"Andromache as Maenadic Warrior"

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ANDROMACHE AS MAENADIC WARRIOR

In Book twenty-two line 460, Andromache rushes towards the walls of Troy:

ὡς φομένη μεγάροι διέσυντο μαινάδι ἵπη

So speaking, she rushed from the house, equal to a maenad

What does the phrase μαινάδι ἵπη mean in this context? Segal writes that “if μαινάδι means maenad and not simply mad woman (likely, but not absolutely certain), we would have another instance of Homer drawing upon a relatively unfamiliar realm of experience for an unusual degree of emotion.” I argue that a link arises from the adaptation of the warrior formula δαίμονι ἵος to an expression tailored for Andromache. This phrase that only occurs once, μαινάδι ἵπη, is adapted from an inherently masculine formula and made appropriate by Andromache's gender and grief.

Through a formulaic comparison with δαίμονι ἵος and an analysis of both the nominal form μαινάς and corresponding verb μαίνομαι within epic, μαινάδι ἵπη, I argue, elevates Andromache to a divine status as great as a warrior who is δαίμονι ἵος.

In other words, she receives an aristeia within her cultural and gender-specific sphere of

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1 All translations are mine.
2 Segal 1971, 47-48.
3 We begin with Parry’s original definition of the formula as “a word or group of words under the same metrical conditions that expresses an essential idea.” His definition has been refined by a number of critics, such as Hainsworth, Martin, and Russo. Martin adds the term paradigmatic to designate a formula that substitutes an isometric morpheme or “meaningful unit” for an element within the regular syntagmatic formula that is not semantically appropriate. This term can be most usefully applied to tailored modified forms of well-attested formulae, wherein the poet substitutes an atypical yet traditional word or phrase for a well-attested isometric and syntactically equivalent counterpart. See Parry 1971 [=1930] 272 or Lord 1960 30, Hainsworth 1968, Russo 1997 245, and Martin 1989 164-165.
influence through the vehicle of her grief, just as warriors through their supernatural battle prowess. Furthermore, the gender specific μαινάδι ἱση functions as an appropriate substitution in the predominantly masculine δαίμονι ἱος formula. Both μαινάδι and δαίμονι share similar phonemes with only one difference in their vowel coloring between α~ο. Localized in the bucolic diaresis to the line-end, it marks a thematic pattern wherein a hero transcends his mortality and becomes a divinity at the moment of extraordinary achievement in battle. This is supported not only by their isometry and equal syntax but also by the use of μαίνομαι in connection with the god Ares, the warrior Diomedes, and Andromache herself. Finally, a thematic comparison of Andromache’s grief to Demeter’s at the loss of Persephone (Hom. Hymn Dem. 36-42 and 385-386) illuminates Andromache’s μαινάδι ἱση with two examples of μαινομαι and μαινάς in scenes replete with lamentation and warrior imagery. Such similarities will furthermore link Andromache to Achilles, who of all the δαίμονι ἱος warriors also openly partakes in ritual lament. These examples offer the reader a deeper understanding not only of the use of μαινάς within this particular phrase, but also of the singer’s intent to deify Andromache during this climatic scene of the poem by juxtaposing the accomplishments of a warrior in the thick of battle with the throes of grief at the loss of family.

The formula δαίμονι ἱος appears nine times in the Iliad describing Diomedes, Patroclus, and Achilles.

Diomedes:

ἀλλ’ ὅτε δὴ τὸ τέταρτον ἐπέσσυτο δαίμονι ἱος, 5.438
But when he charged the fourth time equal to a god

αὐτῷ ἔπειτ’ αὐτῷ μοι ἐπέσσυτο δαίμονι ἱος 5.459
But then he charged at me equal to a god
But then he charged at me equal to a god

Patroclus:

But when he charged the fourth time equal to a god

Achilles:

But when he charged the fourth time equal to a god

Thus he on every side rushed with his spear, equal to a god

Leaning against the tamarisks, he then leapt in, equal to a god

So speaking he charged at the Trojans, equal to a god

The formula -έσσυτο δαίμονι ἰος is localized in the bucolic diacrits to line-end and marks a thematic pattern wherein a hero transcends his mortality and becomes a divinity for a time by achieving something extraordinary and superhuman in his finest hour of battle. The word δαίμων connotes the divine state of these warriors because it is also used to describe the gods; in book one, when Athena returns to Olympus after counseling Achilles to curb his rage, the poem calls the Olympians δαίμονας.

And she went to Olympus, home to aegis-bearing Zeus, amidst the other daimons.
In this passage δαίμων serves to express a group of unspecific divinities. Within the epic diction, then, a δαίμων is a god. Its application to men at the time of their aristeia is a metaphoric elevation from mortal to divine, even Olympian status. In Andromache’s formulaic variation, a non-specific divinity word, μαινάδι replaces δαίμονι.

"ὤς φαμένη μεγάρῳ διέσωτο μαινάδι ἵση"

So speaking, she rushed from the house, equal to a maenad.

22.460

As Arthur writes, Andromache “experiences a transport that delivers her out of the world with which she is normally associated.” As Segal notes, the expression μαινάδι ἵση is a “modification of a formula which occurs in some of the most intense of the battle scenes, δαίμονι ἵσος.” Previously, only men achieved that transcendent state during their aristeia. This paradigmatic formula, triggered by Andromache’s grief, suggests a momentary divine status similar to that of heroes in battle: a woman’s aristeia, achieved through mourning.

Μαινάδι ἵση, like δαίμονι ἵσος, is coupled with a verb of sudden motion, used to express heroes charging or, in this case, Andromache running to the wall. The δαίμονι ἵσος formula is coupled with σευόμαι in seven instances (5.438, 5.459, 5.884, 16.705, 16.786, 20.447, 21.227), θύνε at 20.493 and ἔσθορε at 21.18. The seven examples of the verb ἐπέσωτο are especially significant since the μαινάδι ἵση formula is combined with the verb διέσωτο. The presence of the same verb in close proximity to μαινάδι points to the poet’s adaptation in μαινάδι ἵση of a traditional δαίμονι ἵσος formula. As an Achaean warrior leaps into the fray “equal to a daimon,” so Andromache

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5 Segal 1971, 47.
rushes to the walls “equal to a maenad.” Thus, the singer economically employs semantically equivalent verbs of motion appropriate for warriors in Andromache's feminine reformulation of δαίμονι ἵσσος.

While Segal remarks on the intensity of the contexts in which δαίμονι ἵσσος occurs and the juxtaposition of “Andromache and the situation of warriors,” he does not explore its implications for Andromache. In light of the divine state indicated by the δαίμονι ἵσσος formula, μαίναδι ὕπη, with its equivalent metrics and syntax, ought to bestow upon Andromache comparable transcendent associations. In other words, as the Achaean warriors attain divine status through their actions on the battlefield and as the poem, by bestowing upon them the δαίμονι ἵσσος formula, recognizes their supreme achievements in battle, so the poem recognizes Andromache’s divine status and her state of grief by bestowing upon her a warrior formula par excellence.

The μαίναδι ὕπη and δαίμονι ἵσσος connection is not the only feature that links Andromache and warriors. The verb μαίνομαι also forges this link. In book six a female attendant describes Andromache thus.

ἡ μὲν δὴ πρὸς τεῖχος ἐπειγομένη ἀφιξάνει
μαίνομενὴ ἔσκυψα: φέρει δ’ ἄμα παιδὰ τιθήνην.
ἡ ὡς γυνὴ ταμίῃ, ὦ δ’ ἀπέσουτο δόμοτας Ἑκτωρ

“She, hastening, goes towards the wall
Like unto one in a rage: and together with her the nurse carries the child.”
So the housekeeper spoke, and Hector rushed from the house

6.388-390

As with μαίναδι ὕπη, Andromache is the only female character in the Iliad who is described as μαίνομενη. Μαίνομενη ἔσκυψα is not isometric or syntactically equivalent

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6 Segal 1971, 47.  
7 Segal 1971, 43. Segal presents formulaic structures shared by Andromache and battling warriors.  
8 Erbse 1977, 349: The Townley Manuscript Scholia refers the reader from μαίναδι ὕπη to Andromache book six via the lemma “μαίνομενη ἔσκυψα.”
to δαίμονι ἱος, but is considered by Arthur a metrical variant.\(^9\) Note also the semantic similarity and how it foreshadows the μαίνόμαι ἕση formula of 22.460. Here we also find the verb σευόμαι in the aorist ἀπέσσυτο, again in close proximity to the paronomastic verb of μαινάς.

Three examples of the application of μαίνομαι to the war god Ares and to warriors show that it signals superhuman battle prowess. Helenus, the Trojan seer, describes Diomedes, who received the δαίμονι ἱος formula in his aristeia in book five, with the verb μαίνεται.

οὐδ' Ἀχιλῆς ποθ' ὕδε γ' ἐδείδιμεν ὁρχαίμον ἀνδρῶν, ὃν πέρ φαοι θέας ἐξέμεμεν: ἄλλ' ὕδε λήπ μαίνεται, οὐδέ τίς οἱ δύναται μένος ἴσοφαρίζειν.

Not even Achilles did we ever fear thus, leader of men,
He whom they say is born from a goddess, but this one excessively rages,
and no one is able to match his force in battle.

6.99-101

In book five, Athena describes Ares as μαίνομενον as she exhorts Diomedes to drive his chariot towards Ares to press the attack.

ἄλλ' ἄγ' ἐπ' Ἀρηὶ πρώτῳ ἔχοι μωνυχας ἵππους,
τύφων δὲ ὀχύρῳ μηδ' ἄζεο θούρον Ἀρηὶ
tούτω μαίνομενον, τυχτὸν κακών, ἄλλοπρόσαλλων

But come; drive your single-hoofed horses at Ares first
And strike him close; do not stand in awe of furious Ares,
He who is raging, a wrought evil, fickle

5.829-831

Similarly in book fifteen Athena seizes the bronze spear from Ares’ stout hand and addresses him as μαίνομενε.

μαίνομενε φρένας ἠλε διέφθορας: ἦ νυ τοι αὐτῶς
οὔατ' ἀκουόμεν ἑστί, νόος δ' ἀπόλωλε καὶ αἰδώς.

Raging one, crazed one, you have destroyed your mind; now truly in this
Very manner you have ears to hear, but your mind and shame have
Perished.

15.126-129

Μαίνομαι in all cases – Andromache, Ares and Diomedes – indicates intense emotion.
Μαίνομαι applies not only to great warriors but also to Andromache, and bridges the gap
between their gender-specific occupations, namely war and lamentation.

However, one last instance of μαίνομαι in the Iliad broadens its semantic
spectrum to incorporate Dionysus and his mysteries, which in turn reveals another aspect
of Andromache. When Diomedes addresses Glaucus in book six, the poem describes
Dionysus as μαίνομένου. At the same time it also employs an active form of the verb
σευόμαι just as seven of our δαίμονι Ἰήσος examples above as well as Andromache’s
μαίναδι ἴση.

οὔδε γὰρ οὔδε Δρύαντος νῦς κρατερὸς Λυκόοργος
dὲν ἦν, ὡς ὁ θεοίνοι ἐπουρανίοις ἐφίζεν:
ὡς ποτε μαίνομένου Διωνύσου τιθήνας
σευε κατ’ ἱγάθεον Νυσίμων.

For the son of Dryas, strong Lycourgos
Did not live long, he who quarreled with the gods in heaven,
Who once drove the nurturers of raging Dionysus,
Down from the Nysian peaks;

6.130-134

The poem endows Andromache with a formula that accurately encompasses both the
martial aspect of her husband and the socially acceptable expressions of emotion

10 The tendency to associate μαίνομαι and other paranomastic verbal and nominal forms with Dionysus
resonates traditionally, as Euripides’ Bacchae indicates: τοιγάρ νυν αὐτάς ἐκ δόμων ὠστής ἐγώ / μανίας, δος δ’ οὐκόσι παράκοποι φρενόν: / σχεῦν τ’ ἔχειν ἰνάγκας’ ὀργίεεν ἑμών, / καὶ πάν τ’ ἔθηλν σπέρμα Καδμείων, δοσι / γυναίκες ἴσε, ἐξείπνην δομάτοιν: “So then I stung them from their
houses in their / frenzy: they inhabit the mountain, distraught in mind, / And I compelled them to wear the
habit of my mysteries, / And all female descendents of Cadmus, as many /As are women, were driven
raging from their houses” (II. 32-36).
available to women: lamentation and religious mysteries. Dionysus colors the range of μαίνομαι to include not only war and lamentation, but also the mental and spiritual state of the predominantly feminine followers of his rites. The very name of Andromache "*άνδρός-μάχη" or “battle of a man” pronounces her fate and identity as bound to her husband. Possibly the most important “battle of a man” for Andromache is Hector’s duel with Achilles in book twenty-two, the culmination of her name fulfilled. Thus μαίνάδι ἴος, a feminine variant of a warrior formula, encapsulates her grief at her warrior dying who, as she declared in book six, is her entire family (6.429-430). It stands to reason that her sorrow would be of such a magnitude that the poem would offer a formula that reflects the martial excellence of her husband and her intensity as grieving wife.\footnote{Vernant, 1980 23-24: “Marriage is to the girl what war is for the boy: for each of them these mark the fulfillment of their respective natures as they emerge from a state in which each still shared in the nature of the other.”} Segal writes “As ἄλοχος, she sees his death as the collapse of her own life, the destruction of her identity, her social position in a highly formalized society.”\footnote{Segal 1971, 28.} Note also that her anguish is as potent and consuming as a bacchantes’ fervor: Andromache rushes from the palace (μεγάρω) as a maenad in Il. 22.460 just as Dionysus’ faithful driven from their homes (Δωμάτων) in the frenzy of the god. It is fervor with νόος or αἴδως; it is divine.

Μαίνάδι ἴος, then, because of its martial and ritual associations with μαίνομαι, is an appropriate substitution for δαίμονι ἴος, but is this enough? What else affects the use of μαίνάδι at this climactic moment in book twenty-two? Are there any other characteristics of μαίνάδι ἴος as a formula that give expression to her emotive state with all its warrior associations?
The words μαινάς and μαίνομαι are localized around Demeter twice in the *Homeric Hymn to Demeter* — first, when she hears Persephone’s cry and second when she rushes to meet her daughter who has risen from the underworld. The *Hymn*, as part of the epic tradition, is an appropriate comparandum: it draws on epic material in the same meter and uses concordant formulaic language. These examples at lines 42 and 386 show correspondences of theme and formulaic diction. On the level of theme, the uses of μαινάς and μαίνομαι in the *Hymn* express the intense emotive state of one discovering the fate of her beloved in a situation that parallels that of Andromache. With regard to formulaic diction, the combination of μαινάς / μαίνομαι or δαίμονι ἴσος + a verb of sudden motion indicates a parallel relationship between a warriors’ *aristeia* and Andromache and Demeter’s grief at the loss of one’s beloved.

In the first passage, when Demeter hears Persephone cry out, her grief at Persephone’s absence is expressed both by a form of μαίνομαι and a lament sequence that contains a number of the features characteristic of Achilles and Andromache: (1) antiphony, (2) disfigurement, (3) separation anxiety, (4) a verb of sudden motion, and (5) a participial form of μαίνομαι. The discussion of the first three elements will follow the discussion of the latter two.

ηχήσας δ’ ὀρέων κορυφαὶ καὶ βένθεα πόντου
φωνῆ ὑπ’ ἀθανάτης τῆς δ’ ἐξῆνε πόντια μέτην,
ὁξὺ δὲ μν ἱερόθην ὁχος ἐλλαβεν, ὑμφὶ δὲ χαταις
ἀμβροσίας κρῆδεμνα δαίζετο γεροί φίλησιν,
χιόνεον δὲ κάλλυμα κατ’ ἀμφοτέρον βάλετ’ ὀμνων,
σεύατο δ’ ὡς τ’ οἰωνός ἐπὶ τραφερήν τε καὶ ὑγρήν
μαίνομένη.

13 See Alexiou 1974 for an extensive survey of traditional antiphonal lament, Dué 2002 and 2006 for the modeling of Briseis’ laments on Andromache and a survey of lament in drama, Ebbott 1999 for Helen’s unusual use of lament diction, Nagy 2009 for the visualization of Andromache’s lament archetype in Roman epic, and Tsagalis 2004 for configurations of θρένος and γόος.
The peaks of the mountains and the depths of the sea rang
with her deathless voice; and her queenly mother heard her.
And sharp grief seized her heart, and the veil around her
immortal tresses was rent asunder by her beloved hands.
And throwing a dark covering over both shoulders,
She darted just as a bird upon the land and the water,
In the state of one raging.

*Hom. Hymn Dem.*36-42

The medio-passive participle μαϊνομένη appears in conjunction with σευόμαι in the
form σεύσατο to represent Demeter’s frenzied state, just as the *Iliad* represents
Andromache in 6.388-389: ἣ μὲν δὴ πρὸς τεῖχος ἐπεινομένη ἀφικάνει /μαϊνομένη ἐξω. There is a correspondence between like verbs of motion in ἀφικάνει +
μαϊνομένη to Demeter’s σεύσατο + μαϊνομένη. Both these examples, like μανάδι ἴση and δαίμονι ἴσος, are accompanied by verbs of sudden motion and in all instances the
ccharacter is under great emotional distress.

In the second passage from the Hymn, only two of these shared features are
present: a verb of sudden motion and the noun μανάς. At the moment when Demeter
sees Persephone set foot upon the earth, free from Hades, she rushes to greet her as a
maenad.

>`η δὲ ἱδούσα
>`η μὲν εὐσλέκτες ἀρχετρόπο κάτα δάσανην ἐξισ.

And seeing her she darted just as a maenad down the
wooded mountain to the forest.

*Hom. Hymn Dem.*385-386

A verb of sudden motion, ἵεξ’ appears with ἴπτε μανάς, which is an expression not
only isometric and syntactically similar to μανάδι ἴση, but also the only other
occurrence of μανάς within the Homeric poems. Thematically, too, it is an appropriate
comparandum as Demeter rushes to meet her lost daughter with the same degree of urgency as Andromache when she rushes to the wall to find Hector.

By replacing δαίμονι with μαινάδι in *Iliad* book twenty-two, the singer correlates the language of Andromache’s formulaic variant within the epic tradition – but outside our extant *Iliadic* tradition – to Demeter’s urgency of emotion when she darts down the mountain to see Persephone. The shared diction in each example points to a common traditional source, evident in the parallel groupings of 'verbs of sudden motion' + δαίμονι / μαινάδι. Note the collocation of the verb ἤιξ’ the aorist of ἀίσσω conjoined to μαινάς just as in the case of μαινάδι ἵη/ δαίμονι ἴος.

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<tr>
<th>Character(s)</th>
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<th>ἴος / ἴη</th>
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<tr>
<td>Achilles, Diomedes, Patroclus</td>
<td>διά, ἐπί</td>
<td>σευόμαι+ δαίμονι</td>
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<td>θύνε + δαίμονι</td>
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<td>ἐσθορε+ δαίμονι</td>
<td>ἴος</td>
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<tr>
<td>Andromache</td>
<td>ἀπό διά</td>
<td>σευόμαι+μαινομένη</td>
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<td>Demeter</td>
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<td>σευόμαι + μαινομένη</td>
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<td>ἀίσσω+μαινάς</td>
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The designation of Demeter as ‘like a maenad’ marks the intensity of her joy and the goddess’ transition to another state of consciousness, while at the walls of Troy Andromache’s transition is brought on by grief and despair at the termination of familial reunion. In turn warriors with δαίμονι ἴος are allotted the same emotional intensity. By choosing the word μαινάς in book twenty-two, the singer employs the “ἵος/ ἴη” formula to convey Andromache’s intensity of emotion, her preternatural state heightened by the rush to the tower, and her feminine equivalent of heroic warrior status. But the singer also links this to a traditional formulaic theme of a woman’s reunion with separated family members and the pain of dashed hopes.
To return to the *Iliad* with these passages from the *Hymn* in mind, three other features stand out to enrich our reading of the laments of Achilles at 18.1-51 and Andromache at 22.437-476: antiphony, disfigurement, and mourning. These features are localized near μαινάς and μαίνομαι in the *Hymn* and suggest a type-scene\(^{14}\) patterned on the same lament narrative sequences from which Achilles’ and Andromache’s originate.

The antiphony that characterizes Persephone’s cry heard by Demeter at 36-37 evokes the antiphonal lamentations of Achilles and Andromache and Thetis. Achilles cries out lamenting the death of Patroclus and Thetis hears him.

\[\sigma\muε\rho\deltaαλέον \ δ’ \ φω\μωζεν: \ άκουσε \ δε \ πότινα \ μήτηρ\]

Achilles lamented the dire news. And his queenly mother heard him.

\[\text{Il.18.35}\]

Next, Thetis cries out and the sea-goddesses hear her.

\[\chi\omega\nu\nu\o\v\v\vεν \ τ’ \ άρ’ \ έπειτα: \ άκουσε \ δε \ μν \ άμφαγέροντο\]

And she cried out; and the goddesses gathered around her.

\[\text{Il.18.37}\]

Finally, Andromache hears the cries of lamentation from the tower that alert her to Hector’s demise.

\[\chi\omega\nu\nu\o\v\v\vτού \ δ’ \ ήκουσε \ και \ οίμωγῆς \ απὸ \ πύργου:\]

She heard a wail and a cry from the tower:

\[\text{Il.22.448}\]

These semantically equivalent phrases point towards an epic lament vocabulary that correlates the diction between Achilles and Thetis, Demeter, and Andromache, as they respond to the loss of a beloved.

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\(^{14}\) Edwards 1975.
Achilles and Andromache possess two different motifs of disfigurement not unlike those within Demeter’s passage. The tearing of the κρήδημνα as found in Demeter’s passage appears in Il.22.470 when Andromache flings her own using the exact same word at the confirmation of Hector’s death.\(^{15}\)

Achilles’ disfigurement is embodied by the battle verb δαίζω ‘rend,’ a verb also used for Demeter’s torn veil. At the moment when Achilles receives news of Patroclus’ death, the warrior rends his own hair.

κεῖτο, φιλησὶ δὲ χερὶ κόμην ἔσχυνε δαίζων.

He lay, rending his hair with his own hands 18.22

The verb δαίζω primarily appears in the Iliad in the thick of battle and usually describes injury a warrior inflicts upon others.\(^{16}\) Three of the four instances of the present participle occur in the context of battle: ἐξ ὅ ἔ διὰ πτέρνας ἠλθε δαίζων χαλκὸς ἀτερών, “the unwearied bronze, cleaving asunder, came through six layers” (7.247), or as Ajax leaps among the Trojans, δαίζων ἔπους τε καὶ ἄνέφας “cleaving asunder horses and men” (11.497), and in a lament for Hector Ἀργείους κτείνεσθε δαίζων ὰξεὶ χάλκῳ: “he frequently slew the Argives, cleaving them asunder with sharp bronze” (24.393). Achilles’ countenance, like Demeter’s veil, expresses self-injury as a response to extreme grief. Achilles, like Demeter, inflicts violence on himself that one would

\(^{15}\) In the passage of the Hymn, the employment of the κρήδημνα, as Foley notes, is parallel to Hecuba and Andromache throwing their own veils at the walls of Troy. Hecuba’s veil is thrown as a proleptic sign of grief, as for Demeter. See Foley 1994, 37.

usually inflict on an enemy. The poem expresses the heartfelt pain of loss and the anguish of being slain with the same verb.

The third element is a separation anxiety, which the Iliad expresses with ἄχος and its implications, “suffering to the point of death.” Two passages illuminate Achilles’ fundamental grief, which, like Demeter’s, is the loss of a loved one. Achilles’ immediate response to the loss of Briseis in book one resembles that of Demeter when she hears Persephone’s cry.

ὡς φάτο· Πηλείωνι δ’ ἄχος γενετ’, ἐν δέ οἱ ἢτοι

So he spoke, and grief came to the son of Peleus, and the heart in him

Il.1.188

ǭφρα δὲ μοι ζῶει καὶ ὅρα φάος ἡλιόιο ἄχυνται, οὐδὲ τί οἱ δύναμαι χρωμηῆσαι ἱοῦσα. κούησεν ἵν ἁρα οἱ γέρας ἔξελον υἱὲς Ἀχαῖων, τὴν ὑψ ἐκ χειρῶν ἔλετο κρειῶν Ἁγαμέμνων. ἢτοι δ’ τῆς ἄχεων φρένας ἔφθιεν:

While for me he lives and looks upon the light of the sun, He grieves, and I am able to do nothing to help, though going to him. There was a maiden whom the sons of the Achaeans gave to him as A prize, The ruler Agamemnon seized her back from his hands And grieving for her, he wore out his heart:

Il.18.442-446

In the second passage, when Thetis pleads with Hephaestus for god-crafted armor, her speech describing Achilles features ἄχυνται, the verbal base of ἄχος, as well as a participial form. As a consequence, ἄχος and its verbal relatives in Achilles’ passages are internally consistent with Demeter’s own to express separation. Another type of separation between the living and the newly deceased includes ἄχος. Both Hector and Achilles metaphorically experience it as warriors swooning in battle or in the throes of grief.
祂言語， Sixth of δ' ἄχος νεφέλη ἐκάλυψε μέλαινα.

So he spoke, and a black cloud of grief covered him. 15.575 (Hector) 18.22 (Achilles)

Andromache’s own variation functions as paradigmatic equivalent to this line.

τὴν δὲ κατ᾽ ὀφθαλμῶν ἐρεβεννὴ νυξ ἐκάλυψεν

Gloomy night covered over her eyes. Il.22.466

The poem equates the near death of battle and the grief of familial separation by employing the same formula. The ὅς φάτο dactyl necessitates a compressed version in Achilles’ version that explicitly mentions ἄχος, but the essential idea is maintained in Andromache’s expanded variation.

Another feature in this formula that Achilles and Andromache share is the verb κάλυπτω ‘to cover, conceal.’ Thetis, too, partakes in this formula. In the Iliad, as she proleptically mourns for Achilles in book twenty-four, Iris asks her to join the gods in Olympus. As she prepares for the journey, she flings a κάλυμμα over her shoulder exactly in the same manner as Demeter.

ὁς ἄρα φωνῆσας κάλυμμ' ἐλε διὰ θεάων κυάνεον, τοῦ δ' οὗ τι μελάντερον ἐπλετὸ ἔσθος.

So speaking she, shining among goddesses grasped a Dark covering, and no cloth was blacker than this. II.24.93-94

The noun κάλυμμα “covering” is a noun from the verb καλύπτω “to cover, conceal” and appears only once here and in a Demeter passage (Hom.HymnDem. 40).17 In both passages the collocation of κάλυμμα and its descriptor κυάνεον creates the effect of

17 Chantraine 1968, 487.
mourning. Thus Achilles, Andromache and Thetis, already linked by sequences of lamentation, are again conjoined by epic diction for grief, which Demeter also shares. Another parallel with warriors is that the entire line κυνάνεον δὲ κάλυμμα κατ’ ἀμφότερων βάλετ’ ὁμων serves in Thetis and Demeter’s passages as the feminine equivalent to a warrior’s arming narrative sequence.

One final similarity between Achilles, Andromache and Demeter may be found in the etymology of μαίνας and μῆνις. The zero-grade suffixed form of the same root *men," to activate the mind" yields *mn-yo-, whence the nominal μαίνας, μανάδος (cf. μαίνεσθαι). For μῆνις, there are some possibilities; Muellner, following Schwyzer and Watkins, notes that the same root *men yields *mneH2 (Theme II enlargement), then *mnā > *mnā-nis with nasal dissimilation to (Aeol.) mānis, whence Att.Ionic mēnis. André Sauge suggests that the nominal ending *ti > -σίς is attached to the *men root: *men-ti > *man-sis > (Aeol.) mānis (with compensatory lengthening after the loss of intervocalic sigma), whence Att.Ionic mēnis. It seems that current tendencies point μῆνις towards the root *men, which would further link emotions and identities between Achilles, Andromache and also Demeter, as Demeter possesses μῆνις.

Zeus me pathe agonin Persephonein
exagagein Erebeusophi meta ofes, ofos e mutho
ofhalmoion idousa cholou kai mhein aynh
athanotis pausiein.

Father Zeus commanded me to lead noble Persephone out Of Erebos to them, so that her mother, seeing her with her

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19 This is discussed more thoroughly in Muellner 1996 177-194, who correlates Grk. μήνις and Vedic manyā-’zeal, desire, anger,’ as well as its Avestan cognate mainiu- (maniiu) ‘(good/bad) spirit.’
20 Sauge 2000 629 refers to Chantraine 1933:283, where -σίς "évouent la notion en tant que puissance cachée, mais active. Cette nuance, bien que dégradée, s’aperçoit encore dans quelques passage de l’Iliade et de l’Odyssey."
21 Sauge 2000, 630.
Eyes, might cease from her anger and terrible rage at the immortals.

As Muellner points out, “every aspect of Demeter’s alienation is similar to the aggrieved alienation of Achilles caused by the loss of an unwilling girl, the indiscriminate devastation it causes his own social group.” Persephone’s rape and her subsequent absence incur Demeter’s own μῆνις; it is fitting that within the context of Achilles’ μῆνις, lamentation and warrior glory are conflated.

Given the relationship between μαίνομαι and μῆνις, the rage of a warrior in battle and the rage of Achilles at the lack of reciprocity signified by the loss of Briseis are historically related and are in turn related to the diction. Furthermore that relationship also illustrates the intensity of Andromache’s (or Demeter’s, or Thetis’) grief at the loss of a beloved. Because of these qualities, Achilles shares a particular bond with Andromache – the archetype of lament singers – that other warriors do not. Andromache, who is the only female characterized with lament and a feminine variant of δαίμονι ἴοος, is propelled to her maenadic state by her grief. While Achilles, the only warrior privileged with both δαίμονι ἴοος and ritual lament, activates his κλέος by the vehicle of his grief for Patroclus. Therefore, the connection between the quality of the masculine warrior and the feminine quality of μαίνομαι and by extension δαίμονι ἴοος and μανάδι ἵος is lexically, semantically and etymologically supported.

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23 Segal 1977, 55: "With her maternal and conjugal tenderness, her rich feminine emotionality, her intelligence and sharp sighted realism quickened by intense involvement, she is the bearer of the suffering of all the women in the war, and perhaps of all women in all war." See also Tsagalis 2004, 167.
24 Nagy 1979, 6§10.
In conclusion, the poetic relationship between δαίμονι ἱος and μαίναδι ἱσον allots to a male and female a divine state. The connection between δαίμονι ἱος and μαίναδι ἱσον and the uses of the word μαίνας within epic and hexametric poetry has established a continuity of formulaic diction and thematic narrative between warriors and women. Μαίνας and μαίνομαι tread the borders of a gender-specified distinction between war and marriage, and through their formulaic usage within our Iliad, they cross its threshold, equating maidens with maenads, warriors with daimons, and the duties of warriors with the duties of women. Andromache becomes a maenad through the intensity of her familial devotion, which is conveyed by the singer with formulae that express both the masculine perils of battle and the feminine yoke of marriage. Whereas the Achaean heroes achieve divine status on the battlefield, when a mortal man is able to harm a god as Diomedes does in book five, or when a man is capable of slaughtering twenty-seven men charging thrice as Patroclus does in book sixteen, just so Andromache transcends within her gender-specific sphere of influence, lamentation, to a divine status, surpassing all women in lamentation and capacity for grief. Hence, Andromache’s transcendence – an aristeia of grief at the death of her husband – is the equivalent of that achieved by those Achaean warriors at their apex.
BIBLIOGRAPHY


