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"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:

ὥς φημένη μεγάροιο διέσσυτο μαινάδι ἴση

So speaking, she rushed from the house, equal to a maenad¹

What does the phrase μαινάδι ἴση 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.”² I argue that a link arises from the adaptation of the warrior formula δαίμονι ἴσος to an expression tailored for Andromache. This phrase that only occurs once, μαινάδι ἴση, is adapted from an inherently masculine formula and made appropriate by Andromache's gender and grief.

Through a formulaic³ comparison with δαίμονι ἴσος and an analysis of both the nominal form μαινάς and corresponding verb μαίνομαι within epic, μαινάδι ἴση, I argue, elevates Andromache to a divine status as great as a warrior who is δαίμονι ἴσος. In other words, she receives an *aristeia* within her cultural and gender-specific sphere of

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 ἴση* functions as an appropriate substitution in the predominantly masculine *δαίμονι ἴσος* formula. Both *μαινάδι* and *δαίμονι* share similar phonemes with only one difference in their vowel coloring between *a~o*. Localized in the bucolic diarexis 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 ἴση* with two examples of *μαίνομαι* and *μαινάς* in scenes replete with lamentation and warrior imagery. Such similarities will furthermore link Andromache to Achilles, who of all the *δαίμονι ἴσος* 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 ἴσος* appears nine times in the *Iliad* describing Diomedes, Patroclus, and Achilles.

Diomedes:

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

αὐτὰρ ἔπειτ' αὐτῷ μοι ἐπέσσυτο δαίμονι ἴσος 5.459
 But then he charged at me equal to a god

αὐτὰρ ἔπειτ' αὐτῷ μοι ἐπέσσυτο δαίμονι ἴσος, 5.884
But then he charged at me equal to a god

Patroclus:

ἀλλ' ὅτε δὴ τὸ τέταρτον ἐπέσσυτο δαίμονι ἴσος, 16.705
But when he charged the fourth time equal to a god

ἀλλ' ὅτε δὴ τὸ τέταρτον ἐπέσσυτο δαίμονι ἴσος, 16.786
But when he charged the fourth time equal to a god

Achilles:

ἀλλ' ὅτε δὴ τὸ τέταρτον ἐπέσσυτο δαίμονι ἴσος, 20.447
But when he charged the fourth time equal to a god

ὡς ὅ γε πάντη θύνη σὺν ἔγχρῃ δαίμονι ἴσος 20.493
Thus he on every side rushed with his spear, equal to a god

κεκλιμένον μυρικήσιν, ὃ δ' ἔσθορε δαίμονι ἴσος 21.18
Leaning against the tamarisks, he then leapt in, equal to a god

ᾠς εἰπὼν Τρῶεσσιν ἐπέσσυτο δαίμονι ἴσος· 21.227
So speaking he charged at the Trojans, equal to a god

The formula -έσσυτο δαίμονι ἴσος is localized in the bucolic diaresis 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.

ἦ δ' Οὐλύμπον δὲ βεβήκει
δῶματ' ἐς αἰγιόχοιο Διὸς μετὰ δαίμονας ἄλλους.

And she went to Olympus,
home to aegis-bearing Zeus, amidst the other daimons.

1.221-222

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.

ὥς φημένη μεγάροιο διέσσυτο μαινάδι ἴση

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.”⁴ As Segal notes, the expression μαινάδι ἴση is a “modification of a formula which occurs in some of the most intense of the battle scenes, δαίμονι ἴσος.”⁵ 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 ἴση, like δαίμονι ἴσος, is coupled with a verb of sudden motion, used to express heroes charging or, in this case, Andromache running to the wall. The δαίμονι ἴσος formula is coupled with σεύομαι in seven instances (5.438, 5.459, 5.884, 16.705, 16.786, 20.447, 21.227), θύνε at 20.493 and ἔσθογε at 21.18. The seven examples of the verb ἐπέσσυτο are especially significant since the μαινάδι ἴση formula is combined with the verb διέσσυτο. The presence of the same verb in close proximity to μαινάδι points to the poet’s adaptation in μαινάδι ἴση of a traditional δαίμονι ἴσος formula. As an Achaean warrior leaps into the fray “equal to a *daimon*,” so Andromache

⁴ Arthur 1981, 30.

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 ἴσος.

While Segal remarks on the intensity of the contexts in which δαίμονι ἴσος occurs and the juxtaposition of “Andromache and the situation of warriors,”⁶ he does not explore its implications for Andromache. In light of the divine state indicated by the δαίμονι ἴσος formula, μαινάδι ἴση, 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 ἴσος 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 μαινάδι ἴση and δαίμονι ἴσος connection is not the only feature that links Andromache and warriors.⁷ The verb μαίνομαι also forges this link. In book six a female attendant describes Andromache thus.

ἢ μὲν δὴ πρὸς τείχος ἐπειγομένη ἀφικάνει
μαίνομένη ἔϊκυῖα: φέρει δ’ ἅμα παῖδα τιθήνη.
ἦ ῥα γυνὴ ταμίη, ὃ δ’ ἀπέσσυτο δῶματος 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
6.388-390⁸

As with μαινάδι ἴση, Andromache is the only female character in the *Iliad* who is described as μαίνομένη. Μαίνομένη ἔϊκυῖα is not isometric or syntactically equivalent

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 μαινάδι ἴση to Andromache book six via the lemma “μαίνομένη ἔϊκυῖα.”

to δαίμονι ἴσος, but is considered by Arthur a metrical variant.⁹ Note also the semantic similarity and how it foreshadows the μαινάδι ἴση formula of 22.460. Here we also find the verb σεύομαι in the aorist ἀπέσσυτο, again in close proximity to the paronomastic verb of μαινάς.

Three examples of the application of μαινομαι 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 ἴσος formula in his *aristeia* in book five, with the verb μαίνεται.

οὐδ' Ἀχιλῆά ποθ' ὠδέ γ' ἐδείδιμεν ὄρχαμον ἀνδρῶν,
ὄν πέρ φασι θεάς ἐξέμμεναι: ἀλλ' ὄδε λίην
μαίνεται, οὐδέ τις οἱ δύναται μένος ἰσοφαρίζειν.

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 μαινόμενον as she exhorts Diomedes to drive his chariot towards Ares to press the attack.

ἀλλ' ἄγ' ἐπ' Ἄρηι πρώτῳ ἔχε μώνυχας ἵππους,
τύψον δὲ σχεδὴν μηδ' ἄξεο θοῦρον Ἄρηα
τοῦτον μαινόμενον, τυκτὸν κακόν, ἀλλοπρόσαλλον

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 μαινόμενε.

μαινόμενε φρένας ἠλὲ διέφθορας: ἦ νύ τοι αὐτῶς
οὔατ' ἀκουέμεν ἐστί, νόος δ' ἀπόλωλε καὶ αἰδώς.

⁹ Arthur 1981, 30.

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 μαινομένοιο. At the same time it also employs an active form of the verb
σεύομαι just as seven of our δαίμονι ἴσος examples above as well as Andromache's
μαινάδι ἴση.

οὐδὲ γὰρ οὐδὲ Δρύαντος υἱὸς κρατερὸς Λυκούργος
δὴν ἦν, ὅς ῥα θεοῖσιν ἐπουρανίοισιν ἔριζεν:
ὅς ποτε μαινομένοιο Διωνύσοιο τιθήνας
σεύε κατ' ἠγάθειον Νυσῆιον·

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;

6.130-134¹⁰

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 νιν αὐτὰς ἐκ δόμων ὄστρης' ἐγὼ / μανίαίς, ὄρος δ' οἰκοῦσι παράκοποι φρενῶν: / σκευήν τ' ἔχειν ἠνάγκας' ὀργίων ἐμῶν, / καὶ πᾶν τὸ θῆλυ σπέρμα Καδμείων, ὅσαι / γυναῖκες ἦσαν, ἐξέμηνα δωμάτων: "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" (ll. 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 <*ἀνδρός-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 *μαινάδι ἴση*, 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.¹¹ 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.”¹² Note also that her anguish is as potent and consuming as a bacchantes’ fervor: Andromache rushes from the palace (*μεγάροιο*) 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 no *νόος* or *αἰδώς*; it is divine.

Μαινάδι ἴση, then, because of its martial and ritual associations with *μαίνομαι*, is an appropriate substitution for *δαίμονι ἴσος*, but is this enough? What else affects the use of *μαινάδι* at this climactic moment in book twenty-two? Are there any other characteristics of *μαινάδι ἴση* as a formula that give expression to her emotive state with all its warrior associations?

¹¹ 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.”

¹² Segal 1971, 28.

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 lament¹³ 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.

ἤχησαν δ’ ὀρέων κορυφαὶ καὶ βένθεα πόντου
φωνῆι ὑπ’ ἀθανάτη· τῆς δ’ ἔκλυε πότνια μήτηρ,
ὄξυ δέ μιν κραδίην ἄχος ἔλλαβεν, ἀμφὶ δὲ χαιταις
ἀμβροσίαις κρήδεμνα δαΐζετο χερσὶ φίλησιν.
κυάνεον δὲ κάλυμμα κατ’ ἀμφοτέρων βάλετ’ ὤμων,
σεύατο δ’ ὡς τ’ οἰωνὸς ἐπὶ τραφερῆν τε καὶ ὑγρὴν
μαιομένη.

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 *μαινομένη* appears in conjunction with *σεύομαι* in the form *σεύατο* to represent Demeter's frenzied state, just as the *Iliad* represents Andromache in 6.388-389: *ἦ μὲν δὴ πρὸς τείχος ἐπειγομένη ἀφικάνει /μαινομένη ἔϊκυϊα*. There is a correspondence between like verbs of motion in *ἀφικάνει* + *μαινομένη* to Demeter's *σεύατο* + *μαινομένη*. Both these examples, like *μαινάδι ἴση* and *δαίμονι ἴσος*, are accompanied by verbs of sudden motion and in all instances the character 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 *μαινάς*. At the moment when Demeter sees Persephone set foot upon the earth, free from Hades, she rushes to greet her as a maenad.

ἦ δὲ ἰδοῦσα
ἦξι', ἦύτε μαινὰς ὄρος κάτα δάσκιον ὕλη.

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, *ἦξι'* appears with *ἦύτε μαινὰς*, which is an expression not only isometric and syntactically similar to *μαινάδι ἴση*, but also the only other occurrence of *μαινάς* 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 ἤϊξ’ the aorist of αἰσσω conjoined to μαινάς just as in the case of μαινάδι ἴση/ δαίμονι ἴσος.

Character(s)	Pre-verb	Formulation	ἴσος / ἴση
Achilles, Diomedes, Patroclus	διά, ἐπί --- ---	σεύομαι+ δαίμονι θύνε + δαίμονι ἔσθορε+ δαίμονι	ἴσος ἴσος ἴσος
Andromache	ἀπὸ διά	σεύομαι+μαινομένη σεύομαι+μαινάδι	ἔϊκυῖα ἴση
Demeter	--- ---	σεύομαι + μαινομένη αἰσσω+μαινάς	--- ἦύτε

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 ἴσος are allotted the same emotional intensity. By choosing the word μαινάς in book twenty-two, the singer employs the “ἴσος/ ἴση” 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-scene¹⁴ 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.

σμερδαλέον δ' ὄμωξεν: ἄκουσε δὲ πότνια μήτηρ

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

Il.18.35

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

κώχυσέν τ' ἄρ' ἔπειτα: θεαὶ δὲ μιν ἀμφαγέροντο

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

Il.18.37

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

κωκυτοῦ δ' ἤκουσε καὶ οἰμωγῆς ἀπὸ πύργου:

She heard a wail and a cry from the tower:

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.

¹⁴ Edwards 1975.

Achilles and Andromache possess two different motifs of disfigurement not unlike those within Demeter's passage. The tearing of the κρήδεμνα 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.

κείτο, φίλησι δὲ χερσὶ κόμην ἥσχυνε 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: ἔξ δὲ διὰ πύχας ἦλθε δαίζων χαλκὸς ἀπειρής, "the unwearied bronze, cleaving asunder, came through six layers" (7.247), or as Ajax leaps among the Trojans, δαίζων ἵππους τε καὶ ἀνέρας "cleaving asunder horses and men" (11.497), and in a lament for Hector Ἀργείους κτείνεσκε δαίζων ὄξει χαλκῷ: "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 κρήδεμνα, 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.

¹⁶ Active participle: δαίζων four times (7.247, 11.497, 18.27, 24.293); Medio-passive participle: two times (δαϊζόμενος 14.20). Medio-passive perfect participle: eight times (17.535, 18.236, 19.203, 19.211, 19.283, 19.292, 19.319, 22.72). Infinitive: δαϊζέμεναι (21.33). Imperfect medio-passive: three times (9.8, 15.629, 21.147). All these instances except for two are in battle; one describes the decision-making of Nestor (14.20), and the other describes Achilles' lamentation at 18.27 as discussed above.

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.

ὣς φάτο· Πηλείωνι δ’ ἄχος γενετ’, ἐν δέ οἱ ἦτορ

So he spoke, and grief came to the son of Peleus, and the heart in him
II.1.188

ὄφρα δέ μοι ζώει καὶ ὄρα φάος ἠελίοιο
ἄχνηται, οὐδέ τί οἱ δύναμαι χραισμῆσαι ἰούσα.
κούρην ἦν ἄρα οἱ γέρας ἔξελον υἱεσς Ἀχαιῶν,
τὴν ἄψ ἐκ χειρῶν ἔλετο κρείων Ἀγαμέμνων.
ἦτοι ὃ τῆς ἀχέων 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:

II.18.442-446

In the second passage, when Thetis pleads with Hephaestus for god-crafted armor, her speech describing Achilles features ἄχνηται, 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.

ὡς φάτο, τὸν δ' ἄγχοϋ 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 νύξ ἐκάλυπεν

Gloomy night covered over her eyes.

II.22.466

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

Another feature in this formula that Achilles and Andromache share is the verb κάλυπτο '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.

ὡς ἄρα φωνήσασα κάλυμμα' ἔλε δία θεάων
κυάνεον, τοῦ δ' οὔ τι μελάντερον ἔπλετο 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 κάλυπτο "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 *κυάνεον δὲ κάλυμμα κατ' ἀμφοτέρων βάλετ' ὄμων* 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 *μήνις*. The zero-grade suffixed form of the same root *men, "to activate the mind" yields *m̥n̥-yo-, whence the nominal *μαίνας*, *μαινάδος* (cf. *μαίνεσθαι*).¹⁸ For *μήνις*, 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*.¹⁹ André Sauge suggests that the nominal ending *ti > -σις²⁰ 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*.²¹ It seems that current tendencies point *μήνις* towards the root *men, which would further link emotions and identities between Achilles, Andromache and also Demeter, as Demeter possesses *μήνις*.

Ζεὺς με πατὴρ ἀγαυὴν Περσεφόνειαν
 ἔξαγαγεῖν Ἐρέβουσφι μετὰ σφέας, ὄφρα ἐ μήτηρ
 ὀφθαλμοῖσιν ἰδοῦσα χόλου καὶ μήνιος αἰνῆς
 ἀθανάτοις παύσειεν.

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

¹⁸ Watkins 2000, 54.

¹⁹ This is discussed more thoroughly in Muellner 1996 177-194, who correlates Grk. *μήνις* and Vedic *manyú-* 'zeal, desire, anger,' as well as its Avestan cognate *mainiu-* (*maniu*) '(good/bad) spirit.'

²⁰ Sauge 2000 629 refers to Chantraine 1933:283, where -σις "évoquent la notion en tant que puissance cachée, mais active. Cette nuance, bien que dégradée, s'aperçoit encore dans quelques passages de l'*Iliade* et de l'*Odyssee*."

²¹ Sauge 2000, 630.

Eyes, might cease from her anger and terrible rage at the immortals.

348-351

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.”²² 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 singers²³– that other warriors do not. Andromache, who is the only female characterized with lament and a feminine variant of δαίμονι ἴσος, is propelled to her maenadic state by her grief. While Achilles, the only warrior privileged with both δαίμονι ἴσος and ritual lament, activates his κλέος by the vehicle of his grief for Patroclus.²⁴ Therefore, the connection between the quality of the masculine warrior and the feminine quality of μαίνομαι and by extension δαίμονι ἴσος and μαινάδι ἴση is lexically, semantically and etymologically supported.

²² Muellner 1996, 24.

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 ἴσος and μαινάδι ἴση allots to a male and female a divine state. The connection between δαίμονι ἴσος and μαινάδι ἴση and the uses of the word μαινάς within epic and hexametric poetry has established a continuity of formulaic diction and thematic narrative between warriors and women. Μαινάς 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.

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