Text and Context:

The Narrative Audience of the Homeric Hymn to Demeter *and the cult at Eleusis*

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Acknowledgements

I would very much like to joke that this thesis was mystically revealed to me in a dream, or was the result of a divine epiphany, but it is actually the result of long months of intense research, and an even longer fascination with the cult of Demeter at Eleusis and its earliest textual source, the *Homeric Hymn to Demeter*. I would like to take up some precious space to thank all of those who have encouraged, inspired, and shaped that fascination into what can be found in this thesis. First and foremost, I would like to thank professor J. H. Blok, for supervising my work in the last months before her retirement, and for her excellent classes in the two years before that. Secondly, I would like to thank professor I.J.F de Jong, who, although I am not one of her students, has indulged my interest in classical narratology and ancient texts since my bachelor's thesis, and has initiated me into this topic more diligently than any second reader should have to. I would like to thank dr. Floris van den Eijnde, for drawing me back to ancient history with his passion and enthusiasm. My friends and fellow students, without whose support I would not have had the fun in studying or writing that I have had, in particular Manon van der Maas, Alma Kant, Iris van Nederpelt, Marlous Pelger, Pim Möhring, Renee van de Gein and Bram Benthem. Furthermore, my friends from comparative literature, in particular Kelly van der Meulen, who has endured long conversations about antiquity, and my friends from abroad, who have endured long conversations about literature, in particular Caelyn Duffee, Toryn Suddaby, Liz Halsey and Christian Thiessen. Finally, I would like to thank my family, my parents and sisters, who have supported me unconditionally throughout my studies. Lastly I thank my grandfather, who has been my biggest supporter ever since I started learning Greek and Latin so many years ago.

CHAPTER 1. INTRODUCTION: *THE HOMERIC HYMN TO DEMETER* AND ELEUSIS

1.1 Introduction.

If any archaic text has been shared and appreciated by all ancient disciplines, it is the *Homeric Hymn to Demeter*. This text, the oldest text about the Eleusinian Mysteries (dating to the seventh or sixth century B.C.E), has been invaluable to religious historians and archaeologists for understanding the nature of the rites, while for philologists its narrative was significant for its connection to Homer and Hesiod.[1] The hymn recounts the well-known myth of the rape of Persephone and Demeter's efforts to recover her, as well as an aetiology of Demeter's cult in Eleusis. Through these myths the hymn also touches upon important parts of Greek society and religion, such as the Greeks' cosmology, the dynamics of the Olympian pantheon, mortality, death and the afterlife, and the Eleusinian cult. The text's content lends itself well to an interdisciplinary approach. Because this text is so valuable on such an interdisciplinary level within ancient studies, it has a long history of publications that have contributed to both its historical and literary interpretation, with mixed results. This has also shown how significant interdisciplinary analysis is for those sources from antiquity that are both literary sources as well as important historical sources for places, cults, and the origins of ideas or institutions. It has also shown how complicated approaching the hymn can be.

The *Homeric Hymn to Demeter* is the earliest textual evidence of the Eleusinian mystery cult. Using it for historical research has proven to be difficult; while the origins of most cults are obscure, the hymn is exceptionally ambiguous and has no contemporary sources to be compared to. It is also no small complication that the text belongs to the hymnic genre, and is no historical account but a mythological story. Even within those narrative dimensions the ambiguity of the text is exceptional because of the cult's secretive nature.[2] The rituals of the Mysteries were kept secret, and anyone who was initiated into the Mysteries was strictly prohibited from speaking of them: its power lay in its hidden rites.[3] A problem of this secrecy is that the rites are both talked about and specifically not talked about in most texts. At times, a glimpse of the religious procedures and the meaning of the cult is given, but they are never described in full because of that taboo. When the Mysteries do get talked about, the preliminary rituals and procession are described, and their impact is praised, but the nature of the holy secrets are never dispersed, or what meaning they hold. Most often sources emphasize the impression they leave, and their results (a wonderful afterlife for the initiated), but never what they *are*.[4] On the other hand, the fame of the Eleusinian Mysteries from the fifth century B.C.E onwards

[1] Foley 1994 : p. XIII
[2] Clay 1989: p. 204-205
[3] Mylonas 1961 : p. 224-225
[4] Mylonas 1961: p. 228

poses a problem just as much. Because of their great renown, ancient authors tend to neglect crucial information as much as they actively conceal, because they assume their readers are familiar with the Mysteries. The Eleusinian Mysteries were widely known in the ancient world, their fame nearly on par with Panhellenic sanctuaries such as Olympia and Delphi, and they drew worshippers from all over the Greek world, even though they did not host any Panhellenic games. That everyone who could speak Greek and had never committed murder qualified for initiation, and was promised a blessed afterlife, ensured a wide attraction to the cult.[5] Eleusis was a consistent cult center from the archaic period until late antiquity, even gaining special interest from Roman emperors, and was consistently a familiar concept in the ancient Mediterranean, despite the secrecy.[6]

The *Homeric Hymn to Demeter*, too, exhibits ambiguity because of this. Firstly, the text observes the secrecy by putting emphasis on the importance of the rites in explicit language yet presenting the actual rituals in ambiguity. Secondly, the hymn presumes certain things to be known and does not elaborate on them. the exact cultic practices the hymn reflects, and what exactly *is* ritualistic and what simply are narrative parts of the story, is therefore hard to gauge. Furthermore, the hymn works with the local framework of Eleusinian cult, and the larger Panhellenic context it was performed in, and the interaction between those two contextual levels is another important aspect to consider.[7] All this matters for the author's assumptions about what is familiar and what is not. This makes for a confusing narrative for those who have no knowledge of things considered to be self-evident by the hymn. In short, Demeter's hymn is doubly confusing, because of contextual assumptions *and* implications used to adhere to the cult's prohibitions. The aspects of the story to be considered when analysing the implications of the text are the interaction between aetiology, secrecy, and narrative, and the interaction between local and Panhellenic religion and foreknowledge.

Most scholars point out the parts of the hymn that can be compared to Eleusinian cult, and do not elaborate on how these parallels *work*. The major commentaries on the *Hymn to Demeter*, by Richardson, Foley, and Clay (see ch. 2) often list the possible interpretations of 'ritual' occurrences in the hymn, but do not elaborate on why these occurrences appear to be ritualistic, do not distinguish between explicit mentions of aetiology and ambiguous passages, and, most importantly, do not raise the question whether the hymn is reflecting ritual practice, or later ritual practice adopted the hymn's mythological narrative. Pointing out similarities, however, does not result in definite answers about the hymn's historical context; it is necessary to look at *how* the hymn navigates its cultic content matter, and whether the hymn is alluding to something beyond its mythological topic at all.

Of great importance for interpreting the hymn, then, is to analyse the *implicit* text. We can only speculate about what is deliberately omitted and implied in the text, but we can examine where

[5] Foley 1994: p. 66
[6] Mylonas 1961: p. 226
[7] Clay 1989: 10-11

ambiguity occurs and analyse what assumptions are made about the audience. Highlighting these instances reveals perhaps not the 'hidden meanings' that are searched for so desperately, but does reveal the layers of context in such a way that one can distinguish where attention is turned to concerning Eleusis and the Mysteries, and how attention is simultaneously turned away from their mysteries. The theory of narratology offers a way to analyse implications in texts in such a way; narratology is focused on the structures of narratives and the role of the narrator in the story. The narrator is in control of narrating a story and directs the reader's gaze, verbalizes the events of the story, and controls the perspectives the text takes.[8] This focus on presentation can be used to decipher a text's historical context: underlying cultural and religious thoughts, views and ideologies direct the aim and message of a text, and in turn also direct the structure, style and construction of a text. Narratology examines the ordering of the story in a comprehensive structure. This structure reveals the focus, aim and message of the text. The aim of the text is significant for reconstructing the text's (religious, cultural, ideological) context. It reveals much about the nature of its (intended) audience, and what the audience is supposed to take away from the text.

The emphasis on analysing the narrator simultaneously shows the narratee: the one who receives the story from the narrator and whom the narrator has in mind while narrating. The narratee is inherently a construct of the narrator who is addressed within the text, but is a construct meant to represent the intended and imagined audience of a text.[9] The narrator constructs a historical context within the text not only of his own viewpoints, but also a historical context based on his wider audience. In the case of the *Homeric Hymn to Demeter,* we may speculate that the audience of the hymn contains the larger ancient Greek world. Such an interdisciplinary approach can be and must be expected when looking at the source material for the archaic period in ancient Greece: a large portion of our source material is literary. This means that historical questions must be answered with the literary nature of the text in mind, not in the least because poetry in particular was composed and performed orally. Many of the problems of Homeric scholarship apply here also.[10] Because of the oral origins, some liberty must be taken with imagining historical audience(s) and context(s), as the text most likely went through many transformations and the creative process was influenced by changes from without. It is my intention to connect the narrative structure to its cultural and religious historical context, as the one reflects the other.

In this thesis, I will present a narratological analysis of the *Homeric Hymn to Demeter* that focuses on the relationship between narrator and narratee, and on assumptions made by the narrator: both those that the narrator makes to keep things hidden, and those the narrator makes because he assumes that his audience has sufficient foreknowledge. This reconstructs the narrator's presumed

[8] De Jong 2014: p. 17-19
[9] De Jong 2014: p. 28-30
[10] Clay 1989: p. 4-5

audience, and what the narrator presumes his audience to know of the mythological content, Eleusinian cult, Greek cosmology and the systematics of the Olympian pantheon. In other words, this analysis will answer the question of who the text is directed at, what is presumed to be known about Eleusis in the Greek world in the 7th-6th century B.C.E, and what things the text *introduces* to its wider Greek audience. This framework of knowledge, presupposed by the narrator, offers perhaps not a one-to-one reconstruction of the hymn and Mysteries' historical context, but at least offers a reading of the hymn that sets some boundaries to the possibilities of the historical context, posited by the text itself.

This thesis consists of six chapters: in the first chapter, the topic, text, and current consensuses are introduced. In the second chapter, the theory of narratology will be introduced. In the third, fourth, and fifth chapter, a narratological analysis of the hymn will be presented, focusing on the relationship between narrator and narratee, presupposition, implicit text, and information shared between narrator and narratee. The sixth chapter will summarize the observations made in the analysis, and the conclusion answers my research questions. This thesis will attempt to answer the following questions. What is the relationship of the narrator and narratee? What presuppositions are made by the narrator of the *Homeric Hymn to Demeter*? What does the narrator mention explicitly and implicitly in regards to the rituals of the Eleusinian Mysteries? What can we state about the author of the hymn based on the presence and implications of the narrator? How might we reconstruct the Eleusinian Mysteries at the time of the hymn's composition based on the hymn's implications?

1.2 Homeric Hymns: genre, dating and context

In this section, I will present the generally accepted literary, historical and archaeological context of the *Homeric Hymn to Demeter*, and present the specific problems that come with contextualizing the *Hymn to Demeter*. I will posit the manuscript history of the hymn, and present a list of influential scholars who discuss the hymn and the Eleusinian cult and archaeological site.

The Homeric Hymns as genre

The Homeric hymn are poems dedicated to specific deities, simultaneously a prayer to a god as well as entertainment. They are a peculiar genre: on the past, they have been attributed to Homer (hence their name), but while the hymns show similarities in style and content with Homer's epics, their origin is not the same and similarly mysterious. The Homeric hymns consist of a collection of thirty-three hexametrical hymns, all differing in size and even dating to different periods; while the longer hymns, in size about the same as one book from the *Odyssey*, date to the archaic period in their current form, the *Hymn to Ares*, for example, was most likely added to the collection in Roman times.[11] When we speak of this collection as such, we must be cautious: while the hymns are

[11] West 2003: 3-4, 17

considered a group, their authorship is anonymous and diverse, and the characteristics of the genre are rather fluid; the collection is a relatively diverse set of texts, and their classification as a single genre is based more on their purpose and their historical classification as such than on their internal consistencies. Since antiquity, the five longer hymns have been connected to the shorter hymns, meaning that we should consider them as belonging to one group if only for the sake of their historical classification.[12] The longer and shorter hymns will in turn be discussed in turn below.

The five longer hymns, to Aphrodite, Apollo, Hermes, Demeter and the fragmentary *Hymn to Dionysus*, show some consistency in their content and style, all describing the gods' major τιμαὶ, their honours and attributes and activities, and narrating their birth, the establishment of their domains, or the founding of major sanctuaries. They are categorized as longer hymns because they all fall into a range of 300 to 600 lines.[13] All longer hymns can be dated from about the eighth century to the sixth century B.C.E.[14] This is a broad range, and yet these longer hymns demonstrate the most consistency within the genre. The five longer hymns all contain a narrative, a myth about the hymn's deity, and often a passage in which the nature of that deity is explored in a non-narrative, descriptive section.[15] The five longer Homeric hymns are quite similar in style and diction to Homer and Hesiod, and the hymns show formulaic parallels to their poetry. They allude to Homeric and Hesiodic material in significant ways; the *Hymn to Aphrodite*, for example, narrates the conception of a Homeric hero, Aeneas, and alluding to Hesiod by discussing the topic of the end of the heroic age. Jenny Strauss Clay, in her influential work *The Politics of Olympus: Form and Meaning In the Major Homeric Hymns*, sees a common theme run through the longer hymns that directly connects them to Hesiod's *Theogony*: the hymns can be placed between Hesiod's myths that shape the Greek cosmos and Homer's heroic age, and all establish a major deity within their domain, specifying their powers and influence and neutralizing them as a threat to Zeus, whose reign is established in the *Theogony*.[16] In the case of Hermes, Apollo and presumably Dionysus, this paints these sons of Zeus as supporters of their father's reign. Demeter and Aphrodite, on the other hand, are limited in their powers by Zeus, and humbled into deference to his decisions and schemes. Clay sees here a direct thematic connection to the *Theogony's* focus on divine succession and Zeus' position as ultimate ruler in that cycle of successions.[17] This interpretation of the mythological content of the major hymns transforms them from incidental, episodic stories about the gods' origins and adventures to a unified set of episodes about the solidification of Zeus' power, and the unification and solidification of the Olympic pantheon after the Titanomachy.

[12] Clay 1989: 4-5
[13] Richardson 2010: 1
[14] Ibidem
[15] Nünlist in de Jong et al. (eds.) 2004: 35
[16] Clay 1989: 267
[17] Ibidem 267-270

The shorter Homeric hymns differ slightly in content. They are addressed to Olympian gods, but also to minor deities and heroes such as Heracles and the Dioscuri, heroes who were deified in their myths. The hymns range from texts of under ten lines to about fifty lines, which is significantly smaller than the longer hymns. Most notably, they lack a mythological narrative. While stories are alluded to occasionally, a narrative is missing in the shorter hymns. Rather, they address the Muse or the deities themselves, establish the deities' characteristics, and salute them. The establishment of a deity's characteristics features in the longer hymns, but this takes precedence here. Noteworthy is that these descriptions of the gods are in the present tense, and express a certain omnitemporality; what is told here, the immortals are eternally doing. The hymns alternate between addressing the Muse and the gods directly at the outset, but most often address the deities directly in most of the hymn, offering them the gift of a song in their honour. The shorter hymns offer the most diversity in dating and geographical origin, and are especially risky to consider as one group of texts.[18]

All of these problems in defining the Homeric Hymns as a singular distinctive genre partially stem from the fact that they have been regarded, since ancient times, as part of the larger epic genre as sub-epic texts. They were classified as *prooemia*, introductions, to the larger epics, having been performed before recitations of the larger epic works at religious festivals.[19] This is not surprising, because they share a lot of similarities with the epic genre; they, too, start with an invocation to a deity or Muse (a *proem*), are in hexametric verse, recount a mythological narrative, and use stylistic formulae such as epithets and similes. Even in content, the amount of parallels is noteworthy; while the epics often focus on the deeds of mortal heroes and the hymns focus on individual gods, narrative patterns have been discerned that correspond closely. Lord calls these narrative units story-patterns: they utilize a sequence of narrative events, often in chronological order, to tell a story.[20] These largely determine the entire plot of the story. Similarly, type-scenes are utilized to structure conventional scenes: type-scenes consist of structural units that determine the appearance of individual scenes. The first historical mention of any of the Homeric Hymns is by Thucydides, who classifies the *Hymn to Apollo* as a *prooemium*, an introduction, to the performance of an epic.[21] Subsequently, they would only be seen as a subgenre and regarded in relation to the epic tradition. This attestation defined the hymns in terms of their function: having been composed for similar performative intentions.

At 495 lines, the *Hymn to Demeter* is one of the longer hymns. These hymns can be dated from roughly 800 B.C.E to 550 B.C.E.[22] Since a definitive date has been hard to determine for all of these texts, setting up a chronological order is more fruitful. As mentioned above, the Homeric hymns

[18] Janko 1982: 1
[19] West 2003: 3
[20] Lord in Foley (ed.) 1994: 181-182)
[21] Thuc. III.104.5
[22] Clay 1989: 5

demonstrate an awareness of Homeric and Hesiodic subject matter.[23] Because all of these texts have oral origins, this proves most of all that these stories circulated for a long time before being fixed in their current form, and are part of a shared knowledge of gods and heroes. Still, the similarities in form and content support the notion that both Homer and Hesiod predate the hymns. *The Hymn to Demeter* can broadly be dated to after Homer's and Hesiod's general dating range of the eighth and seventh century B.C.E.[24] While much more cannot be said about the *terminus post quem*, the *terminus ante quem* has been determined by Richardson as 550 B.C.E, based on the following limitations: he sees the inclusion, but not focus, on heroes connected to the Eumolpidae, and omission of Keryx, the ancestor of the Kerykes, as an indication that the hymn predates Athens' incorporation of Eleusis.[25] Furthermore, he refutes the notion that the hymn can be dated based on the fact that the text does not call Demeter's main temple the *Telesterion*. Specific mention of the *Telesterion* started in the late archaic period, and the *Telesterion* was referred to as νηός (or νεώς) too, meaning that the hymn cannot be dated on the basis of this distinction.[26]

The *Hymn to Demeter* and scholarship

In 1777 *The Homeric Hymn to Demeter* was discovered on a single manuscript dating back to the fifteenth century in Moscow by Christian Matthaei.[27] It was named Mosquensis, or Manuscript M and is now classified as Leidensis BPG 33H.[28] It was first edited and translated by David Ruhnken in 1780.[29] This is the only manuscript we have of the hymn, and a tear at the end has erased and corrupted line 387-404 and 462-79. The reconstructions of these lines were made by editors and cannot be analysed without caution. [30] Influential renditions of the hymn were made by Allen and Halliday (1936), Richardson (1974), Foley (1994) and West (2003). For interpretations of the major hymns, the aforementioned Clay (1989) has been the most influential work of the last few decades, and Richardson's edition and interpretation of the hymns to Apollo, Hermes and Aphrodite of 2010 has been received well, too. Additionally, Janko's *Homer, Hesiod and the Hymns* (1982) has made a lasting impression because of its statistical analysis of language and diction in early epic and the Homeric hymns. Clay was the first to examine the hymns as a distinct genre in her work, paying heavy attention to contextualizing the hymns and interpreting them in their literary context. [31] The *Hymn to Demeter* was, so far, mostly analysed on a historical and archaeological level. Mylonas' work on the

[23] Clay 1989: 269-270
[24] Janko 1982: 228
[25] Richardson 1989: 8-9
[26] Ibidem 7
[27] Deichgräber 1950: 503-506
[28] Richardson 1974: 65
[29] West 2003: 7
[30] See Richardson 1974: 65-67 for a trustworthy account of the corruptions in the text and the state of the text in manuscript M.
[31] Clay 1989: 5

archaeological stages at Eleusis and his interpretations of the Mysteries and hymn in connection to the archaeological evidence, documented in *Eleusis and the Eleusinian Mysteries* (1961) have been invaluable. Kevin Clinton's work on the archaeology and history of Eleusis, and especially its epigraphy, are exceptional, especially his 1992 monograph *Myth and Cult: The Iconography of the Eleusinian Mysteries.* Walter Burkert's *Ancient Mystery Cults* (1987), and Bowden's *Mystery Cults of the Ancient World* (2010) focus on the experiences of the initiands at the climax of the Mysteries.

Summary of the Hymn and variants of the myth

As the hymn recounts a rather unusual story about Demeter and Persephone, a small summary of the hymn is in order. The hymn starts with a proem, in which Demeter and Persephone are introduced, and transitions into the narrative; Hades, with approval from Zeus, abducts Persephone to be his wife while she is gathering flowers. The hymn's narrative starts when Persephone is gathering flowers with sea-nymphs on the plain of Nysa and attempts to pluck a narcissus, laid out as a trap. When Persephone reaches out to pluck the flower, the earth splits open and Hades leaps out, seizing Persephone. She calls out, but only Hecate and Helios hear her. Persephone's last scream reaches Demeter after her daughter has already been taken to the underworld. Demeter, in agony over the loss of her daughter, searches for her for nine days. On the tenth day, she encounters Hecate, and together they run to Helios. He tells Demeter what has happened, and advises her to accept the marriage, angering Demeter. She withdraws from the company of the gods to earth, wandering aimlessly. Disguised, she comes to Eleusis, and is taken in by the family of king Keleos to nurse his son, Demophoön. Demeter tries to secretly immortalize the child, but is discovered by his mother, Metaneira. The angered goddess reveals herself and commands that they build a temple. Hiding away, she causes a famine that would kill all mortals, and deprive the gods of sacrifices, demanding the return of her daughter. Zeus relents, and Persephone is returned to her mother, but not before Hades secretly makes her eat a pomegranate seed. Because the food of the underworld ensures that one must stay there, Persephone is obliged to stay one third of the year with her new husband in the underworld. All gods approve of this yearly commune, and Demeter, overjoyed at the return of her daughter, gives the Eleusinians the Mysteries. The goddesses return to Olympus, and the poet ends with a description of Demeter's powers and a prayer to grant him prosperity.

While the rape of Persephone and Demeter's subsequent search and famine are a common myth, the story of Demophoön is not. Other aetiological myths for Eleusis were more widespread, especially after Athens incorporated the Mysteries into the Athenian polis religion in the second half of the sixth century B.C.E.[32] It is necessary to quickly recount these different aetiologies here, because they will be relevant for the narratological analysis of this thesis. The establishment of Demeter's sanctuary at Eleusis usually occurs *after* Demeter causes the famine, while she is still searching for her daughter. In

[32] For all sources in which the rape of Persephone occurs, see Foley 1994: 30-31

those versions, it is the Eleusinians who bear witness, and in gratitude Demeter gifts them the Mysteries.[33] Several heroes feature in those versions, namely Eumolpus, Keleos, and Triptolemus. The latter became a culture hero once Eleusis got incorporated into Athenian polis religion. Triptolemus was taught the art of agriculture by Demeter, and travelled around the Greek world in a snake-pulled chariot to share that gift.[34] He became a Panhellenic hero, who had local cults in numerous places in the Greek world.[35] In several versions, Triptolemus is the son of Keleos, and is nursed alongside Demophoön or even takes his place.[36]

The Cult at Eleusis and Eleusinian Mysteries

It is difficult to connect the Eleusis of the hymn to the historical cult of Eleusis. This is mostly due to the dating of the hymn; The Mysteries went largely undocumented in the archaic period, and apart from being the earliest text recording Eleusinian cult, the *Homeric Hymn to Demeter* is also one of the few. Most of our information on the Eleusinian Mysteries stems from the classical period, and the Mysteries had developed to such an extent in the intermediate period that reconstructing their archaic stage is nearly impossible, and rests even more on speculations. The archaeological remains at Eleusis are largely from the Roman period, and although these, to an unusually high extent, resembled the classical constructions, this makes uncovering the earliest stages no small feat.[37] The popularity of the cult and its fame all over the ancient world and throughout antiquity works in our favour as much as against us in historical reconstruction. Another historical development with much impact is the incorporation of Eleusis into Athenian polis religion from the mid-sixth century B.C.E onwards.[38] This almost coincides with the conventional dating of the hymn, but the hymn's content does not exactly reflect any Athenian influence on Eleusis.[39] The Mysteries then, throughout their history, have a peculiar dual and flexible status of being both widespread and exceptionally localized.

In the classical period, new initiands (*mystai)* could only be introduced to the Mysteries by an Athenian, and their first step into becoming initiates was to be initiated into the yearly Lesser Mysteries in Athens.[40] For initiation, they would undergo several purifying rituals, for example washing themselves in the river the Ilissos in Athens and sacrificing to the goddesses.[41] The next step into initiation would take the initiand away from Athens with the initiation into the Greater Mysteries at Eleusis. First, on the 14th of the month *Boedromion*, the sacred objects of the Mysteries, carried in

[33] Foley 1994: 97-103
[34] Apollod. *Bibl.* I.5.2, Paus. I.14.2
[35] Mylonas 1961: 21
[36] Hyg. *Fab.* CXLVII, Apollod. *Bibl.* I.5.2
[37] Spawforth and Walker 1985: 103
[38] Richardson 1974: 7
[39] Ibidem 7-11
[40] Mylonas 1961: 77
[41] Ibidem 241-242

the *kiste,* would be carried to the *Eleusinion* in Athens.[42] Then, the priests would proclaim the start of the rites.[43] The new initiands would purify themselves in the bay of Phaleron and sacrifice a piglet.[44] The next day consisted of staying home, fasting, and nightly feasting.[45] On the 19th, a great procession would set off from Athens to Eleusis, in which the *kiste* would be carried back, followed by the initiands, who would all be dancing in a state of ecstasy, carrying torches.[46] On the way, they would be shouting obscenities and jests at each other, an aischrological ritual.[47] There may have been an all-night vigil following the procession.[48] The next day, initiands would be led into the *Telesterion*, a the main temple in the shape of great hall, and here, the consensus is, the rites consisted of 'things done' (*dromena*), 'things shown' (*deiknumena*), and 'things said' (*legomena*). Only the highest degree of initiands, who would have been initiated the year before and underwent initiation for a second time, were shown more secrets than the regular initiands. They were known as having achieved 'contemplation' (*epopteia)*.[49] Afterwards, the Mysteries were concluded with feasting, dancing and pouring libations.[50] The fast was broken with *kykeon*, a drink of water mixed with barley and herbs. What becomes clear from this is that the rites were developed in great detail, intertwined with Athens and Athenian polis religion, and that its climax was one of great secrecy, and focused on the (individual) experiences of the initiands, designed to evoke awe.[51] Even in the archaic period, the experience of the initiands may be assumed to be the core of the rites. I use 'experience', because it encompasses the transformation the initiands were thought to go through; but just as much, these secret proceedings were also conducted in the belief that the initiands gained sacred and secret *knowledge*. What this knowledge exactly was, in other words, what meaning the initiands were to take away from the rites outside of their new status as initiated, is perhaps even more mysterious than the nature of the hidden rituals. In terms of meaning, the Mysteries seem to have had a double purpose; the secretive and revelation-based parts of the ritual are focused on a blessed afterlife, but at the same time Demeter's role as a goddess of the harvest, fertility and of plenty is heavily intertwined with this, as evident from the sacrifice of a piglet, the fasting and possibly the nature of the sacred secret objects in the *kiste.*[52] These two aspects are fully connected in the belief in a certain kind of rebirth of the initiands, either during the initiation or in afterlife, as paralleled in the rebirth of the earth every year, and Persephone's rise from the underworld. These symbolic points of contact are slightly vague, yet their focus on Demeter as a benevolent and generous goddess is telling. The initiate, in their new state,

[42] Ibidem 245
[43] Foley 1994: 67
[44] Ibidem 67
[45] Burkert 1985: 287
[46] Ibidem 287
[47] Clay 1989 234
[48] Foley 1994: 67
[49] Mylonas 1961: 261—262, 272-274
[50] Foley 1994: 69
[51] Bowden 2010: 40-42
[52] Foley 1994: 69

is blessed through (the generosity of) the goddess, and this blessedness is as much due to the *experiences*, to the newfound *knowledge*, as due to their new status as initiated.[53] Myths of Demeter granting the knowledge of agriculture to mortals most likely played a role in this belief as well (this notably does not occur in story of the *Hymn*).

Cult Management

The chief executors of the cult of Eleusis were the Hierophant, the main priest chosen from the *genos* of the Eumolpidae, and the priestess of Demeter, chosen from either the Eumolpidae or the Philleidae.[54] The two main *gene* in Eleusis from which priests and priestesses were chosen were the Eumolpidae, descended from the Eleusinian hero Eumolpos, and the Kerykes, descended from the hero Keryx, who was either a son of Eumolpos or a grandson of Kekrops; the Kerykes themselves favoured the latter, which made them Athenian rather than Eleusinian.[55] Only the Hierophant could enter the *anaktoron*, the place inside the *Telesterion* where the secret objects were kept, and expose the sacred, secret objects to the initiands during the Mysteries. Important as well was the *Dadouchos*, the torchbearer, chosen from the Kerykes. He participated in all the rites, but could not enter the *anaktoron* or show the sacred objects.[56]

Archaeological context: Eleusis

As mentioned above, Eleusis was quite unusual in its sanctuary buildings in comparison to other great Greek religious sites. Like other major Greek sanctuaries, it rested on the remains of Mycenaean buildings.[57] While the Geometric period left little material evidence, remains of a structure dating to the archaic period, have been recovered, as well as classical remains from the temple of the Periclean building project.[58] This main building, the *Telesterion*, was not exactly a temple but a great hall, in which the initiands would gather to be exposed to the secrets of the Mysteries. Inside the *Telesterion* stood the *Anaktoron*, a smaller, closed off room in which the secrets were stored away, and only the priests may enter. This is incredibly different to other Greek temples, where only few could enter. The temples reflect that sacred inner space, while the *Telesterion* is a great hall designed to admit several thousand people at a time.[59] Smaller, more typical temples did exist at Eleusis, one to Artemis and Poseidon outside the *Propylaea*, one that remains unidentified right next to the *Telesterion*, and a cave sanctuary to Ploutos, 'Wealth', in the side of the hill against which the *Telesterion* was built. Most of the remains still clearly visible in Eleusis are Roman constructions from

[53] Burkert 1985: 289
[54] Mylonas 1961: 229
[55] Paus.I.38.3
[56] Mylonas 1961: 230-233
[57] Mylonas 1961: 38
[58] Ibidem 77-106, 106-130
[59] Burkert 1985: 287

the second century C.E., based accurately on constructions from the Periclean building programme.[60] The Romans not just imitated Greek classical styles, but almost completely rebuilt the older buildings, and placed their triumphal arches and other typically Roman constructions in the courtyard outside the *propylaea*; emphasis lay on the Greekness of the Eleusinian cult, and its dual status as universal in the ancient world as well as local to the Eleusinians.[61]

Conclusion

This chapter has given a brief summary of the layers of context surrounding not only the *Homeric Hymn to Demeter* but Eleusis and the Eleusinian cult itself, and demonstrated the web of connections and historical problems that the hymn is entangled in. While my intention is to analyse what exactly the hymn and only the hymn tells us about Eleusis, it is still necessary to be aware of the generally accepted reconstructions of its cult and context. These reconstructions have been posited to see what consensus I am questioning, in an attempt to take it back to the (literary) beginning and analyse what the hymn itself is explicitly telling *and* not telling. The proceedings of the Mysteries as described above are from the classical period, that is to say the fifth century, and are conventionally used to argue back to the archaic period and interpret the hymn. That is what this thesis is trying to counter. In the analysis, I will attempt to keep this interpretative bias to a minimum and instead examine the truly explicit ritualistic allusions and implicit religious connotations of the hymn.

[60] Spawforth and Walker 1985: 103
[61] Ibidem 102-103

CHAPTER 2. METHODOLOGICAL FRAMEWORK: NARRATOLOGY

This chapter is devoted to the theory of narratology. I will present a quick historiography of narratology, of its place in modern literary theory, and its introduction into the field of classics. I explain some of the most important narratological concepts, and concepts relevant to the narratological analysis of this thesis. Lastly, I will give a summary of the use of narratology in work on the Homeric Hymns and the *Homeric Hymn to Demeter* in particular.

Since its introduction into literary theory, the aim of narratology has been to point out the structure of narratives, and to demonstrate the inherent order that narratives adhere to. This approach to texts focuses on the way in which a story is told, rather than the meaning of the literary work. Chatman defines it as 'a logical construction that accounts for narrative's difference from other text-types'.[62] Puckett defines it as analysing 'the shared rules that make narratives possible at a given time'.[63] The goal of narratology is to expose the underlying narrative structures, to underline the framework a story is built on, and to highlight the creative decisions that give a story its unique appearance. This focus on *how* instead of *why*,often makes narratology an intermediate step in interpretation, but narratology has an interpretive power in and of its own as well; the way a story is told communicates much of its aims, messages, and focus.[64] Narration can underline parts of a story, can emphasize and omit, can create suspense or offer exposition, and so forth. 'Who speaks', 'who sees', and 'how is this presented' are interpretative questions central to narratology that should not be underestimated.[65]

Narratology was initially developed by Gérard Genette.[66] While certain aspects of narratology and narrative theory can be traced back even to antiquity, it is in the 1960's and 70's that the theory truly distinguished itself in the shape of narratology.[67] With its roots in Julia Kristeva and Roland Barthes' mixing of Russian Formalism and French structuralism, a narrative theory was developed by Genette that saw narrative structure as the drive behind distinguishing a text from the real or fictive events it recounts.[68] Genette developed most of the terminology still in use in narratology. By doing so, Genette not only provided a new way of looking at narrative as a form of text but also provided the method of laying bare what makes narrative a method of storytelling. The most influential elaborations on Genette's work have been made by Mieke Bal, who developed a more comprehensive application of the narratological concept of focalization in particular (see below). Bal also developed narratology into

[62] Chatman 1990: 313
[63] Puckett 2016: 257
[64] Faulkner and O. Hodkinson in Faulkner and Hodkinson (eds.) 2015: 2-5
[65] De Jong 1987: 30
[66] Puckett 2016: 256
[67] De Jong 2014: 6
[68] Puckett 2016: 223-256

a method of close reading, focusing on narrative on a small level rather than on the level of the entire text.[69]

Narratology was introduced to classics in the late eighties. It was Irene de Jong who, through her collaborations with Bal, established narratology in the field of classics by analysing the Homeric epics from a narratological perspective.[70] The introduction of modern literary theory and critical theory into classics was not without conflict: the reluctance to admit literary theories originally developed for modern literature, primarily for the novel, resulted in a late transformation from philology to literary criticism in classics:

> 'when from the beginning of the twentieth century the modern philologies were born and started to develop their own models, classics suffered under the dialectics of progress; it did not feel the need to catch up with those developments of modern literary theory and became somewhat isolated and withdrawn within the confines of its own discipline.'[71]

This means that the largest battles of the 21st century over literary theory and literary criticism had already been fought by the time classicists started shifting their gaze towards modern comparative literature. The most readily accepted theories are arguably those of narratology and intertextuality. Narratology was accepted because of its usability in analysing the adherence to form, genre and tradition in ancient literature, while intertextuality found its ancient parallel in the well-known terms of *imitatio* and *aemulatio* in Latin literature, as well as *Quellenforschung*, the method of tracking down the sources of allusions in ancient literature, which were widely used.[72] In this way, the dependence on tradition at first obstructed the introduction of modern literary theory, but eventually ensured its admittance. For narratology, parallels have been found in ancient authors' works such as those of Plato and Aristotle, who already tried to classify the different forms of narration or representation that they encountered in epic, drama and lyrical poetry, and distinguished the narrative voices of narrator, character, and the narrator speaking for his characters.[73, 74]

In their reflections on poetics, Plato and Aristotle already addressed some of the concepts that are vital to understanding narratology. The first of that is distinguishing the voice of the narrator; the voice that communicates action, thought and information in the text, which results in a narrative.[75]

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[69] Broham in Rossholm 2004: p. 59-75
[70] De Jong 2014: 6-9
[71] De Jong 2014: 7
[72] Sullivan in de Jong and Sullivan 1993: 9
[73] The relevant passages are Pl. *Resp.* III 392c-394b and Arist. *Poet.* 1448a.19-28 and 1460a.5-11.
[74] For a detailed account of these ancient discussions on narrative and narrator, see de Jong 1987: 1-14. In this passage she also discusses Plutarch and the Homeric scholia.
[75] Ibidem: 8

This narrator can be a character in the text, an internal narrator, but more often than not is a disembodied voice that has no role in the story itself and is therefore external.[76] The narrator's text and character's speeches occur in turn, and sometimes the narrator expresses the gist of what a character says (indirect speech), while other times the character's own words are directly conveyed (direct speech). The latter exists outside of the representation of the story by the narrator, and only their occurrence is ordered by the narrator; the characters retain their own distinctive voices within direct speech.[77] As mentioned above, sometimes a character that has a role in the story can be the narrator, and temporarily takes over narration in the text, making this character a secondary narrator; examples of this occurring are Odysseus recounting his wanderings to the Phaeacians in book IX-XII of the *Odyssey*, or Aeneas narrating the fall of Troy to Dido in book II of the *Aeneid*.[78]

The existence and interaction between these types of narrators exposes narratives are inherently layered; one narrator stands at the helm, but may leave another in charge for any period of time. The secondary narrator still exists and acts within the narrative of the primary narrator, but also narrates part of the story themselves. Another way in which narratology demonstrates the different layers of narrative is by distinguishing the actual text from the events that are narrated, and in turn distinguishing these narrated events from the order in which they occur; the events of any tale exist chronologically on an abstract level, yet are ordered into a story and subsequently expressed within a narrative. I follow de Jong's terminology in this: she uses *fabula* to indicate the chronological series of events, *story* to indicate the elements of the fabula as perceived in the recounting of the tale, and *text* to indicate the actual expression of the tale by a narrator, the story put into words.[79] The distinction between these three deconstructed shapes the narrative events take is important, because it ensures that the specific ordering of events as occurring is not taken for granted.[80] The existence of flashbacks and multiple storylines illustrates this significance of identifying fabula and story the best; a flashback may bring along emotional significance or extra exposition that would not have appeared had the story been relayed in chronological order. Identifying the fabula brings clarity in the cause and effect of narrative events and how one event follows another.

Genette defined the specific colouring of narrative events as *focalization*, and this is one of the most important terms that narratology introduced to literary theory.[81] In Genette's model, focalization is a term that defines the scope of knowledge or perspective provided throughout the entire story; to Genette, focalization determines whether a story is located within the boundaries of a character's

[76] De Jong in de Jong, Nünlist and Bowie 2004: 2
[77] De Jong 1987: 149-150
[78] De Jong 2014: 34-35
[79] Ibidem 76-78
[80] De Jong in de Jong and Nünlist 2007: 2-3
[81] De Jong 2014: 69

perspective or whether the audience is offered a bird's eye view to a story.[82] Bal readjusted this definition of focalization considerably in her narratological framework. She sees focalization as something happening in the narrative on a small scale, and defines focalization as the perspective that is being voiced at any given moment. Needless to say, focalization in Bal and de Jong's framework is an incredibly complicated interplay of, in de Jong's words, 'the seeing or recalling of events, emotional filtering and temporal ordering, and the fleshing out of space into scenery and persons into characters.'[83] Focalization examines 'who sees', with the narrator always as primary narrator-focalizer, and secondary narrator-focalizers verbalizing in speeches. Bal elaborated on Genette by distinguishing between the narrator's focalization, characters' focalization, and, most importantly, embedded focalization, the occurrence of a character's focalization in the narrator-text, where the narrator represents an event, experience or thought in the words of the character.[84] This can occur explicitly, when a narrator mentions that a character is seeing, experiencing, or thinking, but also implicitly, by the use of language specific to a character, the expression of emotion that belongs to a specific character, and other evaluative language.[85] According to Bal, focalization is always ideologically charged: narrative is always focalized, and therefore always subjective as well.[86]

The ordering of a story in a particular way occurs because the narrator has a specific reader in mind; in narratological terms, this is the narratee, the one the narration is directed at. Both narrator and narratee may not always be overtly present in the text, but their relationship is what the narration depends on throughout the text; the narrator gives voice to events with the intent to communicate with his narratee. As with narrators, narratees can take on many forms: a narrator may be addressing his (presupposed) readers (external narratees) or a character within the text (an internal narratee) and a narratee may be a primary or secondary narratee corresponding to the type of narrator. For example, in the aforementioned books IX-XII of the *Odyssey*, Odysseus is an internal secondary narrator, recounting his adventures within the larger narrative of the external primary Homeric narrator, and he is addressing the Phaeacians, who are internal secondary narratees, because they are characters in the narrative and the secondary narrator's addressees; meanwhile we, the audience, are the primary external narratees, since all of this is told to us in the larger narrative. This is but one of the possibilities of the mixing and matching of narrators and narratees. All of these layers of narration and these different relationships between narrator and narratee shape the narrative based on expectation and satisfaction; the narrator has a certain type of narratee in mind, and narrates accordingly. The interaction between narrator and narratee forms the essence of any narrative.

[82] Bertens 2014: p. 64
[83] De Jong 2014: 47
[84] Broham in Rossholm 2004: p. 85-86
[85] De Jong 2014: 50-51
[86] Ibidem: 69

Several other terms are used to indicate the presence of the reader in the text ('implied reader', 'ideal reader', 'postulated reader'); narratee is the most widely accepted one. I have restricted myself to de Jong's definition of the narratee, and to the narrative audience as developed by Peter Rabinowitz; the narrative audience is defined as a role the actual audience is required to play in order to understand the text. It is the persona the actual audience tries to align itself with, as the narrative is shaped with that persona in mind. The narrative audience is therefore virtually the same as the narratee, that is, the imaginary audience that the narrator is addressing, but this term represents an *ideal* recipient of the text. The term also allows for the addressed entity in the text to be imagined as a multiplicity as well as a recipient of *performed* narratives, which is useful when analysing a hymn with roots in oral traditions. Because the narrator is at all times imagining a certain narratee or certain set of narratees, and narrates accordingly, the narrator is always anticipating his narratees' reactions to the narrative: he anticipates their emotional response, he anticipates what foreknowledge his narratees have, and what questions arise from their lack of knowledge.[87] I will now discuss several ways in which the narrator interacts with his narratee.

Because the narrator requires his audience to play a specific role in order to properly receive a text, the narrator will employ certain narrative techniques to convince his audience to take the role of the narratee. Wolf Schmid has defined two such ways: *appeal* and *orientation*.[88] *Appeal* is the demand, usually expressed implicitly, to form a particular opinion of the narrator, his narrative, the narrated world, or its characters. By making such appeals, the narrator demonstrates his assumptions about the possible attitudes and opinions of his narrative audience. The *orientation* of the narrator, on the other hand, signifies the alignment of the narrator with the narratee; the narrator adopting linguistic codes, ideological norms and aesthetic imaginations, which he deems understandable for his narratee.[89] While appeals are active requests to follow the narrator's lead and react in a certain way, the narrator's orientation is the overall image the narrator forms of his narratee. The narrator constructing a narratee and adjusting his narration to the expected demands of his constructed narratee often concerns the narrator providing his narratee with information. De Jong defines this as *motivation*: after having narrated a narrative action, the narrator motivates this particular action by providing information.[90] The interactive aspect of narrative comes to the fore here, as the narrator actively anticipates and shapes a question that might arise from the narrative event, and subsequently answers this question. Sometimes, this question is explicitly voiced by the narrator, but just as often the narrator provides an

[87] De Jong 1987: 91
[88] Schmid in Anz (ed.) 2007: 178-179
[89] Schmid 2010: 83
[90] Ibidem

explanation and leaves the question which necessitates it implicit.[91] In Greek, these motivations are often expressed through a γάρ-clause, which either offers an explanation directly, or justifies a negative statement. The Homeric narrator makes use of negative statements (*negations*) to contradict his addressee's expectations, and follows these statements by explaining why a narrative event did not result in the expected way.[92] Sometimes, the negated expectation of the narratee coincides with a character's expectation: what a character was hoping for does not happen, and the narratee, who empathizes with the character, is also disappointed.[93]

Another way in which the narrator engages the narratee is through *if-not situations*. De Jong uses this term to describe narrative events in which the narrator first presents a counterfactual, something that might have happened, and then subverts it by presenting what truly happens in the narrative: 'and *x* would have happened, had not *y* occurred'.[94] The narrator offers an alternative to the course of the narrative, and so reinforces the actual outcome of a situation as true, as crucial to the story, or as emotionally significant. They also subvert the narratee's expectations, because the counterfactual the narrator presents may have been a more logical or desirable consequence than what actually happens. In ancient narratives, if-not situations have another function: they reinforce the reliability of the narrator. By presenting an alternative outcome only to subvert it, the narrator asserts his knowledge of the storylines of the myths, and their unchangeable outcomes. The alternative outcomes presented in the if-not situations run counter to fate; and since fate is unchangeable, the narrator can use these alternative scenarios to affirm his 'historical' knowledge.[95]

As mentioned above, time and space can have a significant impact on a narrative. When a narrator jumps back and forth in time instead of narrating his story chronologically, the narratee is offered information about the story he would otherwise not have, or not necessarily recall at that particular moment. An *analepsis*, or flashback, can provide the narratee with extra information of things that are extra-textual and occur before the start of the story, and this deepens his understanding of the story.[96] An intra-textual flashback may be used to emphasize the relevance of a past narrative event. A *prolepsis*, a flash-forward, can make the narratee anticipate future events, create dramatic irony, and provide foreshadowing. In other words, unchronological narration enhances the significance of the narrative for the narratee. The same can be said of the *frequency* of narrative events: certain parts of the story may be narrated multiple times, to underline their importance for the overall story.

[91] Ibidem 91-92
[92] Ibidem 62-63
[93] Ibidem 65
[94] Ibidem 68-79
[95] Ibidem 80-81
[96] De Jong 2014: 78-86

Prolepses and analepses can also be used and received by characters; this is usually in the shape of predictions, prophecies, and backstories.[97]

The opposite narrative technique of motivation is *presupposition*: as often as a narrator anticipates his narratees' confusion and supplies information, he also anticipates the scope of knowledge that his audience has, and adjusts his narration accordingly.[98] This counts for the scope of general knowledge the audience has, but also knowledge that specifically has to do with the literary world the narrator constructs; the narrator assumes his narratee knows what things such as honey and fishing are, but likewise assumes he knows of the division of the cosmos between Zeus, Poseidon and Hades. This framework of knowledge that the narrator imposes on the narratee is complicated by the fact that ancient texts, or historical texts in general, are distanced from their 21th century reader; the narrator presupposes many things about his narratees that may only apply to a contemporary audience, and modern readers are left in the dark. In this the fundamental distinction between narrator and narratee on the one hand and historical poet and hearer/reader on the other hand becomes clear; what may have been general knowledge and shared knowledge at the time of composition (and probably still quite some time thereafter) may be completely alien to us.[99] This is one of the many hurdles one must overcome when analysing presuppositions in an ancient text; how can we accurately determine what was known to both narrator and audience, and what does the narrator *assume* is known, while actually being rather less self-evident? The narrator presents such 'known' things, such as worship of the Greek gods or the mixing of wine, as omnitemporal and permanent.[100] Apart from the presentation of shared knowledge as such, the narrator can also *suppress* information on the assumption that it is common knowledge. In ancient narrative, this is mostly evident in those instances where heroes or deities enter the stage but are not formally introduced; the narrator assumes that the characters of the mythological world are traditionally known, as well as their backstories and their characteristics. This information, according to de Jong, 'is to be considered 'historical' knowledge, acquired through hearing traditional stories or songs. Just as the primary narrator has been given the shape of a professional singer, his addressee is given the shape of a regular recipient of traditional songs.'[101] In the Homeric hymns, the deities are not exactly introduced, but are called upon and described at great length, since they are praised for their characteristics as according to the purpose and conventions of the hymnic genre.

[97] De jong 1987: 84-85
[98] Ibidem 93
[99] De Jong 2014: 29-30
[100] De Jong 1987: 94
[101] Ibidem 95

Examining a text's context by doing a narratological analysis might seem ineffective. With narratology's focus on structure, narrative and intratextual dynamics, the significance of narratological analysis is turned inwards, and used to interpret the meaning of the text as an artistic work of literary fiction. This is no small wonder, since the current consensus is that a text (even non-fictional ones!) is never a transparent medium, and does not directly mirror its (cultural) context; it creates a cultural framework of its own, that is given form and preserved within the text. That does not mean, however, that texts can be completely severed from (historical) reality, as they inevitably depend on it. To grasp this, Ricoeur identifies three different levels in which context and text are interconnected: the context from which a text derives its cultural framework, the cultural context which a text creates within itself, and the cultural context which emerges through the act of reading, where a reader's context and the text's created context converge.[102] A literary historian is therefore always situated within the third layer, and can only directly examine the second layer. Ricoeur's aim within narratology, namely cultural and historical narratology, points out that narratological phenomena, such as 'narrative voice, focalization, and plot hint at pre-existing cultural constellations as well as at possible effects and social functions of the fictional narrative.'[103] This particular approach within narratology was supported by prominent scholars such as Nünning and Bal, the latter of whom identified narrative as an active force within culture that demands an interdisciplinary approach.[104]

The works that have treated the Homeric hymns the most extensively in terms of narrative are Nünlist's and de Jong's quick sketches in the volumes of *Studies in Ancient Greek Narrative*. Aside from those volumes, Faulkner and Hodkinson's *Hymnic Narrative and the Narratology of Greek Hymns* (2015) and Faulkner's *The Homeric Hymns: Interpretative Essays* (2011) have increased interest in the hymns' narratives. Other narratological studies in archaic (epic) narrative of note are Scott Richardson's *The Homeric Narrator* (1990) and Stoddard's *The Narrative Voice in the Theogony of Hesiod* (2004), while other influential narratological works in classics in general have been Winckler's *Auctor and Actor: A Narratological Reading of Apuleius's The Golden Ass* (1985) and de Jong's *Narrators and Focalizers: the Presentation of the Story in the Iliad* (1987). Of some importance, lastly, is van Erp Taalman Kip's *Reader and Spectator: Problems in the Interpretation of Greek Tragedy*. In this monograph, the framework of foreknowledge that is presupposed in Greek tragedies is examined, with the conclusion that recipients of tragedy are expected to possess and employ a framework of generic foreknowledge about gods, heroes and myths. Through the variation of details, however, recipients are invited to participate, either to recall details or to comply with the newly presented narrative. Whether the same applies to the *Homeric Hymn to Demeter* will be analysed in the following chapters.

[102] Ricoeur 1984: 52-91
[103] Erll in Herman, Jahn and Ryan 2005: 91
[104] Bal 1990: 730

CHAPTER 3. NARRATOLOGICAL ANALYSIS: ABDUCTION

In these chapters, I will present a narratological reading of the *Homeric Hymn to Demeter* that focuses on the aforementioned research questions. The central questions to this analysis are: 'What is the relationship between narrator and narratee in the hymn?' and, more specifically within that scope, 'what does the narrator assume about his narratee?' With these questions in mind, I hope to show the framework of foreknowledge and general knowledge that is established in the hymn. Lastly, how Eleusis is presented to the narratee will be analysed, and whether the parts of the narrative generally assumed to contain reflections of rituals do or do not convey a sense of ritual.

The analysis of the hymn has been cut up into three chapters, which discuss sections of the hymn that are often distinguished because they can function as episodes or separate myth-plots: the abduction of Persephone and her mother's search, Demeter's actions in Eleusis, and lastly the famine Demeter causes and the resolution and epilogue of the hymn, in which the Mysteries are given to the Eleusinians. The Greek text and translation cited throughout the analysis is West's 2003 edition of the Homeric Hymns from the Loeb Classical Library collection, and the citations use the sigla (used to indicate corruptions and reconstructions in the text) from that edition as well.[105]

3.1: Abducting (1-46)

The proem begins the text with introducing Demeter and her daughter Persephone, and transitions into the rape of Persephone. Persephone is gathering flowers in the plains of Nysa with her nymph companions, the Okeanidai, and she spots a narcissus that is exceptionally beautiful. When she reaches out to pluck it, however, the earth splits open and she is abducted by Hades, the god of the underworld. Her screams are only heard by Hecate and Helios, the sun god. Her last scream echoes throughout the world, and Demeter hears it, but she is too late. Grieved, Demeter tears her veil and covers herself in dark robes, and searches for her daughter everywhere.

In these initial scenes, the narrator makes use of spatial exposition that merely describes the setting of the scene *and* explicit mythical concepts; the start of the narrative recalls a wider cosmological setting in which the Olympians' honours, their τιμαί, are mentioned, and Persephone's imminent 'death' and marriage are evoked in more than just the mention of the rape, yet it also describes an elaborate yet simple setting of the scene, with the description of the flowers in the meadow and the splendour of the narcissus Persephone will pick. The narrator caters to narratees that are either fully aware of the cosmogonic scope of the hymn or is merely listening to a good story. The same can be said of the first appearance of the narrator, announcing his topic with the typical 'I sing'

[105] For a list and explanation of these sigla, see West 2003: xii

(ἀείδειν, 1). On the one hand this has a purely performative function, on the other hand it places the performance fully within an hymnic-*epic* framework, and presents the narratee as a regular recipient of mythological poetry. The narrator uses the first person, and does not invoke the but rather addresses Demeter directly in the proem.[106] This is one of the few passages where the narrator is overt; the standard formulae of the hymn allow him to present himself as a bard, and here his narrative audience is asked to become an hymnic audience; the purpose of the hymn as a gift to the goddess, however, and therefore the duality of the addressee (goddess and audience), is no more than implied, albeit almost self-evident.[107]

Nünlist identifies a common structure that defines all of the longer Homeric hymns. As mentioned in the previous chapter, the Homeric Hymns all feature a basic description of the deity they are dedicated to, and the longer hymns add a mythological narrative focused on that deity. Nünlist has categorized the standard plots of the longer Homeric Hymns in the following matter:

'(A) The narrator introduces (B) his subject matter (usually the god to whom the hymn is dedicated), (C) followed by a relative pronoun, which (D) sets off the primary story. At the very end, (E) the narrator addresses the god in question in an epilogue. In fact, the invocation (E) of the god provides formal closure to the preceding primary narrative and in function mirrors the relative pronoun (C) at the beginning.'[108]

The *Homeric Hymn to Demeter* matches Nünlist's model completely, with one exception: both Demeter and Persephone are named (although Demeter still comes forward as the primary dedicatee), and the relative pronoun (C) sets off the story of the rape of Persephone, rather than her mother's story. The proem passes into the beginning of the narrative immediately, and goes from establishing the main characters and their motivations and actions to setting the scene of the rape:

Δήμητρ᾽ ἠΰκομον σεμνὴν θεὸν ἄρχομ᾽ ἀείδειν,
αὐτὴν ἠδὲ θύγατρα τανίσφυρον, ἣν Ἀΐδωνεύς
ἥρπαξεν, δῶκεν δὲ βαρύκτυπος εὐρύοπα Ζεύς,
νόσφιν Δήμητρος χρυσαόρου ἀγλαοκάρπου
παίζουσαν κούρῃσι σὺν Ὠκεανοῦ βαθυκόλποις
ἄνθεά τ᾽ αἰνυμένην ῥόδα καὶ κρόκον ἠδ᾽ ἴα καλὰ
λειμῶν᾽ ἄμ μαλακὸν καὶ ἀγαλλίδας ἠδ᾽ ὑάκινθον
νάρκισσόν θ᾽, ὃν φῦσε δόλον καλυκώπιδι κούρῃ
Γαῖα Διὸς βουλῇσι, χαριζομένη Πολυδέκτῃ,

'Of Demeter the lovely-haired, the august goddess first I sing, of her and her slender-ankled daughter, whom Aïdoneus seized by favour of heavy-booming, wide-sounding Zeus as she frolicked away from Demeter of the golden sword and resplendent fruit, with the deep-bosomed daughters of Ocean, picking flowers across the

[106] Richardson 1974: 136
[107] Foley 28-29
[108] Nünlist in de Jong et al 2004: 35

soft meadow, roses and saffron and lovely violets, iris and hyacinth, and narcissus, that Earth put forth as a snare for the maiden with eyes like buds by the will of Zeus, as a favour to the Hospitable One.'[109] (1-14)

The sentences are structured in such a way that Hades, raping Persephone, becomes the subject, while the relative pronoun places Persephone (and Demeter) in the accusative. One could argue that this sets the tone for a large portion of the hymn, as the rape and offense are done *to* Persephone and Demeter respectively, and Demeter's story becomes one of retribution and opposition. Within this first sentence, spanning the first eleven lines, the entire rape narrative is introduced and the setting is sketched. Persephone is frolicking around with the Okeanidai, sea-nymphs, in a meadow full of flowers (4-8). While the meadow's location is not determined, the flowers the girls are picking are summed up one by one: roses, saffron, violets, iris, hyacinth and finally the narcissus that will be a trap for Persephone (7-11). This first setting of the myth stages a type-scene that anticipates Persephone's fate: flower picking, especially in the company of other maidens, is symbolic of Persephone's status as a virgin ready for marriage, and the flowers, especially the hyacinth, saffron and narcissus carry mythological connotations of the underworld.[110] More significant, however, is that the narrator sketches not only a typical scene and setting for the abduction, but also does not localize this part of the story: the meadow's location is determined as Nysa in line 17, a place that fits the type-scene, but does not have any aetiological function.

ἣ δ᾽ ἄρα θαμβήσασ᾽ ὠρέξατο χερσὶν ἅμ᾽ ἄμφω
καλὸν ἄθυρμα λαβεῖν· χάνε δὲ χθὼν εὐρυάγυια
Νύσιον ἂμ πεδίον, τῇι ὄρουσεν ἄναξ Πολυδέγμων
ἵπποις ἀθανάτοισι, Κρόνου πολυώνυμος υἱός.

'In amazement she reached out with both hands to take the pretty plaything. But the broad-wayed earth gaped open on the plain of Nysa, and there the Hospitable Lord rushed forth with his immortal steeds, Kronos' son whose names are many.' (15-18)

Nysa is a mythological place with no determined location; its location varies in ancient texts, and it is therefore mostly regarded as a fantastical, far-off place; it is also one of the places where Dionysus was supposedly raised.[111] Its use in the hymn, rather than Eleusis or any other real location, is an oddity. Foley reports thirteen alternative locations for the occurrence of the rape in other texts, one of them Eleusis itself, and sees the use of Nysa here as an allusion to Dionysus' role in Eleusis. However, she also argues that the location is a way to exclude informative witnesses, especially human ones:

[109] Hades is, throughout the hymn, called Aïdoneus; Hospitable One is one of his epithets.
[110] Foley 1994: 34; Foley connects the rose and narcissus with erotic desire.
[111] Price in Burnett et al. (eds.) 2007: 119-118

Nysa is 'vague and mythical'.[112] Foley therefore contradicts herself in saying that Nysa is an allusion to Eleusis, and yet also a vague and mythical place. Furthermore, it is a little far-fetched to see in Nysa an allusion to Dionysus in Eleusis, purely because Nysa has an association with Dionysus; the place has mythological connotations aside from this association. What then to make of Nysa? De Jong sees Nysa as a 'mythological reflex', and I agree; the use of the fantastical Nysa is a way to accommodate a broad, non-localized narrative audience.[113] The rape myth sets in motion the narrative, and does so by presenting a picture that is familiar and expected in a hymn about Demeter; Nysa serves as its mythological, non-specific setting, not connected to any sanctuary of Demeter, to build up to the local setting of the Eleusis later on.[114] Only later the aetiology of Eleusis is formally introduced to the narratee, and the narrator works his way up to introducing particular cult specifics such as Eleusinian heroes, rituals and Mysteries.

In the same vein certain cosmogonic events are recalled when the narcissus is described in detail:

θαυμαστὸν γανόωντα, σέβας τό γε πᾶσιν ἰδέσθαι
ἀθανάτοις τε θεοῖς ἠδὲ θνητοῖς ἀνθρώποις.
τοῦ καὶ ἀπὸ ῥίζης ἑκατὸν κάρα ἐξεπεφύκει
κηώδης τ᾽ ὀδμή· πᾶς δ᾽ οὐρανὸς εὐρὺς ὕπερθεν
γαῖά τε πᾶσ᾽ ἐγέλασσε καὶ ἁλμυρὸν οἶδμα
θαλάσσης.

'It shone wondrously, an awe-inspiring thing to see for both for the immortal gods and for mortal men. From its root a hundred heads grew out, and a perfumed odour; the whole broad sky above and the whole earth smiled, and the salty swell of the sea.' (10-14)

The tripartite division of earth, sky and sea recalls the portions that befell Zeus, Hades and Poseidon, a theme that is of significance throughout the hymn; the different parts of the cosmos are mentioned in threes in line 14, 33-34, 69, 86, 381-382 and 490-491.[115] They correspond to the emphasis on Zeus and Hades and their actions and dealings in the poem: their relation to each other in terms of familial ties and τιμαὶ, an important concept in Demeter's storyline, is recalled, and Zeus's favour to Hades and

[112] Foley 1994: 36
[113] De Jong 2012: 52
[114] De Jong in de Jong 2012: 51 argues that the hymnic narrator barely describes most settings; especially in lines 1-14, 185-189 and 450-456, I would argue that while elaborate description may be lacking (most likely due to the size of the hymns), the narrator does still set the scene in such a way that the narratee is never lost when it comes to the setting. However, I fully agree with de Jong's assessment of thematic relevance of space in the hymn, 39-43.
[115] There are also some variations: in line 38, 43 only the earth and sea are mentioned, and in line 381-382 flowing rivers are added.

further plan is put into the right perspective.[116] Clay sees the division of τιμαὶ the three sons of Kronos as an important backdrop, and sees it as an allusion to the theogonid tradition of the succession myth and shaping of the cosmos (see ch. 1). Following this view, the narrator's frequent but casual usage of cosmological imagery features as an external analepsis, reminding the narratee of what was set up by Zeus before the start of the hymn, and how we should interpret Zeus's actions as well as Demeter's initial divine status and eventual domain. This is done in such a way that one need not know the *Theogony* specifically to follow along.[117] Foley, furthermore, states that the three domains are drawn into a new relation to each other at the end of the hymn (Persephone moves between Olympus, the surface of the earth and the depths of the earth), which makes the early mention of these spaces, even in this descriptive manner, poignant.[118] Its early appearance connects the hymn thematically to the Olympian pantheons of Homer and Hesiod, and to the wider Panhellenic scale of Greek religion on top of local beliefs.[119] The narrator presupposes not only the familiarity of his narratees with (naturally) the Greek pantheon, but also its specific Olympian and cosmological connotations, while introducing the mythological narrative and Demeter in his own terms, epithets and characteristics, and setting the scene in all its glory. The narrator posits the *orientation* of an Olympian pantheon with specific (familial) relationships between the major divine characters, which will play a crucial role in the narrative. The rape of Persephone, as a plan concocted by Zeus as a favour to his brother, and unknown to Demeter, is also a part of this dynamic. The conventional Homeric plan of Zeus, *Dios Boulè*, is mentioned no less than thrice in line 1-30.

Eleusis and Demeter's actions in reaction to the rape are not mentioned in the beginning: it is solely the rape of Persephone that the narrator focusses on. The proem and start of the narrative follow each other up quickly in this hymn, and the transition from proem to actual narrative is rather smooth. Its aftermath is truly where Demeter is hymned, and where the aetiological myth of Eleusis is introduced. This emphasis on the rape myth in the beginning occurs not only because it sets off the story, but also because this is also the better-known narrative of the hymn, and therefore appeals to the familiarity of a broad audience. The cult of Eleusis and its mythological origins will not be mentioned until later in the hymn, and the narrator creates a gradual build-up to its introduction. The rape narrative sets off right after the proem: the narrator moves from introducing his chosen myth to describing the flower that is used as a trap, and the next few verses describe in a relatively quick pace Persephone taking the bait and the earth opening up and revealing Hades.[120] The shock and suddenness of the abduction is evoked similarly after the relative pronoun, because the word 'seized' (ἥρπαξεν) is

[116] Clay 1989: 212
[117] Ibidem 213-214
[118] Foley 1994: 35
[119] Clay 1989: 212
[120] Richardson in Faulkner and Hodkinson (eds.) 2015: 21

the first word of the third line and hits like a lightning bolt.[121] During the abduction, the narrator's use of words emphasize the violence of the act ('seizing by force', ἁρπάξας, 19; 'carrying off', ἦγεν, 30) in direct connection to the resistance of Persephone ('wailing', ἀέκουσαν, 19; 'screaming', ἰάχησε, 20; 'resisting', ἀεκαζομένην, 30; 'distressed', ἀχνυμένης, 37), often in the same verses.[122] The narrator has placed much of the rape in Persephone's embedded focalization:

ἣ δ᾽ ἄρα θαμβήσασ᾽ ὠρέξατο χερσὶν ἅμ᾽ ἄμφω
καλὸν ἄθυρμα λαβεῖν· χάνε δὲ χθὼν εὐρυάγυια
Νύσιον ἂμ πεδίον, τῆι ὄρουσεν ἄναξ Πολυδέγμων
ἵπποις ἀθανάτοισι, Κρόνου πολυώνυμος υἱός.
ἁρπάξας δ᾽ ἀέκουσαν ἐπὶ χρυσέοισιν ὄχοισιν
ἦγ᾽ ὀλοφυρομένην· ἰάχησε δ᾽ ἄρ᾽ ὄρθια φωνῆι
κεκλομένη πατέρα Κρονίδην ὕπατον καὶ ἄριστον.

'in amazement she reached out with both hands to take the pretty plaything. But the broad-wayed earth gaped open on the plain of Nysa, and there the Hospitable Lord rushed forth with his immortal steeds, Kronos' son whose names are many. Seizing her by force, he began to drive her off on his golden chariot, with her wailing and screaming as she called on her father Zeus, the highest and noblest.' (15-21)

The flower, while being plucked, is described as 'a pretty plaything', and only the narrator's addition of who does not and who actually does hear Persephone's screams in line 22-29 interrupts her focalization of the terrifying experience. A negation is used to enumerate those who do *not* hear Persephone:

οὐδέ τις ἀθανάτων οὐδὲ θνητῶν ἀνθρώπων
ἤκουσεν φωνῆς, οὐδ᾽ ἀγλαόκαρποι ἐλαῖαι,
εἰ μὴ Περσαίου θυγάτηρ ἀταλὰ φρονέουσα
ἄϊεν ἐξ ἄντρου, Ἑκάτη λιπαροκρήδεμνος,
Ἠέλιός τε ἄναξ Ὑπερίονος ἀγλαὸς υἱός,
κούρης κεκλομένης πατέρα Κρονίδην·

'but no one heard her voice, none of the immortals or of mortal men, nor yet the olive trees with their resplendent fruit-except that Perses' daughter still innocent of heart, Hecate of the glossy veil, heard from her cave, and so did the lord Helios, Hyperion's resplendent son, as the maiden called on her father Zeus' (22-27)

[121] Foley 1994: 31

[122] Foley sees the delay of the word 'seized' (ἥρπαξεν) until verse 3 and its occurrence at the beginning of the verse as an expression of the 'surprise and brutality of the event' (Foley 19: 31) Clay furthermore sees the immediately following word, 'by favour of' (literally 'gave', δῶκεν) as a juxtaposition that expresses Demeter's authority as a goddess rather than a mortal woman: if Zeus can give Persephone away, then why is she *taken*? (Clay 1989: 209-210)

Foley states that 'the olives are also expected to be able to hear Persephone', and sees a connection to Demeter in the shared epithet 'of the resplendent fruit' (ἀγλαόκαρποι).[123] While the inclusion of immortals and mortals is merely a hyperbolic statement meaning 'absolutely no one', the olives and Zeus are explicitly subverting the audience's expectations: Persephone is calling out to Zeus, so the audience may be expecting him to hear her, and the olives (if we are to follow Foley's reading) indicate indirectly that both her mother's domain and Demeter herself fail to respond. This negation results in Demeter only hearing Persephone's last cry, and that, in prospective manner, anticipates her search. In retrospective manner, on the other hand, it reminds the narratee of Zeus's plan, mentioned in the proem, which motivates his refusal to interfere.

To come back to Persephone's embedded focalization, it is apparent from line 30 onwards, as Persephone glimpses a last look at the world above:

ὄφρα μὲν οὖν γαῖάν τε καὶ οὐρανὸν ἀστερόεντα
λεῦσσε θεὰ καὶ πόντον ἀγάρροον ἰχθυόεντα
αὐγάς τ᾽ ἠελίου, ἔτι δ᾽ ἤλπετο μητέρα κεδνήν
ὄψεσθαι καὶ φῦλα θεῶν αἰειγενετάων,
τόφρα οἱ ἐλπὶς ἔθελγε μέγαν νόον ἀχνυμένης περ.

'Now so long as the goddess could still see the earth and the starry sky and the strong-flowing fishy sea and the light of the sun, and yet expected to see her good mother again and the families of gods who are for ever, so long her great mind had the comfort of hope, despite her distress.' (33-37)[124]

The division of the cosmos is recalled *again*, this time through Persephone's eyes, and the light of the sun is added. This evokes Helios' witnessing of the rape; the narratee is prepared for his greater role in Demeter's search. Persephone's last glance at the upper world, in those three dimensions, gives her hope for survival and of reuniting not only with her mother but also the families of the gods; the sky, sea and earth are a symbol of that divine system and its power and goodness. Persephone's descent into the Underworld is not explicitly mentioned in the hymn, but rather, the narrator focuses on her last bit of hope. This last glance at the world, as well as the emphasis on Persephone's resistance and distress, has the effect of evoking empathy for Persephone's ordeal as well as Demeter's subsequent outrage; while all this is according to the *Dios Boulè,* it is the two goddesses to whom the narrator steers the audience's pity and support throughout the first scenes of the hymn. Additionally, skipping the descent keeps the underworld mysterious at this point of the narrative, because the narrator does

[123] Foley 1994: 37
[124] 35-36 may also mean that Persephone still hopes that her mother and the immortals see *her.*

not explicitly take us there. Likewise, Demeter herself will be searching for her daughter's whereabouts.

3.2: Searching (47-90)

In this part of the hymn, Demeter hears the echo of Persephone's last cry. She is gripped by pain, tears her veil, and covers herself in dark clothing. She searches for nine days with burning torches in hand, and does not eat, drink or wash herself. On the tenth day, Hecate finds her and asks her who has taken Persephone. Demeter does not answer but runs to Helios with Hecate in tow, asking him if he has witnessed the incident. Helios finally reveals the full truth to Demeter: Zeus has promised Persephone to Hades in marriage, and Hades subsequently abducted her. He advises Demeter to cease her grieving; he states that Hades is not an unworthy husband for her daughter, because he has one of the three shares of the cosmos alongside Zeus and Poseidon. This advice only angers and grieves Demeter more.

In line 39, Demeter only hears Persephone when it is too late. It is not mentioned directly, however, that she suspects or knows that her daughter was abducted; this, however, is taken for granted in Hecate's speech and Demeter's own plea to Helios. Because the narratee has witnessed the abduction, the narrator does not elaborate on how Demeter reached this conclusion and it is taken for granted in the subsequent speeches.[125] Demeter, when she at last hears her daughter's cries, reacts in the following manner:

ἤχησαν δ᾽ ὀρέων κορυφαὶ καὶ βένθεα πόντου
φωνῆι ὕπ᾽ ἀθανάτηι· τῆς δ᾽ ἔκλυε πότνια μήτηρ,
ὀξὺ δέ μιν κραδίην ἄχος ἔλλαβεν, ἀμφὶ δὲ χαίταις
ἀμβροσίαις κρήδεμνα δαΐζετο χερσὶ φίλῃσιν.
κυάνεον δὲ κάλυμμα κατ᾽ ἀμφοτέρων βάλετ᾽ ὤμων,
σεύατο δ᾽ ὥς τ᾽ οἰωνὸς ἐπὶ τραφερήν τε καὶ ὑγρήν
μαιομένη.

'The mountain peaks and the sea deeps rang with the sound of her divine voice; and her lady mother heard it, and a sharp pain seized her heart, and the veil over her ambrosial locks tore apart under her hands. Throwing a dark covering over her shoulders, she sped like a bird over land and water in her search.' (36-44)

[125] The exact wording in Demeter's plea to Helios, 'as if she was being taken by force' (ὥστε βιαζομένης, 68), shows that she suspects an abduction, and likewise in line 391 Demeter suspects the trick with the pomegranate seed. The hymn then carries themes of deception, suspicion and revelation, and secrecy and truth, as in the Mysteries.

Demeter reacts to her daughter's disappearance as if she has died, and displays signs of mourning. It is made explicit in the next few lines that she is grieving is made explicit in the next few lines. The narrator continues his description of Demeter's reaction to her daughter with two negations:

τῆι δ᾽ οὔ τις ἐτήτυμα μυθήσασθαι
ἤθελεν οὔτε θεῶν οὔτε θνητῶν ἀνθρώπων,
οὔτ᾽ οἰωνῶν τις τῆι ἐτήτυμος ἄγγελος ἦλθεν.
ἐννῆμαρ μὲν ἔπειτα κατὰ χθόνα πότνια Δηώ
στρωφᾶτ᾽, αἰθομένας δαΐδας μετὰ χερσὶν ἔχουσα·
οὐδέ ποτ᾽ ἀμβροσίης καὶ νέκταρος ἡδυπότοιο
50πάσσατ᾽ ἀκηχεμένη, οὐδὲ χρόα βάλλετο λουτροῖς.

'But there was no one prepared to tell her the truth, either of gods or mortals, nor did any of the birds come to her with reliable news. For nine days then did the lady Deo roam the earth with burning torches in her hands, and in her grief she did not once taste ambrosia and the nectar sweet to drink, nor did she splash her body with washing water.' (47-50)

The narrator anticipates the narratee's expectations, and presents the proceedings of the plot in negative terms to illustrate the oddity of Demeter's behaviour; a goddess is denied information about her own daughter's whereabouts, and she falls into a state of mourning and refuses to touch divine food or wash her body. These are extreme actions for a goddess: the presentation of her mourning in terms of negation underlines this, and confirms the narratee's surprise at a goddess displaying grief with such emphasis, as well as her displaying the so incredibly mortal actions of mourning. In reality, many Greek gods and goddesses end up mourning their loved ones, and the inescapability of death for mortals is a large theme in Greek mythology, but Persephone is no mere mortal and her disappearance not an expected event, especially not for Demeter. It is presupposed by the narrator, then, that Persephone has symbolically died, and he assumes that the narratee understands the severity of her disappearance through Demeter's reaction. By presenting the 'death' of a deity with such shock and grief, the narrator presents death as something awful and problematic, and doubly so when a deity is subjected to it.

The signs of mourning, i.e. ripping veils, wearing dark clothing, not washing and fasting are assumed to be familiar actions by the narrator, who mentions Demeter's grief explicitly but presents these actions as conventional behaviour when grieving. The negation used to narrate the unwillingness of immortals and mortals alike to tell her the truth anticipates the specific moment in which news of Demeter's daughter does arrive, partly in the form of Hecate and fully when Helios gives a full account. This direct refusal of answering the goddess' questions creates suspense for the narratee, who

awaits the moment when Demeter will figure out the truth. Because this truth is already known to the audience, who witnessed the rape, dramatic irony is created; we know something Demeter does not, and await the moment that she finds out and reacts.

Demeter roams the earth for nine days, and here we finally encounter a first significant change in time and space; so far all the divine characters have moved about in rather unfixed mythological dimensions, and time has not played a large role, but here one of the few mentioned determinations of time in the Homeric Hymns occurs.[126] The pacing of the hymn is still inconstant, with long gaps describing Demeter's wandering before and after her encounter with Hecate and Helios. The shortness of the Homeric hymns speeds things up considerably in comparison to texts like the Homeric epics. The inclusion of nine days specifically may indicate the introduction of a ritualized setting: the Trojans mourn Hector for nine days, and in rituals of transition a set period of withdrawal also occurs.[127] Likewise, Demeter searches and mourns for nine days.

Torches are being carried by Demeter in these nine days in line 48, by Hecate in line 51, and then Demeter again in line 61. The torches are mentioned when she is roaming the earth, and in the same sentence as her fasting and refusing to wash, her mourning actions. They occur within the differentiated space of the nine days, and not before that, when she tears her veil and dons dark clothing. The inclusion of torches in the text here is often interpreted as iconography and ritual objects of the Mysteries being inserted into the narrative.[128] Demeter and other female figures are often depicted carrying torches on images from Eleusis. These, however, stem largely from the classical period, meaning that these images could have been inspired by the hymn.[129] The connection between rite and myth is, therefore, not as clear-cut as most commentators like to suggest. We are dealing with a chicken-and-egg situation; are the torches a part of the rituals at Eleusis that was inserted into the myth of the hymn, or are the torches present in Eleusinian cult practice and iconography because of their appearance in the hymn? Clay thinks that, because Demeter searches for nine days and encounters Hecate at dawn on the tenth day, the torches are used by the goddess because she searches night and day. [130] This observation shows that the torches are given a narrative purpose on top of possibly alluding to a cultic object. I would like to add to this that the torches occur in a part of the narrative that is focused on Demeter's mourning; her searching for her daughter is a part of her other mourning actions, such as fasting and wearing dark clothing. While rituals centred around death and mourning may have been a part of Eleusinian ritual, they are not explicitly presented as such here.

[126] Nünlist in Nünlist and de Jong 2007: 55
[127] *Il.* XXIV.664; see Foley 1994: 37
[128] Richardson 1974: 167-168
[129] Clinton 1992: 64
[130] Clay 1989: 217

On the tenth dawn, Hecate encounters a searching Demeter, and addresses her in the first speech of the hymn:

"πότνια Δημήτηρ ὡρηφόρε ἀγλαόδωρε,
τίς θεῶν οὐρανίων ἠὲ θνητῶν ἀνθρώπων
ἤρπασε Περσεφόνην καὶ σὸν φίλον ἤκαχε θυμόν;
φωνῆς γὰρ ἤκουσ᾽, ἀτὰρ οὐκ ἴδον ὀφθαλμοῖσιν
ὅς τις ἔην· σοὶ δ᾽ ὦκα λέγω νημερτέα πάντα."

' "Lady Demeter, bringer of resplendent gifts in season, who of the heavenly gods or of mortal men has seized Persephone and grieved your dear heart? I heard her voice, but I did not see who it was. I am telling you promptly the whole truth of it." ' (54-58)

Although never stated explicitly by the narrator, the narratee is asked to make the logical step through this speech that Demeter believes her daughter to not just have disappeared but have been taken away. This directs the way in which Demeter and Helios interact later. Furthermore, in this analepsis Hecate presents herself as a witness and emphasizes that she is being honest with Demeter; the theme of honesty and deceit plays a larger role in the hymn, and nearly every time the rape of Persephone is revisited, the truthfulness of the account is underlined and the emphasis is once more laid on the rape as a crime (see ch. 5).

After Hecate's speech, Demeter does not answer her question but runs with her to Helios:

ὣς ἄρ᾽ ἔφη Ἑκάτη· τὴν δ᾽ οὐκ ἠμείβετο μύθωι
Ῥείης ἠϋκόμου θυγάτηρ, ἀλλ᾽ ὦκα σὺν αὐτῆι
ἤϊξ᾽ αἰθομένας δαΐδας μετὰ χερσὶν ἔχουσα.
Ἠέλιον δ᾽ ἵκοντο θεῶν σκοπὸν ἠδὲ καὶ ἀνδρῶν,
στὰν δ᾽ ἵππων προπάροιθε καὶ εἴρετο δῖα θεάων·
"Ἠέλι, αἴδεσσαί με †θέας ὕπερ, εἴ ποτε δή σεο
ἢ ἔπει ἢ ἔργωι κραδίην καὶ θυμὸν ἴηνα.
κούρην τὴν ἔτεκον, γλυκερὸν θάλος, εἴδεϊ κυδρήν,
τῆς ἀδινὴν ὄπ᾽ ἄκουσα δι᾽ αἰθέρος ἀτρυγέτοιο
ὥς τε βιαζομένης, ἀτὰρ οὐκ ἴδον ὀφθαλμοῖσιν.
ἀλλὰ σὺ γὰρ δὴ πᾶσαν ἐπὶ χθόνα καὶ κατὰ πόντον
αἰθέρος ἐκ δίης καταδέρκεαι ἀκτίνεσσιν,
νημερτέως μοι ἔνισπε φίλον τέκος εἴ που ὄπωπας
ὅς τις νόσφιν ἐμεῖο λαβὼν ἀέκουσαν ἀνάγκηι
οἴχεται ἠὲ θεῶν ἢ καὶ θνητῶν ἀνθρώπων."

'So spoke Hecate: but lovely-haired Rhea's daughter said nothing in answer, but quickly ran with her, with burning torches in her hands. They came to Helios, the watcher of gods and men, and stood in front of his chariot, and the goddess asked: "Helios, have regard for me, if ever I have gladdened your heart either by word or deed. The maiden I bore, my sweet sprig, with looks to be proud of- I heard her voice loud through the fathomless air as if she was being taken by force, but I did not see it. You, however, look down from the sky

with your rays over the whole earth and sea: so tell me truly if perchance you have seen who it is, of gods or mortals, that has taken her away from me by force against her will and gone off with her." ' (59-73)

Hecate's question to Demeter is not followed by a reply: through a negation ('Demeter did *not* reply, but ran'), the narrator subverts the expectation that Demeter will reply to Hecate, and instead narrates the two goddesses running together, with torches in hand.

Helios's chariot is mentioned as a setting; the cosmological concept of the sun chariot further fills in the divine world within the hymn. Demeter's speech to a witness here is *not* skipped and is presented in full. Demeter's first mention of a possible abduction is ambivalent, but her line of questioning does not doubt that her daughter was taken; she asks who the perpetrator is, not the full account of what happened. Furthermore, once more the sea, sky and earth are evoked, anticipating Helios's immediate account of Zeus' role in the situation. Helios' answer confirms for Demeter the abduction and reveals the offender:

"Ρείης ἠϋκόμου θύγατερ, Δήμητερ ἄνασσα,
εἰδήσεισ· δὴ γὰρ μέγα <σ'> ἄζομαι ἠδ' ἐλεαίρω
ἀχνυμένην περὶ παιδὶ τανισφύρωι. οὐδέ τις ἄλλος
αἴτιος ἀθανάτων εἰ μὴ νεφεληγερέτα Ζεύς,
ὅς μιν ἔδωκ' Ἀΐδηι θαλερὴν κεκλῆσθαι ἄκοιτιν
αὐτοκασιγνήτωι· ὃ δ' ὑπὸ ζόφον ἠερόεντα
ἁρπάξας ἵπποισιν ἄγεν μεγάλα ἰάχουσαν.
ἀλλά, θεά, κατάπαυε μέγαν γόον· οὐδέ τί σε χρή
μὰψ αὔτως ἄπλητον ἔχειν χόλον. οὔ τοι ἀεικής
γαμβρὸς ἐν ἀθανάτοις πολυσημάντωρ Ἀϊδωνεύς,
αὐτοκασίγνητος καὶ ὁμόσποροσ· ἀμφὶ δὲ τιμήν,
ἔλλαχεν ὡς τὰ πρῶτα διάτριχα δασμὸς ἐτύχθη·
τοῖς μεταναιετάει, τῶν ἔλλαχε κοίρανος εἶναι."

' "Daughter of lovely-haired Rhea, lady Demeter, you shall know, for I greatly revere you, and I pity you in your sorrow over your slender-ankled child. No other of the immortals is to blame but the cloud-gatherer Zeus, who has given her to Hades, his own brother, to be known as his buxom wife. He seized her, and was taking her on his chariot down to the misty darkness, while she screamed loudly. So goddess, end your loud lamenting; there is no call for you to rage for ever like this to no purpose. Aïdoneus, the Major General, is not an unsuitable son-in-law to have among the gods, your own brother, of the same seed. As for privileges, he has the portion he was allotted originally in the threefold division; he dwells among those whose ruler he was allotted to be." ' (75-87)

In this speech, everything comes out into the open: Hades has abducted Persephone and Zeus is behind it. The dramatic irony is resolved, as is the anticipation of the eventual importance of the threefold division of the cosmos; Helios sees the ruler of the underworld as a suitable match for Zeus's divine daughter, and urges Demeter to acquiesce in the match. This appeal is one of the few explicit motivations in the text, and is supported by the build-up of the frequency of the three-fold cosmos and

Hades' epithets so far, which reflect him primarily as powerful rather than anything sinister.[131] This is quite opposite to the Hades as we know him from cult practice, where he plays but a small role due to the fear that death instils.[132] That this particular myth is one of the few in which he plays a crucial role, and therefore is one of the few images we have of the god complicates things; however, Helios' description of Hades is an explicit motivation, meant to convince Demeter of his honour and suitability, and would not have been necessary had not the audience had a different idea of the deity. Even within the framework of the hymn, his first appearance and the constant thematising of death as an awful thing does not exactly paint a positive picture. The narrative audience, then, is asked to accept two juxtapositions; firstly, death and the underworld are terrifying, but also irreversible and acceptable. Secondly, Hades must be regarded as a worthy suitor, but is not so to Demeter, our sympathetic protagonist.

Helios explicitly paints Hades as an ideal match, but his further support of Zeus's exploits is implicit: by presenting Hades as a good match, he simultaneously presents Zeus's plan as equally good, and likewise his advice to Demeter to not be outraged at the match implies that Zeus's favour to Hades is irreversible. Helios implies the infallibility of the *Dios Boulè* on two fronts, and in this way confirms the position of Zeus at the top of the divine hierarchy. Helios confirming the Olympian hierarchy is not coincidental: the sun god is presented as the ultimate witness by the narrator and Demeter, as the 'watcher of gods and men' (θεῶν σκοπὸν ἠδὲ καὶ ἀνδρῶν, 62), and his judgment is fully depicted, in direct speech; the narratee is meant to take his words at face value. His exit into the sky immediately after:

ὣς εἰπὼν ἵπποισιν ἐκέκλετο, τοὶ δ᾽ ὑπ᾽ ὀμοκλῆς
ῥίμφα φέρον θοὸν ἅρμα τανύπτεροι ὥς τ᾽ οἰωνοί·
τὴν δ᾽ ἄχος αἰνότερον καὶ κύντερον ἵκετο θυμόν.

'With these words he urged on his horses, and they at his command quickly bore on the swift chariot, like spread-winged birds, while a harsher and crueller grief struck her to the heart.' (87-90)

Performing the role that makes him all-seeing underscores the infallibility of his viewpoint. In Helios's speech, the message of the entire hymn is quite nicely mapped out; Helios begins by giving Demeter the respect and reverence that the narrator and the audience, too, are giving her through the hymn, and he, too, pities her for her sorrow; yet in the same vein Helios affirms Zeus as the ultimate ruler and affirms the tripartite division of τιμαὶ, and consequently Demeter's further position in that system. Demeter immediately withdraws in anger and protests Zeus's policies:

[131] Foley 1994: 35
[132] Ibidem 173-177

τὴν δ᾽ ἄχος αἰνότερον καὶ κύντερον ἵκετο θυμόν.
χωσαμένη δ᾽ἤπειτα κελαινεφέϊ Κρονίωνι
νοσφισθεῖσα θεῶν ἀγορὴν καὶ μακρὸν Ὄλυμπον
ὤιχετ᾽ ἐπ᾽ ἀνθρώπων πόλιας καὶ πίονα ἔργα,
εἶδος ἀμαλδύνουσα πολὺν χρόνον· οὐδέ τις ἀνδρῶν
εἰσορόων γίνωσκε βαθυζώνων τε γυναικῶν,
πρίν γ᾽ ὅτε δὴ Κελεοῖο δαΐφρονος ἵκετο δῶμα,
ὃς τότ᾽ Ἐλευσῖνος θυοέσσης κοίρανος ἦεν.

'… a harsher and crueller grief struck her to the heart. Then in her anger at the dark-cloud son of Kronos she turned away from the gods' assembly and long Olympus, and for a long time she travelled to the communities of men and their rich farmlands, effacing her beauty, an no man or deep-girt woman looking upon her knew who she was, until the time when she came to the house of wise Keleos, who was then the ruler of fragrant Eleusis.' (90-97)

Her grief is harsher and crueller than before (αἰνότερον καὶ κύντερον, 90), when she merely had to deal with the loss of her daughter. Now she is angry, because she sees Zeus's plan as an insult to herself; the loss of control over her own daughter is an insult to her authority as a goddess: Demeter is equated to mortals, whose mortal lot in life is to lose others to death and eventually die themselves. Her grief and wrath are a matching set. It makes her reject the gods and withdraw to earth, to the company of mortals. This is one of two times that Demeter withdraws in the hymn, and while here it takes her to Eleusis, the second time it will have her cause such damage to the cosmos that Zeus is forced to return her daughter to her (see ch. 5).

Up until Helios' speech, we are faced with an implicit cultural norm that now must be addressed. Not only is Zeus's authority expressed, through his plans: a cultural norm concerning marriage is also established.[133] The father gives away his daughter in marriage to a man of his choosing, and both mother and daughter are to consent. This may seem like a given within the framework of Greek society; yet, as Clay states, the gods are not inherently bound to the same rules as mortals. In this loss of control, Persephone, Demeter and the Mysteries overlap. The narrator presents the rape of Persephone as violent and shocking: he presents Persephone as distressed and pitiable, Demeter's reaction as a mournful one, and he presents Demeter's unwillingness to accept her daughter's fate as the drive of the narrative. The narrator presents Persephone's going to the underworld as problematic, and as something that needs to be resolved by Demeter. By doing so, the narrator presents *death* as problematic to his narratees, and asks them to anticipate a solution. As we shall see in the next chapters, the hymn presents a narrative that intertwines ritual and myth

[133] Clay 1989: 268

surrounding death, not only by including ritualistic features into the narrative, but also by implicitly equating Demeter's conflicts, resolutions and goals with the significance of the eventually established cult.

CHAPTER 4 NARRATOLOGICAL ANALYSIS: ELEUSIS

4.1 Withdrawing (91-183)

In this section, Demeter wanders the earth in anger and grief until she sits down at the Parthenion Well in Eleusis. She disguises herself as an old woman and is found by the daughters of Keleos, king of Eleusis. They ask her why such an old woman is sitting so far outside the city, and Demeter claims she was taken by pirates as a slave, and escaped them. She asks the girls what land she is in, wishes husbands and children for them, and asks for a job in their father's palace. One of the girls responds with the names of all the Eleusinian rulers, likens her to a goddess, and promises her to ask her mother, queen Metaneira, whether she can nurse their brother Demophoön. The girls get her approval and take Demeter home.

The passage immediately following Helios warning Demeter to cease her grief is where the internal logic and narrative coherence have been questioned the most. Instead of withdrawing and causing the famine that presents an ultimatum to Zeus, Demeter withdraws in line 91-97 to wander the earth apart from the gods, and mingles in disguise with mortals on earth. Although her withdrawal follows a typical story-pattern, where anger causes one's total withdrawal from one's own purpose and society (such as Achilles in the *Iliad*), such a refusal to participate is traditionally followed by disaster; here, this last part is postponed until after the Eleusis episode.[134] The narrator, however, does already allude to its eventual appearance, by his use of vocabulary to describe Demeter's trip to earth: 'she turned away from the gods' assembly and great Olympus' (νοσφισθεῖσα θεῶν ἀγορὴν καὶ μακρὸν Ὄλυμπον, 92). The narrator expresses a consciousness of the typical narrative of the myth and the themes it employs, and sets in motion that narrative which conventionally follows from the goddess' grief and anger.[135] In this moment of foreshadowing, the narrator presupposes that the audience is expecting disaster; by using the verb withdrawing, νοσφισθεῖσα, the audience's foreknowledge of Demeter's insistence on Persephone's return is invoked, and the narrator introduces the first step of the withdrawal theme to inform the audience of Demeter's wrath, and that she will deliberately cause the disaster that makes Zeus compromise.[136] The narrator reassures his audience that that ending will happen before he directs our gaze to Eleusis instead. In the hymn, then, her anger is directed at Zeus, and he is the one who must appease her, but the hymn also introduces the goddess as a deity who can be incensed in general.

[134] Nickel 2003: 59; see also Clay 1989: 247
[135] Her grief strikes her heart once more at line 90, while that her anger is directed at Zeus is explicitly mentioned in line 91.
[136] Ibidem 76

In line 97 Eleusis is introduced for the first time. The town is introduced in a particular way:

οὐδέ τις ἀνδρῶν
εἰσορόων γίνωσκε βαθυζώνων τε γυναικῶν,
πρίν γ᾽ ὅτε δὴ Κελεοῖο δαΐφρονος ἵκετο δῶμα,
ὃς τότ᾽ Ἐλευσῖνος θυοέσσης κοίρανος ἦεν.

'…and no man or deep-girt woman looking upon her knew who she was, until the time when she came to the house of wise Keleos, who was then the ruler of fragrant Eleusis.' (94-97)

In the line before, Demeter is reported to have hid her form (εἶδος), her divinity (see ch. 3).[137] The introduction of Eleusis is an internal prolepsis of the coming episode. The prolepsis foreshadows that Demeter will reveal herself in the end to the mortals that have disappointed her, by saying that Demeter's divinity was not revealed to mortals and gods *until* she came to Eleusis, where Demeter tries to overcome the boundaries between life, death and immortality.[138] The prolepsis functions as foreshadowing, and communicates the unique status that Eleusis has as a cult place immediately at its introduction: the expected narrative of withdrawal, protest and restoration of τιμή is interrupted and postponed to first present the origins of Demeter's most important cult site in a narrative that from the outset singles it out as the place that was awarded a unique glimpse of the goddess. Line 94-97 alone argue for Eleusis' presence in the hymn, and begin the first stage of revealing not just the Mysteries (which are the final gift), but also the 'form' of the goddess.

Demeter sits near the Parthenion well, the Maiden well:

ἕζετο δ᾽ ἐγγὺς ὁδοῖο φίλον τετιημένη ἦτορ
Παρθενίωι φρέατι, ὅθεν ὑδρεύοντο πολῖται,
ἐν σκιῆι, αὐτὰρ ὕπερθε πεφύκει θάμνος ἐλαίης,
γρηῒ παλαιγενέϊ ἐναλίγκιος, ἥ τε τόκοιο
εἴργηται δώρων τε φιλοστεφάνου Ἀφροδίτης,
οἷαί τε τροφοί εἰσι θεμιστοπόλων βασιλήων
παίδων καὶ ταμίαι κατὰ δώματα ἠχήεντα.

'she had sat down at the roadside, sick at heart, at the Maiden's Well, from where the people of the community used to draw water; she was in the shade, with a bushy olive growing overhead, and she looked like an ancient crone, debarred from motherhood and the blessings of garland-loving Aphrodite: a woman like those that are nurses to the children of lawgiver kings, or housekeepers in their bustling mansions.' (98-104)

[137] In the Loeb edition, εἶδος is translated as 'beauty'- I however find that a slightly misleading translation of the multiple connotations that εἶδος has in relation to (hidden) divine status and epiphanies.
[138] Foley 1994: 40-41

The name of the well reminds the narratee once again of Demeter's disappeared daughter and simultaneously sets the scene for the coming sequence: the daughters of Keleos, who is introduced as the ruler of Eleusis, are to act out a type-scene similar to Nausicaä's appearance in the *Odyssey*.[139] The pace of the narration slows down considerably from here on, and the Eleusis episode in general, gets an elaborate narration; the narrator, within a comparison, foreshadows Demeter's role in Eleusis (within the story) as a nurse, and so also sketches her, even in her disguise, as a *kourotrophos*. Furthermore, the narrator here presents the imagery of a monarch's household as shared knowledge. According to de Jong, within comparisons the audience must be familiar with the imagery for the comparison to work; although the narrator evokes a societal structure of the past, his allusion to kings and palaces as centre of society must be shared knowledge, either as a remembered past or literary tradition. In short, Eleusis gets an elaborate and formal introduction in the hymn, and Demeter's future role as nurse is foreshadowed in the introduction of this Eleusis episode. The narrator sketches Eleusis as a typical mythological society, and assumes of his narratees that this is understood. Demeter going to Eleusis is presented in such a way, that Eleusis' future role as sanctuary is foreshadowed, and its special status foreshadowed when the narrator predicts Demeter's epiphany while he is telling that Demeter goes to Eleusis.

The daughters of Keleos come in to draw water from the well and are introduced by name and characterized as beautiful maidens:

τὴν δὲ ἴδον Κελεοῖο Ἐλευσινίδαο θύγατρες
ἐρχόμεναι μεθ᾽ ὕδωρ εὐήρυτον, ὄφρα φέροιεν
κάλπισι χαλκείῃσι φίλα πρὸς δώματα πατρός,
τέσσαρες, ὥς τε θεαὶ κουρήϊον ἄνθος ἔχουσαι,
Καλλιδίκη καὶ Κλεισιδίκη Δημώ τ᾽ ἐρόεσσα
Καλλιθόη θ᾽, ἣ τῶν προγενεστάτη ἦεν ἁπασῶν·
οὐδ᾽ ἔγνον· χαλεποὶ δὲ θεοὶ θνητοῖσιν ὁρᾶσθαι.
ἀγχοῦ <δ᾽> ἱστάμεναι ἔπεα πτερόεντα προσηύδων·
"τίς πόθεν ἐσσί, γρηῦ, παλαιγενέων ἀνθρώπων;
τίπτε δὲ νόσφι πόληος ἀπέστιχες, οὐδὲ δόμοισιν
πίλνασαι; ἔνθα γυναῖκες ἀνὰ μέγαρα σκιόεντα
τηλίκαι ὡς σύ περ ὧδε καὶ ὁπλότεραι γεγάασιν,
αἵ κέ σε φίλωνται ἠμὲν ἔπει ἠδὲ καὶ ἔργωι."

'The daughters of Keleos the Eleusinid caught sight of her as they came to draw water and carry it in bronze pails to their father's dear house—four of them, like goddesses in the flower of their girlhood, Callidice, Clisidice, lovely Demo, and Callithoe, the eldest of them all. They did not recognize her, for gods are hard for mortals to see, but stood close to her and spoke winged words: "Who are you, old woman, of those born long ago? Where are you from? And why have you walked so far from the town, instead of going to the houses, where there are women of your age and others younger in the shady halls, who might greet you and treat you kindly?" ' (105-117)

The narrator makes a comment when they do not recognize Demeter, and says that 'gods are hard for mortals to see' (χαλεποὶ δὲ θεοὶ θνητοῖσιν ὁρᾶσθαι, 111). The narrator makes this overt statement to

[139] Hom. *Od.* VI. 1-330

his (mortal) narratees: the audience must be aware of the dramatic irony at play, and from here on out watch the revelation of Demeter's divinity in Eleusis unfold while the mortal characters are ignorant.[140] With this dramatic irony in place, the significance of the manifestation of a goddess to mere mortals is firmly put in place within the narrative before the epiphanies even occur, and the narrative audience is aware of the narrative importance the narrator gives to the Eleusis episode.

The daughters ask Demeter who she is and welcome her into the city, and frame their question in such a manner, that an old strange lady's presence at a well outside the city is assumed to be a strange occurrence.[141] Demeter answers with a tale about how she came to Eleusis:

ὣς ἔφαθ', ἣ δ' ἐπέεσσιν ἀμείβετο πότνα θεάων·
"τέκνα φίλ', αἵ τινές ἐστε γυναικῶν θηλυτεράων,
χαίρετ', ἐγὼ δ' ὑμῖν μυθήσομαι· οὔ τοι ἀεικές
ὑμῖν εἰρομένηισιν ἀληθέα μυθήσασθαι.
Δὼς <μὲν> ἐμοί γ' ὄνομ' ἐστί· τὸ γὰρ θέτο πότνια
μήτηρ·
νῦν αὖτε Κρήτηθεν ἐπ' εὐρέα νῶτα θαλάσσης
ἤλυθον οὐκ ἐθέλουσα, βίηι δ' ἀέκουσαν ἀνάγκηι
ἄνδρες ληϊστῆρες ἀπήγαγον. οἳ μὲν ἔπειτα
νηῒ θοῆι Θορικόνδε κατέσχεθον, ἔνθα γυναῖκες
ἠπείρου ἐπέβησαν ἀολλέες ἠδὲ καὶ αὐτοί
δεῖπνον ἐπηρτύνοντο παρὰ πρυμνήσια νηός·
ἀλλ' ἐμοὶ οὐ δόρποιο μελίφρονος ἤρατο θυμός,
λάθρηι δ' ὁρμηθεῖσα δὶ ἠπείροιο μελαίνης
φεῦγον ὑπερφιάλους σημάντορας, ὄφρα κε μή με
ἀπριάτην περάσαντες ἐμῆς ἀπονοίατο τιμῆς.
οὕτω δεῦρ' ἱκόμην ἀλαλημένη, οὐδέ τι οἶδα
ἥ τις δὴ γαῖ ἐστὶ καὶ οἵ τινες ἐγγεγάασιν.
ἀλλ' ὑμῖν μὲν πάντες Ὀλύμπια δώματ' ἔχοντες
δοῖεν κουριδίους ἄνδρας καὶ τέκνα τεκέσθαι,
ὡς ἐθέλουσι τοκῆεσ· ἔμ' αὖτ' οἰκτίρατε, κοῦραι,
. . . . . .
προφρονέως, φίλα τέκνα, τέων πρὸς δώμαθ' ἵκωμαι
ἀνέρος ἠδὲ γυναικός, ἵνά σφισιν ἐργάζωμαι
πρόφρων, οἷα γυναικὸς ἀφήλικος ἔργα τέτυκται.
καί κεν παῖδα νεογνὸν ἐν ἀγκοίνηισιν ἔχουσα
καλὰ τιθηνοίμην, καὶ δώματα τηρήσαιμι,
καί κε λέχος στορέσαιμι μυχῶι θαλάμων εὐπήκτων
δεσπόσυνον, καί κ' ἔργα διδασκήσαιμι γυναῖκας."

' "My dears, good day to you, whoever of womankind you are. I will tell you; it is not improper, since you ask, to tell you the truth. Bounty is my name that my lady mother gave me. But now I have come from Crete over the sea's broad back, not from choice, but by force, against my will, some freebooters took me away. They put in at Thorikos in their swift ship; the women all disembarked, and they themselves set about preparing their supper by the ship's stern cables. But I had no appetite for dinner's delights: I slipped away over the dark land and fled from those imperious ruffians to stop them selling me unbought and profiting from my sale value. That is how I have come wandering here. I don't know what country it is or who are its people. So, may all the Olympians grant you husbands and childbearing as your parents wish, only take pity on me, girls < . . . And tell me> kindly, my dears, whose house I am to go to, what man's and wife's, so that I can do for them with a will such work as suits a woman past her prime. I could hold a baby in my arms and nurse him well, I could look after the house, and make the master's bed in the sturdy chamber's recess, and teach the women their tasks." ' (128-144)

[140] The same irony occurs when Kallidike calls Demeter 'godlike' in line 159: being called godlike happens in most of these type-scenes, but is here ironic when spoken to a goddess. The same irony is employed in *hym. Aphr.* 92-99.
[141] Clay 1989: 228

This job description matches the one made earlier by the narrator: it contains nursing, cleaning, and Demeter adds to that teaching other women. Foley names this tale a Cretan tale, a typical lying tale. [142] Odysseus in the *Odyssey* similarly tells several fake stories to various hosts, and also claims that he comes from Crete.[143] Demeter's own speech repeats the fact that she is fasting, and while it is not connected to mourning here, it is connected to her suffering during the abduction; the audience is reminded of Demeter's overall journey and conflict. One of the daughters, Kallidike, answers her and starts with a general observation:

‘ “Μαῖα, θεῶν μὲν δῶρα καὶ ἀχνύμενοί περ ἀνάγκηι τέτλαμεν ἄνθρωποι· δὴ γὰρ πολὺ φὲρτεροί εἰσιν.” ‘

> ‘ “Nanna, what the gods give, we humans endure, painful as it is, for they are far our superiors.” ‘ (147-148)

Mankind's misfortune is, for the first time in the story, explicitly expressed, and through the mouth of one such mere mortal; up until now, the suffering and irreversibility of mortality have been largely symbolic and have applied to a goddess rather than actual mortals. Here, however, that suffering is brought to a mortal level and directly related to the audience. While such statements about human suffering are commonplace and reflect archaic Greek thought in general, it gains extra meaning when addressed to Demeter:

‘In her ignorance, [Kallidike] addresses the goddess who calls herself the “Giver”, and whose greatest gift is mankind's sustenance, the grain that renders human life possible. Moreover, Demeter will soon attempt to bestow an even greater gift, not just life but immortality, on the infant Demophoon.[144]

The sentiment is highly ironic when expressed to a goddess, and this irony will at the end of the hymn make Demeter's affection for mortals look even more benevolent, bestowed by an immortal goddess.[145] The powerlessness of mankind in the face of suffering and death is here made explicit where before, it is applied to Demeter's loss and grief, and the aforementioned positing of mortality as problematic is here explicitly stated.

Kallidike continues with a list of the rulers of Eleusis:

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[142] Foley 1994: 42. Foley defines a Cretan tale as ‘lies like the truth’, which is very apt; Demeter mirrors her tale after her wandering and Persephone's abduction in one.
[143] Hom. *Od.* XIII.256, XIV.199
[144] Clay 1989: 229-230
[145] Richardson 1974: 193-194. See also Deichgräber 1950: 529-530

ταῦτα δέ τοι σαφέως ὑποθήσομαι ἠδ᾽ ὀνομήνω
ἀνέρας, οἵσιν ἔπεστι μέγα κράτος ἐνθάδε τιμῆς
δήμου τε προύχουσιν ἰδὲ κρήδεμνα πόληος
εἰρύαται βουλῆισι καὶ ἰθείῃσι δίκῃσιν.
ἠμὲν Τριπτολέμου πυκιμήδεος ἠδὲ Διόκλου
ἠδὲ Πολυξείνου καὶ ἀμύμονος Εὐμόλποιο
καὶ Δολίχου καὶ πατρὸς ἀγήνορος ἠμετέροιο,
τῶν πάντων ἄλοχοι κατὰ δώματα πορσαίνουσιν·
τάων οὐκ ἄν τίς σε κατὰ πρώτιστον ὀπωπήν
εἶδος ἀτιμήσασα δόμων ἀπονοσφίσσειεν,
ἀλλά σε δέξονται· δὴ γὰρ θεοείκελός ἐσσι.

‘ ”But I will give you this sure advice and tell you the names of the men who control privilege here, who stand out from the people and protect the city’s ramparts by their counsel and straight judgments. Wise Triptolemus and Diocles, Polyxenus and worthy Eumolpus, Dolichus and our own noble father all have wives managing in the house, not one of whom would scorn your appearance on sight and send you away; no, they will take you in, for really, there is something almost divine about you.” ’ (149-159)

The names Triptolemus and Eumolpus stand out. [146] Eumolpus is ancestor of the Eumolpidae and Triptolemus is the one to whom Demeter revealed agriculture in some variants of the rape-and-search myth, and other variants of Eleusis’ aetiology.[147] Their casual appearance in the hymn has been an indication for many scholars that the narrator assumes an awareness of the many variants of the myth of the narrative audience, and has chosen to acknowledge those Eleusinian variants while deviating and presenting his own narrative based on a more local myth.[148] by doing so, the narrator also assumes that the Triptolemus myth is more wide-spread and known to a Panhellenic audience. These heroes are introduced here as rulers of Eleusis, because they will eventually receive the Mysteries; their future role in the story is anticipated and they are introduced beforehand to make them familiar when they receive this significant gift. Other than that, they are discarded in the overall narrative; it is Demophoön the narrator focuses on. That they are mentioned at all, however, implies that the narrator knows these heroes and their myths, that the narrator assumes that the narratee has knowledge of these myths, and that they were sufficiently familiar that the narrator gives these heroes an alternative but diminished role in his story. Compare this to the introduction of Keleos and his daughters in the text: in line 96-97 he is introduced as the ruler of Eleusis, and when his daughters are introduced he is

[146] See Richardson 1974: 194-197 for the other two heroes mentioned. They had hero cults in Eleusis; their names being listed in the hymn shows awareness of local cult practice, albeit a superficial awareness; see chapter 5.
[147] Ibidem 194-196
[148] Clay 1989: 230-231

named the son of Eleusis, the eponymous hero of Eleusis (105). Compared to the catalogue of rulers that Kallidike rattles off, this paints a contrast that demonstrates the care the narrator puts into presenting Keleos as the primary hero of Eleusis in this narrative. In this way, the narrator presents his full knowledge of the selection of Eleusinian heroes, makes a conscious choice which Eleusinian characters to use in the myth, and, presents this foreknowledge once more in such a way that local Eleusinian material gets confronted, but does not alienate his broader narrative audience; furthermore, his dismissal of Triptolemos and the introduction of agriculture in favour of Keleos and use of the Demophoön myth keeps the myth centred on the theme of death rather than agricultural fertility, even though this does feature heavily in the story through the famine that Demeter causes. Clay thinks that 'the hymn-poet assumes a knowledge of this common version [the gift of agriculture] on the part of his audience and has deliberately modified it.'[149] On top of that, the hymn will imply the pre-existence of agriculture in line 305-309, where Demeter causes the famine by allowing nothing to grow, and therefore nothing to be sown (see ch. 5). The narrative is redirected towards the Demophoön myth, which has a much closer thematic connection to the futility of trying to overcome death and therefore puts forward the significance of the Mysteries much more effectively, even though it still does touch upon Demeter's role as a fertility goddess. While the pre-existence of agriculture only becomes absolutely explicit at that part of the hymn, the mention of Triptolemus but not his myth at this part of the hymn subtly implies the same, and it is reinforced by the later, more explicit presupposition of agriculture.

It is fitting that, within the same speech, Kallidike offers Demeter the position of nurse for her late-born brother Demophoön and sets off the nursing plot in Eleusis that accompanies Demeter's epiphany, and causes her cult-founding. The characteristics of Demeter as a goddess who will relieve mortals from the full suffering that death causes as well as a goddess who provides a plentiful harvest and other bounties are indivisibly connected, and have the same ultimate meaning. Still, the emphasis lies on the afterlife that Demeter provides through the Mysteries. This is further foreshadowed by Kallidike's reassurance that either her mother or her brother (the Greek is uncertain here) will provide Demeter with gifts once the boy is raised; it is both a reversal of the usual roles, of mortals working for the gods and receiving gifts, and highly ironic, because in the end Demeter will be the generous one.[150] The coherence between Demophon's myth and Demeter's search for Persephone must be found in this thematic connection. The attempt to immortalize Demophoön is a protest against Zeus's plans in and of itself, and so is the famine that ensures Persephone's return; and these two attempts to protest her suffering together cause Demeter to become sympathetic towards mortals and bless them with her rites.

[149] Ibidem 224
[150] Richardson 1974: 180

Demeter agrees to the girl's offer and the daughters fill their vessels, run back to their mother, and gain her approval for their proposal to Demeter. Line 174-178 describes the girls running back to the goddess in a comparison:

αἳ δ᾽ ὥς τ᾽ ἠ᾽ ἔλαφοι ἢ πόρτιες εἴαρος ὥρηι
ἅλλοντ᾽ ἂν λειμῶνα κορεσσάμεναι φρένα φορβῆς,
ὣς αἳ ἐπισχόμεναι ἑανῶν πτύχας ἰμεροέντων
ἤϊξαν κοίλην κατ᾽ ἀμαξιτόν, ἀμφὶ δὲ χαῖται
ὤμοις ἀΐσσοντο κροκηΐῳ ἄνθει ὁμοῖαι.
τέτμον δ᾽ ἐγγὺς ὁδοῦ κυδρὴν θεόν, ἔνθα πάρος περ
κάλλιπον· αὐτὰρ ἔπειτα φίλα πρὸς δώματα πατρός
ἡγέονθ᾽, ἣ δ᾽ ἄρ᾽ ὄπισθε φίλον τετιημένη ἦτορ
στεῖχε, κατὰ κρῆθεν κεκαλυμμένη, ἀμφὶ δὲ πέπλος
κυάνεος ῥαδινοῖσι θεῆς ἐλελίζετο ποσσίν.

'they then, like deer or heifers in springtime who frisk over the meadow after feeding their fill, drew up the folds of their lovely dresses and ran along the rutted carriageway, their saffron-yellow hair flying about their shoulders. They found the glorious goddess by the roadside where they had left her, and then they led the way to their father's dear house, and she walked behind him with a sorrowing heart, a veil over her head, while the dark robe fluttered about the goddess's slender calves.' (174-183)

In no uncertain terms, the narratee is reminded of another young girl in the story, and Persephone's absence is brought to the forefront again when in line 181-183 Demeter walks behind and once more displays the same mourning signs as used before, her veil and her dark robes. This focus on Demeter's mourning will become important for the scene that follows, where Demeter refuses to properly accept Metaneira's hospitality because of her grief.[151] Richardson attests that the girls' running, loose hair and billowing garments have been interpreted as another allusion to Eleusinian ritual.[152] I, however, agree with Clay that the subtle comparisons to Persephone and stark contrast to Demeter's own demeanour speak for themselves.[153]

4.2 Nursing (183-255)

In this section, the disguised Demeter is welcomed into the palace by Metaneira. She is offered a seat, food, and wine, but refuses all, because she is still mourning her daughter. She only accepts a stool from Iambe, and only forgets her grief a little when Iambe cheers her up with jokes. Instead of wine,

[151] Foley 1994: 44
[152] Richardson 1974: 201
[153] Clay 1989: 232

Demeter drinks *kykeon*. Metaneira asks Demeter to nurse Demophoön, and Demeter accepts the offer. Demeter secretly attempts to immortalize the child by putting him in the fire of the hearth at night. She almost succeeds, but Metaneira spies on her and cries out when she discovers what Demeter is doing to her son; this causes Demeter to cease her attempt.

Keleos' daughters and the disguised Demeter arrive at Keleos' palace, where his wife Metaneira is:

αἶψα δὲ δώμαθ᾽ ἵκοντο διοτρεφέος Κελεοῖο,
βὰν δὲ δὶ αἰθούσης, ἔνθά σφισι πότνια μήτηρ
ἧστο παρὰ σταθμὸν τέγεος πύκα ποιητοῖο,
παῖδ᾽ ὑπὸ κόλπωι ἔχουσα, νέον θάλος· αἳ δὲ παρ᾽ αὐτήν
ἔδραμον. ἣ δ᾽ ἄρ᾽ ἐπ᾽ οὐδὸν ἔβη ποσί, καί ῥα μελάθρου
κῦρε κάρη, πλῆσεν δὲ θύρας σέλαος θείοιο.
τὴν δ᾽ αἰδώς τε σέβας τε ἰδὲ χλωρὸν δέος εἶλεν·
εἶξε δέ οἱ κλισμοῖο καὶ ἑδριάασθαι ἄνωγεν.

'Soon they came to the house of Keleos, nursling of Zeus, and passed through the portico to where their lady mother sat by a pillar of the strong-built roof with her young sprig of a child in her bosom, and they ran to join her. Then Demeter stepped onto the threshold: her head reached to the rafter, and she filled the doorway with divine radiance. The queen was seized by awe and reverence and sallow fear; she gave up her couch for her, and invited her to sit down.' (184-191)

The girls' running is contrasted with Demeter's slow strides again, and her stepping over the threshold into the palace is presented as a partial epiphany; for just a moment, Demeter's godly form shines through her disguise, which Metaneira unknowingly senses, filling her with awe and fear. Conventionally, epiphanies only happen either at the entrance or exit of a god, and of their own volition and in full; Demeter's divinity here is only revealed partially, and she herself still keeps up the façade of an old lady.[154] The partial epiphany, de Jong notes, reminds the narratees of Demeter's divinity, when she is hiding it completely for her hosts.[155] Metaneira gives up her seat, but Demeter reacts abnormally:

ἀλλ᾽ οὐ Δημήτηρ ὡρηφόρος ἀγλαόδωρος
ἤθελεν ἑδριάασθαι ἐπὶ κλισμοῖο φαεινοῦ,
ἀλλ᾽ ἀκέουσα ἔμιμνε κατ᾽ ὄμματα καλὰ βαλοῦσα,
πρίν γ᾽ ὅτε δή οἱ ἔθηκεν Ἰάμβη κέδν᾽ εἰδυῖα
πηκτὸν ἕδος, καθύπερθε δ᾽ ἐπ᾽ ἀργύφεον βάλε κῶα<σ>.

[154] Ibidem
[155] De Jong in de Temmermand and van Emde Boas (eds.) 2018: 76

ἔνθα καθεζομένη προκατέσχετο χερσὶ καλύπτρην·
δηρὸν δ᾽ ἄφθογγος τετιημένη ἦστ᾽ ἐπὶ δίφρου,
οὐδέ τιν᾽ οὔτ᾽ ἔπεϊ προσπτύσσετο οὔτέ τι ἔργωι,
ἀλλ᾽ ἀγέλαστος ἄπαστος ἐδητύος ἠδὲ ποτῆτος
ἧστο, πόθωι μινύθουσα βαθυζώνοιο θυγατρός,
πρίν γ᾽ ὅτε δὴ χλεύηις μιν Ἰάμβη κέδν᾽ εἰδυῖα
πολλὰ παρασκώπτουσ᾽ ἐτρέψατο πότνιαν ἀγνήν
μειδῆσαι γελάσαι τε καὶ ἵλαον σχεῖν θυμόν·
ἣ δή οἱ καὶ ἔπειτα μεθύστερον εὔαδεν ὀργαῖς.

'But Demeter, bringer of resplendent gifts in season, did not want to be seated on the gleaming couch, but stood in silence, her lovely eyes downcast, until dutiful Iambe set a jointed stool for her and laid a shining white fleece over it. There she sat, holding her veil before her face, and for a long time she remained there on the seat in silent sorrow. She greeted no one with word or movement, but sat there unsmiling, tasting neither food nor drink, pining for her deep-girt daughter, until at last dutiful Iambe with ribaldry and many a jest diverted the holy lady so that she smiled and laughed and became benevolent- Iambe who ever since has found favour with her moods.' (192-205)

The epithets used for Demeter, 'bringer of resplendent gifts, bringer of seasons' (ὡρηφόρος ἀγλαόδωρος, 192) reinforce her divinity for the narratee and point out the oddity of Demeter's behaviour; she is a goddess refusing the reverence of the mortals around her and she is not exactly following the codes of hospitality. The existence of a negation in these lines demonstrates the presupposition of the narrator that the audience has a pre-existing set of values and expectations concerning hospitality, that will match with his presented norms. He therefore presupposes that the narratee will expect Demeter to follow the conventions of the hospitality type-scene like before at the well, and he then subverts that expectation.[156] The word 'until' (πρίν, 195 and 202) twice presents a construction that demonstrates Demeter's reluctance to cease her mourning actions, and Iambe's successful attempts to cheer up the goddess. [157] It is stated explicitly that Demeter is 'pining for her deep-girt daughter' (πόθῳ βαθυζώνοιο θυγατρός, 201), but this is never revealed to the Eleusinian women; only the narratee is aware of Demeter's sorrow, and the narrator uses her sorrow to motivate her behaviour.[158] In other words, the fasting, silence and sitting only on a stool are given a narrative

[156] Foley states that all gestures of hospitality are 'atypically refused'. (Foley 1974: 45)
[157] The word πρίν occurs 7 times total in the hymn; in line 96, the first occurrence creates a prolepsis that anticipates Demeter's eventual full epiphany; here, the two occurrences demonstrate Demeter's reluctance to cease her mourning and Iambe's eventual persuasion to do so; the other occurrences are in line 332-333, where it occurs three times to underline Demeter's ultimatum (see ch. 5). The last occurrence is in line 451, where it should be translated as 'before'. Especially the first 6 uses of the word are interesting; they occur in crucial lines, presenting conditionals that influence the plot greatly.
[158] Richardson (1974: 208) does think that Metaneira is aware, because she makes a statement similar to Kallidike's at line 216-217: 'what the gods give, humans endure, painful as it is, for our necks are under the

purpose for the narratee, but not for the characters. The fasting especially is not surprising to us, as Demeter already refused to eat or drink in line 49-50, when she is searching for her daughter.

With all the actions mentioned up until line 205, we face the same problem as with the torches earlier on; their presence in the hymn is slightly odd and stands out, and we have attestations of similar ritual concepts in the preliminary rituals of the Mysteries and in the procession in the classical period, but we cannot accurately determine whether the rites are imitating the hymn or vice versa. Again the occurrence of 'mysterious' or cultic objects and actions is motivated by Demeter's mourning: line 201's 'pining for her deep-girt daughter' attests to that. The question, from a narratological perspective, is once more whether we can pick up any implication or assumption made by the narrator; are we, as modern readers, missing something that must have appeared ritualistic to the narrative audience?

The trick is to analyse the presentation of this scene in such a way that nuances which indicate a myth-ritual motivation become clear, nuances that indicate that this is more than a scene in which a woman cheers up a goddess. As stated in chapter 1, scholars often point out the parallels with mystery rites that we know of, without elaborating on why (beyond these perceived parallels), certain narrative events appear to have a ritualistic tone. I will first present the observations that Clay, Foley and Richardson have made about the presentation of ritual in this part of the hymn. Clay argues that the Mysteries' rites are inserted into the narrative, because of the veiled expressions the narrator uses:

'The poet gives Demeter's words only in indirect discourse (ἔφασχε [207]) and only hints at the content of Iambe's raillery. One has, in fact, the impression that the entire sequence of action is veiled and speech somehow muffled, perhaps against the eyes and ears of the profane.'[159]

In other words, Clay sees the use of indirect speech, for Demeter's refusal of wine and Iambe's jokes, as an indication of ritual used specifically at the Mysteries. Foley argues that the scene makes explicit reference to stages in the rites at Eleusis. [160] She looks at whether we see the influence of the rites on the hymn, and whether their insertion here interferes with the logic of the plot in total; she thinks it does, because Demeter's mourning is used as motivation for her fasting, silence and sitting, and then suddenly discarded when Iambe cheers her up. She does not elaborate on the presentation of the ritual imagery, other than drawing the parallels between the hymn's narrative events and the Mysteries.[161] Richardson breaks down the type-scene of arrival and welcome into the house, and notes that while the behaviour is unusual, it still follows the traditional schema of the type-scene.[162] He sees repetition

yoke.' (see below). This statement, however, like Kallidike's, is a common expression and is even more typical than hers because Metaneira welcomes Demeter into her home with this truism; it is a generic statement about human misfortune rather than an acknowledgement of Demeter's *grief* in particular.

[159] Clay 1989: 233

[160] Foley 1974: 45

[161] Ibidem 45-48

[162] Richardson 1974; 205-207

and parallelism occurring in the way the actions and reactions of the mortals and Demeter are framed, and sees this as an indication of the ritual character of the passage.[163] In short, these commentators see the use of veiled expressions, the narrative logic and the use of repetition and parallelism as indicators of ritual aetiology. Having their arguments for a ritual orientation of this passage, I will now address these three arguments.

As stated above, Demeter's actions are motivated by her 'pining for her deep-girth daughter' towards the narratee, but not towards the Eleusinian women. This means that that the narrator does give a narrative purpose for Demeter's actions but only explains them towards his audience and does not take into account his characters. Foley's problem with the narrative logic of this passage is understandable, but ultimately the narratee is given a narrative purpose for the fasting and other actions. Clay's argument of 'veiled speech' falls apart when one considers the use of indirect speech in the hymn in total. In her article from 2001, Deborah Beck demonstrates that indirect and direct speech are used as interchangeable narrative techniques in the hymn, but that direct speech often does occur when the mother-child bond is expressed, or the emotion of the goddesses is expressed, in opposition to the indifference of the male characters. [164] The narrative 'veiling' of speech does not automatically refer to the silence of the Mysteries. Clay's notion of the scene being altogether muffled for the audience because of indirect speech is furthermore irrelevant, when Demeter's *doings* are more significant than her *words* in this passage. Those are conveyed quite directly, making Clay's 'veiling' a generalizing notion. Lastly, Richardson sees the rhythm of the passage, its repetitions and parallelisms, as a way of presenting Demeter's actions as ritualistic. If this were so, it would be a highly stylistic indication of aetiology, and the narrator would have to presuppose that his narratee would connect rhythm and action and interpret it as ritualistic. I find this rather far-fetched, since the narrator explicitly comments on the aetiological function of other things in the very same passage. The narrator makes explicit references to ritual in line 205, 207 and 211, where Iambe is described as ever since finding favour with Demeter's moods, Demeter states that it is not proper for her to drink wine, and where Demeter takes the *kykeon*:

πρίν γ᾽ ὅτε δὴ χλεύηις μιν Ἰάμβη κέδν᾽ εἰδυῖα
πολλὰ παρασκώπτουσ᾽ ἐτρέψατο πότνιαν ἁγνήν
μειδῆσαι γελάσαι τε καὶ ἵλαον σχεῖν θυμόν·
ἣ δή οἱ καὶ ἔπειτα μεθύστερον εὔαδεν ὀργαῖς.
τῆι δὲ δέπας Μετάνειρα δίδου μελιηδέος οἴνου
πλήσασ᾽, ἣ δ᾽ ἀνένευσ᾽· οὐ γὰρ θεμιτόν οἱ ἔφασκεν
πίνειν οἶνον ἐρυθρόν, ἄνωγε δ᾽ ἄρ᾽ ἄλφι καὶ ὕδωρ

[163] Ibidem 211
[164] Beck 2001: 73

δοῦναι μείξασαν πιέμεν γληχῶνι τερείνηι.

ἣ δὲ κυκεῶ τεύξασα θεᾶι πόρεν, ὡς ἐκέλευεν·

δεξαμένη δ᾽ ὁσίης ἕνεκεν πολυπότνια Δηώ

'…until at last dutiful Iambe with ribaldry and many a jest diverted the holy lady so that she smiled and laughed and became benevolent- Iambe who has ever since found favor with her moods. Metaneira filled a cup with honey-sweet wine and offered it to her. But she declined, saying that it was not proper for her to drink red wine; she told her to mix barley and water with the graceful pennyroyal and give it to her to drink. So she made the *Kykeon* and gave it to the goddess, as she requested, and the lady Deo took it for custom's sake' (205-211)

Richardson marks these exceptions where the narrator comments on current cult practice (Iambe's jesting eternally cheers up Demeter) and the properness of one drink over the other, but still insists on grouping together the other actions with these, because they became part of the preliminary rituals of the Mysteries *later*.[165] In short, only the last few have a truly explicit aetiological motivation; the others can be interpreted as having to do with her mourning as well as her being welcomed into the house, and imply no aetiological significance. To the narratee, only Demeter's pining for her daughter is used as a motivation for her actions.

The narrator disrupts the narrative and explicitly comments on the ritualistic nature of Iambe's jesting, Demeter refusing wine and accepting *kykeon*. The narrator here refers directly to the objective of establishing a ritual (ὁσίης ἕνεκεν, 211).[166] Saskia Peels, in her monograph on the various meanings of ὅσιος, states that this word is often used when a ritual is established for the first time.[167] Blok states that the meaning of ὅσιος can best be interpreted as 'pleasing to the gods', or, as a noun, as 'behaviour pleasing to the gods', in opposition to ἱερός, which means 'sacred' in the sense of 'fully being divine/belonging to the gods'.[168] Demeter is actively establishing a ritual for the mortals around her, and establishing a religious bond with the Eleusinians. The translation accepted by most scholars then, 'for the sake of the ritual' or 'according to the ritual' is actually dual; the use of ὁσίης ἕνεκεν is a sign that Demeter is transforming the conventional rituals of hospitality, as evoked by the narrator and expected by the narrative audience, and changes them deliberately to install her new religious ritual:

'*Hosié* here first recalls the rules of guest friendship, imperative among humans and protected by Zeus. Next, as Demeter will not drink (human) wine but asks for (divine) kykeon, a ritual is established in which the humans partake in communion with the goddess by drinking kykeon. This ritual too is implied in *hosié* : Demeter's action turns one set of rules into another.'[169]

[165] Richardson 1974: 211
[166] Clay 1989: 236
[167] Peels 2016: 176
[168] Blok 2014: 16-19
[169] Blok 2014: 18-19

Clay too takes up this idea of communal nature of the *kykeon* in the hymn. The beverage forms a connection between Demeter and mortals:

'After this parenthetical scene, in which god and mortal, myth and ritual are briefly united, and our time and "that time" mysteriously intersect, the poet returns to the full epic mode of narration.'[170]

The same thing occurs when the narrator in line 205 comments that since then Iambe could always please the goddess; the narrator breaks from the mythological, 'historical' narrative to reflect on the current state of cult practice.[171] After that line, Metaneira gives Demeter the *kykeon,* and the narrator ends the formalities of hospitality on this high note of Demeter giving the drinking of *kykeon* a sacred purpose.

I am not disputing the parallels that Richardson, Clay, Foley and others have noticed; no matter whether the Mysteries changed the narrative events without explicit aetiological comment into rituals or whether the narrative events are inserted mystery rituals, the connection is there. The sitting on a stool with a fleece, silence and fasting are presented as part of the Eleusinian myth, and no matter their origin, the narrator invents a *narrative* purpose for them, while he gives an *aetiological* explanation for Iambe's jesting and the *kykeon*. He starts the scene of hospitality with the actions motivated by mourning, and ends with Iambe and the *kykeon*. It may be that initiates, or those familiar with the preliminary rituals of the Mysteries, would have noticed the insertion of the rites, and would, on the other hand, have gotten confirmation when Demeter's affection for Iambe and the *kykeon's* purpose as a ritual drink are narrated. An ignorant audience member would have understood the Demeter's actions as motivated by her mourning, because the narrator gives that motivation, and would have then received the aetiologies as a part of Demeter's cult in Eleusis, signifying Demeter's newfound contentment and affection for the Eleusinians. Rather than disputing any perceived parallels, I would argue that the narrator is introducing Eleusinian specifics with a narrative purpose to accommodate such an ignorant narratee, and introducing aetiologies when specific characters and specific cultic drinks truly necessitate an explanation. These two aetiologies, then, feature at the end of the sequence and form the climax of the scene. Afterwards the narrator turns to Metaneira's welcoming speech and Demeter's answer, after which the narrative speeds up to describe Demeter's stay at Eleusis.

One more argument about these narrative events and their aetiological interpretation must be discussed here. It is true that the fleece and stool, fasting, silence, jesting and *kykeon* all play a role in the overall festival of the Greater Mysteries. These things, however, are not central rites, and their appearance in a scene that introduces Demeter as a divine nurse has been questioned and they have been suggested to be aspects of the *Thesmophoria* instead. I summarize that debate here because it

[170] Clay 1989: 236
[171] Parker 1991: 8. See also Nünlist in de Jong (ed.) 2007: 60

displays quite well how problematic all aspects of Eleusinian cult have been for interpreters of the hymn: the fact that two distinct festivals of Demeter can be read into the ritualistic narrative events demonstrates the 'vagueness' that so many scholars have tripped over. Kevin Clinton in his 1992 book on Eleusinian myth and cult has questioned why such a large section of the hymn, and the aetiological section at that, is devoted to Demeter's role as a *kourotrophos.*[172] The choice for the Demophoön myth instead of the Triptolemus myth has been discussed above; Clinton explains this selection of the Demophoön myth by opting for the fertility-focused Thesmophoria, rather than the Mysteries, as the ritual occasion that is hinted at in the Eleusis episode. The ritual jesting plays a more central role there, the *kykeon* is occurrs there as well, and so does sitting in a peculiar spot: in the Thesmophoria, women sit on the bare earth to ensure overall fertility for the coming year.[173] By seeing the Thesmophoria acted out in the mythical narrative, Clinton sees a better motivation for Demeter nursing Demophoön, and Hekate's presence in the hymn but not in the overall cult of Eleusis: she, as a *kourotrophos,* amplifies Demeter's characterization as a *kourotrophos.* While Clinton's argumentation does perhaps allow for a more seamless merging of mythical ritual and *central* cult practice, the meaning behind the Demophoön myth is lost when only Demeter's role as nurse becomes the motivation for its existence in the hymn. Clinton argues that none of the initiands were ever so presumptuous as to expect to achieve immortality through the Mysteries like, Demophoön almost does, and dismisses the Mysteries as the reason for this scene on this basis as well.[174] This, however, is exactly the point of the Demophoön myth; the futility of Demeter's attempts at immortalization do not negate the possibility of the myth reflecting the Mysteries, but rather motivates Demeter to compromise the suffering of death through other ways, resulting in the gift of the Mysteries.[175] Clinton is correct that Demophoön's baptism in fire is an 'extraordinary event'; it is, after all, a myth.[176] Parker. in his 1991 article advocated for the Eleusinian presence and the presence of the Mysteries in the hymn, and his counterarguments that Clinton neglects the meaning of the myths, Clinton's evidence mostly stems from inscriptional and iconographic evidence from at least a century later, and that he underestimates the display of knowledge of Eleusinian (cultic) topography, have found much support.[177]

Demophoön's nursing follows after the welcoming scene, but is not a part of it: after the narrator makes the 'rite' explicit, Metaneira and Demeter begin talking of her tasks as nurse (see below). The narration after these speeches speeds up considerably, showing a contrast between the 'ritualistic' part of the Eleusis episode and Demophoön's immortalization, the central part of the

[172] Clinton 1992: 31-34
[173] Clinton also sees the use of the Parthenion/Kallichoron well rather than the Mirthless rock and the dominant presence of female characters in the Eleusis episode as signs of the *Thesmophoria*. For his overall argument, see Clinton 1992: 28-38.
[174] Clinton 1992: 30
[175] Parker 1991: 9-10
[176] Clinton 1992: 30-31, n. 78
[177] Parker 1991: 15-16

episode.[178] Furthermore, in line 213 Metaneira 'opened the conversation' (μύθων ἦρχεν), a clear sign that the narrator is moving on from the aetiological narration of the preceding scene.[179] The narrative transition supports a loose connection between Demophoön and the other ritualistic aspects of the episode. Based on the aforementioned loose connection, I am inclined to agree with the argument Richardson made in 2011 that

'it may be unwise to be too dogmatic about [the aetiological aspects]. It is probably reasonable to speak, as Brumfield does, of a "symbolic complexity and multivalence" of the *Hymn,* in other words that it bears a close relationship to the rituals of the two goddesses in general, but cannot be treated too literally as a guide to any of these.'[180]

This reading suits the general vagueness that Clay speaks of, and suits the idea that the hymn starts off in a mythical space that is neutral, only to slowly introduce the narrative audience to more and more specifics of Demeter's cult at Eleusis: the hymn devotes itself to the aetiology of Demeter's entire cult at Eleusis, which encompasses more than just the Mysteries. Within such a discourse, Demeter's roles as *kourotrophos* and harvest goddess need not be excluded, but are praised as much as her role in the Mysteries; the Mysteries form a climax as the goddess' particular gift to mankind, but Demeter is still a multifaceted deity whose hymn may be expected to reflect that. As for the assumed reaction of possible narratees, as argued in chapter 3, the narrator's presupposed narratee has a dual character: the fact that Demeter's two major festivals at Eleusis had some overlap in terms of ritual may have been employed by the narrator to present Demeter's cult at Eleusis in whatever way the narrative audience managed to interpret it. The (however incongruent) overlap between the Thesmophoria and Mysteries' rites allows the myth to encompass both in its aetiological dimension and map out a framework for the narrative audience that confirms the divinity of Demeter, the holiness of Eleusis as sanctuary, and ritualizes Demeter's mourning and staying there without caring all too much about explaining specific forms of worship. As the hymn focuses on problematizing death through Demeter's emotions as the purpose of Demeter's rites, the hymn is not particular about the order of the rites, and their insertion need not be analysed further for a more 'accurate' aetiology.[181]

Metaneira opens the conversation and addresses Demeter with the same typical words that her daughters used:

τῆισι δὲ μύθων ἦρχεν εὐζώνος Μετάνειρα·
"χαῖρε, γύναι, ἐπεὶ οὔ σε κακῶν ἄπ᾽ ἔολπα τοκήων
ἔμμεναι, ἀλλ᾽ ἀγαθῶν· ἐπί τοι πρέπει ὄμμασιν αἰδώς

[178] This, of course, does not mean that Demophoön's story had no impact on cult practice whatsoever; I merely point out that it should not be so strictly connected to the other cultic aspects of the episode.
[179] Clay 1989: 236
[180] Richardson in Faulkner 2001: 52
[181] Richardson 1974: 217

καὶ χάρις, ὡς εἴ πέρ τε θεμιστοπόλων βασιλήων.
ἀλλὰ θεῶν μὲν δῶρα καὶ ἀχνύμενοί περ ἀνάγκηι
τέτλαμεν ἄνθρωποι· ἐπὶ γὰρ ζυγὸν αὐχένι κεῖται.
νῦν δ᾽ ἐπεὶ ἵκεο δεῦρο, παρέσσεται ὅσσά τ᾽ ἐμοί περ.
παῖδα δέ μοι τρέφε τόνδε, τὸν ὀψίγονον καὶ ἄελπτον
ὤπασαν ἀθάνατοι, πολυάρητος δέ μοί ἐστιν.
εἰ τόν γ᾽ ἐκθρέψαιο καὶ ἥβης μέτρον ἵκοιτο,
ἦ ῥά κέ τίς σε ἰδοῦσα γυναικῶν θηλυτεράων
ζηλώσαι· τόσα κέν τοι ἀπὸ θρεπτήρια δοίην.”

‘Then fair-girt Metaneira opened the conversation: “Greetings, lady, for I do not expect you come from low parents, but ones of standing; your eyes have a striking modesty and charm, as might come from lawgiver princes. But what the gods give, we humans endure, painful as it is, for our necks are under the yoke. However, now that you have come here, you shall have as much as I have myself. Just rear this boy for me, whom the immortals have granted me, late and beyond expectation, but in answer to many a prayer. If you were to raise him and see him to young manhood’s measure, then any woman who saw you might well envy you, so richly would I repay you for his nurturing.” ’ (213-223)

She asks the goddess to nurse her son, and his special position as an heir who was born against all odds is underlined to express the necessity for him to be nursed well (and thus not be thrown into a pit of fire). She ends her speech with promising Demeter great rewards; the awfulness of mortal fates is combined with gifts again. Demeter answers by wishing blessings from the gods for Metaneira and accepting her offer:

τὴν δ᾽ αὖτε προσέειπεν ἐϋστέφανος Δημήτηρ·
“καὶ σύ, γύναι, μάλα χαῖρε, θεοὶ δέ τοι ἐσθλὰ πόροιεν.
παῖδα δέ τοι πρόφρων ὑποδέξομαι, ὥς με κελεύεισ·
θρέψω, κοὔ μιν, ἔολπα, κακοφραδίηισι τιθήνης
οὔτ᾽ ἄρ᾽ ἐπηλυσίη δηλήσεται οὔθ᾽ ὑποτάμνων·
οἶδα γὰρ ἀντίτομον μέγα φέρτερον ὑλοτόμοιο,
οἶδα δ᾽ ἐπηλυσίης πολυπήμονος ἐσθλὸν ἐρυσμόν.”

‘Fair-garlanded Demeter addressed her in turn: ”Greetings to you too, lady, and may the gods give you blessings. I will gladly take him over, as you request. I will rear him, and I do not anticipate that any supernatural visitation or cutter will harm him through any negligence by his nurse. For I know a powerful counter-cut to beat the herb-cutter, and I know a good inhibitor of baneful visitation.” ’ (225-230)

The ending of her answer is perhaps the closest we can come to a motivation for her actions in Eleusis. The herb-cutter that Demeter refers to is a completely unknown entity; it may simply be the name of a

childhood sickness, but could also be a poison, a demon or something magical, and Demeter's use of language is similar to magical formulae.[182] While most scholars are caught up with identifying all of these ills, I would like to focus on what they convey: Demeter is determined to not just rear this child and keep him healthy, but to basically keep him safe from all the harm that befalls mortals; it is directly opposed to Metaneira's statement about the yoke that mortals must bear. Even without being able to identify the awful threats to the boy Demeter names, their possible interpretation as sicknesses and supernatural evils is highly suggestive of her later attempts to make the boy ageless and deathless. Clay states, in her theory on the theogonic influences on the Homeric hymns and the succession myth, that Demeter is trying to raise a rival to Zeus.[183] I find the subtext not suggestive enough for this interpretation: while the *Hymn to Demeter* does heavily feature the division of the τιμαί as a theme, and plays around with Olympian politics, all throughout the Demophoön episode it is only his immortality that is focused on (even in Demeter's angry speech), not his strength or power. Although the hymn does carry strong theogonic aspects, the possible allusion to such a larger succession narrative is not necessary to understand Demeter's actions, and theogonic foreknowledge is not requested, as elsewhere. I agree with Richardson when, about this reading for the hymn, he says that

'each hymn is also designed as an offering dedicated to and in praise of the god or gods concerned, and as an individual creation in its own right, constructed from a variety of traditional elements and themes, and not simply a piece of theological discourse, or a section from the larger continuum of early Greek poetic tradition.'[184]

While the hymns may complement the Hesiodic and Homeric mythological chronology in terms of content matter as a collection, their main purpose (as is more clear in the shorter hymns) is still to praise a god and illustrate that deity in full; the mythological narrative is an example of the god's power, and the aetiological and theogonic subject matter that may exist in said narrative is still charged with displaying the particular powers and place of honour that god takes in the larger Olympian pantheon. The broader mythological ramifications of such power displays is a nice bonus, but cannot dominate the story; it is not coincidental that Clay sees this motif occurring only when considering all the longer hymns together as a group.[185] This genre-wide theme should not be so crucial to the narratee of an individual hymn; ergo, Demophoön's attempted immortalization functions as a mirror image to Persephone as a goddess stuck in the underworld *an sich.*

Demeter receives the child:

[182] Ibidem 229-230
[183] Clay 1989: 226
[184] Richardson in Faulkner and Hodkinson (eds.) 2015: 29-30
[185] Clay 1989: 267-268

ὣς ἄρα φωνήσασα θυώδεϊ δέξατο κόλπωι
χερσίν τ᾽ ἀθανάτηισι· γεγήθει δὲ φρένα μήτηρ.
ὣς ἢ μὲν Κελεοῖο δαΐφρονος ἀγλαὸν υἱόν
Δημοφόωνθ᾽, ὃν ἔτικτεν ἐΰζωνος Μετάνειρα,
ἔτρεφεν ἐν μεγάροισ· ὃ δ᾽ ἀέξετο δαίμονι ἶσος,
οὔτ᾽ οὖν σῖτον ἔδων, οὐ θησάμενος <γάλα μητρός.
ἠματίη μὲν γὰρ καλλιστέφανος> Δημήτηρ
χρίεσκ᾽ ἀμβροσίηι ὡς εἰ θεοῦ ἐκγεγαῶτα,
ἡδὺ καταπνείουσα καὶ ἐν κόλποισιν ἔχουσα,
νύκτας δὲ κρύπτεσκε πυρὸς μένει ἠΰτε δαλόν
λάθρα φίλων γονέων. τοῖς δὲ μέγα θαῦμ᾽ ἐτέτυκτο,
ὡς προθαλὴς τελέθεσκε, θεοῖσι δὲ ἄντα ἐώικει.

'With these words she took him into her fragrant bosom and immortal arms, and his mother was delighted. So she proceeded to rear in the mansion of Keleos' resplendent son Demophon, whom fair-girt Metaneira had borne, and he grew like a divine being, though he ate no food and sucked <mother's milk. For by day fair-garlanded> Demeter would anoint him with ambrosia, as if he were the son of a god, breathing her sweet breath over him as she held him in her bosom, while each night she would hide him away in the burning fire, like a brand, without his dear parents' knowledge. To them it was a great wonder how precociously he flourished; he was like the gods to behold.' (231-241)

The narrative accelerates by narrating Demeter's nursing activities in quick succession, and so suggests that this took place over a longer amount of time.[186] the narrator describes how Demeter not only nurses Demophoön but also anoints him with ambrosia and breathes on him, and how he 'grew like a divine being' (235). At night Demeter hides him in the fire without his parents' knowledge, and his parents are amazed at his godlike appearance. The placing of Demophoön in the fire is framed as an explanation for his wondrous growth, indicated by γὰρ. The hearth-child and the birth of a divine child, possible features of the Mysteries, are occasionally assumed to have come from this myth (see ch. 1). As stated above, the narrator finds the theme of attempted immortalization and the subsequent realization that those efforts are futile and death irreversible and unavoidable (see below), as more important for the overall hymn than the possible rituals that show parallels with this type-scene.[187] The utter impossibility of immortalizing a mortal child and overcoming death is what connects Demophoön's narrative to Persephone's: in both instances, Demeter attempts to reverse a fate that is set in stone. Rubin and Deal, in their article about the Eleusis episode, call Persephone and Demophoön's stories a 'paradigmatic set', in which the two characters mirror each other but Persephone's narrative still encompasses Demophoön's.[188] The placing of the child in the fire in the narrator-text is narrated quite directly, and is not accompanied by any signs of ritualization; its framing as an explanation for the result of Demophoön growing unnaturally fast does not exactly sketch the

[186] Nünlist in de Jong (ed.) 2007: 55
[187] For a concise yet comprehensive account of said rituals, see Richardson 1974: 231-236
[188] Rubin and Deal 1980: 7-8. This article further demonstrates the narrative parallels between Persephone and Demophoön.

Cover Image: Close-up of the Ninnion Tablet, Nat. Arch. Museum Ath. 11036. ©Pim Möhring.

same uncanniness that the other ritual actions had, and has no explicit prolepsis towards current Eleusinian cult. Likewise, Demophoön's placement in the hearth has an explicit and crucial narrative purpose: Demeter means to eradicate his mortality. Clinton's belief that the Demophoön-myth and Demeter's nursing do not feature in the Mysteries is supported by this, but its message concerning death does fit the Mysteries well.[189] This message is inherent to this type-scene; similarly to Demophoön, Achilles in the *Argonautica* gets the hearth-treatment from Thetis (rather than his more famous dip in the Styx), and is thwarted in becoming immortal by his father Peleus, who misinterprets the situation like Metaneira does and angers Thetis in the process.[190] Especially with Achilles' eventual dilemma of living in anonymity or dying with glory in mind, the unattainability of true divine immortality is essential to the myth. In her article on the immortalization type-scene, Murnaghan even sees the focus on the defiance of death through heroic deeds as a natural consequence of the preceding confirmation of the child's mortality in these stories.[191]

The aforementioned futility of Demeter's attempts is foregrounded by the narrator by playing with the expectations of his narrative audience. The assumption that Demophoön's miraculous growth should result in immortality, but inevitably does not, is presented in an *if-not* situation:

καί κέν μιν ποίησεν ἀγήρων τ᾽ ἀθάνατόν τε,
εἰ μὴ ἄρ᾽ ἀφραδίηισιν ἐΰζωνος Μετάνειρα
νύκτ᾽ ἐπιτηρήσασα θυώδεος ἐκ θαλάμοιο
σκέψατο· κώκυσεν δὲ καὶ ἄμφω πλήξατο μηρώ,
δείσασ᾽ ὦι περὶ παιδί, καὶ ἀάσθη μέγα θυμῶι.
καί ῥ᾽ ὀλοφυρομένη ἔπεα πτερόεντα προσηύδα·
"τέκνον Δημοφόων, ξείνη σε πυρὶ ἔνι πολλῶι
κρύπτει, ἐμοὶ δὲ γόον καὶ κήδεα λυγρὰ τίθησιν."
ὣς φάτ᾽ ὀδυρομένη· τῆς δ᾽ ἄϊε δῖα θεάων,

'Indeed she would have made him ageless and deathless, if in her folly fair-girt Metaneira had not waited for the nighttime and spied from her fragrant chamber: she shrieked and clapped her two thighs in alarm for her son, for she was greatly misled, and she addressed him with winged words of lament: "Demophon my child, the visitor is hiding you away in the blazing fire, causing me groaning and grief." So she lamented; and the goddess heard her.' (248-250)

The narrator first presents the counterfactual that Demophoön *could* have become immortal in line 242-245, had not his mother interfered. Through the *if-not* situation, the narrator highlights this

[189] Clinton 1992: 97
[190] Ap. Rhod. *Argon.* IV.865-879
[191] Murnaghan 1992: 249

moment as critical in Demeter's storyline.[192] Metaneira's folly is emphasized, the expected result of Demeter's plans is explicitly revealed, and the narratee gets the sense that Demeter was incredibly close to defeating death. De Jong sees the use of *if-not* situations as a way for the narrator to establish his reliability: he presents an alternative route the plot could take, but then follows up by narrating what truly happened in the semi-fictional, semi-historical mythological narrative.[193] By doing this the epic narrator also reinforces the idea that everything happens according to fate, and this implication is crucial in the hymn's narrative: by presenting the (ideal) alternative, the narrator reinforces not just his own reliability but also once more the futility of Demeter's attempts and inescapability of death. The *if-not* situation in which Demophoön's almost-deification is presented to the narratee reinforces the utter impossibility of what Demeter is trying to do. Metaneira's spying is not exactly motivated in the hymn: her and her husband's wonderment at the child's growth is mentioned, but this does not exactly convey suspicion of any kind. Metaneira's reaction to what she sees Demeter doing, clapping her thighs and shrieking, and speaking 'winged words of lament' (247) form an external prolepsis, in which Metaneira is already mourning the death of her child before it even occurs, ironically at the moment at which he is farthest from it; the narrator supplies his narratee with the information that she is misled to explain her panic.[194] De Jong connects Metaneira's misconception to her earlier failure to recognize Demeter's partial epiphany; she misinterprets the situation because she does not realize her nurse's power.[195] Metaneira voices her concerns in her lament, and angers Demeter when the goddess hears her:

τῆι δὲ χολωσαμένη καλλιστέφανος Δημήτηρ
παῖδα φίλον, τὸν ἄελπτον ἐνὶ μεγάροισιν ἔτικτεν,
χείρεσσ᾽ ἀθανάτησιν ἀπὸ ἕο θῆκε πέδονδε
ἐξανελοῦσα πυρός, θυμῶι κοτέσασα μάλ᾽ αἰνῶς.
καί ῥ᾽ ἄμυδις προσέειπεν ἐΰζωνον Μετάνειραν·

'Angry with her, fair-garlanded Demeter took her dear son, whom she had borne beyond expectation in the mansion, in her immortal arms and laid him down away from her on the ground, removing him out of the fire in her heart's great wrath, and at the same time she spoke to fair-girth Metaneira:' (250-255)

[192] De Jong 1987: 69
[193] Ibidem 81
[194] Murnaghan 1992: 246
[195] De Jong in de Temmerman and van Emde Boas (eds.) 2018: 76

Demeter throws Demophoön on the floor, returning him to the lowly position of mortal beings.[196] Here too she takes the boy in her arms, like when the goddess accepted the boy from his mother before, rejecting him as her candidate for immortality.

4.3 Atoning (256-304)

Demeter delivers an angry speech to Metaneira, reveals her true form, and orders that a temple be built for her, after which she will install her rites. She states that Demophoön cannot be made immortal because of Metaneira's folly, but that he will still receive undying honour. Metaneira and her daughters try to appease the goddess all night, but in the morning they tell Keleos what has happened. He urges his people to build a temple, and Demeter hides away in there, still pining for her daughter.

Thwarted in her plans, Demeter speaks to Metaneira, and delivers a scornful address to humankind in general:

"νήϊδες ἄνθρωποι καὶ ἀφράδμονες οὔτ᾽ ἀγαθοῖο
αἶσαν ἐπερχομένου προγνώμεναι οὔτε κακοῖο·
καὶ σὺ γὰρ ἀφραδίῃσι τεῇς νήκεστον ἀάσθης.
ἴστω γὰρ θεῶν ὅρκος, ἀμείλικτον Στυγὸς ὕδωρ·
ἀθάνατόν κέν τοι καὶ ἀγήραον ἤματα πάντα
παῖδα φίλον ποίησα καὶ ἄφθιτον ὤπασα τιμήν·
νῦν δ᾽ οὐκ ἔσθ᾽ ὥς κεν θάνατον καὶ κῆρας ἀλύξαι.

' "Ignorant humans and witless to recognize a dispensation of coming good or ill! You are another one irremediably misled by your folly. For may the implacable [Styx] on which the gods swear their oaths be my witness, I would have made your dear son deathless and ageless for ever, and granted him unfading privilege; but now there is no way he can avoid death and mortality." ' (256-262)

Demeter counters the statements of Metaneira and her daughter about the burden of fate by condemning humankind's folly and short-sightedness; the 'disparity between divine knowledge and human ignorance', as Clay calls it, is finally confirmed by Demeter herself, who first tried to close that gap.[197] This is supported by the presence of the word 'irremediably' (νήκεστον, 258), which reminds us of the irreversibility of death and fate for mortals.[198] Note that this truth is not expressly addressed

[196] Ibidem. Some see a ritual reflected in this action as well; however, I merely see an angry goddess rejecting her previous benevolence towards a mortal/mortals. For these possible rituals, see Foley 1994: 50-51
[197] Clay 1989: 240
[198] Richardson 1974: 245

to Metaneira, but more generically addressed to humans as a whole; this includes the audience.[199] The dependence of humankind on the gods is posited for the third time. After we have had two speeches focusing on that dependency with a focus on how the gods subject mortals to their fickleness, here Demeter counters that idea with focusing on the folly and short-sightedness of humankind. Even in her anger, though, the goddess recognizes Demophoön as her favourite, and grants him some small relief:

τιμὴ δ᾽ ἄφθιτος αἰὲν ἐπέσσεται, οὕνεκα γούνων
ἡμετέρων ἐπέβη καὶ ἐν ἀγκοίνησιν ἴαυσεν.
ὥρησιν δ᾽ ἄρα τῶι γε περιπλομένων ἐνιαυτῶν
παῖδες Ἐλευσινίων πόλεμον καὶ φύλοπιν αἰνήν
αἰὲν ἐν ἀλλήλοισι συνάξουσ᾽ ἤματα πάντα.

"Yet a privilege unfading shall always be his, because he came onto my lap and slept in my arms: in his honour, at the due season of the revolving years, the sons of the Eleusinians shall evermore make battle and affray among themselves." (263-267)[200]

Whereas Demeter admitted to her plans of immortalization, agelessness *and* privilege in line 261, now only privilege (τιμὴ) remains.[201] Demeter predicts in an external prolepsis eternal strife for the Eleusinians. This has widely been taken as a reference to the *Balletys,* a local festival that featured mock battles.[202] The prolepsis, which expresses the eternality and constant repetition of battle suggests to the narratee that this is the establishment of a ritual. The mock fights are to be fought in Demophoön's honour specifically, which implies that he will receive a hero cult in the future. This implication gives us a glimpse at the way in which long dead heroes were worshipped as definitively mortal and deceased individuals, but still received cult practice for their superhuman status. The exact religious position of heroes (even those without direct divine parentage) is implicitly explained in this prolepsis; it is clear that Demophoön will die, but he will also be eternally worshipped and receive glory. From this we may conclude that such heroes, who had their own cults, found themselves in a place in between the immortal gods and wretched mortals. Demophoön is also somewhat different than most) worshipped heroes, because he was one of those heroes whose cult was primarily focused on him as a child.[203]

Demophoön's hero cult and the *Balletys* are some of the specifically Eleusinian cult aspects that receive an explicit aetiology, because they are *local* aspects of Demeter's cult. Clay paradoxically

[199] Ibidem 244
[200] Privilege (τιμὴ) is the first word of line 263, putting emphasis on this boon and also reinforcing the importance of τιμὴ for mortals as the only way to attain some sense of immortality.
[201] Richardson 1974: 245
[202] Bowden 2010: 46-47
[203] Richardson 1974: 247

refers to the *Balletys* as an *obscure* local festival while also claiming that 'the hymn's audience will have understood the prophetic allusion'.[204] Richardson agrees that the festival was not well known outside Eleusis.[205] The external prolepsis serves to solve this problem of locality: by explicitly presenting local festivals and cult aspects through aetiology, the narrator addresses local Eleusinian traditions by introducing them as an unfamiliar concept that necessitates an explanation. Similarly to Iambe's jesting and the *kykeon*, the narrator steps out of the mythical past to present his narratee with Eleusis' rituals, making them understandable to a diverse narrative audience, and giving deeper insight to those already familiar with the rites' procedures. Furthermore, the narrator presupposes a familiarity with competitive ritual and focuses on the nature of the *Balletys* as a 'battle' to match that type of ritual in general: Mylonas reports that the *Balletys'* 'battles' consisted of pelting with stones, and that such rituals were not uncommon in the Greek world.[206] They were meant to ensure the fertility of the earth, by moistening the earth with blood, and were well-attested in 'primitive agricultural communities.'[207] Mikalson describes a wider phenomenon of mock battle, competition and military rituals.[208] Pache compares the *Balletys* to a ritual for several other child heroes, who are all honoured by athletic competition.[209] The agricultural purpose of the *Balletys* as Mylonas theorizes may fit Demeter, but not the conventional honours for a child-hero like Demophon. We may assume that mock battles were a familiar concept throughout the Greek world, and that the narrative audience would understand this ritual even without being familiar with the *Balletys* in particular. In short, the prolepsis and the specific notion that the battles will be held in Demophoön's honour as a consolation for his lost immortality display the hymn's knowledge of Eleusinian cult practice. Its local nature and specificity, however, is addressed by framing the *Balletys'* rituals as a ritual battle, which is a widespread phenomenon, and the prolepsis specifies the aetiological nature of Demeter's statement to the narratee, leaving no doubt about its nature as a local ritual practice.

Demeter finally reveals her own divinity in her speech:

εἶμι δὲ Δημήτηρ τιμάοχος, ἥ τε μέγιστον
ἀθανάτοις θνητοῖσί τ᾽ ὄνεαρ καὶ χάρμα τέτυκται.
ἀλλ᾽ ἄγε μοι νηόν τε μέγαν καὶ βωμὸν ὑπ᾽ αὐτῶι
τευχόντων πᾶς δῆμος ὑπαὶ πόλιν αἰπύ τε τεῖχος,
Καλλιχόρου καθύπερθεν ἐπὶ προύχοντι κολωνῶι·
ὄργια δ᾽ αὐτὴ ἐγὼν ὑποθήσομαι, ὡς ἂν ἔπειτα

[204] Clay 1989: 241
[205] See Richardson 1974: 245-247 for similar rituals elsewhere, theories on the *Balletys* and connections to other myths.
[206] Mylonas 1961: 140-141
[207] Ibidem
[208] Mikalson 2009: 75-76
[209] Pache 2004: 73-83

εὐαγέως ἔρδοντες ἐμὸν νόον ἱλάσκοισθε.”

‘ “For I am Demeter the honoured one, who is the greatest boon and joy to immortals and mortals. Now, let the whole people build me a great temple with an altar below it, under the citadel’s sheer wall, above Kallichoron, where the hill juts out. As to the rites, I myself will instruct you on how you can propitiate me with holy performance.” ’ (268-274)

After her speech, the narrator narrates her actual epiphany, in which her form changes and her divine aura is unleashed, but first Demeter gets to introduce her true self. She defines herself as an honoured goddess (τιμάοχος), hinting at her loss of τιμὴ at the beginning and anticipating her eventual restoration of τιμὴ, and defines herself as a benevolent goddess who provides (ὄνεαρ καὶ χάρμα τέτυκται). She then orders that the Eleusinians build a temple for her, and here the specificity of the hymn-poet stands out: the location of the *Telesterion* is described as right underneath the citadel, on the slopes of the hill, but above the Kallichoron well. Kallichoron is a name specifically connected to a source of water in the Eleusinian *tenemos*: Clinton argues that it is most likely a different name for the *Parthenion* well that appears earlier on in the hymn.[210] Clinton, however, thinks that this passage does not display accurate knowledge of Eleusis; he argues that the omission of the Mirthless Rock on which Demeter had supposedly sat and the use of the Kallichoron well as a place for mourning (rather than joy and dancing) show imprecise knowledge of these crucial sacred places. This, combined with his aforementioned argument that the Demophoön myth alludes to the *Thesmophoria* rather than the Mysteries, leads Clinton to believe that the hymn-poet honours Eleusis but is not truly invested in the cult site.[211] Aside from the counterarguments that were made against Clinton regarding his assessment of Eleusinian cult (see above), Foley points out that Clinton’s conclusions stem most of all from those cultic arguments, and that he himself is hesitant to call the Eleusinian topography in the hymn *fully* inaccurate; he professes doubts about the hymn’s use of Eleusinian topography primarily because it strengthens his argument about Eleusinian ritual in the hymn.[212] Richardson adds to this that emphasis must be put on the fact that Demeter orders for her temple to be built outside the city walls: this conforms to the phenomenon of agricultural cults being located outside the city and often even in liminal places: the hymn mentions geographical details sufficient to define the cult.[213] All things considered, under the city wall, above the well, where the hill juts out sounds to me like a sufficiently specific description of a sanctuary’s location, as it does nothing more than describe where in Eleusis the temple was to be located; more detailed description would serve no narrative purpose, as Demeter is giving instructions, and does not mean to illustrate the entire cult site in detail; she is no Pausanias.

[210] Clinton 1992: 35
[211] Ibidem 13-37
[212] Foley 1994: 172-174
[213] Richardson 1974: 250

Demeter promises to teach the Eleusinians how to conduct the rites that will soothe her wrath:

ὄργια δ᾽ αὐτὴ ἐγὼν ὑποθήσομαι, ὡς ἂν ἔπειτα
εὐαγέως ἔρδοντες ἐμὸν νόον ἱλάσκοισθε.”

‘ ”As to the rites, I myself will instruct you on how you can propitiate me with holy performance.” ’ (273-274)

She draws attention to her benevolence *and* her anger; the rites are a gift, but meant to propitiate her. Foley likens these lines to the movement from fear to joy in the experience of the Mysteries, and so assigns a propitiatory element to the Mysteries.[214] The gift of the rites, too, is presented in a prolepsis. Some scholars have argued that Demeter is describing different rites than the Mysteries, which are introduced *after* the return of Persephone. While this could be an external prolepsis, it rather matches the other two prolepses with which local Eleusinian cult practices are introduced. The other prolepses have, so far, established rituals in the text- it would make sense that this one foreshadows the establishment of the Mysteries. Additionally, the interpretation of distinct rites was made because of the idea that the temple described here is not the *Telesterion*, due to the use of the word νηόν (270), which, according to Allen and Halliday, could not possibly be used for the oddly-shaped *Telesterion*.[215] Even without Mylonas’ archaeological counterarguments (see ch. 1), one can make the observation that Demeter’s orders for the temple and the promise of the rites are handed out simultaneously, albeit one directly and one in a prolepsis.[216] It is true that the famine and return of Persephone delay the actual gift of the Mysteries, but the building of the temple happens immediately, so why would the establishment of her rites be extra-textual? What use is Demeter’s statement of future rites if these rites are not elaborated upon in the hymn? If Demeter’s promise refers to the Mysteries, their occurrence at the end of the hymn is anticipated by Demeter’s statement here. If, however, Demeter’s statement refers to separate rites, this statement is an open ending. Introducing the temple at Eleusis and the teaching of rites as a matched set, but delaying the Mysteries until the end to form a climax makes far more sense, especially with the narratee in mind; the hymn slowly but surely accumulates anticipation for the climax of the hymn.

Demeter sheds her disguise and reveals herself in all her glory:

ὣς εἰποῦσα θεὰ μέγεθος καὶ εἶδος ἄμειψεν
γῆρας ἀπωσαμένη, περί τ᾽ ἀμφί τε κάλλος ἄητο·
ὀδμὴ δ᾽ ἱμερόεσσα θυηέντων ἀπὸ πέπλων

[214] Foley 1994: 52
[215] Allen et al. 1936: 162-163
[216] Richardson 1974: 329-330. Richardson also identifies the hill jutting out with the location of the *Telesterion*: the current location is on a constructed terrace, but before this there may as well have been a jutting hillside. Even with the terrace, the dimensions of the slope are visible.

σκίδνατο, τῆλε δὲ φέγγος ἀπὸ χροὸς ἀθανάτοιο
λάμπε θεῆς, ξανθαὶ δὲ κόμαι κατενήνοθεν ὤμους,
αὐγῆς δ᾽ ἐπλήσθη πυκινὸς δόμος ἀστεροπῆς ὥς.
βῆ δὲ διὲκ μεγάρων, τῆς δ᾽ αὐτίκα γούνατ᾽ ἔλυντο,
δηρὸν δ᾽ ἄφθογγος γένετο χρόνον, οὐδέ τι παιδός
μνήσατο τηλυγέτοιο ἀπὸ δαπέδου ἀνελέσθαι.

'With these words the goddess changed her form and stature, thrusting old age away; beauty wafted all about her, a lovely fragrance spread from her scented dress, and a radiance shone afar from her immortal body; flaxen locks bestrewed her shoulders, and the sturdy house was filled with a brilliance as of lightning as she went out through the hall. The queen at once gave way at the knees, and remained speechless for a long time, not thinking to pick her darling child up from the floor.' (275-283)

The epiphany is heavy in detail, unravelling Demeter's divine aura bit by bit; old age is shed like a skin and makes place for beauty and a sweet smell. Her body lights up and fills the house with light like lightning, and Metaneira is struck by terror and shock, which is accompanied by a description of her physical reaction and her forgetting her son on the floor. It is not difficult to see the orientation in this passage; the narrator evokes an awe-inspiring image of the goddess in all her glory, and asks of the narratee to feel an inkling of the shock and awe that has overcome Metaneira, the stand-in for all mortals in this passage.[217] This passage expresses the nature of the hymn as a cultic act: the description of Demeter's epiphany, especially in performance, is as close to an epiphany as one can get, and invokes the appearance of the goddess herself in the here and now, and is meant to praise the formal addressee (the goddess) as well as inspire awe and reverence in the practical addressee (the audience).[218] In this passage Demeter's divinity and power are clear for all to see; the description focuses on sight and smell, and likewise Metaneira is struck with powerlessness and unable to speak, overwhelmed by the experience. This is the moment in which the Mysteries' final stage, the *epopteia,* may be evoked, in which divine knowledge is conveyed to the initiates.[219] Parker , however, argues that in this passage it is most of all the terror that initiands feel is evoked, and therefore reflects only an intermediate stage of the initiation.[220] The true *epopteia,* according to him, is in the epilogue, and this is fitting, as it will be the third and final epiphany in the story; this also explains why Demeter was partially and oddly revealed upon her entrance into the palace. Both readings may be correct; the hymn is ambiguous when it comes to ritual and foregrounds the experiences of the worshippers in Demeter's cult, meaning that the *epopteia* may be evoked in both passages.

[217] Bowden 2010: 46
[218] De Jong in de Temmerman and van Emde Boas (eds.) 2018: 72
[219] Richardson in Faulkner (ed.) 2011: 52
[220] Parker 1991: 13

The actions of the daughters of Metaneira, who hear their baby brother crying and leave their beds to go look, are described in threefold:

τοῦ δὲ κασίγνηται φωνὴν ἐσάκουσαν ἐλεινήν,
κὰδ δ᾽ ἄρ᾽ ἀπ᾽ εὐστρώτων λεχέων θόρον· ἣ μὲν ἔπειτα
παῖδ᾽ ἀνὰ χερσὶν ἑλοῦσα ἑῷ ἐγκάθετο κόλπωι,
ἣ δ᾽ ἄρα πῦρ ἀνέκαι, ἣ δ᾽ ἔσσυτο πόσσ᾽ ἀπαλοῖσιν
μητέρ᾽ ἀναστήσουσα θυώδεος ἐκ θαλάμοιο.
ἀγρόμεναι δέ μιν ἀμφὶς ἐλούεον ἀσπαίροντα
ἀμφαγαπαζόμεναι· τοῦ δ᾽ οὐ μειλίσσετο θυμός·
χειρότεραι γὰρ δή μιν ἔχον τροφοὶ ἠδὲ τιθῆναι.

‘His sisters heard his piteous crying, and jumped down from their well-bedecked beds: one of them picked the child up in her arms and took him to her bosom, another stoked up the fire, while another dashed on tender young feet to help her mother up from the scented chamber. Then, gathering round him, they cuddled him and washed him as he squirmed, but he was not to be comforted: these were inferior rearers and nurses that held him now.’ (284-291)

While *four* daughters are named in line 109-110, one picks up Demophoön, one stokes the fire, and one helps her mother here. While we cannot make any particular connections to Eleusinian ritual, the presentation of the actions in threefold underline the critical nature of the events that happened before it. When his sisters wash and cuddle the child, he is not comforted, because his sisters do not have the magic touch that Demeter had. The word ‘squirmed’ (literally ‘gasped’, ἀσπαίροντα, 289) is sometimes taken to indicate that the narrator is aware of the alternative version where Demophoön dies because of his mother’s ignorance and lets out his last breath after being discarded.[221] The narrator, while discarding this alternative outcome, still refers to the uncomfortable mortality of the child by mentioning that the child is not comforted by his lesser nurses. Clay does take this line to mean that Demophoön is doomed to die soon, and her reading of this line would make sense of the emphasis on Demophoön’s crucial role as late-born heir. However, that emphasis may also be used to heighten the understanding for the panic Metaneira feels when she misconstrues Demeter’s actions, and amplifies the significance of Demeter’s gift to him as his legacy. Bowden stresses that Demophoön ‘slept in her arms, felt her breath upon him, and then [was] deprived of that contact and comfort.’[222] So it is not only the gift of the goddess that recommends initiation into the Mysteries, but also the close contact with the goddess herself; her presence is particularly close to mortals, in the secret rites.

[221] For a full account of these alternative versions, see Pache 2004: 75-76
[222] Bowden 2010: 46

The women try to appease Demeter all night, quaking with fear:

αἳ μὲν παννύχιαι κυδρὴν θεὸν ἱλάσκοντο
δείματι παλλόμεναι· ἅμα δ᾽ ἠοῖ φαινομένηφιν
εὐρυβίῃ Κελεῶι νημερτέα μυθήσαντο,
ὡς ἐπέτελλε θεὰ καλλιστέφανος Δημήτηρ.
αὐτὰρ ὅ γ᾽ εἰς ἀγορὴν καλέσας πολυπείρονα λαόν
ἤνωγ᾽ ἠϋκόμοιι Δημήτερι πίονα νηόν
ποιῆσαι καὶ βωμὸν ἐπὶ προύχοντι κολωνῶι.

οἳ δὲ μάλ᾽ αἶψ᾽ ἐπίθοντο καὶ ἔκλυον αὐδήσαντος,
τεῦχον δ᾽ ὡς ἐπέτελλ᾽· ὃ δ᾽ ἀέξετο δαίμονος αἴσηι.
αὐτὰρ ἐπεὶ τέλεσαν καὶ ἐρώησαν καμάτοιο,
βάν ῥ᾽ ἴμεν οἴκαδ᾽ ἕκαστος. ἀτὰρ ξανθὴ Δημήτηρ
ἔνθα καθεζομένη μακάρων ἀπὸ νόσφιν ἁπάντων
μίμνε πόθωι μινύθουσα βαθυζώνοιο θυγατρός.

‘They then throughout the night tried to propitiate the glorious goddess, trembling with fear. As soon as dawn appeared, they told wide-ruling Keleos everything exactly, as the goddess, fair-garlanded Demeter, had instructed. He summoned his far-flung people to assembly, and told them to build a rich temple for lovely-haired Demeter, and an altar where the hill juts out. They promptly obeyed and hearkened to his words, and made it as he instructed, and it grew by divine dispensation. Whn they had finished it and paused from their toil, they went to their various hoes; but flaxen Demeter took her seat in it and remained there, apart from all the blessed gods, pining for her deep-girt daughter.’ (292-304)

The duration of their atonement, ‘all night’ (παννύχιαι, 292), may be a reference to the *pannychis*, the night-long wake that came after the initiation at the Greater Mysteries. We are given a specific temporal marker (there is only one other in the hymn, in a ritualized setting), the women worshipping Demeter, and the emotional experience all in one narrative event; the implications match up, although the propitiation can stand on its own too. When the dawn comes, the women tell Keleos what Demeter has commanded. The hidden, private female sphere is abandoned for the public sphere of men, rulers, and the city; this is the first time that Keleos himself, despite several mentions, appears in the narrative.[223] Now that the goddess has revealed who she truly is, the men are involved and her cult is started by an assembly resolving to build the temple. The temple is built and grows by divine will, and when it is finished the people go home, all in the span of a few lines (296-302). In a negation, Demeter is mentioned to sit apart from all gods and yearn for her daughter. Her seclusion reminds the narratee of the type-scene of withdrawal, and the narrator leaves Eleusis for what it is for now (302-304).

[223] Foley 1994: 53

CHAPTER 5. NARRATOLOGICAL ANALYSIS: WITHDRAWAL

5.1 Withholding (305-389)

In this section, Demeter hides in her temple and causes a famine. This makes all of humankind go hungry and die, and prevents them from sacrificing to the gods. Zeus notices, and sends all the gods, asking her to relent. Demeter, however, does not yield; she wants her daughter back. Zeus eventually sends Hermes to retrieve Persephone. Hades lets Persephone go with the promise that she will have great privileges among the gods above and in the world below. Secretly, he makes her eat a pomegranate seed, ensuring that she will have to return to him in time. Hermes takes Hades' chariot, and together he and Persephone travel to Eleusis.

Demeter causes a terrible year for mankind on earth:

αἰνότατον δ᾽ ἐνιαυτὸν ἐπὶ χθόνα πουλυβότειραν
ποίησ᾽ ἀνθρώποις καὶ κύντατον· οὐδέ τι γαῖα
σπέρμ᾽ ἀνίει· κρύπτεν γὰρ ἐϋστέφανος Δημήτηρ·

'The most dreadful and abominable year she made it for mankind across the nurturing earth. The land allowed nothing sown to be come up, for fair-garlanded Demeter kept it hidden.' (305-306)

Demeter unleashes a disaster by negatively influencing her domain. The assertion that Demeter *keeps* the seeds hidden in the earth highlights that this is a premeditated move on the goddess' part. That distinction is important, because in later versions of the myth the barrenness of the earth is an unintended result of Persephone's absence or Demeter's grief. [224] Demeter has an active role here, while in variations her grief *an sich* causes infertility. I will demonstrate that this change to the myth is of relevance to the introduction of the Mysteries in the story. To understand this, it is important to first look at Demeter's withdrawal on the level of the story. In the hymn, the famine becomes a plan to thwart Zeus, much like Demophoön's immortalization. When Demeter fails to make mortals into gods, she resolves to do away with all mortals instead, which strips the gods from their privileges, an important part of their divinity. In his 2003 article, Roberto Nickel defines Demeter's withdrawal as a story-pattern. In this story-pattern, a character is dishonoured and withdraws in anger, which causes devastation to their community. Because of that devastation, the character is appeased in the end, and receives new honours as well.[225] So far, Demeter has been dishonoured through the loss of her daughter, she has expressed grief and wrath, and she has now caused devastation. Nickel sees the use

[224] Nickel 2003: 65. See Richardson 1974: 258-260 for an extensive list of variations on the famine myth.
[225] Ibidem 60. For a full outline of these units, see 66-67.

of such a story-pattern as something that engages the contextual knowledge of the narrative audience; this is not exactly foreknowledge, but rather the ability of the audience to understand the pattern as it is laid out, based on earlier experiences with the same story-patterns. This implies that the meaning is meant to be grasped as soon as the employment of a story-pattern is indicated to the narratee.[226] As mentioned in ch. 4, this indication first happens far before the actual story-pattern is fully put into operation: in line 91-92 Demeter removes herself from her community to withdraw in anger at Zeus' offense. The story-pattern is picked up again after the Eleusis episode, after Demeter's first attempt to change fate fails. Nickel theorizes that the hymn-poet is following this story-pattern to get to Persephone's return through a thematic focus on Demeter's anger and grief, and that this compositional choice has the effect that certain possible directions of the rape myth are suppressed:

'For the Hymn poet, [the withdrawal story-pattern] appears to be a conscious choice. He, or she, suppresses other versions of the myth which emphasize the origin of the seasons, Demeter's gift of agriculture to humankind, or the foundation of the Mysteries in gratitude to the Eleusinians for their assistance in finding out what happened to Persephone. In the Hymn, the seasons and agriculture exist prior to the abduction of Persephone, and the Eleusinians appear not to know what happened to Demeter's daughter. This version examines the grief and wrath of Demeter and their consequences.'[227]

My narratological analysis so far is in agreement with Nickel's last assessment, concerning the focus on Demeter's grief and wrath. The conscious choice is significant, as it shifts all emphasis of the myth towards the eschatological side of the Mysteries, which I argue below. As to the suppression of the agricultural side of the myths, the following lines suggest exactly that:

πολλὰ δὲ καμπύλ᾽ ἄροτρα μάτην βόες εἷλκον ἀρούραις,
πολλὸν δὲ κρῖ λευκὸν ἐτώσιον ἔμπεσε γαίηι.

'Many were the bent ploughs that the oxen dragged in vain over the fields, and much the white barley seed that fell into the soil without result.' (308-309)

This line presupposes the pre-existence of ploughs and fields prior to Persephone's abduction, and therefore presupposes the existence of agriculture.[228] This means that the gift of agriculture, as given to Triptolemus in his myth, is not supposed to be a gift in return for Demeter reuniting with Persephone in this story; neither can it have been granted to Triptolemus prior to the events of the entire hymn, because Eleusis holds no significance yet to Demeter before she wanders there in the hymn. Triptolemus' name is mentioned alongside a number of other Eleusinian (cult) heroes in line

[226] Ibidem 61
[227] Ibidem 59
[228] Richardson in Faulkner (ed.) 2010: 56

153-155 and 475-477, and is in that way acknowledged, but also suppressed. It is rather odd that the gift of agriculture, and Demeter's role in providing humankind with this vital tool for survival, is downplayed in the hymn; Demeter's role as agricultural goddess is otherwise acknowledged in the narrative. The gift of agriculture would make as suitable a topic for hymnic praise as her gift of the Mysteries as well as a suitable aetiological myth for Eleusis. The only possible motivation for the decision to omit the gift of agriculture must be to highlight Demeter's connections to death (specifically as something lamentable), and her role in providing a decent afterlife.

Additionally, the specific use of the withdrawal story-pattern highlights the theme of τιμὴ in the hymn.[229] As Clay has pointed out, the distribution of τιμαὶ is fundamental to the genre of the Homeric hymns, and specifically allows the hymn to define a deity and praise them for their overall τιμὴ.[230] In the *Hymn to Demeter,* Demeter's τιμὴ is associated with the loss of her daughter. The loss of control over her own daughter and her figurative death are as much a source of sorrow for the goddess as a direct insult to her own divine power; Demeter is treated like a mortal woman. So, the goddess first resolves to close the gap between mortals and gods by elevating a mortal to immortality, and when that fails, she resolves to do away with all mortals, taking away the τιμαὶ of sacrifice to the gods and therefore leaving nothing to distinguish them. As Foley states, 'the *Hymn* is unique in archaic Greek poetry for the degree of humanization its gods experience, and precisely this humanization results in the establishment of the Mysteries at the end of the poem.'[231] In other words, it is the characterization of Demeter as a grieving and insulted goddess that connects the themes of Demophoön's immortalization, the withdrawal and famine.

This is a rather convoluted way of connecting the two myths, and has even been discredited as being *too* convoluted. It does allow, however, for the hymn-poet to praise Demeter fully for her τιμὴ *and* introduce the Mysteries.[232] By causing a famine, she displays her ability to take all life away, while her attempts concerning Demophoön and eventual introduction of the Mysteries displays her particular connection to mortals and their plight, and her ability to grant them a blessed afterlife despite the irreversibility of death.[233] Her grief for her daughter and subsequent desire to relieve mortals from part of that pain is an implicit connection based on Demeter's sentiments regarding death: Foley ascribes the connection to the 'narrative structure and the parallels established between mortal and immortal existence'.[234] The question that remains is whether the audience would detect this largely thematic connection of the two storylines, and see the consistency in it. The frequency of Demeter's grief and loss and yearning for her daughter in the narrator-text (40, 90, 98, 198, 201, 304),

[229] Nickel 2003: 71
[230] Clay 1989: 268-269
[231] Foley 1994: 88
[232] Richardson in Faulkner (ed.) 2010: 57
[233] Foley 1994: 87-91
[234] Ibidem 91

the comments on the gap between gods and men by mortals and goddess alike (147-148, 216-217, 256-258) and the fact that the narrator does not motivate the gift as gratitude towards the Eleusinians (see below), leads me to believe that this is the case. The narrator appeals to his narratees by repeating Demeter's emotions over and over again, the characters reinforce the problematic position of mankind regarding death, and the eventual gifting of the Mysteries forms the resolution of this problem through Demeter, after the restoration of her daughter and her τιμὴ. Foley, by pointing out that the aforementioned narrative tools concerning the gap between the divine and mortal spheres are what keeps the hymn reasonably coherent, also sees the delay of the Mysteries explained by this: by delaying their introduction until the end of the hymn, the Mysteries appear as the result of all the events of the hymn as a whole.[235]

The focus on τιμὴ, then, comes to the forefront in line 310- 313, where Demeter's overarching intentions in causing a famine are explained:

καί νύ κε πάμπαν ὄλεσσε γένος μερόπων ἀνθρώπων
λιμοῦ ὕπ᾽ ἀργαλέης, γεράων τ᾽ ἐρικυδέα τιμήν
καὶ θυσιῶν ἤμερσεν Ὀλύμπια δώματ᾽ ἔχοντας,
εἰ μὴ Ζεὺς ἐνόησεν, ἑῶι δ᾽ ἐφράσσατο θυμῶι.

'Indeed, she would have destroyed humankind altogether by grievous famine, and destroyed humankind altogether by grievous famine, and deprived the Olympians of their honorific privileges and their sacrifices, had Zeus not taken notice, and counselled with his heart.'(310-313)

Demeter's most critical move in her conflict with Zeus is presented in an if-not situation: Demeter never truly did destroy all of mankind, because Zeus interfered. Still, the if-not situation indicates that this was fully within her power, and in fact logically follows the devastation she causes in the lines before that. The if-not situation, like when her expected immortalization of Demophoön is revealed and then thwarted, demonstrates that this is one of the critical moments in the hymn.[236] It first presents the counterfactual, in both cases Demeter's almost-success in changing the rules of the cosmos in such a way that the elevation of the gods falls away, and then presents the action that prevents her from doing so.[237] This ultimatum that Demeter sets is twofold; she threatens to destroy all mankind, and by doing do she threatens as well to take all honours and sacrifices (γεράων τ᾽ ἐρικυδέα τιμήν, 311). This matters significantly, because the gods depend on these for their overall τιμαὶ; what has happened to Demeter, she threatens to do to all gods at once.[238] Richardson recounts Near-Eastern myths and other

[235] Ibidem
[236] Nünlist in de Jong et al. 2004: 38
[237] This also implies that Metaneira's interference prevents the magic ritual from working; Demeter specifically states that there is no way to achieve it now in line 260 (see ch. 4).
[238] Clay 1989: 247

Greek texts in which this dependency is explored; he calls the loss of τιμὴ 'detrimental to a god'.[239] Richardson, nor the hymn itself, however, elaborate on how exactly it harms a deity. The narrator presupposes that the loss of τιμὴ is immediately understood as disastrous in and of its own for gods as well as men. It does get a specification, however, that the sacrifices and reverence of mortals are what the gods' τιμὴ largely consist of.

Zeus, learning of Demeter's actions, sends Iris to Demeter to make her stop the disaster and come back to Olympus:

Ἶριν δὲ πρῶτον χρυσόπτερον ὦρσε καλέσσαι
Δήμητρ᾽ ἠΰκομον πολυήρατον εἶδος ἔχουσαν.
ὣς ἔφαθ᾽· ἣ δὲ Ζηνὶ κελαινεφέϊ Κρονίωνι
πείθετο καὶ τὸ μεσηγὺ διέδραμεν ὦκα πόδεσσιν.
ἵκετο δὲ πτολίεθρον Ἐλευσῖνος θυοέσσης,
ηὗρεν δ᾽ ἐν νηῷι Δημήτερα κυανόπεπλον,
καί μιν φωνήσασ᾽ ἔπεα πτερόεντα προσηύδα·
"Δήμητερ, καλέει σε πατὴρ Ζεὺς ἄφθιτα εἰδώς
ἐλθέμεναι μετὰ φῦλα θεῶν αἰειγενετάων.
ἀλλ᾽ ἴθι, μηδ᾽ ἀτέλεστον ἐμὸν ἔπος ἐκ Διὸς ἔστω."

'As a first step he sent goldwinged Iris to summon Demeter the lovely-haired, whose form is beautiful. So he instructed her, and she in obedience to Zeus, the dark-cloud son of Kronos, swiftly darted across the intervening space and arrived at the fragrant town of Eleusis. She found dark-robed Demeter in her temple, and addressed her with winged words: "Demeter, father Zeus whose counsels do not fade summons you to join the families of gods who are for ever. So come, and let the word I have from Zeus not go unfulfilled.' (314-323)

Demeter's epithet in line 319, 'dark-robed' (κυανόπεπλον), indicates the goddess' anger and continual mourning. Iris tells Demeter all of Zeus's demands, and specific emphasis lies on Zeus's authority. While Iris' transfer of Zeus's wishes is quoted directly, Zeus himself, once more, stays in the background of the hymn and does not get to speak directly. Beck, who has studied the occurrences of direct and indirect speech in the hymn, attributes this not only to his role as king of the gods, in which he often stays in the background to devise his plans and judge from a distance, but to his aloof behaviour as a father in the hymn as well. This is opposed to Demeter's emotionally charged speeches throughout the hymn. The emphasis lies on Demeter's grief and wrath, and Persephone's terror.[240] Her argument for the non-randomized use of direct and indirect speech is that the formulae to end speeches, which are only used after a direct speech in Homeric epic, also occur after indirect speeches

[239] Richardson 1974: 261
[240] Beck 2001: 67-69

in the poem (e.g. 'so she spoke', ὣς ἔφαθ', 316); this equates the two, although they are still employed differently.

Demeter's answer is a negation:

ὣς φάτο λισσομένη· τῆς δ᾽ οὐκ ἐπεπείθετο θυμός.
ἀλλ᾽ οὔ τις πεῖσαι δύνατο φρένας οὐδὲ νόημα

αὖτις ἔπειτα <πατὴρ> μάκαρας θεοὺς αἰὲν ἐόντας
θυμῶι χωομένης, στερεῶς δ᾽ ἠναίνετο μύθους.

πάντας ἐπιπροΐαλλεν· ἀμοιβηδὶς δὲ κιόντες
οὐ μὲν γάρ ποτ᾽ ἔφασκε θυώδεος Οὐλύμποιο

κίκλησκον καὶ πολλὰ δίδον περικαλλέα δῶρα,
πρίν γ᾽ ἐπιβήσεσθαι, οὐ πρὶν γῆς καρπὸν ἀνήσειν,

τιμὰς τάς κε βόλοιτο μετ᾽ ἀθανάτοισιν ἑλέσθαι·
πρὶν ἴδοι ὀφθαλμοῖσιν ἑὴν εὐώπιδα κούρην.

'So [Iris] entreated her, but her heart was not persuaded. Next the Father sent all the blessed eternal gods, one after another; they went in turn to summon her, offering many resplendent gifts, the choice of whatever privileges she wanted among the immortals. But none was able to bend her will, angry in her heart as she was, and she firmly rejected their speeches. She said she would never set foot on fragrant Olympus, or allow the earth's fruit to come up, until she set eyes on her fair-faced daughter.' (324-333)

she is not moved by Iris' message Zeus then sends all of the other gods to entreat her, and they all come offering gifts and, more importantly, τιμαὶ (328), whichever ones she so chooses. Again, however, Zeus's attempts to persuade the goddess are negated; the goddess is still wrathful. What follows next is another πρὶν-construction, as we have encountered in the Eleusis episode (see ch. 4); Demeter will not concede, *until* her daughter is brought back. Much like when Demeter came to Eleusis, this construction indicates to the narratee a crucial moment of the story; this ultimatum will be what it takes reunite Demeter with her daughter. It has been pointed out that this crucial statement of Demeter being in indirect speech is peculiar.[241] This might be attributed to compression, but other speeches like Iris' just a few lines back, arguably far less important, and a considerable amount of speeches made in Eleusis, are in direct speech. Beck singles out the use of indirect speech for this crucial statement as uncharacteristic compared to the other instances:

'unlike other examples of indirect speech in the Hymn, this one *contributes* [emphasis mine] to the characterization of the speaker and the expressive quality of the scene almost as much as if it were a direct speech.'[242]

While the other instances where indirect speech occurs *do* reflect the emotional and literal distance of the characters, this is the only exception. The narrator, still signals to his narratees that this statement

[241] Nünlist in de Jong et al. 2004: 38-39
[242] Beck 2001: 70

is pivotal through embedded focalization and specific stylistic choices. This happens by appealing to the narrative audience by using Demeter's love for her daughter; the imagery of setting eyes on her again, with which the indirect speech is ended, is a clear call for empathy. Beck points towards the repetition of πρὶν in these lines, as well as repeating that she will never budge, and using a possessive pronoun for her daughter, as signs of the emotion behind this ultimatum.[243]

Zeus finally gives in to Demeter's demands, and sends Hermes to retrieve Persephone from the underworld:

αὐτὰρ ἐπεὶ τό γ᾽ ἄκουσε βαρύκτυπος εὐρύοπα Ζεύς,
εἰς Ἔρεβος πέμψε χρυσόρραπιν Ἀργειφόντην,
ὄφρ᾽ Ἀΐδην μαλακοῖσι παραιφάμενος ἐπέεσσιν
ἀγνὴν Περσεφόνειαν ἀπὸ ζόφου ἠερόεντος
ἐς φάος ἐξαγάγοι μετὰ δαίμονας, ὄφρα ἑ μήτηρ
ὀφθαλμοῖσιν ἰδοῦσα μεταλλήξειε χόλοιο.
Ἑρμῆς δ᾽ οὐκ ἀπίθησεν, ἄφαρ δ᾽ ὑπὸ κεύθεα γαίης
ἐσσυμένως κατόρουσε λιπὼν ἕδος Οὐλύμποιο.
τέτμε δὲ τόν γε ἄνακτα δόμων ἔντοσθεν ἐόντα,
ἥμενον ἐν λεχέεσσι σὺν αἰδοίῃ παρακοίτι
πόλλ᾽ ἀεκαζομένῃι μητρὸς πόθωι·

'When heavy-booming, wide-sounding Zeus heard that, he sent the gold-wand Argus-slayer to the Lower Darkness to persuade Hades with soft words and bring the chaste Persephone out from the misty dark to the daylight to join the gods, so that her mother might set eyes on her and cease from her wrath. Hermes did not demur, but straightway left the seat of Olympus and sped down under the recesses of the earth. He found its lord within his mansions, seated on his couch with his modest consort, who was full of resistance from longing for her mother' (334-344)

Because the underworld so far has been presented as the ultimate realm that no one alive can enter, the narrator presupposes that Hermes' dual role as messenger to Zeus and *psychopompus*, and can therefore travel to the underworld and enact his orders, is known. The word used here for the underworld, *Erebus*, sketches the underworld as a dark and gloomy place, and presents it as unpleasant, matching Persephone's screams of terror and last glance at the light of day at the start of the hymn. Zeus's orders for Hermes are again presented in indirect speech, and Richardson notes that this avoidance of direct speech is unconventional in the traditional type-scene of the messenger's journey.[244] Hermes leaves Olympus and goes down to the underworld. His actual journey is narrated, as opposed to Persephone's. He finds Hades sitting on a couch with his newly acquired wife, who is resistant and yearns for her mother. The two gods perfectly portray the image of a married couple, but Persephone's continued resistance has raised the question whether they are fully married at this point. Clay makes the assumption that the marriage is fully consummated because of the positioning of

[243] Ibidem
[244] Richardson 1974: 261

Hades and his wife on the couch.[245] This may be contradicted by the use of the epithet ἁγνὴν, which may be translated as 'chaste' or 'modest', and would indicate the opposite. Foley has chosen to translate it as 'holy', and argues for this translation by pointing out that Demeter gets the same epithet in line 203 and 439, implying that Foley, too, believes the marriage to be consummated.[246] She states, however, that she finds it unclear whether the marriage is consummated or not.[247] Foley furthermore does not interpret the marriage as 'legitimate' at this point, because Persephone refuses to eat; she has not fully made her new residence her own. Richardson only points out other uses of this epithet for Persephone in other texts, and does not address the state of the couple's marriage.[248] To me, speculating about consummation is somewhat superfluous; Persephone is addressed as Hades' wife, is trapped in the underworld, and still needs a pomegranate seed to bind herself to the underworld after the marriage is broken up by Zeus. All of this shows that Persephone is truly married, but that it can be reversed, provided that Zeus give the orders for this change; a consummation is irrelevant. The narratee is meant to take the positioning of the divine couple together on a couch as an image of marriage, and Persephone is introduced as Hades' consort. This does not, however, imply that the marriage cannot be annulled and that the rape is irreversible, as Clay states; it is to be changed at that very moment by Zeus, and only the rule concerning the pomegranate seed prevents that from happening fully.[249]

Hermes gets a speech of his own and relays Zeus's commands:

ἀγχοῦ δ᾽ ἱστάμενος προσέφη κρατὺς Ἀργειφόντης·

"Ἄιδη κυανοχαῖτα καταφθιμένοισιν ἀνάσσων,

Ζεύς με πατὴρ ἤνωγεν ἀγαυὴν Περσεφόνειαν

ἐξαγαγεῖν Ἐρέβεσφι μετὰ σφέας, ὄφρα ἑ μήτηρ

ὀφθαλμοῖσιν ἰδοῦσα χόλου καὶ μήνιος αἰνῆς

ἀθανάτοις λήξειεν· ἐπεὶ μέγα μήδεται ἔργον,

φθεῖσαι φῦλ᾽ ἀμενηνὰ χαμαιγενέων ἀνθρώπων

σπέρμ᾽ ὑπὸ γῆς κρύπτουσα, καταφθινύθουσα δὲ

τιμάς ἀθανάτων. ἣ δ᾽ αἰνὸν ἔχει χόλον, οὐδὲ θεοῖσιν

μίσγεται, ἀλλ᾽ ἀπάνευθε θυώδεος ἔνδοθι νηοῦ

ἧσται, Ἐλευσῖνος κραναὸν πτολίεθρον ἔχουσα."

'Standing close to [Hades], the strong Argus-slayer addressed him: "Hades of the sable hair, lord of the dead, Zeus the father has instructed me to bring illustrious Persephone out from the Darkness to them, so that her mother may set eyes on her and cease from her wrath and her dreadful resentment against the immortals. For she is purposing a grave thing, to destroy the feeble stock of earthborn humankind by keeping the seed hidden under

[245] Clay 1989: 250
[246] Foley 1994: 54
[247] Foley 1994: 107-108
[248] Richardson 1974: 265
[249] Clay 1989: 1989

the soil, and so diminishing the immortals' tribute. Her wrath is dreadful, and she is not mingling with the gods but stays apart, seated in her fragrant temple, occupying Eleusis' rugged citadel." ' (347-356)

The current situation is fully recounted in an internal analepsis, repeating the dilemma Demeter poses for Zeus and the gods. Hermes starts with his assignment, explains its goal of reuniting the two goddesses, and then explains Demeter's plan for mortals and the τιμαὶ of the immortals. Hermes' last explanation narrates Demeter's current state, withdrawn from gods, sitting in her temple in Eleusis. The language is highly repetitive of previous lines. Richardson points out that the specific use of 'feeble, earthborn' (ἀμενηνὰ χαμαιγενέων, 352) to describe humans emphasizes the 'helplessness of men'.[250] This draws the Demophoön plot, about the suffering that accompanies mortality, and the famine plot, dependent on the necessity of τιμαὶ for the gods, closer together. *Because* mortals can't escape death, Demeter can now use them as a bargaining chip. Hades yields:

ὣς φάτο· μείδησεν δὲ ἄναξ ἐνέρων Ἀΐδωνεύς
ὀφρύσιν, οὐδ᾽ ἀπίθησε Διὸς βασιλῆος ἐφετμῆς.
ἐσσυμένως δ᾽ ἐκέλευσε δαΐφρονι Περσεφονείηι·
"ἔρχεο, Περσεφόνη, παρὰ μητέρα κυανόπεπλον
ἤπιον ἐν στήθεσσι μένος καὶ θυμὸν ἔχουσα,
μηδέ τι δυσθύμαινε λίην περιώσιον ἄλλων.
οὔ τοι ἐν ἀθανάτοισιν ἀεικὴς ἔσσομ᾽ ἀκοίτης
αὐτοκασίγνητος πατρὸς Διόσ· ἔνθα δ᾽ ἐοῦσα
δεσπόσσεις πάντων ὁπόσα ζώει τε καὶ ἕρπει,
τιμὰς δὲ σχήσησθα μετ᾽ ἀθανάτοισι μεγίστας,
τῶν δ᾽ ἀδικησάντων τίσις ἔσσεται ἤματα πάντα,
οἵ κεν μὴ θυσίηισι τεὸν μένος ἱλάσκωνται
εὐαγέως ἔρδοντες, ἐναίσιμα δῶρα τελοῦντες."

'And the lord of those below, Aïdoneus, smiled with his brows, but did not demur from the command of Zeus the king. Quickly he told wise Persephone: "Go, Persephone, to your dark-robed mother's side, keeping a gentle temper in your heart, and be not too excessively aggrieved. I shall not make you an unsuitable husband to have among the gods, own brother to your father Zeus; by being here, you will be mistress of everything that lives and moves, and have the greatest privileges among the immortals, while there will ever be punishment for those who act unrighteously and fail to propitiate your fury with sacrifices, in holy performance, making the due offerings." ' (357-369)

The expression used for Hades' reaction, 'smiled with his brows' (μείδησεν ὀφρύσιν), is a peculiar turn of phrase. It is the only hint at an emotional response of any of the men in the hymn, but does not express clearly whether this is a positive or negative response. Richardson interprets this as Hades knowing what is to come, and obeying because he knows Persephone will be forced to return after eating the pomegranate seed.[251] Because the narrator does not shy away from anticipating future plot points, and Hades' behaviour so far has been depicted from a distance, this reading makes sense. The same sinister ambiguity will occur when Hades does indeed secretly trap Persephone, and if the narrator is truly anticipating Hades' trap, it informs the audience beforehand of Hades' deception. That

[250] Richardson 1974: 267
[251] Ibidem 268

paints his address to Persephone in a completely different light: he does not intend for her to stay aboveground forever. The ambiguity in his speech is understood and expected, because of its contradictory introduction of Hades smiling and yet obeying Zeus against his own personal wishes. The beginning of Hades' speech repeats some of the sentiments that Helios first suggested to Demeter, and therefore restates the permanence and suitability of his marriage. While Hades' ambiguity functions without the mention of his cryptic smile, it is not unthinkable that the narrator would inform his narratee beforehand of Hades' scheming.

The note on which Hades ends his speech references Persephone's future role in Eleusinian cult; she, like her mother, may expect mortals to propitiate her, worship her through ritual, and bring her offerings. He is, however, ambiguous about her role as his spouse. This ambiguity is attested by Foley primarily in Hades' references towards her τιμαὶ in the underworld.[252] Richardson further dissects Hades' subtlety:

'Persephone will remain Hades' wife 'amongst the gods' (363), and she will rule in the upper world over all that lives and moves (365 f.) and will hold her honours 'amongst the gods' (366). The theme of rule in the underworld is only obscurely hinted at in 367-9 (cf. ad loc.)[253]

Persephone will hold sway over those who receive eternal punishment *in the underworld*. According to Richardson, 'by being here' (ἔνθα δ' ἐοῦσα, 364) refers to 'among the gods/immortals' and not the underworld, where Hades currently is. The obscure hint to the underworld resides only in the reference to eternal punishment in line 367-9.[254] This forms the next step in presenting the eschatological nature of the Mysteries. While Demeter's grieving, as well as Persephone's terror, have presented death as a problematic feature of mortality, and the underworld has been presented as inescapable darkness, now a new feature of the suffering of death is introduced: eternal punishment for 'acting unrighteously' (τῶν δ' ἀδικησάντων, 367). Clay, however, objects to this reading, because she believes it to be anachronistic. She thinks that unrighteous behaviour refers to bad behaviour towards Persephone. Foley, however, provides examples of eternal punishment from contemporary sources. [255] Furthermore, line 367 would condemn offending Persephone doubly, by acting unrighteously *and* not honouring her; the latter may be counted among unrighteous behaviour, if both statements are referring to offending Persephone. The reading of eternal punishment also matches the archaic image of Persephone, who in Homer is the primary deity associated with the underworld and is called 'dread/awesome' (ἐπαινὴ) Persephone.[256] Richardson suggests that punishment awaits those who act

[252] Foley 1994: 55
[253] Richardson 1974: 269
[254] Foley 1994: 55-56. Foley has included textual examples of the Greeks believing in eternal punishment from Homer to Pausanias.
[255] Clay 1989: 252. Additionally, Clay's entire analysis is focused on the acquisition of τιμαὶ in the *Homeric Hymns,* so this interpretation may stem from a hyper focus on references to τιμαὶ.
[256] Hom. *Od.* X. 491-494. *Il.* IX.457, IX. 569

unrighteously and *subsequently* fail to propitiate Persephone for purification. He concludes that it implies that anyone who is initiated avoids any punishment in the afterlife. The statement about the uninitiated in line 481-482, where they spend forever in the dark (see below) would then be a euphemism, which equates an unblessed afterlife to eternal punishment.[257] That would mean, however, that a failure to initiate in the Mysteries is 'unrighteous' behaviour. To interpret the fate of the uninitiated in line 481-2 as a euphemism on the *possible* reading of these lines is a rather convoluted argument. Line 473-482 is an introduction to the power and result of the Mysteries, and is, despite the secrecy surrounding the rituals, fairly straightforward in its descriptions. Furthermore, the hymn so far has shown little regard for euphemisms regarding death, so for it to occur based on one of two possible readings of Hades' prediction seems redundant; the language here is much more ambiguous and therefore forgiving towards a different reading than it is in line 481-2. Lastly, these interpretations presume that these lines reference the Mysteries; while their language is highly evocative of the Mysteries, the emphasis lies on the reverence that is a goddess' due, and is a rather general description of how worship may occur. Like with the rites described in the Eleusis episode, they may refer to Eleusinian cult or worship of the goddesses as a whole, which propitiates the goddesses, rather than their gift of the Mysteries. Richardson must make the assumption that 1) these lines reference the Mysteries, 2) unrighteous behaviour, while mentioned separately, equates to not propitiating Persephone, and 3) line 481-2 uses a euphemism, which equates a less happy afterlife to actual punishment. Richardson himself questions the degrees of unhappy afterlives the (archaic) Greeks offer within this interpretation.[258] It seems the more logical to go with Richardson's initial idea of distinguishing between unrighteous behaviour and not managing to worship Persephone (and so purify oneself), but to discard his second assumption that the uninitiated always awaited punishment in the afterlife.

Persephone is delighted and jumps up in joy. Hades, however, sets a trap before she goes:

αὐτὰρ ὅ γ᾽αὐτῆι
ῥοιῆς κόκκον ἔδωκε φαγεῖν μελιηδέα λάθρηι,
ἀμφὶ ἓ νωμήσας, ἵνα μὴ μένοι ἤματα πάντα
αὖθι παρ᾽ αἰδοίηι Δημήτερι κυανοπέπλωι.

'he gave her a honey-sweet pomegranate seed to eat, surreptitiously, peering about him, to prevent her from staying up there for ever with reverend Demeter of the dark robe.' (371-374)

[257] Richardson 1974: 270-275
[258] Ibidem 271

The Greek here is difficult, which is reflected in the ambiguity of the translation; in what way did Hades manage to feed Persephone a seed 'secretly'?[259] The most problematic aspect of this secrecy concerning the pomegranate is who this secrecy is directed *at*; is it kept secret for Persephone (how does one feed someone without that person's knowledge)? Is it kept secret for Hermes, whose presence may be indicated by Hades looking this way and that before feeding Persephone? Or is it a secret for Demeter, whose wishes are most opposite to Hades'? Richardson finds the second interpretation most likely.[260] Foley additionally offers differing translations for ἀμφὶ ἓ νωμήσας (373), namely 'peering about him', 'peering (furtively) about himself', and 'turning it over in his mind'.[261] No matter the logistics of feeding someone secretly, what matters for this analysis is that the narrator makes explicit that there is a deception at play, and furthermore motivates a character's plans, which, as we have seen, does not happen consistently in the hymn. He presupposes that the rules concerning the pomegranate seed need to be explained, and does so by describing Hades' goals in feeding the seed to his wife. Indeed, the rule about the food of the underworld, a quite common folktale motif, may be expected to necessitate an explanation.[262] Richardson sees this motif as an expression that dictates that 'eating and drinking ratify one's membership of a community'.[263] He also notes how many wedding ceremonies end with a meal. This 'rule' of the underworld reinforces, in a practical way, what has grieved Demeter in a figurative way throughout the myth; the underworld is a closed-off space, from which no return it possible. No matter how exactly Hades goes about it, the result of eating in the underworld still stands; Persephone is tricked into returning to the underworld and her husband at some point.

Hermes takes Persephone back to earth:

ἵππους δὲ προπάροιθεν ὑπὸ χρυσέοισιν ὄχεσφιν
ἔντυεν ἀθανάτους πολυσημάντωρ Ἀϊδωνεύσ·
ἣ δ᾽ ὀχέων ἐπέβη, παρὰ δὲ κρατὺς Ἀργειφόντης
ἡνία καὶ μάστιγα λαβὼν μετὰ χερσὶ φίλησιν
σεῦε διὲκ μεγάρων· τὼ δ᾽ οὐκ ἄκοντε πετέσθην.
ῥίμφα δὲ μακρὰ κέλευθα διήνυσαν, οὐδὲ θάλασσα
οὔθ᾽ ὕδωρ ποταμῶν οὔτ᾽ ἄγκεα ποιήεντα
ἴππων ἀθανάτων οὔτ᾽ ἄκριες ἔσχεθον ὁρμήν,
ἀλλ᾽ ὑπὲρ αὐτάων βαθὺν ἠέρα τέμνον ἰόντεσ·

'Then the Major General Aïdoneus harnessed his immortal steeds at the from under the golden chariot. She got into it, while beside her the strong Argus-slayer took the reins and the goad in his hands and urged the horses out through the halls, and they flew forward without demur. Swiftly they accomplished the long legs of their journey: neither sea nor flowing rivers nor grassy glens nor mountain peaks stayed the immortal steeds' impetus, but they passed over them cleaving the deep air.' (375-383)

[259] Foley 1994: 56
[260] Richardson 1974: 277
[261] Ibidem
[262] See Allen et al. 1936: 168-170 for worldwide examples of this motif.
[263] Richardson 1974: 276

These lines form a parallel to the beginning of the hymn, where Persephone is abducted in Hades' chariot, right down to the mention of larger cosmological things (here major waters, plains and mountains, in line 33-34 the earth, sky, sea and sun) and indicate the end of the ring-composition in the hymn. Persephone's journey in the hymn has come full circle. Separated from her mother, she has descended into the underworld, and now she comes back up and is brought back to her mother. In her ascent, Persephone's journey upwards is actually described, while in her descent her last look at the world was described in full (see ch. 3), and the echo of her last scream was described, implying that she had already disappeared beneath the earth.[264] Where first Persephone's last hope and terror is focused on, here the narrative allows for a simplistic description of her voyage. When Demeter sees them, she rushes down:

στῆσε δ᾽ ἄγων ὅθι μίμνεν ἐϋστέφανος Δημήτηρ
νηοῖο προπάροιθε θυώδεος. ἣ δὲ ἰδοῦσα
ἤϊξ᾽ ἠΰτε μαινὰς ὄρος κάτα δάσκιον ὕλῃ,

'He brought them to a halt where fair-garlanded Demeter was waiting, in front of her fragrant temple, and when she saw them she rushed forward like a maenad on the shady-forested mountain.' (384-386)

This comparison underlines Demeter's strong emotions, bordering on madness, but here finally in a positive way: she is overjoyed to see her daughter again.[265] The imagery of a maenad may be somewhat confusing here, as maenadic madness is often associated with complete insanity and violence, but Richardson assures us that in the Iliad it is also used to simply describe a hysterical woman.[266] Line 387-404 form the first great lacuna in manuscript M, due to the V-shaped tear, and this tear also interrupts the text at the back of the manuscript, at line 462-79.[267] Most scholars follow the reconstructions made by Alfred Goodwin in 1893, which can be found in the facsimiles in Allen's 1912 edition of the hymns.[268] The gist of line 387-389 can be grasped, which is that Demeter and Persephone officially reunite here and embrace each other.

5.2 Reuniting (390-469)

[264] Ibidem 278
[265] Foley 1994: 57
[266] Richardson 1974; 281, referencing Hom. *Il.* XXII.460
[267] Ibidem 66
[268] Allen 1912: 2-20 for the entire hymn, 16-19 specifically for the reconstructions. Richardson 1974 has printed the manuscript without the conjectures.

In this section, Demeter and Persephone reunite. Overjoyed at her return, Demeter embraces her daughter. But suspicion creeps into her heart, and when she asks Persephone whether she has tasted any food down below, Persephone tells all that has befallen her. Demeter determines that because of the pomegranate seed, Persephone must stay in the underworld for one-third of the year, and can stay with her mother for two-thirds. Hecate joins the goddesses in their joyful reunion, and Zeus sends Rhea to plead with Demeter for one last time.

In line 390-433, Demeter and Persephone reflect on Persephone's abduction. These speeches form formal closure for the entire story; afterwards, all is set to right and the hymnic narrative is ended. Demeter is overjoyed to embrace her daughter once more:

τῆι δὲ [φίλην ἔτι παῖδα ἑῆις μετὰ χερσὶν ἐχούσηι]
α[ἶψα δόλον θυμός τιν᾽ ὀΐσατο, τρέσσε δ᾽ ἄρ᾽ αἰνῶσ]
πα<υ>ομ[ένη φιλότητος, ἄφαρ δ᾽ ἐρεείνετο μύθωι·]
"τέκνον, μή ῥά τί μοι σ[ύ γε πάσσαο νέρθεν ἐοῦσα]
βρώμης; ἐξαύδα, [μὴ κεῦθ᾽, ἵνα εἴδομεν ἄμφω·]
ὡς μὲν γάρ κεν ἐοῦσα π[αρ᾽ ἄλλοις ἀθανάτοισιν]
καὶ παρ᾽ ἐμοὶ καὶ πατρὶ κελ[αινεφέϊ Κρονίωνι]
ναιετάοις πάντεσσι τετιμ[ένη ἀθανάτοι]σιν·

εἰ δ᾽ ἐπάσω, πάλιν <αὖτισ> ἰοῦσ᾽ ὑπ[ὸ κεύθεσι γαίησ]
οἰκήσεις ὡρέων τρίτατον μέρ[ος εἰς ἐνιαυτόν,]
τὰς δὲ δύω παρ᾽ ἐμοί τε καὶ [ἄλλοις ἀθανάτοισιν.]
ὁππότε δ᾽ ἄνθεσι γαῖ᾽ εὐώδε[σιν] εἰαρινο[ῖσιν]
παντοδαποῖς θάλλει, τότ᾽ ἀπὸ ζόφου ἠερόεντος
αὖτις ἄνει, μέγα θαῦμα θεοῖς θνητοῖς τ᾽ ἀνθρώποις.
<εἰπὲ δέ, πῶς σ᾽ ἥρπαξεν ὑπὸ ζόφον ἠερόεντα,>
καὶ τίνι σ᾽ ἐξαπάτησε δόλωι κρατερ[ὸς Πολυδ]έγμων;"

'[But even as she held her child in her arms, her heart suddenly suspected some trick, and she was very afraid,] endi[ng] the embrace, and quickly she asked:] "My child, I hope you didn't [taste] any food [when you were down there? Tell me, [don't hide it, let's both know about it]. For if you didn't, you can be w[ith the rest of the immortals] and live with me and your father, the dark-cloud son of Kronos, with all the immortals honouring you; but if you tasted anything, you will go back down and dwell in the recesses of the earth for a third of the year, until the due date, spending the other two thirds with me and the other gods; and when the earth blooms with sweet-smelling spring flowers of every kind, then you will come back up from the misty dark, a great wonder to the gods and to mortals. <But tell me, how did he snatch you down to the misty dark,> and what did he trick you with, the mighty Hospitable One?" ' (390-404)

Demeter expresses her fears, and so confirms that the rule about the food of the underworld must be obeyed, and that her daughter must descend again. She asks Persephone whether her suspicions are true. The way she expresses this fear is by posing a negated question ('I hope you didn't…?', 393-394), simultaneously expressing her suspicions *and* her hope that Persephone did not eat. She, too, foresees τιμαὶ for Persephone, but only while living with her father and mother among the other immortals (395-397). The alternative she predicts is that Persephone will go back down again for a third of the year, and spend the other two thirds with her mother among the gods, emerging again when 'the earth blooms with sweet-smelling spring flowers of every kind'(401-403). This question contains dramatic irony, because the audience already knows that Persephone has tasted food down

below. By presenting Persephone's possible fates within a (divine) speech, the external prolepsis gains an eternal nature, even more so than by just stating that it will happen every time 'the earth blooms' (401); this will be Persephone's divine role within the cosmos. What is implicit in this question, despite the fear that is expressed before the speech is begun, is that Demeter will accept these terms. She poses the possible fates of Persephone as inevitable, and implicitly accepts them:

'[Demeter] did not accept the consequences of her daughter's plucking of the narcissus, nor did she view Persephone's catabasis and abduction as irreversible; but she clearly does accept the consequences of the swallowing of the pomegranate seed and the irreversibility both of Persephone's bond with Hades and of a cyclic life/death, fertility /infertility pattern which results from that bond.' [269]

Here too, the rules of the underworld are reinforced implicitly. The gods, however, are not fully bound by the same rules as mortals; Persephone will have a temporary stay each year. In this organizing of Persephone's role in the cosmos, one may notice that Persephone's return coincides with the coming of spring, but does not *cause* it**.** Clay states that 'the presence of agriculture, upon which the hymn insists from its outset, presupposes the existence of seasons', and that the Greeks could not conceive of agriculture without the existence of the seasons.[270] Richardson, however, thinks that there can be little doubt that the passage points to the significance of Persephone as a deity who influences the planting and harvesting.[271] Foley counters that Persephone's return is linked to the emergence of the spring flowers, not any type of grain.[272] This specific imagery may be taken as a full suppression of the seasonal cycle of Persephone's movements: why would flowers be used to indicate Persephone's return, rather than seeds, corn and produce, which is used throughout the hymn to denote the seasons, agricultural cycle, and *Demeter's* domain?[273] Flowers are more closely associated with Persephone, as we can see in the beginning of the hymn, and Demeter's description of her as a 'sweet shoot' (γλυκερὸν θάλος, 66). While flowers may be used to indicate the changing of the seasons, Richardson is wrong to read the agricultural cycle of the ancient Greeks in this line; agricultural and seasonal connotations are suppressed, and emphasis lies on Persephone's dual role as daughter of Demeter and queen of the underworld.

Lastly, Demeter asks her daughter how the rape occurred, and what trick was used. Richardson believes that this 'trick' (δόλωι, 404) refers to the narcissus used in the abduction rather than the pomegranate seed. Both are possible; Persephone recounts *everything* that has happened, from her frolicking in Nysa until her return.[274] While Demeter, Hecate or Helios mention nowhere else that Persephone was tricked rather than merely violently taken, Demeter assumes it here. The audience

[269] Rubin and Deal 1980; 13, fn. 18
[270] Clay 1989: 255
[271] Richardson 1974: 284-285
[272] Foley 1994: 59
[273] Seeds, produce and corn are used to describe agriculture at line 305-309, 332, 353, 450-457 and 471.
[274] Richardson 1974: 285; see also 38-39.

knows that this was indeed the case, but must figure out for themselves that Demeter has this suspicion if the trick does refer to the narcissus. If the 'trick' refers to Demeter suspecting that her daughter has been fed food of the underworld, Demeter's speech ends with the question that prompted it in the first place. In terms of narrative, it makes much more sense that Demeter's question is twofold and refers to the beginning and ending of Persephone's predicament, as she will recount both in her answer. Furthermore, the aforementioned assumption that needs to be made by the audience of Demeter's beliefs is not necessary for this interpretation, as Demeter's speech is introduced by her suspecting foul play concerning food rather than the rape.

Persephone gives her own version of the events. Persephone here gets to speak directly (or gets to use speech, even) for the first time in the hymn:

τὴν δ᾽ αὖ Περσεφόνη περικαλλὴς ἀντίον ηὔδα·
"τοιγὰρ ἐγώ τοι, μῆτερ, ἐρέω νημερτέα πάντα.
εὖτέ μοι Ἑρμῆς ἦ[λθ]᾽ ἐριούνιος ἄγγελος ὠκύς
πὰρ πατέρος Κρονίδαο καὶ ἄλλων οὐρανιώνων
ἐλθεῖν ἐξ Ἐρέβεος, ἵνα μ᾽ ὀφθαλμοῖσιν ἰδοῦσα
λήξαις ἀθανάτοισι χόλου καὶ μήνιος αἰνῆς,
αὐτίκ᾽ ἐγὼν ἀνόρουσ᾽ ὑπὸ χάρματος, αὐτὰρ ὃ λάθρηι
ἔμβαλέ μοι ῥοιῆς κόκκον, μελιηδέ᾽ ἐδωδήν,
ἄκουσαν δὲ βίηι με προσηνάγκασσε πάσασθαι.
ὡς δέ μ᾽ ἀναρπάξας Κρονίδεω πυκινὴν διὰ μῆτιν
ὤιχετο πατρὸς ἐμοῖο φέρων ὑπὸ κεύθεα γαίης,
ἐξερέω, καὶ πάντα διίξομαι ὡς ἐρεείνεις.
ἡμεῖς μὲν μάλα πᾶσαι ἀν᾽ ἱμερτὸν λειμῶνα,
Λευκίππη Φαινώ τε καὶ Ἠλέκτρη καὶ Ἰάνθη
καὶ Μελίτη Ἰάχη τε Ῥό<δ>ειά τε Καλλιρόη τε
Μηλόβοσίς τε Τύχη τε καὶ Ὠκυρόη καλυκῶπις
Χρυσηΐς τ᾽ Ἰάνειρά τ᾽ Ἀκάστη τ᾽ Ἀδμήτη τε
καὶ Ῥοδόπη Πλουτώ τε καὶ ἱμερόεσσα Καλυψώ
καὶ Στὺξ Οὐρανίη τε Γαλαξαύρη τ᾽ ἐρατεινή
Παλλάς τ᾽ ἐγρεμάχη καὶ Ἄρτεμις ἰοχέαιρα,
παίζομεν ἠδ᾽ ἄνθεα δρέπομεν χείρεσσ᾽ ἐρόεντα,
μίγδα κρόκον τ᾽ ἀγανὸν καὶ ἀγαλλίδας ἠδ᾽ ὑάκινθον
καὶ ῥοδέας κάλυκας καὶ λείρια, θαῦμα ἰδέσθαι,
νάρκισσόν θ᾽, ὃν ἔφυσ᾽ ὥς περ κρόκον εὐρεῖα χθών.
αὐτὰρ ἐγὼ δρεπόμην περὶ χάρματι, γαῖα δ᾽ ἔνερθεν
χώρησεν, τῆι δ᾽ ἔκθορ᾽ ἄναξ κρατερὸς Πολυδέγμων,
βῆ δὲ φέρων ὑπὸ γαῖαν ἐν ἅρμασι χρυσείοισιν
πόλλ᾽ ἀεκαζομένην, ἐβόησα δ᾽ ἄρ᾽ ὄρθια φωνῆι.
ταῦτά τοι ἀχνυμένη περ ἀληθέα πάντ᾽ ἀγορεύω."

'Beautiful Persephone spoke to her in reply: "Well, mother, I will tell you everything just as it was. When coursing Hermes came swift with the message from father Zeus and the other Heavenly Ones that I should leave the Darkness, so that you might set eyes and cease from your wrath and your dreadful resentment against the immortals, I at once jumped up in joy; but he surreptitiously got a pomegranate seed into me, a honey-sweet food, and made me taste it against my will. As tohow he snatched me up through the crafty design of Zeus my father, and took me off to the recesses of the earth, I will explain and go through it all, just as you ask. We were all frolicking in the lovely meadow- Leucippe and Phaeno and Electra and Ianthe, and Melite and Iache and Rhodeia and Callirhoe, and Melobosis and Tyche and Ocyrhoe with eyes like buds, and Chryseis and Ianeira and Acaste and Admete and Ourania and lovely Galaxaura, and Pallas the battle-rouser and Artemis profuse of arrows- and we were picking lovely flowers, a mixture of gentle saffron and iris and hyacinth and rosebuds and lilies, wondrous to behold, and narcissus that the broad earth put out like saffron. I was picking away happily, when the ground beneath gave way, and there the lord, the mighty Hospitable One, leaped forth. he went off

below the earth with me in his golden chariot, for all my resistance, and I screamed aloud. I'm sorry, but that's the whole truth I'm telling you."' (405-433).

This internal analepsis repeats what has happened at line 5-20 and line 340-374, and is in language close to the language of those verses; another summation of flowers occurs, Demeter's wish to see her daughter again is expressed (similarly to the first time Hermes tells Hades her wishes), and the rape is recounted in the same sequence: Persephone plucks the narcissus (although she does not depict the flower as a trap), the earth splits open, Hades takes her in his golden chariot and she lets out a scream. Richardson states that such lengthy repetition is normal for epic, but happens far less in the hymn.[275] Added to Persephone's repetitions is a catalogue of the nymphs who were with her at Nysa (418-423), and the addition of Athena and Artemis (424), who were not at all said to be present when the rape occurred at the beginning of the hymn. Foley sees the addition of the nymphs' names as a feature that makes Persephone's version of the experience subjective; she would know each of her companions by name, and mention them so.[276] Foley gives the absence of Athena and Artemis at the beginning of the hymn two reasons, namely that this leaves Persephone totally defenceless, and that their presence suggests the girl's virginity and perhaps future as eternal virgin; later versions even have her on the brink of joining them in eternal maidenhood (see, for example, Ov. *Met.* V.375-377).[277] Their presence in Persephone's speech has less to do with whether they were truly there or not in the first place, but mostly shows off the knowledge of this version of the myth. Furthermore, Persephone focalizes her unwillingness and resistance, and the presence of these two eternal maidens thematically fits her unwillingness.[278] Persephone begins and ends her speech with a claim to truthfulness, much like Hecate. She furthermore stresses her own unwillingness explicitly, saying that Hades made her taste the seed against her will (με προσηνάγκασσε, 413) and that she resisted him taking her below the earth (πόλλ' ἀεκαζομένην, 431-432). Persephone presents the wish of Demeter, to reunite with her daughter, as an ideal expectation, recounting that she jumped up in joy. She negates that expectation by narrating how she was forced to eat the pomegranate seed, confirming Demeter's suspicions and confirming her fate. Richardson, Clay and Foley all speculate about the emphasis Persephone puts on her resistance; in Richardson and Clay's eyes, the lady doth protest too much.[279] They theorize that Persephone is happy in her new role, and lies to her distraught mother. Foley, however, acknowledges that this is the first verbal account from Persephone's perspective, and that here we have Persephne focalizing how she has experienced the major act of violence that has started it all. Beck, furthermore, sees this speech

[275] Ibidem 286
[276] Foley 1994: 60
[277] Ibidem 33
[278] Lord in Foley (ed.) 1994: 221
[279] Richardson 1974: 286-287; Clay 1989: 256-257; Foley 1994:

as a reconciliation between mother and daughter, that realigns them after the violence done to them by the major male characters of the hymn:

'Just as Persephone regains her good humor and her voice with this speech, so she and her mother put their grief and their separation behind them with the exchange in which this speech occurs. The exchange heals the rift that started when Persephone was abducted at the beginning of the poem, resolving (at least for the time being) one of the driving issues of the Hymn, namely the separation of mother and child.'[280]

I am inclined to follow this reading, because narrator and characters alike have frequently underlined that the abduction was a violent act; the fact that it ends in a peaceful compromise does not change the events that led up to it, and first and foremost it should not differ *now* in the eyes of the person it was done to. Beck stresses that this is simultaneously Persephone's first speech, and the last major speech in the entire hymn; to have her voice her experience here makes sense. Furthermore, Persephone states here that she leapt up in joy after hearing the verdict (ἀνόρουσ' ὑπὸ χάρματος, 411). This echoes line 370-371, where she leaps up in joy as well. There, it is ambiguous whether she jumps up at hearing her promised τιμαὶ as queen of the underworld, or leaps up in joy at hearing that she will be released. As these lines use similar language, one may assume that Persephone is happy that she will see her mother again in both. All in all, I find Beck's reading of Persephone's speech, as a speech that recounts the events leading up to the reunion of the goddesses and formal closure to the story, narratively more fitting than Persephone lying about her unwillingness; while the idea of a 'lying tale' for Persephone here is an interesting interpretation, it does not match the discourse set up in the rest of the hymn. In terms of the narratees, the audience is asked to align itself emotionally with Demeter again, Persephone's addressee. This is further reinforced by the idyllic scene that follows this speech, in which the two goddesses delight in each other's company and are 'at one in their feelings' (ὁμόφρονα θυμὸν, 434) (see below).

This repetition of the appeal to accept the violence and suffering of both goddesses' experiences from the beginning of the hymn brings the separation of mother and daughter back to the forefront in graphic terms. The ending of the hymn (for we are now at the point where all conflict is resolved) forms a mirror image to the rest of the hymn: first, the rape is recounted (the goddesses are reunited instead of separated), then Hecate joins them, recalling Demeter's search, followed by a speech asking Demeter to end the famine, through which the famine plot is resolved.[281] Lastly, Demeter appears to the people of Eleusis and offers them her gift of the Mysteries, which she had promised to teach them at the end of the Eleusis episode. Thus the ending of the famine plot and Eleusis plot are reversed, but still follow each other. Without Persephone's speech, recalling the rape,

[280] Beck 2001: 72
[281] Clay 1989: 257-258

this epilogue does not so closely resemble the rest of the hymn, but with it, it summarizes what has transpired, and what Demeter means to her worshippers. This 'ringlike structure' operates optimally when Persephone's speech is taken as a parallel to her nonverbal focalization of the rape in the beginning of the hymn, where we experience her terror through embedded focalization.[282]

Hecate joins the two goddesses in their idyllic reunion:

ὣς τότε μὲν πρόπαν ἦμαρ ὁμόφρονα θυμὸν ἔχουσαι
πολλὰ μάλ᾽ ἀλλήλων κραδίην καὶ θυμὸν ἴαινον
ἀμφαγαπαζόμεναι, ἀχέων δ᾽ ἀπεπαύετο θυμός·
γηθοσύνας δὲ δέχοντο παρ᾽ ἀλλήλων ἔδιδ[όν τε.]
τῆισιν δ᾽ ἐγγύθεν ἦλθ᾽ Ἑκάτη λιπαροκρήδεμνος,
πολλὰ δ᾽ ἄρ᾽ ἀμφαγάπησε κόρην Δημήτερος ἁγνῆς·
ἐκ τοῦ οἱ πρόπολος καὶ ὀπάων ἔπλετ᾽ ἄνασσα.

'so they then all day long, at one in their feelings, greatly warmed each other's hearts with embraces, and assuaged their sorrows, giving each other joy and receiving it. And Hecate of the glossy veil joined them, and gave the daughter of holy Demeter many an embrace; because of that the goddess became her attendant and servant.' (440-440)

The narrator breaks again with the mythical past to comment on the atemporal state of the gods (indicated by 'since then', ἐκ τοῦ, 440), in which they fulfil their roles eternally from the moment that they receive said role. Hecate is connected to Persephone and will be her attendant from this reunion onwards. Ergo, the narrator here posits a special connection between the goddesses and Hecate, and, while not introducing any rites concerning Hecate, does make her a part of the overall iconography of Persephone and Demeter in the present. Richardson states that Hecate's role in Eleusinian cult is here 'explicitly accounted for'.[283] Several scholars, Clinton most of all, have questioned whether Hecate actually appeared in Eleusinian cult.[284] Clinton states that in the total span of centuries in which Eleusis was an active cult, Hecate's name does not appear once, and that there is no sign of any cult attributed to Hecate.[285] Why then this aetiology in the hymn? Clay interprets that Hecate will accompany Persephone on her cyclical journey specifically, as Hecate earlier in the hymn also takes up a space in between earth and underworld in her cave; naturally, Clay sees this as the acquirement of a new τιμὴ for the goddess.[286] Foley follows her in this; they both see her appearance here as a

[282] Foley calls the narrative voice at the beginning the 'impersonal narrator'; I hope that she refers to his status as an external narrator, rather than the tone he takes while narrating the rape. See Foley 1994: 131.
[283] Richardson 1974: 294
[284] Clinton 1992: 116-120
[285] Ibidem 116-118
[286] Clay 1989: 257

continuation of her guiding role at the beginning of the hymn, and stress the liminal space that Hecate inhabits.[287] Richardson stresses Hecate's role as Persephone's guide in her treks to and fro the underworld, and states that she was identified with Artemis at Eleusis, who has a temple in the courtyard outside the sanctuary; the goddess would welcome and guide the worshippers at the gates of the sanctuary.[288] This idea is highly anachronistic. Hecate's overall assimilation with Artemis postdates the hymn, so to make the connection between Artemis' temple and Hecate's role in the hymn seems to me quite a stretch.[289] Richardson and scholars following his example cite Pausanias I.38.6, but Pausanias makes no mention of Hecate here, only Artemis Propylaea. They additionally cite Mylonas in his description of the temple, but he too mentions only Artemis Propylaea.[290] Additionally, Clinton doubts the Hecate-Artemis connection concerning the temple because Pausanias reports a dual function for the temple for both Artemis and Poseidon: 'Hecate would be an odd temple mate for Poseidon'.[291]

No matter the archaeological evidence, the hymn is quite clear about Hecate's connection to the two goddesses: it is not for nothing that the narrator crosses the boundaries of the mythic past to comment on Hecate's role from that day on into his own time. Furthermore, he stresses Hecate's role as a guide for Persephone. Therefore, I see no reason to connect Hecate to Eleusis or Eleusinian cult specifically: far more, her role and a goddess that crosses boundaries as a goddess that guards those who travel is underlined, and her position at the start of the hymn in a cave (in between the earth and the underworld) can be read in that light as well. Hecate inhabits liminal spaces, and her chtonic characteristics are secondary to this liminality.[292] For example, Hecate had no temples or major cult sites in mainland Greece, but was worshipped at crossroads, in public spaces, at city gates and doors, and within the domestic sphere. Iconographic evidence is sparse, at Eleusis *and* elsewhere.[293] In this role of guide, she accompanied young maidens on their way to adulthood, had a role in childbirth, and was a *kourotrophos*. Her more sinister chtonic attributes of magic, necromancy and her affiliation with ghosts emerged near the end of the fifth century.[294] What may be noted is that in the archaic period, as a guardian of boundaries Hecate was more closely affiliated with human life and society than death; this is the image we get of her in the *Theogony*, where she presides over public life, a variety of occupations, and is also a *kourotrophos*.[295] While her similarities to Demeter and Persephone, such as

[287] Foley 1994: 61. Foley also alludes to Hecate's movement between spheres as a moon goddess, but this attribute of Hecate is of much later date; however, she may be right in juxtaposing Helios and Hecate. See Richardson 1974: 156
[288] Ibidem 295
[289] Burkert 1985: 171
[290] Mylonas 1961: 167-168
[291] Ibidem
[292] Iles-Johnston 1991: 218
[293] Iles-Johnston 1999: 205-219
[294] Marquardt 1981: 252
[295] Hes. *Theog.* 411-452. For an in-depth analysis of this 'hymn to Hecate' in the text, see Marquardt 1981.

a role in nursing and death, have been hinted at, the focus on her liminality demonstrates an all-encompassing aspect of the goddess that would be familiar in the entire Greek world. Likewise, Hecate herself may be used as a familiar face, like Helios a witness with a believable reason to be called upon; a deity who oversees transitions, and here is present at a young maiden's 'death' and transition to married life, and coming into her own as a goddess with a particular role and her own τιμαὶ. Because Hecate's cult is widespread but not tied to large sanctuaries (she had large sanctuaries only in Asia Minor, and mostly during the Hellenistic period), she is suitable for employment in a hymn that aims initially at mythical and religious familiarity, only to introduce a particular aetiology gradually throughout the narrative.[296] Clinton attributing a solely mythological and miniscule iconographic role to Hecate in Eleusis matches Hecate's role in the hymn and her overall archaic form; that of a familiar goddess of the crossroads, whose role of guiding wanderers fits the *narrative* of the hymn, while her overall recurring domains (death, birth, nursing, marrying/becoming adult) fit the *themes* of the hymn and on a larger scale match up with Demeter and Persephone as goddesses overall rather than in a ritualistic sense.

Zeus sends Rhea to bring Demeter back among the gods:

ταῖς δὲ μετάγγελον ἦκε βαρύκτυπος εὐρύοπα Ζεύς
Ῥείην ἠΰκομον, Δημήτερα κυανόπεπλον
ἀξέμεναι μετὰ φῦλα θεῶν· ὑπέδεκτο δὲ τιμάς
δωσέμεν, ἅς κεν ἕλοιτο μετ᾽ ἀθανάτοισι θεοῖσιν·
νεῦσε δέ οἱ κούρην ἔτεος περιτελλομένοιο
τὴν τριτάτην μὲν μοῖραν ὑπὸ ζόφον ἠερόεντα,
τὰς δὲ δύω παρὰ μητρὶ καὶ ἄλλοις ἀθανάτοισιν.

'Then heavy-booming, wide-sounding Zeus sent lovely-haired Rhea with a message for them, to bring dark-robed Demeter to join the families of the gods, and he promised to give her what privileges among the immortal gods she might choose. And he gave her his approval that her daughter, in the course of the year, should go for a third of it down to the misty dark, spending the other two thirds with her mother and the other immortals.' (441-446)

He offers her what honours she so chooses from among the gods, and he approves of Persephone's dual role as daughter and wife. His wishes are recounted in indirect speech again, while the (female) messenger gets to voice his commands in direct speech:

"δεῦρο, τέκος, καλέει σε βαρύκτυπος εὐρύοπα Ζεύς
ἐλθέμεναι μετὰ φῦλα θεῶν, ὑπέδεκτο δὲ τιμάς
[δωσέμεν, ἅς κ᾽ ἐθέλησθα] μετ᾽ ἀθανάτοισι θεοῖσιν·

[296] Iles-Johnston 1999: 205-219

[νεῦσε δέ τοι κούρην ἔτεος π]εριτελλομένοιο
[τὴν τριτάτην μὲν μοῖραν ὑπὸ ζόφον ἠ]ερόεντα,
[τὰς δὲ δύω παρὰ σοί τε καὶ ἄλλοισ] ἀθανάτοισιν.
[ὣς ἄρ᾽ ἔφη τελέ]εσθαι, ἑῶι δ᾽ ἐπένευσε κάρητι.
[ἀλλ᾽ ἴθι, τέκνον] ἐμόν, καὶ πείθεο, μηδέ τι λίην
ἀ[ζηχὲς μεν]έαινε κελαινεφέϊ Κρονίωνι·
α[ἶψα δὲ κα]ρπὸν ἄεξε φερέσβιον ἀνθρώποισιν."

' "Come, my child, heavy-booming, wide-sounding Zeus summons you to join the families of the gods, and he promises to give you what privileges among the immortal gods you may wish. And he gave his approval that your daughter, in the course of the year, should go for a third of it down to the misty dark, spending the other two-thirds with you and the other immortals. [This is how he said it] would be, and he confirmed it with a nod from his head. So go, my child, do what he says, and don't go too far by maintaining your wrath uninterrupted against the dark-cloud son of Kronos. Quickly make the life-giving produce grow for humankind." ' (460-469).

Nickel sees the use of a mother figure of the withdrawn protagonist as the final and successful ambassador as typical for the withdrawal story-pattern: here Rhea at last persuades Demeter to cease her wrath and let the seeds sprout.[297] Furthermore, Rhea, as mother to Zeus, Demeter and Hades, is suitable for a neutral and reconciliatory role, as she represents the familial ties of the three gods and their status as children of Kronos and Rhea.[298] Foley furthermore comments on the reinforcement of mother-daughter relations on an intergenerational level, amplified by parallels in language between the reunion of Demeter and her daughter and Demeter and her mother.[299] Rhea's appearance reinforces the focus on motherly love and Demeter's and Persephone's relationship.

Before this speech, Rhea goes down from Olympus to the Rarian plain in Eleusis. It gets an elaborate description of its past fertility, its current barrenness, and its future fertility once more after Demeter will have stopped withholding the grain:

φερέσβιον οὖθαρ ἀρούρης
τὸ πρίν, ἀτὰρ τότε γ᾽ οὔ τι φερέσβιον, ἀλλὰ ἔκηλον
ἑστήκει πανάφυλλον· ἔκευθε δ᾽ ἄρα κρῖ λευκόν
μήδεσι Δήμητρος καλλισφύρου· αὐτὰρ ἔπειτα
μέλλεν ἄφαρ ταναοῖσι κομήσειν ἀσταχύεσσιν
ἦρος ἀεξομένοιο, πέδωι δ᾽ ἄρα πίονες ὄγμοι
βρισέμεν ἀσταχύων, τὰ δ᾽ ἐν ἐλλεδανοῖσι δίδεσθαι.

[297] Nickel 2003: 79
[298] Clay 1989: 258
[299] Ibidem 132

ἔνθ᾽ ἐπέβη πρώτιστον ἀπ᾽ αἰθέρος ἀτρυγέτοιο·

> ‘In the past a life-giving ploughland to be milked, but not life-giving then, for it stood still and leafless, hiding its white barley by the designs of fair-ankled Demeter, though afterwards it would soon come to wave with long ears of corn as the spring developed, and on the ground its rich furrows would be heavy with them, with others already being tied in sheaves. That was where she first set foot as she descended from the fathomless air.’ (450-457)

This description of the plain is an external analepsis *and* internal prolepsis, in which the narrator describes the wondrous nature of the plain before, indicating its eternal wondrousness, a description of its current state, to demonstrate the extremity of Demeter’s famine, and a preview of the bounty that is to come. Here too the narrator looks forward to the fast approaching climax and epilogue. The Rarian plain gets a detailed introduction in a passage in which Rhea is making her way down to Eleusis, where one would expect the narrative to speed up. Here the narrator is introducing another important cultic site of Eleusis; the Rarian plain featured heavily in the myth of the gift of agriculture to Triptolemus.[300] The narratee’s foreknowledge of Triptolemus’ myth adds a layer to the description, but he makes sure to have it function without it as well. Clay states that

> ‘the poet consciously refers to the alternative version in order to emphasize forcefully his divergence from it. Several times in the course of the hymn, he has taken pains to make clear that mankind already possesses Demeter’s art of agriculture. Here at its end, the hymn once more draws attention to its unique narrative by alluding to a version it excludes.’[301]

It is at the end of the story, right before Demeter re-gifts humanity life by lifting the barrenness from the earth, that the myth of her gifting agriculture is implicitly recalled. The allusion may be amplified by the use of ‘first’(πρώτιστον, 457) and ἀτρυγέτοιο (‘barren, unharvested’, here used to describe the air); while the verse describes Rhea landing on the plain, its language is highly evocative of the agriculture myth. While that myth is not narrated in the hymn (because Demeter is new to Eleusis and therefore cannot have taught agriculture to Triptolemus in the Rarian plain) the allusion to this alternative initiates the discourse of Demeter gifting wondrous modes of survival and welfare to mankind, and initiates her lifting the famine in the scene. The elaborate description of the Rarian plain functions without this specific mythical allusion as well, simply by engaging with the fertility themes of the story and anticipating the bounty that Demeter brings, now that she is satisfied. The description follows the growing and harvesting of crops, beginning in spring and moving to harvest-time, and describes standing corn and reaped corn. In this way, it anticipates the intratextual re-establishment of

[300] Richardson 1974: 297-298. For example, Paus. I.38.6 describes this myth. See Richardson for a variety of ancient sources. The Rarian plain must have been close to the sanctuary, and was a site of cult practice.
[301] Clay 1989: 259

agriculture that will occur shortly.[302] The narrator, again, matches an allusion to different myths to an elaborate description to give his narrative more depth.

Rhea and Demeter embrace and are glad to see each other. Rhea recounts Zeus's wishes and adds to this the request that Demeter make the earth fertile once more (see above). Rhea specifically adds that Zeus has bowed his head in confirmation (ἐῶι δ᾽ ἐπένευσε κάρητι, 466); Zeus gives in fully to Demeter's demands, and likewise confirms the rule concerning the food of the underworld.

5.3 Revealing (470-495)

In this section, Demeter lets the seeds come up once more and teaches the rulers of Eleusis her Mysteries. The narrator describes the Mysteries, and then ends his poem with an attributive section and an invocation to the goddesses, in which he asks for a prosperous life. He ends with a traditional closing formula.

Demeter does not refuse, but promptly restores the fertility of the land:

ὣ[ς ἔφατ᾽, οὐ]δ᾽ ἀπίθησεν ἐϋστέφανος Δημήτηρ,
αἶψα δὲ καρπὸν ἀνῆκεν ἀρουράων ἐριβώλων.
πᾶσα δὲ φύλλοισίν τε καὶ ἄνθεσιν εὐρεῖα χθών
ἔβρισ᾽· ἣ δὲ κιοῦσα θεμιστοπόλοις βασιλεῦσιν
δεῖξεν, Τριπτολέμωι τε Διοκλεῖ τε πληξίππωι
Εὐμόλπου τε βίηι Κελεῶι θ᾽ ἡγήτορι λαῶν,
δρησμοσύνην ἱερῶν, καὶ ἐπέφραδεν ὄργια καλά

Τριπτολέμωι τε Πολυξείνωι <τ᾽>, ἐπὶ τοῖς δὲ Διοκλεῖ,
σεμνά, τά τ᾽ οὔ πως ἔστι παρεξ[ίμ]εν οὔ[τε] πυθέσθαι
οὔτ᾽ ἀχέειν· μέγα γάρ τι θεῶν σέβας ἰσχάνει αὐδήν.
ὄλβιος ὃς τάδ᾽ ὄπωπεν ἐπιχθονίων ἀνθρώπων·
ὃς δ᾽ ἀτελὴς ἱερῶν ὅς τ᾽ ἄμμορος, οὔ ποθ᾽ ὁμοίων
αἶσαν ἔχει φθίμενός περ ὑπὸ ζόφωι εὐρώεντι.

'So she spoke, and fair-garlanded Demeter did not demur, but quickly made the produce of the loam-rich ploughlands come up; and the whole broad earth grew heavy with leafage and bloom. She went to the lawgiver kings, Triptolemos and horse-goading Diocles, strong Eumolpus and Keleos leader of hosts, and taught them the sacred service, and showed beautiful mysteries to Triptolemos, Polyxenos, and also Diocles- the solemn mysteries which one cannot depart from or enquire about or broadcast, for great awe of the gods restrains us from speaking. Blessed is he of men on earth who has beheld them, whereas he that is uninitiated in the rites, or her that has had no part in them, never enjoys a similar lot down in the musty dark when he is dead.' (470-482)

[302] Ibidem 299

The climax of the famine plot is narrated in only four verses, but Demeter sending forth plenty will feature heavily in the attributive section. The restoration of agriculture is closely juxtaposed to the establishment of the Mysteries.[303] The narrator takes us back to Eleusis one last time and at last reveals Demeter's ultimate act; her ordeals, now that they are officially behind her, no longer bother her, and she resolves to offer mortals the same consolation in death- for death is irreversible for mortals. This forms the ultimate climax of the hymn; after this, the narrator begins his farewell to the goddess. Clay says of the climactic nature of this passage that

'the establishment of the Mysteries forms the culmination of the *Hymn to Demeter* and the final goal of the narrative. Yet it does not merely symbolize Demeter's reconciliation with mankind; for that, the restoration of agriculture and, with it, prevailing relations between gods and men would have sufficed. Nor can we view Demeter's action as a reward or sign of gratitude toward the Eleusinians, as some versions suggest. (…) Eleusis inaugurates an alteration in the relations between mankind and the gods without, however, abolishing the abiding distinctions that define them.'[304]

The narrator temporarily lets go of the pretence that he is addressing the goddess throughout the hymn, and instead opts to describe the mysteries to his narratees from the position of the initiated and subsequently from the impersonal perspective of one who will remain uninitiated throughout his life. Demeter goes to the Eleusinian kings, the same rulers as mentioned in line 153-155. As they are introduced earlier in the hymn, here these local heroes are used without any preamble; however, the narrator does reintroduce them as the rulers of Eleusis for the sake of the narratee. Eumolpus, in other versions of the myth the first Hierophant and ancestor of the Eumolpidae, does not receive a special role, nor does Triptolemus, whose myth has been suppressed in the hymn. Richardson does state that

'the role of the princes as the first priests, and perhaps also as receivers of the gifts of crops and the arts of agriculture, is suggestive of the religious outlook according to which a country's material prosperity is dependent on its rulers.' [305]

It is these rulers specifically that receive the gift, and not all Eleusinians, or the women featuring in the hymn; it is those heroes that had hero cults in Eleusis, the θεμιστόπολοις ('law-giving', 473) rulers who will distribute the sacred Mysteries.

I will now examine how the narrator presents the Mysteries to his narratees. The language used in the passage describing Demeter's revelation follows Eleusinian cultic terminology closely.[306] Demeter shows or reveals ('δεῖξεν', 474) the sacred rituals, sacred doings ('δρησμοσύνην ἱερῶν, 476), and shows them ('ἐπέφραδεν', 476) the beautiful secret rites ('ὄργια καλά, 476). The language

[303] Ibidem 62
[304] Clay 1989: 261
[305] Ibidem 301-302
[306] Clay 1989: 260-261

corresponds closely to two of the stages of revelation of the Mysteries (see ch. 1), the *deiknumena,* things shown, and the *dromena,* things done.[307] Then the narrator begins his own description, and calls the Mysteries solemn or holy (‘σεμνά’, 478), and emphasizes the secrecy that must be upheld at all times. He justifies this secrecy as a result of the awe (‘σέβας’, 479) that the gods inspire.[308] Whether this silence is voluntary or involuntary, that is to say, whether the gods demand secrecy, or whether their holiness in and of itself renders mortals unable to speak, is ambiguous. The former was certainly in practice throughout ancient times, and the narrator may have found it necessary to mention it to ensure secrecy. When Metaneira is confronted with Demeter in all her glory, however (see ch. 4), she is unable to speak after the experience; the hymn intertwines inability with obedience, expressing one form in the mythical narrative and exploring the other in this description, motivating the silence through inability.[309] Richardson sees in this warning the *legomena* reflected, that which was spoken during the initiation.[310] this may be a bit of a stretch; the narrator talks about the initiated *not* broadcasting the rites, not about what *is* said by those leading the secret service; he therefore focuses on things said outside of the initiation, and by the initiates rather than those who are initiating others. The exclusion of the *legomena,* however, would be incredibly strange when the other two stages are both depicted. Richardson’s reading solves that problem adequately enough. I would, however, emphasize that while the hymn does not expose any secrets, it could feature as the *legomena* itself: the hymn exalts the goddesses, reveals Eleusis’ significance and, albeit in a circumvent manner, talks of the Mysteries and its significance and awesomeness. the other two stages would be expressed *through* the *legomena.*

Next, the narrator lays down the distinction between the initiated and uninitiated, and he calls the initiates blessed (‘ὄλβιος’, 480), placing the word at the beginning of the verse to underline it. Richardson sees this specific passage as the climax of the hymn; they describe the liberation of the suffering of death that has been presented as problematic throughout the hymn for Demeter, Persephone, and mortals. Here this problem results in Demeter showing the way to a liberation that mortals can achieve, bringing all the plotlines to a definitive end and connecting them.[311] The narrator uses no specific word for the initiates, but calls them men of the earth (‘ἐπιχθονίων’, 480) to emphasize their mortality.[312] He specifies that they are initiated by saying that they have seen (‘ὅπωπεν’, 480) these (rites), which once more implies the *deiknumena,* and also corresponds with the *epopteia,* the highest degree of initiated worshippers who had already undergone one initiation a year

[307] Mylonas 1961: 261
[308] Richardson 1974: 308
[309] Ibidem 306
[310] Ibidem 305
[311] Ibidem 311
[312] This epithet may also indicate that the Mysteries were open to all (Greek-speaking) people at the time of composition.

prior and who were shown new secret things.[313] Clay makes the distinction of blessedness reserved for mortals, ὄλβιος, with that blessedness reserved for the gods, μάκαρ; this reinforces the gap between mortality and immortality that the Mysteries does not close, but merely form a middle ground in.[314] The uninitiated the narrator depicts as one who 'has had no share in the rites' ('ὃς δ' ἀτελὴς ἱερῶν ὅς τ' ἄμμορος', 481). He juxtaposes the initiates being blessed to the uninitiated not having a similar fate ('ὁμοίων αἶσαν', 481-482) in the musty dark once they are dead. It is noteworthy that the fate of the initiated after death is not mentioned, only their blessedness in life. Life is therefore connected to those who have experienced the Mysteries, while death, and more specifically the gloom of death, is connected to the uninitiated; the implication that the 'similar fate' carries must convey to the narratee the blessedness of the initiated in the afterlife. The fate of the uninitiated is not actually described, but their afterlife is located in the 'musty dark' (ὑπὸ ζόφωι εὐρώεντι, 482), which presents a bleak afterlife. Several scholars have seen this as an implication that the uninitiated awaits eternal punishment, and argue this standpoint through pointing out later sources that do explicitly state this.[315] Richardson comments that there is no hint of an ethical viewpoint here about the conduct of either initiated or uninitiated people, but that the text does imply suffering.[316] The narrator here uses darkness and mistiness to describe the afterlife of the uninitiated, but this could just as easily be taken as a neutral, literally lifeless state, a rather uneventful afterlife, rather than actual punishment. This bleak state of being after death then is equated to suffering in relation to the afterlife that awaits the initiates; we are left to imagine, however, what that afterlife entails. The distinction between being punished and suffering in general must be made here; while later sources explicitly talk of punishment, the hymn does not confirm or deny it, and at the time of composition this then may not have yet been a part of the eschatological views concerning the Mysteries.[317] Richardson, however, as stated above, regards line 481-482 as euphemistic, implying greater evils, but I find that unnecessary; as stated above, an eternal existence in murky darkness indicates suffering sufficiently.

De Jong gives special attention to the use of 'these' ('τάδ'', 480) to indicate the rites, which implies that the narrator is talking about contemporary practice, and may even be operating in a ritualistic context: 'The extra-textual referent of 'this' is not specified, because it is clear for the hymnic narratees, who find themselves at the same place as the narrator(…) the narrated world has merged (…) with the world of the narrator.' [318] This passage may serve as a third revelation, or

[313] Mylonas 1961: 274-278
[314] Clay 1989: 262
[315] See Richardson 1974: 311-312 for examples.
[316] Ibidem
[317] Ibidem 312; 'the elaborations expressed in *Dem.* 480-2 seems to have begun after the period of the *Hymn.* The development of an ethical attitude to the question of rewards and punishment after death probably led to the growth of a literature on this subject. The beginnings of this are generally considered to belong to the sixth century B.C.E.'
[318] De Jong in de Jong (ed.) 2012: 49-50

epiphany, of the goddess and her powers; she appears to the kings of Eleusis, and simultaneously, through the description addressed to the narratees, appears in the performative context.[319] She reveals her rites, albeit shrouded in secrecy, to the audience, creating a mystic experience.[320] This emphasis on *experience* and on the *result* of the initiation is something that will be continued in textual evidence of the Mysteries throughout antiquity: it is seen as a practical way of upholding the sacred secrecy while simultaneously expressing the immense significance of the Mysteries.[321] For example, Plutarch uses the shift from terror to joy to describe initiation in his *Moralia*, emphasizes the sacredness and solemnity of the rites, and opposes the gloomy afterlife of the uninitiated to the blessed afterlife of the initiates.[322] Parker, furthermore, emphasizes that the Mysteries themselves, as is evident from the names of the initiation stages, are focused on creating a mystical experience This is reflected in the hymn; while the ritual stages are referenced, the narrator moves from great terror and awe, for the rites themselves and the gods, to blessedness in life and subsequently in the afterlife.[323] This is narrated in statements that reflect an omnitemporal nature, and the narrator uses the impersonal ὁς᾽(‘one’) as a stand-in for the narratee, relating the significance of the rites and their secrecy directly to the audience. The full description carries a tone that is direct, comprehensive and gradual; it is an introduction of something completely new, and like Demeter teaches the rulers of Eleusis, so the narratees are instructed by the narrator; Demeter’s teachings (at least their significance and results) and the narrator’s description practically coincide.

The general assumption regarding this passage is that the narrator speaks from the perspective of an initiate, and therefore reflects a composer who was initiated.[324] He describes the Mysteries as someone who has gone through the experience, and is now recounting their wondrousness. Although this passage primarily takes the tone of an introduction to the rites, it serves just as well as an exaltation of the initiated state for a narrative audience that is already initiated. It repeats the wonderful experience they have gone through, most notably the bliss the revelation causes, and favours the state of the initiates in such a way that an initiated narratee can rejoice in the knowledge of having received that blessedness. The focus on the solemnity of the rites and the awe the gods inspire calls for initiation as much as it praises the initiate. In short, the narrator applies a dual appeal to his narratees, in which the significance of the Mysteries is fully explored from both sides.

After Demeter has taught the Mysteries, the three goddesses return to Olympus:

αὐτὰρ ἐπεὶ δὴ πάνθ᾽ ὑπεθήκατο δῖα θεάων,
βάν ῥ᾽ ἴμεν Οὔλυμπόνδε θεῶν μεθ᾽ ὁμήγυριν ἄλλων.

[319] De Jong in de Temmerman and van Emde Boas (eds.) 2018: 76-77
[320] Bowden 2010: 46-47
[321] Bowden 2010: 40-42
[322] Plut. *Mor.* Fr.178. See Richardson 1974: 311-312 for other examples.
[323] Parker 1991: 13
[324] Foley 1994: 63-64

ἔνθα δὲ ναιετάουσι παραὶ Διὶ τερπικεραύνωι,

σεμναί τ᾽ αἰδοῖαί τε·

‘After the goddess had instructed them in everything, she and Persephone went to Olympus to join the congregation of the other gods. There they dwell beside Zeus whose sport is the thunderbolt, august and reverend.’ (483-486)

The narrator lapses into present tense, which denotes the attributive section of the hymn.[325] The narrator describes the continuous dwelling on Olympus of the two goddesses, and specifically places them in the company of Zeus, to underline their reconciliation and depict once more their place in the divine hierarchy.[326] The epithets used for the goddesses are their typical epithets, ‘awful and reverend’ (σεμναί τ᾽ αἰδοῖαί , 486).[327] Next, the narrator describes Demeter’s domain:

μέγ᾽ ὄλβιος, ὅν τιν᾽ ἐκεῖναι

προφρονέως φίλωνται ἐπιχθονίων ἀνθρώπων·

αἶψα δέ οἱ πέμπουσιν ἐφέστιον ἐς μέγα δῶμα

Πλοῦτον, ὃς ἀνθρώποις ἄφενος θνητοῖσι δίδωσιν.

‘Greatly blessed is he of men on earth whom they love and favour: they soon send Wealth to lodge in his mansion, the god who bestows affluence on mortals.’ (485-489)

Demeter’s domain is not merely described, but related to her connection to mortals: providing mortals with prosperity is her primary prerogative. Repeated is her ability to bless mortals. Some scholars believe that this line repeats the ‘blessedness’ (ὄλβιος, 485) of initiates, and may even reflect the existence of the *epopteia*, the additional stage of initiation. Richardson denies the possibility that the repetition of ὄλβιος indicates the *epopteia*; the reference to the *epopteia* in the overall description of the Mysteries (see above) counters this idea.[328] This passage rather describes Demeter and Persephone’s overall benevolence and influence on mortals, as is to be expected from an attributive section; the narrator has moved beyond the formal introduction of the Eleusinian Mysteries and the aetiology of Eleusis, and is here praising the goddesses’ overall domain, which he defines by their affection for humankind. Mortals loved by Demeter are not the initiated specifically, but rather certain mortals, of all humankind, whom the goddesses love; whether these are specific individuals does not matter, because their affection for mortals *an sich* is presented as extraordinary.

[325] Nünlist in Nünlist, de Jong et al. 2007: 53-54. Nünlist attributes no attributive section to this hymn; I disagree, but admit that that section in this hymn is relatively small.
[326] Clay 1989: 263-264
[327] Richardson 1974: 316
[328] Ibidem 311

The god Ploutos, Wealth, is formally introduced, meaning that the narrator does not presuppose foreknowledge of his existence. While his name may quite aptly describe his domain, it is not assumed that his appearance will be grasped correctly without further information. Ploutos was, in certain myths, a son of Demeter, and was worshipped in Eleusis, but 'Wealth' and more specifically 'agricultural Wealth' as (divine) concepts transcend these specific allusions.[329] I do not believe that any strong Eleusinian allusions occur in this passage; while parallels to Ploutos in Eleusinian cult may be made, it makes far more sense to read the entire passage as a generic attributive section, as is typical for the hymns. Furthermore, Ploutos' parentage is not specified at all, making the employment of him as a concept rather than a specific local deity more likely. It is, however, not altogether unthinkable that the hymn is once more displaying knowledge of Eleusinian cult aspects, and employing them in a manner that is still generally comprehensible; the narrator focuses on the concept of prosperity that is Ploutos' domain rather than his parentage or any myths featuring the god.

The narrator ends with an invocation to Demeter, now truly addressing her as a primary narratee, to formally finish the poem:

ἀλλ᾽ ἄγ᾽, Ἐλευσῖνος θυοέσσης δῆμον ἔχουσαι
καὶ Πάρον ἀμφιρύτην Ἀντρῶνά τε πετρήεντα,
πότνια ἀγλαόδωρ᾽ ὡρηφόρε Δηοῖ ἄνασσα
αὐτὴ καὶ κούρη περικαλλὴς Περσεφόνεια,
πρόφρονες ἀντ᾽ ὠιδῆς βίοτον θυμήρὲ ὀπάζειν.
αὐτὰρ ἐγὼ καὶ σεῖο καὶ ἄλλης μνήσομ᾽ ἀοιδῆς.

'So come, you that preside over the people of fragrant Eleusis, and seagirt Paros, and rocky Antron-Lady, bringer of resplendent gifts in season, mistress Deo, both you and your daughter, beautiful Persephone: be favourable, and grant comfortable livelihood in return for my singing. And I will take heed both for you and for other singing.' (490-495)

The narrator names three of her cult sites; naturally, Eleusis first, and then Paros and Antron. While Paros is a well-known sanctuary of Demeter, Antron, in Thessaly, is less well-attested; this may indicate the poets' own geographical knowledge or a more widespread renown of this cult at the time of composition.[330] These three places, however, repeat the cosmological dimensions mentioned repeatedly in the hymn: together they encompass the plains, the sea and the mountains respectively.[331] Furthermore, they convey explicitly rather than implicitly the hymn's status as a Panhellenic instead of

[329] Ibidem 316-317. Ploutos is the child of Iasion and Demeter in Hes. *Theog.* 969-974. Richardson elaborates on Ploutos in and outside Eleusis (316-320).
[330] Richardson 1974: 322
[331] Foley 1994: 63

a local poem.[332] Demeter is addressed with a summation of her epithets and Persephone is included, and the goddesses are asked to

πρόφρονες ἀντ᾽ ὠιδῆς βίοτον θυμήρὲ ὀπάζειν.

'be favourable, and grant comfortable livelihood in return for my singing.' (493-494)

The narrator asks for a good life and material wealth, Demeter's gifts, for him and him alone. His overt referral to himself, and therefore personal prayer, may be taken as a more generic request of the audience. Without them the performance would not have occurred, and Demeter would not have received worship and praise. As the text may be addressed to an audience of initiated *and* uninitiated people, the prayer focuses on Demeter's more generic wealth-giving role. The narrator closes with a typical statement that he will remember the hymned deity and will remember another song. Richardson takes the specific meaning of this to be that the poet will sing of Demeter at another time, and sing of something else now.[333] The typical closing formula does not necessarily describe the performative context accurately; while the *Homeric Hymns* are seen as introductory songs sung before performances of epic, the status of such closing lines as typical may simply be tradition rather than performative reality. The formula as used in the hymn, additionally, does not specify when the next song will take place in the future, and may simply reflect the custom of poetic performance in Greek society in general.

[332] Ibidem

[333] See Richardson 1974: 324-324 for this statement and other possibilities.

CHAPTER 6. CONCLUSION: THE NARRATIVE AUDIENCE OF THE *HOMERIC HYMN TO DEMETER*

In this conclusion, the observations made in the narratological analysis of the *Homeric Hymn to Demeter* are summarized. I will discuss the relationship between narrator and narratee in the hymn, the assumptions the narrator makes about his narrative audience, and the contextual frameworks that are established in the hymn. These contextual frameworks focus on the interaction between local and Panhellenic dimensions in the hymn, and the interaction between mythological narrative, aetiology and secrecy.

Narrator and narratee

Narrator and narratee both have a covert presence in the *Hymn to Demeter*. The narrator is most present in the proem and epilogue of the hymn, in which he presents himself as a typical bard and opens and closes the poem with standard formulae, referring to his role as performer. He also addresses Demeter, to indicate that the hymn is meant as a gift to her, and to ask her for her favour; This means that Demeter, at least at the start and end of the hymn, is a narratee. The emphasis on her τιμαὶ and the construction of the story around her loss and recovery of τιμὴ result in hymnic praise of the goddess. In the rest of the poem, however, the narrator describes the goddess and her exploits in such a way that it becomes clear that he is describing her to a narrative audience of human beings, rather than herself. This narrative audience is never directly addressed, but especially the description of Demeter's epiphanies and the Mysteries is implicitly but pointedly directed at an audience. The narrator clarifies who he imagines his audience to be by making assumptions, and directing the narrative. The narrator makes use of Homeric and Hesiodic content matter, alluding to different myths freely, but more often than not presents these allusions in such a way, that someone ignorant of them can still understand and enjoy the story. For example, the Rarian plain is elaborately described as a fruitful place, but for who is aware of its importance in Eleusinian cult and myth, its appearance in the hymn creates more depth to the narrative. Similarly, Demeter's actions when she is welcomed by Metaneira are motivated by the narrator as mourning, but for those who had knowledge of the rituals of Demeter's cult, the passage has deeper meaning. The narrator provides a narrative purpose for such peculiar locations, acts, and characterizations, and so presupposes a diverse narrative audience with a varying amount of knowledge about his topics. There are some exceptions: here and there, the narrator explicitly relates the narrative events to cult practice in his own time, and explains how those events forevermore became fixed in the cult of the goddess. These are, more often than not, the most detailed and localized concepts in the narrative, only occurring at Eleusis.

Panhellenism and local cult: the case of Eleusis

There are certain things the narrator assumes his narratee knows, because they are familiar aspects of Greek culture and religion in general, and fundamental to the oral literary traditions preceding the hymn. The narrator does not bother to introduce the gods, but rather posits their role in his narrative immediately, presupposing their familiarity. The goddesses are introduced as *subject* of the hymn, but not as deities or characters *an sich*. The narrator introduces Eleusis gradually and carefully. It is evident that the narrator presupposes a widespread Greek audience, and does not rule out that his audience knows Eleusis and its particulars, but adopts a Panhellenic perspective and inserts Eleusis into this larger religious framework of the Greek world. As Clay states, the hymns are concerned with cosmology, albeit on a different level than the *Theogony;* they discuss individual gods and their powers and sanctuaries, rather than the entire cosmos. But in order to do so, the hymns narrate the aetiology of specific sanctuaries, rituals and genealogies:

'The Olympian orientation of the major Homeric Hymns goes hand in hand with their pervasive Panhellenism, as is most evident in those cases where we are fortunate enough to possess alternative versions. The radical Panhellenic revisionism arises from the desire to integrate local or other traditions into an Olympian framework.'[334]

This integration of local traditions into the Olympian framework influences the narrative structure throughout the hymn. Not only does the narrator introduce Eleusis into this Olympian orientation carefully, he also opts for narrating the myth of Demophoön to do so, rather than the more Panhellenic myth of Triptolemus, which concerns the gift of agriculture. This is motivated by a thematic focus on immortality, mortality, death and afterlife, and paves the way for the elaborate aetiology of the Eleusinian Mysteries at the end of the hymn. To intertwine all of this coherently, the narrator uses story-patterns and type-scenes which direct the plot and create focus. The narrator problematizes death early on in the hymn, and creates a build-up to the revelation of the Mysteries as solution to that problem. The introduction of Eleusis is more than just the introduction of a sanctuary, but actively focuses on the exceptionality of the Mysteries and their exceptional nature and purpose. The narrator narrates from the perspective of someone who has undergone initiation and beheld the wonders of the Mysteries, and promotes them to his audience. The narrator hints at his own creative decisions by acknowledging the variant myths and then suppressing them, and so appeals to his narratees to accept his tale as the aetiological myth of Eleusis, despite the more Panhellenic versions they may have heard. The narrator actively suppresses the myth of Triptolemus by acknowledging him, yet gives him a minor role, and by placing the establishment of agriculture prior to the events of the story. The narrator's starting point is local cult and myth, and he inserts those local concepts into a Panhellenic narrative. He begins with a generic Panhellenic narrative, and builds up to a local Eleusinian discourse. This signifies that his own perspective is local, but his presupposed audience is Panhellenic.

[334] Clay 1989: 268

Mythological narrative, aetiology and secrecy

It can hardly be denied that the hymn displays parallels with certain ritualistic elements. The exact nature of that connection, however, is a chicken-and-egg problem: do the rituals reference the hymn and myths, or vice versa? This problem cannot be accurately resolved until more evidence from the archaic period comes to light. What can be gauged, however, is how these mysterious aspects of the story are presented. The narrator provides his narratees with a narrative purpose for most, most notably explaining Demeter's actions as mourning. In this way, the elements that do not get an explicit aetiological explanation are justified by the narrator. This mourning can be linked to the Mysteries, but also serves the narrative. The torches, fasting, silence and kykeon's vague place in the story also allows the narrator to ascribe these ritualistic elements to Demeter's cult without being too specific about which celebration or form of worship they reference. All of these elements in one way or another show up in several of Demeter's festivals, and this overlap allows the hymn to celebrate Demeter in her entirety, letting the audience interpret the narrative events to the extent of their knowledge. The explicit aetiologies the narrator explains are Iambe's jesting, Eleusis as sanctuary, Demophoön's hero cult and the *Balletys,* and Hecate's affiliation with the two goddesses. In these instances, the narrator steps away from his mythological narrative to comment on the continuation of those concepts into the present. The narrator, furthermore, navigates introducing Eleusis and the Mysteries and simultaneously keeping them secret by focusing on the *results* and *experience* of the Mysteries, rather than their nature. This results in a description that appeals to the uninitiated to join the initiates, and simultaneously praises the initiates for their blessed state and afterlife.

Conclusion

In conclusion, the *Homeric Hymn to Demeter* is a beautifully ambiguous text, that presents the dynamics between an elevated cosmological system, a hyper-realistic emotional tour de force, and a peculiar cult, accompanied by cultural markers of society imposed on a divine model. This thesis has demonstrated how significance is built up in the overall hymn, and what framework of historical and contextual experience The narrator demands of his narratees in order for that significance to reach the narrative audience. The narrator frequently uses negations, if-not situations and repetition to engage his audience. He uses these narrative techniques to mark crucial passages, highlight the goddesses' emotions, and create anticipation for the introduction of the Mysteries. The ritualistic aspects of the *Homeric Hymn to Demeter* are inserted carefully into the narrative of the hymn, and the narrator keeps in mind a narratee who has detailed knowledge of the literary tradition the hymn can be placed in, as well as knowledge of the Eleusinian cult, and a narratee who has little knowledge of those things. The narrator presents his references to extra-textual concepts in such a way that the latter can understand the narrative, and the former can enjoy the depth the narrative offers. This dynamic signifies that the narrator himself has a detailed knowledge of Eleusis, and is invested in introducing Eleusis and the

Mysteries to a larger Greek audience. The narrator promotes Eleusis by presenting death as problematic and presenting the Mysteries as the ideal solution to this problem. This means that the hymn is focused on the eschatological aspects of the Eleusinian cult and deems the agricultural aspects of Demeter and her cult at Eleusis as secondary. This is done by a continuous appeal to empathize with Demeter and Persephone, by marking the critical nature of Demeter's attempts to overcome death, and by suppressing the myths that centre around agriculture. Whether this eschatological focus reflects a larger contemporary trend, would be a good topic for follow-up research. The *Homeric Hymn to Demeter* is a multifaceted text, which offers a complex framework of religious, literary, and cultural dynamics. Examining the text raises as many questions as it answers. While it may never be fully understood, it still offers us invaluable information on the cult of Eleusis in the archaic period, and demonstrates the exceptional nature of this cult and the wonderful experience it was meant to offer.

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