

Cambridge University Press

978-1-107-00857-1 - Callimachus in Context: From Plato to the Augustan Poets

Benjamin Acosta-Hughes and Susan A. Stephens

Frontmatter

[More information](#)

CALLIMACHUS IN CONTEXT

Scholarly reception has bequeathed two Callimachuses: the Roman version is a poet of elegant non-heroic poetry (usually erotic elegy), represented by a handful of intertexts with a recurring set of images – slender Muse, instructing divinity, small voice, pure waters; the Greek version emphasizes a learned scholar who includes literary criticism within his poetry, an encomiast of the Ptolemies, a poet of the book whose narratives are often understood as metapoetic. This study aims to situate these Callimachuses within a series of interlocking historical and intellectual contexts in order better to understand how they arose. In this narrative of his poetics and poetic reception four main sources of creative opportunism are identified: Callimachus' reactions to philosophers and literary critics as arbiters of poetic authority, the potential of the text as a venue for performance, awareness of Alexandria as a new place, and, finally, his attraction for Roman poets.

BENJAMIN ACOSTA-HUGHES is Professor of Greek and Latin at The Ohio State University. He is the author of *Polyeideia: The Iambi of Callimachus and the Archaic Iambic Tradition* (2002), of *Arion's Lyre: Archaic Lyric into Hellenistic Poetry* (2010), and co-editor, with Manuel Baumbach and Elizabeth Kosmetatou, of *Labored In Papyrus Leaves: Perspectives on an Epigram Collection Attributed to Posidippus* (P.Mil.Vogl. VIII 309). He is also co-editor, with Luigi Lehnus and Susan A. Stephens, of *Brill's Companion to Callimachus* (2011).

SUSAN A. STEPHENS is Sara Hart Kimball Professor in the Humanities, and Professor of Classics at Stanford University. She is author of *Seeing Double: Intercultural Poetics in Ptolemaic Alexandria* (2003), a study that has transformed scholarly thinking about Egypt as present in Hellenistic poetry. Trained as a papyrologist, she co-edited, with the late Jack Winkler, *Ancient Greek Novels: The Fragments* (1995). She is the author of numerous articles on Hellenistic poetry, and is co-editor, with Benjamin Acosta-Hughes and Luigi Lehnus, of *Brill's Companion to Callimachus* (2011). She is also co-editor, with Phiroze Vasunia, of the 2010 collection *Classics and National Cultures*.

Cambridge University Press

978-1-107-00857-1 - Callimachus in Context: From Plato to the Augustan Poets

Benjamin Acosta-Hughes and Susan A. Stephens

Frontmatter

[More information](#)

Cambridge University Press

978-1-107-00857-1 - Callimachus in Context: From Plato to the Augustan Poets

Benjamin Acosta-Hughes and Susan A. Stephens

Frontmatter

[More information](#)

CALLIMACHUS IN CONTEXT

From Plato to the Augustan Poets

BENJAMIN ACOSTA-HUGHES AND
SUSAN A. STEPHENS



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
978-1-107-00857-1 - Callimachus in Context: From Plato to the Augustan Poets
Benjamin Acosta-Hughes and Susan A. Stephens
Frontmatter
[More information](#)

CAMBRIDGE UNIVERSITY PRESS
Cambridge, New York, Melbourne, Madrid, Cape Town,
Singapore, São Paulo, Delhi, Tokyo, Mexico City
Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK
Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
Information on this title: www.cambridge.org/9781107008571

© Benjamin Acosta-Hughes and Susan Stephens 2012

This publication is in copyright. Subject to statutory exception
and to the provisions of relevant collective licensing agreements,
no reproduction of any part may take place without the written
permission of Cambridge University Press.

First published 2012

Printed in the United Kingdom at the University Press, Cambridge

A catalogue record for this publication is available from the British Library

Library of Congress Cataloging in Publication data
Acosta-Hughes, Benjamin, 1960–
Callimachus in context : from Plato to the Augustan poets / Benjamin Acosta-Hughes,
Susan A. Stephens.
p. cm.

Includes bibliographical references and index.

ISBN 978-1-107-00857-1

1. Callimachus – Criticism and interpretation. 2. Callimachus – Appreciation – Rome.
3. Aesthetics, Ancient. 4. Alexandria (Egypt) – Intellectual life. I. Stephens, Susan A. II. Title.
PA3945.Z5A35 2011
811'.01 – dc23 2011019856

ISBN 978-1-107-00857-1 Hardback

Cambridge University Press has no responsibility for the persistence or
accuracy of URLs for external or third-party internet websites referred to
in this publication, and does not guarantee that any content on such
websites is, or will remain, accurate or appropriate.

Contents

<i>List of maps</i>	page vii
<i>Acknowledgments</i>	viii
<i>List of abbreviations</i>	x
<i>Maps</i>	xii
 Introduction	 I
1. Literary quarrels	23
<i>Suicide by the book</i>	23
<i>Plato in the Aetia Prologue</i>	31
<i>“Mixing Ions”</i>	47
<i>Hipponax and mimetic play</i>	57
<i>The power of the poet</i>	68
<i>“Common things”</i>	78
<i>The crowd</i>	80
2. Performing the text	84
The sounds of reading	84
<i>Dramatic performance</i>	90
<i>Lyric</i>	102
<i>The paean</i>	105
<i>“Lyrics” for Alexandria</i>	108
<i>Choruses and choral dancing</i>	112
<i>Stichic meters</i>	116
Textual and intertextual symposia	130
<i>In the public sphere</i>	133
<i>In the private sphere</i>	140
3. Changing places	148
<i>De-centering Greece</i>	149
<i>Cyrene</i>	155
<i>The Cyrenaica</i>	160
<i>Alexandria</i>	163

Cambridge University Press
978-1-107-00857-1 - Callimachus in Context: From Plato to the Augustan Poets
Benjamin Acosta-Hughes and Susan A. Stephens
Frontmatter
[More information](#)

<i>The Argive ancestors</i>	168
<i>The “causes” of Alexandria</i>	170
<i>Attica viewed from Alexandria</i>	196
<i>The new center</i>	202
4. In my end is my beginning	204
<i>Early “translation”</i>	207
<i>The doctus poeta</i>	212
<i>Writing for royals</i>	233
<i>Callimachus in Propertius</i>	244
<i>The Roman Callimachus</i>	255
<i>Ovid and Callimachus</i>	257
<i>Conclusions</i>	270
<i>Appendix: The Aetia</i>	275
<i>Bibliography</i>	292
<i>Index locorum</i>	307
<i>Subject index</i>	317

Maps

All maps prepared by Al Duncan.

1. Hellenistic Cyrene with sites of importance for Callimachus’ poetry (following Bonacasa and Ensoli), with an insert showing detail of the sanctuary of Apollo.	page xii
2. Early Alexandria.	xiii
3. The Eastern Mediterranean, showing regions controlled by the early Ptolemies and locations of importance in Callimachus’ <i>Aetia</i> .	xiv
4. The Aegean Sea, detail of larger map with locations of importance in Callimachus’ <i>Aetia</i> .	xvi

Cambridge University Press

978-1-107-00857-1 - Callimachus in Context: From Plato to the Augustan Poets

Benjamin Acosta-Hughes and Susan A. Stephens

Frontmatter

[More information](#)*Acknowledgments*

This study is the result of an ongoing conversation about the poet Callimachus that began in the late 1990s. The experience of co-authoring an article on the *Aetia* Prologue led us to consider writing a book together as an intellectual and personal pleasure, while the questions raised by students in our respective seminars over the years helped us to frame our research and writing as best we could to answer the most recurrent and pressing of these. Why do there appear to be so many Platonic tangents in Callimachus? Why, in a poet considered the model of the “bookish” author, are there so many indications of poetic performance? What is the rapport between the Ptolemies and their political interests and a remarkably diffuse body of work of one court poet? Why is Callimachus an ongoing feature of Roman poetic culture, and in such a particular way? Each of these questions has resulted in one of the chapters of the present study.

During the period of our collaboration the scholarly discourse on Hellenistic poetry has begun to change. The publication of the epigram roll of Posidippus of Pella surprised with its blend of aesthetics and politics; work on Philodemus continues to enable a better understanding of the relationship of Hellenistic critical theories to poetic practice; and the remarkable underwater archaeological discoveries of the Empereur and Goddio teams, as well as recent recoveries in the city of Alexandria itself, have cast new light on the Greco-Egyptian milieu of the Ptolemies. The publication of new commentaries on the *Aetia* and of recent editions of Callimachus’ collected poetry by Markus Asper (in German) and Giambattista D’Alessio (in Italian) have greatly increased our ability to appreciate this very fragmentary author.

These developments have acted as stimuli for our ideas and have enriched our understanding, and we offer *Callimachus in Context* to a larger critical audience as part of this evolving discourse. Throughout this has been a work of collaboration rather than a combination of separately constructed segments, and we are equally responsible for the book’s strong, and, if so

Cambridge University Press

978-1-107-00857-1 - Callimachus in Context: From Plato to the Augustan Poets

Benjamin Acosta-Hughes and Susan A. Stephens

Frontmatter

[More information](#)*Acknowledgments*

ix

judged, weak points. Although we shall continue writing together on a different project, now it is time for us to close this chapter.

It is with pleasure and gratitude that we acknowledge here the help and support of friends and colleagues who made the process of writing this book so rewarding. A number of scholars have provided us with their work in advance of publication: we wish to thank Diskin Clay, Kathryn Gutzwiller, Lloyd Llewellyn-Jones and Stephanie Winder, Patrick Lake, Kathryn Morgan, Ivana Petrovic, Évelyne Prioux, and Stephen White. Special thanks are due to Annette Harder, to whom we are more grateful than we can say for allowing us access to her commentary on the *Aetia* in advance of its publication. Without it our book would be the poorer. As editors of the forthcoming *Brill's Companion to Callimachus* we have also taken full advantage of the insights of our contributors; they too deserve our thanks. Some parts of this study had a first hearing at the Università di Roma Tre and at the École normale supérieure in Lyon: we wish to take this opportunity to thank our close colleagues Adele-Teresa Cozzoli and Christophe Cusset for their kind hospitality. We were privileged to be invited to organize an APA seminar in 2007 on Plato and Hellenistic poetry and wish to acknowledge our gratitude to the Program Committee for their advice and encouragement. The stimulating comments of participants in these venues have done much to shape this study.

A number of others have given us scholarly advice, read portions of our manuscript, and saved us from many errors, of omission and commission. We wish to thank, in particular, Alessandro Barchiesi, Chris Bobonich, Keyne Cheshire, Tom Hawkins, Nita Krevans, John Miller, Damien Nelis, Natasha Peponi, Jay Reed, and Alex Sens. We have profited immensely from the assessments of the two anonymous readers for Cambridge University Press, for their engagement with our arguments and for their suggestions of further bibliography. Two graduate students deserve special acknowledgment, Al Duncan (Stanford), who prepared the maps, and Aaron Palmore (Ohio State), who read the entire manuscript for us before final submission. Our partners, Jesús and Mark, have been strongly supportive throughout (and will be grateful for the project's conclusion). But above all we wish to acknowledge the graduate students whom we have taught throughout the years: without their engagement, skepticism, and insights as a stimulus, this book would never have taken the shape that it has. To them we dedicate this study, with thanks and affection.

Cambridge University Press

978-1-107-00857-1 - Callimachus in Context: From Plato to the Augustan Poets

Benjamin Acosta-Hughes and Susan A. Stephens

Frontmatter

[More information](#)*Abbreviations*

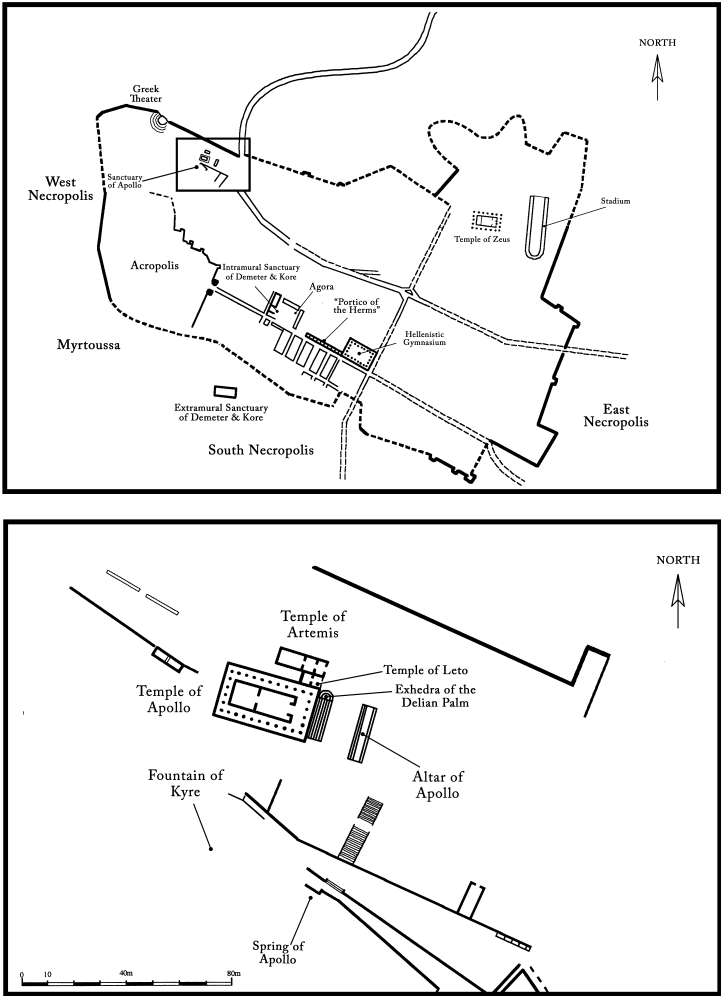
The texts of Callimachus are from Pfeiffer (Pf.) unless otherwise indicated. Some papyrological sigla (half brackets, some sublinear dots) are omitted from Greek texts.

AP	<i>Palatine Anthology</i>
CA	J. U. Powell, ed. <i>Collectanea Alexandrina</i> (Oxford, 1925)
DK	H. Diels and W. Kranz, eds. <i>Die Fragmente der Vorsokratiker</i> (6th edn. Berlin, 1951–2)
FGE	D. L. Page, ed. <i>Further Greek Epigrams</i> (Cambridge, 1981)
FGrH	F. Jacoby, ed. <i>Die Fragmente der griechischen Historiker</i> (Berlin and Leiden, 1923–1958)
GLP	D. L. Page, ed. <i>Greek Literary Papyri I</i> (Cambridge, Mass., 1981)
GP	A. S. F. Gow and D. L. Page, eds. <i>The Greek Anthology. Hellenistic Epigrams</i> (Cambridge, 1965)
Hdr.	A. Harder, ed. <i>Callimachus: Aetia. Introduction, Text, Translation, and Commentary</i> (Oxford, 2011)
IG	<i>Inscriptiones Graecae</i> (Berlin, 1873–)
M.	G. Massimilla, ed. <i>AITIA. Libri primo e secondo, Libro terzo e quarto</i> (Pisa and Rome, 1996–2010)
OGIS	W. Dittenberger, ed. <i>Orientis Graeci Inscriptiones Selectae</i> (Leipzig, 1903–5)
Pf.	R. Pfeiffer, ed. <i>Callimachus</i> , 2 vols. (Oxford, 1949–1953)
PCG	R. Kassel and C. Austin, eds. <i>Poetae Comici Graeci</i> (Berlin–New York, 1983–)
PMG	D. L. Page, ed. <i>Poetae Melici Graeci</i> (Oxford, 1962)
SEG	<i>Supplementum Epigraphicum Graecum</i> (Leiden, 1923–)
SH	H. Lloyd-Jones and P. J. Parsons, eds. <i>Supplementum Hellenisticum</i> (Berlin and New York, 1983)

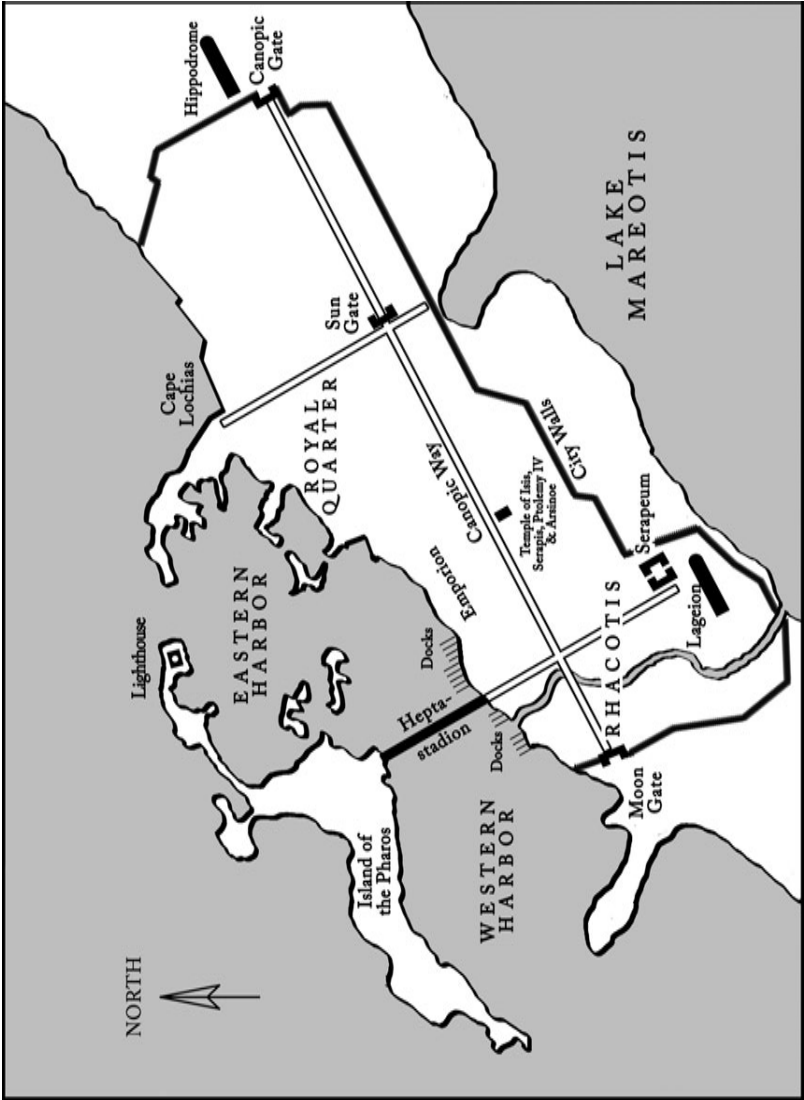
Abbreviations xi

Sk.	O. Skutsch, ed. <i>The Annals of Q. Ennius</i> (Oxford, 1985)
TGF	A. Nauck, ed. <i>Tragicorum Graecorum Fragmenta</i> (2 nd edn. Leipzig, 1889)
TrGF	B. Snell, R. Kannicht, and S. Radt, eds. <i>Tragicorum Graecorum Fragmenta</i> (Göttingen, 1971–2004)

Maps



Map 1. Hellenistic Cyrene with sites of importance for Callimachus' poetry (following Bonacasa and Ensoli), with an insert showing detail of the sanctuary of Apollo.



Map 2. Early Alexandria.



Map 3. The Eastern Mediterranean, showing regions controlled by the early Ptolemies and locations of importance in Callimachus' *Aetia*.

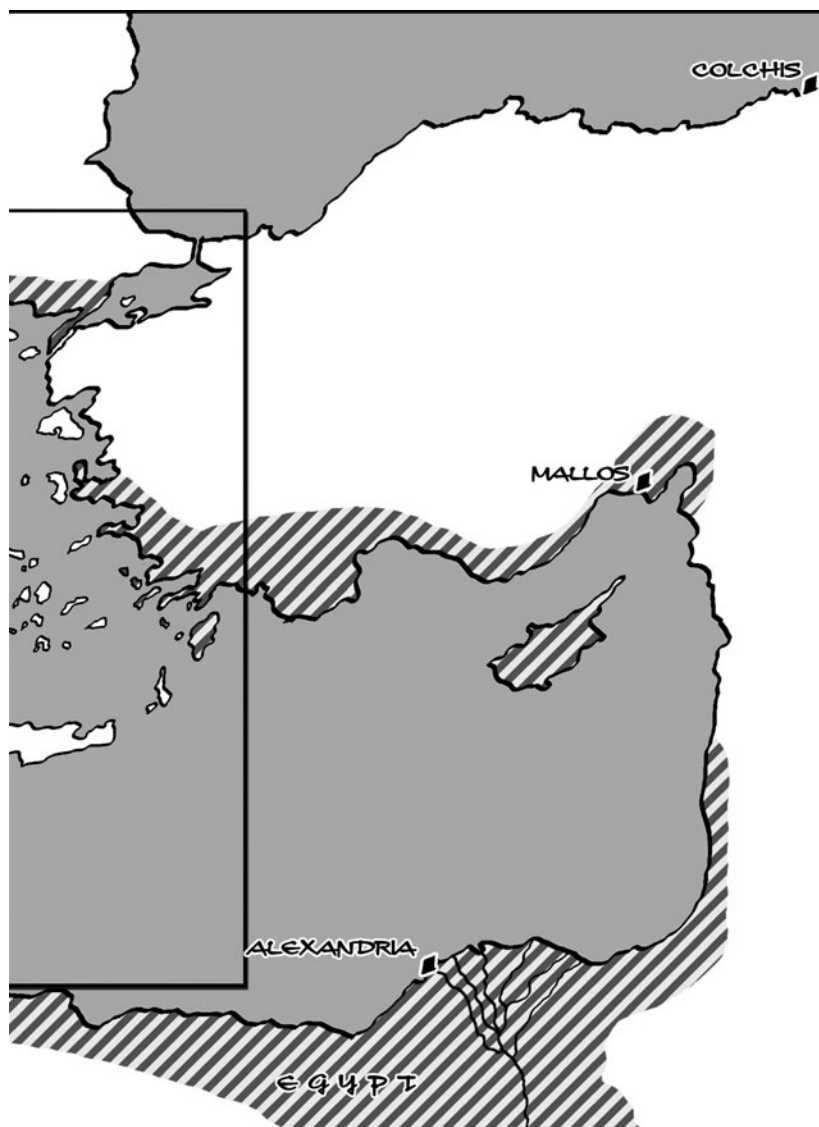
Cambridge University Press

978-1-107-00857-1 - Callimachus in Context: From Plato to the Augustan Poets

Benjamin Acosta-Hughes and Susan A. Stephens

Frontmatter

[More information](#)





Map 4. The Aegean Sea, detail of larger map with locations of importance in Callimachus' *Aetia*.