TEXTUAL PROBLEMS IN THE ANACREONTEA

Heather White

In this article I shall discuss various textual and interpretative problems which are contained in the Anacreontea. For the convenience of the reader I print West’s text1 followed by Edmonds’ translation2.

Poem 3.7f.:

ο δὲ κηρὸς ἀν δύναιτο,
γράφε καὶ νόμους φιλοῦτων.
8 νομοὺς Jernstedt

And, if the pencil so may dare,
the pasture-lands of lovers.

1 M. L. West, Carmina Anacreontea (Leipzig 1984).
2 J. M. Edmonds, The Anacreontea (London 1968 [1931]).
In line 8 Edmonds accepted the alteration νομοῦς. This alteration is, however, not necessary. As Brioso\(^3\) has already correctly explained, the words νόμος φιλούντων mean "The laws of lovers". Cf. AP 5.207:

> Αἱ Σάμμαι βεττὼ καὶ Νάνην εἰς Ἀφροditης
> φοιτάν τοὺς αὐτής οὐκ ἔθελουσι νόμος,
> εἰς δ' ἔτερ' αὐτομολούσιν, ἢ μὴ καλὰ. Δεσπότι Κύπρι,
> μέσει τὰς κοίτης τῆς παρὰ σοι φυγάδας.

Translation by W. R. Paton\(^4\):

> Bitto and Nannon of Samus will not go to the house of Cypris by the road the goddess ordains, but desert to other things which are not seemly. O Lady Cypris, look with hate on the truants from thy bed.

We can therefore conclude that AP 5.207 fully confirms Brioso's interpretation of this poem.

Poem 10:

> Τί σοι θέλεις ποιήσω,
> τί σοι, ἀλέευ+ χειλίδον;
> τὰ ταρσά σευ τὰ κοῦφα
> θέλεις λαβών ψαλίζω,
> ἢ μᾶλλον ἐνδοθέν σευ
> τὴν γλῶσσαν, ὡς ὁ Τηρεύς
> ἐκείνος, ἐκθερήξω;
> τί μευ καλῶν ὅνείρων
> ὑπορθίασι φωναῖς
> ἀφήρπασας Βάθυλλον;

> 2 λάλη vel λάλ ὥ Stephanus λάλει. Sitzler κωτίλη (om. σοι) Barnes

How shall I serve you, chattering Swallow?
Clip your wayward wings about?
Or Tereus follow
And your glib tongue cut out?
Why should your matin talk above
Rob my sweet dreams of my love?

In this poem the poet addresses a swallow which has disturbed his lovemaking. It will be noted that West has placed the word λάλευ, in line 2, between

\(^3\) M. Brioso, Anacreonticas (Madrid 1981) 4, n. 3. I shall refer frequently to this excellent edition in the course of my article.

\(^4\) The Greek Anthology I (London 1969) 231.
cruces. I would like to point out that the text in this passage is sound. Line 2 should be printed as follows:

τί σοι, λάλ᾽ εὖ χελιδόν;

The poet describes the swallow as "chattering (λάλ᾽) beautifully (εὖ)." For the traiectio of the adverb εὖ cf. H. Boldt, De liberiore linguae graecae collocatione verborum (Diss. Göttingen 1884) 55. For the combination of the adverb εὖ with an adjective cf. Gow-Page, Hellenistic Epigrams (Cambridge 1965) II, 371. Cf. moreover Thes. Gr. Ling, s. v. εὖλαλος; χελιδόνες εὖλαλοι. The poet is, of course, speaking ironically since the swallow has disturbed him with its "beautiful" singing. For other examples of irony in the Anacreontea cf. G. Giangrande, Scripta Minora Alaxandrina (Amsterdam 1981) II, 436f.

At line 3 the poet threatens to cut off the swallow's wings. There is an allusion here to the fact that the swallow was said to have no tongue: cf. D'Arcy Thompson, A Glossary of Greek Birds Hildesheim, reprint, 315, quoting Aes. Fab. 350=416 τὴν ἀποκοτῆν τῆς γλώσσης. Consequently the poet implies that the swallow uses its wings to produce its song, as the swan did. If, on the other hand, the swallow does have a tongue, the poet threatens to cut that off (lines 5ff.).

Poem 15.7-10, 31f.:

'Ανακρέων μ᾽ ἐπεμψε
πρὸς παιδὰ, πρὸς Βάθυλλον
τὸν ἄρτι τῶν ἀπάντων
10 κρατοῦσα καὶ τυράννων.

.........

καὶ δεσπότην κρέκουτα
32 πτεροῦσαι συγκαλύπτων·

10 τυράννων West (-ov Zeune) τύραννων P 32 συγκαλύπτων
Pauw σὺν καλύφῳ ssc. συσκλασσό P συσκλάζω Salmasius

Anacreon's business brings
This way my wandering wings
to's heart's delight
Bathyllus high,
Now king of all his kings.

.........

Then to his verse's chime
I clap my wings in time.

This poem is addressed by the poet to a dove which acts as his messenger. At line 10 West printed the alteration τυράννων. There is, however, no need for us to alter the mss reading. As Brioso has already correctly understood, Bathyllus is described by the poet as the "ruler and sovereign of all" (τὸν...τῶν ἀπάντων / κρα-
HEATHER WHITE

tóvnta kai týrannou). Similarly at AP 5.26 the poet describes his mistress as a queen (ἀνασσα):

Εἴτε σε κυανέσαν ἀποστύλβουσαν ἔθειρας,
εἴτε πάλιν ξανθαῖς εἴδου, ἀνασσα, κόμαις,
ἀσθα ν ἀμφοτέρων λάμπει χάρις. Ἡ ρά γε ταὐταῖς
θρίξι συνοικήσει καὶ πολιήσην Ῥως.

Translation by Paton:

Whether I see thee, my queen, with glossy raven locks, or again with fair hair, the same charm illumines thy head. Verily Love shall lodge still in this hair when it is grey.

For such metaphors, not always understood by the critics, cf. my observations in CPh 79 (1984) 165.

At line 32 the dove is said to give shade to the poet with its wings. It is worth noting here that the dove was said in antiquity to pull the chariot of Venus: Cf. D’Arcy Thompson, op. cit. 246. In other words, the poet is here using the topos according to which the dove acted as a servant in amatory contexts.

Poem 18.1-7:

Δότε μοι, δότ’ ὡ γυναίκες
Βρομίου πιεῖν ἀμυστι’
ἀπὸ καύματος γάρ ἡδὲ
προδοθεῖσα ἀναστενάζων;

5 δότε δ’ ἀνθέων, ἐλίνου:
στεφάνους δότ’ ὀς πυκάζω
τὰ μέτωπά μου, πικαίει.
τὸ δὲ καύμα τῶν ἐρώτων,
κραδίη, τίνι σκεπάζω;

10 παρὰ τὴν σκηνῇ Βαθύλλου
καθὼς καλὸν τὸ δένδρον,
ἀπαλὰς δ’ ἔσεισε χαίτας
μαλακτάτωι κλαδίσκωι.
παρὰ δ’ αὐτὸ νέρθε ροιζεῖ

τηγῆ ῥέουσα Πειθοῦς,
τίς ἢν ὦν ὄρῳ παρελθοῦ
cαταγώγιον τοιοῦτο;

15 ἐλίνου West ἐκείνου P

Give me the Wine-God’s bowl,
Ladies; I would drink deep:
These fever-fostering hours
TEXTUAL PROBLEMS IN THE ANACREONTEA

Do make me weep.
Give me the Wine-God's flowers
   My burning brow to cover.
But what can shade the soul
   Of fevered lover?
Beneath Bathyllus's shade I'll sit:
   'Tis prettiest of trees,
And soft the dainty sprays of it
   Toss on the breeze;
Beside it sweet Persuasion's brook
   Goes peacefully;
What wayfarer so fair a nook
   Could see and pass it by?

At line 5 West has printed the alteration ελίνου rather than the transmitted text. Once again textual alteration is unwarranted. The poet is referring in this passage to the garlands of flowers which were worn by both Dionysus and by banqueters. For the phrase ἀνθέων...στέφανος cf. Thes. Gr. Ling., s. v. στέφανος 738 A, quoting Athen 4: στέφανοι...πολλοί...παυνοδαπῶν ἀνθέων.

The word ἐκείνου refers to Dionysus who has been mentioned in line 2. Cf. Anacreontea 15.15 ἐκείνου ἔπιστολας κομίζω, where ἐκείνου refers to Anacreon who has been mentioned in line 13. For the fact that banqueters wore garlands cf. AP 5.181 and 185. Cf. also AP 11.33:

Λάθριον ἐρπηστήν σκολίῳ πόδᾳ, κισσά, χορεύσας,
   ἄγχεις τὴν Βρυμίου βοτρυώπαιδα χάριν·
δεσμεῖς δ' οὖχ ἡμᾶς, ὀλέκεις δὲ σέ· τίς γὰρ ἐλοίτ' ἄν
κισσὸν ἐπὶ κροτάφοις, μὴ κεράσας Βρύμλοιν;

Translation by Paton:

Secretly advancing, O ivy, thy twisted creeping foot, thou throttlest me, the vine, sweet gift of Bacchus, mother of clusters. But thou dost not so much fetter me as thou dost destroy thine own honour; for who would set ivy on his brows without pouring out wine?


In lines 10ff. the poet describes Bathyllus in metaphorical language5 and compares him to a tree (δένδρον). This metaphor derives from Homer (Il. 18.56). I would like to add that in erotic poetry beautiful boys were often compared to a sapling (ἐρυμος). Cf. AP 12.91:

A double love burns one heart. O eyes that cast yourselves in every direction on everything that ye need not, ye looked on Antiochus, conspicuous by his golden charm, the flower of our brilliant youth. It should be enough. Why did ye gaze on sweet and tender Stasicrates, the sapling of violet-crowned Aphrodite? Take fire, consume, be burnt up once for all; for the two of you could never win one heart.

Cf. also AP 12.256.9.

The metaphor continues in line 12 where χαίτας refers to Bathyllus' hair. Cf. Theocritus 5.91 where a lover is inflamed with passion at the sight of a boy's hair. For such botanical metaphors cf. e. g. Thes., s. v. θάλος, LSJ, s. v. ἔρνος, and M. D. Spadaro, M. Pselli in Mariam Sclerenam (Catania 1984) 89.

Poem 35.13-16:

δὲ δ’ ἔπειν ἐι τὸ κέντρον
ποιεῖς τὸ τὰς μελίττας,
πόσον δοκεῖς πονοῦσιν,
’Ερως, ὡσοῦς σὺ βάλλεις;

14 ποιεῖς Παῦπ ποιεῖ P

His mother answered, 'make you woe,
What then do you suppose
Can be the woes
Of them you harry so?'

West has printed Pauw's alteration ποιεῖς in line 14, rather than the mss reading. Textual alteration is nevertheless not necessary. The verb ποιεῖω is used in a transitive sense in line 14, whereas at line 15 it has an intransitive sense. For the transitive sense of the verb ποιεῖω cf. Fennell's note on Pindar, P. 4.151. Thus the verb ποιεῖω means "cause pain" at line 14 and "suffer pain" at line 15. For other examples of falsa anaphora cf. G. Giangrande, Scripta Minora Alexandrina I, 179.
TEXTUAL PROBLEMS IN THE _ANACREONTEA_

Poem 36.6-11:

 waktuis, 
Pati, 
{pati, } 
10

8 stegázw West stenázw P

But if his years

No mortal buys,

Then wherefore tears?

And wherefore sighs?

If we must die

Doth gold avail?

In line 8 West prints the alteration stegázw. Once again textual alteration is unwarranted. The poet states in lines 8-9 that men should not lament since death is inevitable. For the literary _topos_ that lamentation should be avoided during life cf. _AP_ 10.78:

Translation by Paton:

Cast away complaint and be not troubled, for how brief is the time thou dwellest here compared with all the life that follows this! Ere thou breedest worms and art cast into the tomb torment not thy soul, as if it were damned while thou still livest.

The poet than adds, in lines 10-11, that even the rich die. For this literary _topos_ cf. _AP_ 10.60:

The poet than adds, in lines 10-11, that even the rich die. For this literary _topos_ cf. _AP_ 10.60:
Translation by Paton:

You are wealthy. And what is the end of it? When you depart do you trail your riches after you as you are being pulled to your tomb? You gather wealth spending time, but you cannot pile up a heavier measure of life.

Consequently the poet argues that men should enjoy life while they can by making love and drinking wine (cf. lines 12ff.). Cf. *AP* 10.100:

'Ανθρώποις ὅλίγος μὲν ὁ πᾶς χρόνος, ἐν ποτε δείλοι ζώμεν, κην πολλὴν γήρας ἀπασί μένη:
τῆς δ’ ἀκμῆς και μᾶλλον. ὃτ’ ὅδ’ χρόνος ὑφὼς ἡμῖν, πάντα χύθην ἔστω, ψαλμός, ἔρως, προπόσεις.
5 χειμῶν τούτωνθεάν γήρως βαρὺς: οὐδὲ δέκα μιὼν στύσεις· τοιαύτη σ’ ἐκδέχετ’ ὀρχιπέδη.

Translation by Paton:

Brief would be the whole span of life that we wretched men live, even if grey old age awaited us all, and briefer yet is the space of our prime. Therefore, while the season is ours, let all be in plenty, song, love, carousel. Henceforth is the winter of heavy eld. Thou wouldst give ten minae to be a man, but no! such fetters shall be set on thy manhood.

Poem 38.11-14:

tὸ μὲν ὁδ’ πῶμα κερασθέν
ἀπαλοὶ φέρουσι παιδες,
tὸ δ’ ἄχος πέφευγε μιχθέν ἀνεμοστρόφωι θυέλλης.

14 ἀνεμοστρόφῳ Faber ἀνεμοστρόπῳ cum f. s. π P

So we, when mixed bowl
The dainty lads do bring
To th’storm-winds fling
All sickness of the soul.

In this poem we are again urged to enjoy life while we can. At line 14 West printed Faber's alteration ἀνεμοστρόφῳ. This textual alteration is not necessary since good sense is provided by the mss reading ἀνεμοστρόφω: cf. *Thes. Gr. Ling.*, s. v. ἀνεμόστροφος ("nourished by the wind"). For other passive verbal compounds which have been formed with -τρόφος cf. A. W. James, *Studies in the Language of Oppian of Cilicia* (Amsterdam 1970) 40f. Since θὐέλλα can denote a waterspout
TEXTUAL PROBLEMS IN THE _ANACREONTEA_

("Wasserhose": Passow, _Handwört._, s. v.) created by winds which turn around, it could be that the reading ἀνεμοστρόφω is correct: the important point is that there is no need to adopt the conjecture ἀνεμοστρόφω.

Poem 41

Ἡ καλὸν ἔστι βαδίζειν
ὅπου λειμώνες κομώσων,
ὅπου λεπτὸς ἡδυτάτην
ἀναπεῖ Ζέφυρος αὐθην...

3 λεπτὸς Barnes λεπτήν P

O merry 'tis to stray
Where meads are green and gay,
And where the gentle West
Blows sweetliest...

At line 3 West prints Barnes' alteration λεπτὸς. Yet once again textual alteration is not needed. The poet has purposely given the noun αὐθην two epithets (i.e. λεπτήν and ἡδυτάτην). For other examples of Adjektivhauung cf. Anacreontea 55.14 μαλακαῖοι χεροί κούφαις. Cf. also G. Giangrande, _Scripta Minora Alexandrina_ II, 395.

Poem 50.9-12, 21-24:

οὖ 'ἐγὼ πίω τὸν ὀἶνον,
10 λυσιπήμων τότε Βάκχος
πολυανθέσσον <μ '>' ἐν αὐθαις
dονέι μέθη γανώσας.

.....

21 οὖ 'ἐγὼ πίω τὸν ὀἶνον,
ὑπὸ κυρτοῖσα κυπέλλοις
tὸν ἔμοι νὸν ἀπλώσας
θύσω τέρπομαι κούρων.

10 λυσιπήμων Pierson λυσιπαϊχμων P

When I drink wine,
The God that loves the lay
Thrills me and makes it May...
When I drink wine
The bumpers ope my Heart
In routs to bear my part.

In line 10 West has accepted Pierson's alteration λυσιπήμων. However, as Brioso has already correctly understood, the mss reading λυσιπαϊχμων need not be
altered. After what Giangrande has written nobody will regard the scanning λυστηγήμων as unusual, all the more so as there exists the scanning λυστήγήμων. The meaning of the adjective λυστηγήμων is debated: Mehlhorn, in his edition of the Anacreonta, p. 168ff., was right, I think, in giving to the epithet the sense "qui jocum (vinculis) solvit (quae sunt curae et sollicitudines)". He quoted, in support, the parallel provided by the epithet λυσιφρων (Anacr. 40.2 Brioso), which means "das Herz (von Sorgen) befreiend". In both epithets, the parallel notion "vinculis, quae sunt curae et sollicitudines" and "von Sorgen" are to be understood from the context. Knecht (ibid.) followed Mehlhorn's explanation of λυστηγήμων ("Scherz entfesseln"). Mehlhorn's interpretation of λυστηγήμων is confirmed by the poet's own words: in line 23, τὸν ἐμὸν νόσον ἀπλώσας means "making my soul simple, i.e. liberated from worries, in order to enjoy myself". Cf. Plotinus 6.7.35 ὁ νοῦς γίνεται ἀπλωθείς εἰς εὐπάθειαν, quoted in Dicc. Griego-Español, s. v. ἀπλώ, 3.

At line 22 the poet mentions drinking wine from goblets (πίον τὸν οἶνον / ὑπὸ κυρτότατα κυπέλλοις). The adjective κυρτοτάτα means "rounded" and refers to the fact that the κυπέλλον was a "big-bellied drinking-vessel": cf. LSJ s. v. κύπελλον (ἀπὸ τῆς κυφότητος). In other words, Anacreon is indulging in an etymological game, since κυρτός is a synonym of κυφός. For the poet's etymological and linguistic interests cf. Brioso's acute observations on p. LXVII.

Poem 52.5-6:

5 μᾶλλον δίδασκε πίνειν
ἀπαλὸν πῶς λυαίον...

6 ἀπαλοῦ Stark

Teach me the gentler things,
Wine,...

In line 6 Stark proposed the alteration ἀπαλοῦ and compared Anacreonta 37.8 (παῖδες) / ἀπαλῶτερον λυαίον: cf. also AP 16.99.4 ἀπαλῶ...Βρομίῳ. This alteration is nevertheless not necessary. We are faced here with an example of adjectival enallage. For other cases of adjectival enallage cf. Giangrande, Scripta Minora Alexandrina 1, 50.

Poem 60.20-23:

20 ὁ δὲ Φοίβος +ἡ Φοίβος+ κρατεῖν κόρην νομίζων,
χλοερὸν δρέπουν δὲ φύλλουν ἐδόκει τελείν Κυθήρην.

20 ἦς, Φοίβος Portus

6 Tradizione e innovazione nella cultura greca (Roma 1994) 1000 f.
And Phoebus, even he,  
Pursued a maidenhead,  
When Love's imagined  
Fulfilment lo! was seen  
To be a leaf of green.

At lines 8ff. the poet mentions the swan singing by the Lydian river Cayster. The reference to the wings of the swan and to the wind (ἀνέμου σύναλος ἤχος) make it clear that the poet is alluding here to the ancient theory according to which the swan's song was caused by the wind whistling through its feathers: cf. D'Arcy Thompson, op. cit. 183.

In line 20 West placed the words ἤ Ὁφῖβος between cruces. I would like to point out that Portus' alteration ἤ, Ὁφῖβος is almost certainly correct. For the repetition Ὁφῖβος...Φοῖβος cf. Brioso, op. cit. 2, n. 2, and LXVII. It is, however, also possible to keep the reading ἤ, and to understand it as interjectio dolentis (Thes., s. v.). Anacreon says ἤ "alas" because Apollo's ᾠστρος was thwarted (ἀνέμωλλον, line 15) by Daphne.

Conclusion: From the above it will be clear to the reader that Brioso's edition of the Anacreontea is by far the best available.