

NOTES ON THE FRAGMENTS OF CALLIMACHUS

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Summary: In this paper the author discusses and explains the text of several Callimachus' fragments.

Callimachus Fragment 1

At the beginning of the *Aetia* Callimachus attacks his literary enemies, whom he calls the Telchines. Trypanis¹ noted that scholars have been puzzled by the meaning of line 10. I would like to point out that perfect sense can be restored to this passage if we understand that the poet has employed an ellipse² of the noun ῥῆσις (i.e. "tale"). The poet states, in line 9, that brevity³ (ὀλιγόστιχος) is best in poetry. He then adds that "the bountiful Demeter" (ὄμπνια Θεσμοφόρος) outweighs by far "a long tale" (τὴν μακρὴν). The *scholia* explain that the short poems of Philetas and Mimnermus are compared by Callimachus with long poems. Accordingly, the words ὄμπνια Θεσμοφόρος probably refer to Philetas' narrative elegy *Demeter*.

Callimachus And The Scapegoat

At *Aetia* fragment 90 Callimachus mentions the treatment of scapegoats in Abdera. Trypanis⁴ noted that, according to the *Diegesis*, "in Abdera a slave, bought in the market, is used to purify the city. Standing on a block of grey stone, he enjoys a rich banquet, and so fed to the full he is led to the gates called

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¹ Cf. C. A. Trypanis, *Callimachus, Aetia, Iambi, Hecale and other Fragments*, Loeb edition, London 1968, page 5.

² Cf. *LSJ* s.v. μακρός II, 2: "long, tedious"...μακρὰν ἔοικε λέξειν (*sc.* ῥῆσιν) *Ar. Thesm.* 382. Cf. also Callimachus, *Epigram X*, lines 1-2 μακρὴ...ῥῆσις. For this type of ellipse cf. Lapp, *De Callim. Cyrenaei Tropis Et Figuris*, page 76.

³ For Callimachus' dislike of long epic poems, like Antimachus' *Thebaid*, cf. *Habis* 1998, 29, page 389.

⁴ Cf. C. A. Trypanis, *Callimachus, Aetia* (Loeb edition), page 70f.

Prurides. Then he goes round the walls in a circle purifying in his own person the city, and then the *basileus* and the others throw stones at him until he is driven beyond the boundaries”.

The reader will note that the *Diegesis* states that the scapegoat is said to go round the walls “purifying in his own person the city” (εἶτ' ἔξω τοῦ τείχους περῖεισι κύκλῳ περικαθαίρων αὐτῶ τὴν πόλιν).

These words have puzzled the critics: *cf.* Pfeiffer's note *ad loc.* I would like to point out that the scapegoat is first made to eat a large meal and then forced to walk round the city so that he will defecate and thus purify the city. Similarly Eubulus describes how a man defecates after he has eaten a lot of food at a banquet: *cf. Mus. Phil. Lond.*, 10, page 39. Moreover, at Theophrastus, *Characters* 14, 5 a man who has eaten a lot (πολλὰ φαγών) is said to have defecated at night. The participle περικαθαίρων expresses purpose: *cf.* Blass-Debrunner, *Gramm. Neut. Griech.* § 351 and § 339, 2, c and G. Giangrande, *Ant. Class.*, 1993, page 192. In other words, the scapegoat is said to walk around the walls "so as to purify the city". Finally, after he has emptied his bowels, which are full, he is stoned and driven away from the boundaries of the city. Defecation was of course envisaged as purification, *cf. LSJ*, *s.v.* καθαίρω, 3.

Callimachus Fragment 91

Ἄ(δουὶ ᾧ) Μελικέρτα, μιῆς ἐπὶ πότνια Βύνη

Translation by Trypanis⁵:

"Aonian Melicertes, Queen Byne on one (anchor?)..."

This fragment concerns Ino, who is here called Byne. According to the *Diegesis*, "after Ino threw herself into the sea with her child Melicertes, the body of the child was washed up on the shore of Tenedos". Trypanis explained that Ino, daughter of Cadmus, was driven mad by Hera together with her husband Athamas. Upon seeing her husband kill Learchus, one of her two sons, she jumped into the sea carrying her other son Melicertes. They were both turned into deities.

In his discussion of this fragment, Pfeiffer argued that the noun ἄγκυρα should be understood. He stated that children were said to be the "anchors" of the parents. A ship riding on one anchor was not considered to be safely moored: *cf.* Herondas I, 41.

⁵ *Cf. Callimachus, Aetia* (Loeb edition), page 70f.

I would like to suggest that better sense can be made of this fragment if we assume that the noun ἀκτή or πέτρα (i.e. "cliff" or "rock") should be understood. Ino is imagined to have stood on a solitary cliff, holding Melicertes in her arms, before she leapt into the sea. Cf. Ovid, *Met.* 4, 525ff.: Ino jumps into the sea from a solitary *scopulus*; suicide is normally carried out in a solitary place. The epithet μιῆς means here "solitary": in other words, it is used "im Gegensatz zu einer Mehrzahl" (Bauer, *Wört. N. T.*, s.v. εἶς), in the sense that the *scopulus* from which Ino jumped was an isolated one, not one in a series of cliffs.

Callimachus fragment 96

Θεοὶ πάντες κομποῖς νεμεσήμενες, ἐκ δέ τε πάντων
Ἄρτεμις

Translation by Trypanis:

"All the gods are angry with braggarts, but most of all Artemis....."

Trypanis translated the *Diegesis* as follows: "A huntsman...upon killing a boar (κυνηγὸς τάλωιοσ† ἐλὼν κάπρον) said that it was not fitting for those who surpass Artemis to dedicate (their trophies) to her; so he dedicated the boar's head to himself, hanging it on a black poplar. He lay down to sleep under the tree, and the head fell down and killed him".

The huntsman is described in the *Diegesis* as αλωῖος. I would like to suggest that the words κυνηγὸς ἀλώιοσ⁶ mean "a huntsman who was involved in threshing". The huntsman killed the boar because it had been damaging the crops. Similarly the Calydonian boar is said to have damaged the corn and the grapes (σίνετο μὲν σῖτον, σίνετο δὲ σταφυλάς). Cf. G. Giangrande, *Habis* 1998, 29, page 71f.

Callimachus Fragment 102

Ἡισύμνας Ἐφέσου, Πασίκληες, ἀλλ' ἀπὸ δαίτης

Translation by Trypanis:

"You were archon of Ephesus, Pasicles, but from a banquet".

⁶ Cf. *LSJ* s.v. ἀλώιος and ἀλωεινός.

Trypanis translated the *Diegesis* as follows: "He (i.e. Callimachus) says that Pasicles, archon of Ephesus, was attacked when leaving a banquet. The assailants were in difficulty on account of the darkness, but when they approached the temple of Hera, Pasicles' mother, who was a priestess (there), heard the noise of the pursuit, and ordered a lamp to be brought out. And in this way they got a light and killed her son".

I would like to point out that, according to the *Diegesis*, Pasicles died *because* of a feast: Φησὶν ὅτι Πασικλῆς Ἐφεσίων ἀρχων ἐξ εὐωχίας ἀνέλευεν⁷.

Callimachus' fragment should therefore be translated as follows:

"You were archon of Ephesus, Pasicles, but *because of* a banquet (ἀλλ' ἀπὸ δαίτης)..."

Callimachus Fragment 103

Ἦρωσ ᾧ κατὰ πρύμναν, ἐπεὶ τόδε κύρβις αἰεῖδει

Translation by Trypanis⁸:

"O Hero of the stern, since a pillar sings this".

Trypanis noted that "the so-called 'Hero of the Stern' is Androgeos". He then added that "Androgeos was said to be the son of Minos, and a guardian of the stern of ships". The critics have, however, been puzzled by the reference to the pillar (κύρβις). I would like to suggest that κύρβις means here "writing-tablet". Moreover, the noun κύρβις is neuter in gender. Cf. Pfeiffer's note *ad loc.*, quoting Helladius: τὸ κύρβις οἱ μὲν Ἀττικοὶ ἀρρενικῶς ἐκφωνοῦσι, Καλλίμαχος δὲ οὐδετέρως. Elsewhere Callimachus uses the noun δέλτος to describe his writing-tablet: cf. *Aetia frag.* I, 21.

We should therefore translate as follows:

"O Hero of the stern, since this writing-tablet (τόδε κύρβις⁹) sings..."

⁷ Cf. *LSJ s. v.* ἀναλύω III: "abs., *die*, Ep. Phil. 1. 23 etc".

⁸ Cf. *Callimachus, Aetia* (Loeb edition), page 77.

⁹ Cf. *LSJ s. v.* κύρβεις II: "later, of all pillars or tablets with inscriptions...κ. γηραλέαι, of Homer's poems, *AP.* 15. 36 (Cometas)".

Callimachus is referring to the poem which he has written on his writing-tablet. According to the *Diegesis*, this poem describes how in days of old, before the Piraeus was built, the anchorage of Phaleron was where ships used to anchor. Cf. Pausanias I, 2 where it is noted that Theseus set sail from Phaleron to pay Minos the penalty for the death of Androgeos.

Callimachus Fragment 107

Fragment 107 of the *Aetia* refers to a Roman called Gaius. The *Diegesis* explains that, during the siege of Rome by the Peucetians, Gaius leapt from the walls and killed their leader. He was wounded in the thigh but his mother rebuked him when he complained to her. Scholars have been puzzled by this incident from Roman history: cf. Pfeiffer's note *ad loc.* I would like to suggest that Callimachus is referring to the time when the Italians tried to force Aeneas and the Trojans to leave Italy. This period is described by Vergil in the *Aeneid*. According to Vergil, Messapus, the eponymous hero of Messapia, led a force of men against Aeneas. Diomedes, who had also settled in Italy, refused to fight against Aeneas: cf. Pausanias¹⁰ I, 11. At *Met.* 14, 452ff. Ovid describes how Diomedes was asked for help against Aeneas but refused to give it. It should be noted that Ovid refers to the Peucetians together with the Messapians in this passage: cf. *Met.* 14, 513. Accordingly Gaius is imagined to have defended Rome from the Peucetians when Messapus attacked Aeneas' camp: cf. *Aeneid* 7, 691ff. and 9, 159ff.

Callimachus may have been following an obscure¹¹ legend concerning the foundation of Rome.

Thus the Peucetians are said to have besieged the walls of Rome which had been founded by Aeneas and the Trojans in Latium¹². A myth concerning the early history of Rome would, of course, have suited Callimachus' *Aetia*: cf. *fragm.* 43 which refers to the founding of many Sicilian cities.

Callimachus Fragment 226

Ἡ Λήμνος τὸ παλαιόν, εἴ τις ἄλλη

¹⁰ Pausanias states that no Greeks fought against Rome before Pyrrhos. He then adds that, according to legend, Diomedes and the Argives did not fight against Aeneas. Cf. also Vergil, *Aen.* 8, 9ff.

¹¹ For the tendency of Hellenistic poets to refer to obscure versions of a myth, cf. *Mus. Phil. Lond.*, 9, page 44.

¹² Rome is normally said to have been founded by Aeneas' son or his grandson: cf. A. E. R. Boak-William G. Sinnigen, *A History of Rome To A. D. 565* (London 1968), page 39.

Translation by Trypanis:

"Lemnos in ancient times, if ever there was a (happy) island, (was happy)..."

In this poem the poet addresses beautiful boys. He refers to the myth that the women of Lemnos murdered all the men of the island, because they had taken concubines for themselves from Thrace. Trypanis noted that the "admonition to the beautiful boys in this poem remains obscure". I would like to point out that beautiful boys were regularly warned in Greek literature that their beauty would not last, and that soon it would be spoilt by the hairs¹³ which grow with adolescence. Thus the poet warns beautiful boys that the Lemnian women were at first happy with their husbands. However, when they became unattractive their husbands took concubines from Thrace. In the same way, when the boys grow older and are no longer attractive, their lovers will find younger and more attractive boys.

Callimachus is said in the *Diegesis* to have written this poem πρὸς τοὺς ὠραίους and to have used the story of the Lemnian wives in order to warn the boys about the future (διόπερ καὶ ὑμεῖς εἰς τὸ μέλλον ἀποβλέπετε).

Pfeiffer, followed by Trypanis, takes τοὺς ὠραίους to mean "beautiful boys". It is, however, also possible that the words τοὺς ὠραίους mean "boys of marriageable age" (cf. Gow, on Theocritus I, 109). In this case, Callimachus warns boys who are on the verge of marrying that they must be careful not to cross or wrong their future wives, because crossed or wronged wives can do dreadful things to their husbands.

Callimachus Fragment 177

At *Aetia* fragment 177 the poet describes how a man was pestered by mice, which came to his house at night. Cf. lines 29-33:

ἀλλὰ τόδ' οἱ σίνται βραχέη ἐνι νυκτὶ τέλεσσαν
 κύντατον, ᾧ πλεῖστον μήνατο κείνος ἔπι,
 ἀμφιά οἱ σισύρην τε κακοὶ κίβισίν τε διέβρον.
 τοῖσι δὲ διχθαδίους εὐτύκασεν φονέας,
 ἵπον τ' ἀνδίκτην τε μάλ' εἰδότα μακρὸν ἀλέσθαι.

Translation by Trypanis (who follows Pfeiffer):

¹³ Cf. *AP*. 12, 31 and my *New Studies in Greek Poetry* (Amsterdam 1989), page 73.

"But this was the most shameless deed, and the one for which he was most angry, that the thieves achieved within a short night. The rogues gnawed at his pauper's rags, the goat's hair cloak and the wallet. He prepared for them two killers, a mousetrap, and a catch which is able to make a long jump".

Who can the "two murderers" be? One, the ἴπος is clearly a trap, which killed mice in the manner described by ancient lexicographers (*cf. Thes. s. v.*). The noun ἀνδίκτης literally means "jumper", and seems to have denoted another kind of trap (material in Schneider, *Callim., fragm. 233*, and in Pfeiffer's apparatus on *fragm. 177*, line 33). But the "jumper" mentioned by Callimachus cannot have been a trap, a *muscipula*, because the critics cannot understand "*muscipula quando et quo modo longos saltus faciat, quod de vivis tantum animalibus dici potest*", as Schneider, *loc. cit.*, underlines. The solution to the problem is simple: the "jumper" mentioned by Callimachus is not a trap, but a ferret: ferrets and traps were traditionally linked as killers of mice, as is clear from *Batrach. 113f*. The ferrets (*cf. Keller, Die antike Tierwelt, I, p. 164*) ambushed the mice ("lauernd", Keller, *loc. cit.*) and then leapt upon them (for ἄλλομαι so used of living beings *cf. LSJ, s.v.*) with "blitzschnellen Bewegungen" (Keller, *loc. cit.*).

Callimachus Fragment 380

εἴλκυσε δὲ δριμύν τε χόλον κυνὸς ὀξύ τε κέντρον
σφηκός, ἀπ' ἀμφοτέρων δ' ἰὸν ἔχει στόματος

2 στόματος Schneider et Bergk: στομάτων codd.

Translation by Trypanis

"...he drew (?) the keen anger of the dog and the sharp sting of the wasp; his mouth has the venom of both".

This fragment refers to Archilochus, the iambic and elegiac poet of Paros. The reader will note that Trypanis printed the alteration στόματος in line 2. Textual alteration is nevertheless not necessary. Archilochus is said to have drunk (εἴλκυσε¹⁴) the bile of the dog and the sting of the wasp. Consequently he is

¹⁴ *Cf. LSJ s. v. ἔλκω* (4): "metaph., χανδὸν καὶ ἀμυστὶ τῶν μαθημάτων ἔ. Eun. VS p. 474D".

imagined to have the poison (ἰόν) of his mouth (στομάτων) from both of these two sources (ἀπ' ἀμφοτέρων). Note that στομάτων is a poetic plural¹⁵.

Callimachus Fragment 401

Ἡ παῖς ἢ κατάκλειστος,
τὴν οἱ φασι τεκόντες
εὐναίους ὀαρισμούς
ἔχθειν ἴσον ὀλέθρῳ.

4 ἔχειν codd.: corr. Scaliger

Translation by Trypanis:

"The cloistered maiden who, her parents say, hates marriage talk even as death".

The reader will note that Trypanis printed the alteration ἔχθειν in line 4. Textual alteration is nevertheless not warranted, because the mss reading ἔχειν makes perfect sense. The verb ἔχειν means here "hold", "consider" (*cf.* *LSJ*, s. v. ἔχω II, 14; Bauer, *Wört. N.T.*, s. v. ἔχω, 5), and the sense is that the maiden is said to "consider marriage talks to be equal to death" (*cf.* Sappho, 96, 1ff. L.P. ἔχοισα...σὲ θεᾶς ἰκέλαν, where θεᾶς is regarded, by those who preserve the text of the papyrus, as a "genitivo di somiglianza", *cf.* Gentili, *Polinnia*, sec. ed., p. 158). The word ἴσον in line 4 can be either a substantivized neuter (= "something similar to") or an adverb, meaning "like", in which latter case we must understand ὄντας (*cf.* Bauer, *loc. cit.*). As regards the metre, it is now well known (but Scaliger could not know this) that ε and η had become, already in Callimachus' times, "ein isochrones e_" (*cf.* Giangrande, *L' isocronia vocalica...*, in *Festschrift Gentili*, Roma 1993, p. 994): accordingly, Callimachus, who scans ἡμᾶς with a short η in one of his epigrams (*cf.* Giangrande, *Myrtia* 1999, page 29), has scanned ἔχειν with a long initial ε, just as Philodemus scanned φλέγετε (*cf.* Giangrande, *L' isocronia*, p. 995); the cases of ε scanned long listed in Wagner (*Quaest. de epigramm. graec.*, Diss. Leipzig 1883, p. 61f.) continue the Hellenistic tradition of scanning ε as a long vowel, *cf.* Giangrande, *Παρνασσός* 1991, p. 381.

¹⁵ *Cf.* G. Giangrande, *Scripta Minora Alexandrina*, vol. I, p. 181.

Callimachus Fragment 557

εἶτε μιν Ἄργείων χρῆν με καλεῖν ἀάτην

Translation by Trypanis:

"...or I should have called her (?) the ruin of the Greeks".

Pfeiffer noted that scholars have argued that this fragment probably refers to Helen of Troy. I would like to point out, however, that the poet may instead be referring to Paris, who was known as Alexander. At *Iliad* 6, 356 Helen states that she and Alexander have caused much suffering (εἶνεκ' ἐμεῖο κυνὸς καὶ Ἀλεξάνδρου ἔνεκ' ἄτης). The name Alexander meant "*defending men*": cf. *LSJ* s.v. ἀλέξανδρος. Accordingly, the speaker means that since Paris caused so much suffering, he should have been called the ruin of men rather than the defender of men. Cf. moreover Plutarch, *Alex.* 3 where Alexander the Great is called the "ruin of Asia" (ἄτην ἅμα καὶ συμφορὰν τῇ Ἀσίᾳ). For such etymological word-games cf. G. Giangrande, *Scripta Minora Alexandrina* II, page 401.

Callimachus Fragment 607

μη σύ γε, Θειογενες, κόψας χέρα Καλλικώωντος;

Translation by Trypanis:

"...was it really you, Thiogenes, who cut the hand of Callicoon?"

Trypanis commented as follows: "Callicoon is said to have betrayed the city of Samos (or Miletus) to Priene (according to others the island of Syros to the Samians), and the butcher Thiogenes, a native of the betrayed city, cut off the traitor's hand when buying meat at his shop, saying: 'You will betray no other city with this hand'".

The reader will note that Trypanis printed a question mark after Καλλικώωντος. I would like to point out that perfect sense can be made of this fragment if we understand that the poet has employed the participle¹⁶ κόψας instead of an imperative. We should therefore translate as follows:

¹⁶ For the employment of the participle instead of an imperative, cf. my *Studies In The Poetry Of Nicander* (Amsterdam 1987), page 37, where I point out that at *Ther.* 586 ταμών means "cut".

"Do not, Thiogenes. Cut off (κόψας) the hand of Callicoon".

Cf. Sophocles, *OC* 1441 μὴ σὺ γ', ἀλλ' ἔμοι πίθου.

Cf. also Callimachus, *Hymn* 4, 162 μὴ σὺ γε, μήτηρ / τῆ με τέκοις.

Callimachus Fragment 611

Καλλιχόρῳ ἐπὶ φρητὶ καθέζεο παιδὸς ἄπυστος

ἄπυστος codd.: corr. Naeke

Translation by Trypanis:

"...you sat at the well Callichoron, without news of your child".

Trypanis commented on this fragment as follows: "Demeter, when searching for her daughter Persephone, who had been abducted by Hades, sat at the well Callichoron of Eleusis. There the women of the city are said to have first formed a chorus and sung to the goddess". The reader will note that Trypanis printed the alteration ἄπυστος. Textual alteration is, however, not warranted. The adjective ἄπυστος¹⁷ governs a noun such as γόος, which occurred in the next line of the poem, now lost. Thus Demeter is said to have "never ceased from lamentation for her child (παιδός)". *Cf.* Quintus Smyrnaeus 3, 644 γόος υἱέος ἐσθλοῦ ("lamentation for your brave son"). For the use of the double genitive *cf.* *Corolla Londiniensis* 1981, vol. I., page 164, note 3.

Callimachus Fragment 621

εἰ μὲν τέρας Καλυδῶνος, ἄγω δ' Αἰτωλῶν Ἔρρα

εἰ μὴ v.l.

Translation by Trypanis:

"I am a Calydonian portent, and I bring Aetolian war".

¹⁷ *Cf.* *LSJ* s.v. ἄπυστος II: "c. gen., never ceasing from, γόων *E. Supp.* 82".

Trypanis commented as follows: "Probably the beginning of an epigram in which a shield speaks, describing the picture of the hunt of the Calydonian boar. Artemis, to whom Oeneus, king of Calydon in Aetolia, had not sacrificed, sent a wild boar to ravage the country. Meleager, the son of Oeneus, gathered huntsmen and hounds from many cities and killed the boar. There are various versions of this myth".

This fragment is quoted by the *scholia* on Euripides, *Phoen.* 134 Τυδεύς, Ἄρη δ' Αἰτωλὸν ἐν στέρνοις ἔχει ὡς ἔχοντος αὐτοῦ ἐπὶ τῆς ἀσπίδος τὸν περὶ τοῦ συὸς πόλεμον.

The *scholia* point out that Tydeus had a picture of the hunt for the Calydonian boar on his shield. I would like to suggest that we should imagine that Tydeus states that he brings Aetolian war. Accordingly, we should print the variant reading εἰ μὴ and translate as follows:

"...unless (εἰ μὴ¹⁸) the monster of Calydon. But I bring Aetolian war".

Cf. *Epigram* 15, 2 εἰ μὴ Τιμοθέου πατρὸς ἐπῆν ὄνομα / στήλη ("were not the name of thy father Timotheus on thy tombstone")

Callimachus Fragment 626

τῶν οὐκ ἀγαθῶν ἐρυσίπολι

Translation by Trypanis:

"...defender of the city of the wicked".

The epithet ἐρυσίπολις usually refers to Athena. Pfeiffer, however, pointed out that scholars have been puzzled by the fact that Athena is said in this fragment to protect the wicked. He therefore argued that the poet must be referring not to Athena, but to a hero or daemon. It should be noted, however, that this fragment is quoted by the *scholia* on *Iliad* 6, 305: πότνι' Ἀθηναίη ῥυσίπολι (ἐρυσίπολι v. l.). The ancient sources explain that the epithet ἐρυσίπολις means "destroying cities" (ἡ ποιοῦσα ἐριπεῖν τὰς πόλεις). Since this fragment refers to the goddess Athena, it is obvious that Callimachus means that Athena is "the destroyer (ἐρυσίπολις) of the cities of evil men"

¹⁸ There may be an ellipse of the verbum substantivum: cf. my *Studies In The Poetry Of Nicander*, page 51.

Callimachus Fragment 646

αἱ δὲ βοοκρήμνοιο παρ' ἀγκύλον ἴχνος Ἄρατθου

Translation by Trypanis:

"...and, near the winding course of steep-banked Arathus, they".

In his commentary on this fragment, Pfeiffer noted that the critics have been puzzled by the meaning of the epithet βοοκρήμνοιο. Textual alteration is nevertheless not warranted. As is noted in *LSJ*, βοο- was used as a "prefix in compos. (cf. βουγάϊος etc.), huge, monstrous". Cf. also *LSJ* s. v. βουπρηόνες: "great precipices, Hsch." Cf. moreover Oppian, *Cyn.* 3, 251 ἐϋκρημνος ("with fair cliffs").

Callimachus Fragment 650

ἔστιν μοι Μάγνης ἐννεάμυκλος ὄνος

Translation by Trypanis:

"I have a strong (?) ass from Magnesia"

Trypanis commented as follows: "Probably Magnesia in Thessaly. The word ἐννεάμυκλος also means 'nine-years old'". This fragment is quoted by the *scholia* on Lycophron 771. They explain that the word μύκλος refers to the fold of skin on the neck of a donkey: μύκλος καλεῖται ἡ ἐν τῷ τραχήλῳ τῶν ὄνων ὑποδίπλωσις.

The *scholia* add that Penelope's suitors were called asses because they were greedy and lustful like donkeys: μύκλους δὲ εἶπεν ἐνταῦθα τοὺς μνηστήρας διὰ τὸ ἀδηφάγον καὶ κατωφερές.

I would therefore like to suggest that Callimachus states that the Magnesian donkey has nine folds of skin on its neck because it is fat and greedy.

Callimachus Fragment 673

ἡ ὑπὲρ αὐσταλέον Χαρίτων λόφον

Translation by Trypanis:

"...or over the rough hill of the Graces".

Pfeiffer pointed out that scholars have been puzzled by the meaning of the adjective *αύσταλέον*. He noted that *αύσταλέος* normally means "dried up", "aridus". However, this fragment seems to refer to the hill of the Graces which is mentioned by Herodotus (IV, 175). According to Herodotus, the hill of the Graces did possess vegetation, despite the fact that it was situated in Cyrenaica. How then could it be described as "dried up"? I would like to suggest that the answer to this question is that we are faced here with an example of adjectival *enallage*¹⁹. The epithet *αύσταλέον* ("dried up") refers to the fact that Africa was proverbially arid. In other words, the epithet is transferred from arid Cyrenaica (where the hill was located) to the hill, which was itself not arid.

Callimachus Fragment 674

Δωδεκάκις περὶ δίφρον ἐπήγαγεν ὄθματα † δίφρου†

This fragment is quoted by the *scholia* to Pindar, *Pyth.* 5, 44b. Ποδαρκέων δωδεκαδρόμων τέμενος ὅτι δὲ δωδεκάκις τρέχουσι, μαρτυρεῖ καὶ Καλλίμαχος.

The *scholia* explain that Pindar and Callimachus are referring to the fact that chariots drove twelve times round the course. The reader will note that Pfeiffer placed the word *δίφρου* between cruces. Textual alteration is, however, not necessary. The poet has made use of *falsa anaphora*²⁰. We should therefore translate as follows:

¹⁹ For other examples of adjectival *enallage*, cf. *Mus. Phil. Lond.*, 9, page 50. Cf. also, on *enallage*, G. Giangrande, *Mnemosyne* 1980, p. 356 (misunderstood by Jocelyn, cf. *Mus. Phil. Lond.* 1987, p. 1ff.), *Emerita* 1980, p. 249f., *Labeo* 1983, p. 154f. Cf. of course, for instructive cases, Breitenbach, *Untersuch. z. Spr. der Euripid. Lyrik*, p. 182ff., and Giangrande, in *Sic. Gymn.* 1990, p. 145, and *Παρυασσός*, 1997, p. 266. *A propos enallage*, it is worth noting that Guarino (*Labeo* 1981, p. 439f.) is, like Jocelyn, ignorant of what constitutes an *enallage*: in the Sappho papyrus, ὀλισβοδόκοισι χόρδαισι cannot mean "corde sollecitate (sic) dal plettro", because ὀλισβοδόκος can only mean, in Greek, "receiver of the ὀλισβος", as Dover underlined and Giangrande (*Emerita* 1980, p. 249) made clear.

²⁰ For other cases of *falsa anaphora* cf. my *New Studies In Greek Poetry* (Amsterdam 1989), page 20.

"twelve times he led his eyes round the chariot from his seat (διφρου)²¹".

It will also be noted that Callimachus has employed the genitive of separation²². Accordingly, this fragment probably describes somebody who is watching a chariot as it races twelve times round the course.

Callimachus Fragment 676

ζορκός τοι, φίλε κούρε, Λιβυστίδος αὐτίκα δώσω
πέντε νεοσμήκτους ἄστριας

Translation by Trypanis:

"I will give you at once, dear boy, five newly-polished knuckle-bones of a Libyan gazelle".

Trypanis commented as follows: "Probably part of a conversation between Aphrodite and Eros, in which the mother is promising her son this gift in order to wound somebody with his arrows". I would like to point out that men often gave balls and knuckle-bones as presents to *pathici*: cf. *A. P.* 12, 44. Thus a man may be promising to give a boy knuckle-bones as a present if he consents to become his lover.

Callimachus Fragment 680

ὑπὲρ ἄλα κείνος ἐνάσθη,
Ἄλκαθόου τίς ἄπυστος

Translation by Trypanis:

"...he was obliged to live beyond the sea, one who knew not Alcahoos".

Trypanis noted that Alcahoos²³, the son of Pelops and Hippodamea, was a king and hero of Megara. He then added that we do not know who the man was "who knew not Alcahoos".

²¹ Cf. LSJ s. v. δίφρος II: "seat".

²² Cf. my *Studies In Late Greek Epic Poetry* (Amsterdam 1987), page 60. Cf. also Gow, *Theocritus*, vol. 2, page 435.

²³ Alcahoos was said to have founded Megara: cf. Ovid, *Met.* 8, 8.

This fragment is quoted by the *scholia* on Sophocles, *OC* line 3: τίς τὸν πλανήτην Οἰδίπουν καθ' ἡμέραν / τὴν νῦν σπανιστοῖς δέξεται δωρήμασιν ; ("who will provide this wanderer with scant gifts today?").

I would like to suggest that Callimachus' fragment should also be punctuated with a question mark. Consequently we should translate as follows:

"He settled (ἐνάσθη) beyond the sea. Who does not know about Alcatheos?"

Cf. Epigram 14, 1 δαίμονα τίς δ' εὖ οἶδε τὸν αὐρίον ; ("Who knows well tomorrow's fortune?").

Callimachus Fragment 687

δαῖμον, τῇ κόλποισιν ἐπιπτύουσι γυναῖκες

δαίμων codd.: δαῖμον Bentley τι cod.: τῇ Jacobs, τρίς Bentley

Translation by Trypanis:

"...goddess, for whom the women spit on their bosoms".

Trypanis explained that "women exorcized Nemesis by spitting on their bosoms". However, he printed two textual alterations in this line, namely δαῖμον and τῇ. I would like to suggest that better sense can be made of the fragment if we print it as follows:

δαίμων, τί κόλποισιν ἐπιπτύουσι γυναῖκες ;

"...goddess, why do women spit on their bosoms?"

The Muses are questioned in a similar way by the poet at fragments 3 and 7, line 19ff.: κῶς δὲ, θεαί ("And, O Goddesses, how is it?")²⁴. Note also that the poet has used the nominative²⁵ δαίμων instead of the vocative.

²⁴ For the lengthening before κ *cf.* my *Essays In Hellenistic Poetry* (Amsterdam 1980), page 30.

²⁵ *Cf.* Gow, *Theocritus*, vol. 2, page 15.

Callimachus Fragment 719

θεῶ τ' ἀλάλαγμα νόμαιον
δοῦναι

Translation by Trypanis:

"...to offer the god the usual cry".

Trypanis commented as follows: "we do not know about which god Callimachus is speaking. It could be Ares, or Zeus, or Dionysus or even other less important gods".

In his commentary on this fragment, Pfeiffer argued that we should print Schneider's alteration νόμαιον rather than νομαῖον. I would like to suggest that νομαῖον is the correct reading. The poet is referring here to the god Pan, who was said to have caused panic in armies. Cf. Apollodorus I, 6, 3 where Pan is said to have frightened Delphyne with a horrible cry. We should therefore translate as follows:

"...to offer the god the pastoral (νομαῖον) war-cry".

Callimachus Fragment 724

πτωχῶν οὐλάς ἀεὶ κενεή

οὐλαι vel οὐλαὶ codd.: οὐλάς Hecker. κεναί codd.: κενεή Porson.

Translation by Trypanis:

"...the wallet of the poor is always empty".

Trypanis noted that this is "a proverbial saying about the greedy". The reader will note that Trypanis printed two textual alterations in this fragment. I would like to point out, however, that it is perfectly possible to make sense of the transmitted text. Callimachus states that the "barley-corns" (οὐλαί)²⁶ of beggars are always empty (κεναί)". He means that farmers who beg blame the fact that the harvest has failed and that they therefore have no food.

²⁶ Cf. Hdt. I, 160 οὐλαὶ κριθῶν.