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A Study of Female Agency in *The Homeric Hymn to Demeter* through Word and Illustration

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Submitted in Partial Fulfillment
of the
Prerequisite for Honors
in The Classical Studies Department
under the advisement of Catherine Gilhuly

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Introduction

This project came out of finding a way to combine Studio Art with Classical Studies. As someone who has always been interested in storyboards, mapping art onto myth over a series of panels was a logical choice. I decided to take an ancient Greek story, analyze it, and then make illustrations. This project on *The Homeric Hymn to Demeter* is therefore broken into three parts:

- Part I – English Translation of *The Homeric Hymn to Demeter*
- Part II – The Influence of a Mother in *The Homeric Hymn to Demeter*
- Part III – A Visual Translation of *The Homeric Hymn to Demeter*

By first doing a close reading of the myth, in the original Greek, I could extract a more nuanced understanding of what the myth said. I then chose to focus on Demeter's agency which revolved around her role as a mother and her defiance against her husband, motivated by the love of her daughter. Finally, everything that I learned was filtered into a printmaking project. The goal of my illustrations was to represent the theories explored in Part I but also bring a new understanding to the myth that could only be achieved through image.

Part I

English Translation of *The Homeric Hymn to Demeter*

Δήμητρ' ἠύκομον, σεμνήν θεόν, ἄρχομ' αἰεΐδεν,
αὐτὴν ἠδὲ θύγατρα τανύσφυρον, ἦν Αἰδωνεὺς
ἦρπαξεν, δῶκεν δὲ βαρύκτυπος εὐρύοπα Ζεὺς,
νόσφιν Δήμητρος χρυσαόρου, ἀγλαοκάρπου,
παίζουσιν κούρησι σὺν Ὠκεανοῦ βαθυκόλοις

5

I begin to sing of Demeter with the lovely hair,
awesome goddess, and her slim-ankled daughter,
whom Aidoneus carried off, heavy-sounding
thunderous Zeus gave her, unaided by Demeter of
golden sword and beautiful fruit, while playing
(like a child) with the deep-bosomed daughters of
Oceanus [5]

ἄνθεά τ' αἰνυμένην, ῥόδα καὶ κρόκον ἠδ' ἴα καλὰ
λειμῶν' ἄμ μαλακὸν καὶ ἀγαλλίδας ἠδ' ὑάκινθον
νάρκισσόν θ', ὃν φῦσε δόλον καλυκώπιδι κούρη
Γαῖα Διὸς βουλῆσι χαριζομένη Πολυδέκτη,
θαυμαστὸν γανόωντα: σέβας τό γε πᾶσιν ιδέσθαι

10

Picking flowers—roses, crocuses, and beautiful
violets—from the soft meadow. At the same time
irises, and hyacinth, and the narcissus, which Gaia
produced as a trap for the blushing girl to gratify
the Host-to-Many, by the will of Zeus. The
marvelous glittering flower, awesome for all to
see, [10]

ἀθανάτοις τε θεοῖς ἠδὲ θνητοῖς ἀνθρώποις:
τοῦ καὶ ἀπὸ ρίζης ἑκατὸν κέρα ἐξεπεφύκει:
κῶζ' ἦδιστ' ὀδμή, πᾶς τ' οὐρανὸς εὐρύς ὑπερθεν
γαῖά τε πᾶσ' ἐγελάσσε καὶ ἄλμυρὸν οἶδμα
θαλάσσης.

ἦ δ' ἄρα θαμβήσασ' ὠρέξατο χερσὶν ἄμ' ἄμφω

15

for both immortal gods and mortal men.

And from its root a hundred blossoming heads
grew and smelled so sweet that all the wide sky
above the entire earth and salty wave of the sea
laughed. She was astonished and reached out both
her hands at once [15]

καλὸν ἄθυρμα λαβεῖν: χάνε δὲ χθὼν εὐρυάγνια
Νύσιον ἄμ πεδίον, τῆ ὄρουσεν ἄναξ Πολυδέγμων
ἵπποις ἀθανάτοις, Κρόνου πολυώνυμος υἱός.
ἄρπάξας δ' ἀέκουσαν ἐπὶ χρυσεῖσιν ὄχοισιν
ἦγ' ὀλοφυρομένην: ἰάχησε δ' ἄρ' ὄρθια φωνῆ,

20

To grab the beautiful toy: but the earth opened
wide the Nysian plains, where the lord Host-to-
Many sprang out on his immortal horses, son of
Kronos, who has many names. Carrying off the
unwilling maiden upon his golden chariot he led
her as she was wailing. She shouted out with her
voice, [20]

κεκλομένη πατέρα Κρονίδην ὑπατον καὶ ἄριστον.
οὐδέ τις ἀθανάτων οὐδὲ θνητῶν ἀνθρώπων
ἤκουσεν φωνῆς, οὐδ' ἀγλαόκαρποι ἐλαῖαιφ'
εἰ μὴ Περσαίου θυγάτηρ ἀταλὰ φρονέουσα
ἄιεν ἐξ ἄντρου, Ἑκάτη λιπαροκρήδεμνος,

25

calling to her father, son of Kronos, the highest and
the best. But no one of the immortals or of mortal
men heard her cry, and neither did the beautiful-
bearing olive tree, none except the delicate
daughter of Persaios; being prudent she heard the
cry from a cave, Hekate of the delicate veil. [25]

Ἥελίος τε ἄναξ, Ὑπερίωνος ἀγλαὸς υἱός,
κούρης κεκλομένης πατέρα Κρονίδην: ὃ δὲ νόσφιν
ἦστο θεῶν ἀπάνευθε πολυλλίστῳ ἐνὶ νηῶ,
δέγμενος ἱερὰ καλὰ παρὰ θνητῶν ἀνθρώπων.
τὴν δ' ἀεκαζομένην ἦγεν Διὸς ἐννεσίησι

30

And lord Helios, the bright son of Hyperion, heard
the girl calling to her father, son of Kronos. But he
sat idle, apart from the gods far away in a temple
which receives many prayers and welcomes choice
sacrifices from mortal men. Her took her against
her will, by the suggestion of Zeus, [30]

πατροκασίγνητος, Πολυσημάντωρ Πολυδέγμων,
ἵπποις ἀθανάτοις, Κρόνου πολυώνυμος υἱός.
ὄφρα μὲν οὖν γαῖαν τε καὶ οὐρανὸν ἀστερόεντα
λεῦσσε θεὰ καὶ πόντον ἀγάρροον ἰχθυόεντα
αὐγὰς τ' ἡελίου, ἔτι δ' ἦλπετο μητέρα κεδνὴν

35

The father's brother, the Ruler-of-Many, the Host-
to-Many, on immortal horses, son of Kronos who
has many names. So long as the goddess looked
upon the earth and sparkling sky and the strong-
flowing sea filled with fish and the light of the sun,
she still hoped to see her dear mother [35]

ὄψεσθαι καὶ φῦλα θεῶν αἰγιγενετάων,
τόφρα οἱ ἐλπὶς ἔθελγε μέγαν νόον ἀχνυμένης περ.
ἤχησαν δ' ὀρέων κορυφαὶ καὶ βένθεα πόντου
φωνῆ ὑπ' ἀθανάτη: τῆς δ' ἔκλυε πότνια μήτηρ.
ὄξυ δέ μιν κραδίην ἄχος ἔλλαβεν, ἀμφὶ δὲ χαίταις
40

ἀμβροσίαις κρήδεμνα δαΐζετο χερσὶ φίλησι,
κυάνεον δὲ κάλυμμα κατ' ἀμφοτέρων βάλετ'
ὦμων,
σεύατο δ' ὥστ' οἰωνός, ἐπὶ τραφερὴν τε καὶ ὑγρὴν
μαιομένη: τῇ δ' οὔτις ἐτήτυμα μυθήσασθαι
ἤθελεν οὔτε θεῶν οὔτε θνητῶν ἀνθρώπων, 45
οὔτ' οἰωνῶν τις τῇ ἐτήτυμος ἄγγελος ἦλθεν.
ἐννήμαρ μὲν ἔπειτα κατὰ χθόνα πότνια Δῆώ
στρωφᾷτ' αἰθομένας δαΐδας μετὰ χερσὶν ἔχουσα,
οὔδὲ ποτ' ἀμβροσίης καὶ νέκταρος ἠδυπότοιο
πάσσαι ἀκηχεμένη, οὔδὲ χροὰ βάλλετο λουτροῖς
50

ἀλλ' ὅτε δὴ δεκάτη οἱ ἐπήλυθε φαινολις ἠώς,
ἦντετό οἱ Ἑκάτη, σέλας ἐν χεῖρεσσιν ἔχουσα
καὶ ῥά οἱ ἀγγελέουσα ἔπος φάτο φώνησέν τε:
πότνια Δημήτηρ, ὠρηφόρε, ἀγλαόδωρε,
τίς θεῶν οὐρανίων ἠὲ θνητῶν ἀνθρώπων 55
ἦρπασε Περσεφόνην καὶ σὸν φίλον ἠκαχε θυμόν;
φωνῆς γὰρ ἤκουσ', ἀτὰρ οὐκ ἴδον ὀφθαλμοῖσιν,
ὅστις ἔην: σοὶ δ' ὄκα λέγω νημερτέα πάντα.

ὣς ἄρ' ἔφη Ἑκάτη: τὴν δ' οὐκ ἠμείβετο μύθῳ
Ῥεῖης ἠυκόμου θυγάτηρ, ἀλλ' ὄκα σὺν αὐτῇ 60
ἦξ' αἰθομένας δαΐδας μετὰ χερσὶν ἔχουσα.
Ἥελιον δ' ἴκοντο, θεῶν σκοπὸν ἠδὲ καὶ ἀνδρῶν,
στὰν δ' ἵππων προπάροιθε καὶ εἶρετο δῖα θεάων:

ἠέλι', αἰδεσσαί με θεᾶν σύ περ, εἴ ποτε δὴ σευ
ἦ ἔπει ἢ ἔργῳ κραδίην καὶ θυμὸν ἴηνα: 65
κούρην τὴν ἔτεκον, γλυκερὸν θάλος, εἶδεῖ κυδρὴν,
τῆς ἀδινὴν ὅπ' ἄκουσα δι' αἰθέρος ἀτρυγέτοιο
ὥστε βιαζομένης, ἀτὰρ οὐκ ἴδον ὀφθαλμοῖσιν.
ἀλλά, σὺ γὰρ δὴ πᾶσαν ἐπὶ χθόνα καὶ κατὰ πόντον
αἰθέρος ἐκ δίης καταδέρκεαι ἀκτίνεσσι, 70
νημερτέως μοι ἐνισπε φίλον τέκος, εἴ που ὄπωπας,
ὅστις νόσφιν ἐμεῖο λαβὼν ἀέκουσαν ἀνάγκη
οἴχεται ἠὲ θεῶν ἢ καὶ θνητῶν ἀνθρώπων.

and the race of the eternal gods. In that time hope
charmed her strong mind, though she was grieving.
Both the peaks of the mountains and the deep parts
of the sea echoed with her divine voice. And her
queen mother heard her. A sharp pain seized her
heart, and from her divine hair [40]

she tore off her veil with her own hands.
And she threw a dark cloak upon both her
shoulders, and sped like a bird over both dry land
and sea she searched but no one was willing to
speak the truth Neither gods nor mortal men, [45]
And no true messenger of bird came.

Then for nine days queen Deo roamed the earth,
holding burning pine wood in her hands
She did not ever eat ambrosia or drink sweet
nectar, being in mourning, and not washing her
skin with a bath. [50]

But then when the tenth light-bringing dawn
arrived, Hekate met her, holding a flame in her
hands, to report a message to her, she spoke and
said:

Queen Demeter, bringer of the seasons, who
bestows gifts, who of the heavenly gods or mortal
men [55] carried off Persephone and grieved your
dear heart? For I heard a voice, nevertheless I did
not see with my eyes, who it was. But to you I
speak at once the whole truth.

Thus Hekate spoke. But she did not reply with a
single word, the lovely-haired daughter of Rhea,
but quickly she sped off [60] holding in her hands
a lighted torch. They came to Helios, the observer
of the gods and of men, and stood in front of his
horses and the noblest of the gods asked:

Helios respect me as a god does a goddess, if ever
either in word or in deed I pleased your heart and
spirit. [65] The daughter I bore, a sweet shoot
noble in form, I hear her voice throbbing through
the barren air like she was suffering violence, but I
did not see her with my eyes. With your light you
look down through the bright air on the entire earth
and sea. [70] Tell me the truth about my child.
Have you somewhere seen who seized the
unwilling girl by force, who of gods of mortal
men, took her from me and went away?

ὧς φάτο: τὴν δ' Ὑπεριονίδης ἡμείβετο μύθῳ:
Ῥεΐης ἠυκόμου θύγατερ, Δήμητερ ἄνασσα, 75
εἰδήσεις: δὴ γὰρ μέγα σ' ἄζομαι ἢ δ' ἐλεαίρω
ἀχνυμένην περὶ παιδὶ τανυσφύρω: οὐδέ τις ἄλλος
αἴτιος ἀθανάτων, εἰ μὴ νεφεληγερέτα Ζεὺς,
ὅς μιν ἔδωκ' Αἴδη θαλερὴν κεκληῖσθαι ἄκοιτιν 80
αὐτοκασιγνήτῳ: ὃ δ' ὑπὸ ζόφον ἠερόεντα
ἀρπάξας ἵπποισιν ἄγεν μεγάλα ἰάχουσιν.
ἀλλά, θεά, κατάπαυε μέγαν γόνον: οὐδέ τί σε χρῆ
μὰψ αὐτῶς ἄπλητον ἔχειν χόλον: οὐ τοι ἀεικῆς
γαμβρὸς ἐν ἀθανάτοις Πολυσημάντων Αἰδωνεύς,
αὐτοκασιγνήτος καὶ ὁμόσπορος: ἀμφὶ δὲ τιμῆν 85
ἔλλαχεν ὡς τὰ πρῶτα διάτριχα δασμὸς ἐτύχθη,
τοῖς μεταναιετάειν, τῶν ἔλλαχε κοίρανος εἶναι.

ὧς εἰπὼν ἵπποισιν ἐκέκλετο: τοὶ δ' ὑπ' ὁμοκλής
ρίμφα φέρον θοὸν ἄρμα τανύπτεροι ὥστ' οἰωνοί.
Τὴν δ' ἄχος αἰνότερον καὶ κύντερον ἵκετο θυμόν: 90

χωσαμένη δὴ ἔπειτα κελαινεφεί Κρονίωνι
νοσφισθεῖσα θεῶν ἀγορὴν καὶ μακρὸν Ὀλυμπον
ᾧχετ' ἐπ' ἀνθρώπων πόλιας καὶ πίονα ἔργα
εἶδος ἀμαλδύνουσα πολὺν χρόνον: οὐδέ τις
ἀνδρῶν
εἰσορόων γίγνωσκε βαθυζώνων τε γυναικῶν, 95
πρὶν γ' ὅτε δὴ Κελεοῖο δαΐφρονος ἵκετο δῶμα,
ὅς τότε Ἐλευσίνος θυοέσσης κοίρανος ἦεν.

ἔζετο δ' ἐγγὺς ὁδοῖο φίλον τετιμημένη ἦτορ,
Παρθενίῳ φρέατι, ὅθεν ὕδρευόντο πολῖται,
ἐν σκιῇ, αὐτὰρ ὑπερθε πεφύκει θάμνος ἐλαΐης, 100
γρηὶ παλαιγενεὶ ἐναλίγκιος, ἦτε τόκοιο
εἴργηται δῶρων τε φιλοστεφάνου Ἀφροδίτης,
οἷαί τε τροφοὶ εἰσι θεμιστοπόλων βασιλῆων
παιδῶν καὶ ταμίαι κατὰ δώματα ἠχέοντα.

τὴν δὲ ἴδον Κελεοῖο Ἐλευσινίδαο θύγατρεις 105
ἐρχόμεναι μεθ' ὕδωρ εὐήρυτον, ὄφρα φέροισιν
κάλπισι χαλκείησι φίλα πρὸς δώματα πατρός,
τέσσαρες, ὥστε θεαί, κουρήιον ἄνθος ἔχουσαι,
Καλλιδίκη καὶ Κλεισιδίκη Δημῶ τ' ἐρόεσσα
Καλλιθόη θ', ἣ τῶν προγενεστάτη ἦεν ἀπασῶν: 110
οὐδ' ἔγνον: χαλεποὶ δὲ θεοὶ θνητοῖσιν ὀραῖσθαι.
ἀγχοῦ δ' ἰστάμεναι ἔπεα πτερόεντα προσηύδων:

Thus she spoke and the son of Hyperion replied by
speech: Lovely haired daughter of Rhea, queen
Demeter, [75] you will know the truth, for I greatly
revere and pity you grieving about your slim-
ankled daughter. No one else of the immortals is
responsible except cloud-gathering Zeus who gave
her to Hades to call the youthful girl his wife, His
own brother. [80] He with his horses snatched her
and led her, lamenting loudly, upon the murky
darkness. But, goddess, put an end to your great
sadness. You must not to hold this monstrous
anger in this manner, for it is in vain. For among
the immortals this bridegroom is not shameful, the
Ruler-of-Many, Aidoneus, Zeus's own brother and
of the same stock. And the honor [85] he obtained
by lot during the first division of three realms, and
he dwells with those ones, the ruler of these men
he obtained by lot.

So he spoke and called his horses. Upon rebuke
they bore lightly the swift chariot, like long-
winged birds. A more terrible and unrestrained grief
arrived in her heart. [90] She had anger thereafter
towards the son of Kronos black with clouds.
She abandoned the assembly of gods and great
Olympus, and she went among the cities of men
and the rich fields. She concealed her form for a
long time and no one of man or deep-girdled
women when looking at her came to recognize her
[95] until she arrived at the house of wise Keleos
who, at the time, was king of fragrant Eleusis.

There she sat near road, her dear heart held grief,
by the Maiden's well, where the citizens drew
water, in the shade, since an olive bush grew from
overhead. [100] Resembling an elderly woman,
who has been shut off from childbirth and the gifts
of garland-loving Aphrodite. Such are the nurses to
the children of governing kings and the
housekeepers to echoing houses.

The daughters of Keleos, son of Eleusis, saw her
[105] They came to fetch easy-to-draw water, in
order to bring it in bronze pitchers to the dear halls
of their father. Four of them, like goddesses, in the
flower of youth, Kallidike and Kleisidike,
charming Demo and Kallithoe, who was the first
born of them all. [110] They did not know her,
gods are difficult for mortals to recognize.
Standing near her, they spoke winged words:

τίς πόθεν ἐσσί, γρηῦ, παλαιγενέων ἀνθρώπων;
τίπτε δὲ νόσφι πόλῃος ἀπέστιχες, οὐδὲ δόμοισι
πίλνασαι; ἔνθα γυναῖκες ἀνὰ μέγαρα σκιάοντα 115
τηλίκαι, ὡς σύ περ ὧδε καὶ ὀπλότεραι γεγάασιν,
αἶ κέ σε φίλωνται ἡμὲν ἔπει ἠδὲ καὶ ἔργῳ.
ὧς ἔφαν: ἦ δ' ἐπέεσσιν ἀμείβετο πότνα θεάων:

τέκνα φίλ', αἶ τινές ἐστε γυναικῶν θηλυτεράων,
χαίρειτ': ἐγὼ δ' ὑμῖν μυθήσομαι: οὐ τοι ἀεικὲς 120
ὑμῖν εἰρομένησιν ἀληθέα μυθήσασθαι.
Δωσὼ ἐμοί γ' ὄνομ' ἐστί: τὸ γὰρ θέτο πότνια
μήτηρ.
νῦν αὐτε Κρήτηθεν ἐπ' εὐρέα νῶτα θαλάσσης
ἤλυθον οὐκ ἐθέλουσα, βίη δ' ἀέκουσαν ἀνάγκη
ἄνδρες ληιστῆρες ἀπήγαγον. οἱ μὲν ἔπειτα 125
νηὶ θοῇ Θόρικόνδε κατέσχεθον, ἔνθα γυναῖκες
ἠπείρου ἐπέβησαν ἀολλέες ἠδὲ καὶ αὐτοί,
δειπνόν τ' ἐπηρτύνοντο παρὰ πρυμνήσια νηός:

ἀλλ' ἐμοί οὐ δόρπιο μελίφρονος ἦρατο θυμός:
λάθρη δ' ὀρμηθεῖσα δι' ἠπείροιο μελαίνης 130
φεύγου ὑπερφιάλους σημάντορας, ὄφρα κε μή με
ἀπριάτην περάσαντες ἐμῆς ἀποναίατο τιμῆς.
οὕτω δεῦρ' ἰκόμην ἀλαλημένη, οὐδέ τι οἶδα,
ἦ τις δὴ γαί' ἐστί καὶ οἱ τινες ἐγγεγάασιν.
ἀλλ' ὑμῖν μὲν πάντες Ὀλύμπια δώματ' ἔχοντες 135
δοῖεν κουριδίους ἄνδρας, καὶ τέκνα τεκέσθαι,
ὡς ἐθέλουσι τοκῆες: ἐμὲ δ' αὐτ' οἰκτεῖρατε,
κοῦραι.

*[τοῦτο δέ μοι σαφέως ὑποθήκατε, ὄφρα πύθωμαι,]**
προφρονέως, φίλα τέκνα, τέων πρὸς δώμαθ'
ἴκωμαι
ἀνέρος ἠδὲ γυναικός, ἵνα σφίσιν ἐργάζωμαι
πρόφρων, οἷα γυναικὸς ἀφῆλικος ἔργα τέτυκται: 140

καὶ κεν παῖδα νεογνὸν ἐν ἀγκοίνῃσιν ἔχουσα
καλὰ τιθνηοίμην καὶ δώματα τηρήσαιμι
καί κε λέχος στορέσαιμι μυχῶ θαλάμων εὐπήκτων
δεσπόσυνον καὶ κ' ἔργα διδασκῆσαιμι γυναῖκας.
φῆ ῥα θεά: τὴν δ' αὐτίκ' ἀμείβετο παρθένος ἀδμής,
145

“Who are you old woman, are you of those born long ago, and from where? Why have you gone far from the city, and do not come near the houses? There are very old women among the great shadowy houses, [115] both like you and like the ones born younger, who would care for you both in word and in deed.” Thus they spoke and the noblest of goddesses replied with words:

“Dear children, whoever you are of female women, greetings. I will relate my story to you all. [120] It is not shameful to tell true things, for you have asked. I am called Doso, which my august mother gave to me. Now again from Crete, on the wide back of the sea, I came not wanting to, but by force and constraint pirate men carried me against my will. [125] Then they sailed to Thorikos by mean of their swift ship, once there the women embarked upon land all together and the men put together a meal at the stern of the ship.

But my heart did not desire a delicious dinner, and rushing secretly through the dark land [130] I escaped the overbearing captors, so that they could not sell me, yet unpaid for, having a use for my honor. In this way I came wandering hither, and know nothing, neither what land this is nor which people have been born here. But may all who dwell on Olympus [135] give to you men to wed and children to bear, such as parents desire. But on the other hand, feel pity for me, oh maidens.

Tell me dear children, whose house I might go towards, a man's or a woman's, so that I might do for them, eagerly, the sort of work that is done by an elderly woman. [140]

I might even nurse a newborn child, holding it in my bent arms, and watch over the house. And I could spread out on the master's bed by the innermost part of the well-built room and I could teach the women their work.” So the goddess spoke. But quickly the unwed maiden replied,

* Corrupted text has been italicized

Καλλιδικη, Κελεοῖο θυγατρῶν εἶδος ἀρίστη:
μαῖα, θεῶν μὲν δῶρα καὶ ἀχνύμενοι περ ἀνάγκη
τέτλαμεν ἄνθρωποι: δὴ γὰρ πολὺ φέρτεροί εἰσι.
ταῦτα δέ τοι σαφέως ὑποθήσομαι ἢ δ' ὀνομήνω
ἀνέρας οἷσιν ἔπεστι μέγα κράτος ἐνθάδε τιμῆς 150
δήμου τε προὔχουσιν ἰδὲ κρήδεμνα πόλης
εἰρύεται βουλῆσι καὶ ἰθείησι δίκησιν:
ἡμὲν Τριπτολέμου πυκιμήδεος ἢ δὲ Διόκλου
ἢ δὲ Πολυξείνου καὶ ἀμύμονος Εὐμόλοιο
καὶ Δολίχου καὶ πατρὸς ἀγήνορος ἡμετέριοι, 155

εἶδος ἀτιμήσασα δόμων ἀπονοσφίσσειεν,
ἀλλὰ σε δέξονται: δὴ γὰρ θεοεἰκελὸς ἔσσι.
εἰ δ' ἐθέλεις, ἐπίμεινον, ἵνα πρὸς δῶματα πατρὸς
160

ἔλθωμεν καὶ μητρὶ βαθυζώνῳ Μετανείρῃ
εἵπωμεν τάδε πάντα διαμπερές, αἶ κέ σ' ἀνώγη
ἡμετέρονδ' ἵεναί μῃδ' ἄλλων δώματ' ἐρευνᾶν.
τηλύγετος δέ οἱ υἱὸς ἐνὶ μεγάρῳ εὐπήκτῳ
ὀψίγονος τρέφεται, πολυεύχετος ἀσπάσιός τε. 165
εἰ τὸν γ' ἐκθρέψαιο καὶ ἥβης μέτρον ἵκοιτο,
ρεῖά κέ τις σε ἰδοῦσα γυναικῶν θηλυτεράων
ζηλώσαι: τόσα κέν τοι ἀπὸ θρεπτήρια δοίη.

ὣς ἔφαθ': ἡ δ' ἐπένευσε καρῆατι: ταὶ δὲ φαεινὰ
πλησάμεναι ὕδατος φέρον ἄγγεα κυδιάουσαι. 170
ρίμφα δὲ πατρὸς ἵκοντο μέγαν δόμον, ὧκα δὲ
μητρὶ
ἔννεπον, ὡς εἶδόν τε καὶ ἔκλυον. ἡ δὲ μάλ' ὧκα
ἐλθούσας ἐκέλευε καλεῖν ἐπ' ἀπείρονα μισθῶ.
αἶ δ' ὥστ' ἡ ἔλαφοι ἢ πόρτιες εἶαρος ὦρη
ἄλλοντ' ἂν λειμῶνα κορεσσάμεναι φρένα φορβῆ,
175

ὣς αἶ ἐπισχόμεναι ἐανῶν πύχας ἱμεροέντων
ἦξαν κοίλην κατ' ἀμαξιτόν: ἀμφὶ δὲ χαῖται
ὥμοις ἀίσσοντο κροκηῖῳ ἄνθει ὁμοῖαι.

τέτμον δ' ἐγγὺς ὁδοῦ κυδρὴν θεόν, ἔνθα πάρος περ
κάλλιπον: αὐτὰρ ἔπειτα φίλου πρὸς δῶματα
πατρὸς 180
ἡγεῦνθ': ἡ δ' ἄρ' ὀπισθε φίλον τετιμημένη ἦτορ
στεῖχε κατὰ κρῆθεν κεκαλυμμένη: ἀμφὶ δὲ πέπλος
κυάνεος ῥαδινοῖσι θεᾶς ἐλελίζετο ποσσίν.
αἶψα δὲ δῶμαθ' ἵκοντο διοτρεφέος Κελεοῖο,
βᾶν δὲ δι' αἰθούσης, ἔνθα σφίσι πότνια μήτηρ 185
ἦστο παρὰ σταθμὸν τέγες πύκα ποιητοῖο

Kallidike, the best in beauty of Keleos' daughters.
“Good mother, though it distresses us, by necessity
we humans endure the gifts of the gods, for they
are much stronger. I will clearly demonstrate these
things and name the men in whom there is great
power and honor. [150] The first of the people,
they guard the walls of the city with their counsel
and straight judgements. There is shrewd
Triptolemos and Dioklos and Polyxenos and
blameless Eumolopos and Dilochos and our own
noble father. The wives of all these men tend to the
houses. [155]

Not one of these people at first sight would disdain
your appearance or deny you a home, but they will
receive you, for indeed you are godlike. If you
want, remain here, until we come to the house of
our father [160] and we say to our deep-girded
mother, Metaneira, all these things straight
through, in case she might bid you to come to our
house and not seek the house of others. For the
darling child, her only son raised in a large well-
built room, he is late-born, both prayed for and
cherished. [165] If you could raise him he might
even come to the measure of youth, anyone of
female women seeing you would easily become
jealous, she would give so many things to you for
nourishing him.”

Thus she spoke and Demeter inclined her head.
They carried the shining jars filled with water,
[170] bearing themselves proudly and swiftly
arriving to the great house of their father,
immediately they told their mother the things they
saw and heard. She urged them go very quickly to
offer a boundless wage. Just like deer or calves in
any period of the spring leaping through a meadow
having a belly satiated with food, [175] so they
held the folds of their lovely robes. They darted
down the hollow wagon track, and the flowing hair
danced around their shoulders resembling a crocus
bloom.

They found the stately goddess near the road,
where they had left her. Thereupon they led the
way to the house of their dear father [180]
But she, having sorrow in her dear heart, marched
behind, having concealed her head, and a cloak
swirled around the slender feet of the goddess.
Quickly they arrived at the house of Keleos,
cherished by Zeus, they walked through the
verandah, there their queen mother

ἦστο παρὰ σταθμὸν τέγεος πύκα ποιητοῖο
παῖδ' ὑπὸ κόλπῳ ἔχουσα, νέον θάλος: αἶ δὲ παρ
αὐτὴν
ἔδραμον: ἦ δ' ἄρ' ἐπ' οὐδὸν ἔβη ποσὶ καὶ ῥα
μελάθρου
κῦρε κάρη, πλήσεν δὲ θύρας σέλαος θείοιο.
τὴν δ' αἰδῶς τε σέβας τε ἰδὲ χλωρὸν δέος εἶλεν: 190
εἶξε δὲ οἱ κλισμοῖο καὶ ἐδριάσθαι ἄνωγεν.
ἀλλ' οὐ Δημήτηρ ὠρηφόρος, ἀγλαόδωρος,
ἦθελεν ἐδριάσθαι ἐπὶ κλισμοῖο φαεινοῦ,
ἀλλ' ἀκέουσ' ἀνέμιμεν κατ' ὄμματα καλὰ
βαλοῦσα,
πρὶν γ' ὅτε δὴ οἱ ἔθηκεν Ἰάμβη κέδν' εἰδυῖα 195
πηκτὸν ἔδος, καθύπερθε δ' ἐπ' ἀργύφειον βάλε
κῶας.

ἔνθα καθεζομένη προκατέσχετο χερσὶ καλύπτρην:
δηρὸν δ' ἄφθογος τετιμημένη ἦστ' ἐπὶ δίφρου,
οὐδέ τιν' οὐτ' ἔπει προσπτύσσετο οὔτε τι ἔργω,
ἀλλ' ἀγέλαστος, ἄπαστος ἐδητύος ἠδὲ ποτῆτος 200
ἦστο πόθῳ μινύθουσα βαθυζώνοιο θυγατρὸς,
πρὶν γ' ὅτε δὴ χλεύης μιν Ἰάμβη κέδν' εἰδυῖα
πολλὰ παρασκώπτουσ' ἐτρέψατο πότνια ἀγνήν,
μειδῆσαι γελάσαι τε καὶ ἴλαον σχεῖν θυμόν:
ἦ δὴ οἱ καὶ ἔπειτα μεθύτερον εὐάδεν ὀργαῖς. 205

τῇ δὲ δέπας Μετάνειρα δίδου μελιηδέος οἴνου
πλήσασ': ἦ δ' ἀνένευσ': οὐ γὰρ θεμιτόν οἱ ἔφασκε
πίνειν οἶνον ἐρυθρόν: ἄνωγε δ' ἄρ' ἄλφι καὶ ὕδωρ
δοῦναι μίξασαν πιέμεν γλήχωνι τερεΐνη.
ἦ δὲ κυκεῶ τεύξασα θεᾶ πόρεν, ὡς ἐκέλευε: 210
δεξαμένη δ' ὀσίης ἔνεκεν πολυπότνια Δηῶ
... τῆσι δὲ μύθων ἦρχεν ἐύζωνος Μετάνειρα:

χαῖρε, γύναι, ἐπεὶ οὐ σε κακῶν ἄπ' ἔολπα τοκῆων
ἔμμεναι, ἀλλ' ἀγαθῶν: ἐπὶ τοι πρέπει ὄμμασιν
αἰδῶς
καὶ χάρις, ὡς εἶ πέρ τε θεμιστοπόλων βασιλῆων. 215
ἀλλὰ θεῶν μὲν δῶρα καὶ ἀγνύμενοί περ ἀνάγκη
τέτλαμεν ἄνθρωποι: ἐπὶ γὰρ ζυγὸς αὐχένι κείται.
νῦν δ', ἐπεὶ ἴκεο δεῦρο, παρέσσεται ὅσσα τ' ἐμοί
περ.

sat by a pillar of the thickly built roof,
she held the child upon her lap, a young shoot.
They ran to her. But the goddess stepped upon the
threshold with her foot and her head chanced upon
the roof and she flooded the door with divine light.
Reverence, awe, and pale green fear seized
Metaneira. [190] She gave up her chair and urged
the goddess to be seated. But Demeter, bringer of
seasons and bestower of gifts, did not want to be
seated upon the shining chair. Instead she silently
waited, her beautiful eyes cast down,
Until the time when diligent Iambe knowingly
placed a solid seat, [195] down from above and she
threw upon it a silver fleece.

Seated there she took hold her veil with her hands
and for a long time, she sat mute upon the seat,
having sorrow. She addressed no one, neither in
words nor with some deed. But she was grave, not
partaking in meat or drink. [200] She sat wasting
away with longing for her deep-girded daughter
until the time when diligent Iambe knowingly
teased her and jesting with many jokes the holy
queen turned about to smile and laugh and to carry
a gracious heart. Iambe thereafter pleased her
Demeter through her disposition. [205]

Metaneira offered a goblet, filled with honey-sweet
wine. But Demeter refused, for it was not righteous
she said to drink red wine; then she commanded
that they mix both barley and water and soft mint
and give her to drink. Metaneira offered this, after
preparing the potion for the goddess, just as she
had commanded. [210] Deo, queen-of-many,
accepted on account of the rite. And well-girded
Metaneira spoke first
Greetings, woman, I expect that your parents are
not base but noble. Modesty shines forth through
your eyes, also grace, you are just like kings
administering justice. [215] But by necessity we
mortals endure the gifts of the gods, though it hurts
us. For the yoke is laid upon the neck of mankind.
But now, since you have come here, all of my
things will be presented to you.

παῖδα δέ μοι τρέφε τόνδε, τὸν ὀψίγονον καὶ
ἄελπτον
ὤπασαν ἀθάνατοι, πολυάρητος δέ μοί ἐστιν. 220
εἰ τὸν γε θρέψαιο καὶ ἥβης μέτρον ἴκοιτο,
ῥεῖά κέ τις σε ἰδοῦσα γυναικῶν θηλυτεράων
ζηλώσαι: τόσα κέν τοι ἀπὸ θρεπτήρια δοίην.
τὴν δ' αὖτε προσέειπεν εὐστέφανος Δημήτηρ:

καὶ σύ, γύναι, μάλα χαῖρε, θεοὶ δέ τοι ἐσθλὰ
πόροιεν: 225
παῖδα δέ τοι πρόφρων ὑποδέξομαι, ὥς με κελεύεις,
θρέψω κοῦ μιν, ἔολπα, κακοφραδίησι τιθήνης
οὔτ' ἄρ' ἐπηλυσίη δηλήσεται οὔθ' ὑποτάμνον:
οἶδα γάρ ἀντίτομον μέγα φέρτερον ὑλοτόμοιο,
οἶδα δ' ἐπηλυσίης πολυπήμονος ἐσθλὸν ἐρυσμόν. 230

ὥς ἄρα φωνήσασα θυώδει δέξατο κόλπῳ
χεῖρεσσ' ἀθανάτησι: γεγήθει δὲ φρένα μήτηρ.
ὥς ἦ μὲν Κελεοῖο δαΐφρονος ἀγλαὸν υἱὸν
Δημοφῶνθ', ὃν ἔτικτεν εὐζωνος Μετάνειρα,
ἔτρεφεν ἐν μεγάροις: ὃ δ' ἀέξετο δαίμονι ἴσος, 235
οὔτ' οὔν σίτον ἔδων, οὐ θησάμενος [*γάλα μητρὸς
ἡματίη μὲν γὰρ καλλιστέφανος*] Δημήτηρ
χρίεσκ' ἀμβροσίη ὡσεὶ θεοῦ ἐκγεγαῶτα
ἡδὺ καταπνεύουσα καὶ ἐν κόλποισιν ἔχουσα:
νύκτας δὲ κρύπτεσκε πυρὸς μένει ἡὔτε δαλὸν
λάθρα φίλων γονέων: τοῖς δὲ μέγα θαῦμ' ἐτέτυκτο, 240

ὥς προθαλῆς τελέθεσκε: θεοῖσι γὰρ ἅντα ἐφώκει.
καὶ κέν μιν ποίησεν ἀγήρων τ' ἀθάνατόν τε,
εἰ μὴ ἄρ' ἀφραδίησιν εὐζωνος Μετάνειρα
νύκτ' ἐπιτηρήσασα θυώδεος ἐκ θαλάμοιο
σκέψατο: κώκυσεν δὲ καὶ ἄμφω πλήξατο μηρῶ245
δείσασ' ὧ περὶ παιδί καὶ ἀάσθη μέγα θυμῷ
καὶ ῥ' ὀλοφυρομένη ἔπεα πτερόεντα προσηύδα:
τέκνον Δημοφῶν, ξεῖνή σε πυρὶ ἐνὶ πολλῷ
κρύπτει, ἐμοὶ δὲ γόνον καὶ κήδεα λυγρὰ τίθησιν.

ὥς φάτ' ὀδυρομένη: τῆς δ' αἶε διὰ θεάων. 250
τῇ δὲ χολωσαμένη καλλιστέφανος Δημήτηρ
παῖδα φίλον, τὸν ἄελπτον ἐνὶ μεγάροισιν ἔτικτε,
χεῖρεσσ' ἀθανάτησιν ἀπὸ ἔθεν ἦκε πέδονδε,
ἐξανελοῦσα πυρὸς, θυμῷ κοτέσασα μάλ' αἰνῶς,
καὶ ῥ' ἄμυδις προσέειπεν εὐζωνὸν Μετάνειραν: 255

Raise this child for me, who the gods sent late-born
and unexpected, and who was much desired by me.
[220] If you raise him and he comes to the measure
of youth, readily anyone of women seeing you
would be envious, I would give you so many
rewards for rearing him. And in return, well-
crowned Demeter responded to her:

And you, woman, warmly welcome, and may the
gods supply blessings for you. [225] I willingly
receive the child, just as you command me, I will
raise him, I expect, not by some folly of the nurse:
neither a bewitching will hurt him nor he be
undercut. For I know a great remedy far better than
the cutter, And I know a good safeguard against
the woeful curse. [230]

So speaking she took him onto her fragrant bosom
with her immortal hands. His mother rejoiced in
her heart. Thus the shining son of prudent Keleos,
Demophoon, who well-girded Metaneira bore,
Was raised in the great rooms. He grew equal to a
god, [235] neither eating grain, nor suckling [the
milk of mother for by day the beautiful-crowned]
Demeter anointed him with ambrosia as though he
had been born of a god. Breathing sweetly on the
child and holding him on her lap. At night, she
covered him, like a fire-brand, in the force of the
fire, secretly from his dear parents, to whom it was
a great wonder [240]

that he grew like an early grower, for he resembled
the gods. And she would have made him both
ageless and immortal, if not for well-girded
Metaneira's foolishness. At night, watching from
the fragrant inner room, she spied. She cried out
and struck both sides [245] in fear of the child
being hurt by the great fire, and wailing she spoke
winged words: "Demophoon child, the stranger
covered you in the great fire, she set greif in me
and mournful troubles."

Thus she spoke lamenting. And the heavenly
goddess heard her. [250] Beautiful-crowned
Demeter was angry at her. The dear child, who was
unexpected and she raised in the great rooms, with
her divine hands she threw him towards the
ground, having taken him out of the fire, being
dreadfully angry in her soul, at the same time she
addressed well-girded Metaneria [255]

νήιδες ἄνθρωποι καὶ ἀφράδμονες οὐτ' ἀγαθοῖο
αἴσαν ἐπερχομένου προγνώμεναι οὔτε κακοῖο:
καὶ σὺ γὰρ ἀφραδίησι τεῆς νήκεστον ἀάσθης.
ἴστω γὰρ θεῶν ὄρκος, ἀμείλικτον Στυγὸς ὕδωρ,
ἄθανατόν κέν τοι καὶ ἀγήραον ἦματα πάντα 260
παῖδα φίλον ποιήσα καὶ ἄφθιτον ὦπασα τιμῆν:
νῦν δ' οὐκ ἔσθ' ὥς κεν θάνατον καὶ κῆρας ἀλύξαι:
τιμῆ δ' ἄφθιτος αἰὲν ἐπέσσειται, οὐνεκα γούνων
ἡμετέρων ἐπέβη καὶ ἐν ἀγκοίνῃσιν ἴαυσεν.

ὥρησιν δ' ἄρα τῷ γε περιπλομένων ἐνιαυτῶν 265
παῖδες Ἐλευσινίων πόλεμον καὶ φύλοπιν αἰνήν
αἰὲν ἐν ἀλλήλοισιν συνάξουσ' ἦματα πάντα.
εἰμὶ δὲ Δημήτηρ τιμάοχος, ἦτε μέγιστον
ἄθανάτοις θνητοῖς τ' ὄνεαρ καὶ χάρμα τέτυκται.
ἀλλ' ἄγε μοι νηόν τε μέγαν καὶ βωμόν ὑπ' αὐτῷ
270

τευχόντων πᾶς δῆμος ὑπαὶ πόλιν αἰπύ τε τεῖχος
Καλλιχόρου καθύπερθεν ἐπὶ προὔχοντι κολωνῷ.
ὄργια δ' αὐτῇ ἐγὼν ὑποθήσομαι, ὥς ἂν ἔπειτα
εὐαγέως ἔρδοντες ἐμὸν νόον ἰλάσκοισθε.

ὥς εἰποῦσα θεὰ μέγεθος καὶ εἶδος ἄμειψε 275
γῆρας ἀπωσαμένη: περὶ τ' ἀμφὶ τε κάλλος ἤητο:
ὁδμή δ' ἡμερόεσσα θυθέντων ἀπὸ πέπλων
σκίδνατο, τῆλε δὲ φέγγος ἀπὸ χροῦς ἀθανάτοιο
λάμπε θεᾶς, ξανθαὶ δὲ κόμαι κατενήνοθεν ὠμούς,
αὐγῆς δ' ἐπλήσθη πυκινὸς δόμος ἀστεροπῆς ὥς:
280

βῆ δὲ διὰ μεγάρων: τῆς δ' αὐτίκα γούνατ' ἔλυντο,
δηρὸν δ' ἄφθογγοσ γένετο χρόνον, οὐδέ τι παιδὸς
μνήσατο τηλυγέτοιο ἀπὸ δαπέδου ἀνελέσθαι.

τοῦ δὲ κασίγνηται φωνὴν ἐσάκουσαν ἐλεινήν,
καδ δ' ἄρ' ἀπ' εὐστρώτων λεχέων θόρον: ἦ μὲν
ἔπειτα 285
παῖδ' ἀνά χερσὶν ἐλοῦσα ἐφ' ἐγκάτθετο κόλπῳ:
ἦ δ' ἄρα πῦρ ἀνέκαι': ἦ δ' ἔσσυτο πόσσ' ἀπαλοῖσι
μητέρ' ἀναστήσουσα θυώδεος ἐκ θαλάμοιο.
ἀγρόμεναι δὲ μιν ἀμφὶς ἐλούεον ἀσπαίροντα
ἀμφαγαπαζόμεναι: τοῦ δ' οὐ μελίσσετο θυμός:
290

χειρότεραι γὰρ δὴ μιν ἔχον τροφοὶ ἠδὲ τιθῆναι.
αἱ μὲν παννύχαι κυδρὴν θεὸν ἰλάσκοντο
δείματι παλλόμεναι, ἅμα δ' ἠοῖ φαινομένην
εὐρυβίη Κελεῶ νημερτέα μυθήσαντο,
ὥς ἐπέτελλε θεά, καλλιστέφανος Δημήτηρ. 295

“Men are ignorant and senseless, unable to
recognize destiny, good or bad, coming upon them.
For you are incurably hurt by your foolishness.
Know the oath of the gods, the harsh water of Styx,
I would have made the child immortal and undying
for all days [260] and given him undying honor.
But now he cannot avoid death and doom. But
undying honor forever will be his, because he sat
on my knees and slept in my arms.

In time as the years turn round [265] the children
of Eleusis, will always come together against one
another in war and the dread sounds of battle, for
all days. I am honor-bearing Demeter, the greatest
among immortals and mortals, the source of both
help and joy. But now come, have all the people
build for me a great temple and an altar underneath
[270] upon the sheer city wall on the jutting out
hill above Kallichoron. I myself will lay down the
rites, so that thereafter righteously offering you
might appease my mind.

Thus speaking the goddess changed and appeared
[275] greater, casting away old age. All around
her sides beauty blew and a lovely smell emanated
from her fragrant clothes and a light shone from
the skin of the immortal goddess, and golden hair
streamed over her shoulders. Sunlight filled the
compact house like lightening. [280] She walked
out through the great halls, straightaway
Metaneira's knees buckled. And for a long time
she remained speechless and did not remember to
pick up her darling child from the ground.

But his sisters heard his pitiful cry and lept up from
their well-spread beds. [285] Then one grabbed the
child with her hands and placed him to her breast.
Another lit a fire and another dashed with soft feet
to rouse her mother from the sweet-smelling
chamber. And gathering together to the side of him
they bathed the gasping child and embraced him.
But his heart was not soothed [290] for inferior
caretakers and nurses held him. All night long they
appeased the illustrious goddess, swaying in fear.
At the time dawn appeared they explained to wide-
ruling Keleos the truths, just as the goddess
commanded, beautifully-crowned Demeter. [295]

αὐτὰρ ὃ γ' εἰς ἀγορὴν καλέσας πολυπείρονα λαὸν
ἦνωγ' ἠυκόμω Δημήτερι πίονα νηὸν
ποιῆσαι καὶ βωμὸν ἐπὶ προὔχοντι κολωνῶ.
οἱ δὲ μάλ' αἰψ' ἐπίθοντο καὶ ἔκλυον ἀυδήσαντος,
τεῦχον δ', ὡς ἐπέτελλ'. ὃ δ' ἀέξετο δαίμονι ἴσος.

300

αὐτὰρ ἐπεὶ τέλεσαν καὶ ἐρώησαν καμάτοιο,
βάν ῥ' ἴμεν οἴκαδ' ἕκαστος: ἀτὰρ ξανθὴ Δημήτηρ
ἔνθα καθεζομένη μακάρων ἀπὸ νόσφιν ἀπάντων
μίμνε πόθω μινύθουσα βαθυζώνοιο θυγατρὸς.

αινότατον δ' ἐνιαυτὸν ἐπὶ χθόνα πουλυβότειραν

305

ποίησ' ἀνθρώποις καὶ κύντατον: οὐδέ τι γαῖα
σπέρμ' ἀνίει, κρύπτεν γὰρ εὐστέφανος Δημήτηρ:
πολλὰ δὲ καμπύλ' ἄροτρα μάτην βόες εἴλκον
ἀρούραις:

πολλὸν δὲ κρὶ λευκὸν ἐτώσιον ἔμπεσε γαίῃ:
καὶ νύ κε πάμπαν ὄλεσσε γένος μερόπων
ἀνθρώπων

310

λιμοῦ ὑπ' ἀργαλέης, γεράων τ' ἐρικυδέα τιμὴν
καὶ θυσιῶν ἠμερσεν Ὀλύμπια δώματ' ἔχοντας,
εἰ μὴ Ζεὺς ἐνόησεν ἐφ' τ' ἐφράσσατο θυμῶ.
Ἴριν δὲ πρῶτον χρυσόπτερον ὤρσε καλέσσαι
Δήμητρ' ἠύκομον, πολυήρατον εἶδος ἔχουσαν. 315
ὡς ἔφαθ': ἦ δὲ Ζηνὶ κελαϊνεφέϊ Κρονίῳ
πεῖθετο καὶ τὸ μεσηγῶν διέδραμεν ὄκα πόδεσσιν.

ἴκετο δὲ πτολίεθρον Ἐλευσίνος θυοέσσης,
εὔρεν δ' ἐν νηῶ Δημήτερα κυανόπεπλον
καὶ μιν φωνήσασ' ἔπεα πτερόεντα προσηύδα: 320
Δήμητερ, καλέει σε πατὴρ Ζεὺς ἄφθιτα εἰδῶς
ἐλθέμεναι μετὰ φῦλα θεῶν αἰγιγενετάων.
ἄλλ' ἴθι, μὴδ' ἀτέλεστον ἐμὸν ἔπος ἐκ Διὸς ἔστω.
ὡς φάτο λισσομένη: τῇ δ' οὐκ ἐπεπείθετο θυμός.
αὐτίς ἔπειτα πατὴρ μάκαρας θεοὺς αἰὲν ἐόντας 325
πάντας ἐπιπροΐαλλεν: ἀμοιβηδὶς δὲ κιόντες
κίκλησκον καὶ πολλὰ δίδον περικαλλέα δῶρα
τιμάς θ', ἥ ἅς κ' ἐθέλοιτο μετ' ἀθανάτοισιν
ἐλέσθαι.

ἄλλ' οὐτίς πεῖσαι δύνατο φρένας οὐδὲ νόημα
θυμῶ χωομένης: στερεῶς δ' ἠναίνετο μύθους.

330

Then he called to assembly the innumerable men and ordered them to make a rich temple for lovely-haired Demeter and an altar near the projecting hill. They obeyed straightaway just as they heard him say, and they built the things just as he prescribed. It grew as the goddess said. [300] Yet when they finished and rested from their toils, they walked going each to his house. Nevertheless, golden Demeter remained sitting there, far apart from all, she stayed wasting away in longing for her deep-girded daughter.

She made for mortals the most terrible and horrible year upon the all-nourishing land. [305] The earth did not send up any seeds, for well-crowned Demeter covered them. Many curved plows the cows pulled along the tilled lands in vain and many white barley kernels fell on fruitless earth. And altogether she would have destroyed the race of speaking men with painful famine, [310] and the splendid honor of gifts, and deprived sacrifices from those having houses on Olympus, if Zeus had not observed [this plight] and considered it in his heart. First he summoned golden-winged Iris to command lovely-haired Demeter, possessing a beautiful form. [315] Thus he spoke and Iris obeyed Zeus, dark with clouds and son of Kronos, and ran swiftly by foot between heaven and earth.

She came to the citadel of fragrant Eleusis, and she found in the temple dark-veiled Demeter. And she addressed her speaking winged words: [320] “Demeter, Zeus the father, undying in knowledge, summons you to come be with the race of the immortal gods. But go, my command from Zeus is not to go unaccomplished. Thus she spoke beseeching, but Demeter’s heart was not persuaded. Then back again the father sent all the blessed gods that ever were [325] going in succession They all summoned her and gave beautiful gifts and honors, whichever she might desire to take from the immortals But no one was able to persuade her mind or thought since she was angry in her heart, she strongly refused their summons. [330]

οὐ μὲν γάρ ποτ' ἔφασκε θυώδεος Οὐλύμποιο
πρὶν γ' ἐπιβήσεσθαι, οὐ πρὶν γῆς καρπὸν ἀνήσειν,
πρὶν ἴδοι ὀφθαλμοῖσιν ἐὴν εὐώπιδα κούρην.
αὐτὰρ ἐπεὶ τό γ' ἄκουσε βαρύκτυπος εὐρύοπα
Ζεὺς,
εἰς Ἔρεβος πέμψε χρυσόρραπιν Ἀργειφόντην, 335
ᾧ φρ' Αἴδην μαλακοῖσι παραιφάμενος ἐπέεσσιν
ἀγνήν Περσεφόνειαν ὑπὸ ζόφου ἠερόεντος
ἔς φάος ἐξαγάγοι μετὰ δαίμονας, ᾧ φρα ἔ μήτηρ
ὀφθαλμοῖσιν ἰδοῦσα μεταλήξειε χόλοιο.

Ἑρμῆς δ' οὐκ ἀπίθησεν, ἄφαρ δ' ὑπὸ κεύθεα γαίης
340
ἔσσυμένως κατόρουσε λιπὼν ἔδος Οὐλύμποιο.
τέτμε δὲ τὸν γε ἄνακτα δόμων ἔντοσθεν ἐόντα,
ἦμενον ἐν λεχέεσσι σὺν αἰδοίῃ παρακοίτι,
πόλλ' ἀεκαζομένη μητρὸς πόθῳ: 345
ἀγχοῦ δ' ἰστάμενος προσέφη κρατὺς Ἀργειφόντης:

Ἄϊδη κυανοχαῖτα, καταφθιμένοισιν ἀνάσσων,
Ζεὺς με πατήρ ἤνωγεν ἀγαυὴν Περσεφόνειαν
ἐξαγαγεῖν Ἐρέβουσφι μετὰ σφέας, ᾧ φρα ἔ μήτηρ
ὀφθαλμοῖσιν ἰδοῦσα χόλου καὶ μήνιος αἰνῆς 350
ἀθανάτοις λήξειεν: ἐπεὶ μέγα μήδεταί ἔργον,
φθῆσαι φῦλ' ἀμηνηνὰ χαμαιγενέων ἀνθρώπων,
σπέρμ' ὑπὸ γῆς κρύπτουσα, καταφθινύθουσα δὲ
τιμὰς
ἀθανάτων: ἦ δ' αἰνὸν ἔχει χόλον, οὐδὲ θεοῖσι
μίσγεται, ἀλλ' ἀπάνευθε θυώδεος ἔνδοθι νηοῦ
355
ἦσται Ἐλευσίνος κραναὸν πτολίεθρον ἔχουσα.

ὣς φάτο: μείδησεν δὲ ἄναξ ἐνέρων Αἰδωνεὺς
ὀφρύσιν, οὐδ' ἀπίθησε Διὸς βασιλῆος ἐφετμῆς:
ἔσσυμένως δ' ἐκέλευσε δαΐφρονι Περσεφονείῃ:
μηδέ τι δυσθύμαινε λίην περιώσιον ἄλλων:
οὐ τοι ἐν ἀθανάτοισιν ἀεικὴς ἔσσομ' ἀκοίτης,
αὐτοκασίγνητος πατρὸς Διός: ἔνθα δ' ἐοῦσα
δεσπόσσεις πάντων ὅποσα ζῶει τε καὶ ἔρπει, 365
τιμὰς δὲ σχήσησθα μετ' ἀθανάτοισι μεγίστας.
τῶν δ' ἀδικησάντων τίσις ἔσσεται ἡματα πάντα,
οἳ κεν μὴ θυσίησι τεδὸν μένος ἰλάσκωνται
εὐαγέως ἔρδοντες, ἐναίσιμα δῶρα τελοῦντες.

For she said never would she walk upon sweet-smelling Olympus and no sooner would she send up the fruit of the earth, until she saw with her eyes her fair-eyed daughter. Yet then heavy-thundering and far-sounding Zeus listened, and to Erebus he sent the slayer of Argos, with a wand of gold, [335] in order that he might persuade Hades through gentle words to release chaste Persephone from under the gloomy nether darkness to the light and join the gods, in order that her mother with her eyes could see and end her anger.

Hermes did not disobey, straightaway under the depths of the land [340] he eagerly rushed, leaving his seat on Olympus. He found the lord inside his house, sitting on a bed with his venerable wife, unwilling with lots of longing for her mother. But still Demeter far away devised a terrible plan for the deeds of the blessed gods. [345] Standing near, the strong slayer of Argos addressed him:

“Dark-haired Hades, master of those wasting away, Zeus the father ordered me to lead noble Persephone up from Erebus to join us, so that her mother might see with her eyes and abate the anger and dread wrath against the immortals. [350] Since she intends a great deed, to destroy the powerless race of earth-born men, she is covering the seeds under the earth, and ruining honors of the immortals. She has terrible anger, and does not mingle with the gods, but she sits far away within the temple [355] of sweet-smelling Eleusis, keeping the rocky citadel.”

Thus he spoke. And Aidoneus, lord of those beneath the earth, smiled with his eyebrows, and did not disobey king Zeus' commands. Quickly he commanded thoughtful Persephone: “Go, Persephone, to the side of your dark-veiled mother. Carrying the force and spirit in your breast kind, And do not be very immensely sad compared to the others. I am not a shameful husband among the immortals I am the brother of father Zeus, and being here You will be lord of all as many as lives and moves. [365] And you will possess the greatest honors among all the gods, you will have payment of those who are unjust for all days, those who might not appease your power by righteously offering sacrifices, executing proper offerings.”

ὥς φάτο: γήθησεν δὲ περίφρων Περσεφόνηα, 370
καρπαλίμως δ' ἀνόρουσ' ὑπὸ χάριτος: αὐτὰρ ὃ γ'
αὐτὸς ῥοιῆς κόκκον ἔδωκε φαγεῖν μελιηδέα λάθρη,
ἀμφὶ ἔνωμῆσας, ἵνα μὴ μένοι ἤματα πάντα
αὐθι παρ' αἰδοίῃ Δημήτερι κυανοπέπλω.
ἵππους δὲ προπάραιθεν ὑπὸ χρυσείοισιν ὄχεσφιν

375

ἔντυεν ἀθανάτους Πολυσημάντων Αἰδωνεύς.
ἦ δ' ὀχέων ἐπέβη, πάρα δὲ κρατὺς Ἀργειφόντης
ἠγία καὶ μάλιστα λαβὼν μετὰ χερσὶ φίλησι
σεῦδε διέκ μεγάρων: τῷ δ' οὐκ ἀέκοντε πετέσθην.

ρίμφα δὲ μακρὰ κέλευθα διήνυσαν: οὐδὲ θάλασσα 380

οὐθ' ὕδωρ ποταμῶν οὐτ' ἄγχεα ποιήεντα
ἵππων ἀθανάτων οὐτ' ἄκριες ἔσχεθον ὀρμήν,
ἀλλ' ὑπὲρ αὐτῶν βαθὺν ἠέρα τέμνον ἰόντες.
στήσῃ δ' ἄγων, ὅθι μίμνεν εὐστέφανος Δημήτηρ,
νηοῖο προπάραιθε θυάδεος: ἦ δὲ ἰδοῦσα 385

ἦξι', ἠύτε μαινὰς ὄρος κάτα δάσκιον ὕλη.
Περσεφόνη δ' ἐτέρ[ωθεν ἐπεὶ ἴδεν ὄμματα καλὰ]
μητρὸς ἐῆς κατ' [ἄρ' ἦ γ' ὄχεα προλιποῦσα καὶ
ἵππους]

ἄλτο θέει[ν, δειρῆ δὲ οἱ ἔμπεσε ἀμφιχυθεῖσα:]
τῇ δὲ [φίλην ἔτι παῖδα ἐῆς μετὰ χερσὶν ἐχοῦσα] 390

α[ἴνα δόλον θυμός τιν' οἴσατο, τρέσσε δ' ἄρ'
αἰνῶς]
πανομ[ένη φιλότητος, ἄφαρ δ' ἐρεεῖνετο μύθο:]

τέκνον, μή ῥά τι μοι σ[ύ γε πάσσαο νέρθεν ἐοῦσα]
βρώμης: ἐξαύδα, μ[ὴ κεῖθ', ἵνα εἶδομεν ἀμφω:]
ὥς μὲν γάρ κεν ἐοῦσα π[αρὰ στυγεροῦ Αἰδαο] 395
καὶ παρ' ἐμοὶ καὶ πατρὶ κελ[αινεφεῖ Κρονίωνι]
ναιετάοις πάντεσσι τετιμ[ένη ἀθανάτοι]σιν.
εἰ δ' ἐπάσω, πάλιν αὐτίς ἰοῦσ' ὑπ[ὸ κεύθεσι γαίης]
οἰκήσεις ὠρέων τρίτατον μέρ[ος εἰς ἐνιαυτόν,]
τὰς δὲ δῶα παρ' ἐμοὶ τε καὶ [ἄλλοις ἀθανά]τοισιν. 400

ὀπότε δ' ἄνθεσι γαῖ' εὐώδε[σιν] εἰαρινο[ῖσι]
παντοδαποῖς θάλλῃ, τόθ' ὑπὸ ζόφου ἠερόεντος
αὐτίς ἄνει μέγα θαῦμα θεοῖς θνητοῖς τ' ἀνθρώποις.
[εἶπε δὲ πῶς σ' ἤρπαξεν ὑπὸ ζόφον ἠερόεντα]
καὶ τίτι σ' ἐξαπάτησε δόλω κρατερόν
Πολυδέγμων;
τὴν δ' αὖ Περσεφόνη περικαλλῆς ἀντίον ηὔδα: 405

Thus he spoke and thoughtful Persephone rejoiced,
[370] swiftly leaping up with joy, Nevertheless he
gave her a honey-sweet pomegranate seed to eat
secretly distributing it, lest she might not stay for
all days there by the side of dark-veiled noble
Demeter. He attached the horses before the golden
chariot, [375] immortal Aidoneus Ruler-of-Many.
She boarded the chariot, and the strong slayer of
Argos grabbed the reins and whip and with his
own hands he drove out through the great hall, they
flew unrestrained.

Swiftly they finished the long journey, and not sea
[380] nor water of the rivers nor grassy hollows,
nor mountain peaks slowed the immortal horses
and as they went they cut the deep air. He made
them stand having led them to where well-girdled
Demeter stood, in front of the sweet-smelling
temple. But she ran having seen her, [385] as a
maenad would down a mountain shaded with
forest. Persephone went to her side after seeing the
beautiful eyes of her mother she abandoned the
carriage and horses and leapt to run falling upon her
neck and embracing. Holding the dear child with
her hands Straightaway her heart sensed a trick,
[390] and fearfully she withdrew ending the
affection, and quickly she asked with words:

Child, tell me did you did not eat food while you
were below? Speak, and do not hide, so that we
both know. For since being at the side of
loathsome Hades [395] And then at my side and
the father, black with clouds son of Kronos
honored by all the immortals, you might dwell if
you ate anything going back to the city under the
depths of the earth you will dwell for a third
portion of the year there, but two parts at my side
and the side of the other immortals. [400]

But when the earth flourishes with the fragrant
blossoms of spring of all kinds, then from under
the misty darkness you rise up again, a great
marvel to gods and mortal men. Then how did he
carry you off into the murky darkness? And by
what way did the strong Host-of-Many deceive
you by trick? In turn, very beautiful Persephone
replied: [405]

τοιγὰρ ἐγὼ τοι, μήτηρ, ἐρέω νημερτέα πάντα:
 εὐτέ μοι Ἑρμῆς ἦλθ' ἐριούνιος ἄγγελος ὠκύς
 παρ πατέρος Κρονίδαο καὶ ἄλλων Οὐρανόων,
 ἐλθεῖν ἐξ Ἑρέβους, ἵνα ὀφθαλμοῖσιν ἰδοῦσα
 λήξαις ἀθανάτοισι χόλου καὶ μήνιος αἰνῆς, 410
 αὐτίκ' ἐγὼν ἀνόρουσ' ὑπὸ χάρματος: αὐτὰρ ὁ
 λάθρη
 ἔμβαλέ μοι ροιῆς κόκκον, μελιηδέ' ἐδωδήν,
 ἄκουσαν δὲ βίη με προσηνάγκασσε πάσασθαι.
 ὡς δέ μ' ἀναρπάξας Κρονίδεω πυκινὴν διὰ μῆτιν
 ὄχρετο πατρός ἐμοῖο, φέρων ὑπὸ κεῦθεα γαίης, 415
 ἐξέρεω, καὶ πάντα διίξομαι, ὡς ἐρεεῖνεις.

ἡμεῖς μὲν μάλα πᾶσαι ἂν' ἱμερτὸν λειμῶνα,
 Λευκίππη Φαινὼ τε καὶ Ἥλέκτρη καὶ Ἴανθη
 καὶ Μελίτη Ἰάχη τε Ῥόδειά τε Καλλιρόη τε
 Μηλόβοσις τε Τύχη τε καὶ Ὠκυρόη καλυκῶπις 420
 Χρυσῆς τ' Ἰάνειρά τ' Ἀκάστη τ' Ἀδμήτη τε
 καὶ Ῥοδόπη Πλουτώ τε καὶ ἱμερόεσσα Καλυψὼ
 καὶ Στύξ Οὐρανή τε Γαλαξαύρη τ' ἐρατεινὴ
 Παλλάς τ' ἐγρεμάχη καὶ Ἄρτεμις ἰοχέαιρα,
 παίζομεν ἠδ' ἄνθεα δρέπομεν χεῖρεςσ' ἐρόεντα, 425

μίγδα κρόκον τ' ἀγανὸν καὶ ἀγαλλίδας ἠδ'
 ὑάκινθον
 καὶ Ῥοδέας κάλυκας καὶ λείρια, θαῦμα ἰδέσθαι,
 νάρκισσόν θ', ὃν ἔφυσ' ὡς περ κρόκον εὐρέϊα
 χθῶν.

αὐτὰρ ἐγὼ δρεπόμην περὶ χάρματι: γαῖα δ' ἔνερθε
 χώρησεν: τῆ δ' ἔκθορ' ἄναξ κρατερός
 Πολυδέγμων: 430
 βῆ δὲ φέρων ὑπὸ γαῖαν ἐν ἄρμασι χρυσείοισι
 πόλλ' ἀεκαζομένην: ἐβόησα δ' ἄρ' ὄρθια φωνῆ.
 ταῦτά τοι ἀχθυμένη περ ἀληθέα πάντ' ἀγορεύω.

ὡς τότε μὲν πρόπαν ἦμαρ ὁμόφρονα θυμὸν
 ἔχουσαι
 πολλὰ μάλ' ἀλλήλων κραδίην καὶ θυμὸν ἴαινον 435
 ἀμφαγαπαζόμεναι: ἀχέων δ' ἀπεπαύετο θυμός.
 γηθοσύνας δ' ἐδέχοντο παρ' ἀλλήλων ἐδιδόν τε.
 τῆσιν δ' ἐγγύθεν ἦλθ' Ἐκάτη λιπαροκρήδεμνος:
 πολλὰ δ' ἄρ' ἀμφαγάπησε κόρην Δημήτερος
 ἀγνήν:
 ἐκ τοῦ οἱ πρόπολος καὶ ὀπάων ἔπλετ' ἄνασσα. 440

“Accordingly mother, I will tell the whole truth.
 When Hermes luck-bringer and swift messenger
 came to me from my father, son of Kronos, and the
 other heavenly ones, to leave from Erebus, so that
 with your eyes you might see me and stop your
 anger and dread wrath at the gods, [410]
 straightaway I leapt up out of joy, but he secretly
 gave a pomegranate seed to me, a honey-sweet
 food, and by strength he forced me, unwilling, to
 eat it. Thus he snatched me, through cunning of
 shrewd son of Kronos my father, bringing me
 under the depths of the earth, [415] I will speak,
 and recount all, just as you ask:

We all were in the beautiful meadow: Leukippe,
 Phaino, Elektra and Ianthe And Melite, Iache,
 Rhodeia, and Kallirhoe, Melibosis, Tyche, and
 flower-faced Okyrhoe, [420] Khryseis, Ianeira,
 Akaste, Admete, Rhodope, Plouto, and charming
 Kalypso and Styx, Ourania, and lovely Galaxaura,
 Pallas rouser of battles, and Artemis arrow-pourer,
 We played and picked beautiful flowers with our
 hands [425] gentle crocus and irises and hyacinth
 and roses and lilies, a wonder to see, and narcissus,
 which the wide earth produced like a crocus.

As I picked it with joy, the earth from below gave
 way and the strong lord Host-to-Many left out.
 [430] He carried me under the earth in a golden
 chariot, very much against my will. But I shouted a
 straight sound. These things I mourn for I speak
 the whole truth.”

Then all day, they carried agreement in their heart,
 they cheered each other in heart and spirit in many
 ways embracing in love and she stopped grieving
 in her soul. [435] They received and gave joys to
 each other. Hekate with a bright headband
 approached them from nearby and many times
 embraced the holy daughter of Demeter. From then
 on, she became an attendant and follower to the
 queen. [440]

ταῖς δὲ μέτ' ἄγγελον ἤκε βαρύκτυπος εὐρύοπα
Ζεὺς
Ῥεῖην ἠύκομον, Δημήτερα κυανόπεπλον
ἄξέμεναι μετὰ φῦλα θεῶν, ὑπέδεκτο δὲ τιμὰς
δωσέμεν, ἄς κεν ἔλοιτο μετ' ἀθανάτοισι θεοῖσι:
νεῦσε δὲ οἱ κούρην ἔτεος περιτελλομένοιο 445
τὴν τριτάτην μὲν μοῖραν ὑπὸ ζόφον ἠερόντα,
τὰς δὲ δύο παρὰ μητρὶ καὶ ἄλλοις ἀθανάτοισιν.
ὥς ἔφατ'· οὐδ' ἀπίθησε θεὰ Διὸς ἀγγελιάων.
ἔσσυμένως δ' ἤϊξε κατ' Οὐλύμποιο καρῆνων,
ἔς δ' ἄρα Ῥάριον ἴξε, φερέσβιον οὔθαρ ἀρούρης
450

τὸ πρὶν, ἀτὰρ τότε γ' οὔτι φερέσβιον, ἀλλὰ ἔκηλον
ἔστήκει πανάφυλλον· ἔκευθε δ' ἄρα κρῖ λευκὸν
μήδεσι Δήμητρος καλλισφύρου· αὐτὰρ ἔπειτα
μέλλεν ἄφαρ ταναοῖσι κομήσειν ἀσταχύεσσιν
ἦρος ἀεξομένοιο, πέδω δ' ἄρα πίονες ὄγμοι 455
βρισέμεν ἀσταχῶν, τὰ δ' ἐν ἔλλεδανοῖσι
δεδέσθαι.
ἔνθ' ἐπέβη πρῶτιστον ἀπ' αἰθέρος ἀτρυγέτοιο·
ἀσπασίως δ' ἴδον ἀλλήλας, κεχάρηντο δὲ θυμῷ.
τὴν δ' ὧδε προσέειπε Ῥεῖη λιπαροκρήδεμνος·
δεῦρο τέκος, καλέει σε βαρύκτυπος εὐρύοπα Ζεὺς
460

ἐλθέμεναι μετὰ φῦλα θεῶν, ὑπέδεκτο δὲ τιμὰς
[δωσέμεν, ἄς κ' ἐθέλησθα] μετ' ἀθανάτοισι θεοῖσι.
[νεῦσε δὲ σοι κούρην ἔτεος π]εριτελλομένοιο
[τὴν τριτάτην μὲν μοῖραν ὑπὸ ζόφον ἠ]ερόντα,
[τὰς δὲ δύο παρὰ σοὶ τε καὶ ἄλλοις] ἀθανάτοισιν.
465

[ὥς ἄρ' ἔφω τελέ]εσθαί· ἐῶ δ' ἐπένευσε κάρητι.
[ἀλλ' ἴθι, τέκνον] ἐμόν, καὶ πείθεο, μηδέ τι λήην
ἀ[ζηγῆς μεν]έαινε κελαινεφεί Κρονίωνι.
α[ἴψα δὲ κα]ρπὸν ἄεξε φερέσβιον ἀνθρώποισιν.

ὥς ἔφατ'· οὐδ' ἀπίθησεν εὐστέφανος Δημήτηρ·
470

αἴψα δὲ καρπὸν ἀνῆκεν ἀρουράων ἐριβόλων·
πᾶσα δὲ φύλλοισιν τε καὶ ἄνθεσιν εὐρεῖα χθῶν
ἔβρισ'· ἠ δὲ κιοῦσα θεμιστοπόλοις βασιλεῦσι
δεῖξεν Τριπτολέμω τε Διοκλεῖ τε πληξίππω
Εὐμόλπου τε βίη Κελεῶ θ' ἠγήτορι λαῶν 475

δρημοσύνην θ' ἱερῶν καὶ ἐπέφραδεν ὄργια πᾶσι,
σεμνά, τὰ τ' οὐπῶς ἔστι παρεξίμεν οὔτε πυθέσθαι
οὔτ' ἀχέειν· μέγα γάρ τι θεῶν σέβας ἰσχάνει
αὐδὴν.

ὄλβιος, ὃς τὰδ' ὄπωπεν ἐπιχθονίων ἀνθρώπων·
480

ὃς δ' ἀτελής ἱερῶν ὃς τ' ἄμμορος, οὔποθ' ὁμοίων
αἴσαν ἔχει φθίμενός περ ὑπὸ ζόφῳ ἠερόντι.

To them heavy-sounding thunderous Zeus sent a messenger, lovely-haired Rhea, to summon dark-veiled Demeter to join the race of the gods, and the honors she undertook he would give to her, the ones she might choose of the immortal gods. But he agreed that the maiden would spend [445] A third part of the year, as it turns about, under the murky darkness and two thirds with her mother and the other gods. Thus, he spoke and the goddess did not disobey Zeus's orders. Eagerly she darted down the peaks of Olympus, she came to Rarus, once the life-bearing breast of the earth, [450] however at this time it was barren, and stands idle and leafless since she hid the white barley through the plan of beautiful-ankled Demeter. But then Spring might grow quickly to wave with tall ears of corn and the abundant furrows weigh heavily on the ground [455] with ears of corn, which are bound with bands. There she first set foot from the barren heaven. They were happy to see one another and rejoiced in their heart. And so Rhea with the bright headband addressed her:

“Hither child, heavy-thundering and wide-voiced Zeus [460] summoned you to come join the race of the gods, he has offered to give the honors, the ones you desire from the immortal gods. He agreed that his daughter be as the year turned one third under the murky darkness and two thirds at my side and the side of the other immortals. [465] So he spoke for these things to be accomplished, and he nodded his head. But come my child, and obey, but do not exceedingly and continuously rage at the son of Kronos dark with clouds.

Thus she spoke and well-girded Demeter did not disobey. [470] Straightaway she sent up fruit from the fertile fields and the whole wide earth was laden with leaves and flowers. She went to the kings who administer law and she revealed to Triptolemos and Diokles, driver of horses, and Eumolpos and strong Keleos commander of the people [475] and she consecrated the holy rites and showed the mysteries to all, the holy things, which were neither to be transgressed nor pried into nor said aloud. For some great awe of the gods holds the voice. Blest, is the one of earthly men who has seen these things. [480] But the one who is unaccomplished in the dedication and is without a share, never has a lot of those passed away under the murky nether darkness.

αὐτὰρ ἐπειδὴ πάνθ' ὑπεθήκατο δῖα θεάων,
βάν ῥ' ἴμεν Οὐλυμπόνδε θεῶν μεθ' ὀμήγυριν
ἄλλων.

ἔνθα δὲ ναιετάουσι παρὰ Διὶ τερπικεραύνῳ 485
σεμναί τ' αἰδοῖαι τε: μέγ' ὄλβιος, ὃν τιν' ἐκεῖναι
προφρονέως φίλωνται ἐπιχθονίων ἀνθρώπων:
αἶψα δέ οἱ πέμπουσιν ἐφέστιον ἐς μέγα δῶμα
Πλοῦτον, ὃς ἀνθρώποις ἄφενος θνητοῖσι δίδωσιν.
ἀλλ' ἄγ' Ἐλευσίνος θυοέσσης δῆμον ἔχουσα 490
καὶ Πάρον ἀμφιρύτην Ἄντρῶνά τε πετρήεντα,
πότνια, ἀγλαόδωρ', ὠρηφόρε, Διοῖ ἄνασσα,
αὐτὴ καὶ κόυρη περικαλλῆς Περσεφόεια:
πρόφρονες ἀντ' ὦδῆς βίοντον θυμήρε' ὄπαζε.
αὐτὰρ ἐγὼ καὶ σεῖο καὶ ἄλλης μνήσομ' ἀοιδῆς. 495

When the heavenly goddess established these things, she set off to go to Olympus and the assembly of the other gods. There they all dwell with Zeus delighting in thunder [485] both holy and revered. The one greatly blessed, who of earthly men those women earnestly love, straightaway they send him to the fireside of the great house Ploutos, who gives wealth to mortal men. But come, supported in the land of fragrant Eleusis [490] and seagirt Paros and rocky Antron, the queen, bestower of gifts, leader of seasons, lady Deo, and her daughter very beautiful Persephone. My song gladly grants a pleasing life. And I will remember both you and another song. [495]

Part II

The Influence of a Mother in *The Homeric Hymn to Demeter*

Many people are familiar with the basic plotline of *The Homeric Hymn to Demeter*: Hades abducts Persephone which results in her becoming queen of the underworld and provides an etiology for the recurring seasons. This brief synopsis, however, fails to account for the bargaining, defiance, and reconciliation that take up the majority of the *Hymn*. The poem revolves around conflicting agendas and specifically follows Demeter’s course of reaction. The *Hymn* begins with the poet invoking the goddess.

Δήμητρ’ ἠύκομον, σεμνήν θεόν, ἄρχομ’ αἰδεῖν,
αὐτήν ἠδὲ θύγατρα τανύσφυρον, ἦν Αἰδωνεύς
ἦρπαξεν, δῶκεν δὲ βαρύκτυπος εὐρύοπα Ζεὺς,
νόσφιν Δήμητρος χρυσαόρου, ἀγλαοκάρπου,
παίζουσαν κούρησι σὺν Ὠκεανοῦ βαθυκόλοισι

I begin to sing of Demeter with the lovely hair, awesome goddess,
and her slim-ankled daughter, whom Aidoneus²
carried off. Heavy-sounding thunderous Zeus gave her away,
unaided by Demeter of golden sword and beautiful fruit,
while she [Persephone] was playing with the deep-bosomed daughters of Oceanus

In the first five lines of the poem we are introduced to the four divinities who play an active role in the narrative arc of the story: Demeter is addressed first because she is the protagonist. The poet then refers to Persephone, although not by name, but through her identity as an object— Demeter’s daughter and the maiden whom Hades abducts. Finally, Zeus is identified as the giver of Persephone, his daughter, and he alone permits this act of force without Demeter’s knowledge or consent. The first stanza begins with the goddess, then moves to the plot, and finally reveals the instigator.

The adverb νόσφιν in this sentence is especially important. I take νόσφιν Δήμητρος to mean “unaided by Demeter” where νόσφιν means “apart” in the sense of both knowledge and authorization. The idea of separation, or being “apart” in mind, relates to a goal or desire. Here

² Another name for Hades.

lies the crux of the poem and the focus of my investigation. Zeus does not consult Demeter, his wife and the mother of the child he gives away in marriage. The *Hymn* goes on to explore the ramifications of disregarding a mother's wishes in a social contract like marriage. Demeter exerts her influence over the earth's fertility, a power which Zeus does not have and cannot control. This power ultimately forces Zeus to rearrange his agreement with Hades to placate Demeter and accommodate her desires. The poem shows the significance of a mother's consenting role and its centrality in the success of a marriage. That is why it is important to distinguish $\nu\acute{o}\sigma\phi\tau\upsilon$ as "unaided" as opposed to merely "unbeknownst." Demeter needs to be a willing participant in her daughter's sendoff for the marriage to be successful; mere awareness will not suffice.

Marriage as a Contract

When Zeus gives Persephone to Hades he is giving her as a bride. The first lines of the *Hymn* suggest that at the point of abduction Persephone is a nameless commodity in an exchange between her father and her uncle. Before delving into the particulars of this story I want to look at how gift-giving is understood in abstract terms. The idea of "giving" sets up a relationship between the giver and receiver which creates a system of debt. Here Zeus gives his daughter, the commodity, to Hades with the intention of placing him in Zeus's debt. There is intrinsic value in the thing given away and so the action merits a reciprocation of like value.³ When gifts are given with intention the giver is not being altruistic but is using a tool to reinforce social bonds. Likewise, by refusing to take part in gift exchange⁴ the would-be recipient invites hostility.⁵

³ Mauss, Marcel *The Gift* says that for many cultures contracts take place in the form of a gift. On the surface, the gift is voluntary but in reality, it is a system of obligation. p. 3
The gift is infused with the essence of the giver and so must be returned to the giver in one for or another. Mauss p. 12

⁴ Mauss p. 38 With each instance of obligation there is a need to give, receive, and reciprocate.

⁵ Mauss p. 13

Reimbursement cannot take place immediately⁶ but it is understood by both parties that at some point in the future the exchange must be completed through reciprocity. As time elapses the weight of the debt grows and so trust is necessary for such a contract to be made. This trust is either trust in the receiver or belief that other external means exist to ensure repayment. For these reasons gift exchange is the fabric of society, binding people to one another in obligation.⁷

This particular exchange between Zeus and Hades is not the transfer of a mere common object, but instead a person, a woman, specifically Zeus's daughter. In economic and social terms the exchange of a woman in marriage serves as an investment in the future, due to the expectation of grandchildren, and so naturally affirms long-term commitments between the bride and groom's extended families. Giving away daughters is one way for a man to create new social bonds with people outside his current sphere of influence.⁸ The guise of erotic heterosexual interest hides a "male homosocial desire" that seeks fulfilment.⁹ Marriage allows two families to form a physical bond, with the production of children, creating a shared interest—a blood-relation. It is advantageous for any group to broaden its social circle and increase its options for future exchange, options made possible by the continuous nature of a marital relationship.¹⁰ More than simply fostering a shared commitment, marriage opens up pathways of communication and serves as a means to negotiate change. For these reasons

⁶ Mauss p. 35 -36 The two parties assure reciprocity but understand there is a temporal limit: "time is needed in order to perform any counter-service."

⁷ Mauss p. 33 Gift giving is the "symbol of social life—the permanence of influence over things exchanged." Gift giving was a way to structure society and maintain social bonds before specialized governmental institutions were around.

⁸ Levi-Strauss suggests that marriage is one of the most basic forms of gift exchange. p. 59-60 He reconstructs how the incest taboo works, not as a means of avoiding genetic malfunctions, but as a way of imposing social aspirations onto procreation. p. 481

⁹ In Eve Kosofsky Sedgwick's *Between Men: English Literature and Male Homosocial Desire* she talks about how at the surface it seems like heterosexual eros motivates marriage but underneath is a more profound desire for homosocial connections. Wohl xxvii

¹⁰ Levi-Strauss p. 60

marriage can be categorized as an amicable trade.¹¹ Depending on the status of the families, an agreement made via marriage can influence the larger society of which the husband and wife are members. In this case the two actors are Zeus, omnipotent and divine, and Hades, a near equal, so the ramifications felt by the other gods are great. Marriage's high stakes and roots in tradition make this gift more than just a simple favor: it becomes a social contract infused with obligation.

In a system of bartering it is necessary for the two people making an exchange to have set goals for the transaction. Unlike money, which can stand in for anything and will never lose utility no matter the time that has elapsed, bartering requires two people to come to an agreement, at the moment of exchange, about the value of the gifts being traded. What goes into this calculation is both the object's current value and its value over time. In a social contract like marriage a wife provides continuing dividends through children and social status. A proper husband would provide proportional benefits to the wife and her parents. This particular marriage sets the value of Persephone equal to influence and access to the underworld, essentially social and spatial dominance.

Zeus is using Persephone as a bridge to the underworld,¹² a place that is usually cut off from both mortals and gods. There is a sharp distinction among the three realms: heaven, earth, and the underworld.¹³ The path between heaven and earth is fluid.¹⁴ Spatially earth is accessible to all of the gods; they frequently come down and meddle in earthly affairs, though heaven is inaccessible to most men. Heaven-earth communication is achieved by gods through oracles and by men through prayer and sacrifice. But the underworld is shut off from most gods; only

¹¹ Wohl explains that there are both amicable and hostile trades. The hostile trade of women would include spoils of war, a prize in a contest of strength, or perhaps an instance of rape in which a woman is stolen. p. xiv

¹² Jenny Strauss Clay "Homeric Hymn to Demeter" *The Politics of Olympus* p. 211

¹³ Clay provides a helpful visual aid in "Homeric Hymn to Demeter" *The Politics of Olympus* p. 266

¹⁴ Clay gives examples of the earth and sky acting as one entity, delighting in the flowers Persephone picks etc. p. 211 Rudhardt (1978) p. 8

Hermes, the messenger-god, can travel back and forth. With few exceptions, mortals may go to the underworld only after they have permanently left earth. Only extraordinary circumstances permit living men to converse with the dead. The objective of Persephone's marriage is to grant Zeus access to the underworld.¹⁵ This "object" up for trade is intangible and largely symbolic. Zeus and Hades are taking part in an elite ritual that deals with symbolic rather than commercial exchange.¹⁶ As noted previously, Hades and Zeus are exceptional in their power and status, therefore it is appropriate that they engage in the highest form of exchange.

This understanding of Zeus's motives rests on the already established narrative of the Olympian gods.¹⁷ Hesiod's *Theogony* explains the mythical time that precedes the *Homeric Hymns* take place and Zeus's rise to power. There is a noticeable pattern of violent power dynamics between each generation. The surrender of power from generation to generation, from Uranus to Cronus to Zeus, was only accomplished by deceit or violence, but the next generation only succeeds with the aid of previous generations, often Gaia, a universal mother figure. When Zeus comes to power it is imperative, for the success of his rule, that everyone be loyal to him and him alone. In the famous tripartition of the world among the three brothers, each took a domain. Zeus was to reign over the heavens while Poseidon received the oceans and Hades was to rule the underworld. Now that the three brothers hold comparable power Zeus must establish that he is the chief god. As mentioned previously, heaven and earth are closely linked. Zeus therefore has no problem exerting his dominance over the oceans which are located on earth.

¹⁵ Clay talks about the poet's ostentatious move to add Zeus in many elements of the poem, making the story fit within an Olympic model, which places Zeus at its head. This is a move away from local cult practices and toward a larger Panhellenic religious system. p. 211. She also focuses on how the marriage will reorder of the realms in terms of movement and communication, ultimately benefiting Zeus p. 208

¹⁶ "When economic wealth is euphemized as symbolic wealth, the material basis of social differences is in turn obscured, so that the power of the elite, like the value of the gifts they exchange, comes to appear inherent and unalienable." Bourdieu from Wohl p. xxviii

¹⁷ The *Hymn to Demeter* can "preserve traditions older than the hymn itself." Clay references both the *Theogony* and the story of Demeter and Kore to make that point. p. 205

The underworld however is completely cut off from him. By using Persephone as a bridge to the underworld Zeus absolves Hades of exclusive access to the underworld, reducing the threat of a potential male competitor. For similar reasons Zeus is concerned with the threat of his sisters. An entire seventy lines of the *Theogony* are devoted to how Zeus reduces the threat of powerful women by taking them as wives. In this instance, he uses erotic desire as a tool to exert dominance.¹⁸ In Hesiod's *Theogony* we learn of Zeus and Demeter's marriage:

And he came to the bed of bountiful Demeter,
Who bore white-armed Persephone, stolen by Hades
From her mother's side. But wise Zeus gave her away.
(*Theogony* 917-919 transl. Lombardo)

In the *Theogony*, Zeus successfully establishes himself as the ultimate ruler but the text conveys a broader cultural anxiety about threats presented by those in the same generation, both male and female, and threats through succession, particularly sons. By comparing the *Hymn* to older texts, we can see how it fits into an Olympic framework and fully appreciate what Zeus has to gain.

While Hades is trading an abstract good, Zeus offers up a woman, a sentient being. Persephone moves from an autonomous individual to simply the means to an end. Using women as the object of exchange entails a certain amount of risk. The success of the exchange relies on women maintaining their status as objects rather than actors.¹⁹ If Persephone were to become recalcitrant she would jeopardize her father's arrangement. For this reason, she is given no warning or choice, she is abducted. Throughout the poem she is described as ἀέκων, unwilling, in spirit, but passive in action. Just as she is heading back to heaven to rejoin the gods Hades makes Persephone a tempting offer:

¹⁸ Rubin says society imposes gender and in doing so it insures heterosexual relationships. p. 180 In this case Zeus cannot enter into a commercial exchange with Demeter, for she has no ability to give herself away in marriage, and Demeter's father, Cronos, who would be the one with which to make such an exchange, is someone Zeus has no interest in forming a social bond with. Therefore, he solves this problem by taking Demeter, and his other sisters, as wives without the social formalities of gift exchange.

¹⁹ Wohl p. xv

οὐ τοι ἐν ἀθανάτοισιν ἀεικῆς ἔσσομ' ἀκοίτης,
αὐτοκασίγνητος πατρὸς Διός: ἔνθα δ' ἐοῦσα
δεσπόσσεις πάντων ὅποσα ζῶει τε καὶ ἔρπει,
τιμὰς δὲ στήθησθα μετ' ἀθανάτοισι μεγίστας.
τῶν δ' ἀδικησάντων τίσις ἔσσεται ἡματα πάντα,
οἳ κεν μὴ θυσίησι τεδὸν μένος ἰλάσκωνται
εὐαγέως ἔρδοντες, ἐναΐσιμα δῶρα τελοῦντες.

I am not a shameful husband among the immortals
I am the brother of father Zeus, and being there
You will be lord of all as many as lives and moves.
And you will possess the greatest honors among all the gods,
You will have payment of those who are unjust for all days,
Who might not appease your force
righteously offering sacrifices, executing proper gifts.

(Homeric Hymn to Demeter 363-369)

She then considers what she has to gain from marrying him and leaving her mother. Here is an example of Hades, one party to the original agreement, attempting to sway Persephone in his and Zeus's their favor. They both understand that her cooperation will help validate their transaction. This is why we see Zeus bypass Demeter and Hades convince Persephone. If the marriage is successful, Zeus secures his dominance, Hades gains a wife and the possibility of children, and Persephone profits from increased freedom, status, and wealth. As a wife, Persephone has just as much to gain from this negotiation as the men.

Here I wonder how Demeter, as a mother, benefits from this exchange. I've suggested that all the other participants have something to gain by the success of the marriage. Demeter inadvertently enabled the marriage since her status as one of the twelve Olympian gods increases her daughter's value and made Persephone a suitable choice for Hades' wife. If Persephone were to transition from daughter to wife then Demeter's status changes as well. Her powers are not increased in the way that Zeus's are and she loses a daughter to the underworld, a place she cannot access, effectively ending her role as a mother. On all accounts, Demeter loses out in this deal. Moreover she symbolically represents all mortal mothers who face the inevitable problem

of aging. Ancient Greek wives would have been charged with the economics of the house, occasionally taking part in religious rituals, and most essentially bearing and rearing children. Marriage liberates the child from control of the mother and in doing so concludes the function of the mother. Once past childbearing age a wife stands to lose a significant amount of her societal value. It is clear that Demeter forfeits a large part of her identity when Persephone marries. For these reasons it is understandable that Demeter resists any progression towards marriage. It can also explain why Zeus tries to avoid her involvement in his exchange with Hades.

Although she is both a parent and a woman Demeter is neither a subject nor an object of this marriage in the way that Persephone is. Despite having delivered the object of the trade, making the exchange possible, Demeter is completely excluded and must involuntarily take on a role that is one step removed from the negotiation. This distancing is both in relation to time— Demeter finds out about the abduction long after Zeus and Hades have made their pact— and agency— Demeter cannot negotiate with Zeus or Hades but must find some other means to force their attention. Unlike Persephone, who remains a silent object for better part of the poem, Demeter immediately takes action. The poet follows her struggle to become an active part of the exchange process despite her peripheral position. Demeter is motivated to become a subject because she refuses to accept the consequences of inaction: permanent separation from her daughter.²⁰

In this transaction there are two ways to define marriage. First, a marriage can mean the actual legal relationship, starting at the ceremony and continuing until death.²¹ The relationship is where the long-term benefits— children and social gains— are enjoyed by both parties. This

²⁰ Clay draws upon a passage from Rudhardt (1978) p. 8 which emphasizes that this marriage stands apart from other divine marriages due to the acute separation of heaven and the underworld. *Politics of Olympus* p. 221

²¹ Mauss p. 3

understanding of a marriage is what motivates the exchange in the first place. Marriage can also indicate a singular event, the marriage ceremony, a ritual in which the agreement becomes valid and legally binding. For the latter definition to hold, it is paramount that the ritual be a publically recognized commitment, a performance.²² One of the common motivations behind a social exchange like marriage, one that is present in this story, is an opportunity to rearrange the existing social hierarchy. The benefits of the new arrangement can only be reaped when the new arrangement is firmly established among the social group which necessitates transparency. Public knowledge and acceptance help to validate the marriage and strengthen the social alliances that were formed. Persephone's abduction is not a celebrated event and her relationship with Hades goes unrecognized as a marriage for most of the poem. The other gods and goddess stay detached from the narrative until Zeus calls on them to help pacify Demeter, at line 326. The lack of transparency between husband and wife and between Zeus and the other gods makes this marriage unusual. The exchange was done covertly to avoid the mother's involvement, which is further reason to suspect that a mother's consent is necessary for the success of a marriage. Demeter must in some way be part of the exchange process, and so must become an active subject.

Demeter's Limitations

After the abduction, the rest of the poem is dedicated to examining the range of Demeter's powers, her ingenuity, and how she measures up against Zeus. On her own, Demeter has a difficult time figuring out exactly what happened to Persephone even though she could sense something was amiss. After searching for nine days she receives help. Hekate and Helios give Demeter the information she needs to discover what Zeus and Hades have done. Demeter cannot go down to the underworld to retrieve her daughter, bid another to go for her, or convince

²² Levi Strauss p. 496

Hades to violate his contract with Zeus. The divide between heaven and the underworld is so great that she cannot contact her daughter once they have been separated.²³ This arrangement is seemingly so insurmountable that Demeter can do nothing but hold anger in her heart (θυμῶ χρομένης) and mourn the loss of her daughter. Persephone is alive but her relocation to the land of the dead alludes to a more permanent loss. For the rest of the poem Demeter addresses her grief and works to undo what Zeus has done.

She travels to Eleusis disguised as an old woman who is past the age of childbearing, a particularly ironic disguise for the goddess of fertility.²⁴

γρηὶ παλαιγενεὶ ἐναλίγκιος, ἥτε τόκοιο
εἴργηται δῶρων τε φιλοστεφάνου Ἀφροδίτης,

Resembling an elderly woman, who
Has been shut off from childbirth and the gifts of garland-loving
Aphrodite

(*Homeric Hymn to Demeter* 101-102)

This change in her appearance accentuates her connection to all mortal women who no longer fit the role of a mother. The mention of Aphrodite also alludes to the contention between Demeter and Zeus since Aphrodite is known for bringing husband and wife together. This physical transformation suggests that Demeter is renouncing her association with the immortals, especially her relationship with Zeus, who represents them. Her physical relocation to Eleusis, a place in the earth realm, also denotes her withdrawal from the gods. By aging herself Demeter is bringing herself closer to death, and by extension closer to her daughter, as well as expressing her solidarity with mortal women as they face the inevitable. The poet describes these older women, whom Demeter now resembles, as “nurses to governing kings” (line 103). They are not

²³ Again, the circumstances surrounding the *Hymn* are such that there are no pathways of communication between heaven and the underworld. Clay *Politics of Olympus* p. 208

²⁴ Clay point out the by aging herself Demeter is attempting to elicit pity, something that is extremely ungodlike. p. 227

equal in social standing to the wife of a king, and nurses do not take care of their own children. By assuming this new identity Demeter rejects her role as goddess and immortal bringer of life in favor of this lower position in service to humans. Even so Demeter does not lend her talents to just anyone; instead she becomes the nurse to Demophoon, a young boy and son of the king.

Here we see the threat Demeter poses. This male child with the help of an older female guide, as described in Hesiod, has the potential to overthrow the current ruler. Caring for Demophoon is Demeter's way of grooming a child to challenge Zeus and get her revenge.²⁵ Unlike most nurses who rear other people's children Demeter attempts to make Demophoon her own and raises him to differ from his parents. She endeavors to make Demophoon immortal, which would allow him to join the gods.

ὄ δ' ἀέξετο δαίμονι ἴσος,
οὔτ' οὔν σῖτον ἔδων, οὐ θησάμενος [*γάλα μητρὸς*
ἡματίη μὲν γὰρ καλλιστέφανος] Δημήτηρ
χρίεσκ' ἀμβροσίη ὡσεὶ θεοῦ ἐκγεγαῶτα
ἠδὺ καταπνεύουσα καὶ ἐν κόλποισιν ἔχουσα:
νύκτας δὲ κρύπτεσκε πυρὸς μένει ἠύτε δαλὸν
λάθρα φίλων γονέων: τοῖς δὲ μέγα θαῦμ' ἐτέτυκτο,
ὡς προθαλῆς τελέθεσκε: θεοῖσι γὰρ ἅντα ἐάκει.
καὶ κέν μιν ποίησεν ἀγήρων τ' ἀθάνατόν τε,
εἰ μὴ ἄρ' ἀφραδίησιν ἐύζωνος Μετάνειρα

He grew equal to a god,
Neither eating grain, nor suckling [*the milk of mother*
For by day the beautiful-crowned] Demeter
Anointed him with ambrosia as though he had been born of a god
Breathing on the sweet child and holding him on her lap.
At night, she covered him, like a fire-brand, in the force of the fire,
Secretly from his dear parents, to whom it was a great wonder
that he grew like an early grower, for he resembled the gods.
And she would have made him both ageless and immortal,
If not for well-girded Metaneira's foolishness.

(*Homeric Hymn to Demeter* 235-241)

²⁵ Clay says, "the opposition of a powerful female deity to presumed tyrannical action on the part of the supreme male divinity generally follows this [exemplified in the *Theogony*] paradigm." p. 226

By placing him in the fire²⁶ and making him immortal she is symbolically becoming his mother by giving him a new life as a god. This is the threat illustrated in the *Theogony* and shows what happens when Zeus fails to appease his siblings. Demeter's initial plan fails because Demophoon's biological mother, Metaneira, interferes. Demeter tried to covertly hijack Demophoon, someone else's child, to use for her own purposes. In essence, she tried to replicate Zeus's actions but, like him, failed to consult the biological mother and obtain her consent. The repeating situation again shows how critical the mother's role is in the success of her child. Metaneira disrupts Demeter's plan to the detriment of her child. Moreover, by making Demophoon immortal, Demeter robs Hades of a human life, just as Hades took an immortal life from her.²⁷ If this plan had succeeded she would have angered both Hades and Zeus.

Demeter fails to give Demophoon immortality and thwart death, a mark of the human condition. Her failure relates to her epithet, "bringer of seasons and bestower of gifts." While at Eleusis Demeter tries to make a single person immortal, suspending one person's life cycle, his seasons. She has overlooked the other way to confer immortality: reproduction. The distinguishing feature of reproduction, as opposed to immortality, is the fact of death, with a new generation that replaces rather than joins the old generation. Demeter's influence in the human realm only works through the reproductive sense of immortality and so she is limited to work in conjunction with her τιμή. Reproduction is not unique to Demeter but can be true of all women, mortal and divine. Another way to think about this is how time is manipulated. If one thing becomes immortal, like the gods, time is of no importance and almost doesn't exist. Immortality expressed as a direction is an endless linear path. For mortal men, life is also linear but with a distinct endpoint, therefore time is meaningful. Through their role in procreation, women can

²⁶ The fire is reminiscent of Heracles's apotheosis in the pyre. Clay p. 239

²⁷ Clay p. 239

turn time over and make human life cyclical, and therefore endless. While individual members may die, a family or society can continue into eternity. It follows that men obsess over this unique potential and attempt to either appropriate or control this female ability.²⁸

The scene with Demophoon points to the disparity of power between husband, uncle, and wife. The husband and uncle seem to have social advantages, as they control public discourse and can form social bonds and initiate contracts. In contrast, the wife is physically apart from society,²⁹ often staying in the home. Her identity is enveloped in the family and in the *oikos*. However, the wife, unlike the husband and the uncle, has the power to create life and ensure the success of the family's future. I say wife because the legitimacy of the child is of the utmost importance, both in securing the idea of citizenship and the status of the family. The wife can produce children and in doing so create relationships where none previously existed, relationships which threaten the husband, as can be seen in the *Theogony*. The children themselves are both desired and necessary but are greeted with apprehension until they prove loyal to the father. In this case, Demeter attempts to steal a surrogate male child, a defiant move against Zeus. She supplants her daughter, who has the potential to consolidate power and preserve the family line, with a son who has the potential to fracture the current Olympic regime and bring Zeus's rule to an end. Demeter not only chooses a male child; she generates this child independently from her husband. In Greek literature, when a woman reproduces through parthenogenesis she cuts the child off from bonding with the father and creates problems for the entire family.

²⁸ Of course, it takes both man and women to reproduce but the ancient Greeks coded this ability with the female sex. Laqueur talks about this opposition when he says that differentiation of the sexes largely comes from that understanding that one sex gives birth and the other does not. p. 9

²⁹ This separation often depicted in literature, for example Penelope in the *Odyssey* stands alone in a sea of suitors.

We have already seen the *Hymn* refer to the *Theogony* but this particular scene calls to mind Hera's role in the *Homeric Hymn to Apollo*.³⁰ After Athena is born out of Zeus's head Hera reacts out of jealousy. She first produces Hephaestus, the lame god whose physical limitations keep him from being a threat to Zeus. Hera later spawns Typhaon, a horrible beast, who is sent to live with the monstrous Pytho (lines 305-374). Typhaon and his surrogate mother, Pytho, wreak havoc on mankind. Apollo, the quintessential good son, eventually steps in to vanquish Pytho, thereby removing a dangerous female threat. By looking at what Typhaon and Hephaestus represent, we can tease out a basic understanding of how Greek ideology shapes literary representations of reproduction, specifically how it differs between men and women. When a man begets a child on his own the child is often shown as having exclusively virtuous characteristics (e.g. Athena). When a woman reproduces by herself, particularly out of vengeance, her child is either inadequate or disastrous for society. By assuming both male and female roles in reproduction Hera renders male virility obsolete. She also becomes an active subject in a way that being a "good wife" prevents. In the absence of men, she is the subject, standing in defiance and in competition³¹ with Zeus child-bearing abilities—both woman and child become competitors. The notion that women could control even symbolically the reproductive course of Greek society was a threatening thought for men. In a male-dominated society, with literature written by men for men,³² we see multiple myths explore this anxiety about the female subject. The anxiety expresses itself by alienating a solitary female subject and by exaggerating the damage she may cause over the course of the myth. Often these stories are resolved by men— in this case Apollo— and concludes by neutralizing the threat through the

³⁰ Clay p. 226

³¹ Competition is something Wohl categorizes as a "hostile exchange." p. xiv

³² Wohl points to how frequently literature constructs the female to fit a male understanding of the world. p. xxi

death of the parthenogenic child. This resolution is used in the *Homeric Hymn to Apollo* and in the *Hymn to Demeter*.

This is where it becomes critical that the *Hymn to Demeter* ultimately circulates around a mother and a daughter, as opposed to a mother-son relationship like Demeter and Demophoon. To alleviate the anger in her heart Demeter cannot abandon her daughter. On her own she cannot procure a suitable champion for her cause. She must move beyond the vengeful wife motif and find a different way to force Zeus to listen.

Demeter's Success

After Demophoon “dies”³³ Demeter tries again to undo what Zeus has done. In her second attempt she embraces her role as a goddess and uses her τιμή. There is a physical transformation just as before but this time Demeter increases in size and beauty. Having addressed the women of the house she γῆρας ἀπωσαμένη, cast away old age and her ties to the mortal realm. Instead of working in service of humans, the renewed Demeter instills fear and commands their respect. She establishes the sacred rites of the Eleusinian Mysteries and demands that the king construct a temple in her honor. Now Demeter is acting according to the hierarchal system: gods over men. Even so the poet explains that in the temple Demeter sat far apart from everyone, ἔνθα καθεζομένη μακάρων ἀπὸ νόσφιν ἀπάντων (line 303). The temple is the place where heaven and earth meet and where gods and humans interact. It is in this liminal space that she dwells.

As a reestablished goddess, she can take advantage of her role as a fertility goddess and her ability to stop the earth from producing.³⁴ Instead of disrespecting Hades' authority by

³³ It is implied that Demophoon has died but it is not explicitly stated in the *Hymn*. Clay p. 243.

³⁴ There is not a terribly significant difference between Demeter, Gaia, and Rhea in terms of them being associated with the earth and fertility. Gaia and Rhea both appear in the *Hymn* and they are Zeus's accomplices. The two older women are willing to help Zeus maintain order. But the current Olympic

granting immortality to mortals, she takes an alternate approach. Demeter generates a global famine which places mankind on the verge of extinction. Instead of forcing humans into a linear timeframe she halts the cycle. Demeter is bringing aspects of the underworld— the death of all living things and the insignificance of time— to earth, symbolically bringing her daughter closer. By merging earth with the underworld, she makes the impenetrable realm present and accessible to all mankind and since the famine is on earth this imitation-underworld is accessible to all the gods, not just Zeus. Her actions partially achieve the goal Zeus had when he initiated the exchange with Hades, but Demeter’s means of reaching the underworld does not maintain exclusivity and thus her plan successfully undermines Zeus’s deal, although to the detriment of humans.

In causing the famine, Demeter is not killing vegetal life but is simply stalling its germination.

αἰνότατον δ' ἐνιαυτὸν ἐπὶ χθόνα πουλυβότειραν
ποίησ' ἀνθρώποις καὶ κύντατον: οὐδέ τι γαῖα
σπέρμ' ἀνίει, κρύπτειν γὰρ ἐυστέφανος Δημήτηρ:
πολλὰ δὲ καμπύλ' ἄροτρα μάτην βόες εἵλκον ἀρούραις:
πολλὸν δὲ κρῖ λευκὸν ἐτώσιον ἔμπεσε γαίῃ:

She made for mortals the most terrible and horrible year upon the all-nourishing land
The earth did not send up any seeds,
For well-crowned Demeter hid them.
Many curved plows the cows pulled along the tilled lands in vain
And many white barley kernels fell on fruitless earth.

(Homeric Hymn to Demeter 305-309)

The word κρύπτειν is used to describe how Demeter regulates the earth. I translate this word as “hid” which indicates that the seeds are covered and remain inactive. This whole scene is a metaphor for human sexual relations. The seeds (or semen) are present, not rejected but merely

order, which Demeter is a part of, is more powerful which is why the two older mother-earth-goddesses cannot do anything to stop the famine Demeter created.

inhibited, meaning Demeter is using her τιμή to override male fertility. I think it is crucial that this time (unlike her stint with Demophoon) she acknowledges the presence of men and their contribution to reproductive success, but simultaneously maintains her own agenda. At this point, Demeter does not dismiss Zeus's plan but instead imposes her own will in a way that demands his attention.

Demeter is associated with agriculture, productivity, and abundance and so has a special bond with humankind. Agriculture separates men from gods since men must work continuously to survive. Demeter's strategy is very similar to that of Prometheus in that she provides mankind with a gift that allows them to thwart Zeus and the order he imposes.³⁵ In Hesiod's *Works and Days* Prometheus gives men fire, the means of life and a secret hidden (κρύπτειν) by the gods (lines 42-53). The difference between gods and men diminishes when men possess fire since men will no longer have to work but are able to sit idle for much of the year.³⁶ The boundary between heaven and earth is blurred. As a result, Zeus unleashes Pandora, a prototype for all women, and her jar full of afflictions. With women and evils to deal with mankind is once more forced to constantly toil, reestablishing the hierarchy of realms and the superiority of the gods. Demeter has given to mankind the gift of agriculture, allowing them to establish a stationary home and domesticate wild growth. Agriculture is a mechanism by which men control the earth, a female entity whose growth was prolific and previously untamable. Demeter's gift offers stability and order to the lives of humans. Older versions of Persephone's abduction culminate

³⁵ Clay p. 241 Demeter's gift of agriculture only benefits men and not the gods.

³⁶ The logic is not entirely clear but the understanding is that mankind would no longer be subject to manual labor: "For the gods keep hidden from men the means of life. Else you would easily do work enough in a day to supply you for a full year even without working;" *Works and Days* lines 42-44

in Demeter passing on the secrets of agriculture to man.³⁷ In the Homeric version it is clear that agriculture has already been established. By giving men a gift Demeter has, in the past, been the subject in an exchange. She has exchanged the gift of agriculture for the gift of authority. Men are reliant on agriculture, and this makes her gift dangerous, since the famine is a direct consequence of that human dependence.³⁸ Both Prometheus and Demeter weaken the gods, specifically Zeus, because they have provided a vital piece of the human condition.

Demeter uses her powers of fertility over the land so the earth no longer sustains life. The famine will result in the death of the current generation, and the circumstances will prevent a new generation from taking its place. Through these processes, Demeter can essentially stop time, both linear and cyclical. The end of mankind means the end of the gods, who rely on humans for sacrifices and prayers. Because Zeus's rule depends on the survival of man, Demeter is able to force an ultimatum on him: either reestablish the original order, Persephone returning to live among the gods as an unmarried maiden, or witness the demise of the gods. Hermes delivers this prediction when he relays Zeus's message to Hades:

ἐπεὶ μέγα μῆδεταί ἔργον,
φθῖσαι φῶλ' ἀμενηνὰ χαμαιγενέων ἀνθρώπων,
σπέρμ' ὑπὸ γῆς κρύπτουσα, καταφθινύθουσα δὲ τιμὰς
ἀθανάτων:

Since she intends a great deed,
To destroy the powerless race of earth-born men,
She is covering the seeds under the earth, and ruining the honors
Of the immortals.

(*Homeric Hymn to Demeter* 351-354)

³⁷ Clay suggests that the poet rejects the agrarian myth in favor of an Olympic narrative. The other story features Triptolemus who disseminates the gift of grain from Eleusis to the rest of the world and references a local cult story. p. 231

³⁸ Wohl p. xvi

This is the climax of the *Hymn* and is Demeter's final stand. The potential to end both cyclical and linear time I think shows the ultimate power women have over men. Wives³⁹ are disproportionately powerful because of their ability to reproduce or not reproduce properly. This obliges men to listen to their opinions and ensures they are taken seriously when it comes to the success of a marriage and the future of a family.

The seeds that have been sown by men are unfruitful and inaccessible but they are not dead; similarly, Zeus' plan is derailed but not forsaken. Zeus can do nothing in retaliation so he must bargain, sending Iris and the rest of the gods to try to appease Demeter. Zeus approaches her indirectly, through the other gods, and attempts to make an exchange with her:

αὔτις ἔπειτα πατήρ μάκαρας θεοὺς αἰὲν ἔοντας
πάντας ἐπιπροΐαλλεν· ἀμοιβηδὶς δὲ κίοντες
κίκλησκον καὶ πολλὰ δίδον περικαλλέα δῶρα
τιμὰς θ', ἴᾳς κ' ἐθέλοιτο ἄ μετ' ἀθανάτοισιν ἐλέσθαι.
ἀλλ' οὔτις πείσαι δύνατο φρένας οὐδὲ νόημα
θυμῷ χωομένης· στερεῶς δ' ἠγνάνετο μύθους.
οὐ μὲν γάρ ποτ' ἔφασκε θυώδεος Οὐλύμποιο
πρὶν γ' ἐπιβήσεσθαι, οὐ πρὶν γῆς καρπὸν ἀνήσειν,
πρὶν ἴδοι ὀφθαλμοῖσιν ἐὴν εὐώπιδα κούρην.

Then back again the father sent all the blessed gods that ever were
going in succession

They all summoned her and gave beautiful gifts
And honors, whichever she might desire to take from the immortals
But no one was able to persuade her mind or thought
Since she was angry in her heart, she strongly refused their summons.
For she said not ever would she walk upon sweet-smelling Olympus
And no sooner could she send up the fruit of the earth,
Until she saw with her eyes her fair-eyed daughter.

(*Homeric Hymn to Demeter* 325-333)

Demeter's demands point back to the formal understanding of exchange. By indirectly coming to her, Zeus is retaining his air of dominance while also acknowledging Demeter's position in his

³⁹ I say wives instead of women because of the unique status of a wife. Only wives can produce legitimate heirs. Other women in Athenian society, such as prostitutes or concubines, would not have had children who were entitled to the same rights as their fathers. That is partially why Demeter's status as an Olympian god is so important, she shares the same title as Zeus.

system of exchange. In this final confrontation, Demeter is in some ways assuming the role of a man but bargaining in feminine terms. She has become a subject in her own right. Out of the three possible roles she could play— subject, object of exchange, or outsider— Demeter transitions from an outsider to a subject and can negotiate an outcome that is favorable for her. As a subject, Demeter can assess the situation and actively place value on the items being traded. Her compliance comes with gifts and honors but it weighs against getting her daughter back. In a public way, she is exposing the economic considerations that go into a social exchange.⁴⁰ Persephone's marriage is now a public transaction. Demeter is belatedly being consulted about the value of her daughter and her opinion is both acknowledged and respected. In doing these calculations she transforms from Zeus's opponent to his collaborator in the resolution of the transaction. Demeter determines that nothing is worth the price of her daughter. She refuses all that the gods offer and continues to deny Zeus's summons. It is unusual to defy Zeus but because of the threat she poses, Demeter has the final say. Eventually, Zeus relents and sends Hermes down to the underworld to retrieve Persephone.

The resolution is only a partial success. When mother and daughter are reunited, Demeter asks if Persephone has eaten the food of the dead. Demeter knows that if her daughter has accepted food she will have to return to the underworld. As mentioned previously, Hades has made an appeal to Persephone and explained to her the benefits of being a married woman. Since Demeter was cut off from the underworld she was unable to make a counterargument or influence her daughter's actions. Hades makes more than just a verbal appeal. He secretly offers Persephone pomegranate seed, which she accepts, symbolically consummating their marriage.

⁴⁰ Wohl p. xxviii "To disenchant the symbolic gift exchange, then, is to expose it as no more than an idealized form of commodity exchange and to lay bare the power relations that lie concealed beneath it, is to challenge the social prerogatives built upon it."

The text clearly says $\rho\omicron\iota\tilde{\eta}\varsigma\ \kappa\acute{o}\kappa\kappa\omicron\nu\ \xi\delta\omega\kappa\epsilon$ ⁴¹ to mean Hades *gave* her the pomegranate seed as she was leaving the underworld. Later as Persephone recounts her experience to Demeter she says that Hades coerced her using the words: $\acute{\alpha}\kappa\omicron\upsilon\sigma\alpha\nu\ \delta\grave{\epsilon}\ \beta\acute{\iota}\eta\ \mu\epsilon\ \pi\rho\omicron\sigma\eta\nu\acute{\alpha}\gamma\kappa\alpha\sigma\sigma\epsilon\ \pi\acute{\alpha}\sigma\alpha\sigma\theta\alpha\iota$ ⁴² which, translated, mean “And by strength he forced me, unwilling, to eat it.” Persephone’s deviation from the poet’s version hints at her maturation and desire for independence. She took steps towards validating the marriage and obtained some control over her situation.⁴³ Persephone’s assertiveness elevates her to the role of partial-subject despite the fact that her desires align with those of the men who made her an object. Of the two women, Demeter is the only one who openly opposes Zeus’s plan. Demeter became Zeus’s equal and was an active subject in the negotiations over her daughter. In spite of these efforts, Persephone’s duplicity undermines any leverage Demeter had with Zeus. Because she consumed the pomegranate seeds, Persephone must remain in the underworld for one third of the year instead of permanently rejoining the gods. Zeus proposes a compromise and sends Rhea, Demeter’s mother, to relay the message:

[νεῦσε δέ σοι κούρην ἔτεος π]εριτελλομένοιο
 [τὴν τριτάτην μὲν μοῖραν ὑπὸ ζόφον ἠ]ερόεντα,
 [τὰς δὲ δύο παρὰ σοί τε καὶ ἄλλοις] ἀθανάτοισιν.
 [ὡς ἄρ’ ἔφη τελέ]εσθαι: ἐῷ δ’ ἐπένευσε κάρητι.
 [ἀλλ’ ἴθι, τέκνον] ἐμόν, καὶ πείθεο, μηδέ τι λήν
 ἀ[ζηχῆς μεν]έαινε κελαινεφεί Κρονίωνι.
 ἀ[ΐψα δὲ κα]ρπὸν ἄεξε φερέσβιον ἀνθρώποισιν.
 ὡς ἔφατ’ οὐδ’ ἀπίθησεν εὐστέφανος Δημήτηρ:

He [Zeus] agreed that your daughter be, as the year turned,
 One third under the murky darkness
 And two thirds at your side and the side of the other immortals.
 So he spoke for these things to be accomplished, and he nodded his head.

⁴¹ *Hymn to Demeter* Line 372

⁴² *Hymn to Demeter* Line 413

⁴³ Rubin piggybacks off Levi Strauss and says that “because women are for men to dispose of, they are in no position to give themselves away.” p. 175 I disagree, I think that resistance is a formidable obstacle and that women like Persephone have the choice of being amicable or not. In this way, women are not just for men to dispose of but they are people men must placate or bribe. While this doesn’t empower her completely it does give her choices, something a complete object would not have.

But come my child and obey, but do not exceedingly
and continuously rage at the son of Kronos dark with clouds.
And straightaway make the life-giving fruit grow for men
Thus Rhea spoke and well-girded Demeter did not disobey.
(*Homeric Hymn to Demeter* 461-470)

Oddly, Zeus calls on Demeter's mother to help her come to terms with the new arrangement. Rhea can be empathetic in a way that only other mothers can be; for this reason she is the ideal liaison. Rhea serves as a reminder of the natural rotation in which daughters grow up and become mothers. One of the peculiarities about this marriage was that Persephone would have been permanently separated from her mother.⁴⁴ With the modified terms of the compromise Demeter will maintain her relationship with Persephone, the marriage can proceed, and Zeus will have access to the underworld. The third of the year Persephone stays with Hades reflects the original division of the three realms. For the other two thirds, the majority of the year, Demeter retains her status a mother. Since the separation is now temporary Demeter is satisfied and upholds her end of the bargain, releasing the earth from famine. Only after husband and wife come to an agreement can the compromise be enacted.

Persephone's Infertility

There is no literary evidence that Persephone and Hades have children. It is ironic that the descendant of the fertility goddess fails to produce her own children. There are several ways to explain this inconsistency of character. First, as queen of the underworld Persephone embodies death. On the one hand the underworld, where she resides, is where time stops. On the other hand, birth is a way of prolonging life while progressing through time; naturally the two do not mix. Second, she spends much of the year with Demeter and in that time she is physically cut off from her husband.

⁴⁴ Clay p. 221 Typical marriages don't permanently separate mother and daughter. Rudhardt p. 8 1978

Throughout the *Hymn* Persephone combines lust and loss.⁴⁵ She is the object of desire around which the poem is centered. Persephone herself is never without desire because she is either with her husband or with her mother, central relationships that form her identity, but never the two together. In lying to Demeter, Persephone discloses that she is invested in staying with Hades and achieving the status that comes with being queen of the underworld. As she speaks the audience is reminded of her relationship with Demeter.⁴⁶ Despite just having accepted the pomegranate seeds from Hades and sexually matured, Demeter addresses Persephone as child, *τέκνον*. Persephone replies: *τοιγὰρ ἐγὼ τοι, μήτηρ, ἐρέω νημερτέα πάντα*, “Accordingly mother, I will tell the whole truth.”⁴⁷ She is assuming her former status as a child before telling the lie that reveals her new status as a woman. Persephone is simultaneously willing and unwilling to embrace change. She wants to avoid the loss of her connection to Demeter and fulfill her erotic desire with Hades. By prioritizing her lust Persephone also prioritizes gaining political power.⁴⁸ She sets aside the possibility of children by choosing to be a political actor.

By accepting the pomegranate seeds Persephone symbolically has sex with Hades, death in god form, and her own body becomes a terminus for life. Her acceptance and consumption of the pomegranate seeds is an implantation of death. The fruit’s red color evokes the imagery of blood which is associated with both death and menstruation. In this moment, Persephone comes of age⁴⁹ and is no longer a virgin. The sheer volume of seeds⁵⁰ in a pomegranate suggest

⁴⁵ Carson, Anne *Eros the Bittersweet* Carson talks about the dual nature of love.

⁴⁶ Suter, Ann *The Narcissus and the Pomegranate* p. 40

⁴⁷ *Homeric Hymn to Demeter* Line 406

⁴⁸ Erotic desire is often associated with male dominance, in other words phallic agency.

⁴⁹ Agha-Jaffar *Demeter and Persephone: Lessons from a Myth* p. 67 references Barbara Smith’s work, *The Feminist Companion to Mythology* p. 89

⁵⁰ This also calls to mind the narcissus with the many heads that intruded Persephone at the beginning of the poem.

abundance and fertility.⁵¹ The seeds themselves can then be a substitute for semen and the pomegranate, a sex organ. The word *kakkos* used in ροιῆς **κόκκον** ἔδωκε φαγεῖν μελιθήδεα λάθρη⁵² has multiple meanings: seed, berry, or testicle.⁵³ The pomegranate seed, and by association, male virility and death, gets absorbed into Persephone's identity and by choosing to accept the seeds she welcomes her new position in the underworld. Persephone is death, is embedded with death, and lives in the world of the dead; these things make her body inhospitable to life.

When Persephone is not with Hades she is with her mother in the world of the gods. The underworld is the telos for all mankind and marks the end of linear time. When she is with Demeter Persephone loses autonomy and status, returning to a state much like that of adolescence. Therefore, Persephone symbolically reverts to being a child when she rejoins her mother and gets physically cut off from her husband. For that reason, Persephone fluctuates between time that stands still and a cycle of regression. She is not sexually active when she is with Demeter and she is infertile when she is with Hades. Persephone is unable to fulfill her wifely duties by producing offspring. Through the deal made with Zeus, Demeter continues to exercise her control over Persephone, maintaining her role as a mother, and in some ways, getting her ultimate revenge on Hades. This is an atypical marriage because of whom Persephone marries and the secrecy with which the marriage was conducted. Since Demeter was not involved sooner the marriage did not develop normally and it led to female infertility, both in the mother briefly and in the child permanently.

⁵¹ Foley *The Homeric Hymn to Demeter: Translation and Commentary* p. 57 Foley also reminds us that Hermes later finds Persephone in Hades's bed, a more direct reference to sexual activity.

⁵² *Homeric Hymn to Demeter* Line 372

⁵³ Agha-Jaffar p. 68 references Bruce Lincoln *Emerging from the Chrysalis: Rituals of Women's Initiation* p. 85

Demeter has succeeded in keeping her daughter young and so maintains her role as a mother despite the marriage. By refusing to be left out of the exchange Demeter has become a permanent fixture in her daughter's life. Moreover, in terms of a social contract, the marriage leaves Hades with an unfavorable result since he has ceded power to Zeus in exchange for a barren wife.

Conclusion

While the *Hymn*, relating supernatural events by divine actors, does not prescribe behavior for those hearing it, it addresses cultural concerns commonly driving the ancient Greek narrative. Power dynamics among the gods educate the mortal audience: the *Hymn* was a performance written by men for men. The portrayal of women is undoubtedly compromised by this fact.

The *Hymn* addresses male interest in maintaining and increasing male power, with wariness toward and intentional control over the younger generation which threatens that power and over women whose possible defiance must be thwarted. From that general theme comes the specific issue of excluding the mother from any knowledge of, or role in, the marital contract for her daughter. In the male-dominated Greek society women were ideally either used as bargaining chips to cement social bonds or left out of socio-economic transactions altogether. But women are not commodities. They are living, thinking, speaking beings who are unwilling to be controlled by the male agenda and who can vocalize these feelings. The *Hymn*'s teaching is that a successful marriage contract cannot be negotiated without the knowledge and consent of multiple women, minimally the bride and the mother of the bride.

The power of women, which stems from both the need for and the threat of women's fertility, plays a central role in both Demeter's and Persephone's ability to get what they want

and to defy the wishes of others. Both absent mother and passive daughter progress transformatively to action. Their transformation allows them to permanently alter the narrative. Demeter meddles in the affairs of Zeus and Hades, jeopardizing the current order to such an extent that Zeus has no choice but to relent. Persephone likewise makes a conscious choice to ground herself in the underworld and profit from the honors which Hades offers. At the beginning of the *Hymn* Persephone and Demeter have a single shared desire: to be reunited. However, as Persephone grows her outlook shifts to the point where her mother's wishes conflict with her own. Again, these choices show that the women of the story have their own ambitions and the means to achieve those desires. Once the narrative showed their perspectives, through action, the women became more than objects. That a woman critiques the exchange endows her with the worth of a subject and the extent to which her perspective necessarily differs from the male perspective, she amends the previous exclusively male narrative.⁵⁴

The *Hymn to Demeter* follows Demeter's journey, the experiences of the mother. By prioritizing Demeter's actions, the poem recognizes her ultimate role in familial diplomacy. I believe that from the *Hymn* we can infer that the wife's participation in all aspects of marriage, from the beginning, is both necessary and unavoidable. Demeter's interests must be considered because she has the ability to either ensure the well-being of her family or destabilize her husband's (the father's) authority. In the episode of famine, the *Hymn* further explores the role and power of the female, in the broader societal context. Of course, the power women wield is limited, as seen in Demeter's dealings with Demophoon. For the Greeks, the possibility of birthing a problematic male heir was so frightening a prospect that a narrative concerning it had to convey its impossibility and unacceptability, in order to forestall the threat. Zeus represents the current regime so when he overthrows his father in the *Theogony* it's acceptable because

⁵⁴ Wohl p. xxii

Cronus represents an antiquated system. Yet when Demeter creates an heir, it threatens the current male order she must be stopped. Demeter's fertility or lack thereof poses a threat, and her physical capacity to stop reproducing is an even bigger threat and so Zeus must consider her perspective to negotiate peace. Because a male is in charge of the telling of the *Hymn*, Zeus will ultimately be the winner, not matter how much leverage Demeter can bring to bear. By removing the possibility of Demophoon's ascension to the gods, the poet reaffirms Zeus's world order and effectively disempowers women. It disempowers the women by lessening their fertile capabilities. By having Metaneira step in and prevent Demeter's attempted apotheosis of Demophoon, the poet had a convenient way to remind the audience that direct threat through lineage will be extirpated. A woman has procreative power whether by infertility, by destroying the lineage, or by producing a male to directly threaten the current ruler. Either circumstance is a power which can never be fully understood by men, leading to fear and necessitating control. This power of women is tested and reevaluated by men within the safe confines of fiction.⁵⁵ This particular test concludes that while a mother may have significant control over the success of her children, a woman could not hope to control that which society holds to be the rights of males.

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⁵⁵ Wohl xxiii Ideology, including the understanding of gender roles, is constantly being reformulated and articulated.

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Part III

A Visual Translation of *The Homeric Hymn to Demeter*

Why illustration and printmaking?

For as long as I can remember I have been fascinated with visual story telling. When I was younger, I was attracted to the rhythms and predictability of rereading stories and seeing familiar illustrations. Now, as I've gotten older, I am more interested in how image and word work in harmony. I look to children's book illustration because the imagery typically covers over two-thirds of each page and so takes up the dominant portion of the visual field. With children's books the words become secondary. Even so, there is an auditory experience associated with this kind of story. The words are often spoken by a parent to a child, instead of read silently by oneself. This relationship with audio and visual information intrigues me.

Earlier I discussed how the male control over cultural discourse put women at a disadvantage when it came to social dominance. Speaking and writing are the two major ways of communicating ideas and expressing the self as a subject. A story-teller holds this same power. A story-teller in this sense is both the person who constructs the story, and the person who relates the story to others through spoken word. For someone who is illiterate, such as a child or a less privileged member of Greek society, images become a means of communication and can take the place of writing. *The Homeric Hymns* were part of an epic poetic tradition that was passed down verbally and recorded through memory. I take that story, many times removed by time and medium, and try to digest its meaning and significance. Alongside this oral tradition came visual representations, although not necessarily sitting adjacent to text. I think of the audience member's imaginations as well as material culture. The visual stimuli, in the absence of text, is what I want to capture in my illustrations. I remember looking at children's books and because I was familiar with the story I could turn the pages and follow along without reading the

words. I think many non-Classacists know at least some of the *Hymn to Demeter* and so I think these images will be clear to them without text.

In my Writing for Children class with Professor Meyers we learned about how authors of children's books have a restricted word count and so devote most of their words to plot instead of description, something the illustrators fill in later. The illustrators respond to the information given to them by the authors before taking leaps on their own and infusing the story with their own style and perspective. In the *Hymn*, there are only a few sections of longer description,⁵⁶ for the most part the poet opts for action.

The link between storytelling and mythology is on the surface quite apparent. The extent to which Classical myth has permeated into Western story telling is too expansive to explain here. Hirsch and Wallace question the use of the word "illustration" to capture the meaning of all art in relation to mythology. They make this point to differentiate illustrators from fine artists, a group of artists whose work is valued for their intellectual and theoretical content and relevance. I would say that the world of illustration uses its lower-brow commercial status to reach a broader audience and resonate with average people. I don't believe that the work illustrators make are less valuable than fine art. I think it has less to do with how much intellect the artist puts into her work and more to do with who the intended audience is. I prefer to be in this second category of artist because I believe that accessibility is paramount to relating information effectively.

In both my printmaking classes I have unconsciously and consciously explored storyboarding, images aligned in sequential order based on their subject matter. In my lithography class I took a limestone, the matrix on which images are created, through three visual phases (see

⁵⁶ An example of scenes with extended descriptions would be Persephone's listing of all the flowers that she picked. This happens twice in the poem and is mainly included to show the earth's abundance.

figures 1-3). While these drawings were not a direct response to a piece of writing, they do show a continuous theme of renewal.



Figures 1,2, & 3: a triptych that focuses on memory and spring, made in 2015
These images make use to the visual frame, in this case the silhouette in profile. As the image goes through each phase the frame deteriorates a little bit more. The increasing force of life in the image bursts out of the frame containing it. I liked the idea that a frame could tell the story just as much as the content. I think a similar approach to framing can be seen in Greek ceramics. An example would be a perfume bottle with painted images of a woman weaving to referencing the owner of that piece of pottery. I find that illustrator Jan Brett does this with her art. She uses the picture frame to map out the time relationships between each image and the theme of the story. I think that these visual cues are incredibly useful in getting as much information into an image as possible.

I later revisited this love of visual story telling in my Advanced Printmaking final assignment. I did a pronto plate response to Erik Satie's *Gymnopédies* (see figure 4). This is the first time I took someone else's work and attempted to make it my own. This story had no words only the haunting and melancholy piano music that I listened to while falling asleep as a child. I chose to show the journey of a single dandelion fluff which blows away from its home plant,

falls into the water, and is gathered by a swan who uses the fluff to add to its feathery down in preparation for winter. This was a useful project to draw inspiration from since it has similar themes of seasonality and covering or disturbing seeds.



Figure 4: an accordion book I made in 2016

When thinking about this past work in relation with my thesis art I thought about the size and physicality of the art. I wanted to be conscious of how the viewer experiences the work, handing it, flipping pages, etc. As far as the dimensions of the art I wanted a long horizontal page since I think this elongated size forces the viewer to take in the images left to right, as is conventional for reading. I thought of this elongated style on the wall as kind of segmented Chinese hand scroll—it can be continuous while also break into related segments. This continuous element would lend itself to a gallery wall since the images can wrap around the room. This kind of display invites the viewer to see the story as cyclical, meant to be revisited again for continued observation and contemplation. I also wanted the possibility of binding these images into a book. The fact that the paper dimensions are twice as wide as it is tall allows

for this possibility. It can easily be folded in half and bound together. The future of this project can move from an untouchable gallery piece to a functional product very easily.

Translation

When I wrote my translation of the *Hymn* it was approached in the strict academic sense. I tried to get to the meaning of the words, prioritizing clarity over artistic expression. Jane Hirschfield says that a good translator goes beyond grammar and syntax but tries to capture the essence and style of the original poet. Although I have studied Ancient Greek for a few years, I am by no means fluent or comfortable with the language; moreover, I am not an epic poet. Therefore, my translation is not meant to have strong artistic merit in Hirschfield's sense. My translation simply serves as the baseline for my interpretation of the text, giving me a starting point from which to build a verbal argument. As I worked I thought about how my translation and interpretation stands against Helene Foley's translation, which I often turned to when I needed clarity about some complicated part of the Hymn. She does a much better job of representing the text in a lyrical way, so that the poem could be enjoyed out loud.

Something that drew me to Classics was how their stories have stood the test of time. I know that people treat Classics with a special reverence. Classical inventions and philosophy indisputably shape Western thinking. This is largely because there was history of preserving classical texts for elite scholars to study, a tradition which builds on itself.⁵⁷ Translating is an action that prioritizes the original, a practice that is often conflated with the idea of truth-seeking and avoiding mistranslation. Even so, very few people get to see the papyrus or parchment that the text was copied onto and we rely on others to write out and fill in fragmentary writing. So, most of what we study as classical scholars is somewhat removed from the original. I thought Hirschfield had some relevant thoughts on this idea of the original:

⁵⁷ Kilinski p. 26

“When an original grows old, its dated words and syntax serve as a kind of watermark. Age in itself gives substance—what has lasted becomes a thing worth keeping”⁵⁸

By endowing Classical texts with an authoritative educational power, we are also accepting some of the more subliminal ideas about gender norms. It is the duty of the scholar to continue to be skeptical of the texts they are presented with. This might be easier with philosophy since arguments are written with the goal of persuasion and inquiry. Fiction, however, is better at hiding the assumptions that the author is working under. In the *Hymn* this assumption is of restricting female representation and subjectivity for the betterment of society. After testing these assumptions, or at least illuminating them, I wanted to have a second chance at responding to the text.

It is in this second part I am embracing the role of translator since I can do this in a medium that I am more comfortable with and have a strong vocabulary for: studio art. Again, Hirschfield offers some insight:

“Every translator can offer principles and explanations for having been more or less literal at this point, choosing one nuance of meaning over another at that, omitting “the untranslatable” here or adding there some information commonly understood within a poem’s home culture. In my experience, though, these are after-the-fact descriptions of a process of choice-making as mysterious and intuitive as writing itself.”⁵⁹

This kind of intuitive process is how I feel about producing art. So much of the art making process is instinctual to me. As I talked about this process with Professor McGibbon I started to break down the unconscious choices my body makes. I tend to go straight ahead and draw what is in my head. The lengthy process of a thesis has allowed me to sit with this material longer than I normally would and think through a scene multiple time, like a cameraman finding the

⁵⁸ Hirschfield p. 67

⁵⁹ Hirschfield p. 62

best angle. I started to think about threads of inquiry that have held together my work as a printmaker. I think that as an artist I seek an outlet for my imagination. In this project that is certainly true but I also wanted to be more conscious of how I present the subject matter. In this case, I look to my favorite artists and think about why I am compelling to repeatedly revisit their work.

“The continual remaking of translations may seem like a movement further and further from the original; it can be seen also as a way of returning a work to the perennial freshness of its original state.”⁶⁰

The *Hymn*, like any captivating art, is worth returning to again and again because it is a compelling story that presents problems that are still relevant to our society today. The verbal content offers fresh insight, so too should my art.

Artistic choices/artists I reference:

The first artist I thought of was Ingri d'Aulaire. I grew up reading *D'Aulaires' Book of Greek Myths* and it was my first introduction to the world of Classics (see figure 5).



Figure 5: shows Persephone's abduction

⁶⁰ Hirschfield p. 68

Aside from pulling from my repertory of children's book illustrators, I wanted to draw on both older conceptions of illustration and more modern ways of visual story telling. Something I always look for is the artist's hand in the final work. I value seeing the artistic process in the completed work because I feel more connected to the artist when I can see their physical process of creating. The idea that the original, or mark of the original lies in a unique hand, such as a signature or an unbroken seal, is paradoxical.⁶¹ The translation from lived experience to paper is unexplainable but the image's alteration, or deviation from the truth, is what makes the art truly subjective and alluring. I wanted to make sure my hand was in the final pieces because I think it instills a sort of authenticity via imperfection.

I also thought about how light plays into the story of the *Hymn* since light can create such strong visual contrasts. Demeter carries a torch as she searches for Persephone. She talks to Helios, Demophoon is held over a fire, and the underworld is a place cut off from the sun; all these scenes are marked by the presence or lack of a light source. To get some ideas about body in relation to light I looked at Georges de La Tour's treatment of candle light in his oil paintings. He imparts information with dark shapes against a bright background. The purposeful obscuring of an object in the foreground, a place normally rich in detail, creates a sense of mystery. Also by crowding scenes around a single light source the images become intimate. In the scene where Demeter talks to Helios I wanted to focus on Demeter's face, because in this moment she is torn between panic and hope. I was able to obscure the male form in favor of the female protagonist by borrowing La Tour's style. As I thought about the use of light in illustration, I remembered an animated film by Caroline Leaf (see figures 6 and 7).

⁶¹ Schwartz p. 219 Nothing is completely unique since art always draws on experience.



*Figures 6 & 7: two stills from *Entre deux soeurs* or *Two Sisters* by Caroline Leaf 1991*

The technique Leaf uses of scratch-away pigment simulates how light works; light illuminates what it touches much like her reductive tool liberates the images from the black backdrop. This makes each image more dramatic, something that I needed to capture in this story about life and death.

My work is primary figurative since I don't like the freedom of interpretation that abstract art allows. While abstract colors and shapes celebrate ambiguity, I find myself compelled by concrete figures and symbols because they come with a host of cultural references. In the past, I have focused on animal forms as stand-ins for human characters since I find the human body a difficult thing to render. I partly chose to use figural representations because the characters couldn't be fully grounded in an animal counterpart. In this project, I wanted to tackle the human body without the constraints of capturing photo realism. I figured that if I were to avoid confronting the cliché of the female form its absence would be a disservice to the argument I make about female subjectivity. The *Hymn* uses the sexualization and objectification of women, which is so closely associated with the female form, to further a male agenda. By reinterpreting the *Hymn* through my art, I am using the female body to send the message of a female subject— me, as an artist.

I had a difficult time deciding between a traditional life-like images, reminiscent of classical marble statues, or to break down the figure into smaller relevant parts. I like the fluidity of a gesture drawing (see figure 8) and I wanted to capture that sense of movement and purpose in my characters. I think style hits the idea of “natural movement,” like the draped clothing of classical sculpture, while highlighting the movement of bodies.



Figure 8: gesture line drawing from a figure drawing class, 2012

I am more compelled by this loose representation of the human form. I think this goes back to my obsession with the artist’s hand and maintaining control over visual translation. I see it as the artist taking a stance, making a conscious choice to over-emphasize a body part or to capture human imperfections that ultimately make the characters interesting. I hope to capture the interest that a real human body has in my art without being bound to perfection.

Final Thoughts

“Myths are stories whose real subjects lie elsewhere, somehow unbound by the minor narrative through which deeper meanings are inevitably conveyed. This invites the reader to interpret or construct meaning which is at the heart of myth’s enduring appeal.”⁶²

⁶² Hirsch and Wallace p. 5-6

Art is ultimately informed and enriched through research and I don't think this intellectual questioning is unique to fine art. The person who controls the narrative controls what information gets disseminated. You can see that in Greek literature men control female representation. In illustrating the *Hymn*, I have control over what gets emphasized, marking myself as a subject. Jane Hirshfield said "to control language is to control thought,"⁶³ I think that's true but I want to expand that understanding to include imagery. Whoever controls representation controls thought; and so images, as much as words, have the responsibility to represent truth.

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⁶³ Hirschfield p. 55

Image Gallery









