ARISTOPHANES: MAKER OF SERIOUS HYMNIC POETRY?

Summary: For pious hymns one would perhaps not in the first place look in Aristophanes’ comedies. Actually, almost all of them contain hymns; poems which – even because they are more detached from the dramatic action than hymns in tragedy – reveal to us precious features of the poetical tradition in Greek worship. This is shown by a reading of four hymns in Thesmophoriazousai: 103–129 (addressed to Apollo & Artemis), 312–331 (to all gods), 947–1000 (to Apollo & Artemis, Hera, Hermes & Pan & Nymphs, Dionysos) and 1136–1159 (to Athena, Demeter & Kore).

Key words: Aristophanes, hymn, Thesmophoriazousai.

My theme of today is in some way related to our deceased friend and colleague. When he had invited me for the first time (in 1995) to come and teach at the ELTE for one full week, it was to lecture about Greek hymnic poetry. He was present at these lectures and showed a strong personal interest in this subject-matter. Since that time William Furley and I have continued our work on Greek Hymns; today I present to you some results from this work-in-progress, deeply regretting that István is no longer among us to join in the discussion.

An average classicist, if asked to give the names of some Greek poets who had composed cult songs to the gods, hymns of real religiosity and poetic power, she or he might mention Pindar, Aeschylus, Callimachus; perhaps he would also think of

1 Paper read at the conference 26–27 November 1999 at the Eötvös Loránd University, Budapest, to honour the memory of Professor István Kapitánffy.

Previous papers which show partial results of our research in which prepares Greek Hymns, an edition of Greek cultic poetry, are the following:
W. D. FURLEY, Types of Greek Hymns: Eos 81 (1993), 21–41;

A longer version of the paper presented here will appear as chapter 11 of Greek Hymns, Mohr Siebeck, Tübingen 2001.
Cleanthes with his impressive Zeus-hymn. Aristophanes would certainly not be his first choice. Don’t we all know that Aristophanes is a comic poet, famous for his outspoken critical and irreverent attitude? In his comedies he pokes fun at powerful politicians like Perikles or Kleon, and in the same way he seems to show little or no reverence for the gods: does he not present in his Frogs the god Dionysos as a coward, even to such a degree that when the Doorkeeper of the Underworld appears at the door and addresses him severely, Aristophanes makes the god actually shit in his pants, and admit it (ἐγκέχοθα 479)? In the Birds, the comic hero Peisetairos tells the birds that it is in their power to prevent the gods from walking through the countryside with their divine erections (διὰ τὰς χώρας τῆς ὑμετέρας ἐστυκόσι μὴ διαφορτάν 557) and from seducing mortal women like Alkmene, Alope and Semele. If they manage to break through the blockade, the birds are advised to arrest them and to seal their genital organs in order to prevent them from any more indulging in further intercourse (ἐπιβάλλειν σφοραγῆ ἀυτῶς ἐπὶ τὴν ψυλήν, ἵνα μὴ βινόσε ἐτ τ’ ἐκείνας 560). If this is not irreverence towards the gods, what is?

Even so, it is important to realize that the poet Aristophanes shared the traditional religious feelings of his fellow-Athenians. His eleven comedies contain no less than sixteen songs which can be qualified as hymns, serious cult songs. They are the following:

Acharn. 263–279 to Phales  
Knights 551–564 to Poseidon  
82–594 to Athena  
Clouds 563–574 to Zeus, Poseidon, Aither, Helios  
95–606 to Apollo, Artemis, Athena, Dionysos  
Peace 974–998 to Eirene  
Birds 737–751 & 769–784 to the Muse  
Lysistr. 1246–1272 & 1279–1290 to Artemis Agrotera  
Thesmo. 103–129 to Apollo, Artemis, Leto  
312–331 to Zeus, Apollo & Artemis, Athena & Poseidon, Nereids & Nymphs  
947–1000 to Apollo & Artemis, to Hera, Hermes & Pan & Nymphs, Dionysos  
1136–1159 to Athena, Demeter and Kore  
Frogs 323–353 to Iakchos  
372–382 to Kore (?)  
385–393 to Demeter  
397–413 to Iakchos again.

His two last plays (Eccles., Wealth) do not contain any hymns at all; but then in these plays choral song has already been reduced to almost nothing.\(^2\) I shall first

\(^2\) Nor is there any hymnic song in the Wasps. I venture to suggest that this is because this comedy has no concern with the polis as a whole, but presents a domestic battle, a generation conflict between an utterly reactionary father and his much more sensible, ‘progressive’ son (of course within the framework of the Athenian judiciary). In all other plays the interest or even the survival of the community is at stake,

point at some general features of Aristophanes’ hymns, then focus on the play with the greatest concentration of hymns, *Thesmophoriazousai*, and look in some detail at two of them.

I. Eduard Fraenkel, one of the great experts on Greek poetry, was the first to give systematic attention to the hymnic songs in Aristophanes. Concentrating on the specifically metrical and musical qualities of these songs, he observes that in the earliest comedies like the *Knights* and *Clouds* they are found in the *parabaseis*, after the so-called ‘*anapaistos*’: a couple of two songs separated by a trochaic epirrhema and followed by one. Fraenkel suggests that this way may go back to the period before Aristophanes when Attic comedy started with a *parabasis* (self-presentation of the poet and his chorus), followed by official hymns to the gods. He is convinced that precisely in their relative simplicity they reveal to us what must have been the quality of archaic hymns in Athens. As far as the hymns are concerned, the same position is taken in a more recent study of the *parabasis* by Sifakis. He, too, discusses “the invocation hymns by which the chorus (...) celebrates its own festive activities and asks the gods to join in with them. They seem to be a relic of genuine Kultlyrik”.

So there is every reason for scholars who work on Greek hymnic poetry to take a very close look at Aristophanes, as one has here a means of getting an idea of what hymnic poetry must have been in the archaic period, a period from which most, if not all, is lost. It seems we have a fair chance of finding samples of authentic Greek religiosity in the hymns contained in his comedies.

Does this necessarily mean that each and every hymnic song we find in Aristophanes is top level poetry? No, it does not. In a recent contribution Michael Silk has undertaken to discuss the status of Aristophanes as a lyric poet. On the whole his conclusions are fairly negative: according to Silk, Aristophanes’ lyrics are often the worse for “*triteness, inflation and pervasive lack of point*” (107). With his reproat of ‘*triteness*’ Silk means that the writing of these poems is in many cases conven-

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4 G. M. Sifakis, *Parabasis and Animal Choruses*. London 1971. He presents arguments for viewing the ‘*parabasis proper*’ (the usually anaepatic parts in which the chorus speaks on behalf of the poet) as a relatively late invention by fifth-century poets, but then he goes on to recognize the archaic tone of the hymns themselves as quoted in the text above (the quotation is found on p. 69).


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tional, repetitive and unimpressive (106), with ‘inflation’ he means that Aristophanes uses words from a more elevated level of poetry while he does not make them bearers of any specific message, and with ‘lack of point’ that simple themes are distended to fill up many verses without wit or invention, let alone intellectual point (102).

Silk has taken great care to analyze in details a good number of lyrical passages in Aristophanes.\(^9\) He points indeed at quite a few weak spots in them and shows that earlier scholars have all too easily pronounced generalizing statements like: “Aristophanes is a master of lyric poetry in every vein” (Bowra). For Silk, Aristophanes’ originality is found only there where he combines attention for the particular and trivial with fantastic extravaganza. Two examples: in *Frogs* (209–223) the poet allows ‘shrieking frogs’ to sing a hymn for Dionysos; in *Peace* 595 the farmers greet the goddess Peace with rapture: τοῖς ἄγροικοισιν γὰρ ἠσθα χίōρα καὶ σωτηρία; “to us, farmers, you were groats and salvation”: groats, perfectly ordinary things, go hand in hand with ‘salvation’, which is a sublime word in every context.

This critical evaluation is sensitive and sensible, though perhaps slightly severe. Silk measures Aristophanes by the wrong yardstick when he states that Aristophanes’ lyrics do not show ‘universality’ or ‘metaphysical seriousness’. In comedy one should not look for something equivalent to the profundity – or, if you like, sublimity – found in Homer, Pindar, Aeschylus. A poet can be serious without being sublime, and therefore I part company with Silk when he states emphatically: “I can see every reason to applaud Aristophanes’ mastery of what Dover calls ‘humorous lyric’. What I do not see is that the claim for Aristophanes as a master of ‘serious lyric’ is in any way justified”.\(^10\) In my view there are two powerful arguments for taking Aristophanes’ hymns as perfectly ‘serious’ cult songs:

a) As far as content is concerned, they are quite distinct from those parts of his comedies in which the comic action is presented; the action is interrupted and forgotten during these choral interludes; nor do we find here boisterous obscenities or critical jabs at persons in the audience.

b) It is precisely what Silk calls the ‘triteness’ and traditionality of these poems, their lack of sophistication and metaphysical sublimity, which warrant their authenticity qua cult songs; by ‘authenticity’ I mean that these hymns are traditional, and therefore can help us to realize and to visualize how Athenians of the 5th century B. C. addressed their gods on festive occasions.\(^11\)

II. It is time to pass from generalities to more specific realities. As I have observed already, in the *Thesmophoriazousai* we find no less than four hymns. The first one is a text sung by Agathon. In this play Euripides – who is scared that the

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\(^9\) Silk is well placed for such a job: already in his first publication: *Interaction in Poetic Imagery, with special reference to Early Greek Poetry*. Cambridge 1974, he had shown his fine gift for analyzing Greek poetry, especially Pindar and Aeschylus.

\(^10\) Art. cit. 100.

\(^11\) There is a good explanation for the different views taken by Silk and by me. In his paper he operates as a literary critic, while my first interest is in the field of the history of Greek religion, for which Aristophanes is such a splendid source. Silk himself agrees that: “the ultimate affiliations of Aristophanic lyric are, for better or for worse, with popular culture.” (125)
women of Athens congregated in the celebration of the Thesmophoria might condemn him to exile or worse – visits Agathon, his junior fellow poet, hoping that he might smuggle himself into the congregation of females and stand up for his senior colleague. Agathon is not prepared to do anything of the sort. But even before his conversation with Euripides he sings a song (101–130) to Apollo, Artemis and Leto. It is a song in ionics and anaerontics, which addresses the Delian trinity in a traditional manner: Apollo as god of music-making and bow-shooting, Artemis as the virgin goddess of the mountains, and Leto as the mother of these two; it is she who has caused a divine light to shine over mortals. There is nothing parodical or comical in the text itself which is simple and traditional. For the audience there will certainly have been a comical contrast between the song (of which Agathon himself announces it is a song to be performed by maidens) and the male singer (who is a man with the make-up and the outfit of a lady) – of course the poet wants his audience to laugh at Agathon, but this he does in the long preparation (27–100) for the actual hymn. Within the limits of this paper I shall not deal with any details of the text of this hymn.

As soon as the women are congregated in the precinct of Demeter and Kore and the priestess has opened the ceremony with a prayer in prose (295–311), the chorus sings a song which is the second hymn of this play. One would expect the women to address the Mother and Daughter who are at the centre of the Thesmophoria festival, but the song is actually of a more general impact. The women implore Zeus, Apollo and Artemis, Athena and Poseidon, and finally the Nereids and Nymphs to come. There is only one imperative in the text, directly addressed to Athena, but by extension it is valid for the entire group of gods; it is: “come here”, ἔλθεν δὲ πρὸ (319). We have here a so-called ἰμνος κλητικος, an invitation and urgent appeal that the gods may come and join this group of worshippers. From the introductory words it is clear that actually the collective of gods is meant: δεχόμεθα, καὶ θεών γένος/ ὑπό μεθα ταῖσο’ ἐπ’ ἄγαινε/ χαράντας ἐπισπεύδωμαι. “We say amen (i.e. to the preceding prayer in prose said by the priestess) and we beseech / all the divine race to take pleasure / in these our prayers and to manifest themselves” (312–314). The diction of the hymn is simple and traditional, and the grouping of the gods is easy for everyone to follow; first Zeus, famous and supreme Father, then Apollo and Artemis, Athena and Poseidon who are the two traditional protectors of Athens, Poseidon being escorted by the Nereids, and finally the Nymphs. It is only natural that this congregation of women has a predilection for these two groups of female deities. As in the case of the first hymn, I shall not discuss the text of this hymn in detail.

The third hymn is a long one (947–1000). It expresses in a most lively and lovely way the mood of Athenians who enjoy themselves while celebrating the gods. I shall present it in my own translation:

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13 This translation is based upon a detailed study of the text in the course of which I have been greatly helped by personal correspondence with Prof. Colin Austin, by Sommerstein’s commentary (see previous note), and by O. Thomsen, Some notes on Thesmo. 947–1000, published in: Classica et Me-

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“Come on, let’s dance as we, women, are accustomed to do here, whenever we keep the holy ritual for the Two Goddesses at the sacred season…

Get started, get moving,
form nimbly with your feet a circle,
join hand with hand.
Let everyone quicken the beat of the dance,
step with swift feet, and, looking left and right,
keep an eye on our choral formation.

And as you do so, sing and celebrate with your voice
the family of the Olympian gods,
everyone of you, in ecstatic dance.
If someone expects that I, a woman,
am going to slander men here in this holy precinct,
then he is out of his mind.

But now I must get on with a new task
and stay this pretty circular dancing step.

Step forward with your foot,
singing in honour of the master of the Lyre
and of her who sports bow and arrows,
the chaste Lady Artemis.
Hail, you who hit the mark from afar,
grant us victory!

Let’s sing in honour of Hera, goddess of marriage,
as is proper for us to do, for she shares the joys of all our dancing
and keeps the keys of marriage.

I address my prayers to Hermes, god of flocks,
also to Pan and his beloved Nymphs:
may they laugh, applaud our dances,
and take delight in them.
Yes, let’s rouse enthusiastically
the double delight of the dance.
Let’s dance, women, as custom allows us:
we are fasting anyway.

Come on, leap! wheel about, tapping your feet in time,
intone your song loud and clear.
Come here and lead our dance,
o Bacchic master, crowned with ivy,

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then I shall sing to you
in revels which you love so much.

Lord of ecstasy, son of Zeus you are,
Roarer, and Semele’s also.
You take delight in the Nymphs’ dancing
supported by their lovely hymns,
o Lord of ecstasy, hey-ho,
dancing < all night long? > yourself.

Around you reverberates
the echo of Mount Kithairon:
a deep roar permeates
the dark mountain forests
and the rocky glens.
Ivy blooms all over you
with its tendrils and fair leaves.”

About this hymn two observations. In the first place that – like the second
hymn of this play (312–331) – it is addressed to all the gods, “the family of the
Olympian gods” (959–961). First come (969–976) Apollo, Artemis and Hera; then
(977–984) Hermes, Pan and the Nymphs, divinities who are closely related to their
present business of dancing; the final part of their hymn (985–1000) is addressed to
Dionysos, leader and lord of their dance (987–988). This sequence of gods has every-
ting to do with what is my second observation: in the entire corpus of hymnic texts
assembled by Furley and me there is no other one with so many explicit observations
about the technique and the pleasures of dancing. TECHNIQUE: the entire stanza
953–958 is an instruction by the chorus-leader: she orders the dancers to take up their
position in a circular formation (953), to link hands and to step nimbly (954); she
wants everyone of them to pick up the rhythm (955–956), to follow the accelerando
while keeping that formation intact (957–958), in 968 they are commanded to stop the
circular dancing and to step forward as it were to face gods; but this does not ex-
clude a kind of swirling choreography (985) when Dionysos becomes the centre of
attention (987–1000). PLEASURES: in the first place, several times (947, 975, 983)
the verb παίζω is used for dancing, with a connotation of playfulness and fun. Crucial
is the passage 979–983 which ends on the concept of the reciprocity of the pleasure:
the ‘double delight’ refers to the delight taken in the dance by the gods in whose hon-
our it is performed, even to the point of their coming and joining the dance, but also
to the pleasure experienced by the dancing worshippers themselves.14

14 For learned comment on ‘double delight’ ep. Bierl. A.: Doppeltanz oder doppelte Freude:
Drama 7, 1998, 27–47. The atmosphere of religious joy and euphoria expressed by this hymn in Theomn,
is the object of a fascinating philosophical observation (of Poseidonios?) recorded by Strabo X 467–468:
κοινὸν ὅτι τοῦτο καὶ τῶν Ἑλλήνων καὶ τῶν βαρβάρων ἦστι, τὸ τὰς ἱεροποιίας μετὰ ἀνάλημας ἑρωτισμὸς
ποιεῖται, τὰς μὲν τῶν ἐνθουσιασμῶν, τὰς δὲ χορῶς, καὶ τὰς μὲν μετὰ μουσικῆς, τὰς δὲ μὴ (...)
καὶ τοῦτ’ ἐκ τῆς ὑπαγορεύειν ἢ τε γὰρ ἄνεις τὸν νοῦν, αὔξάνεται ἀπὸ τῶν ἀνθρώπινων ἐρωτισμῶν αὐτῶν,
διόνυσος τρέχει πρὸς τὸ θείον· ὥς τὸ ἐνθουσιασμὸς ἐπάνευσον ταυταίᾳ ἑχὼν δοκεῖ καὶ τῷ μαντικῷ γένει
πλησίαζειν· ὥς τε μοισικὴ περὶ τε ὁργήν αὐτών καὶ ῥυθμὸν καὶ μέλος, ἰδοὺ τε ἀμα καὶ καλλιτεχνία πρὸς

As time advances quickly, I pass now on to the fourth and last hymn composed by Aristophanes for performance in the frame of this same comedy. Again I give first a translation:

“How calls me now to call on Pallas to come and join me in the dance the virgin, untouched maiden. She alone controls our city’s life with obvious power; to her alone we give the name ‘key-holder’.

Appear, you who hate tyrants, as is right! We, the people, call upon you, we women come and bring us peace, friend to celebration!

You, too, come benevolently, kindly, mistresses, to this your grove, where men are not permitted to spy upon our sacred rituals, where with torches you grant us to behold an immortal vision.

Come here, we repeat, we beseech you, high-powered goddesses of Thesmophoria:
if ever before in answer to prayers you did come – come now, we entreat you, here, now to us, too.”

This text has nothing to do with the uproarious fun of the preceding scene in which Euripides had entered dressed up as Perseus and had tried in vain to liberate his relative, an elderly man who had been fettered to a board, acting the part of maiden Andromeda. In that scene (instead of a dragon which threatened Andromeda’s life!) an illiterate Scythian policeman had scared Euripides out of his wits. There is not even a faint echo of all this in this hymn which expresses a deeply religious trust in Pallas Athena, patron of the liberty of Athens, and an equally religious need that the Mother and Daughter of the Thesmophoria may come and preside over the sacred rituals. These women are convinced that the torches carried by these goddesses reveal a vision of immortality: λαμπάσα φαίνετον ἄμβροσον φήν (1151). I would like to end my paper with a few thoughts about these words.

As we all know, the Eleusinian mysteries were not a matter of a doctrine exposed in poetry or preached in a discourse, but a matter of actions performed and objects shown: δρώμενα, φαινόμενα. These actions and objects had to do with death

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τὸ θεῖον ἡμᾶς συνάσπαι κατὰ τουσαῦτα αἰτίαν ἐδύ μὲν γὰρ ἔρημαι καὶ τούτῳ, τοῖς ἀνθρώποις τότε μᾶλλον μιμοῦσα τοῖς θεοῖς ὅταν ἐπερηχότωσιν, ἤμενον δ’ ἄν λέγοι τὰς ὅτιν εὐδαιμονίας. τοιοῦτον δὲ καὶ τὸ χαίρειν καὶ τὸ ἐφορέζειν καὶ μοιχίας ἀπέπεσον. (...) oúto dé kai ai Μοίσαι τεαι kai ᾿Απόλλων Μουσηητῆς kai h potētik pēsa ἐμνητικ kai̇ ὁδό. See my remarks in Mnemosyne 51, 1998, 521–524.

and birth, with life and new life, and with afterlife. Now in his Greek Religion (p. 289) Walter Burkert observes: “It is remarkable that the concept of immortality (my italics, JMB) is never mentioned in connection with Eleusis”. But here the hymnsingers address Demeter and Kore with these very terms: “you grant us an immortal vision, a vision of immortality”. If it were the case that my preceding observations about the seriousness of Aristophanes’ hymns and hence their importance for the study of Greek religion had not yet convinced you, then perhaps these few words of Aristophanes can: φαίνετον ἡμιρρωτον ὠν. These words approach as closely as possible to the heart of Greek religion, and perhaps of any religion. It is also where I end my paper, having touched upon the theme of immortality.15 This conference, and the publication of the papers in a book, will confer upon our common friend István Kapitánfly at least the sort of fame and immortality scholars can hope for.

Thesmo. 947–1000

άγε νῦν ἡμεῖς παῖσωμεν ἀπερ νόμος ἕνθαδε ταῖς γυναιξῖν, ὅπαν ὄργα σεμνὰ θεαῖν ιεραῖς ὤρας ἀνέχωμεν (…) 948

ὁμία χώρει,
κοῦρα ποσίν ἀγ’, εἰς κύκλον,
χειρί σύνιστε χείρα, ρυθ-
μὸν χορείας ἔπαγε πᾶσα. 955
βαίνε καρπαλίμουν ποδοῖν.
ἐπισκοπεῖν δὲ πανταχῆ
κυκλούσαν ὀμία χρῆ χοροῦ κατάστασιν.

ἀμα δὲ καὶ
γένος Ὄλυμπιων θεῶν
μέλπε καὶ γέραιρε φωνὴ πάσα χορομανεῖ τρόπωι. 960
ei δὲ τις

prosodokai kakkos ereiv
en ierai gynaika mu’ oussan andras, ouk othos frounei.

άλλα χρῆ <μ’> 966
ως πρὸς έργον αὐ τι καινὸν
πρώτον εὐκύκλου χορείας εὐφυία στῆσαι βάσιν.

προβαίνε ποσῆ τὸν Εὐλύραν
μέλψουσα καὶ τὴν τοξοφόρον

"Ἀρτεμίν, ἰννίζασαι ἀγνίν,
χαὶ", ὢ Ἐκάπεργε,
ὅπαξ δὲ νίκην.

"Ἡραν τε τὴν τελείαν


μέλυψωμεν ὀσπερ ἐίκος,

η πάσι τοῖς χοροὶς ἐμπαίζει τε καὶ
κλήσις γάμου φυλάττει.

Ἐρμήν τε νόμιμον ἄντομαι
καὶ Πάνα καὶ Νόμιμας φύλας
ἐπεγελάσαι προθύμως
ταῖς ἠμετέραις
χαρέντα χορείας.

ἐξαρε δὴ προθύμως
διπλὴν χάριν χορείας.

παῖσομεν, ὦ γυναῖκες, ὀιαπερ νόμος

νηστεύομεν δὲ πάντως.

ἀλλ’ είς πάλλ’ ἀνάστρεφ’ εἰρήθωμοι ποθ’

τόρευ εἴπασαν οὐδήν.

ηγού δὲ γ’ ὕδ’ αὐτὸς σὺ,

κισσωφόρε Βακχεί

δέσποτ’ ἐγὼ δὲ κόμοις

σὲ φιλογόρουσι μέλψω.

Εἴες, ὦ Διός σὺ

Βρῶμε καὶ Σεμέλας παῖ,

χορτής τερπόμενος

κατ’ ὅραι Νυμ-

φαν ἐρατοῖς ἐν ὕμνοις,

ὡ Εἴε’, Εἴε’, ειοί

<− − − − ∼ > ἀναξορεύων.

ἀμφὶ δὲ σοὶ κτυπεῖται

Κιθαρώνιος ἤχῳ

μελάμφυλλα τ’ ὥρη

δάσκια πετρώ-

δεῖς τε νάπαι βρέμονται

κύκλῳ δὲ περί σὲ κίσσος

εὐπέταλος ἔλικι θάλλει.

Thesmo.1137–1160

Παλλάδα τὴν φιλόγορον ἐμοὶ

δεῖρο καλεῖν νόμος ἐς χορόν,

παρθένον ἄισυγα κούρην,

ἡ πόλιν ἠμετέραν ἐχει

καὶ κράτος φανερὸν μόνη

κληροδοχός τε καλεῖται.
φάνηθ᾽, οὐ τυράννως στυγοῦσ᾽ ὁσπερ εἰκός. 1143/4

δὴμὸς τοῦ σε καλεῖ γυναῖ-
κόν᾽ ἔχουσα δὲ μοι μόλος
eιρήνην φιλέοροτον.

ήκετε < τ᾽ > εὔφρονες ἱλαοι,
πότναια, ἄλσος ἐς ὑμέτερον,
ἄνδρας ἵν᾽ οὐ θέμις εἰσοφάν
όργια σέμν᾽, ἵνα λαμπάσι
φαίνετον ἄμβροτον ὄψιν.

μόλιτον ἔλθετον, ἀντόμεθ᾽ ὡ
Θεσμοφόρῳ πολυποτνία,
εἰ πρότερον ποτ᾽ ἐπηκόω
ἠλθετε, νῦν ἁρίκεσθ᾽, ἱκε-
τεύομεν, ἐνθάδε χήμιν.

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