

We may therefore be certain that Athenaeus (682f), so far as we can determine, quoted fr. 4 K. of the *Cypria* correctly and without omission<sup>23</sup>).

### Homeric Hymn to Demeter 108: *κουρήϊον ἄνθος*

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In a thorough examination of the use of *ἄνθος* in Homer, and of its possible derivations, J. M. Aitchison has shown convincingly that, whatever the origin of the word, its basic sense is 'growth' or 'plant'<sup>1</sup>), though a few passages show the later sense of 'flower'<sup>2</sup>). She concludes her article by saying that the word lost its original sense early, and cites in evidence Hymn to Demeter 108 where, she writes 'obviously the original meaning of *ἄνθος* has been well and truly forgotten'<sup>3</sup>). That conclusion may well be mistaken, notwithstanding both its acceptance in what is likely to remain the definitive edition of the Hymn, and also the entry in the *Lexikon des frühgriechischen Epos*<sup>4</sup>).

<sup>22</sup>) Although this uncommon construction *ad sensum* in Greek is duly recognized by grammarians, cf. R. Kühner-B. Gerth, *Ausführl. Gram. der griech. Spr.*<sup>3</sup>, 1 (Hannover-Leipzig 1898), 58, Anm. 5, and E. Schwyzer-A. Debrunner, *op. cit.*, 2, 608–9, it is far better known in Latin; cf., e.g., Liv. 21.60.7 *ipse dux cum aliquot principibus capiuntur*, and v. further R. Kühner-C. Stegmann, *Ausführl. Gram. der latein. Spr.*<sup>2</sup>, 1 (Hannover 1912), 27–29, and M. Leumann-J. B. Hofmann-A. Szantyr, *Latein. Gram.*, 2 (München 1965), 433–34.

<sup>23</sup>) A. Severyns, *Le cycle épique dans l'école d'Aristarque* (Liège 1928), 132–37, 264, has argued with some plausibility that Athenaeus owes his knowledge of the fragment to a commentary of Aristarchus.

<sup>1</sup>) 'Homeric *ἄνθος*', this journal 41, 1963, 271–8.

<sup>2</sup>) Cf. *ibid.* 272. Od. 6.231 (and its repeat at 23.158) may, however, not belong to this group, see below.

<sup>3</sup>) 278.

<sup>4</sup>) N. J. Richardson ed., *The Homeric Hymn to Demeter*, Oxford 1974, ad loc.; LfrgE I (1979) 876.64f. gives this line, as an example of the sense 'jugendliche Schönheit', together with Hes. Th. 988, *τέρεν ἄνθος . . . ἥβης*, which is also questionable: as the parallels cited by M. L. West in his edition, Oxford 1966, ad loc., show, the latter expression seems to correspond to *ἄνθος ἥβης* of which Aitchison, 278, sees *κουρήϊον ἄνθος* as a variant. F. Cassola, *Inni Omerici*, Milan 1975, says nothing in his notes but continues to translate *ἄνθος* as 'flower'; similarly A. N. Athanassakis, *The Homeric Hymns. Transl. Introd. and Notes*, Baltimore 1976, translates it as 'bloom', and offers no comment.

The reasons for dissenting are as follows:

1. The rather general point that if, as seems likely, the Hymn to Demeter is correctly dated to the seventh century<sup>5</sup>), not much time is allowed for forgetting the basic Homeric sense—unless one argues that it is already obsolescent in Homer, a view difficult to sustain in face of the evidence assembled by Aitchison. As A. Hoekstra pointed out, the epic diction is still alive in this hymn, while already in his view showing post-Homeric tendencies: he thinks that in this the Hymn is similar to Hesiod<sup>6</sup>). If, as M. L. West has again urged, the Hesiodic poems antedate the Homeric<sup>7</sup>), similarities to Hesiod, which Richardson demonstrated<sup>8</sup>), would, if anything, argue for an earlier rather than a later date, and tend to abolish the gap altogether<sup>9</sup>).

2. The expression *κουρήϊον ἄνθος ἔχουσαι* is used of the daughters of Celeus. It comes just after the description of Demeter as like an old woman deprived of child-bearing and love, lines 101–2, so that the description of Celeus' daughters would gain point if it carried at least the connotation that they were growing with a vigour the goddess had deliberately and conspicuously discarded (cf. line 94).

<sup>5</sup>) Cf. Richardson, *ibid.* 5–11; F. R. Walton, *Athens Eleusis and the Homeric Hymn to Demeter*, HTR 45, 1952, 109 and n. 14; for a more sceptical view about the possibility of arriving at a clear date cf. W. Burkert's review of Richardson, *Gnomon* 49, 1977, 441–3.

<sup>6</sup>) The sub-epic Stage of the Formulaic Tradition, *Verh. Kon. Ned. Ak. v. Wet. Afd. Lett. n. r.* 75.2, Amsterdam 1969, 57. The view of J. Notopoulos, *The Homeric Hymns as Oral Poetry; a study of the post-Homeric tradition*, *AJP* 83, 1962, esp. 358–62, that the Hymns are indistinguishable from Hesiod and Homer in their formulaic composition, has not found favour.

<sup>7</sup>) *Op.cit.* (n. 4), 46f., reiterated in his edition of the *Works and Days* (Oxford 1978) vi.

<sup>8</sup>) 34–41; cf. also Appendix II, 333–5, J. H. Gaisser, *Noun-epithet combinations in the Homeric Hymn to Demeter*, *TAPA* 104, 1974, 125, lists *κουρήϊον ἄνθος* as a non-Homeric, non-Hesiodic item, but since *κουρήϊον* is a *hapax* that is neither surprising nor significant (note, however, that *κούριον ἄνθος* appears with *ἡβη*, in one of the three extra lines given by a scholiast at *Il.* 13.433, *ἕως ἧθ' ἡβην εἶχεν ὄφελλε δὲ κούριον ἄνθος*, also to be found printed in *apparatu* by P. Mazon, and D. B. Monro and T. W. Allen). Her general conclusion is also that in its noun-epithet formulae the language of the Hymn is close to that of Hesiod, *ibid.* 136.

<sup>9</sup>) Cf. too, W. Burkert, who suggests that there may be no great time lapse between Homer and the early lyric poets: he seems inclined to accept West's view on the relative dating of Homer and Hesiod, *Das hunderttorige Theben*, *WS n. F.* 10, 1976, 19; so too E. Heitsch, *GGA* 220, 1968, 180. The contrary view, however, continues to prevail.

3. Adolescent girls, and such they seem to have been, cf. *παρθένος ἀδμής*, line 145, clearly show signs of growth.

It is therefore certainly possible that the original sense of *ἄνθος* was by no means forgotten, and the cumulative force of the above arguments would suggest that is in fact likely to be the correct sense in Hymn to Demeter 108. The line should therefore be rendered, '... like goddesses, with the growth of girlhood upon them', *vel sim.* That need not mean that the new sense of *ἄνθος* was entirely absent. It is clearly present in lines 6 and 425<sup>10</sup>).

We have already noted that *κουρήϊον ἄνθος* may correspond to *ἄνθος ἡβης*, which is clearly related to manifestations of growth. Two further uses of *ἄνθος* in the Hymn may also show the 'growth' or 'plant' meaning. At line 178 the girls' hair is described as *κροκητῶ ἄνθει ὁμοῖαι*, where growth, or a comparison with vigorous plant growth, seems more appropriate than comparison to a flower, an interpretation which might be supported by reference to line 279, *ξανθαὶ δὲ κόμαι κατενήροθεν ὤμους*, that is if a connection between the verb and *ἄνθος* was felt by poet and audience<sup>11</sup>). Line 178 is of course similar to the Homeric line which compares hair to an *ἄνθος*, this time *ὑακίνθινον*, Od. 6.231 (= 23.158), a line which has caused much trouble to commentators, and where a meaning other than the colour of a flower has long been suspected<sup>12</sup>). If 'flower' is not correct here, this Homeric instance should be transferred to the larger group of Homeric occurrences where *ἄνθος* does not have that meaning.

## Two roots \*H<sub>0</sub>bhel-

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### 1. *ὀφείλω ὀφλισκάνω, εὐρίσκω*

*ὀφείλω* (Attic, Ionic, Iliad) = *ὀφέλλω* (Aeolic, Arcadian, Hom.) = *ὀφήλω* (Cretan, Arcadian, Argolic), with the second aorist *ὤφελον*, 'owe, ought' must show a nasal present \**ὀφέλ-ν-ω*. The nasal, trans-

<sup>10</sup>) Less clearly in 401; in 472 it could again mean 'what grows'.

<sup>11</sup>) On the possible relationship of these words see Aitchison, 273f.; Richardson, ad loc., accepts 'grew down' as a possible meaning here.

<sup>12</sup>) See already Eustathius, ad loc.