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WINGED CALLIMACHUS

aus: Zeitschrift für Papyrologie und Epigraphik 76 (1989) 1–2

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ἐνὶ τοῖς γὰρ ἀείδομεν οἱ λιγὺν ἦχον
 τέττιγος, θ]όρυβον δ' οὐκ ἐφίλησαν ὄνων. 30
 Θηρὶ μὲν οὐατόεντι πανείκελον ὀγκήσαιτο
 ἄλλος, ἐγ]ὼ δ' εἶην οὐλ[α]χύς, ὁ πτερόεις,
 ἅ πάντως, ἵνα γῆρας ἵνα δρόσον ἦν μὲν ἀείδω
 πρῶκιον ἐκ δίης ἡέρος εἶδαρ ἔδων,
 αὐ]θι τὸ δ' ἐκδύοιμι, τό μοι βάρος ὅσσον ἔπεστι 35
 τριγλώχιν ὀλοῶι νῆσος ἐπ' Ἐγκελάδωι.
 οὐ νέμεεις· Μοῦσαι γὰρ ὅσους ἴδον ὄθματι παῖδας
 μὴ λοξῶι, πολιοῦς οὐκ ἀπέθεντο φίλους.

(Aetia fr. 1.29-38)¹

In ZPE 66 (1986) 269-78 Gregory Crane discussed the implications of Callimachus' self-identification with the cicada in the light of the suggestion of earlier scholars² that the poet here sees himself as Tithonus, but a Tithonus who is not abandoned by his beloved deities. The present note calls attention to a further pattern of meaning in the passage which may have important implications for its structure.

Callimachus, the favourite of Apollo, longs to be ὁ ἐλαχύς, ὁ πτερόεις. The reference is to the cicada, but the language can hardly be other than a reworking of the famous words which Plato puts in Socrates' mouth at *Ion* 534b: κοῦφον γὰρ χρῆμα ποιητῆς ἐστὶν καὶ πτηνὸν καὶ ἱερόν.³ Callimachus' familiarity with this passage - which would hardly require proof - is in fact established by an echo of *Ion* 534c in *Iambus* 13 (fr. 203.31-3).⁴ Socrates' 'light, winged, and holy' poet is like a bee rather than a cicada, but this hardly weakens the certainty of the echo; in any case, Callimachus elsewhere suggests a likeness between himself and the bee (h. 2.110-12). In his amusing speech at *Ion* 533c-5a Socrates argues that poets do not compose ἐκ τέχνης, but rather ἔνθεοι, ἔκφρονες and κατεχόμενοι like bacchants; poets are merely ἐρμηνῆς τῶν θεῶν. This position is directly opposed to Callimachus' insistence upon τέχνη as the chief poetic criterion (fr. 1.17) and his self-presentation as the

¹ Supplements: v.30 Lobel; v.32 Hunt.

² Cf. A.Rostagni, RFIC n.s. 6 (1928) 23; H.Diller, *Hermes* 90 (1962) 120.

³ G.O.Hutchinson, *Hellenistic Poetry* (Oxford 1988) 80 n.107 cites the Platonic parallel to Callimachus' verse but not, apparently, as its source. Dr N.Hopkinson suggests that δίης in v.34 picks up ἱερόν, the third of Plato's epithets for the poet.

⁴ Cf., e.g. D.L.Clayman, *Callimachus' Iambi* (Leiden 1980) 50. The humour of citing Plato's *Ion* in a poem in which the poet defends himself by the example of Ion of Chios has strangely been lost on many critics.

deliberate artist, composing pen-in-hand (fr. 1.21-2): 'not for him the affectation of vatic inspiration', as Neil Hopkinson has recently put it.⁵

Thus in offering a poetics quite unlike that of the Platonic Socrates, Callimachus in fact adopts Socrates' language and partially takes over his view of the poet. The famously problematic⁶ syntax of vv. 33-5 can now be seen as amusingly suggestive of the ecstatic, 'possessed', mode which Socrates ascribes to poets and into which Callimachus suddenly changes; the change is mediated through the echo of the *Ion* in v.32. The whole passage - so typical of Callimachus' creative use of earlier literature - is thus a powerful assertion of poetic craftsmanship *and* lyric inspiration.

One final speculation. The link between the Reply to the Telchines (fr. 1) and the Dream (fr. 2) remains very unclear.⁷ We also know nothing of the dream's circumstances. It is usually assumed to have occurred at night, but certain times of the day were also very suitable for dreams and encounters with the divine, and Socrates tells Phaedrus the myth of the cicadas ἐν μεσημβρίαι and stresses that they should not nod off into sleep in the heat like most men (*Phaedrus* 259a). If Callimachus' dream took place in the heat of the day, the image of the cicada may have formed part of the link between it and the Reply. This is no more than a guess, but at least it would not be the only such poetic encounter to be set at such a time (cf. Theocr. 7.21).⁸

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⁵ A Hellenistic Anthology (Cambridge 1988) 95. Critics differ as to whether vv.21-2 refer to Callimachus' first attempt at poetry or to his first efforts at writing when a little boy (so, e.g. W.Wimmel, *Kallimachos in Rom*, *Hermes Einzelschrift* 16, Wiesbaden 1960,101). The former seems more likely (cf. the address ᾠοιδέ and the imitations in Roman recusationes), although the superlative πρώτιστον, παῖδα in v.37, and the tradition that Callimachus was at one time a schoolteacher in Alexandrian Eleusis (*Suda* κ 227 = *Test.* 1 Pfeiffer) - and therefore only too familiar with writing lessons - may be thought to suggest the latter. It may be in fact that Callimachus thinks of the two moments as coincident.

⁶ A selection of criticism: Pfeiffer's note quoting P.Friedländer, *Hermes* 64 (1929) 383; H.Herter, *Bursian's Jahresbericht* 255 (1937) 104-6; Wimmel *op.cit.* 113 n.4; A.Kambylis, *Die Dichterweihe und ihre Symbolik* (Heidelberg 1965) 82-9; Hopkinson *op.cit.* 96-7.

⁷ Cf. Crane *art.cit.* 275-8; A.Kerkhecker, 'Ein Musenanruf am Anfang der Aitia des Kallimachos' *ZPE* 71 (1988) 16-24.

⁸ Theocr. 7.139, τέττιγες λαλαγεῦντες ἔχον πόνον, suggests the πόνος of the 'Callimachean' poet.