phrased as a care rather than an identity — they *are* the beginning and the end; he attends to them.

XXXIV. ΑΠΟΛΛΩΝΟΣ

θυμίαμα μάνναν

πάντα πόλον κιννάς, κρίνεις βιοθρέμμονα φύλα,
 ἄρμονίη κεράσας παγκόσμιον ἀνδράσι μοῖραν,
 μίξας χειμῶνος θέρεός τ' ἴσον ἀμφοτέροισιν,
 εἰς ὑπάτας χειμῶνα, θέρος νεάταις διακρίνας,
 Δώριον εἰς ἕαρος πολυηράτου ὥριον ἄνθος.
 ἔνθεν ἐπωνυμίην σε βροτοὶ κλήζουσιν ἄνακτα,
 Πᾶνα, θεὸν δικέρωτ', ἀνέμων συρίγμαθ' ἰέντα
 οὔνεκα παντὸς ἔχεις κόσμου σφρηγίδα τυπῶτιν.
 κλυθι, μάκαρ, σώζων μύστας ἱκετηρίδι φωνῇ.

20

25

19 κρίνας codd. — 20 κεράσας τὴν παγκόσμιον codd. — 24 ἐπωνυμίην Hermann] ἐπωνυμίας. — 26
 σφραγίδα τυπωτήν codd., corr. Hermann.

XXXIV. TO APOLLO

fumigation from manna

blending the whole pole, you distinguish the life-nourishing tribes,
 having mixed by harmony a share of the whole kosmos for men, 20
 having mixed winter and summer in equal measure for both,
 having divided off winter to the hypatai, summer to the netai,
 and the Dorian to the seasonable flower of much-loved spring.
 From this mortals call you by a name taken from it — lord,
 Pan, the two-horned god, sending out the whistlings of the winds; 25
 since you hold the stamping seal of the whole kosmos.
 Hear, blessed one, and save the initiates, with suppliant voice.

24–25. ἐνθεν ... Πᾶνα. The hymn names the god it has been addressing as Pan, and gives the reason in the next line: οὐνεκα παντός ἔχεις κόσμου σφρηγίδα — the Πᾶν/πᾶν etymology, in the same “named because” form as *Homeric Hymn* 19.47. Hymn XI had made the same play in its first line, Πᾶνα ... κόσμοιο τὸ σύμπαν, and called Pan ἀληθῆς Ζεὺς ὁ κεράστης at XI.12; here Apollo is θεὸν δικέρωτ¹. No ancient text equates Apollo with Pan by name, but the equation follows from the solar allegory in which both are read (Macrobius, *Sat.* 1.17 and 1.22).

Λητοῖ κυανόπεπλε, θεὰ διδυματόκε, σεμνή,
 Κοιαντίς, μεγάθυμε, πολυλλίστη βασίλεια,
 εὐτεκνον Ζηνὸς γονίμην ὠδῖνα λαχοῦσα,
 γειναμένη Φοῖβόν τε καὶ Ἄρτεμιν ἰοχέαιραν,
 τὴν μὲν ἐν Ὀρτυγίῃ, τὸν δὲ κραναῇ ἐνὶ Δήλῳ·
 κλυῖθι, θεὰ δέσποινα, καὶ ἵλαον ἦτορ ἔχουσα
 βαῖν' ἐπὶ πάνθειον τελετὴν τέλος ἡδὺ φέρουσα.

5

1 Λητοῖ Hermann] λητώ. — 3 λαβοῦσα codd.

XXXV. TO LETO

fumigation from myrrh

Leto of the dark robe, goddess, bearer of twins, august,
 daughter of Koios, great-hearted, much-besought queen,
 who obtained the child-blessed, fruitful birth-pang of Zeus,
 who bore Phoibos and Artemis the arrow-pourer,
 her in Ortygia, and him in rocky Delos;
 hear, goddess mistress, and holding a gracious heart
 come to the rite of all the gods, bringing a sweet end.

5

Whole hymn. Seven lines, four of them (2–5) pure genealogy: father, the birth, the children, the two birthplaces.

The shortest hymn since XXXI, and among the plainest so far — no paradox, no cosmology, no double nature, nothing to construe. It stands between the Apollo and Artemis hymns and appears to exist in order to place them.

5. *τὴν μὲν ἐν Ὀρτυγίῃ, τὸν δὲ κραναῇ ἐνὶ Δῆλῳ*. This is not the collection speaking for itself: the line is **verbatim** *Homeric Hymn* 3.16, and the line before it takes *ἀρτεμιν ἰοχέαιραν* from 3.15. The separated birthplaces are therefore not this hymn's peculiarity but a quotation of the most prestigious source for the Delian birth, which is itself where the split comes from. Ortygia is in any case sometimes an old name for Delos (Strabo), and there is another at Ephesus. The hymn's seven lines contain the longest verbatim borrowing from Homer so far.
3. *λαχοῦσα* is Abel's text against the codices' *λαβοῦσα* — he names no editor for it, so the change is either his own or unattributed. "Obtained as her portion" rather than "received"; the lottery colour of *λαγχάνω* is available but not obligatory, and nothing in the note should rest on it.

XXXVI. ΑΡΤΕΜΙΔΟΣ

θυμίαμα μάνναν

Κλυθή μευ, ὦ βασίλεια, Διὸς πολύννυμε κούρη,
 Τιτηνίς, βρομίη, μεγαλώννυμε, τοξότι, σεμνή,
 πασιφαές, δαδοῦχε, θεὰ Δίκτυννα, λοχείη,
 ὠδίνων ἐπαρωγὲ καὶ ὠδίνων ἀμύητε,
 λυσίζωνε, φίλοιστρε, κυνηγέτι, λυσιμέριμνε,
 εὔδρομος, ἰοχέαιρα, φιλαγρότι, νυκτερόφοιτε,
 κλησίη, εὐάντητε, λυτηριάς, ἄρσενόμορφε,
 ὀρθίη, ὠκυλόχεια, βροτῶν κουροτρόφε δαῖμον,

5

2 τιτανίς, βρομία codd., corr. Hermann. — 3 πασιφαές Abel] πασιφαής. — λοχείη Hermann] λοχεία. — 6
 εὔδρομος Hermann] εὔδρομε. — 7 κλησίη Abel] κλησία. — λυτηριάς Abel] λυτηρία. — 8 ὀρθίη
 Hermann] ὀρθία. — 8 ὠκυλόχεια typogr. p. 78, pro ὠκυλόχεια.

XXXVI. TO ARTEMIS

fumigation from manna

Hear me, O queen, of many names daughter of Zeus,
 Titaness, roaring, of great renown, archer, august,
 shining on all, torch-bearer, goddess Diktynna, of childbed,
 helper in the birth-pangs, and uninitiated in the birth-pangs,
 looser of the girdle, lover of the goad, huntress, looser of cares,
 good at running, arrow-pourer, lover of the chase, night-walking,
 of the summons, kindly met, releaser, of male form,
 Orthia, bringer of swift delivery, nurse of the young of mortals, daimon,

5

4. ὠδίνων ἐπαρωγὴ καὶ ὠδίνων ἀμύνητε — helper in the birth-pangs, and uninitiated in them. The same noun twice in one line, once as what she assists at and once as what she has not undergone. The collection states the contradiction and leaves it; compare ἀρρήτη, ῥήτη of Athena at XXXII.3, another virgin goddess given her paradox in two words.
- 5, 7. λυσίζωνε and λυτηριάς both belong to other goddesses elsewhere in the book: λυσίζων' to Prothyraia at II.7 and λυτηριάς to Rhea at XIV.8, and λυσιμέριμνε in this same line to Night at III.6 and to Hermes at XXVIII.6. Loosing the girdle is a childbirth act, which is what ties the three together.
- 5, 12. The Artemis hymn builds its register out of epithets already spent elsewhere in the book, and not only on goddesses: φίλοισιτρε of the Mother at XXVII.13 and Athena at XXXII.9, but αἰολόμορφε of Ouranos at IV.7, Kronos at XII.3, Zeus at XV.10 and Athena at XXXII.11 before it reaches her here. Of the five αἰολόμορφοι in the collection, three are male.
7. ἀρσενόμορφε, of male form — said of Artemis in a run of childbirth epithets. It is not the double nature of VI.1, IX.4, XXX.2 and XXXII.10, which is always a *both*; this is a single displacement, and the hymn does not explain it either.
- 3, 6, 7, 8, 9. Abel's Ionic normalization is heavy here: πασιφαῆς, λοχείη, εὐδρομος, κλησίη, λυτηριάς, Ορθίη, ἀμβροσίη all replace the codices' forms, and at 9 the manuscripts' χθονία, θηροκτόνε (a vocative) becomes the nominative-form register the rest of the line keeps.
8. The page prints ὠκυλόγεια, a gamma where ὠκυλόχεια needs a chi — settled against the χ of χθονίη on the next line, which is a clear x-shape where this letter is a y. A third misprint of the same kind as οἰστροῖσα and γλαυκῶφ' on p. 75; recorded, not adopted. The word is causative — she makes the delivery swift, as λοχείη at 3 and λυσίζωνε at 5 are causative — which is also why it does not contradict ὠδίνων ἀμύνητε at 4.

XXXVI. ΑΡΤΕΜΙΔΟΣ

θυμίαμα μάνναν

ἀμβροσίη, χθονίη, θηροκτόνος, ὀλβιόμοιρε,
 ἢ κατέχεις ὀρέων δρυμούς, ἐλαφηβόλε, σεμνή, 10
 πότνια, παμβασίλεια, καλὸν θάλος αἰὲν ἐοῦσα,
 δρυμονίη, σκυλακίτι, Κυδωνιάς, αἰολόμορφε·
 ἐλθέ, θεὰ σώτειρα, φίλη, μύστησιν ἅπασιν
 εὐάντητος, ἄγουσα καλοὺς καρποὺς ἀπὸ γαίης
 εἰρήνην τ' ἐρατὴν καλλιπλόκαμόν θ' ὑγίειαν· 15
 πέμποις δ' εἰς ὀρέων κορυφὰς νούσους τε καὶ ἄλγη.

9 ἀμβροσίη Abel] ἀμβροτέρα. — χθονία, θηροκτόνε codd., corr. Hermann. — 16 κορυφὰς Abel] κεφαλὰς.

XXXVI. TO ARTEMIS

fumigation from manna

immortal, of the earth, slayer of beasts, of blessed lot,
 you who hold the mountain thickets, shooter of deer, august, 10
 lady, queen of all, fair shoot, you who are for ever,
 of the woodland, keeper of whelps, Kydonian, of shifting form;
 come, saving goddess, dear, to all the initiates,
 kindly met, bringing fair fruits from the earth
 and lovely peace and fair-tressed health; 15
 and may you send to the peaks of the mountains sicknesses and pains.

16. The closing petition asks her to send sickness and pain **to the mountain peaks** — that is, to her own country, six lines after she was asked to hold the mountain thickets. The standing formula is ἐπὶ τέρματα γαίης, to the ends of the earth, at XI.23 and XIV.14; here the place named is somewhere the goddess actually is.

XXXVII. TITANΩΝ

θυμίαμα λίβανον

Τιτῆνες, Γαίης τε καὶ Οὐρανοῦ ἀγλαὰ τέκνα,
 ἡμετέρων πρόγονοι πατέρων, γαίης ὑπένερθεν
 οἴκοις Ταρταρίοισι μυχῶ χθονὸς ἐνναίοντες,
 ἀρχαὶ καὶ πηγαὶ πάντων θνητῶν πολυμόχθων,
 εἰναλίων πτηνῶν τε καὶ οἷ χθόνα ναιετάουσιν·
 ἐξ ὑμέων γὰρ πᾶσα πέλει γενεὴ κατὰ κόσμον.
 ὑμᾶς κικλήσκω μῆνιν χαλεπὴν ἀποπέμπειν,
 εἴ τις ἀπὸ χθονίων προγόνων οἴκοισι πελάσθη.

5

6 γενεή Hermann] γενεά. — 8 οἴκοισι πελάσθη Hermann] οἴκοις ἐπελάσθη.

XXXVII. TO THE TITANS

fumigation from frankincense

Titans, splendid children of Gaia and of Ouranos,
 forefathers of our own fathers, beneath the earth
 dwelling in Tartarean houses in the hollow of the ground,
 beginnings and springs of all much-toiling mortals,
 of the creatures of the sea, of the winged, and of those who dwell on land; 5
 for from you comes every generation throughout the kosmos.
 I call upon you to send harsh wrath away,
 if anything from the ancestors below has come near the houses.

- 2, 4, 6. ἡμετέρων πρόγονοι πατέρων at 2 makes the Titans the ancestors of the human line. Lines 4–6 widen it rather than repeat it: ἀρχαὶ καὶ πηγαὶ of all mortals, sea-creatures, winged things and land animals alike, and πᾶσα γενεή. So the hymn gives a zoogony with a human genealogy inside it. The collection has flatter statements of human origin elsewhere — XXVII.7, III.1, VI.3, XXVI.1 — and what is distinctive here is not that the Titans are an origin but that the descent is made **genealogical and then petitionary**: it is the reason line 8 can ask them for something. **No dismemberment, no Dionysos, no soot**. The nearest ancient parallel is Dio Chrysostom, *Or.* 30.10–11, where men are made from the Titans' blood with none of that apparatus either. Whether this hymn presupposes the fuller story is exactly the question at issue in the modern dispute about how early that story is attested, and the hymn is evidence for the descent, not for the story.
8. εἰ τις ἀπὸ χθονίων προγόνων οἴκοισι πελάσθῃ — ἀπό here is origin, not partitive: something that comes *from* the forefathers below, not one of them in person. The petition belongs to a known category. Plato, *Phaedrus* 244d–e, describes the greatest diseases and sufferings that arise in certain families ἐκ παλαιῶν μνημάτων, from ancient wraths, and says they are released by purifications and τελεταί — which is the shape of this hymn exactly: a rite, addressed to the ancestors, against what descends from them. The construction is Hermann's; the codices read οἴκοις ἐπελάσθῃ.
1. Γαίης τε καὶ Οὐρανοῦ. Both parents have hymns of their own, Ouranos at IV and Earth at XXVI, and the genealogy is assembled across the book rather than told anywhere: IV.8 calls Ouranos Κρονότεκνε and the Earth hymn names no child at all. Τῖτάν has been used five times before this hymn — Helios VIII.2, Herakles XII.1, Kronos XIII.2, Apollo XXXIV.3, and Τίτηνις of Artemis XXXVI.2 — but only three of those are transfers of the name to gods outside the race: Kronos **is** a Titan, and Helios is a Titan's son, named in the same line as Hyperion. This is the first hymn addressed to the Titans as such.
3. Τάρταριοις — Tartaros named, as at XVIII.2. The collection puts three things below the earth and keeps them distinct: Plouton's realm, Tartaros, and here the Titans' houses in the μυχός.

XXXVIII. ΚΟΥΡΗΤΩΝ

θυμίαμα λίβανον

Χαλκόκροτοι Κουρήτες, Ἀρήια τεύχε' ἔχοντες,
 οὐράνιοι χθόνιοί τε καὶ εἰνάλιοι, πολύολβοι,
 ζωογόνοι πνοιαί, κόσμου σωτῆρες ἀγαυοί,
 οἵτε Σαμοθρήκην, ἱερὴν χθόνα, ναιετάοντες
 κινδύνους θνητῶν ἀπερύκετε ποντοπλανήτων·
 ὑμεῖς καὶ τελετὴν πρῶτοι μερόπεσσιν ἔθεσθε,
 ἀθάνατοι Κουρήτες, Ἀρήια τεύχε' ἔχοντες·
 νωμᾶτ' Ὠκεανόν, νωμᾶθ' ἄλα δένδρεά θ' αὐτως·
 ἐρχόμενοι γαῖαν κοναβίζετε ποσσὶν ἐλαφροῖς,

5

4 Σαμοθρήκην Hermann] σαμοθράκην. —

XXXVIII. TO THE KOURETES

fumigation from frankincense

Kouretes of clashing bronze, holding warlike arms,
 of heaven and of earth and of the sea, rich in blessing,
 life-begetting breaths, noble saviours of the kosmos,
 you who dwell in Samothrace, that sacred ground,
 and ward off the dangers of mortals who wander the sea;
 you too were the first to establish the rite among men,
 immortal Kouretes, holding warlike arms;
 you sway Okeanos, you sway the sea and the trees alike;
 as you come you make the earth ring with light feet,

5

6. *ὑμεῖς καὶ τελετὴν πρῶτοι μερόπεσιν ἔθεσθε*. The second founder-claim in the collection, in the same shape as the Nereids' at XXIV.10, *ὑμεῖς γὰρ πρῶται τελετὴν ἀνεδείξατε σεμνήν*. Rival claims of this kind are a commonplace — Diodorus 5.64.4 gives the rite to the Idaean Daktyls, whom Strabo equates with the Kouretes, and 5.48.4–5 gives the Samothracian rites to Iasion — so the Kouretes' claim has company. The Nereids' has none that I can find, which makes XXIV, not this hymn, the odd one.
- 1, 7. The same line twice with one word changed — *Χαλκόκροτοι* at 1, *ἀθάνατοι* at 7 — closing the opening address and opening the second. **No line anywhere in the collection so far is repeated exactly**; a whole line returns with a single word altered in three places only, and this is one of them. The others are IV.2 / XV.7, *πρεσβυγένηςθ' / παντογένηςθ', ἀρχὴ πάντων πάντων τε τελευτή*, of Ouranos and of Zeus; and I.10 / XXXI.7, the oxherd commended to Hekate and to the Kouretes. Two of the three involve these same powers.
- 4, 21, 23. **Samothrace twice, sons of Zeus, and a heavenly pair**. The Kouretes are put on Samothrace, made Zeus's own boys, and called *οὐράνιοι διδυμοί* — and line 5 has already asked them to save men at sea. These identifications are not the hymn's own leap: **Strabo 10.3.7** reports that some make the Korybantes, the Kabeiroi, the Idaean Daktyls and the Telchines identical with the Kouretes, and 10.3.19–21 that the Korybantes were sons of Zeus and identical with the Kabeiroi, with everything said of the Samothracian gods transferred by some to the Dioskouroi. What the hymn does is assemble what Strabo already reports as current, and argue for none of it. One caution the note must keep: the inscriptions from Samothrace itself name only *Θεοὶ Μεγαλοί*, the Great Gods — that they “were” the Kabeiroi is an identification made from outside and still disputed.
- 3, 22. *πνοιαί*, breaths, twice — *ζωογόνοι* at 3 and *ἀέναιοι*, *ψυχотρόφοι*, *ἡεροειδέις* at 22. The armed dancers of the opening have become winds by the end, which is what makes the storm of 14–19 their doing rather than a simile.

XXXVIII. ΚΟΥΡΗΤΩΝ

θυμίαμα λίβανον

μαρμαίροντες ὅπλοις πτήσσουσι δὲ θῆρες ἅπαντες 10
 ὀρμώντων, θόρυβος δὲ βοή τ' εἰς οὐρανὸν ἵκει,
 εἰλιγμοῖς τε ποδῶν κονίη νεφέλας ἀφικάνει
 ἐρχομένων· τότε δὴ ῥα καὶ ἄνθεα πάντα τέθηλε.
 δαίμονες ἀθάνατοι, τροφές τε καὶ αὖτ' ὀλετῆρες,
 ἥνίκ' ἄν ὀρμαίνητε χολούμενοι ἀνθρώποισιν 15
 ὀλλύντες βίοτον καὶ κτήματα ἡδὲ καὶ αὐτοὺς
 πιμπράντες στοναχεῖ δὲ μέγας πόντος βαθυδίνης,

11 ἵκει Hermann] ἦκει. — 12 νεφέλας Hermann] νεφέλην. — 14 τε add. Hermann. — 15 ἄν ὀρμαίνητε Bentley] ἀνορμαίνονται. — 17 πιμπράντες Wiel] πιμπλάντες. —

XXXVIII. TO THE KOURETES

fumigation from frankincense

flashing in your armour; and all the wild beasts cower 10
as you rush on, and the din and the shout reach heaven,
and at the whirling of your feet the dust reaches the clouds
as you come; then indeed the flowers too are all in bloom.
Immortal daimones, nourishers and in turn destroyers,
whenever you stir yourselves in anger against men, 15
destroying their living and their goods, and the men themselves
burning — then the great deep-eddy sea groans,

14–19. τροφῆες τε καὶ αὐτ’ ὀλετῆρες — nourishers and destroyers. The doubleness is the figure used of Earth at XXVI.2 (πάντροφε ... παντολέτειρα) and of Persephone at XXIX.16 (φέρβεις ... φονεύεις), but there it took half a line and here it takes six. With the dance at 8–13 it makes **twelve consecutive lines of things happening** — much the longest narrative stretch in the book so far; the abduction of Persephone at XVIII.12–15, the nearest rival, runs to four.

13. τότε δὴ ῥα καὶ ἀνθεα πάντα τέθλε — the flowers bloom because they danced. It sits between the dust reaching the clouds and the anger of 14, and is the hinge of the hymn.

15, 17. Two entries that were missing or wrong in this edition’s first reading and have been corrected against the page. At 15 Abel records ἀν ὀρμαίνῃτε Bentley] ἀνορμαίνωνται — Bentley appears nowhere else in the volume so far, and the whole temporal clause is his. At 17 the word is πιμπράντες, from πίμπρημι, “setting on fire”, and it governs αὐτοὺς at the end of 16: the Kouretes destroy the living and the goods and burn the men. στοναχέει δέ that follows is the apodosis of ἡνίκ’ ἂν at 15, with δέ apodotic — not another item in the list, which is why the storm at 17–19 is the Kouretes’ doing and not a simile.

XXXVIII. ΚΟΥΡΗΤΩΝ

θυμίαμα λίβανον

δένδρεα δ' ὑψικάρην' ἐκ ῥιζῶν ἐς χθόνα πίπτει,

ἤχῳ δ' οὐρανίη κελαδεῖ ῥοιζήμασι φύλλων.

Κουρήτες Κορύβαντες, ἀνάκτορες εὐδύνατοί τε

20

ἐν Σαμοθρήκη ἄνακτες, ὁμοῦ Ζηνὸς κόροι αὐτοί,

πνοιαὶ ἀέναοι, ψυχοτρόφοι, ἡεροειδεῖς,

οἷτε καὶ οὐράνιοι δίδυμοι κλήζεσθ' ἐν Ὀλύμπῳ,

εὐπνοοι, εὐδίοι, σωτήριοι ἡδὲ προσηνεῖς·

ώροτρόφοι, φερέκαρποι ἐπιπνεῖοιτε ἄνακτες.

25

18 δένδρεα Hermann] δένδρη. — 19 οὐρανίη Hermann] οὐρανία. — φύλλων Stephanus] γύλλων. — 21 ἐν]
καὶ codd. — Σαμοθρήκη Hermann] σαμοθράκη. — διός codd. — 22 ἡεροειδεῖς Hermann] ἀεροειδεῖς.

XXXVIII. TO THE KOURETES

fumigation from frankincense

and the high-crowned trees fall from their roots to the ground,
 and the heavenly echo rings with the rushing of the leaves.
 Kouretes, Korybantes, lords and greatly able, 20
 lords in Samothrace, and at once yourselves the boys of Zeus,
 everflowing breaths, soul-nourishing, misty,
 you who are also called heavenly twins in Olympos,
 fair-breathing, of fair weather, saving and kindly;
 nourishers of the seasons, fruit-bringing — may you breathe upon us, lords. 25

Title, and XXXI. The second hymn to the Kouretes. XXXI was seven lines, had no fumigation rubric and was headed ΥΜΝΟΣ ΚΟΥΡΗΤΩΝ; this one is twenty-five lines, takes frankincense, and is headed with the bare genitive. The irregular heading is not unique to XXXI — XVIII (ΕΙΣ ΠΛΟΥΤΩΝΑ) and XXIX (ΥΜΝΟΣ ΦΕΡΣΕΦΟΝΗΣ) share it, and all three share the missing rubric. What is peculiar is the doubling: the same powers addressed twice, seven hymns apart, in two registers, with no cross-reference. A third hymn, to Korybas, follows immediately.

XXXIX. ΚΟΡΥΒΑΝΤΟΣ

θυμίαμα λίβανον

Κικλήσκω χθονὸς ἀενάου βασιλῆα μέγιστον,
 Κύρβαντ' ὀλβιόμοιρον, Ἀρήιον, ἀπροσόρατον,
 νυκτερινὸν Κουρήτα, φόβων ἀποπαύστορα δεινῶν,
 φαντασιῶν ἐπαρωγόν, ἐρημοπλάνον Κορύβαντα,
 αἰολόμορφον ἄνακτα, θεὸν διφυῆ, πολύμορφον,
 φοίνιον, αἶμαχθέντα κασιγνήτων ὑπὸ δισσων,
 Δηοῦς ὃς γνώμησιν ἐνήλλαξας δέμας ἀγνόν,
 θηρότυπον θέμενος μορφὴν δνοφεροῖο δράκοντος
 κλυῖθι, μάκαρ, φωνῶν, χαλεπὴν δ' ἀποπέμπεο μῆνιν,
 παύων φαντασίας ψυχῆς ἐκπλήκτου, ἀνάγνου.

5

10

3 Κουρήτα Abel] κούρητα. — 4 ἐρημοπλάνον Abel] ἐρημοπλάνα. — 7 γνώμησιν Hermann] γνώμασιν. — 8
 θηρότυπον Hermann] θηροτύπου. — 11 ἀνάγνου Wiel] ἀνάγκης.

XXXIX. TO KORYBAS

fumigation from frankincense

I call upon the greatest king of the everflowing earth,
 Kyrbas of blessed lot, warlike, not to be looked upon,
 the Koures of the night, stayer of dreadful fears,
 helper of phantasms, waste-wandering Korybas,
 lord of shifting form, twofold god, of many forms,
 bloody, bloodied by two brothers,
 you who by Deo's purposes changed your holy body,
 putting on the beast-moulded form of a dark serpent;
 hear these voices, blessed one, and send harsh wrath away,
 stilling the phantasms of a stricken and unholy soul.

5

10

- 4, 10. *φαντασιῶν ἐπαρωγὸν* at 4, and at 10 the petition to stop *φαντασίας*. *ἐπαρωγός* takes a dative of the party helped — as it does at XLVIII.6 in this same block, *ἐπαρωγὸς ... μυστιπόλοισιν* — and a genitive of what it furthers, never of what it helps against. So the god is called **the ally of the phantasms** at 4 and asked to end them at 10, exactly as at 9 he is asked to send away a wrath that is his own. Pan is built the same way at XI.7, *φαντασιῶν ἐπαρωγὴ φόβων τ' ἐκπαγλε*, where he is plainly the sender of the panic and not its cure. The whole petition of this hymn is *withdraw what is yours*.
6. *αἰμαχθέντα κασιγνήτων ὑπὸ δισσῶν* — bloodied by two brothers. The story is real: Clement, *Protrepticus* 2.19, has two of the Korybantes kill a third who was their brother, cover his head with a purple cloth and carry him to the skirts of Olympus. **Clement does not name the victim**, and the one named Korybas in ancient sources — Diodorus 5.49, son of Iasion and Kybele — is not killed; so the identification of this hymn's addressee with Clement's murdered brother is the editors', not antiquity's. Killing is done elsewhere in the collection — XXXIX.16, XXXII.12, XXXVIII.14 — but this is so far the only place where the god being addressed is himself the one killed.
- 7–8. Deo changes his body into a serpent's — and the next hymn in the book is to Demeter, and the one after that to the Mother who searched for her daughter. XXXVIII, XXXIX, XL and XLI stand in a chain: the Kouretes, one of them, Demeter at Eleusis, and the Mother's search.
5. *θεὸν διφυσή*. The fifth deity in the collection given a double nature, after Protogonos at VI.1, Selene at IX.4, Dionysos at XXX.2 and Athena at XXXII.10; Mise makes a sixth three hymns later at XLII.4. As in every other case, no reason is given.
- 10, and the apparatus. Abel files his last entry on this hymn under **line 11**, and his own page contradicts him: the marginal numeral 10 stands against this very line, four inches above the apparatus. Six lines on p. 79, four on p. 80, the next heading immediately after — the hymn has ten, the numeral in the apparatus is an error, and nothing has been lost. Worth adding that the word the entry is about, *ἀνάγκη*, is **Wiel's** for the codices' *ἀνάγκη*: with the manuscripts the soul is stricken *by necessity* rather than unclean, and the closing line means something else.

XL. ΔΗΜΗΤΡΟΣ ΕΛΕΥΣΙΝΙΑΣ

θυμίαμα στύρακα

Διοῖ, παμμήτειρα θεά, πολυνώνυμε δαῖμον,
 σεμνή Δήμητερ, κουροτρόφος, ὀλβιοδῶτι,
 πλουτοδότειρα θεά, σταχυοτρόφε, πανδώτειρα,
 εἰρήνη χαίρουσα καὶ ἐργασίαις πολυμόχοις,
 σπερμείη, σωρίτις, ἄλωαίη, χλοόκαρπε, 5
 ἥ ναίεις ἀγνοῖσιν Ἑλευσῖνος γνάλοισιν,
 ἱμερόεσσ', ἐρατή, θνητῶν θρέπτειρα προπάντων,
 πρώτη ὑποζεύξασα βοῶν ἀροτῆρα τένοντα
 καὶ βίον ἱμερόεντα βροτοῖς πολύολβον ἀνεῖσα,
 αὐξίθαλές, Βρομίοιο συνέστιος, ἀγλαότιμος, 10

1 Διοῖ Hermann] δηώ. — θεά Hermann] θεοῖς. — 2 κουροτρόφε codd. — 5 σπερμεία σωρίτι ἄλωαῖα codd.,
 corr. Hermann. — 8 πρώτη ὑποζεύξασα Hermann] ἥ πρώτη ζεύξασα. — 9 περίολβον codd. — 10
 αὐξίθαλές Abel] αὐξίθαλής. — Βρομίοιο Hermann] βρομίους. —

XL. TO DEMETER OF ELEUSIS

fumigation from storax

Deo, all-mother goddess, daimon of many names,
 august Demeter, nurse of the young, giver of prosperity,
 wealth-giving goddess, feeder of the corn-ear, all-bestowing,
 rejoicing in peace and in labours of much toil,
 of the seed, of the heap, of the threshing-floor, of the green fruit, 5
 you who dwell in the holy glens of Eleusis,
 lovely, desired, nurse of all mortals alike,
 first to yoke the ploughing neck of oxen
 and to send up for mortals a life desired and rich in blessing,
 making growth and bloom, hearth-fellow of Bromios, of splendid honour, 10

8. *πρώτη ὑποζεύξασα βοῶν ἀροτήρα τένοντα* — she first yoked the ploughing ox. The third claim in the collection that a named power was first to do something: the Nereids first revealed the rite at XXIV.10, the Kouretes first established it at XXXVIII.6, and Demeter here invents the plough. The first two are about the mysteries; this one is about agriculture, and it is the only one of the three that would be at home in any hymn to Demeter. The whole line is Hermann's reconstruction of the codices' *ἡ πρώτη ζεύξασα*.

10. *Βρομίῳ συνέστιος* — sharing a hearth with Bromios, one of Dionysos's names. The hymn to Demeter of Eleusis puts Dionysos at her hearth in a single word and moves on; the four hymns that close this block are all his.

5. *σπερμείη* is the feminine of the *σπερμείος* given to Apollo at XXXIV.3, six hymns earlier. Both are cited by the lexica from this collection and nowhere else. The whole line is Hermann's Ionicization of the codices' *σπερμία σωρίτι ἀλωαία*.

Rubric. Abel's page prints *θυμίαμα στήρακα* here — an iota where *στήρακα* needs an upsilon. The same word is set correctly at XLII, XLIV and XLIX, and the *υ* of *θυμίαμα* two sorts away is a plain u-shape where this letter is a single narrow stroke. The fifth misprint found in this edition; recorded, not adopted.

XL. ΔΗΜΗΤΡΟΣ ΕΛΕΥΣΙΝΙΑΣ

θυμίαμα στύρακα

λαμπαδόεσσ', άγνή, δρεπάνοις χαίρουσα θερείοις
 σὺ χθονίη, σὺ δὲ φαινομένη, σὺ δὲ πᾶσι προσηνής·
 εὔτεκνε, παιδοφίλη, σεμνή, κουροτρόφε κούρη,
 ἄρμα δρακοντείοισιν ὑποζεύξασα χαλινοῖς
 ἐγκυκλίοις δίναις περὶ σὸν θρόνον εὐαζόντων,
 μουνογενές, πολύτεκνε θεά, πολυπότνια θνητοῖς,
 ἧς πολλαὶ μορφαί, πολυάνθεμοι, ἱεροθληεῖς
 ἐλθέ, μάκαιρ', άγνή, καρποῖς βρίθουσα θερείοις,
 εἰρήνην κατάγουσα καὶ εὐνομίην ἐρατεινήν
 καὶ πλοῦτον πολυόλβον, ὁμοῦ δ' ὑγίειαν ἄνασσαν.

15

20

12 χθονίη Hermann] χθονία. — 13 κούρη Hermann] κούρα. — 15 εὐαζόντων Hermann] εὐάζουσα. — 16
 μουνογενές Abel] μουνογενής. — 17 ἱεροθληεῖς Hermann] ἱεροθαλλεῖς. — 18 καρποῖσι βρύουσα?

XL. TO DEMETER OF ELEUSIS

fumigation from storax

torch-bearing, holy, rejoicing in the sickles of summer;
 you are of the earth, you are also manifest, you are gentle to all;
 blessed in children, child-loving, august, maiden, nurse of the young,
 you who yoked the chariot with bridles of serpents
 in the wheeling eddies of those who cry *euhoi* about your throne,
 sole-born, of many children, goddess, greatly revered among mortals,
 whose forms are many, many-flowered, sacred in their blooming;
 come, blessed one, holy, heavy with the fruits of summer,
 bringing peace back, and lovely good order,
 and wealth rich in blessing, and with them health the queen.

15

20

12. *σύ χθονίη, σύ δὲ φαινόμενη* — you are of the earth, you are also the one who appears. Three *σύ* in one line, the middle pair setting the hidden goddess against the manifest one. The collection states the double aspect without a word of explanation, as it does the double natures at VI.1, IX.4, XXX.2, XXXII.10, XXXIX.5 and XLII.4.

14–15. The serpent-drawn car, and a difficulty. *ἑυαζόντων* is Hermann's, for the codices' *ἑυαζουσα*: with his text it is the revellers about the throne who cry out, with theirs it is the goddess herself. The genitive plural has no expressed subject in Abel's text, so the English supplies "they" and marks nothing; the choice belongs to the editor, not to the hymn.

16. *μουννογενές, πολύτεκνε* in one line: sole-born and of many children. Elsewhere the word is used of Persephone (XXIX.2) and Athena (XXXII.1), each time of a daughter; here it is used of a mother in the same breath as her fertility.

XLI. ΜΗΤΡΟΣ ΑΝΤΑΙΑΣ

θυμίαμα ἀρώματα

Ἄνταίη βασίλεια, θεά, πολύννυμε μήτερ
 ἀθανάτων τε θεῶν ἡδὲ θνητῶν ἀνθρώπων,
 ἥ ποτε μαστεύουσα πολυπλάγκτῳ ἐν ἀνίῃ
 νηστείην κατέπαυσας Ἐλευσίνος γυάλοισιν
 ἦλθές τ' εἰς Ἀίδην πρὸς ἀγαυὴν Φερσεφόνειαν
 ἀγνὸν παῖδα Δυσαύλου ὀδηγητῆρα λαχοῦσα,
 μηνυτῆρ' ἀγίων λέκτρων χθονίου Διὸς ἀγνοῦ,
 Εὐβουλῆα τεκοῦσα θεὰ θνητῆς ὑπ' ἀνάγκης.
 ἀλλά, θεά, λίτομαί σε, πολυλλίστη βασίλεια,
 ἐλθεῖν εὐάντητον ἐπ' εὐιέρῳ σέο μύστη.

5

10

1 Ἄνταίη Hermann] ἀνταία. — 3 πολυπλάγκτῳ codd. — 4 νηστείην Abel] νηστείαν. — Ἐλευσίνος ἐν γυάλοισιν codd. — 5 Φερσεφόνειαν Abel] περσεφόνειαν. — 6 δύσαγνος παῖδ' ἀγνὸν ὀδηγητῆρα λαβοῦσα codd., corr. Hermann. — 7 μηνυτήρ codd. — 8 Εὐβουλῆα τεκοῦσα Abel] εὐβουλον τέξασα. — θεά Lobbeck] θεόν. — ἐπ' codd.

XLI. TO THE MOTHER ANTAIA

fumigation from aromatics

Antaia queen, goddess, of many names mother
 of the immortal gods and of mortal men,
 you who once, searching in far-wandering grief,
 broke your fast in the glens of Eleusis
 and went to Hades, to noble Phersephoneia,
 having got the holy child of Dysaules for your guide,
 the revealer of the consecrated bed of holy chthonic Zeus,
 and bore Eubouleus, a goddess under mortal necessity.
 But, goddess, I beseech you, much-besought queen,
 to come kindly met to this well-hallowed initiate of yours.

5

10

6. **παῖδα Δυσαιλου.** Dysaules belongs to the Eleusinian material outside the Homeric Hymn — Pausanias 1.14.3 makes Eubouleus and Triptolemos his sons, rewarded for telling Demeter where her daughter had gone; 2.14.2–4 makes him Keleus' brother and the founder of the Phliasian mysteries. The name here is **Hermann's**, made out of the codices' δύσαγνος, in a line that otherwise reads *παῖδ' ἀγνὸν ὀδηγητῆρα λαβοῦσα*. The conjecture is strong rather than merely possible: the next line calls him *μηνυτήρ*, which is the exact function Pausanias gives Eubouleus (*μηνύω*), and line 8 names Eubouleus outright. What is *not* attested is a child of Dysaules as a **guide** down: the sources make him the informant, and *ὀδηγητῆρ* is this hymn's own step.
4. *νηστείην κατέπασσας* — she ended her fast. The fast is both a stage of the story (*Homeric Hymn to Demeter* 47–50 and 200–211, broken at Eleusis with the *kykeon*) and a stage of the rite (Clement, *Protr.* 2.21, “I fasted, I drank the *kykeon*”). It is **not** a named day of the Eleusinian celebration: ἡ Νηστεία is the middle day of the **Thesmophoria**, and the two festivals are often conflated. The hymn names Eleusis at 4 and Hades at 5 with no narrative between them.
8. **Εὐβουλῆα τεκοῦσα θεὰ θνητῆς ὑπ' ἀνάγκης** — she bore Eubouleus, a goddess under mortal necessity. In Abel's printed text the name stands in six places — XXIX.8, XXX.6, here, XLII.2, LII.4 and LVI.3 — against Plouton's *Εὐβουλος* at XVIII.12. **But three of the six are conjectures, this line among them:** Abel's text here is his own, for the codices' *εὐβουλον τέξασα*, and *θεά* is Lobeck's for *θεόν* — so both the form of the name and the fact that a goddess bore him rest on editors. The same holds at XXX.6 (Pierson) and LVI.3 (Hermann). In the manuscripts the two words divide four to three the other way, and the tidy distinction between the two names is largely a nineteenth-century one.
- Title.** *Ἀνταία* is a cult title of the Mother, and Abel's Ionic form of the codices' *ἀνταία*. The collection has now addressed the Mother under four headings — Rhea (XIV), the Mother of the Gods (XXVII), Demeter of Eleusis (XL) and Antaia here — and this hymn makes her the mother of gods and men in its second line, as XXVII.7 did.

Θεσμοφόρον καλέω νάρθηκοφόρον Διόνυσον,
 σπέρμα πολύμνηστον, πολυώνυμον Εὐβουλῆος,
 ἀγνήν τ' εὐιερὸν τε Μίσην, ἄρρητον ἄνασσαν,
 ἄρσενα καὶ θῆλυν, διφυῆ, λύσειον Ἰακχον·
 εἴτ' ἐν Ἑλευσῖνος τέρπη νηῶ θυόεντι,
 εἴτε καὶ ἐν Φρυγίῃ σὺν μητέρι μυστιπολεύεις,
 ἢ Κύπρῳ τέρπη σὺν ἐυστεφάνῳ Κυθερείῃ,
 ἢ καὶ πυροφόροις πεδίοις ἐπαγάλλεαι ἀγνοῖς
 σὺν σῇ μητρὶ θεᾷ μελανηφόρῳ Ἰσιδι σεμνῇ,
 Αἰγύπτου παρὰ χεῦμα σὺν ἀμφιπόλοισι τιθήναις·
 εὐμενέουσ' ἔλθοις ἀγάθ' ἐκτελέουσ' ἐπ' ἀέθλοις.

5

10

3 τ' omm. codd. — 4 ἄρσενα Hermann] ἄρρενα. — π ἀγάθ' ἐκτελέουσ' Hermann] ἀγαθοῖς τελέουσ'.

XLII. TO MISE

fumigation from storax

The law-bringing, fennel-bearing Dionysos I call,
much-remembered seed, of many names, of Eubouleus,
and holy, well-hallowed Mise, the unspeakable queen,
male and female, twofold, Iakchos the loosener;
whether you take your delight in the smoking temple at Eleusis, 5
or keep the mysteries in Phrygia with the Mother,
or delight in Cyprus with fair-crowned Kythereia,
or glory in the holy wheat-bearing plains
with your mother the goddess, august black-robed Isis,
beside the stream of Egypt, with your attendant foster-mothers; 10
may you come with favour, bringing good things to pass upon these contests.

5–10. **Eleusis, Phrygia, Cyprus, Egypt — four cult centres in six lines, offered as alternatives.** Nothing else in the collection does this. The εἴτε ... εἴτε ... ἢ ... ἢ construction is the ordinary hymnic device for not knowing where a god is; here it produces a deliberate syncretism, and the fourth term puts the addressee beside Isis on the Nile. Whether Mise is being identified with Persephone, with Kore, or with a Phrygian goddess is not said.

9–10. **Ἰσιδι, Αἰγυπτου.** The only named Egyptian deity in the collection, and the second time Egypt is named: Memphis was one of Apollo's epithets at XXXIV.2. There it was a place-name in a list; here it is a cult home with a goddess and a river in it. **μελανηφόρος is attested only of Isis's servants** — the μελανηφόροι who appear as an organised body in Delian and Eretrian inscriptions — and the hymn gives the attendants' word to the goddess herself. That she wore black is separately attested (Apuleius, *Met.* II.3, *palla nigerrima*); that this word was used of her is, so far as the lexica go, this line's own move.

1–4. The hymn opens by calling Dionysos and then, in its third line, calls Mise as well, and treats the two as one addressee for the rest of its length — the participles at 11 are feminine. **θεσμοφόρος** is Demeter's own title, given here to Dionysos; **Ἰακχος** is the Eleusinian cry made a name; **ναρθηκοφόρος** is the fennel-stalk of the Bacchic procession. Three cults are being joined in four lines before the geography of 5–10 joins four more.

4. **ἀρσενα και θήλυν, διφυή.** The sixth double nature in the collection — VI.1, IX.4, XXX.2, XXXII.10, XXXIX.5 are the others — and the only one that uses both expressions in the same line, the two words and then the compound that sums them.

ἽΩραι, θυγατέρες Θέμιδος καὶ Ζηνὸς ἄνακτος,
 Εὐνομίη τε Δίκη τε καὶ Εἰρήνη πολυόλβε,
 εἰαριναί, λειμωνιάδες, πολυάνθεμοι, ἀγναί,
 παντόχροοι, πολύοδοι ἐν ἀνθεμοειδέσι πνοιαῖς,
 ἽΩραι ἀειθαλέες, περικυκλάδες, ἡδυπρόσωποι, 5
 πέπλους ἐννύμεναι δροσεροὺς ἀνθῶν πολυθρέπτων,
 ἀγνῆς Φερσεφόνης συμπαίκτορες, εὐτέ ἔ Μοῖραι
 καὶ Χάριτες κυκλίοισι χοροῖς ποτὶ φῶς ἀνάγωσι
 Ζηνὶ χαριζόμεναι καὶ μητέρι καρποδοτεΐρη·
 ἔλθετ' ἐπ' εὐφήμους τελετὰς ὅσας νεομύστοις 10
 εὐκάρπους καιρῶν γενέσεις ἐπάγουσαι ἀμεμφῶς.

7 ἀγνῆς add. Abel. — Περσεφόνης (sic) Hermann] Περσεφόνη. — εὐτέ ἔ Hermann] ἡνίκα. — 8 ποτὶ Wiel]
 πρὸς. — 10 νεομύστοις Hermann] νεομύστους.

XLIII. TO THE HORAI

fumigation from aromatics

Horai, daughters of Themis and of Zeus the lord,
 Eunomia and Dike and Eirene rich in blessing,
 of the spring, of the meadows, many-flowered, holy,
 of every colour, of many scents, in flower-shaped breezes,
 Horai ever-blooming, circling about, of sweet face, 5
 clothing yourselves in dewy robes of thick-grown flowers,
 playmates of holy Persephone, whenever the Moirai
 and the Charites in circling dances lead her up to the light,
 in favour to Zeus and to the fruit-giving mother;
 come to the pure rites of good omen, for the new initiates, 10
 bringing on the fruitful births of the seasons blamelessly.

- 7–9. The anodos.** Persephone is led up to the light by the Fates and the Graces, in circling dances, to please Zeus and Demeter — the return from below, given three lines and no abduction. The collection has told the seizure twice so far, at XVIII.12–15 and XXIX.14, and nowhere the return. I can find no ancient text or image in which the Moirai and Charites lead her up; the ingredients are conventional and the combination appears to be this hymn's. Line 7 is editorial at three points, and one of them matters: the *ἐ* that gives ἀνάγωσι its object, and the English its “her”, comes in with **Hermann's** εὐτέ *ἐ* for the codices' ἡνίκα, which left the object unexpressed.
- 1–2.** The Horai are named by their Hesiodic names — Eunomia, Dike, Eirene, daughters of Themis and Zeus, *Theogony* 901–903 — and then, from line 3 on, treated entirely as flowers and seasons; the three abstractions of good government are never mentioned again. The **Moirai** who arrive at 7 are their sisters in the very next lines of Hesiod, *Theogony* 904–906, so the hymn is not reaching outside its own genealogy to fetch them.
- II.** καίρων γενέσεις: the births of the seasons, where the hymn's own title-word is ὥραι. The collection uses ὥραι in three senses already — the goddesses here, the seasons at XXXII.17 and XXVI.11, and “hours” at XXXII.15 — and this line sets the goddesses beside a different word for the same thing.

XLIV. ΣΕΜΕΛΗΣ

θυμίαμα στύρακα

Κικλήσκω κούρην Καδμηίδα παμβασίλειαν,
 εὖειδῃ Σεμέλῃν, ἔρασιπλόκαμον, βαθύκολπον,
 μητέρα θυρσοφόροιο Διωνύσου πολυγηθοῦς,
 ἥ μεγάλας ὠδῖνας ἐλάσσατο πυρφόρῳ αὐγῇ
 ἀστραπίοιο τεκοῦσα Διὸς βολίσι Κρονίοιο·
 τιμὰς τευξαμένη παρ' ἀγαυῆς Φερσεφονείης
 ἐν θνητοῖσι βροτοῖσιν ἀνὰ τριετηρίδας ὥρας,
 ἥνικα σοῦ Βάκχου γονίμην ὠδῖνα τελῶσιν
 εὐίερὸν τε τράπεζαν ἰδὲ μυστήριά θ' ἀγνά.
 νῦν σέ, θεά, λίτομαι, κούρη Καδμηίς, ἄνασσα,
 πρηῤνοον καλέων αἰεὶ μύστησιν ὑπάρχειν.

5

10

2 ἔρασιπλόκαμον Abel] ἔρατοπλόκαμον. — 3 ἀστραπίοιο Wiel] ἀθανάτου. — τεχθεῖσα codd. — βολίσι Wiel]
 βουλαῖς. — 6 παρ' ἀγαυῆς Pierson] παρ' αὐτῆς. — Φερσεφονείης Abel] περσεφονείης. — 9 ἡδέ codd. —
 11 μύστησιν Hermann] μύσταισιν.

XLIV. TO SEMELE

fumigation from storax

I call the maiden daughter of Kadmos, queen of all,
 fair-formed Semele, of lovely hair, deep-bosomed,
 mother of the thyrsos-bearing Dionysos of much gladness,
 who drove out her great birth-pangs by the fire-bearing flash
 when she bore him, by the bolts of Zeus of the lightning, son of Kronos; 5
 who won her honours from noble Pherephoneia
 among mortal men, through the trieteric seasons,
 whenever they accomplish the fruitful birth-pang of your Bakchos
 and the well-hallowed table and the holy mysteries.
 Now, goddess, I beseech you, maiden daughter of Kadmos, queen, 10
 calling on you to be gentle-minded to the initiates always.

-
- 4-5. The lightning that killed her is the light by which she gives birth: one flash does both, and the hymn puts the birth-pangs and the bolt in the same clause without a word about her death. **Both halves of line 5 are Wiel's** — *ἀστράπιοιο* for the codices' *ἀθανάτου*, and *βολίσι* for *βουλαῖς*. With the manuscripts the line has neither lightning nor bolts in it, and reads "bearing him by the designs of immortal Zeus". The whole point of the note above therefore rests on two conjectures, and is set out here so that a reader can weigh them.
5. *ἀστράπιος* is a form the lexica find only in these Hymns, and this is its third appearance: Zeus *Ἀστραπίου* in the heading of XX, *ἀστράπιον* at XX.5, and here of the father at Semele's childbed. At XX it too was Abel's substitution for what the manuscripts head *Ἀστραπέως*.
- 6-7. *τιμὰς τεύξαμένη παρ' ἀγαυῆς Φερσεφονείης*. Semele's honours come from Persephone, not from Zeus, and are paid in the trieteric festival — biennial by inclusive reckoning, as at XXX.5. Her apotheosis is very well attested (Hesiod *Theog.* 940-942, Apollodorus 3.5.3, Diodorus 4.25.4, Pausanias 2.31.2 and 2.37.5, Hyginus 251), but **Persephone is named in none of them**. And *παρ' ἀγαυῆς* is Pierson's for the codices' *παρ' αὐτῆς*, with which Persephone is not in the line at all. The detail is worth having and is worth marking twice over.

XLV. ΥΜΝΟΣ ΔΙΟΝΥΣΟΥ ΒΑΣΣΑΡΕΩΣ ΤΡΙΕΤΗΡΙΚΟΥ

Ἐλθέ, μάκαρ Διόνυσε, πυρίσπορε, ταυρομέτωπε,
 Βάσσαρε καὶ Βακχεῦ, πολυώνυμε, παντοδυνάστα,
 ὃς ξίφεσιν χαίρεις ἢ δ' αἶματι Μαινάσι θ' ἀγναῖς,
 εὐάζων κατ' Ὀλυμπον, ἐρίβρομε, μαινόλα Βάκχε,
 θυρσεγχές, βαρύμηνι, τετιμένε πᾶσι θεοῖσι
 καὶ θνητοῖσι βροτοῖσιν, ὅσοι χθόνα ναιετάουσιν·
 ἔλθέ, μάκαρ, σκιρτητά, φέρων πολὺ γῆθος ἅπασι.

5

3 αἶματι Hermann] αἶμασι. — 4 <μαινόλα> Hermann] μανικέ. (lemma et numerus in exemplari adhibito obtecti); θυρσεγχής (sic) Ruhnken] θυρσεχθής. — βαρύμηνε codd.

XLV. HYMN OF DIONYSOS BASSAREUS TRIETERIKOS

(no fumigation named)

Come, blessed Dionysos, born of fire, bull-fronted,
 Bassaros and Bakcheus, of many names, all-mastering,
 you who rejoice in swords and in blood and in the holy Mainads,
 crying euhoi over Olympos, loud-roaring, raving Bakchos,
 thyrsos-speared, heavy in wrath, honoured by all the gods
 and by mortal men, as many as dwell upon the earth;
 come, blessed one, leaper, bringing much gladness to all.

5

Title. No fumigation rubric, and the heading is ὙΜΝΟΣ + genitive rather than the bare genitive used for most of the collection. That is the fifth hymn with both anomalies — after I (Εἰς Ἐκάτην), XVIII (Εἰς Πλούτωνα), XXIX (Ὑμνος Φερσεφονῆς) and XXXI (Ὑμνος Κοῦρητων) — and the rule has not yet failed: **through XLVIII, the hymns with no offering are exactly the hymns headed irregularly.** At thirty-six letters it is also much the longest heading in the book — the next, ΔΗΜΗΤΡΟΣ ΕΛΕΥΣΙΝΙΑΣ at XL, runs to nineteen.

3. ξίφεσιν χαίρεις ἡδ' αἵματι — swords and blood. The one hymn in the collection that asks for nothing at all also gives its god the bloodiest line; the petition at 7 is only that he come and bring gladness. αἵματι is Hermann's for the codices' plural αἵμασι.
5. θυρσεγχής, the thyrsos used as a spear, is **Ruhnken's** — an attribution the lexicographers confirm independently of Abel, since LSJ records under θυρσαχθής that Ruhnken preferred θυρσεγχής at this line. Abel prints it flagged *sic*. So the epithet in the text is a modern coinage, found nowhere in Greek but here and only as a conjecture; the lexicographers file the transmitted form as θυρσαχθής, where Abel's page gives θυρσεγχής.
4. **Apparatus.** Abel prints a second entry on this hymn whose numeral and lemma are **hidden in the copy consulted** by a folded paper flap lying across the line; only 'Hermann] *μανικέ*.' survives at its right-hand edge. The codices' *μανικέ* can answer to nothing in this hymn but *μανόλα* at line 4, so the entry is restored here between angle brackets and flagged. **It should be checked against a second copy before the volume is finished.**

XLVI. ΛΙΚΝΙΤΟΥ

θυμίαμα μάνναν

Λικνίτην Διόνυσον ἐπ' εὐχαῖς ταῖσδε κικλήσκω,
 Νύσιον, ἀμφιθαλῆ, πεποθημένον, εὖφρονα Βάκχον,
 νυμφῶν ἔρνος ἔραστὸν εὐστεφάνου τ' Ἀφροδίτης,
 ὅς ποτ' ἀνὰ δρυμοὺς κεχορευμένα βήματα πάλλες
 σὺν νύμφαις χαρίεσσιν ἐλαυνόμενος μανίῃσι,
 καὶ βουλῇσι Διὸς πρὸς ἀγαυὴν Φερσεφόνειαν
 ἀχθεὶς ἐξετράφης φίλος ἀθανάτοισι θεοῖσιν.
 εὖφρων ἐλθέ, μάκαρ, κεχαρισμένα δ' ἱερὰ δέξαι.

5

2 νύσσιον codd. — 4 δρυμοῦ codd. — πάλλες Hermann] πάλλει. — 6 βουλῇσι Hermann] βουλαῖσι. — πρὸς ἀγαυὴν Pierson] πρὸς τ' αὐτήν. — 7 φόβος codd.

XLVI. TO LIKNITES

fumigation from manna

Liknites Dionysos I call with these prayers,
 of Nysa, blooming on both sides, longed for, kindly Bakchos,
 beloved shoot of the nymphs and of fair-crowned Aphrodite,
 you who once through the thickets kept shaking danced steps
 with the graceful nymphs, driven by frenzies,
 and by the counsels of Zeus, to noble Phersephoneia
 brought, were reared to manhood, dear to the immortal gods.
 Come kindly, blessed one, and receive the offerings that please you.

5

Title. Λικνίτης, of the λίκνον — a genuine Delphic cult title: Plutarch, *De Iside* 35, has the Hosioi sacrifice in Apollo's shrine "whenever the Thyiads wake Liknites". The winnowing-fan as the infant's cradle is well attested as an object of the procession (Servius on *Georgics* 1.166, the *mystica vannus Iacchi*, and the liknon-bearing iconography), but the explicit story of **Dionysos** laid in one comes from Proclus and is late and Orphic rather than classical common knowledge. The title names a cult object; the hymn says nothing about it, and gives instead a childhood among the nymphs.

- 6–7. Dionysos is taken to Persephone and reared by her — the child handed to the queen of the dead, in two lines and with no reason given. The same relation lies behind XXIX.8, where Persephone is mother of Eubouleus, and XXX.6–7, where Dionysos is begotten of Zeus and Phersephone. πρὸς ἀγαθήν is Pierson's; the codices read πρὸς τ' αὐτήν, which names no one.
3. νυμφῶν ἔρνος ... τ' Ἀφροδίτης: a shoot of the nymphs and of Aphrodite, who is nowhere in the usual accounts of his parentage. The collection has already made Night Kypris at III.2 and Tethys the mother of Kypris at XXII.7; parentage in these hymns is a way of joining cults, not a genealogy to be reconciled.

XLVII. ΠΕΡΙΚΙΟΝΙΟΥ

θυμίαμα ἀρώματα

Κικλήσκω Βάκχον περικιόνιον, μεθυδώτην,
 Καδμείοισι δόμοις ὃς ἐλίσσόμενος πέρι πάντη
 ἔστησε κρατεροὺς βρασμοὺς γαίης ἀποπέμψας,
 ἥνικα πυρφόρος αὐγὴ ἐκίνησε χθόνα πᾶσαν
 πρηστῆρος ροίζοις· ὁ δ' ἀνέδραμε δεσμὸς ἀπάντων.
 ἐλθέ, μάκαρ, βακχευτά, γεγηθυίαις πραπίδεσσι.

5

2 πέρι πάντη Hermann] περὶ πάντα. — 4 ἐκίνησε Scriverius] ἐνίκησε.

XLVII. TO PERIKIONIOS

fumigation from aromatics

I call Bakchos the pillar-encircling, the giver of wine,
 who, winding about the house of Kadmos on every side,
 stayed the earth's strong quakings, driving them away
 when the fire-bearing flash shook the whole ground
 with the rushings of the storm-blast; and the bond of all things ran up. 5
 Come, blessed one, reveller, with rejoicing heart.

- 1–5. **Perikionios, “about the pillar”**, explained by an event: the god winds himself round the house of Kadmos and holds it as the lightning that killed Semele shakes the ground. The hymn before this one is to Semele; this one tells what happened to the house in the same instant, without naming her. The title is not the hymn's invention — LSJ cites *περικιόνιος* as a name of the **Theban** Dionysos from Mnaseas fr. 18, in the scholiast on Euripides, *Phoenissae* 651 — and the plant winding round the blasted chamber is on stage at *Phoenissae* 649–656 and *Bacchae* 6–12. **What appears to be this hymn's own is the earthquake**, and the god holding the house up through it.
5. **ὁ δ' ἀνέδραμε δεσμός πάντων** — and the bond of all things ran up. The line is obscure and the hymn gives no help: the bond may be the vine running up the pillar, which would be the cult image; it may be the god himself as what holds all things together; it may be the earth's own binding, released and springing back. Nothing in the apparatus touches it, so the difficulty is transmitted.
4. **ἐκίνησε** is Scriverius' for the codices' **ἐνίκησε**, “conquered”. With the manuscripts the flash overcomes the earth rather than shaking it, which removes the earthquake the rest of the hymn is about.

XLVIII. ΣΑΒΑΖΙΟΥ

θυμίαμα ἀρώματα

Κλυῖθι, πάτερ, Κρόνου υἱέ, Σαβάζει, κύδιμε δαῖμον,
 ὃς Βάκχον Διόνυσον, ἐρίβρομον, εἶραφιώτην,
 μηρῷ ἐγκατέραψας, ὅπως τετελεσμένος ἔλθοι
 Τμῶλον ἐς ἡγάθεον παρά θ' Ἴππαν καλλιπάρηον.
 ἀλλά, μάκαρ, Φρυγίης μεδέων, βασιλεύτατε πάντων,
 εὐμενέων ἐπαρωγὸς ἐπέλθοις μυστιπόλοισιν.

5

³ ἔλθοι Hermann] ἔλθῃ. — Post v. 3 versum huius fere sententiae μῆσὶ περιπλομένοις, καί μιν ταχέως ἐκόμισσας excidisse vidit Lobeck. — ⁴ παρά θ' Ἴππαν Hermann] παρ' Ἴππαν.

XLVIII. TO SABAZIOS

fumigation from aromatics

Hear, father, son of Kronos, Sabazios, glorious daimon,
 you who Bakchos Dionysos, the loud-roaring, Eiraphiotes,
 sewed into your thigh, that he might come to term
 to most divine Tmolos, and to fair-cheeked Hipta.
 But, blessed one, ruler of Phrygia, most kingly of all,
 may you come with favour, a helper to those who keep the mysteries.

5

After 3. The first lacuna in the volume. Abel marks it in the text with three spaced asterisks on a line of their own — not counted as a verse, as his marginal 5 shows — and reports in the apparatus that Lobeck saw a line had fallen out after 3, of roughly the sense *μησὶ περιπλομένοις, καὶ μιν ταχέως ἐκόμισσας* — “as the months came round, and you brought him forth swiftly”. The supplement is about **gestation**, which is what *τετελεσμένος* at the end of 3 means: not “perfected” in any mystical sense but carried to term. The gap is what leaves *ἔλθοι* without its destination until Tmolos arrives in the next line.

1–2. Sabazios is made Zeus — son of Kronos, father, and the one who carried Dionysos in his thigh — and then, at 5, ruler of Phrygia, which is Sabazios’s own country. The identification with Zeus is well attested on stone (*Ζεὺς Σαβαΐσιος, Iuppiter Sabazius*); but antiquity also equated him with **Dionysos** (Suda: “Sabazios and Dionysos are the same”), so in making him the father rather than the son the hymn is choosing one of two live ancient options, and never says it is choosing. *Εἰραφιώτης* in the same line is the Homeric cult-epithet that **one ancient etymology** derived from *ἐρράφθαι*, sewn up (Hesychius, Suda); others derived it from *ἐριφος*, a kid. It is left untranslated here because rendering it “thigh-sewn” puts one of those guesses into the line and says in advance what line 3 then says.

4. Ἰπταν — Hipta, attested in four inscriptions of the first to third centuries AD from the Katakekaumene in **Lydia**, three of them naming Sabazios with her, all within a few miles of one another; Mount Tmolos, named in the same line, is the Lydian range above Sardis. Her role as the nurse who carries the newborn Dionysos in a liknon with a serpent coiled round it comes from **Proclus**. This is the Phrygian-Lydian Dionysos, not the Theban one of the hymn two places back.

Ἴππαν κικλήσκω, Βάκχου τροφόν, εὐάδα κούρην,
 μυστιπόλον, τελετῇσιν ἀγαλλομένην Σάβου ἀγνοῦ
 νυκτερίοις τε χοροῖσιν ἐριβρεμέταο Ἰάκχου.
 κλυθί μευ εὐχομένου, χθονίη μήτερ, βασίλεια,
 εἴτε σύ γ' ἐν Φρυγίῃ κατέχεις Ἴδης ὄρος ἀγνόν
 ἢ Τμῶλος τέρπει σε, καλὸν Λυδοῖσι θόασμα·
 ἔρχεο πρὸς τελετὰς ἱερῶ γήθουσα προσώπῳ.

5

2 τελετῇσιν Hermann] τελεταῖσιν. — 3 νυκτερίοις τε Schenk] νυκτερίοισι. — χοροῖσι περιβρεμέτοις ἰάχοισι
 codd., corr. Hermann. — 4 μευ Hermann] μου. — χθονίη Hermann] χθονία. — μήτερ Abel] μήτηρ. — 7
 γήθουσα Abel] γηθοῦσα.

XLIX. TO HIPTA

fumigation from storax

Hipta I call, nurse of Bakchos, euhoi-crying maiden,
 keeper of the mysteries, glorying in the rites of holy Sabos
 and in the night-dances of loud-roaring Iakchos.
 Hear me as I pray, chthonic mother, queen,
 whether in Phrygia you hold the holy mountain of Ida
 or Tmolos delights you, a fair seat for the Lydians;
 come to the rites, rejoicing with a sacred face.

5

1. Abel prints **Ἰπτα**, and this edition transliterates the form he prints everywhere else; here it does not. The goddess is **Hipta**, with a tau, in the Lydian inscriptions and in all modern discussion of her, and she is one of the three deities — with Mise (XLII) and Meilinoe (LXXI) — on whom the argument for the collection's western Asia Minor provenance rests. A reader who met her as *Hippa* would not recognise the name the argument turns on. She is named twice: here and at XLVIII.4, in the hymn to Sabazios, where she stands beside Tmolos. (*The volume read Hipta at XLVIII.4 and in this hymn's title but Hippa in this line until the final run.*)
- Title, and XLVIII.4. Hipta gets her own hymn**, immediately after the one that named her. At XLVIII.4 she was a place to arrive at, beside Tmolos; here she is the addressee, and lines 5–6 give the same Anatolian geography back — Ida in Phrygia, Tmolos in Lydia. She is attested on four Lydian stones of the first to third centuries AD, three of them naming Sabazios with her, and line 2 names **Σάβος** in turn. The two hymns are a pair, and the pairing is the collection's own.
2. **Σάβου**: Sabos, the short form of Sabazios, whose hymn stands one place back. **Almost the whole of line 3 is Hermann's**, for the codices' χοροῖσι περιβρεμέτοις ἰάχοισι, in which there is no Iakchos at all — the name is got by redividing the manuscripts' words. The Eleusinian cry and the Phrygian nurse are joined here by an emendation.
4. **χθονίη μήτηρ, βασίλεια**. This is not the hymn promoting a nurse: three of the four Lydian stones call her **Μήτηρ Ἰπτα**, Mother Hipta, so μήτηρ is her own title in cult and the hymn is agreeing with the inscriptions. **χθονίη** and **βασίλεια** are the collection's own register for Rhea, the Mother of the Gods, Demeter and Antaia, and those it does add. Note also that the edition prints the name as Abel does, Ἰπταν; the Lydian stones spell it Ἰπτα.

L. ΛΥΣΙΟΥ ΛΗΝΑΙΟΥ

Κλυθι, μάκαρ, Διὸς υἱ', ἐπιλήνιε Βάκχε, διμήτωρ,
 σπέρμα πολύμνηστον, πολυώνυμε, λύσειε δαῖμον,
 κρυψίγονον μακάρων ἱερὸν θάλος, εὔιε Βάκχε,
 εὐτραφές, εὐκαρπος, πολυγηθέα καρπὸν ἀέξων,
 ῥήξιχθον, ληνάϊε, μεγασθενές, αἰολόμορφε,
 παυσίπονον θνητοῖσι φανεὶς ἄκος, ἱερὸν ἄνθος,
 χάρμα βροτοῖς φιλάλυπον, ἐπάφιε, καλλιέθειρε,
 λύσειε, θυρσομανές, βρόμι', εὔιε, πᾶσιν εὐφρον,
 οἷς ἐθέλεις θνητῶν ἡδ' ἀθανάτων σε πιφάύσκειν·
 νῦν σε καλῶ μύστησι μολεῖν ἡδύν, φερέκαρπον.

5

10

1 ἐπιλήνιε codd. — διμήτωρ (sic) Hermann] διμάτωρ. — 4 εὐκαρπος Hermann] εὐκαρπε. — 5 ῥήξιχθον
 Abel] ῥηξίχθων. — 6 παυσίπονον Hermann] παυσίπονος. — 8 εὐφρον Abel] εὐφρων. — 9 πιφάύσκειν
 Hermann] πιφάύσκων. — 10 μύστησι Hermann] μύσταισι.

L. TO LYSIOS LENAIOS

(no fumigation named)

Hear, blessed son of Zeus, Bakchos of the wine-press, of two mothers,
much-remembered seed, of many names, loosener daimon,
hidden-born sacred shoot of the blessed ones, Euian Bakchos,
well-nourished, rich in fruit, making the gladdening fruit grow,
earth-breaker, of the wine-vat, greatly strong, of shifting form,
appearing to mortals as a toil-stopping remedy, a sacred flower,
a joy to mortals that loves what is free of grief, Epaphios, of fair hair,
loosener, thyrsos-maddened, Bromios, Euian, kindly to all,
to whomever of mortals and immortals you will to reveal yourself;
now I call you to come to the initiates, sweet, bringing fruit.

5

10

Title. The rule breaks here. Through XLVIII the hymns with no fumigation rubric were exactly the hymns headed irregularly, with ΕΙΣ or ΥΜΝΟΣ and a case instead of the bare genitive — I, XVIII, XXIX, XXXI, XLV. This hymn is headed ΛΥΣΙΟΥ ΛΗΝΑΙΟΥ, a bare double genitive in the regular form, and has no rubric; the heading ends in a full stop with nothing after it, checked at four diameters against the rubricated headings of XLIX above it and LI below. The implication still holds one way — every irregularly headed hymn lacks a rubric, and LV at the end of this block is another — but its converse does not, and the earlier notes that state the rule should be read with this hymn in view.

1. **διμήτωρ.** The lexica gloss διμήτωρ as *twice-born*, and the one ancient author who explains it — Diodorus 3.62.5 — makes the two births the vine's: once when the plant is set in the ground, once when it comes into fruit. "Of two mothers", Semele and the thigh of Zeus, is the modern gloss and the one this edition's English follows; it is not what antiquity says the word means. Abel prints the lemma διμήτωρ flagged *sic* against the codices' Doric διμαίτωρ, while his own verse reads διμήτωρ — the first of three text-against-lemma mismatches in this block. The word returns at LII.9.
- 1, 5. **ἐπύληνιος** and **ληναίος** both from ληνός, the wine-vat. Ληναίος is a standard title of the god; ἐπύληνιος is an ordinary adjective of the vintage everywhere else and a divine epithet **only here**. With the title ΛΗΝΑΙΟΥ and the epithet at 5, the vat is named three times in ten lines. One caution: the derivation of the Athenian **Lenaia** from ληνός is contested — the rival derivation is from λῆναι, a word for the maenads, and the festival fell in January, months after the vintage. Within this collection the vat-sense is secure; the festival's name is a separate question.
7. **φύλαμπον.** The composition vowel decides the sense. Compounds of φίλος with a consonant-initial stem take -ο- (φύλαμπος would be "grief-loving", like φύλαθυρσος at LIV.11); φύλ-α- arises before a vowel, and the vowel here is the alpha privative of ἄλμπος. So the word is φίλος + ἄλμπος, **loving what is free of grief** — which is what χάριμα βροτοῖς wants, and very nearly a restatement of the toil-stopping remedy in the line above. Abel records no variant, and none is needed. (The first reading of this edition had φύλαμπτον, with a tau that is not on the page, and built a note on the word being unlexicalised; see the corrections file.)

Νύμφαι, θυγατέρες μεγακήτεος Ὠκεανοῖο,
 ὑδροπόροις γαίης ὑπὸ κεύθεσιν οἰκί' ἔχουσαι,
 κρυψίδομοι, Βάκχοιο τροφοί, χθόνιαι, πολυγηθεῖς,
 καρποτρόφοι, λειμωνιάδες, σκολιόδρομοι, ἀγναί,
 ἀντροχαρεῖς, σπήλυγξι κεχαρμέναι, ἡερόφοιτοι, 5
 πηγαῖαι, δρομάδες, δροσοείμονες, ἵχνεσι κοῦφαι,
 φαινόμεναι, ἀφανεῖς, αὐλωνιάδες, πολυανθεῖς,
 σὺν Πανὶ σκιρτῶσαι ἀν' οὔρεα, εὐάστειραι,
 πετρώρυτοι, λιγυραί, βομβήτριαι, οὐρεσίφοιτοι,

1 μεγακήτεος Wiel] μεγαλήτορος. — 3 κρυψίδομοι Casaubonus] κρυψίδρομοι. — 7 πολυανθεῖς Hermann]
 πολύανθοι. —

LI. TO THE NYMPHS

fumigation from aromatics

Nymphs, daughters of great-gulfed Okeanos,
 who keep your dwellings in the water-coursed hollows beneath the earth,
 of hidden houses, nurses of Bakchos, of the earth, full of gladness,
 fruit-nourishing, of the meadows, winding in your courses, holy,
 glad in caves, rejoicing in caverns, walkers in the mist, 5
 of the springs, runners, dew-clad, light of foot,
 manifest, unseen, of the glens, rich in flowers,
 leaping with Pan over the mountains, criers of euhoi,
 flowing from the rock, clear-voiced, humming, mountain-roaming,

- 1–16. Sixteen lines of epithets and no petition until 17.** The proportion is the collection's most extreme: of eighteen lines, sixteen are the register of names and two the request. The nymphs are given water, earth, air, caves, meadows, thickets, goats, beasts, flowers, Pan, Nysa and Bakchos, and nothing is asked of them until the last two lines, where all that is wanted is a healthful stream.
- 7.** φαίνόμεναι, ἀφανείς — seen and unseen, in two words and with no connective. The φαίν-/ἀφαν- pair runs through the collection: Prothyraia is ἀφανής yet shown in her works at II.7, Plouton judges deeds unseen and seen at XVIII.16, Demeter is χθονίη and φαينوμένη at XL.12, Aphrodite φαينوμένη, ἀφανής at LV.10. Five places, and **the nymphs are the only plural addressee among them.**
- 3, 8, 15, 16.** Nurses of Bakchos at 3, leaping with Pan at 8, of Nysa at 15, bringing grace with Bakchos and Deo at 16: the hymn attaches the nymphs to three other cults without once telling a story about any of them.

ἀγρότεραι κοῦραι, κρουνίτιδες ὕλονόμοι τε, 10
 παρθένοι εὐώδεις, λευχείμονες, εὐπνοοὶ αὔραις,
 αἰπολικάϊ, νόμιαί, θηρσὶν φίλαι, ἀγλαόκαρποι,
 δρυμοχαρεῖς, ἀπαλαί, πολυθρέμμονες αὐξίτροφοί τε,
 κοῦραι ἀμαδρυάδες, φιλοπαίγμονες, ὕγκέλευθοι,
 Νυσαῖαι, μανικαί, παιωνίδες, εἰροτερπεῖς, 15
 σὺν Βάκχῳ Διοῖ τε χάριν θνητοῖσι φέρουσαι·
 ἔλθετ' ἐπ' εὐφήμοις ἱεροῖς κεχαρηότι θυμῷ
 νᾶμα χέουσ' ὕγιεινὸν ἀξίτροφοῖσιν ἐν ὥραις.

13 δρυμοχαρεῖς Heringa] κρυμοχαρεῖς. — 15 Νυσαῖαι Abel] νύσσαι. — 18 σὺν αὐξίτροφοῖσιν ἐν ὥραις codd.

LI. TO THE NYMPHS

fumigation from aromatics

wild maidens, of the well-heads and haunters of the woods, 10
 fragrant virgins, white-robed, sweet-breathing in the breezes,
 of the goatherds, of the pastures, dear to wild beasts, of splendid fruit,
 glad in the thickets, tender, nourishers of many and increasers of growth,
 hamadryad maidens, lovers of play, watery-pathed,
 of Nysa, frenzied, healing, delighting in the spring, 15
 bringing grace to mortals with Bakchos and with Deo;
 come to the offerings of good omen with a rejoicing heart,
 pouring a healthful stream in the seasons that increase growth.

10. **Abel prints two numberings in the margin of this hymn.** They agree at 5 — the numeral there is bare, with no parenthesis — and diverge from line 11: '10` stands against line 10 and '(10)` against line 11, '15` against 15 and '(15)` against 16. So his own count runs one ahead of the parenthetical one from 11 on, and he has a line here that the earlier editions' numbering did not. The apparatus entries follow his own numbers, which are the ones used in this edition.

LII. ΤΡΙΕΤΗΡΙΚΟΥ

θυμίαμα ἀρώματα

Κικλήσκω σε, μάκαρ, πολυώνυμε, μαινόλα, Βακχεῦ,
 ταυρόκερως, ληνᾶϊε, πυροσπόρε, Νύσιε, λυσεῦ,
 μηροτρεφές, λικνίτα, πυρίπνοε καὶ τελετάρχα,
 νυκτέρι', Εὐβουλεῦ, μιτρηφόρε, θυρσοτινάκτα,
 ὄργιον ἄρρητον, τριφυές, κρύφιον Διὸς ἔρνος,
 πρωτογόν', ἤρικεπαῖε, θεῶν πάτερ ἡδὲ καὶ υἱέ,
 ὠμάδιε, σκηπτοῦχε, χοροιμανές, ἡγέτα κώμων,

5

1 μαινόλα Hermann] μανικέ. — 2 νύσσιε codd. — λυσεῦ Schneider] λυσσεῦ. — 3 μηροτρεφές Abel]
 μηροτρεφής. — πυρίπνοε Hermann] πυριπόλε. — 7 ἡγέτα Abel] ἀγέτα. —

LII. TO THE GOD OF THE TRIETERIC FEAST

fumigation from aromatics

I call on you, blessed one, of many names, raving, Bakcheus,
 bull-horned, of the wine-vat, sower of fire, Nysian, loosener,
 thigh-nourished, of the winnowing-fan, fire-breathing, and lord of the rite,
 of the night, Eubouleus, wearer of the headband, shaker of the thyrsos,
 unspeakable orgion, three-natured, hidden shoot of Zeus,
 first-born, Erikepaïos, father of gods and son as well,
 eater of raw flesh, sceptred, mad for the dance, leader of revels,

5

6. ἑρικεπαῖε — Erikepaïos, given here to Dionysos in a line that also makes him *πρωτόγονος* and *father of gods and son as well*. The name is old and serious: it stands in the *Gurōb papyrus*, a Dionysiac ritual text of the third century BC, in the Rhapsodic theogony as Athenagoras and Proclus quote it, and in Damascius' account of the third intelligible triad — where, it is worth noting, Phanes, Metis and Erikepaïos are distributed as Father, Intellect and Might rather than simply equated. The collection has used the name once before, of Protogonos at VI.4. Abel prints it lower-case, as this edition does after him. Three names and a paradox of generation in one line, and none of them explained.
- 5, 9. *τριφυής* at 5, three-natured, beside *διμήτωρ* at 9, of two mothers. The collection has given six gods a *double* nature (VI.1, IX.4, XXX.2, XXXII.10, XXXIX.5, XLII.4), and this is the only *τριφυής* in it. XXX.2 had already called Dionysos *τρίγονος*, thrice-born — a triple *birth*, which is not the same claim. The hymn sets three natures at 5 against two mothers at 9, four lines apart, and reconciles nothing.
- 1, and XLV.4. *ῥμινόλα Hermann*] *μινικέ* is the entry here, and it is exactly the entry that a folded paper flap hides at XLV.4 in the copy used for this edition, where only *ῥHermann*] *μινικέ* survives. The restoration made there — *ῥ(μινόλα)* — is confirmed by this page.
- 3, 10. *μηροτρεφής*, thigh-nourished, and *λικνίτης*, of the winnowing-fan, in one line: the two cradles of the god, the thigh of Zeus and the *λίκνον*, named together. *μηροτρεφής* is a *real word of Dionysos* (*AP* II.329, Strabo 15.1.7), and the *-τρεφ-* form here is a recognised variant. Abel's verse prints *μηρο-* and his apparatus prints *μητρο-* twice, in both lemma and manuscript reading — the second of the three text-against-lemma mismatches in this block, and his own inconsistency rather than a variant.
- 1, and XLV.4. *ῥμινόλα Hermann*] *μινικέ* is the entry here, and it is exactly the entry that a folded paper flap hides at XLV.4 in the copy used for this edition, where only *ῥHermann*] *μινικέ* survives. The restoration made there — *ῥ(μινόλα)* — is confirmed by this page.
4. *Εὐβουλεύ*. The addressee of this hymn is Dionysos — line 1 has *μαίκαρ*, *πολυώνυμε*, *μινόλα*, *Βακχεύ* — and *νυκτέρει* in this line is the epithet beside the name, not a separate god. The name stands here for the fifth time in Abel's text (XXIX.8, XXX.6, XLI.8, XLII.2 and this line), and a sixth follows at LVI.3, where it is given to Adonis. Three of the six are conjectures; this one is not — the codices have it. Plouton's *Εὐβουλος* at XVIII.12 is the other word. The notes at XXIX.8 and XLI.8 originally counted four occurrences and stated the distinction between the two names as a fact of the collection; both have been corrected.

LII. ΤΡΙΕΤΗΡΙΚΟΥ

θυμίαμα ἀρώματα

βακχεύων ἀγίας τριετηρίδας ἀμφὶ τιθήνας,
 ῥήξιχθον, πυριφεγγές, ἐπάφιε, κοῦρε διμήτορ,
 οὔρεσίφοιτος, Ἔρως, νεβριδοστόλος, ἀμφιέτηρε,
 Παιὰν θυρσεγχής, ὑποκόλπιε, βοτρυόκοσμε,
 Βάσσαρε, κισσοχαρές, πολυπάρθενε, κύδιμε κοῦρε·
 ἐλθέ, μάκαρ, μύστησι βρύων κεχαρισμένος αἰεΐ.

10

8 τιθήνας Wiel] γαλιναΐς. — 9 ῥήξιχθον Abel] ῥηξίχθων. — διμήτορ Abel] διμάτωρ. — 10 οὔρεσίφοιτος
 Abel] οὔρεσιφοΐτα. — νεβριδοστόλος Hermann] νεβριδοστόλε. — 11 θυρσεγχής Hermann] χρυσεγχής.
 — 12 κισσοχαρές Abel] κισσοχαρής. — κύδιμε κοῦρε Wiel] καὶ διάκοσμε. — 13 μύστησι Hermann]
 μύσταισι. — κεχαρισμένος Abel] κεχαρημένος.

LII. TO THE GOD OF THE TRIETERIC FEAST

fumigation from aromatics

revelling through the consecrated trieteric feasts among the foster-mothers,
 earth-breaker, fire-shining, Epaphios, youth of two mothers,
 mountain-roaming, Eros, clad in the fawn-skin, of the year's circuit,
 Paian, thyrsos-speared, held in the lap, adorned with the grape-cluster,
 Bassaros, glad in ivy, of many maidens, glorious youth;
 come, blessed one, teeming, ever welcome to the initiates.

10

II. *θυρσεγχής* returns. At XLV, it was Ruhnken's conjecture for the codices' *θυρσεχθής*; here it is **Hermann's**, for the codices' *χρυσεγχής*, a golden spear. So the word stands twice in Abel's text and is conjectural in both places, by two editors from two different manuscript readings — worth knowing before it is treated as a word of the collection's own vocabulary.

LIII. ΑΜΦΙΕΤΟΥΣ

θυμίαμα πάντα πλὴν λιβάνου, καὶ σπένδε γάλα

Ἄμφιετῃ καλέω Βάκχον, χθόνιον Διόνυσον,
 ἐγρόμενον κούραις ἅμα νύμφαις εὐπλοκάμοισιν,
 ὃς παρὰ Φερσεφόνης ἱεροῖσι δόμοισιν ἰαύων
 κοιμίζει τριετῆρα χρόνον, Βακχίον, ἄγνόν.
 αὐτὸς δ' ἥνικά τὸν τριετῇ πάλι κῶμον ἐγείρης,
 εἰς ὕμνον τρέπεται σὺν ἐυζώνοισι τιθήναις
 εὐάζων κινῶν τε χοροὺς ἐνὶ κυκλάσιν ὥραις.
 ἀλλὰ, μάκαρ, χλοόκαρπε, κερασφόρε, κάρπιμε Βάκχε,
 βαῖν' ἐπὶ πάνθειον τελετὴν γανόωντι προσώπῳ
 εὐιέροις καρποῖσι τελεσσιγόνοισι βρυάζων.

5

10

2 εὐπλοκάμοις codd., corr. Stephanus. — 3 Φερσεφόνης Abel] περσεφόνης. — 5 ἐγείρης Hermann] ἐγείροις.
 — 6 τρέπεται Mitscherlich] τρέπεται. — 7 χρόνους codd. — 10 εὐιέροις codd.

LIII. TO AMPHIETES

fumigation from everything except frankincense, and pour a libation of milk

Amphietes I call, Bakchos, chthonic Dionysos,
 waking along with the maiden nymphs of fair tresses,
 who, sleeping at the sacred house of Phersephone,
 puts the trieteric time to sleep, the Bacchic, the holy.
 But whenever you yourself rouse the trieteric revel again, 5
 you turn to a hymn with the fair-girdled foster-mothers,
 crying euhoi and stirring the dances in the circling seasons.
 But, blessed one, green-fruited, horn-bearing, fruitful Bakchos,
 come to the rite of all the gods with a gleaming face,
 teeming with well-hallowed fruits that bring to birth. 10

Rubric. θυμίαμα πάντα πλὴν λίβανου, καὶ σπένδε γαλα — burn everything except frankincense, and pour a libation of milk. Exactly as long as Earth's at XXVI, and the two of them are much the longest in the book; but this is **the only rubric that prescribes a second act**. Earth's at XXVI was the other exclusion (every seed except beans and aromatics); this one excludes the commonest offering in the book — λίβανον is prescribed at IV, XII, XXVIII, XXXVII, XXXVIII and XXXIX — and adds a libation, which no other hymn does.

3–5. The god sleeps and is woken. A biennial Dionysiac waking is a real institution: Plutarch, *De Iside* 35, has the Hosioi sacrifice in Apollo's shrine at Delphi *when the Thyiads rouse Liknites*, and Pausanias 10.4.3 says the Thyiads keep their rites every other year. So ἐγρόμενον at 2 and ἐγείρης at 5 stand inside something attested. **What is the hymn's own is the rest of it:** nothing outside these lines has the god sleeping at Persephone's house, and the only ancient explanations of the τριετηρίς are different ones — Diodorus 4.3.2 makes it commemorate a three-year absence in India, 3.62 allegorises it to the vine. That the festival *is* the god's sleeping and waking is this hymn's account and a modern favourite; it should not be read back into the rest of the evidence. ἐγείρης is Hermann's subjunctive for the codices' optative, and with ἡνίκα it gives “whenever” — the iterative force the cult calendar needs.

1. Ἀμφιέτης, of the year's round — the same idea as ἀμφιέτηρε at LII.10, one hymn back. Two consecutive Dionysos hymns are named from the festival cycle rather than from a place or a story.

LIV. ΣΙΛΗΝΟΥ ΣΑΤΥΡΟΥ ΒΑΚΧΩΝ

θυμίαμα μάνναν

Κλυθί μευ, ὦ πολύσεμνε τροφός, Βάκχοιο τιθηνέ,
 Σιληνῶν ὄχ' ἄριστε, τετιμένε πᾶσι θεοῖσι
 καὶ θνητοῖσι βροτοῖσιν ἐπὶ τριετηρίσιν ὥραις,
 ἀγνωτελές, γεραρός, θιάσου νομίου τελετάρχα,
 εὐαστής, φιλάγρυπνε σὺν εὐζώνοισι τιθήναις,
 Ναῖσι καὶ Βάκχαις ἡγούμενε κισσοφόροισι·
 δεῦρ' ἐπὶ πάνθειον τελετὴν Σατύροις ἅμα πᾶσι
 θηροτύποις, εὖασμα διδοὺς Βάκχοιο ἄνακτος,
 σὺν Βάκχαις ληναῖα τελεσφόρα σεμνὰ προπέμπων,
 ὄργια νυκτιφαῖ τελεταῖς ἀγίαις ἀναφαίνων,
 εὐάζων, φιλόθυρσε, γαληνιόων θιάσοισιν.

5

10

1 μευ Hermann] μου. — τροφός Abel] τροφέ. — 4 ἀγνωτελής (sic) Casaubonus] ἀγνωτερής. — θιάσ' εὐνομίου
 codd. — 5 φιλάγρυπνε νεάζων οἷσι σιληνοῖς codd., corr. Dorville. — 6 Βάκχαις Dinner] βάκχοις. —
 κισσοφόροις Hermann] κιττοφόροις. — 8 Βάκχοιο Hermann] βακχεῖον.

LIV. TO SILENOS, SATYROS AND THE BAKCHAI

fumigation from manna

Hear me, most august nurse, foster-father of Bakchos,
 far the best of the Silenoi, honoured by all the gods
 and by mortal men at the trieteric seasons,
 of holy rites, stately, lord of the rite of the pastoral company,
 crier of euhoi, lover of sleeplessness, with the fair-girdled foster-mothers, 5
 leader of the Naiads and of the ivy-bearing Bakchai;
 come here to the rite of all the gods with all the Satyrs,
 beast-shaped, giving the euhoi-cry of Bakchos the lord,
 escorting with the Bakchai the august rites of the vat that bring to fulfilment,
 showing forth in consecrated rites the orgia that shine by night, 10
 crying euhoi, lover of the thyrsos, serene among the companies.

Title, and 1. Three addressees in one heading — Silenos, Satyros and the Bakchai — and a line that looks harder than it is. τροφός is **common in gender**, masculine as well as feminine, and πολύσεμνε is a two-termination compound, so there is no gender clash in the line at all. What Abel has done is print the **nominative τροφός for a vocative**, against the codices' regular τροφέ — a licence he takes four more times in these seven hymns (εὐκαρπος L.4, οὐρεσίφοιτος and νεβριδοστόλος LII.10, γεραρός LIV.4). What is worth remarking is that τροφός is the fixed word for the **women** who nurse Bakchos in this very block — Hippa at XLIX.1, the nymphs at LI.3 — and is here given to a male. The English keeps “nurse” for that reason.

5. The whole line is d'Orville's, for the codices' φιλόγρυπνε νεάζων οἷσι σιληνοῖς. Nothing of the fair-girdled nurses is in the manuscripts here; they come in with the conjecture, and they come in from LIII.6 and LII.8, where they are transmitted.

6, 9. Naiads and Bakchai at 6, Bakchai and the ληναῖα at 9: the hymn moves its company from the springs to the vat in three lines. ληναῖα as a neuter plural is the festival name, and the edition renders it from ληνός because the same hymn-group has ἐπιλήριος and ληναῖος at L — but see the note at L.1, 5: the Athenian festival's own etymology is disputed, and “rites of the vat” is the likelier sense here, not a settled fact about the Lenaia.

Apparatus heading. Abel heads the apparatus for this hymn 'LXIV.' — an intrusive X where 'LIV.' is meant. The running head at the top of the same page prints ΛIII. ΛΙΥ. ΛΥ and the text heading below it ΛΙΥ, both without the X, and the apparatus heading two lines above reads ΛIII. The sixth misprint found in this edition; recorded, not adopted.

LV. ΕΙΣ ΑΦΡΟΔΙΤΗΝ

Οὐρανίη, πολύυμνε, φιλομμειδῆς Ἀφροδίτη,
 ποντογενές, γενέτειρα θεά, φιλοπάννουχε, σεμνή,
 νυκτερίη, ζεύκτειρα, δολοπλόκε, μήτερ ἀνάγκης·
 πάντα γὰρ ἐκ σέθεν ἐστίν, ὑπεζεύξω δέ τε κόσμον
 καὶ κρατέεις τρισσῶν μοιρῶν, γεννᾷς δὲ τὰ πάντα, 5
 ὅσσα τ' ἐν οὐρανῷ ἐστι καὶ ἐν γαίῃ πολυκάρπῳ
 ἐν πόντου τε βυθῷ, σεμνὴ Βάκχοιο πάρεδρε,
 τερπομένη θαλίησι, γαμοστόλε, μήτερ ἐρώτων,
 πειθοῖ λεκτροχαρές, κρυφίη, χαριδῶτι ἄνασσα,
 φαινομένη, ἀφανής, ἐρασιπλόκαμ', εὐπατέρεια, 10

1 οὐρανίη Hermann] οὐρανία. — 2 ποντογενές Abel] ποντογενής. — 3 νυκτερίη Hermann] νυκτερία. — 4
 ὑπεζεύξω δὲ κόσμον codd., corr. Hermann. — 7 ἐν πόντῳ τε βυθῷ τε codd., corr. Hermann. — 8
 θαλίησι Hermann] θαλίαισι. — 9 λεκτροχαρές Abel] λεκτροχαρής. — κρυφίη Hermann] κρυφία. — 10
 τ' ante ἀφανής delevit Abel. — ἐρασιπλόκαμ' Abel] ἐρατοπλόκαμ'. —

LV. TO APHRODITE

(no fumigation named)

Heavenly one, much-hymned, laughter-loving Aphrodite,
 sea-born, mother and goddess, lover of the all-night rite, august,
 of the night, yoker, weaver of guile, mother of Necessity;
 for all things are from you, and you have yoked the kosmos beneath you
 and you rule over three lots, and you bring forth all things, 5
 all that are in heaven and in the much-fruited earth
 and in the deep of the sea, august one seated beside Bakchos,
 delighting in festivities, arrayer of marriage, mother of the Loves,
 glad in the bed through persuasion, hidden one, giver of grace, queen,
 manifest, unseen, of lovely hair, of a noble father, 10

3, 13. μήτηρ ἀνάγκης at 3 and ἀχαλινώτοισιν ἀνάγκαις at 13: she is the mother of Necessity and the one who yokes mortals in necessities. No source outside this hymn makes Aphrodite the mother of Ananke, whose parentage in the Orphic material is elsewhere Hydros and Ge. ζεύκτειρα at 3, ὑπερζεύω at 4 and ἐνζεύζασα at 13 make the yoking the hymn's figure — and ζεύκτειρα is attested nowhere else in Greek, of her or of anyone. The yoke of desire itself is ordinary (it is the argument of the *Homeric Hymn to Aphrodite*); the word is not. ἐνζεύζασα at 13 is Hermann's for the simple ζεύζασα.

4–7. The cosmological claim: all things are from her, she has yoked the kosmos, she rules three lots and brings forth everything. **The hymn then names its own three** — heaven, the much-fruited earth, the deep of the sea. That is the ordinary tripartition of the world, and not quite the Homeric division of lots, in which earth is the portion left common to the three brothers; the collection has used τριτάτης μοίρης twice, at XVII.7 of Poseidon's sea and XVIII.6 of Plouton's earth, each time of a god who holds *one*. Here one goddess is given all three, and what she is given is the world rather than the brothers' shares.

LV. ΕΙΣ ΑΦΡΟΔΙΤΗΝ

νυμφιδίῃ, σύνδαιτι, θεῶν σκηπτοῦχε, λυκείῃ,
 γεννοδότειρα, φίλανδρε, ποθεινοτάτῃ, βιοδῶτι,
 ἐνζεύξασα βροτοὺς ἀχαλινώτοισιν ἀνάγκαις
 καὶ θηρῶν πολὺ φῶλον ἐρωμανέων ὑπὸ φίλτρων·
 ἔρχεο, Κυπρογενὲς θεῖον γένος, εἴτ' ἐν Ὀλύμπῳ
 ἐσσί, θεὰ βασίλεια, καλῶ γήθουσα προσώπῳ,
 εἴτε καὶ εὐλιβάνου Συρίης ἔδος ἀμφιπολεύεις,
 εἴτε σύ γ' ἐν πεδίοισι σὺν ἄρμασι χρυσεοτεύκτοις
 Αἰγύπτου κατέχεις ἱερῆς γονιμῶδεα λουτρά,

15

π νυμφιδίῃ Hermann] νυμφιδία. — σύνδαιτι Heringa] σὺν δαιτί. — λυκείῃ Abel] λύκαινα. — 13 ἐνζεύξασα
 Hermann] ζεύξασα. — 14 ἐρωτομανῶν ἀπό codd., corr. Hermann. — 16 ἐσσί Hermann] εἴ σύ. —

LV. TO APHRODITE

(no fumigation named)

bridal, feast-fellow, sceptred among gods, Lykeia,
 birth-giving, husband-loving, most longed-for, giver of life,
 you who have yoked mortals in unbridled necessities
 and the great tribe of wild beasts, maddened with love, beneath charms;
 come, Cyprus-born, divine race — whether you are on Olympos,
 goddess and queen, rejoicing in your fair face,
 or tend the seat of Syria that is rich in frankincense,
 or on the plains, with chariots wrought of gold,
 hold the birth-giving baths of sacred Egypt,

15

15–26. Places offered as alternatives — Olympos, Syria, Egypt, the open sea, the shore, Cyprus. The same construction as the *Mise* hymn at XLII.5–10, and twice as long; three hymns in the collection use it, XLIX.5–6 offering Hipta two, XLII four, this one the most, and all three fall within fourteen hymns of one another. Syria is new to the book — Aphrodite Ourania's Syrian seat is attested, Herodotus 1.105 calling the temple at Askalon the oldest of all hers — and Egypt is named for the third time (XXXIV.2, XLII.10). **ἐν χθονὶ Διῇ at 22 is probably not a place:** *χθών Δία*, the divine earth, is a stock epic phrase (*Il.* 14.347, *Od.* 13.275), and the English follows it. Abel's capital would make it the island Dia; the count of countries depends on which is right. Note too that the swans at 20 and the sea-beasts at 21 are both **Wiel's** conjectures, for the codices' *κυανέοις* and *θνητῶν*.

II. λυκείη is Abel's own conjecture, and the manuscripts read λύκαινα — a she-wolf. That changes the difficulty entirely. The transmitted text puts a she-wolf among the bridal epithets; Abel replaced her with an adjective that is unattested of Aphrodite anywhere, and whose three possible derivations — *λύκος* (wolf), *λύκη* (first light), *Lykia* — are the three the ancients themselves offered for Apollo Lykeios. The English leaves it transliterated rather than choosing among them. And the manuscripts' wolf is not unmotivated: *Homeric Hymn* 5.69–74 has grey wolves and lions fawning on Aphrodite on Ida, whom she then fills with desire to mate — which is line 14 of this hymn, three lines later.

LV. ΕΙΣ ΑΦΡΟΔΙΤΗΝ

ἥ καὶ κυκνείοισιν ὄχοις ἐπὶ πόντιον οἶδμα 20
 ἐρχομένη χαίρεις κητῶν κυκλίησι χορείαις,
 ἥ νύμφαις τέρπη καλυκώπισιν ἐν χθονὶ Δίη,
 θυιάς ἐπ' αἰγιαλοῖς ψαμαθώδεσιν ἄλματι κούφῳ·
 εἴτ' ἐν Κύπρῳ, ἄνασσα, τροφῶ σέο, ἔνθα καλαί σε
 παρθένοι ἄδμηται νύμφαι τ' ἀνὰ πάντ' ἐνιαυτὸν 25
 ὕμνοῦσιν, σέ, μάκαιρα, καὶ ἄμβροτον ἄγνὸν Ἄδωνιν.
 ἐλθέ, μάκαιρα θεά, μάλ' ἐπήρατον εἶδος ἔχουσα·
 ψυχῇ γάρ σε καλῶ σεμνῇ ἀγίοισι λόγοισιν.

20 κυκνείοισιν Wiel] κυανέοις. — ὄχοις Hermann] ὄχθοις. — 21 ἐρχομένη Hermann] τερπομένη. — κητῶν
 Wiel] θνητῶν. — κυκλίησι Hermann] κυκλίαισι. — 22 καλυκώπισιν Wiel] κυανώπισιν. — 23 θυιάς
 Hermann] θῖνας. — ψαμαθώδεσιν Abel] ψαμμώδεσιν. — ἄλματι codd. — 25 ἄδμηται Abel] ἀδμηται.

LV. TO APHRODITE

(no fumigation named)

or on cars of swans over the swell of the sea 20
 coming, you rejoice in the wheeling dances of the sea-beasts,
 or delight in the bud-faced nymphs on the divine earth,
 a thyiad on the sandy shores, with a light leap;
 or in Cyprus, queen, your nurse, where fair
 unwedded maidens and nymphs through all the year 25
 hymn you, blessed one, and immortal holy Adonis.
 Come, blessed goddess, with a form most lovely;
 for I call you with an august soul, in consecrated words.

26. Ἀδωνιν. Adonis was named once before, in the proem, among the powers summoned to the rite; his own hymn follows immediately as LVI. The last word of this hymn is the subject of the next.

27–28. **The hymn does not end where the page does.** Lines 27–28 stand at the head of p. 88, above the heading of LVI — the same shape as the failure that truncated Hymn XIX in Block 4, and caught here only by opening the next page. The close is unusual in its own right: the collection's one petition that asks for nothing but the god's presence and describes the worshipper's own state, ψυχῇ ... σεμνῇ ἀγίοισι λόγοισιν.

22. καλυκώπισιν, bud-faced — Wiel's, for the codices' κυανώπισιν, dark-eyed. The word Abel prints is the one the collection gave the Nereids at XXIV.1, καλυκώπιδες; the word the manuscripts give is not used anywhere else in the book. (The first reading of this edition printed the manuscripts' word in the text by mistake; see the corrections file.)

LVI. ΑΔΩΝΙΔΟΣ

θυμίαμα ἀρώματα

Κλυθί μευ εὐχομένου, πολυώνυμε, δαῖμον ἄριστε,
 ἀβροκόμη, φιλέρημε, βρύων ὥρησι ποθειναῖς,
 Εὐβουλεῦ, πολύμορφε, τροφὸς πάντων ἀρίδηλε,
 κούρη καὶ κόρε, πασιφαῆς θάλος αἰέν, Ἕδωνι,
 σβεννύμενος λάμπων τε καλαῖς ἐνὶ κυκλάσιν ὥραις,
 αὐξιθαλές, δίκερως, πολυήρατε, δακρυότιμε,

5

1 μευ Hermann] μου. — 2 ὥραισι (sic) Ruhnken] ὥδαϊσι. — 3 Εὐβουλεῦ Hermann] εὐβουλε. — τροφός Abel]
 τροφή. — 4 κόρε] κοῦρε codd. — πασιφαῆς Wiel] σὺ πᾶσιν. — 5 σβεννύμενε codd. — ἐνὶ Wiel] ἐν. — 6
 αὐξιθαλές Abel] αὐξιθαλής. —

LVI. TO ADONIS

fumigation from aromatics

Hear me as I pray, of many names, best of daimones,
 soft-haired, lover of solitude, teeming in the longed-for seasons,
 Eubouleus, of many forms, nurse of all, plain to see,
 maiden and boy, all-shining shoot for ever, Adonis,
 quenched and shining in the fair circling seasons,
 swelling the bloom, two-horned, much-loved, honoured with tears,

5

2. **Abel's text and his own apparatus lemma give different forms of this word.** The verse prints ὥρησι; the lemma prints ὥραισι, with (sic) and Ruhnken's name, against the codices' ὠδαῖσι. Both were read separately at 3.5*. This is not a misprint but a habit, and the volume already shows it twice over. At XXVI.3 — the same formula, καλαῖς ὥρησι βρύουσα against βρύων ὥρησι here — Abel's apparatus reads ὥρησι Hermann] ὥραισι, so ὥραισι is the form Hermann corrected away; at LIX.15 and LIX.17 in this block his lemmas read αἰεριοι and νυκτέριοι while his text prints the feminines ἡέριοιαι and νυκτέριοιαι. The lemma quotes the conjecturer's own spelling; the text gives Abel's normalisation. This edition sets the text form, and the divergence is recorded rather than counted among the misprints.
3. **Εὐβουλεύ, of Adonis.** In Abel's printed text the name now stands in six places — XXIX.8 (Phersephone's son), XXX.6 (Dionysos of Zeus and Phersephoneia), XLI.8 (the child Antaia bore), XLII.2 (the seed of Eubouleus, a genitive), LII.4 (the trieteric Dionysos) and here — against one Εὐβουλος, Plouton's, at XVIII.12. **But half of the six are the editors'.** At XXX.6 the form is Pierson's, at XLI.8 Abel's, and here Hermann's, and in the codices all three read εὐβουλ' / εὐβουλλον / εὐβουλε — that is, the other word. In the transmitted text the tally is four Εὐβουλος to three Εὐβουλεύς, and the neat distinction between a name for Plouton and a name for the Eleusinian and Dionysiac figure is largely a nineteenth-century tidying. Four of the six printed places are Dionysiac; the extension to Adonis here, and to the Eleusinian son at XLI.8, are the two that step outside — and the Adonis one rests on a conjecture.
4. **κούρη καὶ κόρη:** girl and boy, in two words, of one addressee. **The collection has done this before.** At XLII.4 Mise is ἀρσενα καὶ θήλυ, διφυή — male and female, of double nature — with the pair and the adjective in the same line; διφυής recurs at VI.1, XXX.2, XXXIX.5 and, in this block, at LVIII.4 of Eros. What is new here is only that the two-gender pair is made of a girl's noun and a boy's rather than of the adjectives. Abel prints κόρη; the codices have κοῦρε, the epic form, which scans the same and means the same. πασιφάεας, later in the line, is Wiel's for the codices' σὺ πᾶσιν; θαλος αἰέν, Ἀδωνι is transmitted.

LVI. ΑΔΩΝΙΔΟΣ

θυμίαμα ἀρώματα

ἀγλαόμορφε, κυνηγεσίαις χαίρων, βαθυχαῖτα,
 ἰμερόνους, Κύπριδος γλυκερὸν θάλος, ἔρνος ἔρωτος,
 Φερσεφόνης ἐρασιπλοκάμου λέκτροισι λοχευθεῖς,
 ὃς ποτὲ μὲν ναίεις ὑπὸ Τάρταρον ἠερόεντα,
 ἡδὲ πάλιν πρὸς Ὀλυμπον ἄγεις δέμας ὠριόκαρπον·
 ἐλθέ, μάκαρ, μύστησι φέρων καρπούς ἀπὸ γαίης.

10

7 κυνηγεσίαις Dinner] κυναγεσίοις. — 12 μύστησι Hermann] μύσταισι.

LVI. TO ADONIS

fumigation from aromatics

of splendid form, rejoicing in the hunt, deep-haired,
 of longing mind, sweet shoot of the Kyprian, scion of desire,
 brought to birth in the bed of lovely-tressed Phersephone,
 who at one time dwell beneath murky Tartaros,
 and at another bring your season-ripened body to Olympos;
 come, blessed one, bringing the initiates fruits from the earth.

10

-
9. Adonis is brought to birth in Phersephone's bed. The usual account (Apollodorus 3.14.4, from Panyassis) divides him between Aphrodite and Persephone by a judgment after his birth: Aphrodite hides the infant in a chest and gives it to Persephone, who will not give him back. This line puts Persephone at the birth itself, and line 8 gives Aphrodite the parentage in the line before (Κύπριδος ... θαλάσσης). The hymn does not reconcile them, and lines 10–11 keep the division as an alternation of dwelling-places rather than a settlement.

LVII. ΕΡΜΟΥ ΧΘΟΝΙΟΥ

θυμίαμα στύρακα

Κωκυτοῦ ναίων ἀνυπόστροφον οἶμον ἀνάγκης,
 ὃς ψυχὰς θνητῶν κατάγεις ὑπὸ νέρτερα γαίης,
 Ἑρμῇ, βακχεχόροιο Διωνύσοιο γένεθλον
 καὶ Παφίης κούρης, ἑλικοβλεφάρου Ἀφροδίτης,
 ὃς παρὰ Φερσεφόνης ἱερὸν δόμον ἀμφιπολεύεις,
 αἰνομόροις ψυχᾷς πομπὸς κατὰ γαῖαν ὑπάρχων,

5

3 βακχεχόροιο Casaubonus] βάκχε χοροῖο. — 5 Φερσεφόνης Abel] περσεφόνης. —

LVII. TO CHTHONIC HERMES

fumigation from storax

Dwelling on Kokytos' road of necessity, that knows no return,
 you who lead the souls of mortals down to the nether places of earth,
 Hermes, offspring of Dionysos of the bacchic dance
 and of the Paphian girl, quick-glancing Aphrodite,
 you who attend the sacred house of Phersephone,
 being escort under the earth to grim-fated souls,

5

3–4. Hermes here is the son of Dionysos and Aphrodite. The collection's own hymn to Hermes says otherwise in its first line: XXVIII.1 addresses him as Ἑρμεία, Διὸς ἀγγελε, Μαϊάδος υἱέ — Zeus's messenger and Maia's son, which is the standard descent (Hesiod, *Theogony* 938; *Homeric Hymn* 4.1–3). The underworld Hermes is given a different parentage altogether, and the half-line that carries it is not transmitted: the codices read βάχχε χοροίο, a vocative and a genitive, and βακχεχοροίο — one compound adjective agreeing with Dionysos — is the conjecture Abel credits to *Casaubonus*, presumably Isaac Casaubon, though the attribution has not been traced to a printed source. So the parentage stands on an emendation of uncertain provenance.

6, II. αἰνομόροις ψυχαῖς ... ψυχαῖς αἰνομόροις. The same two words close the hymn in the reverse order, five lines apart, and the second of them is Abel's own: the codices read ἀενάοις, "ever-flowing", which would make the souls everlasting rather than ill-fated. The repetition that looks like the poet's ring-composition is in part the editor's.

LVII. ΕΡΜΟΥ ΧΘΟΝΙΟΥ

θυμίαμα στύρακα

ἄς κατάγεις, ὅπότ' ἄν μοίρης χρόνος εἰσαφίκηται,
 εὐιέρῳ ῥάβδῳ θέλγων ὑπνοδώτιδι πάντα,
 καὶ πάλιν ὑπνώνοντας ἐγείρεις· σοὶ γὰρ ἔδωκε
 τιμὴν Φερσεφόνεια θεὰ κατὰ Τάρταρον εὐρὺν
 ψυχαῖς αἰνομόροις θνητῶν ὁδὸν ἡγεμονεύειν.
 ἀλλά, μάκαρ, πέμποις μύσταις τέλος ἐσθλὸν ἐπ' ἔργοις.

10

7 ὅπότ' ἄν Abel] ὁπόταν. — 8 ὑπνοδώτιρα codd. — 11 αἰνομόροις Abel] ἀενάοις.

LVII. TO CHTHONIC HERMES

fumigation from storax

which you lead down, whenever fate's own time arrives,
 charming all things with your well-hallowed, sleep-giving wand,
 and again you wake the sleepers; for she gave to you,
 Phersephoneia the goddess, this honour, throughout wide Tartaros,
 to lead the way for the grim-fated souls of mortals.
 But, blessed one, may you send the initiates a good end upon their works.

10

-
8. ἐνέρω ῥάβδω ... ὑπνοδῶτιδι. The rod is Homeric: *Iliad* 24.343–344 and *Odyssey* 5.47–48 give the same couplet, in which Hermes takes the ῥάβδος with which he charms the eyes of whatever men he wishes — that is, puts them to sleep — and with which he wakes the sleeping in turn. Line 9 here keeps the second half of that formula. Abel's word is ῥάβδος throughout, not the herald's κηρύκειον, and the two should not be run together. The codices read ὑπνοδῶτιρα, a nominative where the construction needs a dative; ῥάβδω is itself feminine, so the obstacle is case and not gender, and Abel's ὑπνοδῶτιδι is a feminine formation of the same kind.

Κικλήσκω μέγαν, ἀγνόν, ἐράσμιον, ἥδ' ὤν Ἑρωτα,
τοξαλκῇ, πτερόεντα, πυρίβρομον, εὐδρομον ὀρμηῇ,
συμπαίζοντα θεοῖς ἡδὲ θνητοῖς ἀνθρώποις,
εὐπάλαμον, διφυῇ, πάντων κληῖδας ἔχοντα,
αἰθέρος οὐρανίου, πόντου, χθονός, ἡδ' ὅσα θνητοῖς
πνεύματα παντογένεθλα ῥέα βόσκει χλοόκαρπος,
ἡδ' ὅσα Τάρταρος εὐρύς ἔχει πόντος θ' ἀλίδουπος
μοῦνος γὰρ τούτων πάντων οἴηκα κρατύνεις.
ἀλλὰ, μάκαρ, καθαραῖς γνώμαις μύστησι συνέρχου,
φαύλους δ' ἐκτοπίους θ' ὀρμὰς ἀπὸ τῶνδ' ἀπόπεμπε.

5

10

2 τοξουλκῇ? — πυρίβρομον Hermann] πυρίδρομον. — 6 ῥέα Wiel] θεά. — 9 μύστησι Hermann] μύσταισι.

LVIII. TO EROS

fumigation from aromatics

I call on Eros the great, the holy, the lovely, the sweet,
 strong with the bow, winged, fire-roaring, swift in his rush,
 who plays together with gods and with mortal men,
 deft of hand, of double nature, holding the keys of all:
 of heavenly aither, of the deep, of earth, and of all the breaths
 all-begetting, that green-fruited Rhea feeds for mortals,
 and of all that wide Tartaros and the sea-loud deep contain;
 for you alone hold the tiller of all these things.

5

But, blessed one, come to the initiates with undefiled purposes,
 and send base and outlandish impulses away from them.

10

-
2. τοξουλκῆ? — the apparatus entry is a conjecture and a question mark, with no witness and no editor's name. Abel prints τοξαλκῆ, "strong with the bow", and records his own hesitation: τοξουλκῆ would be "bow-drawing". Elsewhere in this volume his apparatus reports what a codex has or what an editor proposed; here it reports a doubt. The other reading in the line is Hermann's: πυρίβρομον, fire-roaring, for the codices' πυρίδρομον, fire-running — one letter, and the difference between a noise and a motion.
4. διφυῆ, πάντων κληῖδας ἔχοντα. Two claims in one line. διφυῆς is the collection's standing word for a god of double nature — VI.1, XXX.2, XXXIX.5, and XLII.4, where it glosses the pair ἄρσενα καὶ θήλυ; LVI.4, two hymns back, makes the same claim of Adonis with a pair of nouns instead. The second gives Eros the keys, the collection's image for a god who controls access to a whole region, and lines 5–7 then name the regions: aither, sea, earth, the breaths Rhea feeds, Tartaros, the sounding deep. Line 8 draws the conclusion in one metaphor of steering, σίηκα κρατύνεις, you hold the tiller.
6. Πέα is Wiel's conjecture. The codices read θεά, "the goddess", unnamed; γλοόκαρπος, green-fruited, would suit Demeter as readily. Naming Rhea here attaches the cosmology of this hymn to the Mother of the Gods, and the attachment is an editor's.

Μοῖραι ἀπειρέσιοι, Νυκτὸς φίλα τέκνα μελαίνης,
 κλυτὲ μέν εὐχομένου, πολυώνυμοι, αἴτ' ἐπὶ λίμνης
 ὀρφναίης, ἵνα λυγρὸν ὕδωρ νυχίης ὑπὸ θερμῆς
 ῥήγνυται ἐν σκιερῷ λιπαροῦ μυχῶ εὐλίθου ἄντρου,
 ναίουσαι πεπότῃσθε βροτῶν ἐπ' ἀπείρονα γαῖαν·
 ἔνθεν ἐπὶ βρότεον δόκιμον γένος ἐλπίδι κούφῃ
 στείχετε πορφυρέῃσι καλυψάμεναι ὀθόνησι
 μορσίμῳ ἐν πεδίῳ, ὅθι πάγγεον ἄρμα διώκει
 δόξα δίκης παρὰ τέρμα καὶ ἐλπίδος ἡδὲ μεριμνῶν
 καὶ νόμου ὠγυγίου καὶ ἀπείρονος εὐνόμου ἀρχῆς·

5

10

2 μεν Abel] μου. — 3 ὀρφναίης Wiel] οὐρανίας. — λυγρὸν Wiel] λευκόν. — νυχίης Abel] νυχίας. — 4 λιπαρῶ
 μυχῶ εὐλίθῳ ἄντρῳ codd., corr. Hermann. — 6 κούφῃ Hermann] κοῦφον. — 7 πορφυρέῃσι Hermann]
 πορφυρέαισι. —

LIX. TO THE MOIRAI

fumigation from aromatics

Moirai unbounded, dear children of black Nyx,
 hear me as I pray, of many names, you who upon the lake
 of darkness, where the mournful water under the night-heat
 breaks out in the shadowy recess of a sleek, fair-stoned cave,
 dwelling there, you range abroad over the boundless earth of mortals; 5
 from there upon the tried mortal race, with light hope,
 you walk, veiled in your robes of purple linen,
 on the plain of doom, where opinion drives the all-earth chariot
 past the bound of justice and of hope and of cares,
 and of primordial law and of boundless lawful rule; 10

1. Νυκτὸς φίλα τέκνα μελαίνης. **The same half-line, unaltered, closes VII.3**, where it is said of the Stars: Ἀστέρες οὐράνιοι, Νυκτὸς φίλα τέκνα μελαίνης. Both lines were read at the page and neither carries an apparatus entry, so the repetition is the collection's and not an editor's. It gives the formula to two sets of children, the stars and the Fates — which suits both, since the hymn to the Stars also calls them *σημαίντορες* of all allotment (VII.6). On the parentage, Hesiod has it twice and differently: Night bears the Moirai at *Theogony* 217, and at 904 they are daughters of Zeus and Themis. This hymn follows the first of the two, which is also the passage whose next two lines, naming Klotho, Lachesis and Atropos, modern editors bracket as interpolated.
- 3-4. The Moirai are given a dwelling-place, which is unusual in itself: a dark lake, and a cave where water breaks out under a night-warmth. Little of the picture is transmitted. *ὀρφναίης* stands for the codices' *οὐρανίας*, "heavenly", and *λυγρόν* for *λευκόν*, "white", both Wiel's; *νυχίης* is Abel's for *νυχίας*; and the whole of line 4's case-endings are Hermann's, the codices having *λιπαρῶ μυχῷ ἐλλίθω ἄντρω*. The manuscripts describe a heavenly lake with white water; the printed text describes an underground one with mournful water.

Μοῖρα γὰρ ἐν βίῳ τῳ καθορᾷ μόνη, οὐδέ τις ἄλλος
 ἀθανάτων, οἳ ἔχουσι κάρη νιφόεντος Ὀλύμπου,
 καὶ Διὸς ὄμμα τέλειον· ἐπεὶ γ' ὅσα γίγνεται ἡμῖν,
 Μοῖρά τε καὶ Διὸς οἶδε νόος διὰ παντὸς ἅπαντα.
 ἀλλὰ μοι, ἡέριαι, μαλακόφρονες, ἡπιόθυμοι,
 Ἄτροπε καὶ Λάχεσι, Κλωθῶ, μόλετ', εὐπατέρειαι,
 νυκτέραι, ἀφανεῖς, ἀμετάτροποι, αἰὲν ἀτειρεῖς,
 παντοδότειραι, ἀφαιρέτιδες θνητοῖσιν ἀνάγκης·
 Μοῖραι, ἀκούσατ' ἐμῶν ὁσίων λοιβῶν τε καὶ εὐχῶν,
 ἐρχόμεναι μύσταις λαθικηδέες εὐφροني βουλῇ.

15

20

14 διὰ παντός Abel] διαπαντός. — 15 ἡέριοι (sic) Ruhnken] νυκτέριοι. — 17 νυκτέριοι (sic) Ruhnken] ἡέριοι.

— 18 ἀνάγκης Hermann] ἀνάγκη. — 20 λαθικηδέες Abel] λυσιπήμονες. — Post v. 20 sequitur in codd.

hic versus Μοιράων τέλος ἔλλαβ' αἰοιδή, ἣν ὕφαν' Ὀρφεύς.

LIX. TO THE MOIRAI

fumigation from aromatics

for Moira alone looks down upon life, and no other
 of the immortals who hold the snowy head of Olympus,
 and the all-accomplishing eye of Zeus; since whatever comes to us,
 Moira and the mind of Zeus know all of it, always.

But to me, airy ones, soft of mind, gentle of heart —

15

Atropos and Lachesis, Klotho, come, daughters of a noble father,
 of the night, unseen, not to be turned aside, ever unwearied,
 givers of all, takers of necessity from mortals;

Moirai, hear my pure libations and my prayers,

coming to the initiates, care-forgetting, with kindly counsel.

20

12. **Abel's sheet prints** **Ολύμπου**, with an iota. Checked at 2.8× against the upsilon of οὐδέ on the line above and the υ of Ολύμπου at LVI.11, both at the same magnification: the letter after the lambda is a single narrow stroke carrying the acute. It is a wrong sort, and on the standing rule it is recorded here and not carried into the text, which prints Ολύμπου.

15, 17. Abel reports both readings with (sic) and Ruhnken's name, and the two entries are mirror images: at 15 the codices have νυκτέριοι and Ruhnken put ἀέριοι, at 17 the codices have ἀέριοι and Ruhnken put νυκτέριοι. The conjecture is a single exchange of two epithets between two lines, and Abel adopts it while flagging each half. Note that his lemmas print Ruhnken's masculine ἀέριοι and νυκτέριοι while his text prints the feminines that agree with the Moirai, ἡέριοι and νυκτέριαι — the same divergence between lemma and text recorded at LVI.2.

20. **The codices carry one more verse here, and Abel does not print it in the text.** He relegates it to the apparatus, entire: Μοιράων τέλος ἔλλαβ' αἰοδή, ἦν ὕφαν' Ὀρφεύς — “the song of the Moirai has reached its end, the song Orpheus wove.” It is a colophon in verse, in which the collection's attributed author names himself. The exclusion is intelligible — a subscription that migrated into the text is a common enough accident — but the line is evidence about how the collection was transmitted and read, and it belongs in the record. The closing epithet of the printed line is Abel's own: he sets λαθικηδέες, care-forgetting, for the codices' λυσιπήμονες, grief-loosing.

Κλυτὲ μευ, ὦ Χάριτες μεγαλώνυμοι, ἀγλαότιμοι,
 θυγατέρες Ζηνός τε καὶ Εὐρυνόμης βαθυκόλπου,
 Ἀγλαΐη Θαλίη τε καὶ Εὐφροσύνη πολυόλβε,
 χαρμοσύνης γενέτειραι, ἐράσμαι, εὐφρονες, ἀγναί,
 αἰολόμορφοι, ἀειθαλέες, θνητοῖσι ποθειναί·
 οὔτε γὰρ ἡελίου ταχιναὶ φλόγες οὔτε σελήνης
 καὶ σοφίης ἀρετῆς τε καὶ ἐργασίμου θρασύτητος
 εὐχέρει· οὔτε βίου λιπαρῆς περικαλλέος ἥβης
 ὕμῶν χωρὶς ἐγείρει εὐφροσύνας βιότοιο·
 εὐκταῖται, κυκλάδες, καλυκώπιδες, ἡμερόεσσαι·
 ἔλθοιτ' ὀλβοδότειραι, ἀεὶ μύστησι προσηνεῖς.

5

10

1 μευ Abel] μοι. — 2 Εὐρυνόμης Schrader] εὐνομίας. — 3 Θαλίη τε Hermann] τε Θάλεια. — 4 εὐφρονες Slothouwer] εὐφροσύν'. — Vss. 6—9 ex hymno LXIX. huc transposuit Ruhnken. — 7 σοφίης Hermann] σοφίας. — 8 εὐχέρει' Wiel] εὐχαρι. — λιπαρῆς Hermann] λιπαρᾶς. — 11 μύστησι Hermann] μύσταισι.

LX. TO THE CHARITES

fumigation from storax

Hear me, O Charites of great renown and splendid honour,
 daughters of Zeus and of deep-bosomed Eurynome,
 Aglaia and Thalia and Euphrosyne rich in blessing,
 mothers of gladness, lovely, kindly, holy,
 of shifting form, ever-blooming, longed for by mortals; 5
 for neither the swift flames of the sun, nor of the moon,
 and of wisdom and excellence and workmanlike daring
 the readiness, nor of life's sleek and lovely youth,
 rouses, apart from you, the joys of living;
 prayed-for, circling, bud-faced, stirring desire; 10
 may you come, givers of prosperity, gentle to the initiates always.

- 6–9. **These four lines are not this hymn's.** Abel's apparatus says Vss. 6—9 ex hymno LXIX. huc transposuit Ruhnken — Ruhnken transposed them here out of hymn LXIX — and Abel prints them in the text with no bracket or mark of any kind. Without the apparatus a reader of the page would take the hymn for an eleven-line poem. The hymn as the manuscripts give it runs 1–5 and then 10–11, seven lines: an address, the three names, the epithets, and a closing prayer. The imported passage is a long negative period — neither sun nor moon, nor wisdom, nor youth, rouses joy without you — and it is argumentative in a way the surrounding lines are not. Three of its words are themselves conjectures (σοφίης and λιπαρῆς Hermann's, εὐχέρεϊ' Wiel's for the codices' εὐχαρι), so the sentence that carries the argument has been repaired as well as moved.
2. *Εὐρυνόμη* is Schrader's, for the codices' *εὐνομίης*. The manuscripts make the Charites daughters of Zeus and Good Order; the printed text makes them daughters of Zeus and the Okeanid, which is Hesiod's genealogy (*Theogony* 907–909, where Eurynome bears Aglaia, Euphrosyne and Thalia). The conjecture brings the hymn into line with Hesiod, and the line it displaces would have suited the collection too, since Eunomia is named as one of the Horai at XLIII.2.
- 5, 10. *αἰθθαλέες*, ever-blooming, is the Horai's at XLIII.5, in the line Ὠραι αἰθθαλέες, περικυκλάδες — whose second epithet is the compounded form of the *κυκλάδες* given to the Charites at line 10 here. The pair is divided between the Charites' first and last strings of epithets. XLIII.7–8 has the Moirai and the Charites dancing together to bring Phersephone up to the light; in this block their two hymns stand side by side.

ΟΡΦΕΩΣ ΥΜΝΟΙ
LXI. NEMESSEΩΣ ΥΜΝΟΣ

Ἦ Νέμεσι, κλήζω σε, θεά, βασίλεια μεγίστη,
πανδερκής, ἔσορῳσα βίον θνητῶν πολυφύλων·
αἰδῖη, πολύσεμνε, μόνη χαίρουσα δικαίοις,
ἀλλ' ἔχθουσα λόγον πολυποίκιλον, ἄστατον αἰεῖ,
ἦν πάντες δεδίασι βροτοὶ ζυγὸν αὐχένι θέντες
σοὶ γὰρ αἰεὶ γνώμη πάντων μέλει, οὐδέ σε λήθει

5

² πολυθρύ(λ)ων vel πολυ.... codd. — ³ αἰδῖη Hermann] αἰδία. — ⁴ ἀλλ' ἔχθουσα Wiel] ἀλλάσσουσα. — ⁵ δεδίασι Pierson] δεδάασι. — ⁶ σοί Hermann] σή. — μέλει Hermann] πέλει. —

LXI. HYMN TO NEMESIS

(no fumigation named)

O Nemesis, I call you, goddess, greatest queen,
 all-seeing, looking upon the life of mortals of many tribes;
 everlasting, most august, who alone rejoice in the just,
 but hate a speech of many colours, never standing still,
 whom all mortals fear, setting the yoke upon the neck;
 for the purpose of all is ever your care, nor does it escape you,

5

2. πολυφύλων, of many tribes, is what Abel prints; his apparatus reports that the codices give πολυθύ(λ)λων — much talked-of — or else a word he can read only as far as πολυ, which he marks with four dots. This is the clearest case in the block of a reading recovered from an illegible place rather than from a variant. LXII.3 has the same three words in the same position of the line, βίον θνητῶν πολυφύλων, and there they are transmitted.
3. αἰδίη, πολύσεμνε — the same two words, in the same order and the same metrical place, open XXVI.6, of Earth. **But at XXVI.6 both of them are editorial:** Abel's apparatus there reads αἰδίη Hermann] αἰδία and πολύσεμνε Abel] πολύσεπτε, and here αἰδίη is again Hermann's for αἰδία. What the two lines share in the printed text, the manuscripts do not share; the correspondence is largely the editors'.
5. δεδίασι is Pierson's. The codices' δεδάσι is a perfect of the defective root δα- (θαῆναι, "to learn", cognate with διδάσκω but not the same verb), which would make mortals *learn* Nemesis rather than fear her; with two letters between the forms and the line's sense demanding fear, it is more likely a corruption than a rival reading. The conjecturer is Johannes Pierson (1731–1759), the Dutch editor of Moeris, who has ten entries in this apparatus in all, the first at III.6. ζυγὸν αὐχένι θέντες; the participle agrees with βροτοί, so it is the mortals who do the placing — the Greek says only "setting the yoke on the neck", and whose neck is an inference, though a natural one; lines 6–7 then locate her jurisdiction in the mind rather than in the act.

LXI. NEMESSEΩΣ ΥΜΝΟΣ

ψυχὴ ὑπερφρονέουσα λόγων ἀδιακρίτῳ ὀρμῇ·
 πάντ' ἔσορᾷς καὶ πάντ' ἑπακούεις, πάντα βραβεύεις·
 ἐν σοὶ δ' εἰσὶ δίκαι θνητῶν, πανυπέρτατε δαῖμον.
 ἐλθέ, μάκαιρ', ἀγνή, μύσταις ἐπιτάρροθος αἰεὶ·
 δὸς δ' ἀγαθὴν διάνοιαν ἔχειν, παύουσα πανεχθεῖς
 γνῶμας οὐχ ὀσίας, πανυπέρφρονας, ἄλλοπροσάλλας.

10

8 ἑπακούεις καὶ πάντα codd. — 12 ἄλλοπροσάλλας Hermann] ἄλλιτροτάτας.

LXI. HYMN TO NEMESIS

(no fumigation named)

the soul that overreaches in the indiscriminating rush of words;
 you look upon all, you hear all, you give judgment on all;
 in you are the verdicts of mortals, most high daimon.
 Come, blessed one, holy, a helper to the initiates always;
 and grant us a good understanding, putting an end to all-hateful
 purposes, impure, all-overweening, turning from side to side.

10

Heading. ΝΕΜΕΣΕΩΣ ΥΜΝΟΣ, and no fumigation. The heading is irregular in form — it adds the word ὕμνος instead of standing as a bare genitive — and it carries no rubric. Those two features went together through XXXIII, where the hymns with no θυμιάματα were exactly the hymns headed irregularly. Hymn L broke the converse half of that pairing, being headed regularly and given no rubric all the same; LXI is consistent with the half that survives, as XLV and LV also are. The hymns on either side, LX and LXII, both have rubrics.

Ὅμμα Δίκης μέλπω πανδερκέος, ἀγλαομόρφου,
 ἢ καὶ Ζηνὸς ἄνακτος ἐπὶ θρόνον ἱερὸν ἵζει
 οὐρανόθεν καθορώσα βίον θνητῶν πολυφύλων,
 τοῖς ἀδίκους τιμωρὸς ἐπιβρίθουσα δικαίη,
 ἐξ ἰσότητος ἀληθείῃ συνάγουσ' ἀνόμοια·
 πάντα γάρ, ὅσα κακαῖς γνώμαις θνητοῖσιν ὀχεῖται,
 δύσκριτα, βουλομένοις τὸ πλεον βουλαῖς ἀδίκοισι,
 μούνη ἐπεμβαίνουσα δίκην ἀδίκους ἐπεγείρεις·
 ἐχθρὴ τῶν ἀδίκων, εὐφρων δὲ σύνεσσι δικαίοις.
 ἀλλά, θεά, μόλ' ἔπι γνώμαις ἐσθλῇσι δικαίη,
 ὥς ἂν αἰεὶ βιοτῆς τὸ πεπρωμένον ἡμάρ ἐπέλθῃ.

5

10

4 δικαίη Hermann] δίκαια. — 5 ἀληθείῃ Hermann] ἀληθείας. — ἀνόμοια Abel] ἀνομοία. — 9 ἐχθρὴ Hermann] ἐχθρά. — εὐφρων codd. — 10 ἐσθλαῖσι δικαία (-αῖα) codd., corr. Hermann. — 11 ἐπέλθοι codd.

LXII. TO DIKE

fumigation from frankincense

I sing the eye of Dike, all-seeing, splendid of form,
 who also sits upon the sacred throne of Zeus the lord
 and looks down from heaven on the life of mortals of many tribes,
 bearing down upon the unjust, an avenger, and righteous,
 on equal terms drawing unlike things together by truth;
 for all that is borne for mortals by evil purposes,
 hard to judge, for those who crave the larger share by unjust counsels —
 you alone come down upon them and rouse justice against the unjust;
 an enemy of the unjust, but kindly to the just who keep your company.
 But come, goddess, righteous, upon good purposes,
 that life's fated day may ever come to pass.

5

10

1. **The hymn's addressee is an eye.** Ομμη Δίκης is what line 1 says it sings; by line 8 the address has become second person and the eye has become the goddess, and the figure is not resumed. Dike's silent knowledge is old — Solon fr. 4.14–15 West has her *σιγῶσα σύννοιδε*, silently aware of what is and what has been — but that is cognisance, not an organ of sight, and the proverbial ὀφθαλμὸς Δίκης belongs to a different strand. The hymn's opening is its own.
- 2–3. ἐπὶ θρόνον ἱερὸν ἵζει — with the accusative, she sits **on** the holy throne of Zeus, not beside it. Hesiod has her seated beside her father when she is wronged and telling him of unjust men (*Works and Days* 259–260, in the passage 256–262); this hymn seats her on the throne itself and gives her the looking down rather than the reporting up, and line 8 has her act on what she sees without referring it to anyone. Sophocles puts a Dike of the opposite address at *Antigone* 451, ἡ ζῦνοικος τῶν κάτω θεῶν Δίκη, dwelling with the gods below — a contrast to this hymn's placing, not a support for it.
5. ἐξ ἰσότητος ἀληθείη συνόγουσ' ἀνόμοια — on a footing of equality she draws unlike things together by truth. ἐκ with the genitive gives the basis she works from, not a result she produces. The case-endings are editors' work: ἀληθείη is Hermann's for the codices' ἀληθείας, and ἀνόμοια Abel's for ἀνομία. So equality is a procedure and not a verdict, which is the hymn's answer to line 7's men who want τὸ πλεόν, the larger share.
- Placement.** LXI, LXII and LXIII are three consecutive hymns on the same subject: Nemesis, Dike, and Dikaiosyne, whose heading stands on the same page as the end of LXII. The collection has already named Dike once, at XLIII.2, as the middle of the three Horai beside Eunomia and Eirene. Here she is given a hymn of her own — and Eunomia's name is the reading the editors removed from LX.2, two hymns back.

LXIII. ΔΙΚΑΙΟΣΥΝΗΣ

θυμίαμα λίβανον

Ὡ θνητοῖσι δικαιοτάτῃ, πολύολβε, ποθεινῇ,
 ἐξ ἰσότητος ἀεὶ θνητοῖς χαίρουσα δικαίοις,
 πάντιμ', ὀλβιόμοιρε, Δικαιοσύνη μεγαλαυχές,
 ἢ καθαραῖς γνώμαις αἰεὶ τὰ δέοντα βραβεύεις,
 ἄθραυστος τὸ συνειδός· ἀεὶ θραύεις γὰρ ἅπαντας,
 ὅσσοι μὴ τὸ σὸν ἦλθον ὑπὸ ζυγόν, ἄλλοπρόσαλλοι,
 πλάστιγξι βριαρῆσι παρεγκλίναντες ἀπλήστως·
 ἀστασίαστε, φίλῃ πάντων, φιλόκωμ', ἐρατεινῇ,

5

3 πάντιμ Dinner] πάντιμε. — μεγαλαυχές Abel] μεγαλαυχής. — 6 ἄλλοπρόσαλλοι Hermann] ἀλλ' ὑπὲρ αὐτοῦ. — 7 βριαρῆσι Hermann] βριαραῖσι. — 8 ἀστασίατε codd. —

LXIII. TO DIKAIOSYNE

fumigation from frankincense

O most just to mortals, rich in blessing, longed for,
 on equal terms rejoicing always in just mortals,
 all-honoured, of blessed lot, Dikaiosyne greatly exalted,
 who by undefiled purposes always award what is due,
 unbroken in conscience — for you break them all always,
 who have not come beneath your yoke, the shifting ones,
 tilting aside insatiably with the heavy scale-pans;
 free of faction, dear to all, lover of revel, lovely,

5

5, 12. ἀθρανυστος ... θραύνεις ... θραύνουσα. The goddess is unbreakable and she breaks: the same verb in seven lines, once of what cannot be done to her and twice of what she does. The English keeps the repetition because the Greek makes the argument with it — the conscience that cannot be broken is what does the breaking.

6-7. πλάστιγγι βριαρήσι παρεγκλίναντες ἀπλήστως — tilting aside insatiably with the heavy scale-pans. πλάστιγγις is the pan of a balance and is not confined to the market: it is also the word for the divine scales in which a man's fortune is weighed down. What carries the charge of crooked dealing is the transitive παρεγκλίναντες. **Both of these two lines rest on conjecture.** ἀλλοπρόσαλλοι, which closes line 6, is Hermann's for the codices' ἀλλ' ὑπὲρ αὐτοῦ — three words meaning "but on behalf of him", standing where the line needs a nominative plural epithet; Hermann makes the same repair at LXI.12, where ἀλλοπροσαλλας replaces ἀλλιτροτάτας. And βριαρήσι in line 7 is his for βριαραῖσι.

LXIII. ΔΙΚΑΙΟΣΥΝΗΣ

θυμίαμα λίβανον

εἰρήνη χαίρουσα, βίον ζηλοῦσα βέβαιον·
 αἰεὶ γὰρ τὸ πλεόν στυγέεις, ἰσότητι δὲ χαίρεις· 10
 ἐν σοὶ γὰρ σοφίη ἀρετῆς τέλος ἐσθλὸν ἰκάνει.
 κλυθι, θεά, κακίην θνητῶν θραύουσα δικαίως,
 ὥς ἂν ἰσορροπήσιν αἰεὶ βίος ἐσθλὸς ὁδεύη
 θνητῶν ἀνθρώπων, οἳ ἀρούρης καρπὸν ἔδουσι,
 καὶ ζῶων πάντων, ὅπόσ' ἐν κόλποισι τιθηνεῖ 15
 γαῖα θεὰ μήτηρ καὶ πόντιος εἰνάλιος Ζεύς.

11 σοφίη Hermann] σοφίης. — ἐσθλόν Lenner] ὅλλον. — 13 ἰσορροπήσιν Hermann] ἰσορροπίασιν. — ὁδεύη
 Abel] ὁδεύοι.

LXIII. TO DIKAIOSYNE

fumigation from frankincense

rejoicing in peace, zealous for a steadfast life;
 for you hate the larger share always, and rejoice in equality; 10
 for in you wisdom reaches the good end of excellence.
 Hear, goddess, breaking the badness of mortals justly,
 that by even balances a good life may always travel on
 of mortal men, who eat the fruit of the ploughland,
 and of all living things, as many as they nurse in their bosoms — 15
 Gaia the mother goddess, and Zeus of the deep salt sea.

Placement. The third of the three consecutive hymns on justice noted at the end of Block 10 — Nemesis, Dike, Dikaiosyne — and the one that argues. LXI invoked a power that watches, LXII an eye that judges; this one has a thesis, stated at line 10 and again at 13, and a mechanism for it. **Four words of the equality vocabulary stand in sixteen lines:** ἐξ ἰσότητος (2), πλάστιγγι, the scale-pans (7), ἰσότητι (10) and ἰσορροπίῃσιν, even balances (13). ἐξ ἰσότητος is the phrase LXII.5 used of Dike — on a footing of equality, not into equality — and here it opens the hymn's second line. Neither place carries an apparatus entry on those two words, so the repetition is the collection's.

16. πόντιος εἰναλῖος Ζεύς — the Zeus of the deep, the one who is of the sea. This is Poseidon, named by a periphrasis rather than by his name, and set beside Gaia as the second of the two who nurse living things; the verb τιθηνεί is singular with a compound subject, as regularly. The collection has a hymn to Poseidon at XVII, where he is named outright; here the god is reached by description, the way the underworld gods are reached by euphemism.

LXIV. ΥΜΝΟΣ ΝΟΜΟΥ

Ἄθανάτων καλέω καὶ θνητῶν ἄγνὸν ἄνακτα,
οὐράνιον Νόμον, ἀστροθέτην, σφρηγίδα δικαίην
πόντου τ' εἰναλίου καὶ γῆς, φύσεως τὸ βέβαιον
ἀκλινὲς ἀστασίαστον αἰὲ τηροῦντα νόμοισιν,
οἷσιν ἄνωθε φέρων μέγαν οὐρανὸν αὐτὸς ὁδεύει,
καὶ φθόνον οὐτιδανὸν ῥοίζου τρόπον ἑκτὸς ἐλαύνει·
ὃς καὶ θνητοῖσιν βιοτῆς τέλος ἐσθλὸν ἐγείρει·

5

2 σφρηγίδα δικαίην Hermann] σφραγίδα δικαίαν. — 4 ἀκλινὲς Stephanus] ἀκλινῆ. — 6 οὐτιδανόν Wiel] οὐ
δίκαιον. — ἑκτός Wiel] αὐτός.

LXIV. HYMN TO NOMOS

(no fumigation named)

I call the holy lord of immortals and of mortals,
 heavenly Nomos, setter of the stars, the just seal
 of the salt sea and of earth — what is steadfast in nature,
 unswerving, free of faction, keeping it always by laws,
 by which, bearing the great heaven from above, he journeys himself, 5
 and with a whistling rush drives worthless envy outside;
 who rouses for mortals too a good end to life;

-
- 2-4. σφραγίδα δικάειν — the just seal. A seal is what makes a document binding and what makes it unalterable, and both senses are working: lines 3-4 have Law *keeping* what is steadfast in nature rather than imposing anything. The form is Hermann's Ionic, for the codices' σφραγίδα δικάειν — an α/η change twice over, not an accent. The word has one earlier occurrence in the collection, at XXXIV.26, of Apollo's stamped seal, where Hermann also worked on the line. ἀκλινές in line 4 is **Stephanus'** — Henri Estienne, whose *Poetae Graeci principes* of 1566 remained the standard text of the Hymns for two centuries, though the first printed edition is the Florence Giunta of 1500. This is his fifth entry in the apparatus of this volume; the others are at X.6, XIX.8, XXXVIII.19 and LIII.2.
6. Two readings in this line are Wiel's: οὐτιδανόν for the codices' οὐ δίκαιον, and ἐκτός for αὐτός. **The whistling rush is not one of them** — βοῖζου τρόπον is transmitted and carries no apparatus entry. So the manuscripts have Law drive envy out *himself* with a rush, and the envy they give him is unjust; Wiel makes him drive it *outside*, and downgrades the envy to worthless. The image is the collection's; the epithet and the adverb are the editor's.

LXIV. ΥΜΝΟΣ ΝΟΜΟΥ

αὐτὸς γὰρ μόνος ζῶων οἷηκα κρατύνει
γνώμαις ὀρθοτάταις συνεών, ἀδιάστροφος αἰεΐ,
ὠγύγιος, πολύπειρος, ἀβλάπτως πᾶσι συνοικῶν
τοῖς νομίμοις, ἀνόμοις δὲ φέρων κακότητα βαρεῖαν.
ἀλλὰ, μάκαρ, πάντιμε, φερόλβιε, πᾶσι ποθεινέ,
εὐμενὲς ἦτορ ἔχων μνήμην σέο πέμπε, φέριστε.

10

LXIV. HYMN TO NOMOS

(no fumigation named)

for he alone holds the tiller of living things,
 companion of the straightest purposes, unwarped for ever,
 primordial, of long experience, dwelling harmlessly among all
 the lawful — but bringing heavy misery to the lawless.
 But, blessed one, all-honoured, bringer of blessing, longed for by all,
 with kindly heart send remembrance of you, most excellent.

10

Heading. ΥΜΝΟΣ ΝΟΜΟΥ, and no fumigation. The heading is irregular in form and the hymn has no rubric, and those two features have gone together in every case so far except Hymn L, which broke the converse half of the pairing. This is the ninth hymn in the collection without a *θυμίαμα* — I, XVIII, XXIX, XXXI, XLV, L, LV, LXI and LXIV — and the count stands only as far as LXIX has been read. The god's name is transliterated in the heading and at line 2, as Dike and Dikaosyne are, while *νόμοισιν* at line 4 and *ἀνόμεοις* at line 11 are the common noun and are translated.

8. αὐτὸς γὰρ μούνος ζώων οἴηκα κρατύνει — for he alone holds the tiller of living things. **The same metaphor and nearly the same words are given to Eros at LVIII.8**, μούνος γὰρ τούτων πάντων οἴηκα κρατύνεις, six hymns back. Neither line carries an apparatus entry, so the repetition is the collection's. Two gods are each said to steer alone; the hymns do not notice each other, and the edition does not reconcile them.

Ἄρρηκτ', ὀβριμόθυμε, μεγασθενές, ὄβριμε δαΐμον,
 ὀπλοχαρής, ἀδάμαστε, βροτοκτόνε, τειχεσιπλήτα,
 ἄρες ἄναξ, ὀπλόδουπε, φόνοις πεπαλαγμένος αἰεΐ,
 αἵματί τ' ἀνδροφόνῳ χαίρων, πολεμόκλονε, φρικτέ,
 ὃς ποθέεις ξίφεσίν τε καὶ ἔγχεσι δῆριν ἄμουσον·
 στῆσον ἔριν λυσσῶσαν, ἄνες πόνον ἀλγεσίθυμον,
 ἐς δὲ πόθον νεῦσον Κύπριδος κώμους τε Λυαίου,
 ἀλλάξας ἀλκὴν ὅπλων εἰς ἔργα τὰ Διοῦς.

5

1 ὀμβριμόθυμε codd. — ὄβριμε Abel] ὄμβριμε. — 3 ὀπλόδουπε Pierson] δολόδουπε. — 4 τ' add. Hermann. —
 7 ἐς Abel] εἰς. — Λυαίου Lenner] λυαίους.

LXV. TO ARES

fumigation from frankincense

Unbreakable, of mighty spirit, great in strength, mighty daimon,
 delighting in arms, unsubdued, man-slayer, stormer of walls,
 Ares lord, loud with arms, for ever stained with slaughter,
 rejoicing in man-killing blood, stirrer of battle, dreadful,
 you who long for the Museless strife with sword and with spear;
 halt the raging strife, let go the pain that grieves the heart,
 and incline to longing for the Kyprian and the revels of Lyaaios,
 exchanging the force of arms for the works of Deo.

5

- 6–8. The hymn asks the war-god to stop being one.** Five lines of epithets for slaughter are answered by three imperatives — *σῆσον, ἀνεξ, νεύσον* — and what he is to turn to is named: the desire of the Kyprian, the revels of Lyaaios, and the works of Deo — Aphrodite, Dionysos and Demeter, love, wine and the harvest. The closing line puts it as an exchange, *ἀλλάξας*, with *ἀλκή*, the fighting strength, as the thing traded. The three gods have hymns of their own in the collection, and Aphrodite's stands ten places back at LV. Note that the Dionysos of the three is reached through a conjecture: *Λυαίου* is Lennep's for the codices' *λυαίου*.
- 5.** *δῆριν ἄμουσον* — the Museless fight. The adjective is the collection's own verdict on its addressee: war is what the Muses are not in. It stands just past the middle of the hymn and is the hinge on which the petition turns.
- 1, 3.** Two of the god's opening epithets are not transmitted as printed. The codices give *ὄμβριμόθυμε* in line 1, and Abel prints *ὄβριμε* for their *ὄμβριμε* later in the same line; at line 3 *ὀπλόδουπε*, loud with arms, is **Pierson's** for the codices' *δολόδουπε*. Neither word is common: *δολόδουπος* is registered in Pape from this passage alone, with Pierson's conjecture noted, and *ὀπλόδουπος* stands in the lexica because it was conjectured here — so the argument for Pierson is sense and not lexical existence. He has ten entries in this apparatus in all, the first at III.6, and this is his only one in this block.

LXVI. ΗΦΑΙΣΤΟΥ

θυμίαμα λιβανομόνναν

Ἕφαιστ' ὄβριμόθυμε, μεγασθενές, ἀκάματον πῦρ,
 λαμπόμενε φλογεραῖς αὐγαῖς, φαεσίμβροτε δαῖμον,
 φωσφόρε, καρτερόχειρ, αἰώνιε, τεχνοδίαιτε,
 ἐργαστήρ, κόσμοιο μέρος, στοιχεῖον ἀμεμφές,
 παμφάγε, πανδαμάτορ, πανυπέρτατε, παντοδίαιτε,
 αἰθήρ, ἥλιος, ἄστρα, σελήνη, φῶς ἀμείαντον·
 ταῦτα γὰρ Ἕφαίστοιο μέλη θνητοῖσι προφαίνει.

5

1 ὄβριμόθυμε codd. — 2 φλογεραῖς Abel] φλογίαις. — αὐγαῖς Hermann] αὔραις. — 5 πανδαμάτορ Abel]
 πανδαμάτωρ. —

LXVI. TO HEPHAISTOS

fumigation from frankincense-manna

Hephaistos, of mighty spirit, great in strength, untiring fire,
 shining with flaming beams, daimon that shines on mortals,
 light-bearer, strong of hand, eternal, living by craft,
 workman, portion of the kosmos, blameless element,
 all-devouring, all-subduing, highest of all, living in all,
 aither, sun, stars, moon, undefiled light —
 for these limbs of Hephaistos shine forth to mortals.

5

6–7. The line that lists the heavenly bodies is the hymn's whole argument. αἰθήρ, ἥλιος, ἄστρα, σελήνη, φῶς αἰμῖαντον, and then line 7 says what the list was: ταῦτα ... Ἡφαίστοιο μέλη — these limbs of Hephaistos shine forth to mortals. The smith of the epic has become the element itself, and the sun and the moon are parts of his body. Line 4 has already called him στοιχεῖον, an element — a word Homer does not use, and which is Platonic and Aristotelian before it is anyone's school term. Line 8 then brings him back down to every house and city.

1, 2. The opening epithet is the one Ares had at LXV.1, ὀβριμόθυμε — and in both places the codices read ὀμβριμόθυμε, so two consecutive hymns are corrected the same way at the same word. In line 2 both of the shining words are editorial: φλογεραῖς is Abel's for the codices' φλογίαις and αὐγαῖς is Hermann's for their αὔραις, breezes — which would have had the fire-god shining with flaming breezes.

LXVI. ΗΦΑΙΣΤΟΥ

θυμίαμα λιβανομόνναν

πάντα δὲ οἶκον ἔχεις, πᾶσαν πόλιν, ἔθνεα πάντα,
 σώματά τε θνητῶν οἰκεῖς, πολύολβε, κραταιέ.
 κλυῖθι, μάκαρ, κλήζω σε πρὸς εὐιέρους ἐπιλοιβάς,
 αἰὲν ὅπως χαίρουσιν ἐπ' ἔργοις ἡμερος ἔλθης.
 παῦσον λυσσῶσαν μανίην πυρὸς ἀκαμάτοιο
 καῦσιν ἔχων φύσεως ἐν σώμασιν ἡμετέροισιν.

10

10 σε add. Lennep. — 11 αἰέν Hermann] αἰεῖ. — ἔλθης Hermann] ἔλθοις. — 12 μανίην Hermann] μανίαν.

LXVI. TO HEPHAISTOS

fumigation from frankincense-manna

Every house you hold, every city, all the nations,
 and you dwell in the bodies of mortals, rich in blessing, mighty.
 Hear, blessed one; I call you to the well-hallowed libations,
 that you may come always gentle to those who rejoice in their works.
 Stop the raging madness of the unwearying fire,
 keeping the burning of nature within our bodies.

10

12–13. παύσον λυσσώσαν μανίην πυρός ἀκαμάτοιο / καῦσιν ἔχων φύσεως ἐν σώμασιν ἡμετέροισιν — stop the raging madness of the fire, while keeping its burning within our bodies. The petition asks the god to be present in one form and absent in another: body-heat is wanted, conflagration is not. Given line 7, the request is that his limbs stay inside the worshipper and out of the house. The hymn ends on the distinction and does not elaborate it.

LXVII. ΑΣΚΛΗΠΙΟΥ

θυμίαμα μάνναν

Ἴητήρ πάντων, Ἀσκληπιέ, δέσποτα Παιάν,
 θέλγων ἀνθρώπων πολυαλγέα πήματα νούσων,
 ἡπιόδωρε, κραταίε, μόλοις κατάγων ὑγίειαν
 καὶ παύων νούσους χαλεπὰς θανάτιό τε κῆρας,
 ἀύξιθαλὲς κοῦρος καὶ ἀλεξίκακ', ὀλβιόμοιρε,
 Φοίβου Ἀπόλλωνος κρατερόν θάλος, ἀγλαότιμον,
 ἐχθρὸ νόσων, Ὑγίειαν ἔχων σύλλεκτρον ἀμεμφῇ,
 ἐλθέ, μάκαρ, σωτήρ, βιοτῆς τέλος ἐσθλὸν ὀπάζων.

5

3 κατάγων καὶ ὑγίειαν codd. — 5 ἀύξιθαλὲς κοῦρος καὶ Abel] ἀύξιθαλὲς κοῦρε.

LXVII. TO ASKLEPIOS

fumigation from manna

Healer of all, Asklepios, lord Paian,
 charming away the much-aching torments of men's diseases,
 giver of kindly gifts, mighty, may you come, bringing health down
 and stopping harsh diseases and the dooms of death,
 youth who swells the bloom and averter of evil, of blessed lot,
 strong shoot of Phoibos Apollo, of splendid honour,
 enemy of diseases, holding Hygieia as your blameless consort,
 come, blessed one, saviour, granting a good end to life.

5

- 7, and LXVIII. Ὑγίειαν ἔχων συλλεκτρον — holding Health as his consort. The next hymn is hers, and she is addressed there in her own right, as μήτηρ πάντων and παμβασίλεια. **The pairing is the collection's own ordering:** the healer is given a wife in his last line but one, and the wife is given the following hymn. Everywhere else Hygieia is Asklepios' **daughter** — the Erythrai paean lists her among his children by Epione, and Pausanias 1.23.5 says legend calls her his daughter. So far as the sources go, this line is the consort tradition: not the rarer of two versions but the only witness to one.
5. Abel prints αὐξίθαλές κούρος καί, with a nominative κούρος standing inside a run of vocatives. His apparatus gives the codices' αὐξίθαλῆς κούρε, which is not regular either — there a nominative adjective stands beside a vocative noun, the mirror image of the fault. So Abel is doing two things: correcting the adjective to the vocative αὐξίθαλές, as he does at XIII.1, XXVI.3, XL.10 and LVI.6, and turning κούρε into κούρος καί. What survives the correction — a nominative among vocatives — is what the note records.
1. Ἰητὴρ πάντων ... δέσποτα Παιάν. Παιάν is Apollo's healing title and here it is given to the son, five lines before line 6 names the father. The collection uses it of Apollo himself at XXXIV.1, and neither place carries an apparatus entry; this hymn does not remark on the overlap.

Ἰμερόεσσ', ἐρατή, πολυθάλμιε, παμβασίλεια,
 κλυῖθι, μάκαιρ' Ὑγία, φερόλβιε, μήτερ ἀπάντων·
 ἐκ σέο γὰρ νοῦσοι μὲν ἀποφθινύθουσι βροτοῖσι,
 πᾶς δὲ δόμος θάλλει πολυγηθῆς εἵνεκα σεῖο,
 καὶ τέχνηαι βρίθουσι· ποθεῖ δέ σε κόσμος, ἄνασσα,
 μοῦνος δὲ στυγέει σ' Ἀίδης ψυχοφθόρος αἰεὶ,
 ἀιθαλῆς, εὐκταιοτάτη, θνητῶν ἀνάπαυμα·

5

7 ἀιθαλῆς (ἀειθαλῆς) codd. —

LXVIII. TO HYGIEIA

fumigation from manna

Desirable, lovely, of many blossomings, queen of all,
 hear, blessed Hygieia, bringer of blessing, mother of all;
 for from you diseases waste away for mortals,
 and every house flourishes full of gladness because of you,
 and the crafts are laden; the world longs for you, queen;
 Hades alone, destroyer of souls, hates you always,
 ever-blooming, most prayed for, resting-place of mortals;

5

6. *μόῦνος δὲ στυγέει σ' Αἰδῆς* — Hades alone hates you. The line is the hymn's proof: everything in the world wants Health, and the single exception identifies what she is against. The god the souls of LVII are led down to, when the appointed time comes, is the one enemy this goddess has — though neither hymn marks the connection.
7. Abel prints *ἀιθαλής* where his apparatus gives the codices *ἀειθαλής* (*ἀειθαλλής*), ever-blooming, which is the sense the English follows. **The short form is not his invention:** it is a syncope of the same word, and the codices themselves have *ἀιθαλής* at XIII.1, where Abel changes only the vocative ending. What the short form cannot be is a privative — *ai-* on *θαλής* would give *ἀθαλής*, with the iota unaccounted for. The edition renders the same string “Blazing one” at XIII.1, of Protogonos, where the *αἰθω* stem suits the addressee and nothing in the apparatus decides between them; the divergence is flagged here and left for the whole-volume reading.

σοῦ γὰρ ἄτερ πάντ' ἐστὶν ἀνωφελές ἀνθρώποισιν·
οὔτε γὰρ ὀλβοδότης Πλοῦτος γλυκερὸς θαλίησιν,
οὔτε γέρων πολύμοχθος ἄτερ σέο γίγνεται ἀνὴρ·
πάντων γὰρ κρατέεις μούνη καὶ πᾶσιν ἀνάσσεις.
ἀλλὰ, θεά, μόλε μυστιπόλοις ἐπιτάρροθος αἰεὶ
ῥυομένη νούσων χαλεπῶν κακόποτμον ἀνίην.

10

8 ἀνωφελές Abel] ἀνωφελῇ. — 9 γίγνεται Hermann] γίνεται.

LXVIII. TO HYGIEIA

fumigation from manna

for apart from you all things are unprofitable to men;
 for neither Ploutos giver of prosperity, sweet with festivities,
 nor a man grown old and full of toil comes to be apart from you;
 for you alone have power over all, and over all you reign.
 But, goddess, come, a helper to the keepers of the rites always,
 warding off the ill-fated grief of harsh diseases.

10

9–10. ἀλβοδότης Πλούτος ... γέρων πολύμοχθος — wealth-giving Ploutos, and a man grown old and full of toil: the two conditions the hymn takes to be the extremes of a human life, riches and long labour, and neither is reached without Health. The single verb γίγνεται serves both members. Ploutos is capitalised here as a god, and this is the only place in the collection where the word occurs; **Plouton**, the god of the dead, is a different name and is the one the collection elsewhere uses (XVIII.4, XXIX.3, XXIX.20). The line reads either way and the hymn does not say which it means.

Κλῦτε, θεαὶ πάντιμοι, ἐρίβρομοι, εὐάστεירαι,
 Τισιφόνη τε καὶ Ἀλληκτῶ καὶ δῖα Μέγαιρα
 νυκτέραι, μύχαι, ὑπὸ κεύθεσιν οἰκί' ἔχουσαι
 ἄντρῳ ἐν ἡερόεντι παρὰ Στυγὸς ἱερὸν ὕδωρ,
 οὐχ ὁσίοις βουλῇσι βροτῶν πεποτημένοι αἰεὶ
 λυσσήρεις, ἀγέρωχοι, ἐπευάζουσαι ἀνάγκαις,
 θηρόπεπλοι, τιμωροί, ἐρισθενέες, βαρυαλγεῖς,

5

2 μεγάῖρα codd. — 5 βουλῇσι Hermann] βουλαῖσι. —

LXIX. TO THE ERINYES

fumigation from storax and manna

Hear, all-honoured goddesses, loud-roaring, criers of *euhoi*,
 Tisiphone and Allekto and divine Megaira;
 of the night, of the inmost places, having homes beneath the depths
 in a murky cave beside the sacred water of Styx,
 for ever on the wing at the impure counsels of mortals,
 raging, high-handed, crying *euhoi* over the necessities,
 clothed in hides, avengers, exceeding mighty, heavy with pain,

5

3, 9, 12. The Erinyes are given the Fates' epithets and then the Fates' name. *νυκτέριαι* here at line 3 and *ἡέριαι* and *ἀφανείς* at line 9 are the words Abel prints at LIX.15 and LIX.17 of the Moirai, and line 12 addresses these goddesses outright as *θεαὶ Μοίραι*. But only *ἀφανείς* is shared in the manuscripts. At LIX the other two are Ruhnken's: the codices have *νυκτέριοι* at 15 and *ἀέριοι* at 17, Ruhnken exchanged them, and Abel's text then prints the feminines *ἡέριαι* and *νυκτέριαι* that his own lemmas do not have — one of the standing instances of the divergence between his text and his lemmas. So two of the three shared words are shared only in the printed text. The identification at line 12 is a different matter and stands in both witnesses: it is not glossed and is not obviously an error, since the Erinyes enforce what is allotted and the hymn's last line asks for a change of allotment, *μετάθεσθε*. But the Moirai of LIX are three other sisters with three other names.

1, 2, 6. *εὐάσπειραι ... ἐπειαλῶσσαι* — criers of *euhoe*, the Bacchic cry, twice in six lines of the Furies; *ἐρίβρομοι* in line 1 is also a Dionysiac word. The collection gives the avengers the vocabulary of the thiasos, which is either a claim about what their pursuit is like or a trace of the collection's own Bacchic setting; the hymn does not say which. One of the three names is also editorial in form: the codices give the lower-case common noun *μεγαίρα*, the *grudging one*, and Abel prints the proper name *Μεγαίρα*.

Ἄϊδεω χθόνιαι, φοβεραὶ κόραι, αἰολόμορφοι,
 ἡέριαι, ἀφανεῖς, ὠκύδρομοι ὥστε νόημα,
 αἴτ' αἰεὶ θνητῶν πάντων ἐπ' ἀπείρονα φῦλα
 ὄμμα Δίκης ἐφορᾶτε, δικασπόλοι αἰὲν ἐοῦσαι.
 ἀλλά, θεαὶ Μοῖραι, ὀφιοπλόκαμοι, πολύμορφοι,
 πρηϋνοον μετάθεσθε βίου μαλακόφρονα δόξαν.

10

Post v. 9 ante Ruhnkenium legebantur versus quos ille in h. LX. transtulit. — 13 πρηϋνοον Hermann]
 παϋνοον.

LXIX. TO THE ERINYES

fumigation from storax and manna

chthonic daughters of Hades, dreadful, of shifting form,
 airy, unseen, swift-running as thought,
 you who always, over the boundless tribes of all mortals,
 cast the eye of Dike, judges for evermore.
 But, Moirai goddesses, snake-tressed, of many forms,
 make the change to a gentle-minded, soft-hearted view of life.

10

9. **This is the other end of the transposition recorded at LX.6–9.** The apparatus there says Ruhnken moved verses 6–9 into the hymn to the Charites out of hymn LXIX; the apparatus here says where they stood — *before Ruhnken there were read, after v. 9, the verses which he transferred to hymn LX.* So the four argumentative lines beginning οὐτε γὰρ ἡελίου ταχινῶναι φλόγες belong, in the manuscripts, to the Erinyes, between the list of their epithets and the two lines about the eye of Dike. Abel records the move in both places, but not the same facts in each: the LX entry gives the number of verses and which lines they now are, and prints them as lines about the Charites; the LXIX entry gives the place they came from and no number at all. Neither page shows them where the manuscripts put them.

11. ὄμμα Δίκης ἐφοράτε — you cast the eye of Dike. **The phrase ὄμμα Δίκης opened LXII,** seven hymns back, where it was the hymn's own addressee; here the same two words are an office held on someone else's behalf. Neither line carries an apparatus entry. The collection has made the eye of Justice first a goddess and then a duty.

LXX. ΕΥΜΕΝΙΔΩΝ

θυμίαμα ἀρώματα

Κλυτὲ μευ, Εὐμενίδες μεγάλωνυμοι, εὐφροني βουλῇ,
 ἀγναὶ θυγατέρες μέγαλοιο Διὸς χθονίοιο
 Φερσεφόνης τ', ἐρατῆς κούρης καλλιπλοκάμοιο,
 αἱ πάντων καθορᾶτε βίον θνητῶν ἀσεβούντων,
 τῶν ἀδίκων τιμωροί, ἐφεστηκυῖαι ἀνάγκη,
 κυανόχρωτοι ἄνασσαι, ἀπαστράπτουσαι ἀπ' ὄσσω
 δεινὴν ἀνταυγὴ φάεος σαρκοφθόρον αἴγλην·
 αἰδίοι, φοβερῶπες, ἀπόστροφοι, αὐτοκράτειραι,
 λυσιμελεῖς οἴστρω, βλοσυραί, νύχαι, πολύποτμοι,
 νυκτέριαι κοῦραι, ὀφιοπλόκαμοι, φοβερῶπες·
 ὑμᾶς κικλήσκω γνώμαις ὁσίησι πελάζειν.

5

10

4 ἢ πάντων καθορᾶ βίον codd., corr. Hermann. — 9 βλοσυραί Lennep et νύχαι Hermann; codd.
 βλοσυροννύχαι. — π ὁσίησι Hermann] ὁσίοισι.

LXX. TO THE EUMENIDES

fumigation from aromatics

Hear me, Eumenides of great renown, with kindly counsel,
 holy daughters of great chthonic Zeus
 and of Phersephone, the lovely maiden of beautiful hair,
 you who look upon the life of all impious mortals,
 avengers of the unjust, set over necessity,
 dark-skinned queens, flashing out from your eyes
 the terrible answering flesh-destroying gleam of light;
 everlasting, dread-eyed, turned away, sovereign in yourselves,
 limb-loosing with frenzy, grim, of the night, of many dooms,
 maidens of the night, snake-tressed, dread-eyed;
 I call upon you to draw near with pure purposes.

5

10

Heading. EYMENIΔΩΝ, *of the Kindly Ones* — the euphemism, one hymn after EPINNYΩΝ, *of the Erinyes*.

The collection hymns the same powers twice running under their two names, and gives them different offerings: storax and manna at LXIX, aromatics here. The two hymns share four words in the transmitted text — τιμωροί (LXIX.7, LXX.5), ὀφιοπλόκαμοι (LXIX.12, LXX.10), νυκτέραι (LXIX.3, LXX.10) and ἀνάγκαις / ἀνάγκη (LXIX.6, LXX.5) — and none of the four carries an apparatus entry at either place, so the repetition is the collection's and not the editors'. What the two hymns do not share is the parentage: LXIX names Tisiphone, Allekto and Megaira and closes by addressing them as θεαὶ Μοῖραι, while this hymn gives them a father and a mother and no names at all.

- 2-3. μεγαλοιο Διὸς χθονίοιο | Φερσεφόνης τ' — of great Zeus of the underworld and of Phersephone. **XXIX.6 says the same thing from the other side**: Phersephone is there called Εὐμενίδων γενέτειρα, *mother of the Eumenides*, in a line that carries no apparatus entry, as this one does not. The two statements agree in the manuscripts as well as in the printed text. Zeus χθόνιος is the underworld Zeus — Plouton under a title, or Zeus acting below — and the hymn does not distinguish. **The collection makes the identification outright elsewhere**: XVIII.3 addresses Plouton as Ζεῦ χθόνιε, σκηπτούχῃ, in a line with no apparatus entry, and XLI.7 has χθονίου Διός. So the father named here is the god of Hymn XVIII under the title that hymn itself uses.
4. **Three of this line's words are Hermann's**. The codices read ἡ πάντων καθορὰ βίοντον — a singular relative with a singular verb, *she who looks upon the life of all* — and Abel prints Hermann's plural αἱ ... καθοράτε. On the manuscript reading the line is about one goddess, and the chain of plural vocatives that surrounds it is interrupted; the emendation brings the line into the chain. θνητῶν ἀσεβούντων, which closes the line, is the manuscripts'. The English follows the printed text, as this edition does throughout, and the note records what the codices have.
9. **The codices have one word here and the printed text has two**. βλοσυροννήχαι is the manuscript reading — a single compound — and βλοσυραὶ is Lennep's, νύχαι Hermann's, two editors dividing it between them. **Wiel does the same thing at LXXIII.1, three hymns on**, where the codices' μεγαλαννήτορα becomes πελάσαι ἡγήτορα. The two entries are the block's evidence for what its manuscripts do to epithet-chains: they run the words together, and the editors pull them apart.
- 8, 10. φοβερῶπες stands second in the chain at 8 and last in the chain at 10, two lines apart, and neither place carries an apparatus entry. The English keeps the repetition. In the same chain αἰδιοι at 8, *everlasting*, is what Abel prints and he records nothing against it; the word gives the Eumenides a duration rather than a quality, and it is the one word of duration in a chain otherwise made of colour, aspect and habit.
1. εἰφρονὶ βουλή closes the first line, as it closes LXXIV.9 in this block, XIV.12 and LIX.20 before it, and LXXIX.11 after it. (*This note first said four; the fifth turned up at Block 13 and the note has been amended*.) None of the five carries an apparatus entry on the phrase. It is a line-end formula of the collection, used of Rhea, of the Moirai, of Leukothea, of Themis, and here of the Eumenides — five powers, all of them female, three singular and two plural — and in each of the five it stands in a line that asks rather than describes. The register settled βουλή as *counsel* and γνώμη as *purpose* at Block 10, and this block keeps both; **the earlier blocks were not brought into line**, and at XIV.12 and LIX.20 — two of the four places just named — βουλή still stands as *purpose*. That is a term-consistency repair for the final run, not for this block. Line 11 here has the other word, γνώμῃς ὁσίτησι.

LXXI. ΜΕΙΛΙΝΟΗΣ

θυμίαμα ἀρώματα

Μειλινόην καλέω, νύμφην χθονίην, κροκόπεπλον,
 ἦν παρὰ Κωκυτοῦ προχοαῖς ἐλοχεύσατο σεμνή
 Φερσεφώνη λέκτροις ἱεροῖς Ζηνὸς Κρονίοιο,
 ἧ̃ ψευθεῖς Πλούτων' ἐμίγη δολίαις ἀπάτησι,
 θυμῷ Φερσεφόνης δὲ δισώματον ἔσπασε χροίην,
 ἧ̃ θνητοὺς μαίνει φαντάσμασιν ἡερίοισιν,

5

1 Μειλινόην Lobeck] μηλινόην. — χθονίην Hermann] χθονίαν. — 4 Πλούτων' Gesner] Πλούτων. —
 ἀπάτησιν (sic) Hermann] ἀπάταισι. —

LXXI. TO MEILINOE

fumigation from aromatics

I call Meilinoe, chthonic nymph, saffron-robed,
 whom beside the outpourings of Kokytos august
 Phersephone bore in the sacred bed of Zeus son of Kronos,
 with whom, playing false as Plouton, he mingled in crafty deceits,
 and in anger drew off the two-bodied flesh of Phersephone,
 she who maddens mortals with airy apparitions,

5

-
4. **One apostrophe decides who fathered her.** The codices read Πλούτων, the nominative: *deceived, Plouton mingled with her by crafty deceits*, and the father is Plouton. Gesner wrote Πλούτων', the elided accusative, which makes the phrase *as Plouton* and hands the deed to the unnamed subject of ἐμίγη — who can only be the Ζηγνός Κρονίοιο of the line above, in the genitive. On the printed text Zeus took Plouton's shape; on the manuscript text there is no disguise and no Zeus. Abel prints Gesner's reading, and the English follows it. The second entry on the line, ἀπάτησιν (sic) Hermann] ἀπάταισι, is the standing divergence between Abel's lemma and his own verse, which prints ἀπάτησι without the nu: the *sic* is his flag that the lemma quotes Hermann's form, not his.
5. θυμῷ Φερσεφόνης δὲ δισώματον ἔσπασε χροινὴν — and in anger drew off the two-bodied flesh of Phersephone. **The line is obscure and the edition does not decode it.** θυμῷ may be the anger of the deceiver or Phersephone's own; ἔσπασε is *drew, tore, pulled*; χροινή is skin, flesh or colouring. δισώματον, *two-bodied*, is the word the next four lines then explain — a goddess who appears now bright and now dark, in outlandish forms. Abel records nothing on the line, so the difficulty is the collection's and not the transmission's.

LXXI. ΜΕΙΛΙΝΟΗΣ

θυμίαμα ἀρώματα

ἀλλοκότοις ιδέαις μορφῆς τύπον ἐκπροφανοῦσα,
 ἄλλοτε μὲν προφανῆς, ποτὲ δὲ σκοτόεσσα, νυχαυγής,
 ἀνταίαις ἐφόδοισι κατὰ ζοφοειδέα νύκτα.
 ἀλλὰ, θεά, λίτομαί σε, καταχθονίων βασίλεια,
 ψυχῆς ἐκπέμποις οἷστρον ἐπὶ τέρματα γαίης,
 εὐμενὲς εὐίερον μύσταις φαίνουσα πρόσωπον.

10

In inscriptione Μειλινός Lobbeck pro μηλινός. — 7 ἐκπροφανοῦς (ἐκπροφαί...) codd. — η ἐκπέμποις Hermann] ἐκπέμπειν. — 12 εὐιέροις?

LXXI. TO MEILINOE

fumigation from aromatics

showing forth the stamp of her shape in outlandish forms,
 now plain to see, now darkened, gleaming by night,
 in hostile assaults through the gloom-shaped night.
 But, goddess, I beseech you, queen of those beneath the earth,
 may you send the soul's frenzy out to the ends of the earth,
 showing to the initiates a kindly and well-hallowed face.

10

Heading. The heading itself is emended. Abel's first entry is not on a verse but on the title: *In inscriptione*

Lobeck pro

— the manuscripts head the hymn ΜΗΑΙΝΟΗΣ

and Lobeck wrote ΜΕΛΑΙΝΟΗΣ. This is the second emended heading in the volume and the first that is not Abel's own: at XX the entry reads *In inscriptione* *Abel pro*, and XVIII and XIX record codex variants in their headings without changing them. Lobeck's spelling then governs line 1 as well. The edition prints **Meilinoe**, transliterating what Abel prints; the familiar modern form *Melinoe* is in fact nearer the manuscripts' *μηλινόη*. The goddess is one of the three names — with Hipta (XLVIII, XLIX) and Mise (XLII) — on which the localisation of this collection to western Asia Minor rests.

7. The apparatus entry here is of a shape not previously recorded: the lemma reads *ἐκπροφανούς* where the verse prints *ἐκπροφανούσα*, and the parenthesis gives the manuscripts' own broken reading, *ἐκπροφαι...* with Abel's ellipsis. No editor is named and there is no *sic*. The register records three shapes of the divergence between Abel's lemma and his text — a different spelling, a different inflection, a dropped elision mark. **This block adds two more:** the nu-movable at LXXI.4, where the lemma reads *ἀπάτησιν* and the verse *ἀπάτησι*, and the truncated lemma here. Five in all, and the register is brought up to date with this block. On the standing rule the divergence is recorded, not adopted, and not counted among the misprints.
11. *ψυχῆς ἐκπέμποις οἶστρον ἐπὶ τέρματα γαίης*. **XL.23 reads Πανικὸν ἐκπέμπων οἶστρον ἐπὶ τέρματα γαίης** — the same verb, the same noun and the same four-word close, in the hymn to Pan, and neither line carries an apparatus entry on any of them. The frenzy is Pan's in one place and the soul's in the other, and in both it is to be sent to the same address. *ἐπὶ τέρματα γαίης* is a line-end formula of the collection, standing also at XIV.14, where it is filth and the *κῆρες* that are sent there. The only editorial hand in this line is the mood: Hermann's optative *ἐκπέμποις* for the codices' infinitive *ἐκπέμπειν*.
- 10, 12. *καταχθονίων βασίλεια* is **XXIX.6 verbatim**, where it is Phersphone's — Meilinoe's mother, in the line that also calls her mother of the Eumenides. Neither place carries an apparatus entry. The English is the same in both, *queen of those beneath the earth*. At 12 Abel prints *εὐίερον*, agreeing with *πρόσωπον*, and adds a bare interrogative entry, *εὐίεροις?* — his own suggestion, offered and not adopted, that the word should be dative plural with *μύσταις*. The parallel he is reaching for is in this block: LXXV.3 has *ἐπ' εὐίεροις τελετήσιν* and LXXVII.10 *εὐίερον τελετῆς*, and the collection has the adjective in ten places before this hymn.

Δεῦρο, Τύχη· καλέω σ', ἀγαθὴν κράντειραν ἐπ' εὐχαῖς,
 μειλιχίην, ἐνοδῖτιν, ἐπ' εὐόλβοις κτεάτεσσιν,
 Ἄρτεμιν ἡγεμόνην, μεγαλόνυμον, Εὐβουλῆος
 αἵματος ἐκγεγαῶσαν, ἀπρόσμαχον εἶδος ἔχουσαν,
 τυμβιδίην, πολύπλαγκτον, αἰοίδιμον ἀνθρώποισιν.
 ἐν σοὶ γὰρ βίोटος θνητῶν παμποίκιλος ἐστίν·
 οἷς μὲν γὰρ τεύχεις κτεάνων πληθος πολύολβον,
 οἷς δὲ κακὴν πενίην θυμῷ χόλον ὀρμαίνουσα.
 ἀλλὰ, θεά, λίτομαί σε μολεῖν βίῳ εὐμενέουσιν,
 ὀλβοῖσι πλήθουσιν ἐπ' εὐόλβοις κτεάτεσσιν.

5

10

2 μειλιχίην Hermann] μειλιχίαν. — 4 εἶδος Abel] εὖχος. — 5 τυμβιδίην Hermann] τυμβιδίαν.

LXXII. TO TYCHE

fumigation from frankincense

Come, Tyche — I call you, good accomplisher at our prayers,
gentle, of the wayside, over possessions of good fortune,
Artemis the leader, of great renown, sprung from the blood
of Eubouleus, having a form none can assail,
of the tomb, much-wandering, sung of among men.
For in you the livelihood of mortals is all-various;
to some you fashion an abundance of goods, rich in blessing,
to others evil poverty, stirring anger in your heart.
But, goddess, I beseech you to come kindly to my life,
abounding in blessings, over possessions of good fortune.

5

10

1. *κράντειραν ἐπ' εὐχαίς*. XXVII.2 reads *τῆδε μάλους, κράντειρα θεά, σέο, πότνι', ἐπ' εὐχαίς* — the same noun and the same prepositional phrase, of the Mother of the Gods; and X.12 gives *κράντειρα* to Physis. Neither of those lines carries an apparatus entry, nor does this one. *κράντειρα* is *she who brings to pass*, the feminine of the agent noun from *κραίνω*, and the collection uses it of three powers whose business is accomplishment rather than character. **The English does not keep one word for it:** X.12 has *ruler*, XXVII.2 *ruing goddess*, and only here *accomplisher*. LSJ glosses *κράντειρα* as the feminine of *κραντήρ*, *she who rules*, which is what the two earlier lines print; *accomplisher* is the etymological sense from *κραίνω*. One of the three must go, and the choice belongs to the final run.
3. **Εὐβουλῆος, and the tally changes.** The register records the Εὐβουλος / Εὐβουλεύς distinction as holding one to six in Abel's printed text and four to three the other way in the codices, because three of the six Εὐβουλεύς are conjectures. This occurrence carries no apparatus entry, so it is transmitted, and the counts become **one to seven in the printed text and four to four in the codices**. The seven places are XXIX.8, XXX.6, XLI.8, XLII.2, LII.4, LVI.3 and here: Persephone's son, the figure begotten of Zeus and Persephone, the child Antaia bore, Mises' parent, Dionysos in the Bacchic chain, the nursing god of LVI.3 — and here Tyche's father, by way of his blood. Nothing in the collection identifies these with one another.
- 3–5. Tyche is called Artemis outright, then given three epithets that are not Artemis's: *τυμβιδίη*, *of the tomb*, *πολύπλαγκτος*, *much-wandering*, and *ἐνοδίτις* at line 2, *of the wayside*. The last two belong to the roadside goddess of crossroads and the first to the grave; taken together they are Hekate's furniture, and Hekate opens the collection. The identification is asserted and not argued, as Night is called Kypris at III.2 and Physis is called Dike at X.13. The edition does not reconcile them.
4. **One word of this line is Abel's: εἶδος, for the codices' εὐχος.** The manuscripts give *having a glory none can fight against*, a claim about her standing; Abel's word makes it *a form none can fight against*, a claim about her appearance. His reason is almost certainly on the collection's own first page: **L6 reads** *θηρόβρομον, αἰώστον, ἀπρόσμαχον εἶδος ἔχουσιν* of Hekate, with no apparatus entry, so the exact phrase he prints here is transmitted five hymns into the book. That makes the conjecture a good one and the line a second identification of Tyche with Hekate, in the same three lines that call her Artemis. The English follows the printed text.
- 2, 10. *ἐπ' εὐλόβοις κτεάτεσσιν* closes the second line and the last, and the two are the whole frame of the hymn: what is asked for at the end is what she was named for at the beginning. Abel records nothing against the phrase at either place; line 2 does carry an entry, but on *μελιχίην*. The English is identical in both, as the register requires.

LXXIII. ΔΑΙΜΟΝΟΣ

θυμίαμα λίβανον

Δαίμονα κικλήσκω πελάσαι ἡγήτορα φρικτόν,
 μειλίχιον Δία, παγγενέτην, βιοδώτορα θνητῶν,
 Ζῆνα μέγαν, πολύπλαγκτον, ἀλάστορα, παμβασιλῆα,
 πλουτοδότην, ὅπότ' ἄν γε βρυάζων οἶκον ἐσέλθῃ,
 ἔμπαλι δὲ ψύχοντα βίον θνητῶν πολυμόχθων·
 ἐν σοὶ γὰρ κλῆδες λύπης τε χαρᾶς τ' ὀχέονται.
 τοιγάρ τοι, μάκαρ, ἄγνέ, πολύστονα κήδε' ἐλάσσας,
 ὅσσα βιοφθορίην πέμπει κατὰ γαῖαν ἄπασαν,
 εὐδοξον βιοτῆς γλυκερὸν τέλος ἐσθλὸν ὀπάζοις.

5

1 πελάσαι ἡγήτορα Wiel] μεγαλανηγῆτορα. — 4 ὅπότ' ἄν Abel] ὀπόταν. — 6 λύπης τε χαρᾶς κληῖδες
 ὀχοῦνται codd., corr. Wiel. — 7 πολύστονα Slothouwer] πολύσπορα. — 9 εὐδοξον Hermann] ἔνδοξον.

LXXIII. TO THE DAIMON

fumigation from frankincense

I call upon the Daimon to draw near, the leader who makes men shudder,
gentle Zeus, all-begetter, giver of life to mortals,
great Zeus, much-wandering, avenging one, king of all,
giver of wealth, whenever he comes teeming into a house,
and again chilling the life of much-toiling mortals;
for in you the keys of grief and of joy are held.
Therefore, blessed one, holy, having driven off the cares of many groans,
all that send destruction of life over the whole earth,
may you grant a glorious, sweet and noble end to life.

5

Heading. ΔΑΙΜΟΝΟΣ, and the god addressed turns out in the second line to be Zeus. The hymn is to the δαίμων of a man or a house — the power that makes a life prosperous or wretched — and it names him μετρίχιος Ζεύς, Zeus the Gracious, a cult title borne by an underworld and wealth-giving Zeus in Attica and elsewhere. The edition transliterates *Daimon* in the heading and at line 1 because the hymn treats the word as a name, and translates the god's other titles.

1. **The manuscripts have one word where the printed text has two.** The codices read μεγαλανηγήτορα; Wiel divided it into πελάσαι ἡγήτορα, so that the infinitive *to draw near* and the noun *leader* are both got out of a single corrupt compound. **Lennepe and Hermann make the same kind of repair at LXX.9, three hymns back**, where βλοσυροννήχια becomes βλοσυραί ... νήχια. Two of this block's three worst-damaged lines are of one shape: an epithet-chain run together into a single word.
3. *ἀλάστορα* — the avenging one, or the accursed one. The noun *ἀλάστωρ* is used both of the avenging spirit and of the man it pursues, and the hymn puts it between *much-wandering* and *king of all*, in a chain otherwise made of benefits. The edition keeps the ambiguity and does not choose: the word is loaded, and the hymn does not say which way it is loaded.
6. **The line is Wiel's arrangement.** The codices read λύπης τε χαράς κληίδες ὄχονται, which Abel prints as ἐν σοὶ γὰρ κληίδες λύπης τε χαράς τ' ὄχονται — a reordering, not a change of vocabulary. Note that Abel prints the contracted κληίδες here while giving κληίδας at XVIII.4, where Plouton holds the keys of all the earth, and at LVIII.4, where Eros holds the keys of all things; neither of those carries an apparatus entry. The key is one of the collection's recurring instruments of office, and this is **the sixth holder of it**: Hekate has the key of the whole kosmos at I.7, Prothyraia is κληδοῦχος at II.5, Proteus holds the keys of the sea at XXV.1, Plouton those of all the earth at XVIII.4, Eros those of all things at LVIII.4, and the Daimon here those of grief and joy. The first five carry no apparatus entry; this one does, since κληίδες stands inside the phrase Wiel rearranged.
- 7, 9. πολύστονα is Slothouwer's for the codices' πολύσπορα, *many-seeded*: the manuscripts give cares that multiply, the printed text cares that groan. εὐδοξον at 9 is Hermann's for ἐνδοξον, which would mean much the same. The closing petition — a good end to life — is the collection's standard one; **XI.22 asks ἀγαθὴν βίοντοιο τελευτήν** in almost these words, and LXIV.7 and LXVII.8 have βιοτῆς τέλος ἐσθλόν. XI.22's apparatus entry is on εὐέροισι, not on the phrase; here εὐδοξον, the line's first word, is Hermann's.

LXXIV. ΛΕΥΚΟΘΕΑΣ

θυμίαμα ἀρώματα

Λευκοθέην καλέω Καδμηίδα, δαίμονα σεμνήν,
 εὐδύνατον, θρέπτειραν ἐυστεφάνου Διονύσου.
 κλυῖθι, θεά, πόντοιο βαθυστέρνου μεδέουσα,
 κύμασι τερπομένη, θνητῶν σώτειρα μεγίστη·
 ἐν σοὶ γὰρ νηῶν πελαγοδρόμος ἄστατος ὁρμή,
 μούνη δὲ θνητῶν οἰκτρὸν μόρον εἶν ἄλῃ λύεις,
 οἷς ἂν ἐφορμαίνουσα φίλη σωτήριος ἔλθῃς.
 ἀλλὰ, θεὰ δέσποινα, μόλοις ἐπαρωγὸς ἐοῦσα
 νηυσὶν ἐπ' εὐσέλμοις σωτήριος εὐφροني βουλῇ,
 μύσταις ἐν πόντῳ ναυσίδρομον οὔρον ἄγουσα.

5

10

1 Λευκοθέην Hermann] λευκοθέαν. — 7 ἔλθῃς Hermann] ἔλθοις.

LXXXIV. TO LEUKOTHEA

fumigation from aromatics

I call Leukothea, daughter of Kadmos, august daimon,
 greatly able, nurse of Dionysos of the fair garland.
 Hear, goddess, ruler of the deep-breasted sea,
 delighting in the waves, greatest saviour of mortals;
 for in you lies the unsteady sea-running rush of ships,
 and you alone loose the piteous doom of mortals at sea,
 to whomever you come, hastening on, dear and saving.
 But, lady goddess, may you come as a helper,
 to the well-benched ships, saving, with kindly counsel,
 bringing to the initiates on the sea a ship-speeding fair wind.

5

10

- LXXXIV–LXXXV. A pair.** Leukothea is Ino, daughter of Kadmos, who nursed the infant Dionysos, was driven mad, leapt into the sea with her son Melikertes and became a sea-goddess; Palaimon of the next hymn is that son under his divine name. The collection hymns them in order, gives Leukothea aromatics and Palaimon manna, and makes both of them rescuers of ships. **The proem names all three of them in one line:** Ἰνώ Λευκοθέην τε Παλαίμονά τ' ἑλβιοδότην, and *Ino Leukothea, and Palaimon giver of blessing*. So the identification these two hymns leave implicit — that Leukothea is Ino, and that Palaimon is her son — is already made at the head of the book, and the edition takes it from there rather than from outside. Apart from the proem neither is named anywhere in the text set so far, through LXXXVIII; the genealogy the two hymns assume is Kadmos' — Καδμήϊδα here, Σύντροφε ... Διωνύσου at LXXV.1 — and it is stated in both places without being explained. They are not, however, the collection's only rescuers at sea: XXXVIII.5 asks the Kouretes of Samothrace to ward off the dangers of mortals who wander the sea, κινδύνους θνητῶν ἀπερύκετε ποντοπλανήτων, and XXXVIII.24 calls them σωτήριοι. That line carries no apparatus entry either.
2. εὐδύνατον, *greatly able*. The word is one of this collection's habits and stands in **seven** places besides this one: it is the first word of the hymn to Nike at XXXIII.1, it is given to Plouton at LXXIX.20, to the Kouretes and Korybantes at XXXVIII.20 and to Kronos at LXXXIV.1, it is genitive at LXXVI.6 and accusative at LXXVII.5, and it is the codices' reading at LXXXVI.10, where Abel prints a proper name in its place. (*This note first said six; LXXXIV.1 was added when Block 13 was set.*) Of the printed seven only LXXVI.6 and LXXXIV.1 carry an apparatus entry on their line, and those fall on νόου and on Ἰστίη, not on the adjective, which no editor has ever touched. θρέπτειραν, *nurse*, likewise returns in the plural at LXXVI.5, of the Mousai as nurses of the soul.
- 6–7. μόνῃ δὲ θνητῶν οἰκτρὸν μόρον εἶν ἀλλ' ἴλυσαι — and you alone loose the piteous doom of mortals at sea. **LXXV.7 gives the same office to her son:** σωτήρ μουσος, *sole saviour*, to mortals in a storm. Two consecutive hymns each say their god is the only one who does this, and neither carries an apparatus entry on the word. **And the office is not theirs alone:** XXXVIII.5 asks the Kouretes to ward off the dangers of sea-wandering mortals, in a line of the same shape and with the cognate adjective ποντοπλάνητος. The collection does not notice the contradiction, and the edition does not reconcile it; it is worth setting beside LXIV.8 and LVIII.8, where Nomos and Eros are each said to hold the tiller alone.
9. σωτήριος εὐφρονη βουλῇ. XIV.12 reads εὐθέ, μάκαρα θεά, σωτήριος εὐφρονη βουλῇ, of Rhea — the same two words in the same order at the same place in the line. Neither carries an apparatus entry on the phrase. εὐφρονη βουλῇ alone stands also at LXX.1 and LIX.20.
- 1, 7. Both of the hymn's apparatus entries are Hermann's and both are formal: the Ionic accusative Λευκοθέην for the codices' λευκοθέαν, and the subjunctive ἐλθης for the optative ἐλθοις after οἷς ἀν. **The second is not a one-off.** Hermann made the identical substitution at XXXIII.5, φέρης for φέροις, in a line that shares this one's whole opening — οἷς ἀν' ἐφορμαίνουσα stands at XXXIII.5 and at LXXIV.7, five words in common between two hymns forty apart, with the same editor's hand at the same place in each. Neither line carries any other entry. The text of this hymn is otherwise the manuscripts': two entries in ten lines, which is the lightest apparatus in the block.

LXXV. ΠΑΛΑΙΜΟΝΟΣ

θυμίαμα μάνναν

Σύντροφε βακχεχόροιο Διωνύσου πολυγηθοῦς,
 ὃς ναίεις πόντοιο βυθοῦς ἀλικύμονας, ἀγνούς,
 κικλήσκω σε, Παλαῖμον, ἐπ' εὐιέροις τελετῇσιν
 ἐλθεῖν εὐμενέοντα, νέω γήθοντα προσώπω,
 καὶ σώζειν μύστας κατὰ τε χθόνα καὶ κατὰ πόντον·
 ποντοπλάνοις γὰρ αἰὲν νηυσὶν χειμῶνος ἐναργῆς
 φαινομένου σωτὴρ μοῦνος θνητοῖς ἀναφαίνῃ,
 ῥυόμενος μῆνιν χαλεπὴν κατὰ πόντιον οἶδμα.

5

3 τελετῇσιν Hermann] τελεταῖσιν. — 6 νηυσὶν Hermann] ναυσί. — 7 φαινομένου Hermann] φαινόμενος.

LXXV. TO PALAIMON

fumigation from manna

Foster-brother of Dionysos of the Bacchic dance, of many joys,
 you who dwell in the sea's depths, salt-billowed and holy,
 I call you, Palaimon, to the well-hallowed rites
 to come kindly, rejoicing with a youthful face,
 and to save the initiates both over land and over sea;
 for to sea-wandering ships always, manifest, when the storm
 shows itself, you shine out sole saviour to mortals,
 warding off the harsh wrath upon the swell of the sea.

5

1. Σύντροφε — foster-brother, one brought up alongside. Palaimon is Melikertes, Ino's son, who went into the sea with her; on the hymn's own genealogy that makes Dionysos, whom his mother nursed, the child he was raised with. The word is the hinge between this hymn and the last, and it occurs nowhere else in the text set so far, through LXXVIII.
- 6–7. **One ending changes what appears.** The codices read *φαινόμενος*, nominative, agreeing with the god: *appearing, sole saviour, you shine out to mortals*. Hermann's genitive *φαινομένου* makes a genitive absolute with *χειμῶνος* — *when the storm shows itself* — and moves the appearing from the god to the weather. Abel prints Hermann's reading, and the English follows it, keeping the participle's break across the line as the Greek has it. The manuscript reading leaves the storm merely mentioned and doubles the god's appearing, *ἐναργής ... φαινόμενος ... ἀναφαίνη*, which is not obviously wrong for a hymn of this kind.
3. ἐπ' εὐιέροις τελετήσιν — to the well-hallowed rites. **This is the phrase behind Abel's query at LXXI.12**, where his text prints *εὐίερων* with *πρόσωπον* and his apparatus adds only *εὐιέροις*?; and it returns at LXXVII.10, *εὐιέρου τελετής*. The adjective is one of the collection's own: it stands at VII.2, VII.12, XI.22, XXIV.11, XLI.10, XLII.3, XLIV.9, LIII.10, LVII.8 and LXVI.10 before this block — ten places. At the first of them the manuscripts give it as two words, *εὐίεραίς*, and Lennep joined them; everywhere else it is transmitted as the compound.
5. *κατὰ τε χθόνα καὶ κατὰ πόντον* — over land as well as over sea. A sea-god asked to save on land too: the petition exceeds the office the rest of the hymn gives him, and the next three lines are entirely maritime. The collection does the same thing at LXXIV.8–10, where Leukothea, having been asked for ships, is asked for a fair wind.

Μνημοσύνης καὶ Ζηνὸς ἐριγδούποιο θύγατρες,
 Μοῦσαι Πιερίδες, μεγαλώνυμοι, ἀγλαόφημοι,
 θνητοῖς, οἷς κε παρήτε, ποθαινόταται, πολύμορφοι,
 πάσης παιδείης ἀρετὴν γεννῶσαι ἄμεμπτον,
 θρέπεται ψυχῆς, διανοίης ὀρθοδότηται,
 καὶ νόου εὐδυνάτοιο καθηγήται ἄνασσα,

5

1 θυγατέρες codd. — 3 κε] καὶ codd. — 5 διανοίης Abel] διανοίας. — 6 νόου Hermann] νοῦ. —

LXXVI. TO THE MOUSAI

fumigation from frankincense

Daughters of Mnemosyne and of loud-thundering Zeus,
 Pierian Mousai, of great renown, of splendid fame,
 most longed for by mortals, to whomever you may come, of many forms,
 begetting the blameless excellence of all education,
 nurses of the soul, straight-givers of the understanding,
 and queens, guides of the greatly able mind,

5

-
- 4–6. παιδείη, διάνοια, νόος, ἀρετή — **the vocabulary is a schoolmaster's, not a poet's.** These Mousai are not asked for song: they beget the excellence of education, nurse the soul, give the understanding straight and guide the mind; the arts they are named after appear only as their names in lines 8–10. The hymn to Mnemosyne that follows continues in the same register, with λογισμός, *reasoning*, and μνήμη. Two of the four abstract words in these lines are editorial in form — Abel's Ionic διανοίης for διανοίας, Hermann's uncontracted νόου for νοῦ — but the words themselves are the manuscripts'.
- 5, 2. θρέπτειραι ψυχῆς — nurses of the soul. **θρέπτειραν stands two hymns back at LXXIV.2**, of Leukothea as nurse of Dionysos, and neither place carries an apparatus entry on that word — though this line has one on διανοίης, which is Abel's. The same agent-noun serves once for a goddess who raised a god and once for goddesses who raise a faculty; the collection also has θνητῶν θρέπτειρα at XL.7 and βιοθρέπτειρα at XXVII.13. The collection's habit of taking a physical office and applying it to the inner life is the same habit that gives these Mousai a curriculum.
- 1, 3. Two entries of the kind that names no editor: at 1 the codices read θυγατέρες where the text prints θύγατρεις, and at 3 the lemma is bare — κε] καί codd. — so that the correction is Abel's own, adopted silently. The second is a metrical repair: οἷς καὶ παρήτε will not scan where οἷς κε παρήτε will.

LXXVI. ΜΟΥΣΩΝ

θυμίαμα λίβανον

αἶ τελετὰς θνητοῖς ἀνεδείξατε μυστιπολεύτους,
 Κλειώ τ' Εὐτέρπη τε Θάλειά τε Μελπομένη τε
 Τερψιχόρη τ' Ἑρατώ τε Πολύμνιά τ' Οὐρανίη τε
 Καλλιόπη σὺν μητρὶ καὶ Εὐνομίῃ θεᾷ ἄγνῃ.
 ἀλλὰ μόλοιτε, θεαί, μύσταις, πολυποίκιλοι, ἀγναί,
 εὐκλείην ζῆλόν τ' ἔρατὸν πολύυμνον ἄγουσαι.

10

10 Εὐνομίῃ Abel] εὐδυνάτη. — 12 εὐκλείην Abel] εὐκλειαν.

LXXVI. TO THE MOUSAI

fumigation from frankincense

you who showed forth to mortals the rites that initiates perform,
 Kleio and Euterpe and Thaleia and Melpomene
 and Terpsichore and Erato and Polymnia and Ourania
 and Kalliope, with your mother and with Eunomia, holy goddess.
 But may you come, goddesses, to the initiates, ever-varied, holy,
 bringing good fame and lovely emulation, much hymned.

10

LXXVI–LXXVII. The Mousai and their mother, in that order. **The proem has them in the other order and in one breath:** Μνημοσύνην τ' ἐρατὴν Μούσας τ' ἐπικέκλωμαι ἀγνάς — *and lovely Mnemosyne, and I summon the pure Mousai*. The hymn-book separates them into consecutive hymns and gives them the same offering. The edition transliterates **Mousai**, as it transliterates Moirai rather than writing Fates.

10. **Abel's Εὐνομίη replaces a word the collection uses six times elsewhere.** The codices read εὐδυνάτη — *and with the greatly able holy goddess* — and Abel prints the proper name of one of the Horai. **And the line's first three words are not new here either: Καλλιόπη σὺν μητρὶ stands at XXIV.12** — of the Nereids' rite, founded with Kalliope and her mother and Apollo — carrying no apparatus entry there or here. The mother that line leaves unnamed is the mother this catalogue supplies. **The line is also the one place where this hymn leaves Hesiod.** LXXVI.8–9 are *Theogony* 77–78 verbatim — Κλειώ τ' Εὐτέρπη τε Θάλεια τε Μελπομένη τε | Τερψιχόρη τ' Ἑρατώ τε Πολύμνιά τ' Οὐρανίη τε — and Hesiod's next line begins Καλλιόπη, as this one does, and then goes its own way. Whatever stood in the tenth place, the hymn is here supplying an ending to a borrowed catalogue, which is exactly where a text is most likely to have been rewritten and most likely to have been corrupted. Abel's reason is presumably arithmetical: nine Muses have been named, the mother makes ten, and a tenth name leaves the line with a figure rather than an epithet. But εὐδύνάτος is standing vocabulary here: it is Nike's at XXXIII.1, Plouton's at XXIX.20, the Kouretes' at XXXVIII.20, Leukothea's at LXXIV.2, Kronos's at LXXXIV.1 in the last hymn but four of the book, the mind's four lines above this one, and the reasoning's at LXXVII.5, and no apparatus entry anywhere falls on the word. The conjecture is not idle — Eunomia is named among the Horai at XLIII.2, and Εὐνομίη is the reading the editors removed from LX.2, where Schrader put Eurynome in its place — but the manuscript reading is not an error of the obvious kind, and the edition records that it is a conjecture.

7. τελετάς ... μυστιπολεύτους — rites celebrated with mysteries. The verbal adjective is passive (LSJ cites this very line), so the English says *that initiates perform* one step too freely; what the line asserts is simply that the rites are mystically solemnized. The claim that matters is carried by τελετάς ... ἀνεδείξατε: the Mousai are credited with showing initiation to mortals, which is not their classical business and is exactly what this collection's own association was doing. **XXIV.10 has the same verb in the same tense and person** — ὕμεις γὰρ πρῶται τελετὴν ἀνεδείξατε σεμνὴν, of the Nereids — XXXVIII.6 credits the Kouretes of Samothrace with founding it, and LXXIX.8 credits Themis, πρώτη γὰρ τελετάς ἀγίας θνητοῖς ἀνέφηνας. Four sets of gods, four aetiologies, no apparatus entry at any of the four, and no hymn aware of the others. **XXXVIII.6 makes the same claim for the Kouretes** — ὕμεις καὶ τελετὴν πρῶτοι μερόπεσιν ἐθεσθε, *you too were the first to establish the rite among men* — in a line that carries no apparatus entry, as this one does not. Two sets of gods are each credited with founding the rite, and one of the two is called first. What is claimed here is the invention of the initiation, not of poetry.

LXXVII. ΜΝΗΜΟΣΥΝΗΣ

θυμίαμα λίβανον

Μνημοσύνην καλέω, Ζηνὸς σύλλεκτρον, ἄνασσαν,
 ἢ Μούσας τέκνωσ' ἱεράς, ὀσίας, λιγυφώνους,
 ἔκτος ἔχουσ' ἀπάτης μνήμην βλαψίφρονος αἰεῖ,
 πάντα νόον συνέχουσα βροτῶν ψυχῇσι σύνοικον,
 εὐδύνατον κρατερὸν θνητῶν αὔξουσα λογισμόν,
 ἡδυτάτη, φιλάγρυπνος ὑπομνήσκουσα τε πάντα,
 ὣν ἅν ἕκαστος ἀεὶ στέρνοις γνώμην κατάθεται,
 οὔτι παρεκβαίνουσ', ἐπεγείρουσα φρένα πᾶσιν.
 ἀλλὰ, μάκαιρα θεά, μύσταις μνήμην ἐπέγειρε
 εὐιέρου τελετῆς, λήθην δ' ἀπὸ τῶνδ' ἀπόπεμπε.

5

10

3 ἔχουσα (sic) Hermann] εὐούσα. — ἀπάτης Wiel] κακῆς. — μνήμην Hermann] μνήμης. — 4 ψυχῇσι Hermann] ψυχαῖσι. — 6 τε Hermann] δέ. — 7 ἑκάστοις et κάτθεται codd. — 10 ἀπὸ (ἄπο) τῶν codd.

LXXVII. TO MNEMOSYNE

fumigation from frankincense

I call Mnemosyne, bedfellow of Zeus, queen,
 who bore the Mousai, sacred, pure, clear-voiced,
 keeping memory always outside mind-harming deceit,
 holding together the whole mind that dwells with the souls of mortals,
 increasing the strong and greatly able reasoning of mortals, 5
 sweetest, lover of wakefulness, and putting all things in mind,
 whatever each man lays up always as purpose in his breast,
 never straying aside, rousing the wits in all.
 But, blessed goddess, rouse in the initiates the memory
 of the well-hallowed rite, and send forgetfulness away from them. 10

3. **Three of this line's words are editors', and the manuscripts say something else.** The codices read ἐκτός εἴουσα κακῆς μνήμης βλαψίφρονος αἰεί — *being always outside evil mind-harming memory*, which makes the goddess stand clear of bad remembering. Hermann's ἐχουσα for εἴουσα and his accusative μνήμην for μνήμης turn her from someone outside memory into someone who keeps memory outside something, and Wiel's ἀπάτης for κακῆς supplies what she keeps it outside of. The printed line is about deceit; the transmitted line is about memory itself. The English follows the printed text. The *sic* on ἐχουσα is Abel's usual flag that the lemma quotes Hermann's unelided form where his own verse prints ἐχουσ'.
- 9–10. μνήμην ... λήθην: the hymn ends by asking for one and against the other, and the two words frame the whole book's account of what an initiation is for — the rite is to be remembered. Forgetting is what the goddess is asked to send away, and the pairing is the whole argument of the hymn: what the initiate must not lose is the rite. εὐτέρου τελετῆς is the phrase of LXXV.3 and the one Abel reaches for in his query at LXXI.12.
- 5, 7. εὐδύναιον ... λογισμῶν — the greatly able reasoning. λογισμός is a philosopher's word in a hymn, and it sits beside νόος at 4, φρήν at 8 and γνώμη at 7. The edition renders γνώμη *purpose* on the ruling made at Block 10 against βουλή, *counsel* — in twelve of the thirteen places it stands, once LXXXVI.5, 8 and 17 are counted in; the thirteenth, XXXIX.7, still reads *designs* and is on the final-run list; here the purpose is what a man *lays up in his breast* — στέροισι κατὰθῃται — and what the goddess then reminds him of. The codices read ἐκάστοις and κατὰθῃται at 7, both recorded without an editor's name.
- 1–2. συλλεκτρον — bedfellow, sharer of the bed. Mnemosyne is named by her relation to Zeus and then by her daughters, and the hymn says nothing else about her origins; the Titaness of Hesiod's genealogy is not mentioned. **The preceding hymn began from the other end,** Μνημοσύνης καὶ Ζηνός ... θυγατρὲς: both hymns open on her name, one taking her as the mother of the addressees and the other as the addressee herself, and both name Zeus in the same line.
6. φιλόαγρυπνος — lover of wakefulness, or fond of lying awake. The adjective is used of the sleepless as well as of the watchful, and a goddess of memory who does not sleep is doing something more particular than remembering. The hymn does not say what, and the edition does not supply it. Hermann's τε for the codices' δέ at this line is the only change in it.

Κλυῖθι, θεά, θνητοῖς φαεσίμβροτον ἦμαρ ἄγουσα,
 Ἵοϊ λαμπροφαῆς, ἐρυθαινομένη κατὰ κόσμον,
 ἀγγελίεια θεοῦ μεγάλου Τιτῆνος ἀγανού,
 ἥ νυκτὸς ζοφόντα κελαινόχρωτα πορείην
 ἀντολίαις ταῖς σαῖς πέμπεις ὑπὸ νέρτερα γαίης·
 ἔργων ἡγήτειρα, βίου πρόπολε θνητοῖσιν·
 ἥ χαίρει θνητῶν μερόπων γένος· οὐδέ τίς ἐστιν,

5

² Ἵώς codd., corr. Abel. — ³ ἀγγελιώτι? — θεοῦ τιτάνος ἀγανού μεγάλοιο codd., corr. Dinnert (Τιτῆνος Hermann scripsit pro τιτάνος). — ⁴ ζοφόντα Hermann] ζοφερὴν τε. — Ἄν ζοφερὴν τε κελαινόχροόν τε scribendum? — κελαινόχρωτα Abel] κελαινοχρώτα. — ⁵ πέμπεις codd. —

LXXVIII. TO EOS

fumigation from manna

Hear, goddess, who bring to mortals the day that shines on mortals,
 Eos of bright shining, reddening across the kosmos,
 messenger of the great god, the gentle Titan,
 you who the dusky, black-skinned journeying of night
 send by your risings down beneath the underparts of earth;
 leader of works, attendant of life, for mortals;
 in whom the race of speaking mortals rejoices; nor is there one

5

3. **Three hands in one line.** The codices read θεοῦ τιτάνος ἀγανού μεγαλοῖα; Dinner reordered it to θεοῦ μεγαλοῦ Τιτῆνος ἀγανού, and Abel notes in the same entry that the form Τιτῆνος is Hermann's, written for τιτάνος. Before both of these Abel prints a bare query of his own on the first word of the line, ἀγγελιώτι? — and he prints it, as the image shows at 2.8x, with a bare alpha carrying no breathing, where the verse's own ἀγγελεία three lines above has its smooth breathing plain at the same magnification and his other interrogative entry εὐιέροις? has one too. The dropped sort is recorded here and not adopted. What the query proposes is not stated: ἀγγελιώτι is a dative, and how it is meant to stand in a line whose ἀγγελεία is nominative Abel does not say. **The line as printed is the work of two editors** — Dinner's order and Hermann's form — with a third suggestion appended and not taken. **Which Titan is meant the hymn does not say:** Eos is daughter of Hyperion and sister of Helios, and *messenger of the great god* fits either. Naming him is construal, and the edition does not.
4. **And three more here.** ζοφρέντα is Hermann's for the codices' ζοφερὴν τε; κελαινόχρωτα is Abel's accentuation of their κελαινοχρώτα; and between the two Abel prints a second query in his own voice — *An scribendum?*, should one write ζοφερὴν τε κελαινόχροόν τε? — which would restore the manuscripts' first word and change the second instead. He offers it and does not take it. The English follows the printed text.
- 2, 12. Three entries in this hymn are Abel's own. At 2 the codices give the nominative Ἡώς and he prints the vocative Ἡοί, using the form *codd., corr. Abel* rather than his usual bracket; at 4 κελαινόχρωτα is his re-accentuation of their κελαινοχρώτα; at 12 he prints πᾶσι for the codices' πάντα, making the dative answer θνητοῖσι in the same line. None is a large change, and all three are recorded here because the edition's rule is that a conjecture is named wherever it stands.

ὃς φεύγει τὴν σὴν ὄψιν καθυπέρτερον οὔσαν,
 ἡνίκα τὸν γλυκὺν ὕπνον ἀπὸ βλεφάρων ἀποσεΐσης,
 πᾶς δὲ βροτὸς γήθει, πᾶν ἔρπετὸν ἄλλα τε φύλα
 τετραπόδων πτηνῶν τε καὶ εἰναλίων πολυεθνῶν·
 πᾶσι γὰρ ἐργάσιμον βίον θνητοῖσι πορίζεις.
 ἀλλά, μάκαιρ', ἀγνή, μύσταις ἱερὸν φάος αὔξοις.

10

12 πᾶσι Abel] πάντα.

LXXVIII. TO EOS

fumigation from manna

who flees your face as it stands supreme,
 when you shake the sweet sleep from the eyelids,
 and every mortal rejoices, and every creeping thing, and the other tribes
 of four-footed and winged and sea-dwelling, of many nations;
 for to all mortals you furnish a workable livelihood.
 But, blessed and holy, may you increase the sacred light for the initiates.

10

Extent. Thirteen lines. Abel's marginal numerals stand beside ἀντολίας (5) and πᾶς δὲ βροτὸς γήθει (10), and three lines follow the second of them. The block's first count, taken from a page overview, made the hymn twelve; the margin and a line count settle it. The block therefore runs to ninety-five lines, not ninety-four.

Abel's queries. With LXXI.12 εὐιέροις? and the two here, the volume now has **seven interrogative entries** in Abel's apparatus, over the text set through LXXVIII: IX.9 *Abel* ; *an*
scribendum?, XXXI.3 ? , XL.18

? , LVIII.2 ? , LXXI.12 ? , and the two here. They fall into two forms — a bare word with a question mark, and a full Latin question, *An ... scribendum?* — and both forms are present from IX.9 onward, so neither is new. All seven are conjectures the editor puts on the page without adopting, and they are the clearest sign in the book that Abel regarded his own text as provisional. They are recorded here in his words and are not taken into the text.

10-II. πᾶν ἔρπετον ἄλλα τε φύλα | τετραπόδων πτηγῶν τε καὶ εἰναλίων — every creeping thing, and the other tribes of four-footed and winged and sea-dwelling. The division of the animals into creeping, four-footed, winged and marine is a catalogue of the whole animate world, and the hymn's point is that all of it wakes with the light; the next line then narrows to mortals and their working day. ἐργάσιμον βίοτον, *a workable livelihood*, is among the plainest statements in the set text of what a god is for.

LXXIX. ΘΕΜΙΔΟΣ

θυμίαμα λίβανον

Οὐρανόπαιδ' ἀγνήν καλέω, Θέμιν εὐπατέρειαν,
Γαίης τὸ βλάστημα νέον, καλυκώπιδα κούρην,
ἢ πρώτη κατέδειξε βροτοῖς μαντήιον ἀγνόν
Δελφικῷ ἐν κευθμῶνι θεμιστεύουσα θεοῖσι,
Πυθίῳ ἐν δαπέδῳ, ὅτε Πυθοῖ ἐμβασίλευεν·
ἢ καὶ Φοῖβον ἄνακτα θεμιστοσύνας ἐδίδαξε·

5

5 ὅτε Hermann] ὅθι. —

LXXIX. TO THEMIS

fumigation from frankincense

The holy child of Ouranos I call, Themis of a noble father,
 the young shoot of Gaia, the bud-faced maiden,
 who first showed forth to mortals the holy oracle
 in the Delphic hollow, pronouncing ordinances for the gods,
 on the Pythian floor, when she was queen in Pytho;
 she it was who taught the lord Phoibos the giving of ordinances;

5

LXXIX. Themis, daughter of Ouranos and Gaia, holder of Delphi before Apollo. The hymn makes two foundation claims for her, five lines apart: line 3, that she first showed mortals the oracle; line 8, that she first revealed the rites. Both are transmitted — neither carries an apparatus entry — and the second joins the collection's other foundation claims: XXIV.10 (the Nereids, *πρώται*), XXXVIII.6 (the Kouretes, *πρώτοι*) and LXXVI.7 (the Mousai, who reveal the rites but are not called first). Themis is the third of three to be called first at founding a rite; a fourth figure, Demeter at XL.8, is called first at something else — *πρώτη ὑποξεύσασα*, first to yoke the ploughing ox. (*An earlier state of this edition's note at Block 5 was "corrected" at Block 12 on the strength of line 3 alone, and the correction was itself wrong; see the Block 12 and Block 13 corrections files.*)

1. *εὐπατέρεια*, "of a noble father", is used of Selene at LV.10 and of the Moirai at LIX.16; this is its third and last appearance. Of Themis it is pointed — her father is Ouranos, named in the same line by the compound *Οὐρανόπαις*.
- 4, 6. *θεμιστεύουσα* and *θεμιστοσύνας* are formed on the goddess's own name. The English cannot keep the figure without inventing a word, so it renders both by *ordinance* and leaves the etymology to this note. Themis does not merely hold Delphi: she teaches Apollo the thing she is.

πάντιμ', ἀγλαόμορφε, σεβάσμιε, νυκτιπόλευτε·
 πρώτη γὰρ τελετὰς ἀγίας θνητοῖς ἀνέφηνας,
 Βακχιακὰς ἀνὰ νύκτας ἐπευάζουσα ἄνακτα·
 ἐκ σέο γὰρ τιμαὶ μακάρων μυστήριά θ' ἄγνά.
 ἀλλά, μάκαιρ', ἔλθοις κεχαρισμένη εὐφροني βουλή
 εὐιέρους ἐπὶ μυστιπόλους τελετὰς σέο, κούρη.

10

7 πάντιμε codd. — π κεχαρισμένη Abel] κεχαρημένη.

LXXIX. TO THEMIS

fumigation from frankincense

all-honoured, of splendid form, revered, roaming by night;
 for you first revealed the consecrated rites to mortals,
 crying euhoi to the lord through the Bacchic nights;
 for from you come the honours of the blessed and the holy mysteries.
 But, blessed one, may you come well pleased, with kindly counsel,
 to your well-hallowed, mystery-celebrating rites, maiden.

10

-
7. The line opens exactly as XIV.5 does of Rhea — *πάντιμ', ἀγλαάμορφε* — and then diverges. Abel prints the elided *πάντιμ'* against the manuscripts' *πάντιμε*, which the apparatus records. That is the same lemma/text divergence as at LXIII.3, and the same way about: there too the codices read the unelided *πάντιμε* and the printed line elides — though at LXIII.3 the elision is Diner's, and the divergence in that entry is between the lemma *πάντιμ* and the verse *πάντιμ'*, the apostrophe itself.
8. *ἀγλας*. This is the fifth of the collection's "holy" words, after *ἀγνός*, *ἱερός*, *όσιος* and *εὐίερος*, and it is rendered *consecrated* here and throughout — a ruling taken at this block, with all six occurrences (VI.11, XLI.7, LII.8, LIV.10, LV.28 and this line) finally in view. The five earlier places still read *holy* or *hallowed* and are listed for repair in the final run.
11. *εὐφρονη βουλή*, "with kindly counsel", is the collection's most persistent closing formula: XIV.12, LIX.20, LXX.1, LXXIV.9 and here — five places. (*Block 12's note counted four; this line is the fifth and the note has been amended.*) At XIV.12 and LIX.20 the English still reads *kindly purpose*, which is the rendering this edition reserves for *γνώμη*; a final-run repair.

Χειμερίοις αὔρησι δονῶν βαθὺν ἡέρα κόσμου,
 κρυμοπαγὲς Βορέα, χιονώδεος ἔλθ' ἀπὸ Θρήκης
 λυέ τε παννέφελον στάσιν ἡέρος ὕγροκελεύθου
 ἱκμάσι ῥιπίζων νοτεραῖς ὀμβρηγενὲς ὕδωρ,
 αἶθρια πάντα τιθεῖς, θαλερόματον αἰθέρα τεύχων
 ἀκτῖσιν λάμπουσιν ἐπὶ χθονὸς ἡελίοιο.

5

1 αὔρησι Hermann] αὔραισι. — 2 κρυμοπαγὲς Abel] κρυμοπαγής. — Θρήκης Hermann] θράκης. — 3 λύετε
 codd. — 4 ῥιπίζων ἱκμάσι νοτεραῖς ὀμβριγενὲς codd. — 6 ἀκτῖσιν Hermann] ἀκτίνες ἄς.

LXXX. TO BOREAS

fumigation from frankincense

Shaking with wintry breezes the deep air of the kosmos,
 frost-bound Boreas, come from snowy Thrace
 and break the all-clouded stagnation of the watery-pathed air,
 fanning with damp moisture the rain-born water,
 making all things clear, working the aither blooming-eyed
 that shines upon the earth with the rays of the sun.

5

LXXX–LXXXII. Three winds in a row, each of six or seven lines, each fumigated with frankincense: Boreas the north, Zephyros the west, Notos the south. **The east wind, Euros, has no hymn.** Nothing in the book explains the omission, and none of the three hymns names him. Three of four is the sort of gap that is usually put down to loss in transmission; there is no evidence here either way, and Abel's apparatus is silent.

- 1–2. The hymn is one sentence of six lines: an address in the participle, an imperative in the middle of line 2 (ἐλθ' ἀπὸ Θρήκης), a second at the head of line 3 (λῦε), and two participles closing. The English keeps the shape.
3. ὑποκαλυπθού, “watery-pathed”, belongs elsewhere to wet powers — the Clouds at XXI.3, Tethys at XXII.6, the Nereids at XXIV.2, the Nymphs at LI.14 — and is here given to the air. It returns three hymns later at LXXXIII.7, of Okeanos. Six occurrences in all, and this is the only one not of water.
4. The manuscripts read ῥιπίλων ἡμάσι νοτεράς ἀμβρογενές; Abel prints the first two words in the other order and spells ἀμβρογενές. Neither change is attributed, so both are his.
5. θαλερόμματον, “of blooming eye”, occurs nowhere else in the collection; θαλερός itself appears once, of Hera at proem 16. It is an epithet of the sky cleared by the north wind.
6. The manuscripts read ἀκτίνας ἄς, which is not construable; Hermann's ἀκτίσιν repairs the line. This is the kind of place where the printed text of the collection is an editor's sentence, not a transmitted one.
6. The relative at the end of the entry is printed ἄς, with a rough breathing and no accent at all. Checked at 3.ο× and again at 7.ο×, with the compound rough-plus-acute of ὄρμοις and the lone rough breathing of ἡσυχία on neighbouring pages as controls: the mark here is the lone crescent, and the space to its right is blank. An accented ἄς or ἄς is what the sense wants, so a sort has been dropped; it is printed here as the page prints it. The register's ledger of wrong sorts holds seven, but those are all wrong letters; this is an *omitted* mark, and the second of those, after the missing smooth breathing of ἀγγελιώτι at LXXVIII.3. The two lists are kept apart.

Αὔραι ποντογενεῖς Ζεφυρίτιδες, ἡερόφοιτοι,
 ἡδύπνοοι, ψιθυραί, καμάτου ἀνάπαυσιν ἔχουσαι,
 εἰαριναί, λειμωνιάδες, πεποθημένοι ὄρμοις,
 σύρουςαι νηυσὶ τρυφερὸν πόρον, ἡέρα κοῦφον·
 ἔλθοιτ' εὐμενέουσαι, ἐπιπνείουσαι ἀμεμφεῖς,
 ἡέριαι, ἀφανεῖς, κουφόπτεροι, ἡερόμορφοι.

5

1 παντογενεῖς codd. — ἡεροφοῖτοι (sic) Hermann] ἡεροφοῖται. — 2 θανάτου codd. — 3 λειμωνίδες codd. —
 4 νηυσίν (sic) Hermann] ναυσί. — πόρον] ὄρμον codd. — 6 ἡερόμορφοι Hermann] ἀερόμορφοι.

LXXXI. TO ZEPHYROS

fumigation from frankincense

Breezes born of the sea, Zephyr-breezes, walkers in air,
 sweet-blowing, whispering, holding rest from toil,
 of the spring, of the meadows, longed for by the harbours,
 drawing for ships a delicate passage, a light air;
 may you come with favour, breathing upon us, blameless,
 of the air, unseen, light-winged, of the form of air.

5

LXXXI. The only hymn in the collection addressed to a plurality that is not a class of divinities but a plural of the god himself: not Zephyros but the Ζεφυρίτιδες αὔραι, the west breezes. The grammar stays feminine plural throughout, and the English follows it.

1. **παντογενής**, “born of the sea”, is Abel’s, unattributed; the manuscripts read παντογενής, “born of all things”. The choice decides whether the hymn begins at sea or in the cosmos, and Abel gives no reason for it in the apparatus.
1. The apparatus prints Hermann’s reading as **ἡερόφοροι** (*sic*) while the verse above prints **ἡερόφοροι**. The two forms differ only in accent. This is not a slip but a habit. **Of the eighteen entries in the whole collection that carry a *sic* — seventeen with the bare (*sic*), and XVIII.18 with the fuller (*sic, errore?*) — every one has a lemma that differs from the line as Abel prints it** — by accent here and at XXXII.2, XXXIV.4 and LXXXVII.11; by case at IV.3, XLV.5, L.1 and LIV.4; by nu-movable at XXXII.6, LXXI.4 and three lines below at LXXXI.4; by elision at LXXVII.3; and by spelling, gender or word at VII.2, XVIII.18, XLIII.7, LVI.2, LIX.15 and LIX.17. The (*sic*) marks a form Abel is reproducing as its editor gave it, against the form his own line requires. The converse does not hold: divergences without (*sic*) occur too, as at LXIII.3, LXXI.7 and LXXIX.7.
2. The manuscripts read **θανάτου**, “rest from death”; Abel prints **καμάτου**, “rest from toil”, unattributed. The phrase then matches III.6, where Nyx has **πόνων ἀνάπαισιν**, and LXXXV.5, where Hypnos has **κόπων ἀνάπαισιν** — three rests from labour, given to Night, to these breezes and to Sleep. That the emendation produces the collection’s own formula is the strongest argument for it, and it is not one Abel makes.
4. **πόρον] ὄρμον codd.** — a lemma with no editor named, as at LXXVI.3. Abel prints **πόρον**, “passage”; the manuscripts have **ὄρμον**, “anchorage”, which line 3 has already used. — The first entry on this line is a second (*sic*): **νηυσίν** (*sic*) in the apparatus against **νηυσί** in the verse, the nu-movable dropped. Two of the collection’s eighteen *sic* entries stand in this one six-line hymn.

Λαιψηρὸν πῆδημα δι' ἥερος ὑγροπόρευτον,
 ὠκείαις περύγεσσι δονούμενον ἔνθα καὶ ἔνθα,
 ἔλθοις σὺν νεφέλαις νοτίαις, ὄμβροιο γενάρχα·
 τοῦτο γὰρ ἐκ Διὸς ἐστι σέθεν γέρας ἡερόφοιτον,
 ὄμβροτόκους νεφέλας ἐξ ἥερος ἐς χθόνα πέμπειν.
 τοιγάρ τοι λιτόμεσθα, μάκαρ, ἱεροῖσι χαρέντα
 πέμπειν καρποτρόφους ὄμβρους ἐπὶ μητέρα γαῖαν.

s

s ἐς Abel] εἰς.

LXXXII. TO NOTOS

fumigation from frankincense

Swift leap through the air, travelling on wet ways,
 shaken this way and that on rapid wings,
 may you come with the moist clouds, first father of rain;
 for this is your air-walking prerogative from Zeus,
 to send rain-bearing clouds from the air to the earth.
 Therefore we entreat you, blessed one, glad in the sacred offerings,
 to send fruit-nourishing rains upon mother earth.

5

-
1. The hymn addresses the wind as a **leap** — *Λαιψιερὸν πῆδημα*, neuter — and keeps the neuter through line 2 before turning to the second person at line 3. The god is first a motion and only then a person. The English keeps the sequence; it is the clearest case in the collection of an abstraction addressed before the name that goes with it.
3. *γενάρχης*, “first father”, of rain. Notos is the wet southerly of the Aegean, and the hymn asks him for exactly what a farmer would.
4. *ἡερόφοιτον*, “walker in air”, one hymn after the Zephyr breezes are called *ἡερόφοιτοι* at LXXXI.1. It is not the one word the wind hymns share — *ἥηρ* itself stands in all three, and so does the aorist of *έρχομαι* — but it is the only uncommon one shared by two of them. Five occurrences in the collection: Nyx at III.9, Selene at IX.2, the Nymphs at LI.5, LXXXI.1, and here. Abel prints it three different ways in the verse — *ἡεροφόιτοις* at III.9, *ἡεροφοῖται* at IX.2, *ἡερόφοιτοι* at LXXXI.1 — the same unsettledness of accent the *sic* entries record; see LXXXI.1.
- LXXXII.** One apparatus entry only, and it is an orthographic preference of Abel’s (ἐξ for εἰς), the same one he exercises at LXV.7. The block’s readings run LXXIX 3, LXXX 6, LXXXI 7, LXXXII 1, LXXXIII ο, LXXXIV 7, LXXXV 2, LXXXVI 10, LXXXVII 4, LXXXVIII ο. Two hymns draw none at all, so this is the least emended of the eight that draw any.
7. This line is **XXI.7 verbatim**, the only whole verse the collection repeats — see the note there, which sets out how far the resemblance between the two hymns goes. Neither line carries an apparatus entry.

LXXXIII. ΩΚΕΑΝΟΥ

θυμίαμα ἀρώματα

Ὠκεανὸν καλέω, πατέρ' ἄφθιτον, αἰὲν ἔόντα,
ἀθανάτων τε θεῶν γένεσιν θνητῶν τ' ἀνθρώπων,
ὃς περικυμαίνει γαίης περιτέρμονα κύκλον·
ἐξ οὔπερ πάντες ποταμοὶ καὶ πᾶσα θάλασσα
καὶ χθόνιοι γαίης πηγόρρυτοι ἱκμάδες ἀγναί.
κλυῖθι, μάκαρ, πολύολβε, θεῶν ἄγνισμα μέγιστον,
τέρμα φίλον γαίης, ἀρχὴ πόλου, ὕγροκέλευθε,
ἔλθοις εὐμενέων μύσταις κεχαρισμένος αἰεΐ.

5

LXXXIII. TO OKEANOS

fumigation from aromatics

Okeanos I call, imperishable father, who is for ever,
 the begetting of the immortal gods and of mortal men,
 who breaks in waves about the bounding circle of the earth;
 from whom indeed come all rivers and the whole sea
 and the earth's holy moistures below, that flow from springs.
 Hear, blessed one, rich in blessing, greatest purification of the gods,
 dear limit of earth, beginning of the pole, watery-pathed,
 may you come with favour to the initiates, ever well pleased.

5

LXXXIII. The only hymn in the collection with no apparatus entry of any kind. Eight lines, and Abel has nothing to report: no conjecture, no manuscript variant, no orthographic preference of his own. Every one of the other eighty-seven hymns, and the proem, carries at least one entry — LXXXVIII's being Abel's Latin note rather than a reading. His apparatus is dense (two hundred and sixty readings of Hermann's across the book, a hundred and thirty-two of his own, thirty-six of Wiel's), so the silence is striking. **It does not, however, mean the manuscripts agree.** Abel closes his praefatio by saying that he has *reserved a complete critical apparatus for a larger edition of the Orphic poems* — 'Integrum apparatus criticum maiori Orphicorum carminum editioni reservavi' — so what this edition prints is by his own account a selection. A hymn that draws nothing is a hymn he chose to report nothing about, which is weaker than a hymn nobody has emended, and the difference matters.

- 1–2. Okeanos is named five times before he is hymned — proem 27, XI.15, XXII.1, XXXVIII.8, LI.1 — and at XXII.1 his wife Tethys receives a hymn of her own, sixty-one places ahead of his. The collection is not ordered by theogonic rank.
2. γένεσιν, the “begetting” or origin. The line is close to XLI.2, “of the immortal gods and of mortal men”, but not identical, and the Homeric tag it recalls (*Iliad* 14.201, Okeanos θεῶν γένεσις) is the source of both.
6. ἀγνισμα, “means of purification”, occurs nowhere else in the collection. Sea water is the ordinary purifying agent of Greek cult, and the hymn makes the whole of Okeanos the greatest instance of it — a claim about ritual, put as a claim about cosmology.
7. *Limit of the earth* and *beginning of the pole* in one line: the encircling river is the boundary of the flat earth and the point at which the turning heaven begins. The hymn holds both pictures at once without reconciling them.

Ἰστίη εὐδυνάτοιο Κρόνου θύγατερ βασίλεια,
 ἢ μέσον οἶκον ἔχεις πυρὸς ἀενάοιο, μεγίστου,
 τούσδε σὺ ἐν τελεταῖς ὁσίαις μύστας ἀναδείξεις,
 θεῖσ' αἰειθαλέας, πολυόλβους, εὐφρονας, ἀγνούς
 οἴκε θεῶν μακάρων, θνητῶν στήριγμα κραταιόν,
 αἰδίη, πολύμορφε, ποθεινοτάτη, χλοόμορφε·
 μειδιόωσα, μάκαιρα, τάδ' ἱερὰ δέξο προθύμως,
 ὄλβον ἐπιπνεύουσα καὶ ἠπιόχειρ' ὑγίειαν.

5

1 Ἰστίη Hermann] ιστία. — 2 ἀεννάοιο codd. — 3 ὁσίαις Abel] ὁσίους. — 4 θεῖσ' αἰειθαλέας Hermann] θήσω
 αἰειθαλέας. — 5 οἴκε Dorville] οἶ καί. — 6 αἰδίη Hermann] αἰδίε. — 8 ἠπιόχειρον ὑγείαν codd., corr.
 Porson.

LXXXIV. TO HESTIA

fumigation from aromatics

Hestia, queen, daughter of greatly able Kronos,
 you who hold the mid-house of the ever-living and greatest fire,
 may you yourself show forth these men as initiates in the pure rites,
 making them ever-blooming, rich in blessing, kindly, holy;
 O house of the blessed gods, mighty support of mortals,
 everlasting, of many forms, most longed for, of green form;
 smiling, blessed one, receive these sacred offerings readily,
 breathing in prosperity and gentle-handed health.

5

LXXXIV. Hestia is named once before this hymn, and in a way this hymn contradicts: at XXVII.9 the Mother of the Gods is “named Hestia” (Ἰστὴν ἀνδαχθεΐσα), the same spelling, the identification made outright. Here Hestia is Kronos’s daughter — that is, the Mother’s child. The collection holds both without comment, as it holds Dionysos’s several parentages. Both lines carry an apparatus entry on the name, and the same one: the manuscripts have ἑστία at XXVII.9 and ἰστία here, and Hermann’s Ἰστὴν is printed in both places — so the identity of spelling that makes the contradiction visible is itself editorial.

1. εὐδύνατος, “greatly able”, in its seventh and last appearance: XXIX.20 (Plouton), XXXIII.1 (Nike), XXXVIII.20 (the Kouretes), LXXIV.2 (Leukothea), LXXVI.6 (the mind), LXXVII.5 (reasoning) and Kronos here. It is transmitted in all seven, and no apparatus entry falls on the word in any of the seven: the two entries standing on those lines (LXXVI.6 νόου, LXXXIV.1 Ἰστὴν) concern other words, and the other five lines carry no entry at all. That bears on LXXVI.10, where Abel alone prints Εὐνομῆ for the manuscripts’ εὐδυνάτη; his conjecture removes the collection’s own word from the one place the manuscripts offer it in the dative. The rendering *greatly able* is settled at this block; XXIX.20, XXXIII.1 and XXXVIII.20 still read *mighty* and are listed for repair.
2. δεινόιο, of the hearth-fire. The collection uses δέναιος twice elsewhere, both times of water or of the earth (X.22, XXXIX.1), where this edition renders it *ever-flowing*. Of a fire the word means ever-living, and the English says so; the two senses are listed for the final run. The manuscripts spell it δειννάιο.
- 3–4. The manuscripts read θήσω δειθαλέας, “I shall make them ever-blooming” — the speaker doing the making. Hermann’s θεῖσ’ gives the participle to the goddess, and with Abel’s ὀσίαις at line 3 the whole sentence changes hands. Two editors’ readings in consecutive lines turn a vow into a petition.
5. θνητῶν στήριγμα κραταῖον, “mighty support of mortals”, is XVIII.7 word for word, where it is said of Plouton. The hearth and the house of the dead are given the identical half-line, and it occurs nowhere else in the collection. — οἶκε, “O house”, is Dorville’s, for the manuscripts’ οἱ καί; the goddess is addressed as the building she occupies. Dorville stands twice before this, at XVI.6 and LIV.5.
8. Porson — Richard Porson, 1759–1808, Regius Professor of Greek at Cambridge — appears here and nowhere else in the whole apparatus. His correction of the manuscripts’ ἡπιόχειρον ὑγείαν restores ἡπιόχειρ’ ὑγείαν, which is XXIII.8 verbatim and XXIX.18 in the dative: the collection’s own formula, recovered from a line that had lost it. It is the strongest argument for the emendation, and Abel does not make it.

Ὕπνε, ἄναξ μακάρων πάντων θνητῶν τ' ἀνθρώπων
 καὶ πάντων ζώων, ὅποσα τρέφει εὐρεῖα χθών·
 πάντων γὰρ κρατέεις μούνος καὶ πᾶσι προσέρχῃ
 σώματα δεσμεύων ἐν ἀχαλκεύτοισι πέδησι.
 λυσιμέριμνε, κόπων ἡδεῖαν ἔχων ἀνάπαυσιν
 καὶ πάσης λύπης ἱερὸν παραμύθιον ἔρδων·
 καὶ θανάτου μελέτην ἀπάγεις ψυχὰς διασώζων·
 αὐτοκασίγνητος γὰρ ἔφυς Λήθης Θανάτου τε.
 ἀλλὰ, μάκαρ, λίτομαί σε κεκραμένον ἡδὺν ἰκάνειν
 σώζοντ' εὐμενέως μύστας θείοισιν ἐπ' ἔργοις.

5

10

6 ἔρδων] ἔργον codd. — 7 ἀπάγεις Wiel] ἐπάγεις.

LXXXV. TO HYPNOS

fumigation with poppy

Hypnos, lord of all the blessed and of mortal men
 and of all living things that the wide earth nourishes;
 for you alone have power over all, and come to all,
 binding bodies in fetters never forged of bronze.
 looser of cares, holding a sweet rest from labours
 and working a sacred consolation for every grief;
 and you take the rehearsal of death away, keeping souls safe;
 for you were born own brother to Lethe and to Thanatos.
 But, blessed one, I beseech you to come tempered and sweet,
 saving the initiates with favour at their divine works.

5

10

Rubric. *θυμίαμα μετὰ μήκωνος*, “fumigation with poppy”. This is the only rubric in the collection whose offering is expressed by a prepositional phrase; the other seventy-seven name their offering in the bare accusative after *θυμίαμα*, and the three that qualify it do so with *καί* or *πλήν* — XXVI, LIII, LXIX — never with *μετά*. It is also the only rubric to name a drug rather than a resin, a spice or a grain, and the match between the offering and the god is exact.

4. Abel closes line 4 with a **full stop**, not a comma — a round dot on the baseline with no tail, verified at 3.2× and 5.4× against the commas on the same page. The vocatives of line 5 therefore begin a new sentence after the opening address has run four lines, and the English follows. It is easy to read past, and the first transcription of this page did.
7. The manuscripts read *ἐπάγεις*: Sleep *brings on* the rehearsal of death. Wiel’s *ἀπάγεις* makes him *take it away*. The line is a straight reversal of sense turning on one preposition, and Abel prints the reversal. Wiel carries thirty-six readings in this apparatus, third only to Hermann’s two hundred and sixty and Abel’s own hundred and thirty-two, and this edition has still not been able to identify him; see the Editorial Note.
7. *θανάτου μελέτην*, “the rehearsal of death”. The phrase is Plato’s for philosophy (*Phaedo* 81a, *μελέτη θανάτου*) and is here used of sleep. Whether the hymn is quoting or the phrase was common by this date is not decidable from the text.
8. *Lethe* is named as a person only here. She has no hymn; she is asked away at LXXVII.10, where Mneme is to send forgetting off from the initiates. The collection therefore names her twice, once to banish her and once to make her Sleep’s sister.
5. *λυσιμέριμνε*, “looser of cares”, of Nyx at III.6, of Hermes at XXVIII.6, of Artemis at XXXVI.5, and of Sleep here. The Night hymn also gives Nyx *πόνων ἀνάπαυσιν*; Sleep has *κόπων ἀνάπαυσιν* and the Zephyr breezes *καμάτου ἀνάπαυσιν* at LXXXI.2. Three rests from labour, and the third of them is an emendation (see LXXXI.2).

LXXXVI. ΟΝΕΙΡΟΥ

θυμίαμα ἀρώματα

Κικλήσκω σε, μάκαρ, τανυσίπτερε, οὔλε Ὀνειρε,
 ἄγγελε μελλόντων, θνητοῖς χρησιμῶδ' ἐμέγιστε·
 ἡσυχίη γὰρ ὕπνου γλυκεροῦ σιγηλὸς ἐπελθών,
 προσφωνῶν ψυχαῖς θνητῶν νόον αὐτὸς ἐγείρεις,
 καὶ γνώμας μακάρων αὐτὸς καθ' ὕπνους ὑποπέμπεις,
 σιγῶν σιγώσαις ψυχαῖς μέλλοντα προφαίνων,
 οἷσιν ἐπ' εὐσεβίησι θεῶν νόος ἐσθλὸς ὁδεύει,
 ὥς ἂν αἰεὶ τὸ καλὸν μᾶλλον, γνώμῃσι προληφθέν,
 τερπωλαῖς ὑπάγῃ βίον ἀνθρώπων προχαρέντων,

5

3 ἡσυχίη Hermann] ἡσυχίᾱ. — ὕπνος γλυκερός codd. — 4 προσφωνῶν codd. — 6 προφαίνων Lenner]
 προσφωνῶν. — 9 ἀπάγῃ codd. —

LXXXVI. TO ONEIROS

fumigation from aromatics

I call upon you, blessed one, of outstretched wing, baneful Oneiros,
 messenger of what is to come, greatest oracle-singer to mortals;
 for in the stillness of sweet sleep you come silent,
 speaking to the souls of mortals, and yourself wake the mind,
 and yourself send secretly, in sleep, the purposes of the blessed,
 in silence to silent souls showing forth what is to come,
 to whom, for their acts of piety, the gods' good mind makes its way,
 so that the good, ever the more, taken up beforehand in their purposes,
 may lead on with delights the life of men who have rejoiced in advance,

5

LXXXVI. Eighteen lines, the longest hymn in the last two blocks, and the only place in the collection where dreams are named at all: *όνειρος* and its cognates occur nowhere else in the eighty-eight hymns. *οὔλις* in line 1 is the Homeric epithet of the Dream Zeus sends to deceive Agamemnon (*Iliad* 2.6, *οὔλον ὄνειρον*); the hymn opens by calling its god baneful and then spends seventeen lines asking him to be otherwise.

5, 8, 17. The hymn is built on *γνώμη*, *purpose* — the rendering this edition uses for *γνώμη* everywhere but XXXIX.7, where an older *designs* still stands, and which two lines of Blocks 3 and 10 still borrow for *εὐφρονι βουλῇ* (XIV.12, LIX.20). Both are final-run repairs. The god puts the gods' purposes into the sleeper, the sleeper's own purposes take the good up beforehand, and the god is asked to come with straight purposes. Line 17's *γνώμαις ὀρθαῖς* is LXIV.9's *γνώμαις ὀρθοτάταις* of *Nomos*, one degree down.

8–11. The hardest passage in the block, and the English here follows a construal reached only at verification. The good, anticipated in their purposes, leads their life on with delights (8–9); and the god himself declares a rest from evils (10), so that by prayers and sacrifices they may loose the anger of the lords (11). *τῶν δὲ κακῶν ἀνάπαυσιν* is the object of *ἐνίσπη*, thrown forward before its own *ὅπως* as verse regularly throws it. The alternative — making *ἀνάπαυσιν* a second object of *ὑπάγη* in 9 — was tried first and abandoned: one cannot *lead on* a respite, and it leaves *ἐνίσπη* with nothing to say. The manuscripts at line 11 read *τε πόλον θύσαντες*, which is not construable; Abel prints *θύσαις τε* and names no editor. The English keeps the suspension across the four lines rather than breaking the period, because the syntax is the hymn's subject: how a warning gets from a god into a waking man.

LXXXVI. ΟΝΕΙΡΟΥ

θυμίαμα ἀρώματα

τῶν δὲ κακῶν ἀνάπαυσιν, ὅπως θεὸς αὐτὸς ἐνίσπη 10
 εὐχωλαῖς θυσίαις τε χόλον λύσωσιν ἀνάκτων.
 εὐσεβέσιν γὰρ αἰὲ τὸ τέλος γλυκερώτερόν ἐστι,
 τοῖς δὲ κακοῖς οὐ κεν φαῖνοι μέλλουσιν ἀνάγκην
 ὄψις ὄνειρήεσσα, κακῶν ἐξάγγελος ἔργων,
 ὄφρα κεν εὖρωνται λύσιν ἄλγεος ἐρχομένοιο. 15
 ἀλλά, μάκαρ, λίτομαί σε θεῶν μηνύματα φράζειν,
 ὥς ἂν αἰὲ γνώμαις ὀρθαῖς κατὰ πάντα πελάζης
 μηδέν' ἐπ' ἀλλοκότοισι κακῶν σημεῖα προφαίνων.

10 ἀνάπαυσιν Abel] ἀνάπαυλαν. — 11 τε πόλον θύσαντες codd. — 13 οὐ κεν φαῖνοι Hermann] οὐδὲν φαίνει.

— 15 ὄφρα κεν Hermann] ὄφρα ἄν. — 18 μηδέν' Hermann] μηδέν.

LXXXVI. TO ONEIROS

fumigation from aromatics

and a rest from evils, that the god himself may tell of it, 10
 that by prayers and by sacrifices they may loose the anger of the lords.
 For to the pious the end is always the sweeter,
 but to the wicked it would not show the necessity that is coming,
 the vision of dreams, the announcer of evil deeds,
 so that they might find release from the pain that is on its way. 15
 But, blessed one, I beseech you to declare the tokens of the gods,
 that you may always draw near with straight purposes in all things,
 showing forth to no man, in monstrous shapes, the signs of evils.

13–15. Read as printed, the wicked get no warning dream, *so that they might find release* — which is the opposite of what the purpose clause should say. Hermann's *οὐ κεν φαίνοι* (potential optative) for the manuscripts' *οὐδὲν φαίνει* softens the statement to “would not show”, and his *ὄφρα κεν* for *ὄφρα ἂν* keeps the clause potential too. The difficulty is in the sense, not the grammar, and no editor has removed it. This edition prints Abel's text and does not translate the trouble away.

10. *ἀνάπαισιν* is Abel's, for the manuscripts' *ἀνάπαυλαν*. The word he substitutes is the one the collection uses elsewhere — LXXXI.2, LXXXV.5, III.6 — which is a reason for the change, and the third time in this block that an editor's reading restores a formula the collection already has — after *καμάτου* at LXXXI.2 and Porson's *ἡπιόχειρ' ὑγίειαν* at LXXXIV.8.

LXXXVII. ΘΑΝΑΤΟΥ

θυμίαμα μάνναν

Κλυθή μευ, ὃς πάντων θνητῶν οἴηκα κρατύνεις
 πᾶσι διδοὺς χρόνον ἀγνόν, ὅσων πόρρωθεν ὑπάρχεις·
 σὸς γὰρ ὕπνος ψυχὴν θραύει καὶ σώματος ὀλκόν,
 ἥνικ' ἄν ἐκλύης φύσεως κεκρατημένα δεσμὰ
 τὸν μακρὸν ζῶοισι φέρων αἰώνιον ὕπνον,
 κοινὸς μὲν πάντων, ἄδικος δ' ἐνίοισιν ὑπάρχων,

5

LXXXVII. TO THANATOS

fumigation from manna

Hear me, you who hold the tiller of all mortals,
 giving to all a holy span of time — to as many as you stand far from;
 for your sleep shatters the soul and the body's frame,
 whenever you loose the firm-held bonds of nature,
 bringing to living things the long everlasting sleep,
 common to all, yet standing unjust toward some,

5

-
1. *οἷκα κρατύνεις*, “you hold the tiller”, for the third and last time. At LVIII.8 Eros alone holds the tiller of all these things; at LXIV.8 Nomos alone holds the tiller of living things; here Thanatos holds the tiller of all mortals — and this is the one of the three without *μόνος*. The collection gives the same image to three gods and withholds the exclusive word from Death, who has the best title to it — though the hymn supplies it twice seven lines later, at 8 (*μούνω*) and 9 (*μόνος*).
2. *χρόνον ἁγνόν*, a “holy span of time”: the allotted life, holy because it is measured out. The second half of the line is compressed even for this collection — *ὅσων πόρρωθεν ὑπάρχεις*, “from however many you stand far off” — and says that Death is at a distance from the living for exactly as long as their time lasts.
- 6–7. The one place in the book where a god is called **unjust**. Death is common to all and therefore fair, and takes the young and is therefore not; the hymn states the contradiction in a single line and does not resolve it. Line 7’s *νεότηλας ἀκμάς*, “the prime of the young”, is what makes it unjust.

LXXXVII. ΘΑΝΑΤΟΥ

θυμίαμα μάνναν

ἐν ταχυτῇτι βίου παύων νεοήλικας ἀκμάς·
 ἐν σοὶ γὰρ μούνῳ πάντων τὸ κριθὲν τελεοῦται·
 οὔτε γὰρ εὐχῆσιν πείθη μόνος οὔτε λιτῆσιν.
 ἀλλὰ, μάκαρ, μακροῖσι χρόνοις ζωῆς σε πελάζειν
 αἰτοῦμαι, θυσίῃσι καὶ εὐχολαῖς λιτανεύων,
 ὥς ἂν ἔη γέρας ἐσθλὸν ἐν ἀνθρώποισι τὸ γῆρας.

10

9 οὔτε γὰρ εὐχαῖσι(ν) πιθόμενος οὔτε λιταῖσιν codd., corr. Hermann. — 10 σε Hermann] γε. — 11 θυσιῇσι
 (sic) Hermann] θυσίαις. — 13 ἔη Abel] ἔοι.

LXXXVII. TO THANATOS

fumigation from manna

ending in the swiftness of life the prime of the young;
 for in you alone of all is what has been judged brought to fulfilment;
 for you alone are won over neither by prayers nor by entreaties.
 But, blessed one, that you draw near after long spans of life
 I ask, entreating you with sacrifices and with prayers,
 that old age may be a goodly prize among men.

10

-
13. **Abel's apparatus cites a line 13; the hymn has twelve.** The word *ἐγ* that the entry concerns stands in line 12, the last of the hymn, and the three other entries (9, 10, 11) sit correctly on their lines, so the block is not displaced as a whole. It is a one-line slip, and there is exactly one other of its kind in the book: XXXIX has ten lines and an apparatus entry numbered 11. (LXVIII, where the marginal 10 stands level with line 11, is a third numbering fault but of the margin, not the apparatus.) Printed here as Abel prints it.
11. The apparatus prints Hermann's reading as *θυσιῇσι* (*sic*); the verse above prints *θυστήσι*. The accents differ and the letters do not. See the note at LXXXI.1 for the pattern, which holds for all eighteen of the entries in which Abel writes *sic*.
12. *γέρας ἐσθλόν*, a "goodly prize": old age asked for as an honour, from the god who ends it. It is the last line of the collection proper — what follows is the hymn Hermann moved in, which Abel prints under protest (see LXXXVIII).

ΟΡΦΕΩΣ ΥΜΝΟΙ
LXXXVIII. ΕΙΣ ΑΡΕΑ

Ἄρες ὑπερμενέτα, βρισάρματε, χρυσεοπήληξ,
ὀβριμόθυμε, φέρασπι, πολισσόε, χαλκοκορυστά,
καρτερόχειρ, ἀμόγητε, δορισθενές, ἔρκος Ὀλύμπου,
Νίκης εὐπολέμοιο πάτερ, συνάρωγε Θέμιστος,
ἀντιβίοισι τύραννε, δικαιοτάτων ἀγὲ φωτῶν,
ἡνορέης σκηπτοῦχε, πυραυγέα κύκλον ἐλίσσων
αἰθέρος ἑπταπόροις ἐνὶ τείρεσιν, ἔνθα σε πῶλοι
ζαφλεγέες τριτάτης ὑπὲρ ἄντυγος αἰὲν ἔχουσι·
κλῦθι, βροτῶν ἐπίκουρε, δοτὴρ εὐθαρσέος ἥβης,

5

LXXXVIII. Hic hymnus inter Homero vulgo adscriptos octavo loco legitur. Transtulit eum huc Hermann,
haud recte, cum hoc carmen diversi coloris sit ab Orphicis hymnis.

LXXXVIII. TO ARES

(no fumigation named)

Ares overmastering, heavy upon the chariot, golden-helmeted,
 of mighty spirit, shield-bearer, saviour of cities, harnessed in bronze,
 strong-handed, unwearying, mighty with the spear, bulwark of Olympus,
 father of Nike who wars well, helper of Themis,
 tyrant over adversaries, leader of most just men,
 sceptred lord of manhood, wheeling your fire-bright circle
 among the seven-pathed constellations of the aither, where colts
 all ablaze hold you for ever above the third orbit;
 hear, helper of mortals, giver of bold youth,

5

LXXXVIII. Abel prints this hymn and dissents from it in the same breath. His note, the only one of its kind in the book, reads: “*This hymn is usually read in the eighth place among those ascribed to Homer. Hermann transferred it here, not rightly, since this poem is of a different colouring from the Orphic hymns.*” The edition prints it where Abel prints it, and prints his protest with it, because the position and the protest are both part of the text a reader of Abel meets. What Hermann moved is *Homeric Hymn* 8, which is itself no older than the late antique Orphic collection and is very probably by Proclus.

LXXXVIII. Three things mark it off from what precedes, and one thing that looks as though it should does not.

The one that does not is that Ares already has a hymn: LXV, AΠΕΟΣ, eight lines with a frankincense rubric. Repetition is no mark of intrusion in this collection — the Kouretes are hymned twice under the same name (XXXI, XXXVIII), Zeus three times (XV, XIX, XX), Hermes twice (XXVIII, LVII), the Erinyes and Eumenides once each (LXIX, LXX), and Dionysos under seven titles or more. (i) It carries no fumigation rubric: the tenth and last hymn without one. (ii) Its heading is ΕΙΣ ΑΡΕΑ, *to* with the accusative. Every hymn in the book whose heading departs from the bare genitive is also a hymn without a rubric — the rule holds in that direction without exception, though not in the other, since L (ΑΥΣΙΟΥ ΔΗΝΑΙΟΥ) has a genitive heading and no rubric. (iii) Much of its vocabulary occurs nowhere else: ὑπερμενέτης, βρισάριματος, χρυσεοπήληξ, φέρασπις, πολισσός, χαλκοκορυστής, ἀμάγητος, δορυσθενής, ἔρκος, ἀντύξ, θάρσος and μόθος are all *hapax* for the collection. **This is the weakest of the three, and the count says so.** Taking every word of five letters or more that occurs in one hymn only, LXXXVIII has fifty-three in seventeen lines — about 3.12 a line, against a median of about 2.09 across the eighty-nine pieces. Third or fourth: the exact rank moves with how elided forms are counted, and XXXVIII stands very close either way. What does not move is the top of the table. **First is LXXX, the hymn to Boreas four places back, at 3.50; second is LXV, the Orphic hymn to Ares, at 3.25.** The hymn Abel keeps and the hymn Abel doubts are as strange as one another, and a hymn he does not question is stranger than both. Strangeness of diction cannot carry the argument; the astronomy at 6–8 can. (*The first form of this note claimed a bare third place. Two independent counts of the same quantity disagreed on the rank, which is itself the finding: a statistic whose value depends on a tokenising choice must be reported with the choice, or not ranked at all.*)

2. The exception to (iii), and a real one. **δβρυμόθυμ** is the collection's commonest martial epithet — nine places before this, though nowhere near the commonest epithet of any kind (μάκαρ stands 36 times, μάκαιρα 24, βασίλεια 22) — and the proem gives it to Ares by name at line 10, , in a line whose manuscripts have the same *δμβρ*-spelling that the manuscripts of LXV.1 have. So the imported hymn's second word is the word the collection itself uses of this god, twice. It is the one place where Abel's *diversi coloris* is hard to maintain.
3. **καρπερόχειρ**, “strong-handed”, for the third time: Herakles at XII.2, Hephaistos at LXVI.3, Ares here — the collection's three gods of force and craft, and one of the few words this hymn shares with the rest of the book.
4. **Themis** has her own hymn nine places earlier, at LXXIX, and **Nike** at XXXIII. This line ties the imported hymn to both, and gives Nike a father the collection had not given her.
- 6–8. Ares as a planet, wheeling in the third sphere: the seven-pathed constellations are the planetary orbits, and the third is Mars counted inward from Saturn. The collection uses **ἑπτάτης** twice elsewhere, and both times of the Homeric division of the world by lot — Poseidon's third share, the sea (XVII.7), and Plouton's, the earth (XVIII.6). Here the third is a place in the sky. That is the clearest single mark in the hymn of a later and more learned hand, and the best support Abel's *diversi coloris* has.

πρηϋ καταστίλβων σέλας ὑψόθεν ἐς βιότητα
 ἡμετέρην, καὶ κάρτος ἀρήιον, ὡς κε δυναίμην
 σεύεσθαι κακότητα πικρὴν ἀπ' ἑμοῖο καρήνου
 καὶ ψυχῆς ἀπατηλὸν ὑπογνάμψαι φρεσὶν ὀρμὴν
 θυμοῦ τ' αὖ μένος ὃξὺ κατισχέμεν, ὅς μ' ἐρέθησι
 φυλόπιδος κρυερῆς ἐπιβαινέμεν. ἀλλὰ σὺ θάρσος
 δός, μάκαρ, εἰρήνης τε μένειν ἐν ἀπήμοσι θεσμοῖς
 δυσμενέων προφυγόντα μόθον κῆράς τε βιαίους.

10

15

LXXXVIII. TO ARES

(no fumigation named)

shedding gently from on high your gleam upon our 10
 life, and warlike strength, that I may be able
 to drive bitter cowardice away from my head
 and to bend down in my heart the soul's deceiving impulse,
 and to hold in the sharp force of spirit that provokes me
 to enter the chilling strife. But do you grant me courage, 15
 blessed one, and to remain within the harmless statutes of peace,
 escaping the battle-press of enemies and the violent dooms.

10. *πρηῖ* is printed with diaeresis and grave; the accent is the ordinary one for an oxytone before another word, and is given here as Abel gives it.

15–17. The hymn asks for warlike strength at line 11 and for peace at line 16 — courage to face what it also asks to be spared. LXV, the Orphic hymn to Ares, asks only for the second, and asks it by telling the god to exchange arms for the works of Deo. The two hymns want different things from the same god, which is the argument for Abel's note that Abel does not make.

17. *κῆρας*, the dooms, printed with a small kappa as at XII.16, XIV.14 and LXVII.4: powers, but not personified into names. Three words later the collection ends.

CLOSING MATTER

Where the printed text is a modern conjecture

Every place in this volume where a reader would take something for a fact of the hymn and it is in fact an editor's restoration. Each is flagged in the note at its own line; they are gathered here because the cumulative effect is the point.

- **LI** ἐρεμνήν, *dark* (Wiel) — the manuscripts give a non-word; the received text since Gesner reads ἐραννήν, *lovely*.
- **proem 7 τ'** (Sanctamandus) — a connective supplied.
- **proem 33** ἐμπυρφοίτους (Wiel) — the sixth class of daimones. (Abel files the entry under 32, with the preceding line's τε; the verse is 33, and the marginal numerals govern.)
- **proem 39** αὐδῶ (Portus) for αὐλῶν — the main verb of the passage.
- **VII.4** πυρριρόθιοι (Wiel) for περιθρόνια.
- **IX.12** νέους (Hermann) for τεούς — without it the initiates vanish from the line.
- **XIV.2** ἡ λῖς ταυροφόνος ... τιταίνει (Hermann) — **Kybele's lion-drawn chariot is not in the manuscripts.**
- **XV.9** ἀστράπτε (Hermann) for ἀστραπαῖε — Hermann's form occurs nowhere outside these Hymns; the manuscripts' is the one attested in cult.
- **LXXVI.10** Εὐνομίη (Abel) for the manuscripts' εὐδυνάτη — Abel's conjecture removes from its one dative occurrence a word the collection uses seven other times, all of them transmitted and none of them touched by any editor.
- **LXXX.6** ἀκτῖσιν (Hermann) — the manuscript reading is not construable, so the printed line is Hermann's sentence.
- **LXXXI.2** καμάτου, *toil*, for the manuscripts' θανάτου, *death*, unattributed — and the emendation produces a formula the collection has twice elsewhere.
- **LXXXIV.3-4** ὁσίαις (Abel) and θεῖσ' αἰειθαλέας (Hermann) — two editors in consecutive lines turn a vow into a petition.
- **LXXXV.7** ἀπάγεις (Wiel) for ἐπάγεις — one preposition reverses the sense: Sleep brings on the rehearsal of death, or takes it away.

Titles the manuscripts give, where Abel gives another

- **XVIII** — εἰς Τυφῶνα, *to Typhon*, for Abel's Εἰς Πλαοῦτωνα.
- **XIX** — Κεραυνοῦ, *Of the Thunderbolt*, with no Zeus.
- **XX** — Διὸς Ἀστραπέως, where Abel prints Διὸς Ἀστραπιοῦ.
- **LXXI** — the heading is Lobeck's, not the manuscripts'.

Where Abel's own page is at fault

Recorded, not adopted. Seven wrong sorts — οἰστροῖσα for οἰστροῦσα and γλαυκῶφ' for γλαυκῶπ' (both p. 75), ὠκυλόγεια for ὠκυλόχεια (p. 78), θυμίαμα στίρακα (p. 80), 'LXIV.' for 'LIV.' (p. 86), Ολίμπου for Ολύμπου (p. 89), and 'XLV.' for 'LXV.' in the running head of p. 92 — and two omitted marks: the smooth breathing of ἀγγελιώτι at LXXVIII.3 and the accent of ᾰς at LXXX.6, both in the apparatus.

GLOSSARY

One ruling per term. Greek words are given in the form the hymns use; the English is the rendering used throughout this volume, without exception.

ἀνάγκη *necessity*. The constraint the world is under, not fate and not a person's compulsion. LIX (the Moirai), LXX.5, LXXXVI.13.

ἅγιός *holy*, 47 places — the commonest of them. Read *pure* at 15 until the final run. See *ἅγιος*.

ἅγιος *consecrated*. Six places: VI.11, XLI.7, LII.8, LIV.10, LV.28, LXXIX.8.

αἰών transliterated **Aion**, as at proem 28, where it is distinguished from Chronos in the next line. Unending time, as a power.

βουκόλος *oxherd*. A grade of officer in Bacchic associations. I.10, XXXI.7.

βουλή *counsel*, never *purpose*. Chiefly in εὐφρονι βουλῇ, *with kindly counsel*, five times: XIV.12, LIX.20, LXX.1, LXXIV.9, LXXIX.11 — closing the line in four of the five and opening the hymn in the fifth. XLVI.6 read *designs* until the final run.

γνώμη *purpose*, never *counsel*. Thirteen places. XXXIX.7 read *designs* until the final run, and the reading of that line is disputed on other grounds besides.

δαίμων *daimon*, untranslated, in all twenty-nine places (twenty-eight lines; proem 31 has it twice). Not a demon and not simply a god.

εὐδύνατος *greatly able*. Seven places: XXIX.20, XXXIII.1, XXXVIII.20, LXXIV.2, LXXVI.6, LXXVII.5, LXXXIV.1. Kept clear of *mighty*, which renders κραταιός and the ὀβριμ-compounds.

εὐίερος *well-hallowed*, 12 places; *hallowed* alone at two of them until the final run.

ἡϋς *goodly*. Homeric, not modernised.

ἦιε transliterated **Ieios** at proem 7, rather than translated: the etymology is unsettled, and *the healer* and *the archer* each commit the line to one guess.

ιερός *sacred*, 23 places, four of them the substantival *ιερά*, *the offerings*. Read *holy* at 19 until the final run.

καθαρός *undefiled*, so that *pure* is left to ὅσιος. LVIII.9, LXIII.4, XXXIV.9; all three read *pure* until the final run.

κληδοῦχος *key-holder*. Both a temple office and a divine epithet: I.7, II.5.

κράντειρα *accomplisher*. X.12, XXVII.2, LXXII.1.

μύστης *initiate*.

ὄργια *orgia*, untranslated, and the singular *orgion* at LII.5. Both read *rite(s)* until the final run, where τελετή had already taken that word.

ὀργιοφάνται *those who show the orgia*. VI.11 and XXXI.5, the only two occurrences in the collection and, so far as the lexica go, in Greek. Probably an office of the performing group, but never attested as a title — so, unlike βουκόλος, this is inference.

ὅσιος *pure*, and *impure* for οὐχ ὅσιος. Read *holy* at six places until the final run.

παννυχίς *the all-night rite*, in the compound φιλοπάννυχος: III.5 of Nyx, LV.2 of Aphrodite. The second read *lover of the night-long* until the final run.

πρόνοια *providence* as a common noun (X.27, XI.19, XXV.10); transliterated **Pronoia** at proem 30, where it is one of the catalogue's named powers and the only one set over the rest.

ρόμβος **rhombos**, untranslated, at IV.4 and VIII.7. Both the bull-roarer of Bacchic and Korybantic rite and the whirling itself; the lexica file these two occurrences under the whirl.

τελετή *rite*, always — the one term of art in this list that is translated rather than transliterated. Twenty-one places.

θεσμοδότειρα *Giver of Law*. proem 25. Occurs nowhere else in Greek; the identification with Demeter Thesmophoros is a guess.

θρέπτειρα *nurse*.

θυμίαμα *fumigation*, never *incense*: the rubric names a rite, not a substance. Thirteen distinct prescriptions over seventy-eight hymns.

Charites the Graces, transliterated. LX, and at proem 18, X.13 and XLIII.8.

Eubouleus / Euboulos Abel prints Εὐβουλος once and Εὐβουλεύς seven times; the manuscripts have four of each. At XXX.6 the name is Dionysos.

Horai the Seasons, transliterated. XLIII twice, and at proem 18, XI.4 and XXIX.9.

Moirai the Fates, transliterated. Four times in LIX, and at XLIII.7 and LXIX.12.

Mousai the Muses, transliterated. LXXVI.2, and at proem 17 and LXXVII.2.

Nymphs kept as English, against the rule above, because νύμφη in this collection also means *bride* (XXII.1, of Tethys) and the English word carries both.

A NOTE ON THIS EDITION

How it was made

In fourteen blocks of three to five of Abel's pages — forty-six pages in all — over some six days. Each block was transcribed from the page images at magnification, translated, annotated, typeset, and then checked by three independent verification passes — one reading the Greek and the apparatus against the images, one checking the English against the Greek line by line, one testing every claim in the notes against the other eighty-eight pieces of the collection. Every finding about what is on the page was then re-cropped and confirmed before it was adopted. Each block's corrections were written up in full, as a separate document, and delivered with it; those fourteen files are the edition's audit trail.

Then the final run: the whole translation read through as one text, terms checked across the block boundaries where nothing had been checking them, and the volume rebuilt from the data rather than stapled from the block proofs.

What the final run caught

- **Rendering settled and applied backwards over the whole volume — about a hundred and fifty lines changed.** The largest single item was the five words for *holy*: ἄγνός, ἱερός and ὅσιος had all three been collapsing into English *holy* through the first eleven blocks, and forty-seven lines had to be repaired. Beyond that: εὐδύνατος, βουλή, γνώμη, ἡπίοχειρ, κράντειρα, ὀβριμόθυμος, ἀγλαόμορφος, ἀγλαότιμος, ἀγλαόφημος, ὕγκοκελευθος, πολυόλβος, πολυνύμμος, μεγαλόνυμος, πολύσεμνος, πολύμορφος, κουροτρόφος, τιθήνη, ὀλβοδότης, ἀμεμφής, ἀκάματος, ἀτειρής, κόσμος, ἀνάγκη, φαεσφόρος, παμβασίλεια, σωτήριος, νυκτέριος, παννυχίς; the transliteration of the Charites, the Horai, the Moirai, Gaia, Ouranos and Nyx; δαίμων, which was translated at four of its twenty-nine places; ὄργια, translated at two; and one spelling for the Bacchic cry, which had been *euhoi*, *euhoe* and *euoī* in the same book.
- **Two inconsistencies in the rubrics.** Eight of the ten rubric-less hymns printed an italic (*no fumigation named*) and two printed nothing; all ten now print it. And two of Abel's thirteen Greek rubrics were being Englished two ways each — θυμίαμα μάνναν as both *manna* and *frankincense-powder*, θυμίαμα λιβανομάνναν as both *frankincense-manna* and *frankincense and manna* — which had turned a census of the offerings into a wrong statement about the collection.
- **A typesetting fault invisible in the proofs.** A twelve-line hymn split π + ι across a spread, leaving a page carrying one verse. The volume balances its spreads instead: twelve lines go 6 + 6, seventeen go 9 + 8.
- **Abel's praefatio, read for the first time at the final run,** which settled the identity of Wiel as far as the book allows, explained Sanctamandus, confirmed that the hymn-numbering is Hermann's, produced a second and milder statement of Abel's doubt about LXXXVIII — and, most important, established that **his apparatus is by his own statement a selection**, which weakened one of this edition's own notes.

What it did not catch, and what remains

Stated plainly, because an edition that claims to be finished and is not is worse than one that says where it stops.

- **Wiel and Dinner are not identified.** Wiel is third in the apparatus and is named once, in a Latin parenthesis, with six dates and no first name. Dinner is not named outside the apparatus at all. Neither can be taken further from this volume.

- **One apparatus entry was never read from the page.** At XLV.4 the lemma and its numeral are covered in the copy used. Abel's own note says so — *lemma et numerus in exemplari adhibito obtecti* — and the edition prints the lemma restored between angle brackets and flagged, rather than silently. It is the one place in the volume where something is printed that no one has seen.
- **Slothouwer's place of publication** was not established.
- **The Hekate / proem division** is followed on Hermann's and Abel's authority, and the alternative — a proem of fifty-four lines, which is what Thomas Taylor translated in 1787 — is recorded in the note at Hymn I but not printed.
- **The collation of L1** left one disagreement standing: whether the reading Abel rejects there is ἐραννήν or the manuscripts' ἐραννῆν. Recorded rather than resolved.
- **Quandr's numbering** is not concorded. Abel's is followed throughout.

What is delivered with it

The **decision register** and the **running observations ledger**, which are not bound into the volume but are its working record: every ruling with the date it was taken and the evidence behind it, every claim that was made and withdrawn, and the standing lessons — of which the one that cost most was learned twice. A claim about what is on a page is worth exactly what the image behind it is worth; **a correction is a claim like any other**, so it must be tested on the case that would have falsified it — this edition got a margin rule wrong, corrected it, and got the correction wrong in the same way before a third reading settled it; and **a ruling taken at block thirteen is worth nothing until it has been carried back to block one**, which is the whole reason the final run exists and is what it mostly spent its time doing.

Volume II will be Musaeus.