**Euripides**, Helen

**Chorus**  
Once with swift foot the mountain mother of the gods rushed through the wooded glen, and the river's streams [1305] and the deep-thundering sea wave, yearning for her lost daughter, whose name may not be spoken. The loudly rattling castanets cried out a shrill sound, [1310] when they, swift-footed as whirlwinds, followed the goddess on her chariot yoked to wild creatures, after the girl that was snatched away from the circling chorus of maidens— [1315] here Artemis with her bow, and there the grim-eyed goddess, in full armor, with her spear. But Zeus, who sees clearly from his throne in heaven, brought to pass another destiny.

**Euripides**, *Bacchae*

[55] But, you women who have left Tmolus, the bulwark of [Lydia](http://www.perseus.tufts.edu/hopper/entityvote?doc=Perseus:text:1999.01.0092:card=55&auth=tgn,7016631&n=1&type=place), my sacred band, whom I have brought from among the barbarians as assistants and companions to me, take your drums, native instruments of the city of the Phrygians, the invention of mother Rhea and myself, [60] and going about this palace of Pentheus beat them, so that Kadmos' city may see. I myself will go to the folds of Kithairon, where the Bacchae are, to share in their dances.

**Chorus**  
[120] O secret chamber of the Kouretes and you holy Cretan caves, parents to Zeus, where the Korybantes with triple helmet invented for me in their caves this circle, [125] covered with stretched hide; and in their excited revelry they mingled it with the sweet-voiced breath of Phrygian pipes and handed it over to mother Rhea, resounding with the sweet songs of the Bacchae; [130] nearby, raving Satyrs were fulfilling the rites of the mother goddess, and they joined it to the dances of the biennial festivals, in which Dionysus rejoices.

**Strabo**, *Geographica*

**10.3.13**

The poets bear witness to such views as I have suggested. For instance, when Pindar, in the dithyramb which begins with these words,“In earlier times there marched[1](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note1) the lay of the dithyrambs long drawn out,” mentions the hymns sung in honor of Dionysus, both the ancient and the later ones, and then, passing on from these, says,“To perform the prelude in thy honor, great Mother, the whirling of cymbals is at hand, and among them, also, the clanging of castanets, and the torch that blazeth beneath the tawny pine-trees,” he bears witness to the common relationship between the rites exhibited in the worship of Dionysus among the Greeks and those in the worship of the Mother of the gods among the Phrygians, for he makes these rites closely akin to one another. And Euripides does likewise, in his Bacchae, citing the Lydian usages at the same time with those of Phrygia, because of their similarity:“But ye who left Mt. Tmolus, fortress of Lydia, revel-band of mine, women whom I brought from the land of barbarians as my assistants and travelling companions, uplift the tambourines native to Phrygian cities, inventions of mine and mother Rhea.”[2](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note2)

And again,“happy he who, blest man, initiated in the mystic rites, is pure in his life, . . . who, preserving the righteous orgies of the great mother Cybele, and brandishing the thyrsus on high, and wreathed with ivy, doth worship Dionysus. Come, ye Bacchae, come, ye Bacchae, bringing down[3](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note3)Bromius,[4](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note4) god the child of god, out of the Phrygian mountains into the broad highways of Greece.”[5](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note5)

And again, in the following verses he connects the Cretan usages also with the Phrygian:“O thou hiding-bower[6](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note6) of the Curetes, and sacred haunts of Crete that gave birth to Zeus, where for me[7](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note7) the triple-crested[8](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note8) Corybantes[9](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note9) in their caverns invented this hide-stretched circlet,[10](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note10) and blent its Bacchic revelry with the high-pitched, sweet-sounding breath of Phrygian flutes, and in Rhea's hands placed its resounding noise, to accompany the shouts of the Bacchae,[11](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note11) and from Mother Rhea frenzied Satyrs obtained it and joined it to the choral dances of the Trieterides,[12](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note12) in whom Dionysus takes delight.”[13](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note13) And in the Palamedes the Chorus says,[14](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note14)“Thysa, daughter of Dionysus, who on Ida rejoices with his dear mother in the Iacchic revels of tambourines.”

[1](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note-link1) Or perhaps "was drawled" (sc. from the lips of men; see Bergk, or *Pind. Fr. 79 (Sandys)*). Roberts (*Dio. Hal. On Literary Composition 14*) translates the verb "crept in" and Sandys (l.c.) "flowed."

[2](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note-link2) [**Eur. Ba. 55**](http://www.perseus.tufts.edu/hopper/text?doc=Eur.%20Ba.%2055&lang=original)

[3](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note-link3) The verb is also used in the sense of "bringing back home," and in the above case might be construed as a double entente.

[4](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note-link4) i.e., "Boisterous" one.

[5](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note-link5) [**Eur. Ba. 72**](http://www.perseus.tufts.edu/hopper/text?doc=Eur.%20Ba.%2072&lang=original)

[6](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note-link6) Where Zeus was hid.

[7](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note-link7) The leader of the Chorus is spokesman of the chorus, and hence of all the Greeks.

[8](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note-link8) Referring to the triple rim of their helmets (cp. the triple crown of the Pope).

[9](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note-link9) Name of the Phrygian priests of Cybele.

[10](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note-link10) i.e., the tambourine.

[11](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note-link11) They shouted "ev-ah!" ([εὖα](http://www.perseus.tufts.edu/hopper/morph?l=eu%29%3Da&la=greek&can=eu%29%3Da0); cf. Lat. [ovatio](http://www.perseus.tufts.edu/hopper/morph?l=ovatio&la=la&can=ovatio0&prior=eu)=a)), as the Greek word shows.

[12](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note-link12) "Triennial Festivals."

[13](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.13&fromdoc=Perseus%3Atext%3A1999.01.0198#note-link13) [**Eur. Ba. 120**](http://www.perseus.tufts.edu/hopper/text?doc=Eur.%20Ba.%20120&lang=original)

**10.3.14**

And when they bring Seilenus and Marsyas and Olympus into one and the same connection, and make them the historical inventors of flutes, they again, a second time, connect the Dionysiac and the Phrygian rites; and they often in a confused manner drum on[1](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.14&fromdoc=Perseus%3Atext%3A1999.01.0198#note1) Ida and Olympus as the same mountain. ..

[1](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.14&fromdoc=Perseus%3Atext%3A1999.01.0198#note-link1) "Drum on" is an effort to reproduce in English Strabo's word-play.

**10.3.15**

They invented names appropriate to the flute, and to the noises made by castanets, cymbals, and drums, and to their acclamations and shouts of "ev-ah," and stampings of the feet;[1](http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0198%3Abook%3D10%3Achapter%3D3%3Asection%3D15#note1) and they also invented some of the names by which to designate the ministers, choral dancers, and attendants upon the sacred rites, I mean "Cabeiri" and "Corybantes" and "Pans" and "Satyri" and "Tityri," and they called the god "Bacchus," and Rhea "Cybele" or "Cybebe" or "Dindymene" according to the places where she was worshipped. Sabazius also belongs to the Phrygian group and in a way is the child of the Mother, since he too transmitted the rites of Dionysus.

**10.3.17**

From its melody and rhythm and instruments, all Thracian music has been considered to be Asiatic. And this is clear, first, from the places where the Muses have been worshipped, for Pieria and Olympus and Pimpla and Leibethrum were in ancient times Thracian places and mountains, though they are now held by the Macedonians; and again, Helicon was consecrated to the Muses by the Thracians who settled in Boeotia, the same who consecrated the cave of the nymphs called Leibethrides. And again, those who devoted their attention to the music of early times are called Thracians, I mean Orpheus, Musaeus, and Thamyris; and Eumolpus,[1](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.17&fromdoc=Perseus%3Atext%3A1999.01.0198#note1) too, got his name from there. And those writers who have consecrated the whole of Asia, as far as India, to Dionysus, derive the greater part of music from there. And one writer says, "striking the Asiatic cithara"; another calls flutes "Berecyntian" and "Phrygian"; and some of the instruments have been called by barbarian names, "nablas," "sambyce," "barbitos," "magadis," and several others.

[1](http://www.perseus.tufts.edu/hopper/text?doc=Strab.+10.3.17&fromdoc=Perseus%3Atext%3A1999.01.0198#note-link1) "Sweet-singer.

**10.3.18**

Just as in all other respects the Athenians continue to be hospitable to things foreign, so also in their worship of the gods; for they welcomed so many of the foreign rites that they were ridiculed therefore by comic writers; and among these were the Thracian and Phrygian rites. For instance, the Bendideian rites are mentioned by Plato,[1](http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0198%3Abook%3D10%3Achapter%3D3%3Asection%3D18#note1) and the Phrygian by Demosthenes,[2](http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0198%3Abook%3D10%3Achapter%3D3%3Asection%3D18#note2) when he casts the reproach upon Aeschines' mother and Aeschines himself that he was with her when she conducted initiations, that he joined her in leading the Dionysiac march, and that many a time he cried out "evoe saboe," and "hyes attes, attes hyes"; for these words are in the ritual of Sabazius and the Mother.

[1](http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0198%3Abook%3D10%3Achapter%3D3%3Asection%3D18#note-link1) [**Plat. Rep. 1.327, 2.354**](http://www.perseus.tufts.edu/hopper/text?doc=Plat.%20Rep.%201.327&lang=original)

[2](http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0198%3Abook%3D10%3Achapter%3D3%3Asection%3D18#note-link2) [**Dem. 18.313**](http://www.perseus.tufts.edu/hopper/text?doc=Dem.%2018.313&lang=original).