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Aetiology and Descriptions of Works of Art in Callimachus: the ethics and politics of Callimachean *ecphrasis*

A. Preliminary remarks

- Hopkinson (1984, p.141) « aetiologizing... was more than a learned game : it provided a link between past and present highly valued in Greek society ». Cf. Harder 1993, 304.
- The Ptolemaic overtones: Harder 2012, e.g. I 39-41 and passim in II ; Stephens 2012, 14-16, (The Hymns and the Ptolemies, cf. 17, 51 on Zeus; 18-19 on Apollo ; 19-20, 108 on Artemis ; 18, 162 on Delos ; 238 with Manakidou 2013 on Athena ; 15, 21, 268 on Demeter).
- Harder 1993, 304: « a picture of the world emerges in which «there is a certain tendency towards expansion, progress and civilization supported by the adherence to specific moral values » ; 2012, I, 28 : « a great deal of undermining and variation of the old didactic genre in several ways » ; 2012 I, 28: « At first sight the *Aetia* does not show much interest in the moral and practical instruction of the reader: many stories seem 'interesting' for the reader rather than directly relevant for his understanding of the contemporary world or of practical use ... » ; 2012 I, 21: « the references to Hesiod in fr.2.1.ff. are not just indicators of genre, but seem to foreshadow issues which were to be of prime importance in the *Aetia*. »
- fr.2.5 (4.5 M) *τεύχων ὡς ἐτέρω τις ἐὼν κακὸν ἤπατι τεύχει* «that if one prepares evil for another one prepares it for one's own liver» ~ *W&D* 265 *οἱ τ' αὐτῷ κακὰ τεύχει ἀνήρ ἄλλω κακὰ τεύχων* («that if one prepares evil for another one prepares it for himself») ; l. 6 ζῶειν ἄξιον l.7 πάντες σε.
- a. Hunter 2008, 569 : (the *Aetia*) «promulgate the pious moral attitudes which the certain existence of the Olympian order requires». Cf. Fantuzzi & Hunter 2004, 51-60. Already Harder 1993, 302: « At a moral level the notion of evil people causing their own destruction is illustrated by a number of stories »).
- b. Prioux 2007, esp. 214 : (Apollo at Delos and the two last books of the *Aetia*) : « un discours de nature éthique et politique qui s'intéressait à la question des bienfaits et du châtement » : cf. 213).
- c. Manakidou 2016.

B. Callimachus' Zeus

- Iambus* VI, fr. 196 Pf.: The statue of Pheidias' Zeus at Olympia (text and translation)

1 Ἀλεῖος ὁ Ζεὺς, ἃ τέχνα δὲ Φειδίᾳ

2-16 desunt, in l. 12 Πίσαν; in l. 11 ἀνδιφθ.... : an διφθέρα? Pfeiffer (the leather)

16-21 have traces of the first letter of some lines

16 .σ λαγὸν χελύναν *like (or: until AH) hare tortoise*

...

23 καὶ τῷ πῖβαθρον τῷ θρόν[ω] τὸ χρύ[σι]ον

and the gold base of the throne

.]εν ἐπλάτνται.

are extended

25 ..]δ[.]ειρὰν πέντε τε[τ]ρα[άκι]ν [πο]δῶν

four times five feet

...]τ[.]δ' ἔς ἰθῦ,

and in length

...].τετράδωρα ταν[]]

four palms long

...].αι παλασταί.

palms

.]λυδιεργῆς δ' ὡ' πι θῶγιον βρ[έ]τα[ς]

of Lydian craftsmanship upon which the holy image

30 ..]άνω κάθηται

sits

..]ι μὲν τρις ἔς τὸ μακρὸν ἰδ[.]...]δέκα

in height three times ten

]ίκατιν δ' ἔς εὖρος

in breadth twenty

.....]υν[.....]ε[ς...].μ[

.....]δετοιμ[

35....].ακ[.ταῖος ε[.]...].ίκοιπ[']..[

.]αχυ..κ' ἔλο[.]...].ς.

37 αὐτὸς δ' ὁ δαίμων πέντε[ε] τ[ᾶς] ἐφεδρ[ι]δος

and the god himself is taller than the throne

παχέεσσι μάσσων·

by five cubits

.]τεῖ δὲ Νίκα χη.ε δις δυ[.]

and Victory twice

40 ...].].]ει τελει[.]

...].η.εκηπ[']...].[αταιδ[

For the virgin Seasons say

τὰν ὀργυιαῖαν ὅσον οὐδὲ πᾶσ[σα]λο[ν]

they do not fall short of the women who are one fathom

φαντὶ μειονεκτείν·

high by so much as a peg.

45 τ[ὸ] δ' ὡν ἀναίσιμωμα –λίχνος ἐσοί [γὰρ]

And as to the expence of these –for you are greedy

καὶ τὸ μευ πιθέσθαι-

to learn this too me–

...].].] μὲν [ο]ῦ [λ]ογιστόν οὐδ[.]...].]ε[

not to be reckoned not even

...].]ἔς τε χρυσό[ν]

and as to gold

(49-57 desunt)

58 non legitur

59]ωθεδης' ὁ Φειδ[ί]ας

Pheidias

- 60]Αθανα[*Athens*
 61]...[...[δ' ὁ Φειδία πατ[ήρ. *and the father of Pheidias*
 62]ἀπέρχου *go on forth*
- a.** The content : 1 the introduction; 2-21 missing, something about locality Πίσαν and itinerary and 22 the hair and the tortoise. Before the words we read either ὡς (with Lobel) or ἄς (= ἔως with Pfeiffer) hint at Aesopic fable either 226 Perry; or 106 Perry home οἶκος φίλος, οἶκος ἄριστος; 23-28 the pedestal ; 29-36 the throne ; **37-44 αὐτὸς δ' ὁ δαίμων**: the Victory in his right hand 39, the three-figures groups of the Horai and the Charites 42-44; 45-47 the costs ἀναισίμωμα and the curiosity of the interlocutor λίχνος for a difficult task to be answered; 48 the golden material; 50-57 missing; 58-62 Phidias, his father, something about Athens and 61 ἀπέρχου.
- b.** Some interpretations: overview in Petrovic 2006, 31, n.93 and Schroeder 2008, 195; «Reductionist attitude of the speaker» (Kerkhecker 1999, e.g. 157, 179: «Zeus was reduced to his corporeal dimensions by scholarly literal-mindedness»); ironical display of erudition (Puelma Piwonka 1949, 294-5; Pfeiffer 1941/1960; Hutchinson 1988, 27; *pace* Manakidou 1993, 242); bitter irony and criticism against local guides in accordance to invective tone of the iambic genre: Schmidt 1990, 127-9 based upon one idea of Wilamowitz, *Kleine Schriften* V 1, 514-6; pictorialism (Zanker 1987, 64f.); iambic tone combined with elevated subject-matter (Acosta-Hughes 2002, esp. 288-94); metapoetic (Petrovic 2006: literary allegory on different manners of poetry, Zeus=Homer, Callimachus against Homeric epics); satire against Posidippus' descriptive epigrams (Prioux 2007); Zeus-statue at Cyrene, personal visual experience vs traveling (Schroeder 2008, Priestley 2011 : Callimachus vs. Herodotean autopsy).
- 2. Zeus in the iambi** : fr. 191. 10 Pf. (οὐ τὸν πάλαι Πάγγαιον ὁ πλάσας Ζᾶνα/ γέρων ἀλαζῶν: *the fictive one created by Euhemerus*); fr.192.6 (δίκαιος ὁ [Z]εὺς, οὐ δίκαι[α] δ' αἰσυμένων: *he is the just ruler but not justly ruling*) ; fr.194.103-4 (ὡς δὴ μί' ἡμέων καὶ σὺ; μὴ με ποιήσαι/ Ζεὺς τοῦτο: Zeus is named as supreme god); fr. 202.14 (*the first participant in the gift-celebration*). See on fr.191.10, Kerkhecker 1999, 23 : « The Sarapeum of Parmenio enshrined a statue of Zeus modelled on those same Homeric lines which were supposed to have inspired Phidas' statue of Olympian Zeus – a link to *Iambus* VI ? »
- 3. Hymn to Zeus 92-93 τεὰ δ' ἔργματα τίς κεν αἰεῖδοι; οὐ γένητ' οὐκ ἔσται· τίς κεν Διὸς ἔργματ' ἀείσει;** *who would sing of your deeds? There has not been, there will not be; who shall sing of the deeds of Zeus? (transl.S.Stephens)*
- 3.1.** Stephens 2015, 48: «the association of god and king in the hymn belonged to mainstream Alexandrian cultic behaviors. Local audiences would have been neither confused nor astonished by Callimachus' link of monarch and divinit». See especially Müller 2009 *passim*.

C. Callimachus' Apollo and his relationship to Zeus

- 1. Aetia** 1. 20 βροντᾶν οὐκ ἐμόν, ἀλλὰ Διὸς... 22 Ἀπόλλων εἶπεν ὁ μοι Λύκιος...
- 2. Hymn** 2. 29 δύναται γάρ, ἐπεὶ Διὶ δεξιὸς ἦσται.
- 3. Hymn** 4. 57-58 οὐνεκα μούνη (sc. Leto)/ Ζηνὶ τεκεῖν ἡμελλε φιλαίτερον ἼΑρεος υἱά.
- 4. Hymn** 2. 19 ἔντα : Bassi 1989, 225: «his attributes are emblematic of an intrinsic link between poetry and combat».
- 5. Aetia** fr. 114 Pf. (Addenda 1, 502; II 116), H. , 1-3, 4-17 (fr. 64 Massimilla) : The Statue of Apollo at Delos (uncertain location: after the *Victoria*, beginning of Book 3?: Lobel, Pfeiffer, Bonavoco 1994; D'Alessio 1995, Harder 2012, 2.878-881 between the *Victoria* and the Attic Thesmophoria 63; after the *Somnium* of Book 1: Herter, Kassel; after the Prologue: Livrea); uncertain connection of lines 1-3 with lines 4-17 and with fr. 115 Pf. (Onnes and Tottes, = 113a Harder = 65 M.) and with fr. 114.18-25 (the horses of Diomedes of Thrace [or Argos ?] = 114a Harder = 64.18-25 M.)
- | | |
|--|--|
| 1 πολυγώνιος χάρη | <i>farewell (?), polygonal (a Milesian statue of Apollo)</i> |
| 3 παιδὸς ἐπὶ προθύροις | <i>next to the entrance door of the boy</i> |
|] "ναί, Δήλιος." "ἦ σὺ γεπη[| <i>yes the Delian.</i> |
|]ν;" "ναὶ μὰ τὸν αὐτὸν ἐμέ." | <i>yes I swear it to myself</i> |
|] "ναί, χρύσεος." "ἦ καὶ ἀφα[ρής | <i>yes of gold, why are you without clothes</i> |
| μοῦνον] ζῶμα μέσον στ[ρέφεται | <i>(yes) only a belt(?) (surrounds) my waist</i> |
| τεῦ δ' ἔνεκα σκαίῃ μὲν ἔ]χεις χειρὶ Κύνθιε, τ[όξον, (why) in your left hand, Cynthian, you hold your bow | <i>and (in your right hand) your comely Charites ?</i> |
| τὰς δ' ἐπὶ δεξιτερῇ] σὰς ἰδανὰς Χάριτας; | <i>fools insolent (insolence ?)</i> |
|]ν ἴν' ἀφρονας ὑβρ[| <i>the virtuous I tend (porga : D'Alessio)</i> |
| ἀ]γαθοῖς ὀρέγω· | <i>punishment</i> |
|]ητοῖσι κολασμο[| <i>more (reluctant ; pigro D'Alessio)</i> |
| 10 ἀργό]τερος· | <i>lovely and with the hands</i> |
|]εν φίλα χειρὶ δατ[.]σ. αἰ | <i>always ready</i> |
|]ντες ἔτοιμον αἰ, | <i>for there is a chance for repentance</i> |
|]ἴν' ἦ μετὰ καὶ τι νοῆσαι | <i>it is good for the king</i> |
| 17]ἀγαθὸν βασιλεῖ | |
- a.** Harder (2012, 2, 893): « This aition is of an allegorical nature... In this respect it seems to differ from other aitia about statues, in which a statue is explained by some event... but where as far as we can judge from the fragments there no indications of this kind of allegorical explanation»... «a certain topical interest... touching aspects of Ptolemaic political and ethical values" together with metapoetic overtones » (894).

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Ptolemies and the Argeads at Olympia. The Visual evidences.

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Chapter Five

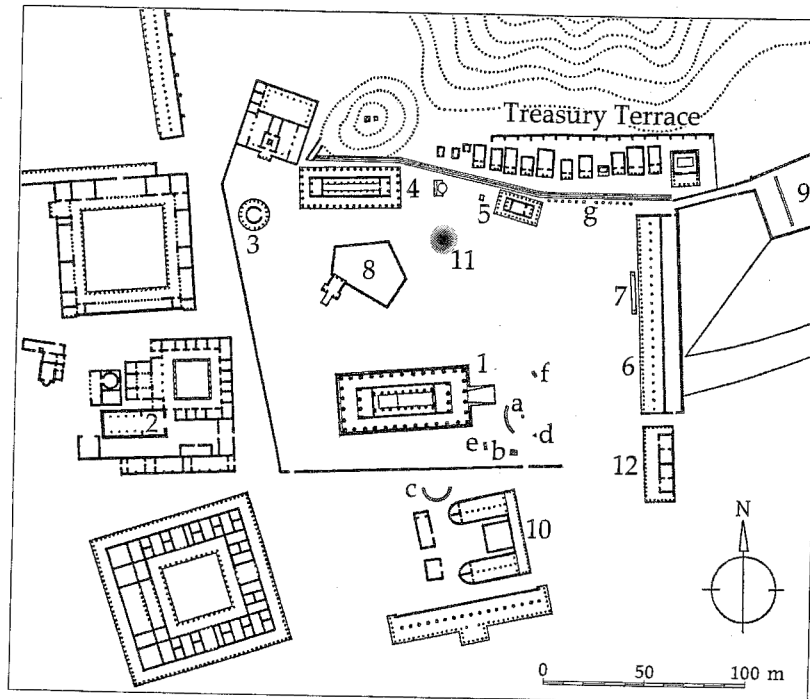


Fig. 1: Plan of Olympia, c.200 B.C. 1) Temple of Zeus; 2) Workshop of Phidias; 3) Philippeion; 4) Heraion; 5) Metroon; 6) Echo Stoa; 7) Ptolemaic Monument; 8) Pelopion; 9) Stadium; 10) Bouleuterion; 11) Area of Ash Altar of Zeus; 12) Southeast Building; a) Achaean Monument; b) Plataean Monument; c) Apollonian Monument; d) Nike of Paeonius; e) Praxiteles Monument; f) Eretrian Steer Monument; g) Zanes bases. Plan: adapted by H. R. Goette after H.-V. Herrmann.

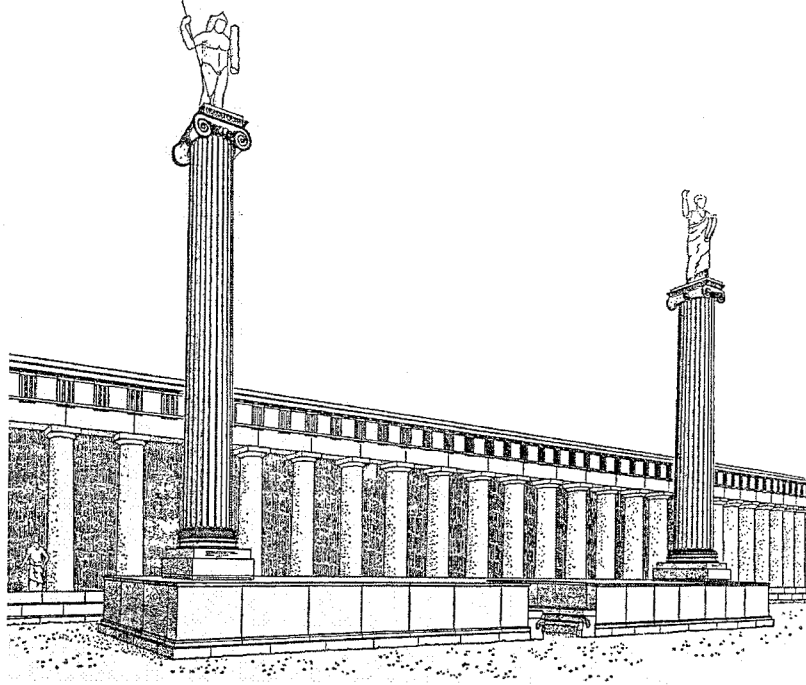


Fig. 7: Reconstruction of the Ptolemaic Monument, Olympia. Drawing: after W. Hoepfner, *Zwei Ptolemaierbauten*, *AM Beih. 1* (Berlin 1971) Beil. 21.



PHILIPPEION, OLYMPIA (restoration by Leventis foundation)

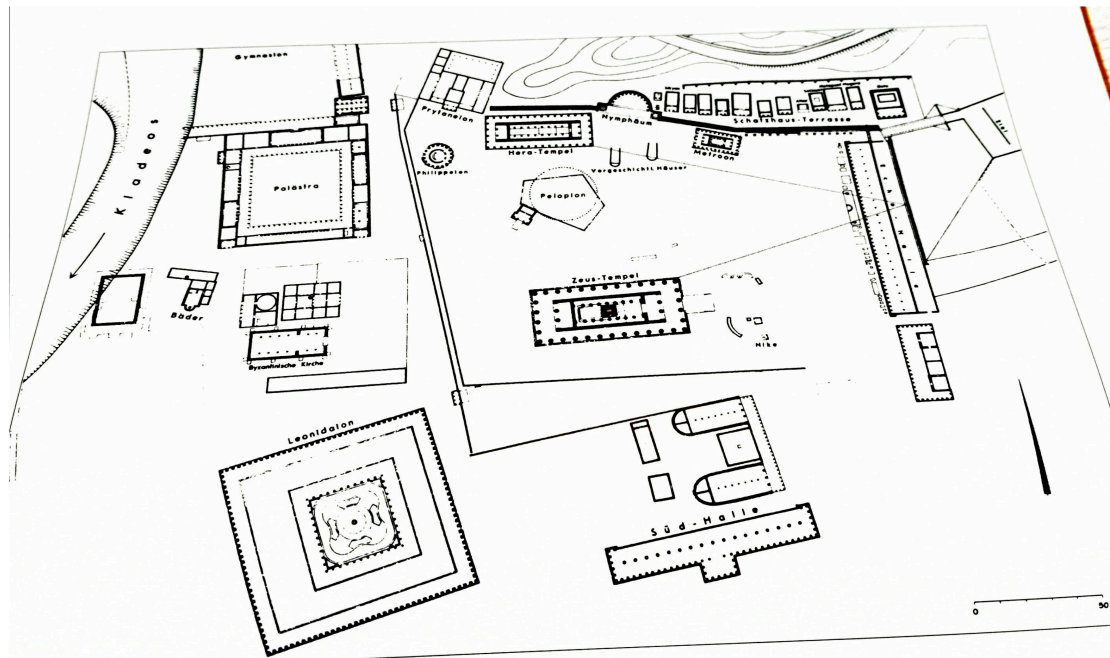


Abb. 66. Bezug der Säulen des Ptolemaier-Weihgeschenkes in Olympia auf die Ecksäulen des Zeus- und des Heratempels
 Hintzen-Bohlen 1992, p.80. The topographical connection of the monuments.