

## THE POETIC FUNCTION OF ETYMOLOGY IN CALLIMACHUS' EPIGRAMS: PROPER NAMES AND IMPROPER ACTIONS?

One of Callimachus' best-known and most-discussed epigrams, an erotic epigram at first glance, interweaves love and literature into a forceful statement of polemical poetic theory:

Ἐχθαίρω τὸ ποίημα τὸ κυκλικόν, οὐδὲ κελεύθῳ  
χαίρω, τίς πολλοὺς ὧδε καὶ ὧδε φέρει·  
μισέω καὶ περίφοιτον ἐρώμενον, οὐδ' ἀπὸ κρήνης  
πίνω· σικχαίνω πάντα τὰ δημόσια.  
Λυσανίη, σὺ δὲ ναίχι καλὸς καλός- ἀλλὰ πρὶν εἰπεῖν  
τοῦτο σαφῶς, Ἥχώ φησί τις· «ἄλλος ἔχει.»

The poet *ἐχθαίρει*, οὐδὲ *χαίρει*, *μισεῖ*, *σικχαίνει*, but luckily there is his beautiful Lysanias. According to the Suda (ε 2898 Adler), the name belongs to another grammarian of Cyrene who was in charge, together with Callimachus, of Eratosthenes' education. Apart from the historical truth of the epigram and the undiscoverable (nowadays) «real identity» of Lysanias, his name seems almost too good to be true. Lysanias, like Pausanias, is the one «who stops misery and sadness», the distress caused by the poet's environment in this case, *ὁ λύων τὰς ἀνίας*, Ar. (*Nu.* 1162 *λυσανίας κακῶν*). The name is emphatically placed first, as soon as the procession of verbs declaring the poet's *ἀνία* ends. Lysanias with his beauty comes to give an end to the poet's misery. With the unexpected twist at the end of the epigram, naming becomes ironic, as Lysanias is only superficially *ὁ λύων τὰς ἀνίας* of the poet and contradicting his charismatic name, he proves to be an additional mental torment.<sup>1</sup>

The «Lysanias epigram» should perhaps prompt us to look at the meaning of other names in Callimachus' epigrams. In the beginning epigrams were built around a name, or may have been just a name. The proper name, when inscribed on a monument, both immortalises and explains an individual

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1. Cf. also R. Hunter, *The Shadow of Callimachus: Studies in the Reception of Hellenistic Poetry at Rome*, Cambridge 2006, pp. 111-112.

identity. In the case of the «second-stage» epigrams, i.e. the literary creations of the Hellenistic age, the name is not simply a vestige of tradition, a structural element of the epigram used in order to call to mind the original epigrammatic form and purpose;<sup>2</sup> it is, rather, once again used because of its primarily individualising function. Since concern with the personal and the particular is a major characteristic of Hellenistic art, this anchoring of the whole content of the epigram to a specific individual – who is embodied in the proper name – is the carrier of the whole dynamic of the epigram. The proper name can, with one word, gesture to a very large amount of both familiar information and facts waiting to be revealed. This property of proper names makes them particularly powerful within the compressed form of epigrammatic poetry.

Research so far has, on the whole, treated names in Hellenistic epigrams in what we may call, with our eyes on Plato's *Cratylus*, a rather Hermogenean way, considering them as elements imposed by the *nomos* of the genre, despite clues provided by Hellenistic epigrammatists themselves about a more significant relationship between the name and its context in an epigram, e.g. Meleager *AP* 12.165, Philodemus *AP* 5.115. My aim is to determine not only what the names in epigrams signify, but also how that significance functions as a poetic device. Callimachus has, as is well known, a learned interest in names<sup>3</sup> and *prima facie* we might expect his epigrams to show an interest in these matters. The cases examined here are not explicit aitiological etymologies signified by etymological markers<sup>4</sup> of the kind that we find in the *Aitia* or the *Hymns*, but rather allusions to the origins and true meanings of names and sometimes even paronymologies of the kind which we find elsewhere in Callimachus.

In ep. 30 Pf., the enamoured bearer of the glorious name Cleonicus has already suffered the failure of the name the object of his desire bears: Εὐξίθεος (godsent) has turned the «famous winner» into ugly beyond recognition ghost who is now *τάλας, σκέτλιος, μοχθηρός*:

2. For the rare practice of omitting the name in Hellenistic funerary and dedicatory epigrams cf. M. Fantuzzi - R. Hunter, *Muse e Modelli: La poesia ellenistica da Alessandro Magno ad Augusto*, Roma - Bari 2002, pp. 398-413.

3. Cf., e.g., M. Skempis «Ery-chthonios: Etymological Wordplay in Callimachus Hec. Fr. 70.9 H.», *Hermes* 136.2 (2008) 143-52; J. J. O'Hara, *True Names: Vergil and the Alexandrian Tradition of Etymological Wordplay*, Ann Arbor 1996, pp. 30-42 και id., «Callimachean Influence on Vergilian Etymological Wordplay», *CJ* 96.4 (2001) 385-395.

4. For the notion of «etymological marker» cf. R. Maltby, «The Limits of Etymologising», *Aevum Antiquum* 6 (1993) 257-275; F. Cairns, «Ancient Etymology and Tibullus: On the Classification of "Etymologies" and on "Etymological Markers"», *Proceedings of the Cambridge Philological Society* 42 (1996) 24-59 and J. J. O'Hara, *True Names*, op.cit., pp. 75-83).

Θεσσαλικὴ Κλεόνικε τάλαν τάλαν, οὐ μὰ τὸν ὄξυν  
 ἥλιον, οὐκ ἔγνω· σχέτλιε, ποῦ γέγονας;  
 ὅστέα σοι καὶ μῶνον ἔτι τρίχες· ἦ ῥά σε δαίμων  
 οὐμὸς ἔχει, χαλεπῇ δ' ἦντεο θευμορίη;  
 ἔγνω· Εὐξίθεός σε συνήρπασε, καὶ σὺ γὰρ ἔλθων  
 τὸν καλόν, ὦ μόχθηρ', ἔβλεπες ἀμφοτέροις.

His passion has so affected him physically, that the poet does not recognise him (οὐκ ἔγνω) and is at a loss to account for his situation. He wonders what evil fate sent by the gods (χαλεπῇ θευμορίη) might have struck him, and this thought, by a sudden association of ideas, provides in a flash the solution of the mystery (ἔγνω): *cherchez l'homme*, the god-sent fate is the supposed god-sent wish, Euxitheos; again, the significance of the name aids us to interpret the mechanism of Callimachean poetics.

In the same vein, cruel irony is created also in ep. 61 Pf., concerning the charms of Menecrates:

Αἴνιε, καὶ σὺ γὰρ ὦδε, Μενέκρατες, τοῦκ ἔτι πουλὺς  
 ἦσθα; τί σε, ξείνων λῶστε, κατειργάσατο;  
 ἦ ῥά τὸ καὶ Κένταυρον; «ὄ μοι πεπρωμένος ὕπνος  
 ἦλθεν, ὁ δὲ τλήμων οἶνος ἔχει πρόφασιν».

Despite the constant strength denoted by his name, Menecrates dies of *πολυποσία*, excessive drinking. The name is typical of the heroic age of Greek History, when names were associated with war abilities such as *Μενεπτόλεμος*, *Μενεχάρης*, *Μενεσθεύς*. Death from too much wine can hardly be described as heroic. The use of the mythological simile of the mighty Centaur Eurution, who is also the bearer of a strength-denoting name might also ironically allude to the etymology of Menecrates. The same parallel is offered for another bearer of a strength-denoting name, Epikrates in Alc. A.P. 11.12: *Οἶνος καὶ Κένταυρον, Ἐπίκρατες*.<sup>5</sup>

The name Menekrates is used also in epigram 45 Pf.; in this case, we can see that name etymology can sometimes offer assistance with textual restoration:

«Ληφθήσει, περίφευγε, Μενέκρατες», εἶπα Πανήμου  
 εἰκάδι καὶ Λώου τῇ τίνι; τῇ δεκάτῃ  
 ἦλθεν ὁ βοῦς ὑπ' ἄροτρον ἐκούσιος...

περίφευγε AP: περίφοιτε Bentley, cf. ep. 28 Pf. περίφοιτον ἐρώμενον, ep. 38 Pf. Σίμων ἢ περίφοιτος

5. Inverting its Iliadic model, Z 261 where wine is clearly presented as adding to one's μένος: ἀνδρὶ δὲ κεκμηῶτι μένος μέγα οἶνος ἀέξει, the Callimachean epigram has the wine account for Menecrates's death, i.e., the passing away of his μένος.

The first line giving us the name of the addressee is dubious. Most scholars accept the imperative *περίφευγε* here. Bentley replaces it with *περίφοιτε* (in analogy with ep. 28 Pf. and ep. 38 Pf.). However, etymology speaks against this emendation: the name Menekrates is a compound consisting of the verb *μένω* + the noun *κράτος*. The word-play is created by the placement of the imperative of *μένω* next to the imperative of *φεύγω*.<sup>6</sup>

In ep.17 Pf. Sopolis, the saviour of the city (it belongs to the category of names that express a wish for the child's future such as *Σώστρατος*, *Σωκράτης*, *Σωσίας*) has died at sea:

᾿Ωφελε μῆδ' ἐγένοντο θοαὶ νέες· οὐ γὰρ ἄν ἡμεῖς  
παῖδα Διοκλείδew Σώπολιν ἐστένομεν.  
ῶν δ' ὁ μὲν εἶν ἀλί που φέρεται νέκυς, ἀντὶ δ' ἐκείνου  
οὐνομα καὶ κενεὸν σῆμα παρερχόμεθα.

In the last lines the poet clearly distinguishes between the physical presence of the deceased and his name: the presence of the name emphasises the absence of the man himself: instead of him there is his name and an empty grave, cf. Hardie, Ph. *Ovid's Poetics of Allusion* (2002) 88-89, where the epigram is presented as a parallel to Aeneas' words to Deiphobus in Verg. A. 6.505-508:

*tunc egomet tumulum Rhoeteo litore inanem  
constitui et magna manis ter voce vocavi.  
nomen et arma locum servant; te, amice, nequivi  
conspicere et patria decedens ponere terra.*

The place is marked by the presence of name and (painted or carved?) arms- *nomen et arma*, not «arms and the man», *arma virumque*. The absence from the tomb of the man himself is pointed by a contrast between name and the personal pronoun, here «you», which is paralleled in Hellenistic epigram, for example Callimachus Epigr. 17 Pfeiffer: *ἀντὶ δ' ἐκείνου / οὐνομα καὶ κενεὸν σῆμα παρερχόμεθα* «in place of him, his name and empty tomb we pass by».<sup>7</sup>

A very clear-cut example of an «improper name» is the sailor Lycus in ep. 18 Pf., who drowns as the constellation of the Kids (Ἐριφοὶ) appears:

6. A further contrast between strength (*-κρατες*) and the idea of «taming» was suggested to me by Professor Francis Cairns.

7. The same idea appears in ep. 2 Pf. (Heraclitus epigram) where the survival of the name of the deceased poet and his poetry contrast the absence of his body. For a compelling association of ep. 2 Pf. («Heraclitus epigram») with the one under discussion here, based on a contrast between the physical absence on the one hand and the very presence of poetry and name on the other, cf. R. Hunter, «Callimachus and Heraclitus», *On coming after: studies in post-classical Greek literature and its reception* 1, Berlin - New York 2008, 122-123.

Νάξιος οὐ ἐπὶ γῆς ἔθανεν Λύκος, ἀλλ' ἐνὶ πόντῳ  
 ναῦν ἅμα καὶ ψυχὴν εἶδεν ἀπολλυμένην,  
 ἔμπορος Αἰγίνηθεν ὄτ' ἔπλεε· χῶ μὲν ἐν ὑγρῇ  
 νεκρός, ἐγὼ δ' ἄλλως οὖνομα τύμβος ἔχων  
 κηρύσσω πανάληθεν ἔπος τόδε· «φεῦγε θαλάσση  
 συμμίσειν Ἐρίφων, ναυτίλε, δυομένων».

As Ferguson notes,<sup>8</sup> here the wolf is (paradoxically) devoured by «the kids», but it is also hardly unimportant Lycus started his voyage from Aegina, the island of Goats.

A different situation occurs when the «truth» of the name is not contradicted, but fulfilled by the actions of the bearer. A first, somewhat doubtful case, is provided by ep. 62 Pf., where the name Echemmas has a double etymology:

Κυνθιάδες, θαρσεῖτε, τὰ γὰρ τοῦ Κρητὸς Ἐχέμμα  
 κεῖται ἐν Ὀρτυγίῃ τόξα παρ' Ἀρτέμιδι,  
 οἷς ὑμέων ἐκένωσεν ὄρος μέγα, νῦν δὲ πέπαιται,  
 αἴγες, ἐπεὶ σπονδὰς ἠ θεὸς εἰργάσατο.

According to one interpretation, (Masson<sup>9</sup> following Meineke) it is a Doric name: a diminutive of a compound (such as Echemenis) where the first consonant of the second part of the compound has been duplicated. The more interesting alternative would be to consider it a compound of the words ἔχειν + ἄεμμα<sup>10</sup> (Ziegler 1938: 74-77), an epic type instead of ἄμμα, bow, also used by Callimachus in the *Hymns* to Artemis (Cal. *Dian.* 10 εὐκαμπὲς ἄεμμα) and Apollo (Cal. *Ap.* 33 ἄεμμα τὸ Λύκτιον). The name is most appropriate for a hunter and an epigram which deals with hunting and the dedication of an ἄεμμα. The joke might be here that Echemmas is stripped of part of his name as his bow is now given to the huntress-goddess.

Another kind of etymological word-play with names is created when the name is juxtaposed to a synonym, as in the case of ep. 41 Pf., where Ἄιδης is placed next to ἀφανής, reminding us of the popular etymology of the name, from ἀ-privative + the root of the verb ἰδεῖν,<sup>11</sup> and also of the idea of the invisibility of the Underworld:

8. J. Ferguson, «The Epigrams of Callimachus», *G&R* 17 (1970) 64-80.

9. O. Masson, «Deux noms doriens chez Callimaque», *Revue de Philologie* 50 (1976) 24-31.

10. K. Ziegler, «Der Kreter Echemmas», *Rheinisches Museum* 87 (1938) 74-77.

11. Cf. Pl. *Cra.* 403a ὁ δὲ Ἄιδης, οἱ πολλοὶ μὲν μοι δοκοῦσιν ὑπολαμβάνειν τὸ αἰδὲς προσειρησθαι τῷ ὀνόματι τούτῳ.

Ἥμισυ μὲν ψυχῆς ἔτι τὸ πνέον, ἧμισυ δ' οὐκ οἶδ'  
εἴτ' Ἔρος εἴτ' Ἀΐδης ἤρπασε, πλὴν ἀφανές.

In ep. 49 Pf., Agoranax dedicates a theatrical mask and therefore poses as a patron of the arts. His name, though, means Lord of the Agora:

Τῆς Ἀγοράνακτος με λέγε, ξένε, κωμικὸν ὄντως  
ἀγκεισθαι νίκης μάρτυρα τοῦ Ῥοδίου  
Πάμφιλον, οὐ μὲν ἔρωτι δεδαιμένον, ἧμισυ δ' ὀπτῆ  
ἰσχάδι καὶ λύχνους Ἴσιδος εἰδόμενον.

The Agora, just like the Roman forum, is also the market place, as well as the site where the assembly takes place. The name obtains a pejorative nuance when it is revealed that the Lord of the Agora is devoting a mask-supposedly of the young lover Pamphilus of New Comedy- which, however, looks more like cheap merchandise, dried figs and Isis lamps.<sup>12</sup> A similar market-rooted name is used for the sausage seller in Aristophanes' *Knights*: Agorakritus, the man chosen through debate in the market-place.

A case of paronomasia, a *figura etymologica*, is found in ep. 27 Pf.:

Ἡσιόδου τὸ τ' ἄεισμα καὶ ὁ τρόπος· οὐ τὸν ἀοιδῶν  
ἔσχατον, ἀλλ' ὀκνέω μὴ τὸ μελιχρότατον  
τῶν ἐπέων ὁ Σολεὺς ἀπεμάξατο· χαίρετε λεπταί  
ῥήσιες, Ἀρήτου σύντονος ἀγρυπνίη.

Levitan<sup>13</sup> suggested a pun with Aratus' name in the second verse of the *Phaenomena* and also a pun in the last verse of this epigram. According to Bing<sup>14</sup> it is as if

Callimachus recognized the play and signalled his recognition in the same epigram where he alludes to Aratus' acrostic: χαίρετε λεπταί / ῥήσιες, Ἀρήτου, the utterances of the unuttered.

This is probably an allusion to Hesiod's ἄνδρες ὁμῶς ἄφατοί τε φατοί τε, / ῥητοί τ' ἄρρητοί τε (Hes. *Op.* 3-4), to which Aratus implicitly refers. A pun

12. For devoted objects speaking on behalf of the dedicator, cf. D. Meyer, «Die Einbeziehung des Lesers in den Epigrammen des Kallimachos», in M. A. Harder - R. F. Regtuit - G. S. Wakker (eds), *Callimachus (Hellenistica Groningana I)*, Groningen 1993, 166; K. J. Gutzwiller, *Poetic Garlands: Hellenistic Epigrams in Context*, Berkeley - Los Angeles 1998, pp. 192-193.

13. W. Levitan, «Plexed Artistry: Aratean Acrostics», *Glyph* 5 (1979) 68 n. 18.

14. P. Bing, «A Pun on Aratus' Name in Verse 2 of the *Phainomena*?», *Harvard Studies in Classical Philology* 93 (1990) 282.

with Hesiod's name itself, which might suggest «he who emits voice» (from ἦμι + αὐδή), regardless of what credence we give to Nagy's view about the origin of the name,<sup>15</sup> could possibly create a contrast between Hesiod in the first line and Ἀρήτου in the last.<sup>16</sup>

In other cases the whole epigram might function as an explanatory note to the etymology of the name as in the case of ep. 52 Pf. The poet asks Zeus to be the judge of Theocritus whose name might suggest «judgement by god» (so Tarán<sup>17</sup>).

Τὸν τὸ καλὸν μελανεῦντα Θεόκριτον, εἰ μὲν ἔμ' ἔχθει,  
 τετράκι μισοίης, εἰ δὲ φιλεῖ, φιλέοις,  
 ναίχι πρὸς εὐχαίτεω Γανυμήδεος, οὐράνιε Ζεῦ,  
 καὶ σύ ποτ' ἠράσθης- οὐκέτι μακρὰ λέγω.

A mythological simile is also offered in ep. 46 Pf.

Ὅς ἀγαθὰν Πολύφαμος ἀνεύρατο τὰν ἐπαιδὰν  
 τῶραμένω· ναὶ Γᾶν, οὐκ ἀμαθῆς ὁ Κύκλωψ·  
 αἶ Μοῖσαι τὸν ἔρωτα κατισχναίνοντι, Φίλιππε...

Polyphemus is an appropriate name for a singer: «man of many utterances». Louden<sup>18</sup> has discussed how the name Polyphemus is meaningful within the context of the myth presented in the *Odyssey*, as it signifies his own powers of speech, especially with regard to the curse:

Polyphemus is a not unsophisticated speaker as he employs several types of discourse including prayer, curse, and pun.

I think that the etymology of the name may have interested Callimachus in this epigram, as well as Philoxenus and Theocritus in their treatments of the Cyclops theme. Thus poetry is added among Polyphemus' many powers of speech.

This category offers several other examples of fitting names, on which I

15. G. Nagy, *The Best of the Achaeans: Concepts of the Hero in Archaic Greek Poetry*, Baltimore; London: The John Hopkins University Press 1979, p. 296.

16. This epigram has a very long bibliography. For a recent discussion cf. K. Tsantsanoglou, «The λεπτότης of Aratus», *Trends in Classics* 1 (2009) 55-89.

17. S. L. Tarán, *The Art of Variation in the Hellenistic Epigram*, Leiden 1979, p. 11 n. 10.

18. B. Louden, «Categories of Homeric Wordplay», *Transactions and Proceedings of the American Philological Association* 125 (1995) 27-46.

will not dwell as they have been discussed by previous scholarship.<sup>19</sup> For example, in ep. 63 Pf. the prostitute Conopion (mosquito) gives her lover sleepless nights, while in ep. 54 Pf. Aceson, the healer, thanks Asclepius for curing his wife.

What about Callimachus *ipse*? Epigrams 35 and 21 constitute a functional group and illuminate each other mutually.

Βαττιάδew παρὰ σῆμα φέρεις πόδας εὖ μεν ἀποιδῆν  
εἰδότος, εὖ δ' οἴνω καίρια συγγελάσαι.

Ὅστις ἐμὸν παρὰ σῆμα φέρεις πόδα, Καλλιμάχου με  
ἴσθι Κυρηναίου παῖδά τε καὶ γενέτην.  
εἰδείης δ' ἄμφω κεν· ὁ μὲν κοτε πατρίδος ὄπλων  
ἦρξεν, ὁ δ' ἦεισεν κρέσσονα βασκανίης.

Instead of his name in ep. 35 Pf. Callimachus chooses a patronymic which evokes the name of the mythical founder of Cyrene, Battos and a term meaning «stammerer». This double instance of the name fits the context perfectly. He is capable of a good laugh even if he is the butt of the joke (the «inarticulate artist»?).<sup>20</sup>

The name of the poet is instead included in his father's epitaph in a riddle based on the synonymy of Callimachus and his grand-father. The deceased is both the son and the father of Callimachus. The next verse clarifies the confusion: they are two different persons, one of them a warrior, the other a poet, who both however lived up to the meaning of the name Καλλιμάχος: they fought well. While this sounds reasonable as far as the general is concerned how can Callimachus junior, secluded in his ivory tower of the Alexandrian Library prove his proficiency in battle? Callimachus claims that his song surpassed envy. Βασκανία is a characteristic of Callimachus' literary opponents (*Aetia*. 1.17 Pf. ἔλλετε Βασκανίης ὀλοὸν γένος). Such a statement, although not being used in reference to a real battlefield, does bring to mind the warlike intensity of literary disputes in Alexandria as clearly exemplified by *Iambus* 13:

19. On ep. 63 Pf. cf. K. J. McKay, «Callimachea». *Symbolae Osloenses* 45 (1964) 38-48 and L. A. De Cuenca, *Callimaco Epigramas. Introducción, texto, aparato crítico, traducción y notas* [Suplementos de Estudios Clásicos, Segunda Serie de Textos- No 6 (Continuación)], Madrid 1974-1976. On ep. 54 Pf. cf. F. Chamoux, «Sur une épigramme de Callimaque (ep. 54)», *Revue des Études Grecques* 80 (1967) 258-263.

20. We could probably see here an allusion to the oral nature of older poetry which does not «suit» the poet because of a natural defect.



τὰ νῦν δὲ πολλὴν τυφεδῶνα λεσχαίνεις  
 .....  
 ]ἄοιδὸς ἐς κέρας τεθύμωται  
 κοτέω]ν ἀοιδῶ κήμῃ δει [..]ταπραχ[  
 ] δ[ύ]νηται τὴν γενὴν ἀνακρίνει  
 καὶ δοῦλον εἶναι φησι καὶ παλίμπρητον  
 καὶ τοῦ πρ.....ου τὸν βραχίονα στίζει,  
 ὥστ' οὐκ αἰε[....]ν παρέπτησαν  
 καὶ ταῖς τρομεῦσαι μὴ κακῶς ἀκούσωσι·  
 τοῦδ' οὔνεκ' οὐδὲν πῖον, ἀλλὰ λιμηρὰ  
 ἕκαστος ἄκροις δακτύλοις ἀποκνίζει,  
 ὡς τῆς ἐλαίης, ἣ ἀνέπαυσε τὴν Λητώ.  
 (fr. 203.40-62)

Despite, then, the different occupations of the bearers the name proves its true warlike value in both cases it is attributed.

In conclusion, Callimachus is not oblivious to the power that can reside in the personal names of the epigrams. In a total of 63 epigrams we can claim allusions to the etymology of the contained anthroponyms in 25 of them; some of these were discussed here for the first time.

In some cases the names are truly defining: they can be seen to govern the nature and behaviour of the bearers, while others are misleading as character descriptions. Are these relations accidental? A poet exhibiting a well-known passion for words and names, writing in a name-centered and small-sized genre, is very unlikely to have treated significant names merely as insignificant conventions, instead of carriers of meaning. It is also true that name etymologies in Callimachus are of a fairly transparent kind, more reader-friendly than the erudite word-play in his other works; but then this is in agreement with the lightness of the epigrammatic genre. In some cases it would be possible to assume that this kind of punning alludes to a sympotic context for poems which are no longer sympotic (parodies of all kinds of epigrams in a symposium / book-parodies of epigrams as they would have been composed at a symposium). However, name punning cannot always be taken as proof of a sympotic (real or imagined) context and the supposition of Tarán (1979: 19) that

the name itself... deprives the whole poem of seriousness and warns us that we are reading a *παίγνιον*

seriously limits our reading of the poems. An easily verifiable instance is constituted by funerary epigrams, for which we possess hundreds of «real»

equivalents, inscribed in stone. In these, (e.g. Peek (1955), Ben Jonson<sup>21</sup>) word-play with the name of the deceased is rarely avoided when the name possesses this potential. This is a genre which aimed primarily at the commemoration of an individual, and these word-plays possess a mnemonic value apart from their entertaining quality. Although in Callimachus' case I am more inclined to believe that it is in the latter that he is more interested. He did not possess the title of writing ἄτε παῖς for no reason.

Democritus University of Thrace

DEMETRA KOUKOUZIKA

21. Cf. W. Peek (ed.), *Griechische Vers-Inschriften I: Grabepigramme*, Berlin: Akademie Verlag (1955) 101, Σμύκρου σῆμα, ὃς πίστιν ἔην μέγας. 629, ἄνθος ὄρας γαίης τὸ ποθοῦμενον ἐν στεφέεσιν / οὔνομα μοι τόδ' ἔφυ· Ἰάκινθος ἐνθάδε κείμαι. 814, τὸν Χαρίτων με γέμοντ' εἰσορᾶς κλεινὸν Χαρίτωνα, 1109 οὔνομα δ' Εὐτυχίδης· ψευδώνυμον ἀλλὰ με δαίμων / θῆκεν, ἀφαρπάξας ὠκύτατ' εἰς Ἄϊδα. 1032, οὔνομα Φιλοκύνητος ἐμοί· τοῖος γὰρ ὑπάρχων / θηροσὶν ἐπὶ φοβεροῖς κραιπνὸν ἔθηκα πόδα. Cf. also Ben Jonson's funerary epigram for his son, also called Benjamin: *Epigr.* 45, v. 1: «Farewell, thou child of my right hand, and joy». Benjamin in Hebrew signifies child of the right hand.