

THE METRICAL ASPECTS OF THE PAEAN CRY
IN CALLIMACHUS' *HYMN TO APOLLO**

by

JERZY DANIELEWICZ

ABSTRACT: The paean cry ἰή ἰη παιῶνον in Callimachus' *Hymn to Apollo*, placed at the beginning of hexameter and filling its first half up to the medial caesura (as a self-contained colon, *hemiepes femininum*), is characterised by a peculiar duality of rhythm. On the one hand, it succumbs to the epic rules which allow for the 'metrical' lengthening and shortening of vowels. As a result, the ἰή at the beginning of 25, 80, 97 and 103 loses its status of a fully-fledged exclamation, and the expected scansion of the doubled ἰή is - ~ ~ -. It may be argued, however, that the 'normal', unforced rhythm of the Callimachean version of the cry is iambic – as in Herodas' *Women Making a Dedication and Sacrifice to Asclepius* 82 and 85. The author propounds the hypothesis that Callimachus constructed his paean cry so as to permit it to be pronounced either way: as dactyls/spondees or iambs. Such a rhythmical ambiguity (admitting other than hexametric models), as well as the relatively frequent repetition of the paean cry, are meant to emphasise the 'paeanic' character of the hymn.

The paean refrain appears several times in Callimachus, primarily in his *Hymn to Apollo* (*Hymn 2*)¹. Callimachus' specificity lies mainly in the fact that its essential element, i.e. ἰή, is replaced with ἰή². The poet uses the form with the rough breathing in lines 21, 25, 80, 97 and 103 of the hymn, and also in fr. 18, 6 HARDER = 18, 6 Pf. (in the epithet Ἰήϊε)³; it is restored in fr. 260, 10 Pf. = *Hecale* 69, 10 HOLLIS (π[ί]άντες [ι]ή παιῶνον ἀνέκλαγον).

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¹ The inclusion of the paean cry in Callimachus' hymn to Apollo, according to recent scholarship, marks this poem as a paean, see Susan A. STEPHENS, *Callimachus. The Hymns*, Oxford 2015, pp. 86 and 97. Ian RUTHERFORD in his magisterial study *Pindar's Paeans: A Reading of the Fragments with a Survey of the Genre*, Oxford 2001, p. 130, considers the passages of Callimachus' *Hymn 2* which contain or allude to that cry as 'generic signatures' and concludes: "I am strongly tempted to call it a παιῶν; at the very least, it is a sensitive and beautiful homage to the genre".

² Outside Callimachus, the only exception in the extant texts is, to my knowledge, Ἰη- in the epithet of Phoebus at Ap. Rhod. *Argon.* II 702: καλὸν Ἰηπαιῶνον Ἰηπαιῶνα Φοῖβον (as a variant in the Laurentian MS).

³ The line reads: σοὶ χέρας ἡέρ]ταζεν, Ἰήϊε, πολλὰ δ' ἀπέιλει.