UDC 821.14'02.09 Homerus

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"HOMERIC" ZEUS PART II WHAT ZEUS INITIATES/WHAT HE INTENDS: *ΔΙΟΣ ΒΟΥΛΗ* (?) IN FOUR MAJOR "HOMERIC" *HYMNS*[1]

ABSTRACT: The four longest extant so-called "Homeric Hymns" addressed to Demeter, Phoebus Apollo, Hermes, and Aphrodite elicit from Zeus for each – Demeter, Zeus' secondary sister-wife, the others his divine children – a different strategy and response.

Demeter? Calculated, even planned compromise to end her rebellious secession from Olympus and the other Olympians and benefit all concerned, even human beings.

Apollo? Toleration of an originally supreme male god's rearguard action to save face, his and his mother's, when she is now only a secondary spouse of Zeus and he the resentful son of supreme Zeus.

Hermes? Laughs at and with him at the expense of Apollo, who, however, must keep his rank as grandest of the Olympian Father's many sons.

Aphrodite? Give her a taste of her own power over others that his unhappy faithful consort Hera acknowledges and use her irresistible lust to perpetuate a royal line of descent from himself. Did narrative story follow the mere seven lines of salutation of which *Hymn to Poseidon* it might treat his dealings with his brother Zeus in the two Homeric epics and perhaps Zeus' most challenging relationship of all in *Odyssey*.

KEYWORDS: Apollo of Delos, Apollo of Delphi, Aphrodite, Demeter, Hermes, Persephone, Poseidon, Pytho and Python, Typhaon, Hades, Zeus.

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[1] On "2-*Demeter*" (shorthand style for citing four Hymns treated below), I have consulted monumental Helene Foley, *The Homeric Hymn to Demeter: Translation, Commentary, and Interpretive Essays* (Princeton 2013). On the others, Nicholas Richardson, *Three Homeric Poems. To Apollo, Hermes, and Aphrodite* (Cambridge 2010). For all four Martin L. West, "Loeb" ed. and trans., *Homeric Hymns, Homeric Apocrypha, Lives of Homer* (Cambridge MA 2003) and Jenny Strauss Clay, *The Politics of Olympus*, 2nd ed. (London 2006). I build upon some of the argument in my Gods in Title and Action: The Homeric Hymns, *Journal of Classical Studies Matica srpska* 10 (2008), 49-63.

Unlike the Trojan War, which began with a violation of Zeus' rules that, love Priam and Hector (then living descendants of his Anatolian son Dardanus) though he does, he must allow that war – and allow to end in the destruction of Ilium and the Trojan nation. His developing project involves death for both of those mortal Trojans and, among for others on both s, the great Achaean hero Achilles, son of Peleus (himself also descended from Zeus) who might have been *his* son and whose mother was uniquely dear to him.

No. 2 ***To Demeter*** – to a successfully *defiant* Demeter. Only here does Zeus lack authority and omnipotence to enforce his will. By giving Hades his daughter Persephone in marriage he has won the good will of this *other* brother, who (never mind Disney's 1997 *Hercules*!) has *not* shown resentment toward and openly challenged Zeus' primacy among the sons of Cronus as Poseidon has done, directly and indirectly, through sons of his (for example Cyclops Polyphemus, to whom with his father we return in detail in reading the *Odyssey*, in Part III.

Two different standing policies of the Olympian come under attack from his *other* sister-wife, Persephone's mother Demeter. In contrast to the futility of Hera, her sister and Zeus' primary sister-wife, in efforts to depose Zeus or at least to do some permanent hurt to him.[2]

Three features of Demeter's *eternally* productive response to their husband's shamelessness and insensitivity as demonstrated in 2-*Demeter* distinguish her. Hardly Hera, the one whose rebelliousness never succeeds in getting anything for her *that Zeus does not will* (e.g., Achaean victory over Troy under Agamemnon's command-in-chief) or cannot cancel (Heracles' storm-tossed voyage recounted at *Il.* 14.249-262, and 15.24-30).

At 2.91-291 down on earth Demeter, boycotting Olympus among mortals, secretly makes her first challenge to her brother-husband to claim a role in choosing their daughter's mate. Zeus in double relationship to would own patriarchal authority over *her*, since her father (and his) Cronus is literally "out of the picture" down in nether darkness, as good as dead, whereupon a senior brother assumes authority over a sister. Of course, Zeus owns their daughter as sovereign father.

Demeter disguises herself as an old mortal woman at sight of whom no one would suspect of being divine. On the other hand, she does exude

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[2] Her enemy Heracles and her rival Semele each become deities after the death she devised for them. The death of Zeus' son Sarpedon is, as Part I argued, a needed event element in his project for Achilles, yet Zeus' arranges special honors on the field at Troy, in great achievement during the battles of *Iliad* Books 4-7 and 11-18 and honorific battle over his dead body, which Achaeans cannot acquire and home in Lycia. with a splendid funeral and hero cult "of great antiquity." See Jennifer R. March, "Sarpedon" in *Oxford Classical Dictionary*, 4th ed (Oxford 2012), p. 290.

something that makes her sympathetic to the daughters of King Celeus of Eleusis and readily employable to him and their mother Met Aneira. Taken on as the boy's nurse she begins to make an infant royal prince immortal *and unaging* with imperishable honor, in effect, a revolutionary new counter-god not descended directly from Zeus (2-*Demeter* 98-191, 212-242.[3] This happened under a what we may call the *multiscient* but by no means an *omni*scient Father of Gods and Men, who was evidently unaware of such a rebellious project, of its possible success and implicitly threatened replication. In fact, neither he nor any other god prevented, but the boy's own mother. Metaneira witnessed the disguised goddess' secret fiery de-mortalizing therapy that complemented his nurture on Demeter's' divine milk, was horrified, interrupted and ended the deification (243-264).

At stake now for the Master of the Universe was not only a specific plan, for a marriage alliance but a general policy, for all mortals' mortality. The former concerned his *and Demeter's* daughter Persephone, whom, to her mother's outrage, he treated as entirely his to dispose of, indeed as she saw the matter, for disposal, *for getting rid of* by giving the maiden goddess to his brother Hades 'to have and to hold' *but with no chance that death will ever release his hold on her* in his deep down Underworld domicile. In obvious respects the young goddess will be as good as dead – forever! Zeus likely sought this marriage alliance to forestall the chance that Hades, too, might defy him like their siblings Poseidon and Hera, as noted above (and in Part I). Zeus' general policy after mortal humans' near extermination by The Flood that *Met.* 1.253-415 reports has been to keep a subservient human race populous, on the one hand, so they might offer perpetual sacrifices and otherwise glorify him and his immortal kin on Olympus. And supply beautiful young maidens and boys of the species for him and other (male) Olympians. On the other hand, to keep them down, by dying of each aging o warring generation to be replaced by more attractive and energetic replacements.

There may be more than one reason why their sister Demeter threatens the Olympian Father's instrumentalization of a populous race of mortal humans. She *could* be angry with our race for rejecting our chance for godlike immortality – by an act of *one* person once and for *all*, a Gilgamesh, an Eve, or a Pandora. Such critical moments function that way in a sort of *negative* "charter" myth. She is certainly angry with Metaneira at 250-262. Let them all go to Hades! However, the goddess'

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[3] Thus quite unlike the unique deified mortal Heracles. Eleusinus, progenitor of the boy's father King Celeus, may be a son of Hermes and therefore indirectly from Zeus, according to prose authorities or, in poems, progeny of an obscure Ogygus who seems to be either an autochthon (and possibly Poseidonian) or son of Titan Oceanus. See the Wikipedia's strenuous effort to pin down his filiation in the article "Ogyges" [sic].

frustrated preceding and subsequent global and perennial philanthropy (470-482) suggests otherwise. Moreover, the temple, altar, and therefore *cultic honor* she established at Eleusis (270-304) is likewise imperiled if neither priest nor congregation remain!

Nevertheless, Demeter persists in a worldwide crop failure that, if extended beyond a year or two of starvation, would eventually exterminate humankind (305-311) and deprive the other Olympians of worship (311-312). Zeus is moved to action. However, neither does his female emissary succeed in moving her, Iris, who in Zeus' name might coax Demeter to rejoin the community of gods (315-324: she is λισσομένη at 324), nor a numerous delegation of other gods whom Zeus convenes , who offer her special honors and gifts (325-330).. She sends an ultimatum back with them: She will never return to Olympus until she see her daughter (331-333).

Zeus and Hades will have to compromise! Zeus sends Hermes to command his dark-haired brother to let Persephone ascend to the light above to see her mother, so as to prevent Demeter's continued depletion of the human population and secession from the gods of Heaven (334-346). To Hermes' statement Hades smiles in response, because of two related considerations: (1) He knows how *he* can secure a share of her, but also how, by allowing her "time off," *she* can be happy or at least contented with time-sharing of his beautiful niece. (2) She now is good company, a maiden on a separate couch, as suggested below, who at present despairs of seeing her mother ever again and is profoundly unhappy with Uncle Hades (whom she surely first met when he abducted her!) as perpetual companion with sexual ambitions. Now she obviously would hope for a complete and final divorce. That is in her father's patriarchal authority to grant, but would hardly be politic. For Zeus cannot afford to have both his mighty brothers grumbling – forever. This brother (and ex-son-in-law!) could surely make trouble, if not so extreme as in that Hollywood animation! In fact, when this Hades receives Hermes' visit and his nephew conveys a brusque, undiplomatic, indeed indirect command from Zeus, abductee Persephone as royal consort is present with her abductor "in state." Moreover, the infernal royal couple may not lie on the same couch of two or more present (see plural λεχέεσσι at 343). Hades responds to his brother's indirect bidding, a command to his nephew to take his bride from him (with an unexpected complaisant smile (357f).[4]

Immediately there comes – ready? – to his crooked Cronidean mind a means of keeping his niece as his wife, *and a contented one*. Zeus and he may have planned it all, better than a simple marriage by kidnap?

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[4] Hermes, ignorant of two senior gods' little conspiracy that I postulate, who declared that he was ordered to take Persephone away but has *not* appealed to the Lord of the Underworld μαλακοῖσι... ἐπέεσσιν (336), may be surprised at this immediate response.

He has a pomegranate on hand. Is it ambrosial but also nuptial, conjugal? *If* she eats of it she can spend two parts of every future year with Demeter and rejoin her cheerful young playmate goddesses, fellow gatherers of terrestrial spring flowers from among whom Hades had abducted her; in fact, one of those parts can be flowery (417-430). Hades – the god and the place where only asphodel blooms – *will*, however, have her for a third of eternity. This may explain be why without objection he will release Persephone to Hermes for a return ride up to the surface of Earth, where Demeter awaits her (359-370).

When uncompromising Demeter can and does "see" her dear daughter with own eyes (as she demanded), suddenly she fears that her dark brother has gotten her girl to eat something. For both daughter and son of Cronus *and Rheia* somehow know (from their mom or from their grandmother Gaea?) that if Hades gets his bride to eat not just anything but seeds of *pomegranate,* she must return to him for part of each round of seasons.[5]

In any case, incidents of the story from the abduction through the mission of Hermes antecedent to the Two Goddesses' happy reunion of at 434-437 correspond to elements of ancient mortals' weddings and their conjugal sequel.[6] These begin with bride's (*ab*)*ductio domum* by the groom in a horse-drawn vehicle. Such an event opens action *in medias res* at the poem's outset (2-21) and will be emotionally colored in retrospect by the sudden, involuntary bride's first-person account to her mother of that initial violent deed of Hades and of his more recent, speciously friendly one with pomegranate – she is hungry (371-374 > 407-413; fatal eating 414-433).

Anything Persephone might have consumed at her husband's table could indicate a new male's responsibility to feed her, that is, transferred dependence, father's daughter now becoming bridegroom's wife. However, *this* particular fruit, which has a long cultural-religious history in western Eurasia, may in the early Iron Age solemnize, even sacralize a wedding.[7] The feeder and the eater will in this case be wed for life, that is, forever. Only Cronus might break the holy bond.

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[5] Some ancient Greeks counted three seasons, linking spring and summer (θαλλώ > αὐξώ) or summer and fall (αὐξώ > καρπώ). Winter might be one, an anti-Ὥρα, non-vegetative season when nothing grows and perennials appear dead: those months when sailing was perilous, "stormy time" (Χειμών), would be a third, but none of the three, whichever we should understand them to be, is be measured in months, one per seed swallowed as in some traditions. Persephone's season/non-"season" below with Hades (= time during which sown seed-grain lies buried since the end of καρπώ) for each pomegranate seed, as traditions state. However, only one consequential seed, κόκκος (372 and 412), is mentioned in the *Hymn*.

[6] Besides Strauss see Helene Foley (both n. 1 above), the latter in her detailed Part II.

[7] On eating of pomegranate at presumably weddings in modern Armenia and Greece, ceremonial Orthodox Christian, see Damien Stone, *Pomegranate: A Global History* (E-book at ProQuest: Edible Series Reaktion Books 2017), respectively pp. 52 (Armenia) and 108 (Greece). That Hellenic practice of eating seeds at weddings though not specifically at the

To sum up: Demeter therefore seeks not to compel Zeus to abdicate and does nothing to suggest this, will be content should he compromise, he *and* their dark brother. She must compromise too, and may realize that in a life where, if a round of seasons did not occur (as it seems not to do in *Odyssey* 7's land of the Phaeacians), a "year" could only be measured from solstice to recurring solstice or equinox to equinox). Impossible, of course, to equate with a whole number of lunar months. Hesiod does his best to plan his days and labors with mixed lunar and zodiacal (i.e., solar) timings, offering no clear count of seasons, let alone their names.[8]

Consider Hesiod's full account of Divine Succession, which entails climate change. Gaea had schemed with her son Cronus to overthrow Uranus. However, when Cronus proved no better husband to her mate and father to her offspring than *his* father had been to Earth, Earth sympathized *and conspired* with her and Sky's daughter Rheia to allow Zeus to be born *and to stay born*. This grandson of Earth grew up inside a cave of hers, better a second womb than her son's stomach! That Titan's mother allied with those other Titans who defected from Cronus' exclusive regime. Besides Rheia these included Titaness Themis and, with complex consequence, Prometheus. Gaea and Uranus both advised the rebels whom Zeus led, and who included three monstrous sons of theirs whom wholly anthropomorphic Titans had shunned. Zeus' inclusive alliance were victorious in the ensuing Titanomachy.

Gaea may have joined the winners for more reasons than one. could well have been stressed by the "Golden" Age of Cronus with her requisite 24/7/365 food service to mortals.[9] Those mortals can have proliferated

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bride's new home, is also described and discussed by D. W. Still, *"Pomegranates: A Botanical Perspective,"* pp. 199-209 in N.V. Seeram, R.N. Schulman, and D. Heber, eds*., Pomegranates: From Ancient Roots to Modern Medicine* (Boca Raton 2006). *What* exactly Mrs. Hades otherwise may eat and drink when living (!) down there with him does not concern us here.

[8] In fact, some of his prescriptions for timing chores use signs from mundane nature – bugs and birds, trees and perennial plants. Earth herself might *like* time off, as it were, *periodically* = seasonally. She may be exhausted from uninterrupted coincidence of spring-, summer- and autumn-like yield of comestibles on her part that her son Cronus ordered to feed creatures of Prometheus when they were not sharing meat with the Titans at Methone! It may therefore be unsurprising that she eagerly accepted Zeus new world order with a time for her to rest, and in which her daughter Demeter could acquiesce. This may explain why Gaea did not *reluctantly* advance her grandson Zeus' βουλαί affecting her granddaughter Demeter and great-granddaughter Persephone but can have participated in the planning. See

νάρκισσόν θ', ὃν φῦσε δόλον καλυκώπιδι κούρηι
Γαῖα Διὸς βουλῆισι, **χαριζομένη Πολυδέκτηι** (2 Dem 8f)

The end of Zeus' project (another big one!) will be satisfactory for her and her daughter Rheia, who also unreluctantly contributes, as we have seen, three generations of Earth's offspring.

[9] What replaced it with the new, improved agriculture that Demeter instituted worked so well for her customers on a multi-seasonal calendar that, according to one Malthusian account of the reason for the Trojan War, mortals had become over-populous, unsustainable to her despite her current months of relaxation, and needed to be thinned. The *Cypria* made that still another Διὸς βουλή, widely overarching yet distinct from the one that according to my

to such a collective *weight* that the advice now supreme gave to that now supreme grandson included that motive which the *Cypria* gave for the Trojan War, i.e., to lighten the mortals' physical burden on her.

Contrast two momentous outcomes: (a) Demeter's and Zeus' end achievement, a compromise that includes benefit for her daughter and her fertile mother *and for Zeus' hard-working judgment-fearing* mortal worshipers (among whom Hesiod of *Works and Days* would count himself a deserving one) and those who will have been initiated into posthumous relationship with Persephone, her who has herself experienced something like death (according to the poet of 2-*Demeter*), and (b) *Iliad* 1's failed "palace plot" of which Achilles reminds Thetis at *Il.* 394-406 but of which she tactfully does *not* remind Zeus in their subsequent conversation at 498-53.[10] The evolved Zeus of both epics (I anticipate my Part III), no more the tyrant of *Prometheus Bound,* deserves his place. What mortal would prefer Hera, Poseidon, or Apollo to be supreme over us. Earth herself is content. She no longer bears destructive and deadly Giants.

In this hymn (with metrically influenced dative *plural*) the poet mentions Διὸς βουλῇσι – in line 9 almost as upfront here as Διὸς ...βουλή is at *Il.*1.5. One sentence in this hymn hints that her brothers Zeus and Hades anticipated that Demeter would react angrily to the prospect of perpetual separation from her beloved daughter. They were ready to compromise, as argued above from Hades response to Zeus' ultimatum:

> μείδησεν δὲ ἄναξ ἐνέρων Ἀϊδωνεὺς
> ὀφρύσιν, οὐδ᾽ ἀπίθησε Διὸς βασιλῆος ἐφετμῇς
> (357f).

For he has his pomegranate ready for her before his evidently gracious surrender of his bride to her mother.

Not everything necessarily had gone according to the brothers' plans. Zeus could not have anticipated the Demophon affair. He lucked out, thanks to a frightened mortal woman. On the other hand, Demeter's prerogative in Zeus' dispensation of τιμαί, i.e., to provide mortal worshippers' vegetarian diet, would have been an obvious possibility for her extortion were she to withhold it.[11] A motive for *her* to accept the com-

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Part I. the *Iliad*-poet achieved Mortals' sudden "year-long" want of food from Gaea-and-Demeter/fertile earth and Persephone/productive gluten-rich grain, wheat (σῖτος/πυρός) and, because of its essential role in major animal sacrifice, perhaps somewhat older barley (ἄλφι).

[10] Hera and Poseidon, with either Athena or, I think likelier, Apollo *together* failed, by overpowering and somehow binding Zeus, to depose him or at least to limit his power. Thetis summoned Giant Briareus/Aigaion to frighten the plotters away. Why I think Apollo likelier to rebel will become clear in the following section on the composite *Hymn* to him, as Apollo of Delos and Apollo of Delphi.

[11] Helius can also extort by denying light to the world. He can threaten to transfer daylight down to Hades and the dead, as he does at *Od.* 12.377-383!.

promise, on the other hand, would be future rotation of seasons. *The Age of Cronus seems to have had none.*[12] A few of them – three or four – would give her annually some months' respite from the taxing effort of germinating, growing, and growing all those annual grains, and exhausting her fertile surface. No fallow, resting land!

A world order is established with which all three Olympian brothers could live – Poseidon because in that new season of storms he would not have the stress of ships over his element and deepwater fishing would cease. Demeter would have a leisurely quiet spell to prepare for the return of grain that she would now sprout to welcome Persephone into the upper world of flowers, and the Two Goddess' heavenly home above Zeus' "April showers."

Hymn 3 ***To Apollo***. An overwhelmed but stubborn tradition, a mainland Anatolian one that became Ionian, competed with Balkan, Dorian Delphi in subtly inflected tales and claims. Confirmed worshipers of Zeus as Alpha and Omega and of Apollo as his Number One Son, his προφητής lieutenant Apollo, are satisfied. All scholars who are nonbelievers take Hesiod's understanding of Zeus as *the* Archaic Panhellenic one, Zeus *Omnipotent* (easily conquering Earth-born Typhaon) and *Omniscient* (seeing through Prometheus' deceptive fat at Methone). Limits to his vaunted sheer power and vision indicated in both Homeric epics tend to be minimized. The allowance he wisely makes for priority wishes of Apollo and Athena in *Iliad*, of Poseidon in *Odyssey* are not emphasized, but those he condones advance *his* entire project to which neither of them would entirely subscribe!

He prefers to use wise diplomacy (via Iris in *Iliad* 8, 15, and 24, in *Odyssey* 5) and compromise (in 2-*Demeter*) or persuasion *(*in *Odyssey 13*) rather than to exert that sheer brute force of which he reminds other gods whom he addresses at *Il.*8.10-27 (in a threat) and at 15.18-33 (in painful exemplary reminder specifically to Hera, but for all to hear). Add *tacit* potential violence by his physical enforcer Hundredhand Giant Briareus, such as he had threatened in suppressing that Palace Plot to which Thetis refers in *Iliad* 1 at her aggrieved son's instance.

Under the very name "Apollo" a West Asian deity can have been remembered and acknowledged, perhaps bearing a similar but phonetically unfriendly "barbarous" name. One who, though son of a great god*dess*, had not originally been son or otherwise subordinate to Father Zeus – or to any other sire. Of course, the hymn's two Apollonian poets dared not to write directly about this, if they even were aware of it.

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[12] Hesiod *Works* 113-119 suggests this, Whatever their ἔργα were, they were exempt from πόνος: no seasonal ploughing, sowing, reaping, winnowing, etc.

Clay (above n. 1) at length and another eminent Homerist Nicholas Richardson (also n.1) argue for one poet's coherent conception of a complex god in the *Hymn*, and for Apollo's acquiescence in filiality and faithful subordination to Zeus. The τιμή granted him in the Olympian's world regime does rank high, even as high as Poseidon's or Hades'. For Phoebus Apollo has from Zeus a special role as his father's spokesman, mediator of commands, advice, and warning to mortals, viz., broad control of information dispensed via the supreme oracle and priesthood at Delphi, complement to Zeus' own less "full service" one at less accessible Dodona and to Apollonian contenders, Delos et al. mostly east of the Aegean Sea.[13]

However, though not an "Analyst" of the Homeric epics, I had years before independently come to the same conclusion as Martin L. West in the Introduction to his Loeb volume (n. 1 above: pp. 9-12). Although he divide the parts somewhat differently than I (what does not matter here), he convincingly distinguishes a Delian portion from a longer Pythian one, stylistically different (the latter with un-Ionic, mainland, even Hesiodic features). They were surely composed by different authors and reflect rather different views of the "same" god. This difference I emphasize – with no "perhaps" about it. For their two Apollones differ in ideology, *particularly in attitudes toward mortals*. On the other hand, *both narrators exalted Apollo at Zeus' expense*, each in his own way. Albeit in different ways than Hermes is autonomous in 4-*Hermes,* both make Apollo to a similar degree self-starting and -directed.[14] For this reason, and because they narrate different stages of the title god's life their joining makes sense. Both offer subtle digs at the Olympian Father of Gods and Men whose devout worshipers claimed Apollo for him as *son and subordinate.*

One relates Leto's travail, eventually (Artemis' and) Apollo's birth, and their festival on Delos and includes a blind poet's manifesto. The other recounts the young god's quest for a sublime earthly site on which to build his great oracular temple, his conquest of the place by slaying Python (with an excursus on Typhaon), and foundation of the Delphic cult and oracle, mortal staff included.[15]

Consequently this hymn falls into two consecutive self-standing narrations and celebrations 'rhapsodically' stitched together at line 182, the Delian part ending at 181, the Pythian/Delphic commencing. At opening

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[13] We must, however, understand that and where Hermes is allowed to give non-verbal signs such as those I address in Part III on *Odyssey*, where that god has a much larger role than in *Iliad* or even, in mortal affairs, than in 4-*Hermes* discussed below here.

[14] See below how baby Hermes asserts himself against Apollo, to their father's amusement, even Apollo's (Does Apollo anywhere, anytime else laugh than a 4-*Hermes* 281?)

[15] Zeus does not find the spot for his son to set up his oracular shop from the converging flights of two of *his* birds, eagles, as in a myth than cannot be reconciled with the Pythian part of the *Hymn*.

1-18 a short but telling introduction precedes them, looking (as many have noted) like a number of the shorter hymns in the collection. In *this* Zeus is mentioned by name as, with Leto, proud parent of Apollo. As proud πατήρ he stepped back, in awe at the new god who is center of attention.

Phoebus is even more celebrated a center of attention in lines 182-206 that begin the much longer Pythian narration. Zeus is again identified as sire of the mainland Pythian. In the two characterizing tales the Delian is generous, even philanthropic, toward mortals, whereas the Pythian is supercilious and literally despotic and prefers to spend his time among admiring gods, for example the Muses, as daughters of Zeus his immortal half-sisters who

> ὑμνεῦσίν ῥα θεῶν δῶρ᾽ ἄμβροτα ἠδ᾽ ἀνθρώπων
> τλημοσύνας, ὅσ᾽ ἔχοντες ὑπ᾽ ἀθανάτοισι θεοῖσι
> ζώουσ᾽ ἀφραδέες καὶ ἀμήχανοι, οὐδὲ δύνανται
> εὑρέμεναι θανάτοιό τ᾽ ἄκος καὶ γήραος ἄλκαρ.
> (190-193)

The Delian portion offers an account of how after pregnant Leto's ordeal in getting herself at last to a place on Delos where she *might* give birth to divine twins, and only after other goddesses intervened against Hera's persecution of her rival, she could and did bear Artemis and Apollo. There the new gods made a little island with no natural advantages the earthly site for their personal annual interactions – *inter vivos* in this instance as distinct from Persephone's with her initiated devotees ghosts – with people who live there and all others who join them to worship *Leto's* children and join them in song and dance. The poet omits her twins' traditional Olympian begetter! The poem does not mention Zeus, by name or otherwise, till line 96 and thereafter in the god's declaration 'χρήσω δ᾽ ἀνθρώποισι Διὸς νημερτέα βουλήν' (132).[16] At 96 the hymn relates how on Delos to console Leto, whose nine days' birth pangs gave her no relief,

> θεαὶ δ᾽ ἔσαν ἔνδοθι πᾶσαι,
> ὅσσαι ἄρισται ἔασι, Διώνη τε Ῥείη τε
> Ἰχναίη τε Θέμις καὶ ἀγάστονος Ἀμφιτρίτη
> ἄλλαι τ᾽ ἀθάναται **νόσφιν λευκωλένου Ἥρης**: 95

[16] 136-138 also mention Apollo alone as Διὸς Λητοὺς τε γενέθλην (136), in the first of three lines that the OCT printed with marginal reversed sigmas. That acknowledged its weak attestation. West and, with a comment *ad vv* 135-9, Richardson prints them, noting the majority tradition only in their apparatus. However, I suspect a clever interpolation in ancient times by a Zeus fan to remedy a silence about his careless paternity that think is deliberately underplayed over the preceding . Better, in fact, had we no been reminded of him at this unflattering moment when he finally appears!

ἦστο γὰρ **ἐν μεγάροισι Διὸς νεφεληγερέταο**:
μούνη δ᾽ οὐκ ἐπέπυστο μογοστόκος Εἰλείθυια:
ἦστο γὰρ ἄκρῳ Ὀλύμπῳ ὑπὸ χρυσέοισι νέφεσσιν,
Ἥρης φραδμοσύνης λευκωλένου, ἥ μιν ἔρυκε
ζηλοσύνῃ, ὅτ᾽ ἄρ᾽ υἱὸν ἀμύμονά τε κρατερόν τε
Λητὼ τέξεσθαι καλλιπλόκαμος τότ᾽ ἔμελλεν.
(92-101)

Those other, *all* the other goddesses, mothers and virgins alike, soon *do* relieve Leto's anguish by bribing Eilethyia to sneak down from "home" and allow the mighty twins to be born (102-116). But where all that time was Leto's Cloudgatherer cousin and sometime bedmate who got her so pregnant? While in *his* house *his* jealous number one consort was tormenting her by withholding *his* and Hera's daughter, the Birth-goddess Eileithyia, up on Olympus? Amid *golden clouds* that prevented the divine midwife from seeing a parturient cousin who needed her care! Where is conjugal solicitude for his secondary wife? Where is paternal interest in embryonic fully divine children of his? Solicitude such As he had in myth for mortal Semele's Dionysus and mortal Alcmene's Heracles?

Like all those personified places that deny Leto a place to bear the unborn *son*, is Zeus himself afraid of him? Did he keep his distance, even retard the twins birth because of an *ambiguous* oracle about (as it turned out) eventual Athena? Better his next *son* should stay unborn. *If* born, could eventual Apollo be mighty enough to topple him, like the son whom he did not conceive with Metis? If not so motivated, where is his ire at Hera's action against mother and embryonic children to match his anger later over Hera's delayed birth of Heracles and premature one of Eurystheus (*Il*. 19.95-133)? There, however, he blames Ἄτη – that is, himself, for being tricked by his sister-wife? Or later, when she storm-tosses Alcmene's son on his voyage from Troy to Cos mentioned twice in *Iliad* (at 14.247-261 and 15.18-31, where unruly Boreas blew as Hera commanded – and Poseidon can have been silent accomplice?

Reminding us of Leto who (no thanks to his begetter) *gave Apollo birth* (τέκε, 178), the Delian poet salutes the new god so:

ὦ ἄνα, καὶ Λυκίην καὶ Μῃονίην ἐρατεινὴν
καὶ Μίλητον ἔχεις, ἔναλον πόλιν ἱμερόεσσαν,
αὐτὸς δ᾽ αὖ Δήλοιο περικλύστοιο μέγ᾽ ἀνάσσεις.
(179-181)

Nothing indicates that Zeus had any "plan" in engendering the twins or any continuing interest in Leto after he impregnated her. In contrast he had an extended secret affair with Hermes' mother Maia, enriched her cave with valuable gifts, and enjoyed himself with her when *in utero* Hermes overheard their endearments while they "mated" (4-*Hermes* 57f).

Moreover, newborn Hermes asserted himself, challenging mighty Apollo's achieved high place in their father's regime. Zeus was indifferent to Hermes' cattle theft until he met and found this rascally neonate son entertaining after Apollo arrested him and complained to their father. His arbitration and verdict that Apollo get his precious cattle back and that, with no further recrimination, these two sons reconcile is his doing, yet suggests improvisation, not any preceding "plan."[17] (More on Hermes and on his *Hymn* follows below.)

The second, Pythian portion of 3-*Apollo* in its clever segue, a transitional first line, promises to tell how "you" (the god continues to be addressed) arrived at the mainland center of an eventual ecumenical network of credentialed theologue-ἐξηγηταί (and Delphic correspondents?) like the 5th century title character of Plato's *Euthyphro.* On the other hand, the Pythian poet hardly flatters the deity he invokes, by naming rival wooers of women in obscure love affairs, one at least of which (winning Coronis) ended badly when she took a mortal lover after he impregnated her with Asclepius.[18]

In basic structure the Pythian poet's account of Zeus' son Phoebus meeting and defeating Python recalls the myth of Marduk, the son of Babylonian chief god Ea/Enki, who saved the older gods' order by archery, who strode forth to slay reptilian female Tiamat. His father had already slain Tiamat's male consort Apsu – Enki's own father by Tiamat. However, female Tiamat was too formidable for any of Enki's and his brother Enlil's generation. Marduk was enlisted to dispatch her and create the world as we know it out of her dismembered body. He was awarded sovereignty over that world and all the grateful older gods/Anunnaki by themselves.[19] This corresponds roughly to two successive titanic Hesiodic struggles.

In one early tradition with some variants Zeus, who had won his supremacy in *aggressive* Titanomachy by defeating Cronus and the other Titans, anthropomorphic son of Sky and Earth, on the defensive, fought off the greatest of Earth-born Giants, Typhaon. Male, of course, but not entirely anthropomorphic (or even distortedly so like Zeus' allies in Titanomachy: Cyclopes, with one eye too few, and Giants with far too many human limbs). In single combat, the Olympian Lord defeated formidable Chthonic Typh(a)on, who was also multiple in some ways but , often serpentine.

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[17] Note: Dionysus is the sole divine son in whose gestation, births (sic), and unique, to him as it was to his father, *helpless* infancy Zeus *does* take an interest. There are, in fact, two potential *successor* sons whose conception he must prevent, by Metis and by Thetis!

[18] See Ovid, *Met*. II.596–632. That Roman poet, who will be cited again below for another Apollonian scandal, takes delight in making Augustus' patron god look bad.

[19] See Douglas R. Frayne and Johanna H. Stuckey, eds., *A Handbook of Gods and Goddesses of the Ancient Near East* (University Park, Pennsylvania, 2021), article "Marduk," pp. 201-204. "Anunnaki, p. 25.

A parallel such duel, not necessarily less ancient unless "Apollo, *son of Zeus*" is named as protagonist, in its essence pits an ambitious, aggressive divine archer against a serpentine monster who defended space that the invader wanted as his own, would and foes gain by slaying it/him/her. Its version in our hymn records that invader archer Apollo slays Python, a female δράκαινα (3-300). Here we learn, at length, not only that it/she was the nurse who raised Typhaon after receiving him from his mother (we come to his alternative mothers in a moment), but how that monster was conceived and to whom born. The hymn gives us this information in a long excursus (305-356) that has seemed to many scholars and most other readers to be intrusive. The poet identifies him as Zeus' most daunting challenger in a duel that must precede Apollo's birth, but says nothing about Zeus' victory over him/it, hard or easy! Typhaon's fate has no bearing on Apollo's adventure at Telphusa such as Python's essentially does. Vale, nor at the site that will be Delphi. It merely yet significantly contrasts Apollo's easy slaying of the Pyth absentee father Zeus' and thereby amplifies the glory of Apollo's effortless feat in killing her (300-304 > 357-362). According to the ekphrasis, Zeus' enormous adversary Typhaon was a son of *Hera* and nursling of female Python.[20] In bearing him Zeus' unruly sister-wife Hera notoriously resists her brother-husband's absolute control over her in both those relationships which make females inferior to males, as brother to sister and as her husband. However, in most versions, in Hesiod's *Theogony* and the Pseudo-Hesiodic *Shield* Typhaon's mother is Gaea, impregnated by a (there) masculine Tartaros as in Hesiod (*Th*. 821f) or pregnant on her own. Here in the hymn Hera, in order for *her* to be impregnated by their *will power.* enlists the power of Gaea, Uranus, and their now chthonic sons, the Titans, Zeus' down-but-not-out enemies who surround Tartaros (here also male: a person?) Not by any male's seed, therefore, Hera is genitrix and biological mother of a monster who would topple Zeus, opposite in every respect to that embarrassing first son she bore *ipsa sola,* Hephaestus (316f). That is the hymn's detailed account. In the competing Hesiodic current of myth Typhaon born indeed at Hera's angry behest but Gaea herself bears him/it. Since the hymn does not mention how Hera's husband deals with the challenger, it is taken for granted that hearers/readers of the hymn would know of their raucous and spectacular collision and, after a struggle, Zeus' unconditional victory. The Pythian poet need not himself build Typhaon up into so formidable an adversary as Zeus-booster Hesiod does (*Th*. 823-837) nor describe a spectacular and raucous duel

[20] Stesichorus alone agreed with the hymn's author on this maternity; see Timothy Gantz, *Early Greek Myth*, Vol. 1 (Baltimore and London, 1992), Vol. 1, p. 48.

such as we find in the Pseudo-Hesiodic *Shield* does (844-852). In any case, Zeus must defend himself against Hera's formidable creation, as Enki did against male Apsu. However, ut threatening, vindictive female Tiamat remained and she was beyond Enki's fire-power to overcome. His archer son has to do that. Recall that Python nursed baby Typhaon and thus brought him up him, making him stronger? (As Demeter attempted to do with baby Demophon in 2-*Demeter*.) Until after Titaness Themis, herself closely identified with Earth, fed him nectar and ambrosia, Leto did not breast-feed her son (3.123-125). By killing the Tiamat equivalent Apollo looks good, better than the husband of his mother, his suddenly possessive πατήρ (3.10f) who gave him not milk but nectar, *claiming* Apollo as his own in that 18-line hymn-like preamble which mentions Zeus in oblique Δι- cases three times in its first five lines. This may be work of a third poet, maybe rhapsode Cynaethus who thereafter sewed together pre-existing Delian and Pythian ur-hymns of which the latter does not seem to be his style.

Against a new Γίγας/Γηγενής challenger of familiar origin and kind Zeus would prudently be on guard (see *Shield* 838-843). However, the huge creature that Hera herself produces, her empowerment begged from Grandmother Gaea, Earth must come to her brother-husband as a surprise. The hymn's audience/readers already may know enough about the monster Here poem. A noisy, tremendous struggle of wind and fire from both combatants is even awkwardly anticlimactic. Furthermore, from the Zeus-admiring (and often flattering) Hesiodic school we know that Zeus is not really in danger, though he must use all his might at times like this. Once he uses his more precisely aimed thunderbolts, however, Zeus prevails and eventually drives the monster under the surface of Earth, whence he still blows ill winds and volcanic eruptions (853-880). However, in a tradition that must lie behind Pindar's *Pythian Odes*, Zeus and the other Olympians fight mightily, he hurling numerous thunderbolts (and exhausting his supply?), in fearful battle against the same monster. At first they do not hold their own against solo Typh(a)on and are routed, though the Olympians come out the winners. Zeus' thunderbolts *supplied by allied Earth-born Cyclopes* (*Th*. 501-507) are ultimately decisive, as (likely at Titan Prometheus' advice) previously toward the Olympian's victorious Titanomachy. He led the warfare then to achieve personal supremacy, now to retain it. Both times he adds male allies against a fatherless monster.

Note that Apollo has his characteristic weaponry when we first meet him in the hymn, at 2f and 6-13, where Leto bore him as τοξοφόρον καὶ καρτερὸν υἱὸν, later repeated at 126. His first words are 'μοι κίθαρίς τε φίλη καὶ καμπύλα τόξα' (131). Apollo is evidently born with his daunting bow and arrows (like Athena with her armor and spear) and does not

need Cyclopes or anyone else to arm him. It is easy and short work for him to reduce the (female) Python to a putrefying corpse.[21]

Probably he does not wait for Hermes to be born and make a stringed instrument for him, since κίθαρις may name a stringed instrument of different construction and shape than what his baby brother fashions out of a tortoise.[22]

Four points emerge from the Typhaon-and-Python business and the rest of the hymn. (1) Apollo is more secure in his mainland realm than Zeus is on Olympus and he can be autonomous in ambition. (2) Phoebus has no Mrs. Phoebus, no counterpart to Mrs. Zeus who makes all sorts of grief for Mr. Zeus. (3) Unlike his like father, Apollo has mother and sister as *allies*. Consider the prevailing reading of *Il.* 1.400, where Hera, of course, but also Athena join a "palace revolt" on Olympus – where, however, I believe Apollo to be a likelier rebel, for reasons soon to be advanced. (4) He is less dependent on others to keep his position. In fact, he boasts has many important cult sites where he is the chief male deity, with or without oracles that reveal Father Zeus' βουλή. His function as Zeus' spokesman at Delphi reflects a mainland, Hesiodic reverence for Zeus that the tacit contrasted ΤΥΠΗ/ΠΥΤΗ doublet subtly undermines.

The two sections of 3-*Apollo* are contrasted in how Phoebus Apollo treats mortals. On Delos with his sister Artemis he founds spectacular rites and joyous song and dance, for young and old inhabitants of the island *and for all their countless Ionian visitors*.[23]

Sacred tourism materially as well as culturally enriches the Delian populace at their annual festival (Ionian πανήγυρις) and quinquennial Panhellenic mega-festivity "Games." *The twins are present*, their presence experienced whether or not actually seen, though epiphany may be hinted at (150 and 156-16: mindful of ancient times when gods regularly interacted with favorite mortals). Participating mortals and mortal share in their glamour (151-154). This seems more temporary *elevating* of the humans, temporary though it is, than than *condescending* of the gods. Not jealous, not begrudging![24]

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[21] Roman Ovid again composes a sequence of unflattering tales involving Apollo, beginning in Book I. Here that August god encounters, first, the (here male) Python, who has no answering artillery, yet whom it takes most of Apollo's quiver-ful of arrows to slay (*Met*. 1.459: *innumeris... sagittis*!); then Cupid, who wounds the supercilious god incurably with one tiny arrow that leads to the even less flattering Apollo and Daphne episode (*Met.* 1.452-567.

[22] See Gantz (n. 15) pp. 434-437; *Early Greek Myth*, Vol. 1 (Baltimore and London 1992), pp. 48-51.

[23] Richardson (n. 1) ad vv. 146-172, pp. 164f offers bibliography and commentary on specific lines and content .e.g. p. 105 ad vv.156-164, on the chorus of girls whom Artemis leads.

[24] Contrast Apollo's rare appearance not disguised nor invisible – to friend Hector, once, in *Iliad* 15, and to enemy Patroclus, also once in 16 and to no one in *Odyssey.* Whether friend Aeneas or foe Diomedes may *see* him recognizable in *Iliad* 5 is doubtful.

Contrast the lengthy, sometimes tedious Pythian narration of how the Delphi temple and institutional oracle was established and staffed (388-530). Apollo hijacked a ship likely bound to the west for exploration or trade, diverted it into the Gulf of Corinth, and released its shanghaied Cretan crew ashore at Crisa. He appointed them, νήπιοι ἄνθρωποι, δυστλήμονες (532) though they were, to be his priests and their assistants, and, answering their urgent question about their livelihood there, to sweeten their involuntary recruitment, never to return to their homes and families at Cnossus (475-479), promised them prestige and wealth from Panhellenic sacred tourists (534-539).[25] They are his privileged subalterns, but better watch their steps (540-544.) The "aloof actor" (ἑκάεργος) Apollo's disparagement of mortal in his famous words to Poseidon at *Il.* 21.462-467 could be those of the Pythian. But not, I think, the Delian. Zeus' attitude is closer to the latter in *Iliad*, where he feels un-Olympian pity rather than disdain and, with rules that those beneath the gods must obey (however many eyes they have), in *Odyssey.*

No. 4 *To* ***Hermes*** In the jocular spirit of this later hymn Zeus allows his new-born trickster-type son Hermes not only to get away with what was a capital crime between mortals, theft of prized *cattle*, but to swear 'not guilty' to his brother with an oath by the head of their father enthroned before them (4-*Hermes* 274-277) – the head that nods Zeus' will at *Il.* 1.524-530. Hermes' *perjury* is indicated at 387, obscurely yet clearly, when he declares his innocence when both other gods present know the truth. After his father has had his laugh at the infant rascal, thief, liar, and perjurer, he nods his command that these two favorite sons of his collaborate, first on return of the cattle. (never mind the infant god's deduction of two oxen he duly sacrifice to all the other Olympian gods at 115-134!). Reconciled, that they become friends (391-396). His will be done! Zeus remains in full control. The king has *his* jester, who does not disappoint him at *Il.* 21.497-501 during the Theomachy that Zeus watches for amusement (388-390), where his jesting is merrier than Athena's ridicule of Ares at 408. Even Apollo, hardly known for a sense of fun, had to laugh at the naughty godling (281). The two will be good friends ever after, despite (for example) opposite relationships with their half-brother Heracles and their different sides in the Trojan war.[26] And Zeus has gained a useful messenger and runner of errands, none more appeal-

[25] Note Leto's promise of gathering visitors' rich sacrifices at 56-60, giving the island (and indirectly those who dwell there) 'an offer that it/they *can* refuse' – but would be stupid to do so. See also 155.

[26] Not to mention their affair with Coronis at Ovid *Met.* 11.301-310, where, by using his magic wand to induce daytime slumber, Mercury enjoys her as a virgin, whereas Apollo, who waits till night and gets to her in triply humiliating disguise as an old mortal woman, and rapes her as ex-virgin longer intact! The joke is on Phoebus.

ing than when he does compassionate escort duty, as Zeus' bidding, in *Iliad* 24. Does joke with Priam, but ever so gently, about his own ageless father Zeus! (*Il.* 24.373: if Zeus is listening in, he must smile).

No. 5 *To **Aphrodite***: In much earlier 5-*Aphrodite* this goddess is the unruly daughter of Zeus (80), as she is also in both of the epics.

At line 23 of her *Hymn* the dative singular βουλῇ Διὸς αἰγιόχοιο refers not to Aphrodite at all, but to her Aunt Hestia. This goddess' own will is to remain a virgin in the household of "Father Zeus" – actually her big brother, who under customary rules would have power over a sister in their father's decease (or equivalent!). Her intention coincides perfectly with Zeus' in the above quoted phrase, whose context is:

> οὐδὲ μὲν αἰδοίῃ κούρῃ ἅδε **ἔργ᾽ Ἀφροδίτης**,
> Ἱστίῃ, ἣν πρώτην τέκετο Κρόνος ἀγκυλομήτης,
> αὖτις δ᾽ ὁπλοτάτην, βουλῇ Διὸς αἰγιόχοιο,
> πότνιαν, ἣν ἐμνῶντο Ποσειδάων καὶ Ἀπόλλων:
> ἣ δὲ μαλ᾽ οὐκ ἔθελεν, ἀλλὰ στερεῶς ἀπέειπεν: 25
> **ὤμοσε δὲ μέγαν ὅρκον, ὃ δὴ τετελεσμένος ἐστίν,**
> **ἁψαμένη κεφαλῆς πατρὸς Διὸς αἰγιόχοιο,**
> **παρθένος ἔσσεσθαι πάντ᾽ ἤματα, δῖα θεάων.**
> **τῇ δὲ πατὴρ Ζεὺς δῶκε καλὸν γέρας ἀντὶ γάμοιο**
> καὶ τε μέσῳ οἴκῳ κατ᾽ ἄρ᾽ ἕζετο πῖαρ ἑλοῦσα. 30
> πᾶσιν δ᾽ ἐν νηοῖσι θεῶν τιμάοχός ἐστι
> καὶ παρὰ πᾶσι βροτοῖσι θεῶν πρέσβειρα τέτυκται.
> (21-32).

More usefully than Zeus' virgin daughters Artemis and Athena mentioned before her, the divine Hearth-girl can be a model for pubescent girls who, however pretty, must resist the lust of a married uncle like Poseidon or an older brother like seducer-rapist Apollo (24-28). The poet shrewdly contrasts all three virgin Olympians with wayward Cypris, for her own sexual misbehavior and that which she licenses for others and, worse, inflicts upon them, all the way up to her father (2-6).[27]

In *Il.* 5.312, 348, etc. she is his daughter by "Zeusette" **Dione** (370f) whose name may be that of an original Indo-European spouse of Zeus.[28] In Phaeacian bard Demodocus' second song in *Odyssey* 8, repeatedly named "Aphrodite" (*Od.* 267 and four times thereafter), with no mother

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[27] We cannot help but be reminded of what Hera's ἀρίστη ... βουλή (*Il.* 14.161!) and, after borrowing Aphrodite's κεστὸς ἱμάς (214) from despised winner of the Judgment of Paris when Hera bids her δὸς νῦν μοι φιλότητα καὶ ἵμερον, ᾧ τε σὺ πάντας/δαμνᾷ ἀθανάτους ἠδὲ θνητοὺς ἀνθρώπους' (198f), what she does to shameless, lusty Zeus in the *Iliad* 14 sequel.

[28] Unsurprisingly, there is no Homeric hymn to this person. The only time she is named in the *Hymns* is *Apollo* 3.93, first in the list of goddesses who support Apollo's mother-to-be Leto in her long-frustrated birth pangs that Hera inflicts and bribe Eileithyia to let her deliver her twins by Zeus.

identified she is *Zeus'* daughter (308) whom as her father he gave to Hephaestus who paid a bride-price (ἔεδνα, 318). Although also called "She of Cythera" (8.288) and she goes home to Cyprus and Paphos in embarrassment and disgrace (362f), this does not prove familiarity with her alternative primeval origin from Uranus' severed *genitals* that/who as a female anthropomorph floated amid sea-spume (ἄφρος) past Cythera and came to land at Paphos (Hesiod 188-199). Her origin's bizarre details, however, we have from Hesiodic tradition (*Theogony* 188-193). She can, in fact, have been one of numerous examples of a fatherless Great Mother, here with regionally acknowledged prehistoric cult on Cyprus. Her standard name is a pronounceable one made up of Greek elements.[29] In the poem Zeus himself not only has firmly laid claim to her filiation but briefly appropriates her power. She can and does make most other deities lust for mortals as irresistibly as in a famous tragic myth Aphrodite makes Phaedra's desire for her stepson Hippolytus unshakable.[30] Although shameless libido and both official and *ad hoc* polygamy seem natural to him, fulfilling his will 'on earth as it is in heaven,' in our hymn he complains of suffering irresistible sexual desire *imposed by Aphrodite* such as no other early myth reports. Like other children of Zeus, Aphrodite may inherit and embody a paternal characteristic. Did his promiscuous *daughter* cause *him* to love all those six mortal females in his hilarious catalogue at *Il.* 14.315-325? Whom Phaedra can have blamed to excuse her scandalous, near-incestuous love in Euripides' preceding Hippolytus-and-Phaedra play and possibly in Sophocles' lost *Phaedra*?

In any case, Zeus chooses Dardanid Anchises to be unwilling Aphrodite's mate and father of her child Aeneas. In Part I we saw how Zeus' pro-Trojan son Apollo watches over Aeneas, at *Iliad* 5.432-4485 saving his life, whom even Poseidon will save again in Book at 21.288-340, for *anti*-Trojan Earthshaker has very much in mind his brother's plan (!) to keep the royal line of his son Dardanus alive forever though Aphrodite's mortal son. This immortal chain of mortal generations' descent is exactly what Aphrodite, who had assumed disguise as an exceptionally gorgeous Phrygian princess, seems *on her own astonishing authority* to promise Anchises after she confirms to him his already suspected divine identity (H 5 *Aphro.*177-201 without, however, telling him which goddess she is of the several he thought she might be (93-99), only giving herself the geographic title Κυθερείη at 287 as if he knows where Cythera are!

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[29] In this like Περσεφόνη/-εια after Φερσεφάσσα, though in her case we lack phonetic transcription of a metrically useful phonetic approximation of pre-Greek name. That "she of Athens" (Ἀθηναίη) Pallas Athena was uniquely identified with a single Bronze Age cult center does not entail any paternity, let alone her somewhat less sensational birth from Zeus' *head*, with or without Metis as incorporated co-parent in *Th.* 886-900.

[30] The *Odyssey's* lineup of ghostly "bad" women knows of three women destroyed by tragic love: besides Phaedra, less familiar Procris, very famous and elaborated Ariadne, *Od.* 11,321.

That eternal blessing to his seed must, in fact, be her father's intention, her promise given under his authorization since *she* cannot effect anything like this. His fellow male Olympians acknowledge his intention for embryonic Aeneas under threat of his formidable wrath should they allow him to die. Apollo rescues him, gravely wounded, from certain death in *Iliad* 5 without referring to his Olympian father's will; but in Book 20 Poseidon does the like almost as urgently because of Zeus' plans for Aeneas and his progeny *Iliad* 21). We know, of course, that in this final year of the war Aeneas *has* a pre-teen son who, with old Anchises and his sire, will escape *with him* from burning Ilium. However, the boy will have little chance of living long enough to beget a son if his father cannot relocate and raise him.[31]

Hymn 5 ***Aphrodite***. In this hymn Zeus has complete control over her who so often controlled him, and by her launches a royal Dardanid line that will survive forever after the one through Laomedon and Priam goes extinct, through the son she will bear to Anchises, Aeneas whom we know from *Iliad* Book 5 and, where we again learn more about Zeus descendants from Dardanus down to Anchises than we have from hymn (5.200-238), *Iliad* 20 (at 176-249) and about Aeneas' intended destiny whom Poseidon, no friend of the descendants of Laomedon, is ready to save so that his brother Zeus' royal line may continue through that demigod.[32] The Jupiter of Virgil's Roman epic has great plans for Aeneas' descendants through two sons, one Italian, in his Scroll of Fates (*Aeneid* 1.257- 296). The Olympian's will *will* be done.

Hymn 22 ***Poseidon*** too*!* This 7-line "hymn" is a true προοίμιον. It celebrates this son of Cronus and brother of Zeus as Horse-god and Sea-god, more narrowly or his honor/office (τιμή) for two functions beneficial to mortals, ἵππων τε δμητῆρ᾽ ἔμεναι σωτῆρά τε νηῶν (5). However, he is *addressed* as mover of Earth and of barren Sea – less welcome disruptions of the two places where mortals and live, toil, and, many, sail. No mention at all of that father or that brother. What narration/s could and

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[31] Recall that when Aphrodite's beloved Adonis is dying or still a warm corpse, she can only *request* that he live on as a perennial flowering plant that appears to die each year. Other goddesses can get from Zeus only a grievously defective immortality for mortal boyfriends. Think of Eos' ever more withered Tithonos, Selene's ever sleeping Endymion. Apollo has the same problem with boyfriends, namely botanical Cyparissus and Hyacinthos. Zeus through Thetis offers her son Achilles possibility of immortality – of glory, not of person. And of that Apollo is jealous, as we saw in Part I surrounding his unique and everlasting glory of a true man (*Mann*), of a humane human being (*Mensch*), not a plant's.

[32] Note: On Aeneas' survival and at least three different Greek traditions about his and his race's post-war fate see West (n. above) pp. 172, 220-226, and 232-238. The popularity of the flight of Aeneas, carrying father Anchises and leading his son (however named) from Ilium on Attic BF vases *exported to Etruria* suggests a non-Hellenic tradition that we are unlikely to learn, although elements may be involved in proto-Roman Aeneas' upriver voyage in *Aeneid* 8.

would follow such an intro let us sketch ones they relate to Part I's *Iliad* and forthcoming Part III on Zeus and *Odyssey*.[33] One could establish the power relationships and distribution among the the three sons of Cronus when by victory in the Titanomachy the Olympians and their allies had gained supremacy over the world (to this Poseidon refers at *Il.* 15.187-199). Another could treat his indignation over the Achaeans' hastily erected defense works during a truce in Book 7. Their high and extensive ramparts might rival his proud, if unpaid labor building the Walls of Ilium for Priam's father Laomedon (*Il.* 7.443-463) and look unusually to an event after the war when he and Apollo would obliterate the unsanctified (and in Book 13 breached) wall (12.3-35).[34]

Likelier, however, might be Earthshaker's intervention in the Iliadic Battles of Books 11-18 and 20-22. In the first, the long and consequential one, at13.10 he observes the fighting and, initially disguised or invisible, joins it at 13.17. He turns its tide in favor of the Achaeans, particularly inciting and empowering the Ajaxes and Idomeneus. In Book 14, when Hera has distracted Zeus, he openly leads the Achaean onslaught, facing in Hector, whom Big Ajax nearly kills. Zeus wakes up and send Iris to tell him to stop, that is, to obey his injunction the day before (8.2-27), to all gods, both sides in the war, not to interfere with its progress (and his project) a standing order on this momentous next day of battle. In the third and final day of Zeus' project of fighting, glory, and dying Poseidon does intervene – on the *Trojan* side to save the gravely endangered life of Dardanian Aeneas so that a cadet royal line also descended from Zeus' dear son Dardanus may survive, the war and the extinction of the main line through Ilus. Against more virulently anti-Trojan Hera's wish, he does good service to his mightier brother. Quite possibly serving Zeus' complex "project."

Likelier yet, a lengthy *Hymn* 22-*Poseidon* should treat his relationship with Odysseus, beginning perhaps at Troy and continuing to the abortive Battle of Odyssey 24, or at least to the pillow talk of Book 2. There, where the returned hero and king, father *and husband* reluctantly explains to

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[33] This would be a place to do the same for Hera, the other Olympian sibling-*troublemaker* whom the older poem mentions in a "palace plot" and whose intermittent recalcitrance throughout, from late *Iliad* 1 to early *Iliad* 24. However, Queen Hera is not at all an agent in the latter epic. Of seven named mentions, three are in mildly sarcastic by-naming naming of Zeus as πόσις Ἥρης (*Od.* 8.465 and14.112 and 180), also in genitive as Hebe's mother (11.604), and thrice in tangential backstory relating to *protégés* Agamemnon (4.513) and Jason (12.72) and to the ill-fated Pandarid girls (20.70).

[34] See G.S Kirk, *The Iliad: A Commentary* Vol. II, books 5-8 (Cambridge University Press, 1990), pp. 288f ad vv. 442-482 on the problems that these interruptive passages present, including whether Apollo (and Heracles?) built part of the Walls, what *Il.* 21.446-449 denies. Also on the first passage's relationship to a discussion between Zeus and Poseidon on what the latter might do to punish the Phaeacians for enriching and transporting his known enemy Odysseus (at *Od.*13,125-158) where similarly Zeus licenses his angry brother to take action as he sees fit. Where, however, some of the punishment is left open ended in the sequel.

Penelope what Teiresias' ghost told him he must do to be completely reconciled with Poseidon, although the god has at this point fulfilled the alternative curse of Polyphemus (*Od.* 11.121-137>242-250>365-284).[35]

In Part III we will look carefully into the curse that the god's blinded and otherwise gravely harmed Cyclops' son uttered, with famous alternatives – Odysseus must die or else, having lost all his Ithacan ships and their crews, is fated to return to fatherland and home, he do so "late and badly," on a ship not his own, and find trouble there. As we shall see, people and monsters descended from or associated with Poseidon confront the Ithacan captain repeatedly; however, his four Olympian protectors, children *and agents* of Zeus, make sure that, happily for him but also sadly, he does lose all those esteemed comrades who survived the long war at Troy *and* three years of adventures thereafter but are dead seven years before *he* completes his tortuous lone νόστος.[36]

Victor Castellani

DER „HOMERISCHE" ZEUS – TEIL II
WAS ZEUS INITIIERT / WAS ER BEABSICHTIGT:
ΔΙΟΣ ΒΟΥΛΗ (?) IN VIER BEDEUTENDEN „HOMERISCHEN" *HYMNEN*

Zusammenfassung

Dem Zeus entlocket jede der vier längsten vorhanden sogenannten „Homerischen Hymnen" (die an Demeter, Phoibos Apollo, Hermes, und Aphrodite gerichtet wurden) je eine besondere Taktik und Reaktion. Demeter ist, selbst wenn eine sekundäre, Schwester-Gattin des olympischen Vaters, die übrigen vollgöttlichen Kinder dessen.

Der Demeter? Abzielender, ja klug im voraus bereiteter Kompromiss, um ihre rebellische von Zeus und anderen Olympiern Abspaltung zu einem guten Ende zu führen, das allen interessierten, sogar den sterblichen, zugutekommen würde.

Dem Apollo? Ihm gegenüber Duldigkeit, der als vormalige höchste männliche Gontheit eine Nachhutgefecht führt, der sein eigenes Gesicht wie auch das seiner sehr verehrten Mutter ärgerlich wahrnimmt, der jedoch ein wichtiges, nützliches Mitglied in der olympischer Herrschaft sein sollte, besonders in der Regiering von Menschen, welchen gegenüber er keine einfache Haltung zeigt – wie der ihm aufgezwungener Erzeuger!

Dem Hermes? Gelächter über ihn und mit ihm, au die Kosten Apollos, desjenigen der nichtsdestoweniger den Rang als der mächtigste aller vielen Söhnen Vater Zeus' halten muss.

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[35] There is good reason to believe that Poseidon and Odysseus were not friendly at Troy or even before the war. Part III will elaborate on this.

[36] Only inimical goddess Hera and mortal hero Heracles are so bound together in myth, even in names! She gets only a five-line προοίμιον in *Hymn* 12 *Hera.* Did a tale follow that involved a hero it might have been Jason in an Medea-less *Argonautica* that dismissed Alcmena' son early on! She too could have had a problem with Poseidon, here as Pelias' sire.

Der Aphrodite? Spüren ihrer eigenen Rezepts, die fast alle anderen Götter nach sterblichen Menschen zu begehren bezwingen, eine Macht die die unglückliche treue Gattin Hera anerkennt. Lassen diese Tochter selbst unwiderstehliche Lüsternheit nach einem von ihm abstammten sterblichen Mann erfahren, wodurch Zeus eine neue königliche Abstammungslinie bis in alle Ewigkeit gründen kann.

Hätte der (nur sieben Versen) Salutation der existenter *Hymne an Poseidon* eine ausgewählte Geschichte gefolgt, könnte sie den Umgang zwischen diesem Gott und Bruder Zeus in einem der beiden homerischen Epen erzählt haben, vielleicht verdeutlichend die aller heikelste, nicht immer brüderliche Verwandschaft jener zweien Kroniden in der *Odyssee*.

Schlagwörter: Apollon von Delos, Apollon von Delphi, Aphrodite, Demeter, Hermes, Persephone, Poseidon, Pytho und Python, Typhaon, Hades, Zeus.

Виктор Кастелани

„ХОМЕРСКИ ЗЕВС“ II: ШТА ЗЕВС РАДИ А ШТА НАМЕРАВА: *ΔΙΟΣ ΒΟΥΛΗ* (?) У ЧЕТИРИ ВЕЛИКЕ „ХОМЕРСКЕ” *ХИМНЕ*

Резиме

Свака од четири најдуже сачуване „хомерске химне” (посвећене Деметри, Фебу Аполону, Хермесу и Афродити) изазива код Зевса другачију реакцију и захтева посебан приступ. Деметра – иако сестра и супруга олимпијског Оца, а не једно од његових потпуно божанских потомака – тражи компромис: решење које је пажљиво и лукаво унапред осмишљено како би се окончала њена пркосна отуђеност од Зевса и осталих олимпијаца, и то на начин који би користио свима, укључујући и смртнике.

Аполон? Њега Зевс дочекује са благонаклоношћу и стрпљењем; као некадашње врховно мушко божанство, он води изгубљену битку и осећа се увређеним због наводног омаловажавања сопственог достојанства и части своје поштоване мајке – па ипак, њему је суђено да буде кључан и користан члан олимпијског поретка, нарочито у управљању људским родом, према којем показује став који је све само не једноставан – за разлику од оца који му је наметнут!

Хермес? Смех – како на његов рачун, тако и онај који се са њим дели – често на штету Аполона, који ипак мора да задржи свој положај најмоћнијег међу бројним синовима оца Зевса.

Афродита? Зевс и сам осећа моћ којом она влада – силу која готово све остале богове наводи да пожеле смртнике, а коју признаје чак и несрећна, верна супруга Хера. Он допушта овој кћерки да развије неодољиву пожуду за смртником из његове сопствене лозе, чиме себи омогућава да утемељи нову краљевску династију која ће трајати вечно.

Да је након уводних стихова сачуване *Химне Посејдону* – која има свега седам стихова – уследила одређена приповест, она би можда описала међусобне односе тог бога и његовог брата Зевса, какви се срећу у једном од два Хомерова епа, и можда би расветлила веома деликатан – и не увек братски – однос између два Кронова сина, приказан у *Одисеји*.

Кључне речи: делски Аполон, делфски Аполон, Афродита, Деметра, Хермес, Персефона, Посејдон, Делфи и Питон, Тифон, Хад, Зевс.