

ROBERT WAGMAN

RESTORATIONS ON THE EPIDAUURIAN HYMNS

aus: Zeitschrift für Papyrologie und Epigraphik 103 (1994) 101–102

© Dr. Rudolf Habelt GmbH, Bonn

RESTORATIONS ON THE EPIDAUROUS HYMNS

1. Epidauros, epigraphical storehouse. Sacred poetry for All the Gods. Roman Imperial (third century?) *IG IV² I*, 129, pl. 9.¹ Page, *Poetae Melici Graeci* 937. (Tafel XIa,b).

Line 3: [- -]ινον Βρόμιόν τε χορευτάν

The deity preceding Dionysos in this verse is uncertain; along with the major gods, the poet also sings of lesser divinities, heroes, and even heavenly bodies. [- -]ινον can be either an epithet or a name. Several epithets are possible (δε]ινόν, φαε]ινόν, ὄρε]ινόν); among names, the choice is more limited (nouns in -ινος are rare in Greek; cf. C.D.Buck and W.Petersen, *A Reverse Index of Greek Nouns and Adjectives* [Chicago 1945] 261f.) I suggest here to restore: [- -Λ]ίνον, or: [- -Λίνον αἴλ]ινον, since the mention of Apollo's musician son accords well both with the poetic context (cf. Dionysos χορευτής in the same line) and with the cultic setting (Linos was worshipped at Epidauros [*IG IV² I*, 539; *ASAW* 63,5, no. 4: cf. *SEG* 33, 1983, 303] and in nearby Argos, where a yearly festival is held in his honor [Conon, *narr.* 1 = *FGrHist* 26: I A: 190-211]).²

Line 5: - -]εύιον ἠδ' Ἀσκληπιὸν ὑψιτέχναν

Φιλ]εύϊον Maas, εὔϊον Diehl: perhaps τ]ε υἰόν (i.e., Λατοῦς τ]ε υἰόν, or something similar)? The sequence τ]ε υἰόν ἠδ' Ἀσκληπιὸν ὑψιτέχναν can be compared with the paean in I.K.2 (Erythrae), 205, 12, καὶ Ποδαλείριος ἠδ(ἐ) Ἴασώ.

2. Epidauros, epigraphical storehouse. Sacred poetry for Pallas Athena. Roman Imperial (third century?) *IG IV² I*, 134. (Tafel XIc).

Line 5: λάμπουσ' ἄκρα [- -

Thus Hiller: one may also want to consider λάμπουσα κρά[νει - - (κρά[τι - - ?), since the goddess' headgear is as prominent in her iconography as her lance³ (for the general idea of someone "shining in arms", cf. Achilles τεύχεσι λαμπόμενον in *Il.* 20, 46; the shining helm is also a Homeric image, *Il.* 16, 71-72: οὐ γὰρ ἐμῆς κόρυθος λεύσσουσι μέτωπον ἢ ἐγγύθι λαμπομένης.) Clearly, the poet of the Epidaurian Hymn to Pallas has a fondness for

¹ In the plates for this note, a fragment from the upper left end of the inscription, containing most of the poetry to All the Gods, is shown separately. This fragment, lost at some point after 1929 (cf. W.Peek, *ASAW* 60, 2 [1969] 55 no. 59;), remained unavailable for study until 1990. On *IG IV² I*, 129-131 see also P.Maas, *Epidaurische Hymnen (Schriften der Königsberger Gelehrten Gesellschaft* 9,5, Halle 1933) 157 = 31; R.Wagman, *Epigraphica* 54 (1992) 280-283.

² On Linos: Roscher, *Mythol.Lex.* 2, 2053ff.; *RE* 13, 1, 715ff.

³ For the Epidaurian statuary, see three marble figurines from Building 'K' now at the National Museum in Athens (EAM 274 [= *AE* 1886, 250-255, pl. 12 left], 276 [= *ib.*, pl. 12 center]: Athena with three-crested Attic helm; 275 [= *ib.*, pl. 12 right]: Athena with Corinthian helm), and an oversized marble head in the storeroom at Epidauros (ME 338: Athena with Attic helm.) Another fragment in the Epidaurian storeroom (ME 162) shows a life-size Corinthian helm which may also belong to a statue of Athena. As often, I am indebted to S.Tatakis for this and other information on Epidaurian sculpture.

light effects: cf. στίλβοντα πο[- - in the preceding line,⁴ where the reference can be also to the goddess' eyes (Bacchylides, *dithyr.* 18, 54-56, ὀμμάτων δὲ | στίλβειν ὕπο Λαμνίαν | φοίνισσαν φλόγα), or to her association with the works of the loom (*Il.* 3, 392, κάλλεϊ τε στίλβων καὶ εἵμασι; cf. *Ev. Marc.* 9,3, στίλβοντα ἱμάτια.)⁵ In the latter case πο[- - could be a form of ποικίλος, nor should we exclude στίλβοντα πέ[πλα, since in postclassical poetry a neuter form of πέπλος is also in use.)

Line 7: απαντακο[- -

Ἄπαντα κο[- - Hiller, ἄ πάντα κό[σμον? Maas. After omikron the stone shows traces of a curved stroke placed rather high on the line, possibly a rho: one is tempted to restore κόρ[α - - , one of Pallas' commonest epithets (see, e.g., κούρα Παλλάς, Pindar, *Ol.* 13, 92).

3. Epidauros, epigraphical storehouse. Sacred poetry for Apollo? Roman Imperial (third century?) *SEG* 30 (1980) 390. (Tafel XI d).

Line 11 - -]MO[- -

Bonifas suggests to restore "Μό[σ]α (sic), or a form thereof" (*Hesperia* 58, 1989). Examining the stone again, I find that the traces after the mu are those of an upright stroke curving above to the right: thus, neither - -]MO[- - (Mitsos, Stroud, Bonifas), nor - -]ME[- - (West), but more likely - -]MB[- -

Perhaps a form of ἄμβροτος? This epithet, amply used in Apollinean poetry (*h.Ap.* 127, 184, 190; Limenius, *paean delphicus II et prosodium in Apollinem* [Powell, *Collectanea Alexandrina* 149-150] 17, 24), appears at Epidauros in the hymn to Pan (*IG IV*² I, 130, 15, ἀμβρόται ῥαίνουσα μοῖσαι).

Epidauros-Gainesville

Robert Wagman

⁴ Λάμπειν and στίλβειν are also used in close connection in " the Homeric" *h. in Lunam*, 4-5 πολὺς δ' ὑπὸ κόσμος ὄρωρεν | αἴγλης λαμπούσης· στίλβει δέ (τ') ἀλάμπετος ἀήρ. Especially interesting, for comparison with our text, is the description of Helios' helm in *h. in Solem*, 9-13, σμερνὸν δ' ὅ γε δέρκεται ὄσσοις | χρυσεῖς ἐκ κόρυθος, λαμπραὶ δ' ἀκτίνες ἀπ' αὐτοῦ | αἰγλήεν στίλβουσι, παρὰ κροτάφων τε παρειῶν | λαμπραὶ ἀπὸ κρατὸς χαρίεν κατέχουσι πρόσωπον | τηλαυγής.

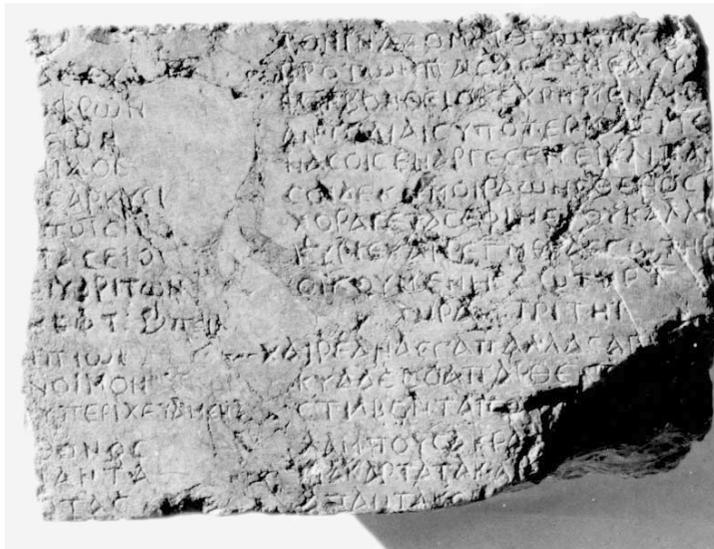
⁵ A shrine to Sharp-Sighted Athena, Ἀθήνα Ὀξυδέρκα, is attested by Pausanias at Argos, on the road to the citadel (2, 24, 2); at Epidauros, a votive τράπεζα to Ὀξυδέρκα stands today outside the epigraphical storeroom (*IG IV*² I, 491). On the goddess' association with the textile craft, see the Epidaurian altars to Athena Ἐργάνα (*IG IV*² I, 270) and Athena Καλλίεργος (*IG IV*² I, 485), both marked by a *circulus* containing a hook and a spindle (this type of marking is discussed by Fraenkel in *IG IV* p. 187.)



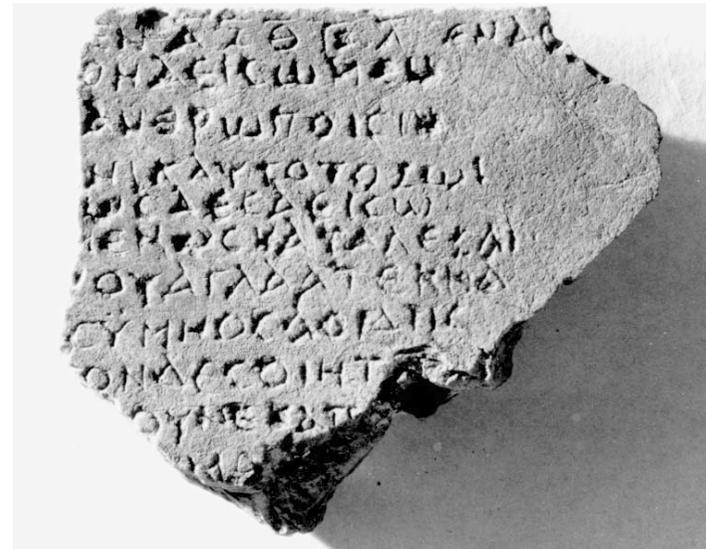
a)



b)



c)



d)

a), b) IG IV²I 129, c) IG IV²I, 134, d) SEG 30,390