

A «HYMN» TO THE DOLPHINS:
FR. ADESP. 939 PMG*

ὑψιστε θεῶν
πόντιε χρυσοτρίαινε Πόσειδον
γαιάοχε †ἐγκυμονάλμαν†·
βραγχίοις δὲ περί σε πλωτοῖ
5 θῆρες χορεύουσι κύκλωι
κούφοισι ποδῶν ῥίμμασιν
ἐλάφρ' ἀναπαλλόμενοι, σιμοὶ
φριξάχενες ὠκύδρομοι σκύλακες, φιλόμουσοι
δελφίνες, ἔναλα θρέμματα
10 κουρᾶν Νηρείδων θεᾶν,
ἄς ἐγείνατ' Ἀμφιτρίτα·
οἷ μ' εἰς Πέλοπος γᾶν
ἐπὶ Ταιναρίαν ἀκτᾶν ἐπορεύσατε
πλαζόμενον Σικελῶι ἐνὶ πόντῳ,
15 κυρτοῖσι νώτοις φορεῦντες,
ἄλοκα Νηρεΐας πλακὸς
τέμνοντες, ἀστιβῆ πόρον,
φῶτες δόλιοι μ' ὡς ἀφ' ἀλιπλόου γλαφυρᾶς νεῶς
εἰς οἶδμ' ἀλιπόρφυρον λίμνας ἔριψαν.

The aim of this article is to examine the lyric *adespoton* quoted above, which is addressed to Poseidon and the dolphins, in order to elucidate the extent to which it conforms in general to the rules of hymnic poetry and reveals a religious sentiment¹. My approach will focus on form, diction and ideas in this song. The

* For advice I am obliged to Dr Colin Austin and Dr D. Jakob.

1. It is worth mentioning that in Greek Drama we find songs addressed to creatures from the animal world which are constructed in accordance with the principles of hymnic poetry: see E. *Hel.* 1107 ff. and 1487 ff., *Ar. Av.* 209 ff. The hymnic structure of *Hel.* 1107 ff. and *Ar. Av.* 209 ff. has been examined by R. Kannicht, *Euripides Helena* II, Heidelberg 1969, 281, and E. Fraenkel, *Eranos* 48 (1950) 76-79 respectively.

lyric has come down to us through Aelian (*NA* 12.45), who assigned it to Arion² as a χαριστήριος ὕμνος to Poseidon and the poet's ζῳάγρια to the dolphins, which belong to the class of the ἱερὰ ζῳα³.

As is well known, in the mythology and religion of Ancient Greece, as in that of other ancient cultures (Egyptian, Indian, etc.), animals held a prominent place⁴: they were the symbols of gods; gods appeared in bird forms⁵. Mortals were transformed into animals⁶. The concept of the animal-god relates the animal-worship of the Mycenaean age to Anthropomorphism; the animal-god had come to be credited with human attributes⁷. On the other hand, in certain cases there were winged deities⁸. Finally, as L. Bodson remarks⁹: «La place de l'animal dans la religion grecque est donc celle des animaux qui ont servi d'intermédiaires entre les mondes de l'humain et du divin».

A full discussion on the origin and date of the song under examination is offered by C. M. Bowra in an article entitled «Arion and the Dolphin»¹⁰. Bowra concluded that the song was written by a minor, unknown poet, c. 400 B.C., who was following the experiments of the dithyrambic poets; it is a solo song, performed by a single actor who takes the part of Arion; he is supported by a chorus who act the role of dolphins. But «much of this is mere supposition and must not be accepted as anything more» (p. 134). T. B. L. Webster¹¹ found Bowra's conclusion «an engaging idea», but he did not regard the poem as «necessarily a solo». The metre and certain art finds suggested to him a possible comic origin for the lyric. W. Burkert in discussing the symbolism of the New Year's festival, in the city-culture, following a period of dissolution, speaks of the path from destruction to a new beginning through the sea. «The return from the sea was almost stereotypically accompanied by the image of the most beautiful, the nimblest, the most nearly human of all the inhabitants of the sea —the dolphin»¹². On the other hand, the

2. Page, *PMG* ad loc., dates it to the fourth century B.C.

3. See L. Bodson, *'IEPA ΖΩΙΑ. Contribution à l'étude de la place de l'animal dans la religion grecque ancienne*, Bruxelles 1978, 55-57, 154.

4. See W. Burkert, *Greek Religion. Archaic and Classical* (transl. by J. Raffan), 1985, 64-66.

5. See M. P. Nilsson, *The Minoan- Mycenaean Religion and its Survival in Greek Religion*, New York 1971, 339.

6. A. B. Cook, *JHS* 14 (1894) 159, regarded these stories as relics of animal-worship.

7. Cook, *art. cit.*, 158-159. See further Nilsson, *op. cit.*, 341, 374.

8. See Nilsson, *op. cit.*, 507.

9. *Op. cit.*, 167.

10. *MH* 20 (1963) 121-134 = *On Greek Margins*, Oxford 1970, 164-181.

11. *The Greek Chorus*, London 1970, 155. See further G. M. Sifakis, *Parabasis and Animal Choruses*, London 1971, 89.

12. *Homo Necans. The Anthropology of Ancient Greek Sacrificial Ritual and Myth* (trans. by P. Bing), 1983, 196.

association of Dionysiac dances and dolphins is attested before the fourth century B.C. by art objects and by Attic Comedy¹³.

Whatever the origin of the song might be, it is worth examining its form, diction and content in the light of hymnic poetry. The song falls into three parts¹⁴: (a) a solemn invocation to Poseidon, ll. 1-3; (b) a mention of his companions, the dolphins, constructed in the «Du»-Stil (περὶ σὲ)¹⁵ and introduced by δέ, ll. 4-11; (c) a narrative of the poet's rescue at sea addressed to the dolphins, οἷ μ' ... ἐπορεύσατε, ll. 12-19.

Part (a)

The invocation to Poseidon consists of four, or possibly five, epithets (ὕψιστε θεῶν, πόντιε, χρυσοτρίαινε, γαίαοχε, †έγκυμονάλαμαν†)¹⁶ which show his δύναμις and attributes, and also his name in the vocative. This is a common technique in the Orphic hymns, see 12.1, 40.1, 55.1, 65.1, 67.1 (Quandt). Apart from epithets which show the god's δύναμις and attributes, hymnic invocations include also the god's γένος and the places associated with him; these, as well as his attributes, can be phrased with participial and relative clauses¹⁷. From this point of view the invocation to Poseidon at ll. 1-3, though solemn, is not traditional to a great extent. The epithets used of Poseidon come from the traditional stock: ὕψιστε θεῶν: see Pi. N. 1.60, 11.2 (Sn.-M.), A. Eu. 28, S. Ph. 1289, of Zeus (ὕψιστος). In Hom. II. 8.200 and in *h. Hom.* 22.1 (Allen) Poseidon is called θεὸς μέγας¹⁸; in Isyll. 83 (Powell, p. 132) Asclepius is invoked as μέγ' ἄριστε θεῶν. πόντιε: see *h. Hom.* 22.3, Orph. H. 17.8, E. Ion 282 (Diggle), Andr. 1011, Ar. Th. 322, etc., of Poseidon¹⁹; Pi. N. 3.35, of Thetis. χρυσοτρίαινε: see Ar. Eq. 559; in Pi. O. 1.40 Poseidon is called Ἀγλαοτρίαινα and at l. 72 Εὐτρίαινα. Χρυσο-compounds are commonly used of gods in Greek poetry: Apollo²⁰ is χρυσολύρας in Ar. Th. 315 and

13. See Burkert, *Homo Necans*, 200.

14. H. W. Smyth, *Greek Melic Poets*, London 1900, 208, divides the song into two parts: (1) ll. 1-11 and (2) ll. 12-19. In fact, he did not examine the song in the light of hymnic poetry; the same applies to Bowra's examination, *art. cit.*

15. See E. Norden, *Agnostos Theos. Untersuchungen zur Formgeschichte religiöser Rede*, Leipzig-Berlin 1913, 157.

16. Cod. b (see Page's app. crit.) has κυμόναρχα, which might conceal κυανοχαῖτα (another common epithet of Poseidon), but see below p. 233.

17. Some illustrations are offered by Norden, *op. cit.*, 167 n. 1, 168 n. 2.

18. Cf. K. Keyssner, *Gottesvorstellung und Lebensauffassung im griechischen Hymnus*, Stuttgart 1932, 83: the δύναμις of a god is expressed by various epithets such as ἄναξ, κόρανος, μέγας, ὕψιστος, etc.

19. See C. Austin on E. *Erecht.* fr. 65.56, *Rech. de Pap.* 4 (1967) 51.

20. See O. Schröder, *Pindars Pythien*, Leipzig-Berlin 1922, 5, ad P. 1.1; H. L. Lorimer, *Gold and Ivory in Greek Mythology. Greek Poetry and Life. Essays presented to Gilbert Murray on his*

Orph. *H.* 34.3, χρυσότοξος in Isyll. 48, Athena is χρώσασπις in *E. Ph.* 1372, χρυσόλογγος in *Ion* 9, Dionysus is χρυσομίτρας in *S. OT* 209 and Ares is χρυσήνιος in *Hom. Od.* 8.285. γαίόχοι: see *Il.* 13.43, 20.34, *Od.* 3.55, 8.322, etc., *h. Hom.* 22.6, *Pi. O.* 1.25, 13.81, etc., of Poseidon; the epithet is also used of Zeus, *A. Th.* 310, of Artemis, *S. OT* 160. †έγκυμονάλμαν†: Hermann's conjecture έγκύμον' άν' άλλαν (*fort. recte* in Page's opinion) was connected by him with the following line and he changed δέ to δή (see Bergk, *Poetae Lyrici Graeci* III, Lipsiae 1882, 80). This, however, produces an unfamiliar type of hymnic invocation, down to l. 11, as it starts with epithets of Poseidon and proceeds to a long reference to the dolphins²¹; see below on δέ.

Part (b)

Before we proceed further, it is worth examining the use of δέ at the beginning of this section. In hymnic poetry it can be employed in two cases: (1) As *E. Fraenkel* remarks²², «if a 'relative predication' [see Norden, *Agnostos Theos*, 168 ff.] contains more than one verbal element, the second clause is usually attached to the first by δέ, cf. Anacreon fr. 2 ώναξ, ... ῶ ... συμπαίζουσιν, έπιστρέφεται δ' ύψηλάς όρέων κορυφάς, *Pi. P.* 1.1 ff. χρυσέα φόρμιγξ ... τᾶς άκούει ... πείθονται δ' άοιδοί, *S. Ant.* 782 ff. "Ερωσ ... ός έν μαλακαίς παρειαίς νεάνιδος έννυχεύεις, φοιτᾶς δ' ύπερπόντιος», etc. In the invocation under examination we have neither «relative predication» nor more than one verbal element (see also p. 231 above). (2) In Greek hymns the transition to the main praise of the god which follows the invocation is sometimes achieved by δέ, see *S. Ant.* 1126 σέ δ' ύπερ διλόφου πέτρας στέροψ όπωπε ..., *h. Hom.* 30.5 έκ σέο δ' εύπαιδές τε και εύκαρποι τελέθουσι²³. In our song we find the typical «Du»-Stil formation (περί σέ)²⁴, but we can hardly accept this section as a predication of Poseidon, as it refers at length to the dolphins and employs seven epithets²⁵ (πλωτοί θήρες, έλάφρ' άναπαλλόμενοι, σιμοί, φριξάχενες, ώκύδρομοι σκύλακες, φιλόμουσοι, έναλα θρέματα) and other characteristics of Greek hymn (see below); furthermore, this section is followed by an address to the dolphins themselves (οί μ' ... έπορεύσατε), and Poseidon has been forgotten after line 4. On the other hand, in the illustrations quoted above the part that precedes the praise of the god introduced by δέ is

Seventieth Birthday, Oxford 1936, 14-33, and *F. Williams, Callimachus Hymn to Apollo*, Oxford 1978, 39.

21. See further Bergk, *loc. cit.*

22. See *art. cit.* (n. 1 above), 76.

23. See G. Zuntz, *RhM* 94 (1951) 339.

24. σέ is emphatic, cf. *Ar. Th.* 999 κύκλω δέ περί σέ κισσός.

25. M. L. West emended the instrumental dative βραγχίους (l. 4) to <λιπαρο>βράγγιοι, an epithet of the dolphins, see *ZPE* 45 (1982) 6.

differentiated from the one in the song under examination: it is elaborate and includes various hymnic elements, cf. also Orph. *H.* 27.7 and see p. 231 above. If the use of δὲ here conforms, then, to the rule of case (1), something is missing before line 4²⁶. Let us return now to †ἐγκυμονάλμαν†. If we accept Hermann's ἐγκύμον' <...> ἄλμαν and keep δέ, the lacuna might contain a «relative predication», e.g. ἐγκύμον' <ὅς> ἄλμαν <τινάσσεις>, corresponding to μοχλευτής in Ar. *Nu.* 566 f. τόν τε μεγασθενῆ τριαίνης ταμίαν, / γῆς τε καὶ ἄλμυρᾶς θαλάσσης ἄγριον μοχλευτήν, cf. Orph. *H.* 17.4 ff. βαρύκτυπε, ἐννοσίγαιε, / ... εἰναλίους ῥοίζιοισι τινάσσων ἄλμυρὸν ὕδωρ, Hes. *Th.* 812 βαρύκτυπος Ἐννοσίγαιος, Pi. *O.* 1.72 βαρύκτυπον Εὐτρίαιναν. West²⁷ conjectured something like ἔ<χων βαθυ>κύμον' ἄλμαν, but see above (case (1)).

In my opinion, part (b) (along with the following section) praises the dolphins. They are Poseidon's companions (just as the Maenads accompany Dionysus, see S. *Ant.* 1150 ff. σαῖς ἅμα περιπόλοις / Θυίαισιν, αἶ σε μαινόμεναι πάννουχοι / χορεύουσι τὸν ταμίαν Ἰακχον); cf. also Ar. *Eq.* 559 f. ὦ χρυσοτρίαιν' ὦ / δελφίνων μεδέων²⁸. In a participial clause (see p. 231 above) the poet describes the dance of the dolphins: κούφοισι ποδῶν ῥίμμασιν / ἐλάφρ' ἀναπαλλόμενοι (for this verb see *Il.* 23.692 ἀναπάλλεται ἰχθύς, quoted by Smyth). In E. *Hel.* 1454 the dolphins are described as καλλίχοροι and in Orph. *H.* 24.7 as σκιρτηταί, ἐλισσόμενοι περὶ κῦμα. For their dance and movement as described at ll. 5-7 cf. also E. *El.* 435 ff. ἴν' ὁ φίλαυλος ἔπαλλε δελ- / φὶς πρώιραις κυανεμβόλοι- / σιν εἰλισσόμενος, Pi. *N.* 6.64 δελφίνι καὶ τάχος δι' ἄλμας / ἴσον <κ'> εἴποιμι. In hymnic poetry we often read of the dance of various deities, see Epidauric hymn 2 (Maas) and S. *Aj.* 698 (Pan), Orph. *H.* 23 (the Nereids), 43 (the Moirai and the Charites), 8 (Helios). For the vocabulary employed to describe the dolphins' dance at ll. 5-7, see Pi. *O.* 13.114, *fr.* 107b (M.), Ar. *Lys.* 1303 ff., Orph. *H.* 46.4. The participial clause with ἀναπαλλόμενοι is followed by an accumulation of epithets which show various attributes of the dolphins; to these we must add πλωτοὶ θῆρες at l. 4. But it is only at l. 8/9 that those periphrastic descriptions are clarified with the straightforward φιλόμουσοι δελφῖνες: the climax is thus effectively brought about²⁹. West, on the

26. See also Bergk, *loc. cit.*, p. 232 above.

27. See *art. cit.*, 6.

28. As Burkert remarks (*Homo Necans*, 204) «the dolphin of Poseidon is a symbolic emblem: it is the sea-god's attribute, an expression of playful elegant beauty, and friendly companionship».

29. For a slow build-up of this kind see H. Lloyd-Jones, *HSPH* 73 (1969) 101: «the familiar method by which something is indicated first by an obscure and riddling paraphrase, then by a paraphrase whose meaning is easier to grasp, and finally by a direct mention». Fraenkel on *Ag.* 494 f. (p. 251) speaks of «kennings» of hieratic language.

contrary, suspected δελφῖνες of being a gloss³⁰. Let us now consider the epithets of the dolphins. For *πλωτοὶ θῆρες*³¹ cf. Pi. *fr.* 43.1 *ποντίου θηρός*, Orph. *H.* 24.7 f. *ὕδρδρομοι, ποντοπλάνοι, ἀλιρρόθιοι δελφῖνες*. In physical appearance the dolphins are *σιμοί*³² and *φριζαύχενες*; although the two epithets do not belong to the sacral vocabulary, we can compare them to the epithets which describe the head of the gods, such as *ῥῆκομος, χρυσοκόμης, χρυσεοχαίτης*, etc.³³. *ὠκύδρομοι*: see Orph. *H.* 69.9 ('Ερινύες) *ὠκύδρομοι*, 8.6 ('Ηλιος) *εὐδρομε*, Mimn. 11a (West) *ὠκέος 'Ηελίοιο*; cf. also Pi. *N.* 6.64 (quoted above) and *fr.* 234.2 *παρὰ ναῦν δ' ἰθύει τάχιστα δελφίς*; in Alcaeus 34.6 (L.-P.) the horses of the Dioscuroi as saviours are *ὠκύποδες. φιλόμουσοι*: cf. Pi. *fr.* 140b 14 ff. *πρὸς αυ. [/ ἀλίου δελφίνος ὑπόκρισιν, / τὸν μὲν ἀκύμονος ἐν πόντου πελάγει / αὐλῶν ἐκίνησ' ἐρατὸν μέλος*, E. *El.* 435 *ὁ φίλαυλος δελφίς* (quoted by Smyth). The dolphins are also associated with Apollo (Δελφίνιος), see *h. Ap.* 494 f.³⁴. Φιλο- compounds are abundant in Greek poetry, especially of gods: *φίλαυλοι* (Μοῦσαι) S. *Ant.* 965, *φιλέορτος* (Εἰρήνη) Ar. *Th.* 1147, *φιλόκροτος* (Πάν) *h. Hom.* 19.2, *φιλοχορευτής* (Διόνυσος) *fr. adesp.* 992 Page PMG, etc. *ἔναλα θρέμματα κουρᾶν Νηρεΐδων*: for *ἔναλα* cf. Ar. *Th.* 325 *Νηρέος ἔναλίου τε κόραι*, Orph. *H.* 24.1; *θρέμμα* is often used of animals; in Ar. *Ec.* 973 (*Χαρίτων θρέμμα*) of a young girl. In Orph. *H.* 24.5 we read (*Τριτώνων*) *βόσκει σώματα πόντος*. Ll. 9-11 of the song under examination take the place of a traditional element of Greek hymn, the mention of the god's γένος³⁵. West was right to correct ἄς to οὖς; οὖς ἐγείνατ' Ἀμφιτρίτα. Amphitrite was never the mother of the Nereids³⁶.

Part (c)

The mythological narrative is an essential section of Greek hymn following the invocation of the god and narrating his birth-myth, his glorious deeds, his δύναμις³⁷. This section is the praise of the god and the transition to it is often

30. See *art. cit.*, 7.

31. It is worth mentioning here that today in Chios by the expression τὰ θηρία the islanders mean the dolphins.

32. Bowra translates «snub-nosed», see *art. cit.*, 127. For a different translation, «pug-headed», i.e. having a bulbous forehead (like the satyrs), see E. B. Stebbins, *The Dolphin in the Literature and Art of Greece and Rome*, Menasha, Wisconsin, 1929, 5.

33. They show the anthropomorphic conception of gods, see Keyssner, *op. cit.*, 127-28.

34. See further Stebbins, *op. cit.*, 77 ff.

35. See Fr. Adami, *De poetis scaenicis Graecis hymnorum sacrorum imitatoribus*, *Jb. f. Philol.* Suppl. XXVI (1901) 226-27. Some illustrations: S. *Ant.* 1115 ff. *Καδμείας ἄγαλμα νύμφας / καὶ Διὸς βαρυβρεμέτα / γένος*, Ar. *Th.* 321 *Λατοῦς χρυσώπιδος ἕρνος*, *h. Hom.* 7.1 *Διώνυσον Σεμέλης ἐρικυδέος υἱόν*, Limenius 5 (Powell, p. 149) *Φοῖβον, δν ἔτικτε Λατῶ μάκαιρα*.

36. See further *art. cit.*, 7.

37. See H. Meyer, *Hymnische Stilelemente in der frühgriechischen Dichtung*, Köln 1933, 4.

achieved by a relative clause³⁸, see *h. Hom.* 27.4 ff. ἡ κατ' ὄρη σκιόεντα καὶ ἄκρας ἠνεμοέσσας / ἄγρη τερπομένη παγχρύσεια τόξα τιταίνει / πέμπουσα στονόεντα βέλη, Alcaeus 34.5 ff. οἷ κατ' εὐρηαν χ[θόνα] καὶ θάλασσαν / παῖσαν ἔρχεσθ' ὠ[κυπό]δων ἐπ' ἴππων, / ῥήα δ' ἀνθρώποι[ς] θα[ν]άτω ῥύεσθε, etc. In our song we have no mythological narrative but the poet's own story which is a glorious deed of the dolphins and is introduced by a relative clause οἷ μ' ... ἐπορεύσατε (cf. *E. El.* 438 πορεύων τὸν τᾶς Θετίδος ... Ἀχιλλῆ, of the dolphin). This is followed by two participial clauses, φορεῦντες, τέμνοντες, which is again characteristic of hymnic praise, see *h. Hom.* 27.4 ff. (quoted above), *h. Hom.* 15.4 ff. ὅς πρὶν μὲν κατὰ γαῖαν ἀθέσφατον ἠδὲ θάλασσαν / πλαζόμενος πομπῆσιν ὑπ' Εὐρυσθέος ἀνακτος, Alcaeus 34.9 ff. εὐσδύγων θρώσκοντες ... ἀργαλέαι δ' ἐν νύκτι φάος φέροντες, etc. For κυρτοῖσι νώτοις φορεῦντες (l. 15) cf. *Orph. H.* 24.4 Τριτώνων ἐπ' ὄχοισιν ἀγαλλόμεναι περὶ νῶτα (the Nereids). As noticed above the narrative under examination is a «real» event: such is the case with *Isyll.* 62 ff.³⁹, *Pae. Delph.* I 21 ff. (Powell, p. 141), *Limenius* 31 ff.⁴⁰.

The song to Poseidon and the dolphins assigned to Arion by Aelian seems to be a «thanksgiving hymn» to Poseidon's dolphins, which conforms in general to hymnic techniques and reveals a true religious sentiment. The introduction of Poseidon at the beginning does not contradict our conclusion. It determines the religious framework of the song: the dolphins are associated with sea-deities, Poseidon and the Nereids, and the poet puts stress on it. The song is thus in praise of the dolphins, the poet's tribute is directed to them. As K. von Fritz remarks⁴¹, «all higher religions know the prayer of thanksgiving, in which prayer in the narrower sense of petition comes in only secondarily, if at all. Thanksgiving prayers and hymns in praise of a god are naturally closely related». The dolphins are treated as animal creatures by the poet (θηρες, σκύλακες), the vocabulary used of them does not generally come from the sacral stock in the narrow sense, but the tone, the ideas and the techniques of form as analyzed above⁴² mark the verses with religious solemnity. Bearing Burkert's remarks in mind (see p. 230 and n. 28 above) we

For the «power» of the god see M. Parca's note on P. Köln 245.18 in *Kölner Papyri*, Band 6 (1987) 85: «Δύναμις expresses divine power and its manifestation».

38. See Zuntz, *art. cit.*, 339.

39. Asklepius saved Sparta from Philip in 338 B.C.; he appeared in shining golden armour to the boy Isyllos, who had come to his shrine to be cured, and promised to return after the victory to cure him, see T. B. L. Webster, *Hellenistic Poetry and Art*, Frome and London 1964, 7. Isyllus narrates the story at the end of his paeon as a proof of the god's ἀρετή, δύναμις.

40. Apollo disposed of the Gauls in 278 B.C., see Powell, *Coll. Alex.*, p. 145, and receives the poet's praise of his δύναμις.

41. *Review of Religion* 10 (1945) 27.

42. Note also the avoidance of the article, which is characteristic of Greek hymn; see Adami, *op. cit.*, 242.

could suggest some religious context for *fr. adesp.* 939 P⁴³.

Before we close our investigation one further point needs to be made. Bowra's main arguments in favour of the dithyrambic origin of the song according to the new experiments, c. 400 B.C., are the use of compound adjectives (χρυσοστράινε, γαιάοχε, φριξάυχενες, ώκύδρομοι, φιλόμουσοι, άλιπλόου, άλιπόρφυρον), the accumulation of adjectives at ll. 7-8 and the character of its performance, a solo song sung by a soloist accompanied by the dance of a chorus (see *art. cit.*, 126, 129). As far as the compound adjectives quoted above are concerned Bowra admits that they are not new inventions, but come from the language of earlier poetry, and also that «our poet is certainly much less reckless than Timotheus and finds his compounds in highly respectable places». In fact, the use of compound adjectives characterizes hymnic poetry. The epithets of gods are often όνόματα διπλά⁴⁴ (cf. χρυσοστράινε, γαιάοχε); to this class fall the epithets of the dolphins φριξάυχενες, ώκύδρομοι, φιλόμουσοι. On the other hand, heavy compounds⁴⁵ (cf. άλιπλόου, άλιπόρφυρον) contribute to the elevation of style by which hymnic poetry is marked⁴⁶. As far as the accumulation of epithets at ll. 7-8 is concerned, Bowra admits that «yet even this is not comparable with most of Timotheus' effects, and we are left with the impression that for some reason or other our poet uses this mannerism, as he uses compound adjectives, with more caution than other dithyrambic poets». Again, this is a technique not alien to hymnic poetry. Apart from the Orphic hymns, whose main characteristic is the accumulation of epithets, see also *h. Hom.* 9.2 παρθένον ιοχέαιραν, όμότροφον 'Απόλλωνος, 27.1-2 χρυσηλάκατον κελαδεινήν / παρθένον αιδοίην έλαφηβόλον ιοχέαιραν, 28.2-3 γλαυκώπιν πολύμητιν άμείλιχον ήτορ έχουσαν / παρθένον αιδοίην έρυσίπτολιν άλκήεσσαν, *A. Supp.* 524 ff. άναξ άνάκτων, μακάρων / μακάρτατε καί τελέων / τελειότατον κράτος, δλβιε Ζεϋ, *S. OT* 210 ff. τᾶσδ' έπώνυμον γᾶς, / οίνωπα βάχχον, εϋιον / Μαινάδων όμόστολον. Finally, as far as Bowra's opinion about the character of the performance is concerned (see p. 230 above), the author warned: «Much of this is mere supposition...» (see *art. cit.*, 134).

In conclusion we might regard *fr. adesp.* 939 P as constructed in accordance with the principles of hymnic poetry (whatever its origin might be), rather than see

43. For the place of the dolphins in Greek cult see further Stebbins, *op. cit.*, 77-81; for the resemblance of the Arion story to the story of the Tyrrhenian pirates which points, in Usener's opinion, to the fact that it is simply a local (possibly Corinthian) version of the Dionysus myth, see *ibid.*, 67.

44. See Norden, *op. cit.*, 161 n. 4, and G. Meyer, Die stilistische Verwendung der Nominalkomposition im Griechischen. Ein Beitrag zur Geschichte der ΔΙΠΛΑ ΟΝΟΜΑΤΑ, *Philologus* Suppl. 16.3 (1923) 48-67.

45. See F. R. Earp, *The Style of Aeschylus*, New York 1948, 6.

46. *Ibid.*, 39: heavy compounds, rare and epic words lend dignity and όγκος to the style.

it as an example of the new dithyramb⁴⁷. Dithyramps were composed to be performed at festivals and in themes they did not abandon the tradition of mythical tales or quasi-historical subjects⁴⁸. If *fr. adesp.* 939 is complete (as Bowra believed, see *art. cit.*, 124) it is probably too short to be classed as a dithyramb composed for performance.

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47. Before Bowra. Bergk also (*loc. cit.*, p. 232 above), Farnell (*Greek Lyric Poetry*, London 1891, 397) and Smyth (*op. cit.*, 207) assigned the song to the later dithyrambic period.

48. See *The Cambridge History of Classical Literature*, I, 1985, 242 f.