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The Narrative Function of Names in Callimachus' *Hymn to Zeus*, lines 46-59

Scholars have long observed a number of cases of etymologizing in Callimachus' *Hymn to Zeus*. Von Jan (1893), Wilamowitz (1924), McLennan (1979), Hopkinson (1984), and Depew (1989) have noted thirteen implicit etymological connections between names and events surrounding Zeus' birth, bath, and relocation to Crete in lines 10-45. They have, however, missed several important etymologies in Callimachus' ensuing account of Zeus' infancy on the island (46-59). I hope to demonstrate that Callimachus uses these etymologies to show that the mythological figures and geographical features obtained their names, and therefore their very identities, through their participation in Zeus' early life. Furthermore, I hope to show that the catalogue of these participants heightens the narrative tension as implicit namings give way to explicit ones, until Zeus himself, fully mature, obtains his own identity through his climactic accession to the sky.

First, Callimachus shows through four *implicit* etymologies (46-49), hitherto unrecognized, that the Cyrbantes (from *kruptein*), the Meliae (from *melos* or *melein*), Adrasteia (from *draste*), and Amaltheia (from *amaltheuein*) all derive their names from their care for the infant god. Callimachus next heightens the dramatic tension through two *explicit* namings. The Idaean Mountains are named *Panakra* (51) after the Panacrian bee (50) that supplies the infant Zeus with honeycomb. The *Kouretes* (52) are so named for their role as protectors of Zeus as a youth (*kourizontos*, 54). Finally, the climactic lines 55-59 explain the naming of Zeus himself, *Ouranie* (55), as the god completes his maturation and establishes the sky (*ouranon*, 59) as his domain.