

## Kallimachos and Hêsiodos\*

Irmgard Yu-Gundert\*

### [ABSTRACT]

Kallimachos is separated from Hesiod by four centuries and by totally different conditions of living and working. Yet Kallimachos loved the old Boeotian poet and was influenced by the latter's two main epics in producing his own poems. Kallimachos calls Hesiod's second epic the most "honey-like" of Greek epics. What kind of bond existed between the scholarly Hellenistic poet and the old Boeotian poet? Both poets speak with some kind of contempt about their common compatriots. They see themselves on a higher cultural level. But their reasons for their contempt differ greatly. In the case of Hesiod the reason is the disinterest of the common people in moral and social values, in the case of Kallimachos it is the common people's lack of understanding with re-

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\*\* Professor Emeritus, Department of German Language and Literature, Chung-Ang University

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헤시오도스, 칼리마코스, 서사시, 모멸감, 도덕적 가치, 사회적 가치, 미학적 가치

gard to aesthetic values.

In my paper I try to show that both sets of values are inextricably linked to each other in the work of a good poet. And that accordingly both types of values are well represented in the poems of Hesiod as well as those of Kallimachos, even if on the surface only one set stands out. Furthermore special attention should be paid to the fact that the structure of Hesiod's second epic seems to be in accordance with the aesthetic principles of Kallimachos — it is “honey-like” — although this accordance is the outcome of totally different preconditions on the side of both poets.

## 1.

The topic I have chosen for my lecture, is “Kallimachos and Hēsiodos”. I had of course personal motives for choosing these two poets. But in spite of those personal motives my choice seems to me to be quite congenial to the occasion of celebrating thirty years of existence of the Classical philology department at Seoul National University. For the two poets, Kallimachos and Hesiod, are separated by four centuries and by nearly totally different conditions of living and working. Kallimachos lived in the first half of the 3rd cent. BC, whilst Hesiod's lifetime may have been the beginning of the 7th cent. BC. As for living conditions: Kallimachos' family originally may have belonged to the nobility of his hometown Kyrene<sup>1)</sup>, though having become impoverished in his time. In his later years Kallimachos lived in Alexandria as a protégé of Ptolemaios II. Philadelphos and Ptolemaios III. Euergetes. In Alexandria he was at his

1) See epigram XXI Pfeiffer, also ep. XXV (Pfeiffer).

time the most outstanding scholar in the field of Greek philological studies. At the same time he is often regarded as the most outstanding Greek poet of the Hellenistic era. Hesiod's home town was Askra in Boiotia. His father, however, had come, according to the poet's words, from the Aeolic coast of Asia Minor and had at first been a seafaring merchant, who only later in his life became a farmer in Boiotia. Hesiod, the gifted son of a much-travelled farmer, must have received some instruction in composing epic poetry with regard to form as well as to contents. But the schooling of the farmer's son has most likely not been quite regular: For the hexameter verses in Hesiod's two short epics do not flow always as smoothly and correctly as do nearly all the verses of the large-scale Homeric epics. One addition to this twofold picture is necessary: The social and political circumstances of both poets' lifetimes and homes seem to have been similar with regard to one special aspect, namely major long lasting military conflicts in the vicinity of their home countries. Both poets mention these wars in their poems at least once.<sup>2)</sup>

In spite of all those big differences Kallimachos loved the old Boeotian poet and held his main works in high regard. There is an epigram of Kallimachos (XXVII Pfeiffer), which may serve as an evidence. Kallimachos is welcoming the publication of Aratos' *Phainomena*, the Hellenistic poem about the constellations. Aratos' poem is with regard to contents, composition and style quite evidently closely connected with

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2) Lelantine War: About 700-650 BC. Hesiod mentions this war indirectly, *Works and Days*, 654ff (Amphidamas from Chalkis died in the Lelantine war). Wars of the Diadochoi: 323-277 BC, with the result of the constitution of three main kingdoms; later ongoing wars about the possession of various smaller territories. Assaults of the Celtic tribes: Kallimachos describes the attack on Delphi in 279 BC and mentions the attack on Alexandria in 274 BC in hymn IV, 171ff.

Hesiod's second epic, the Works and Days. Kallimachos recognizes this fact in his epigram and then goes on: "*Hesiod is not the most outstanding of singers*". For that is of course Homer. "*But, I ask myself whether Hesiod's poem, which Aratos chose as his model, should not be regarded as the most "honey-like", "melichrotaton", of Greek epics*".<sup>3)</sup> Still better evidence is given by the many reminiscences of Hesiodic stuff, wording and special configurations in the flow of hexameter verses, one finds in some poems of Kallimachos, especially in the hymns and in the fragments of the prooemium of his lost long epic, the Aitia.<sup>4)</sup>

So Kallimachos can be seen as a shining example for people of our

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3) Ἡσιόδου τό τ' ἄρισμα καὶ ὁ τρόπος: οὐ τὸν ἀοιδῶν/ἔσχατον, ἀλλ' ὀκνέω μὴ τὸ μελιχρότατον/τῶν ἐπέων ὁ Σολεὺς (Aratos) ἀπεμάζατο ... (Pfeiffer). The recovery and interpretation of the badly damaged text of this epigram is subject of much discussion amongst the scholars. The stumbling block is "*eschaton*", which normally means not best, but worst.

I quote only one example of the discussion, Cameron's interpretation of the epigram, p. 374f and 379: "It's Hesiod's song and style. The man from Soloi has not captured the poet entire (not "*eschaton*", not until the last sentence — Y.-G.), but skimmed off the sweetest part of his verses". This explanation seems incomprehensible to me, if one considers the dependence of the entire poem of Aratos on the Works and Days as a whole. There are not only special "skimmed off" words and sentences. On "*eschaton*": Neologismoi — with regard to form or to meaning of a word - are a quite normal phenomenon in Kallimachos' poems, as every reader of the texts knows - why not also here? The abstract noun "*eschatiē*" is used twice by Pindar (I. 6.12 and O. 3. 43) in a positive meaning regarding wealth respectively virtue, translated in Liddell-Scott, s. v., as "extremity, highest point". Kallimachos, when using "*eschatos*" in a positive sense, had only to follow the lead of Pindaros. — The term "*melichrotata*" seems to remain outside all controversy. At least I did not see any study on the exact meaning of this term in the context of the Callimachean epigram.

4) See H. Reinsch-Werner, Callimachus Hesiodicus ... ,1976. Though carefully done, this research does not cover all aspects of the chosen subject.

times who love literature and wish to gain some insight into the range of human *Geist* (“spirit, mind”; something like a combination of Platonic *nous* and Christian *pneuma*)<sup>5)</sup> and into the range of human emotions. For gaining such insight one has to go back into the past and study outstanding literary works of former times and different cultures. Being familiar only with the trends of contemporary literature is not adequate, as the range of contents is too narrow.

Why did Kallimachos, a scholar, who was thoroughly familiar with the outstanding masterpieces of four centuries of Greek literature, develop a kind of predilection for the poems of old Hêsiodos, and what might he have meant by “*melichrotaton*”?

## 2.

The works of the two poets, Kallimachos and Hêsiodos, have one feature in common: the two poets speak about themselves.<sup>6)</sup> Both poets, Kallimachos and Hesiod, see themselves standing on a much higher cultural level than most of their contemporaries. Both speak with some kind

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5) I use the German term “*Geist*” because the English translations “spirit, mind” seem insufficient to me. For *Geist*, understood as a combination of *nous* and *pneuma*, see e.g. Hesse’s remark about *Geist* in *Briefe V*, p. 279.

6) That is a somehow surprising fact in the case of the old epic poet Hesiod, for the same cannot be found in the two Homeric epics. Therefore in former times many scholars doubted the unity of the two main works of Hesiod, and accordingly the unity of the person of the author and the authenticity of the statements of the author about himself. But if you look closely, you may see that it is really one single poet who is speaking about himself in both Hesiodic epics.

of contempt about the common people they have to live with.

To quote Hesiod at first: In the proemium of the Theogony (26ff) the Muses meet the young future poet who is tending sheep on Mt. Helikon in Boiotia, and address him with the following words: “*Shepherds living in the wilderness, wretched bastards, mere bellies...*”<sup>7)</sup>. Of course the Muses’ words express what the young man feels himself in his own heart with regard to his companions. Verses of similar content appear in Hesiod’s later work, the Works and Days, in the context of the shipping section (682ff). There the poet tells us that people go by sea for trade already during spring, though spring is a very dangerous season for shipping. He then goes on: “*Nevertheless people do so lacking insight (into the rules set up by Zeus, Y.-G.), for goods mean life to the wretched mortals*”<sup>8)</sup>. Those words of the now older poet again express some kind of contempt for his fellow citizens, but at the same time also compassion. Hesiod criticizes his compatriots for being interested only in food and possessions, but not into the main questions of human existence, which are the subject of his epics: the order of the Cosmos and the right order of social life as the basis for a thriving community.

Quoting Kallimachos about himself as a poet, I begin with an epigram (XXVII) about various things he finds disgusting: “*I do not like the cyclic epics. I hate the crowded streets of a big town, ..., I do not drink water from public fountains, I loathe just everything used by the public.*”<sup>9)</sup> The

7) ποιμένες ἄγραυλοι, κάκ’ ἐλέγχεα, γαστέρες οἶον...

8) χαλεπῶς κε φύγοις κακόν: ἀλλά νυ καὶ τὰ/ἄνθρωποι ῥέζουσιν ἀδρείησι νόμοι: / γρήματα γὰρ ψυχή πέλεται δειλοῖσι βροτοῖσιν.

9) The cyclic epics are an old collection of epics related to the story of the Trojan war and containing materials not included in the two famous Homeric epics. Only fragments are preserved.

epigram is oscillating between a scholar's sense of good poetry and the poet's personal sensibility with regard to common things used in everyday life in a crowded city. Common people lack both. The statements of this epigram are complemented by the famous last nine lines of Kallimachos' second hymn. The spirit of jealousy and criticism speaks to Apollon: "*I do not approve a poet's work, if it is not as large as the sea. Apollon kicks him away and says: the Euphrates is a big river, but carries a lot of dirt and waste. The bees do not use every water source to bring water to Demeter. They use only water which runs pure and unpolluted, a thin water-jet of unsurpassed beauty, from a holy spring.*". Kallimachos here distances himself from other poets, who produce large scale epics out of mixed materials not fitting together. His aim is "Musa leptalê", a "slender Musa" (Aitia I, fr.1, 24 Pfeiffer).<sup>10)</sup>

The reasons for outspoken contempt for ordinary people in the case of Kallimachos are clearly elsewhere than in the case of Hesiod. The main interest of Kallimachos seems to lie in the field of pure aesthetics with regard to poetry as well as one's ways of living. This aspect of the poetical works of Kallimachos has indeed dominated research on this Hellenistic poet since the publication of Bruno Snell's essay "*Über das Spielerische bei Kallimachos*" ("about playfulness in the poems of Callimachus") in 1946.<sup>11)</sup> B. Snell says, that Kallimachos' poems "lack moral, political and pedagogical intentions"<sup>12)</sup>, that he "accumulates knowledge" in a senseless

10) I omit quoting the long prooemium of the "Aitia" of Kallimachos with its rich miscellaneous contents, as the meaning of this prooemium is quite conform with the end of the second hymn.

11) Chapter XV in B. Snell's famous book about "*Die Entdeckung des Geistes*" ("*The Discovery of Mind*"), 1st edition Hamburg, 1946, 6th edition Göttingen, 1986, p. 244ff.

way<sup>13</sup>), that the leading idea in his poetry is the idea of “l’art pour l’art”<sup>14</sup> — id est, the nowadays well-known theory of art, which had arisen in France in the 19th century and been introduced to Germany in the beginning of the 20th century. Scholars of the 21st century regard the poet’s theory of poetics as a serious concern of Kallimachos. Current research on the poet is therefore strongly focused on his “poetological” theory, and various interpreters seek to uncover hidden traces of it in various poems of the Hellenistic poet.<sup>15</sup>)

A deep gulf between Hesiod and Kallimachos seems to have opened before our eyes: philosophical thought and moral values on the one side, purely aesthetic values on the other side.

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12) Snell, “*Entdeckung*”..., p. 252.

13) Ibidem, p. 248. — Of course this verdict “senseless accumulation of knowledge” depends on the interpretation of the various materials gathered and quoted by the poet. Careful research might show, that those seemingly superfluous materials are not as senseless as one thinks at a first glance, e. g. in the Artemis-Hymnus (III) or Bath of Pallas-Hymnus (V). - On the influence of B. Snell’s view of Kallimachos on other scholars see Polke, Irene, *Selbstreflexion im Spiegel des Anderen: Eine wirkungsgeschichtliche Studie zum Hellenismusbild Heynes und Herders* (Diss. Marburg 1996), Würzburg 1999, Abschnitt A, 1 und 2. On criticism of Snell’s view of Kallimachos (and of Hellenistic poetry) see G. Radke’s Book, *Die Kindheit...*, 2007, in toto, esp. p. 82ff and 219ff. (Whilst B. Snell’s verdict on Kallimachos is too harsh, so, I think, G. Radke’s verdict on Snell’s view of Kallimachos is a bit too harsh).

14) Ibidem, p. 247; the main argument for this theory, to be found in Kallimachos’ poems, is the passage Aitia I, fr. 1, 17f (Pfeiffer): poems are to be judged by τέχνη, not by their length.

15) E. g. Müller, Carl Werner, *Erysichthon - Der Mythos als narrative Metapher im Demeterhymnos des Kallimachos*, (Ak. d. Wiss. u. d. Lit., Mainz, Geist. u. Soz.wiss. Kl., Nr. 13) Stuttgart 1987; G. Radke, “*Die Kindheit...*” p. 219ff.



## 3.

At this point of my remarks I wish to take a look at what is said by a German author of the 20th century about his task as a writer and a poet in the midst of a thoroughly degenerated world. The author is Hermann Hesse. In his letters written during the first six years of Nazi-dictatorship in Germany, Hesse again and again asserts, that he is attached to *the Geist* and that his writings can reach only a very few people who like himself remain true to *the Geist* in a world, where violence and lawlessness are reigning and being idolized by young and old.<sup>16)</sup> According to Hesse humans in this phase of his life behave as if they were going to become beasts again.<sup>17)</sup> Here Hesse sounds like Hesiod, because evidently Hesse as well as Hesiod believes in the age-old western theory of a deep gap between men and animals: For Hesse animals have no *Geist* and therefore no idea of the principle of right or wrong. Similarly Hesiod says, that animals eat each other, because they have no *Dike*, no *Recht* (justice) but “to men God gave *Dike*, and that is by far the best thing for them” (W. a. D. 279). Again and again Hesse also calls the degenerated world of his time dirty.<sup>18)</sup> Expressing such feelings, he sounds like Kallimachos. He disgusts the society he has to live with. Again like Kallimachos<sup>19)</sup>, Hesse speaks in his letters about the necessity for a writer, who is guided by

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16) Hermann Hesse, *Die Briefe*, Bd. 5, 1933-1939, ed., by V. Michels, Berlin 2018, see e.g. p. 153, p. 272, p. 312, p. 511.

17) Hesse, *Briefe V*, p. 596, p. 630.

18) E. g. Hesse, *Briefe V*, p. 284, p. 359, p. 419.

19) See the above quoted end of hymn II and prooemium of the *Aitia*, fr. I, 1, 17 (the poet's verses are made with “*technê*”, craft, art).

*Geist*, not to rely on inspiration, but to produce his works like any other craftsman, namely being immersed into careful and busy search for the right wording.<sup>20)</sup> In Hesse's letters there is finally talk of ways of escaping from the terrible present — namely of thinking up and writing down utopias, charming short stories and playful poems full of humor.<sup>21)</sup>

#### 4.

When one bears in mind the modern German concept of *Geist*, as it appears in Hesse's letters, the contrast between Hesiod's and Kallimachos's views of their task as poets dwindles. For moral and aesthetic values must both be subsumed under *the Geist*, to which an author should always remain true, especially in a period of decline in the political and social life. Reading carefully the works of Hesiod and Kallimachos one comes to understand that teaching about moral as well as aesthetic values is an important aim for both poets.

Hesiod expresses his optimistic ideas about the role of *Dike*, *Recht* (justice), in human society directly. He cherishes some hope with regard to the establishment of a human community dominated by justice, as he is living in the period of emergence of the Greek city states, the *poleis*. Kallimachos on the contrary is living in the period of the decline of the old Greek polis and of the formation of the large Hellenistic kingdoms. Besides the unavoidable praise of the Ptolemaic kingship, Kallimachos

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20) Hesse, Briefe V, p. 455f (letter to Peter Weiss).

21) E. g. Hesse, Briefe V, p. 30f, p. 321, p. 437, p. 614, p. 619.

never expresses any general ideas about right or wrong in human society in direct wording. But that does not mean, that he is never carrying moral values in his mind whilst composing his poems. The Hellenistic poet handles problems of individual moral behavior and of justice in society by retelling traditional stories, he had found in older literary works. Retelling those old stories he modifies them a bit, with the result that they become examples of observance or violation of moral values.

In hymns IV and VI the retold traditional stories become reflections of the misuse of power and strength, as it happened and happens again and again in a world of people who are prone to greed, jealousy and hatred. The description of the hapless wanderings of the goddess Leto in hymn IV reflects the plight of a person, who has become the object of hatred and prosecution of a powerful potentate in his or her homeland. It is reasonable to assume that non-fictional stories of similar fates existed in the Hellenistic world of Kallimachos, and that he bore some of them in his mind whilst describing Leto's plight. I cannot see any objection to this view in the extremely comic style of some passages in the first part of hymn IV. Seriousness and joking may go hand in hand. Nor is the happy outcome of the story an objection: In the first part of the hymn Kallimachos paints the picture of the dark world of reality in order to make his utopia in the end of the hymn shine all the brighter, the utopia of a safe haven for all kinds of art, which he believes to have found in the little island of Delos, where Leto had given birth to Apollon, the god representing the world of art and *Geist*, and which had henceforward developed into a thriving main sanctuary of this god.<sup>22)</sup>

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22) At the end of hymn IV Kallimachos describes Delos, the sanctuary of Apollon, as a utopian place untouched by worldly worries, where music, poetry, dance and playful

In hymn VI we have the story of Erysichthon, a young prince, who wants to create a loyal following as a basis for the acquisition of political power. To attract followers he plans to erect a banquet hall out of the trunks of trees of a sacred grove of Demeter and begins by cutting the most beautiful tree of the goddess' garden. The goddess appears in the costume of an old priestess to warn him, but Erysichthon threatens to slay her with his axe, if she does not leave at once. The punishment, sent to Erysichthon by the goddess, is insatiable hunger. He becomes totally unfit for human company. Therefore all his planning is ruined, and the young prince who had made wrong use of his social position, finally ends as a beggar in the public roads of his town.<sup>23)</sup>

C. W. Müller<sup>24)</sup> has given a different explanation of the meaning of the hymn. He regards it as a “narrative metaphor”, which illustrates Kallimachos' ideas about how to produce good poetry in his times, namely by avoiding treating too large materials and imitating outstanding old masterpieces. I do not think that the political-social and the “poetological” interpretation

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rites are always to be heard and seen. M. Giuseppetti explains this Callimachean view of Delos in his book about hymn IV in a most careful and pleasant way. One should not forget the change in Roman times: Delos then became the center of Mediterranean slave-trade.

23) Kallimachos illustrates the total failure of the prince's plan by describing in extenso the parent's reactions to their son's transformation in a comical way. M. Depew, *Mimesis and aetiology...*, 1993, p. 57ff, p. 72 takes hymn VI as “a comedic portrayal of a bourgeois family and its socially embarrassing son”, a poem “we cannot in any way take ... seriously” and which certainly has no “moral point” to teach. H. Gundert, *Erysichthon*, 1970, also lays stress on the description of the parent's behavior in the poem, but is far from taking the poem as a comedy. Instead he explains the poet's unexpressed, but quite evidently implied criticism of the parent's behavior.

24) See reference list.

of the hymn exclude each other mutually — or did exclude each other in the eyes of the poet. Felling a holy tree in a goddess' sanctuary can be seen as a case of misuse of power, but also as an illustration of the choice of a subject too great for one's own poetical abilities. In both cases we see blind self-confidence, the result of which must be failure.<sup>25)</sup>

Flight into Utopia and into occasional playfulness can be found in the second epic of Hêsiodos just as well as in Kallimachos' poems and in Hesse's writings.<sup>26)</sup> Only Kallimachos, the poet belonging to a refined urban culture, makes in contrast to the other two poets very often excessive use of comedy and grotesque.

Last not least: As for the presentation of composing poetry and prose texts as a craft which must be studied and trained, Hesiod's view is the same as that of Kallimachos and Hesse (and of course of many other poets and writers throughout all ages). In the *Works and Days*, lines 106f, Hesiod remarks, that he is going to unfold a new story until its peak in a pleasing manner and by using a well studied technique ("epistamenôs"). These lines of Hesiod refer not only to the unfolding of the contents of the story, but as well to the structure of the flow of verses. As mentioned before, Kallimachos noticing the structure of Hesiodic verse flow and being pleased by it reproduced it in some places of his own poetical works.<sup>27)</sup>

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25) Furthermore the insatiable hunger can be understood as a simile for unappeasable greed for power and money or — on the other hand — for materials allowing constant production of new poetical works.

26) As for Hesiod's utopian pictures, see description of Golden Age and of a Polis guided by Dike, W. a. D. 109ff, 225ff. His description of Lênaion and of summer-pause contain playful lines, W. a. D. 509ff, 582ff,

27) One outstanding example is to be found in the story of Erysichthon's sacrilege in hymn VI. It's structure is based on Hesiod's story of Kronos' sacrilege at the

As an example I mention again the story of Erysichthon: The scene of the encounter of goddess and prince in the goddess' holy precinct covers 29 verses, h. VI 37-65. The structure of the verse flow of this passage is modeled after the structure of the Hesiodic tale of the sacrilege committed by Kronos castrating his father Uranos, also covering 29 verses, TH. 154-182. After the deed Kronos became king in heaven instead of Uranos, but only to be later defeated and deposed in turn by his son Zeus. The structure of the Hesiodic castration passage is characterized by mirror symmetry: Section of 7 verses (Gaia's worries), the famous series of five triads (Gaia's plan and Kronos offering himself as executor), and final section of 7 verses (execution of the plan by Kronos).<sup>28)</sup> The middle triad of the series of five triads, therefore also the middle of the whole 29-verses-passage, contains the description of the shock of the Titans, the 12 children of Gaia, when hearing about their mother's plan, and the courageous decision of the youngest child, Kronos, to offer himself.

Kallimachos did not imitate the astonishing series of five triads, but he marks the beginning, the middle and the end of his 29-verses-passage by triads: h. VI 37-39, felling of the tree, h. 50-52, Erysichthon throwing a glance full of wrath at the old priestess, h. 63-65, the curse of the goddess that condemns Erysichthon to insatiable hunger. The middle triads of both poet's 29-verses-passages have similar contents, description of mood and preparation of aggressive speech of the offender, and they are both framed by short speeches of the main characters, each of equal length, in the Hesiodic passage of 3 lines each, in the Callimachean passage of 4 lines

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beginning of the Theogony.

28) The following paragraphs about the outcome of the castration-act, TH. 183-187, 188-206, 207-210, represent a new chapter of the tale.

each. I will not go into further details here. The Hesiodic model that Kallimachos has chosen is of far greater importance and weight in terms of contents than the myth he himself deals with in his 6th hymn. It is up to the reader to interpret the somewhat strange juxtaposition of the two myths created by the Hellenistic poet. The reader might conclude, that the poet considered both myths to be nothing but entertaining old stories, that could make his fellow men laugh. But the reader may conclude as well, that the poet took both stories seriously and had in mind the parallelism of the narrated events: a powerful person, god or man, commits an outrage against sacred laws with the consequence of his downfall.<sup>29)</sup>

Hesiod and Kallimachos are similar in that they maintain the *Geist* in all its aspects, especially both moral and aesthetic, in the midst of a world filled with war and violence. It is only on the surface of their poems that each of both poets emphasizes only one aspect and each one a different aspect of the *Geist*.

## 5.

There remains the question of the meaning of the term “*melichrotaton*” in Kallimachos’ epigram: I think you cannot explain it simply by referring to the old Greek honey metaphor for a sweet voice and a pleasant flow of words or verses.<sup>30)</sup> For such an explanation does not fit the poetry of

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29) S. J. Heyworth, “*Looking into the river...*”, 2004, p. 153ff takes the myth of hymn VI seriously: In hymns V and VI together he sees “reflections” of famous Greek tragedies. One should consent, I think. But S. J. Heyworth is interested only in the behavior of the goddesses of the two hymns, not in the behavior of man.

the old Boetian poet really well. The question must be answered by referring to the bees-simile at the end of Kallimachos' second hymn, though in these verses nectar or honey as a gift of Demeter are not mentioned at all (the reader might well remember them).

Kallimachos lost large scale work, the "Aitia", as well as Hesiod's two famous epics consist of various short sections containing originally independent materials, found in various sources, either written down or handed down orally. In the case of Kallimachos those independent materials were mostly old stories, often combined with the institution of special religious rites on various places of the Greek world. The Hellenistic scholar and poet could not be interested in competing with the masterpieces of bygone times. His solution of the dilemma is "Musa leptaleê", "the slender Muse", <sup>31)</sup>, id est, the composition of short poems, produced with great care and with a mixture of joke and seriousness.

In Hesiod's case the reason of collecting so many varying materials was his aim to convey by his poetry insight into the nous of Zeus, id est into the order of Kosmos and of human life. He made use of different old mythical stories as well as of other various means of teaching developed in older didactic poetry, pieces of so-called wisdom literature, proverbs, farmer's almanacs a. s. o. The various materials he had picked, are connected in his epics by means of a basic unifying plan. In spite of this fact, the works of Hesiod must have been in the eyes of the Hellenistic poet Kallimachos representative of his ideal of "Musa leptaleê": For the originally independent nature of the contents of the various short sections' of

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30) Cf. Od.12, 187 and also Hes., Th. 83f. ("meilichos" belongs to "meli", honey, vide Frisk, Gr. Et. Wörtl. II, sub voce).

31) Aitia I, fig. 1, 24 (Pfeiffer).



Hesiod's two epics is never totally lost. And of course all of these materials must have been in the eyes of the Hellenistic poet of totally pure origin, stemming from clean old sources or sometimes also from the author's own insight and heart.<sup>32)</sup> Especially the second Hesiodic epic, whose structure at a first glance seems to be very loose, conforms to the Hellenistic poet's "poetological" ideas. Kallimachos paid attention to this fact by calling it "melichrotaton". Yet one would be very wrong if assuming that Kallimachos was not also interested into the main concern of the old poet of archaic times, namely teaching good order of social and individual life in human society. Only, the poet of a late age of refined urban culture, who knew so many contradicting mythical traditions and philosophical constructs of ideas about man and Kosmos, hides his interest into the difficult basic problems of life behind his strong predisposition to aesthetics in poetry and in life.

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32) Kallimachos seems to have been pleased especially with the Hesiodic sudden turns to personal emotions or thoughts, as we find reproduction of these Hesiodic elements in his poems. See Hesiod, W. a. D. 270-274 (Dike) and 682-686 (shipping in spring); Kallimachos, hymn III, 175-182 and hymn IV, 82-85 (of course Kallimachos reproduces only form, not contents).

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초 록

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칼리마코스와 헤시오도스

이름가르트 유-군데르트\*

칼리마코스와 헤시오도스 사이에는 4세기라는 시간적 간극이 있고, 삶과 작업의 조건도 완전히 달랐기 때문에 멀리 동떨어져 있다. 하지만 칼리마코스는 그 보이오티아의 옛 시인 헤시오도스를 사랑했으며, 자신의 작품을 쓸 때 그의 두 주요 서사시 『신통기』와 『일과 나날』에서 큰 영향을 받았다. 칼리마코스는 헤시오도스의 두 번째 서사시를 그리스 서사시들 가운데 “꿀처럼 달콤하기로”는 타의 추종을 불허한다고 말했다. 헬레니즘적 학자풍의 시인 칼리마코스와 옛 보이오티아 시인 사이에는 어떤 종류의 끈이 존재했던 것일까? 두 시인 모두 자신들과 함께 사는 보통 사람들에 관해서 말할 때, 모종의 모멸감을 품고 있다. 자신들은 그들보다는 더 높은 문화적 수준에 있다고 보는 것이다. 그러나 그들이 모멸감을 품은 이유에는 중대한 차이가 있다. 헤시오도스의 경우에 그 이유는 보통 사람들이 도덕적이고 사회적인 가치에 대해 무관심하기 때문인 반면, 칼리마코스의 경우에 그 이유는 미학적 가치에 관해 이해가 부족하기 때문이다.

나는 이 논문에서 두 묶음의 가치들이 한 훌륭한 시인의 작품에서 서로 불가분의 관계로 연결되어 있음을 보여주려고 시도한다. 그리고 그렇

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\* 중앙대학교 독어독문학과 명예교수

기 때문에, 비록 표면적으로는 오직 한 묶음만이 두드러지지만, 두 유형의 가치들이 모두 칼리마코스의 시에서 그랬던 만큼 헤시오도스의 시에서도 잘 드러난다는 것도 보여줄 것이다. 더 나아가 헤시오도스의 두 번째 서사시의 구조가 “꿀처럼 달콤한”이라는 칼리마코스의 미학적 원리들과 조화를 이루는 것으로 보인다는, 비록 이 조화가 두 시인들의 측면에서 볼 때 전적으로 다른 전제조건인 산물이라고 할지라도, 그 사실에 특별한 주의를 기울여야만 한다.

