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CALLIMACHUS FR. 1.9–12 AGAIN

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CALLIMACHUS FR. 1.9–12 AGAIN*

G. Bastianini showed that Rostagni's αἰ κατὰ λεπτόν in the text of Scholia Londiniensia on Callimachus fr. 1.11 is an impossible reading and W. Luppe¹ after a careful re-examination of the papyrus established the following text (on vv. 9–12):

ἦτοι πολὺ κατέλκει ἦ τὴν πολὺ μακροῆν |
 ἐδίδαξαν αἰ ἀ[π]αλ(αἰ) | οὐκ ἐδίδα(ξε)ν ἦ
 μεγάλην | λέγει ὅτι γλυκύς) ὁ Μίμνερμος) |

11 αἰ α.αλ'. pap., superscriptum esse vid. μετα.

The Callimachean lines had then to be restored as follows:

.....] γὰρ ἔην [ὀλιγόστιχος· ἀλλὰ κατέλκει
 10 ... πολὺ τὴν μακροῆν ὄμπνια Θεσμοφόρος·
 τοῖν δὲ] δυοῖν Μίμνερμος ὅτι γλυκύς, αἶ γ' ἀπαλαί τοι
] ἦ μεγάλη δ' οὐκ ἐδίδαξε γυνή.

9 χὼ Κῶος] Luppe : Κῶος δὴ] Puelma : ἦ μὲν δὴ] Pfeiffer ρεην Pap., “fort. γὰρ ἔην” Lobel 10 θεῶν Hollis, Matthews (v. *Antimachus of Colophon*, p. 45) : δρῶν Housman, alii alia 11 init. suppl. Housman fin. suppl. e Schol. Lond. 11 (τοι vel μὲν Luppe) 12 νήνιες] Luppe : κῶραί γ'] A. Allen : Κῶραι] Puelma

As the passage is articulated in contrasting pairs of bad and good, Luppe hazarded the rare νήνιες (> νεήνιες) which would fit the space available in the papyrus, to match the μεγάλη . . . γυνή in the same line.² Similarly, after M. Puelma's³ Κῶραι, which involves a harsh hiatus (Pfeiffer on fr. 535), Archibald Allen, who was still reading αἶ κατὰ λεπτόν/ in v. 11, proposed κῶραί γ'] as “maidens” who are supposed to be “recognisable as poetical writings” of Mimnermus.⁴ At any rate, the new reading renders the possibility that we are here dealing with young, delicate ladies highly likely.

Whether the comparison is internal as the Scholia Florentina understand it, or external, has remained a lingering dispute. Vv. 11–12 indicate that the question is of the follow-up of a tradition established by – or attributed to – Mimnermus. τοῖν δὲ] δυοῖν suggests that the subjects touched upon in the previous couplet are resumed. Mimnermus' sweetness is demonstrated by the delicate ladies of the ὄμπνια Θεσμοφόρος, not the “big woman” corresponding to τὴν μακροῆν of v. 10. In the highly cryptic

* The following abbreviations are used:

GPh = A. S. F. Gow – D. L. Page, *The Garland of Philip and some contemporary epigrams*, Cambridge 1968.

HHD = *Homeric Hymn to Demeter*.

IdC = M. Segre, *Iscrizioni di Cos*, Rome 1993.

LSCG = F. Sokolowski, *Lois sacrées des cités grecques*, Paris 1969.

SH = H. Lloyd-Jones – P. J. Parsons, *Supplementum Hellenisticum*, Berlin–New York 1983.

¹ The publications are: G. Bastianini, Κατὰ λεπτόν in Callimaco (Fr. 1.11 Pfeiffer), in M. S. Funghi (ed.), *Ἵδοι διζήσιος. Le vie della ricerca, Studi in onore di F. Adorno*, Florence 1996, 69–80, A. Rostagni, *RFIC* n.s. 6 (1928), 9f. and W. Luppe, *ZPE* 115 (1997), 50f.

² Although τοι is never attested to conclude a Callimachean hexameter, his supplement γ' .. τοι/ in v. 11 *fin.* is fitting as a lively address to his readership: the statement is correct “beyond any doubt”. Μέιν, which would be answered with the following δ', is clausular in Callimachus only in *Hecale SH* 287.19 = 49.4 Hollis.

³ *Philologus* 101 (1957), 90f.

⁴ *The Fragments of Mimnermus*, Stuttgart 1993, 154.

language employed in this passage, Scholia Florentina help decode ὄμπνια Θεσμοφόρος as a reference to Philetas' *Demeter*.⁵ The long (μακρὴν) poem to which *Demeter* is contrasted, is only a subject of speculation. Nevertheless, that the μεγάλη . . . γυνή is related to it, as the ἀπαλαί ladies to *Demeter*, seems an obvious deduction.

Demeter was the most celebrated poetical work of Philetas, the content of which seems to be epitomised in the Scholium on Theocritus 7.5–9f (79.6–8 Wendel),⁶ telling us about the Coan kings Chalcon and Antagoras οὔτοι δέ εἰσιν οἱ ἐπὶ τῆς Ἡρακλέους πολιορκίας τὴν Κῶ κατοικήσαντες καὶ ὑποδεεγμένοι τὴν Δήμητραν, καθ' ὃν καιρὸν περιήει τὴν Κόρην ζητοῦσα. *Demeter*'s adventures were a common subject of local poetry, but the unrivalled archetype was the *Homeric Hymn to Demeter* circulating those days with the name of Homer. It may be that the Coan adapted basic features of the archaic hymn to the requirements of his native island.

It is arguable that the delicate ladies with a good taste of poetry in Callimachus can be identified with Coan Nymphs. This may have been a memorable scene in *Demeter*.⁷

In broad lines. *Demeter* and Nymphs share a cultic affinity due to their common association with vegetation, water and springs.⁸ More specifically, Nymphs were broadly worshipped in Cos and a tradition surviving through Pliny *NH* 5.134 held that one of the island's previous names was *Nymphaea*. In local religion a link seems to have been established early enough; as S. Sherwin-White observed, "the link between the Nymphs and *Demeter* in Cos may be of considerable antiquity since the archaic sanctuary of *Demeter* and *Core* was centred on a spring-house".⁹

In literary terms, Nymphs appear as *Persephone*'s companions in *HHD* 5 and along with the *Graces* in the reconciliation scene in *Phylicus SH* 680.31–2, 51. In *Od.* 17.208f. Nymphs figure in Ithace in a *locus amoenus* with poplars and flowing water:

ἀμφὶ δ' ἄρ' αἰγείρων ὕδατοτρεφῶν ἦν ἄλλος,
πάντοσε κυκλοτερές, κατὰ δὲ ψυχρὸν ῥέεν ὕδωρ
ὑψόθεν ἐκ πέτρης· βωμὸς δ' ἐφύπερθε τέτυκτο
Νυμφάων, ὅθι πάντες ἐπιρρέζεσκον ὄδιται.

Then Nymphs come up in similar surroundings *and* in a *Demeter*-ambience in Cos in Theocritus 7.92, 136–7 . . . αἰγειροὶ πετέλαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ / Νυμφῶν ἐξ ἄντροιο κατειβόμενον κελάρυζε, 154, and in *Demeter*'s grove in Callimachus *Hymn to Demeter* 37–8 ἧς δέ τις αἰγειρος, μέγα δένδρον αἰθέρι κύρον, / τῷ ἔπι ταῖ νύμφαι ποτὶ τῶνδιον ἐψιόωντο (whence Ovid *Met.* 8.746f.). The sceneries in Theocritus 7.131f. and Callimachus *Hymn to Demeter* 24f. bear a strong resemblance. The flora are in both almost identical; running water and Nymphs close to poplars and

⁵ Luppe, *l.c.*, 53 read μετα above α.αλ'. as an interlinear gloss μετα[φορά possibly abbreviated as μεταφο^ρ or μετα^φ.

⁶ First noticed by G. Knaack *apud* F. Susemihl, *Geschichte der griechischen Litteratur in der Alexandrinerzeit* I, Leipzig 1891, 177 n. 17.

⁷ E. L. Bowie, Theocritus' Seventh Idyll, Philetas and Longus, *CQ* 35 (1985), 84 attributed the Nymphs in Theocritus 7.138–9 and Longus 1.4.3 to Philetas as originating in him. From Propertius 3.3 he cautiously gave him the Castalian Nymphs in Theocritus 7.148 as well. R. F. Thomas, *The Old Man Revisited: Memory, Reference and Genre in Virg., Georg.* 4, 116–48, *MD* 29 (1992), 63f., adopted the idea of bucolic Nymphs and presented a *Stemma Nympharum* from Philetas to Theocritus 7, Virgil *Ecl.* 1, the garden of Corycius in *Georg.* 4 and Longus.

⁸ Mnaseas of Patara *apud* Scholia on Pindar *Pyth.* 4.106a (II.112.20–113.11 Drachmann) in a heretical appropriation of *Demeter*'s beneficence claimed ἄνευ γὰρ Νυμφῶν οὔτε Δήμητρος ἱερὸν τιμάται διὰ τὸ ταύτας πρώτας καρπὸν ἀποδείξει καὶ τὴν ἀλληλοφαγίαν παῦσαι καὶ περιβλήματα χάριν αἰδοῦς ἐξ ὕλης ἐπινοῆσαι etc. In *Orph. Hy.* 51.16 Nymphs are evoked as σὺν Βάκχῳ Διὸς τε χάριν θνητοῖσι φέρουσαι, cf. Antipater Thess. *GPh* 82.3, Pausanias 5.20.3, Longus 4.13.3 and see Richardson on *HHD* 5.

⁹ *Ancient Cos. A Historical Survey from the Dorian Settlement to the Imperial Period*, Göttingen 1978, 329. See also on this ancient cult M. Segre, *RIA* 6 (1938), 191f. Cf. in Cos *LSCG* 152 (4th cent. B.C.), 153 (3rd cent. B.C.), *IdC* ED 81 (ex. 3rd cent. B.C.), *IdC* ED 186.6 (2nd cent. B.C.).

elms are there too. One is prompted to the idea of a common source first connecting Demeter with a *locus amoenus* set up with these constituents.¹⁰

Strikingly, in Theocritus 7.91f. Simichidas attributes to the Coan Nymphs a function that would resemble the one in the *Aetia*-prologue:¹¹

πολλὰ μὲν ἄλλα
 Νύμφαι κῆμὲ δίδαξαν ἄν' ὄρεα βουκολέοντα
 ἔσθλά, τὰ που καὶ Ζηνὸς ἐπὶ θρόνον ἄγαγε φάμα·
 ἀλλὰ τόγ' ἐκ πάντων μέγ' ὑπείροχον etc.

Nymphs, inclusive of those in Cos, are known to be musical creatures.¹² If those in Callimachus *Hymn to Demeter* and Theocritus 7 hark back to Philetas' *Demeter*, Callimachus, who wrote a treatise Περὶ Νυμφῶν (fr. 413), may be aptly taking them up as conveyors of Philetas' new poetic credo.¹³

One last possibility needs to be entertained. It has been suggested¹⁴ that ὄμπνια Θεσμοφόρος is picked up from the opening verse (or verses) of *Demeter* following a well documented practice of referring to a poem by a couple of striking words near its beginning. Indeed, this is an unCallimachean way to refer to Demeter. ὄμπνια occurs only here for the traditional πότνια (fr. 63.8, *Hymn to Demeter* 10, 49, 59) and the occurrences of Δημήτηρ (12x) and Δηώ (7x) outnumber those of Θεσμοφόρος, employed only here and fr. 63.10, an aetium for the exclusion of maidens from the Thesmophoria in Athens – in both cases no other alternative seems possible. Whether the same can be said for this postulated νήμιες (or indeed for ἀπαλαὶ . . . νήμιες) should remain a possibility.¹⁵ The exquisite vocabulary describing the good short poems is in any case markedly contrasted to the plain diction employed for the bad long ones.

Rethymno

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¹⁰ The celebrated Coan spring Bourina and the locality around it may have played a role here. Scholia on Theocritus 7.6 (79.20–80.1 Wendel) attest a Philetan line (fr. 24 Powell) νάσσατο δ' ἐν προχοῇσι μελαμπέτροιο Βυρίνης, which G. Knaack *apud* Susemihl (see n. 6) had ascribed to *Demeter*. Nymphs frequent ideal landscapes, see G. Schönbeck, *Der locus amoenus von Homer bis Horaz*, Heidelberg 1962, 34f., West on Hesiod *Theog.* 130.

¹¹ This would only be another affinity between the *Aetia*-prologue and Theocritus 7. Cf. A. W. Bulloch in P. E. Easterling – B. M. W. Knox (edd.), *The Cambridge History of Classical Literature I: Greek Literature*, Cambridge 1985, 576: “the passage [sc. 7.43f.] is very similar to the Prologue of the *Aetia* . . . where Callimachus speaks of Homer as the divine king of poetry, not to be imitated (l. 20 ‘thunder is not my part, that is for Zeus’); and as Theocritus compares cocks crowing and, earlier in l. 41, frogs croaking against the grasshopper, so Callimachus contrasts the braying of the ass with the clear voice of the cicada (ll. 29–32)”. See also A. S. F. Gow, *Theocritus I*, Cambridge 1952, xxii, S. Goldhill, An unnoticed allusion in Theocritus and Callimachus, *JCS* 12 (1987), 1–6 (on σχοῖνος in Theoc. 7.133 and Call. fr. 1.17–8).

¹² See Gow on Theocritus 7.92, A. Kambylis, *Die Dichterweihe und ihre Symbolik*, Heidelberg 1965, 38f. and on their association with the Muses West on Hesiod *Theog.* 7. The Nymphs of the Castalian stream in Parnassus appear as patrons of two different poetic themes in Theocritus 7.148f. (see on those P. Amantry, *L'Antre Corycien II*, Paris–Athens 1984, 395–425).

¹³ A character called Φιλητᾶς in Longus' novel is closely associated with Nymphs (2.3.2, 17.1), but it is doubtful whether this bears any significance for the work of the Coan poet.

¹⁴ By R. Schmitt, *Die Nominalbildung in den Dichtungen des Kallimachos von Kyrene*, Wiesbaden 1970, 28 n. 10 and A. S. Hollis, *CQ* 28 (1978), 402 n. 3, cf. also id., *Callimachus, Hecale*, Oxford 1990, 295.

¹⁵ Cf. the lively Lemnian νήμιδες in Apollonius Rhodius 1.843 with the connotations of that passage. For ἀπαλαὶ cf. Statius *Silvae* 5.3.291 *mitis* . . . *nympha*.