

Euripides, *Hippolytos* 1120–30

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- 1120 οὐκέτι γὰρ καθαρὰν φρέν' ἔχω, παρὰ δ' ἐλπίδ' ἅ λεύσσω·
ἐπεὶ τὸν Ἑλλανίας φανερώτατον ἀστέρ' Ἀθάνας
εἶδομεν εἶδομεν ἐκ πατρὸς ὀργᾶς
- 1125 ἄλλαν ἐπ' αἴαν ἰέμενον.
ὦ ψάμαθοι πολιήτιδος ἀκτᾶς,
ὦ δρυμὸς ὄρειος, ὅθι κυνῶν
ὠκυπόδων μέτα θῆρας ἔναιρεν
- 1130 Δίκτυνναν ἀμφὶ σεμνάν.

SCHOLARS have been reluctant to obelize or to expel the banal words Ἑλλανίας . . . Ἀθάνας, but both Professor H. Lloyd-Jones¹ and Mr W. S. Barrett in his edition² call the expression “puzzling,” and the latter says that it is perhaps corrupt. Lloyd-Jones suggests that Ἑλλανία may be a cult title of Athena at Troizen, otherwise unrecorded. Ἀθάνας cannot mean Attica here, as one paraphrase has it;³ and, as Barrett also remarks, Poseidon, not Athena, is the principal deity of Troizen. If Ἑλλανίας 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: τὸν (τῆς) Ἑλληνικῆς γῆς φανερώτατον ἀστέρα.⁴ But with ἀστέρα γαίας the claim made on behalf of Hippolytos is fulsome. We look here for an allusion to Artemis-Diktynna,

¹ Rev. of Barrett's edition (*infra* n.2), at *JHS* 85 (1965) 171.

² *Euripides, Hippolytos*, ed. W. S. Barrett (Oxford 1964) p.373 *ad loc.* The strophe quoted above is cited from this edition, pp.138–39.

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 ἀμφὶ κέμναν*. *Hippolytos* is devoted to her, and her presence behind the corrupt ‘*Ελλανίας . . .*’ *Ἀθάνας* can be recognised if we alter two letters.

Correct the line to

ἐπεὶ τὸν ‘*Ελλανίας φανερώτατον ἀστέρ*’ *Ἀφαίας*.

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

ὦ παῖ τᾶς *Λατοῦς*
Δίκτυνν’ οὐρεία.

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

Euripides, I suggest, identified *Artemis* not only with *Diktyнна*, but also with *Aphaia*, in *Hippolytos* 1120–30. In writing ‘*Ελλανίας . . .*’ *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 ‘*Ελλανίας*, 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* ‘*Ελλανίας . . .*’ *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 *Ἑλλάγιος* 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-Diktyнна, not exclusively so. Euripides thinks of Hippolytos in Troizen as a star of Aphaia and a companion of Diktyнна, in two consecutive sentences. Pindar calls Aphaia *θεῶν ἵππων ἐλατεῖραν*,⁸ and for Euripides to say that Hippolytos the charioteer is her brightest star is entirely apt.⁹

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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.