Callimachus wrote six hymns. They have come down to us via a single manuscript, no longer extant, that also contained the *Homeric Hymns*. Whether Callimachus himself was responsible or a later editor these six hymns give every indication of being a carefully arranged collection at both formal and thematic levels, which grants some license for considering them as a group.¹ Study of the hymns’ narrators will not resolve the question of whether these are authorially arranged, but it will allow, by simple aggregation, for us to learn something that treating the hymns individually will not. In what follows I will first describe the collection and its relationship to the *Homeric Hymns*, then categorize the types of speakers before drawing conclusions about the nature of Callimachus’ narrative experiments.

The Hymns as a Collection and the *Homeric Hymns*

The six hymns fall into three pairs. The hymns to Zeus (1) and Apollo (2) locate their divinities respectively in Alexandria and Cyrene and insist on the closeness of the two—Apollo (2. 29) sits at the right hand of Zeus.² These two hymns, more than the others, focus on one specific sphere of proprietary oversight for the divinity: kings for Zeus and song for Apollo. In both there is a temporal transition from mythological time and a spatial transition that slides into and out of historical time from north (Arcadia, Sparta) to south (Alexandria, Cyrene). Artemis and Apollo, the twin children of Leto, are the subjects of the next two hymns; both feature divinities in motion from the central to the eastern Mediterranean and both hymns end at cult sites important to the early

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¹ That the hymns are an authorial set is now the consensus; see e.g., Hopkinson 1984: 13; Haslam 1993: 115; Hunter and Fuhrer 2002: 145; Ukleja 2005: 24; Morrison 2007: 105; Cusset and Acosta-Hughes 2010. This does not make them so, but does attest to the sense of cohesion that has generated this collective response.

² See Fantuzzi 2011: 450–451, who observes that Apollo sitting “to the right of Zeus” also defines the position of hy. 2 within a papyrus roll.
Ptolemies: respectively Ephesus and Delos. These sites are portrayed as under attack and successfully defended. Like the first pair hy. 3 and hy. 4 have a narrative trajectory that follows the divinity from birth/babyhood to maturity with its concomitant responsibilities and their narrative arc moves from mythological to historical time. The final pair are parallel narratives of Athena and Demeter respectively. Both feature inserted tales of young men, from whom the goddess exacts retribution: Athena takes away the sight of Teiresias for accidentally seeing her as she bathed in the wild; Demeter punishes Erysichthon for deliberately trying to cut down her sacred tree. These last two privilege contemporary time by confining the mythological exempla within the frame tale.

Although the Homeric Hymns were not particularly popular by the Hellenistic period, Callimachus' debt to them is transparent: the opening of the first hymn echoes the opening of the now fragmentary Homeric hymn to Dionysus, which may have been the first hymn in the Homeric collection, while the precocity of Zeus owes something to the Homeric Hymn to Hermes. The third hymn (to Artemis) depends on the Homeric Hymn to Apollo for its overall structure: like the earlier hymn it falls into two parts, the first of which seems to close, after which the hymn begins again. The Homeric Hymn to Pan has influenced the Arcadian section of this hymn. The fourth hymn (to Delos) reflects the Delian portion of Homeric Hymn to Apollo. The sixth hymn (to Demeter) exists in counterpoint with the Homeric Hymn to Demeter, though it dismisses early on the Eleusinian version of Demeter's wanderings, and the fifth hymn (to Athena) plays off of the Homeric Hymn to Aphrodite. Although hy. 2 (to Apollo) reprises moments in the Homeric Hymn to Apollo, its Cyrenean focus and paeanlike refrains make it the least Homeric of Callimachus' hymns. From this cursory survey it is clear that the Homeric Hymn to Apollo has the greatest structural and narrative impact on Callimachus' six (hy. 2, 3, 4), with the Homeric Hymn to Demeter in second place (hy. 6); the others are appropriated at various intertextual moments but do not play a role in shaping his collection.

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3 Arsinoe II was married to Lysimachus of Thrace and Ephesus was for a period renamed Arsinoe; Callimachus includes the historical circumstance of the attack of the Cimmerians on the shrine in hy. 3; the Gaulish invasion of Delphi is prophesied in hy. 4.
5 Clauss 1986.
6 Bing and Uhrmeister 1994.
7 Faulkner 2013.
8 Hadjittiti 2008.