

This paper examines the presence of topographical features in the surviving poetry of Korinna, offers an analysis of these appearances, and argues that representations of local topography form a significant and consistently employed element of Korinna's compositional style. The paper concludes with a brief discussion of the oft-debated problem of Korinna's date considered from the perspective of her representation of the Boiotian landscape.

The poetry of Korinna shows a strong local flavor that can be interpreted as either archaic or archaizing – in language, but also in compositional and narrative style (see the fundamental Page 1953; also West 1970 and 1990, Davies 1988, Segal 1998 with n. 3 for additional bibliography, and Larson 2002, among many). Little attention has been paid, however, to a striking feature of the epichoric character of many surviving fragments: the prominence of Boiotian topography. I focus on a selection of the fragments: *PMG* 654 col. i, the singing contest between Kithairon and Helikon; 654 col. iii, on the daughters of Asopos, which contains references to Asopos, Akraiphen, eponymous hero of Akraiphia, and Euonymos, father of Aulis and son of Kephisos; 655.1, which mentions Kephisos again as well as a nymph Libya; 671 (Ogygos); 674 (Thespia); and 684 (the river Ladon). Distinct patterns emerge in the fragments' representations of Boiotian space that illuminate the ways this poetry interacts with both its local and mythic contexts.

Mountains (Kithairon and Helikon) and major rivers (Asopos, Kephisos, and Ladon=Ismenos) serve to locate these compositions squarely in the Boiotia of Korinna's Tanagra. In fact, almost all significant geographical indications are Boiotian, making Korinna's landscape far more circumscribed than that of early epic or most other lyric. The poet relies on a sophisticated type of identification of persona and place that also differs from early epic personifications in some respects. Rivers or places are also personae (the mountains, Kephisos, Asopos, or Aulis, e.g.), and in some cases, personae become places (Akraiphen/Akraiphia), but it would be most accurate to say that the distinction is deliberately effaced. As is perhaps most familiar from Ovid's *Metamorphoses*, the proper name refers to both place and persona simultaneously.

Representation of topography in Korinna is thus a deceptively simple example of a sophisticated mythographic or mythopoetic technique. It helps the poet attach epichoric content to more broadly reaching mythic material (the daughters of Asopos are the best example of this; see recently Larson). The mode of identification and the use of self-consciously local mythological lore might also give some indication of the place of this poetry in the history of Greek literature. Though I would hesitate to make this a decisive criterion for arguing Korinna's date, her use of topographical material shows more affinity with the Alexandrians than with Homeric, Hesiodic, or Pindaric poetry (supporting West, Segal, Campbell 1982, and others who would argue for a third-century date).