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Hipponax Fr. 48 Dg. and the Eleusinian Kykeon

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Abstract
Hipponax fr. 48 Dg. has been understood in the past as a statement of the poet's poverty and hunger. More recently, however, scholars have pointed out the humor and ambiguity of the fragment, noting in particular the mock-heroic diction of the first two lines and the bathos that results when this sort of diction is applied to such an apparently trivial subject as one's own hunger.

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HIPPONAX FR. 48 DG. AND THE ELEUSINIAN KYKEON*

κακοίσι δώσω τὴν πολύστονον ψυχήν,
hydrate ἢν μη ἀποπέμψῃς ὡς τάχιστα μοι κρίθεων
μέδιμνον, ὅς ἄν ἀλφίτον ποιήσωμαι
kukæwōna pínēin, fármaqon pnoirễi̯s.
4 πίνων MSS pínēin Ahrens

Hipponax fr. 48 Dg. has been understood in the past as a statement of the poet’s poverty and hunger. More recently, however, scholars have pointed out the humor and ambiguity of the fragment, noting in particular the mock-heroic diction of the first two lines and the bathos that results when this sort of diction is applied to such an apparently trivial subject as one’s own hunger. Most commentators now also agree that the exact meaning of the expression φάρμακον
pnoirễi̯s in the last line is elusive, and that the poet intentionally plays on the various associations and nuances inherent in each word of the phrase. The subtlety of this small fragment, however, has still not been exhausted, and a close examination of several points will show that it also operates in several other poetic dimensions.

Our investigation must begin with the phrase φάρμακον
pnoirễi̯s, since the whole point of the fragment depends on it. In what way, we may ask, will the barley drink (κυκεών) be a φάρμακον? Is it supposed to act as an actual “drug,” or, metaphorically, as a “remedy” or “prophylactic”? What, in fact, does the poet mean by pnoirễi̯? The

*The following works will be referred to in abbreviated form: Degani Hipp. = E. Degani, Hipponactis Testimonia et Fragmenta (Leipzig 1983); Degani LG = E. Degani and G. Burzacchini, Lirici Greci (Florence 1977); Delatte = A. Delatte, Le Cycéon, breuvage rituel des Mystères d’Eleusis (Paris 1955); Richardson = N. J. Richardson, The Homeric Hymn to Demeter (Oxford 1974).

1See, e.g., D. Gerber, Euterpe (Amsterdam 1970) 298; Delatte, 27.
2For the diction of the fragment see n. 36 below.
3See especially Degani LG 61–63. φάρμακον pnoirễi̯s “e ambiguo nella sua polisemia ed il poeta gioca appunto su tale ambiguità.” (p. 63); cf. also Richardson, 344.
4On the composition and various uses of the kykeon see Delatte, 23–40; Richardson’s Appendix IV, 344–48, and our discussion below passim. The kykeon consisted fundamentally of barley-meal mixed with a liquid. The liquid (usually either water, honey, oil or wine) varied the consistency of the drink and distinguished its uses. Herbs were often added, sometimes as a garnish, sometimes for medicinal purposes; but perhaps originally as an intoxicant (see p. 423 and n. 29 below).
usual interpretation is that the speaker demands a *kykeon* as a remedy against the hunger arising from his poverty (="πονηρίη").\(^5\) If the addressee\(^6\) does not furnish him with the barley required for this drink, the speaker threatens suicide (line 1). Since there are several other fragments in Hipponax relating to a speaker's alleged poverty (see frs. 42, 43, 44, 47),\(^7\) critics assume that this fragment too involves a similar topos, and it is therefore usually grouped with these.\(^8\) This is the most straightforward reading of the fragment; the speaker is poor, hungry and miserable, and the *kykeon* will relieve him of this condition. But the *kykeon* was also known in antiquity for its medicinal qualities, making it all the more appropriate that it be referred to as a φάρμακον, a *drug* in the literal sense.\(^9\) The "polisemía" of the phrase, to use Degani's term, is thereby enhanced, since πονηρίη can now also refer specifically to a physical condition. The phrase can mean, then, "a drug against my illness."

Masson, in his commentary, hints at another possible reading of φάρμακον πονηρίης when he suggests that it can also be translated as a "remède contre la méchanceté."\(^10\) Unfortunately, he does not elaborate upon this, but we must assume that he means here that the *kykeon* will be a φάρμακον against the (moral) πονηρία of others, i.e., against "evil/wickedness."\(^11\) Here again, the ambiguity of the fragment is heightened, but Masson does not explain the logic of his reading. It is


\(^6\)The addressee is unnamed, and impossible to identify. It has been suggested (e.g., Degani *LG* 61) that the speaker prays to a god, as in Hipponax 47 Dg.

\(^7\)Note that fr. 43 Dg. uses the expression φάρμακον δίγεος, which assures us of at least one possible reading of φάρμακον πονηρίης. The topos of the "impoverished poet" seems to have been current in antiquity, as it is today; cf. e.g., Aristophanes, *Av.* 931–48.

\(^8\)As Roscher (n. 5 above) 523.

\(^9\)The *kykeon* as a specifically therapeutic drink occurs 22 times in the Hippocratic corpus, its composition varying according to the affliction for which it is intended. See Delatte, 28–29 and Richardson, 344–45. Note that in Aristophanes, *Pax* 712 Hermes recommends that Trygaeus drink a *kykeon* (flavored with pennyroyal, γληξών, on which see n. 29 below) to cure indigestion.


\(^11\)The moral sense of πονηρία and its adjective πονηρός appears as early as Hesiod frs. 302.20, 248, and 249 M-W. Cf. also Aeschylus fr. 316 Mette. Plato uses forms of πονηρό- predominantly with a moral purport. Cf. e.g., *Apol.* 26c6; *Euthyd.* 12c1; and *Soph.* 228b8; Aristophanes uses πονηρός / πονηρία almost exclusively of negative character traits. Cf. e.g., *Ach.* 698, 850, 853; *Equ.* 337, 1285; *Nub.* 1066. The only other occurrence of πονηρός in Hipponax, 67 Dg., is too uncertain to tell us anything.
easy enough to see how a *kykeon* in its nutritive-medicinal sense could relieve ‘subjective’ πονηρία (one’s “wretchedness”), but how would it ward off the wickedness of others? The answer to this question, becomes clear when we consider the other prominent function of the *kykeon* in antiquity, namely as a ritual drink in the Eleusinian mysteries of Demeter. Commentators in the past, of course, have dutifully acknowledged this aspect of the *kykeon*, but only as one example of other archaic occurrences of the word that have no immediate relevance to the fragment. No one, to my knowledge, has suggested that the *kykeon* as a ritual drink may also help us to understand the various ways in which the *kykeon* is a φάρμακον πονηρίης.\(^\text{12}\)

The earliest and most complete aetiological account of the role of the *kykeon* in Eleusinian ritual occurs in the Homeric Hymn to Demeter (= Dem.). When Demeter, grieving for her abducted daughter, arrives at the home of Celeus, the king of Eleusis, the servant Iambe tries in vain to console her. The following scene occurs:

\[
\begin{align*}
\text{δηρόν \ δ' \ ἀφθονγος τετιμένη \ ἡστ' \ ἐπὶ \ δίφρου,} \\
\text{oὐδὲ \ τιν' \ οὔτ' \ ἔπει \ προσπάτεσε \ οὔτε \ τι \ έργω,} \\
\text{ἄλλ' \ ἀγέλαστος \ ἄπαστος \ ἐδητύως \ ἥδε \ ποτήρος} \\
\text{ἡστο \ πόθω \ μινύθουσα \ βαθυζώνοιο \ θυγατρός,} \\
\text{πρὶν \ γ' \ ὅτε \ δὴ \ χλεὺς \ μιν' \ ᾿ἀμβη \ κέδν' \ εἴδυια} \\
\text{πολλά \ παρὰ \ σκώπτουσ' \ ἐτρέψατο \ πότνιαν \ ἄγνην} \\
\text{μειδησαι \ γελάσαι \ τε \ καὶ \ ἱλαον \ σχεῖν \ θυμόν.} \\
\text{ἡ \ δὴ \ οἱ καὶ \ ἔπειτα \ μεθύστερον \ εὔαδεν \ ὅργαίς.} \\
\text{τῇ \ δὲ \ δέπας \ Μετάνειρα \ δίδου \ μελιθέος \ οἴνου} \\
\text{πλήσασ',} \ \text{ἡ \ δ' \ ἀνένευσ' \ ὦ \ γὰρ \ θεμιτόν \ οἱ \ ἐφασκέ} \\
\text{πίνειν \ οἴνον \ ἐρυβρόν,} \ \text{ἀνγεγ \ δ' \ ἅρ' \ ἅλφι \ καὶ \ ύδωρ} \\
\text{δοῦναι \ μίξασαι \ πείμεν \ γλυκῶιν \ τερεῖν.} \\
\text{ἡ \ δὲ \ κυκεῷ \ τεύξασα \ θεᾶ \ πόρεν \ ὡς \ ἐκέλευε' } \\
\text{δεξαμένη \ δ' \ δόσις \ ἐνεκεν \ πολυπότια \ Δηῷ \ . . .}
\end{align*}
\]

\((198-211)\)

\(^{12}\)Recently A. P. Burnett (*Three Archaic Poets* [Cambridge, MA 1983] 99, n. 5.) has remarked *en passant* that Hipponax mocks the Eleusinian mysteries in this fragment, and she paraphrases: “I’ll hand myself over to the damned if you don’t send me some barley for a *kykeon*.” Presumably, she takes the word κακοίς as a technical term, as a contrast to the notion of initiates as ἐσθιοί or ὀδηβοί, as in Pindar *O.* 2.62-63 and fr. 131a (on which cf. p. 421 below). Although this is intriguing, taking κακοίς as masculine seems less natural than taking it as neuter, especially in view of such similar expressions as Alcaeus fr. 335 LP (οὐ χρή κάκοις θύμον ἐπιτρέπειν . . .). (For others see Degani, *Hipp.* ad loc. 69.) Still, a double-entendre may not be impossible here.
This scene contains the aition for three central features of the preliminary rites prescribed for Eleusinian initiates: fasting, aischrologia, and the drinking of the kykeon. Richardson has shown that the hymn itself emphasizes by verbal parallelism and repetition the fact that these three elements reflect actual cultic practices. The appearance of these elements in Eleusinian ritual is well documented in his commentary, although it remains uncertain precisely when in the ritual the initiate engaged in each one. Richardson suggests that the initiate drank the kykeon in order to break the ritual fast and thus to reenact how Demeter broke her fast in Dem. 47ff. At some point in the proceedings, the initiates engaged in ritual aischrologia. Clement of Alexandria (Protr. 2.21.2) mentions a mystic formula or ‘password’ (σύνθημα) which confirmed that the initiate had undergone the preliminary purification rites. It begins, he says: ἕνήστευσα, ἔπιον τὸν κυκεώνα . . . , and doubtless reflects an archaic stage of the ritual in which the kykeon was imbibed sometime after a period of fasting. In Dem. the drinking of the kykeon follows Iambē's aischrologia (208–11), so perhaps this was the order originally represented in actual ritual: fasting, aischrologia, kykeon.

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13 Cf. Richardson, 22–23; also L. Deubner, Attische Feste (Berlin 1932) 79–82.
14 Richardson, 211; note also lines 205, 211 of the hymn, which refer explicitly to the institutionalization of the various incidents of the story.
15 See Richardson, 211–17 (ad lines 192–211). It is unclear exactly when aischrologia occurred, although it is well documented as an important part of the preliminary rites (Richardson, 213ff [s.v. Iambē]). The procession to Eleusis evidently included ritual abuse at some point. Strabo 9.1.24 describes the gephyrimon where masked men (or women) standing on the bridge over the river Cepheis would ridicule the initiates as they passed (cf. Hesychius, s.v. γεφυρίς). At Aristophanes Ra. 372–439 (the end of the parodos) the chorus may be reenacting the ritual aischrologia of the gephyrimon (τῆς ὁδὸς ἐκλιπτὸς ἄξος πᾶσαντα καὶ σκόποντα, 393), on which see Richardson, 214 and F. Graf, Eleusis und die orphische Dichtung Athens in vorhellenistischer Zeit (Berlin/New York 1974) 40–50. The nighttime dancing upon arrival at Eleusis—the παννυχίς—may also have included aischrologia (cf. Richardson, 215), and was followed by the breaking of the fast. Note Aristophanes Vesp. 1362, which refers, it seems, to aischrologia before the mysteries; (see J. S. Rusten, "Waps 1360–69: Philocteon's ΤΩΘΑΣΜΟΣ" HSCP 81 [1977] 157–61).
Richardson assembles the other versions of the Demeter-Iambe story, which establish an intimate connection between the drinking of the kykeon and aischrologia.\(^{18}\) Ritual aischrologia was originally associated with the iambic meter, and it is clear that Iambe’s mockery of Demeter in Dem. provides the aition for this connection.\(^{19}\) This episode, in turn, became an aition for the poetic iambos—Hipponax’ chosen genre—which, of course, was known for its predilection for aischrologia.\(^{20}\) The fact that it is a figure named Iambe who engages in aischrologia towards the goddess clearly implies that the poetic iambos is seen in the hymn as taking its name from her, and that she validates, by a kind of religious sanction, all iambographic aischrologia.\(^{21}\)

In view of these associations, it does seem likely that the kykeon of Hipponax fr. 48 Dg. is intended to suggest the Eleusinian ritual drink. The predication of the speaker of the fragment is suggestive in itself. To begin with, he is without food, just as Demeter is described at Dem. 200. Second, he demands the material to fix himself a kykeon; Demeter too orders such a drink (208, 210). The speaker will, that is, break his “fast” with the same nourishment as Demeter.\(^{22}\) If, then, he is actually reenacting on one level the Demeter-Iambe scene of Dem., he is saying essentially: “like Demeter, I am wretched through grief/fasting (= πονηρή); the kykeon which she drank is symbolic of a release from this condition; my own πονηρή will be relieved by participation in this sym-

\(^{18}\) Richardson, 215f. For a full presentation of the testimonia concerning ritual aischrologia and the festivals of Demeter, see H. Fluck, Skurrile Riten in griechischen Kulten (Endingen 1931) 11–33.

\(^{19}\) Aristotle says that the forerunners of comedy πρωτον ψόγους ποιοῦντες (Poet. 1448b27), then uses the verb ιαμβίζω to describe their activity. ιαμβίζων, in other words, by Aristotle’s time, meant to engage in a ψόγος. Cf. J. Henderson, The Maculate Muse (New Haven 1975) 18 (with n. 18).

\(^{20}\) See Henderson (n. 19 above) 17–23, and M. L. West, Studies in Greek Elegy and Iambus (Berlin/New York 1974) 22–25. While not all iamboi were invective, there is little doubt that iambos was applied to the genre because of a relationship to cultic invective. It is probably not mere coincidence that the word iambos first occurs in Archilochus (215W) and that his grandfather (along with the priestess Cleoboea) was said to have brought the rites of Demeter to Thasos from Paros (Pausanias 10.28.3). Paros is named at Dem. 491 after Eileusis as a cult site of the goddess (cf. F. Bilabel, Ionische Kolonisation, Philologus Suppl. 14, vol. 1 [1920] 186–87). On Archilochus’ connection with the Demeter cult, see West, 24, and Burnett (n. 12 above) 24–25.

\(^{21}\) For the ancient testimonia linking the iambos with the Iambe-Demeter story, see Fluck (n. 18 above) 24–25.

\(^{22}\) Although Demeter’s drink included fresh pennyroyal (γληχών), Hipponax’s term φύμακον may allude to this; see p. 423 below.
bolic act." But if, on this reading, the kykeon is a ritual drink rather than a strictly nutritive one, what will it "relieve" for the speaker? In other words, what exactly does his πονηρία consist of? If it is only hunger, why would a ritual drink be necessary to relieve it?

One simple answer, of course, can be found in Eleusinian dogma: initiation into the rites will lead to a blessed after-life, free from πόνοι. Pindar O. 2.62–63 says that the ἐσφαλήσεϊ will have an ἀπὸν ἑστερον . . . βιοτόν, while at fr. 131a he speaks of λυσιπόνων τελετάν.23 It is likely, therefore, that Hipponax' desire for a "drug against" πονηρία refers to this promised release from πόνοι. But several considerations make it likely that πονηρία here has, in addition, a more particular significance.

In Dem., the kykeon follows directly after the χλεύα of Iambe, and these two elements, as we noted above, became closely connected in their ritual reenactment. I suggest that in Hipponax fr. 48 Dg. the mention of the kykeon would automatically evoke the aischrologia of Iambe that immediately precedes Demeter's drinking of the kykeon. Demeter suffered from πονηρία in two senses, which we might call subjective and objective: the extreme grief she felt over the loss of her daughter, and the momentary abuse she received from Iambe. This abuse, however, has the effect of cheering her (203–204), and the act which confirms this is her drinking of the kykeon. In view of the connection between the kykeon and ritual abuse in actual Eleusinian practice, it is easy to see how the πονηρία of Hipponax' speaker can refer to abuse from his enemies, akin to the abuse originally suffered (albeit in jest) by Demeter, and by initiates every year in her rites at Eleusis. Hipponax' kykeon, according to this interpretation, inspires the speaker with iambographic aischrologia, allowing him to attack his ἔχθροι with invective sanctioned by the myth of Iambe and Demeter. It is true, of course, that the situations of Demeter in the hymn and Hipponax' speaker are not perfectly parallel. The kykeon effects Demeter's recovery from grief and from Iambe's abuse, but does not inspire her with the spirit of invective. Hipponax' speaker, on the other hand, on this reading, plays the role both of Demeter (as drinker of the kykeon) and of Iambe (as "aischrologist"). But he is able to play this latter role precisely because of the significance the kykeon acquired in the Eleusinian ritual. Ultimately it is the iambos itself, as evoked by the mention of the ritual kykeon, that

23On these passages cf. Graf (n. 15 above) 83–87.
becomes the φάρμακαν against, as Masson puts it, "la méchanceté," i.e., objective, moral πονηρία.  

The references to the kykeon in the Homeric epics also suggest that Hipponax' kykeon has ritual overtones. The noun κυκέων occurs in three places in Homer: Il. 11.624; Od. 10.290, 316. At Od. 10.234, the process of making the kykeon is implied by both the verb κυκάω and the contents of the mixture: ἐν δὲ σφίν τυρόν τε καὶ ἄλφιτα καὶ μέλι χλωρὸν / ὀίνῳ Προμνείω ἑκύκα (234–35). This passage, where Circe first encounters Odysseus and his men, is most striking for our purposes, because the kykeon she prepares for them contains magical φάρμακα: ἀνέμυγε δὲ οίῳ φάρμακα λύγρ, ἵνα πάγχυ λαθοῖατο πατρίδος αίνθ (235–36). The drink here will intoxicate Odysseus' men, making them forgetful of their fatherland, so that Circe will be able to transform them, at 238, into pigs. At 290, Hermes relates to Odysseus that Circe will also try to work magic on him, and there describes her potion as a kykeon containing φάρμακα: τέυξει τοι κυκέω, βαλέει δ' ἐν φάρμακα οίῳ; (cf. also 316). Il. 11.624–41, describes how Hecamede prepares the drink for Nestor and the wounded Machaon (τέυξε κυκεῖω). Richardson echoes the standard view when he concludes from these passages that "in Homer [the kykeon] is used as a means of refreshment, and as a simple form of hospitality."  

While it is true that, at least by classical times, the kykeon could be a simple, secular food/drink, C. Watkins has shown that the Homeric references to the kykeon—even Il. 11.624–41, which appears to be secular—reflect an inherited pre-Greek religious ritual. He points out the striking formulaic and thematic correspondences between these Homeric passages and the references in the Rig-Veda to the ritual drinking of Soma, which also contains barley.  

24 For Hipponax' alleged encounter with Iambe, after whom he is said to have named the meter cf. Degani Hipp. testimonia 21–21d, 10–11). It is possible that Hipponax composed a poem in which he claimed to have met Iambe, whose behavior, in turn, inspired him to compose iamboi.  

25 Richardson, 344.  

26 See Delatte, 27–30. But its religious associations were also valid in the fifth century. Cf. Eupolis Demoi fr. 3.80–90 Austin (apparently involving an Epidaurian who has sacrilegiously drunk the Eleusinian kykeon).  


28 "Soma is a ritual potion which is drunk . . . it is intoxicant or hallucinogenic . . . it is a mixed potion . . . combining the pressed juice of a plant (soma) . . . the source of the hallucinogenic agent, with water . . . milk vessel and its preparation in-
Indeed the central characteristic of both potions, as Watkins demonstrates, is that they were each originally psychotropic. Soma derives its name from the hallucinogenic plant that is mixed in with milk, honey, and barley. In the case of the Homeric kykeon, as we have seen, the epic passages speak of mind/mood-altering φάρμακα, while Dem. speaks of a kykeon containing the known hallucigen γάλακτος (pennyroyal), (μι-ξασαν ... γάλακτος τερείνη, 209). The fragment of Hipponax does not, of course, explicitly mention the addition of anything that would render the kykeon hallucinogenic. But since, as we have noted above, the diction of the fragment is distinctly Homeric, the Homeric kykeon-passages, including Circe's φάρμακα-laced potion, are easily called to mind. While Hipponax' kykeon may not, therefore, be literally psychotropic, its originally ritual and psychotropic properties are nevertheless affirmed by its Homeric background. In this light, Hipponax' φάρμακον really is a drug, not just a metaphor of "relief."

If we are right to see Dem. as the background for the Hipponax fragment, then his kykeon, like Circe's potion, belongs to the world of magic and religion. As Watkins has shown, the kykeon of religious ritual invariably intoxicates and alters one's psychological state. It is this aspect of the drink, therefore, to which Hipponax also refers when he calls it a φάρμακον. That is, as in the case of the Homeric kykeon, the medicinal and psychotropic properties of the potion here too coalesce. Thus the apparent ambiguity of the πονηρίη as both spiritual and physical discomfort is confirmed.

Spiritual and physical happiness is, as we noted above, the promise of Eleusinian initiation, and the ritual background of Hipponax' kykeon clarifies this idea as well. Our sources stress not only that the in-
ate will be eternally happy in the afterworld, but that he will also be happy and prosperous in this life. At the climax of the ceremony, the initiates, now assembled at the central altar (the Anaktoron) of the Telesterion, witnessed what was held to be the vision of Kore, called forth by the hierophant from the underworld. At this point the hierophant shouted out (as related by the Christian commentator Hippolytus): ἰερὸν ἔτεκε πότνια κοῦρον, βριμὼ βριμόν, ('The Mistress has given birth to a sacred boy, Brimo to Brimos,' i.e., as Hippolytus glosses it, ἰσχυρὰ ἵσχυρόν, 'the strong to the strong'). The identity of this child and his mother was unclear probably even to the initiates themselves, but Hesiod Theog. 969-74 and Aristophanes Thesmo. 296 suggest that Ploutos, son of Demeter, is meant. Indeed, at the end of Dem., Ploutos is mentioned as a gift of the gods, linking earthly prosperity to the worship of Demeter (Dem. 488-89). Ploutos is found, moreover, on a number of fourth-century vases, typically holding a cornucopia in the company of the Eleusinian divinities. The iconography thus affirms that Eleusinian initiation offered the hope of agricultural fecundity in particular, and material prosperity in general. It is this aspect of the mysteries that Hipponax fr. 48 Dg. must evoke if the kykeon is understood as the Eleusinian drink. As we noted earlier, the speaker of the fragment, on one level, is poor and hungry, and asks for a kykeon to cure him of this condition. In the past, scholars have assumed that he will use the kykeon simply as food. But as a ritual drink it becomes, rather, symbolic of the speaker's desire for initiation into the mysteries. This, in turn, will bring him the blessings of Ploutos, a theme which is in fact broached by Hipponax in fr. 44 Dg. With this reading we return to the meaning of πονηρίη = 'poverty' against which the kykeon becomes

30Cf. Dem. 280-82; Pindar fr. 137a; Sophocles fr. 887; Radt; and Graf (n. 15 above) 94-125.
31This stage of the myesis is often considered the epopteia. The details of this part of the ceremony are extremely uncertain; cf. Deubner (n. 13 above) 83-87. Burkert (n. 16 above) 275, n. 3.
33Richardson, 27; Burkert (n. 16 above) 289.
34Cf. Richardson, 318 and Skolion 885 Page.
35On the iconography of the Eleusinian Ploutos, see H. Metzger, Recherches sur l'imagérie athénienne (Paris 1965) 34, 37 and plates 14.2, 16.2; also Burkert (n. 16 above) 289 n. 73; Richardson, 318-19; Graf (n. 15 above) 63-64. For the specific connection between Ploutos and Hunger see Richardson, 317. Cf. also Plutarch Mor. 693f. which describes a ritual at Chaeronea in which citizens would beat a slave and send him out of the house with the shout ἔσω Βούλιμον, ἔσω δὲ Πλοῦτον καὶ 'Υγιείαν.
a φάρμακον in that it represents an attempt at religious piety which, he hopes, will bring him wealth.

Our study of Hipponax fr. 48 Dg. has covered several interpretations of the last line, which we may now summarize: 1) The kykeon is a drug in the medicinal sense, against physical affliction; 2) The kykeon is a food to ward off hunger (φάρμακον here used as in fr. 43 Dg., a “remedy/protection against”); 3) The kykeon recalls Demeter’s drink in Dem., and evokes the ritual activities associated with her rites, including fasting, imbibing the kykeon, and ritual aischrologia. Clearly con-

36 The question of whether fr. 48 Dg. alludes specifically to the Homeric Hymn is more difficult to answer. Several factors, however, suggest that it does. The fragment is certainly mock-heroic, and distinctly parodies Homeric diction, particularly in the first two lines. See Degani Hipp. 69, and LG 62. The MS reading ἄλφιτον (line 3), moreover, also provides a distinct Homeric coloring. Although this word has been emended to ἄλφιτων by most editors since Bergk, Degani retains the singular and takes it as the first of two accusatives governed by ποιήσωμαι, i.e., “so that I might make barley-meal into a kykeon” (citing a similar usage in Eupolis 179K). Degani points out that the singular occurs in Homer (e.g., il. 11.631; Od. 2.355, 14.429), while the expression ἄλφιτων κυκεών is dubious. It does seem natural that a Homeric formation (the form ἄλφιτων, for the more “correct” ἄλφι) should occur in a context that elsewhere displays Homeric diction. Finally, the much disputed word τινων of line 4 is more easily emended to τινεῖν (= expressing purpose, as first suggested by Ahrens) by analogy with the similar construction of the same verb in Dem. 209 referring to the kykeon. If we are right to connect the Hipponaxean kykeon to the kykeon of Eleusinian ritual, the fact that the diction of this fragment, like that of the hymn (cf. Richardson, 5, 30–65) is indisputably Homeric makes it likely that Hipponax alludes specifically to the hymn, and would expect his audience, by virtue of their familiarity with it, to appreciate the subtleties of this allusion. This allusion to the hymn, incidentally, would be the earliest we know of (see Richardson, 68ff).

It should not surprise us, of course, that an Ionian poet would allude to a poem that concerns rites localized in the mainland town of Eleusis. While Dem. was probably composed for an Attic audience (cf. Richardon, 5–6, 52–56; R. Janko, Homer, Hesiod and the Hymns [Cambridge 1982] 181–83), the rites of Eleusinian Demeter were by no means limited to Athens itself, and in fact were especially popular in Ionian cities (cf. Herodotus 9.97.3 and Strabo 633, for the tradition that in the Mycenaean period the Ionians took the rites of Eleusinian Demeter to Asia Minor). On the role of religion in Greek colonization, see A. J. Graham, “Religion, Women, and Greek Colonization,” Atti XI (N.S. 1) (1980–81) 293–314, esp. 310–13. For other frs. showing Hipponax’ interest in religious ritual cf. frs. 6.2, 27, 28.2, 29, 30.2, 95.4, 107.49 Dg. On the increased interest in Eleusis at Athens under Pisistratus during the period in which we would place the Hipponax fragment (c. 550–40 B.C.), cf. Mylonas (n. 16 above) 77–105; Richardson, 9–10, and J. Boardman, “Herakles, Pisistratos and Eleusis,” JHS 95 (1975) 3–5. This period of Athenian control over the Mysteries is usually considered a terminus ante quem in dating the hymn, (see Janko, 182; Richardson, 5–11), and whether or not the hymn played any role in the actual ceremonies, its subject matter would certainly have been relevant to, and appreciated by, an Ionian audience.
nected with this, and reinforcing it is 4) the kykeon as an ancient, magi-
cal potion associated explicitly in Homer with psychotropic φάρμακα. When the kykeon is understood in senses 3) and 4), it calls to mind par-
ticipation in a religious ritual that included invective, and it thus in-
spires iambic aischrologia. The speaker (no doubt the poet's persona)
will be able to fortify himself for his poetic attacks by reenacting this
ritual, and, therefore, at the same time, he will be able to relieve the
πονηρίη both of his enemies and of himself, i.e., the malevolence of his
enemies and the wretchedness that this malevolence has caused him.
Finally, 5) when the kykeon is properly understood to be Eleusinian, it
anticipates one of the goals of initiation—temporal happiness and
wealth—and thus reminds us that the word πονηρίη also means
'poverty'.

I can see no reason why the fragment as it stands now, lamentably
bereft of a context, cannot operate simultaneously on all the levels de-
scribed above. Indeed, the sophistication of these lines, as we have seen,
may lie precisely in the manifold associations of the kykeon and the
cryptic expression φάρμακον πονηρίης. In view of the ambiguities we
have isolated in the fragment, and Hipponax' well-known fondness for
punning and double-entendre,\(^{37}\) it seems unlikely that, even if we had
the complete context, we would be forced to adopt a single interpreta-
tion.

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\(^{37}\)See, e.g., frr. 4a/b; 51.2; 53.2; 69 Dg.