Euripides, *Hippolytos* 1120–30

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1120 ὁ νῦκέτι γὼρ καθαρὰν φρέν' ἐχω, παρὰ δὲ ἐλπίδ᾽ ἢ λεύσσω.

ἐπεὶ τὸν Ἐλλανίας φανερῶτατον ἀστέρ᾽ Ἀθάνας
eἴδομεν εἰδομεν ἐκ πατρός ὀργᾶς

1125 ἀλλὰν ἐπ᾽ ἄλαν ἰέμενον.

ὥς ψάμμαθος πολιτιδος ἄκτας,

ὥς δρυμὸς ὅρεος, ὡς κυνῶν

ὡκυντόδων μέτα θήρας ἐναρέν

1130 Δίκτυνναι ἄμφι σεμάν.

Scholars have been reluctant to obelize or to expel the banal words Ἐλλανίας... Ἀθάνας, but both Professor H. Lloyd-Jones and Mr W. S. Barrett in his edition call the expression “puzzling,” and the latter says that it is perhaps corrupt. Lloyd-Jones suggests that Ἐλλανίας may be a cult title of Athena at Troizen, otherwise unrecorded. Ἀθάνας cannot mean Attica here, as one paraphrase has it; and, as Barrett also remarks, Poseidon, not Athena, is the principal deity of Troizen. If Ἐλλανίας is intended to signify both Troizen and Athens, the reference is doubly vague. There is another difficulty in Ἀθάνας. The chorus admires Hippolytos, but the fact remains that the brightest star of Athena (in Athens and in Troizen) is Theseus, for he is king of Athens. Hippolytos, however, has no special devotion to Athena; it is Artemis who is the prime object of his veneration.

Hartung’s ἀστέρα γαίας, accepted in his edition by Wilamowitz, does not greatly disturb the transmitted text, and it is consistent with one of the paraphrases in the scholia: τῶν (τῆς) Ἐλληνικῆς γῆς φανερῶτατον ἀστέρα. But with ἀστέρα γαίας the claim made on behalf of Hippolytos is fulsome. We look here for an allusion to Artemis-Diktynna,

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1 Rev. of Barrett’s edition (infra n.2), at *JHS* 85 (1965) 171.
3 Schol. NB1 1123 (2.120, 19–20 Schwartz).
4 Schol. NAB 1122 (2.120, 16–17 Schwartz).
because throughout the play Hippolytos is her brightest star. A little later we are again reminded that he hunts Δίκτυνναν ἐμφίει ἱέμναν. Hippolytos is devoted to her, and her presence behind the corrupt Ἐλλανίας . . . Ἀθάνας can be recognised if we alter two letters.

Correct the line to

ἐπεὶ τὸν Ἐλλανίας φανερώτατον ἀετέρ' Ἀφαίας.

Euripides identifies Diktynna implicitly with Artemis in Hippolytos 145–47 and in 1130. In IT 126–27 the identification is explicit:

δοὶ παῖ ταῖς Λατοῖς
Δίκτυνν' οὐρείᾳ.

Artemis and Diktynna were also identified with Apha or Aphaia. Hence the entry in Hesychios s.v. 'Ἀφαία (α 8533 Latte) ἡ Δίκτυννα, καὶ Ἀρτεμίς. A slightly different series of identifications is given by Pausanias (2.30.3), who associates Diktynna and Aphaia with Britomartis and says that Artemis made Britomartis a goddess. In Antoninus Liberalis (40.4 pp.66–67 Paphathomopoulos) Aphaia is Britomartis from Crete in Aiginetan guise, and her ξώανον appeared in the sanctuary of Artemis in Aigina: ἐν δὲ τῷ ἱερῷ τῆς Ἀρτέμιδος ἐφάνη ξώανον.

Euripides, I suggest, identified Artemis not only with Diktynna, but also with Aphaia, in Hippolytos 1120–30. In writing Ἐλλανίας . . . Ἀφαίας he is simply using another name of Hippolytos' adored deity of the wilds. A copyist, by mistake or conjecture, expelled Aphaia in favour of the more familiar Athena. It follows that the puzzling Ἐλλανίας, far from being banal, has a specific local reference. For a prominent sanctuary of the Saronic Gulf was the temple of Aphaia in Aigina, and in Aigina the epithet Hellanios is peculiarly at home. The island was dominated by the mountain of Zeus Panhellenios, whom Pindar in Paian 6.125 calls Hellanios; beside the road to his mountain lay the sanctuary of Aphaia,5 for whose festival Pindar composed a prosodion.6 Thus in the Saronic context of the Hippolytos Ἐλλανίας . . . Ἀφαίας means specifically Aiginetan Aphaia. Aigina is Hellenic or Panhellenic because Aiakos brought rain for all the Greeks by sacrificing to Zeus during a drought, according to a local legend.7

5 Paus. 2.30.3; see further W. Fauth, in Der kleine Pauly 2 (1967) 28 s.v. DIKTYNNA; and especially Wilamowitz, Pindaros (Berlin 1922) 274–76.
6 Fr.80 Bowra.
7 Paus. 2.29.8.
Barrett notes the connexion of the title 'Ελλάνιος with Zeus in Aigina, but does not discuss the relevance of Aphaia to Hippolytos in the context. She is Aiginetan, but, because she is identified with Artemis-Diktynna, not exclusively so. Euripides thinks of Hippolytos in Troizen as a star of Aphaia and a companion of Diktynna, in two consecutive sentences. Pindar calls Aphaia θεαν ἰππων ἐλατεῖραν, and for Euripides to say that Hippolytos the charioteer is her brightest star is entirely apt.

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8 Fr.80 Bowra.
9 I am grateful to Dr Robert Ussher for his comments on a draft of this paper.