Fire, sound, and cosmic clashes

The reception of Hesiod’s Typhonomachy in books 1 and 2 of Nonnus’s Dionysiaca.

By Kim Houben
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1. Introduction

When one reads the *Dionysiaca*, the long epic written by Nonnus of Panopolis, it is obvious that it is a work based on a long tradition of mythological tales. In this poem, Nonnus shows off his extensive knowledge of older authors and their texts by playing with them, referring to them, commenting on them, imitating and emulating them. He takes stories, themes, characters, and narrative structures from these texts, and transforms them to create a narrative of his own. One of these narratives is Nonnus’s Typhonomachy, which fills the bulk of the first two books of the *Dionysiaca*. While Nonnus’s rendition of this story is quite unique, it is also firmly rooted in older versions of the tale by authors such as Hesiod and Apollodorus. It has been recognized in the past that Hesiod’s version of this myth was an important source for Nonnus’s new narrative.\(^1\) Nonnus repeatedly demonstrates a deep-seated familiarity with Hesiod’s texts on various levels, from his use of (variations on) Hesiodic vocabulary to the adoption and adaptation of Hesiod’s themes and narrative structures.\(^2\) For Nonnus to be so familiar with Hesiod’s works, it is likely that Hesiod’s *Theogony* was still regarded as an important work to know when Nonnus wrote his *Dionysiaca* in the 5\(^{th}\) century CE, over a thousand years after it was first written.

Nonnus’s use of Hesiod’s *Theogony* as a source for the *Dionysiaca* makes for an interesting topic of research. There has been very little research into this topic in the past, as Nonnus’s *Dionysiaca* has long been dismissed as a work suitable for intensive study.\(^3\) Recently, there has been new academic interest in Nonnus and his works, resulting in various publications.\(^4\) Despite this, the specific topic of Nonnus’s use of Hesiod’s works as a source for his own work has only been noted in passing, and has yet to be discussed in detail. This thesis aims to fill a small part of this gap by examining Nonnus’s reception of Hesiod within his Typhonomachy in books 1 and 2 of the *Dionysiaca*, and serve as a basis or inspiration for further research.

While Hesiod’s influence can be found in other sections of the poem as well, it is immediately evident in Nonnus’s Typhonomachy. As the first written version of Typhoeus and his battle with Zeus, Hesiod’s *Theogony* would have been an important source for Nonnus, and it is no surprise that Nonnus’s Typhoeus is largely based on Hesiod’s version of

\(^2\) Hardie (2005, 122). This will also become clear throughout this thesis.
\(^3\) Shorrock (2001:2-3).
\(^4\) See Previous scholarship below.
the same monster. However, as mentioned above, Nonnus played with his sources, manipulating them to suit his own narratives, resulting in as many differences as similarities between the two versions. Through the examination of these differences and similarities, we may gain insight into Nonnus’s use of Hesiod’s works in the creation of his Dionysiaca, which in turn may result in new or additional understanding of both authors. As such, the main question of this thesis is as follows: How do Hesiod’s Typhonomachy and Nonnus’s Typhonomachy relate to one another, and what does this mean for the interpretation of the works of both authors?

In order to start this enquiry, we must first examine the backgrounds of the writers and their works, along with a brief consideration of the Theogony and Dionysiaca in particular. This will be followed by a short discussion of previous scholarship concerning their works and the reception of Hesiod of antiquity. Finally, the method for this investigation will be addressed.

**Hesiod and his Theogony**

Hesiod is one of the earliest known Greek poets. He was likely a contemporary of Homer, his works dating to the 8th or 7th century BCE. Much like Homer’s works, Hesiod’s texts are likely the product of a longstanding oral tradition. Although Hesiod’s identity as a person is unknown, his works claim to offer us some basic information of his life. It is said that Hesiod was born in Ascra as the son of a travelling merchant, and was a shepherd on Mount Helicon before he became inspired to write poetry. Of course, one must be careful to trust this information – it may well refer to a constructed personality for the purposes of the poem rather than to a real person.5

Hesiod is known to be the author of the so-called Hesiodic Cycle. This is a collection of two major and several minor works that appear to be connected to one another. The two major works, the Theogony and the Works and Days are the most well-known of his works; the minor works are mostly known from fragments, and include the Shield, the Catalogue of Women, Divination by Birds, and Astronomy. These works are all composed in hexameters and belong to the genre of early epic.6

The Theogony is likely the oldest of Hesiod’s works. It is 1022 lines long in its present state; however, it has no clear ending, and it is often speculated that the Catalogue of

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Women follows the Theogony directly. The Theogony contains a cosmogony, told through the listing of genealogies of gods, monsters, and heroes, and the narration of a series of myths revolving around Zeus, the poem’s main character.

Nonnus of Panopolis and his Dionysiaca
Little is known about the person we call Nonnus of Panopolis. As this name suggests, Nonnus originally came from the city of Panopolis in Upper Egypt. He was born sometime during the 5th century CE. It is likely that he later moved to Alexandria, where he composed his largest work, the Dionysiaca. It is unclear whether he was Christian or pagan, as his works seem to reflect an ambivalence towards both sets of beliefs.

As an author, Nonnus was probably active between 441 and 470 CE, and is known to be the author of two works: the Paraphrase of St. John's Gospel, and the Dionysiaca. It is uncertain in which order these two works were written, causing much debate on this topic. Current research seems to indicate that the Paraphrase was written first, based on the technical accomplishment of both works.

The Dionysiaca is the longest surviving poem from antiquity. Dating to the mid-5th century CE, it may be regarded as the last classical epic. It is written in dactylic hexameters and Homeric dialect. With its 21286 lines spread over 48 books, the Dionysiaca is of a size similar to that of the Iliad and the Odyssey combined. It claims to be a recounting of the life of Dionysus; however, it also holds many other tales from Greek mythology and astrological information. At the same time, it seems to tell the story of the mastering of a new kind of poetry, defying the traditional genre of epic.

Although it is written within the epic tradition, the Dionysiaca has a distinctive style. Nonnus' style is exuberant. He is fond of using newly coined compound epithets, and rather puts too much detail into his stories than too little. However, his use of excessive detail is not meant to clear up confusion – rather, it is meant to add to the confusion and blur the

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11 See Vian (1976:xi-xv) for an elaborate discussion of this debate; Shorrock (2005:374) also touches on it briefly.
perception of the reader. This creates an episodic and impressionistic manner of storytelling, meant to reflect the ecstatic rites and the universal influence of Dionysus.\(^{17}\)

In contrast to the exuberance of the contents, the metre employed by Nonnus is very rigid. The hexameter used is the Callimachean hexameter. However, as the language had evolved to a point where the difference in length of vowels had mostly disappeared, and the stress on words had become more important, Nonnus modernized the hexameter's rules in order to fit this new language system. This resulted in a metre that combines quantitative verse with accentuation, alongside the strict Callimachean rules for the hexameter. It is clear from the *Dionysiaca* that Nonnus took much care in constructing his verses, attempting to avoid spondaic verses.\(^{18}\)

Despite its episodic style, there is a clear main narrative within the work, which at first glance takes the form of a single, large ring composition.\(^{19}\) This ring composition becomes evident when one looks at the contents of the work. However, many of the perceived correspondences between episodes do not quite function as proper parallels. This is not necessarily a failure to create a perfect ring structure on Nonnus's part; instead, it is more likely that Nonnus makes a deliberate play on a traditional ring structure, which would fit well with the general theme of the work and Nonnus’s tendency to play with traditional elements.\(^{20}\)

**Previous scholarship**

While both Hesiod and Nonnus have been the subject of research in the past, they have not received attention equally. Hesiod’s works have been studied quite extensively, resulting in various well-known critical editions and commentaries, such as those written by West, and translations, for example those of Evelyn-White and Most, which are both part of the Loeb series.\(^{21}\) There are many general studies of Hesiod’s works available – one may think of the books and articles written by scholars such as (but not limited to) Clay, Stoddard, Blaise, Vernant, Rood, Worms, and West.\(^{22}\) Additionally, several lexica for Hesiod’s vocabulary have been published, and various studies deal with the reception of Hesiod in later periods.\(^{23}\)


\(^{19}\) Shorrock (2001:10-14).

\(^{20}\) Shorrock (2001:10-14).

\(^{21}\) Evelyn-White (1914); Most (2006); West (1966) and (1978).

\(^{22}\) Blaise (1992); Blaise, de la Combe, and Rousseau (1996); Clay (2001) and (2003); Rood (2007); Stoddard (2004); Vernant (1985) and (1996); West (1985) and (1997); Worms (1953). These are only a few examples of the entire scholarship on Hesiod’s works. For a more complete overview, see Most (2006:lxxvii-lxxxii).

\(^{23}\) See Most (2006:lxxix and lxxxii).
Interestingly, the reception of Hesiod within Nonnus’s works has not been studied much, if at all – there are at present no monographs that deal with this topic.24

Nonnus, on the other hand, has been studied relatively little.25 As mentioned, Nonnus’s works have often been dismissed by scholars. Especially the Dionysiaca was regarded as unworthy of research beyond a brief examination of its contents and criticism of its episodic style.26 As a result, there are few publications concerning his works. There are currently three influential commentaries available: those of Collart, Keydell, and Vian.27 The editions of Keydell and Vian also offer translations, in German and French respectively. Another German translation is the translation of von Scheffer, which also offers a limited commentary on the Greek text.28 Rouse produced an English translation of the Dionysiaca for the Loeb series.29 One lexicon for Nonnus’s works has been published, and there are several general studies of the Dionysiaca.30 Recently, interest in Nonnus has increased, and several new studies have been published. Newbold has published a series of articles about the contents and themes of the Dionysiaca.31 Other articles about the Dionysiaca were written by scholars such as Hardie, Harries, Braden, Schmiel, Shorrock, and Verhelst.32 Furthermore, Shorrock has published a book on allusive engagement in the Dionysiaca, while Verhelst has very recently defended her yet unpublished dissertation on direct speech in the same work.

Research into Typhoeus has also been limited. While there are various articles and books in which Typhoeus is mentioned and described in conjunction with other monsters, such as Clay’s article The Generation of Monsters in Hesiod, in Hopman’s book Scylla, or in Ogden’s Drakon, there are no monographs in existence with Typhoeus as the main object of study.33

24 Even Koning’s The other poet (2010), which deals with the reception of Hesiod in antiquity, only mentions Nonnus briefly in a footnote (Koning (2010:135 n. 119).
27 Collart (1930); Keydell (1959); Vian (1976).
28 Von Scheffer (1929).
30 For example, Stegemann (1930); see also Rouse (1984:xxvii) for a select bibliography concerning the Dionysiaca.
31 Newbold (1993), (2008), (2010), and (2010b).
32 Braden (1974); Harries (1994); Hardie (2005); Miguélez-Caver (2009) and (2013); Schmiel (1992); Shorrock (2001) and (2005); Verhelst (2013) and forthcoming.
Method and structure of the thesis

Because Nonnus’s Typhonomachy is 1101 lines long, and thus longer than the *Theogony* in its entirety, a systematic review of the entire passage is beyond the scope of this thesis. Instead, the research presented in this thesis focuses on three themes central to Hesiod’s Typhonomachy, comparing the way these three themes are used in Hesiod’s text with the manner in which they are incorporated into Nonnus’s work. These three themes are the themes of fire, sound, and cosmic warfare. Additionally, the character of Typhoeus, his goals, and the larger contexts of both works will be discussed in order to gain a full understanding of how the three central themes feature within both versions. As the earliest of both versions, Hesiod’s text will form the basis against which Nonnus’s version is compared. By comparing a newer version of a myth to an older version that very likely served as one of the sources for the newer version, this thesis aims to gain new insights into both versions of the story, as well as the two works they belong to.

In order to achieve these goals, the structure of thesis will be as follows. Chapter 2 will introduce the character Typhoeus and examine his appearance, identity, and goals in both passages. Chapter 3 will deal with the theme of fire in both passages. Hesiod’s version will be discussed first, followed by an analysis of Nonnus’s version in comparison to Hesiod’s work. Chapter 4 will discuss the theme of sound, with a structure similar to chapter 3. Chapter 5 will be concerned with the theme of cosmic warfare, again with a similar structure as chapters 3 and 4. Chapter 6 will contain the analysis of the Typhoeus episode in the larger context of both works, and finally, chapter 7 will form the conclusion of this thesis with a brief summary and an answer to the main question, as well as provide some recommendations for further research.
2. **Typhoeus**

If we are to understand how and why the Typhoeus passages of Hesiod (lines 820-880) and Nonnus (lines 1.145-2.712) differ from one another, we must first explore how the character Typhoeus is portrayed by both authors. Without a basic understanding of Typhoeus himself, it would be impossible to interpret his role within the works of Hesiod and Nonnus respectively. Thus, this chapter will deal with an analysis of the character as he is presented by the two authors. Despite the various similarities indicating that Nonnus was familiar with Hesiod’s version and likely used it as a source for his own work, there are also many differences between the two versions of the character Typhoeus. In order to examine these similarities and differences, I will first discuss the appearance and identity of Typhoeus, addressing the physical descriptions of Typhoeus, his parentage, and other relationships that are mentioned by the two authors. This will be accompanied by a brief discussion of the iconography of Typhoeus. In the final part of this chapter, I will discuss the goals of Typhoeus as they are presented by the authors (if at all).

2.1 **Appearance and identity of Typhoeus**

Both passages offer information on Typhoeus’s appearance. Hesiod’s version contains a single, concise description of Typhoeus at the beginning of his Typhonomachy; in Nonnus’s work, various lines describing Typhoeus’s physical attributes are scattered throughout the passage.

2.1.1 **Typhoeus in the Theogony**

The description of Typhoeus in the *Theogony* is presented at the beginning of the passage, in lines 820-835. These sixteen lines neatly sum up Typhoeus’s parentage and the circumstances of his birth (820-822), his physical attributes (823-828), and the sounds that he makes (829-835):

820 αὐτῶρ ἔπει Τιτῆνας ἀπ᾽ οὖρανοῦ ἐξέλασε Ζεὺς,
ὅπλότατον τέκε παιδὰ Τυφώεα Γαία πελώρη
Ταρτάρου ἐν φιλότητι διὰ χρυσῆν Ἀφροδίτην·
οὐ χεῖρες †μὲν ἐὰςιν ἐπ᾽ ἱσχὺ ἔργατε ἔχουσαι,†
καὶ πόδες ἀκάματοι κρατεροῦ θεοῦ· ἐκ δὲ οἱ ὄμων
825 ἦν ἐκατὸν κεφαλαὶ ὁφίως δεινὸν δράκοντος,
‘But when Zeus had driven the Titans from the sky, huge Gaia bore her youngest son Typhoeus in love for Tartarus, because of golden Aphrodite; his hands †are holding deeds upon strength, †and the feet of the strong god are tireless; and on his shoulders there were one hundred heads of a snake, of a terrible serpent, licking with dark tongues; and from his eyes under the eyebrows on his awful heads sparkled fire; and from all his heads fire burned as he glared; and there were voices in all his terrible heads, letting out sound of all sorts, indescribable; because at times they uttered sounds as if for the gods to understand, and at other times the sound of a loud-bellowing bull, unchecked in its might, proud in its voice, and at other times of a lion with a ruthless spirit, and at other times like puppies, wonders to hear, and at other times he hissed, and the high mountains resounded from below.’

According to this description, Typhoeus is a strong god (824), with strong hands (823) and tireless feet (824). Hesiod does not go into detail about Typhoeus’s hands or feet, indicating that they should be interpreted as normal hands and feet. As such, we may

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34 The Greek text from Hesiod’s *Theogony* in this thesis is taken from the edition of Most (2006), unless otherwise indicated. The entire text and translation of Hesiod’s *Typhonomachy* (*Th*, 820-880) can be found in appendix A.

35 All translations in this thesis are my own, unless otherwise indicated.

36 Although line 823 is considered ‘incurably corrupt’ (West 1966: 384; see also Most 2006: 69 n. 42), its sense seems clear enough: Typhoeus’s hands are strong, just like the rest of him (West 1966: 384).

37 ἀκάματος is not only used to describe Typhoeus’s feet, but also the voices of the Muses (39), the hands of Atlas (519, 747), and fire (563, 566). The word ἀκαματός is used in many different instances, although it may also be a hint towards the monstrous aspects of Typhoeus, considering that this word has previously been used to describe two of Typhoeus’s four monster-children (of Cerberus in 312; of Chimaera in 320).
assume that Hesiod’s Typhoeus simply has two arms and two legs with human hands and feet. Despite having a seemingly human-like body, he does not have a human head on his shoulders. Instead, he has one hundred snake heads (824-825) with flicking tongues and fire coming from his eyes (826-828). He emits various sounds, from divine speech to the bellowing of bulls, the roaring of lions, the yipping of puppies, and the hissing of snakes (829-835).38

Interestingly, this Typhoeus with his snake heads and human body seems to be the reverse of how he is often depicted in the visual arts. On vases and shield bands dating to the sixth century BCE (roughly contemporary with the *Theogony*) Typhoeus is commonly depicted as a winged figure with a human head and upper body, while his lower body consists of one or two snake tails (see fig. 1 and 2). These differences could be explained by the idea that Typhoeus does not necessarily have a fixed appearance, but rather is of a certain type: a monster with both human and snake elements. It would, then, be less important which part of his body is snake, and which part is human. As long as both elements are present, this type of monster would be recognizable as Typhoeus.39

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38 These sounds will be further addressed in chapter 4. His human body parts may well refer to Zeus’s anthropomorphism, making him an anti-Zeus and a real threat by sharing Zeus’s features (Hopman 2012:108). See also Blaise (1992:362-363).
Typhoeus is the son of Gaia and Tartarus (821-822). He is the youngest of Gaia’s children (821), and clearly takes after his mother. The snake element in his appearance is a reference to his chthonic nature. Additionally, he is called πέλωρον twice during his fight with Zeus (845: τοῦ πελώρου, 856: δείπνησε πελώρου). Although the πελώρου used here is likely the genitive case of the noun πέλωρον, the equivalent of the epic noun πέλωρ (‘monster’), it could also be read or heard as the genitive case of the adjective πέλωρος (‘monstrous’ or ‘huge’). The feminine form of πέλωρος, πέλωρη, repeatedly appears as Gaia’s epithet. This play on words is likely deliberate on Hesiod’s part. The use of πέλωρον of Typhoeus creates a strong connection between Typhoeus and Gaia. Naturally, this connection is already partially established in the fact that she is named as his mother, but the use of her epithet (or a word strikingly similar to her epithet) in reference to her son also seems to transmit another idea - that Typhoeus is just like his mother, both in body (‘huge’) and in character (‘monster’ or ‘monstrous’), which are both conveyed by the word πέλωρον.

Although Hesiod only makes a brief mention of the circumstances of his birth in lines 820-822, these three lines seem to hold much significance for the story. First of all, Typhoeus is said to be born directly after Zeus’s defeat of the Titans. This particular timing for the birth of Typhoeus is no coincidence. By mentioning the recent defeat of the Titans by Zeus (820) in the line before the birth of Typhoeus, Hesiod connects Typhoeus to the Titans, and the narrative of the Typhonomachy directly to the the Titanomachy of lines 617-720. This connection between the Titans and Typhoeus serves to illustrate their similarities, and to cast them in a similar role. Like Typhoeus, the Titans are children of Gaia. In the past, they were an obstacle in Zeus’s path to ruling the cosmos, and turned out to be his most powerful enemies. By connecting Typhoeus to them at the beginning of his description, Hesiod frames Typhoeus immediately as another powerful enemy of Zeus, who, like the Titans, must be dispatched before Zeus can rule permanently.

Secondly, the exact wording of Typhoeus’s birth is interesting. By stating that Gaia bore Typhoeus in love for Tartarus (822: ἐν φιλότητι), it seems to refer to an earlier mention of Typhoeus within the Theogony – in line 306, the same words are used to describe

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40 For a discussion of Tartarus as father of Typhoeus, see Blaise (1992:358-359).
41 Felton (2013:108-109, 114). Often, this snake element is (part of) the lower body, as that is most closely connected to the earth.
42 The phrase Γαῖα πελώρη appears 8 times in the Theogony, in lines 159, 173, 479, 505, 731, 821, 858, and 861; the words πελώρος and πέλωρον are used thirteen times in total.
Typhoeus’s own union with Echidna. In this earlier passage (lines 295-332), which deals with Echidna and her offspring, Typhoeus makes a brief appearance under the alternative name Typhaon. He is mentioned by name only once, in line 306, when he is said to be Echidna’s husband and the father of her monstrous children:

306 τῇ δὲ Τυφάονα φασὶ μιγήμεναι ἐν φιλότητι
dεινὸν θ’ ὑβριστὴν τ’ ἄνομον θ’ ἐλικώπιδι κούρη·
ἡ δ’ ὑποκυσαμένη τέκετο κρατερόφρονα τέκνα.

‘And they say that Typhaon, terrible and insolent and lawless, mingled in love with her (Echidna), the quick-glancing girl; and she conceived and gave birth to strong-willed children.’

This brief description of Typhoeus is rather vague. The words δεινός, ὑβριστής, and ἄνομος (307) are general terms to describe anyone who might be perceived as a threat. Although it is evident that Typhoeus is not a ‘good guy’, it is not outright stated that he is a monster until line 845, where he is called πέλωρον. However, the direct context of these lines gives more insight in the character of Typhoeus, and foreshadows his role in the later Typhonomachy.

By naming him amidst the descriptions of five monsters – his wife and his four children – Hesiod links Typhoeus to an entire generation of monsters. In the lines directly before Typhoeus is mentioned (295-305), his wife Echidna is described as an ‘inconceivable

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45 The phrase ἐν φιλότητι is used 14 times in total in the Theogony, of which its use in 306 is the first, and its use in 822 the seventh, meaning that it is used 5 times in between (in 374, 375, 380, 405, 625), and 7 times after (in 923, 941, 944, 961, 980, 1005, 1012). The phrase is thus not exclusively linked to Typhoeus, but as the first usage is connected to Typhoeus, it is well possible that the audience might recall this when it is later used in connection to Typhoeus again. See also Clay (1993:110). Interestingly, this phrase is also used of Rhea and Cronus in reference to their children Zeus and the Olympian gods (625) – this may be an indication that Typhoeus is like Zeus (see Hardie (2005) for this sentiment).

46 For Typhaon as alternative name for Typhoeus, see among others Blaise (1992:364 n. 45), Clay (1993), Dowden (2006:36), Stoddard (2004:50-51), West (1966:252), Worms (1953:34). Typhoeus’s appearance in these lines seems out of place, as he is not born until after the defeat of the Titans. However, this is not uncommon as chronology is commonly less rigid in the mythological era.

47 Apart from having four monster-children, Typhoeus is also the father of storm winds, which appear after his defeat (see lines 869-880; see also chapter 5).

48 The word ἄνομος is used a total of 22 times in the Theogony – 12 times in the description of monsters (155, 299, 307, 320, 324, 334, 582, 670, 679, 825, 829, 856), 3 times in the description of Olympian gods or descendants of Olympian gods (925, 933, 935), 6 times in the description of primordial (pre-Olympian) gods (138, 221, 743, 744, 759, 776), and once in the description of natural forces (678). The words ὑβριστής and ἄνομος are rare in the Theogony. ὑβριστής occurs only once, and ὑβριστής is used only three times: once of Typhoeus (307), once of Menoetius (514), and once of Pelias (996). In at least two of its three uses, ὑβριστής refers to an enemy of Zeus – whether Pelias is an enemy of Zeus is not clear from the text of the Theogony.
monster’ (295: πέλωρον ἀμήχανον), who is half beautiful nymph (298: ἡμισὺ μὲν νόμφην ἐλικώπτιδα καλλιπάρην), and half monstrous, flesh-eating snake (299-300: ἡμισὺ δὲ αὐτὲ πέλωρον ὄφιν δεινόν τε μέγαν τε / αἰόλον ὁμιστήν, ζαθέης ὑπὸ κεῦθεια γάης).

She is described as dwelling in a cave underground, far from the gods and humans (301-302: ἔνθα δὲ οἱ σπέος ἐστὶ κάτω κοίλῃ ὑπὸ πέτρῃ / τηλίος ὑπὲρ ἰατρῶν τε θεῶν θνητῶν τ’ ἀνθρώπων). The isolation in which she lives, imposed on her by the gods (303: ἔνθα’ ἄρα οἱ δάσσαντο θεοὶ κλυτὰ δόματα ναίειν), is another indication of her status as a monster. Living far from humans and gods, also means living far from civilization, a place in the cosmos which is often reserved for animals and monsters.

In the lines directly following the mention of Typhoeus, their four children are named (309-324): Orthus, the dog of Geryoneus; Cerberus, Hades’s fifty-headed dog; the Hydra of Lerna; and finally, Chimaera, a monster with three heads – one of a lion, one of a goat, and one of a snake.

Each of these five monsters share characteristics with Typhoeus. Orthus and Cerberus are both described as dogs (309, 311), while Typhoeus is said to produce the sound of puppies (834). Although it is only made explicit for Cerberus (312: πεντηκοντακέφαλον), it is well-known that both Cerberus and the Hydra have multiple heads, like their father (825: ἕκατον κεφαλαὶ). The Hydra, Echidna, and Chimaera are at least part snake – Echidna has a snake tail as her lower body, Chimaera has a single snake head, and the Hydra is a multi-headed snake – corresponding to the snake elements in Typhoeus’s physique. Chimaera's snake head and Typhoeus’s heads are even described in a very similar manner (compare 322: ἡ δ’ ὄφιος κρατεροὶ δράκοντος, and 825: ἦν ἕκατον κεφαλαί ὄφιος δεινὸ δράκοντος).

Additionally, Chimaera is able to breathe fire (319: πνέουσαν ἀμαιμάκετον πῦρ), just as Typhoeus is able to shoot fire from his eyes (826-828).

This context serves as a reflection and foreshadowing of Typhoeus’s own status as a monster, without truly confirming it. However, leaving Typhoeus’s own identity as the worst of all monsters obscure in this passage filled with monsters would not keep his true nature

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49 The description of Echidna, combining positive and negative characteristics, is a good example of a typical Greek monster, which in general are hybrids that combine contrasting elements. See Clay (1993:106).

50 Felton (2013:115).

51 It may seem odd to us that Cerberus is described as being fifty-headed by Hesiod; after all, we most commonly know Cerberus as a three-headed dog. This change lies in the vase painting tradition. Due to lack of space, artists would have painted only a few heads – in this manner the multi-headed character of Cerberus was preserved, while fitting in the available space. See Ogden (2013:105-106).

52 The exact parentage of Chimaera is debated, see Clay (1993:113-114).

53 Blaise (1992: 364 n. 45) uses the fact that the children of Echidna and Typhaon share characteristics of both Echidna and Typhoeus to argue that Typhaon and Typhoeus are one and the same. Clay (1993: 110) already assumes that Typhaon and Typhoeus are the same; she simply notes the similarities between father and children.
hidden – it would do the exact opposite, as the audience was likely already familiar with the monster Typhoeus. The lack of clear monstrous elements in this brief description of Typhoeus would stand out and draw the audience’s attention, activating pre-existing knowledge in their minds. As such, this mention of Typhoeus could well be a strategic narrative device designed to foreshadow Typhoeus’s rise as Zeus’s monstrous final adversary, and cause anticipation for their upcoming fight – which does not happen until roughly 500 lines later.

2.1.2 Typhoeus in the *Dionysiaca*

Nonnus’s description of Typhoeus seems to be based on Hesiod’s version of the monster; however, Nonnus’s Typhoeus also shows influences from other ancient writers, such as Apollodorus and Pisander.  

Nonnus does not create a single description of Typhoeus – instead, he disperses Typhoeus’s characteristics throughout his narrative. His Typhoeus is a huge monster, reaching from the surface of the earth easily to the stars (see 1.163-293, 2.128-129, and 2.346-349 for Typhoeus’s size). He has a single body (2.381: ἕν δέμας), a hundred heads (2.624: ἔκατὸν [...] καρήνοις), two hundred hands (1.297: χερσὶ διηκοσίῃσι; 2.343-344: δηκοσίῃσι [...] χερσίν), and snakelike feet (2.030: ποδὸς [...] ὀφιώδεῖ ταρσῷ). He is a son of Gaia. While he is called ‘Earthborn’ (1.275: γηγενέος) only once, he is often referred to by the name Γίγας in this passage. The use of these names for Typhoeus confirms his relationship to Gaia, and marks him as an equal to the Γιγάντες (the Giants), older children of Gaia who also tried and failed to overthrow Zeus’s rule in the Gigantomachy. This can be seen as foreshadowing: as the Giants failed, so will Typhoeus fail as well. At the same time, it conveys the idea that Typhoeus is the son of a primordial power, and his uprising against Zeus may be seen as the threat of a return to the state of the cosmos as it was before Zeus’s rule.

His first appearance is in book 1, line 154, where he steals the weapons of Zeus while the latter is distracted. There is no extensive introductory description of the monster. Instead, his physical attributes are mentioned as Typhoeus acts in the story. The first part of Typhoeus that is described is his multitude of heads, as they let out a terrible war cry (1.156-162):

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56 See Blaise (1992:363-367) and Clay (2003:25 n. 37, 26-27) for similar ideas about Typhoeus in Hesiod.
'And opening wide his row of deep-crashing throats, he raised as his war cry the sounds of all wild beasts combined; and the snakes growing from him moved over the face of the leopard, and licked the shaggy manes of the lions, and girded the horns of the bulls in coils with their twisted tails, and mixed the darting poison of their thin tongues with the foam from the chins of the boars.'

From this description, it is obvious that he has many different heads, all looking like the heads of wild animals, such as snakes, lions, leopards, bulls, and boars. We learn in 2.042-2.052 that Typhoeus also has heads like bears (2.043-44: Τυφαονίοιο προσώπου / ἀρκτώας γενόεσσι), eagles (2.050: αἰετών), and various other birds (2.048: ἰερίους δ᾽ ορνιθας), which he uses, along with his lion heads and snake heads, to eat the animals they resemble. Even further on, he also seems to have dogs and wolves for heads as he uses their voices in the sounds he makes (2.253: λύκων 2.255: κυνών). Aside from all these animal heads, Typhoeus also has a single, central human head: μεσάτη [... βροτοειδεί μορφῇ (2.256). Finally, in 2.624, Typhoeus is said to have a hundred heads (2.624: οἰκτρά κονιομένοις ἐκατόν κομόοντα καρήνους). Throughout the passage, we are reminded of his many heads several times, mostly in reference to his lion and snake heads (for example, in 2.243: ἐχιδναίοις καρήνοις).

Three times in the first two books, Typhoeus is called πολύπηχυς, or ‘many-armed’ (1.202: πολύπηχυς [...] Τυφωεύς; 2.245: πολύπηχυς [...] Τυφωεύς; 2.439: Γίγας πολύπηχυς). This word is only found in Nonnus in this meaning, and is used to refer to Typhoeus in each

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57 The Greek text of the Dionysiaca in this thesis is taken from the Loeb edition by Rouse (1984). An overview of the structure of Nonnus’s Typhonmachy (D. 1.145-2.712), along with its entire text and translation can be found in appendices B and C.
58 These animal heads are based on the sounds that Hesiod’s Typhoeus makes (von Scheffer 1929:II).
59 See also Vian (1976:21-22).
of the four instances it is used.\textsuperscript{60} The exact amount of arms is referred to twice; Typhoeus has two hundred of them (1.297; 2.343-344). This amount of arms is slightly reminiscent of the Hundred-Handers, the three children of Gaia who had a hundred arms and fifty heads each.\textsuperscript{61}

In Nonnus’s narrative, Typhoeus has twice as many arms and heads, which may be an indication of Typhoeus’s superiority over the Hundred-Handers.\textsuperscript{62} At the very least, this reminiscence solidifies the connection between Typhoeus and Gaia, emphasizing his similarity to the other children of this primordial goddess. It could also be a reference to Zeus’s alliance with the Hundred-Handers in the Titanomachy, which was the decisive factor in Zeus’s fight against the Titans.\textsuperscript{63} The similarities between Typhoeus and the Hundred-Handers serve as a reminder that Zeus is truly on his own in this fight – there are no Hundred-Handers for Zeus to hide behind as a monster of similar looks and power is standing against him.

Typhoeus uses his many arms to fight.\textsuperscript{64} During the first part of his rebellion against Zeus, he uses them to attack the stars and Olympus, and to transform the earth and the sea. In this passage (1.163-293), Nonnus seems to emphasize Typhoeus’s enormous size and the danger that comes with it. After all, Typhoeus’s arms are long enough to reach the stars in all directions, and there are enough of them to allow him to simultaneously attack all constellations, the earth, and the sea.\textsuperscript{65} He also manages to wield a ‘copy of the deep-sea trident’ (1.287-288: καὶ βοηθὸν τριόδοντος ἑχον μίμημα Τυφωεὺς /χειρὸς ἄμετρήτοιο), imitating Poseidon with his power over the sea, and eventually takes up the lightning bolt stolen from Zeus (1.294-298).\textsuperscript{66} However, no matter how threatening and strong his many arms make him, he still fails to wield the lightning bolt properly (1.299-320), indicating that he cannot wield fire, unlike Hesiod’s Typhoeus, for whom fire is a natural weapon.\textsuperscript{67} This reduces his threat level, making him inferior to Zeus, and serves as a foreshadowing of his defeat at the hands of Zeus in the second book.

\textsuperscript{60} The fourth time πολύπηχυς is used is in book 13, line 490, where Typhoeus is very briefly part of another fight but is easily subdued by the priest of Zeus.
\textsuperscript{61} See Th. 147-153.
\textsuperscript{62} Vian (1976:22).
\textsuperscript{63} See Th. 711-720.
\textsuperscript{64} This, too, is reminiscent of the Hundred-Handers in Hesiod’s Titanomachy – they fight by hurling boulders at the Titans with their hands (Theogony 713-717).
\textsuperscript{65} Nonnus also uses this passage as a chance to show off his (inaccurate) astronomical knowledge; see Rouse (1984:42-43).
\textsuperscript{66} Hardie (2005:123).
\textsuperscript{67} Vian (1976:22). See also chapters 2.1.1 and 3.1. This lack of fire-wielding of Nonnus’s Typhoeus is interesting, as Typhoeus is a monster often associated with volcanoes, especially Mount Etna on Sicily, underneath which he is said to be imprisoned by Zeus (D. 2.620-631; see West 1966:380-381).
His feet are described as 'leaving snakelike tracks' (1.415: ἐχιδναίῳ ποδὸς ὄλκῳ), 'snaky' (2.030: ποδὸς [...] ὀφιώδεὶς ταρσῶ; 2.141 ἐχιδναιῶν [...] ταρσῶν), 'dragon-like' (2.036: ποσσὶ δρακοντεῖοισι), 'earthshaking' (2.042: ποδῶν ἐνοσίχθονι παλμῷ), and 'searching' (2.025: ἐρευνητήρι [...] ταρσῶ). Their snake-like quality seems to have emphasis whenever his feet are mentioned. Whether these feet should be seen as two coiled snake-tails substituting for feet, or whether they exist of a single snake-tail is unclear, as both the singular and plural forms of the two terms for foot or feet in this passage (πούς and ταρσός) are used to refer to Typhoeus’s feet. In either case, the snake feet of Typhoeus are reminiscent of Echidna, the earth-monster with the upper body of a nymph, and the lower body of a snake. In Hesiod’s Theogony, Echidna is presented as Typhoeus’s wife (Th. 306-307); in Nonnus’s work she is not present. However, Nonnus’s use of the noun ἔχιδνα, as well as the adjectives ἐχιδναῖος and ἐχιδνήεις in connection to various aspects of Typhoeus’s body (in 1.415 of the tracks his feet leave behind; in 2.032 of the hair on his head; in 2.141 of his feet; in 2.245 of his heads; in 2.383 of his hair/heads) may be interpreted as a reference to Echidna. As Echidna was commonly known as the wife of Typhoeus in mythology, the use of the words from which her name was derived would most likely evoke the image of this monster in the minds of the ancient audience, especially when it is used of Typhoeus’s feet. Simultaneously, the snake feet are another sign of Typhoeus’s relation to Gaia, emphasizing his chthonic character.

Like Hesiod’s Typhoeus, Nonnus’s Typhoeus is different from the iconography. While he does have the two snakes for legs as depicted on vases, he also has two hundred arms and one hundred heads. One may argue that those numbers of heads and arms are impossible to depict, and that for that reason artists reverted to depicting only one head and two arms. However, it seems likely that they would have attempted to depict as many arms and heads as they could. It could also be the result of a different depiction tradition, or a later evolution of the appearance of Typhoeus – however, it seems likely that, as with Hesiod’s Typhoeus, the differences between the images and the written descriptions of Nonnus’s Typhoeus is caused by the earlier described idea of Typhoeus as a monster-type, rather than with a fixed appearance.

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68 Vian (1976:22) describes Typhoeus’s legs as a multitude of long snake-like legs ending in mouths of snakes.
69 See also chapter 2.1.1.
71 This seems to be the case for monsters like Cerberus, whom the artists depicted with three heads instead of the fifty described by Hesiod, and the Hydra of Lerna, who is depicted with as many heads as the space for the image allows. See also note 51 above.
2.2 The goals of Typhoeus

Like his physical attributes and his relationships, Typhoeus’s motivation for his actions and his intended goals are an important part of his character. In order to understand the character, we must also understand his motives and goals. As such, the answers to the questions ‘what does he want?’ and ‘why does he want it?’ are just as important as those to the questions ‘who is he?’ and ‘what does he look like?’.

In Hesiod’s *Theogony*, the motives and goals of Typhoeus are not explicitly stated. He simply appears and starts wreaking havoc on the world. There is no explanation for his actions, apart from a brief mention that Typhoeus ‘would have ruled over mortals and immortals’ if Zeus had not intervened (836-838). These three lines tell us that Typhoeus is powerful enough to be a very real threat, and that his uprising may well result in his usurpation of Zeus’s throne. This may be taken as an indication of Typhoeus’s goals; however, it remains unclear whether overthrowing Zeus is truly Typhoeus’s intention or if it is simply what would have happened as a result of his existence.

Another indication of Typhoeus’s motives and goals in the *Theogony* may be found in his close association with Gaia. As Clay has argued, Typhoeus can be seen as Gaia’s instrument. Her machinations are a driving force throughout the *Theogony*, using her children as proxies to gain power. Typhoeus’s appearance seems to be her final effort to regain the power she lost when her older children, the Titans, were defeated by Zeus. As such, Typhoeus’s actions here may be interpreted as the execution of his mother’s plans.

In the *Dionysiaca*, Typhoeus’s intentions are plainly stated. Just before his direct confrontation with Zeus in book 2, Typhoeus holds an extended speech, detailing his plans for the future (2.258-356). He states that he will free the Titans from their punishments and put the Olympian gods in their place, replacing Zeus with Atlas, Poseidon with Iapetus, and Hephaestus with Prometheus (2.296-300 and 2.314). He talks about freeing Cronus and the rest of the Titans, and bringing them to Olympus together with the Cyclopes, uniting all children of Gaia (2.334-341). He claims that he will reverse the current functions of the gods, forcing them to be opposite to what they are under Zeus’s rule (for example, he mentions depriving Ares of his weapons and making him a slave (2.308-313), and Artemis and Athena

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73 Vian (1976:77) claims that Typhoeus only has a passive role in the fight described in the *Theogony*; see also note 81 below.
becoming lovers and mothers (2.305-306 and 2.311-313)); that he will take Zeus’s place himself, creating a new kind of lightning bolt as a weapon, and an eighth heaven because the current seven are not large enough for him (2.346-349); and finally, that he will beget a new race of monsters just like himself, and leave no one unmarried so their offspring can serve him and the other children of Gaia (2.350-355).  

All of these threats, as well as Typhoeus’s destructive actions that reach all parts of the world, are aimed at subverting the existing world order created by Zeus. They are meant to create a new world order, in which the children of Gaia would be free to reclaim their birth right as rulers. Within this passage, Zeus symbolizes the current order, while Typhoeus is the champion appointed by Gaia to overturn this order. Her active involvement is noted four times by Nonnus: first at the very beginning of the passage, when she encourages Typhoeus to steal Zeus’s weapons (1.154-155); secondly as she helps him hide Zeus’s weapons (1.417); then during the night, when she cradles the sleeping Typhoeus (2.239-243); and at the end of the battle, when she attempts to aid her son (2.540-552). Unlike in the Theogony, where Gaia seems to dictate all of Typhoeus’s actions and goals, the role of Gaia as Typhoeus’s mother in the Dionysiaca appears to be limited to aiding and encouraging Typhoeus in his endeavour.

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76 See also Vian (1976:80-82) for a discussion of this speech.
77 Vian (1976:80-81, 92-93).
3. **Fire**

As discussed in chapter 1, this thesis is based on three themes that are important in Hesiod’s Typhonomachy, in order to explore the ways in which Hesiod’s and Nonnus’s versions are comparable. Fire is one of these central themes in the Typhonomachy of the *Theogony* – as we will see, the entire passage is filled with references to this theme. In Nonnus’s version, fire is less central, but no less interesting. This chapter will first discuss the theme of fire in Hesiod’s Typhonomachy, then move on to this theme in Nonnus’s version and how it relates to Hesiod’s text.

3.1 **A battle of fire and heat**

In Hesiod’s narrative, fire and heat permeate the passage. Fire is the main weapon for both sides in their clash. Typhoeus is described as having fire in his eyes (826-828), which he uses in the battle (845-846, 859, 867), while Zeus uses his trademark lightning bolt as his weapon of choice (839, 845, 846, 854-855).\(^80\) As lightning strikes may cause fire, Zeus’s lightning can be seen as fire in its own right, making the battle between them one of fire versus fire. For a moment, it seems as if Typhoeus and Zeus are equals as they showcase powers of a similar nature, and the cosmos suffers under the onslaught of their battle (842-852).\(^81\)

The heat caused by the use of these weapons is so intense that it has a great impact on the world. It is said to cover the sea (844-846: καῦμα δ’ ὑπ’ ἄμφοτέρων κάτεχεν ιοειδέα πόντον / βροντής τε στερῆσε τε πυρὸς τ’ ὑπ’ τοῖο πελώρου / πρηστήρου ἀνέμων τε κεραυνοῦ τε φλεγέθοντος·) and cause the earth, sky, and sea to boil (847: ἐζεε δὲ χθὸν πᾶσα καὶ ὀὐρανὸς ἱδὲ θάλασσα·). Eventually, the earth is burned by hot steam produced by the flame coming from Typhoeus after Zeus strikes him down (859-862: φλὸξ δὲ κεραυνωθέντος ἀπέσυτο τοῦ ἀνακτος / οὐρανὸς ἔν βόσησιν ἰδὸν παιπαλοέσση / πληγέντος, πολλῆ δὲ πελώρη καίετο γαία / αὐτῆθες θεσπεσίη), and even melts in the extreme heat (862: ἐτήκετο).

This melting of the earth is emphasized and illustrated by a metalworking simile, in which the

\(^{80}\) For Zeus’s fire, see lines 839: ἐβρόντησε, 845: βροντής τε στερῆσε, 846: κεραυνοῦ τε φλεγέθοντος, and 854-855: Ζεὺς δ’ ἐπεὶ οὐν κόρθυνεν οὐν μένος, εἴλατο δ’ ὁλα, / βροντήν τε στερῆση τε καὶ αἰθαλοδέντα κεραυνόν. For Typhoeus’s fire, see lines 826-828 (see also chapter 2), 845-846: πυρὸς τ’ ὑπ’ τοῖο πελώρου / πρηστήρου ἀνέμων, 859: φλὸξ, and 867: σέλαι πελώρω σιδεμενών.

\(^{81}\) Lovatt (2013:150); Blaise (1992: 362-363) states that Typhoeus is a perfect anti-Zeus; although they are on opposite sides, they both use weapons consisting of fire, and they are both called ἄναξ. Vian (1976:77) claims that Typhoeus has a purely passive role in the fight as described by Hesiod. In his opinion, Hesiod describes only the effects of the lightning. However, this is untrue, as Hesiod explicitly mentions Typhoeus’s fire among the causes of the effects he describes.
earth is compared to tin and iron as they are worked by a metalsmith and Hephaestus respectively (862-867).82

Typhoeus himself is also affected by the fire of Zeus’s lightning bolt. Once the moment of apparent equality passes, the fight is over in a single flurry of blows. Using his signature weapons, Zeus burns all hundred heads of the monster. In this action, Zeus demonstrates his superiority over Typhoeus. His lightning trumps the fire coming from Typhoeus’s heads, perhaps by burning hotter, and is able to defeat the monster’s strongest weapon, leaving Typhoeus burned and crippled.83

3.2 Fire as ultimate weapon

While fire and heat are central to Hesiod’s narrative of the Typhoeus episode, in Nonnus’s version this theme is generally much less emphasized. While in Hesiod’s version both Zeus and Typhoeus use fire as their main weapon, leading to a hot and burned battlefield, Nonnus’s account is rather different. His Typhoeus does not breathe fire as Hesiod’s Typhoeus does, and apart from a single unsuccessful attempt to wield fire in the form of Zeus’s lightning at the start of the passage (1.294-320), does not use fire as a weapon either. Instead, Typhoeus uses poison, water, earth, his heads and his hands as his weapons. The (successful) use of fire as a weapon is limited to Zeus, who wields his lightning bolts, ‘weapons of fire’ (1.156: ὅπλα πυρός), against Typhoeus in the final stage of their confrontation.

In the first half of this version of the Typhonomachy (1.145-2.019), fire plays an interesting role. It is hidden three times, and stolen twice, in a sequence of actions reminiscent of the story of Prometheus and Pandora.84 At the start of the passage, Zeus is engaged in his affairs with Europa and Pluto, hiding his weapons in a cave (1.148-149). Typhoeus steals the weapons and hides them again in a hole in the earth (1.155, 1.163). After a rampage in which he uses other weapons to rearrange the cosmos, Typhoeus attempts to use them, without success (1.294-320).85 At this point, the narrative returns to Zeus, who finishes his sexual exploits with Europa before he turns his attention to Typhoeus (1.344-362). Noticing his weapons missing, he devises a plan of deception to get them back (1.363). With

82 Stoddard (2004:158-159). There is more to this simile, however, as it also fits with the other two themes discussed in this thesis – see chapters 4 and 5 for further examinations of this simile.
83 Another weapon of Typhoeus is sound, which is discussed in chapter 4.
84 Interestingly, Vian (1976:24-29) notices similarities between this passage and other mythological stories – but not the clear possibility of the likeness to the story of Pandora.
85 Hardie (2005:117); Shorrock (2001:122). See also chapters 2 and 5.
the help of Eros and Pan, Zeus disguises Cadmus as a shepherd, and sends him to Typhoeus to distract him (1.363-407). Finally, Zeus steals his weapons back (2.001-2.019).

These actions are very similar to the actions of Zeus and Prometheus in their conflict about fire as it is told by Hesiod in the *Theogony* (Th. 562-616) and *Works and Days* (WD. 42-105). In these narratives, Zeus refuses to give the fire to the humans, and conceals it. In reaction, Prometheus steals the fire from Zeus and hides it in a hollow fennel stalk in order to give it to the humans. When Zeus then notices the fire being used by the humans, he devises – with the aid of Athena and Hephaestus (and several other gods in the version from the *Works and Days*) – a deception in the form of Pandora, who is meant to bring all sorts of evils to the humans.

Comparing the actions of Zeus and Prometheus in the *Theogony* and *Works and Days* with the actions of Zeus and Typhoeus in this part of the *Dionysiaca*, it seems that Nonnus is showcasing his knowledge of Hesiod’s works by having Zeus and Typhoeus re-enact the conflict between Zeus and Prometheus, changing the actors as necessary for his own work. Thus, Zeus retains his own role in the conflict, while Eros and Pan fill the roles of Hephaestus and Athena. Typhoeus himself takes on multiple roles: he is both Prometheus, who sparks the conflict, and Epimetheus, who accepts the gift of Pandora in the *Works and Days* (83-89). After all, Typhoeus ‘accepts’ Cadmus’s music when he challenges Cadmus to a contest and invites him to play for him. Cadmus is Pandora, and his music is the beauty underneath which the evils are concealed.86

The recreation of this conflict between Zeus and one of the Titans with Typhoeus in the role of the Titan seems to be a reference to Typhoeus’s identity as Gaia’s son and his goals of restoring the Titans to power.87 At the same time, the similarities between the passages serve to establish the significance of the lightning bolt of Zeus as a weapon. Its central place in this conflict and the need for both of the main characters to steal it seem to indicate that it is some sort of ultimate weapon.88 Although Typhoeus cannot wield it properly and thus cannot use it for his destruction, it still seems to offer him some kind of protection against direct assaults, as Zeus deems it necessary to steal it back through deception.

Even though Nonnus makes Typhoeus out to be a strong enemy, the failure of Typhoeus to use Zeus’s weapons, and his subsequent reliance on other weapons that are

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86 See chapter 4.2 for the further examination of Cadmus’s music.
87 See also chapter 2.
88 For Zeus’s lightning bolt as ultimate weapon, see Budin (2004:245).
unable to defeat the lightning bolt signals his inferiority to Zeus from the beginning of the passage. While Typhoeus is described as a Ζεῦς νόθος (1.295), and even claims Zeus’s epithet ‘deep-thundering’ for his own use, he is unable to wield the thunderbolt properly as it does not respond to his untrained hand. Nonnus illustrates this inability to wield fire with a simile in which he likens the thunderbolt to a chariot drawn by horses, neither of which can be used to their full potential by a novice (1.305-320).

After this failure to wield Zeus’s lightning and the loss of the weapons once Zeus steals them back, Typhoeus turns to other kinds of weapons. In his rampage after he finds out about the deceit of Cadmus, Typhoeus uses his heads to spit poison (2.031), eat all the animals off the land (2.042-52), and drink all the water from the rivers (2.053-59). While not explicitly stated, it is implied that he uses his hands to throw rocks and uproot trees (2.070-79). In his challenge to Zeus, Typhoeus threatens to overthrow him, calling upon his hands and heads to accomplish this (2.258; 2.281-291). He also threatens to fashion his own kind of lightning bolts (2.341-346), weapons of fire that he may wield - however, he does not manage to follow through on any of these threats, and fire as a weapon remains reserved for Zeus. Perhaps this is a sign that the fire in this passage should be seen as a symbol for civilization and the order of Zeus. Typhoeus’s failure to wield the weapons of Zeus would then indicate the monster’s own lack of civilized behaviour and the new order that he brings on earth.

In their final confrontation, Typhoeus first uses rocks and trees as missiles (2.384-390). But no matter how many things Typhoeus throws at him, Zeus deflects them all with his lightning (2.387). Calling upon his allies, Zeus then proceeds to show his prowess with other weapons, switching freely between lightning, water and hail to attack Typhoeus (2.424-426). Unlike Typhoeus, who has yet to land a single blow, Zeus manages to cut off several of Typhoeus’s hands (2.427-435). Finally, Zeus returns to using his ‘fiery bolt’ (2.346 ff.), and Typhoeus plans to use water to extinguish it. This leads to another failure on Typhoeus’s part, as Nonnus reminds us that the lightning is fire born from rainclouds, and would thus not be extinguished by water (2.449-450: οὐδ’ ἐνόησε, πυραυγέες ὁττὶ κεραυνοὶ / καὶ στερσᾶτι γεγάσσιν ἀπ᾽ ὀμβροστόκων νεφελάων).

Although Nonnus calls the battle one of equal balance at this point (2.475-476), it is already clear that Typhoeus cannot win, and from this point on, despite Typhoeus’s efforts to fight back, the battle is rather one-sided. Typhoeus is reduced to dodging and defending

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89 Hardie (2005:122); Shorrock (2001:122).
90 For fire as symbol of civilization, see Gera (2003:48).
himself while Zeus and his allies batter him with all sorts of weapons. Here, we are briefly reminded of Hesiod’s account of the Typhonomachy. For a moment, fire and heat are at the foreground when Zeus sets the Giant on fire (2.508-539) and smoke fills the air (2.521-522). In the end, however, it is the combination of fire and ice that defeats Typhoeus, burning his hands and heads, and freezing his body (2.540-552). Only when he lies on the ground, thoroughly beaten by the fire of Zeus, Typhoeus manages to produce a burst of flame himself (2.563). However, this flame is rather harmless, unlike the final burst of flame coming from Hesiod’s Typhoeus. Even in his defeat, Typhoeus does not wield fire in an effective way.
4. **Sound**

In both versions of the Typhonomachy, sound takes a central place. It is used it to characterize Typhoeus and to indicate the intensity of the battle by both Hesiod and Nonnus. Additionally, Nonnus incorporates sound as a weapon and a means of deception into his text. This chapter will first address the theme of sound in Hesiod’s Typhonomachy, followed by a discussion of this theme Nonnus’s version and how this version relates to Hesiod’s text.

4.1 **A true cacophony**

In the Typhonomachy of the *Theogony*, there seems to be an emphasis on sound. In the description of Typhoeus, seven lines deal with the sounds produced by his hundred heads. Instead of making a single kind of sound, his heads are able to make all kinds of sounds (830: παντοίην ὄπ’ ἰεῖσαι), which are indescribable (830: ἀθέσφατον, literally: beyond even a god’s power to express). However, that does not stop Hesiod from making a valiant effort to describe these sounds in the lines that follow (830-835). This attempt to describe them could be understood in two ways. Perhaps we are meant to understand that all the sounds together form an indescribable noise, but that each sound alone may easily be described; or perhaps, it is a sign that Hesiod considers himself able to understand the language of the gods. After all, he is a poet inspired by the Muses, serving as a medium between gods and men. By designating the sounds coming from Typhoeus as ἀθέσφατος, Hesiod seems to indicate that he knows the difference between what a god can and cannot express.

In either case, Hesiod discerns five different sounds in the noise produced by Typhoeus: a sound ‘as if for the gods to understand’ (830-831), the sound of a raging bull (831-832), the sound of a lion (833), the sound of puppies (834), and a hissing sound (835). Aside from the first sound, these sounds are typical monster-sounds. For example, the

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91 For the use of sound in relation to snake-monsters, see Ogden 2013:240-242.
92 See Liddell-Scott-Jones (1968) at the entry ἀθέσφατος for this meaning. Goslin (2010:358, 363-364) takes ἀθέσφατον to mean unlimited. Both translations are possible in this context. However, in my opinion the translation of ἀθέσφατον as indescribable adds to the status of Typhoeus as enemy of Zeus, as well as to his ‘fear-factor’ – it emphasizes that he is the opposite of the gods, and if even the gods cannot express what he sounds like, he must be absolutely terrifying.
93 This is expressed in the proem of the *Theogony*, dedicated to the Muses. See Goslin (2010:355-356).
94 Stoddard (2004: 57-58) claims that Hesiod deliberately joins non-threatening and threatening elements for monsters to make them more terrifying; in the case of Typhoeus, his puppy-voices would be the non-threatening element. However, puppy sounds are also found in the description of Scylla and other monsters – perhaps we are not meant to see puppy sounds as non-threatening so much as simply a feature frequently used to describe monsters.
sound of puppies is also mentioned of Scylla in Homer’s *Odyssey*, and the sounds of bulls, lions, and snakes are present in many other monsters, including Typhoeus’s own children.  

The first sound is more complex. Its description seems to contradict the initial description of the sounds as ἀθέσφατος – after all, the word ἀθέσφατος implies that the gods would not be able to understand. However, these two qualities are not as contradictory as they seem. The sound is ‘as if for the gods to understand’, not ‘understood by gods’. This is a significant difference. It seems that Typhoeus is attempting to speak in the language of the gods, but fails at doing so, resulting in a sound that is unintelligible even for the gods. As such, Typhoeus makes only incoherent sounds. Although he is described as a god (824), he is unable to produce ‘proper’ divine speech. As intelligent speech may be seen as a sign of civilization, the lack of this ability in Typhoeus may be a further indication of his monstrous, uncivilized character.

Aside from the noises made by Typhoeus himself, the fight between Zeus and Typhoeus causes overwhelming noise in the world. When Zeus notices Typhoeus for the first time (836-841), his thundering is so loud, that it reaches all parts of the cosmos:

836 καὶ νῦν ἐπλετό ἔργον ἀμήχανον ἠματι κείνῳ, καὶ κεν ὡς θνητοῖσι καὶ ἀθανάτοισιν ἀναξείν, εἰ μὴ ὁ ἄρ’ ὀξύ νόησε πατήρ ἄνδρων τε θεῶν τε· σκληρὸν δ’ ἐβρόντησε καὶ ὄμφιον, ἀμφὶ δὲ γαίᾳ
840 σμερδαλέον κονάβησε καὶ οὐρανὸς εὐρύς ὑπέρθε πόντος τ’ Ὠκεανοῦ τε ῥόαι καὶ Τάρταρα γαῖς.

‘And a truly irremediable thing would have happened on that day, and he would have ruled over mortals and immortals, if the father of men and gods had not noticed quickly; and he thundered hard and strong, and all around the earth resounded terribly, as did the broad sky above, and the sea, and the streams of Oceanus, and Tartarus in the earth.’

Zeus’s thundering in response to Typhoeus’s appearance is heard all around the earth, the sky, and the sea, reaching even Oceanus and Tartarus (839-841). This action serves to mark these
areas, and thus the cosmos as a whole, as Zeus’s territory. At the same time, it signals the enormous scale of the battle, encompassing all areas of the world, and illustrates its importance – it is a clash with the power to affect the entire cosmos and to change it in an irreversible manner.\(^9\)

Once Zeus’s thunder reaches all parts of the cosmos, Typhoeus’s sounds are no longer mentioned. This seems to indicate that Typhoeus’s many voices are overcome by the sound of Zeus’s thunder, signalling Typhoeus’s inferiority to Zeus. Simultaneously, having Zeus begin the battle by overpowering Typhoeus in volume serves as an announcement of Zeus’s upcoming victory.\(^9\)

The sound of thunder is mentioned two more times, as a weapon used by Zeus that resounds throughout the cosmos (845: βροντῆς, 854: βροντῆν). Twice, the earth is said to groan; once as it shakes under the feet of Typhoeus as he runs onto Olympus (842-843: ποσὶ δ’ ὑπ’ ἡθανάτωσι μέγας πελεμίζετ’ Ὅλυμπος / ὁρνυμένου ἁνακτος ἐπεστονάχηξε δὲ γαῖα), and once when Typhoeus falls down on the earth (858: ἠριπε γυιωθείς, στονάχηξε δὲ γαῖα πελώρη). As these sounds are the only sounds in the battle that are mentioned explicitly, it is likely that these sounds are the loudest. However, it is obvious that they are not the only sounds present during this intensive fight. Earthquakes (849), waves crashing against the headland (848), the boiling of water (847), and the crackling of fire (826-828, 845-846, 859, 867) are naturally accompanied by sounds, adding to the multitude of sounds in this passage. Perhaps these sounds are left implicit because one would consider them a natural given and an explicit mention of them is unnecessary; or perhaps we are meant to understand that these sounds are quieter than the ones mentioned explicitly, and – like Typhoeus’s voices – are overcome by them, rendering the implicit sounds (nearly) inaudible. A third possibility for the reason behind the fact that the sounds produced by Gaia and Zeus are the only sounds mentioned explicitly is the idea that this clash is truly one between Zeus and Gaia.\(^1\)

All these sounds together form a true cacophony. Combined with the destruction caused by the heat emanating from the two immortals, it creates a vivid image of immense chaos – in the shape of Typhoeus – threatening the order that Zeus has carefully constructed.\(^1\) There is so much noise and destruction that the battle is heard and felt in the lowest parts of Tartarus:

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\(^1\) Blaise (1992); Clay (2003:25-27). See also chapters 2 and 5. Goslin (2010) does not give the sounds that are not specifically articulated any consideration. However, I believe that this distinction is important, as there may well be a purpose to the explicit mentioning of sounds in this passage.

\(^1\) Clay (2003: 26).
'And Hades, who rules over the dead below, was afraid, as were the Titans under Tartarus, who were around Cronus, because of the incessant noise and the dire battle.'

Considering the great distance to Tartarus – nine days and nine nights of travelling below the surface of the earth, according to Hesiod’s description in lines 724-725 – the fact that Hades and the Titans are afraid as a result of the noise produced by the battle is not just indicative of the loud volume. It is also another indication of the sheer scale of the conflict, reaching into all areas of the cosmos.102

The presence of sound is further illustrated by the metalworking simile (862-867).103 Although the emphasis of this simile is on the heat produced by the metalworking process in order to melt the metals, the mention of metalworking also implies the presence of the myriad of sounds accompanying the craft, such as the raging fires to heat the metal, the hissing of melting metal, and the hammering to shape the heated metal. In this manner, it brings together fire and sound, the two main elements of the passage. Simultaneously, the explicit fire and implicit sound in this simile seems to reflect the rest of the passage: as we have seen, apart from a few loudest sounds, all sounds that occur as a result of the mentioned events remain implicit throughout the passage, while the fire is mentioned various times.

4.2 Different orders of sound

In Nonnus’s version, sound is used in several different ways. It is a central element in the passage, serving as a characterization of Typhoeus, an indication of the intensity of the battle, expressions of joy and terror, and as a weapon.104 Typhoeus himself produces many kinds of sounds, including animal sounds as well as human speech, and his love of music is one of his weaknesses. There are the sounds of battle, the sounds of victory, and the sounds of

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102 See also chapter 5.
103 Stoddard (2004: 158-159) identifies this as the main function of this simile; she further considers it a way for Hesiod to emphasize the difference in power between gods and men. Rood (2007) proposes a different purpose. See also chapter 5.
104 Hardie (2005:120); West (1966:386).
mourning. The weapons of Zeus make sound as they are wielded, and Cadmus’s main weapon against Typhoeus is music.

His many voices are the first thing to be addressed about Typhoeus (1.156-1.157: πετάσας δὲ βαρυσμαρώγον στίχα λαμών / παντοτὴν ἀλάλαξεν ὁμοφθόγγον ὀπα ὑηρῶν (‘and opening wide his row of deep-thundering throats, he raised as his war cry the sounds of all wild beasts combined’)). The word βαρυσμαράγος used to describe Typhoeus’s throats (and thus his voices) here is a variant on the Hesiodic word βαρύκτυπος (‘deep-thundering’), which is an epithet of Zeus in the Theogony. The use of this particular word in association with Typhoeus is an indication of his imitation of Zeus that is mentioned later in the passage, when he is called a ‘counterfeit Zeus’ (1.295: Ζεὺς νόθος) as he attempts to wield the lightning bolt. At the same time, the use of the epithet of Zeus for Typhoeus and calling him a fake Zeus both indicate that Typhoeus is powerful enough to be compared to Zeus in such a manner. However, as mentioned in chapter 3, Typhoeus is not as adept as Zeus in wielding the lightning, making him inferior to Zeus at least in that aspect. As such, their fight should be considered, as Nonnus himself tells us, an ἰσοτύπος μάχη (2.553), or as Hardie puts it, a ‘fight characterized by near-equivalence between the two opponents’, an idea that is also found in Hesiod’s version of the Typhonomachy.

Sound is a crucial part of the first half of the fight between Zeus and Typhoeus. After Zeus finds his weapons missing, he enlists Cadmus, Eros, and Pan to aid him in a deception to steal them back (1.363-1.376). Zeus and Pan disguise Cadmus as a shepherd, giving him cattle and Pan’s own flute to complete the disguise. Zeus then gives a grand speech on the dangers of the possible victory of Typhoeus, and tells his allies the plan: he needs play music near Typhoeus, and Eros is to make Typhoeus infatuated with the music, in order to distract him from his watch over Zeus’s weapons (1.377-1.407). Once his speech is over, Zeus disguises himself as a bull and disappears from sight, and Cadmus goes off to face Typhoeus, playing the flute (1.408-414). Typhoeus, who is here called ‘the music-loving Giant’ (1.415: Γίγας φιλάοιδος), is drawn out of his cave when he hears this music. Upon seeing the person who is playing it, he challenges Cadmus to a musical contest. This contest would be between Cadmus’s flute on one side, and Typhoeus’s many voices and the sound of thunder on the other. However, this musical battle never takes place. Instead, Typhoeus ends

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105 Hardie (2005:121).
107 Hardie (2005:118). See also chapter 4.1.
108 For an analysis of this section in regards to the main themes of the Dionysiaca, see Harries (1994). See also chapter 6. For the similarities of this passage with the story of Pandora, see chapter 3.
up ordering Cadmus to play him a victory tune (1.416-480). As Cadmus may be seen as a kind of Pandora, Typhoeus’s challenge can be interpreted as the acceptance of Pandora. It is the start of Typhoeus’s defeat – by inviting Cadmus to play for him, he invites the evil hidden underneath the beauty of the music into his life.109

In answer to the challenge, Cadmus fabricates a story that he once won a musical contest against Apollo with his lyre, but that Zeus destroyed his strings as punishment after that contest. He then promises to repeat this feat in honour of Typhoeus if he ever finds proper strings again (1.486-506). This prompts Typhoeus to return to his cave to retrieve the sinews of Zeus (1.511: νεῦρα Διός), in order to give them to Cadmus to use as strings for his lyre.

This turn of events is a reference to a separate story of an earlier fight between Zeus and Typhoeus.110 In this other battle, Typhoeus took the sinews from Zeus’s arm in order to prevent him from throwing his lightning bolt. However, Nonnus simply tells us that the sinews fell on the ground during the fight, and Typhoeus picked them up (1.512). Through his deception involving (a story about) a musical instrument, Cadmus recovers the sinews for Zeus. While this brief reference seems out of place in Nonnus’s narrative, it serves to announce the upcoming first victory over Typhoeus, which will occur in a similar manner: with a deception aided by a musical instrument.111 This small victory is emphasized by the fact that Zeus is called ‘Giant-slayer’ (1.516: Ζηνὶ Γιγαντοφόνῳ), pointing back in time to his defeat of the Giants, and foreshadowing Typhoeus’s own defeat – he is, after all, called a ‘Giant’ throughout the passage.112

Finally, Cadmus starts to play. As planned, Typhoeus is completely bewitched by the lovely tunes that ultimately foretell his own demise. The sound of the music makes Typhoeus lose track of everything around him, and he becomes infatuated with the song (1.516-525). This infatuation of Typhoeus is likened to the way a young man can be enchanted by the looks of a beautiful young girl in an extended simile (1.525-534). The second simile in reference to Cadmus’s song in 2.011-19, which compares the music to the song of a Siren, and Typhoeus to the sailor that falls under its spell, affirms the notion of a helpless and unknowing Typhoeus. Thus, these similes both serve to emphasize the helplessness of Typhoeus – as long as the music plays, Typhoeus’s attention is on nothing else, and Zeus is

109 See also chapter 3.
110 This story is told by Apollodorus in his Bibliotheca (1.6.3); see Rouse (1984:41 n. 57). Vian (1976:42-43) sees the insertion of this story as somewhat comical.
112 See also chapter 2.
able to steal his weapons back (2.001-9). It is only when the music ends, that Typhoeus notices that something is amiss (2.020-27). At the same time, these similes also remind us of the power of Eros, as both Zeus (in his rape of Europa as well as his relations with Pluto (1.056-136; 1.145-147; 1.321-355)) and Typhoeus are left vulnerable because of erotic distractions.\footnote{Hardie (2005:125-127).}

While this part of Nonnus’s Typhonomachy mainly uses sound as a weapon and a tool of deception, the use of sound here simultaneously points to a struggle between two different kinds of order. Cadmus uses music, a form of ordered sound, as weapon against Typhoeus, who can be seen as the personification of disordered sound with his many voices.\footnote{See Goslin (2010) for the disorder of Typhoeus’s noises.} However, unlike the singularly disordered noises made by Hesiod’s Typhoeus, Nonnus’s Typhoeus is also capable of producing ordered sound in the form of speech. The combination of disorder and order in Typhoeus’s sounds seems to signify a kind of order different from the order embodied by the music played by Cadmus, which signifies Zeus’s order. This notion seems to reflect Typhoeus’s goal of attaining a new world order.\footnote{Vian (1976:92). See also chapter 2.} At the same time, it seems to be another signal of the inferiority of Typhoeus when compared to Zeus. As Typhoeus is immediately captivated by the beautiful ordered sound of the song, it clearly triumphs over the sound produced by Typhoeus himself. The order of Typhoeus does not stand a chance against the order of Zeus, just like Typhoeus does not truly stand a chance against Zeus in their fight.\footnote{Hardie (2005:128).}

Sound remains an important element in the second half of the battle (2.020-2.712). In this passage, Nonnus seems to emulate the way Hesiod uses sound in his Typhonomachy. Like Hesiod, Nonnus only mentions selected sounds outright, leaving all other sounds implicit. However, the specific choices Nonnus makes in this matter are slightly different from Hesiod’s choices. Instead of mentioning Typhoeus’s sounds only once, and then moving his focus to Zeus’s and Gaia’s sounds, while leaving all other sounds unmentioned (as Hesiod does), Nonnus chooses to make the sounds produced by most of his active characters (i.e. Zeus, Typhoeus, the Earth, various other gods, humans, and demigods) explicit, leaving the other sounds implicit.

The implicit sounds are mainly sounds that are a natural result of anything that happens during the rampages of Typhoeus and the fight between Typhoeus and Zeus. These
kinds of sounds are present throughout the passage; examples are sounds like the rumbling of the earth as it shakes under the monster’s stomping feet (2.034-41), the thudding of projectiles landing on the ground (2.384-390), the cracking of wood as trees are uprooted (2.077-93), the rushing sound of water as it flows over the earth (2.061-76), the howling of winds as they come to Zeus’s aid (2.392, 2.408, 2.423, and 2.524-536), the sound of fire crackling as Zeus sets Typhoeus on fire (2.508-539), and the sound of hail pelting Typhoeus’s body (2.426-435 and 2.540).

The explicit sounds are rarer than the implicit ones. The laughter of Zeus signals both the start and the end of the battle (2.356: Κρονίδης δ᾽ ἐγέλασσεν and 2.563: Κρονίδης [...] γελάσσας). There is the general ‘din of battle’ (2.357: μόθος), and the sound of thunder is heard throughout the fight as Zeus wields his weapons (explicit in 2.364, 2.476-477, and 2.557-558). Nonnus tells us specifically Typhoeus is not silent (2.367-368)¹¹⁷; he roars (2.245: ἐπεβρυχᾶτο), and all his heads make their own sounds (2.244-257 and 2.368-370).

With his speech mocking Typhoeus’s defeat, Zeus once more shows his superiority over Typhoeus, this time in a verbal way. During this cunningly devised speech, Zeus addresses Typhoeus’s threats in reversed order, telling him how he failed to accomplish each of them (2.565-631).¹¹⁸ Briefly, he refers to Typhoeus’s puppy heads (2.610: πὴ κεφαλαὶ σκυλάκων) – an element reminiscent of Hesiod’s description of Typhoeus’s puppy sounds (Th. 834: ἄλλοτε δ᾽ αὖ σκυλάκεσσιν ἐοικότα).

Once Zeus has finished his mocking of Typhoeus, and has claimed his victory, the sounds of trumpets and exclamations of joy fill the air (2.632-636). In the lines immediately following the sounds of victory, the Earth herself is described as mourning and wailing for her son (2.637-649). This provides a contrast of the result of the conflict for both sides: the victorious side expresses its joy, while the losing side grieves for its losses. However, Earth’s grief is soon disregarded, and Nonnus turns back to the victorious side with the restoring of nature’s order (2.650-2.659). This is followed by another, final speech, in which Zeus speaks of the rewards for Cadmus (2.660-698). The end of the passage is formed by a description of further celebrations with song, dance, and the presentation of the spoils of the battle with Typhoeus, reminiscent of Dionysian revels (2.699-712).

¹¹⁷ With this comment, Nonnus seems to criticize Hesiod’s handling of the sounds of Typhoeus. In Hesiod’s version, the sounds of Typhoeus are only mentioned once, before Zeus appears on the battlefield; afterwards, only Zeus’s and Gaia’s sounds are mentioned explicitly. Nonnus seems to ‘correct’ this in his own work, telling us that Typhoeus is definitely not silent, nor are his sounds lost in the din of the battle, even after Zeus appears.

Finally, the absence of sound makes an appearance in this passage as well. Between Typhoeus’s destructive rampage and his challenge towards Zeus, there is a moment of peace when the night falls (2.163-243). With the stars watching over the world (2.170-204), Victory speaks to Zeus, asking him to stand against Typhoeus (2.205-236). This speech serves as a plea and exhortation for Zeus to fight Typhoeus, and as another foreshadowing of Zeus’ victory – after all, the goddess Victory has come to his side. Afterwards, the world falls asleep, including Typhoeus (2.237-243), bringing quiet to the world. Only Zeus himself remains awake during this significant moment of silence in a passage permeated by sound (2.238-239). It seems to be a calm between two storms, reminiscent of the modern saying of the ‘eye of the storm’.

This calm seems heavy with promise for the coming battle, and signals another turning point in the battle. While the storm (in the form of Typhoeus) will rage again as soon as the sun rises (2.244), it will not rage unopposed as Zeus is taking position to defeat him. In this moment, Zeus defeats Sleep by staying awake, while Typhoeus succumbs to Sleep’s power. The calm of the night and this temporary defeat of Typhoeus by Sleep herald the imminent defeat of the chaotic monster and his many sounds at the hands of Zeus.

119 Vian (1976:74-77). Vian also states that silence before a great battle and the nightly meditations of a general are common epic themes.
5. **Cosmic warfare**

As has been briefly touched upon in the previous chapters, the conflict between Typhoeus and Zeus as written by both Hesiod and Nonnus is a conflict on a cosmic scale. However, like the other themes, both authors handle this theme of cosmic warfare differently. In this chapter, this theme will be addressed, starting with its role in Hesiod’s Typhonomachy, before once again moving on to Nonnus’s version and how it relates to Hesiod’s text.

5.1 Establishing the order of Zeus

From the start of Hesiod’s Typhonomachy, there are indications that this fight is not just any fight, but rather a battle between two powerful beings that will affect the entire cosmos.\(^\text{120}\) The first few lines of the passage link Typhoeus directly to the Titans, pointing to their earlier defeat at the hands of Zeus (820-821). This reference to the battle between Zeus and the Titans casts the fight between Zeus and Typhoeus in a similar light. As the Titanomachy was a fight for control of the cosmos, we may expect that the upcoming battle between Zeus and Typhoeus will be of the same nature.\(^\text{121}\)

When the fight itself commences, this notion is confirmed. The sound of Zeus’s thunder reaches every area of the world (839-841), announcing the cosmic scale of the conflict. This is further demonstrated by the description of the fight itself. The earth, sky, and sea are enveloped in their entirety by the heat from the weapons of the two gods, and the earth also groans and shakes with the severity of their battle. Although most of the damage is done to the direct environment of the battlefield (i.e. the earth, sky, and sea), the battle is noticeable everywhere – even in the deepest parts of Tartarus, Hades and the Titans are intimidated by the scale of the violence.\(^\text{122}\)

The character of Typhoeus sheds more light on this cosmic clash. Through his chaotic looks and sounds (823-835), Typhoeus is presented as an embodiment of disorder. With the fire shooting from his eyes (826-828), he causes much damage to the world, threatening to overthrow Zeus. By being a threat to Zeus, Typhoeus is also a threat to Zeus’s order, which has only recently been established by means of another cosmic clash. As such, the battle

\(^{120}\) Mondi (1986:43-44).

\(^{121}\) Shorrock (2001:36) claims that the Typhonomachy in Hesiod’s *Theogony* is the second stage of the Titanomachy. I do not agree with this assessment entirely; in my opinion, the two battles are connected but not part of the same conflict – in the Titanomachy, Gaia supports Zeus, while in the Typhonomachy she is Zeus’s enemy.

\(^{122}\) See also chapters 3 and 4.
between Zeus and Typhoeus is not simply a battle for control of the cosmos, but threatens its entire order and shaping.\(^{123}\)

His parentage supports this idea. As the son of Gaia and Tartarus, two primordial powers, Typhoeus may be seen as a primordial being as well, who acts in name of his mother Gaia as she attempts to regain control of the cosmos. His challenge to Zeus’s rule and order may be seen as an attempt to return the world to a primordial state. If successful, this would allow Gaia herself to regain control.\(^{124}\) Thus, in order to retain his status as ruler and to maintain his order, Zeus is required to meet the challenge of Typhoeus and defeat it – something he delivers on.\(^{125}\)

Once Zeus has incapacitated him, Typhoeus releases one more wave of fire so hot that the very earth melts (859-867). This final conflagration is not only the last effort of Typhoeus to create more chaos and destruction, it also symbolizes the defeat of Gaia. In defeating Typhoeus, Zeus has also achieved victory over the primordial beings. The threat of a return to a primordial state comes to an end when Gaia is melted, allowing for order to be restored once Typhoeus is cast into Tartarus (868: ῥῦιε δὲ μὴ θυμῷ ἄκαχὸν ἐς τάρταρον εὑρῶν).\(^{126}\)

This idea of the order returning to the world seems to be supported by the elaborate simile that Hesiod employs to describe the melting of the earth, comparing it to tin being worked by a mortal metalworker, or iron being worked by Hephaistos (862-867).\(^{127}\)

\[\text{καὶ ἐτήκετο κασσίτερος ὡς}
\text{τέχνη ὑπ᾽ αἰζήμων ἐν ἑυτήτοις χαονοσι}
\text{θαλφθείς, ἣ σίδηρος, ὦ περ κρατερώτατός ἐστιν,}
\text{865 ὁὔρεος ἐν βῆσσησι διαμαζόμενος πυρὶ κηλέω}\]

\(^{124}\) See also chapter 2.2.
\(^{126}\) Blaise (1992:366-367); Clay (2003:26-27); Rood (2007:112, 117-121). Goslin (2010) argues that the entire Typhoeus passage is about the ordering of sound. While Goslin provides an interesting argument, and makes various good points based on the vocabulary of sound used by Hesiod, his main conclusion that the defeat of Typhoeus only represents the ordering of sound to make divine speech intelligible to humans seems rather limited to me. While Typhoeus is indeed unintelligible (see his description above), humans communicate with the gods much earlier in the Theogony than after the defeat of Typhoeus and the birth of the Muses – already in the Prometheus passage we see humans and gods coming to agreements (lines 535-616). This presupposes an understanding between them, and thus there would be no reason to reorder sound in order to make humans understand gods. As an alternative, I would suggest that Typhoeus is a threat to the ordering of everything including sound, and that his defeat is rather a confirmation of Zeus’s order of everything, again including sound, than that it signals a reorganization of sound.

\(^{127}\) See Rood (2007) for a detailed study of this simile and how it functions within the Theogony; she is of the opinion that the metalworking simile here is indeed a metaphor for creating order from chaos. Goslin (2010: 366-368) sees this metalworking simile as a reminder that human τέχνη is contingent upon Zeus’s order, aside from illustrating the defeat of Typhoeus.
τήκεται ἐν χθονὶ δὴ ὑφ᾽ Ἑφαίστου παλάμησιν ὡς ἅρα τήκετο γαῖα σέλαι πυρὸς αἰθομένου.

‘And [the earth] melted like tin when it is heated with skill by young men in well-pierced melting-pots, or like iron, which is the strongest thing, melts in the divine earth by the hands of Hephaestus when it is conquered by the burning fire in the mountain’s glens; in the same way, the earth melted in the flame of the blazing fire.’

As mentioned in the previous chapters, this simile serves as a visualization of the melting of the earth. Simultaneously, it reflects the battle by bringing fire and sound together, illustrating its intensity. However, there seems to be more to this simile. It is one of only three similes in the entire Theogony, each appearing in a significant moment of victory for Zeus. This may indicate that Hesiod uses similes to mark the most important events in his narrative. In this case, the simile marks a moment that is probably the climax of Hesiod’s epic: the ultimate victory of Zeus over his adversaries, solidifying his rule over gods and men.

It is no coincidence that Hesiod uses a metalworking simile at this place in his work. Metalworking is a skill that men use to create something useful and often beautiful from a lump of raw materials, and thus can be seen as a process that converts disorder into order. This interpretation of metalworking is completely appropriate here: Zeus is creating order from disorder by defeating Typhoeus and Gaia. As we have seen previously, the melting earth is a metaphor for the defeat of the primordial Gaia, her son Typhoeus, and the disorder that is caused by the fight. Once the simile ends, so does the battle, and all that is left for Zeus to do is removing the offender in order to restore order to the universe. In this manner, this simile signifies the ultimate victory of Zeus and his order.

The Typhoeus passage is concluded by the description of the long-term consequences of the existence of Typhoeus. Even though the monster is locked away in Tartarus by Zeus (868), Typhoeus’s power continues to be noticeable in the world, in the form of storm winds (869-880). These winds do not work in favour of mortals as the divine winds do, but instead,

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128 Stoddard (2004: 158-159) identifies this as the main function of this simile; she further considers it a way for Hesiod to emphasize the difference in power between gods and men.
129 See also chapter 4.
like their progenitor Typhoeus, they are chaotic and evil, only capable of destruction. To humans, they serve as a constant reminder of the condition that the cosmos would have degenerated into if Typhoeus had been victorious over Zeus, giving the final confirmation of the enormous impact of this cosmic clash between Zeus and Typhoeus.\footnote{See Stoddard (2004: 149-153) for the sense of continuity created by this prolepsis. I do not entirely agree with the conclusions Stoddard draws, however. For example, I do not believe that the emphasis of this prolepsis lies on the helplessness of man in face of the divine; rather, in my opinion, this prolepsis serves as a final confirmation of the impact and enormity of the battle between Zeus and Typhoeus – it was so severe, that the consequences are still felt in Hesiod’s days.}

5.2 Fighting for a new cosmic order

Like Hesiod’s version, Nonnus’s Typhonomachy is a battle taking place on a cosmic scale.\footnote{Shorrock (2001:37-38, 168).} However, the aims and details of the battle are quite different. While Hesiod tells of a battle for the destruction of the cosmic order, Nonnus creates a fight for the replacement of the established order with a new one.\footnote{Vian (1976:92).}

In his first rampage at the beginning of the passage, Typhoeus targets the entire world. His enormous size (detailed in 2.263-276) enables him to reach all corners of the sky with his many arms, allowing him to attack and rearrange the stars themselves (1.163-257).\footnote{For Typhoeus’s size, see also chapter 2.} Once he is finished with the stars, Typhoeus moves on to work on the earth and the sea: by throwing huge rocks into the existing sea, he turns it into land, and by allowing water to overflow the existing earth, he creates a new sea in its place (1.258-293). These actions reorder the cosmos, reflecting Typhoeus’s ultimate goal of overthrowing the order of Zeus and replacing it with his own long before it is made explicit in his threatening speech (2.258-355).\footnote{Verhelst (2014:102, 122-129) classes this speech as a battle exhortation and discusses it in detail.} When Typhoeus directs his hands to ‘mix the earth with sky, the water with fire, the sea with Olympus’ (2.272: ἡέρι μίξατε γαῖαν, ὕδωρ πυρί, πόντον Ὀλύμπῳ), he has already accomplished this. Despite his earlier failures in using and retaining the weapons of Zeus, Typhoeus is not completely harmless and incompetent – the threats he utters in his speech could well come true, as this line confirms.

His second rampage (2.020-93), after he discovers the deception of Zeus, is of a similar scale and nature.\footnote{Vian (1976:70) states that the main target for Typhoeus’s disorder in the first rampage is the cosmos; in the second rampage, the main targets are the earth, animals, and plants.} Again, the size of the monster is mentioned (for example in 2.022, 2.032, and 2.062), and the entire world is affected by his actions: the mountains, the caves,
the shores, the fields, the forests, and even the ‘hidden places’ (2.040). After a brief moment of pure destruction (2.029-52), Typhoeus seems to continue his previous work in reordering the world. He drinks the rivers dry (2.053-59), creates new islands by throwing more rocks in the sea (2.073-76), and cracks the earth open, allowing underground springs to flow over the earth (2.068-72). Additionally, Typhoeus attacks symbols for civilization in this second rampage. The shepherd, goatherd, and the ploughman (2.060-68), as well as pastures (2.042), orchards, and gardens (2.077-81) all belong to the agricultural sphere. Various gods and nymphs mourn the plants dedicated to them as they are destroyed (2.081-93). It appears that Typhoeus is deliberately targeting elements belonging to the order of Zeus; this fits well with his ultimate goals.

As mentioned above, these goals are not made explicit until both of Typhoeus’s rampages are over. His plans for the future are outlined in his challenging speech at the beginning of the battle. His wish to create a new layer of heaven to the skies points to the cosmic scale of the conflict, while the mention of releasing the Titans and putting the Olympians in their place confirms his goal of replacing Zeus’s world order with his own.

Unlike in Hesiod’s version, where Typhoeus seems to be little more than Gaia’s pawn, these goals seem to be Typhoeus’s own plans. Gaia’s interference, as noted in chapter 2, remains limited in Nonnus’s version – here, she seems to be guiding and encouraging Typhoeus rather than controlling him. As such, there is no real threat of a return to a primordial state as in the Theogony; instead, Typhoeus means to create an entirely new cosmic order. The small amount of support from Gaia is not enough for Typhoeus to win the battle. She does not help her son until she feels the effects of the ice and fire of Zeus herself, which draws her into the battle. Her aid comes too late, and she can only grieve for her son’s defeat (2.540-552). In this manner, Nonnus lets Typhoeus’s defeat extend partially to Gaia; however, it is by no means a final defeat of Gaia as it is in the Theogony. In fact, near the end of the Dionysiaca, there is a second Gigantomachy (48.001-89), indicating that Gaia is still attempting to regain her power.

The storm winds that appear as the consequence of Typhoeus’s defeat in Hesiod’s version are only mentioned briefly by Nonnus (2.645-649). Interestingly, they appear

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138 For agriculture as symbol for civilization, see Gero (2003:48).
139 Vian (1976:92-93). See also chapter 2.
140 See also chapter 2.
142 Vian (1976:101) claims that Nonnus here follows Hesiod’s model of a brief description of the winds and their consequences; however, although Nonnus clearly draws from Hesiod here, his description of the winds is significantly shorter than Hesiod’s, both in absolute amount of lines (14 in the Theogony versus 4 in the
immediately before nature rights itself (2.650-659), and are not mentioned again – perhaps this means that they disappear again when order is restored. However, the use of the present tense in these few lines may indicate that these winds continue to exist even today, like in Hesiod’s version. In either case, it seems that these winds are a remnant of Typhoeus’s power, although they seem more harmless than those of the *Theogony*. Like the flame that Typhoeus manages to belch after his defeat, the winds are ineffectual. This ineffectiveness of the winds and the flame seems to reflect Typhoeus’s overall failure to accomplish his goals, and perhaps announces that the negative consequences of his battle with Zeus are weak and short-lived.

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*Dionysiaca*) and in relative size to the entire passage. Thus, it seems that Nonnus puts much less emphasis on this consequence.

143 See also chapter 3.
6. Typhoeus within the context of the Theogony and the Dionysiaca

From the previous chapters, it is obvious that, while Hesiod’s *Theogony* was one of the main sources for Nonnus’s Typhonomachy, Nonnus uses the main themes of Hesiod’s text in a different way. He shows his extensive knowledge of and familiarity with the older text, and simultaneously criticizes and improves on it – a classic case of *aemulatio*.

As the two passages are both part of larger works, the differences in the use of the themes can be explained at least partially by examining their context. The different themes of the *Theogony* and the *Dionysiaca* respectively are reflected in the passages, as are the different functions of each passage within their respective work. In this chapter, the context of the passages and its influence on them will be discussed, in order to come to a fuller understanding of the different ways both authors deal with the story of Typhoeus.

6.1 Typhoeus in the context of Hesiod’s *Theogony*

Hesiod’s *Theogony* is a story of origins. It is mainly concerned with the question how the cosmos came to be the way it is now, explaining the creation of the world and the gods, and the development of the cosmos afterwards. The epic consists of genealogies telling of the relationships between gods, and narratives detailing the rise of the Titans and the Olympians. While genealogies provide the chronology for the story, the narratives mark decisive moments in the formation of the current world order.144

All narratives in the *Theogony* are related to Zeus, and become longer and more common as the poem advances. The first narrative (154-210), dealing with the castration of Uranus at Cronus’s hands, is a prologue to Zeus’s story. This story is necessary to create the correct circumstances of Zeus’s birth, establish Zeus’s lineage, and introduce Gaia as ‘kingmaker’.145

Then, after a long section of genealogies ending in a hymn to Hecate, the second narrative tells of Zeus’s birth. Situated at the centre of the poem (453-506), this narrative is one of the most important of the *Theogony*. It introduces the central character of the poem: Zeus, the hero of Hesiod’s tale of the ordering of the cosmos.146 In this narrative, Gaia inspires Rhea to trick Cronus in order to save Zeus from being swallowed by his father. Zeus is raised by Gaia herself, and she teaches him everything he needs to overthrow Cronus. By

145 Clay (2003:24-28)
146 See Clay (2003) for the idea of Zeus as the main character of the *Theogony*. 
the end of this narrative, Cronus is overthrown by Zeus, but he is not yet defeated – this comes in the later Titanomachy. Once Zeus takes power, the following narratives focus on his creation of the world order and his superiority over the Titans. There are stories about the sons of Iapetus, and how they were punished by Zeus for their transgressions (507-534), and the more detailed tale of Prometheus and his machinations against Zeus, leading eventually to the introduction of the woman, Pandora (535-616).

In the Titanomachy (617-720), Zeus pulls off the final defeat of the Titans with the help of the Hundred-Handers and Gaia. This is followed by an excursus about Tartarus (721-819). Then, in the poem’s final extended narrative, Typhoeus appears on stage (820-880) as Gaia turns against Zeus in a final attempt of exercising her ‘king-making’ abilities. This narrative forms the climax of the story. Once again, the primordial goddess challenges the ruler she herself helped win the throne when he no longer needs her – perhaps as a test, perhaps to truly overthrow him. By giving birth to Typhoeus, who is her pawn and acts on her whims, Gaia threatens the order of the cosmos established by Zeus. As the final, true ruler, Zeus withstands her machinations, and defeats Typhoeus. This consolidates both his order and his rule, and is the end of the main story of Zeus. An epilogue is all that remains (881-1022), dealing with the division of the honours after the fight with Typhoeus, and the genealogies of the children of Zeus and the heroes.

From this summary of Hesiod’s *Theogony*, it is clear that Typhoeus plays a crucial, climactic role within the main story. He is the final enemy for Zeus to defeat, the last one to challenge his rule in Gaia’s name. The overwhelming heat and sound in the Typhonomachy are, as we have seen in the previous chapters, signs of the cosmic scale of the battle, and Zeus’s victory over the monster that challenges him on this scale serves to confirm his rule. If Typhoeus cannot defeat Zeus, no one can, and even Gaia herself capitulates, offering her support to Zeus once again in the division of the honours. Here, Zeus is finally named βασιλέως (‘king’) instead of ἄναξ (‘lord’), indicative that his function as king is formalized.

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147 See Th. 492-506 and 617-720.
148 We also see her act in a similar manner with Uranus and Cronus. See Clay (2003:24-28).
149 Clay (2003:26). See also chapters 2, 3, 4, and 5.
150 Yamagata (1997) deals with the difference between the terms ἄναξ and βασιλεύς in Homer; as Hesiod is a contemporary of Homer, her findings may well apply to Hesiod’s work as well. Yamagata finds that ἄναξ refers to a relationship between subject and ruler (applying to gods and human kings), while βασιλεύς indicates the formal position of human kings.
6.2 Typhoeus in the context of Nonnus’s *Dionysiaca*

Nonnus’s *Dionysiaca* is quite different from the *Theogony*. This is a direct result of the difference between the main stories told by each poet. While the *Theogony* tells of Zeus and his ordering of the cosmos, the *Dionysiaca* is about the life of Dionysus. The presence of the story of Typhoeus at the beginning of an epic concerning the life of Dionysus is curious, as Typhoeus and Dionysus traditionally belong to different mythological eras.\(^{151}\) Typhoeus traditionally belongs to the time when Zeus is still establishing his rule, while Cadmus and Dionysus are part of the later heroic era. Although they have no direct mythological connections, these three characters do still belong to mythological periods, making it not impossible to rearrange events so that they are contemporaries.

In order to fit the story of Typhoeus within his narrative, Nonnus adapts the traditional story and its main characters. By placing Zeus and Cadmus, the father and maternal grandfather of Dionysus, on the same side of the cosmic conflict, Nonnus connects the Typhoeus episode with Dionysus, and gives Cadmus increased status as contributor to continued existence order of Zeus, as well as his helper. This in turn gives Dionysus a proper heroic lineage. The resulting story of the heroic ancestor of the protagonist of the poem is a suitably epic beginning of the tale of Dionysus as a saviour-god.\(^{152}\) Simultaneously, placing the Typhonomachy at the start of the epic provides a mirror for the end of the *Dionysiaca*, when Dionysus defeats a group of Giants.\(^ {153}\) This fits well with the entire structure of the epic, which is composed in a loose ring composition.\(^ {154}\)

The Typhoeus passage reflects several themes connected to the main narrative of the *Dionysiaca*. Imitation, sexual passion, and violence are examples of such themes. Within the Typhoeus passage we see Typhoeus imitating both Poseidon and Zeus, while Cadmus imitates a shepherd. Later in the poem Aphrodite is seen attempting to imitate Athena at her loom (book 24), and at the end of the poem Dionysus is portrayed as an imitator of Zeus (book 48).\(^ {155}\) At the same time, Nonnus himself is imitating and emulating other authors. By referring to many other mythological tales, and adopting and adapting parts of their narratives, Nonnus shows his extensive knowledge of these authors and his own skill at

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\(^{151}\) Shorrock (2001:36).

\(^{152}\) The connection between Cadmus and Typhoeus likely comes from Pisander's work (Shorrock 2001:31); Shorrock (2001:36-38); Stegemann (1930:204) for Dionysus as saviour-god; see Bowersock (1994) for Dionysus as epic hero.


\(^{154}\) Shorrock (2001:10-13). See also chapter 1.

composing his own epic. Hesiod is only one of the many authors emulated by Nonnus; examples of others are Homer, Apollodorus, Pisander, Pindar, Ovid, and Vergil.\textsuperscript{156}

Violence is present in the entire work, as Dionysus and his ancestors alike encounter and defeat many adversaries. Likewise, there are clear erotic themes recurring throughout the poem. Nonnus repeatedly uses erotic distraction as a plot device. For example, Typhoeus manages to steal Zeus' weapons when the latter is distracted by his erotic encounters with Pluto and Europa (1.145); and the music played by Cadmus captivates Typhoeus in an erotic way, causing a distraction that allows Zeus to retrieve his weapons (2.004-5). In many other instances, sexual passion is portrayed, sometimes in great detail and often in proximity to or combined with scenes of violence (for example, the rapes of Europa by Zeus (book 1) and of Aura by Dionysus (book 48)).\textsuperscript{157} The speech given by the Hamadryad in the second book (2.094-162) brings violence and sexual themes together. Aside from lamenting the destruction caused by Typhoeus and expressing just how terrifying the situation is, this speech functions as another outlet for Nonnus’s extensive knowledge of Greek mythology, referencing to various other stories in which maidens are threatened by divine beings. Finally, there are many instances of characters watching naked others (for example in books 10, 16, 22, and 34.).\textsuperscript{158}

All of these themes are appropriate in a work concerning Dionysus, obviously referencing Dionysus as the god of ecstasy and the revels that come with his worship.\textsuperscript{159} This Dionysian quality of the poem is also reflected in the Cadmus episode in the middle of Nonnus’s Typhonomachy. The play on genres in this passage, going from epic to pastoral back to epic, can be interpreted as a metaphor for the difference between ecstasy and reality. The pastoral part of Cadmus, signified by his music and his disguise as a shepherd, is filled with imprecise vocabulary, confused identities, and vague descriptions rather than names for places and people. This creates an impressionistic image of the pastoral scene with the power to confuse, enchant, and deceive, just like the ecstasy of Dionysus would. On the other hand, the violent scenes before and after the pastoral moment are extended and detailed, creating a sense of realism.\textsuperscript{160}

\textsuperscript{156} Verhelst (2014:7-10).
\textsuperscript{157} Harries (1994:64-65).
\textsuperscript{158} See Newbold (2008) for an analysis of exposure in Nonnus.
\textsuperscript{159} Harries (1994).
\textsuperscript{160} Harries (1994:65-68).
Aside from these obvious themes, the passage may also be interpreted on a metapoetical level. This level is detailed in Shorrock’s *The Challenge of Epic*. According to Shorrock’s theory, the *Dionysiaca* deals with the journey of the poet as he learns to master his new type of Dionysiac epic. In this context, Typhoeus’s assault on the existing power structures can be compared to Nonnus’s challenge to the traditional epic of Homer. At the beginning of his *Dionysiaca*, the poet is a novice at creating this new style, and fails to defeat the traditional epic, just like Typhoeus fails to overthrow Zeus. However, Nonnus is not equal to Typhoeus. He manages to recover from his ‘defeat’, and continues his poem. As his story advances, the poet’s control of the verses and the style becomes better. Finally, like Dionysus surpasses his father at the end of the *Dionysiaca* in his actions, the poet surpass his own poetic father Homer, and establishes his new Dionysian poetry in place of the traditional epic.\(^{162}\)

\(^{161}\) See Shorrock (2001) for a full discussion.

7. Conclusions

Throughout this thesis, it has become evident that there are as many differences as similarities between Hesiod’s Typhoeus and Nonnus’s version of the same character. The similarities between the two versions indicate that Nonnus knew Hesiod’s work in great detail and used it as a basis for his own version of the story, while the differences show that Nonnus did not simply copy an already existing story, but congealed and adapted various versions of the same tale to create a new rendition of Typhoeus and his cosmic struggle that would fit with the larger themes of his work. This comes forward in the analysis of themes within both Hesiod’s and Nonnus’s versions of this story presented in this thesis. It is clear that Nonnus recognized the themes that were central to Hesiod’s Typhonomachy, and took great care to incorporate these themes into his own rendition, adapting them as necessary to suit his own purposes.

As we have seen, Hesiod’s central themes of fire, sound, and cosmic warfare are clearly present within Nonnus’s version – however, it is also obvious that Nonnus and Hesiod employ these themes in different ways. For Hesiod, fire is the main weapon for both Zeus, in the form of his lightning, and Typhoeus, who shoots fire from his eyes. This similarity in their choice of weapon allows Typhoeus and Zeus to fight on almost equal footing, even though Zeus will prove to be stronger. At the same time, the heat produced by these weapons affects the entire cosmos, causing the earth to melt as a symbol of Gaia’s defeat – which fits nicely with the theme of cosmic warfare.

Nonnus, on the other hand, seems to treat fire as some sort of ultimate weapon that must be obtained in order to gain victory. The first half of his Typhonomachy seems to revolve around this notion. By roughly adopting the structure of the Prometheus/Pandora episode from the Theogony, Nonnus emphasizes the importance of fire (in the form of Zeus’s lightning) in the conflict between Zeus and Typhoeus. But while he is capable of stealing the fire, Typhoeus is unable to wield it correctly. Unlike Hesiod’s Typhoeus, Nonnus’s version of the monster cannot produce fire of his own, and is thus less of a match for Zeus than Hesiod’s Typhoeus. As a result, the heat from the battle is much less intense than in Hesiod’s version, and the earth does not melt, which in turn has a significant impact on Nonnus’s use of the theme of cosmic warfare. At the same time, it seems that Zeus cannot win without his lightning, and must reclaim it through deceit, punishing Typhoeus for his theft with a Pandora-like ‘gift’: Cadmus and his beautiful song.
Here, Nonnus’s account ties the theme of fire to the theme of sound; Hesiod’s version does this by means of his metalworking simile. As with fire, Hesiod and Nonnus employ the theme of sound in their own ways. Hesiod uses the myriad of sounds to express disorder and to identify the true opponents in the struggle: Zeus and Gaia. Aside from Typhoeus’s sounds at the beginning of the passage, only the sounds produced by Zeus and Gaia are made explicit. Even Typhoeus himself is not said to make sounds after his introduction, and although we may assume he is not silent, the lack of repeated explicit mentions of his noises during the fight seems to signal both Zeus’s superiority over him and Gaia’s place as Zeus’s true final opponent.

In Nonnus’s Typhonomachy, sound is used in various ways. As in Hesiod’s version, there is a multitude of sounds present during the battle, indicating its intensity and the disorder it causes. However, Nonnus chooses to make a wider array of sounds explicit than Hesiod does. While Hesiod makes only Zeus’s and Gaia’s sounds explicit during the fight, and Typhoeus’s sounds only beforehand, Nonnus mentions the sounds produced by his active characters and only leaves the natural sounds implicit. He even comments on Hesiod’s handling of Typhoeus’s sounds by stressing that Typhoeus is not silent during the final confrontation. At the same time, Nonnus seems to use sound to create several episodes in his narrative, signifying different world orders. Three episodes are tied to Typhoeus and the sounds of destruction and reorganization of the cosmos, signifying the world order that Typhoeus wishes to establish. In the three remaining episodes (i.e. the Cadmus episode, the silence of the night, and the celebratory sounds at the end of the passage) sound is organized, calm, beautiful, and deceptive, symbolizing the order of Zeus.

The third theme discussed in this thesis, cosmic warfare, is connected to the other two themes. Hesiod and Nonnus both present the battle between Zeus and Typhoeus to take place on a cosmic scale. However, Hesiod’s account is much simpler than Nonnus’s version. In the Theogony, Typhoeus is the final challenger to Zeus’s rule, spurred on by his mother Gaia. The monster’s intentions are never specified, and he seems to be not much more than a puppet for Gaia in her bid to overthrow the order of Zeus and return to the primordial state of disorder. Eventually, Gaia fails to reach her goals, and is defeated when Typhoeus is struck down by Zeus. In Nonnus’s version, the cosmic battle between Zeus and Typhoeus seems to be less about creating disorder, and more about establishing a new world order with Typhoeus in charge. While Gaia does have some influence over her son and aids him, Nonnus’s Typhoeus has clear goals of his own and even lays these out for everyone in a long speech. Typhoeus fails to accomplish anything, though, and nature is said to right itself after
his defeat. While in Hesiod’s version Typhoeus’s defeat is also Gaia’s final defeat, this is not truly the case in the *Dionysiaca* – Gaia is momentarily overcome, but the appearance of more Giants later in the work indicates that she is not defeated in any decisive way.

Now, it is time to return to the main question of this thesis: *How do Hesiod’s Typhonomachy and Nonnus’s Typhonomachy relate to one another, and what does this mean for the interpretation of both authors?*

As has been mentioned previously, Nonnus appears to have been well acquainted with the works of many other authors before him, including Hesiod’s texts. Nonnus demonstrates his knowledge of Hesiod’s works, which would have been already ancient in his time, in various ways. He adopts the three central themes of Hesiod’s Typhonomachy as has been discussed in detail within this thesis, and borrows the structure of Hesiod’s Prometheus/Pandora episode for his own narration of his Cadmus episode in book 1. At the same time, Nonnus transforms the elements he takes from Hesiod’s works to suit the themes and purposes of his *Dionysiaca*. It is evident that he employs *aemulatio* in his adaptation of the narrative and his manipulation of the themes. This is further supported by the presence of various direct comments on Hesiod’s version of the Typhonomachy within Nonnus’s text, such as the statement that Typhoeus is not silent during the fight.

While Hesiod’s Typhonomachy fits nicely within the epic tradition, with a straightforward narration of a battle consisting of a meeting of two enemies, each showing their prowess, and a single direct blow from one of the two powerful enough to defeat the other, Nonnus’s version is quite different. His narrative of the Typhonomachy is very complex and long, covering nearly as many lines as the *Theogony* in its entirety. This is reflected in his rendition of the direct confrontation between Zeus and Typhoeus in the second book. It is not simply a ‘meet and defeat’ type of battle; instead, the clash is drawn out. Both sides are said to be of equal power (despite the many instances of foreshadowing indicating that they are not as equal as Nonnus tells us they are), and they meet each other’s blows until near the end, when Zeus gains the upper hand and finally defeats Typhoeus with a series of direct hits. Nonnus’s narrative of the Typhonomachy seems nearly an epic on its own. It is grand enough to form the climax to an epic, yet it is only the first part of the prologue of a much larger story.

It has been suggested that the many differences between Hesiod’s and Nonnus’s version of Typhoeus might be a result of an attempt by Nonnus to distance himself from
traditional epic. However, I believe that these differences are mainly meant to be a
demonstration of Nonnus’s extensive knowledge of Hesiod’s works. They show how Nonnus
is able to use and manipulate Hesiod’s works to suit his own purposes. At the very least, as
we have seen in chapter 6, Nonnus’s *Dionysiaca* is an epic that seems to challenge the
traditional genre, and incorporates elements from other genres into his work.

Aside from this insight in Nonnus and his knowledge of his sources, this thesis also
appears to offer a confirmation of current theories about Hesiod’s *Theogony* as an epic telling
of Zeus’s ascension to the throne. In Clay’s analysis, for example, Hesiod’s
Typhonomachy is a clash to confirm Zeus’s rule of the cosmos. This idea is mirrored in
Nonnus’s version of the Typhonomachy. Even though Nonnus ultimately employs the story
differently, the battle between Zeus and Typhoeus still takes place on a cosmic scale. Nonnus
goes even further than Hesiod in emphasizing the large scale of the battle and the triumph of
Zeus’s order by describing things as Typhoeus rearranging the stars, the earth, and the sea,
and stating that nature rights itself after the battle. This indicates that the people in ancient
times already viewed this story in the same way as Clay is suggesting – as a battle for the
order of the cosmos.

Naturally, this thesis does not offer a comprehensive analysis of the *Dionysiaca*, nor
of Hesiod’s influence throughout this work, and much research remains to be done in this
regard. Additionally, Hesiod is not the only poet whose work serves as a source for Nonnus’s
narration of the Typhonomachy – it would be worthwhile to see if the conclusions presented
here can be applied to other influences on Nonnus’s work as well. Despite various existing
negative opinions of Nonnus’s *Dionysiaca*, it is an intricate work of art that should definitely
be further examined.

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164 It has been suggested that Nonnus tried to transform the genre of epic and that his Typhoeus can be
interpreted on different levels. See Shorrock (2001).
**Bibliography**


List of figures


Appendices

A. Text and translation of the Typhonomachy from Hesiod’s *Theogony* (820-880)

**Greek text (taken from Most (2006)):**

820  αὐτὰρ ἔπει Τιτῆνας ἀπ’ οὕρανοι ἐξέλασε Ζεύς, ὁπλότατον τέκε παῖδα Τυφώεα Γαία πελώρη

Ταρτάρου ἐν φιλότητι διὰ χρυσὴν Αφροδίτην: οὐ χεῖρες ἵπτεν ἐὰν ἵπτ᾽ ἰσχύι ἐργατ᾽ ἑξουσιά, ἤ
καὶ πόδες ἀκάματοι κρατερὸ θεοῖ· ἐκ δὲ οἱ ὅμοιον

825 ἦν ἐκατόν κεφαλαῖ ὅφιος δεινοὶ δράκοι, γλώσσῃ δυνοφήσει λελιχμότες· ἐκ δὲ οἱ ὅσσον θεσπεσίς κεφαλῆσιν ὑπ᾽ ὄφρυσι πῦρ ἀμάρυσσεν· 

πασέων δ᾽ ἐκ κεφαλῶν πῦρ καίετο δερκομένοι· 

830 φωναὶ δ᾽ ἐν πάσῃς ἔσαν δεινῆς κεφαλῆσι

835 παντοῖαν ὅπ᾽ ἱεῖσαι ἀθέσφατον· ἄλλοτε μὲν γὰρ 

φθέγγονθ᾽ ὡς τε θεοῖ συνιέμεν, ἄλλοτε δ᾽ αὐτε 

ταῦρον ἐριβρῦχεο μένος ἄσχετο δόσαν ἀγαίρου, 

ἄλλοτε δ᾽ αὐτε λέοντος ἀναίδεα θυμόν ἔχοςτος, 

ἄλλοτε δ᾽ αὐτε σκυλάκεσσιν ἐοικότα, θαύματ᾽ ἀκούσα, 

840 σμερδαλέον κονάβησε καὶ οὐρανὸς εὐρὺς ὑπερθε 

πόντος τ᾽ Ὡκεανοῦ τε ῥοῖ καὶ Τάρταρα γαίης. 

ποσσὶ δ᾽ ὑπ᾽ ἀθανάτοισι μέγας πελεμίζετ᾽ Ὅλυμπος 

ὁρνυμένου ἀνακτος· ἐπεστονάχισε δὲ γαία. 

845 καῦμα δ᾽ ὑπ᾽ ἀμφοτέρων κάτεχεν ἰοιδέα πόντον 

βροντής τε στεροπῆς τε πυρὸς τ᾽ ἀπὸ τοῖο πελώρου 

πρηστήρων ἀνέμων τε κεραυνοῖ τε φλεγέθοντος· 

ἐξες δὲ χθῶν πᾶσα καὶ οὐρανὸς ἡδὲ θάλασσα·

θυε δ᾽ ἀρ᾽ ἀμφ᾽ ἀκτὰς περί τ᾽ ἀμφὶ τε κύματα μακρὰ
ῥιπή ὑπ᾽ ἀθανάτων, ἐννοις δ᾽ ἀσβεστος ὅρωρει·

850 τρέε δ᾽ Ἀιδῆς, ἐνέροις καταφθιμένοισιν ἀνάσσων
Τιτήνες 0᾽ ὑποταρτάριοι Κρόνον ἀμφὶ ἐόντες ἀσβέστου κελάδοιο καὶ αἰνῆς δηιστήτος.
Ζεὺς δ᾽ ἐπει ὁν κόρθυνεν ἕν μένος, ἐπέλεγο δ᾽ ὅπλα, βροντήν τε στεροπὴν τε καὶ αἰθαλόδεντα κεραυνόν,

855 πλῆξεν ἀπ᾽ Οὐλύμπου ἐπάλμενος: ἀμφὶ δὲ πάσας ἐξερετεῖς κεφαλὰς δεινοῖς πελώρου.
αὐτὰρ ἐπεῖ δὴ μιν δάμασε πληγήσιν ἴμασσας, ἢρπυν γυιωθείς, στοναχίζε δὲ γαία πελώρη δεινοῖς παιπαλέσσῃς αὐτὴν ἐπὶ τῶν ἄνακτος

860 οὐρεος ἐν βήσσησιν ἀιδνῆς παπαλοέσσης πληγέντος, πολλὴ δὲ πελώρη καίετο γαία αὐτῇ ἐπερεῖκες, καὶ ἐτήκετο κασσίτερος ὅς τέχνη ὑπ᾽ αἰζην ἐν ἐυτρήτοις χοανίσις
θαλφθεῖς, ἢ ἐς σῶπρος, δὲ περ κρατερώτατός ἐστίν,

865 οὐρεος ἐν βήσσηοι δαμαζόμενος υπὶ κηλέω τήκεσθαι ἐν χθονὶ δή ὑφ᾽ Ἡραίστου παλάμησιν:: ὅς ἁρὰ τήκετο γαία σέλαι πυρὸς αἰθομένου.
ῥίσε δὲ μιν θυμῷ ἀκαχὸν ὡς τάρταρον εὐρύν.
ἐκ δὲ Τυφώεος ἔστ᾽ ἀνέμων μένος ὑγρὸν ἁέντων,

870 νόσφι Νότου Βορέω τε καὶ ἀργεστέω Ζεφύρω οivirus δὲ μὲν ἐκ θεόφιν γενεής, θνητοὶς μέγ᾽ ὅνειαρ.
αἱ δ᾽ ἄλλαι μᾶς αύραι ἐπιπνεύσις θάλασσαν: αἱ δὴ τοῖς πιπτουσαῖ ἐς ἑροειδεά πόντον,
πήμα μέγα θνητοῦς, κακῆ θυίουσιν ἀέλλης·

875 ἄλλοτε δ᾽ ἄλλαι ἄεις διασκιδᾶσι τε νῆας ναῦτας τε φθείρουσι· κακοῦ δ᾽ ὡς γίνεται ἀλκη ἀνδρᾶσιν, οἷς κείνης συνάντωνται κατὰ πόντον.
αἱ δ᾽ αὐτὶ καὶ κατὰ γαίαν ἀπειρίτου ἀνθεμοέσσαν ἔργ᾽ ἐτρατά φθείρουσι χαμαιγενέσσαν ἀνθρώπων,

880 πιπλείσαι κόνιος τε καὶ ἀργαλέου κολοσσυρτοῦ.
Translation (taken from Most (2006)):

(820) When Zeus had driven the Titans from the sky, huge Earth bore as her youngest son Typhoeus, in love with Tartarus, because of golden Aphrodite. His hands †are holding deeds upon strength,† and tireless the strong god’s feet; and from his shoulders there were a hundred heads of a snake, a terrible dragon’s, licking with their dark tongues; and on his prodigious heads fire sparkled from his eyes under the eyebrows, and from all of his heads fire burned as he glared. And there were voices in all his terrible heads, sending forth all kinds of sounds, inconceivable: for sometimes they would utter sounds as though for the gods to understand, and at other times the sound of a loud-bellowing, majestic bull, unstoppable in its strength, at other times that of a lion, with a ruthless spirit, at other times like young dogs, a wonder to hear, and at other times he hissed, and the high mountains echoed from below. And on that very day an intractable deed would have been accomplished, and he would have ruled over mortals and immortals, if the father of men and of gods had not taken sharp notice: he thundered hard and strong, and all around the earth echoed terrifyingly, and the broad sky above, and the sea, and the streams of Ocean, and Tartarus in the earth. As the lord rushed forward, great Olympus trembled under his immortal feet, and the earth groaned in response. The violet-dark sea was enveloped by a conflagration from both of them – of thunder and lightning, and fire from that monster of tornadoes and winds, and the blazing thunderbolt. And all the earth seethed, and the sky and sea; and long waves raged around the shores, around and about, under the rush of the immortals, and an inextinguishable shuddering arose. And Hades, who rules over the dead below, was afraid, and the Titans under Tartarus, gathered around Cronus, at the inextinguishable din and dread battle-strife.

(853) Then when Zeus had lifted up his strength and grasped his weapons, the thunder and lightning and the blazing thunderbolt, he struck him, leaping upon him from Olympus; and all around he scorched all the prodigious heads of the terrible monster. And when he had overpowered him, scourging him with blows, he fell down lamed, and the huge earth groaned; a flame shot forth from that thunderbolted lord in the mountain’s dark, rugged dales, as he was struck, and the huge earth was much burned by the prodigious blast, and it melted like tin when it is heated with skill by young men in well-perforated melting-pots, or as iron, although it is the strongest thing, melts in the divine earth by the skilled hands of Hephaestus when it is overpowered in a mountain’s dales by burning fire. In the same way, the earth melted in the blaze of the burning fire. And he hurled Typhoeus into broad Tartarus, grieving him in his spirit.
(869) From Typhoeus comes the strength of moist-blowing winds – apart from Notus and Boreas and clear Zephyrus, for these are from the gods by descent, a great boon for mortals. But the other breezes blow at random upon the sea: falling upon the murky sea, a great woe for mortals, they rage with an evil blast; they blow now one way, now another, and scatter the boats, and destroy the sailors; and there is no safeguard against this evil for men who encounter them upon the sea. And on the boundless, flowering earth too, they destroy the lovely works of earth-born human beings, filling the with dust and with distressful confusion.
B. Structure of the Typhonomachy in the Dionysiaca

Nonnus’s Typhonomachy can be divided roughly into the following parts:

1.145-320: Typhoeus steals the thunderbolt of Zeus and goes on his first rampage, in which he plunges the world into chaos by rearranging the stars, replacing the land with sea, and the sea with land.

1.321-408: Zeus finishes his amorous encounter with Europa. He then gathers Pan, Eros, and Cadmus as his allies, and explains his plan to retrieve his weapons from Typhoeus.

1.409-534: Cadmus enacts Zeus' plans against Typhoeus.

2.001-19: Zeus succeeds in stealing back his weapons.

2.020-93: Typhoeus' second rampage after he discovers the theft.

2.094-162: Speech of the Hamadryad.

2.163-244: Nightfall and speech of Victory.


2.356-552: Battle between Zeus and Typhoeus.

2.553-630: Zeus' victory and speech.

2.631-712: Victory celebrations and Cadmus' rewards.
C. Text and translation of the Typhonomachy from Nonnus’s Dionysiaca (1.145-2.712)

**Greek text (taken from Rouse (1984)):**

1.145-1.534:

145 (καὶ πόλος ἐπτάξιονος ιμάσσετο) καὶ γὰρ ἐς εὐνήν
Πλουτοῦς Ζεὺς Κρονίδης πεφορημένος, ὄφρα φυτεύση
Τάνταλον ὄφραν φόρα κυπέλλων,
αἰθέρος ἔντεα θῆκε μιχῷ κεκαλυμμένα πέτρης
καὶ στεροπὴν ἔκρυψεν· ὑποροφίων δὲ κεραυνόν
καὶ κατατάξεις ὑπολαμίζετο, λευκῆς ἐρινθᾶς
Πλούτως Ζεὺς Κρονίδης πεφορημένος,
ὄφρα φυτεύσῃ Τάνταλον υρανίῶν ἀεσφρῶν ἀμφώς
αἰθέρος ἔντεα θῆκε κεκαλυμμένα πέτρης
καὶ στεροπὴν ἔκρυψεν· ὑποροφίων δὲ κεραυνόν

150 καὶ κρυφὼ κυριεῖ δισερήων, χαραδράων δὲ ῥεέθρων
Μυγδονὶς ἀφριώσσα φάραγγες ἐπεβόμβεεν άτιμῷ.
καὶ παλάμας τανύσας ὑπὸ νεὺματι μητρὸς Ἀρουρῆς

155 ὅπλα Δίως νιφόεντα Κύλξ ἔκλεψε Τυφωέες,
ὅπλα πυρὸς· πετάσας δὲ βαρυσμαράγων στίχα λαμιῶν
παντοίην ἀλάλαζεν ὀπαθόγγων ὑπὸ θηρὸν·
συμφυέες δὲ ὑπὸ σπινθῆρις ὀιστοῦ
πηγαὶ ἐπεμίγνυον ἀφρῷ.

160 καὶ βοέας στερηθὸν ἐμιτρώσαντο κεραίας
ὁπλαὶ πυρὸς· εἰς τανυγλώσων δὲ γενεῖων
ἰὸν ἀκοντιστῆρα συὸν ἀκουμένου ἀφρῷ.
ἔντεα δὲ Κρονίδαο τῆςς υπὸ φολάδα πέτρην
ημπάτων ἐπίταινεν εἰς αἰθέρα λήμ χειρῶν·

165 εὐπαλάμω δὲ φάλαγγα περὶ σφυρὸν ἀκρον Ὀλύμπου
τῇ μὲν ἔπισφίγγον Κυνοσουρίδα, τῇ δὲ πεῖξον
ἀξονὶ κεκλιμένης λοφήν ἀνεσείρασεν Ἀρκτού
Παρρασίθης, ἐτέρῃ δὲ λαβὼν ἀνέκοψε Βοώτην,
🦚 Φυσσόρον ἐφίκε, μάτην δ᾽ ὑπὸ κυκλάδι νῦσῃ

170 πρῶισως αἰθέριης ἐπεσύρισεν ἦχος ιμάσθης·
eἴρυσεν ἤτριγένειαν, ἐρυσικομένου δὲ Ταύρου
ἀχρόνος ἠμιτέλεστος ἐλώφεεν ἰππότις Ἄρη·
καὶ σκιερὰς πλοκάμοις ἐχιδνοκόμων κεφαλῶν
αχλοί φέγγος ἡν κεκερασμένον, ἡματία δὲ

175 ἡλιωσ σελάγιζε συναντέλλουσα Σελήνη.

οὐδὲ Γίγας ἀπέληγε· παλιννόστω δὲ πορείη
eἰς Νότον ἐκ Βορεαί, λιτῶν πόλων εἰς πόλων ἔστη·
kαὶ δολιχῇ παλάμῃ δεδραγμένος Ἁνισχῆς
νῦτα χαλαζήντος ἐμάστεν Αἰγοκερῆς,

180 καὶ διδύμους ἐπὶ πόντον ἀπ’ αἰθέρος Ἰχθύας ἥλκων
cριῶν ἀνεστυφέλιζε, μεσόμφαλον ἁστρὸν Ὄλυμπου,

185 αἰθέρος ἀνεφέλου κατέσκεπεν ἄργυρον αἰγύλην
αἰθύσσων ὀφίων σκολίων στρατῶν· ὥν ὁ μὲν αὐτῶν
ὄρθος ἄξονιοι διέτρεχον ἄντυγα κύκλου,

190 ὑφανύοι δὲ Δράκοντος ἐπεσκίρτησεν ἀκάνθη

195 Ἀρεα συρίζων· ὁ δὲ Κηφέως ἐγγύθι κούρης
ἀστραίαις παλάμησιν ἵσοξυγα κύκλων ἐλίξας
dέσμιον Ανδρομέδην ἐτέρῳ σφηκόσατο δεσμόι

200 λοξὸς ὑπὸ σπείρησιν· ὁ δὲ γλωξίνι κεραίης
ἰσοτύπου ταῦροι δράκων κυκλοῦτο κεράστης,
oἰστρῆσας ἐλικηδὸν ὑπὲρ βοεῖου μετώπου
ἀντιτύπως Ἰάδας, κεραίης Ἰνδάλμα Σελήνης,

205 οἰγομέναις γενόεσσιν· ὠμοπλεκέσων δὲ δρακόντων
ιοβόλοι τελαμώνεις ἐμπτρώσαντο Βοώτην·

καὶ θρασὺς ἄλλος ὄρουσες, ἱδῶν Ὄφιν ἄλλον Ὄλυμπου,
pῆχον ἐχθόνεντα περισκαίρων Ὄφιούχοι,
καὶ στεφάνῳ στέφος ἄλλο περιπλέξας Αριάδνης,

210 αὐχένα κυρτόσας, ἐλελίζετο γαστέρος ὀλκόδ.
καὶ Ζεφύρου ζωστήρα καὶ ἀντιπόρον πτερόν Εὔρου

215 αἰθύσσων πολύπηχος ἐπεστρωφάτο Τυφωείς

220 νύσσα σὲ ἀμφοτέρην, μετὰ Φοισφόρον Ἑσπερον ἥλκων
καὶ λόφον Ἀτλάντειον. ἐνὶ βρυόεντι δὲ κόλπῳ

πολλάκι συμμάρψας Ποσιδήνιον ἄρμα θαλάσσης

62
εἰς χθόνα βυσσόθεν εἶλκεν· ἀλιβρέκτων δὲ κομάων
αὐτ ἐρύσας στατὸν ἱππον ὑποβρυχίης παρὰ φάτνης

οὐρανίην ἔρριψεν ἕς ἄντυγα πόλον ἄλητην
αἰχμάξων ἐς οὖλμπον ἰμασσομένου δὲ δίφρου
ηλίου χρεμέτιζων ὑπὸ ξυγά κυκλάδας ἱππον·
pολλάκι ὑ ἀγραύλου πεπαυμένον ἴστοβοῦν
ταῦρον ἀπειλητὴρι μεμυκότα πῆχεὶ σείον

ἰσοφυὲς μίμημα κατηκόντιζε Σελήνης,
καὶ δρόμον ῥήμαριζεν· ἀνακρούσας δὲ χαλινὸ
ταῦρον λευκὰ λέπαντα κατερροίζησε θεαίνης,
λοίγον ιοβόλου χέων συριγμὸν ἐξίσες·
οὐδὲ κορυσσομένω Τιτηνάς ἐκκαθε Μήνη·

μαρναμέν δὲ Γίγαντος ὦνοκραίροις καρήνοις
ταυρείης ἐμύκησαν Σελήνης
χάσμα Τυφαονίοιο τεθηπότες
ἀνθερεὼν.

καὶ στίχες οὐρανίων Ἑλίκων νομήτορι κύκλῳ
eἰς ἐνοπήν σελάγιζον· ἐπερροίζησε δὲ πυρσῷ
αἰθέρα βακχεύων στρατὸς αἰόλος, οἶ τε Βορῆα,
καὶ Λιβὸς ἐσπερα νότα, καὶ οἶ λάχον ἄντυγας Εὔρου,
καὶ Νότιος ἀγκώνας· ὀμοζήλῳ δὲ κυδομῷ

ἀπλανέων ἀτίνακτος ἀπεπλάγχθη χορὸς ἅστρων,
ἀντιπόρους δ᾽ ἐκίησαν ἀλῆμονας· ἐβρεμε δ᾽ ἡχῆ
οὐρανίῳ κενεῶν πεπαυμένου ὦρθος ἄξον
μεσσοπαγῆς· ὄρον δὲ κυνοσιδῶσ ξύνεα θηρῶν
Ὠρίων ξίφος εἶλκε, κορυσσομένου δὲ φορῆς

φαιδρὰ Ταναγραίης ἀμαρύσσετο νότα μαχαίρῃς·
καὶ σέλας αἰθύσσαν πυριθαλπέος ἀνθερεώνος
dίνιος ἀστέρδεντι κυόν ἐπεπάλασε λαμψὸ
πέμπειν θερμὸν ἦλαγμα, καὶ ἤθαδὸς ἀντὶ λαγωοῦ
θηρὶ Τυφαονήσιν ἀνήργην ἄτμον ὀδόντων.

καὶ πόλος ἐσμαράγησεν· ἀμειβομένη δὲ καὶ αὐτὴ
οὐρανὸν ἐπτάζον ἰσηρίθμων ἀπὸ λαμψὸν

63
πληιάδων ἀλάλαζε βοήν ἐπτάστομος ἥχω,
καὶ καναχήν ἵσομετρον ἐπεγνοῦσαν ἀλήται.
σμερδαλέθι δὲ Γίγαντος ἱδὸν ὀφιώδεα μορφὴν

245 αἰγήλης Ὀφιούχος ἀλεξικάκων ἀπὸ χειρῶν
γλαυκὰ πυρτρεφόν ἀπεσείσατο νῶτα δρακόντων,
(stictὸν ἀκοντίζων σκολίων βέλος, ἀμφὶ δὲ πυρσῶ
λαίλαπες ἐρροίζησαν, ἐτοξεύοντο δὲ λοξοὶ
ήρα βακχεῦοντες ἐξιδηνήντες ήστοι·

250 καὶ θρασύς ἰχθυόιντος ὦμοδρομὸς Αἰγοκερής
Τοξευτή βέλοις ἦκεν· ἀμαξαῖο δ᾽ ἐν κύκλῳ
μεσσοφανῆς ἀείβουμης Δράκων μεμερισμένος Ἀρκτοὶς
αιθερίης ὠλέλιεσε σελασφόρον ὄλκων ἀκάνθης·
γείτων δ᾽ Ἡριγόνης ἐλατῆρον ὦμοφοιτὸς Ἀμάξης
πῆξεὶ μαρμαίροντι καλαύροπα πάλλε Βοώτης·

255 γούνατι δ᾽ Ἑἰδώλοι καὶ ἀγχιπόῳ παρὰ Κύκνῳ
φόρμιγξ ἀστερόεσσα Δράκων ἔσωβρυόεντος
Ἀρεάσυρίζοντες, ἐπεστρατόωνθεν θαλάσσῃ
ἰὸν ἀποπτύοντες· ἐν ἰχθυόεντι δὲ πόντῳ
ἰσταμένου Τυφώνος ἐσώ βρυόεντος ἐναιῶλου

260 Ταρσὸν ὠμοῦ καὶ Κύδνον ἐνί ἐξώσεν ἀγοστῷ·
καὶ κραναοῖς βελέσσιν ὀστεάς στίχας ἄλμης
eis σκοπέλους μετένασσε, μετ’ αἰθέρα πόντον ἰμάσσων·
nυσσομένου δὲ Γίγαντος ἀλβρέκτου ποδὸς ὄλκῳ
φάινετο γυμνωθεὶσα δι’ ὕδατος ἀβροχος ὀσφύς.
καὶ μεσάτω βαρύδουμον ὀδώρ ἐπεβόμβεε μιρρῷ·
νηχόμενοι δὲ δράκοντες, ἀλγοδούμοιν ἀπὸ λαμιῶν
Ἀρεα συρίζοντες, ἐπιστρατόων θαλάσσῃ

265 ιὸν ἀποπτύοντες· ἐν ἰχθυόεντι δὲ πόντῳ
ἰσταμένου Τυφώνος ἐσω βρυόεντος ἐναὐλοῦ

270 βένθει ταρσὰ πέπηκτο, καὶ ἤρι μίγνυτο γαστήρ
θλιβομένη νεφέσσαι· Γιγαντεῖον δὲ καρήνου
φρικτὸν ἀερσιλόφων ἀών βρύχημα λεόντων
πόντιος ὑλούντες λέον ἐκαλύπτετο κόλπῳ·
πᾶσα δὲ κητώσσα φάλαγξ ἐστείνετο πόντῳ,

275 γηγενέος πλῆσαντος ὀλὴν ἀλα μεῖζονα γαίης
ἀκλύστως λαγόνεσσιν ἐμυκήσαντο δὲ φῶκαι, καὶ βυθίνες δελφίνες ἐνεκρύπτοντο θαλάσσῃ καὶ σκολιαῖς ἐλίκεσσι περίπλοκον ὄλκὸν υφαῖνον πούλυπος αἰολόμητις ἐθήμονι πῆγνυτο πέτρῃ, καὶ μελέων ἵνα διαρδαίη τέλει μορφῇ.

οὔτε τις ἄτρομος ἐσκε μετερχομένη δὲ καὶ αὐτῇ οἰστρομάνης μύραινα δρακοντεῖς πόθον εὐνῆς ποντοπόρων ἐφριζέ θεμάχον ἀσθμα δρακόντων. πυργώθη δὲ θάλασσα καὶ ὁμήλησεν Ὀλύμπῳ ἡλιβάτοις πελάγεσσιν ἀερσιπόῳ δὲ ῥεέθρῳ ἡρὸς ἄβροχος ὅρνες ἔλουσατο γείτονι πόντῳ. καὶ βυθίου τριόδοντος ἔχων μίμημα Τυφωεᾶς χειρὸς ἀμετρήτων ταμὼν ἐλούσατο γείτονι πόντῳ, ἐκλογήδος ἀποσπάδω πέζαν ἀροῦρῃς ῥίπε παλινδίνητον ὅλην σφαιρηδὸν ἡλιβάτου πρῆνος ἀκοντισταρεῖς ἀστρῶσιν.

καὶ βυθίου μετὰ τέρμα, μετὰ χθονὸς εὐλοχον ἐδρην  ἐξεχαρητότως ἀμαιμακέτῃ ἐσκεν ἀείρων χερσὶ διηκοσίῃ πέλωρ ἐμώγησεν Τυφωεᾶς βριθοσύνῃ παλαμῇ δὲ μὴ κούφιζε Θρώνων. ἀννεφέλου δὲ Γίγαντος ἐπὶ ἡρίζων ἀστρῶσιν  ἐρεμάβα τις ἀστρῶσιν κατείβετο διπῆς ἐκφήσες ἀστεροπή δ᾽ ἤχλυσε, καὶ ἐκεῖλον ἀἰθοπα καπνῷ μαρμάρῳ σελαγίζε κατηφέι λεπταλέον πῦρ. 

καὶ παλάμας νοέοντες ἀπειρήτου φορῆς, ἀρσενα πυρσοῦν ἐχοντες, ἐθηλύνυντο κεραυνοι, πυκνὸν ὀλισθήσαντες ἀμετρήτων ἀπὸ χειρὸν ἀλμάσιν αὐτοπόροισιν ἀπεπλάζοντο δὲ πυρσοὶ οὐρανίου ποδέοντες ἐθήμωνα χείρα φορῆς.
ὡς δ᾽ ὅτε τις πληξιπος ἀποπτυστὴρα χαλινοῦ
ξεῖνος ἀνήρ ἀδίδακτος ἀπειθέα πᾶλον ἰμάσσων
πυκνὰ μάτην μογέσκεν, ὦ δὲ θρασὺς ἐμφρονὶ θυμῷ
χείρα νόθην γίνοσκεν ἁπήθεος Ἥνιοχῆς,
οἰστρηθείς δ᾽ ἀνέπαλτο, καὶ ὄρθιος ὑψόσε βαίνων,

315

στηρίζας ἀτίνακτον ὁπισθιδίου ποῦδος ὑπόλην,
προσθιδίους προβλήτας ἐκούφισε γούνατα πάλλων,
καὶ λόφον ἡμρήσαν, ἐπ᾽ ἀμφοτέρων δὲ οἱ ὀμοί
ἀμφιλαφῆς δεδόντο παρῆρος αὐχένι χαίτη·
ὣς δὲ χερσί ἐκαίνεν ἀμοιβαίησιν ἐαίρων

320

μαρμαρυγὴν φύξηλιν ἀλωομένῳ κεραυνῷ,

325

ζηλομάνης γελόωντι χόλῳ ξυνώσατο φωνήν·

330

ὡς Νόμιος, κλυτότοξε, τεῦν ποίμαινε τοκή,

335

ὅττι σε μὴ ποτε τοῖν ἰδὲν πόσιν, ὄφρα λοχεύσῃ
ἰσοφυὴ τίνα ταῦρον ἴμοκραίρῳ παρακοίτῃ.

340

ἀρπαγος ἀρπαμένου κευμῆλον. ἄλλα τί ὑέξω;

66
ἡ μὲν ἑφ' Κρονίδης δὲ λιπὼν ταυρώπιδα μορφήν
eίκελος ἠθέθω περιδεδρομεν ἀξίγα κούρην·
καὶ μελέων ἔψαυσεν, ἀπὸ στέρνου δὲ νύμφης
μίτην πρῶτον ἔλυε περίτροχον, ὡς ἀέκων δὲ
οἰδαλέην ἐθλιφεν ἀκαμπέος ἀντυγα μαξοῦ,
kai κύσε χείλεος ἄκρον, ἀναπτύξας δὲ σιωπῇ
ἀγνὸν ἀνυμφεύτου πεφυλαγμένον ἀμμα κορείης
διεκατα Κυπριδίων ἔδρεψα ταυρώπιδα ἀγνὴ,καὶ ζαθέης ὀδίνος ἐὴν ἐγκύμωνα νύμφην
κάλλιπεν ἀστερίων, βαθύπλοτῳ παρακοίτῃ,
καὶ μελέων ἔψαυσεν, ἀπὸ στέρνου δὲ νύμφης
μίτην πρῶτον ἔλυε περίτροχον, ὡς ἀέκων δὲ
οἰδαλέην ἐθλιφεν ἀκαμπέος ἀντυγα μαξοῦ,
kai κύσε χείλεος ἄκρον, ἀναπτύξας δὲ σιωπῇ
καὶ ζαθέης ὀδίνος ἐὴν ἐγκύμωνα νύμφην
κάλλιπεν ἀστερίων, βαθύπλοτῳ παρακοίτῃ,
καὶ μελέων ἔψαυσεν, ἀπὸ στέρνου δὲ νύμφης
μίτην πρῶτον ἔλυε περίτροχον, ὡς ἀέκων δὲ
οἰδαλέην ἐθλιφεν ἀκαμπέος ἀντυγα μαξοῦ,
kai κύσε χείλεος ἄκρον, ἀναπτύξας δὲ σιωπῇ
καὶ ζαθέης ὀδίνος ἐὴν ἐγκύμωνα νύμφην
κάλλιπεν ἀστερίων, βαθύπλοτῳ παρακοίτῃ,
καὶ μελέων ἔψαυσεν, ἀπὸ στέρνου δὲ νύμφης
μίτην πρῶτον ἔλυε περίτροχον, ὡς ἀέκων δὲ
οἰδαλέην ἐθλιφεν ἀκαμπέος ἀντυγα μαξοῦ,
Κάδμος πέπον, σύριζε, καὶ οὐρανός εὐδίος ἔσται ὡς ὀργείος, καὶ Ὄλυμπος ἰμάσσεται ἢμετέρος γὰρ
teύχειν οὐρανίος κεκορυθμένος ἔστι Τυφώεός αἰγῆς εἵμοι μοῦνη περιλείπεται ἀλλὰ τί βέθει 
αἰγῆς ἐμὴ Τυφώνος ἐριδμαίνοισα κεραυνῷ; δείδια, μὴ γελάσεις γέρων Κρόνος, ἀντιβίου δὲ ἄξομαι αὐχένα γαῦρον ἁγίνορος Ἰαπετοῦ·

dείδια μυθοτόκον πλέον Ἑλλάδα, μὴ τὶς Ἀχαιῶν ύετον Τυφώνα καὶ υψιμέδιοντα καλέσῃ 
ἡ ὑπατον, χραίνουν εἵμον οὖνομα. γίνει βούτης εἰς μίαν ἡριγένειαν, ἀμερσινῶ δὲ λιγαῖνον 
ῥόεο ποιμενὴ σὲο πηκτίδι ποιμένα κόσμου,
mὴ νεφεληγερέτασι Τυφώεος ἢχον ἄκουσθον, 
mὴ βροντήν ἐτέρου νόθου Δίος. ἀλλὰ ἐ παῦσω 
μαρνάμενον στεροτῆσι καὶ αἰχμαίζοντα κεραυνῷ. 
eι δὲ Δίος λάχες αἴμα καὶ Ἰναχής γένος Ἰους, 
κερδαλέςς σύριγγος ἀλεξικάκω σὲο μολπῇ 

dὲλγε νόσον Τυφώνος. ἐγὼ δὲ σοι ἄξια μόχθων 
δόσω διπλὰ δώρᾳ· σὲ γὰρ ῥυτήρα τελέσσω 
ἀρμονίης κόσμου καὶ Ἀρμονίης παρακοίτην. 
kαὶ σύ, τελεσσιγόνῳ γάμῳ πρωτόσπορος ἀρχή, 
teῖνον, Ἔρως, σὲο τόξα, καὶ οὐκέτι κόσμος ἄλητης.

εὶ πέλειν ἐκ σὲο πάντα, βίον φιλοτήσσει σοιμήν, 
ἐν βέλος ἄλλο τάνυσσον, ἰνα ζύμπαντα σαώσῃς· 
ὡς πυρὸς, Τυφώνι κορύσσεο, πυρσφόροι δὲ ἐκ σὲο νοστήσωσιν εἵμην ἐπὶ χείρα κεραυνοι. 
pανδαμάτωρ, ἐνα βάλλε τεῦ πυρὶ, θελγόμενον δὲ 
σὸν βέλος ἀγρεύσεις, τὸν οὐ νίκησε Κρονίων·

Καδμείς δ’ ἐχέταφ φρενοθελγέος οἴστρον ἀοίδῆς 
όσσον ἐγὼ πόθον ἔσχου ἐς Εὐρώπης ὑμεναῖον.’ ὡς 
εἰπὼν κερδέντι πανείκελος ἅσσυτο ταύρῳ, 
ἐνθὴν ὅρος πέλε Ταῦρος ἑπόνυμον. ὦς δὲ τεῖνων 

Κάδμος ὀμοφθόγγον δονάκων ἀπατήλιον ἤχῳ, 
κλίνας γεῖτον νότον ὑπὸ ὀργάς φορβάδος ὑλῆς·
καὶ φωρέων ἀγραυλον ἅληθέος εἴμα νομῆος,
πέμπε Τυφαονῆσι δολοπόλοκον ὄμων ἄκουαίς
οὐδαλέη φύσημα παρηδί λεπτόν ἱάλλων.

415 ἐνθὰ Γίγας φιλάοιδος ἐξίδναιῳ ποδὸς ὀλκῦκ
ἀνθορεν εἰσάων δόλων μέλος ἐνδοθι δ᾽ ἀντροῦ
ὀπλα Διός φλογὸντα λιπῶν παρὰ μητέρι Γαίῃ
τερψινόου σύριγγος ἐδίζετο γείτονα μολὴν
ἐσπόμενος μελέσσιν ἱδὸν δὲ μιν ἐγγύθι λόχης.

420 Κάδμος, ὑπὸ τρομέον, ὑπὸ ῥογάδι κεῦθετο πέτρη.
ἀλλὰ μιν υψικάρηνος ἀλυσκάζοντα νοῆςας
νεύμασιν ἀφθόγγοισι πέλωρ ἐκάλεσε Τυφαεύς,
καὶ δόλων οὐ γίνωσκε λιγύθροον ἀντίτυπῳ δὲ
ποιμένι δεξιητῆρὴν μίαν ὅργεγεν, ἀρκυν ὀλέθρου

425 ἀγνώσσον: μεσάτῳ δὲ δαφοινήντεν προσώπῳ
ἀνόρμιμῳ γελόδων κενειμῦχα ῥήξατο φοινῆν:
'Aἰπόλε, τί τρομέας με; τι φάεα χειρὶ καλύπτεις;
καλὸν ἐμοὶ βροτὸν ἄνδρα μετὰ Κρονίωνα διώκειν,
καλὸν ἐμοὶ σύριγγα σὺν ἀστεροτῆσιν ἀείρειν'

430 τί ξυνὸν καλάμοιοι καὶ αἵθαλοντεν κεραυνῷ;
πηκτίδα σὴν ἔχε μουνος, ἐπει λάγηε ἄλλο Τυφαεύς
ὀργανὸν αὐτοβόητον Ὀλύμπιον ἐξόμενος δὲ
χειρὶν ἀδουπῆτοιοιν ἔθημονος ἁμιμορος ἑρος
πηκτίδος ὑμετέρης ἐπιδεύεται ἀννέφελος Ζεῦς;

435 σὸν δ᾽ ὀλίγων δονάκων ἐχέτῳ κτύπον ὀὐτίδανος γὰρ
οὐ πλεκτοῦς καλάμους καλάμοις στοιχηδὸν ἐλίσσω,
ἀλλὰ κυλινδομένας νεφέλας νεφέλησι συνάπτων
ουρανίως πατάγοισιν ὁμόζυγα δοῦπον ἱάλλω.
στῆσο δ᾽ ἦν θέλης, φιλὶν ἔριν ἀλλὰ σὺ μέλλων
πέμπε μέλος δονακόδδες, ἐγὼ βρονταῖον ἀράσσω
πνεύματι μὲν σφριγὸσαν ἐξὸν προβλῆτα παρεὶν
φυσίας στομάτεσσιν, ἴμασσόμενοι δὲ Βορής
ἀσθματος φυσητῆρος ἐμοὶ βρομέουσι κεραυνοί.

440 βουκόλε, μισθὸν ἔχοις σὲ πηκτίδος ὀὐρανίον γὰρ
ἀντὶ Διὸς σκηπτοῦχος ὁτὲ θρόνον ἴνιοχεύσω,
ἐσπόμενον μετὰ γαῖαν ἡς αἰθέρα καὶ σὲ κομίσσων αὐτῆς ὁμοῖ σύριγγι καὶ, ἵνα ἔθελης, ἀμα ποιμνῆς ὀυδὲ τεῆς ἀγέλης νοσφίσσεις: ἵδοτόπου γὰρ στηρίζεσε σέθεν αῖγας ὑπὲρ ράχιν Αἰγοκερήσως ἡ σχεδὸν Ἑνιοχῆσθος, ὡς Ωλενίην ἐν Ὄλυμπῳ πήξεί μαρμαίροντι σελασφόρον Ἀἴγα τιταίνει στήσο δ᾽ ὦμβροτόκως παρὰ πλατῖν τοῦ Ἢχεν Ταύρου σοῦς βόας ἀστερόεντας ἐπαντέλλοντας Ὄλυμπος, ἡ δροσερῆ παρὰ νύσσαν, ὅπῃ ζωθαλπεῖ λαμφὼ

ἡμεῖς ὑμῖν ὄμεσα βόες πέμπουσι Σελήνης. ὀυδὲ τεῆς καλύβης ὀλίγης χρέοςς ἀντὶ δὲ λόχης αἰθερίας Ερίφωσι συναστράπτοι σε ὁπίνην. καὶ φάτνης ἐτέρης τελέσω τῦπον, ἄφρα καὶ αὐτῆ ἵσοψής λάμφειν Ὅνος παρὰ γεῖτον Φάτης.

ἐρρο ἀστερόεις μετὰ βουκόλων, ἦς Βοῦτης φαίνεται, ἀστραῖην δὲ καλαύροπα καὶ συ τεταίνων ἐρρος Λυκαινής ἐλατήρ Αρκτίως Αμάξης. οὐρανίου Τυραννῶς ὁμέστιος, ὄβλιε ποιμήν, σήμερον ἐν χθονὶ μέλπε, καὶ αὐριον ἐντὸς Ὄλυμπου.

μολῆς δ᾽ ἀξία δόρα παρ᾽ ἀστεροφεγγεῖ κύκλῳ στηρίξει σέθεν ὃς Ὁλυμπον, ἠδύμελη δὲ οὐρανίη Φόρμιγγι τεῖν σύριγγα συνάψων.

σοι γάμου, ἦν ἐθέλης, δωρήσομαι ἄγγιν Αθήνηςς εἰ δὲ σοι οὐ γλαυκωπίς ἐπεδαδε, δέχυσο Λιτῶ

ἡ Χάριν ἢ Κυθέρειαν ἢ Άρτεμιν ἢ γάμον Ἡβῆςς μοῦνης ἡμετέρης μὴ δίξεο δέμιον Ἡρῆς.

εἰ δ᾽ ἐλαχεῖς πλῆξιππον ἀδελφεῖν ἵδύμονα δήρουν, ἐμπυρον Ἡλίου τετράζυγον ἀρμα δεχέσθω εἰ δὲ Διός ποθείς, ὡς αἰπόλος, αἰγίδα πάλλειν.

δόσω σοι τόδε δάρων. ἐγὼ δ᾽ ἢς Ὄλυμπον ὀδύουσω οὐκ ἀλέγον Κρονίωνος ἀτευχέος ὀὐτίδαν γὰρ ἐντεις ἢλιος ἐοῦσα τὶ μοι ἐξεῖπεν Αθήνηː ἀλλὰ Τυφαονήν ἀναβάλλει, βουκόλε, νύχιν, γνήσιον ὑμνεῖον με νέον σκηπτοῦχον Ὄλυμπον.
σκῆπτρα Διός φορέοντα καὶ ἀστράπτοντα χιτῶνα.’ εἶπε, καὶ Ἀδρήστεια τόσην ἐγράψατο φωνῆν. ἄλλ᾽ ὁ ἄνθρωπος πρός ἐμὲ γίνοσκεν ἐκούσιον εἰς λίνον ἄγρης νῦματι Μοιριδίῳ περορημένιον ὑιὸν ἀροῦρης τερψινόν δονάκων βεβολημένον ἢδεί κέντρῳ, κερδαλέην ἀγέλαστος ἀνήροις Κάδμος ὦν᾽ ‘Βαῖν ἐμῆς σύριγγος εὔθαμβες ἤχον ἀκούσας: εἶπέ, τί κεν ἰσωμάτων, ἢταν τέκνων ἀείσω ἐπιτάρνοι κιθάρης ἐπινίκιοι ὄμοιον ἀράσσων; καὶ γὰρ ἐπουρανίοισιν ἔγω πλήκτροισιν ἐφ᾽ ἐξεταζομενὸν οἶκῳ ἄγαθος ὀλλ᾽ ὅτε δὴ ἐγίνωσκεν ἑκούσιον εἰς ἠλίνῳ ἀρέον ἀρωτικόν πεφορημένον ἱὸν ἄρσην Ἰλιακὴ καὶ Ἀδρήστεια τόσην ἐγράψατο φωνήν. ἀλλ᾽ ὅτε δὴ ἐγίνωσκεν ἑκούσιον εἰς ἠλίνῳ ἀρωτικόν πεφορημένον ἱὸν ἄρσην Ἱλιακὴ καὶ Ἀδρήστεια τόσην ἐγράψατο φωνήν.
καὶ τὰ μὲν ἀμφαφάσκε, καὶ ἀρμενον οἶα τε χορδὴν ἐσσομένην φόρμιγη κατέκρυψε κουλάδι πέτρη.

Ζηνὶ Γιγαντοφόνῳ περιλαγμένα: φειδομένος δὲ λεπτάλεον φύσημα μεμυκτό χείλεῖ πέμπον, θλιβομένοις δονάκεσιν ύποκλέπτων τόνον ἤχους, λαρότερον μέλος εἶπε: καὶ οὔτα πολλὰ τιταίνων ἀρμονίας ἤκουε, καὶ οὔ γίνοπα Τυφωεύς.

θελγομένῳ δὲ Γιγαντι νόθος παρεσύρισε ποίμνην ἀθανάτων ἂτε φύζαν ἐῃ σύριγγι λυγάινων, καὶ Δίως ἐσσομένην ἐμελίζετο γείτων νίκην ἐξομένῳ Τυφῶνι μόρον Τυφώνος ἀείδων:

καὶ πλέον οὔστρον ἔγειρε. καὶ ὡς νέος ἦδει κέντρῳ ἁρμονίας ἐρωμενόν ἐπιθέλγεται ἥλικι κούρῃ, καὶ πὴ μὲν χαρέντος ἐς ἀργυφα κύκλα προσώπου, πὴ δὲ βαθυσμῆριγγος ἀλήμονα βότρυνθείς δέρκεται, ἄλλοτε χεῖρα ῥοδόχροον, ἄλλοτε μίτρῃ σφιγγομένῃ ῥοδόεντος Ἱτυνμαζο ἔγειρε. καὶ ὡς νέος ἦδει κέντρῳ ἀλλοπρόσαλλον ἄγωνοικόρητον ὀπωπῆν, ὡς δὲ γε Κάδμῳ θελγομένην μελέεσσιν ὀλην φρένα δῶκε Τυφωεῦς.

2.001-2.712:

ὡς δὲ μὲν αὐτόθι μίμεν παρὰ σφυρὰ φορβάδος ὤλης ἀκροπόρῳ σύριγγι μετάτροπα χείλεα σύρων, Κάδμος Αγινοφίδης νόθος αἵπλος: ἀπροῖδής δὲ Ζεῦς Κρονίδης ἀκιχητὸς ὑπὸ σπέος ἀγωφος ἔρποιν χείρας ἐὰς ἐκόρυσσε τὸ δεύτερον ἦθαδι πυροβός καὶ νέφος ἠπεκή Κάδμον ἄθηκτῳ παρα πέτρῃ, μὴ δόλον ἥπεροπτὴ μαθῶν καὶ φώρα κεραυνοῦ λάθριον ὑστερόμητις ἀποκτείνει Τυφωεῦς βουκόλον ἀλλοπρόσαλλον· δὲ πλέον ἦδεὶ κέντρῳ ἡθελεν εἰσαίειν φρενοθελγέα ῥυθμὸν ἀοίδης. ὡς δ' ὀτε τις Σειρῆνος επίκλουσεν ὄμον ἀκούων
εἰς μόρον αὐτοκέλευστον ἀώριος εἶλκετο ναύτης,
θελγόμενος μελέεσσι, καὶ οὐκέτι κύμα χαράσσων
γλαυκῶν ἀκυμάντοισιν ὕδωρ λεύκαινεν ἐρετμοίς.

15 ἀλλὰ λιγυφθόγγοι πεσὼν ἐπὶ δίκτυα Μοῖρης
τέρπετο πηδαλίου λελασμένος, ἄστρον εάσας
Πλειάδος ἐπταπόριοι καὶ ἄντυγα κυκλάδος Ἀρκτοῦ
ἂς ὁ γε κερδάλεσθε δεδομένος ἀσθμασι μολῆς
πηκτίδος ἥδω βέλεμνον ἐδέξατο πομπὸν ὄλθρου.

20 ἀλλὰ καλυπτομένου νεφέων σκιοειδέι μίτρη
ἐμπνοος εὐκελάδοι δόναξ σίγησε νομῆς,
ἀμονήν δ᾽ ἀνέκοψεν. ἀερσιπότης δὲ Τυφωεύς
οἴστρον ἐλὼν πολέμιοι κατέδραμεν εἰς μυχόν ἄντρου,
βροντὴν δ᾽ ἡνεμόφοιτον ἐδίζητο φοιτάδι λύσης
καὶ στεροπῆν ἀκίρητον, ἐρευνητήρι δὲ ταρσό
ζαφλεγές ἁρπαμένοιο σέλας κατέρρησεν ἔπειδη ἀκίρητον
καὶ στεροπῆν ἀκίρητον, ἐφελευτήρι σὲ ταρσό
ἰόν ἀκοντιστήροις ἀπέπτευν ἀνθερεύνος·
ὑψιλόφου δὲ Γιγαντός ἐχιδνάσιν ἐθείραις
πίδακας ὁμμηρήσατος ἐκμαίνοντο χαράδραι·
καὶ οἱ ἐπαίσσοντι βαθυνομένην χθόνος ἔδρην
ἀκλίνως δαπέδου Κῆλλος ἐδελιζότο πυθμήν
ποσσὶ ὁπακοντείοις, πολυσφαράγῳ δὲ κυδομῷ
ταυρεῖον λοφόφατος ἀράσσομενός κενείνος
γείτονες ὁρχήσαντο φόβῳ Παμφυλίδες ἐχθαῖ,
καὶ χθόνια σήραγγες ἐβόμβεσιν, ἐτρεμον ἀκραί
ἡμῶνες, σείοντο μυχοί, καὶ ὀλίσθανον ἀκται
λυμμένης γαμάθου ποδῶν ἐνοσιίζθονι παλμῷ.
οὐ νομός, ὦ τότε θῆρες ἀπήμονες· ἁμοβόροι γὰρ
ἄρκτοι ἐδαιτρεύοντο Τυφαονίου προσώπου
ἄρκτοις γενύεσσι, λεοντείων δὲ καρίνων
γλαυκὰ δασυστέρνων ἐλαφύσσετο γυῖα λεόντων

45
χάσµατα ἰσοτύπωσιν, ἐξιδνηστὶ δὲ λαµψὶ ψυχῆ πεδοτρέφεον ἐδαίξετο νόστα δρακόντων, ἰερίους δ’ ὀρνίθας ἐδαίνυτο γεῖτον λαµψὶ ἱππαμένους αἵματοι δ’ αἴθερος, ἄγχιστον δὲ αἰετὸν ἤσθε μάλλον, ἐπεὶ Δίος ὄρνις ἀκούει· ἤσθε βοῦν ἄροτῆρα, καὶ οὐκ ἄκτειρε δοκεύον αἰμοβαφῇ ζυγῷ κεχαραγµένον αὐχένα δεσµῷ, καὶ ποταμοὺς ἐκόνισε ἐπιδόρπιον ὄδωρ, Νηιάδων δὲ φάλαγγας ἀπεσπεύδον ἐναύλων· καὶ βυθὴν στείχουσα βατὸν ρόον ἁλµατζείς μελέεσσιν ἀμβρέκτοις μελέεσσιν ἀμβρέκτοις σύριγγα γέρων ἀπεσείσατο ποιμὴν νόσφι φυγῶν· ὁρῶν δὲ πολυσπερῆς ἀγοστῶν αἰσθήρικτον ἐπέτρεπεν αὐλὸν ἀέλλαις· οὐκ αἰετὸν ἀμφεκάλυψε πέδῳ παλαργῷ ἄροτρεῦς ῥαῖνων ἀρτιχάρακτον ὀπισθοβόλῳ χόνα καρπῷ, οὐδὲ Τυφαονίης παλάμης νωμήτορι παλμῷ αὐλακα τεμνομένην ἐνοσίζησιν τάμιν σιδήρῳ, ἀλλὰ βοῶς μεθέηκε, Γιγαντεῖος δὲ βελέμνῳ σχιζομένῃ κενεῖς ἐγυμνώθησαν ἀροῦρις.

καὶ διερήνῃ φλέβα λύσειν, ἀνοιγομένου δὲ βερέθρου χεύμασι πηγαίνου ἀνέβλυς νέρτερος αὐλῶν, ἀσκεπεῖος δαπέδου χέων ὑποκόλπιον ὄδωρ· καὶ σκόπελοι ρίπτοντο· χαραδραίοις δὲ ῥεῖθροις ἡρόθεν πίπτοντες ἐνεκρύπτονθα ἁλάσσει.

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καὶ Ζήφυρος δεδόνητο κυλινδομένων κυπαρίσσων αὐχμηροῖς πετάλοισι: φιλοθήνοισι δὲ μολπαῖς ἀλίνα Φοίβος ἄειδε δαίζομένων ὑακίνθων, πλέξας πένθιμον ὄμων, Ἀμυκλαῖων δὲ κορύμβων κοπτομένη πολύ μᾶλλον ἐπέστενε γείτονι δάφνη·

κεκλιμένην δ᾽ ὀρθωσεν ἐὴν πίτων ἀχνύμενος Πάν· καὶ, Μορίης μνησθείσα, φερέπολιν Ἀθηίδα νύμφην τεμνομένη Γλαυκόπις ἐπεστονάχιζεν ἐλαίη· καὶ Παρθή δάκρυσε κονιομένης ἀνεμώνης, πυκνά δὲ μυρομένη καλύκων εὐόδεα χαίτην 

βόστρυχον ἄβρον ἔτιλλε κονιομένου ῥοδείνος· καὶ στάχρον ἠμιτέλεστον ὠξωλότα μύρετο Δηώ, μηκέτι κώμον ἄγουσα θαλύσιον· Ἀδρυάδες δὲ ἡλικες ὀδύροντο λιπόσκια δένδρεα Νύμφαι.

καὶ τις ὑπτόρθοιο διχαζομένοιο κορύμβου σύγχρονος ἀκρήδμενος Ἀμαδρύας ἁνθορε δάφνης, ἐκ πίτους δὲ φυγοῦσα βατῷ ποδὶ παρθένος ἄλλη ἀγχωφάνης ἀγόρευε μετήλυδι γείτονι Νύμφη· 'Δαφναίῃ φυγόδεμνος Ἀμαδρύας, εἰς δρόμος ἐστω ἀμφώτερας, μὴ Φοῖβον Ἰός, μὴ Πάνα νοῆσω.

ὑλοτόμω, τάδε δένδρα παρέλθετε, μὴ φυτά Δάφνης τέμνετε δειλαίης τετημένα· φείδεω, τέκτων, ὀλκάδα μὴ τελέσῃς πιτυώδεα δοῦρατα τέμνων, μὴ ῥοθίων παύσειε θαλασσαίης Ἀφροδίτης.

νai, δρυτόμος, πυμάτην πόρε μοι χάριν, ἀντὶ κορύμβων κόπτε με σοῖς πελέκεσσι, καὶ ἴμετέρου διὰ μαξοῦ πῆξαν ἄνυμφετύτου σαύρονα χαλκὸν Λαήνης, ὄφρα θάνω πρὸ γάμιου καὶ Ἀιδὶ παρθένος ἔλθω, εἰσέτι νής Ἡρωτος, ἃ περ Πίτως, οἱ τε Δάρνη· ὡς φαμένη πετάλοις νόθην ποιήσατο μίτρην,

καὶ χλοερὸ βεστηρὶ κατέσκεπεν ἄντυγα μαξοῦ αἰδομένη, καὶ μηρὸν ἐπεσφηκώσατο μηρῷ· ἢ δὲ μιν εἰσοφόρασα κατηφέα ρήξατο φονήν· 'Παρθενῖς ἐμφυλοῦν ἔχω φόβον, ὃττι καὶ αὐτή
ἐκ Δάφνης γεγαυα διώκομαι, οία τε Δάφνη.

πῇ δὲ φύγω; σκοπέλου ύποδύσομαι; ἀλλὰ κολώνας ῥιπτομένας ἐς Ὄλυμπον ἐτεφρώσαντο κεραυνοῖ, καὶ τρομέω σέῳ Πάνα δυσίμερον, δς με χαλέψει, ὡς Πίτνυ, ὡς Σύριγγα: διωκομένη δὲ καὶ αὐτὴ ἀλλὴ δευτερόφωνος ὀρίδρομος ἔσσομαι Ἡχώ.

115  οὐκέτι ταῦτα κόρυμβα μετέχομαι, ἡμιφανῆ δὲ οὐρεα ναιτάω μετὰ δένδρεον, ἣς καὶ αὐτὴ Ἄρτεμις ἀγρόσεσαι φιλοπάρθενος: ἀλλὰ Κρονίων Καλλιστοῖς λάχε λέκτρον ἐς Ἄρτεμιν εἶδος ἀμείως.

120  ἔσσομαι εἰς ἀλὸς οἴδμα· τί μοι γάμος; ἀλλ᾽ ἐνὶ πόντῳ Αστερίην ἐδίωκε γυναιμανέων Ἐνοσίχθων.

125  αἴθιθε λάχον πτεροκοῦφα· δι᾽ ὑψιπόρου δὲ κελεύθου ἠερίοις ἀνέμοισι συνέμπορον ὁδόν ἔσσων· ἀλλὰ τάχα πτερύγων κενες δρόμος, τῷ Τυφωεύς ἠλιβάτοις παλάμῃς ἐπισάυει νεφελάων.

130  εἰ δὲ γάμος ἀδίκοις με βηστεῖται, εἶδος ἀμείω, μέζομαι ὀρνίθεσι, καὶ ἱπταμένη φιλομήλη καὶ ρόδον ἀγγέλουσα καὶ ἀνθθεμόσεσσαν ἔσρην ἔσσομαι εἰαρινοῖ φίλῃ Ζεφύρῳ χελιδῶν, φθεγγομένη λάλος ὄρνις ὑπωροφότης μέλος ἤχος, ὀρχηθμῷ πτερόειν περισκάρους καλιν. Πρόκνη, πικρά παθοῦσα, σὺ μὲν δέο πενθαίδι μολῆς uiέα δακρύσειας, ἐγὼ δ᾽ ἐμά λέκτρα γοήσω.

135  Ζεῦ ἄνα, μὴ τελέσῃς με χελιδόνα, μὴ με διώξῃ καὶ Τηρεὺς πτερόεις κεχολωμένος, οία Τυφωεύς.

140  ἀηρ, οὐρεα, πόντος ἀνέμβατος· ἐνδοθυ γαῖς κρύπτομαι· ἀλλὰ Γιγαντὸς ἐξιδώναιον ἀπὸ ταρσῶν ἱοβόλιοι δύνουσιν ὑπὸ χθόνα φωλάδες ὕδρα.

145  εἶνεν ὑγρὸν ὕδωρ ἐπιδήμιον, οία Κομαιθῷ πατρῷ κεράσασα νεόρρυτα χεύματα Κύδνῳ· οὐκ ἐθέλει παρὰ μύθον, ὁτι προχήθης συνάψω παθθενικῆς δυσέρατος ἐμὸν φιλοπάρθενον ὕδωρ. πῇ δὲ φύγω; Τυφώνι μηγήσομαι; ἀλλὰ λοχεύσω
ἀλλοφυῆ πολύμορφον ὦμοίον ύπα τοκῆ.
εἶν δὲνδρον ἄλλο, καὶ ἐκ ὄρυξ εἰς ὀρύας ἔλθω
150 οὐνομα παιδός ἔχουσα σαόφρονος· ἀντὶ δὲ Δάφνης
μὴ Μυρρὶς ἀθέμιστον ἐπόνυμον ἔρνος ἀκοῦσω.
ναῖ, λίτομαι, παρὰ χεῦμα γοήμονος Ἡραδανοῖ
εἶν Ἡλιάδων καὶ ἐγὼ μία· πυκνὰ δὲ δὲ πέμψω
ἐκ βλεφάρον ἥλεκτρα, φιλοθήνοις δὲ κορύμβοις
155 γεῖτονος αἰγείρου περίπλοκα φύλλα πετάσσω
δάκρυσιν ἀφνειοίσιν ἐμὴν στενάχουσα κορείην·
οὐ γὰρ ἐγὼ Φαέθοντα κινύρομαι. ἦλθι, δάφνη,
αἰδέσμα φυτὸν ἄλλο μετὰ προτέρης φυτὸν ὄλῃς.
ἔσσομαι, ὡς Νιόβη, καὶ ἐγὼ λίθος, ὄφρα καὶ αὐτὴν
 λαϊνένῃ στενάχουσαν ἐποικτείρωσιν ὄδιται·
160 ἀλλὰ κακογλώσσοι τί μοι τύπος; ἦλθι, Λητὼ·
ἔρρετο αἰνοτόκιοι θημάζον οὐνομα Νύμφης·
ἡ μὲν ἐρήκε· φαέθων δὲ πόλον δινωτὸν ἐάςας
εἰς δύσιν ἔτραπε δύρρον· ἀναθρόσκουσα δὲ γαῖς
165 ψυτενής ἀτε κόνος ἐς ἡέρα σιγάλη Νῦξ
οὐρανὸν ἀστερεῖςτι δειχλαίνουσε χτόνιν,
αἰθέρα δαιάλλουσα· καὶ ἄνεφελω παρὰ Νείλῳ
ἀθάνατοι πλάξουστο, παρ’ ὀφρυότετι δέ Ταύρῳ
Ζεὺς Κρονίδης ἀνέμμμεν ἐγερσιμώθω φῶς Ἡνῆς.
170 νῦξ μὲν ἐρή· φρουραῖ δὲ περὶ στίχες ἦσαν Ὀλύμπου
ἐπὶ περὶ ζώνησι, καὶ οἷα περὶ ψυκῆ πύργων
ἐννυχον ἴν ἀλάλαμα, βοή δ’ ἐπερῦμεος ἀστρον
ἀμφιλαφῆς πεφόρητο, καὶ ἀξονίς κτύπον ἡχοῦς
ἐκ Κρονίς βαλβίδος ἐδέχτω ύποσα Σελήνης·
175 καὶ νεφέων στεφανηδὸν ἐπασσυτέρησι καλύπτραις
οὐρανὸν ἐφράζαντο φυλάκτορες αἰθέρος Ὡραί
ἀμφιπολοὶ Φαέθοντος· ἀσυλήτων δὲ πυλῶν
ἀστέρες Ατλάντειον ἐπεκλήσθαν ὕχηα,
μὴ λόχος εἰσελήσθη πόλον μακάρων ἀπεόντων·
180 ἀντὶ δὲ συρήγων ἐνοπῆς καὶ ἐθήμονος αὐλοῦ
ἐννυχίαις πετρύγεσσι μέλος σύριζον ἀῆται.
αἰθερίῳ δὲ Δράκοντι συνέμπορος Ἀρκάδος Ἀρκτοῦ ἐννυχῇν Τυφώνος ἐπήλύσιν ύψοθι λεύσσων ὁμμασιν ἄγρινουσι γέρων ἐφύλασσε Βοώτης.

ántolíν ἐδόκευεν Ἐσωφόρος, Ἡσπερος ἀστήρ ἐσπερίην, Νοτίας δὲ λυπόν ἰθύντοι τόξον ὀμβρηρᾶς Βορέαο πύλας περιδέρομε Κηφεύς.

καὶ πυρὰ πάντοθεν ἦν, ἐπεὶ φλόγες αἰθοπεῖς ἀστρῶν καὶ νόχιοι λαµπτήρεις ἀκοιμήτουι Σελήνης

ὡς δαίδες σελάγιζον, ἀελληνίτε ὁ δρόμῳ πυκνά διαθῆροσκοντες ἀπ' αἰθέρος ἄκρον Ὁλύμπου ἀστέρες ἀκτήρες ἐπέγγαφον ἥμα πυρῶν δεξιτεροι Κρονίων, κυβιστήτηρι δὲ παλμῶ

πυκνὰ διασεισούσα χαρασσομένον νεφελῶν ἀστεροπῆ σκίρτησεν, ἀμοιβαίησι δὲ ῥυπαῖς κρύπτετο καὶ σελάγιζε παλίνδρομος ἀστάτος αἰγῆ.

καὶ πλοκάμους πλεκτοῖο πυρὸς βοτρυδόν ἐλίξας φέγγει λαχνήντει σέλας τρίχουν κομήθης, καὶ δοκίδες μάρμαρον ἐπίλυς, οία δὲ μακροὶ

ηρόθεν ταῦνοντο δοκοῖ δολιχῆρει πυρῶν Ζηνὶ συναχιμάζοντες, ὑπ’ ἀκτίνεσι δὲ λάμπων ἀντιπόρου Φαεθοντος ἐκάμπτετο σύνδρομος ὁμβρῳ ἱρίδος ἀγκύλα κύκλα πολύχροος ὀλκὸς ὑφαίνων, χλωρὰ μελαινομένα, ῥοδοειδέ λευκὰ κεράσας.

καὶ Διὸ μουνωθέντι παρήγορος ἱκέτο Νίκη ἡρός ἄκρα κέλευθα διαγράψασα πεδίῳ.

Λητοῖς εἶδος ἔχουσα, καὶ ὀπλίζουσα τοκῆ ἀντιτύπως στομάτεσσι πολύτροπον ἰαχε φωνήν· Ἡσεύ ἄνα, σῶν τεκέων πρόμοι ἱστασα, μηδὲ νοῦσῳ

μιγνυμένην Τυφώνι γάμων ἀδιδακτον Αθήνην· μιτέρα μὴ τελέσειας ἀμήτοια, μαρνάμενος δὲ ἀστεροπῆς κούροξε σελασφόρων ἐγχός Ὁλύμπου, καὶ νεφελὰς συνάγειρα τὸ δεύτερον, ὄτε Ζεῦ· ἣδη γὰρ σταθερὸ δινάσσεται ἔδρανα κόσμου

χερσὶ Τυφαονίτησιν, ὀμοζυγέων δὲ λυθέντων

78
στοιχείων πισύρων ἤρνησατο λήμα Δηών·

ἡβη λείπει κύπελλον, Ἄρης δ᾽ ἀπεσεύσατο λόγχην,

Ἐρμῆς ράβδον ἐθήκε, λύρην δ᾽ ἐρρυψεν Ἁπόλλων,

καὶ πετρόες πεπότητο λιπῶν πετρεύταν ὦστούς,

220 εἰδός ἔχον κύκνου, τελεσσιγάμου δὲ θεαίνης

ἀσπορος ἐπέλετο κόσμος ἀλωομένης Αφροδίτης,

ἀρμονίης δ᾽ ἄλτου λῦτο πείσματα· νυμφοκόμος γὰρ

πανδαμάτωρ ἀδάμαματος Ἕρως θρασύς εἰς φόβον ἔπτη

τόξα λιπῶν γονόντα· καὶ ἠθάδα Λήμυνον ἔσσας

225 σὸς πυρόεις Ἰφαλείας γοόνατα σύρων

ἀ βραδὺς ἀστήρικτον ἔχει δρόμον. ἄ μέγα θαύμα,

καὶ μάλα μοι κοτέουσαν ἐποικτείρω σέθεν Ἡρην.

ἡ ὡς τεός γενέτης πάλιν ἔχεται εἰς χορὸν ἀστρόν;

μὴ ποτὲ τοῦτο γένοιτο· καὶ εἰ Τιτηνίς ἀκόω.

230 οὐκ ἐθέλω Τιτῆνας ἱδεῖν κρατέοντας Ολύμπου,

ἀλλὰ σὲ καὶ σέο τέκνα. σὺ δὲ κράτεόντι κεραυνὴ

Ἀρτέμιδος προμάχεις σαόφρονος· ἦ ὡς φυλάσσω

παρθενικὴν ἀνάεδνον ἀναγκοῖοπαρακοίτη;

ἡ ὡς τόκου ταμή τόκον δύηται· ἦ ὡς τανύσσει

235 χείρας ἐμοὶ: ποίην δὲ καλέσσομαι ἱσχαίρη

Ἦλαον Εἰλεἴθιαν, ὃτ᾽ Εἰλεἴθια λοχεύσῃ·′

ὡς φαμένς σκιοειδὲς ἐόν πετρόν "Ὑπνός ἐλίδας

εὐνασεῖαν ἀμπνεύσασιν ὀλην φύσισ· ἀλλά Κρονίων

ἣν τότε μοῦν ὅπιος· ἐφαπλώσας δὲ Τυφωές

νωθρὰ βαρνυμέναις ἐπερείσατο νόστα χαμεῦναις

πλῆσας μητέρα γαῖαν· ἀνοιγμένου δὲ κόλπου

χάσματι κοιλαίνοντο σεηροτὶ φιλάδες εὐνάι

εἰς χόνα δυομένοιν ἐχιδναίοις καρῆνοις,

ἡείηοι δὲ φανέντος ὀμογλώσσωσι ἀπὸ λαμιῶν

240 εἰς ἐνοτὴν πολυτηχις ἐπεβουχάτο Τυφώες

Ζῆνα μέγαν καλέων· βλασφή δὲ οἰ ἱκετο φονή,

ῥιζεταῖσι δὴ πέξα παλιμπόρου Ὀκεανοιὸ

τέραχα τεμνομένην πειριάλλεται ἀντυγα κόσμου,

ζωσαμένῃ στεφανηδὸν ὀλην χόνα κυκλάδι μίτρῃ·

245
φθεγγομένου δὲ Γίγαντος ἀμειβόμενη στίχα φωνῆς
παντοῖς σμαράγδοις καὶ ὅπειρα κόσμος ἑχὼς
τοῦ δὲ κορυσσομένου φυῆς πολυειδές μορφή
ἀργυρῆς κελάδος λύκων, βρύχημα λεόντων,
ἀσθμα συόν, μύκημα βοὸν, σύριγμα δρακόντων,
pορδαλίων θρασύχρωμα, κορυσσομένων γένος ἄρκτων,
λύσσα κυνῶν· μεσάτι δὲ Γίγας βροτοειδεῖ μορφή
Ζηνός ἀπειλήτειραν ἀπερροῖβδησεν ἰώην·
Χεῖρες ἐμαί, Δίὸς οἶκον ἀράξετε, πυθμένα κόσμου
σείσατε σὺν μακάρεσσι, καὶ αὐτοέλικον Ὁλύμπου
κόψατε θείον ὁχήμα καὶ οἰηθερίς ἐπι γαῖη
κύνος ἐλκομένης φυγέτω δεδομένος Ἀτλας,
ἀντυγα δ᾽ ἀστερόφοιτον ἀπορρίψειν Ὁλύμπου,
μηκέτι δειμαίνων ἐλλικαὶ δρόμοι—οὐ γὰρ ἐᾶσῳ
অκτίδοις θλιβόμενος κυρτούμενος Ἀρούρης
αἰθέρος ὀχλίζοντα παλινδινήτον ἀνάγκην—,
ἀλλὰ θεοῖς ἐπιτρέπον ἄτρημον φόρτον ἐᾶσας
μεργάσθω μακάρεσσι, ἀναρρήξει εἰς πέτρας
τριχαλέως βελέσσειν ὀστεύων πόλων ἄστρων,
ὅπις ἡμέταξεν ἵμασσόμεναι δὲ κολόνας
ταρβαλέαι φυγέτωσαν ἀνάκκιδες οὐρανὸν Ὀμαι,
δμοίδες Ἡλίοιο περιτλέγοντα δὲ λαβοῦσαι
ἡρὶ μιζητα γαῖαν, ὄδωρ πυρὶ, πόντων Ὁλύμπω.
καὶ πισύρων ἀνέμων τελέσω δούλειαν ἀνάγκην,
μαστίγω Βορέην, κλονεό Νότον, Ἕρων ἱμάσω,
καὶ Ζέφυρον πλήξαιμι, καὶ ἤματι νῦκτα κεράσσω
χειρὶ μητρί, καὶ γνωτὸς ἐμός πολυπίδακα λαιμῷ
Ἐκεινὸς πρὸς Ὁλύμπον ἔγχον ὑψοῦμενον ὄδωρ,
πέντε παραλλήλων πέφορομενός ψυζὴ κύκλων,
ἄστρα κατακλύσσειες, καὶ ὅπως ἀλάσθω
ἄρκτος Ἀμαξαῖοι δεδυκότος ἱστοβοθῆς.
ταῦτα ἠμοί, δοινότες ἰσήμερον ἀντυχαν κύκλων
αἰθέρει μυκῆσασθε, χαρασσομέναις δὲ κεραιαῖς
ἰσοτύπου φλογεροῖο κεράσσα ἰὸζετε Ταῦρον·
καὶ βόες ὑγρὰ κέλευθα μεταλλάσσωσι Σελήνης
δειδιότες βαρύδουτον ἐμὸν μύκημα καρήνων·
καὶ βλασυρὸν μέγα χάσμα διαπτύξασα γενείων
ἄρκτος ἀνοιστήσειε Τυφονίς Ἄρκτον Ὀλύμπου·
αἴθεριο δὲ Λέοντι λέων ἐμὸς ἀντιφερίζων
Ζωδιακῆς ἀέκοντα μεταστήσειε κελεῦθου·

285

ήμετέρους δὲ δράκοντας Ὁφὶς φρίζειεν Ἀμάξης...
ἀστεροπαϊώς ὀλίγαις κεκορυθμένος· ἄλλα θαλάσσης
κύματα λυσσήεντα, λόφοι χθονός, ἄγκεα νήσος
φάγανα μοι γεγάσας, καὶ ἀσπίδες εἰσὶ κολόναι,
καὶ σκόπελοι θώρηκες ἀσπίδες, ἐγχεα πέτραι,
καὶ ποταμοὶ σβεστάτου ἀκιννοτάτου κεραυνοῦ.

290

dεσμοὺς δ᾽ Ἄπετοῖο Ποσειδάωνι φυλάσσω,
ἀμφὶ δὲ Καῦκασον ἄκρον ἐπετρέπος ἅλος ἀρείων
αιετός αἰμάξειε παλιμφυζεῖ ἦπαρ ἀμύσσον
Ἡφαίστου πυρόντος, ἐπεὶ πυρὸς εἶνεκα κάμνει

295

ἡμετέρων δὲ γάμων ἄρυστον ἄργαρον ἀναγκαίη
ἀνδροφόνον ὑπερεῖπον ἡμᾶς κεραυνοῦ,
οὐρανὸν ἀνθρώποις καὶ βασιλέωις· ἀθανασίως
καὶ ἄκρον ἢμνημον Ἐρμῆς·

300

λυσάμενη δ᾽ ἄφαυστον ἐς σφήνηγίδα κορείς
Ἅρτεμις Ὀρίωνος ἀγακαίη δάμαρ ἔστω,
καὶ Τιτῦπο πετάσειε παλαίτερα φάρεα Λητῶ,
εἰς γάμον ἐλκομένη βεβημένου· ἀνδροφόνον δὲ
μεγαλέων σακέων γυμνούμενον Ἀρεα ὁδόμος

305

κοῖραν ὑμινὶς ληίσσομαι ἄντα φωνῆς
μείλιχον, ὑψηλοῦ δὲ συναπτομένην Ἐρφάλτη
Παλλάδα ληίδειν νυμφεύσωσαι, ὅφη νοῆσω
Ἀρεα θητεύσατα καὶ ὀδύνουσαν Ἀθήνην,
καὶ μογερὰς ὁμοίως παλινδίνητον ἀείρων

310

οὐρανὸν Ἀτλάντειον ἐλαφρύσειε Κρονίων
ὄρθιος, ἡμετέρον δὲ γάμων ὑμέναιον ἀκούσῃ
ζῆλον ὑποκλέπτων, ὅτε νυμφίος ἔσσομαι Ἡρῆς.
οὗ μὲν ἐγὼ δαῖδων ἐπίδευσμαι· αὐτόματος δὲ
δαλός ἐμῶν θαλάμῳν στεροπῆς σέλας, ἀντί δὲ πεύκης

320 αὐτὸς ἐμοὶ Φαέθον ἱδίς φλογὸς ἄψάμενος πῦρ
νυμφιδίῳ τανύσειε Τυφώει δούλιον ἁγίλην,
καὶ γαμίους σπινθῆρας ἐπαιθύσσοντες Ὄλυμῷ
ἀπέφερεν ἀστράφασιν ἐμῶν λαμπτήρες Ἤρωτον,
ἀπέφερεν ἐπερα λύχνα· σύν εὐθαλάμῳ δ’ Ἀφροδίτῃ

325 εὐνέτις Ἐνδυμίωνος ἐμῆ θεράπαινα Σελήνη
dὲμινα μοι στορέσειε· καὶ εἰ χρέος ἐστὶ λοετρῶν,
λούσομαι ἀστερόεντος ἐν ὅδασιν Ἡριδανοῖ·
ἀλλὰ Δίως μετὰ λέκτρα Τυφώει, κυκλάδες Ὄμαι,
πῆξατε παστὸν Ἐρωτος· ἀπ’ Ὄμαινον δὲ καὶ αὐταῖ,

330 Λητὸ, Ἀθηναῖη, Παρίθ, Χάρις, Ἀρτέμις, Ἡβη,
νυμφικόμῳ Τυρώνι κομίσσατε σύγγονον ὅδωρ·
καὶ γαμίους πλήκτρους ἐμῆς παρὰ δαίτα τραπέζης
ἀντὶ Δίως μέλψατε Τυφώεα λάτρις Ἀπόλλων.
οὐ ἑξινὸν δαπέδοιον φέρω πόθον· ἡμέτερον γὰρ

335 οὐρανὸν ἀστερόνωτον ἀδελφεύον ἦνικεύσω,
αὐρανὸν οἴκον ἔχον μητρώοιν, νιέα γαίης.
καὶ Κρόνον ὡμηστήρα τὸ δεύτερον εἰς φάσις ἐλκὼν
γνωτὸν ἐμῖν συνάεθλον ἀπὸ χθονίου βερεθροῦ
λύσω δεσμά βίας, παλιννόστους δὲ τελέσσω

340 αἰθερίους Τιτήνας, ὀμορφίους δὲ κομίσσω
γηγενέας Κύκλωπας ἐς οὐρανόν, ἄλλα δὲ τεύξω
ὅπλα πωρὸς· πολέον γὰρ ἐμὶ χρέος ἐστὶ κεραυνῶν,
ὅτι δημοσίησι, καὶ οὐ διδύμαι πολεμίζω
χερσὶν ἐγὼ Κρονίδη πανομοίους· ἀντιτύπους δὲ

345 κρείσσονας ὑφιγόνους πολυφεγγέει μεῖζον πυρσό
ἀστεροπάδες ἐτέρας χαλκεύσωμαι, εὐρύτερον δὲ
ὅγδοιν οὐρανὸν ἄλλον ὑπέρτερον ψόθοι τεύξω
ἀστρασι φαιδρότεροι κεκασμένοι· οὐ δύναται γὰρ
ἀγχφανής πόλος οὕτως ὄλων Τυφώνα καλύψαι.

350 καὶ μετὰ θήλεα τέκνα καὶ ἀρσενόπαιδα γενέθλην
πουλυτόκου Κρονίδαιο πολυσπερῆς ἄλλο φυτεύσω
鲰μα νέων μακάρων πολυάιχενον· οὐ χορὸν ἀστρων λείψω νόσσαι γάμων ἀχρήιον, ἀλλὰ συνάψω ἀρσενὶ θηλυτέρην, ἧν δὲ δούλια τέκνα λογεύσῃ

παρθενικὴ πτερόοσσα παρευνηθείσα Βοώτη·

ἐλπεν ὀμοκλήσσας· Κρονίδης δ’ ἐγέλασσεν ἀκούων.

καὶ μόθος ἀμφοτέρους ἐπέβρεμεν· ἦν δὲ κυδοιμὸν πομπὸς "Ἐρις Τυφόνι, Δίως δ’ ἡγήσατο Νίκη εἰς μόθον. οὐ βοέης ἀγέλης χάριν, οὐ περὶ ποίμνης ἦν ἄγων, οὐ νείκος ἦν ἐπὶ κάλλει νύμφης,

οὐ κλόνος ἀμφί πόλης ὀλίξονος· ἀλλ’ ὑπέρ αὐτοῦ οἰδέρος ἰστατο δήρις, ἦν δ’ ἐν γούνασι Νίκης σκήπτρα Δίως καὶ θόκος ἀέθλια δημοτήτος.

Ζεῦς μὲν ἰμασσομένους νεφέων βρονταῖον ἀράσσων

αἰθέριον μύκημα μέλος σάλπιξεν Ἑνυώδης,

καὶ νεφέλας ἐλικηδὸν ἐπὶ στέρνοι καθάνας εἶχε Γιγαντείων βελέων σκέπας· οὔδε Τυφωεὺς ἄφορος ἦν· κεφαλαὶ δὲ βωνὶς μυκηθμὸν ἰεῖσαι αὐτόματοι σάλπιγγες ἐπεσμαράγησαν Ὀλύμπῳ,

συμμιγέες δὲ δράκοντες ἐσώρισαν, Άρεος αὐλοῖ.

καὶ στίχας ἡλιβάτον μελέων θόρηξε Τυφωεὺς φραξάμενος σκοπέλῳ σκόπελον μέγαν, εἰσόκε πυκναι ἄρραγες στουχηδὸν ἐπυργώθησαν ἐρίπναι,

καὶ πέτρην προθέλυμον ἐπασκυτέρηθε δέτο πέτρη·

ἤν δὲ κορυσσομένης στρατηγῆς τύπος· ἄγχωφανῆς γὰρ ῥωγάδα ῥωγᾶς ἔρειδε, λόφος λόφον, αὐχένα δ’ αὐχήν, ὑψινεφής δ’ ἀγκώνα πολυπτυχον ὀθεῖν ἄγκον·

καὶ κραναί πῆλησες ἔσαν Τυφόνι κολόναν αἰτυλόφῳ πηρῆνι καλυπτομένοι κεφαλάων.

μαρναμένου δὲ Γίγαντος ἦν πολυδειράδι μορφῆ ἐν δέμας, ἀλλὰ φάλαγγες ἄπειρονες, αἱ μὲν ἀγοστῶν, αἱ δὲ λεοντείων γεννῶν εὐθηγέες αἰχμαί,

ἀλλαὶ ἐχθναϊον πλοκάμων ἐπιβήτορες ἀστρῶν.

δένδρεα δ’ ἐπτύσσοντο Τυφανών ἀπὸ χειρῶν

σειόμενα Κρονίδαο καταντίον, ἀλλὰ δὲ γαῖης
ἓρνεα καλλιπέτηλα, τὰ περ βεβριθότι παλμῷ
Ζεὺς ἀέκων ἀμάθονεν ἑνὶ σπινθηρὶ κεραννοὺ·
pολλὴ μὲν πτελή σὺν ὀμήλικι ρίπτετο πεύκη
καὶ πλάτανος περίμετρος, ἀκοντίζοντο δὲ λεύκαι
ἀντα Διὸς· πολλὴ δὲ λαγῶν ἐρρήγνυτο γαίς.
πᾶσα δὲ τετράπλευρος ἵτως στυφελίζετο κόσμου,
καὶ πίσυρες Κρονίωνι συναιχμάζοντες ἀήται
ἥρην σκοτόσεσαν ἐπυργώσαντο κονίνην
κύματα κυρτώσαντες· ἅμαρσομένης δὲ θαλάσσης
Σικελία δεδόνητο, Πελωρίδες ἔβρεμον δόχαι
Αιτναίοι τε τένοντες, ὑμυκήσαντο δὲ πέτραι
μάντεις ἐσσομένοιν Λύλυβηδεῖς, ἔκτυπε δ᾽ ἀκτή
ἐσπέριον παρὰ χείμα Παχυνίας· ἐγγύθη δ᾽ ἀρκτοῦ
ἀμφὶ νάπην Θρήισσαν Ἀθωὶς ἐκλαγε Νύμφη.
Πιερίκῳ δὲ τένοντι Μακηδονίς ἦσαν ὑλῆ·
ἀντολίης δὲ θέμεθλα τινὰς καταιχμάζοντα
rίπτετο πολλὰ βέλεμνα Τυφαονίων ἀπὸ χειρῶν·
kαὶ τὰ μὲν αίσσοντα Σεληναῖо παρὰ δίφρῳ
ἀσταθέων ἀχάρακτα κατέγραφον ἵχνια ταῦρων,
ἀλλὰ δὲ δινηθέντα δι᾽ ἥρος ὀξινὶ ῥοἰζῳ
ἀσθμασὶν ἀντιπόροισι μετερρίπιζον ἀήται·
kαὶ Διὸς ἀγαῦστοι παραπλαγχθέντα κεραννοῦ
πολλὰ Ποσειδάωνος ἐδέξατο τερπομένη χείρ,
γειοτόμου γιλοχῖνος ἀφειδήσασα τριαίνης·
ὕγροβαρὴ δὲ βέλεμνα παρὰ Κρονίης πόρον ἀλμης
Ζηνὶ χέρον ἀνάθημα γέρον ἱδρύσατο Νηρεὺς,
kαὶ βλοσυροῦς δύο παϊδὰς Ἐνυαλίοιο κορύσσας
ἐχε Φόβουν καὶ Δείμον ὀπάνονα πατροπάτωρ Ζεὺς
αἰθέρος ἀσπιστῆρας ὀμὴλυδας· ἀστεροπῆ δὲ
στήσε Φόβουν, καὶ Δείμον ἐπεστηρίζε κεραυνῷ
δείμα φέρον Τυφώνα· καὶ ἀσπίδα κούφισε Νίκη
πρόσθε Διὸς ταυνύσας, καὶ ἀντιάχησεν Ἐνυώ,
Ἀρης ἐσμαράγησεν. ἐπαιγίζων δὲ θυέλλαις ἤροθεν πεφόρητο μετάρσιος αἰγίσχος Ζεὺς, ἐξόμενος πτερόεντι Χρόνου τετράζυγι δίφρῳ· ἵπποι δὲ Κρονίωνος ὁμόζυγες ἦσαν άηται. καὶ πὴ μὲν στεροῆσι κορύσσετο, πὴ δὲ κεραυνῷ.

ἀλλοτε δὲ βροντῆσιν ἐπέχραεν, ἀλλοτε δ᾽ ὀμβρων πηγνυμένης προχέων πετροῦμενα νότα χαλάζης ὀμβρηροῖς βελέσσαι· Γιγαντεῖοι δὲ πυκνοὶ κίονες ὕδατόρνησες ἐπερρήγνυντο καρήνοις ὀξυβελεῖς, παλάμαι δὲ Τυφώεος, οἷα μαχαίρη.

ἡερίῳ τέμνοντο χαλαζήμεντι βελέσσω· καὶ παλάμη κεκόνιστο, καὶ οὐ μεθέηκε κολώνῃς, ἀλλὰ νιφβλήτω τοιῇ πληγεῖσα χαλαζῆς μάρνατο καὶ πιπτουσα, διαϊσσούσαι δὲ γαῖς ἀλλὰνιφοβλήτω τοῖῃ πληγεῖσα μάρνατο καὶ πιπτουσα, διαϊσσούσαι δὲ γαῖς μάρνατο καὶ πιπτουσα, διαϊσσούσαι δὲ γαῖς ἀλλὰνιφοβλήτω τοῖῃ πληγεῖσα μάρνατο καὶ πιπτουσα, διαϊσσούσαι δὲ γαῖς μάρνατο καὶ πιπτουσα, διαϊσσούσαι δὲ γαῖς μάρνατο καὶ πιπτουσα, διαϊσσούσαι δὲ γαῖς μάρνατο καὶ πιπτουσα, διαϊσσούσαι δὲ γαῖς μάρνατο καὶ πιπτουσα, διαϊσσοúσαι δὲ γαῖς μάρνατο καὶ πιπτουσα, διαϊσσοúσαι δὲ γαῖς μάρ

καὶ στεροπαι γεγάσασιν ἀπ᾽ ὀμβροτόκων νεφελάων.

καὶ πάλιν ἰδυτμῆται ἐλῶν σπῆλιγγας ἐναύλων στέρνα Διὸς μενέαντε βαλείν ἀτρωτα σιδήρῳ.
καὶ σκοπὴ Διὸς ἀντα τίτανετο· χείλει δ᾽ ἀκρω
Ζεὺς ὀλίγου φύσησε, καὶ ψύκρημινον ἔοισαν

455 λεπταλέον φύσιμα παρέτραπε κυκλάδα πέτρην.  
χειρὶ δὲ δινήντα λόφον νησαίον ἀράξας  
eἰς ἐνοπήν πολύδινον ἀνηρότητο Τυφωεὺς,  
καὶ Διὸς ἀρρήκτοιο κατηκόντιζε προσώπου·  
ἀλλ᾽ ὁ μὲν ἀντικέλευθον ἀλεύατο μάρμαρον αἴχμην  

460 κράτα παρακλίνας, στεροτής δ᾽ ἐτύχησε Τυφωεὺς  
θερμὸν ἀμεβομένην ἐλικα δρόμον, αἶγα δὲ πέτρη  
ἀκροφαληρίωσα μελαίνετο καρπῷ.  
καὶ τριτάτην προϊάλλεν· ἐπεσσυμένην δὲ Κρονίων  
πεπταμένης παλάμης μεσάτῳ νεμιττο καρπῷ,  
σφαίραν ἀτε θρόψκουσαν, ἀτέρμοι χειρὶ πατάξας  
πέμπα πάλιν Τυφῶν· μεταστρεφθεὶσα δὲ πολλῇ  
ἡρήπῃ στροφάλιγγι παλιννόστοιο πορείης  
αὐτομάτῳ τὸξευεν ὀιστευθεὶσα κολώμῃ.  
τέτρατον ἠκόντιζεν ὑπέρτερον· ἀψαμένῃ δὲ  

465 αἰγίδος ἄκροτάτων θυσάνων ἐδύχαζετο πέτρη.  
ἀλλὴν δὲ προείκεν· ἀνάλησεσα δὲ πέτρῃ  
ἡμιδάς εἰσελάγεις ὀιστευθεὶσα κεραυνῷ.  
οὐ σκοπιαί νέφος ὑγρὸν ἀνέσχισαν, ἀλλὰ τυπεῖσαι  
ὑδρηλαῖς νεφέλης διερρήγνυσκολῶν·  

470 ἐξουν δ᾽ ἀμφιτέροισιν ἵσορρόπος ἦν Ἑνυώ  
καὶ Διὶ καὶ Τυφῶνι· πολυφλοίσβῳ δὲ βελέμῳ  
aἰθέρος ὀρχηστήρες ἐβασκεύοντο κεραυνοὶ.  
μάρνατο δὲ Κρονίδης κεκορυθμένος· ὁ ἀπὸ κυδοίῳ  
βρονῆς ἦν σάκος εἶχε, νέφος δὲ οἰ ἐπλετο θάρης,  

475 καὶ στεροπῆν ὄρον πάλλε, Διπετέες δὲ κεραυνοὶ  
ηερόθεν πέμπαντο πυριγλώχινες ὀίστοι·  
ηδὴ γὰρ περίφοιτος ἀπὸ χθονίου κενεδόνιος  
ἐξουτ ἀεροπότητος ἀνέδραμεν ἄτμῳ ἀρώρης.  
καὶ νεφέλης ἐντοσθεν ἑλεμένος αἴθοπι λαμψφ  

480 πνίγετο θερμαίνων νέφος ἐγκυουν· ἀμφὶ δὲ καρπῷ  
τριβομένων καναχηδὰ πυριτρεφῶν νεφελάων
θλιβομένη πεφόρητο δυσέκβατος ἐνδόμυχος φλόξ
dιζομένη μέσον ὁμον, ἐπεὶ σέλας ὑψόθι βαίνειν
οὐ θέμις· ἀστεροπῆν γὰρ ἀναθρόσκουσαν ἐρύκει

490 ὑμβηρηθῇ ραθάμμεθι λελουμένος ἱκμος ἀῤῥ,
πυκνώσας νέφος ὑγρὸν ὑπέρτερον· ἀξαλέου δὲ
νείθην οἰγομένου διέδραμεν ἄλλομενον πῦρ.
ἂς λίθος ἀμφὶ λίθῳ φλογερὴν ὁδὴν λοχεῦν
λάινον ἥκοντιξε πολυθιβὲς αὐτογονὸν πῦρ,
pυρσογενὴς δὴ θῆλλος ἀράσσεται ἄρσεν πέτρῳ
οὕτω θλιβομένης αὐτοῤῥείσαν ὡφαράνη φλόξ
λιγνύι νεφέλῃ μέσον ὑἀμον, ἀστεροπῇ

495 ἔλιος φλογερῆς μετανάστιον ἀτυπῆς
τινὶς θλιβομένῃ συνόμιλον ἀμελῶν
νεφέων τύπῳ, ὡς χύσιν ὁμβρου,
ὑδρηλὴν προτέρην μετεκίαθεν ἐμφυτον ὔλην,
τοῦς ἐφερ φλογοδός νεφέων τύπος, οίς καὶ αὐτοὶ
ἰσότυποι στεροῆσθι, συνοῶντο κεραυνοί.

500 Ζεὺς δὲ πατήρ πολέμις· κατ’ ἀντιβίοι δὲ πέμπον
ἡθάδα πυρσών ἰαλλεν, ἀκοντιστῆρα λεόντων,
βάλλων ποικιλόφωνον ἀμετρήτων στίχῳ λαιμῶν
οὐρανίῳ προστῆρι· Διοβλήτου δὲ βελέμνου
ἐν σέλας ἔφερεν χεῖρας ἀπείρονας, ἐν σέλας ὁμοῦς
νηρίθους ἀμάθουν καὶ αἰόλα φῦλα δρακόντων,
καὶ κεφαλὰς ἐδάιζαν ἀτέρμους αἰθέρος σῖχαί,

505 καὶ πλοκάμους Τυφόνος ἐλλεὶ ἀμαθουν κομῆς
ἀντιπόρῳ σπινθῆρι δασύτριχα πυρσῶν ἰαλλών,
καὶ κεφαλαὶ σελάγιζον, ἀνατομομένων δὲ κομάων
βόστρυχα συρίζοντα κατεσφηγόσσατο σιγη
οὐρανίῳ σπινθῆρι, μαραινομένων δὲ δρακόντων

510 ἰοβόλωι ραθάμμεθις ἑτερσαίνοντο γενείων·
μαρναμένου δὲ Γίγαντος ἐπεφρώθησαν ὑποπαί καπνὸς λιγνωῦντι, νυφοβλήτων δὲ προσώπων χιονέαις λιβάδεσσιν ἐλευκαίνοντο παρειαί.
καὶ πισύρων ἀνέμων τετράξυγων εἶχεν ἀνάγκην·
εἰ γὰρ ἐς ἀντολήν σφαλερᾶς ἐλέξιζεν ὑποπάς, ὑσμίνην φλογόγεσσαν ἐδέχνυτο γείτονος Εὔρου·
εἰ κλίσιν ἐσκοπίαζε δυσήνεμον Ἀρκάδος Ἀρκτοῦ, χειμερίου πριστήρος ὑθαλπεῖ βάλλετο πάχνη·
φεύγων ψυχρὸν ἄλημα νυφοβλήτου Βορῆς
καὶ διερῶν ἑπάνητο καὶ αἰθαλδέντι βελέμνῳ·
καὶ δύσιν εἰσορῶν βλασφυῆς ἀντόπων Ἅους ἐσπερήθην ἑφριζὲς θυελῆσαν Ἐννώ, εἰαρνῆς ἁίων Ζεφυρηίδος ἦχον ἰμάσυλης·
καὶ Νότος ἀμφὶ τένοντα μεσημβρινὸν Αἰγοκερῆς ἀντογας ἡρίας ἐπεμάστιος, θερμῶς ἀήτης,
φλογόμον ἄγον Τυφώνι πυραυγεῖ καύματος ἀτμαὶ. εἰ πάλιν ὄμβρον ἔχεων κατάρρυτον ἔντιος Ζεύς,
λυσιπόνοις λιβάδεσσιν ὅλον χρῶς λοῦσε Τυφωεῖς θερμὰ καταψύχων κεκαφηότα γυῖα κεραννό.
καὶ κραναοῖς βελέσσα ταλαζάιον νυφεῖον
παιδὸς ἰμασισμένον τραφερὴ μαστίζετο μήτηρ·
δερκομένη δὲ Γίγαντος ἐπὶ χρῶν μάρτυρα Μοίρης λάινα πηκτα βέλεμνα καὶ ύδατόςσαν ἀκωκῆν ἡέλιον Τιτῆνα κατηφέε τίζουσα θερεῖτατον, ὄφρακε 
θερμοτέρῳ λύσειον Διὸς πετρώμενον ὑδωρ νυφωμένοι Τυφώνι χέων ἐμφύλιον αγγίην· καὶ οἱ ἰμασισμένῳ συνετήκετο· καιομένων δὲ ἡλιβάτων ὄροσσα πυριστεφές ἐθνος ἀγοστῶν
χειμερίην ἰκέτευε μολέν δυσπέμφελον αὐρήν εἰς μίαν ἤριγέειαν, ἦν ψυχρόην ἄήταις διψάξεςεις Τυφώνος ἀποσβέσσεις ἀνάγκην.
Ἰσοτύπου δὲ τάλαντα μάχης ἐκλίνε Κρονίων.
χειρὶ δὲ δενδρίεςσαν ἀπορρήψασα καλύπτρην.
μήτηρ ἄχνυτο Γαία, Τυφαονίων κεφαλάων καπνὸν ὀπιπεύουσα· μαραίνομένων δὲ προσώπων γηγενός λῦτο γοῦνα· προθεσπίζουσα δὲ νίκην βρονταίοις πατάγοις Δίως μικησάτο σάλπιγξ· ἠρπε δ᾽ οὐρανίῳ μεθύουν φλογόεντι βελέμνῳ, ὀτειλήν ἀσίδηρον έχουν πολέμου, Τυφωεύς ωτιτελής, καὶ νότα βαλὼν ἐπὶ μητέρι Γαίῃ κεῖτο, περιστορέσας ὀφιώδεα γυῖα κονίῃ, πυρὸν ἀναβλύζων. Κρονίδῃς δ᾽ ἐρέθιζε γελάσσας, τοῖον ἐπος προχεύον φιλοπαίγμονος ἀνθερενος·

'Καλὸν ἀοσσητήρα γέρων Κρόνος εὑρε, Τυφωεύ·

ψευδόμενε σκηπτοῦχε; μένει δὲ σε θόκος Όλυμπου·

συζύγα δ᾽ ἐννοσίγαιον ὀπάονα σείο θοώκων;

ληδίης ἀλόχοι τεῆς θαλαμηπόλον Ἀρεώς καὶ ἐννοσίγαιον ὀπάονα σείο θοώκων;
διψάδι χειρὶ φέροντα τεὸν δέπας ἀντὶ τριαίνης.

590 Ἄρεα λάτριν ἔχεις, θεράπων τεὸς ἐστὶν Ἀπόλλων·
pέμπε δὲ Τιττήνεσσι διάκτορον ὑέα Μαιῆς
σὸν κράτος ἀγγέλλοντα καὶ οὐρανὶν̄ σέθεν αὐγῆν̄
ἐργατίνην δ’ Ἡφαιστον ἐθήμονι κάλλιτε Λήμνῳ,
ὄφρα κεν ἀσκήσειε νεοζεύκτω σέο νύμφῃ

595 ποικίλον αὐχένος ὅρμων ἐὕροον ἦνοπι κόσμῳ,
ὥ νε πεδοστιβέον ἀμαρύγματα φαιδρὰ πεδίλων,
οῖσι τὴν παράκοιτης ἀγάλλεται, ἥ τελέσσῃ
χρυσοφαθὴν ὅλον Ὀλύμπον, ὄφρα γελάσσῃ
κρείσσονα διὰτος τὸν Ἀπόλλων ἐχώσα σε σφυρῆς.

600 καὶ χθονίως Κύκλωπας ἔχων ναετῆρας Ὀλύμπου
τεῦξον ἄρειοτροίο νέον σπινήρᾳ κεραυνοῦ.
ἀλλὰ δόλῳ θέλξαντα τεὸν νόον ἐλπίδι νίκης
χρυσῷ δήσον Ἐρωτα μετὰ χρυσῆς Ἀφροδίτης·
χαλκῷ σφιγγὼν Ἀρης κυβερνῆτηρα σιδήρου.

605 ἀστεροπαί σφυγγούσι καὶ οὐ μίμνουσιν Ἐνυώ·
pός τε στεροπῆς ἀλίγης οὐκ ἐκφυγες ἀπτόλεμον πῦρ;
ἡ πόθεν οὐσι σοῦσι ἀμετρήτουσιν ἄκουόν
βρονταίῳ ἐλάχειαι ἐδείδεις ὃμβριον ἥχῳ;
tίς σε τόσον ποίησεν ἀνάλκιδα; πῇ σέθεν αἰχμαί;
πῇ κεφαλάι σκυλάκων; πῇ χάσματα κεῖνα λεόντων
καὶ χθόνιον μόκημα βαρυφόγγων σέο λαμῶν;
πῇ δὲ δρακοντεῖς δολιχόσκιος ἰὸς ἔθειρῃς;
οὐκέτι σφιγσίς ὀφιώδεὶ κυκλάδι χάιτη;
πῇ ὀφθέων στομάτων μυκῆμα; πῇ σέο χειρὸν

607 πῇ κεφαλαὶ σκυλάκων; πῇ χάσματα κεῖνα λεόντων
καὶ χθόνιον μόκημα βαρυφόγγων σέο λαμῶν;
πῇ δὲ δρακοντεῖς δολιχόσκιος ἰὸς ἔθειρῃς;
οὐκέτι σφιγσίς ὀφιώδεὶ κυκλάδι χάιτη;
πῇ ὀφθέων στομάτων μυκῆμα; πῇ σέο χειρὸν

610 ἠλιβάτου πρηδόνος ἀκοντιστήρες ἁγοστοῖ;
οὐκέτι μαστίξεις ἐλικώδεις ἀντυγας ἄστρων;
οὐκέτι λευκαῖον συνὶ προβλήτες ἄκωκαι
ἀφροκόμῳ ῥαθάμηγγι διάβροχον ἄνθερεώνα;
πῇ μοι φρικτὰ γένεια σεσπρότα λυσσάδος ἄρκτον;

615 εἶξον ἐπουρανίοις, πεδοτρεφές· ὠμέτερον γὰρ
χειρὶ μὴ νίκησα διηκοσίον στήχα χειρῶν.
ἀλλὰ βαθυκρήμνοισι περισφιγγούσα κολώναις.
Σικελίη τρικάρνος ὅλον Τυφώνα δεχέσθω
οἴκτρα κονιμένοις ἕκατόν κομὸντα καρήνοις.

625 ἐμπής, εἰ νῦν ἐσχες ὑπέρβιον, εἰ δὲ καὶ αὐτῷ
ἐλπίσῃ ἀπρήκτοις ἐπεσκίρτησας Ὀλύμπῳ,
tεῦξω σοι, πανάποτε, κενήριον, ύστάτιον δὲ
σὸν κενεόν παρὰ τύμβον, ἀτάσθαλε, τοῦτο χαράξω·
'Γιγενέος τὸ ὅδε σήμα Τυφώεος, ὅν ποτε πέτριος

630 αἰθέρα μαστίζοντα κατέφλεγεν αἰθέριον πῦρ·
ἐννεπὲς κερτομέων νέκων ἐμπνοο, ὑών Ἀρούρης.
καὶ Δί παμμεδέοντι χέων ἑπινικίων ἥχῳ
λαϊνή σάλπιγγι Κίλιξ μικάσατο Ταῦρος,
ὑδρηλοῖς δὲ πώδεσσιν ἔλιξ ὀρχήσατο Κύδνος.

635 Ζηνὸς ἀνε🇺άζων διερή βρυχήματι
μεσσοφάνης προχέων ναέτην ῥόν ἥλικι Ταρσῷ.
γαία δὲ πετρήντα διαρρήξασα ἀπεκείρατο
ἀπεκείρατο νεκράτεος ῥοθίοισιν, ἡμέρων

640 βόστρυχον ὑλήντος ἀποτμήξεσα καρίνου
φυλλοχῶς ἄτε μην, χαραδράιας δὲ παρείας
δρύσητο, καὶ κελαδεινὰ δὲ εὐώδριον κενεόνιον
ἐρρεε μυρομένης πτωμήμα δάκρυα 
κύματα μαστίζουσιν, ἐπεσσύμεναι δὲ καλύψαι

645 κύματα μαστίζουσιν, ἐπεσσύμεναι δὲ καλύψαι
οὐ μοῦνοις ῥοθίσσων ἐπήλῳ ἀλλ᾽ ἐν γαίῃ
πολλάκις αἰθόσσουσα θυελλήσσα κοινή

650 καὶ ταμίή κόσμοι, παλληγενέος Φύσες ὅλης,
ὁρυγυμένης κενεόνα κεχυνότα πῆξαν ἀρούρης,

χαιτίζετα Λέοντα παρὰ σταχυώδεί Κοῦρῃ
Ζωδιακῆς ἔστησε παραῖζεαντα κελεόθου·
οὐρανίου δὲ Λέοντος ἐπισκαίροντα προσώπω
καρκίνου ἀντικέλευθον ἄθαλπέος Αἰγοκερῆς ἄψ ἀνασειράζουσα διεστήριξε Σελήνη.

660 οὐ μὲν ἀοιδοπόλοιο λελασμένος ἐπέλετο Κάδμου Ζεὺς Κρονίδης, καλέσας δὲ τόσην ἐφθέγξατο φωνήν ἥρης σκιοιδέος ἀποσκεδάσας νέφος ὁρφνης· Ἄρης, τῇ σύριγγι πύλας ἐστεψα τιθέμενος Ὅλυμπου· σὸν γάμον οὐρανίη καὶ ἐγὼ Φόρμιγγι γεραίρω·

665 γαμβρὸν ἐγὼ τελέσω σε καὶ Ἀρεί καὶ Κυθερεί, καὶ χθόνιον δεῖπνου θεοὺς ἔχε δαιμονής. ξομαι εἰς σέο σέως ᾠδοπόλοιο λελασμένος ἔπλετο Κάδμου. Ἰερὸν δὲ τόσην ἐφθέγξατο φωνήν· Ἰακοβίς, τῇ σύριγγι πύλας ἐστεψα τιθέμενος Ὅλυμπου·

670 πορθμεύων βιότοιο γαληναίοιο πορείην, Ἀρεα μὲν Διρκαὶν ἄει πεφύλαξον χαλέψαι, Ἀρεα νόσφιλοχοῦ κεχολωμένον· ἐννύχιος δὲ οὐρανίου Δράκοτος ἐναντίον ζιῶν ὁμα πεπρωμένα πότῳ, ἱκετεύσας τῇ σύριγγι πύλας ἐστεψα τιθέμενος Ὅλυμπου·

675 κικλήσκων Ὅλυμπιον Ἐλλυρικῆς ἐλάφοιο πολυγλώχινα κεραίην, ὁφρά φώγης, ὥσα πικρά τέθι πεπρωμένα πότῳ Μωιριδίης ἐκλογεῖν ἔλιξ ἄτρακτος ἀνάγκης, εἰ λίνα Μωιρῶν ἐπιπείθεται. ἀλλὰ τοκής μνήστην ἐὰν κοτέοντος Ἀγήνορος, ἀσταθέων δὲ ἀμφὶ κασιγνήτων μὴ δειδίθη κεκριμένοι γὰρ πάντες ἔτι ἐξόσιν. ἐπεὶ Νοτῖν χόνα Κηφής νάσσατο Κηφήνων ἐπιήρανος Αἴθωμος, καὶ Θάσος ἐις Θάσον ἔθλεν, ἀερσιλόφοιο ἐὰν Ταῦρου

680 δύσνιφον ἀμφὶ τένοντα Κίλης Κιλίκεσσιν ἀνάσσει, Ῥημικήν δ᾽ ἐπὶ πέξαν ἀπόσσυτος ἵκετο Φινεὺς· τὸν μὲν ἐγὼ κομίζοντα βαθυπλούτως μετάλλως γαμβρὸν ἐς Ωρείθνιαν ἅγω καὶ Ῥημίκα Βορῆα, νυμφίον ὧν ὤρηντα πιλοστεφάνου Κλεοπάτρης. καὶ σὺ κασιγνήτων ἰσοφλεύτι νῆματι Μοίρης
Καδμείων βασίλευε καὶ οἴνομα λείπε πολίταις·
πλαγκτοσύνης δ᾽ ἀπόδεπε παλίμπορα κύκλα κελεύθου,
καὶ βοῦς ἄστατον ἵνος ἄναινεος· Κυπριδίῳ γὰρ
σύγχονον ὑμετέρην σμήψῃ νυμφεύσατο θεαμή.

695 Ἀστερίῳ Δικταῖος ἄναξ Κυρυβαντίδος Ἡδῆς,
καὶ τὰ μὲν αὐτὸς ἐγὼ μαντεύσομαι, ἄλλα δὲ Φοίβῳ
καλλεῖψω· σὺ δὲ, Κάδμε, μεσόμφαλον ἄξονα βαίνον
Δελφίδος αὐτὸν πολία τεμέπα Πυθοῦς.

700 Ζεὺς Κρονίδης· καὶ κραηπνῆς ἐς αἰθερίου ἱτον ἀστρων
χρύσεων ἐτραπε δίφρον, ἐπεμβεβαυίᾳ δὲ Νίκῃ
ἡλασεν οὐρανίη πατρώιον ἱππὸν ἰμάσθη.
καὶ θεὸς εἰς πόλον ἠλθε τὸ δεύτερον· ἐρχομένῳ δὲ
οὐρανίᾳς πετάσαντο πύλας ὑψηδίας Ὁμαί.

705 αἰθέρα δ᾽ ἐστέψαντο παλιννόστῳ δ᾽ ἐν μορφῇ
σὺν Διὶ νικήσαντι θεοὶ νόστησαν Ὀλύμπῳ,
καὶ πτερόεν μίμημα μετηλλάξαντο προσώπου.
ἀβροχίτων δ᾽ ἀσίδηρος ἐς οὐρανόν ἠλθεν Αθήνῃ
Ἀρεά Κῶμον ἔχουσα, Μέλος δὲ οἱ ἐπιεῖτο Νίκῃ.
καὶ Θέμις ὀπλα Γίγαντος ὄλωλότος ἄφρον Γαή
eἰς φόβον ἐσσομένον ἐπεδείκνυε, μητρὶ Γιγάντων,
ὕππαγῆ κρεμάσασα παρὰ προθύρωσιν Ὀλύμπου.

Translation (taken from Rouse (1984)):

Book 1:

(145) This was the reason. Zeus Cronides had hurried to Pluto’s bed, to beget
Tantalos, that mad robber of the heavenly cups; and he laid his celestial weapons well-hidden
with his lightning in a deep cavern. From underground the thunderbolts belched out smoke,
the white cliff was blackened; hidden sparks from a fire-barbed arrow heated the
watersprings; torrents boiling with foam and steam poured down the Mygdonian gorge, until
it boomed again.

(154) Then at a nod from his mother, the Earth, Cilician Typhoeus stretched out his hands,
and stole the snowy tools of Zeus, the tools of fire; then spreading his row of rumble-rattling
throats, he yelled as his warcry the cries of all wild beasts together: the snakes that grew from
him waved over his leopards’ heads, licked the grim lions’ manes, girdled with their curly tails spiral-wise round the bulls’ horns, mingled the shooting poison of their long thin tongues with the foam-spittle of the boars.

(163) Now he laid the gear of Cronides in a cubby-hole of the rock, and spread the harvest of his clambering hands into the upper air. And that battalion of hands! One throttled Cynosuris beside the ankle-tip of Olympos; one gripped the Parrhasian Bear’s mane as the rested on heaven’s axis, and dragged her off; another caught the Oxdrover and knocked him out; another dragged Phosphoros, and in vain under the circling turning-post sounded the whistling of the heavenly lash in the morning; he carried off the Dawn, and held in the Bull, so that timeless, half-complete, horsewoman Season rested her team. And in the shadowy curls of his serpenthair heads the light was mingled with gloom; the Moon shone rising in broad day with the Sun.

(176) Still there was no rest. The Giant turned back, and passed from north to south; he left one pole and stood by the other. With a long arm he grasped the Charioteer, and flogged the back of hailstorming Aigoceros; he dragged the two Fishes out of the sky and cast them into the sea; he buffeted the Ram, that midnipple star of Olympos, who balances with equal pin day and darkness over the fiery orb of his spring-time neighbour. With trailing feet Typhoeus mounted close to the clouds: spreading abroad the far-scattered host of his arms, he shadowed the bright radiance of the unclouded sky by darting forth his tangled army of snakes. One of them ran up right through the rim of the polar circuit and skipt upon the backbone of the heavenly Serpent, hissing his mortal challenge. One made for Cepheus’s daughter, and with starry fingers twisting a ring as close as the other, enchained Andromeda, bound already, with a second bond aslant under her bands. Another, a horned serpent, entwined about the forked horns of the Bull’s horned head of shape like his own, and dangled coiling over the Bull’s brow, tormenting with open jaws the Hyades opposite ranged like a crescent moon. Poison-spitting tangles of serpents in a bunch girdled the Ox-drover. Another made a bold leap, when he saw another Snake in Olympos, and jumped around the Ophiuchos’s arm that held the viper; then curving his neck and coiling his crawling belly, he braided a second chaplet about Ariadne’s crown.

(202) Then Typhoeus manyarmed turned to both ends, shaking with his host of arms the girdle of Zephyros and the wing of Euros opposite, dragging first Phosphoros, then Hesperos and the crest of Atlas. Many a time in the weedy gulf he seized Poseidon’s chariot, and dragged it from the depths of the sea to land; again he pulled out a stallion by his brine-soaked mane from the undersea manger, and threw the vagabond nag to the vault of heaven,
shooting his shot at Olympos – hit the Sun’s chariot, and the horses on their round whinnied under the yoke. Many a time he took a bull at rest from his rustic plowtree and shook him with a threatening hand, bellow as he would, then shot him against the Moon like another moon, and stayed her course, then rushed hissing against the goddess, checking with the bridle her bulls’ white yoke-straps, while he poured out the mortal whistle of a poison-spitting viper.

(219) But Titan Mene would not yield to the attack. Battling against the Giant’s heads, like-horned to hers, she cared many a scar on the shining orb of her bull’s horn; and Selene’s radiant cattle bellowed amazed at the gaping chasm of Typhaon’s throat. The Seasons undaunted armed the starry battalions, and the lines of heavenly Constellations in a disciplined circle came shining to the fray. A varied host maddened the upper air with clamour and with flame: some whose portion was Boreas, others the back of Lips in the west, or the eastern zones or the recesses of the south. The unshaken congregation of the fixt stars with unanimous acclamation left their places and caught up their travelling fellows. The axis passing through the heaven’s hollow and fixt upright in the midst, groaned at the sound.

Orion the hunter, seeing these tribes of wild beasts, drew his sword; the blade of the Tanagraian brand sparkled bright as its master made ready for attack; his thirsty Dog, shooting light from his fiery chin, bubbled up in his starry throat and let out a hot bark, and blew out the steam from his teeth against Typhaon’s beasts instead of the usual hare. The sky was full of din, and, answering the seven-zoned heaven, the seven-throated cry of the Pleiads raised the war-shout from as many throats; and the planets as many again banged out an equal noise.

(244) Radiant Ophiuchos, seeing the Giant’s direful snaky shape, from his hands so potent against evil shook off the gray coils of the fire-bred serpents, and shot the dappled coiling missile, while tempests roared round his flames – the viper-arrows flew slanting and maddened the air. Then the Archer let fly a shaft, – that bold comrade of fish-like Aigoceros; the Dragon, divided between the two Bears, and visible within the circle of the Wain, brandished the fiery trail of the heavenly spine; the Oxherd, Erigone’s neighbour, attendant driver of the Wain, hurled his crook with flashing arm; beside the knee of the Image and his neighbour the Swan, the starry Lyre presaged the victory of Zeus.

(258) Now Typhoeus shifted to the rocks, leaving the air, to flog the seas. He grasped and shook the peak of Corycios, and crushing the flood of the river that belongs to Cicilica, joined Tarsos and Cydnos together in one hand; then hurled a volley of cliffs upon the mustered waves of the brine. As the Giant advanced with feet trailing in the briny flood, his
bare loins were seen dry through the water, which broke heavy against his mid-thigh crashing and booming; his serpents afloat sounded the charge with hissings from brine-beaten throats, and spitting poison led the attack upon the sea. There stood Typhon in the fish-giving sea, his feet firm in the depths of the weedy bottom, his belly in the air and crushed in clouds: hearing the terrible roar from the mane-bristling lions of his giant’s head, the sea-lion lurked in the oozy gulf. There was no room in the deep for all its phalanx of leviathans, since the Earthborn monster covered a whole sea, larger than the land, with flanks that no sea could cover. The seals bleated, the dolphins hid in the deep water; the manyfooted squid, a master of craft, weaving his trailing web of crisscross knots, stuck fast on his familiar rock, making his limbs look like a pattern on the stone. All the world was a-tremble: the love-maddened murry herself, drawn by her passion for the serpent’s bed, shivered under the god-desecrating breath of these seafaring serpents. The waters piled up and touched Olympos with precipitous seas; as the streams mounted on high, the bird never touched by rain found the sea his neighbour, and washed himself. Typhoeus, holding a counterfeit of the deep-sea trident, with one earthshaking flip from his enormous hand broke off an island at the edge of the continent which is the kerb of the brine, circled it round and round, and hurled the whole thing like a ball. And while the Giant waged his war, his hurtling arms drew near to the stars, and obscured the sun, as they attacked Olympos, and cast the precipitous crag.

(294) Now after the frontier of the deep, after the well-laid foundation of the earth, this bastard Zeus armed his hand with fire-barbed thunderbolt: raising the gear of Zeus was hard work for the monster Typhoeus with two hundred furious hands, so great was the weight; but Cronion would lightly lift it with one hand. No clouds were about the Giant: against his dry arms, the thunder let out a dull-sounding note booming gently without a clap, and in the drought of the air scarcely did a thirsty dew trickle in snowflakes without a drop in them; the lightning was dim, and only a softish flame shone sparkling shamefacedly, like smoke shot with flame. The thunderbolts felt the hands of a novice, and all their manly blaze was unmanned. Often they slipped out of those many many hands, and went leaping of themselves; the brands went astray, missing the familiar hand of their heavenly master. As a man beats a horse that loathes the bit, – some stranger, a novice untaught, flogging a restive nag, as he tries again and again in vain, and the defiant beast knows by instinct the changeling hand of an unfamiliar driver, leaping madly, rearing straight into the air with hind-hooves planted immovable, lifting the forelegs and pawing out to the front, raising the neck till the mane is shaken abroad over both shoulders at once: so the monster laboured with this hand or that to lift the fugitive flash of the roving thunderbolt.
Well, at the very time when Cadmos paid his visit to Arima in his wanderings, the seafaring bull set down the girl from his withers, quite dry, upon the shore by Dicte; but Hera saw Cronides shaken with passion, and mad with jealousy she called out with an angry laugh:

“Phoibos, go and stand by your father, or some plowman may catch Zeus and put him to some earth-shaking plowtree. I wish one would catch him and put him to the plow! Then I could shout to my lord – ‘Learn to bear two goads now, Cupid’s (Eros’s’) and the farmer’s! You must be verily Lord of Pastures, my fine Archer, and shepherd your parent, or cattle-driver Selene may put Cronides under the yoke, she may score Zeus’s back with her merciless lash when she is off to herdsman Endymion’s bed in a hurry! Zeus your Majesty! It is a pity Io did not see you coming like that to court her, when she was a heifer with horns on her forehead! She might have bred you a little bull as horny as his father! Look out for Hermes! The professional cattle-lifter may think he is catching a bull and steal his own father! He may give his harp once again to your son Phoibos, as price for the ravisher ravished. But what can I do? If only Argos were still alive, shining all over with sleepless eyes, that he might be Hera’s drover, and drag Zeus to some inaccessible pasture, and prod his flanks with a crook!’”

So much for Hera. But Cronides put off his bull-faced form, and in the shape of a young man ran round the innocent girl. He touched her limbs, loosed first the bodice about the maid’s bosom, pressed as if by chance the swelling circle of the firm breast, kissed the tip of her lip, then silently undid the holy girdle of unwedded virginity, so well guarded, and plucked the fruit of love hardly ripe.

Soon her womb swelled, quick with twin progeny; and Zeus the husband passed over his bride with the divine offspring in her womb, to Asterion, a consort of rich fortune. Then rising beside the Charioteer’s ankle the bridegroom Bull of Olympos sparkled with stars, he who keeps his dewloving back for the Sun in the springtime, crouching upon his hams across the path as he rises: half submerged in the sea, he shows himself holding out his right foot towards Orion, and at evening quickens his pace into the circle and passes the Charioteer who rises with him to run his course. So he was established in the heavens.

But Typhoeus was no longer to hold the gear of Zeus. For now Zeus Cronides along with Archer Eros left the circling pole, and met roving Cadmos amid the mountains on his wandering search; then he devised with him an ingenious plan, and entwined the deadly threads of Moira’s spindle for Typhon. And Goatherd Pan who went with him gave Zeus Almighty cattle and sheep and rows of horned goats. Then he built a hut with mats of wattled

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reeds and fixed it on the ground: he put on Cadmos a shepherd’s dress, so that no one could
know him in disguise, when he had clad his sham herdsman in this make-believe costume; he
gave clever Cadmos the deceiving panpipes, part of the plot to pilot Typhaon to his death.

(377) Now Zeus called the counterfeit herdsman and the winged controller of
generation, and disclosed this one common plan: “Look alive, Cadmos, pipe away and there
shall be fine weather in heaven! Delay, and Olympos is scourged! For Typhoeus is armed
with my heavenly weapons. Only the aegis-cape is left me; but what will my aegis do
fighting with Typhon’s thunderbolt? I fear old Cronos may laugh aloud, I am shy of the
proud neck of my lordly adversary Iapetos! I fear Hellas even more, that mother of romances
– what if one of that nation call Typhon Lord of Rain, or Highest, and Ruling in the Heights,
defiling my name! Become a herdsman for one day-dawn; make a tune on your
mindbefooling shepherd’s pipes, and save the Shepherd of the Universe, that I may not hear
the noise of Cloud-gatherer Typhoeus, the thunders of a new impostor Zeus, that I may stop
his battling with lightnings and volleying with thunderbolts! If the blood of Zeus is in you,
and the breed of Inachian Io, bewitch Typhon’s wits by the sovereign remedy of your guileful
pipes and their tune! I will give you ample recompense for your service, two gifts: I will
make you saviour of the world’s harmony, and the husband of the lady Harmonia. You also,
Love, primeval founder of fecund marriage, bend your bow, and the universe is no longer
adrift. If all things come from you, friendly shepherd of life, draw one shot more and save all
things. As fiery god, arm yourself against Typhon, and by your help let the fiery thunderbolts
return to my hand. All-vanquisher, strike one with your fire, and may your charmed shot
catch one whom Cronion did not defeat; and may he have madness from the mind-bewitching
tune of Cadmos, as much as I had passion for Europa’s embrace!”

(408) With these words Zeus passed away in the shape of the horned Bull, from which
the Tauros Mountain takes its name.

(409) But Cadmos tuned up the deceitful notes of his harmonious reeds, as he reclined
under a neighbouring tree in the pasturing woodland; wearing the country garb of a real
herdsman, he sent the deluding tune to Typhaon’s ears, puffing his cheeks to blow the soft
breath. The Giant loved music, and when he heard this delusive melody, he leapt up and
dragged along his viperish feet; he left in a cave the flaming weapons of Zeus with Mother
Earth to keep them, and followed the notes to seek the neighbouring tune of the pipes which
delighted his soul. There he was seen by Cadmos near the bushes, who was sore afraid and
hid in a cleft of the rock. But the monster Typhoeus with head high in air saw him trying to
hide himself, and beckoned with voiceless signs, nor did he understand the trick in this
beautiful music; then face to face with the shepherd, he held out one right hand, not seeing
the net of destruction, and with his middle face, blood-red and human in shape, he laughed
aloud and burst into empty boasts:

(427) “Why do you fear me, goatherd? Why do you cover your eyes with your hand?
A fine feat I should think it to pursue a mortal man, after Cronion! A fine feat to carry off
panspipes alone with the lightning! What have reeds to do with flaming thunderbolts? Keep
your pipes alone, since Typhoeus possesses another kind of organ, the Olympian, which plays
by itself! There sits Zeus, without his clouds, hands unrumbling, none of his usual noise – he
could do with your pipes. Let him have your handful of reeds to play. I don’t join worthless
reeds to other reeds in a row and wave them about, but I roll up clouds upon clouds into a
lump, and discharge a bang all at once with rumblings all over the sky!

(439) “Let’s have a friendly match, if you like. Come on, you make music and sound
your reedy tune, I will crash my thundery tune. You puff out your cheek all swollen with
wind, and blow with your lips, but Boreas is my blower, and my thunderbolts boom when his
breath flogs them. Drover, I will pay you for your pipes: for when I shall hold the sceptre
instead of Zeus, and drive the heavenly throne, you shall come with me; leave the earth and I
will bring you to heaven pipes and all, with your flock too if you like, you shall not be parted
from your herd. I’ll settle your goats over the backbone of Aigoceros, one of the same breed;
or near the Charioteer, who pushes the shining Olenian She-goat in Olympos with his
sparkling arm. I’ll put your cattle beside the rainy Bull’s broad shoulder and make them stars
rising in Olympos, or near the dewy turning-piont where Selene’s cattle send out a windy
moo from their life-warming throats. You will not want your little hut. Instead of your
bushes, let your flock go flashing with the ethereal Kids: I will make them another crib, to
shine beside the Asses’ Crib and as good as theirs. Be a star yourself instead of a drover,
where the Ox-driver is seen; wield a starry goad yourself, and drive the Bear’s Lycaonian
wain. Happy shepherd, be heavenly Typhon’s guest at table: tune up on earth to-day, to-
morrow in heaven! You shall have ample recompense for your song: I will establish your
face in the starlit circle of heaven, and join your tuneful pipes to the heavenly Harp. If you
like, I will give you Athena for your holy bride: if you do not care for Grayeyes, take Leto, or
Charis, or Cythereia, or Artemis, or Hebe to wife. Only don’t ask me for my Hera’s bed. If
you have a horse-master brother who can manage a team, let him take Helios’ fiery four-in-
hand. If you want to wield the goatskin cape of Zeus, being a goatherd, I will make you a
present of that too. I mean to march into Olympos caring nothing for Zeus unarmed; and what
could Athena do to me with her armour? – a female! Srike up ‘See the Conquering Typhon
comes,’ you herdsman! Sing the new lawful sovereign of Olympos in me, bearing the sceptre of Zeus and his robe of lightning!”

(481) He spoke, and Adrasteia took note of his words thus far. But when Cadmos understood that the son of Earth had been carried by Fate’s thread into his hunting-net, a willing captive, struck by the delightful sting of those soul-delighting reeds, unsmiling he uttered this artful speech:

(486) “You liked the little tune of my pipes, when you heard it; tell me, what would you do when I strike out a hymn of victory on the harp of seven strings, to honour your throne? Indeed, I matched myself against Phoibos with his heavenly quill, and beat him with my own harp, but Cronides burnt to dust my fine ringing strings with a thunderbolt, to please his beaten son! But if ever I find again the swelling sinews, I will strike up a tune with my quills to bewitch all the trees and the mountains and the temper of wild beasts. I will drag back Oceanos, that coronet self-wreathed about the earth and old as earth herself, I will make him hasten and bring his stream rolling back upon himself round the same road. I will stay the army of fixed stars, and the racing planets, and Phaëthon, and Selene’s carriage-pole. But when you strike Zeus and the gods with your thunderbolt, do leave only the Archer, that while Typhon feasts at his table, I and Phoibos may have a match, and see which will beat which in celebrating mighty Typhon! And do not kill the dancing Pierides, that they may weave the women’s lay harmonious with our manly song when Phoibos or your shepherd leads the merry dance!”

(507) He finished; and Typhoeus bowed his flashing eyebrows and shook his locks: every hair belched viper-poison and drenched the hills. Quick he returned to his cave, took up and brought out the sinews of Zeus, and gave them to crafty Cadmos as the guest’s gift; they had fallen on the ground in the battle with Typhaon.

(513) The deceitful shepherd thanked him for the immortal gift; he handled the sinews carefully, as if they were to be strung on the harp, and hid them in a hole in the rock, kept safe for Zeus Giant-slayer. Then with pursed-up lips he let out a soft and gentle breath, pressing the reeds and stealing the notes, and sounded a tune more dainty than ever. Typhoeus pricked up all his many ears and listened to the melody, and knew nothing. The Giant was bewitched, while the false shepherd whistled by his side, as if sounding the rout of the immortals with his pipes; but he was celebrating the soon-coming victory of Zeus, and singing the fate of Typhon to Typhon sitting by his side. So he excited him to frenzy even more; and as a lusty youth enamoured is bewitched by delicious thrills by the side of a maiden his agemate, and gazes now at the silvery round of her charming face, now at a
straying curl of her thick hair, now again at a rosy hand, or notes the circle of her blushing breast pressed by the bodice, and watches the bare neck, as he delights to let his eye run over and over her body never satisfied, and never will leave his girl – so Typhoeus yielded his whole soul to Cadmos for the melody to charm.

Book 2:

(1) And so Cadmos Agenorides remained there by the ankle of the pasturing woodland, drawing his lips to and fro along the tops of the pipes, as a pretended goatherd; but Zeus Cronides, unespied, uncaught, crept noiseless into the cave, and armed himself with his familiar fires a second time. And a cloud covered Cadmos beside his unseen rock, lest Typhoeus might learn this crafty plan, and the secret thief of the thunderbolts, and wise too late might kill the turncoat herdsman. But all the Giant wanted was, to hear more and more of the mind-bewitching melody with its delicious thrill. When a sailor hears the Siren’s perfidious song, and bewitched by the melody, he is dragged to a self-chosen fate too soon; no longer he cleaves the waves, no longer he whitens the blue water with his oars unwetted now, but falling into the net of melodious Fate, he forgets to steer, quite happy, caring not for the seven starry Pleiades and the Bear’s circling course: so the monster, shaken by the breath of that deceitful tune, welcomed with delight the wound of the pipes which was his escort to death.

(20) But now the shepherd’s reed breathing melody fell silent, and a mantling shadow of cloud his the piper as he cut off his tune. Typhoeus rushed head-in-air with the fury of battle into the cave’s recesses, and searched with hurried madness for the wind-coursing thunderbolt and the lightning unapproachable; with inquiring foot he chased the fire-shotten gleam of the stolen thunderbolt, and found an empty cave! Too late he learnt the craft-devising schemes of Cronides and the subtle machinations of Cadmos: flinging the rocks about he leapt upon Olympos. While he dragged his crooked track with snaky foot, he spat out showers of poison from his throat; the mountain torrents were swollen, as the monster showered fountains from the viperfish bristles of his high head; as he marched, the solid earth did sink, and the steady ground of Cilicia shook to its foundations under those dragon-feet; the flanks of craggy Tauros crashed with a rumbling din, until the neighbouring Pamphylian hills danced with fear; the underground caverns boomed, the rocky headlands trembled, the hidden places shook, the shore slipt away as a thrust of his earthshaking foot loosened the sands.
Neither pasture nor wild beasts were spared. Rawravening bears made a meal for the jaws of Typhaon’s bear-heads; tawny bodies of chest-bristling lions were swallowed by the gaping jaws of his own lion-heads; his snaky throats devoured the cold shapes of earthfed serpents; birds of the air, flying through untrodden space, there met neighbours to gulp them down their throats – he found the eagle in his home, and that was the food he relished most, because it is called the Bird of Zeus. He ate up the plowing ox, and had no pity when he saw the galled neck bloody from the yoke-straps.

He made the rivers dust, as he drank the water after his meal, beating off the troops of Naiads from the river-beds: the Naiad of the deeps made her way tripping afoot as if the river were a roadway, until she stood, unshod, with dry limbs, she a nymph, the creature of watery ways, and as the girl struggled, thrusting one foot after another along the thirsty bed of the stream, she found her knees held fast to the bottom in a muddy prison.

The old shepherd, terrified to descry the manifold visage of this maddened monster, dropt his pipes and ran away; the goatherd, seeing the wide-scattered host of his arms, threw his reed flying to the winds; the hard-working plowman sprinkled not the new-scored ground with corn thrown behind him, nor covered it with earth, nor cut with earthshaking iron the land furrowed already by Typhon’s guiding hand, but let his oxen go loose. The earth’s hollows were bared, as the monster’s missile cleft it. He freed the liquid vein, and as the chasm opened, the lower channel bubbled up with flooding springs, pouring out the water from under the uncovered bosom of the ground, and rocks were thrown up, and falling from the air in torrential showers were hidden in the sea, making the waters dry land: and the hurtling masses of earth rooted themselves firmly as the footings of new-made islands. Trees were levered up from the earth by the roots, and the fruit fell on the ground untimely; the fresh-flowering garden was laid waste, the rosy meadows withered; the West Wind was beaten by the dry leaves of whirling cypresses. Phoibos sang a dirge in lamentable tones for his devastated iris, twining a sorrowful song, and lamented far more bitterly than for his clusters of Amyclean flowers, when the laurel by his side was struck. Pan in anguish uplifted his fallen pine; Grayeyes, remembering Moria, groaned over her broken olive-tree, the Attic nymph who brought her a city. The Paphian also wept when her anemone was laid in the dust, and mourned long over the fragrant tresses of flowercups from her rosebed laid in the dust, while she tore her soft hair. Deo mourned over the half-grown corn destroyed and no longer celebrated the harvest home. The Hadryad nymphs lamented the lost shade of their yarsmate trees.
One Hamadryad leapt unveiled from the cloven shaft of a bushy laurel, which had grown with her growth, and another maiden stepping out of her pine-tree appeared beside her neighbour the exiled nymph, and said: “Laurel Hamadryad, so shy of the marriage bed, let us both take one road, lest you see Phoibos, lest I espy Pan! Woodmen, pass by these trees! Do not fell the afflicted bush of unhappy Daphne! Shipwright, spare me! Cut no timbers from my pine-tree, to make some lugger that may feel the billows of Aphrodite, Lady of the Sea! Yes, woodcutter, grant me this last grace: strike me with your axe instead of my clusters, and drive our unmarried Athena’s chaste bronze through my breast, that I may die before I wed, and go to Hades a virgin, still a stranger to Eros, like Pitys and like Daphne!”

With these words, she contrived a makeshift kirtle with the leaves, and modestly covered the circle of her breast with this green girdle, pressing thigh upon thigh. The other seeing her so downcast, answered thus: “I feel the fear inborn in a maiden, because I was born of a laurel, and I am pursued like Daphne. But where shall I flee? Shall I hide under a rock? No, thunderbolts have burnt to ashes the mountains hurled at Olympos; and I tremble at your lustful Pan, who will persecute me like Pitys, like Syrinx – I shall be chased myself until I become another Echo, to scour the hills and second another’s speech. I will haunt these clusters no longer; I will leave my tree and live in the mountains which are still half to be seen, where Artemis also hunts, and she loves a maiden. – Yet Cronion won the bed of Callisto by taking the form of Artemis! I will plunge into the briny deep – what is marriage to me? – Yet in the sea, Earthshaker chased Asterïë in the madness of his passion. O that I had wings to fly! I will traverse the heights, and take the road which the winds of the air do travel! But perhaps racing wings are also useless: Typhoeus reaches the clouds with high-clambering hands!

“But if he will force me by violence, I will change my shape, I will mingle with the birds; flitting as Philomela, I will be the swallow dear to Zephyros in spring-time, harbinger of roses and flowery dew, prattling bird that sings a sweet song under the tiles, dashing about her nest with dancing wings. And, you, Procne, after your bitter sufferings, – you may weep for your son with mournful notes, and I will groan for my bridal. – Lord Zeus! Make me no swallow, or angry Tereus on the wing may chase me, like Typhoeus! Air, mountain, sea, I may tread none of them: I will hide me deep in the earth. No! The water-snakes of the monster’s viperfish feet crawl into the caverns underground, spitting poison! May I be a fountain of water in the country, like Comaitho, mingling her newly flowing water with her father Cydnos – no, not to suit the story, because I shall then have to join my virgin water with the out-gushings of a lovesick maid. But where shall I flee? Shall I mingle
with Typhon? Then shall I bear a son like the father – an alien, multiform! Let me be another tree, and pass from tree to tree keeping the name of a virtuous maid; may I never, instead of laurel, be called that unhallowed plant which gave its name to Myrrha. Yes, I beseech thee! Let me be one of the Heliades beside the stream of mourning Eridanos: often will I drop amber from my eyelids; I will spread my leaves to entwine with the dirge-loving clusters of my neighbouring poplar, bewailing my maidenhood with abundant tears – for Phaëthon will not be my lament. Forgive me, my laurel; I shrink from being another tree after the tree of my former wood. I also will be a stone, like Niobe, that wayfarers may pity me too, a groaning stone. – But why be the shape of one with that ill-omened tongue? Be gracious, Leto! Perish the god-defiant name of a nymph unhappy to be a mother!”

(163) While she spoke, Phaëthon had left he rounded sky, and turned his car towards setting: silent Night leapt up from earth into the air like a high-stretching cone, and wrapped heaven about in a starry robe spangling the welkin. The immortals moved about the cloudless Nile, but Zeus Cronides on the brows of Tauros awaited the light of toil-awakening Dawn.

(170) It was night. Sentinels stood in line around Olympos and the seven zones, and as it were from the summit of towers came their nightly alarms; the calls of the stars in many tongues were carried all abroad, and the moon’s turning-mark received the creaking echo from Saturn’s starting-point. Now the Seasons, guardians of the upper air, handmaids of Phaëthon, had fortified the sky with a long string of covering clouds like a coronal. The stars had closed the Atlantean bar of the inviolable gates, lest some stealthy troop should enter the heavens while the Blessed ones were away: instead of the noise of pipes and the familiar flute, the breezes whistled a tune with their wings through the night. Old Oxherd was on guard with unsleeping eyes, in company with the heavenly Serpent of the Arcadian Bear, looking out from on high for some nightly assault of Typhon: the Morning Star watched the east, the Evening Star the west, and Cepheus, leaving the southern gates to the Archer, himself patrolled the rainy gates of the north.

(188) Watchfires were all around: for the blazing flames of the stars, and the nightly lamp of unresting Selene, sparkled like torches. Often the shooting stars, leaping through the heights of Olympos with windswept whirl from the ether, scored the air with flame on Cronion’s right hand; often the lightning danced, twisting about like a tumbler, and tearing the clouds as it shot through, the uncertain brilliance which runs to and fro, now hidden, now shining, in alternating swing; and the comet twined in clusters the long strands of his woven flame, and made a ragged light with his hairy fire. Stray meteors were also shining, like long rafters stretching across the sky, shooting their long fires as allies of Zeus; and the rain’s
comrade, the bow of Iris, wove her many colours into a rounded track, and shone bent under the light-shafts of Phaëthon opposite, mingling pale with dark, and light with rosy.

(205) Zeus was alone, when Victory came to comfort him, scoring the high paths of the air with her shoe. She had the form of Leto; and while she armed her father, she made him a speech full of reproaches, with guileful lips: “Lord Zeus! Stand up as champion of your own children! Let me never see Athena mingled with Typhon, she who knows not the way of a man with a maid! Make not a mother of the unmothered! Fight, brandish your lightning, the fiery spear of Olympos! Gather once more your clouds, lord of the rain! For the foundations of the steadfast universe are already shaking under Typhon’s hands: the four blended elements are melted! Deo has renounced her harvests. Hebe has left her cup, Ares has thrown down his spear, Hermes has dropped his staff, Apollo has cast away his harp, and taken a swan’s form, and flown off on the wing, leaving his winged arrows behind! Aphrodite, the goddess who brings wedlock to pass, has gone a-wandering, and the universe is without seed. The bonds indissoluble of harmony are dissolved: for bold Eros has flown in panic, leaving behind his generative arrows, he the adorner of brides, he the all-mastering, the unmastered! And your fiery Hephaistos has left his favourite Lemnos, and dragging unruly knees, look how slow he keeps his unsteady course! See a great miracle – I pity your Hera, though she hates me sure enough! What – is your begetter to come back into the assembly of the stars? May that never be, I pray! Even if I am called a Titaness, I wish to see no Titans lords of Olympos, but you and your children. Take your lordly thunderbolt and champion chaste Artemis. What – do I keep my maiden for a bridegroom who offers no gifts but only violence? What – is the dispenser of childbirth to see childbirth of her own? Will she stretch out her hands to me, and then what gracious Eileithyia shall I call for the Archeress, when Eileithyia herself is in childbed?”

(237) So she spoke: and Sleep beating his shady wing sent all breathing nature to rest; but Cronion alone remained sleepless. Typhoeus stretched out his sluggish back and lay heavy upon his bed, covering his Mother Earth; she opened wide her bosom, and lurking lairs were hollowed out in a grinning chasm for the snaky heads which sank into the ground.

(244) The sun appeared, and many-armed Typhoeus roared for the fray with all the tongues of all his throats, challenging mighty Zeus. That sonorous voice reached where the root-fixt bed of refluent Oceanos surrounds the circle of the world and its four divided parts, girdling the whole earth coronet-wise with encircling band; as the monster spoke, that which answered the army of his voices, was not one concordant echo, but a babel of screaming sounds: when the monster arrayed him with all his manifold shapes, out rang the yowling of
wolves, the roaring of lions, the grunting of boars, the lowing of cattle, the hissing of
serpents, the bold yap of leopards, the jaws of rearing bears, the fury of dogs. Then with his
midmost man-shaped head the Giant yelled out threats against Zeus”

(258) “Smash the house of Zeus, O my hands! Shake the foundation of the universe,
and the blessed ones with it! Break the bar of Olympos, self-turning, divine! Drag down to
earth the heavenly pillar, let Atlas be shaken and flee away, let him throw down the starry
vault of Olympos and fear no more its circling course – for I will not permit a son of Earth to
be bowed down with chafed shoulders, while he under-props the revolving compulsion of the
sky! No, let him leave his endless burden to the other gods, and battle against the Blessed
Ones! Let him break off rocks, and volley with those hard shots the starry vault which he
once carried! Let the timid Seasons, the Sun’s handmaids, flee the heavens under the shower
of mountains! Mix earth with sky, water with fire, sea with Olympos, in a litter of confusion!

(273) “I will compel the four winds also to labour as my slaves; I lash the North
Wind, I buffet the South, I flog the East; I will thrash the West, with one hand I will mix
night with day; Oceanos my brother shall bring his water to Olympos aloft with many-
fountained throat, and rising above the five parallel circles he shall inundate the stars; then let
the thirsty Bear go wandering in the water with the Waggon’s pole submerged!

(281) “Bellow, my bulls, shake the circle of the equator in the sky, break with your
notched horns the horns of the fiery Bull, your own likeness! Let Selene’s cattle change their
watery road, fearing the heavybooming bellow of my heads! Let Typhaon’s bear open wide
his grim gaping jaws, and worry the Bear of Olympos! Let my lion face the heavenly Lion,
and drive him reluctant from the path of the Zodiac! (Little do I care for Zeus,) with only a
few lightning to arm him! Ah, but my swords are the maddened waves of the sea, the tors of
the land, the island glens; my shields are the hills, the cliffs are my breastplates unbreakable,
my halberds are the rocks, and the rivers which will quench the contemptible thunderbolt. I
will keep the chains of Iapetos for Poseidon; and soaring round Caucagos, another and better
eagle shall tear the bleeding liver, growing for ever anew, of Hephaisitos the fiery: since fire
was that for which Prometheus has been suffering the ravages of his self-growing liver. I will
take a shape the counterpart of the sons of Iphimeledia, and I will shut up the intriguing son of
Maia in a brazen jar, ‘Hermes freed Ares from prison, and he was put in prison himself!’ Let
Artemis break the untouched seal of her maidenhood, and become the enforced consort of
Orion; Leto shall spread her old bedding for Tityos, dragged to wedlock by force. I will strip
murderous Ares of his ragged bucklers, I will bind the lord of battle, and carry him off, and
make him Killer the Gentle; I will carry off Pallas and join her to Ephialtes, married at last; that I may see Ares a slave, and Athena a mother.

(314) “Cronion also shall lift the spinning heavens of Atlas, and bear the load on weary shoulders – there shall he stand, and hear the song at my wedding, and hide his jealousy when I shall be Hera’s bridegroom. Torches shall not lack at my wedding. Bright lightning shall come of itself to be selfmade torch of the bride-chamber; Phaëthon himself instead of pine-brands, kindled at the light of his own flames, shall put his radiance at the service of Typhoeus the Bridegroom; the stars shall sprinkle their bridal sparks over Olympos as lamps to my loves, the stars, lights of evening! My servant Selene, Endymion’s bedfellow, along with Aphrodite the friend of marriage, shall lay my bed; and if I want a bath, I will bathe in the waters of starry Eridanos. Come now, ye circling Seasons! You prepared the bed of Zeus, build now the bower of love for Typhoeus; you also, Leto, Athenaiia, Paphian, Charis, Artemis, Hebe, bring up form Oceanos his kindred water for Typhon the Bridegroom! And at the banquet of my table, with bridal quill Apollo my menial shall celebrate Typhoeus instead of Zeus.

(334) “I long for no stranger’s demesne; for Uranos is my brother, a son of Earth like myself; the star-dappled heaven which I shall rule, the heaven which I shall live in, comes to me through my mother. And cannibal Cronos I will drag up once more to the light, another brother, to help me in my task, out of the underground abyss; I will break those constraining chains, and bring back the Titans to heaven, and settle under the same roof in the sky the Cyclopes, sons of Earth. I will make more weapons of fire; for I need many thunderbolts, because I have two hundred hands to fight with, not only a pair like Cronides. I will forge a newer and better brand of lightning, with more fire and flashes. I will build another heaven up aloft, he eighth, broader and higher than the rest, and furnish it with brighter stars; for the vault which we see close beside us is not enough to cover the whole of Typhon. And after those girl children and the male progeny of prolific Zeus, I will beget another multiparous generation of new Blessed Ones with multitudinous necks. I will not leave the company of the stars useless and unwedded, but I will join male to female, that the winged Virgin may sleep with the Oxherd and breed me slave-children.”

(356) So he shouted; Cronides heard, and laughed aloud. Then the din of battle resounded on both sides. Strife was Typhon’s escort in the mellay, Victory led Zeus into battle. No herds of cattle were the cause of that struggle, no flocks of sheep, this was no quarrel for a beautiful woman, no fray for a petty town: heaven itself was the stake in the fight, the sceptre and throne of Zeus lay on the knees of Victory as the prize of combat.
(364) Zeus flogging the clouds beat a thundering roar in the sky and trumpeted Enyo’s call, then fitted clouds upon his chest in a bunch as protection against the Giant’s missiles. Nor was Typhoeus silent: his bull-heads were self-sounding trumpets for him, sending forth a bellow which made Olympos rattle again; his serpents intermingled whistling for Ares’ pipes. He fortified the ranks of his high-clambering limbs, shielding mighty rock with rock until the cliffs made an unbroken wall of battlements, as he set crag by crag uprooted in a long line. It looked like an army preparing for battle; for side by side bluff pressed hard on bluff, tor upon tor, ledge upon ledge, and high in the clouds one tortuous ridge pushed another; rugged hills were Typhon’s helmets, and his heads were hidden in their beetling steeps. In that battle, the Giant had indeed one body, but many necks, but legions of arms innumerable, lions’ jaws with well-sharpened fangs, hairbrush of vipers mounting over the stars. Trees were doubled up by Typhaon’s hands and thrown against Cronides, and other fine leafy growths of earth, but all these Zeus unwilling burnt to dust with one spark of thunderbolt cast in heavy throw. Many an elm was hurled against Zeus with first coeval, and enormous plane-trees and volleys of white poplar; many a pit was broken in earth’s flank.

(391) The whole circuit of the universe with its four sides was buffeted. The four winds, allied with Cronion, raised in the air columns of sombre dust; they swelled the arching waves, they flogged the sea until Sicily quaked; the Pelorid shores resounded and the ridges of Aitna, the Lilybaian rocks bellowed prophetic of things to come, the Pachynian promontory crashed under the western wave. Near the Bear, the nymph of Athos wailed about her Thracian glen, the forest of Macedon roared on the Pierian ridge; the foundations of the east were shaken, there was crashing in the fragrant valleys of Assyrian Libanos.

(403) Aye, and from Typhaon’s hands were showered volleys against the unwearied thunderbolts of Zeus. Some shots went past Selene’s car, and scored through the invisible footprints of her moving bulls; others whirling through the air with sharp whiz, the winds blew away by counterblasts. Many a stray shot from the invulnerable thunderbolts of Zeus fell into the welcoming hand of Poseidon, unsparing of his earthpiercing trident’s point; old Nereus brought the brine-soaked bolts to the ford of the Cronian Sea, and dedicated them as an offering to Zeus.

(414) Now Zeus armed the two grim sons of Enyalios, his own grandsons, Rout and Terror his servant, the inseparable guardsmen of the sky: Rout he set up with lightning, Terror he made strong with the thunderbolt, terrifying Typhon. Victory lifted her shield and held it before Zeus: Enyo countered with a shout, and Ares made a din. Zeus breasting the tempests with his aegis-breastplate swooped down from the air on high, seated in Time’s
chariot with four winged steeds, for the horses that drew Cronion were the team of the winds.
Now he battled with lightnings, now with Levin; now he attacked with thunders, now poured out petrified masses of frozen hail in volleysing showers. Waterspouts burst thick upon the Giant’s heads with sharp blows, and hands were cut off from the monster by the frozen volleys of the air as by a knife. One hand rolled in the dust, struck off by the icy cut of the hail; it did not drop the crag which it held, but fought on even while it fell, and shot rolling over the ground in self-propelled leaps, a hand gone mad! As if it still wished to strike the vault of Olympos.

(436) Then the sovereign of the heavens brandished aloft his fiery bolt, and passing from the left wing of the battle to the right, fought manifest on high. The many-armed monster hastened to the watery torrents; he intertwined his row of fingers into a living mat, and hollowing his capacious palms, he lifted from the midst of the wintry rivers their water as it came pouring down from the mountains, and threw these detached parcels of he streams against the lightning. But the ethereal flame blazed with livelier sparks through the water of the torrents which struck it; the thirsty water boiled and steamed, and its liquid essence dried up in the red hot mass. Yes – to quench the ethereal fire was the bold Giant’s plan, poor fool! he knew not that the fire-flaming thunderbolts and lightnings are the offspring of the clouds from whence the rain-showers come!

(451) Again, he cut straight off sections of the torrent-beds, and designed to crush the breast of Zeus which no iron can wound; the mass of rock came hurtling at Zeus, but Zeus blew a light puff from the edge of his lips, and that gentle breath turned the whirling rock aside with all its towering crags. The monster with his hand broke off a rounded promontory from an island, and rising for the attack circled it round his head again and again, and cast it at the invincible face of Zeus; then Zeus moved his head aside, and dodged the jagged rock which came at him; but Typhon hit the lightning as it passed on its hot zigzag path, and at once the rock was white-patched at the tip and blackened with smoke – there was no mistake about it. A third rock he cast; but Cronion caught it in full career with the flat of his infinite open hand, and by a playful turn of the wrist sent it back like a bouncing ball, to Typhon. The crag returned with many an airy twist along its homeward path, and of itself shot the shooter. A fourth shot he sent, higher than before: the rock touched the tassel-tips of the aegis-cape, and split asunder. Another he let fly: storm-swift the rock flew, but a thunderbolt struck it, and half-consumed, it blazed. The crags could not pierce the raincloud; but the stricken hills were broken to pieces by the rainclouds.
Thus impartial Enyo held equal balance between the two sides, between Zeus and Typhon, while the thunderbolts with booming shots held revel like dancers of the sky. Cronides fought fully armed: in the fray, the thunder was his shield, the cloud his breastplate, he cast the lightning for a spear; Zeus let fly his thunderbolts from the air, his arrows barbed with fire. For already from the underground abyss a dry vapour diffused around rose from the earth on high, and compressed within the cloud was stifled in the fiery gullet, heating the pregnant cloud. For the lurking flame curshed within rushed about struggling to find a passage through; over the smoke the fire-breeding clouds rumble in their agony seeking the middle path; the fires dares not go upwards: for the lightning leaping up is kept back by the moist air bathed in rainy drops, which condenses the seething cloud above, but the lower part is parched and gapes and the fire runs through with a bound. As the female stone is struck by the male stone, one stone on another brings flame to birth, while crushed and beaten it produces from itself a shower of sparks: so the heavenly fire is kindled in clouds and murk crushed and beaten, but from earthy smoke, which is naturally thin, the winds are brought forth. There is another floating vapour, drawn from the waters, which the sun shining full on them with fiery rays milks out and draws up dewy through the boiling track of air. This thickens and produces the cloudy veil; then shaking the thick mass by means of the thinner vapour, it dissolves the fine cloud again into a fall of rain, and returns to its natural condition of water. Such is the character of the fiery clouds, with their twin birth of lightnings and thunders together.

Zeus the father fought on: raised and hurled his familiar fire against his adversary, piercing his lions, and sending a fiery whirlwind from heaven to strike the battalion of his innumerable necks with their babel of tongues. Zeus cast his bolt, one blaze burnt the monster’s endless hands, one blaze consumed his numberless shoulders and the speckled tribes of his serpents; heaven’s blades cut off those countless heads; a writhing comet met him front to front discharging a thick bush of sparks, and consumed the monster’s hair. Typhon’s heads were ablaze, the hair caught fire; with heaven’s sparks silence sealed the hissing tresses, the serpents shrivelled up, and in their throats the poison-spitting drops were dried. The Giant fought on: his eyes were burnt to ashes in the murky smoke, his cheeks were whitened with hoar-frost, his faces beaten with showers of snow. He suffered the fourfold compulsion of the four winds. For if he turned flickering eyes to the sunrise, he received the fiery battle of neighbouring Euros. If he gazed towards the stormy clime of the Arcadian Bear, he was beaten by the chilly frost of wintry whirlwinds. If he shunned the cold blast of snow-beaten Boreas, he was shaken by the volleys of wet and hot together. If he
looked to the sunset, opposite to the dawn of the grim east, he shivered before Enyo and her western tempests when he heard the noise of Zephyros cracking his spring-time lash; and Notos, that hot wind, round about the southern foot of Capricorn flogged the aerial vaults, leading against Typhon a glowing blaze with steamy heat. If again Rainy Zeus poured down a watery torrent, Typhoeus bathed all his body in the trouble-soothing showers, and refreshed his benumbed limbs after the stifling thunderbolts.

(540) Now as the son was scourged with frozen volleys of jagged hailstones, his mother the dry Earth was beaten too; and seeing the stone bullets and icy points embedded in the Giant’s flesh, the witness of his fate, she prayed to Titan Helios with submissive voice: she begged of him one red hot ray, that with its heating fire she might melt the petrified water of Zeus, by pouring his kindred radiance over frozen Typhon. She herself melted along with his bruised body; and when she saw his legion of highclambering hands burnt all round, she besought one of the tempestuous winter’s blasts to come for one morning, that he might quench Typhon’s overpowering thirst by his cool breezes.

(553) Then Cronion inclined the equally balanced beam of the fight. But Earth his Mother had thrown off her veil of forests with her hand, and just then was grieving to behold Typhaon’s smoking heads. While his faces were shrivelling, the Giant’s knees gave way beneath him; the trumpet of Zeus brayed, foretelling victory with a roll of thunder; down fell Typhoeus’s high-uplifted frame, drunk with the fiery bolt from heaven, stricken with a war-wound of something more than steel, and lay with his back upon Earth his mother, stretching his snaky limbs in the dust and belching flame. Cronides laughed aloud, and taunted him like this in a flood of words from his mocking throat:

(565) “A fine ally has old Cronos found in you, Typhoeus! Earth could scarcely bring forth that great son for Iapetos! A jolly champion of Titans! The thunderbolts of Zeus soon lost their power against you, as I see! How long are you going to wait before taking up your quarters in the inaccessible heavens, you sceptred impostor? The throne of Olympos awaits you: accept the robes and sceptre of Zeus, God-defying Typhoeus! Bring back Astraios to heaven; if you wish, let Eurynome and Ophion return to the sky, and Cronos in the train of that pair! When you enter the dappleback vault of highranging stars, let crafty Prometheus leave his chains, and come with you; the bold bird who makes hearty meals off that rejuvenescent liver shall show him the way to heaven. What did you want to gain by your riot, but to see Zeus and Earthshaker footmen behind your throne? Well, here you have Zeus helpless, no longer sceptre-bearer of Olympos, Zeus stript of his thunders and his clouds, holding up no longer the lightning’s fire divine or the familiar thunderbolt, but a torch for
Typhaon’s bower, groom of the chamber of Hera the bride of your spear, whom he eyes with wrath, jealous of your bed: here you have Earthshaker with him, torn from the sea for a new place instead of the deep as waiter at your table, no trident in his hand but a cup for you if you are thirsty! Here you have Ares for a menial, Apollo is your lackey! Send round Maia’s son, King’s Messenger, to announce to the Titans your triumph and your glory in the skies. But leave your smith Hephaistos to his regular work in Lemnos, and he can make a necklace to adorn your newly wedded bride, a real work of art, in dazzling colours, or a fine pair of brilliant shoes for your wife’s feet to delight her, or he can build another Olympian throne of shining gold, that your golden-throned Hera may laugh because she has a better throne than yours! And when you have the underground Cyclopes domiciled in Olympos, make anew spark for an improved thunderbolt. As for Eros, who bewitched your mind by delusive hopes of victory, chain him with golden Aphrodite in chains of gold, and clamp with chains of bronze Ares the governor of iron!

(605) “The lightnings try to escape, and will not abide Enyo! How as it you could not escape a harmless little flash of lightning? How was it with all those innumerable ears you were afraid to hear a little rainy thud of thunder? Who made you so big a coward? Where are your weapons? Where are your puppyheads? Where are those gaping lions, where is the heavy bellowing of your throats like rumbling earthquake? Where is the far-flung poison of your snaky mane? Do not you hiss any more with that coronet of serpentine bristles? Where are the bellowings of your bull-mouths? Where are your hands and their volleys of precipitous crags? Do you flog no longer the mazy circles of the stars? Do the jutting tusk of your boars no longer whiten their chins, wet with a frill of foamy droppings? Come now, where are the bristling grinning jaws of the mad bear?

(620) “Son of Earth, give place to the sons of heaven! For I with one hand have vanquished your hands, two hundred strong. Let three-headland Sicily receive Typhon whole and entire, let her crush him all about under her steep and lofty hills, with the hair of his hundred heads miserably bedabbled in dust. Nevertheless, if you did have an over-violent mind, if you did assault Olympos itself in your impracticable ambitions, I will build you a cenotaph, presumptuous wretch, and I will engrave on your empty tomb, this last message: ‘This is the barrow of Typhoeus son of Earth, who once lashed the sky with stones, and the fire of heaven burnt him up.’”

(631) Thus he mocked the half-living corpse of the son of Earth. Then Cilician Tauro brayed a victorious noise on his stony trumpet for Zeus Almighty, while Cydnos danced zigzag on his watery feet, crying Euo! In rolling roar for the victory of Zeus, Cydnos visible
in the midst, as he poured the flood upon Tarsos which had been there ever since he had been there himself. But Earth tore her rocky tunic and lay there grieving; instead of the shears of mourning, she let the winds beat her breast and shear off a coppice for a curl; so she cut the tresses from her forest-covered head as in the month of leaf-shedding, she tore gullies in her cheeks; Earth wailed, as her river-tears rolled echoing through the swollen torrents of the hills. The gales eddying from Typhaon’s limbs lash the waves, hurrying to engulf the ships and riding down the sheltered calm. Not only the surges they invade; but often over the land sweeps a storm of dust, and overwhelms the crops growing firm and upright upon the fields.

(650) Then Nature, who governs the universe and recreates its substance, closed up the gaping rents in earth’s broken surface, and sealed once more with the bond of indivisible joinery those island cliffs which had been rent from their beds. No longer was there turmoil among the stars. For Helios replaced the maned Lion, who had moved out of the path of the Zodiac, beside the Maiden who holds the corn-ear; Selene took the crab, now crawling over the forehead of the heavenly Lion, and drew him back opposite cold Capricorn, and fixt him there.

(660) But Zeus Cronides did not forget Cadmos the mastersinger. He dispersed the cloud of darkness which overshadowed him, and calling him, spoke in this fashion: “Cadmos, you have crowned the gates of Olympos with your pipes! Then I will myself celebrate your bridial with heaven’s own Harp. I will make you goodson to Ares and Cythereia; gods shall be guests at your wedding-feast on the earth! I will visit your house: what more could you want, than to see the King of the Blessed touching your table? And if you wish to cross life’s ferry on a calm sea, escaping the uncertain currents of Chance, be careful always not to offend Ares Dircaian, Ares angry when deprived of his brood. At dead of night fix your gaze on the heavenly Serpent, and do sacrifice on the altar holding in your hand a piece of fragrant serpentine; and calling upon the Olympian Serpent-holder, burn in the fire a horn of the Illyrian deer with many tines: that so you may escape all the bitter things which the wreathed spindle of apportioned Necessity has spun for your fate, - if the threads of the Portioners every obey!

(679) “Let pass the memory of your angry father Agenor, fear not for your wandering brothers; for they all live, though far apart. Cepheus journeyed to the regions of the south, and he has found favour with the Cephenes of Ethiopia⁵²; Thasos went to Thasos, and Cilix is king over the Cilicians round about the snowy mount of high-peaked Tauros; Pineus came with all speed to the Thracian land. As for him, I will make him proud with his deep mines of riches, and lead him as goodson to Oreithyia and Thracian Boreas, as prophetic bridegroom
of garlanded Cleopatra. For you, the Portioner’s thread weighs equal with your brothers; be king of the Cadmeians, and leave your name to your people. Give up the back-wending circuits of your wandering way, and relinquish the bull’s restless track; for your sister has been wedded by the law of love to Asterion of Dicte, king of Corybantian Ida.

(696) “So much I will myself foretell for you, the rest I will leave to Phoibos. And now, Cadmos, do you make your way to the midnipple of the earth, and visit the speaking vales of Pytho.”

(699) With these words, Zeus Cronides dismissed Agenor’s son, and swiftly turned his golden chariot toward the round of the ethereal stars, while Victory by his side drove her father’s team with the heavenly whip. So the god came once more to the sky; and to receive him the stately Seasons threw open the heavenly gates, and crowned the heavens. With Zeus victorious, the other gods came home to Olympos, in their own form come again, for they put off the winged shapes which they had taken on. Athena came into heaven unarmed, in dainty robes with Ares turned Comus, and Victory for Song; and Themis displayed to dumbfounded Earth, mother of the giants, the spoils of the giant destroyed, an awful warning for the future, and hung them up high in the vestibule of Olympos.