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HELLENISTIC (?) HEXAMETERS REVISITED

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## HELLENISTIC (?) HEXAMETERS REVISITED\*

Ed.: W. Luppe, *ZPE* 93 (1992), 157 (P.Mich. inv. 4926.i). pap. s.p.C. III in.

Disc.: W. Luppe, *l.c.*

Tab.: *ZPE* 93, tabula IV.2.

	]χ[
	]ε περ αὐτῶ
	]αο ἔτι γῆ ἐπαλωμαι
4	]ἐπ' ἔλπικι μηδὲν ιδέσθαι
	]το νῦν ἐπὶ ἐλπικιν ἐσθλαίε
	]κα[ι] ε[ι]ρήνην ἐσθρήεα
	ἀ]πε[ι]ρομόγω Διονύεω
8	] ρ . δ' ἔβλ[ε]πεν ἡ Ἀφροδίτη
	]καρι νοι[ ] ῥιπήεντο

3 αο vel μο 4 μηδὲν vel μηδέν' 5 ]το potius quam ]τε 7 ]λομογω Pap. 8 ante δ omnia incerta, ἐπ[ι] δ(ε) ἔβλ[- Luppe legi nequit -μένη Ἀφρ. 9 ἦνεγ]κ' ἀριδίνου conj. Luppe, at vn. οἱ[ ]ριπ- vel οὔριπ- Pap.

W. Luppe, Hellenistische Hexameter, *ZPE* 93 (1992), 157–9 published the remains of nine hexameter lines transmitted in a badly mutilated papyrus of unknown provenance, which he dated in the 3rd cent. rather than the 2nd cent. AD. As Luppe noted, the fragment is of some interest as it seems to contain two new words, ἀπειρόμογος and ῥιπήεα.

ἐσθρήεα in v. 6 and possibly αὐτῶ in v. 2 suggest a male speaker. ἔτι in v. 3 would suggest a protracted wandering. To describe his adventures this roaming character borrows vocabulary from a famous predecessor, as there seems to be a preference for Odyssey-only words. Such are ἐπαλωμαι and ἐλπικι. ιδέσθαι / and ἀ]πε[ι]ρομόγω of Dionysus may have an Odyssean background too. The aspirations of this character seem to be also modelled on those of the Homeric hero: v. 6 ε[ι]ρήνην ἐσθρήεα would indicate a desired end to war.<sup>1</sup>

To this picture Aphrodite and Dionysus are novel attachments, probably meant to help out the character in question, following the model of Odysseus' traditional aides, Athena and Hermes. Although they would constitute a farfetched effort for exquisiteness on the part of this poet, they may not be entirely out of place as Aphrodite, born out of the sea-foam, is ποντία or εὐπλοια and early Dionysus is associated with Thetis and sea.<sup>2</sup> Luppe interpreted freely the remains of the last three lines as follows:

\* I thank Dr M. Campbell (St Andrews) for commenting upon an earlier draft of this paper. My thanks are also due to Dr P. A. Heilporn, Assistant Archivist (Michigan) for kindly sending an electronic photograph of the papyrus and to Dr N. Litinas (Rethymno) for patiently reading it with me.

The following abbreviations (except of those in standard use) are employed:

*FGE* D. L. Page, *Further Greek Epigrams*, Cambridge 1981.  
*GPh* A. S. F. Gow – D. L. Page, *The Garland of Philip and some contemporary epigrams*, Cambridge 1968.  
*HE* A. S. F. Gow – D. L. Page, *The Greek Anthology: Hellenistic Epigrams*, Cambridge 1965.  
*Hollis Hecale* A. S. Hollis, *Callimachus, Hecale*, Oxford 1990.  
*SH* H. Lloyd-Jones – P. J. Parsons, *Supplementum Hellenisticum*, Berlin-New York 1983.  
*West GM* M. L. West, *Greek Metre*, Oxford 1982.

<sup>1</sup> 'Peace' would be the natural interpretation. On Odysseus' war-weary character see M. Edwards on *Iliad* 19.216–237. At a later stage the scope of the word εἰρήνη broadens. In Philip *GPh* 25.4 εἰρήνην . . . φρικαλέης σπιάδος it stands for γαλήνη to denote the end of toils in the sea, in Palladas *AP* 10.56.16 even for ἦενος of termination of love-excitements.

<sup>2</sup> Aphrodite's association with sea was widespread, see V. Pirenne-Delforge, *L'Aphrodite grecque*, Athens-Liège 1994, 433–7. From Imperial times onwards she is often evoked in a sea-and-love context, see Page *FGE* p. 51 f. on Gaetulicus 1.5–

“nachdem Dionysos ihm die Sorgen verscheucht(e) und Aphrodite sich ihm mehrfach . . . gewogen zeigte. ?Von stürmischen Schicksalsschlägen ist er nun befreit?” But the predominant notion here may be the capacity of Dionysus and Aphrodite as *ῥεῖα ζώντες*, as contrasted to the cruelty with which they dealt with the speaker's sufferings (vv. 7–9). Their coupling is not unprecedented, and it would not be awkward, if they are understood to represent the joys of love and life.<sup>3</sup>

These are the lamentable remains of the work of what seems to be a poor poet, who employs diction from the *Odyssey* to describe the adventures of his hero (another Homeric figure?). The double *ἐλπίσι(ν)*, the second indeed qualified with an adjective, the clumsy hiatus *ἦ Ἀφροδ-*, and the conceivable appointment of Dionysus and Aphrodite to supervise sea-journeys are no signs of *leptotês*. The piece, nevertheless, might have been known to Nonnus (v. 7 *ἀπειρόμογος*). It seems to date from Imperial, rather than Hellenistic (Luppe), times (cf. nn. on *ἐκαθήρασα*, *ἀπειρόμογος*).

1 Traces of one letter which appears to be a *χ* with a peculiar curve on its right edge.

3 Before *τι* a trace of the end of a horizontal stroke is visible which could be an *ε*, so, most probably, with Luppe *ἔτι*. – *ἐπαλωμαι* is used invariably of land and sea and *γῆ* may cover both as well, but v. 9 indicates that the context is mainly of the sea. The verb occurs in Homer 4x, all in the *Odyssey*; it is never said by Odysseus himself, of him in 15.176, cf. Jason to Aeetes in Apoll. Rhod. 3.348–9 *πόλλ' ἐπαληθεῖς / ἄστεα καὶ πελάγη* *κυγερῆς ἀλόος*.

4 *ἐλπὶς* is the expectation of good ('hope') or evil ('fear'), cf. Stesich. fr. 222b.202–3 Davies *μηδέ μοι .. / πρόφαινε ἐλπίδας βαρείας*, Simon. 20.7 West *ἐλπιδ' ἔχει γηραέμενι . . . θανείσθαι*, Trag. Adesp. fr. 460.2 Kannicht – Snell *ἐλπίζειν κακά* and see West on Hesiod *WD* 96. Of the prospect of homecoming the term is inaugurated in *Odyssey* 16.101 = 19.84 of Odysseus' *nostos* (the only occurrences in Homer), cf. then Apoll. Rhod. 4.1272–73 *ἐγὼ πᾶσαν μὲν ἀπ' ἐλπίδα φημι κεκόφθαι / ναυτιλῆς νόστου τε*, of a sea-journey Crinag. *GPh* 16.1–2 *τί κενάϊν ἀλώμεθα θαρσύναντες / ἐλπίσιν*.

*μηδέν'* would refer to family and kinship, neutral *μηδέν* would encompass these and more. The latter would therefore seem more likely, cf. *Iliad* 18.500 *μηδὲν ἐλέσθαι / ἰδέσθαι* / in *Odyssey* commonly expresses the desire of Odysseus to see his home again, following verbs denoting 'wish', 'grant' (*δῶκεν*), 'can', 'dare' or 'want' (never 'fear'), cf. *Odyssey* 5.209, 5.408, 5.220 (*ἐθέλω καὶ ἐέλδομαι*) *νόστιμον ἦμαρ ἰδέσθαι* / = 8.466, and see *LFrE* s.v. *ιδεῖν* I.3εγ, I.3ηγ.

5 *ἐλπὶς ἐσθλή* is a novel combination, paralleled, as Luppe noted, with Theognis 1135 *Ἐλπὶς ἐν ἀνθρώποισι μόνη θεὸς ἐσθλή ἔνεστιν*. It also crops up in a sepulchral epigram *GVI* 1938.11–12 = 550.b.5–6 Cougny (Rome, 2nd cent. AD) *ἄμοροι ἐσθλῆς / ἐλπίδος ἀνθρώποι. ἐλπὶς ἀγαθή* (Hesiod *WD* 500 *ἐλπὶς δ' οὐκ ἀγαθή*, Pindar *Isth.* 8.15a *χρὴ δ' ἀγαθὰν ἐλπίδ' ἀνδρὶ μέλειν* Soph. *Trach.* 125) or *καλή* (Eur. *Hec.* 351 *ἐθρέφθην ἐλπίδων καλῶν ὑπο*) are common, cf. also Claudian *Gig.* 10 Hall *παυρότερον δέος ἐστὶν ἐπ' ἐλπίσι λωιτέρησιν*, Nonnus *Dion.* 9.84 *ἐλπίδι λωιτέρῃ* with Chrétien *ad loc.*, P.Oxy. 4352 fr. 5.ii.11 (c. AD 285) *φ[αε]ϊνότερησιν ἐπ' ἐλπωρῆσι. ἐσθλόος 'good of its kind'* (LSJ s.v. II.1, 2) implies that the qualified under different circumstances may have a negative strength. The first *ἐλπὶς* appears to be a fear, the second a hope. The ambiguity of the word is employed to signify a change of luck (v. 5 *νῦν*).

6 οὔριος ἀλλ' ἐπίλαμψον ἐμῷ καὶ ἔρωτι καὶ ἰστέῳ, / δεσπότη καὶ θαλάμων Κύπρι καὶ ἠϊόνων (on the *sous-entendres* of these verses see K. Borthwick, *LCM* 20 (1995), 41–43), Nisbet – Hubbard on Horace *Odes* 1.5.16. For Dionysus cf. *Iliad* 6.135–7, *Odyssey* 24.74 and *Homeric Hymn* 7.

<sup>3</sup> Aphrodite of love, Dionysus of revelry. They appear together, eros and wine, in Anacr. 346.56 (?), 357 Page, cf. *Anacreontea* 43.12 f., 49, 52.5 f. West, and Solon fr. 26 West. In Philetas fr. 18 Powell, Callim. fr. 412 Pf. = Diodorus Elait. (? see Jacoby on *FGrHist* 452) *SH* 381 they co-operate to supply Hippomenes with erotic apples. A tradition held them as parents of Priapus, Pausanias 9.31.2, H. Herter, *RE* XXII.2 (1954), 1916.

For ἐπὶ ἐλπίειν cf. Hesiod *WD* 498 κενεὴν ἐπὶ ἐλπίδα μίμων /, Pindar *Pyth.* 2.49 ἐπὶ ἐλπίδεσσι Crinag.<sup>4</sup> *GPh* 48.1 κεναῖς ἐπὶ ἐλπίει – × /, Rufinus *AP* 5.9.1 = 1.1 Page γλυκερωτάτη Ἐλπίδι – × /, then *Hom. Hy. to Demeter* 35 ἔτι ἤλπετο by a 1st cent. BC papyrus (ἔτι δ' ἤλπετο codd.), Pindar *Ol.* 13.83 παρὰ ἐλπίδα, [Oppian] *Cyn.* 1.252 κηώδεϊ· ἔλπετο and see M. Campbell, *Hiatus in Apollonius Rhodius*, in: M. Fantuzzi – R. Pretagostini (edd.), *Struttura e storia dell'esametro greco* I, Rome 1995, 209 on Apoll. Rhod. \*2.660 ἐπὶ ἡματι etc., *id.* on Apoll. Rhod. 3.337.

6 εἰρήνην seems inevitable, particularly if Naeke's law (no word break after spondaic fourth foot) is observed.<sup>5</sup> For the word in this *sedes* preceded by καί cf. *Odyssey* 24.486, Hesiod *Theog.* 902, Oppian *Hal.* 1.467. εἰρήνην ἐσαθήσασ is a Nonnian feature. Poetic ἐσαθρέω occurs in Homer only in *Iliad* 3.450 εἴ που ἐσαθήσειεν Ἀλέξανδρον θεοειδέα/. It was trivialised by Nonnus (*Dion. + Par. Jo.*) 31x. Cf. *Par. Jo.* 3.78 ζῶης . . ἐσαθήσειε γαλήνην/, 8.87 ἀτρεκίης . . ἐσαθήσητε γαλήνην/, Quint. Smyr. 3.111 ἄλγος . . ἐσάθησα/. The construction with an abstract object is late, cf. also epigr.s 208.11, 319.3 Cougny.

7 ἀπε[ι]ρομόγῳ 'unused to toils' of Dionysus may have an Odyssean vein, if meant to be opposed to what seems to be a πολλὰ μογήσας character. He would inherit this quality from Odysseus, who extensively employs it, particularly in scenes requesting the help of his hosts, as in *Odyssey* 5.223 πόλλ' ἔπαθον καὶ πόλλ' ἐμόγησα / κύμασι καὶ πολέμῳ, 5.449, 6.175, 7.147, 8.155. The word has been – probably correctly – conjectured by Marcellus in Nonnus *Dion.* 24.294 (Aphrodite weaving) where L offers ἀπειρομόθου Κυθερείης, but modern editors prefer Castiglioni's ἀπειροπόνου Κυθερείης occurring in 24.276, see Hopkinson on 24.294. L. Koenen *apud* Luppe, *l.c.*, 158 considered establishing it in 17.276 νίκην . . ἀπειρομόθου Διονύσου, where the context would favour the paradosis. ἀπειρο-compounds are absent from Hellenistic poetry, after Eubulus fr. 34.1 Kassel – Austin νόμα ἀπειρόγαμος and until Antip. Thess. *GPh* 39.2 (Athena) ἀπειροτόκου . . παρθενίης.

8 The traces before δ are uncertain.<sup>6</sup> Conceivably, what Aphrodite ἔβλ[ε]πεν in this line, might be contrasted to the speaker's εἰρήνην ἐσαθήσας in v. 6. The preceding word might then be a participle or adjective describing the speaker toiling in the sea. – Hiatus after the fifth longum is common, particularly with personal names, and so is -η Ἀφροδίτη / from Homer onwards, see Kost on Musaeus 38. Hiatus after the article though seems harsh, cf. Theocr. 10.33 τῆ Ἀφροδίτῃ / and *id.* 2.7 ἄτ' Ἀφροδίτα, contrast Bion *Epit. Adon.* 19 ἄ δ' Ἀφροδίτα /, Antip. Thess. *GPh* 46.3, [Theocr.] 19.4 τῆ δ' Ἀφροδίτῃ /, Hesiod *Theog.* 195 τὴν (demonstr.) δ' Ἀφροδίτην, Theocr. 1.72. For the unHomeric, prosaic-sounding use cf. Asclep. *HE* 40.5 τὰ ληστρικά τῆς Ἀφροδίτης /, Anon. *FGE* p. 322, 16.1–2 (early Hellenistic) τὰν Ἀφροδίταν / . . ἰλάσκει, Callim. *HE* 20 (catalectic iambic dimeter) τὰ δῶρα τὰφροδίτη (Blomfield: τῆ Ἀφροδίτῃ P), Bion *Epit. Adon.* 33 τὰ πένθεα τὰς Ἀφροδίτας.

9 A difficult line,<sup>7</sup> apparently the context is of sea-troubles. Tetrasyllabic ῥιπήεντος for a spondaic ending would hold well with the epic tradition, but the, as it seems, unavoidable spondaic fourth foot would form a disconcertingly heavy rhythm,<sup>8</sup> for which one could probably surmise an intention of

<sup>4</sup> An epigrammatist "plainly indifferent to the normal rules" concerning hiatus, Gow – Page, *GPh* I, xli.

<sup>5</sup> Hollis *Hecale*, 20–21, West *GM*, 178. For the gap after -ι- cf. the gaps noted by Luppe, v. 2 επαλ ωμαι, v. 9 ριπηε ντος.

<sup>6</sup> For ρ cf. -θη- in v. 6. Before that there may be an ε or α, θ, then ι, η, ν, κ are all possible. There follows an uncertain letter, which might be a ξ. Between ετ δ a letter is superscribed (as the papyrus is erased at this point, there might have even been two letters), which looks more like a ν rather than a η, so as to be the end of the lost word.

<sup>7</sup> Dr Litinas wrote about this line: "After ρ there is a vertical stroke (probably an ι) followed by another letter, of which its lower horizontal joins the bottom of the previous vertical. The papyrus is partly erased at this point and the ed. pr. proposed to read δ, but in that case delta is missing its right oblique stroke and would have been different than the other deltas in ll. 4 (bis), 7, 8. I assume this damaged letter could be either the bottom half of ζ, ξ (both letters nowhere else in the papyrus) or a difficult ς (made in two movements). Alternatively, after ρ one could read a ϣ formed in three movements, although καρκιννο- would be metrically difficult."

<sup>8</sup> See West *GM*, 154, Hollis *Hecale*, 18. One would rather expect a trisyllabic word of the form υ – – to precede ῥιπήεντος /. The formation \*ἀρίδινος, postulated by Luppe in this line, would itself be possible: Aratus 918–9 εἰναλίδιναι /

producing a special effect. Novel ῥιπήεις finds itself in harmony with the tendency of late poets to coin such adjectives on Homeric models (φωνή > φωνήεις, φοινή > φοινήεις etc.). Callimachus and certainly Nicander favoured them and the tendency went on unabated until Nonnus. So Nicander coins αὐγή > αὐγήεις, Apoll. Rhod. λώβη > λωβήεις, Quint. Smyr. ῥῶπεε > ῥωπήεις Nonnus ὀμφή > ὀμφήεις.<sup>9</sup>

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αἴθουαι, Nonnus *Dion.* 39.212 ἀλιδινήε, also Nonnus *Dion.* 2.457 πολύδινος, Archias *GPh* 8.3, Orpian *Hal.* 4.585, Nonnus *Dion.* 14.208 πολυδινήε and Bacchyl. 3.6, 5.38 εὐρυδίναιε, further Aesch. *Pers.* 275 ἀλιδονοε defended by M. L. West, *Studies in Aeschylus*, Stuttgart 1990, 79–80.

<sup>9</sup> See P. Chantraine, *La formation des noms en grec ancien*, Paris 1933, 217 f., C. D. Buck – W. Petersen, *A Reverse Index of Greek Nouns and Adjectives*, Chicago 1945, 460 f., Hollis on Callim. *Hec.* fr. 74.23 κτιβήεις.

ADDENDUM TO *ZPE* 127.59 f.

For the inelegant use of the article in v. 8 ἔβλ[ε]πεν ἢ Ἀφροδίτη cf. also Simias *CA* 11.2 ἔφω ἢ ὀλυκὴ ζάψ. The possible successive spondees in v. 9 ]καρι . ινοί[ ] ριπήεντος may not mean to produce a special effect, as I initially thought, but simply be another idiosyncratic metrical liberty. On p. 60, comment on v. 5 for ‘alos’ read ‘also’, for ὄμοροι read ὄμμοροι. In n. 8 before “One would” add “In that case”.

Rethymno

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