Konstantinos Spanoudakis

Hellenistic (?) Hexameters Revisited


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Disc.: W. Luppe, l.c.
Tab.: *ZPE* 93, tabula IV.2.

\[
\text{\underline{x}} \\
\text{\underline{e} περ αὐτῷ} \\
\text{\underline{επὶ ἐλπίσι ηδὲν ἴδεξθαι} \\
\text{το νῦν ἐπὶ ἐλπίσιν ἐκθαλαίκ} \\
\text{κο[ι] ε[ἰ]ρήνην ἐκαθρήκας} \\
\text{ἄ[π]ε[ἰ]ρομόγφ Διονύσω} \\
\text{ρὸ... δ ἐββάλ[ε]γεν ἡ Ἀφροδίτη} \\
\text{καρι... νο[ι] ρυθέντος}
\]

3 αο vel µο 4 µηδὲν vel µηδὲν’ 5 το potius quam ττε 7 ἴαμογοο Pap. 8 ante δ omnia incerta. επ[ι] δ(ε) ἐββα[- Luppe legi nequit -µήν Ἦμφρ. 9 ἣνεγ[ε]κ’ ἀριθδίνου conj. Luppe, at v n. ατ[ι] τριπ- vel φυρηπ- Pap.

W. Luppe, Hellenistic 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, ἐπείρομογός and ἱρηπές.

ἐκαθρήκας in v. 6 and possibly αὐτῷ in v. 2 suggest a male speaker. ἤτι 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 ἐπαλάμματι and ἐλπίς. ἴδεξθαι / and ἄ[π]ε[ἰ]ρομόγφ of Dionysus may have an Odyssean background too. The aspirations of this character seem to also modelled on those of the Homeric hero: v. 6 ἵε[ἰ]ρην ἐκαθρήκας would indicate a desired end to war.1

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 εὐπλοτα and early Dionysus is associated with Thetis and sea.2 Luppe interpreted freely the remains of the last three lines as follows:

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


1 ‘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 εἰρήνη... φωνακάλης σπηλάδος it stands for γαλάζην to denote the end of toils in the sea, in Palladas *AP* 10.56.16 even for ἤεχθα of termination of love-excitements.

2 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 πεία ζῶοντες, 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.³

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 ἐλπίς(ν), the second indeed qualified with an adjective, the clumsy hiatus ἕ Ἀφροδ-, and the conceivable appointment of Dionysus and Aphrodite to supervise sea-journeys are no signs of leptoïës. 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 ἐκαθήμας, 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 ἐτί. – ἐπαλάμωτι 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 Ὀδύσσεια; it is never said by Odysseus himself, of him in 15.176, cf. Jason to Aeetes in Apoll. Rhod. 3.348–9 πολλ’ ἐπαλάμωτι / ἁπτεὶ καὶ πελάγη εὐτυχῆς ἀλός.

4 ἐλπίς is the expectation of good (‘hope’) or evil (‘fear’), cf. Stesich. fr. 222b.202–3 Davies μηδέ μοι .. / πρόφατεν ἐπέλθας βαρείσις, Simon. 20.7 West ἐπείδ’ ἐξῆς γηραδεμένη .. θανεῖτεθα, Trag. A desp. fr. 460.2 Kannicht – Snell ἐπέλεξεν κακό καὶ 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 πάσαν μὲν ὄπ’ ἐπείδα φημὶ κεκόρθηθα / ναυτιλίας νόςτου τε, of a sea-journey Crinag. GPh 16.1–2 τί κεναίς ἀλλῷμεθα θαρσικαντες / ἐλπίζην.

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 μηδέν ἐλέξαθαι / ἰδέεθαι / in Odyssey commonly expresses the desire of Odysseus to see his home again, following verbs denoting ‘wish’, ‘grant’ (δόξεν), ‘can’, ‘dare’ or ‘want’ (never ‘fear’), cf. Odyssey 5.209, 5.408, 5.220 (ἐθέλω καὶ ἐξέλδομαι) νόστιμων ἡμῶρ ἰδέεθαι / = 8.466, and see LFRē s.v. ἰδεῖν I.3εγ., I.3ηγ.

5 ἐλπίς ἐκθάλη is a novel combination, paralleled, as Luppe noted, with Theognis 1135 ἐλπίς ἐν ἀνθρώποις μόνω θεός ἐκθὴ ἐνεκτίν. It allos crops up in a sepulchral epigram GVI 1938.11–12 = 550.b.5−6 Cougny (Rome, 2nd cent. AD) ἀμοοριο ἐκθήλης / ἐπείδος ἀνθρώποι. ἐκθήλης Ἡσιόδος (Hesiod WD 500 ἐκθέλις δ’ οὐκ ἀγάθη, Pindar Isth. 8.15a χρή δ’ ἀγαθόν ἐπείδα ἀνδρὶ μέλειν Soph. Trach. 125) or καλή (Eur. Hec. 351 θρέφθην ἐπεὶδον κολλῶν ὑπὸ) are common, cf. also Claudian Gig. 10 Hall παναρότερον δεός εἰν τέτ’ ἐπείδι λαυτηρέην, Nonnus Dion. 9.84 ἐπεὶδὶ λαυτηρὲ μετὰ Chrétien ad loc., P.Oxy. 4352 fr. 5.ii.11 (c. AD 285) φ[æ]νυντέρέην ἐπ’ ἐλπορηζ. ἐκθόλος ‘good of its kind’ (LSJ s.v. II.1, 2) implies that the qualified under different circumstances may have a negative strength. The first ἐλπίς 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 ε[ι]ρήνη seems inevitable, particularly if Nauck’s law (no word break after spondaic fourth foot) is observed.⁵ For the word in this sedes preceded by καί cf. Odyssey 24.486, Hesiod Theog. 902, Oppian Hal. 1.467. ε[ι]ρήνης ἐκάθρηκας is a Nonnian feature. Poesic ἐκάθρησαι occurs in Homer only in Iliad 3.450 είπ’ ποι ἐκάθρησειν Ἀλέξανδρον θεοεδέα/. It was trivialised by Nonnus (Dion. + Par. Jo.) 31x. Cf. Par. Jo. 3.78 ζωής .. ἐκάθρησει γαλάσην /, 8.87 ἀτρεκής .. ἐκάθρησε γαλάσην /, Quint. Smyr. 3.111 ἄλογος .. ἐκάθρησα /, with an abstract object is late, cf. also epigr.s 208.11, 319.3 Cougny.

7 ἄλ[ε]πτο[ν] ρομίγο ‘unused to toils’ of Dionysus may have an Odyssean vein, if meant to be opposed to what seems to be a πολλὰ μοίχας 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’ ἐπάθον καὶ πολλ’ ἐμύγγα / κύμαι καὶ πολέμος, 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 ἀπειρομοῦθον Κυθερείς, but modern editors prefer Castiglioni’s ἀπειροπόνον Κυθερείς occurring in 24.276, see Hopkinson on 24.294. L. Koenen apud Luppe, I.e., 158 considered establishing it in 17.276 νίκθην .. ἀπειρομοῦθον Διονύσου, where the context would favour the paradoxis. ἀπειρο–compounds are absent from Hellenistic poetry, after Eubulus fr. 34.1 Kassel – Austin νύμφα ἀπειρο−γαμος and until Antip. Thess. GPh 39.2 (Athena) ἀπειροτόκου . παρθενής.

8 The traces before δ are uncertain.⁶ Conceivably, what Aphrodite ἐβλ[ε]π[ε]ν in this line, might be contrasted to the speaker’s ε[ι]ρήνην ἐκάθρηκας 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 Ἀρροδίτη from Homer onwards, see Kost on Musaeus 38. Hiatus after the article though seems harsh, cf. Theocr. 10.33 τά Ἀρροδίτη / and id. 2.7 ἄτ’ Ἀρροδίτη, contrast Bion Epit. Adon. 19 ἄτ’ Ἀρροδίτη /, Antip. Thess. GPh 46.3, [Theocr.] 19.4 τά’ Ἀρροδίτη /, Hesiod Theog. 195 τήν (demonstr.) δ’ Ἀρροδίτην, Theocr. 1.72. For the unHomerican, prosaic–sounding use cf. Asclep. HE 40.5 τά λητηκήν τῆς Ἀρροδίτης /, Anon. FGE p. 322, 16.1–2 (early Hellenistic) τάν Ἀρροδίτων / . ἱλάκκευ, Callim. HE 20 (catalectic iambic dimeter) τά δῶρα τάρροδίτη (Blomfield: τήν Ἀρροδίτη Π), Bion Epit. Adon. 33 τά πένθες τάς Ἀρροδίτας.

9 A difficult line,⁷ apparently the context is of sea-troubles. Tetrasyllabic ριπήντος 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,⁸ for which one could probably surmise an intention of

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⁴ An epigrammatist “plainly indifferent to the normal rules” concerning hiatus, Gow – Page, GPh I, xli.
⁵ Hollis Hecale, 20–21, West GM, 178. For the gap after -ι- cf. the gaps noted by Luppe, v. 2 επαλ. ομαι, v. 9 ριπῆ ντοκ.
⁶ For ρ cf. θητη- in v. 6. Before that there may be an ε or α, θ, then τ, η, ν, κ are all possible. There follows an uncertain letter, which might be a ζ. Before ει 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 γ rather than a η, so as to be the end of the lost word.
⁷ Dr Litinas wrote about this line: “After ρ there is a vertical stroke (probably an i) 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 (both letters nowhere else in the papyrus) or a difficult ζ (made in two movements). Alternatively, after ρ one could read a θ formed in three movements, although ρικην– would be metrically difficult.”
⁸ See West GM, 154, Hollis Hecale, 18. One would rather expect a trisyllabic word of the form ρ – – to precede ριπήντος /. The formation *ἀρροδίνος, postulated by Luppe in this line, would itself be possible: Aratus 918–9 εὐαλλίδιναι /
producing a special effect. Novel ῥιπήςεις finds itself in harmony with the tendency of late poets to coin such adjectives on Homeric models (φονή > φονήςεις, φοινή > φοινήςεις etc.). Callimachus and certainly Nicander favoured them and the tendency went on unabated until Nonnus. So Nicander coins αὐγή > αὐγήςεις, Apoll. Rhod. λάβη > λαβήςεις, Quint. Smyr. ῥώπες > ῥωπήςεις Nonnus ὄμφη > ὀμφήςεις.9

Rethymno

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ADDENDUM TO ZPE 127.59 f.

For the inelegant use of the article in v. 8 εξέβλεπεν ἢ Ἀφροδίτη cf. also Simias CA 11.2 ἐπὶ ἀλυκή ζώψ. The possible successive spondees in v. 9 καρπίνοι[ ] ῥηπήντος 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 ὄμοροτ read ὄμοροτ. In n. 8 before “One would” add “In that case”.

Rethymno

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