TEXTUAL PROBLEMS IN THE ANACREONTEA

Heather White

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

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.:

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

\(^1\) M. L. West, *Carmina Anacreontea* (Leipzig 1984).
In line 8 Edmonds accepted the alteration νομοῦς. This alteration is, however, not necessary. As Brioso has already correctly explained, the words νόμους φιλοῦντων mean "The laws of lovers". Cf. AP 5.207:

Αὐτὰ βιττώ καὶ Νάννιον εἰς Ἀφροδίτης
φοιτῶν τοῖς αὐτῆς οὖκ ἐθέλουσι νόμοις,
εἰς δ ἔτερ' αὐτομολούσαι, ἀ μὴ καλά. Δεσπότι Κύπρι,
μίςει τὰς κοίτης τῆς παρὰ σοι φυγάδας.

Translation by W. R. Paton:

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:

Ποιεῖς, σοι θέλεις ποιήσω,
τί σοι, ἄλαλευ! χειλίδων;
τὰ ταρσαί σευ τὰ κούφα
θέλεις λαβῶν ψαλίδων,
ἡ μᾶλλον ἐνδοθέν σευ
τὴν γλῶσσαν, ὡς ὁ Τηρεύς
ἐκεῖνος, ἐκθερίζω:
τί μεν καλῶν ὄνειροι
ὑπορθάλαξι φωναῖς
αὐθήμπασας Βάθυλλον;

2 λάλη ὡς Στεφάνων λάλει. Σίτζλερ κωτίλη (ομ. 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 ἄλαλευ, 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' εἵ χελιδόν;


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 ἀπάντων
10 κρατοῦντα καὶ τυράννων.
......
καὶ δεσπότην κρέκουτα
32 πτεροῖσι συγκαλύπτων.

10 τυράννων West (-ου Zeune) τύραννων P 32 συγκαλύπτων Pauw σῦν καλύψω ssc. συσκλασω 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-
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tóvta kai túraívoun). Similarly at AP 5.26 the poet describes his mistress as a queen (άνασσα):

Εἴτε σε κυανέσσαν ἀποστήλβουσαν ἐθείρας,
ἐἴτε πάλιν ξανθαῖς εἶδον, ἀνασσα, κάμαις,
Ἰη ἀπ' ἄμφιστέρων λάμπει χάρις. ἦ ρά γε παύταις
ἀφίζει συνοικήσαι καὶ πολυήσιν Ἠρως.

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

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' ἃ γυναῖκες
Βρομίου πεϊν ἀμυστί:
ἀπὸ καύματος γάρ ἡ ἡδῆ
προδοθεῖς ἀναστενάζως:
5 δότε δ' ἀθέωσ, ἐλίνου:
στεφάνους δότ' ἀδ' πακάζω
τὰ μέτωπὰ μου, πικαίει.
τὸ δὲ καύμα τῶν ἐρώτων,
κραδίθη, τίνι σκεπάζω;
10 παρὰ τὴν σκήνην Βασθίλου
καθίσων καλῶν τὸ δένδρον,
ἀπαλὰς δ' ἔσεισε χαῖτας
μαλακωτάτῳς κλαδίσκως.
παρὰ δ' ἀυτὸ νέρθε δοξεῖ
15 τηγῇ ρέουσα Πειθώς,
τῖς ἀν ὀνὸ δρῶν παρέλθοι
καταγωγίου τολοῦτο;

5 ἐλίνου West ἐκείνου P

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

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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 έλινου 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 ἄνθεων...στέφανος cf. *Thes. Gr. Ling.*, s. v. στέφανος 738 A, quoting Athen 4: στέφανοι...πολλοὶ παντοδαπῶν ἄνθεων.

The word ἐκείνον refers to Dionysus who has been mentioned in line 2. Cf. *Anacreonta* 15.15 ἐκείνον ἐπιστολας κομίζω, where ἐκείνον 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 ἑρπετητίν σκολίον πόδα, κισσόε, χορεύεσας,
ἀγχεις τὴν Βρόμιν βοτρυόπαιδα χάριν·
δεσμεῖσ δ' ὦν όμισ, ὀλέκεις δὲ σὲ τίς γάρ ἔλοιπ' ἄν
κισσόν ἐπὶ κροτάφους, μὴ κεράσας Βρόμιλον;

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 (δέντρον). 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 (ἔφνος). 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. ἔρως, and M. D. Spadaro, M. Pselli in Mariam Sclerenam (Catania 1984) 89.

Poem 35.13-16:

14 πονεῖς Παυς 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:

Ei δ' οὖν μὴ τὸ πρῆσθαι
tὸ ζῆν ἔνεστι θυητοίς,
tί καὶ μάτην στεγάζω;
{τί καὶ γόους προπέμπω;}  
10 θανεῖν γὰρ εἰ πέπρωται,
tί χρυσὸς ὥφελει 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:

'Ρίπτε γόους, μὴ κάμε, πόσον χρόνον ἐνθάδε μέμνης,
ὡς πρὸς ἐκείνον δλον τὸν μετὰ ταῦτα βίον.
πρὶν τοῖνυν σκώληκα βαλεῖν τομβοῖς τε ῥιφήσαι,
μὴ δαμάσης ψυχὴν ζῴων ἔτι κρυομένην.

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 καὶ τὶ τὸ λοιπὸν ἀπερχόμενος μετὰ σαυτοῦ
τὸν πλοῦτον σύρεις, εἰς σορὸν ἐλκόμενος;
τὸν πλοῦτον συνάγεις δαπανῶν χρόνον ὁ δύνασαι δὲ
ζωῆς σωφεῖσαι μέτρα περισσότερα.
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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:

'Ainhrópos òlágos mêv ó pás xhrónos, ón pote deiloi
ζómen, kèn poliód γήrás ápasi mèn:
tís ð'ákmiás kai mállon. òt 'óðn xhrónos órìos hèmín,
pánta xhðn éstw, psalmós, èróos, propóseis.
χeimîw tônìteívèn γèrâs vârîs: ouè déka mîwîn
stúseis: toiaúî tì 'èkdeîèç 'ôrhîpèdî.

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:

tò mêv oûn pûma keraðhèn
ápaloí fèrousi paídes,
tò ð'âxos péfeugê miðhèn
dímetastrôfêi òwêllêi.

14 ðímetastrôfê Faber ðímetastrôpîw cum ð s. ð 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 ðímetastrôfê. This textual alteration is not necessary since good sense is provided by the mss reading ðímetastrôfê: cf. Thes. Gr. Ling., s. v. ðímetastrôfê ("nourished by the wind"). For other passive verbal compounds which have been formed with -tôfê cf. A. W. James, Studies in the Language of Oppian of Cilicia (Amsterdam 1970) 40f. Since ðûelêà can denote a waterspout
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("Wasserhose": Passow, Handwört., s. v.) created by winds which turn around, it could be that the reading ἀνεμοστρόφιος is correct: the important point is that there is no need to adopt the conjecture ἀνεμοστρόφιος.

Poem 41

H kalón ἐστι βαδίζειν
ὅπου λειμὼνες κομ φαν,
ὅπου λεπτὸς ἡδυτάτην
ἀναπεῖ Ζέφυρος αὔρην...

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 αὔρην two epithets (i. e. λεπτήν and ἡδυτάτην). For other examples of Adjektivhäufung cf. Anacreontea 55.14 μαλακάιοι χεροὶ κούφαιοι. Cf. also G. Giangrande, Scripta Minora Alexandrina II, 395.

Poem 50.9-12, 21-24:

10 λυσιτήμων τότε Βάκχος
πολυαυθέσιν <μ ' > ἐν αὕραις
dοσέει μέθη γανώσασ.

21 ὃτε ἑγὼ πίω τὸν οἶνον,
ὑπὸ κυρτοῦσι κυπέλλωσι
tὸν ἐμὸν νόον ἀπλώσασ
θίσσω τέρπομαι κούρων.

10 λυσιτήμων Pierson λυσιταίγμων 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 λυσιτήμων. However, as Brioso has already correctly understood, the mss reading λυσιταίγμων need not be
altered. After what Giangrande has written nobody will regard the scanning λυσπαίγμων as unusual, all the more so as there exists the scanning λυστήμων. The meaning of the adjective λυσπαίγμων 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 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 λυσπαίγμων ("Scherz entfesseln"). Mehlhorn's interpretation of λυσπαίγμων is confirmed by the poet's own words: in line 23, τόν ἐμὸν νόον ἀπλώσας means "making my soul simple, i.e. liberated from worries, in order to enjoy myself". Cf. Plotinus 6.7.35 ὁ νοὸς γίνεται ἀπλωθεὶς εἰς εὐπάθειαν, quoted in Dicc. Griego-Español, s. v. ἀπλώσας, 3.

At line 22 the poet mentions drinking wine from goblets (πῖσσαν τὸν ὁίνον / ὑπὸ κυρτοῦ κυπέλλους). The adjective κυρτοῦ 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 ἄπαλον πώιμα Λυαίου...

6 ἄπαλον Stark

Teach me the gentler things,
Wine,...

In line 6 Stark proposed the alteration ἄπαλον and compared Anacreontea 37.8 (παῖδες) / ἄπαλωτεροι Λυαια: cf. also AP 16.99.4 ἄπαλω...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 +ἡ Ἑφέ Φοῖβος+ κρατεῖν κόρην νομίζων, χλοερὸν δρέπων δὲ φύλλου ἔδοξε τελεῖν Κυθήρην.

20 ἢς, Φοῖβος Portus

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

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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 σύναυλος ἐχθρί) 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 ἥ Φοῖβος between cruces. I would like to point out that Portus' alteration ἥ, 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 ἥ, and to understand it as interjectio dolentis (Thes., s. v.). Anacreon says ἥ "alas" because Apollo's οἶστρος 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.