http://dx.doi.org/10.12795/Habis.1996.i27.17

TEXTUAL PROBLEMS IN THE *ANACREONTEA*

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Se discuten desde el punto de vista textual y de interpretación varios pasajes de la colección de las *Anacreónticas*.

The authoress discusses several passages of *Anacreontea* from a textual and interpretative point of view.

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 text[1] followed by Edmonds' translation[2].

Poem 3.7f.:

ὁ δὲ κηρὸς ἂν δύναιτο,
γράφε καὶ νόμους φιλούντων.

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]).

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In line 8 Edmonds accepted the alteration νομοὺς. This alteration is, however, not necessary. As Brioso[3] has already correctly explained, the words νόμους φιλούντων mean "The laws of lovers". Cf. *AP* 5.207:

Αἱ Σάμιαι Βιττὼ καὶ Νάννιον εἰς 'Αφροδίτης
φοιτᾶν τοῖς αὐτῆς οὐκ ἐθέλουσι νόμοις,
εἰς δ'ἕτερ'αὐτομολοῦσιν, ἃ μὴ καλά. Δεσπότι Κύπρι,
μίσει τὰς κοίτης τῆς παρὰ σοὶ φυγάδας.

Translation by W. R. Paton[4]:

> Bitto and Nannion 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, +λάλευ+ χελιδόν;
τὰ ταρσά σευ τὰ κοῦφα
θέλεις λαβὼν ψαλίξω,
ἢ μᾶλλον ἔνδοθέν σευ
τὴν γλῶσσαν, ὡς ὁ Τηρεύς
ἐκεῖνος, ἐκθερίξω;
τί μευ καλῶν ὀνείρων
ὑπορθρίαισι φωναῖς
ἀφήρπασας Βάθυλλον;

2 λάλη vel λάλ'ὦ 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 love-making. It will be noted that West has placed the word λάλευ, in line 2, between

[3] M. Brioso, *Anacreónticas* (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.* εὔλαλος: χελιδόνες εὔλαλοι. 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 ἀποκοπὴν 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'ἔπεμψε
πρὸς παῖδα, πρὸς Βάθυλλον
τὸν ἄρτι τῶν ἁπάντων
10 κρατοῦντα καὶ τυράννων.
.....
καὶ δεσπότην κρέκοντα
32 πτεροῖσι συγκαλύπτω·

10 τυράννων West (-ου Zeune) τύραννον P 32 συγκαλύπτω Pauw σὺν καλύψω sscr. συσκιασω P συσκιάζω Salmasius

Anacreon's business brings
This way my wandering wings
to's heart's delight
Bathyllus hight,
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 ἁπάντων / κρα-

τοῦντα καὶ τύραννον). Similarly at *AP* 5.26 the poet describes his mistress as a queen (ἄνασσα):

Εἴτε σε κυανέῃσιν ἀποστίλβουσαν ἐθείραις,
εἴτε πάλιν ξανθαῖς εἶδον, ἄνασσα, κόμαις,
ἴση ἀπ'ἀμφοτέρων λάμπει χάρις. ἦ ῥά γε ταύταις
θριξὶ συνοικήσει καὶ πολιῇσιν Ἔρως.

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'ὦ γυναῖκες
Βρομίου πιεῖν ἀμυστί·
ἀπὸ καύματος γὰρ ἤδη
προδοθεὶς ἀναστενάζω·
5 δότε δ'ἀνθέων, ἐλίνου·
στεφάνους δότ'οἷς πυκάζω
τὰ μέτωπά μου, 'πικαίει.
τὸ δὲ καῦμα τῶν ἐρώτων,
κραδίη, τίνι σκεπάζω;
10 παρὰ τὴν σκιὴν Βαθύλλου
καθίσω· καλὸν τὸ δένδρον,
ἁπαλὰς δ'ἔσεισε χαίτας
μαλακωτάτωι κλαδίσκωι·
παρὰ δ'αὐτὸ νέρθε ῥοιζεῖ
15 πηγὴ ῥέουσα Πειθοῦς.
τίς ἂν οὖν ὁρῶν παρέλθοι
καταγώγιον τοιοῦτο;

5 ἐλίνου West ἐκείνου P

Give me the Wine-God's bowl,
Ladies; I would drink deep:
These fever-fostering hours

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'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 ἑλίνου 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...στεφάνους cf. *Thes. Gr. Ling., s. v.* στέφανος 738 A, quoting Athen 4: στέφανοι...πολλοὶ παντοδαπῶν ἀνθέων.

The word ἐκείνου refers to Dionysus who has been mentioned in line 2. Cf. *Anacreontea* 15.15 ἐκείνου / ἐπιστολὰς 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 ἑρπηστὴν σκολιὸν πόδα, κισσέ, χορεύσας,
ἄγχεις τὴν Βρομίου βοτρυόπαιδα χάριν·
δεσμεῖς δ'οὐχ ἡμᾶς, ὀλέκεις δὲ σέ· τίς γὰρ ἕλοιτ'ἂν
κισσὸν ἐπὶ κροτάφοις, μὴ κεράσας Βρόμιον;

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?

For Dionysus φιλοστέφανος cf. Nonnus, *D.* 8.8.

In lines 10ff. the poet describes Bathyllus in metaphorical language[5] 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 (ἔρνος). Cf. *AP* 12.91:

[5] Cf. Giangrande, *Scripta Minora Alexandrina* II (Amsterdam 1981) 438.

Δισσὸς Ἔρως αἴθει ψυχὴν μίαν. ὦ τὰ περισσὰ
ὀφθαλμοὶ πάντῃ πάντα κατοσσόμενοι,
εἴδετε τὸν χρυσέαισι περίσκεπτον χαρίτεσσιν
Ἀντίοχον, λιπαρῶν ἄνθεμον ἡιθέων.
ἀρκείτω· τί τὸν ἡδὺν ἐπηυγάσσασθε καὶ ἁβρὸν
Στασικράτη, Παφίης ἔρνος ἰοστεφάνου;
καίεσθε, τρύχεσθε, καταφλέχθητέ ποτ' ἤδη·
οἱ δύο γὰρ ψυχὴν οὐκ ἂν ἕλοιτε μίαν.

Translation by Paton:

> 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:

ἃ δ' εἶπεν· εἰ τὸ κέντρον
πονεῖς τὸ τᾶς μελίττας,
πόσον δοκεῖς πονοῦσιν,
Ἔρως, ὅσους σὺ βάλλεις;

14 πονεῖς Pauw πονεῖ 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 πονεῖς in line 14, rather than the mss reading. Textual alteration is nevertheless not necessary. The verb πονέω 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 πονέω cf. Fennell's note on Pindar, *P.* 4.151. Thus the verb πονέω 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.

Poem 36.6-11:

Εἰ δ'οὖν μὴ τὸ πρίασθαι
τὸ ζῆν ἔνεστι θνητοῖς,
τί καὶ μάτην στεγάζω;
{τί καὶ γόους προπέμπω;}
10 θανεῖν γὰρ εἰ πέπρωται,
τί χρυσὸς ὠφελεῖ με;

8 στεγάζω West στενάζω 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 στεγάζω. 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:

Ῥῖπτε γόους, μὴ κάμνε, πόσον χρόνον ἐνθάδε μίμνων,
ὡς πρὸς ἐκεῖνον ὅλον τὸν μετὰ ταῦτα βίον.
πρὶν τοίνυν σκώληκα βαλεῖν τύμβοις τε ῥιφῆναι,
μὴ δαμάσῃς ψυχὴν ζῶν ἔτι κρινομένην.

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:

Πλουτεῖς καί τι τὸ λοιπὸν ἀπερχόμενος μετὰ σαυτοῦ
τὸν πλοῦτον σύρεις, εἰς σορὸν ἑλκόμενος;
τὸν πλοῦτον συνάγεις δαπανῶν χρόνον· οὐ δύνασαι δὲ
ζωῆς σωρεῦσαι μέτρα περισσότερα.

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:

Ἀνθρώποις ὀλίγος μὲν ὁ πᾶς χρόνος, ὅν ποτε δειλοὶ
ζῶμεν, κἢν πολιὸν γῆρας ἅπασι μένῃ·
τῆς δ' ἀκμῆς καὶ μᾶλλον. ὅτ' οὖν χρόνος ὥριος ἡμῖν,
πάντα χύδην ἔστω, ψαλμός, ἔρως, προπόσεις.
5 χειμὼν τοὐντεῦθεν γῆρως βαρύς· οὐδὲ δέκα μνῶν
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, carousal. 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:

τὸ μὲν οὖν πῶμα κερασθέν
ἁπαλοὶ φέρουσι παῖδες,
τὸ δ' ἄχος πέφευγε μιχθέν
ἀνεμοστρόφωι θυέλληι.

14 ἀνεμοστρόφῳ Faber ἀνεμοτρόπῳ cum φ 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 ἀνεμοτρόφῳ: cf. *Thes. Gr. Ling., s. v.* ἀνεμότροφος ("nourished by the wind"). For other passive verbal compounds which have been formed with -τροφος cf. A. W. James, *Studies in the Language of Oppian of Cilicia* (Amsterdam 1970) 40f. Since θύελλα can denote a waterspout

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

Poem 41

Η καλόν ἐστι βαδίζειν
ὅπου λειμῶνες κομῶσιν,
ὅπου λεπτὸς ἡδυτάτην
ἀναπνεῖ Ζέφυρος αὔρην...

3 λεπτὸς Barnes λεπτὴν 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 αὔρην two epithets (i. e. λεπτὴν and ἡδυτάτην). For other examples of *Adjektivhäufung* cf. *Anacreontea* 55.14 μαλακαῖσι χερσὶ κούφαις. Cf. also G. Giangrande, *Scripta Minora Alexandrina* II, 395.

Poem 50.9-12, 21-24:

ὅτ'ἐγὼ πίω τὸν οἶνον,
10 λυσιπήμων τότε Βάκχος
πολυανθέσιν <μ'> ἐν αὔραις
δονέει μέθηι γανώσας.
.....
21 ὅτ' ἐγὼ πίω τὸν οἶνον,
ὑπὸ κυρτοῖσι κυπέλλοις
τὸν ἐμὸν νόον ἁπλώσας
θιάσωι τέρπομαι κούρων.

10 λυσιπήμων Pierson λυσιπαίγμων 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 λυσιπαίγμων need not be

altered. After what Giangrande has written[6] nobody will regard the scanning λῡσῐπαίγμων as unusual, all the more so as there exists the scanning λῡσῐπήμων. The meaning of the adjective λυσιπαίγμων is debated: Mehlhorn, in his edition of the *Anacreontea*, 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 λυσίφρων (*Anacr.* 40.2 Brioso), which means "das Herz (von Sorgen) befreiend"[7]. 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 λυσιπαίγμων ("Scherz entfesselnd"). Mehlhorn's interpretation of λυσιπαίγμων is confirmed by the poet's own words: in line 23, τὸν ἐμὸν νόον ἁπλώσας means "making my soul simple, i. e. liberated from worries, in order to enjoy myself". Cf. Plotinus 6.7.35 ὁ νοῦς γίνεται ἁπλωθεὶς εἰς εὐπάθειαν, quoted in *Dicc. Griego-Español, s. v.* ἁπλόω, 3.

At line 22 the poet mentions drinking wine from goblets (πίων τὸν οἶνον / ὑπὸ κυρτοῖσι κυπέλλοις). The adjective κυρτοῖσι means "rounded" and refers to the fact that the κύπελλον 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
ἁπαλὸν πῶμα Λυαίου...

6 ἁπαλοῦ Stark

Teach me the gentler things,
Wine,...

In line 6 Stark proposed the alteration ἁπαλοῦ and compared *Anacreontea* 37.8 (παῖδες) / ἁπαλώτεροι Λυαίου: cf. also *AP* 16.99.4 ἁπαλῷ...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* I, 50.

Poem 60.20-23:

20 ὁ δὲ Φοῖβος +ἠὲ Φοῖβος+
κρατέειν κόρην νομίζων,
χλοερὸν δρέπων δὲ φύλλον
ἐδόκει τελεῖν Κυθήρην.

20 ἦε, Φοῖβος Portus

6 *Tradizione e innovazione nella cultura greca* (Roma 1994) 1000 f.

7 So, correctly, Th. Knecht, *Gesch. der griech. Komposita vom Typ* τερψίμβροτος (Zürich [Diss.] 1946) 106 of the typed, unpublished section of his Dissertation.

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 Caÿster. The reference to the wings of the swan and to the wind (ἀνέμου σύναυλος ἠχῇ) 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 ἠὲ Φοῖβος between *cruces*. I would like to point out that Portus' alteration ἦε, Φοῖβος is almost certainly correct. For the repetition Φοῖβος...Φοῖβος cf. Brioso, *op. cit.* 2, n. 2, and LXVII. It is, however, also possible to keep the reading ἠέ, and to understand it as *interjectio dolentis* (*Thes., s. v.*). Anacreon says ἠέ "alas" because Apollo's οἶστρος was thwarted (ἀνεμώλιον, 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.