

## Callimachean Parallelism between *Hymns* 5 and 6

On the surface, Callimachus' *Hymn to Demeter* and his *On the Bath of Pallas* present strikingly different depictions of their respective goddesses, Demeter and Athena. Each hymn opens with an *epiklesis*, or invocation, that focuses upon the varying cultic traditions and personal attributes of each goddess. For Demeter, Callimachus emphasizes the physical endurance and determination that Demeter displayed as she searched for her abducted daughter (*Hymn to Demeter*, 10-16). In *On the Bath of Pallas*, Callimachus highlights the fair complexion of Athena, the goddess' well-known disdain for mirrors and mixed ointments, and finally, her fondness for simple, masculine oil (*On the Bath of Pallas*, 15-32). Despite these contrasting portrayals of two separate goddesses, both hymns quickly digress into a shared component: the *Hymn to Demeter* and *On the Bath of Pallas* each contain mythological anecdotes that depict their respective goddesses in the role of punishing transgressors. Moreover, these anecdotes themselves contain numerous parallels that link the two Callimachean hymns together on multiple levels, such as the location and time of the transgression, the physical descriptions of the transgressors, and the prevalent use of optical imagery.

This paper aims to illuminate the existing parallelism between Callimachus' narrative of the myth of Erysichthon within the *Hymn to Demeter*, and the mythological narratives of both Tiresias and Actaeon within the hymn *On the Bath of Pallas*. By flushing out the parallel elements of these mythological narratives, this paper proposes that the *Hymn to Demeter* and *On the Bath of Pallas* are intricately connected and contain significantly more commonalities than meet the eye. This parallelism, whether it is a feature of Callimachus' literary style, or due to Callimachus' use of a common source or tradition for the myths of Erysichthon, Tiresias, and

Actaeon, raises important questions about the relationship between the two hymns within the broader Callimachean tradition.

#### Works Cited

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