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Dialect, Diction and Style in Greek Literary and Inscribed Epigram

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FRANCESCA ANGIÒ

A sundial for a deceased woman: Two epigrams from Pamphylia (I-II A.D.)

Two epigrams from Pamphylia (I-II A.D.), each consisting of two couplets, and dedicated to a deceased woman, are interesting for the mention of a sundial, uncommon in poetry. Dialect, diction, metre, style, and motifs are examined.



EGBERT BAKKER

The double contract: Deixis and temporality in archaic funeral inscriptions

This paper will explore the deixis and temporality of archaic funeral inscriptions. Building on earlier, in particular Jesper Svenbro's, work on the reading of archaic inscriptions, I will offer some thoughts on the *double contract* inherent in the deixis of the archaic verse-inscription: in accepting the role as the inscription's reader one acknowledges the "hereness" in space and the permanency in time of the monument as it was erected for the deceased person. But the reader is also made aware of his own location in time, in a now that is both anticipated by the monument's creator and which the reader can leave in order to travel back to the monument's inception. The paper will sketch an inscriptional grammar aiming, through tense, moods, and deictics, at both distancing and closeness between the reader and the inscription's referent.



EWEN BOWIE

Doing Doric: Dialect choices by Philip's poets and by Sacerdos (AP 15.4-8)

The paper will explore the factors which contributed to the choice of dialect by late Hellenistic and early imperial epigrammatic poets – genre, origins of the poet, probable location of composition – beginning with the sepulchral poems composed for the tomb-obelisk of Sacerdos of Nicaea ca. AD 130, comparing with these what is found in the epigrams of Antiphilus of Byzantium, and then briefly assessing the results against the background of both the poems which have passed down *via* the *Garland of Philip* and inscribed epigrams of the period from the Aegean and western Asia Minor.



DEE L. CLAYMAN

It is challenging to evaluate dialect forms in Callimachus' epigrams for a variety of reasons. In addition to copyists' mistakes and editors' emendations, a Hellenistic poet enjoyed no small measure of freedom in choosing from among the many possibilities available, as Callimachus tells us himself (*Iamb* 13. 17-18). The potential for dialect mixing is evident in the new Posidippus (P.Mil.Vogl. VIII 309), which is chronologically close to Posidippus' lifetime, and Sens 2004 offers some examples in that corpus of deliberate manipulations of dialect to create desired effects. In this paper I extend that approach to Callimachus and show how he deploys Doric forms in 15 G-P = AP 5.146 as an essential element of the rhetorical strategy in one of his best known and most admired epigrams.



TAYLOR COUGHLAN

Dialect and imitation in late Hellenistic epigram

Recent scholarship (Ludwig 1968, Tarán 1979, Gutzwiller 1998, and Squire 2010) has convincingly demonstrated the importance of imitation and variation of earlier epigrammatic models as a source of poetic expression and experimentation for later Hellenistic epigrammatists. My paper furthers this approach by examining the relationship in dialect practice between model and imitator(s). Using examples including those below, I will show that imitators such as Antipater and Meleager were sensitive to dialect choice and used imitation or variation of dialect, like diction, syntax, or theme, to express their allegiance to or competition with their model.

Antipater of Sidon expresses his allegiance to Leonidas of Tarentum by often copying the dialect coloring of his model. In yet other instances, dialect variation acts as a mode of commentary or competition. I first discuss the sequence of Leonidas G-P 70=A.P. 7.163 and two imitations by Antipater and Amyntas, preserved in sequence on a papyrus of possible Augustan date, on the dialogic epitaph for the Samian Prexo. Leonidas G-P 70=A.P. 7.163 is rendered in strong Ionic, the dialect of Samos. Antipater G.P. 21=A.P. 7.164 retains the dialogic structure and name and ethnic of the deceased, but adds a doricizing veneer. The contravention of the inscriptional practice of matching dialect to the native language of the deceased undercuts the imagined setting of the "inscription" in Samos and emphasizes, in concert with the variation of the diction and phraseology, the artificiality of the epigram as a literary product. A third epigram by Amyntas (*FGE* 1=*P.Oxy.* 622) borrows from the dialect choices of both models to create his own variation. This includes mixture of dialect features: he ionicizes a number of the nouns and adjectives (copying expressly γονῆος and Καλλιτέλευς from Leonidas) and doricizes a majority of the verbs,

particularly all of those in the first-person. The preservation of the Antipater and Amyntas imitations on papyrus demonstrates that dialect variation is not only a matter of manuscript variants.

Another well-known series of imitations involves Leonidas G-P 46=A.P. 6.13, a dedication of hunting nets by three brothers to Pan, and imitations by Antipater and the late Hellenistic poet Archias. The Leonidean version is Attic-Ionic with the exception of one Doric feature (πτανῶν). Antipater G-P 1=A.P. 6.14 presents an Attic-Ionic base with two Doric forms, in an interesting pattern of variation. Antipater ionicizes (πτηνῶν) Leonidas' one Doric form, but substitutes the doricizing periphrasis ἄρμενα τέχνας for Leonidas' δίκτυα. The vagueness of ἄρμενα τέχνας, combined with the faithful reproduction of the rest of the first line, points to the imitative position of the epigram – those who recognize the line as an imitation already know the dedicated objects are going to be nets. The use of the Doric form τέχνας further underscores Antipater's allegiance to the practice of his model, since every use of the noun τέχνη in Leonidas is in the genitive and in Doric. Like Amyntas in the previous example, Archias, who produces four versions of this epigram, strives to create variety through the combination of contrasting features from each of his models. For example in Archias G-P 6=A.P. 6.180, we find a periphrasis of Antipater τέχνας σύμβολα, alongside vocabulary borrowed from Leonidas.

Scholars have productively discussed the effects of dialect choice and mixture in individual authors such as Posidippus and Meleager with stimulating and thought-provoking results (Guichard 2004, Sens 2004, Sens 2011, and Gutzwiller 2014). These examples of responses to dialect in the sequences of imitation and variation of model epigrams have the potential to expand our treatment of dialect usage in Hellenistic literary epigram to include dialect choice as an essential component of the reading, interpretation, and reuse of the epigrammatic tradition.



GIAMBATTISTA D'ALESSIO

Epigrammatic representations of choral performances: Memorializing a Hellenistic grand procession at Didyma.

After a brief survey of the ways in which inscriptional and 'literary' epigrams memorialize choral performances, I will focus on *IDidyma* 537, a honorary verse inscription evoking a grand procession with choral performance at Didyma around 200 BCE. I will deal with literary, historical and interpretative issues, providing some important new elements for the reconstruction of the text.



MARCO FANTUZZI

The paper focuses on the evolution and final annihilation of the incompatibility of bucolic life and eros, investigated through a series of understudied bucolic-erotic epigrams from the 3rd cent. BC to the 1st cent. AD.



LUCIA FLORIDI

The language of Greek skoptic epigram of the I-II centuries A.D.

Skoptic epigrams are mainly preserved in book 11 of the *Greek Anthology* and form a subgenre that flourished between the first and second centuries A.D. They may be described as short, witty poems, based on puns, intertextual allusions, and polysemy. On the one hand, skoptic authors engage with the literary tradition, and show their literary pedigree by way of quotations and intertextual allusions, or by “mimicking” highbrow poetry; on the other, they show a tendency to incorporate contemporary linguistic materials into their poems. For instance, several Latinisms are to be found in Nikarchus and Lucillius’ poetry is often open to colloquialisms and syntactic oddities, which most probably reflect the language spoken by the *graeculi* who lived under Nero. Interestingly, the skoptic technique of reproducing a given character’s linguistic mannerisms extends to appropriating the jargon of such professionals as doctors, astrologers and grammarians. This paper will focus on some of the techniques designed to enhance the poems’ linguistic diversity, indeed one of the most striking features of the subgenre as a whole.



VALENTINA GARULLI

Playing with language in everyday poetry: Hapax legomena in inscribed funerary epigrams.

A tentative typology of the *hapax legomena* found in funerary verse-inscriptions is provided: special attention is paid to their structure and meaning, stylistic effects and function, provenance and dating of the inscriptions. Studying the *hapax legomena* provides some extremely concrete clues to the language of epigrams and can contribute to a more complete understanding of the varied world of anonymous poetry carved in stone.



KATHRYN GUTZWILLER

The style of Meleager's erotic fantasies

In contrast to the process of "Ergangzungsspiel" by which the reader of a literary epigram is invited to visualize a dramatic setting, Meleager's epigrams often represent the internal fantasy world of the lover, a place where imagery and wordplay work together to convey emotion. This paper will explore the stylistic devices by which Meleager conveys the emotional complexity of desire through erotic fantasies.

In his lover's persona Meleager employs a series of such devices to wish for unreal possibilities or to engage in imaginative thinking. These devices include erotic wishes, in which the lover imagines himself as a dolphin carrying a youth over the sea (*AP* 12.52), or a cup from which his beloved drinks (5.171), or Sleep sitting on his beloved's eyes (5.174). Another device is to describe how a dream of an erotic encounter has taken over the lover's waking reality (12.125, 12.127), and closely related is the representation of a daydream, such as the lover's fantasy of his beloved in company of another partner (5.165) or alone engaging in reciprocal longing (5.166). In each instance, Meleager creatively uses metaphorical language to blend reality with dream or fantasy.

The connection between reality and non-reality maintained by the devices of wish, dream, and fantasy is absent in yet other epigrams where the lover speaks from a complex metaphorical world to convey his unstable, emotional state. In *AP* 12.80, for instance, the lover tries to convince his own soul not to fall in love again through the metaphors of a festering wound, fire under the ash, and the soul as Eros' runaway slave; the pair 12.82-83 offer another example in which Meleager reimagines the conventions of Eros' bow and torch by creatively describing how the god enflames his internal organs. Elsewhere Meleager teases the reader who expects to work out a dramatic setting by offering a surrealist landscape of the heart where everyday adventures are revealed as elaborate metaphors for erotic feeling. For instance, in 12.81 fellow sufferers from love are figured as bath attendants who are asked to quench with ice water the fire of desire before it reaches the lover's vital organs, and in the paired 12.84-85 the lover asks for help first from strangers and then from friends waiting at a symposium because as a sea voyager, just disembarked, he is kidnapped on land by a figure who is both Eros and a beautiful boy, perhaps to be conceived realistically as a slave sent to guide him. Especially in the latter pair the world of metaphor changes through dramatization into a world of surrealism where the characters come and go, blending and changing in the fantasy that conveys the lover's emotional state.



REGINA HÖSCHELE

Whereas the art of variation, an essential feature of the epigrammatic genre, has been well studied for the Hellenistic period, later examples of this phenomenon remain largely unexplored. The work of one major player in the game of variation, Philip of Thessaloniki, for instance, has attracted virtually no critical attention, except for various dismissive comments from Gow and Page, who call him a “dull writer” and describe his poems as “sound[ing] hitherto unplumbed depths of fatuity” (1968, vol. II, p. 328). My paper will examine Philipian rewritings of earlier epigrams with regard to their verbal, stylistic and/or structural variation, in an aim to show that this author is far more subtle and self-conscious than commonly supposed.

Importantly, Philip starts his variations with the same letter as their respective models, which permits him to juxtapose original and copy within the alphabetical sequence of his *Garland*. Following an observation first made by Wifstrand (1926), we may identify 17 such pairs with identical initial letters and safely assume that Philip’s rewritings were coupled with their archetypes, even if the epigrams nowadays appear out of sequence. Like Philip’s own poems, the alphabetical arrangement of his *Stephanos* has been widely dismissed as mechanical and unimaginative. By way of contrast, my paper will consider this organization as a macro-variation of sorts on the structure of Meleager’s *Garland* and illustrate how Philip manages to play within the (self-imposed) constraints of an alphabetical order.



GREGORY HUTCHINSON

Pentameters

S. R. Slings’s observations on ‘parallel word-end’ (*ZPE* 98 (1993) 33-7) invite us to think further. There is, as he realizes, a marked difference between Callimachus’ abundant use of one pattern in the *Aetia* and *Hymn* 5 and his more sparing use of it in the epigrams: $x||y$, where x and y are each an adjective or noun, in agreement, directly before caesura or line-end. This point should lead us to larger differences between Callimachus’ writing in epigrams and in his other elegiac poems. It should lead us too to Catullus; use of the pattern significantly differentiates the first and second halves of his elegiac sequence, to which Callimachus is fundamental. We should next think about the relation of the pattern to $x||y$, which is significant in many epigrammatists, including Posidippus; what is the difference between these two forms in expressive and stylistic point? Each has an important role in closure. Relevant too is $|x y| \dots$. There is also the relation to $x||y$ in hexameters; by contrast with Latin elegiacs, where there is usually a masculine caesura, the hexameter version in Greek is

less parallel and much less frequent: this is a predominantly pentameter pattern. The figures for different epigrammatists in all these matters are varied and intriguing – but I have many more yet to compile. The paper will include a lot on particular poems; through reading and through figures together, a fuller understanding of the epigrammatic art-form should emerge.



DEMETRA KOUKOUZIKA

Epigrams in epic? The case of Apollonius Rhodius

This paper will examine the incorporation of the epigrammatic genre as “guest genre” in Apollonius Rhodius’ *Argonautica*. Research has traced the beginnings of this technique in Homer and pursued the trail also in Vergil’s *Aeneid*, but it has been denied that examples can be found in Apollonius. A close analysis of selective passages of the *Argonautica* will, however, point to familiar generic markers, i.e. formal, thematic and metagenetic features of the epigrammatic genre, which allow the conclusion that this is one more Hellenistic innovation which was subsequently incorporated by Latin epic.



NITA KREVANS

Pastoral markers in Hellenistic epigram

Attempts to define pastoral epigram have always acknowledged the tensions between the two terms. Whitmore’s early foray (1918) imposed a litmus test so narrow that he rejected virtually every candidate. His search for pure bucolic “content” meant that, for example, an epigram which concluded with verses addressed to a seductive mistress could not be pastoral even if it began with an elaborate Theocritean invocation of Pan (AP 5.139 = Meleager 29 G-P). Recent discussions take a more nuanced approach but still concede that the boundaries are amorphous. Is farming pastoral? Hunting? Is a *locus amoenus* pastoral when herdsmen are not present? If, however, we focus on language and style, we find that epigrams like 5.139 concentrate multiple features associated with pastoral (Doric forms, anaphora, bucolic diaeresis, canonical pastoral deities or personal names) into the space of a few lines. Features which are not definitively pastoral (e.g. anaphora) become activated as pastoral in the presence of the other markers. The “pastoral” couplet can then serve as a stylistic foil for the unmarked verses. I propose to examine a series of such “half-pastoral” epigrams and consider how they exploit the tension between pastoral and non-pastoral elements to create epigrams suspended between two poetic worlds.



JAN KWAPISZ

When is a riddle an epigram?

Ancient riddles and epigrams form two clearly distinct traditions, epigram being a written genre *par excellence*, and riddle existing almost exclusively in the oral domain. However, these traditions have several points of contact – their shortness is only the most obvious feature they share. Is it significant that riddles and epigrams alike often resort to *Ich-Erzählung*? Is it possible that riddles influenced epigram at the moment of its formation as a literary genre? What did the riddling *paignia* and *technopaignia* have to do with epigram? When exactly did riddles come to be regarded as an epigrammatic subgenre? Even if my paper may not answer all of these questions, it will at least touch upon them, and by doing so it will offer a preliminary approach to the understudied problem of the interconnectedness of epigram and riddle.



DONALD LAVIGNE

The Iliad on epigram: Generic competition and the poetics of memorialization

In his recent study of time in the *Iliad*, Garcia (2013) has argued that tombs (and other material objects) are complements to the Homeric idea of *kleos*. Based on an interpretation of the formula *kleos apthiton*, he argues that Homeric *kleos* always encodes a sense of its own eventual decay and demise. Thus, tombs and other seemingly durable constructions provide a glimpse of the impending loss of memory to which even Homeric poetry itself will succumb. Although I agree with Grethlein (2014) that Garcia's argument, which interprets the alpha privative of *apthiton* in the famous Homeric phrase as encoding the sense "not yet," is mistaken, Garcia's point about the *Iliad's* presentation of the decay of tombs (along with the memories they represent) still has significance for our interpretation of the poetics of Homeric epic. Grethlein (2008) too has recognized Homer's presentation of the limited life-span of objects (tombs included) in the epic and Nagy (1983 and 1979) has shown that tombs in particular contain modes of memorialization that run parallel to the poetics of epic *kleos*. In this paper, I will investigate the Homeric poetics of tombs, reading them, with Garcia, as complements to the Homeric idea of *kleos*, but, rather than parallel formations, I will argue that tombs are deployed in Homer as a contrast to epic memorialization.

As Grethlein (2008, 32) has argued, from the point of view of the Homeric poems, the physical decay to which tombs succumb is a negative foil to the everlasting glory of epic song. However, if we reverse the direction of our critical lens and look at the epic poems from the point of view of archaic funerary

monuments, their very monumentality can be seen as an attempt to participate in the ever-lasting *kleos* of epic. In fact, several inscriptions on archaic tombs attempt to realize the kind of fame promised by Homeric epic, often cast in language and meter shared with the Homeric tradition. The archaic funerary monument in its totality (i.e., in its monumentality and spatiality, as well as in its poetic program) acts, as Svenbro (1993) argued, as a “machine to produce *kleos*” and, as such, offers its configuration of features in order to participate in the premier archaic mode of memorialization. If, from the point of view of the funeral monument, tomb and epic are part of the same system of memorialization, and, from the point of view of the epics, tombs are inferior and qualitatively different modes of memorialization, then we are justified in postulating a competition in memorialization among the two modes. In an effort to understand the Homeric poetics of this competition, I will offer a brief overview of all the instances of tombs in the epics, then narrow my focus to one that, even in antiquity, was seen as particularly “epigrammatic,” the hypothetical tomb described by Hector at *Il.* 7.81-91. Through an analysis of this passage’s relationship to extant examples of archaic funerary monuments, I will argue that the *Iliad* ironizes the memorializing potential of such funerary monuments, thus, implicitly showcasing its own superior poetics of memorialization.



GIULIO MASSIMILLA

The ἀπὸ κοινοῦ construction of prepositions as a feature of the epigrammatic style

Several epigrams in book 6 of the *Palatine Anthology* (11-16 and 179-187) deal with the same theme: three brothers (a hunter, a fowler, and a fisherman) dedicate the tools of their respective trades to Pan. The subject must have been very popular, since the earliest epigram in the series is by Leonidas of Tarentum, and the latest by Julian the Egyptian. Many poems of this group make use of the so-called ἀπὸ κοινοῦ construction of prepositions, because they exhibit a sequence of three complements introduced by the same preposition, which only becomes explicit in the second or third complement. I intend to show that the epigrammatists who wrote on the three brothers treated the ἀπὸ κοινοῦ construction of prepositions as a stylistic feature inherent to their common theme, and vied with each other in adopting and varying this syntactical pattern. I will also argue that such a construction was more generally regarded as an appropriate constituent of the epigrammatic style, especially when poets listed series of nouns and strove to be as concise as possible.



DAVID PETRAIN

Dialect variation in the labors of Heracles on the Tabula Albani (IG 14.1293)

The *Tabula Albani* accompanies an image of the apotheosis of Heracles with metrical and prose inscriptions that recount the hero's exploits in a combination of Koine and stylized Doric. In its visual organization and use of miniature inscribed text, the tablet shows close links with the class of the *Tabulae Iliacae*, yet it is a temporal outlier, carved in the Antonine period while the other tablets date to the early first century CE. In this paper I explore the significance of the Albani tablet's shifting dialects and argue that they constitute a nuanced reception of the similarly self-conscious use made of dialect by the earlier tablets.



ANDREJ PETROVIC

Catalogues in archaic and classical Greek epigram

My paper will investigate use of catalogues in early Greek epigram. While lists of athletic victories, dedications, or battles are a well-known feature of early epigram, their relationship to literary models (?) has previously attracted limited scholarly attention. More specifically, my paper will focus on use of personal names in inscriptional poetry. The aim will be to explore the ways in which Archaic and Classical inscriptional texts accommodate lists of mythological and historical names and to thus further our knowledge of the mechanics of *kleos*-producing machines.



IVANA PETROVIC

The style and language of programmata (epigrams inscribed on temples)

I shall analyze the narrative strategy, style, and language of the metrical inscriptions regulating access to Greek sanctuaries which address the visitor. In the second step, Greek material will be compared to Egyptian temple inscriptions from the Hellenistic period, with an emphasis on Edfu and Esna.



MICHAEL TUELLER

Words for dying in sepulchral epigram

“He died”: this statement, or its equivalent, occurs repeatedly in sepulchral epigram. As the tradition matured, poets faced a challenge: how could they write “he died” in a way that the words retain their emotional force? My paper presents three tracks that their innovation took.

Among the oldest words to express death in epigram is ὄλλυμι and its compounds. In the sense “destroy,” at first only divine forces – Ares, or the sea – served as its subject. The supernatural aura of the word offered later writers a gateway to ennoble other forces: the sea and its waves and wind remained the most prominent, but others also rose: Fate (AP 7.255), Time (AP 7.225), and even homesickness (AP 7.263). It is but a short step from these to irony: Antipater of Sidon told the tale of a sailor who survived the battering of the sea only to fall off the edge of the ship in port: ἄ πόσον ὕδωρ / ὤλεσε τὸν τόσσῳ κεκρμένον πελάγει (AP 7.625.5–6). The word was ironized further by Apollonides, who made a little fish the destroyer (AP 7.702), and by Julian the Prefect, who explicitly exculpated the sea, and blamed a lust for commerce (AP 7.586).

Given that death in battle was the fate most deserving of memorialization in epigram, it is surprising that κτείνω is a relative latecomer. ὄλλυμι, with its implications of divine causation, presumably ennobled the death; when κτείνω does first appear, its subject is more down-to-earth: the Persians, who killed Megistias at Thermopylae (Simonides, AP 7.677). This is a more direct kind of killing than that indicated by ὄλλυμι, and carries no implication of reverence; pirates and murderers were its most common subject. Against this background, the few times that gods kill with this verb become exceptionally striking: it is used only when the god’s action was very direct, as when Zeus kills with lightning (Anonymous, AP 7.617), or when Fate took extraordinary measures to ensure the death of Ajax. The Ajax epigram (Anonymous, AP 7.148) emphasizes the implications of the verb in its final couplet. Fate had to act directly, it claims:

οὐδὲ γὰρ ἐν θνητοῖσι δυνήσατο καὶ μεμαῦα
εὐρέμεναι Κλωθῶ τῶδ’ ἕτερον φονέα.

Finally, some epigrammatists, with differing motivations, chose to write more metaphorically about death. Again, an epigram from the Persian Wars (‘Simonides,’ AP 7.251) led the way, telling of men “wrapped in the dusky cloud of death.” Presaging future trends, this expression is linked to a denial of death’s power: though the memorialized men have died, they are not dead (οὐδὲ τεθνᾶσι θανόντες), since their excellence (ἀρετή) ascends from Hades. Callimachus expressly advocated softening the blow of death by characterizing it as sleep: “do not say,” he said, “that the good die” (AP 7.451). For Leonidas, on the other hand, metaphor was an invitation to connect the act of dying to its surrounding narrative. The man he describes as “reaching the end of his fated thread” (AP

7.504.11), for instance, is a fisherman dying on the floor of his boat, surrounded by fishing line.

Death must be mentioned; but how? Its impact could be softened by euphemism or reverence, or it could be employed to paint killers as violent and barbaric. Leonidas shows a particular dexterity in diverting its power into the narrative structure of his poems. Despite the diversity of approaches, the characterization of death remains the epigrammatist's most powerful tool.