

Zum Schluß sei noch bemerkt, daß für den Stil des Aias eine gewisse epische Abundanz charakteristisch ist<sup>12</sup>), obwohl diesem Umstand keine ausschlaggebende Bedeutung beizumessen ist.

Bonn

Wilhelm Seelbach

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 KALLIMACHOS *HYMN* 2. 93

It is often difficult to appreciate the way in which a Hellenistic poet renovates the commonplace. It may be obscure when a repeated expression was original and when it was common property. Even when the chronology is satisfactory, the commentator himself may frustrate further progress. For example, to judge from Bailey and Ernout, the commonplace behind Lucr. iii. 11 f. has been lost from sight since R. Heinze's text and commentary published in 1897. Or again, Gow and Page (*The Greek Anthology: Hellenistic Epigrams*, 1965), in discussion of Kall. *ep.* 43. 6 Pf. (xiii G-P) φωρός δ' ἔχνη φῶρ ἔμαθον, deny the existence of the proverb which was half-known to E. von Prittwitz-Gaffron, *Das Sprichwort im griechischen Epigramm* (Diss. München 1911), p. 21 (on the basis of Arist. *Rhet.* 1371 b 16 ἔγνω θῆρ θῆρα) but adequately documented by R. Strömberg, *Greek Proverbs*, 1954, p. 106 (Arist. *Eth. Eudem.* 1235 a 9 ἔγνω δὲ φῶρ τε φῶρα καὶ λύκος λύκον)<sup>1</sup>). But, on occasions, we may not detect the platitude at all.

One ancient commonplace featured the sun. At a mythological level Helios, ὃς πάντ' ἐφορᾷ καὶ πάντ' ἐπακουέει (cf. *Il.* 3. 277), was in frequent demand as witness, messenger or informant. The poets also utilized the sun with its special vantage-point to express global ideas; so 'of all the men in the world' became ἀνθρώπων ὀπίσσω ἥλιος καθορᾷ (Theogn. 168, 850. Cf. Sol. 14. 1 f., Theogn. 615 f., 1183 f.). The Texan superlative was cast

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12) Vgl. F. R. Earp, *The Style of Sophocles*, Cambridge 1944, 127 und 102, der außerdem auf S. 139, von einem bestimmten Beispiel ausgehend, feststellt, daß in der Stichomythie des Aias die einzelnen Verse meist in sich abgeschlossen und grammatisch vollständig sind.

1) The proverb has also been available in translation in Cahen's Budé edition of Kallimachos (p. 132 n. 3), although without a reference.

in the same mould, appearing first in Eur. *Hek.* 635 of Helen, τὴν καλλίσταν ὁ χρυσοφαῆς Ἕλιος ἀνγάζει, 'the fairest in the world'. This recurs with a negative cast in Kallimachos' description of Artemis' temple at Ephesos (*Hymn* 3. 249), τοῦ δ' οὐ τι θεώτερον ὄφεται ἡώς, where it may be suspected that the use of the future and of ἡώς ('day', cf. Gow *ad Theokr.* 16. 5) are refinements of the commonplace. It appears perhaps more directly in Antipater's description of the same temple (*Anth. Pal.* ix. 58. 7f.): νόσφιν Ὀλύμπου | Ἕλιος οὐδέν πω τοῖον ἐπηγάσατο. Catullus, as editors have noted, succeeds in ringing the changes by inverting the thought (61. 84ff.): (*non...periculum est*,) *ne qua femina pulcrior* | *Clarum ab Oceano diem* | *Viderit uenientem*, creating thereby a pattern equidistant from the expression under discussion and the other well-known commonplace of those 'who see the light of the sun'. Compare also Horace's prayer at *Carm. Saec.* 9ff. *alme Sol*, . . . *possis nihil urbe Roma uisere maius*.

In Kallimachos' *Hymn to Apollo* the god witnessed on Azilis a dance of a Dorian warrior troop among the blonde women of Libya.

οὐ κείνου χορὸν εἶδε θεώτερον ἄλλον —

'No more divine chorus than that saw-' Who? Surely Helios, the sun, is expected. But then, with the right word in the right place, Kallimachos rings the changes by introducing Apollo. Caviare to the general, for to many Apollo *was* the sun-god (cf. frag. 302 and Pfeiffer *ad loc.*).

University of Melbourne

K. J. McKay