A significant portion of the scholarship on the larger Homeric Hymn to Aphrodite addresses the relevance of Aphrodite's stories of Ganymede and Tithonus to the rest of the poem.1 Though these two 'digressions' have been proven by Charles Segal2 and Peter Smith3 to be integral to the themes of the poem, the hymns to the virgin goddesses at the beginning of the poem, which have also often been considered superfluous 'digressions,' have been less thoroughly examined. Usually they are considered to be mere exceptions that prove the rule of Aphrodite's nearly univeral influence4 or to present through the virgin goddesses those cultural aspects of Greek civilization that counter the natural passions over which Aphrodite has jurisdiction.5 Thus, rather than define Aphrodite and her champ d'action6 through her affinities with other gods, as she is defined in Heusd'et's Theogony 194-202 for example, the poem instead defines Aphrodite by demarcating the boundaries of her specific mode d'action through differentiating her from these goddesses. But the observation that the miniature hymns Asmit Aphrodite's power does not exhaust the scope of these miniature hymns' influence on the remainder of the larger hymn or on its depiction of Aphrodite. For in serving as the bastions culture has constructed to defend against nature's sexual urge, the three miniature hymns establish images of virginity7 and patterns of virginal action that the remainder of the poem reclaims8 throughout the narrative. Let us now turn to each of these three miniature hymns in turn to examine their relationship to Aphrodite's myth.

1 For a brief discussion of the scholarship, see F. Pinto, Il Maggiore Inno Ameceo ad Aphrodite, Napoli 1968, 14ff; and H. Podbielski, La Structure de l'Hymne Homérique à Aphrodite à la Lumière de la Tradition Littéraire, Wroclaw 1971, i-17.
4 Podbielski, 22; H.N. Porter, Repetition in the Homeric Hymn to Aphrodite, AJPh 70, 1949, 233.
6 G. Daniloff, Jupiter, Mars, Quirinus, essai sur la conception indo-européenne de la société et sur les origines de Rome, Paris 1949, I first differentiation between a god's broad-ranging champ d'action, which encompasses his full range of honor, festivals and places, and overtones frequently with other gods' as they share festivals or honors, and a god's mode d'action, which denotes those aspects unique to a particular god. Marcel Detienne 'Experimenlons dans la Champ des Polythèmes, Kemos 10, 1997, 22-72 calls for the examination of gods through the range of their influence and the relationship and overlap of the range with those of other gods.
7 Podbielski, 25.
8 This function of the miniature hymns correspond to the trend noticed by Porter and Podbielski that the Invocation establishes the two major themes of the poem, the 'apotheosis,' and the tension between mortality and immortality (Porter, 257-59; Podbielski, 9, 21).

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HYMNS TO ATHENA

Athena is the first of the three goddesses over whom Apodotie yields no power mentioned in the Hymn to Apodotie. Her miniature hymn begins with a couplet that describes her rejection of Apodotie (6-8), followed by four lines describing her role as patroness of warfare and armor (10-13), and finally another couplet that balances the first in length and attributes to her jurisdiction over the maidenly arts (14-15). The poet herein attributes two distinct tymai to Athena: the arts of warfare and of maidens (the precedents for which are too numerous to relate here). The repeated denotation of these tymai as Εγήμερα lyrically ties together the first 15 lines of the hymn to Athena and smooths the transition from the Invocation of the Εγήμερα παναχώρια Αποδοτιΐς (1 and 9) and Εγήμερα... Εξαπελευθερών Κρήτης... (6) to Athena, who receives Apodotie's Εγήμερα (9), and instead posits two of her own as preferable: the Εγήμερα of Ares (10), to which ἐφιλαύνεις Εγήμερα in line 11 corresponds, and the δαίμονις Εγήμερα she teaches maidens (14-15). By replacing Apodotie's Εγήμερα with Athena's, the poet establishes Athena as hierarchically antimetabolistic to Apodotie. Athena's Εγήμερα becomes the markers that denote the boundaries of Apodotie's champ d'action and, hence, the limits of her power.

But as Apodotie's Εγήμερα informed a reading of the role of Athena's Εγήμερα within the poem, Athena's Εγήμερα also informs a reading of Apodotie's. The verbs that describe Apodotie's Εγήμερα in the Invocation usually denote violent actions, particularly involving military battles, where found elsewhere in the Homeric and Hesiodic corpus. The verb ἑλευθερών in the active voice with ἐπι and the dative, which describes Apodotie accosting ἔλευσιν ἑπιπίτον against the gods in line 2, outside this poem almost always indicates that a god sends some hostile force against a mortal or inferior divinity, and when found in the middle voice it almost always indicates that the subject

9 The broad range of the term seems to be implied when it appears in Iliad 20:2 due to its generality of the context and the speaker's application to both Athena and Aphrodite. But the former four times it appears in archaic epic it describes exclusively the domain are appropriate to women, and explicitly serving in one case (v. 223).

10 This has been thoroughly examined by Portteus, CGF and Podlecki, HFF. For Apodotie, ἔλευσις must not only indicate the usual manifestations of others in order to include them to have sex, but also sex itself. This, after all, is what does not please specifically Apodotie, who is elsewhere depicted as a regulatrix of θησαυροσ herself (Pindaricus, Hesiod, the authors, etc.). Athena's rejection of Apodotie's Εγήμερα leads her therefore to extend the semantic range of the word beyond its original boundaries in the poem (see) to include war and the manufacturing of both military equipment and μακροσ.
himself physically attacks the object. Aphrodite nec a�ηαδηοτατον (3), literally overpowers, conquers, or subdues humans and animals;13 this verb also describes Aphrodite’s influence over the other gods when the poet introduces Artemis in lines 16-7: «ο θεος τον Αρτέμιδα... δαιμονιαν εν φιλατητι ριφομερησεν α Θηριωνική» By specifying that Amorini cannot be unrequited, the text implies that all of the other gods (except Athena and Hestia) are literally vanquished by Aphrodite’s power, and both the narrators (33-37) and Aphrodite herself (258) later verify this implication by repeating the same formulation. Though the verb δαιμονιαν traditionally describes Aphrodite’s power, it demonstrably retains its violent metaphorical force when used in an erotic context only in some few antecedent passages.14 In the majority of instances, and particularly in Hesiod, it seems to have lost all trace of any association with violence.15 In the Hymn Aphrodite, however, the consistency of the mesomorph of violence and the reactions of the other gods to Aphrodite’s power enables it to retain its full potency.

The transition from the hymn of the three goddesses back to the main text continues Aphrodite’s metaphorical violence by relating how nothing but the three virginial goddesses have managed to effect, ενεργειας νας (24), her, and Aphrodite’s power is later wielded, both by herself and by Zeus, through the verbs ευφιλατητι (45, 53, 73, 143), κατα-ευμαια (57, 91, 143), and the physique ευφιλατητος λημος (57), all of which express the violence of her epoi.

The close and inherent relationship between violence and war forms a segue from the invocation ‘in Homer’s substinent hymn by positing a resemblance between

metaphorically, denotes the urgency of the situation. In the third exordium, Eukleia nec Odysseus that she will go wake Penelope τυ τις μης θειον ευμαιαν (429). Sleep, though normally a submissive force, assumes that character for Eukleia. In this passage, as the poet that Penelope’s rape is exquisite importance. The verb thus becomes fetishized through her emotions. Additionally, the verb μαστισμενα μειωμενονν γλωσσων πληρωματισμενον also denote the zone of waking up from sleep.

13 In Homer, the word most commonly refers to conquering an enemy in battle (see I. 352, 429, 436, 471; E. 106, 258, 276, 159, 364, 746; Η 74, 368, 57, 73, etc.); a. 259, 267, 291, 295, 315, 344, etc.

14 Instrumental Statue. See Smyth [250]-[311].

15 The verbs φιλατητι and ευφιλατητι: the element φιλο- for philetic, and possibly theologically, effect.

16 It might seem that violence is general, but usually it is impossible to determine whether is love or not. Nonetheless, there are certain passages in which the violence of the language remains clear. While preparing to induce Zeus in Η. 1. 192, to give her φιλατητα γα αιελοικε τις την πανηκιον ηθομειον διαθεμεταξιον την αιελοικε την αιελοικε (198-99). Zeus later transfers to its influence over him through the word δαιμονιαν (E. 318) and love on the same occasion την ευμαιαν and φιλατητα: Nemean (E. 333). Also, at the end of Η. 1. Aphrodite threatens Helen and threatens her into going away with Paris (E. 413-20) using violence to motivate sex.

17 The term ευφιλατητος λημος is born out all cases of violence of oppression in Homer and Hesiod, coming to mean simply ευφιλατητος. In Hesiod, the passive denotes the female role as sex, almost without necessity conveying any violent innominate. See 70.327, 328, 413, 762, 1000, 1006, 20-48, 33; Fr. 148.28, 231.35, 231-9, 501-10, 141.2...

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Aphrodite and Athena through the juxtaposition of Aphrodite's violence in the ἰναστατικός and Athena's military τραίτος at the beginning of her hymn. But the three lines dividing the two goddesses, culminating in the assertion that «οὐ γὰρ οἷς ἐκδεδείξατα πολυχρόσου Ἀφροδίτης» (9), indicate that the resemblance is metaphorical rather than actual. Despite the violence with which she wields her power, Aphrodite does not engage in truly military matters like Athena; rather than fight with Athena's «σαρκίται τε καὶ ἄριστα πυρόλα χειρίζεται» (13), Aphrodite fights with «πολύτητι» (17) decepions (lines 7, 33, 38), and «γλαυκὴ Ταξερον» (2 and 142). Because Aphrodite conquers her victims' minds with desire and decepions, and so thefts them of their sanity (254) and compels them to have sex rather than physically overpower and kills them, her violence remains metaphorical and therefore distinct from Athena's. Nonetheless, Aphrodite's and Athena's similarly violent deployment of their τραίτος indicates a parallelism in their modes of action even though their purposes differ, and this parallel illuminates a contiguity in their fields of action that a complete separation of the two goddesses would not allow us to perceive. This congruity extends beyond the hymn and will be elaborated by later poets through the topos that «κοινή κόρη许 Αθηνᾶς».18

Aphrodite also incorporates Athena's domestic τραίτος into her mortal disguise in her seduction of Anchises, but since she disguises herself as a mortal, she uses Athena's τραίτος on a mortal level, assimilating herself to Athena's mortal disguises rather than to Athena herself. Before Aphrodite leaves her temple she «ἐκείνη δὲ ἐλπίδεν πατρί χρυσή ἐρυύματα καθώς χρυσῆς κοσμητῆθη» (64-65). The fine clothes recall the garments Athena teaches her disciples to weave, and the term χρυσῆ solidifies the echo by evoking the description of Athena's maidens as being «καὐτοχρῶσα» (14). The poet describes these clothes in more detail when Aphrodite presents herself to Anchises (67-88). Their brightness, suggested by the adjective «κοινείδεντος» (85), «κατεστρων πρὸς αὐγί» (86), «παλαιός» (85), and by the fact that her petals «καυτὰ» «καυτὰ» (89-90) recalls

17 In Soph. Ant. 781-95 Eros and Aphrodite are unconquerable because they do not fight with physical weapons.
18 Homer constructs the same comparison between Athena and Aphrodite in Iliad 4 both mythologically and in the wars of Athens, Zeus and Divine.
19 Δε., υμ. 1.9 and 2.
20 The clothes worn worn in the Dies Apollon a scene which influenced much of this poem, were made by Athena (4 79-79), who commonly assists in such beautification scenes, for the relationship between the Dios Apollon and the Hymn to Aphrodite, see K. Reinhold, Die Hymn. und die Dichter. Göttigen 1911, 546, Podlecki, 373, Porter, 384, and Brown, 33.
21 According to Pausanias (Guide of the Greek City States, II, New Rodale 1977, p6-60), Webster and Pfeiffer believed that Artemis was originally a lunar goddess. Forsell disagrees, however, and dates her lunar associations only back to the 3rd century. At any rate, this poem makes no mention of any of Artemis' later aspects in the miniature hymns, and so therefore any possible allusion here to Artemis is, similarly, Athena in the ἰναστατικός with which Aphrodite assimilates herself (66) is extremely uncertain and, at any rate, insubstantial to the present. 104
Athena's ἀγάλμα ἰώμα (15) both through their twainace (recalling specifically ἀγάλματι and because they are examens of Athena's ἔργο). Wearing these, Aphrodite disguises herself as a ἀνδρομένη (82) with ἀνδρικό...ἀραχόμενη (90) and a ἀνδρικὴ δήμη (88), causing herself to resemble Athena's ἀραχοτοιχικὸς ἀραξούρος (14). The introduction of Aphrodite in this passage as ἄλος θυσίας Ἀφροδιτή (81) perhaps recalls the only other goddess so described in this poem, κορύφη τ' ἀλόκοτος διός, ηλακτοίν Ἀθηνή (8), and prepares the audience to recognize their association. Anchises completes the frame of this passage with another, more explicit comparison between the two goddesses in the beginning of the next passage when he guesses that the as yet unidentified figure could be Athena (94) on the center of his list of possible identities.22 Even though his greeting may be paterned by conventions of cordiality, it nonetheless points to the resemblance between Aphrodite and Athena generated by Aphrodite's use of Athena's τραχι in fashioning her disguise.

The poem alludes to Athena's domestic τρισί one last time when Aphrodite tries to convince Anchises to accept her as his bride. Among the other presents she promises that her parents will send him as part of the ἀνδρομένη...ἀραχομένη (140) are ἀραξοτοιχικὴ ἀφαντή (113). The inclusion of expensive fabrics and clothing in gifts and ransom is not remarkable in archaic poetry,23 but the particular phrase found in 139 occurs elsewhere in archaic epic only in v. 176 and v. 231, both times in the same formula as the one in which it appears in the hymn,24 and both times referring to the fabrics the Phaistians include in the tribute they give to Odysseus. Outside of this phrase, the adjective ἀφαντή only appears in v. 218, again referring to these same fabrics. Approximately 150 lines after the first occurrence of the phrase in the Odyssey, Athena claims that the Phaistians only gave Odysseus these gifts by her will and plan (v. 307-07), and the second time the line is used, her name appears two lines later as the goddess who helped Odysseus return home. If the repetition of the long formula (from the 2nd line of Odysseus to the end of the line) denotes either an allusion or association25 between the passages, and note that the formula represented by these three lines exists nowhere else in archaic epic, then the presence of Athena would be felt quite strongly at this point in the hymn. Even without this connection, the extreme rarity of the dicton, particularly of the adjectival ἀφαντή, draws attention to its specific semantic value which, in conjunction with the inclusion of these items

22 Athena is the fourth of the seven possibilities listed.
23 See, for instance, the gifts Poia gives Achilles (II. 228-31).
24 ἀραξοτοιχία τε γοργίναν τε ἄλος ἀραχοτοιχία ἀφαντή (v. 136 and v. 231) vs. αἰώνια κατα τοιοῦτο κατα τὸν ἄλος ἀραχοτοιχίαν ἀφαντή (88, 5.110).
25 Many formulas acquire semantic 'tones' that are distinct from their literal meaning through the register of the Homeric Koiné. We can get a feel for this by seeing not only in what immediate circumstances, but also in what extended circumstances a formula is used. On this theme see Martin, Telemaque and the Last Years Sung, Collyer Quarterly 29, 1993, 221-40 and Foley, Homer's Traditional Art, University Park 1999.
amongst έγκατα...έπονα, 26 recalls Athena’s domestic άγαλμα έγκατα with its more specific reference to weaving and so reinforces the contingency between the two goddesses that I have already shown.

These contingencies defy the strict delineation of one goddess’ sphere of influence from the other’s, and so the text undermines its own declared efforts to remove Athena’s τιμή from Aphrodite’s field of action by having Aphrodite exert her seductive powers through using what the poet at the beginning demarcates as Athena’s. The particular overlap in Aphrodite’s and Athena’s fields of action in weaving and clothing, like their overlap in violence, also has literary parallels. Agamemnon desires to keep Chryses as his concubine in part because she excels in qualities and skills associated with Athena (though the goddess is not mentioned); being inferior to Clytamenstra aπείρον, 27 ἀγαλματικός οὐκ έτεραν (I.15). Hesiod makes the connection clearer by having Athena προέρχεται τον virgo 27 Panodra so that Eithnemon will find her irresistible 28 in the Works and Days by teaching her μηγαλοποιοῦντον ἐφείσετο, 30 (Ex.64) and in both the Works and Days and Theogony by dressing her in glistening garments and jewelry (Ex.72 and 76, Th. 573-78). In the Theogony, Athena alone is responsible for her adornment once

26 The word έπονα is strange here, since it elsewhere refers to reasons given to kidnappers or as presents in general rather than reason given as a dowry. The normal Homeric word for dowry is έδοσι, its variant έδον, and μηλία. In the formula in which έδοσι or its lengthened form appears, it is modified by ἀξιόματι (II.178; π. 529, Hom.190.13, μηλία (II.190, X 472; 782, Hom.190.37, 43a.21), τόλα μηλί (c. 277, 296), μηλί από τό θάλασσα, simply τόλα (Hom.190.39, 206.4) or by μηλί από τος αθάνατ (II.117, ν 278, ν 18, Hom.204.45). Conversely, the formula found here, τόλα μηλία δώον έπονα is found twice in the Illiad (II 3 and 377) and once without the indefinite separating the adjective from the noun (A.11). It is possible, therefore, that the word appears here with such an unusual meaning not necessary for comic effect (as is usually thought) or because it is the appropriate word (E. steinhäupl, Aphrodite, Aeneas, and Homer: geschichtliche Untersuchungen zum Homerproblem, Göttingen 1963, 29-30), but in order to use a pre-existing formula that contains the word έπονα in relation to woven goods to draw the audience’s attention back to Athena’s άγαλμα έγκατα specifically. This would not explain its unusual use later in the hymn to describe the horses given in exchange for Ganymede (210), however, unless the repetition indicates a connection between the two passages. See also Podestà, 89, and N. von der Ben, Hymn to Aphrodite 34-291, Notes on the Pure Epic of the Hymn to Aphrodite, Meistersteny 59, 1918, 1-41.

27 Her virginity is not only evident from her recent creation, but also because Ephesian crafts her μηγαλοποιοῦντον καλον ενδού επέφεραν (Op. 6) and ἀπείρον αἰτίων έπαιλον (79,772).

28 Neither the Theogony nor the Works and Days passage explicitly state that Eithnemon receives her as his wife or lover. But considering that the passage purports to describe how Zeus reproves mankind for their possession of fire, and not the lovely image of Ephesian, this omission should not surprise us. The context, in which Heraeus at Zeus’ behalf leads, έφεσιν (Op. 85), a girl who has just made exceedingly beautiful, resembles Aphrodite’s story in her Homeric Hymn, and the special care taken to describe how the gods made Pandora beautiful so that Zeus can use her as a δικαιον αἰτίων, μηγαλοποιοῦσαν δίκαιον (79.389) suggests that Pandora is brought to be Ephesiam’s’ wife. Later versions of the story support this impression. See also Apollodorus 1.7.2, and Hyginus 142. - 106 -
The associations of Athena with clothing and violence on the one hand, and of
clothing and violence with seduction on the other are traditional in a way that
validates my argument. I myself suspect from the similarities in and even duplication of the
diction (and often of unusual diction) between the invocatio and the narratio that the
poet deliberately constructed these echoes in order to lead his audience to recognize
the overlap in these goddesses' traditional spheres of influence. He then writes
ironically when he distinguishes them as he does in the invocatio, providing the
traditional distance between the goddesses only to collapse it later. But even though we
can do no more than guess at the poet's intention, because the two goddesses'
traditional spheres overlap, when the poet represents Aphrodite's power in action he
cannot help but echo Athena's traditional champ d'action as presented in the
invocatio. Regardless of whether or not the poet intended to display this overlap, the
traditional mixture of these champs d'action is absolutely necessary for this process
because it provides a cultural reference for the goddesses according to which the
overlap can be observed. The absence of cultural reference would render the entirety
of the poem fatuous and the attempt to distinguish the goddesses, and hence their overlap,
either impossible or meaningless.

HYMN TO ARTEMIS

The expansion of Aphrodite's sphere of influence through the incorporation of these
areas originally designated to limit her power continues with the miniature hymn
to Artemis. Artemis' τυμοί in the Hymn to Aphrodite are more diverse than Athena's
Erotes, as are their manifestations later in the hymn. Priority both in position and length
and description (one whole line (18) and the first epithet, χρυσόμυρλατον (11)) is
given to hunting. Like Artemis for whom ἀκαλλότα θαλάται ἄρης ἔναιρεν (18),
Aphrodite ἐγαμεριστότειεύνοις τε θυκτέαις καὶ βηθίδει πιάτατα (3-4). The two lines' approximate symmetry evinces Aphrodite's use of the
language suitable for Artemis' hunting.

The hunting metaphor becomes graphically realized as Aphrodite walks through the
woods of Mt. Ida. She travels 'όνο αὔρημο' (69), the same αὔρημα (18) in which
Artemis hunts, but rather than shooting animals with a bow, she 'τοῖς ἐν
στριβολοι βαξ' ἔμπνου' (73), literally 'set desire into their hearts.' Until the
last word is sounded, the meaning of this line remains ambiguous, since the same
words elsewhere can indicate either the shooting of an arrow29 or the inspiration of
a particular emotion.30 As a result of this 'shooting,' Aphrodite causes the animals to
make ἐκατα' ρετιάστας ἐναλφούς (74), reminiscent of the ἐκδοι τε
The connection between these two passages has also been noticed by Smith, 37.

The list of animals includes only frightening predators lions, tigers, leopards, and wolves. Callimachus in his Hymn to Artemis depicts her as hunting only deer, rabbits, and other harmless animals to the ridicule and chastisement of Hesiod (153-57), who then presents himself as the only successful hunter among harmful animals. See footnote 34 for a hypothesis about him, the city of just men.

Within the archaic verse the two instruments seem to be semantically equivalent, since the verb that describes the hunter's playing, ἀνάφλεξαι ἀρπαγή can often be translated literally to denote playing the lyre. The Homeric Hymn to Hermes, for example, uses the verb ἀναφλέξαραι (17.423, 425-433, 455, 470, 476, 515), to describe the playing of a single instrument called φώναξ (Μ. 566, λέχα (422), and κύκλια (699, 509, 335). In The Homeric Hymn to Apollo, Apollo plucks a φώναξ (184) which is only four lines later called a κύκλια (185).

The word ἀναφλέξαραι occurs only a few times in both epic, (P. 257, A. 272, 586, M. 439, N. 149, P. 247, 748, and K. 4336), but in the first sight, it is a repetition of a single homoeoteleuton line. Only in the two instances in the Hymn to Apollo does it describe an unusual note. The uniformity of this very unusual use of this uncommon word in the same text could serve to context the two passages in the audience's mind. For new uses of traditional epic words in this hymn, see Stein 31 ff.
between the dances mentioned in Artemis' miniature hymn in 19 and the χρόνος Ἀρτέμιδος in which Aphrodite claims to have participated in 118, and the unquestionable security of this connexion should lead us to accept the other echoes, which may be slightly more tenuous.

Just as Aphrodite comes to resemble Athena through her traditional use of violence and woven materials, as she parallels Artemis' hunting in the virgin goddess' wooded mountains she comes to resemble her as well. By the same she reaches Anchises' shelter at the end of this journey; her appropriation of the virgin's guise is complete and her physical appearance now manifest this assimilation. She stands before Anchises οὐκ ἐν οἰκίᾳ μόνος καὶ ὄμολος ἄγαλμα (82), resembling not only Athena, but also Artemis as closely that when Anchises tries to guess her identity, he first conjectures that she actually is Artemis93 (93) and last suspects that she might be one of the nymphs who inhabit the mountain, springs, glades, or Artemis' οἶκος καλός (101). Though the nymphs of the mountain are not virgin (206-63), the nymphs of the οἶκος καλός inhabit Artemis virginal οἶκος—οἶκος (20).

Yet in proving her humanity, Aphrodite again met her resemblance to the goddess she emulates by presenting herself not in imitation of Artemis, but as a mortal practitioner of her τεχνία, specifically of her dances.99 Just as she liked herself to Athena's mortal disciplines rather than to Athena herself. Through describing this dance she explicitly explains her purpose in impersonating the virgin goddesses: rather than merely expressing the virginal Artemis or Athena for the sake of the resemblance per se, she wants to ensure that Anchises believes she is a virgin. In accordance with this desire, she not only explicitly links the dance with the virgin goddess and thereby recalls the dances mentioned in Artemis' miniature hymn, but, since the dance is performed by οὐκ ἐν οἰκίᾳ, one could assume (119), even her participation is in her practice of Artemis' τεχνία as evidence of her own virginity.90

93 Virgil plays with the same relationship when he describes Venus as a virgin huntress in Aeneid 1.314ff. There too, the mortals guess that Venus might be Diana or one of the nymphs: see Phaedrus 189.679-700 and Hesiod, Theogony 232. Considering the similar guesses the goddess makes in the two passages, the similar reactions of the mortals, and the fact that the Hymn to Aphrodite describes Artemis' conception, it does not seem absurd to hyperbolize that Virgil might have had the Homeric Hymn to Aphrodite in mind when he composed the scene.

99 Gooldner's Ulyssius' Every into Greek Epic, Leiden (1974) entire second chapter discusses the connection between Aphrodite and dance. See also Amos 49 below.

90 The only τεχνία of Artemis not directly linked with either Aphrodite or Anchises is the οἶκος τοῦ τεχνίας ἄγαλμα (28). The standard interpretation, for instance Evelyn-White's who cites of myth myths (in Keight, the Homeric Hymns, and Homerica, Cambridge Mass. 1967: 407) is impossible. The word τεχνία only means as a plural form in the accusative case and with a long final syllable, names that are preceded by the by the τεχνίαs and meter of the late lines 2.241-2.272, 2.392-16, 10.15, etc., though of course the prose conceals the quantity of the syllable. This word must be the nominative singular, and therefore, contrasted with the grammatically parallel but plural forms ἄγαλμα... Φάτεμα... γοής... οἰκία... οἶκος... (2.20-25), the emphatically differentiated singular τεχνία must refer to a singular city,
Both the Armenian and Athenian Traits that Aphrodite assumes conceal her own sexual nature and superimpose a virginal facade, and thereby either prepare or constitute the dissimulation, diei̇rōtē, through which she seduces Achaeans. Because Aphrodite's exhibition of virginity is seductive and opens the way to sexual intercourse, these same images cannot be excluded from her ποτάμι when they are used for seductive purposes, even when not used by her personally. Thus, Anicthes' Armenian features, his hunting and piercing music, similarly promote rather than counter his sexuality. His music plays with or serves as a prototype for the literary apoq of the bucolic musician-lover evident in Paris, who is chided by Hektor for reveling in music and Aphrodite's gifts rather than fighting Menelaus (54–55), and in the Silenoi and Hermes, who traditionally are linked with music and later in the
despite its lack of a definite article. Artemis' role as a civic goddess primarily in Asia Minor (Farrell II:464–70) combined with her support of Troy in the Iliad encourages the hypothesis that the city alluded to in the hymn to Artemis might be Troy, the city whose eponym occurs and the only city mentioned elsewhere in the hymn. Only the qualification that this city is populated by βασιλεύς, δῆμον could preclude this hypothesis. Callimachus describes Artemis' desire for justice as an important attribute of the goddess, since she is ἡ ἡμών ἑκατερία δήμον τονικαῖν (Iliad 123). But the Trojans in heroic epic are only accused of injustice by the ἄρχων Ἀchaiou, the narrator and the Trojans deserve these accusations. For example, ἀγαθομενox specifically demands that Paris swear the oath before the duel between Paris and Menelaus rather than any of his sons in Iliad 3 because they are ἀρχαίοι, i.e. δημοταί (106). But the same book proves the exclusive guilt of Paris, execution of the other Trojans when Paris dies in record his challenge Hektor claims he 'νεκρῶν ἀνθρώπων (59) for having brought the war upon the immortals' Trojans, the old men on the wall wait to return Helen to the Greeks (119–160), and after the duel the poet describes the Trojans' hatred of Paris and their desire to hand him over to the Greeks (453–454). Hektor expresses the lawful disposition of the populace quite succinctly when he tells Paris that he would have been executed had the Trojans not feared killing their own prince (τοῖς ἁρπαγμένοις τάραδος, δήμοισις, ἐκ τῆς ἐν τοῖς ἀνάθεμα χτενός κεκοβότας οὖν ἐπί δαμασκεναῖς, I. 58–57). The Hymn to Aphrodite provides no ethical assessment of Troy, but considering its subject matter we should not impose on the text a negative view of Troy merely because the privileged Achaeans in the Iliad revile the Trojans. If the hypothesis is correct that the entire poem is an exorcism of the Amazons' very questionable hypothesis—see Wilamowitz, Die Ilias und Homer, Berlin 1920, 83ff; Heltz, 103ff; Reinhardt, 507–15; Lunt Lunt, Der homerische Aphrodite-Mythos und die Anruf der Amazone in der Ilias, Bonn 1975; Kastenheck, Recherches sur I'Homme d'Aphrodite, Mémayrney 20, 1967, 394; Probstle, 66 and Sott, Peter Smith, Athenaides at Patrons of Iliad 20 and of the Homeric Hymn to Aphrodite, HSCP 85, 1981, 17–58), then the intended καθαρός most certainly would have held the immorality of the Trojans, whom they claim as ancestors, in the highest regard. Much of the later tradition (for example Gorgias, Herodotus (two still believes that they offended the gods, however) –2.120, and Pindar) excoriates the Trojans as well, or at least mitigates their faith in the matter. The ἄρχων Ἀchaiou δῆμον, δὴμοσιοῦ might, therefore, be reflected, if not recalled specifically, in the presence of Troy at end of the hymn (280). Even if τέκνα, the metonymy of a city of just men rather than a specific city, Troy in the end of the poem seems to serve as an example of such a city. If this hypostasis is correct, then Artemis' city, the last of her ποτάμι, is also borrowed and used by Aphrodite for purposes related to her sexual endeavors, since she uses it in the location in which she construes Achaeans to make Artemis, the symbol of the sexual encounter in that he as both the index of it (235–235) and through his name expresses the ἀνέφορος παρακλητός his mother acquires from that ποτάμι (168–189).
hymn enjoy sexual escapades with the Nymphs of the mountain (262). His hunting, particularly when juxtaposed with Aphrodite's hunting, points to the sexual tension inherent in his character and thereby evokes in him the ambiguous nature of the hunter who combines both the threatened chastity of Hippolytus and the lasciviousness of Orion. Since the antics of the animals he has killed that cover the bed on which the two make love are specifically those when Aphrodite shambles before, those who had been overcome by her power, they complete sexual intercourse, virginial hunting, and Aphrodite's seductive power into a single moment. The two lovers, like the animals who precede them on the bed, become the spoils of a host as well. As with the react shared by Aphrodite and Adonis, these images must be traditional to the furies.

HYMN TO HESTIA

The poem presents Hestia as the last of the three virgin goddesses, and justifies her inclusion by differentiating her chastity from Aphrodite's lasciviousness through a mythical narrative in which she rejects two illustrious marriage proposals (from Apollo and Poseidon), in contrast to Aphrodite's evil pursuit and consummation of an ignoble sexual relationship. Her story thus provides an inverted model for Aphrodite's. In exchange for forsaking marriage, Zeus gives her the honor of sitting in αὐτῶν ὅλον (30), revered in every temple and home. As the hearth, Hestia forms the stable and constant center of these edifices, remaining inside and thus secluded from interaction with the outside. As such, her τύμπα are, in a sense, extremely limited and separated from the exotagya that Aphrodite necessarily entails—she is a goddess of fertility, one that ensures the continuation of a family bloodstream, but one dissociated from the sexuality normally involved.

As the spatial center, Hestia forms a natural couplet with Hermet, the spatial periphery, and the Greeks traditionally and frequently associated the two deities. The

41 See Gregory Davis, Death of Procris: Artem and the Hunt in Ovid's Metamorphoses, Roma 1981, 1ff and passim for the hunter as a sexual figure.

42 The undressing of the merely metaphorical nature of Aphrodite's hunting through the death of the animals foreshadows the awareness of both women through their sexual intercourse. Aphrodite will suffer the disgrace of having slept with a mortal and bear a son whose name, without referring specifically to her ψαλίδω, ἄντρον (198-99), in Achillian will become ἀντρόν (288). Though the precise moment of this word is unclear it is most likely related to sexual intercourse. For discussions of this see R. J. Rose, on Hestia and Aphrodite, CO 38, 1959, 11-16, and Muchler, 78-80. For a contrary opinion see see the Item, 19.21. The reprise of line 221, which describes the desirous immorality Thetis receives but prevents Eos from copulating with him, in the description of Anchises' potential immortality in line 340 perhaps compares the fates of the two and, in so doing, foreshadows sexual intercourse. See Anchisea.

43 In Pindar's Phainos 264b, while the other gods depart to spread their presence and influence, she remains behind inside the omphalos.

44 For this reading of Hestia, see J. P. Vennart, Myth and Thought among the Greeks, Boston 1983, 127-23, particularly pages 133-38.
Homer's Hymn celebrates Hestia and Hermes jointly, presenting her as the goddess without whom there is no banquet, since she is the first and the last libation and hence as the goddess who frames the banquet temporally (Iliad 29.4-9) as well as provides the framework for the banquet spatially. Hermes, on the other hand, the messenger and traveller, must be invited into the house from outside (Iliad 29.9). Together the two, the inside and the outside, encompass the total range of human experience, forming a harmonious whole, «φύλας φρονήσαν ἐλεύθερον ζωήν» (Iliad 29.9-11), that both helps mortals (Iliad 28.10 and 12) and in its ubiquity, for this partnership is the very essence of ubiquity for earthbound mortals, known to noble deeds (Iliad 29.11-12).

Because the poem elsewhere relies upon the other goddesses' traditional associations, the reader will, I hope, indulge me by allowing me to adduce this particular traditional association, which is one of Hestia's only ones, even though it is not explicit in the poem. Because ancient hexameter poetry, and hymns in particular, was necessarily grounded in a religious context both in its performative and poetic environments, this adduction could hardly be seen as introducing anything foreign to the poem, i.e. from outside of its context. Though his partner Hestia does not appear after her miniature hymn, Hermes twice enters into the Hymn to Aphrodite, and, unlike the other gods who have cameo, in both instances his presence is dictated by his sexual nature. He first appears in the false account Aphrodite provides to explain her sudden appearance at Anchises' stand as the god who touched her from the dance and brought her to Anchises in order that she be his bride. In selecting Aphrodite from this group of virgins, Hermes confuses or even conflates virginity and sex by selecting sex insatiates to be a virgin bride. His abduction of this virgin-who-is-not-a-virgin is accomplished through the verbs ἔχωμαι (127) and its compound ἀφαγάπα (117), which have an unambiguously sexual remando when they occur later in the poem to describe Zeus' rape of Ganymede (203 and 208) and lusty rap of Thetis (218). The verbs thus suggest that Hermes' abduction is figuratively a rape, and the close thematic and linguistic connections between this passage and Π 181-86, in which Hermes sees Polyxene participating in a dance to Artemis and later sneaks into her bedchamber to ravish her, intimate this content. In Hermes' second appearance in the hymn, Aphrodite names him alongside the Sirens as the lover of the nymphs who will raise Aeneas (262), charging that entire wild, peripheral, and therefore «heimetic» setting with sexuality.

45 This passing could also be seen in the frieze by Phidias on the base of the statue of Zeus at Olympia according to Pausanias 5.1.11.8, and on the Soubies vase (cf. P. Rainey, Hermes psychagoge: essai sur les origines du culte d'Hermès, Paris 1934, 500). These specific certain columns who lead, one belonging to Hermes and the other to Hestia. On this relationship, also see A. B. Cook, Zeus: A Study in Ancient Religion, 3, New York 1965, 2 and 187 ff., and Vernant, 127-75

46 Except for the preposition at the beginning of the line and the case of ἄγας, line 221 of the hymn, which denotes that the dance in honor of Artemis, in the same as Π 183.

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Because of the traditional and intimate association between Hermes and Hestia and the contiguity of their fields of action through the contrast between the inside and the outside, the emphasis on Hermes’ sexual exploits within the hymn casts an ironic suspicion on both the precise nature of Hermes’ and Hestia’s association and on the association that the hymn initially posits between Hestia’s field of action and virginity. As with the other virginal goddesses’ fields of action, Hestia’s too becomes contiguous with sexuality. Though the poem provides no clear example of her areas of provenance in the plot of the hymn, the bifurcation of her παραθύρου specifically the temples of the gods (31) and the homes of mortals (30 and 32) is reflected in the only two fixed and static settings the poem provides.47 Aphrodite’s temple in Paphos and Anchises’ αἰθήσις.48 As these edifices become the settings in which Aphrodite most explicitely prepares and then executes her seduction of Anchises by beautifying herself in her temple and then entering the shack to make love with Anchises inside on the bed rather than outside (as gods usually do), the temple and the αἰθήσις become subsumed, much like hunting and gymnastics have been, into Aphrodite’s sexual field of action.

SYNOPSIS

The poet has created these miniature hymns as a storehouse of images, of την θεά that initially characterize these goddesses and their virginity through their divine fields of action, but which Aphrodite echoes in the manner in which she wields her power in general and in her seduction of Anchises in particular. Thus, for instance, the language through which the poet describes how Aphrodite inspires lust in the animals evokes Artemis’ hunting, while the clothes she borrows from Athena make her more beautiful and thereby aid her seduction of Anchises. She uses these την θεά both in her own person to provoke lust and embodied in Anchises to satisfy her own sexual desires on a bed covered with its own connection to these την θεά, the animal skins that are the fruits of his hurting. Because the virgin goddesses are not present in the poem solely because of their virginity, the την θεά that express and therefore evoke their nature come to symbolize virginity as well. Therefore, as Aphrodite is the implication of her own power and to further her sexual goals uses those την θεά that originally

47 The wilderness of Mt. Ida through which she travels serves as a transition between these two fixed edifices, and therefore is a center but a periphery, an outside rather than an inside, that must be traversed to move from one center to another.

48 There is a tenuous lexical connection between Hestia’s and Aphrodite’s temples through the word την θεά, which only occurs in this poem in reference to these two groups of edifices (31 and 38). The absence of a word for σπήλαιον in the line referring to Hestia’s position among mortals precludes any such lexical connection with Anchises’ shack, but at the same time does not preclude a thematic connection. The word την θεά (30) seems to refer to her position in both temple and mortal homes, and therefore does not serve to denote mortal homes exclusively, but does allow her involvement among mortals to their homes. The word την θεά never appears in reference to Anchises’ shack.

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belonged exclusively to goddesses who reject her and set, she in a sense appropriates them and modifies their original purpose by making them promote what the poet previously declared that they oppose.49 Aphrodite's violence, clothing, hunting, dancing, Archis is in his hunting and piercing music, the bed: shrewed with the spoils of the hunt on which the two copulate, even (perhaps) the stable ones of Aphrodite’s temple and Anchises’ shack, all have original associations with these three goddesses and, hence, with virginity, but by the end of the poem Aphrodite has subverted them all into her sexual τυράζιν.

In the invocation of the poem, the text establishes these goddesses and their τυράζιν as boundaries to Aphrodite’s power, and these boundaries are respected to the extent that Athena, Artemis, and Juno are and remain virgins; but it happens that the very realms in which these goddesses’ virginity delight become also the means by which Aphrodite’s erotic seduction successfully operates. The deracination of the τυράζιν made in the invocation is to some extent put in question or transgressed by what I have shown to be a perhaps unexpected but nonetheless completely traditional contiguity between these goddesses’ fields of action. Whether it is the nature of this Aphrodite, of set in fact, to transgress her boundaries — this procedure seems characteristic of the poet of this hymn, as he similarly exalts Aphrodite’s power by depicting her transgressing the bounds of the divine hierarchy when she induces even Zeus to commit adultery — or whether it is in the nature of the structure of polytheism to fail to maintain strict boundaries between divine fields of action is difficult to determine. Perhaps the two possibilities should not be distinguished too strictly.

Even though Aphrodite includes these supposedly exculated areas in her field of action, she does not actually alter them, their associations with the three virgin goddesses, or, through these goddesses, with virginity. She encroaches on these goddesses’ spheres of influence, but overlaps rather than appropriates their territory. These areas become shared by Aphrodite and their original proprietresses and thereby garner a duality of implication in which each τυράζιν implies both virginity and sexuality simultaneously. Aphrodite uses the twining tension that ensues in each image from their ostensibly contradictory associations with virginity and sex, wherein the very presence of virginity suggests its destruction through sex, to charge these virginal images with sexual force and thereby makes virginity itself a part of her sexual domain via its seductive potential. In the clearest example, she makes herself resemble Athena and Artemis through borrowing their τυράζιν, and in so doing disguises herself as a virgin in order to augment her seduction of Anchises by offering him the opportunity to deflower her. Accordingly, she does not conceal all aspects of her own sexual

49 Penelope in the Odyssey associates herself with Athena through weaving and sees the same weaving to postpone her marriage. See I. Papadopoulou-Belaidis, La châle de Penelope, Pourquoi le tissage féminin dans l'Odyssée, Paris 1994. Lisy also notes this relationship when he characterizes Lycaste as a liaison of chastity and remarriage through her weaving (157–66).
identity when she changes her appearance; Anchises' second guess is that the mysterious girl before him is Aphrodite (93). The virgin goddesses' (viçl do not conceal or displace Aphrodite's own sexual character when she borrows them, but mix wish to create a sexual-erotic figure whose seductive appeal is augmented by the sense created by combining these two supposedly antagonistic forms.50

The dance in which she claims to have partaken graphically depicts this relationship by simultaneously expressing and threatening virginity. It presents girls ripe for marriage, and hence ἄχρητοςος (119), to a crowd perhaps of potential suitors,51 including Hermes who seize the opportunity to addict Aphrodite's alter-ego in order that she lose her virginity to Anchises. Through the very act of displaying the girls' virginity, the dance presents them as desirable mates, and thereby threatens the very virginity it both exerts and signifies. Anchises' virginial aspects function similarly. Through their association with the virginal Artemis, his hunting and piercing music lean towards refining the comparison of his beauty to the gods' in the simile (54 μετ' ἐναντίον ἐκείνου) (55). It is his extraordinary appearance, augmented by his virginal aspects, that arouses Aphrodite's lust (53-56) and specifies Zeus' desire that she sleep with an undesignated ἴδιος κοτόπηγης (46) to Anchises.

Aphrodite always exerts her power, and hence comes to be characterized, through the images and actions that exist in these overlapping areas of her champ d'action that she shares with Athena, Artemis, or Hestia. Thus the very attempt by the poet to depict Aphrodite's power through setting these three goddesses and their τραγαί as the parameters of Aphrodite's field of action crumbles, whether intentionally or unintentionally, under the force of a polytheistic system that precludes the complete exclusion of a god from any aspect of human experience. Even such conventional oppositions as sex and virginity conjoin under a single goddesses' jurisdiction in an oxymoronic amalgam that becomes the device through which the goddess' seductions function, and thus is the core, rather than the perimeter, of her power.

The poetic distinction between the virginal goddesses' application of virginity and Aphrodite's should not be overlooked, however. For though there remains a single concept 'virginity', we have seen that it has an inherent tension that derives from its positive and negative capacities, i.e. in its capacity to exist and in its tempting capacity

50 Homer was certainly aware of this relationship between virginity and sex. The poet charges the relationship between Odysseus and Nausikaa with sexual tension through describing her virginity specifically in terms of its removal as she goes to the shore to wash clothes for her own imminent wedding (12 35-35) and finds Odysseus, who likes her, just as Anchises does Aphrodite, to Artemis (151). Earlier, when Helen enters the meadow in which Memnon and Telemachus are dining, this sexual moment of morals and the 'nuptial corollary to Aphrodite has her sexuality augmented by being likened to a συντεθήκη γυναικεῖα (123). The Roman elegy poets, particularly Ovid, used the same patterns of imagery, namely hunting and military matters, to discuss the relationship between virginity and sex in their poems.

51 Bookhout, H.E.F. presents this theory.
to exist no longer, to be removed or destroyed through the sexual act. The difference between the virginal goddesses' and Aphrodite's virginity resides not in virginity itself, but rather in the willing evocation of virginity's inherent tension. At various times in the mythological tradition both Athena and Artemis have their virginity threatened, and Hera has been threatened within the confines of the hymns we are examining. But they consistently reject the negative capacity representing by these threats, ignoring the temptations to end their virginity's existence. Thus in this hymn they operate not as virginal and therefore opposed to sex, but instead as goddesses who have chosen to cultivate the chaste capacity of virginity. Aphrodite, conversely, is presented as the goddess who uses virginity's lascivious and seductive capacity to be removed. Seen in this light, as figures on a spectrum of virginity's capacities and therefore potentially susceptible both to virginity's positive capacity and to the temptations of virginity's negative capacity, Aphrodite seems far more lascivious and the virgin goddesses seem far more chaste and distances from the shame Aphrodite accrues than they would if the potential of virginity they do not exercise had never existed for them.

Ithaca

Daniel Türkelbäck

52 I do not see these terms with a moral sense, though the author of the poem seems to think in this way, but rather in an absolute sense of existence as opposed to non-existence.