

NOUN-EPITHET COMBINATIONS IN THE HOMERIC *HYMN TO DEMETER*

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The object of this study is to compare the use of noun-epithet combinations in the Homeric *Hymn to Demeter* with that in the *Iliad* and *Odyssey* and to identify differences from the Homeric norm that may be found also in Hesiod or in the other *Homeric Hymns*.¹

In recent years several studies have been made of the language of the longer *Homeric Hymns* in relation to that of the *Iliad* and *Odyssey*. Othmar Zumbach discussed linguistically "new" formations in the *Hymns*.² The papers of J. A. Notopoulos and Patricia G. Preziosi were concerned with establishing the oral or formulaic nature of the *Hymns* and drawing parallels with the formulaic usages of the *Iliad* and *Odyssey*.³ More recently, A. Hoekstra, while acknowledging the formulaic style of the *Hymns*, has drawn attention to differences between the diction of the *Hymns* and that of the *Iliad* and *Odyssey*, concluding that the *Hymns* represent a more recent phase of the epic tradition.⁴

The present study is narrower in scope, concerned with only a portion of the traditional diction—the noun-epithet combination. This

¹ I wish to thank Professor Mark Edwards of Stanford University for his helpful suggestions and comments on this paper.

The following works are cited by the author's last name: T. W. Allen, W. R. Halliday, E. E. Sikes, edd., *The Homeric Hymns* (Oxford 1936²); J. B. Hainsworth, *The Flexibility of the Homeric Formula* (Oxford 1968); A. Hoekstra, *The Sub-Epic Stage of the Formulaic Tradition* (London 1969); Milman Parry, "The Traditional Epithet in Homer," *The Making of Homeric Verse* (Adam Parry, ed.) Oxford 1971; Othmar Zumbach, *Neuerungen in der Sprache der Homerischen Hymnen* (Winterthur 1955).

² Zumbach.

³ J. A. Notopoulos, "The Homeric Hymns as Oral Poetry," *AJP* 83 (1962) 337–68; Patricia G. Preziosi, "The Homeric Hymn to Aphrodite: An Oral Analysis," *HSCP* 71 (1966) 171–204.

⁴ Hoekstra.

particular class of expression has been chosen for several reasons. Noun-epithet combinations are the most demonstrably traditional elements in epic diction. More than other expressions they have been shown to be flexible, extensive, economical and capable of modification to suit special metrical and dramatic contexts. But the hallmark of the class is its habitual association of words into familiar combinations, so that, in the case of a fully developed formula, the use of one word often summons the other to mind, sometimes even where the familiar combination is not metrically appropriate.⁵

It is this habit of word association that makes the noun-epithet combination useful in the present study, where careful examination will be made of cases in which the hymn poet has either used a traditional combination differently from his Homeric counterpart or else has not used a traditional combination at all. This latter group includes the use of epithets for objects/persons not so embellished in Homer and the employment of generic epithets for different genera than in Homer, as well as the simple use of non-Homeric vocabulary.

It will be useful at the outset to acknowledge some of the problems involved in such a study. The first, obviously, is the comparative brevity of the hymn. Since it has only 495 verses, some of the most interesting combinations occur only once. The problem becomes acute in cases where the Homeric evidence is correspondingly limited. This difficulty has not been considered insuperable, since the object has not been to demonstrate the formulaic or economical nature of the hymn, but rather to study the poet's use of language in individual cases, and to relate this to the practice of the *Iliad* and *Odyssey*.

More serious is the fact that the diction of the *Iliad* and *Odyssey* is itself varied and does not provide us with an unchanging standard by which to measure the degree of "Homeric" usage in the *Hymns*. The work of Hainsworth, Edwards, Hoekstra, and others has taught us that the language of the epics is not monolithic, and that the possibilities for modification and flexibility of formulae within the traditional framework are very great indeed.⁶ Formulae are mobile within

⁵ Hainsworth 35-36.

⁶ M. W. Edwards, "Some Stylistic Notes on *Iliad* XVIII," *AJP* 89 (1968) 257-83. Hainsworth, *passim*. Hoekstra, *Sub-Ep*, *passim*, and *Homeric Modifications of Formulaic Prototypes* (Amsterdam 1965).

the verse; they may be declined, expanded, conflated or separated.⁷ The traditional style also includes a significant number of "unique expressions."⁸

We are thus faced with the following problem. Given the varied nature of Homeric diction, how is one to show that anomalies or modifications in the *Hymn to Demeter* are different from those in the epics themselves? At what point can we determine that the language is in a non-Homeric phase of development?

There is no simple solution to this difficulty, but I have attempted to minimize it by eliminating from consideration, as far as possible, noun-epithet combinations that are modified along "Homeric" lines. That is, expressions have not been considered anomalous if they are merely the result of declension, expansion, and the rest unless this modification has produced some other departure from epic usage. In general, differences in position of an expression within the line have not been regarded as significant unless the different positions for a word or expression are well established both in the *Hymn to Demeter* and in Homer.

The noun-epithet combinations in the *Hymn to Demeter* fall into the following categories:

1. Hesiodic Expressions. This group includes Hesiodic combinations and expressions having parallels in Hesiod.
2. Expressions that incorporate non-Homeric, non-Hesiodic vocabulary.
3. Combinations employing Homeric vocabulary that perhaps show a change from Homeric practice. Included here are expressions showing a departure from Homeric usage and expressions in which the scope of the generic epithet has been extended.
4. Combinations that are not found in Homer or Hesiod, but occur in other hymns.
5. Combinations that appear in Homer.
6. Combinations that are reasonable extensions of Homeric usage.

⁷ Hainsworth, especially Chapters 4-7.

⁸ This is Hainsworth's term for noun-epithet combinations that occur but once in the *Iliad* and *Odyssey*. See "Structure and Content in Epic Formulae: The Question of the Unique Expression," *CQ NS* 14 (1964) 155-64. For a more complete listing of these expressions see Hainsworth, *Flexibility*, Tables I-VI, VIII, IX, XI-XIV.

This includes modification by substitution, expansion, separation, conflation, etc.

7. Expressions that do not appear in Homer which are not significant. In some of these the epithet is functional; in others the evidence is too limited to allow any further classification. A large number of Hainsworth's unique expressions are also of this type.

Only the first four types will be discussed.

It is evident that individual cases may vary considerably in significance. In the discussion that follows both major and minor differences have been included, for the sake of completeness.

I. HESIODIC EXPRESSIONS

It is well known that the *Hymn to Demeter* contains a substantial number of individual words that are also found in Hesiod, but not in the *Iliad* or *Odyssey*.⁹ It is still more interesting, however, that the hymn and Hesiod have in common a number of combinations of words not found together in Homer and that the hymn contains several expressions whose analogues are to be found in Hesiod rather than in Homer. Rather surprisingly, however, the Hesiodic formulae in the hymn do not, in most cases, use Hesiodic (i.e., non-Homeric) vocabulary, but rather employ Homeric vocabulary in new combinations.¹⁰

A. Hesiodic combinations¹¹

1. 60, 75 'Ρείης ἡυκόμου¹² (at beginning)

⁹ Allen, Halliday, and Sikes 110. Kuno Francke, *De hymni in Cererem Homeric compositione dictione aetate* (Diss., Kiel 1881) 11–12.

¹⁰ The following texts and concordances have been used: for the Homeric Hymns, *Homeri Opera V* (T. W. Allen, ed.) Oxford 1961; Homer, *Iliad* (D. B. Monro and T. W. Allen, ed.) Oxford 1966; Homer, *Odyssey* (T. W. Allen, ed.) Oxford 1958; Hesiod, *Theogonia*, *Opera et Dies*, *Scutum* (F. Solmsen, ed.) Oxford 1970; Hesiod, *Fragmenta Hesioidea* (R. Merkelbach and M. L. West, ed.) Oxford 1967; G. L. Prendergast (revised by B. Marzullo), *A Complete Concordance to the Iliad of Homer* (Hildesheim 1971); H. Dunbar (revised by B. Marzullo), *A Complete Concordance to the Odyssey of Homer* (Hildesheim 1962); J. Paulson, *Index Hesiodicus* (Hildesheim 1962). For the Hesiodic fragments, Paulson has been supplemented with the *index verborum* in Merkelbach and West, *Fragmenta Hesioidea*, 203–36.

¹¹ In general the epithets cited occupy the same position in the line. Exceptions are noted where there might be a possibility for confusion.

¹² The expressions listed under each rubric will be discussed in order of their first appearance in the hymn.

442 'Ρείην ἡύκομον (at beginning)

Cf. *Theog.* 625 and 634 ἡύκομος 'Ρείη (begins at 2nd foot).

ἡύκομος is generic in Homer of goddesses and heroines (e.g., of Leto, Kalypso, Helen *et al.*).

Yet the hymn poet has used the word somewhat differently. ἡύκομος is well patterned in Homer. It is used 21× : 17× in the genitive ἡυκόμοιο at line end; 3× in the expression ἡύκομος τέκε Λητώ at line end; and only 1× in the first half of the line, at *Il.* 24.602 (τ' ἡύκομος Νιόβη), where it occurs at the beginning of the second foot. The hymn poet uses the word 6×, always at the beginning of the second foot.¹³ The use of the *ou* genitive in 60 and 75 (not found in Homer) accompanies this change. In Hesiod ἡύκομος occurs 5× at the beginning of the second foot, although more often in the last half of the line.¹⁴

2. 103, 215 θεμιστοπόλων βασιλήων

473 θεμιστοπόλοις βασιλεῦσι

Cf. Hesiod, fr. 10.1 θεμιστοπόλοι βασιλῆες.

θεμιστοπόλος does not occur in Homer.¹⁵ Homer has the equivalent διοτρεφέος βασιλῆος + (10×).¹⁶

3. 152 ἰθείησι δίκησιν (at end)

Cf. *Theog.* 86 ἰθείησι δίκησιν (at beginning), *Erga* 36 ἰθείησι δίκης (at beginning), *Erga* 225–26 δίκας . . . / ἰθείας.

The word δίκη is never accompanied by an adjective in Homer, the best parallel to the present expression being *Il.* 18.508 δίκην ἰθύντατα. But the combination is well established in Hesiod (cf. also σκολιῇσι δίκησιν 2×; σκολιῆς δὲ δίκης; σκολιῶν δὲ δικέων). But see also *Il.* 16.387 σκολιάς . . . θέμιστας.¹⁷

¹³ At 60, 75, 442 with Rhea; at 1, 297, 315 with Demeter.

¹⁴ In the second foot at *Theog.* 625, 634; *Scut.* 216; frs. 37.8 and 25.17. As the first word in the line at *Theog.* 267 and fr. 37.21. Elsewhere as ἡυκόμοιο at line end 2× in the major works, 9× in the fragments.

¹⁵ Hoekstra classifies this as a non-Homeric archaism. "The relative age of the adjective is uncertain, so we cannot tell whether we have to do with a formula of post-Homeric origin or not" (56).

¹⁶ Here and elsewhere + is used to indicate that the expression cited also occurs in other grammatical cases. The formula in the major works of Hesiod is διοτρεφέων βασιλήων + (*Theog.* 2×).

¹⁷ It is likely, moreover, that the use of the adjectives in Hesiod results from a change or refinement in meaning of the word δίκη. See F. Krafft, *Vergleichende Untersuchungen zu Homer und Hesiod* (Göttingen 1963) 76–77.

4. 179 κυδρὴν θεάν
292 κυδρὴν θεόν

Cf. *Theog.* 442 κυδρὴ θεός.

Homer uses κυδρός 3 ×, always in the combination κυδρὴ παρά-κοιτις +. The expression κυδρὴν θεόν occurs also at *H.* 28.1.¹⁸

5. 224, 307, 384, 470 εὐστέφανος Δημήτηρ

Cf. *Erga* 300 εὐστέφανος Δημήτηρ.

The combination is equivalent to ἐνπλόκαμος Δημήτηρ (*Od.* 5.125), but εὐστέφανος is generic of goddesses in Homer. But see the discussion of 251 καλλιστέφανος Δημήτηρ below (section II, item 10).

6. 422 ἱμερόεσσα Καλυψώ (at end)

Cf. *Theog.* 359 ἱμερόεσσα Καλυψώ (at end), Hesiod, fr. 291.3 Φαιώ θ' ἱμερόεσσα (at beginning).

The adjective ἱμερόεις is not used of individuals in Homer. This case will be discussed below (at sub-section B, item 10).

7. 439 Δημήτερος ἀγνῆς

Cf. *Erga* 465 Δημήτερι θ' ἀγνῆ.

This case may not be significant, since ἀγνή is generic of goddesses (of Artemis 3 × and Persephone 1 × in the *Odyssey*).

B. Expressions having parallels in Hesiod

1. 2 θύγατρα τανύσφυρον
77 παιδὶ τανυσφύρῳ

Cf. *Theog.* 364 τανίσφυροι Ὠκεανῖναι, *Scut.* 35 τανισφύρου Ἥλεκτρυνώνης, Hesiod, fr. 141.8 τανισφύρῳ Εὐρωπείῃ, Hesiod, fr. τανίσφυρος — ∞ κούρη + 4 ×.

The word τανύσφυρος / τανίσφυρος does not appear in Homer.

2. 3, 334, 441, 460 βαρύκτυπος εὐρύοπα Ζεύς

Cf. *Theog.* 388, *Scut.* 318 Ζηνὶ βαρυκτύπῳ, *Theog.* 818 βαρυκτυπος Ἐννοσίγαιος, *Erga* 79 Διὸς . . . βαρυκτύπου.

βαρύκτυπος does not occur in Homer. Hoekstra suggests that the formula may be either para- or post-Homeric, and points out that

¹⁸ Note also the use of κυδρὴν in enjambement at *H.* 12.3-4:

Ζηνὸς ἐριγδούποιο κασιγνήτην ἀλοχόν τε / κυδρὴν

(cf. Διὸς κυδρὴ παράκοιτις *Homer* 2 ×). The word is further detached from its traditional associations at *Hermes* 461 (κυδρόν—used of *Hermes*) and *Dem.* 66 (εἶδεῖ κυδρὴν). On the latter expression, see Hoekstra 53.

Homer has two other common metrically equivalent formulae for Zeus.¹⁹ The *Demeter* poet, however, does not use either of these and in fact has still another equivalent non-Homeric expression for Zeus: 321 πατήρ Ζεὺς ἀφθίτα εἰδώς.²⁰

The hymn poet has lengthened the Homeric expression εὐρύοπα Ζεὺς (16 ×) by the addition of a Hesiodic epithet, achieving a length for which Homer already had two formulae.

3. 13 πᾶς δ' οὐρανὸς εὐρὺς ὕπερθε

Cf. *Il.* 15.36; *Od.* 5.184 ἴστω νῦν τόδε Γαῖα καὶ οὐρανὸς εὐρὺς ὕπερθε, *Apollo* 334 κέκλυτε νῦν μοι γαῖα καὶ οὐρανὸς εὐρὺς ὕπερθεν, *Theog.* 702 Γαῖα καὶ Οὐρανὸς εὐρὺς ὕπερθεν, *Theog.* 110, 840 καὶ οὐρανὸς εὐρὺς ὕπερθεν.

Homer and the *Apollo* poet confine the expression to oaths and prayers; Hesiod uses it merely as a formula for sky. In this the *Demeter* poet resembles Hesiod, but lengthens the expression by the addition of πᾶς.

The expression is an extension of the common formula οὐρανὸς / ὄν εὐρύς / ὕν (*Homer* 31 ×; *Hesiod*, *Theog.* 5 ×; *Apollo* 1 ×). (Note the curious assonance of *Il.* 8.74 (πρὸς δ' οὐρανὸν εὐρὺν ἀερθέν) with *Dem.* 13.)

4. 109 Δημῷ τ' ἐρόεσσα (at end)

Cf. *Theog.* 245 Ἀλίῃ τ' ἐρόεσσα (at end), *Theog.* 251 Ἴπποθόῃ τ' ἐρόεσσα (at beginning), *Theog.* 357 Πετραίῃ τ' ἐρόεσσα (at beginning), *Hesiod*, fr. 169.1 Τηϋγέτῃ τ' ἐρόεσσα (at beginning).

The adjective ἐρόεις does not occur in Homer, but it is well-established as a generic epithet for heroines in Hesiod.²¹

5. 294 εὐρυβίῃ Κελεῶ (at beginning)

Cf. *Theog.* 931 Τρίτων εὐρυβίης (at beginning).

The word εὐρυβίης does not occur in Homer. But note the different word order, and the fact that the adjective occurs at different points in the line.

6. 315 Δημήτρ' ἡύκομον πολυήρατον εἶδος ἔχουσιν

¹⁹ Hoekstra 56. The formulae are: πατήρ ἀνδρῶν τε θεῶν τε (15 ×) and Κρόνου παῖς ἀγκυλομήτεω (8 ×).

²⁰ Cf. Ζεὺς ἀφθίτα μῆδεα εἰδώς *Il.* 1 ×, *Aphr.* 1 ×, *Theog.* 3 ×.

²¹ The hymn poets do not confine it to heroines (e.g., *Dem.* 425 ἀνθεα . . . ἐρόεντα; *Aphr.* 263 σπείων ἐροέντων).

Cf. *Theog.* 908 Ὠκεανοῦ κούρη πολυήρατον εἶδος ἔχουσα, Hesiod, fr. 17a.7 πολυήρατον εἶδος ἔχουσιν (at end), Hesiod, fr. 25.39 ἐπήρατον εἶδος ἔχουσιν (at end), *H.* 12.2 ὑπείροχον εἶδος ἔχουσιν (at end), *H.* 32.16 ἐκπρεπές εἶδος ἔχουσιν (at beginning).

Homer has the equivalent Χαρίτων ἄπο κάλλος ἔχουσαι (*Od.* 6.18).²²

There are several interesting features here. Hoekstra has pointed out the neglect of the digamma and suggested that the phrase πολυήρατον εἶδος may be "a post-Homeric innovation."²³

Two other details tend to support Hoekstra's opinion. First, εἶδος is used here as a direct object, whereas it is used in Homer predominantly as an accusative of respect in such phrases as εἶδος ἀρίστη or εἶδος τε μέγεθός τε. It is used as an accusative of respect in 14 out of 19 occurrences in the *Iliad*, and 20 out of 25 in the *Odyssey*, or 74% and 80% respectively. In the *Hymn to Demeter*, however, εἶδος is used as an accusative of respect in only 1 out of 6 occurrences, a complete reversal of the Homeric practice.²⁴

Moreover, εἶδος is not usually accompanied by an adjective in Homer, even when it is not an accusative of respect. The exceptions are *Il.* 3.44–45 καλὸν / εἶδος;²⁵ 22.370 εἶδος ἀγητόν;²⁶ *Od.* 8.176 εἶδος μὲν ἀριπρεπές.²⁷

²² Also at Hesiod, fr. 215.1; cf. θεῶν ἀπὸ κάλλος ἔχουσα + at *Od.* 8.457 and Hesiod, fr. 171.4 (the same with ἔχοντα at *Aphr.* 77).

²³ Hoekstra 53–54. The digamma of εἶδος is neglected here and at 66. That is, according to Hoekstra's figures, 2 × out of 6 occurrences in the hymn, as compared with 3 possible (only 1 certain) neglects out of 42 occurrences in Homer. In Hesiod, on the other hand, the digamma is certainly neglected in 4 out of 6 occurrences in the *Theogony* and *Works and Days* (Hoekstra, "Hésiode et la tradition orale," *Mnemosyne* 10 [1957] 208). Out of 15 definite occurrences in the fragments it is neglected 5 ×. (I have not counted instances of εἶδος marked with an asterisk in Merkelbach and West's index.) The word occurs 1 × in the *Scutum*, at the beginning of the line.

²⁴ This also agrees with the situation in Hesiod, where εἶδος is used as an accusative of respect 1 × out of 6 occurrences in the *Theogony* and *Works and Days*—at *Theog.* 259, where the digamma is also observed. It is used as an accusative of respect in the fragments 6 × (out of 15 occurrences), in 5 of which the digamma is observed.

²⁵ Discussed as a case of "harsh" enjambement by M. W. Edwards, "Some Features of Homeric Craftsmanship," *TAPA* 97 (1966) 129–30. The innocent looking combination καλὸν εἶδος also appears at *Erga* 63, where it has been achieved by the very rare omission of compensatory lengthening in καλός. See M. L. West, *Hesiod Theogony* (Oxford 1966) 82; A. Hoekstra, *Hésiode* (above, note 23) 208; G. P. Edwards, *The Language of Hesiod in Its Traditional Context* (Oxford 1971) 107 and 134.

²⁶ Modified from εἶδος ἀγητός + 4 × in Homer.

²⁷ The adjectives here and at *Il.* 3.44 are sometimes considered predicative. Cf. Krafft (above, note 17) 43 and 44.

The position may be summarized as follows. In Homer the word *εἶδος* is not part of a noun-epithet formula. It is accompanied by an adjective only three times, and in two of these some irregularity or modification of traditional language is the result. Its (still very infrequent) use in noun-epithet combinations in Hesiod and the hymn is associated with a general reversal of Homeric habit in two directions. The first is the change in balance from its use in an adverbial sense to that of a noun in its various cases; the second is the reversal in the observance of the digamma. The use of *εἶδος* in noun-epithet combinations is never firmly established, although its use in *H.* 12.2 and *H.* 32.16 and *frr.* 17a.7 and 25.39 is evidence for the relative success of the model *πολύηρατον εἶδος ἔχουσιν*.

7. 319 *Δημήτερα κυανόπεπλον* (at end)

360, 442 *μητέρα κυανόπεπλον* (at end)

374 *αἰδοίη Δημήτερι κυανοπέπλω* (at end)

Cf. *Theog.* 406 *Λητώ κυανόπεπλον* (at beginning), *Erga* 300-301

εὐστέφανος Δημήτηρ | *αἰδοίη, Theog.* 16 *Θέμιν αἰδοίην*

(¹—¹³²Θέμιν).²⁸

The word *κυανόπεπλος* does not appear in Homer. It is the equivalent of *καλλιπάρης* (16× in Homer). The adjective *αἰδοῖος* is common in Homer, but is not used to qualify a proper name.

8. 352 *φῦλ' ἀμενηνὰ χαμαιγενέων ἀνθρώπων*

Cf. *Theog.* 879, *Aprr.* 108 *χαμαιγενέων ἀνθρώπων*.

χαμαιγενής is not in Homer, who has a metrical equivalent for the combination: *καταθνητῶν ἀνθρώπων* (7×). (See also *Dem.* 113 *παλαιγενέων ἀνθρώπων*, discussed below at section III.B, item 4.)

The expression as a whole, however, is more interesting. It is a conflation of the types *κλυτὰ φῦλ' ἀνθρώπων* (1×), (cf. *φῦλ' ἀνθρώπων* 3×) and *καταθνητῶν ἀνθρώπων*. This results in a fullness of expression that is especially characteristic of the *Demeter* poet.

9. 358 *Διὸς βασιλῆος*

Cf. *Theog.* 886 *Ζεὺς δὲ θεῶν βασιλεύς, Theog.* 476 *Κρόνῳ βασιλῆι,*

²⁸ The system for denoting the position of a word within the line is that used by E. G. O'Neill, Jr., "The Localization of Metrical Word-Types in the Greek Hexameter: Homer, Hesiod and the Alexandrians," *YCS* 8 (1942) 113.

| | | | | | | | | | | | |
|---|-----|---|-----|---|-----|---|-----|---|------|----|----|
| 1 | 1+2 | 3 | 3+4 | 5 | 5+6 | 7 | 7+8 | 9 | 9+10 | 11 | 12 |
| — | — | — | — | — | — | — | — | — | — | — | — |
| | 2 | | 4 | | 6 | | 8 | | 10 | | |

Theog. 923 θεῶν βασιλῆι καὶ ἀνδρῶν, *Erga* 668 Ζεὺς ἀθανάτων βασιλεύς.

In these examples βασιλεύς occurs at various points in the line, not necessarily coinciding with its position in *Dem.* 358.

Homer never calls a god βασιλεύς. Hoekstra attributes this to the inferior status of the βασιλεύς (qa-si-re-u) in Mycenaean society, and regards the combination as an innovation.²⁹

10. 423 Γαλαξάυρη τ' ἐρατεινή

Cf. *Theog.* 136 Τηθύν τ' ἐρατεινήν, *Theog.* 909 Θαλίην τ' ἐρατεινήν.

Homer uses ἐρατεινός 22×, usually (12×) with place names. It is not used of goddesses or heroines, and only exceptionally (*Od.* 4.13 παῖδ' ἐρατεινήν) of individuals.

Here, and in the cases of lines 422 and 109 listed above (A-6 and B-4), it is possible to see Hesiod and the hymn poet extending the formulaic vocabulary and diverging from Homeric usage.

Homer has a large stock of generic epithets for goddesses and heroines, but, rather surprisingly, seems to have no nominative or accusative equivalent beginning with a vowel for the shapes ∪∪ — ∪ (ἐρατεινή = ἐρώεσσα at line end) and — ∪∪ — ∪ (ἰμερόεσσα).³⁰ Yet these shapes are clearly useful to Hesiod (∪∪ — ∪ at least 6×; — ∪∪ — ∪ at least 2×). Adjectives beginning with a vowel and with ∪∪ or — are useful in catalog poetry. The vowel can either elide with τε or provide ante-vocalic shortening of καί (or of τε καί); an adjective beginning with ∪∪ is useful after the long final syllable of most feminine names; one beginning with — can begin a foot after the dactylic measure of ∪ καί secured by epic correction.³¹

²⁹ Hoekstra 50.

³⁰ See Parry's list of epithets for heroines (Parry 97–98). Possible exceptions are εὐπεπλος (1 × in the accusative) and εὐπατέρεια (2 × in the accusative; 1 × in the dative). But neither of these is used in precisely the same way as the epithets discussed above. εὐπεπλος is not used at the end of the line, and εὐπατέρεια is always separated from its noun. Another possibility, ἐρικυδής, is used 2 × of heroines, but only in the genitive. M. W. Edwards has suggested to me that the phrase ἐνὶ Θηβῇ at *Il.* 14.323 (Ἀλκμήνης ἐνὶ Θήβῃ), used in the space ∪∪ — at the end of the line, might be an *ad hoc* solution to the lack of a suitably shaped epithet in the poet's repertory.

³¹ That these were valuable types for the catalog poet is shown by the presence of ἐρατή (3 × in the *Theog.*) and εὐειδής (2 ×) as further additions to the stock of generic

Thus, the catalog poetry of Hesiod needed epithets of a shape not required by Homer, and several adjectives were added accordingly to the stock of epithets for goddesses and heroines. So much may be explained by the exigencies of the traditional style, but we have still to consider the character of the "new" epithets. Homer's heroines are "famous," "intelligent," "of good parentage;" their beauty is defined with reference to some specific aspect of clothing or body (e.g., *καλλιπάρης*, *λευκώλενος*, *τανύπεπλος*) or else they are *καλή* or *δία* or *ικέλη χρυσέη Ἀφροδίτη*. The "new" epithets in Hesiod and the *Hymn to Demeter* are at the same time more abstract and more romantic in tone. Implicit in them is a response to the heroine on the part of the beholder. Homer's heroines are beautiful; those in Hesiod and the hymn are desirable.

II. 450 *φερέσβιον οὔθαρ ἀρούρης*

Cf. *Il.* 9.141=9.283 *οὔθαρ ἀρούρης*, *Theog.* 693; *Apollo* 341 *γαῖα φερέσβιος*.

φερέσβιος does not occur in Homer, but it appears three times in the *Hymn to Demeter* (450, 451, 469). This is a case similar to *βαρύκτυπος εὐρύσπα Ζεύς*, in that a Homeric expression has been lengthened with a Hesiodic word.

II. EXPRESSIONS THAT INCORPORATE NON-HOMERIC, NON-HESIODIC VOCABULARY

This is a varied group, its members having in common only the employment of "new" vocabulary (i.e., words not found in Hesiod or Homer). Inevitably some of the examples are more interesting (and possibly significant) than others. The significance does not usually reside in the relative newness of word formation in comparison with Homer and Hesiod, although cases discussed by Zumbach will be marked with an asterisk. The new word itself is less important for our purposes than the whole expression of which it is a part. The interesting examples are those that show some divergence from Homeric (and

epithets. The first does not occur in Homer; the second occurs 1 × (*Il.* 3.48 *γυναιῖκ' εὐειδέ'*), where it is functional. Homer has no equivalent beginning with a vowel for ~ ~ — or — — — used as an epithet of heroines.

in some cases Hesiodic) habit in parallel situations. It ought to be pointed out that most of the new words and combinations do not appear in the other hymns.

1. *17 ἄναξ πολυδέγμων

404 κρατερὸς πολυδέγμων

430 ἄναξ κρατερὸς πολυδέγμων

Cf. *Dem.* 31 πατροκασίγνητος πολυσημάντων πολυδέγμων, *Dem.* 9 πολυδέκτη.

The expressions in 17 and 430 have been described by Hoekstra as "typical of post Homeric development."³²

2. *51 φαινολὶς Ῥῶς³³

Cf. Sappho 95 φαινολὶς . . . αὔως.

Allen, Halliday, and Sikes compare this verse with *Il.* 6.175 and 24.785. Homer has no metrical equivalent. φαινολὶς Ῥῶς is more vivid than the equivalent used by the *Aphrodite* poet: πότνια Ῥῶς (2×).

3. *54 πότνια Δημήτηρ ὠρηφόρε ἀγλαόδωρε

192 Δημήτηρ ὠρηφόρος ἀγλαόδωρος

492 πότνια ἀγλαόδωρ' ὠρηφόρε Διοῖ ἄνασσα

Cf. *Aphr.* 24 πότνια (as first word in the verse).

This is one of several cases in the *Hymn to Demeter* in which the word πότνια is employed somewhat differently than in Homer. See II.9 and III.A.6.

The new words are ὠρηφόρος and ἀγλαόδωρος. The use of πότνια is well schematized in Homer, invariably (66×) occurring in the pattern πότνια — at the end of the line. But the case πότνι' Ἀθηναίη (*Il.* 6.305) in a whole line vocative may provide a parallel.

4. *84–85 πολυσημάντων Αἰδωνεύς / αὐτοκασίγνητος καὶ ὁμός-
πορος

376 πολυσημάντων Αἰδωνεύς

³² This is based on the neglect of Hermann's law in line 17, and the fact that, according to Hoekstra, there are no formulae or noun-epithet combinations in Homer beginning at 7½. In the case of 430 Hoekstra points out that Homer never prefaces his κρατερὸς ~ ~ ~ formulae with ἄναξ. Hoekstra 54–55, 62–65.

³³ φαινολὶς is a conjecture (by Ruhnken), accepted by Allen, Halliday, and Sikes. The manuscript reading is φαινόλη. See Zumbach 17.

Cf. *Dem.* 31 πατροκασίγνητος πολυσημάντωρ πολυδέγμων.
The new words are πολυσημάντωρ and όμόσπορος.

5. 97, 318, 490 Ἐλευσίνος θυόεσσης

Cf. *Aphr.* 66 εὐώδεα Κυπρόν.

The new word, of course, is Ἐλευσίνος. θυόεις occurs once in Homer (θυόεν νέφος *Il.* 15.153). Otherwise (with the exception of Choerilus fr. 8.2 Kinkel Αἰγάλεω θυόεντος) it is confined to this hymn and to the association with Eleusis.

6. 102 φιλοστεφάνου Ἀφροδίτης

Cf. *Od.* 8.267 ἐνστεφάνου τ' Ἀφροδίτης, *Od.* 8.288 ἐνστεφάνου Κυθρείης, *Od.* 18.193 ἐνστέφανος Κυθήρεια.

This is evidently a modification of ἐνστεφάνου τ' Ἀφροδίτης to start with a consonant. But cf. Διὸς κούρης Ἀφροδίτης (*Il.* 20.105) and πολυχρύσου Ἀφροδίτης (*Aphr.* 2x). It may be influenced by the poet's predilection for -στέφανος compounds (see item 10 below).

7. *105 Κελεοῖο Ἐλευσινίδαο [θύγατρης]

Cf. *Od.* 11.269 Κρείοντος ὑπερθύμοιο θύγατρα.

Zumbach points out that one would expect the third syllable of Ἐλευσινίδαο to be long.³⁴

8. *108 κουρήϊον ἄνθος [ἔχουσαι]

Cf. *Il.* 13.484 [δ' ἔχει] ἥβης ἄνθος, *Theog.* 988 τέρεν ἄνθος [ἔχοντ'] ἐρικυδέος ἥβης, *Hermes* 375 τέρεν ἄνθος [ἔχει] φιλοκυδέος ἥβης.

Homer, Hesiod, and the *Hermes* poet all use the expression ἥβης ἄνθος, which is confined to male characters.³⁵ The creation of κουρήϊον ἄνθος seems due to a desire to use the familiar pattern with ἔχιν in a way appropriate to young girls.

9. *211 πολυπότνια Δήω

Cf. *Dem.* 47 πότνια Δήω, item 3 above and III.A.6 below.

The expression is a lengthening of πότνια Δήω (cf. πότνια — 66x in Homer). It may be a cult title, as Zumbach suggests,³⁶ or another example of the fullness of expression of the poet.

³⁴ Zumbach 51.

³⁵ The combination occurs also in lyric. See, for example, Mimnermus, fr. 1.4 West ἥβης ἄνθεα, fr. 2.3 West ἄνθεσιν ἥβης; Simonides (dubium) fr. 8.6 West ἄνθος (ἔχῃ) πολυήρατον ἥβης.

³⁶ Zumbach 19.

Compound words are a fundamental part of the Homeric vocabulary, and Hoekstra has done well to caution us against drawing conclusions concerning lateness from their presence in the *Homeric Hymns*.³⁷

Nevertheless, it is fair to note that the *Demeter* poet has a penchant for πολυ- compounds. He uses 8 such words not found in Homer.³⁸ This may be compared with 0 for the *Aphrodite* poet and 3 for the *Apollo* and *Hermes* poets.³⁹ This is not a question of lateness so much as of individuality of style.

10. 251 καλλιστέφανος Δημήτηρ

295 θεὰ καλλιστέφανος Δημήτηρ

Cf. *Dem.* 224, 307, 384, 470 ἐυστέφανος Δημήτηρ.

This is a case in which we may perhaps be able to trace a trend in the use of vocabulary. Homer has the equivalents ἐυστέφανος and ἐυπλόκαμος as generic of goddesses and heroines (ἐυστέφανος 5×; ἐυπλόκαμος 15×). Of the ἐυστέφανος / ἐυπλόκαμος pair Hesiod ordinarily selects ἐυστέφανος (6× of heroines or goddesses vs. νύμφαι ἐυπλόκαμοι at fr. 304.5). Similarly, the *Aphrodite* poet uses ἐυστέφανος 3×,⁴⁰ the *Demeter* poet 4×; neither uses ἐυπλόκαμος. Homer also has καλλιπλόκαμος (6×, never in the nominative), a word not used by Hesiod in the major works⁴¹ and in the *Hymns* only by the *Apollo* poet (101 *Λητὼ* . . . καλλιπλόκαμος). It is probable that the popularity of the -στέφανος compounds at the expense of the -πλόκαμος compounds led the *Demeter* poet to employ the novel καλλιστέφανος.⁴²

Also interesting is the case of line 295: ὥς ἐπέτελλε θεὰ καλλιστέφανος Δημήτηρ. Expansion of formulae is a standard epic technique,⁴³

³⁷ Hoekstra 12.

³⁸ πολυδέγμων 4×, πολυσημάντωρ 3×, πολuwάνυμος 2×, πολυπότνια, πολυδέκτη, πολυπείρων, πολυεύχεται, πολυμήμων.

³⁹ *Apollo*: πολυίχθυος, πολυπύργος, πολuwάνυμος.

Hermes: πολυμήμων, πολυχρόνιος, πολuwοινέω.

⁴⁰ ἐυστεφάνου Κυθερείης +. But the *Aphrodite* poet is only using the Homeric formula ἐυστέφανος Κυθέρεια + (2×).

⁴¹ Although it occurs 3× in the fragments.

⁴² This is not to suggest that he coined the word. Though non-Homeric and non-Hesiodic, it is found on the Ischia cup in the expression καλλιστεφάνου Ἀφροδίτης. The cup is dated at 720 B.C. by A. M. Snodgrass, *The Dark Age of Greece* (Edinburgh 1971) 351–52. See also L. H. Jeffrey, *The Local Scripts of Archaic Greece* (Oxford 1961) 235–36, and D. L. Page, "Greek Verses from the Eighth Century B.C.," *CR* 70 (1956) 95–97. It also appears at Tyrtaeus, fr. 2.12 West: καλλιστεφάνου πόσις Ἥρης.

⁴³ Hainsworth 74–89.

and the expression seems to belong to the pattern $\theta\epsilon\acute{\alpha}$ λευκώλενος "Hρῆ, etc.⁴⁴ But the length of the expanded expression is different in the two cases. Homer uses $\theta\epsilon\acute{\alpha}$ to expand a formula extending from the fourth foot caesura to one extending from the third foot caesura, whereas the Demeter poet has expanded his expression to a point in the second foot not corresponding to a regular caesura at all. The relation of colometry to formulae is not adequately understood,⁴⁵ but it is fair to point out that this is one of the verses cited by Porter as a rare variation in line type. That is, it has word end at position $3\frac{1}{2}$, not preceded by the A caesura at 2 or 3.⁴⁶ $\theta\epsilon\acute{\alpha}$ here looks very much like padding.

11. *296 πολυπείρονα λαόν

Cf. Il. 24.776 δῆμος ἀπείρων, Scut. 472 λαὸς ἀπείρων.

The expression is perhaps indebted to the parallel examples, but its meaning is doubtful. Zumbach suggests "aus vielen Ländern (Grenzen)."⁴⁷

12. 420 Ὠκυρόη καλυκῶπις

8 καλυκῶπιδι κούρη

Cf. Arphr. 284 νύμφης καλυκώπιδος, Dem. 333, Od., 2× εὐώπιδα κούρην, Bacchylides, fr. 20a.17 Snell Μαρπήσσης καλυκώπιδος.

The epithet is of a different metrical shape and occupies a different position in the line in the several examples.

καλυκῶπις, not discussed by Zumbach, is one of the few cases admitted by Hoekstra as having a probable post-Homeric formation.⁴⁸ The word is romantic in tone and thereby differs from the Homeric generic epithets for goddesses and heroines (see discussion on item I.B.10 above).

13. *424 Παλλὰς τ' ἐγρεμάχη

Cf. Bacchylides 5.92 Παλλάδι ξανθῇ.

In Homer Παλλὰς is invariably used with Ἀθήνη or Ἀθηναίη

⁴⁴ 19×; $\theta\epsilon\acute{\alpha}$ γλαυκῶπις Ἀθήνη 49×; $\theta\epsilon\acute{\alpha}$ Θέτις ἀργυρόπεζα 7×.

⁴⁵ But see W. Ingalls, "Another Dimension of the Homeric Formula," *Phoenix* 26 (1972) 111-22. Ingalls maintains that "... the metrical shapes of the formulae tend to coincide with those of the cola with which the verse is composed" (122).

⁴⁶ H. N. Porter, "The Early Greek Hexameter," *YCS* 12 (1951) 37-42.

⁴⁷ Zumbach 19.

⁴⁸ Hoekstra 16.

51×).⁴⁹ Separation of the two and treatment of the epithet as a noun with its own qualifying adjective is more striking than the choice of adjective. Homer's formula for Athena at the beginning of the line (*Παλλὰς Ἀθηναίη* 9×) would not work here.

III. COMBINATIONS EMPLOYING HOMERIC VOCABULARY THAT PERHAPS SHOW A CHANGE FROM HOMERIC PRACTICE

The expressions in this group, for various reasons, seem not to be bound by the habits of word association and formula usage found in Homer. In some cases, individual words are used in ways that suggest that they had a different meaning for the hymn poet than they had for Homer; in others the poet seems to be diverging from Homeric practice in regard to colometry or scansion.⁵⁰ In still other cases the range of a generic epithet has been extended to cover objects not associated with it by Homer. Most of the combinations occur only once.

The degree of significance in each case varies with the extent to which the comparable formula or expression is entrenched in Homer. In the case of the generic epithets it would be wrong to claim very much, since several of Hainsworth's unique expressions show a similar kind of extension of the use of the epithet.⁵¹ For that reason only the most interesting combinations in this category have been included. What value they have consists in what they have to show about the use of traditional language in general rather than in their worth as evidence for lateness or individuality in composition of the hymn.

⁴⁹ The same is true in Hesiod (6×).

⁵⁰ The cases involving synizesis will not be discussed, since they have been fully treated by Hoekstra. They are: 55 *θεῶν οὐρανίων* (declension of Homeric *θεοὶ οὐρανίῳνες* p. 49); 325 *μάκαρας θεοὺς αἰὲν ἔοντας* (declension of *μάκαρες θεοὶ αἰὲν ἔοντες*, pp. 49 and 58 n.5); 284 *φωνήν [ἑσάκουσαν] ἐλεεινήν* (influenced by the "new" association of *φωνή* with *ἀκούειν*, p. 55); and 259 *θεῶν ὄρκος ἀμείλικτον Στυγὸς ὕδωρ* (conflation and substitution, p. 61 n. 70).

⁵¹ E.g., *μακρόν ἐέλδωρ* *Od.* 23.54; *θέσφατος ἀήρ* *Od.* 7.143; *παῖδ' ἐρατεινήν* *Od.* 4.13; *πάννυχον ὕπνον* *Il.* 10.159. There are, of course, other examples, but a preliminary study of the unique expressions listed by Hainsworth (above, note 8) has shown that a comparatively small number (perhaps 8–10%) of the unique expressions contain significant extension of generic epithets.

A. Expressions showing a departure from Homeric usage

1. 26 Ἡέλιός τε ἄναξ Ὑπερίονος ἀγλαὸς υἱός

Cf. H. 28.13 Ὑπερίονος ἀγλαὸς υἱός.

This is a combination of two Homeric types: name+particle+ἄναξ (Il. 2.104) and genitive+ἀγλαὸς υἱός (22×). The question is how the *Demeter* poet views Ὑπερίων in relation to Ἡέλιος. For Homer the two are identical, the typical combinations being Ὑπερίονος ἡελίοιο (3×) or Ἡελίῳ Ὑπερίονι (3×).⁵² At *Theog.* 374 Ὑπερίων is the father of the sun. This is another case in which a parallel to the *Demeter* poet's usage is to be found in Hesiod rather than in Homer. The formula is Homeric, the concept Hesiodic.

2. 107, 180 φίλα πρὸς δώματα πατρός

Cf. *Dem.* 160, *Od.* 4.657 πρὸς δώματα πατρός, *Od.* 19.458/15.459 φίλου / ἐμοῦ πρὸς δώματα πατρός, *Od.* 3.387/8.41 ἐὰ / ἐμὰ πρὸς δώματα καλά.

The combination is similar to the Homeric examples, except for the change in reference of φίλος, which may have been influenced by the example of *Od.* 3.387 and 8.41.

3. 118 πότνα θεάων

Cf. *Od.* πότνα θεά 3×, *Dem.* δῖα θεάων 3× (and 33× in Homer).

Zumbach points out that Homer always uses πότνα as a vocative.⁵³ The expression here is a conflation of πότνα θεά and δῖα θεάων and is the equivalent of the latter. It may also owe something to πότνια θηρῶν (Il. 21.470).

4. a. 135 πάντες Ὀλύμπια δώματ' ἔχοντες

Cf. Ὀλύμπια δώματ' ἔχοντες + *Dem.* 1×, Homer 13×.

Again, the Homeric formula has been lengthened.⁵⁴

- b. 316 Ζηνὶ κελαϊνεφέϊ Κρονίῳ

396 πατρὶ κελαϊνεφέϊ Κρονίῳ

Cf. κελαϊνεφέϊ Κρονίῳ 3× Il., 2× *Dem.*

The regular Homeric formula has been lengthened by the addition

⁵² See also Il. 19.398 ἡλέκτωρ Ὑπερίων; *Od.* 1.24 Ὑπερίονος (referring to the sun).⁵³ Zumbach 3.⁵⁴ Cf. πάντας ἐυκνήμιδας ἑταίρους, discussed by Hainsworth 78.

of another noun, in both cases a common term for Zeus. In 396, however, the additional word is functional, since Zeus is the father of Persephone.⁵⁵

In cases (a) and (b) the expanded expressions extend from the beginning of the third foot to the end of the verse. Expansion is a favorite device of the traditional style, and in fact expressions of this length (expanded and otherwise) do occur in Homer. An examination of Books 9 and 18 of the *Iliad* and 8 and 19 of the *Odyssey*, however, suggests that they do not occur very often.⁵⁶ There are two such expressions in *Iliad* 9 and 18 and *Odyssey* 8; none in *Odyssey* 19—an average of 1 to about every 300 to 350 verses in the books where the expressions occur.⁵⁷ There are 6 in the *Hymn to Demeter*, or 1 for every 82 lines.⁵⁸ In the other long hymns the situation is as follows: *Apollo* 1, *Hermes* 1, *Aphrodite* 0.⁵⁹

How is one to interpret this? First, it is clear that the *Demeter* poet is not doing something that had never been done before, for there is a Homeric parallel for almost every one of his long expressions. It is also evident, from the situation in the other hymns, that the use of these long expressions by the *Demeter* poet was not part of a general trend.

I would suggest, rather, that the relative frequency of these expressions in the *Hymn to Demeter* is idiosyncratic, an individual quirk of style, perhaps related to the poet's tendency to fullness of expression.

⁵⁵ There are some Homeric parallels for this: e.g., *Od.* 9.412 *πατρὶ Ποσειδάωνι ἀνακτι* (cf. *Ποσειδάωνι ἀνακτι* 8 ×), *Od.* 8.289 *πατρός ἐρισθενέος Κρονίωνος* (cf. *ἐρισθενέος Κρονίωνος* 1 ×), *Il.* 9.448 *πατρός Ἀμύντορος Ὀρμενίδαο*.

⁵⁶ I have not counted cases where an expression is formed with a noun plus genitive formula: e.g., *δῶμα Καλυψοῦς ἡκυόμοιο* *Od.* 8.452, *φύλα θεῶν αἰεγενετῶν* 2 × in *Dem.* (See Parry 62 for other examples.) I have included combinations preceded by a preposition, but point out that this changes the total length of the expression. None of the examples from the *Hymn to Demeter* is of this type. Expressions preceded by a preposition in Homer are denoted by *.

⁵⁷ *Il.* 9.361 *ἄνδρας ἐρεσσέμεναι μεμαῶτας*, 448 *πατρός Ἀμύντορος Ὀρμενίδαο*, *Il.* 18.55 *υἷὸν ἀμύμονά τε κρατερόν τε* (4 × in the *Iliad*), 567 *ἡίθειο ἀταλὰ φρονέοντες*, *Od.* 8.283 **Λῆμνον ἐκτίμενον πτολίεθρον*, 289 **πατρός ἐρισθενέος Κρονίωνος*. The lengths of the books are 713, 617, 586, and 604 lines respectively.

⁵⁸ The other expressions are: 34 *πόντον ἀγάρροον ἰχθυόεντα* (cf. *Od.* 4.510 **πόντον ἀπείρονα κυμαίνοντα*); 155 *πατρός ἀγήνορος ἡμετέριοιο*; 161 *μητρὶ βαθυζώνῃ Μεταναίρῃ*. There are 495 lines in the hymn.

⁵⁹ *Apollo* 100 *υἷὸν ἀμύμονά τε κρατερόν τε* (4 × in the *Iliad*); *Hermes* 13 *παῖδα πολύτροπον αἰμυλομήτην*.

This is another case in which a better understanding of the relation of colometry to formulae would be useful.

5. 196 *πηκτόν* ἔδος (at beginning)

Cf. Homer *πηκτόν* ἄροτρον (3 × at end).

πηκτός in Homer and Hesiod is confined to ploughs.⁶⁰ In Homer ἔδος means "seat," "abode," or "dwelling place" rather than "chair" or "stool." It means "seat" or "place to sit" at *Il.* 1.534 and 581 and probably also at 9.194 *λιπὼν* ἔδος.⁶¹ But at *Dem.* 196 it is undoubtedly a chair or stool.

6. 203 *πότνια*ν ἀγνήν (at end)

Cf. *πότνια* — \asymp at end 66 × in Homer, *Theog.* 11 *πότνια*ν Ἥρην (at end), Epimenides fr. 13.3 Kinkel *πότνια*ν Ἥραν (at end), items II.3 and II.9 above.

The expression shows two differences from Homeric practice. It is in an oblique case, never found in Homer. In 65 of its 66 occurrences in Homer *πότνια* is used in apposition with another noun. The exception is *πότνια* θηρῶν at *Il.* 21.470. Use of the word with a qualifying adjective by the hymn poet is also exceptional.

7. a. 261 ἄφθιτον [ὥπασα] τιμήν

263 τιμή δ' ἄφθιτος . . . [ἐπέσσεται]

Cf. *Il.* 9.413 κλέος ἄφθιτον [ἔσται].

ἄφθιτος is predicative in the *Iliad* example and at *Dem.* 263. Its status is arguable at 261.

b. 311 ἐρικυδέα τιμήν (at end)

Cf. Homer ἐρικυδέα δαῖτα (5 × at end).

τιμή occurs 25 × in the *Iliad* (8 × with adjective, 1 × with predicate adjective),⁶² and 1 × in the *Odyssey* (0 × with epithet). The most usual combinations are those meaning "one honor" or "the same honor" (4 ×); e.g., ἱὴ τιμῇ, ὁμοίῃ . . . τιμῇ, etc. The epithets qualifying τιμή

⁶⁰ *πηκτόν* at *Erga* 433 refers to ἄροτρα in 432.

⁶¹ ἔδος occurs 15 × in Homer, 10 × as "seat" or "abode" in expressions like θεῶν ἔδος or Θήβης ἔδος; 3 × as "sitting place;" 2 × as "the act of sitting," according to LSJ.

⁶² τιμή γε μί' (predicative)

ὁμοίῃ . . . τιμῇ + 2 ×

ἱὴ τιμῇ

ὁμῆν . . . τιμήν (predicative?)

τιμήν μεγάλην

τιμῆς βασιλίδος

ταύτης / . . . τιμῆς

ἐμῆς τιμῆς

are either functional or quantitative,⁶³ and the word does not seem to belong to the class of noun-epithet formulae in Homer. The reason for this is not clear, and the custom was apparently not binding upon the *Demeter* poet, who uses it with the ornamental epithets ἄφθιτος and ἐρικυδής. The selection of epithets is less striking than the fact that they are used at all.

8. 366 τιμὰς . . . μεγίστας

Homer does not use the plural of τιμή. Hesiod uses the plural 6×, of the honors of the gods, but not with an epithet. The *Demeter* poet uses the plural 5×. It is used elsewhere in the hymns only at *Hermes* 471.

B. Expressions in which the scope of the generic epithet has been extended

1. 4 Δήμητρος χρυσαόρου ἀγλαοκάρπου

Cf. Φοῖβον Ἀπόλλωνα χρυσάορον + *Il.* 2×, *Apollo* 1×, *Apollo* 123 Ἀπόλλωνα χρυσάορα, *Od.* 2× μηλέαι ἀγλαόκαρποι, *Dem.* 23 ἀγλαόκαρποι ἐλαῖαι.

Both epithets are used in other contexts by Homer, but Δήμητρος χρυσαόρου may be a cult title.⁶⁴

2. 5 κούρησι σὺν Ὠκεανοῦ βαθυκόλποις

Cf. *Il.* 2× Δαρδανίδες βαθύκολποι +, *Il.* 24.215 Τρωιάδων βαθυκόλπων, *Arhr.* 257 νύμφαι . . . ὄρεσκῶι βαθύκολποι.

Homer uses the epithet only of the Trojan women. If this was a restriction, it was not felt by either the *Demeter* or the *Aphrodite* poet.

3. 16 χθὼν εὐρυάγνια

Cf. χθονὸς εὐρυοδείης *Homer* 3×; *Hesiod* 7×, εὐρεῖα χθών *Il.* 4×; *Dem.* 1×.

εὐρυάγνια is used by Homer only with πόλις or the name of a city (12×). The expression in 16 is a declension of χθονὸς εὐρυοδείης (only in the genitive), although εὐρυόδεια would equal εὐρυάγνια.

4. 113 [γρηῦ] παλαιγενέων ἀνθρώπων

Cf. *Il.* 3.386 γρηῖ . . . παλαιγενεί, *Il.* 17.561 γεραῖε παλαιγενές,

⁶³ The use of the expression "the same honor" is clearly functional to the plot in the *Iliad*: in 4 of its 5 occurrences it compares Achilles' τιμή to that of another character. The case of τιμῆς βασιληίδος at *Il.* 6.193 is more difficult; I would consider it functional.

⁶⁴ Allen, Halliday, and Sikes 128.

Od. 22.395 γρηὺ παλαιγενές.

The use of *παλαιγενής* is probably influenced by its juxtaposition to *γρηύ*, as in the Homeric examples.

5. a. 161 μητρὶ βαθυζώνω Μετανείρη

Cf. *Dem.* 4× *εύζωνος Μετάνειρα* +.

b. 201, 304 βαθυζώνοιο θυγατρός

The Homeric and Hesiodic formula is *βαθυζώνους τε γυναῖκας* (*Homer* 2×, *Hesiod* fr. 205.5). The *Demeter* poet's extension of the epithet to individual women is probably based on the analogy of *εύζωνος* (*Il.* 7×).⁶⁵ This is certainly so in *a*, where the addition of *μητρὶ* forced the use of the consonantal form and created an expression of unusual length.⁶⁶ There are no epithets for heroines in Homer beginning with a consonant and of the shape √—√—.⁶⁷

6. 173 [ἐπ'] ἀπείρωνι μισθῷ

Cf. *Homer* 7× [ἐπ']/κατ' ἀπείρονα γαῖαν, *Il.* 11× ἀπερείσι' ἄποινα, *Homer* 2× ἀπερείσια ἔδνα.

ἀπείρων occurs 12× in Homer, and is used predominantly of large expanses of land or sea (never money), whereas *ἀπερείσιος* is used exclusively with words for money or gifts. The poet has assimilated the two words, casting his idea into the familiar shape with *ἀπείρων*: ἐπ' ἀπείρωνι μισθῷ.

7. 277 θυγέντων ἀπὸ πέπλων

Cf. *Homer* 3× βωμός τε θυγείς, *Theog.* 557 θυγέντων ἐπὶ βωμῶν, *Od.* 5.264 εἴματα . . . θυώδεα, *Od.* 21.52 θυώδεα εἴματ'.

θυγείς is associated with altars by Homer and Hesiod, but its extension to garments has parallels in the examples from the *Odyssey* with *θυώδης*.⁶⁸

⁶⁵ E.g., *εύζωνοιο γυναῖκός / τιθήνης*; *εύζωνος παράκοιτις*; **Ιφίς εύζωνος*; *γυναῖκας εύζώνους*.

⁶⁶ See the discussion of "long expressions" at III.A-4.

⁶⁷ See note 30 above.

⁶⁸ This interchange of synonymous epithets is an obvious but instructive feature of the traditional style. To the Homeric *βωμός τε θυγείς*, for example, we may add *βωμός τε θυώδης* (*Aphr.* 59) and *θυώδης . . . / βωμός* (*Apollo* 87-88). There is also *θυώδεϊ [δέξατο] κόλπῳ* (*Dem.* 231) vs. *κηώδεϊ [δέξατο] κόλπῳ* (*Il.* 6.483). See also III.B.3 and 6.

8. 356 [*Ἐλευσῖνος*] *κραναὸν πτολίεθρον*

Cf. *Il.* 3.201 *Ἰθάκης κραναῆς περ ἐούσης*, *Od.* 4× *κραναῆν Ἰθάκην*, *Apollo* 16 *κραναῇ ἐνὶ Δήλῳ*, *Apollo* 26 *κραναῇ ἐνὶ νήσῳ*.⁶⁹

The epithet occurs at various positions in the line. In Homer *κραναός* is always used of Ithaca, a restriction not felt by either the *Apollo* or the *Demeter* poet. The expression as a whole is modeled on the types *Τροίης* [or *Κικόνων*] *ἱερὸν πτολίεθρον* (*Od.* 2×) and *Πύλου* [*Δάμου*, *Δίου*] *αἰπὺν πτολίεθρον* (*Il.* 1×, *Od.* 3×).

9. 482 *ζόφῳ εὐρώεντι*

Cf. *ζόφον ἡρόεντα* + *Dem.* 5×, *Homer* 7×, *Hesiod* 3×.

The formula is *ζόφον ἡρόεντα* +, for which *ζόφῳ εὐρώεντι* is a metrical equivalent, but both epithets are used with reference to Hades in Homer.⁷⁰ The doublet has a Homeric parallel in *κατ' ἡρόεντα κέλευθα* (*Od.* 20.64) / *κατ' εὐρώεντα κέλευθα* (*Od.* 24.10).

IV. COMBINATIONS THAT ARE NOT FOUND IN HOMER OR HESIOD, BUT OCCUR IN OTHER HYMNS

This is a rather small group of expressions, suggesting that there is little unity or homogeneity of style among the hymn poets, at least in the direction of their differences from Homer and Hesiod. It is possible that some of the expressions may be under-represented Homeric formulae. In other cases the combinations contain words or ideas not important in Homer. If the corpus of the hymns were larger we might hope to see some of these “new” elements developing into full-fledged formulae. As it is, we can only point out parallel cases where they exist. Words discussed by Zumbach are denoted with an asterisk, although in terms of the present study the possibility that a word is linguistically recent is of less interest than the combination in which it appears.

1. a. 28 *πολυλλίστῳ ἐνὶ νηῶ*

Cf. *Apollo* 347 *ἐν νηοῖσι πολυλλίστοισι*.

⁶⁹ But cf. *Il.* 3.445 *νήσῳ δ' ἐν Κρανάῃ*.

⁷⁰ E.g., *Il.* 8.13 *ἐς Τάρταρον ἡρόεντα*; *Od.* 10.512 *Αἶδεω . . . δόμον εὐρώεντα*; 23.322 *Αἶδεω δόμον . . . εὐρώεντα*. See note 68.

πολύλλιστος occurs 1 × in Homer: πολύλλιστον δέ σ' ἰκάνω (*Od.* 5.445).

b. 270 νηόν τε μέγαν ($\begin{smallmatrix} 1 & & 3 & & 4 \\ - & \cup & - & - & - \end{smallmatrix}$ νηόν . . .)

Cf. *Apollo* 266 νηόν τε μέγαν ($\begin{smallmatrix} 1 & & 2 \\ - & & - \end{smallmatrix}$ νηόν . . .).

c. 355 θυώδεος ἔνδοθι νηοῦ

385 νηοῖο προπάροιθε θυώδεος

Cf. *Aphr.* 58 θυώδεα νηόν.

Temples are not important or particularly frequent in Homer, and the only noun-epithet formula for temple is *πίονα νηόν* + 2 ×),⁷¹ a formula also found in the hymns.⁷² Temples are of more importance in the hymns, and the formulae listed above were developed accordingly.⁷³

2. *230 ἐπηλυσίης πολυπήμονος

Cf. *Hermes* 37 ἐπηλυσίης πολυπήμονος.

Neither word occurs in Homer or Hesiod.

3. 277 ὁδμῇ δ' ἡμερόεσσα

Cf. *Hermes* 231 ὁδμῇ δ' ἡμερόεσσα.

4. *285 εὐστρώτων λεχέων

Cf. *Aphr.* 157 λέχος εὐστρωτον.

5. 331 θυώδεος Οὐλύμποιο

Cf. *Hermes* 322 θυώδεος Οὐλύμποιο.

This is the equivalent of *πολυπτύχου Οὐλύμποιο* (*Il.* 2 ×). *θυώδης* does not occur in the *Iliad* or in Hesiod. It occurs 3 × in the *Odyssey*, in the expressions *θυώδεα εἶματ'*, *εἶματα . . . θυώδεα*, and *θαλάμιοι θυώδεος ὑψορόφοιο*. In the hymns, particularly the *Hymn to Demeter*, its use is extended to other nouns, and "new" formulae are constructed with it.⁷⁴

⁷¹ The only other possible occurrence of *νηός* with an epithet is *χαρίεντ'* [ἐπὶ] *νηόν* (*Il.* 1.39), but *χαρίεντ'* there may be proleptic as Leaf suggests (*Iliad*, vol. 1, *ad loc.*).

⁷² *Apollo* 5 ×; *Hermes* 1 ×.

⁷³ Another "new" formula is *περικαλλέα νηόν* 4 × in *Apollo*.

⁷⁴ It occurs 6 × in the *Hymn to Demeter*, as follows: *θυώδεϊ . . . κόλπῳ*, *θυώδεος ἐκ θαλάμιοι* (2 ×), *θυώδεος Οὐλύμποιο*, *θυώδεος ἔνδοθι νηοῦ*, *νηοῖο προπάροιθε θυώδεος*.

CONCLUSIONS

It is evident that the *Hymn to Demeter* differs at certain points from Homer in the use of noun-epithet expressions. Some of these differences are related to general differences in style that are to be found also in Hesiod and the other *Homeric Hymns*. Others are idiosyncratic.

The *Hymn to Demeter* has a rather large number of noun-epithet expressions that are Hesiodic or similar to Hesiodic combinations. It has a much smaller group of expressions found in other hymns, so that it is fair to say that in respect to differences from Homer the poem is closer to Hesiod than to the other hymns. The affinities between the *Hymn to Demeter* and Hesiod seem to be of two kinds.

The first is a tendency to use nouns that are not found in noun-epithet combinations in Homer. There are two cases of this: *ἰθείησι δίκησι* and *πολυήρατον εἶδος*. (A related phenomenon is the use of epithets with *νηός* in *Demeter* and the other hymns. Homer had one noun-epithet combination with *νηός*; the greater importance of temples in the hymns encouraged the creation of others.)

The second point in common with Hesiod is the use of generic epithets in ways not found in Homer. This is most interesting where the epithet is formulaic in both cases, as in *κυδρὴ θεός* + (*Dem.*, Hesiod) vs. *κυδρὴ παράκοιτις* + (Homer). Of equal significance is the widening of the range of epithets for heroines in Hesiod and the *Hymn to Demeter*. It has been suggested that these new epithets are useful for metrical reasons, but that they also differ in kind from the Homeric epithets since they are romantic rather than purely descriptive in tone. Most of these epithets do not appear in the other hymns.

The poem has in common with the other hymns two interesting examples of the application of a Homeric epithet to a new context. These are *Dem.* 355 *θυώδεος ἔνδοθι νηοῦ* and 385 *νηοῖο προπάροιθε θυώδεος* (cf. *Aphr.* 58 *θυώδεα νηόν*) and *Dem.* 331 *θυώδεος Οὐλύμιοι* (cf. *Hermes* 322). These indicate the development of a group of formulae composed around the adjective *θυώδης*. Two other cases are probably less significant, since the epithets in both examples are used with different nouns by the poets.⁷⁵

⁷⁵ *Dem.* 5 *κούρησι σὺν Ὠκεανοῦ βαθυκόλποις* / *Aphr.* 257 *νύμφαι . . . ὄρεσκόφιοι βαθύκολποι* and *Dem.* 356 [*Ἐλευσίνος*] *κραναὸν πτολίεθρον* / *Apollo* 16 and 26 *κραναῇ ἐνὶ Δήλῳ* / *νήσῳ*. The expression *ὀδμή δ' ἡμερόεσσα* (*Dem.* 277 and *Hermes* 231) is probably not significant.

The hymn itself contains several examples not found in Hesiod or the other hymns of the use of "new" nouns in noun-epithet combinations and the re-application of generic epithets.⁷⁶ For the most part these cases are probably to be referred to the development of the traditional language, although some (e.g., the use of *τιμή* with ornamental epithets) may well be individual.

Individuality of style seems to be shown in the areas of vocabulary choice and length of certain noun-epithet combinations. We have pointed out the poet's predilection for the *πολυ-* and *-στέφανος* compounds.

More interesting is his tendency to use long expressions or expressions that do not fit into the usual metrical cola. Some of these are of unusual length, notably *θεὰ καλλιστέφανος Δημήτηρ* and *ἄναξ πολυδέγμων*. There are several expressions extending from the beginning of the third foot to the end of the verse. These expressions violate no principles of colometry, and combinations of the same length are found in Homer, although much less often. Finally, the poet has a tendency to lengthen Homeric formulae by the addition of other epithets.⁷⁷ These last two techniques fall within the bounds of typical Homeric practice, but their relative frequency in the hymn indicates a tendency towards fullness of expression or "padding" on the part of the poet.

On the basis of the noun-epithet expressions we may say that the *Hymn to Demeter*, while deeply indebted to traditional modes of expression as exemplified in Homer, contains many examples of non-Homeric usage. Only a small number of these are to be referred to linguistically new words or to more general linguistic phenomena such as the use of the digamma. The rest seem to result either from a loosening of the bonds of Homeric word-association or from the creation of new formulae.

⁷⁶ See III.A.7 and III.B.3, 4, 5, 6, 7, 9.

⁷⁷ E.g., *βαρύκεντος εὐρύοπα Ζεύς* 4 × ; *πᾶς δ' οὐρανὸς εὐρὺς ὕπερθε; φερέσβιον οὐθαρ ἀρούρης*.