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CONCLUSIONS

May I indulge in some highly rhapsodic conclusions. As it is well known, *ars longa, vita brevis*; and few things happen to be 'longer' — I mean more bulky, entangled, many-sided, and mobile like shifting sands — than the traditions concerning Callimachus.

He was by birth a Greek from Cyrene, but he came to be a subject of the new Egyptian kingdom of the Ptolemies. Professor Stephens has shown us what this meant in terms of compenetration of cultures, happening as it did at the very beginning (or close to it) of the creation of what the late Claire Préaux used to call "l'entité hellénistique". Callimachus appears to have flourished contemporarily at the margin of a world (I mean: the geographical and chronological margin of 'old Greece') and in its very core, and this was a puzzling and potentially productive situation. Speaking of forms of contact, we should never forget how tightly in contact was Callimachus with his own roots and with the literary world he belonged to.

Professor Fuhrer and Professor Hunter have jointly reminded us of that easily forgotten truth, that is that *after all* Callimachus wrote *Hymns* (and we happen to have them), and that they are to be collated with Greece's first hymnographic collections: the *Homeric Hymns* and the Pindaric *Hymns* (fragmentary as they are). It is this linkage that, if considered from the point of view of a Callimachean audience, helps us to detect in Callimachus' *Hymns* the gradual construction of a true poetic theology, which worked within the frame of the new dynastic *realia* and was somehow to be substituted to the Hesiodic one.

Theologic intertextuality easily brings us to narrative intertextuality. A bounty of penetrating parallels to the *Aetia* drawn from preceding literature has been lavished upon us by Professor Harder. Indeed, far from being sheer parallels, these passages

prove to have been the tool by which Callimachus used to enroll his readers into his own narrative construction while providing them with further information on his personal poetic procedures.

Many-sided Callimachus means surviving works along with lost and fragmentary ones. Trying to show how various and complex an operation collecting Callimachus' fragments was, I have suggested that archival material coming from the great age of twentieth century Callimachean scholarship (I am thinking chiefly of the encounter of the exile school of Wilamowitz with British papyrology) might be still summoned to help contemporary editors.

Professor Montanari has provided us in turn with a tasty example of the kind of work Alexandrian scholars were soon to do on, and with the help of, the text of Callimachus and of other early Hellenistic poets. He showed how early that work began and how crucial it must have been for the transmission of the text of Callimachus.

What we ourselves are expected to do to elicit more Callimachean relics from later Greek authors (and among them from the entire Gregory of Nazianzus) has been apparent from Mr. Hollis' contribution, where *inter alia* Gregory's own "Prologue to the *Aetia*" has miraculously resurfaced. Needless to say, this raises hopes for further rich increments.

We are now left with the *Epigrams*, perhaps the most elusive among Callimachus' works. In this case we not only do not have the original book, but we are barely able to imagine by which ways what survives was produced and preserved and what has not survived was equally produced but lost. Professor Parsons has put to us a large number of healthy though sometimes embarrassing questions. By a detailed examination of all the epigrammatic collections extant in papyri, various and scattered as they are, he has been able to direct us to a wealth of possible and valuable solutions.

Bringing with him straight from Florence photographs and transcription of a new Callimachus-related papyrus, Professor Bastianini has generously allowed us the thrill of a whole

afternoon out working "on the field". Scraps of a brand-new lexicon containing Callimachean quotations among other material have been illustrated and submitted to us. We remained tantalized, as it was not clear how far the new piece is directly connected with Callimachus and under what category it falls; but we came out with intimations of future advancements. That was quite a Callimachean atmosphere — feeling that the future is at hand while remaining bound to the past.

Luigi LEHNUS

