

Callimachus, *The Hymns*. Edited with Introduction, Translation, and Commentary by Susan A. STEPHENS, Oxford: Oxford University Press, 2015, XV + 324 pp., ISBN 978-01-997-8307-6, £64.00 (hb.) / ISBN 978-01-997-8304-5, £19.49 (pb.).

The latest edition of Callimachus' *Hymns* is unique among post-war editions, since in a single volume it contains no more and no fewer than six of his poems. Since Émile CAHEN's work (*Les Hymnes de Callimaque, commentaire explicatif et critique*, Paris 1930), readers have had at their disposal editions of individual hymns or collections of all the poet's works. There have been three post-war editions of the whole or greater part of Callimachus's œuvre. Pride of place belongs to Rudolf PFEIFFER's monumental *Callimachus*, vol. II: *Hymni et Epigrammata* (Oxford 1953); then there is A.W. MAIR's volume in the Loeb Classical Library series (*Callimachus: Hymns and Epigrams*, Cambridge, MA–London 1955), which was based on a pre-war edition and was supplemented and rearranged. More recently there appeared a German edition (Kallimachos, *Werke*, edited and translated by Markus ASPER, Darmstadt 2004). The last two of these works additionally contain prose translations, into English and German respectively.

The idea that the poetry of Callimachus is erudite and intertextual does not fully reflect the scale of the question. For this reason, when reading the hymns a commentary is almost essential. Unfortunately, in the collected editions the commentary is usually rather laconic, even if we consider the type of hints to the reader attached by PFEIFFER as scholia to the text of the hymns. This is why editions of the various individual hymns, with commentaries, are so helpful and useful.

In the time that has elapsed between MAIR's and ASPER's publications, individual editions of all six of Callimachus' works have appeared, each comprising an introduction, original text, translation and commentary. These are: F. BORNEMANN, *Callimachi Hymnus in Dianam*, Firenze 1968; G.R. MCLENNAN, *Callimachus: Hymn to Zeus. Introduction and Commentary*, Rome 1977; F. WILLIAMS, *Callimachus: Hymn to Apollo. A Commentary*, New York 1978; W.H. MINEUR, *Callimachus: Hymn to Delos. Introduction and Commentary*, Leiden 1984; N. HOPKINSON, *Callimachus: Hymn to Demeter*, Cambridge 1984; and A.W. BULLOCH, *Callimachus: The Fifth Hymn*, Cambridge 1985. These works all have a similar layout, but differ in terms of editorial approach, as well as in size and quality.

The editor of the latest collection of Callimachus' hymns, Susan A. STEPHENS [= S.], has chosen a type of golden mean, combining the two methods of presentation. The collection is all the more important in that apart from the poet's epigrams it is, in fact, his only work to have survived intact. Indeed, the six hymns should be viewed as integral parts of a single work originally compiled by Callimachus, with the individual pieces combining to form a creative dialogue.

S.'s multifaceted commentary should contribute significantly to bringing the collection of hymns to a wider audience. Although her commentary is larger than in the collected editions, S. has made certain cuts to prevent the work from growing too long. Hence, as she herself admits, she has not included information on the language of the original, especially Callimachus' play on the epic dialect of Homer, and has reduced her coverage of metre and of geographical information as well as of historical data concerning the cults of the deities (p. VII). For the same reason, for more complicated or controversial questions she points readers to editions of the individual hymns (e.g. to HOPKINSON, see p. 289), where the viewpoints are expanded in more detail.

Despite this, the commentary focuses on a relatively large number of philological issues, though not to such an extent as, for example, in WILLIAMS's work. This is very useful even for students of classical Greek. A typical example appears on p. 132, where S. notes that ἐμολεν is the aorist tense of βλώσκω, meaning 'go', 'come'. In other places, however, a little more commentary would have been useful. For example, I have always been curious, perhaps naively, about which

towns – 30 in all – were dedicated to Artemis (*Hymn to Artemis* 3, 33 f.), something that none of the commentaries so far have answered.

In her preface, S. introduces certain innovations compared to previous editions: eight maps showing towns and cult-sites, illustrating the places mentioned in the narrative parts of the hymns and sanctuaries where rituals were performed in the so-called mimetic hymns. After a general introduction, she provides the texts of the hymns, each preceded by its own introduction which is divided into four parts: preliminary information, cults of deities mentioned, literary allusions, and links with the court of the Ptolemies. Following the original text is a translation, in prose, as per a British tradition established at the start of the twentieth century, and finally a philological and textual commentary.

An introduction is always a combination of the new author's work with that of earlier researchers. Its size and scope is decided by the new author and usually comes down to personal preferences. S., for example, devotes a relatively large amount of space to the dating of the hymns (pp. 16–21) and less to the problem of their sequencing (pp. 12–14). It would seem that since the dating is largely assumption, while Callimachus' arrangement of the hymns was deliberate and gave rise to new meanings, more space should be devoted to this issue given its scholarly value.

In turn, S.'s personal contribution to research on the poetic devices used by Callimachus is to draw attention to the musicality of his phrases, achieved through the use of anaphora and paronomasia. Additionally, as she notes, the unusual word order in the hymns highlights the actual position of characters or objects in relation to others described in the same sentence (see p. 28).

S. also thoroughly examines the nature of Callimachus' hexameter, focusing on the important issue of how changes in the metre lead to the regulation of rhythm (pp. 29–34). She goes on to present a clear and up-to-date manuscript tradition for the hymns which have come down to us thanks to manuscripts derived from an archetype known as Ψ; the latter contains, besides the hymns of Callimachus with their scholia, the *Homeric Hymns*, the *Hymns* of Proclus, the *Orphic Hymns* and the epic poem *Orphic Argonautica* (pp. 38–43). Additionally, S. examines the papyrus finds containing fragments of Callimachus' hymns and their usefulness as sources for editorial restorations (pp. 43–46). It is also worth mentioning the illustrations accompanying three of the hymns and the tables comparing the Epic-Ionic and Doric dialects used by Callimachus (pp. 36–38), and also the maps which are of great help in understanding the poet's works, which demand considerable knowledge of the ancient world.

It is also interesting how modern life can affect how we perceive antiquity. For example, S. devotes an entire paragraph to the multi-ethnicity of Alexandria, which on the one hand shows her ability to see parallels between present and past, and on the other to use modern developments in order to understand ancient culture (pp. 6 f.).

When it comes to the editions themselves, S. states that she prefers PFEIFFER'S work to the newer, separate editions of the hymns (p. 46). For the greater part she tends to agree with the editorial choices made by PFEIFFER; but not always. In the *Hymn to Zeus* (1, 36) she chooses the manuscript reading (πρωτίστη γενεῆ) instead of the conjectures of SCHNEIDER and PFEIFFER (πρωτίστη γεγεῆ), and in the *Hymn to Artemis* (3, 101) instead of Ἀναύρου she uses ἀναύρου; next in the *Hymn to Delos* (4, 161) she restores the papyrus text somewhat differently (ἴκετο instead of ἴετο). Also in this poem (4, 326) she returns to the form ἐλοχεύσατο in place of ἐλοχεύσαο. Finally, she prefers the Doric form μέστα over μέσφα (*On the Bath of Pallas* 5, 55; cf. *Hymn to Demeter* 6, 128), which is entirely justified as the song was written in this dialect.

This brief summary shows that S.'s changes to PFEIFFER'S text (which may be regarded as the standard edition) alter the meaning of Callimachus' text slightly in a few cases or not at all. However, two of her choices do indeed result in a variant reading of the original. The first is to replace the name of the Thessalian river, the Anauros, with the noun ἀναυρος ('mountain-torrent', LSJ), from which it clearly derives. As she says herself, Callimachus' use of a noun where the name of a river is expected is "surely intended geographic wordplay" (p. 135). I would add that this is a bold choice, as the scholia to the hymn preserve the reading Ἀναυρος, and nowhere in

the surviving ancient texts does the noun ἄναυρος appear in the singular: it is always in the plural (cf. Mosch. 2, 31; Nic. *Al.* 235; Lyc. 1424, etc.). Nevertheless, the scene described in this passage (3, 87–109) takes place in Arcadia, whereas the Anauros is a Thessalian river. Furthermore, a deer mentioned in the text, which is later captured by Hercules, is in mythology called the Ceryneian Hind after the Achaean town of Ceryneia, which is actually located to the north of Arcadia, but still on the Peloponnese (unlike Thessaly), whereas the Celadon river mentioned in line 107, a small mountain tributary of the Alpheus, is probably the same as the ‘mountain-torrent’ in line 101. Callimachus’ use of the singular was undoubtedly intended to achieve surprise, one of the favourite devices of the Alexandrian poets. Further spice is added in that the name of the Celadon river is also significant, as it derives from the noun κέλαδος: ‘a noise as of rushing waters’. So, Callimachus was playing with both etymology and readers’ expectations.

The second change concerns the ending of the *Hymn to Delos* (line 326). S. returns to the manuscript reading (ἐλοχεύσατο ‘whom she bore’), abandoning WILAMOWITZ’s emendation which was followed by PFEIFFER (ἐλοχεύσαο ‘for whom you acted as a midwife’). Indeed, the manuscript version suggests that the poem’s closing words were addressed to Artemis, someone [as she is a goddess not a person!] not mentioned earlier in the hymn. To corroborate her preference S. (p. 232) cites from Euripides’ *Ion* (921 f.: ... ἐλοχεύσατο / Λατῶ Δίιοίσι σε κάποις), which may be a parallel. For my part I would add that WILAMOWITZ’s emendation can be further challenged if we agree that the six hymns of Callimachus constitute a single author’s collection, presumably edited by the poet prior to publication. The *Hymn to Delos* is in fact one of a pair of hymns, along with the preceding hymn which is dedicated to none other than Artemis, as can be seen among other things from their length (both are the longest hymns) and character (narrative-Homeric, non-mimetic, and also, in contrast to the first two and last two hymns, not dedicated, respectively, only to male or female divinities, but to a goddess and a god). So, the reference to Artemis addressed in the preceding, twinned hymn, seems in this context to be entirely justified.

And so, the uniqueness of S.’s edition lies in its multifaceted nature and usefulness. Besides her thorough and at the same time restrained editorial work, she offers readers considerable assistance in understanding Callimachus’ challenging text, including an extensive general introduction and separate introductions for each hymn (compare WILLIAMS’s introduction to the *Hymn to Apollo*, which numbers just five pages), rich illustrative material, and finally a generous commentary for each of the hymns. This means that the reader is able to delve into the multitude of meanings in the individual poems, and yet is also in a position to see the numerous motifs, scenes and duplicated words that link them together. As a result, thanks to this new edition, the very erudite and narratively complex text opens itself up to the modern reader more widely than ever before.

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