2017

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

Virginia White
vwhite2@wellesley.edu

Follow this and additional works at: https://repository.wellesley.edu/thesiscollection

Recommended Citation
https://repository.wellesley.edu/thesiscollection/501
A Study of Female Agency in *The Homeric Hymn to Demeter* through Word and Illustration

Virginia Gan Shi White

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

April 2017

© 2017 Virginia White
Acknowledgements

I would like to thank Professor Gilhuly for all her support and guidance, without her this project would not have been possible. Also thank you to Professor McGibbon for teaching me so much about printmaking and for always pushing me artistically.
**Introduction**

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

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

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

English Translation of *The Homeric Hymn to Demeter*
Dήμητρ' ἥκομον, σεμνήν θεόν, ἄρχου' ἀείδειν, αὐτὴν ἴδε θύγατρα τανύσφυρον, ἢν Αἰδονεύς ἤρπαξεν, δόκεν δὲ βαρύκτυπος εὐφύσσα Ζεῦς, νόσφιν Δήμητρος χρυσαόρου, ἀγλακάρπου, παίζουσαν κούρης σὺν Θεσανοῦ βαθυκόλλοις

αὐθεία τ' αἰνυμένην, ρόδα καὶ κρόκον ἣδ' ἵκαλα λειμών' ἀμ μαλακόν καὶ αγαλλίας ἡδ' ὑάκινθων νάρκισσον θ', δὲν φῶς δόλον καλυκώπτι κούρη Γαία Διὸς βουλήσε χαριζομένη Πολυδέκτη, θαυμαστὸν γανώντα: σέβας τὸ γε πᾶσιν ἰδέσθαι

ἀθανάτοις τε θεοῖς ἠδὲ θνητοὶς ἀνθρώποις: τοῦ καὶ ἀπὸ ρίζης ἑκατὸν κάρα ἐξεπερύκει: κῶς' ἢδιστ' ὀδική, πᾶς τ' ὕφρανος εὐρὺς ὑπερθεν γαϊὰ τε πᾶς' ἐγκαλεσθε καὶ ἅλμυρον οὐρά θαλάσσης. ἢ δ' ἀρά θαμβήσας' ὥρεξατο χερσιν ἄμφω

καλὸν ἄθυμα λαβέιν: χάνε δὲ χθὸν εὐφύγαιμα Νῦσσον ἂμ πεδίου, τῇ ὄρουσεν ἀνὰς Πολυδέγμων ὕπος ἀθανάτοις, Κρόνου πολυώνυμος υἱός, ἀρήξας δ' ἄκουσαν ἐπὶ χρυσεσθενι ὄχισιν ἦγ' ὀλοφυρομένην: ἰάχηςε δ' ἀρ' ὀρθὰ θονῆ, 20

κεκλομένη πατέρα Κρονίδην ὕπατον καὶ ἄριστον. οὐδὲ τις ἀθανάτων οὐδὲ θνητῶν ἀνθρώπων ἥκουσεν φονῆς, οὐδ' ἀγλακάρποιες ἐλαίαι εἰ μὴ Περσαῖος θυγάτηρ ἀτάλλη ρομνέοις δίεν ἐξ ἄντρου, Ἕκάτη λιπαροκρήδεμνος, 25

Ἕλλιος το ἄναξ, Ὄπεριονος ἀγλαῖος υἱός, κούρης κεκλομένης πατέρα Κρονίδην: ὥ δ' νόσφιν ἥστοι θεόν ἀπάνωθεν πολυλίστῳ ἐν νηφ', δέγκεινος ἑρά καλὰ παρὰ θνητῶν ἀνθρώπων. τὴν δ' ἀκαζομένην ἤγεν Διὸς ἐννεσιῆσι 30

πατροκασάνητος, Πολυσμάντωρ Πολυδέγμων, ὑπός ἄθανάτοις, Κρόνου πολυώνυμος υἱός. ὅφρα μὲν ὄν γαϊὰν τε καὶ ὑφρανόν ἀστερόντα λέεσθε θεὰ καὶ πόντον ἄγαρρον ἰχθυόντα αὐγάς τ' ἥλιου, ἔτι δ' ἥλπητο μητέρα κεδνήν 35

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

Picking flowers—roses, crocuses, and beautiful violets—from the soft meadow. At the same time irises, and hyacinth, and the narcissus, which Gaia produced as a trap for the blushing girl to gratify the Host-to-Many, by the will of Zeus. The marvelous glittering flower, awesome for all to see, [10] for both immortal gods and mortal men. And from its root a hundred blossoming heads grew and smelled so sweet that all the wide sky above the entire earth and salty wave of the sea laughed. She was astonished and reached out both her hands at once [15]

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

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

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

The father’s brother, the Ruler-of-Many, the Host-to-Many, on immortal horses, son of Kronos who has many names. So long as the goddess looked upon the earth and sparkling sky and the strong-flowing sea filled with fish and the light of the sun, she still hoped to see her dear mother [35]
ὡς ἄρ᾽ ἐφὶ Ἐκάτη: τὴν δ΄ οὐκ ἠμείβετο μῦθῳ 'Ῥείς ἡμόμοιος θυγάτηρ, ἀλλ᾽ ὅπως σὺν αὐτῇ ἥζ᾽ αἰθομένας δαίδας μετὰ χερσίν ἔχουσα, ἦλιον δ᾽ ἴκοντο, θεον σκοπον ἥδε καὶ ἀνδρὸν, στάν δ᾽ ἵππων προπάρωθε καὶ εἴρετο διὰ θεάον:

"οἷλα ἴ, αἰδεσαι με θεάν σο περ, εἴ ποτε δή σεν ἢ ἐπει ἢ ἐργο κραδίνθι καὶ θυμον ἡνα: κούρην τὴν ἐτεκον, γλυκερόν θάλοσ, εἰδει κυδρήν, τῆς ἀδείνα δὲ ἀκούσα δι᾽ αἴθερος ἀτρυγέτοιο ὥστε βιαζομένης, ἀτάρ οὐκ ἠθυλομοῦσιν. ἀλλα, σὺ γάρ ἔπει χθόνα καὶ κατὰ πόλναν αἴθερος ἐκ δῆς καταδέρκεαι ἀκτινασσα, νημερτέως μοι ἐνσπε φυλόν τέκος, εἰ πον ὑποπας, ὀστε νόσφιν ἐμείο λαβὼν ἀκόουσαι ἀνάγκη σχεταὶ ἦθεον ἢ καὶ κυδρῶν ἀνθρώπων.

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

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

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

Helios respect me as a god does a goddess, if ever either in word or in deed I pleased your heart and spirit. [65] The daughter I bore, a sweet shoot noble in form, I hear her voice throbbing through the barren air like she was suffering violence, but I did not see her with my eyes. With your light you look down through the bright air on the entire earth and sea. [70] Tell me the truth about my child. Have you somewhere seen who seized the unwilling girl by force, who of gods of mortal men, took her from me and went away?
Thus she spoke and the son of Hyperion replied by speech: Lovely haired daughter of Rhea, queen Demeter, [75] you will know the truth, for I greatly revere and pity you grieving about your slim-ankled daughter. No one else of the immortals is responsible except cloud-gathering Zeus who gave her to Hades to call the youthful girl his wife, His own brother. [80] He with his horses snatched her and led her, lamenting loudly, upon the murky darkness. But, goddess, put an end to your great sadness. You must not to hold this monstrous anger in this manner, for it is in vain. For among the immortals this bridegroom is not shameful, the Ruler-of-Many, Aidoneus, Zeus’s own brother and of the same stock. And the honor [85] he obtained by lot during the first division of three realms, and he dwells with those ones, the ruler of these men he obtained by lot.

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

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

The daughters of Keleos, son of Eleusis, saw her [105] They came to fetch easy-to-draw water, in order to bring it in bronze pitchers to the dear halls of their father. Four of them, like goddesses, in the flower of youth, Kallidike and Kleisidike, charming Demo and Kallithoe, who was the first born of them all. [110] They did not know her, gods are difficult for mortals to recognize. Standing near her, they spoke winged words:
Who are you old woman, are you of those born long ago, and from where? Why have you gone far from the city, and do not come near the houses? There are very old women among the great shadowy houses, [115] both like you and like the ones born younger, who would care for you both in word and in deed.” Thus they spoke and the noblest of goddesses replied with words:

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

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

Tell me dear children, whose house I might go towards, a man’s or a woman’s, so that I might do for them, eagerly, the sort of work that is done by an elderly woman. [140] I might even nurse a newborn child, holding it in my bent arms, and watch over the house. And I could spread out on the master’s bed by the innermost part of the well-built room and I could teach the women their work.” So the goddess spoke. But quickly the unwed maiden replied,

---

* Corrupted text has been italicized
Κάλλιδικη, Κελεοῦ θυγατρῶν εἶδος ἀρίστη: 
μαία, θεὸν μὲν δώρα καὶ ἀρνύμενοι περ ἀνάγκη 
tέπλαμεν ἄνθρωποι: δὴ γὰρ πολὺ φέρτεροι εἰσί. 
tαῦτα δὲ τοι σφάλεσι δοκήσωμαι ἢ δ’ ὀνομάζω 
ἀνέρας οὐσίν ἐπεζησε μέγα κράτος ἐνθάδε τιμῆς 150 
δήμου τε προύγουσιν ἴδε κρῆμενα πόλος 
eἰρήνης λατρεύσαι καὶ ἱδεῖσαι δίκηςιν:

ημέν Τριπτολέμου πυκνήθες ἢδη Διόκλου 
ἡδε Πολυζεύνου καὶ ἀμύνονος Εὐμόλπου 
καὶ Δολίχου καὶ πατρὸς ἀγήνορος ἡμετέρου, 155

εἶδος ἀτιμήσασα δόμον ἀπονοσίσσεις. 
ἀλλὰ σε δέξονται: δὴ γὰρ θεοεἰκόλος ἔσσε. 
eὶ δ’ ἐθέλεις, ἐπίμεινον, ἵνα πρὸς δῶματα πατρὸς

ἔλθωμεν καὶ μητρὶ βαθυζώνω Μετανειρὴ 
ἐπιστευσαν τάδε διαμετέρεσι, αἱ κε σ’ ἁνόγη

ἡμετέρον ἢν οὐκ ἄλλον δόματ’ ἐρευνάν. 
tρῆγοτος δὲ οἱ υἱὲς ἐνιαχὴ εὐπήκτη 

ὁγίγονος τρέφεται, πολυζεύνος ἀσπάσις τε. 165 
eὶ τὸν γ᾽ ἑκτρέφασι καὶ ἤδης μέτρον ἱκοτο, 
ῥεῖ κά τις σε ὄθισας γυναικῶν ἀλλύρων 

ζηλώσαι: τόσα κέν τοι ἀπὸ θρητήρια δοίη.

ὅς ἐραθ’: ἢ δ’ ἑπένευσε καρῆται: ταὶ δὲ φαεινὰ 

πλησάμεναι ὅματος φέρον ἄγαγα κυδώνουσι. 170 

ῥῆμα δὲ πατρὸς ἱκοντο μέγαν δόμον, ὥκα δὲ 

μητρὶ ἔννεπον, ὅς εἶδον τε καὶ ἔκλυον. ἢ δὲ μᾶλ’ ὥκα

ἐλθοῦσας ἐκέλευσα καλέν ἐσ’ ἀπειροῦσι μισθὸ. 

αἱ δ’ ὅστ’ ἢ ἐλαφοὶ ἢ πόρτες εἰσαρός ὅρηκῃ

ἄλλοντ’ ἂν λειμώνα κορεσάμεναι φρένα φορβῇ,

ὅς αἱ ἐπισχύομενα ἑανὸν πτῦχας ἠμεροντῶν

ἤζων κολίναν κατ’ ἀμαζότων: ἁμαὶ δὲ χαίτα

ὀμοίς ἀϊσσοντο κροκῆς ἀνθεὶ ὦμοια.

τέτμων δ’ ἔγγος ὀδὸν κυδήν θεὸν, ἐνθα πάρος περ

κάλλισσον: αὐτὰρ ἔπειτα φίλον πρὸς δῶματα 

πατρὸς 180

νηχεύνη: δὴ δ’ ἄρ ποσβες φίλον τετμημένη ἦτο

στέξας κατά κρῆμεν κεκαλυμμένη: ἁμαὶ δὲ πέπλος

κυδός ῥαναίστας θεὰς ἐλείζετο ποσσίναι. 

ἂνα δὲ δῶμαθ’ ἱκοντο δυστερέος Κελεοῦ, 

βαν δὲ δ’ αἰουτῆς, ἐνθα σφεῖν πόλια μῆπη 185 ἢ

στο παρὰ σταθμόν τέγεος πόλα ποιητοῦ

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

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

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

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

ἐν δὲ δέπας Μετάνειρα δίδου μελημέος οἰνον πλησάσα: ἥ δ᾽ ἀνένευσα: οὐ γάρ θεμιτῶν οἱ ἑρασκε πίνειν οἴνον ἐρυθρόν: ἀνογε δ᾽ ἀρ᾽ ἀλφι καὶ υδόρ δοῦναι μίξασιν πίεσαν γλύκασθε περιτείνη.

η δὲ κυκεδε προσάσα θεῖα πόρεν, ὡς ἐκελεύα: 210 δεξιμένη δ᾽ ἀσις ἐνεκεν πολυπολίνα Δῆλο... τῆς δὲ μύσθιν ήρχεν εὐξιῶνος Μετάνειρα:

χαίρε, γύναι, ἐπεί οὐ σε κακῶν ἀπ᾽ ἐκλπα τοκῆσιν ἔμεμνα, ἀλλ´ ἀγαθῶς: ἐπὶ τοι πρέπει ὄμμισιν αἰώνς καὶ κάρις, ὡς εἶ πέρ τε θεμιστοπολῶν βασιλήων.

215 ἀλλὰ θεῶν μὲν δόρα καὶ ἀργυρώμην περ ἀνάγκη τέλαμεν ἄνθρωποι: ἐπὶ γὰρ ζυγός αἰχένε κεῖται. νὸν δ´, ἐπεὶ ίκεο δείρω, παρέσσεται ὅσσα τ´ ἐμοὶ περ.

Metaneira offered a goblet, filled with honey-sweet wine. But Demeter refused, for it was not righteous she said to drink red wine; then she commanded that they mix both barley and water and soft mint and give her to drink. Metaneira offered this, after preparing the potion for the goddess, just as she had commanded. [210] Deo, queen-of-many, accepted on account of the rite. And well-girded Metaneira spoke first

Greetings, woman, I expect that your parents are not base but noble. Modesty shines forth through your eyes, also grace, you are just like kings administering justice. [215] But by necessity we mortals endure the gifts of the gods, though it hurts us. For the yoke is laid upon the neck of mankind. But now, since you have come here, all of my things will be presented to you.

Seated there she took hold her veil with her hands and for a long time, she sat mute upon the seat, having sorrow. She addressed no one, neither in words nor with some deed. But she was grave, not partaking in meat or drink. [200] She sat wasting away with longing for her deep-girded daughter until the time when diligent Lambe knowingly teazed her and jesting with many jokes the holy queen turned about to smile and laugh and to carry a gracious heart. Lambe thereafter pleased her Demeter through her disposition. [205]
παίδα δὲ μοι τρέφει τόνδε, τόν ὑψίγονον καὶ ἄλεπτον ὅπειρον ἀθάνατοι, πολυάρητος δὲ μοι ἔστιν. εἰ τόν γε θρέγαναι καὶ ἤβης μέτρον ἱκοτο, ρεῖα κά τις ἐν ιδίουσι γυναικόν θηλυτέροις ζηλωσαί: τόσα κέν τοι ἀπὸ θρεπτηρία δοίην. τήν δ᾽ αὐτὲ προσέειπεν ἐυστεφάνος Δημήτρι:
καὶ σύ, γύναι, μάλα χαίρε, θεοὶ δὲ τοι ἐσθλὰ πόρουν: παίδα δὲ τοι πρόφρον ὑπὸδεξιαίοι, ὡς με κελεύεις, θρέψο κοῦ μιν, ἔολα, κακοφραδῆσπι τίδήνς οὔτ᾽ ἀρ᾽ ἐπηλυσίη δηλήσεται οὔθ᾽ ὑποτάμον: σῶδα γὰρ ἀντίτομον μέγα φέρτερον ὑλοτόμου, σῶδα δ᾽ ἐπηλυσίης πολυπήμονος ἐσθλὸν ἐρυθμῶν.

ὡς ἀρα φονήσασας θυώδει δέξαμε κόλπο χειρεσι᾽ ἀθάνατη: γεγήθης δὲ φρένα μήτηρ, ὡς ἦ μὲν Κελεοῦ δαίφρονος ἠγάλαυν οὖν Δημοφόνθ᾽, ὃν ἐπτίκεν ἐυζώνοις Μετάνεια, ἔτρεφεν ἐν μεγάροις: δ᾽ ἄμεσα δαίμονι ἴος, 225 ὁύτ᾽ οὐν σῖτον ἔδων, οὖθ᾽ θεσάμενος [γάλα μητρὸς ἡματίη μὲν γὰρ καλλιστεφάνος] Δημήτρι χρίεσκ᾽ ἀμβροσίῃ ὠσεὶ θεοῦ εἰκεγείωτα ἤδο καταπνεύσασα καὶ ἐν κάλποια ἐξουσια: νῦκτις δὲ κρυπτεσκε πυρὸς μὲν ὑπὲ δαλὸν λάβρα φίλον γονέων: τοῖς δὲ μέγα θαῦμ᾽ ἐπέτεκτο, 230

ὡς προθάλης τελέδεσκε: θεοὶς γὰρ ἄντα εὐφίκει. καὶ κέν μιν ποίησεν ἀγήρων τ᾽ ἀθάνατον τε, εἰ μὴ ἀρ᾽ ἀφαράδησεν ἐυζώνοις Μετάνεια νῦκτ᾽ ἐπηλυσία αὐθόδες ἐκ θαλάμοιο σκέψατο: κόκυσεν δὲ καὶ ἄμφω πλήξῃ πηρόδο τεδίσασʾ ὡπερ παϊδὶ καὶ ἄμφω τετίκεται καὶ ῥ᾽ ἀλφυρομένῃ ἐπεα πετρόντα προσηθία: τέκνων Δημοφῶν, ξείνῃ σε πυρὶ ἐν θάλας κρύπτει, ἐμοὶ δὲ γόνον καὶ κήδεα λυγρὰ τίθησιν.

ὡς φατ᾽ ὀδυρομένη: τής δ᾽ ἂν δία θεάων. 250 τῇ δὲ χολοσιμένη καλλιστεφάνος Δημήτρι παίδα φίλον, τόν ἄλεπτον ἐνι μεγάροισιν ἐπίκε, χειρεσι᾽ ἀθάνατησιν ἀπὸ ἔθεν ἰκὲ πέδονδε, ἐξανελούσα πυρὸς, θυμῶ κοτέσσασα μάλ᾽ αἰνὸς, καὶ ῥ᾽ ἀμφίδις προσέειπεν ἐυζῶνοι Μετάνειαρ: Raise this child for me, who the gods sent late-born and unexpected, and who was much desired by me. [220] If you raise him and he comes to the measure of youth, readily anyone of women seeing you would be envious, I would give you so many rewards for rearing him. And in return, well-crowned Demeter responded to her:

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

So speaking she took him onto her fragrant bosom with her immortal hands. His mother rejoiced in her heart. Thus the shining son of prudent Keleos, Demophoon, who well-girded Metaneira bore, Was raised in the great rooms. He grew equal to a god, [235] neither eating grain, nor suckling [the milk of mother for by day the beautiful-crowned] Demeter anointed him with ambrosia as though he had been born of a god. Breathing sweetly on the child and holding him on her lap. At night, she covered him, like a fire-brand, in the force of the fire, secretly from his dear parents, to whom it was a great wonder [240] that he grew like an early grower, for he resembled the gods. And she would have made him both ageless and immortal, if not for well-girded Metaneira’s foolishness. At night, watching from the fragrant inner room, she spied. She cried out and struck both sides [245] in fear of the child being hurt by the great fire, and wailing she spoke winged words: “Demophoon child, the stranger covered you in the great fire, she set greif in me and mournful troubles.”

Thus she spoke lamenting. And the heavenly goddess heard her. [250] Beautiful-crowned Demeter was angry at her. The dear child, who was unexpected and she raised in the great rooms, with her divine hands she threw him towards the ground, having taken him out of the fire, being dreadfully angry in her soul, at the same time she addressed well-girded Metaneira [255]
νήμες τόδε ἄνθρωποι καὶ ἀφράδεμοι ποιοὶ οὐτ᾽ ἀγαθοὶ
αἰστὸν ἐπεχρημένου προγνώμονα οὖτε κακοῦ:
καὶ σο γὰρ ἀφραδῆς τῆς νήκεστον ἀσθής.
κατ᾽ αὐτὸν τόιον ὅρκος, ἀμελετὸς Στυνοῦ δόρων, ἀθανάτον κέν τοι καὶ ἁγίαριον ἡματα πάντα
παῖδα φίλου ποίησα καὶ ἄφθιτον ὅπως σαμα τιμὴν:
νῦν δ᾽ οὐκ ἐσθ᾽ ὅς κέν θάνατον καὶ κήρας ἀλώνια:
τιμὴ δ᾽ ἄφθιτος αἰεὶ ἐπέστειλαι, οὖνεκα γούνον
ἡμέτερον ἐπέβη καὶ ἐν ἀγκούσθησιν ἱασεν.

ἀρφησεν δ᾽ ἅρα τῷ γε περιπλομένου ἐναυάτῳ
παῖδ᾽ Ἐλευσινῶν πόλεμον καὶ φύλοπιν αἰνήν
αιεν ἐν ἀλλήλοισιν συναύσου συμβοεῖα πάντα.
εἰμι δὲ Δημήτηρ τιμάχος, ἢτε μεγίστου
ἀθανάτους θνητοῖς τ᾽ ὄνεαρ καὶ χάρμα τετύκται.

τευχόντων πᾶς δήμος ύπαι πόλιν αἰτύ τε τείχος
Καλλιχόρου καθυπερθείεν ἐπὶ πρόοχοντι κολονόπ.

ὅς εἰπόθσε θέα μέγεθος καὶ ἐδος ἁμείπε
γήρα αποσαμιμερινερεπὶ τ᾽ ἁμοί το κάλλος ᾱἄτο:
ὅμηδ δ᾽ ἱμερόεσσα θυνήνων ἀπό πέπλων
σκινώτα, τῇ δε φέγγος ἀπό χρους ἀθανάτου
λάμπε θεάς, ξανθαὶ δε κόμαι κατενήθες ὑμους.,

βὲ δὲ δικε μεγάρος: τῆς δ᾽ αὐτίκα γούνατ᾽ ἐλλυντο,
διὴν δ᾽ ἀφθονος γένετο κρόνον, οὐδὲ τι παιδὸς

τοῦ δὲ κατηγάθαι φονίην ἐπάκουσαν ἐλεινήν,
καὶ δ᾽ ἄρ᾽ ἀπ᾽ εὐστρώτων λεχέων θόρον: ἢ μὲν

παῖδ᾽ ἀνὰ χερσίν ἐλούσα ἐδ᾽ ἐγκάθετο κόλπο:

χειρότεραι γὰρ δὴ μὴν ἔχων τροφὴ ἤδε τιθήναι.
αἳ μὲν πανύγιαι κυρῆν θεῶν ἱλασκόντο
δειματι παλλόμεναι, ἀμα δ᾽ ἦδο φαινομένην

εὐφρὴν Κελεοῦ νημερέτα μιθῆσαντο,

οὐς ἐπέπελεθθα θεά, καλλιστέφανος Δημήτηρ.
αὐτὰρ δ' ἐξ ἀγορήν καλέσας πολυπείρονα λαόν ἢνογ' ἥμικομοι Δημήτερι πόνα νηών ποιῆσαι καὶ βωμον ἐπὶ προύχοντι κολονυ. οἱ δὲ μάλ' αἰν' ἐπίθυντο καὶ ἔκλευν αὐτῆς αντικειμένος, τεῦχον δ', ὡς ἐπέκτελλ'. δ' ἀξεῖτο δαιμόνι ἱερό.

αὐτὰρ ἐπεὶ τέλεσαν καὶ ἐρώσαν καμάτωι, βαῖν ῥ' ἵσηον ἀκάδ' ἐκατος: ἀτάρ ξανῆ Λήμητρι ἄνθα καθεξομένη μακάρων ἀπὸ νόστοι ἀπάντων μίμην πόθῳ μινύθουσα βαθυζώνοι θυγατρός. 300

ἀινότατον δ' ἐναυτοῦ ἐπὶ χθόνα πολυβότεραν ποίησ' ἀνθρώποις καὶ κύντατον: οὐδὲ ταῖα σπέρματ' ἀνείει, κρύσταν γὰρ οὐσίαν οὐσίαν Δημήτρι: πολλὰ δὲ καυπίλ' ἀρτοτα μάτης βοῦς ἐλκὸν ἄρωρας: πολλὰν δὲ κρί λευκὸν ἔτωσιν ἐμπεσε γαῖῃ: καὶ νῦ κε πάμπαν ὄλεσσε γένος μερόποιν ἀνθρώπον 310 λίμου ἵκ' ἀργαλῆς, γεφανὸν τ' ἐρικυδεῖα τιμῆ καὶ θυσιῶν ἠμερζεν Οὐλώμπια δόματι ἐχοντας, εἰ μή Ζεὺς ἐνόησεν ἔω τ' ἐφράσασον θυμοῖ. ἠριν δὲ προτόν χρυσοστερὸν ὄργα καλέσαι Δήμητρ' ἡκομοιον, πολυήματοσ εἰδὸς ἐχοναν. 315 ὡς ἔφαθ': ἢ δὲ Ζηνι κελανεφει Κρονίωνι πειθεῖ καὶ τὸ μεσηγὸ διέδραμεν ὅικα πόδεσιν.

ἐκεῖ δὲ πτολείθρον Ἐλευσίνος θυεσής, εὔρεν δ' ἐν νηῷ Δημήτερα κοινοπλεν καὶ μιν φεόςσα' ἐπεικε περεύοντα προσμόδα: 320 Δημήτερα, καλέει σε πατήρ Ζεὺς ἠφίτα εἰδὸς εὐθείας εὐθείας μετα μετα φυλα θεον εἰργενετάν. ἀλλ.' ἑθ', μηδ' ἐκλειστον εμὸν ἐποκ ἐκ Δίως ἄστω. ὡς φάτο λισσομενήν: τῇ δ' ὡκ ἐπεπίθετο θυμός, αὐτής ἐπεῖτα πατήρ μάκαρας θεοῦς αἰεὶ εἱνότας 325 πάντας ἐπιπροφάλλην: ὄμοβόνδες δὲ κῶντος κιλάκην καὶ πολλὰ διδὸν περικάλλα δόρα τιμᾶ θ', ἄρκες κ' ἐθέλοισε μετ' ἀθανάτοισιν ἐλέσται. ἀλλ.' οὔτε πεῖσαι δύνατο ρήνας οὐδὲ νόημα θυμὸ χοιρομενής: στερεῶς δ' ἤναινεν μύθους. 330

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

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

She came to the citadel of fragrant Eleusis, and she found in the temple dark-veiled Demeter. And she addressed her speaking winged words: [320] “Demeter, Zeus the father, undying in knowledge, summons you to come be with the race of the immortal gods. But go, my command from Zeus is not to go unaccomplished. Thus she spoke beseeching, but Demeter’s heart was not persuaded. Then back again the father sent all the blessed gods that ever were going in succession They all summoned her and gave beautiful gifts and honors, whichever she might desire to take from the immortals But no one was able to persuade her mind or thought since she was angry in her heart, she strongly refused their summons. [330]
For she said never would she walk upon sweet-smelling Olympus and no sooner would she send up the fruit of the earth, until she saw with her eyes her fair-eyed daughter. Yet then heavy-thundering and far-sounding Zeus listened, and to Erebus he sent the slayer of Argos, with a wand of gold, [335] in order that he might persuade Hades through gentle words to release chaste Persephone from under the gloomy nether darkness to the light and join the gods, in order that her mother with her eyes could see and end her anger.

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

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

Thus he spoke. And Aidoneus, lord of those beneath the earth, smiled with his eyebrows, and did not disobey king Zeus’ commands. Quickly he commanded thoughtful Persephone: “Go, Persephone, to the side of your dark-veiled mother Carrying the force and spirit in your breast kind, And do not be very immensely sad compared to the others. I am not a shameful husband among the immortals I am the brother of father Zeus, and being here You will be lord of all as many as lives and moves. [365] And you will possess the greatest honors among all the gods, you will have payment of those who are unjust for all days, those who might not appease your power by righteously offering sacrifices, executing proper offerings.”
Thus he spoke and thoughtful Persephone rejoiced, [370] swiftly leaping up with joy. Nevertheless he gave her a honey-sweet pomegranate seed to eat secretly distributing it, lest she might not stay for all days there by the side of dark-veiled noble Demeter. He attached the horses before the golden chariot, [375] immortal Aidoneus Ruler-of-Many. She boarded the chariot, and the strong slayer of Argos grabbed the reins and whip and with his own hands he drove out through the great hall, they flew unrestrained.

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

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

But when the earth flourish with the fragrant blossoms of spring of all kinds, then from under the misty darkness you rise up again, a great marvel to gods and mortal men. Then how did he carry you off into the murky darkness? And by what way did the strong Host-of-Many deceive you by trick? In turn, very beautiful Persephone replied: [405]
τογγάρ ἐγὼ τοι, μῆτερ, ἔρεω νημπρέτα πάντα: εὔτε μοι Ἐρμής ἦθ’ ἐριοῦνις ἀγγελος ὦκώς πάρ πατέρος Κρονίδαο καὶ ἄλλων Υἱονίδων, ἔλθειν εἰς Ἐρβής, ἢν ὀρθολυμίνην ἵδοσα λήσας ἀθανάτοις χόλου καὶ μήνως αἰνής: αὐτίκ’ ἐγὼν ἀνόρους ὑπὸ χάρματος: αὐτάρ ὁ λάθηρ
ἐμβάλε μοι Ῥοῦς κόκκων, μελιηδ’ ἐδωδήν, ἄκουσαν δὲ βίη με προσηνάγκισε πάσασθαι. ὥς δὲ μ’ ἀναρπάζας Κρονίδεω πυκνήν διὰ μήτιν ύψετο πατρός ἐμίο, φέρων ὑπὸ κεφάλα γαῆς, 415 ἔξερεω, καὶ πάντα διξομαι, ὡς ἑρείνες.

ἡμεῖς μὲν μᾶλλα πάσαι ἂν’ ἰμερτὸν λειμώνα, Λευκίππη Φαινῳ τε καὶ Ηλέκτρῃ καὶ Ἰάνθῃ καὶ Μελήτῃ Ἰάχῃ τε καὶ Ρόδειᾳ τε καὶ Καλλιρόῃ τε Μηλόβοσις τε τῷ χη τε καὶ Ξυρφῷ καλκόπις 420 Χρυσῆς τ’ ἰάνεμα τ’ Ἀκάστῃ τ’ Ἀδημήτῃ τε καὶ Ῥοδότῃ Πλωτῳ τε καὶ ἱμερέσσας Καλυνῳ καὶ Στέβῳ Υἱονίδε τε Γαλαζαύρῃ τ’ ἐρατεινῆ Παλλᾶς τ’ ἐγκράτη καὶ Αρτεμίδος ἀγάλημα, παίζωμεν ἢδ’ ἀνθεα ὑπερθεμένη χεῖρεσ’ ἑρόντα, 425 μὴ πάρων τ’ αγαλλιάς ἢδ’ ὑάκινθον καὶ Ῥοδέας καλκοκς καὶ λείρια, θαῦμα ἱδέσατε, νάρκισσον θ’, ὅν ἠφυε’ ὡς περ κρόκων εὐρεία χθόν.

αὐτὰρ ἐγὼ ὑφερτίκην περὶ χάριματι γαῖα δ’ ἐνερθε χωρίσαν: τῇ δ’ ἐκθορ’ ἀνας κρατερὸς Πολυδέχομεν: 430 βῇ δ’ φέρων ὑπὸ γαῖαν ἐν ἀρμασι χρυσείσιν πόλι’ ἀκακαζομένην: ἐβῆς να δ’ ἀρ’ ὀρθα φωνῇ. ταῦτα τοι ἁχυνυμένη περ ἀληθέα πάντ’ ἀγορεύκο.

ὡς τότε μὲν πρόπαν ἠμαρ ὀμορφόνα θυμὸν ἔχουσα πολλὰ μάλ’ ἀλλήλον κραδίνην καὶ θυμὸν ίαινων 435 ἀμφασαπαζόμενα: ἀχοῖν δ’ ἀπεπάεσθο θυμός, γηθοῦντας δ’ εἶδες εντὸ παρ’ ἀλλήλων ἐδιδόν τε τίσιν δ’ ἐγγούθεν ἦλθ’ ἐκατε λαπαροκρήδεινος: πολλὰ δ’ ἀρ’ ἀμφασάπην κόρην διμήτερος ἵγνην: ἐκ τούτ’ οἱ πρόπολος καὶ ὑπάων ἐπέλετ’ ἄνασσα. 440

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

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

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

Then all day, they carried agreement in their heart, they cheered each other in heart and spirit in many ways embracing in love and she stopped grieving in her soul. [435] They received and gave joys to each other. Hekate with a bright headband approached them from nearby and many times embraced the holy daughter of Demeter. From then on, she became an attendant and follower to the queen. [440]
ταῖς δὲ μετ’ ἀγγελον ἦκε βαρύκτυπος οὐρύσσα Ζεὺς
Ῥείην ἴηκομον, Δημήτηρα κυανόσπελλον ἀξέμεναι μετὰ φύλα θεῶν, ὑπέδεκτο δὲ τιμᾶς 
δοσέμεν, ὃς κεν ἐλοτο μετ’ ἀθανάτοις θεοῖς: 
νεῦσε δὲ οἱ κοὐρὴν ἔτεος περιτελλομένου 
τὴν τριτάτην μὲν μοῦραν ὑπὸ ζόρον ἤρεοντα, 
τὰς δὲ δύο παρὰ μητρὶ καὶ ἄλλοις ἀθανάτοισιν. 
ὡς ἐφατ’: οὐδ’ ἀπίθησε θεὰ Δίως ἀγγελιάων. 
ἐσσαγμένος δ’ ἦξε κατ’ Οὐλύμπιοι καρῆνοιν, 
ὡς δ’ ἁρὰ Ῥάριον ἰζε, φερεσθέαν οὐδαρ ὁρώρης
τὸ πρὶν, ἀτάρ τότε γ’ οὕτι φερέσβιον, ἀλλὰ ἐκηλον 
ἐστήκει πανάρολλον: ἔκεισθε δ’ ἁρὰ κρὶ ἱερον 
μήδει θύμητος καλλισφόρου: αὐτὰρ ἐπείτα 
μέλλειν ἁφαρ τανναοῖς κοιμήσεις ἄσταρχεσαν 
ήρος ἀεόζομενοι, πέδο δ’ ἁρὰ πίνεις ὦμοι 
βρισμέναν ἄσταρχον, τὰ δ’ ἐν ἐλλεδανοίσιν 
δεδέπθαι.
ἐνθ’ ἐπέβη πρώτιστὸν ἀπ’ αἰθέρος ἀτρυγέτου: 
ἄσπασως δ’ ἴδοι ἀλήθας, κεχάρητο δὲ θυμόι. 
τὴν δ’ ὅδε προσεῖσε: Ρέπη λιπαροκήδεμονος: 
δεῦρο τέκος, καλέει σε βαρύκτυποι εὐρύστα Ζεὺς
ἀλλημέναι μετὰ φύλα θεῶν, ὑπέδεκτο δὲ τιμᾶς 
[δωσέμεν, ὃς κ’ ἐθέλησθα] μετ’ ἀθανάτοις θεοῖς: 
[νεῦσε δὲ σοι κοὐρὴν ἔτεος περιτελλομένου 
[τὴν τριτάτην μὲν μοῦραν ὑπὸ ζόρον ἦ]ρεοντα, 
[τὰς δὲ δύο παρὰ σοὶ τε καὶ ἄλλοις] ἀθανάτοιοι.
[ἀλλ’ ἰθ’, τεκνόν] ἕμοι, καὶ πείθεο, μηδὲ τι λίθη 
ἀ[ήμα] δὲ καὶ κρῶτοιν ἀξέες φερέσβιον ἀνθρώποισιν.

ὡς ἐφατ’. οὐδ’ ἀπίθησεν ἑσταφάνος Δημήτηρ:

ἀνὰ δὲ καρπὸν ἀνήκεν ἄρουράς ἀριβόλων: 
πάσα δὲ φύλλοισιν τε καὶ ἀνθέσιν εὐρεῖα χθῶν 
ἐβρισ’: ἦ δὲ κοισά σκευιστόπολος βασιλεῦσι 
δειξεν Τριπολέμιον τε Διοκλει τε πληξίπω 
Εὐμόλπου τε βῆθ Κελεόδ θ’ ἠγίτορι λαῶν

ἀρησισμούνθηνθν θ’ ἵερον καὶ ἐπέφρασθ’ ὅργαι πάσι, 
σεμνα, τά δ’ ὀυρίον ἐστι παρεξίζουν ὦτε πυξάθαι 
οὕτ’ ἀχέεν: μέγα γάρ τι θεῶν σέβας ἴγχαινε 
αὐθήν.

ολβίος, δς τάδ’ ὀπεπν ἐπιθυμονίον ἀνθρώπον: 

ὡς δ’ ἀτελῆς ἵερον δς τ’ ἁμμορος, οὐποθ’ ὅμοιον 
αίσαν ἐχει φθιμένον περ ὑπὸ ζόρον ἤρεοντι.

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

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

Thus she spoke and well-girded Demeter did not 
disobey. [470] Straightaway she sent up fruit from 
the fertile fields and the whole wide earth was 
laden with leaves and flowers. She went to the 
kings who administer law and revealed to 
Triptolemos and Diokles, driver of horses, and 
Eumolpos and strong Keleos commander of the 
pople [475] and she consecrated the holy rites and 
showed the mysteries to all, the holy things, which 
were neither to be transgressed nor tried into nor 
said aloud. For some great awe of the gods holds 
the voice. Blest, is the one of earthly men who has 
seen these things. [480] But the one who is 
unaccomplished in the dedication and is without a 
share, never has a lot of those disposed away under 
the murky nether darkness.
When the heavenly goddess established these things, she set off to go to Olympus and the assembly of the other gods. There they all dwell with Zeus delighting in thunder [485] both holy and revered. The one greatly blessed, who of earthly men those women earnestly love, straightaway they send him to the fireside of the great house Ploutos, who gives wealth to mortal men. But come, supported in the land of fragrant Eleusis [490] and seagirt Paros and rocky Antron, the queen, bestower of gifts, leader of seasons, lady Deo, and her daughter very beautiful Persephone. My song gladly grants a pleasing life. And I will remember both you and another song. [495]
Part II

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

Δήµητρ’ ἥκοµον, σεµνήν θεόν, ἄρχοµ’ ἀείδειν, 
αὐτὴν ἡὲθ θύγατρα τανύσφυρον, ἣν Αἰδονέυς 
ἥρπαξεν, δῶκεν δὲ βαρύκτυπος εὐρύοπα Ζεύς, 
νόσφιν Δήµητρος χρυσάόρου, ἀγλαοκάρπου, 
παίζουσαν κούρῃσι σὺν Ὠκεανοῦ βαθυκόλποις

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

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

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

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

**Marriage as a Contract**

When Zeus gives Persephone to Hades he is giving her as a bride. The first lines of the *Hymn* suggest that at the point of abduction Persephone is a nameless commodity in an exchange between her father and her uncle. Before delving into the particulars of this story I want to look at how gift-giving is understood in abstract terms. The idea of “giving” sets up a relationship between the giver and receiver which creates a system of debt. Here Zeus gives his daughter, the commodity, to Hades with the intention of placing him in Zeus’s debt. There is intrinsic value in the thing given away and so the action merits a reciprocation of like value.\(^3\) When gifts are given with intention the giver is not being altruistic but is using a tool to reinforce social bonds. Likewise, by refusing to take part in gift exchange\(^4\) the would-be recipient invites hostility.\(^5\)

---

\(^3\) Mauss, Marcel *The Gift* says that for many cultures contracts take place in the form of a gift. On the surface, the gift is voluntary but in reality, it is a system of obligation. p. 3

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

\(^5\) Mauss p. 13
Reimbursement cannot take place immediately but it is understood by both parties that at some point in the future the exchange must be completed through reciprocity. As time elapses the weight of the debt grows and so trust is necessary for such a contract to be made. This trust is either trust in the receiver or belief that other external means exist to ensure repayment. For these reasons gift exchange is the fabric of society, binding people to one another in obligation.

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

6 Mauss p. 35-36 The two parties assure reciprocity but understand there is a temporal limit: “time is needed in order to perform any counter-service.”
7 Mauss p. 33 Gift giving is the “symbol of social life—the permanence of influence over things exchanged.” Gift giving was a way to structure society and maintain social bonds before specialized governmental institutions were around.
8 Levi-Strauss suggests that marriage is one of the most basic forms of gift exchange. p. 59-60 He reconstructs how the incest taboo works, not as a means of avoiding genetic malfunctions, but as a way of imposing social aspirations onto procreation. p. 481
9 In Eve Kosofsky Sedgwick’s Between Men: English Literature and Male Homosocial Desire she talks about how at the surface it seems like heterosexual eros motivates marriage but underneath is a more profound desire for homosocial connections. Wohl xxvii
10 Levi-Strauss p. 60
marriage can be categorized as an amicable trade. Depending on the status of the families, an agreement made via marriage can influence the larger society of which the husband and wife are members. In this case the two actors are Zeus, omnipotent and divine, and Hades, a near equal, so the ramifications felt by the other gods are great. Marriage’s high stakes and roots in tradition make this gift more than just a simple favor: it becomes a social contract infused with obligation.

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

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

---

11 Wohl explains that there are both amicable and hostile trades. The hostile trade of women would include spoils of war, a prize in a contest of strength, or perhaps an instance of rape in which a woman is stolen. p. xiv
12 Jenny Strauss Clay “Homeric Hymn to Demeter” The Politics of Olympus p. 211
13 Clay provides a helpful visual aid in “Homeric Hymn to Demeter” The Politics of Olympus p. 266
14 Clay gives examples of the earth and sky acting as one entity, delighting in the flowers Persephone picks etc. p. 211 Rudhardt (1978) p. 8
Hermes, the messenger-god, can travel back and forth. With few exceptions, mortals may go to the underworld only after they have permanently left earth. Only extraordinary circumstances permit living men to converse with the dead. The objective of Persephone’s marriage is to grant Zeus access to the underworld. This “object” up for trade is intangible and largely symbolic. Zeus and Hades are taking part in an elite ritual that deals with symbolic rather than commercial exchange. As noted previously, Hades and Zeus are exceptional in their power and status, therefore it is appropriate that they engage in the highest form of exchange.

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

---

15 Clay talks about the poet’s ostentatious move to add Zeus in many elements of the poem, making the story fit within an Olympic model, which places Zeus at its head. This is a move away from local cult practices and toward a larger Panhellenic religious system. p. 211. She also focuses on how the marriage will reorder of the realms in terms of movement and communication, ultimately benefiting Zeus p. 208
16 “When economic wealth is euphemized as symbolic wealth, the material basis of social differences is in turn obscured, so that the power of the elite, like the value of the gifts they exchange, comes to appear inherent and unalienable.” Bourdieu from Wohl p. xxviii
17 The *Hymn to Demeter* can “preserve traditions older than the hymn itself.” Clay references both the *Theogony* and the story of Demeter and Kore to make that point. p. 205
The underworld however is completely cut off from him. By using Persephone as a bridge to the underworld Zeus absolves Hades of exclusive access to the underworld, reducing the threat of a potential male competitor. For similar reasons Zeus is concerned with the threat of his sisters. An entire seventy lines of the *Theogony* are devoted to how Zeus reduces the threat of powerful women by taking them as wives. In this instance, he uses erotic desire as a tool to exert dominance.\(^{18}\) In Hesiod’s *Theogony* we learn of Zeus and Demeter’s marriage:

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

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

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

---

\(^{18}\) Rubin says society imposes gender and in doing so it insures heterosexual relationships. p. 180 In this case Zeus cannot enter into a commercial exchange with Demeter, for she has no ability to give herself away in marriage, and Demeter’s father, Cronos, who would be the one with which to make such an exchange, is someone Zeus has no interest in forming a social bond with. Therefore, he solves this problem by taking Demeter, and his other sisters, as wives without the social formalities of gift exchange.  
\(^{19}\) Wohl p. xv
οὐ τοι ἐν ἀθανάτοις ἁεικής ἔσσομ’ ἀκοίτης,
αὐτοκατίγνητος πατρὸς Διός: ἔνθα δ’ ἐσύσα
dΕσπόσσεις πάντων ὅποσα ζῷει τε καὶ ἔρπει,
tιμᾶς δὲ σχήσησα μετ’ ἀθανάτοις μεγίστας.
tὸν δ’ ἀδικησάντων τίς ἔσσεται ἤματα πάντα,
oἵ κεν μὴ θυσίησι τεὸν μένος ἠλάσκωνται
eὐσεβῶς ἔρδοντες, ἐνάσιμα δώρα τελοῦντες.

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

(Homeric Hymn to Demeter 363-369)

She then considers what she has to gain from marrying him and leaving her mother. Here is an example of Hades, one party to the original agreement, attempting to sway Persephone in his and Zeus’s their favor. They both understand that her cooperation will help validate their transaction.

This is why we see Zeus bypass Demeter and Hades convince Persephone. If the marriage is successful, Zeus secures his dominance, Hades gains a wife and the possibility of children, and Persephone profits from increased freedom, status, and wealth. As a wife, Persephone has just as much to gain from this negotiation as the men.

Here I wonder how Demeter, as a mother, benefits from this exchange. I’ve suggested that all the other participants have something to gain by the success of the marriage. Demeter inadvertently enabled the marriage since her status as one of the twelve Olympian gods increases her daughter’s value and made Persephone a suitable choice for Hades’ wife. If Persephone were to transition from daughter to wife then Demeter’s status changes as well. Her powers are not increased in the way that Zeus’s are and she loses a daughter to the underworld, a place she cannot access, effectively ending her role as a mother. On all accounts, Demeter loses out in this deal. Moreover she symbolically represents all mortal mothers who face the inevitable problem
of aging. Ancient Greek wives would have been charged with the economics of the house, occasionally taking part in religious rituals, and most essentially bearing and rearing children.

Marriage liberates the child from control of the mother and in doing so concludes the function of the mother. Once past childbearing age a wife stands to lose a significant amount of her societal value. It is clear that Demeter forfeits a large part of her identity when Persephone marries. For these reasons it is understandable that Demeter resists any progression towards marriage. It can also explain why Zeus tries to avoid her involvement in his exchange with Hades.

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

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

20 Clay draws upon a passage from Rudhardt (1978) p. 8 which emphasizes that this marriage stands apart from other divine marriages due to the acute separation of heaven and the underworld. Politics of Olympus p. 221
21 Mauss p. 3
understanding of a marriage is what motivates the exchange in the first place. Marriage can also indicate a singular event, the marriage ceremony, a ritual in which the agreement becomes valid and legally binding. For the latter definition to hold, it is paramount that the ritual be a publically recognized commitment, a performance. One of the common motivations behind a social exchange like marriage, one that is present in this story, is an opportunity to rearrange the existing social hierarchy. The benefits of the new arrangement can only be reaped when the new arrangement is firmly established among the social group which necessitates transparency. Public knowledge and acceptance help to validate the marriage and strengthen the social alliances that were formed. Persephone’s abduction is not a celebrated event and her relationship with Hades goes unrecognized as a marriage for most of the poem. The other gods and goddess stay detached from the narrative until Zeus calls on them to help pacify Demeter, at line 326.

The lack of transparency between husband and wife and between Zeus and the other gods makes this marriage unusual. The exchange was done covertly to avoid the mother’s involvement, which is further reason to suspect that a mother’s consent is necessary for the success of a marriage. Demeter must in some way be part of the exchange process, and so must become an active subject.

Demeter’s Limitations

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

---

22 Levi Strauss p. 496
Hades to violate his contract with Zeus. The divide between heaven and the underworld is so
great that she cannot contact her daughter once they have been separated. This arrangement is
seemingly so insurmountable that Demeter can do nothing but hold anger in her heart (θυμώ
χοομένης) and mourn the loss of her daughter. Persephone is alive but her relocation to the land
of the dead alludes to a more permanent loss. For the rest of the poem Demeter addresses her
grief and works to undo what Zeus has done.

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

\[
\gammaρη \pi\alphaλαιγενέι \etaναλίγκιος, \etaτε \tau\omicron\iotaκοιο
\varepsilon\iota\gamma\eta\tau\iota \delta\omega\rho\omicron\nu \tau\iota \phi\iota\lambda\sigma\sigma\tau\epsilon\varphi\alpha\nu \Omega\phi\rho\omicron\delta\iota\tau\iotaς,
\]
Resembling an elderly woman, who
Has been shut off from childbirth and the gifts of garland-loving
Aphrodite

\textit{(Homeric Hymn to Demeter 101-102)}

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

---

23. Again, the circumstances surrounding the \textit{Hymn} are such that there are no pathways of communication
between heaven and the underworld. Clay \textit{Politics of Olympus} p. 208
24. Clay point out the by aging herself Demeter is attempting to elicit pity, something that is extremely
ungodlike. p. 227
equal in social standing to the wife of a king, and nurses do not take care of their own children.

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

Here we see the threat Demeter poses. This male child with the help of an older female guide, as described in Hesiod, has the potential to overthrow the current ruler. Caring for Demophoon is Demeter’s way of grooming a child to challenge Zeus and get her revenge.  

Unlike most nurses who rear other people’s children Demeter attempts to make Demophoon her own and raises him to differ from his parents. She endeavors to make Demophoon immortal, which would allow him to join the gods.

οὶ δὲ ἄξετο δαιμονι ἰσος,  
oūt' οὖν σῖτον ἔδων, οὐ θησάμενος [γάλα μητρὸς  
ηματίη μὲν γὰρ καλλιστέφανος] Δημήτηρ  
χρίεσκ' ἁμβροσίη ὠσεὶ θεοῦ ἐκεγειώτα  
ηδὺ καταπνείουσα καὶ ἐν κόλποισιν ἔχοσα:  

νῦκτας δὲ κρύπτεσκε πυρὸς ἔνει ἠύτε ἀδαλὸν  
lάθρα φίλων γονέων: τοῖς δὲ μέγα θαῦμ᾽ ἐπέτυκτο,  

ὁς προθαλῆς τελέθεσκε: θεοὶ γὰρ ἄντα ἑώκει.  
καὶ κέν μιν ποίησεν ἁγήρων τ᾽ ἀθάνατόν τε,  
eἰ μὴ ἄρ᾽ ἀφραδίησιν ἐύζωνος Μετάνειρα

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

(Homeric Hymn to Demeter 235-241)

25 Clay says, “the opposition of a powerful female deity to presumed tyrannical action on the part of the supreme male divinity generally follows this [exemplified in the Theogony] paradigm.” p. 226
By placing him in the fire\textsuperscript{26} and making him immortal she is symbolically becoming his mother by giving him a new life as a god. This is the threat illustrated in the \textit{Theogony} and shows what happens when Zeus fails to appease his siblings. Demeter’s initial plan fails because Demophoon’s biological mother, Metaneira, interferes. Demeter tried to covertly hijack Demophoon, someone else’s child, to use for her own purposes. In essence, she tried to replicate Zeus’s actions but, like him, failed to consult the biological mother and obtain her consent. The repeating situation again shows how critical the mother’s role is in the success of her child. Metaneira disrupts Demeter’s plan to the detriment of her child. Moreover, by making Demophoon immortal, Demeter robs Hades of a human life, just as Hades took an immortal life from her.\textsuperscript{27} If this plan had succeeded she would have angered both Hades and Zeus.

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

\footnote{The fire is reminiscent of Heracles's apotheosis in the pyre. Clay p. 239}
\footnote{Clay p. 239}
turn time over and make human life cyclical, and therefore endless. While individual members
may die, a family or society can continue into eternity. It follows that men obsess over this
unique potential and attempt to either appropriate or control this female ability.\(^{28}\)

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

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

\(^{29}\) This separation often depicted in literature, for example Penelope in the \textit{Odyssey} stands alone in a sea
of suitors.
We have already seen the *Hymn* refer to the *Theogony* but this particular scene calls to mind Hera’s role in the *Homeric Hymn to Apollo*. After Athena is born out of Zeus’s head Hera reacts out of jealousy. She first produces Hephaestus, the lame god whose physical limitations keep him from being a threat to Zeus. Hera later spawns Typhaon, a horrible beast, who is sent to live with the monstrous Pytho (lines 305-374). Typhaon and his surrogate mother, Pytho, wreak havoc on mankind. Apollo, the quintessential good son, eventually steps in to vanquish Pytho, thereby removing a dangerous female threat. By looking at what Typhaon and Hephaestus represent, we can tease out a basic understanding of how Greek ideology shapes literary representations of reproduction, specifically how it differs between men and women. When a man begets a child on his own the child is often shown as having exclusively virtuous characteristics (e.g. Athena). When a woman reproduces by herself, particularly out of vengeance, her child is either inadequate or disastrous for society. By assuming both male and female roles in reproduction Hera renders male virility obsolete. She also becomes an active subject in a way that being a “good wife” prevents. In the absence of men, she is the subject, standing in defiance and in competition with Zeus child-bearing abilities—both woman and child become competitors. The notion that women could control even symbolically the reproductive course of Greek society was a threatening thought for men. In a male-dominated society, with literature written by men for men, we see multiple myths explore this anxiety about the female subject. The anxiety expresses itself by alienating a solitary female subject and by exaggerating the damage she may cause over the course of the myth. Often these stories are resolved by men—in this case Apollo—and concludes by neutralizing the threat through the

---

30 Clay p. 226
31 Competition is something Wohl categorizes as a “hostile exchange.” p. xiv
32 Wohl points to how frequently literature constructs the female to fit a male understanding of the world. p. xxi
death of the parthenogenic child. This resolution is used in the *Homeric Hymn to Apollo* and in the *Hymn to Demeter*.

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

**Demeter’s Success**

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

As a reestablished goddess, she can take advantage of her role as a fertility goddess and her ability to stop the earth from producing.\(^ {34}\) Instead of disrespecting Hades’ authority by

---

\(^ {33}\) It is implied that Demophoon has died but it is not explicitly stated in the *Hymn*. Clay p. 243.

\(^ {34}\) There is not a terribly significant difference between Demeter, Gaia, and Rhea in terms of them being associated with the earth and fertility. Gaia and Rhea both appear in the *Hymn* and they are Zeus’s accomplices. The two older women are willing to help Zeus maintain order. But the current Olympic
granting immortality to mortals, she takes an alternate approach. Demeter generates a global famine which places mankind on the verge of extinction. Instead of forcing humans into a linear timeframe she halts the cycle. Demeter is bringing aspects of the underworld— the death of all living things and the insignificance of time— to earth, symbolically bringing her daughter closer. By merging earth with the underworld, she makes the impenetrable realm present and accessible to all mankind and since the famine is on earth this imitation-underworld is accessible to all the gods, not just Zeus. Her actions partially achieve the goal Zeus had when he initiated the exchange with Hades, but Demeter’s means of reaching the underworld does not maintain exclusivity and thus her plan successfully undermines Zeus’s deal, although to the detriment of humans.

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

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

*(Homeric Hymn to Demeter 305-309)*

The word κρύπτεν is used to describe how Demeter regulates the earth. I translate this word as “hid” which indicates that the seeds are covered and remain inactive. This whole scene is a metaphor for human sexual relations. The seeds (or semen) are present, not rejected but merely...
inhibited, meaning Demeter is using her τηµή to override male fertility. I think it is crucial that this time (unlike her stint with Demophoon) she acknowledges the presence of men and their contribution to reproductive success, but simultaneously maintains her own agenda. At this point, Demeter does not dismiss Zeus’s plan but instead imposes her own will in a way that demands his attention.

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

---

35 Clay p. 241 Demeter’s gift of agriculture only benefits men and not the gods.
36 The logic is not entirely clear but the understanding is that mankind would no longer be subject to manual labor: “For the gods keep hidden from men the means of life. Else you would easily do work enough in a day to supply you for a full year even without working;” *Works and Days* lines 42-44
in Demeter passing on the secrets of agriculture to man. In the Homeric version it is clear that agriculture has already been established. By giving men a gift Demeter has, in the past, been the subject in an exchange. She has exchanged the gift of agriculture for the gift of authority. Men are reliant on agriculture, and this makes her gift dangerous, since the famine is a direct consequence of that human dependence. Both Prometheus and Demeter weaken the gods, specifically Zeus, because they have provided a vital piece of the human condition.

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

επεὶ μέγα μὴ δέται ἔργον,
φθίσαι φῶλ. ἀμενηνὰ χαμαινενὼν ἀνθρώπων,
σπέρμ᾽ ὑπὸ γῆς κρύπτουσα, καταφθινόθουσα δὲ τιμὰς ἀθανάτων:

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

(Homeric Hymn to Demeter 351-354)

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

Wohl p. xvi
This is the climax of the *Hymn* and is Demeter’s final stand. The potential to end both cyclical and linear time I think shows the ultimate power women have over men. Wives\textsuperscript{39} are disproportionately powerful because of their ability to reproduce or not reproduce properly. This obliges men to listen to their opinions and ensures they are taken seriously when it comes to the success of a marriage and the future of a family.

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

\begin{verbatim}
αὖτις ἐπείτα πατὴρ μάκαρας θεοὺς αἰὲν ἕόντας
πάντας ἐπιπροίαλλεν: ἄμοιβηδίς δὲ κιόντες
κικλήσκον καὶ πολλά δίδων περικαλλέα δώρα
τιμάς ὦ´, ἔξις κ´ ἐθέλοιτο μετ´ ἀθανάτοισιν ἕλέσθαι.
ἀλλ´ οὕτως πείσαι δύνατο φρένας οὐδὲ νόη
θυμῷ χωμένης: στερεάς δ´ ἦναίνετο μύθους.
οὐ μὲν γὰρ ποτ´ ἐξασκε θυόδεος Ὀὐλόμπιο
πρὶν γ´ ἐπιβήσεσθαι, οὐ πρὶν γῆς καρπὸν ἀνήσειν,
πρὶν ἵδοι ὀφθαλμοῖσιν ἑίν εὐώπιδα κούρην.

demeter demands point back to the formal understanding of exchange. by indirectly coming to her, zeus is retaining his air of dominance while also acknowledging demeter’s position in his
\end{verbatim}

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

\textsuperscript{39} I say wives instead of women because of the unique status of a wife. Only wives can produce legitimate heirs. Other women in Athenian society, such as prostitutes or concubines, would not have had children who were entitled to the same rights as their fathers. That is partially why Demeter’s status as an Olympian god is so important, she shares the same title as Zeus.
system of exchange. In this final confrontation, Demeter is in some ways assuming the role of a man but bargaining in feminine terms. She has become a subject in her own right. Out of the three possible roles she could play—subject, object of exchange, or outsider—Demeter transitions from an outsider to a subject and can negotiate an outcome that is favorable for her. As a subject, Demeter can assess the situation and actively place value on the items being traded. Her compliance comes with gifts and honors but it weighs against getting her daughter back. In a public way, she is exposing the economic considerations that go into a social exchange. Persephone’s marriage is now a public transaction. Demeter is belatedly being consulted about the value of her daughter and her opinion is both acknowledged and respected. In doing these calculations she transforms from Zeus’s opponent to his collaborator in the resolution of the transaction. Demeter determines that nothing is worth the price of her daughter. She refuses all that the gods offer and continues to deny Zeus’s summons. It is unusual to defy Zeus but because of the threat she poses, Demeter has the final say. Eventually, Zeus relents and sends Hermes down to the underworld to retrieve Persephone.

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

---

40 Wohl p. xxviii “To disenchant the symbolic gift exchange, then, is to expose it as no more than an idealized form of commodity exchange and to lay bare the power relations that lie concealed beneath it, is to challenge the social prerogatives built upon it.”
The text clearly says ῥοῖς κόκκον ἔδωκε to mean Hades gave her the pomegranate seed as she was leaving the underworld. Later as Persephone recounts her experience to Demeter she says that Hades coerced her using the words: ἄκουσαν δὲ βίη μὲ προσηνάγκασε πάσασθαι which, translated, mean “And by strength he forced me, unwilling, to eat it.” Persephone’s deviation from the poet’s version hints at her maturation and desire for independence. She took steps towards validating the marriage and obtained some control over her situation. Persephone’s assertiveness elevates her to the role of partial-subject despite the fact that her desires align with those of the men who made her an object. Of the two women, Demeter is the only one who openly opposes Zeus’s plan. Demeter became Zeus’s equal and was an active subject in the negotiations over her daughter. In spite of these efforts, Persephone’s duplicity undermines any leverage Demeter had with Zeus. Because she consumed the pomegranate seeds, Persephone must remain in the underworld for one third of the year instead of permanently rejoining the gods. Zeus proposes a compromise and sends Rhea, Demeter’s mother, to relay the message:

[νεῦσε δὲ σοι κούρην ἔτεος π]εριτελλομένοιο
[τὴν τριτάτην μὲν μοῖραν ὑπὸ ζόφων ἑ]ρόεντα,
[τὰς δὲ δόξες εἰς σοὶ τε καὶ Ἆλλοις] ἀθανάτοις.
[ὦς ἢρ’ ἐφ’ ἐπένευσεν κάρητι.
[ἄλλ’ ἰθι, τέκνον] ἐμόν, καὶ πεῖθεο, μηδέ τι λήν]
α[ἱμα δὲ καὶ]ρπὸν ἄεξε θερέσβιον ἄνθρωποιν.
[ὦς ἦφατ ὀδ’ ἀπίθησεν ἐυστέφανος Δημήτηρ:]

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

---

41 Hymn to Demeter Line 372
42 Hymn to Demeter Line 413
43 Rubin piggybacks off Levi Strauss and says that “because women are for men to dispose of, they are in no position to give themselves away.” p. 175 I disagree, I think that resistance is a formidable obstacle and that women like Persephone have the choice of being amicable or not. In this way, women are not just for men to dispose of but they are people men must placate or bribe. While this doesn’t empower her completely it does give her choices, something a complete object would not have.
But come my child and obey, but do not exceedingly and continuously rage at the son of Kronos dark with clouds. And straightaway make the life-giving fruit grow for men. Thus Rhea spoke and well-girded Demeter did not disobey.  

(Homeric Hymn to Demeter 461-470)

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

Persephone’s Infertility

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

44 Clay p. 221 Typical marriages don’t permanently separate mother and daughter. Rudhardt p. 8 1978
Throughout the *Hymn* Persephone combines lust and loss.\(^{45}\) She is the object of desire around which the poem is centered. Persephone herself is never without desire because she is either with her husband or with her mother, central relationships that form her identity, but never the two together. In lying to Demeter, Persephone discloses that she is invested in staying with Hades and achieving the status that comes with being queen of the underworld. As she speaks the audience is reminded of her relationship with Demeter.\(^ {46}\) Despite just having accepted the pomegranate seeds from Hades and sexually matured, Demeter addresses Persephone as child, τέκνον. Persephone replies: τοιγὰρ ἐγὼ τοι, μὴτερ, ἐρέω νημερτέα πάντα, “Accordingly mother, I will tell the whole truth.”\(^{47}\) She is assuming her former status as a child before telling the lie that reveals her new status as a woman. Persephone is simultaneously willing and unwilling to embrace change. She wants to avoid the loss of her connection to Demeter and fulfill her erotic desire with Hades. By prioritizing her lust Persephone also prioritizes gaining political power.\(^ {48}\) She sets aside the possibility of children by choosing to be a political actor.

By accepting the pomegranate seeds Persephone symbolically has sex with Hades, death in god form, and her own body becomes a terminus for life. Her acceptance and consumption of the pomegranate seeds is an implantation of death. The fruit’s red color evokes the imagery of blood which is associated with both death and menstruation. In this moment, Persephone comes of age\(^ {49}\) and is no longer a virgin. The sheer volume of seeds\(^ {50}\) in a pomegranate suggest

---

\(^{45}\) Carson, Anne *Eros the Bittersweet* Carson talks about the dual nature of love.

\(^{46}\) Suter, Ann *The Narcissus and the Pomegranate* p. 40

\(^{47}\) *Homer* *Hymn to Demeter* Line 406

\(^{48}\) Erotic desire is often associated with male dominance, in other words phallic agency.

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

\(^{50}\) This also calls to mind the narcissus with the many heads that intruged Persephone at the beginning of the poem.
abundance and fertility. The seeds themselves can then be a substitute for semen and the pomegranate, a sex organ. The word *kakkos* used in ῥοιῆς κόκκον ἔδωκε φαγεῖν µεληδέα λάθρῃ has multiple meanings: seed, berry, or testicle. The pomegranate seed, and by association, male virility and death, gets absorbed into Persephone’s identity and by choosing to accept the seeds she welcomes her new position in the underworld. Persephone is death, is embedded with death, and lives in the world of the dead; these things make her body inhospitable to life.

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

---

51 Foley *The Homeric Hymn to Demeter: Translation and Commentary* p. 57 Foley also reminds us that Hermes later finds Persephone in Hades’s bed, a more direct reference to sexual activity.
52 *Homeric Hymn to Demeter* Line 372
53 Agha-Jaffar p. 68 references Bruce Lincoln *Emerging from the Chrysalis: Rituals of Women’s Initiation* p. 85
Demeter has succeeded in keeping her daughter young and so maintains her role as a mother despite the marriage. By refusing to be left out of the exchange Demeter has become a permanent fixture in her daughter’s life. Moreover, in terms of a social contract, the marriage leaves Hades with an unfavorable result since he has ceded power to Zeus in exchange for a barren wife.

**Conclusion**

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

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

The power of women, which stems from both the need for and the threat of women’s fertility, plays a central role in both Demeter’s and Persephone’s ability to get what they want
and to defy the wishes of others. Both absent mother and passive daughter progress transformatively to action. Their transformation allows them to permanently alter the narrative. Demeter meddles in the affairs of Zeus and Hades, jeopardizing the current order to such an extent that Zeus has no choice but to relent. Persephone likewise makes a conscious choice to ground herself in the underworld and profit from the honors which Hades offers. At the beginning of the *Hymn* Persephone and Demeter have a single shared desire: to be reunited. However, as Persephone grows her outlook shifts to the point where her mother’s wishes conflict with her own. Again, these choices show that the women of the story have their own ambitions and the means to achieve those desires. Once the narrative showed their perspectives, through action, the women became more than objects. That a woman critiques the exchange endows her with the worth of a subject and the extent to which her perspective necessarily differs from the male perspective, she amends the previous exclusively male narrative.\(^5^4\)

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

\(^{54}\) Wohl p. xxii
Cronus represents an antiquated system. Yet when Demeter creates an heir, it threatens the current male order she must be stopped. Demeter’s fertility or lack thereof poses a threat, and her physical capacity to stop reproducing is an even bigger threat and so Zeus must consider her perspective to negotiate peace. Because a male is in charge of the telling of the Hymn, Zeus will ultimately be the winner, not matter how much leverage Demeter can bring to bear. By removing the possibility of Demophoon’s ascension to the gods, the poet reaffirms Zeus’s world order and effectively disempowers women. It disempowers the women by lessening their fertile capabilities. By having Metaneira step in and prevent Demeter’s attempted apotheosis of Demophoon, the poet had a convenient way to remind the audience that direct threat through lineage will be extirpated. A woman has procreative power whether by infertility, by destroying the lineage, or by producing a male to directly threaten the current ruler. Either circumstance is a power which can never be fully understood by men, leading to fear and necessitating control. This power of women is tested and reevaluated by men within the safe confines of fiction. This particular test concludes that while a mother may have significant control over the success of her children, a woman could not hope to control that which society holds to be the rights of males.

Bibliography


---

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


Wohl, Victoria *Intimate Commerce: Exchange, Gender, and Subjectivity in Greek Tragedy* University of Texas Press Austin, TX 1998.
Part III

A Visual Translation of *The Homeric Hymn to Demeter*
Why illustration and printmaking?

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

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

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

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

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

\(^{56}\) An example of scenes with extended descriptions would be Persephone’s listing of all the flowers that she picked. This happens twice in the poem and is mainly included to show the earth’s abundance.
figures 1-3). While these drawings were not a direct response to a piece of writing, they do show a continuous theme of renewal.

*Figures 1, 2, & 3:* a triptych that focuses on memory and spring, made in 2015

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

I later revisited this love of visual story telling in my Advanced Printmaking final assignment. I did a pronto plate response to Erik Satie’s *Gymnopédies* (see figure 4). This is the first time I took someone else’s work and attempted to make it my own. This story had no words only the haunting and melancholy piano music that I listened to while falling asleep as a child. I chose to show the journey of a single dandelion fluff which blows away from its home plant,
falls into the water, and is gathered by a swan who uses the fluff to add to its feathery down in preparation for winter. This was a useful project to draw inspiration from since it has similar themes of seasonality and covering or disturbing seeds.

Figure 4: an accordion book I made in 2016

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

**Translation**

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

Something that drew me to Classics was how their stories have stood the test of time. I know that people treat Classics with a special reverence. Classical inventions and philosophy indisputably shape Western thinking. This is largely because there was history of preserving classical texts for elite scholars to study, a tradition which builds on itself.\(^5^7\) Translating is an action that prioritizes the original, a practice that is often conflated with the idea of truth-seeking and avoiding mistranslation. Even so, very few people get to see the papyrus or parchment that the text was copied onto and we rely on others to write out and fill in fragmentary writing. So, most of what we study as classical scholars is somewhat removed from the original. I thought Hirschfield had some relevant thoughts on this idea of the original:

\(^{57}\) Kilinski p. 26
“When an original grows old, its dated words and syntax serve as a kind of watermark. Age in itself gives substance—what has lasted becomes a thing worth keeping.”

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

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

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

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

---

58 Hirschfield p. 67
59 Hirschfield p. 62
best angle. I started to think about threads of inquiry that have held together my work as a printmaker. I think that as an artist I seek an outlet for my imagination. In this project that is certainly true but I also wanted to be more conscious of how I present the subject matter. In this case, I look to my favorite artists and think about why I can compelling to repeatedly revisit their work.

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

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

**Artistic choices/artists I reference:**

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

*Figure 5: shows Persephone’s abduction*

---

60 Hirschfield p. 68
Aside from pulling from my repetior of children’s book illustrators, I wanted to draw on both older conceptions of illustration and more modern ways of visual story telling. Something I always look for is the artist’s hand in the final work. I value seeing the artistic process in the completed work because I feel more connected to the artist when I can see their physical process of creating. The idea that the original, or mark of the original lies in a unique hand, such as a signature or an unbroken seal, is paradoxical.\textsuperscript{61} The translation from lived experience to paper is unexplainable but the image’s alteration, or deviation from the truth, is what makes the art truly subjective and alluring. I wanted to make sure my hand was in the final pieces because I think it instills a sort of authenticity via imperfection.

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

\textsuperscript{61} Schwartz p. 219 Nothing is completely unique since art always draws on experience.
Figures 6 & 7: two stills from *Entre deux soeurs* or *Two Sisters* by Caroline Leaf 1991

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

My work is primary figurative since I don’t like the freedom of interpretation that abstract art allows. While abstract colors and shapes celebrate ambiguity, I find myself compelled by concrete figures and symbols because they come with a host of cultural references. In the past, I have focused on animal forms as stand-ins for human characters since I find the human body a difficult thing to render. I partly chose to use figural representations because the characters couldn’t be fully grounded in an animal counterpart. In this project, I wanted to tackle the human body without the constraints of capturing photo realism. I figured that if I were to avoid confronting the cliché of the female form its absence would be a disservice to the argument I make about female subjectivity. The *Hymn* uses the sexualization and objectification of women, which is so closely associated with the female form, to further a male agenda. By reinterpreting the *Hymn* through my art, I am using the female body to send the message of a female subject—me, as an artist.
I had a difficult time deciding between a traditional life-like images, reminiscent of classical marble statues, or to break down the figure into smaller relevant parts. I like the fluidity of a gesture drawing (see figure 8) and I wanted to capture that sense of movement and purpose in my characters. I think style hits the idea of “natural movement,” like the draped clothing of classical sculpture, while highlighting the movement of bodies.

![Figure 8: gesture line drawing from a figure drawing class, 2012](image)

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

**Final Thoughts**

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

---

62 Hirsch and Wallace p. 5-6
Art is ultimately informed and enriched through research and I don’t think this intellectual questioning is unique to fine art. The person who controls the narrative controls what information gets disseminated. You can see that in Greek literature men control female representation. In illustrating the Hymn, I have control over what gets emphasized, marking myself as a subject. Jane Hirshfield said “to control language is to control thought,”63 I think that’s true but I want to expand that understanding to include imagery. Whoever controls representation controls thought; and so images, as much as words, have the responsibility to represent truth.

Bibliography


Kilinski, Karl Greek Myth and Western Art: The Presence of the Past Cambridge University Press New York, NY 2013


63 Hirschfield p. 55
Image Gallery