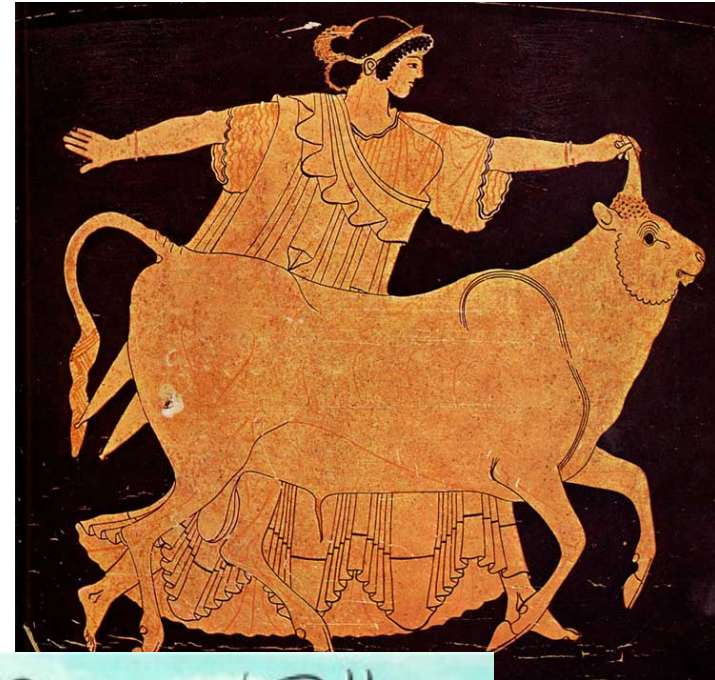
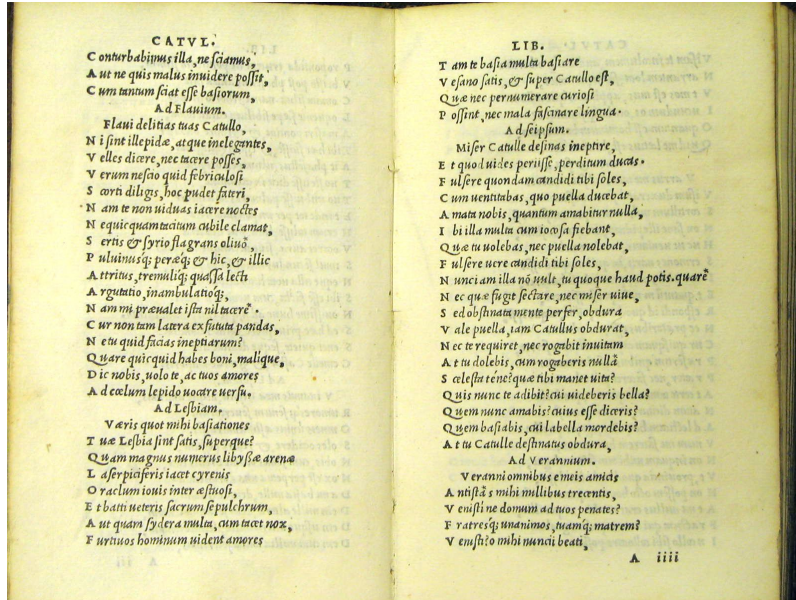


# **Grossepik vs. Kleinepik, Epos vs. Epyllion? Überlegungen zu einer Taxonomie der griechischen Hexameterdichtung**

Philologisches Schubladendenken:  
Epochen und Gattungen auf dem Prüfstand

1.6.2012

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# Übersicht

- Moderne Definition des Begriffs „Epyllion“
- Problematiken: Probleme mit...
  - dem Definitionskriterium der relativen Kürze
  - inhaltlichen Definitionskriterien
  - der Annahme einer hellenistischen Erfindung
- Herkunft des Begriffs „Epyllion“:  
modern, nicht antik
- Diskussion

# „Klassische‘ Definition „Epyllion“

- Crump (1931) 22–23:

„An epyllion is a short narrative poem. The length may and does vary considerably, but an epyllion seems never to have exceeded the length of a single book, and probably the average length was four to five hundred lines. The subject is sometimes merely an incident in the life of an epic hero or heroine, sometimes a complete story, the tendency of the author being to use little-known stories or possibly even to invent new ones. The later Alexandrians and the Romans preferred love stories and usually concentrated the interest on the heroine. The style varies; it may be entirely narrative, or may be decorated with descriptive passages of a realistic character. [...]“

# „Klassische‘ Definition „Epyllion“

- Crump (1931) 22–23 (Forts.):

„[...] The dramatic form is frequently employed, and it is usual to find at least one long speech. So far the only distinction between the epyllion and the narrative hymn consists in the subject. A hymn always tells the story of a god, whereas an epyllion // deals with human beings; gods may appear as characters, but there is no emphasis on their divinity. There is, however, one characteristic of the epyllion which sharply distinguishes it from other types, namely the digression.“

# Länge einiger Epyllien im Vgl. – Gr.

- [Bion], *Achilleus und Deidameia*: **32** vv. (fragmentarisch)
- Theokrit, *Id.* 26: **38** vv.
- Theokrit, *Id.* 13: **75** vv.
- Bion von Smyrna, *Adonis*: **98** vv.
- Moschos, *Megara*: **124** vv.
- Theokrit, *Id.* 17: **137** vv.
- Moschos, *Europa*: **166** vv.
- Theokrit, *Id.* 24: **172** vv. (fragmentarisch)
- [Theokrit], *Id.* 25: **281** vv.
- Musaios, *Hero und Leander*: **343** vv.
- Eratosthenes, *Hermes*: **> 1000** vv. (verloren)
- Kallimachos, *Hekale*: **> 1000** vv. (verloren)

# Länge einiger Epyllien im Vgl. – Lat.

- [Vergil], *Moretum*: **122** vv.
- Vergil, *Georgica* 4,281–588  
(= Aristaeus-Epyllion): **286** vv.
- Petron, *Satyricon* 119–124: **294** vv.
- Catull, *Carmen* 64: **408** vv.
- [Vergil], *Culex*: **414** vv.
- [Vergil], *Ciris*: **541** vv.

# Formale Definition von Gattungen

- *Aristoteles, Poetik 1447b 13–16:*  
οἱ ἄνθρωποι γε συνάπτοντες τῷ μέτρῳ τὸ ποιεῖν  
ἐλεγιοποιούς, τοὺς δὲ ἐποποιούς ὀνομάζουσιν,  
οὐχ ὡς κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κοινῇ  
κατὰ τὸ μέτρον προσαγορεύοντες.
- *Anthologia Palatina 9,369:*  
πάγκαλον ἐστ' ἐπίγραμμα τὸ δίστιχον· ἦν δὲ  
παρέλθης /  
τοὺς τρεῖς, ῥαψωδεῖς κούκ ἐπίγραμμα λέγεις.



# [Theokr.] 25: ein (Anti-)Epyllion?

- Schmitz (2012) 279–280:

„Should we call [*Idyll* 25] an epyllion [...]? [...] Some of the characteristics that seem to be present in a majority of epyllia are certainly absent from our poem. If we compare it to the two other narratives about Herakles in the Theocritean corpus, we see that it has no erotic sub-plot [...], no focus on the domestic, ‘private’ side of its protagonists [...], that it does not subvert or call into question the values of epic. The labor Herakles is undertaking in this poem may be less than heroic, yet he remains a strong, towering figure [...], // and the poem ends on a triumphant note with his victory over the formidable lion.“

# Definitorische Probleme+Lösungen

- Fantuzzi (1998) 32: „[N]icht konform sind, zumindest vom kyklischen Thema und der mangelnden Einheit der Handlung her, Koluthos’ »Raub der Helena« und Triphiodoros, *Ilíu hálōsis* [...].“
- Gutzwiller (1981) 6: „I include in my list of epyllia Hellenistic narrative hymns in hexameters [...] because they display the same ironic approach to the Homeric world of heroes and gods.“

# Definitiorische Probleme+Lösungen

- Koster (2002) 40:

„Es empfiehlt sich [...], nur für solche mythologischen epischen Kleingedichte, die ein ἐρωτικὸν πάθημα zum Inhalt haben, a potiori den Terminus Epyllion zu wählen, bei anderen, die diesen Inhalt nicht aufweisen, sollte man lieber von Kleinepen oder, je nach Umfang, von Kleinstepen sprechen.“

# Die Etablierung des Epyllion-Begriffs

- Tilg (2012) 45:

„As it appears on present evidence, the original idea of ‘epyllion’ in classical studies from the late eighteenth to the mid-nineteenth centuries was more inclusive than our narrow definition today, based in large part on the notion of a quintessentially ‘Hellenistic’ form. Indeed, while Hellenistic ‘epyllia’ were well known, the origin of the genre was rather seen in small, particularly lighthearted hexameter narratives of the archaic period. [...]“

# Die Etablierung des Epyllion-Begriffs

- Tilg (2012) 45 (Forts.):

„[...] This is suggested on the one hand by what seems to be the first attestation of the term ‘epyllion’ in classical scholarship, K.D. Ilgen’s 1796 edition of the *Homeric Hymns*, where it refers to the *Hymn to Hermes* as well as to the *Batrachomyomachia* (which was then not dated as late as it is today), and on the other hand by a comparatively large number of references to Archaic epic poetry in the following decades [...].“

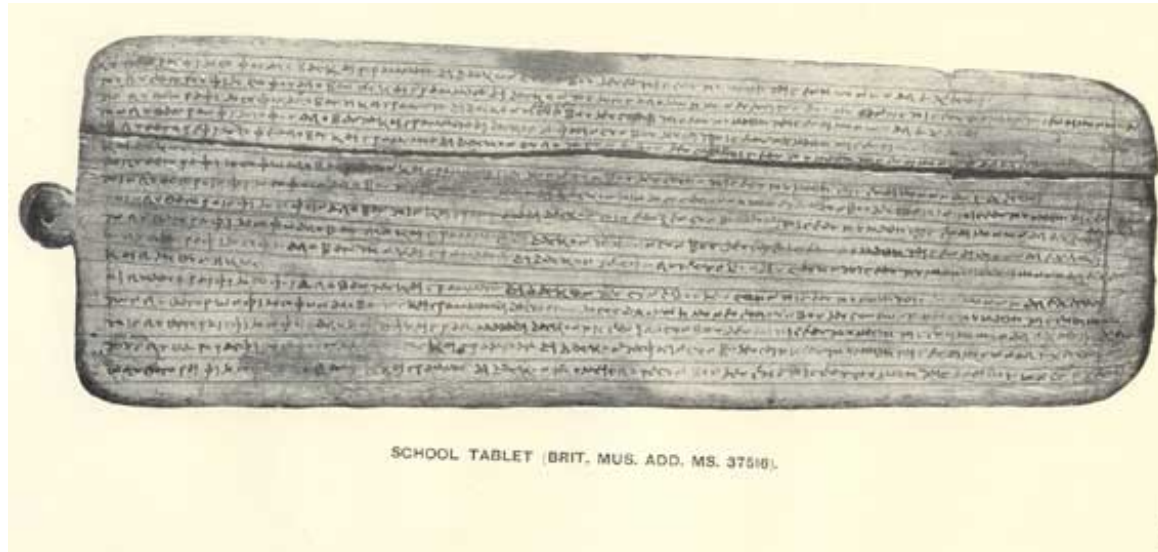
# Die Etablierung des Epyllion-Begriffs

- Trimble (2012) 78–79: „[I]t may not in fact be completely meaningless to say, as some scholars I have mentioned have come close // to doing, that ‘epyllion’ means ‘Catullus 64.’“
- Masciadri (2012) 23: „The texts which today we designate as epyllia were not regarded as belonging to one and the same genre between the humanist period and the mid-eighteenth century. [...] In the second half of the eighteenth century, this picture changed. From that time onward, we can see how these texts were increasingly associated with one another [...].“

# Diskussion

Epyllio, ergo sum...?

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Ceci n'est pas un épyllion...