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NOTES ON CALLIMACHUS' HYMN TO DELOS

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In this article I shall discuss V. Gigante Lanzara's¹ edition of Callimachus' *Hymn to Delos*. I hope to clarify some of the textual problems which are presented by this *Hymn*.

On page 72 L. comments on the adjective Κύνθιος, which is used to describe Apollo. It should be noted that Κύνθιος is the reading of the *recentiores*. For the importance of the readings of Callimachus' *recentiores* cf. *L'Ant. Class.* 1986, vol. LV, page 316 and *Sic. Gymn.* 1994, vol. XLVII, pages 267 and 272.

On page 76 L. discusses line 22. Cypris is said to keep Cyprus safe "as a fee for her landing" (ἀντ' ἐπιβάθρων): cf. Mair's translation. Note the use of the poetic plural. For other cases of the poetic plural cf. my *New Studies In Greek Poetry* (Amsterdam 1989), page 35.

On page 79 L. is puzzled by the construction of εἰσεκύλισε together with the dative θαλάσση. This is, however, not at all unusual. Cf. LSJ s. v. εἰσφέρω (3): "bring in or upon, πένθος δόμοις" (Euripides, *Bacchae* 367). Cf. also LSJ s. v. εἰσπίπτω "poet. c. dat., ἐσπίπτει δόμοις" (Euripides, *Ion* 1196).

On page 80 L. notes that "βαθύν per βαθειῶν è raro". It should be noted that Hellenistic poets frequently restricted an adjective to two terminations: cf. my *New Studies In Greek Poetry*, page 30.

On page 88 L. discusses the papyrus reading αἰπειῶν. I would like to point out that perfect sense is provided by the mss reading εὐρειῶν. The islands are said to be "far-flung": cf. Mair's translation. Moreover, papyri do occasionally trivialize

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¹ Cf. Valeria Gigante, *Callimaco. Inno A Delo*. Pisa 1990.

the mss text: *cf.* my *New Chapters In Hellenistic Poetry* (Athens 1996), page 42f. *Cf.* also my commentary on Theocritus' *Idyll* 24 (Amsterdam 1979), pages 39 and 112. G. Giangrande has explained that the noun ἐπίσκοπος was employed by Callimachus in *tnesis*. For similar cases of the "resolution" of nouns *cf.* my commentary on Theocritus' *Idyll* 24, page 22.

On the same page L. comments on the adjective ἐπτάμυχον. I would like to point out that, according to the *scholia*, ἐπτάμυχον means πολύμυχον: *cf.* *L'Ant. Class.* 1986, page 318.

On page 97 L. discusses the adjective αἰ νογένειον. G. Giangrande explained that Callimachus used this adjective in an ambiguous manner: *cf.* *Eranos* 1970, page 84ff. It should be noted that Hellenistic poets often employed vocabulary in an ambiguous manner: *cf.* my *Studies In Theocritus And Other Hellenistic Poets* (Amsterdam 1979), page 38. Thus at line 11 ἄτροπος means either "unshaken" or "not ploughed": *cf.* *Corolla Lond.*, vol. 2, page 197. Furthermore, at line 282 πολυχρονιώτατον means either "ancient" or "long-lived".

On the same page L. states that she is puzzled by the relevance of the word ἐννέα. It should be noted that ἐννέα means here "many". *Cf.* LSJ *s. v.* (2): "as a round number for many". *Cf.* also the *scholia ad Nicander, Ther.* 781.

On page 98 L. notes that Kuiper explained that τόξον, in line 96, means "arrow". Callimachus has taken this meaning from tragedy. *Cf.* LSJ *s. v.* τόξον II: "sts. in pl. for the arrows only" (Sophocles, *Ph.* 652). For the fact that Hellenistic poets often borrowed words from tragedy in order to enrich their epic vocabulary *cf.* my *New Studies In Greek Poetry*, page 41. Moreover, L. notes that the adjective κακόγλωσσος is taken from Euripides, *Hec.* 661.

On page 101 L. discusses the fact that Larisa is described as μεγάλη. Note that the town has been personified. Thus the adjective μεγάλη underlines the mighty stature of the personified town. *Cf.* LSJ *s. v.* μέγας (1): "big, of bodily size: freq. of stature". Similarly the personified river Asopus is described as βαρύγουνος, i.e. "heavy-kneed": *cf.* line 78.

On page 106 L. discusses line 117. Note the employment of adjectival *enallage*. Leto states that the "wretched sinews of her feet are tired". Leto is herself "wretched". For other cases of adjectival *enallage* in Hellenistic poetry *cf.* my *Studies In The Poetry of Nicander* (Amsterdam 1987), page 52. Callimachus has taken the meaning of the adjective μέλεος from tragedy: *cf.* LSJ *s. v.* II. *Cf.* also line 130 where the adjective διψαλέην refers to Peneius, who is himself "thirsty".

On page 113 L. notes that the shield of Ares is called ἀσπίδα in line 136 and σάκεος in line 147. For the employment of synonyms in Hellenistic poetry cf. *Mus. Phil. Lond.*, vol. 4, page 200. Cf. also line 302 where Callimachus employs the synonymous adjectives σιωπηλήν and ἄψοφον: cf. Lapp, *De Callimachi Cyrenaei Tropis Et Figuris*, page 115.

On page 115 L. notes that the phrase ἐβρεμεν ἦχος recalls *Hymn 3*, line 245 ἔδραμε δ' ἦχώ. It should be added that *Selbstvariation* is common in Hellenistic poetry: cf. my *Studies In The Poetry of Nicander*, page 59, quoting Giangrande.

On page 120 L. discusses line 154. It should be noted that εἰναλίας is a variant reading: cf. O. Schneider, *Callimachea, ad loc.*

On the same page L. comments on line 155. The Echinades are said to provide a "smooth anchorage for ships": cf. Mair's translation. Cf. Theocritus, *Idyll 13*, 30 ὄρμον ἔθεντο ("they dropped anchor"). The adjective λιπαρός is connected with calm: cf. Theocritus, *Idyll 22*, 19 λιπαρή δὲ γαλήνη / ἄμ πέλαγος. Ships are imagined to drop anchor in the sheltered waters of the Echinades.

On page 121 L. discusses line 158. L. fails to note that the mss. offer the two variant readings ὑπ' ὁμοκλήης and ὑπ' ὁμοκλήης: cf. Schneider, *ad loc.* We find the form ὁμοκλήης in the *Iliad*, but ὁμοκλήης at *h. Cer.* line 88. It is possible that Callimachus wrote ὁμοκλήης at line 158 and ὁμοκλήην at line 231. For the fact that Hellenistic poets often purposely reproduced both alternative Homeric variant readings cf. my *New Studies In Greek Poetry*, page 93.

On the same page L. notes that Cos is described as ὠγυγίην i.e. "primeval" in line 160. Callimachus is probably alluding to the fact that Poseidon created the islands at the beginning of time: cf. line 30ff.

On page 128 L. notes that there is a lacuna in the text at line 177f. and line 200f. It should be pointed out that these lacunae can be filled by the readings of the *recentiores*: cf. my *New Essays in Hellenistic Poetry* (Amsterdam 1985), page 97ff.

On page 136f. L. discusses line 205. Textual alteration is not necessary. The adjective λυγρῆς is purposely repeated in line 210. For repetition in Hellenistic poetry cf. my commentary on Theocritus, *Idyll 24*, page 106.

On page 142 L. notes that Callimachus describes Hera as τιμήεσσα, whereas Homer uses this adjective with reference to Penelope (cf. *Od.* 18, 161). For similar examples of the transference of Homeric adjectives cf. my commentary on Theocritus' *Idyll 24*, page 20.

On page 143 L. discusses line 223. Callimachus may have used the imperfect ἐδέχοντο instead of the aorist: *cf.* my *Further Studies In Greek Poetry* (Athens 1992), page 9.

On page 153 L. comments on line 249. Perfect sense is provided by the ms reading θεοῦ μέλποντος: *cf.* *Corolla Lond.*, vol. 2, page 201ff. Swans are called the “minstrels of the singing god”, i.e. Apollo.

On page 165 L. discusses line 287. Textual alteration is not necessary. The offerings are said to travel to the “holy town and mountains of Malian Aea”: *cf.* *Mus. Phil. Lond.*, vol. 6, page 93ff. It should, moreover, be noted that ἱερόν is not, as L. asserts, the “*lectio facillior*”. It is the only mss reading.

On page 168 L. comments on line 295. Textual alteration is again not necessary. The phrase ἀκλέεες οὐποτ’ ἐκεῖνοι means “famous people will never be inglorious”. For the fact that κείνος may mean “famous” *cf.* my *Studies In The Poetry Of Nicander*, page 38.

On page 170 L. discusses line 302f. Hesperus is said to have curly hair (οὔλος ἐθειραῖς). Like Apollo (*cf.* *Hymn 2*, 38), Hesperus is imagined to be eternally youthful and thus to have flowing locks of curly hair.

Conclusion: Valeria Gigante Lanzara has produced a useful survey of Callimachus’ *Hymn To Delos*. She has collected much bibliographical information and discusses in detail the various views of many different scholars. Unfortunately, however, she has failed to investigate the readings of Callimachus’ *recentiores*. Her edition therefore contains many omissions and inaccuracies as regards the text of the Hymn. It should, moreover, be noted that Lanzara has not devoted much attention to the study of Hellenistic *Sprachgebrauch* and to the research output of Professor G. Giangrande’s Classics Research Centre. This has greatly damaged her work.