

## FURTHER PHILOLOGICAL AND INTERPRETATIVE PROBLEMS

*Heather White*

*Classics Research Centre, London*

Se examinan críticamente diversos textos poéticos griegos.

Textual problems in several Greek poets are critically examined.

### A TEXTUAL PROBLEM IN NICANDER

At *Alex.* 92f. Nicander suggests that a patient should be given the leaves of the mallow:

καί τε σύ γ' ἢ μαλάχης ῥαδάμους ἢ φυλλάδα τήξας  
χυλῶ ἔνι κλώθοντι κακηπελέοντα κορέσσαις.

Translation by Gow-Scholfield<sup>1</sup>: “And you may infuse sprigs or leaves of the Mallow in fresh sap and dose the sufferer with as much as he can take”.

The critics<sup>2</sup> have been puzzled by the meaning of the words χυλῶ ἔνι κλώθοντι in line 93. I would like to point out, however, that the text is perfectly sound. The poet has made use of adjectival *enallage*<sup>3</sup>. Thus Nicander states that the leaves of the mallow should be infused in “sprouting” (κλώθοντι) sap<sup>4</sup>. The

<sup>1</sup> Cf. A. S. F. Gow-A. F. Scholfield, *Nicander. The Poems and Poetical Fragments* (Cambridge 1953) 101.

<sup>2</sup> Cf. Gow-Scholfield *ad loc.* and E. Degani, “Note Filologiche”, *Annali delle Facoltà di Lettere, Filosofia e Magistero dell' Università di Cagliari*, 29 (1966) 5ff.

<sup>3</sup> For a similar case of adjectival *enallage* cf. my *Studies in the Poetry of Nicander* (Amsterdam 1987) 51ff. Cf. also *Alex.* 311 νεημέλκτῃ ἐνὶ πέλλῃ (“in a newly-milked pail”).

<sup>4</sup> Hesychius explains that the verb κλώθει means “to sprout”, “to flourish” (βλαστάνει, καλῶς αὔξεται).

participle κλώθουτι has, in other words, been made to agree with the noun χυλώ instead of with the noun φυλλάδα (“foliage”).

Nicander uses the verb κλώθει in the sense “to flourish” again at *Theriaca* 647, where *campanula* is said to “sprout about the hedgerows”:

645 καί τε σύ γ' ἠρύγγοιο καὶ ἀνθήεντος ἀκάνθου  
ρίζεα λειήναιο, φέροις δ' ἰσορρεπὲς ἄχθος  
ἀμφοῖν κλώθοντος ἐν ἀρπέζησιν ἐρίνου.

Translation by Gow-Scholfield: “Also you should make a paste of the roots of the ERYNGO and the flowering BEARSFOOT, and to these two add an equal weight of the CAMPANULA that flourishes about the hedgerows”.

Thirdly, we find the verb κλώθει at *Alex.* 528, where Nicander refers to the “sprouting” frond of rue (ρύτῆς κλώθοντα... σπάδικα). The *scholia* explain that the participle κλώθοντα means βλαστώντα, i. e. “flourishing”, “sprouting”.

Conclusion. At *Ther.* 647, *Alex.* 93 and *Alex.* 528 the verb κλώθει means “to flourish” and describes three plants, i. e. *campanula*, mallow and rue.

#### HERMES AND THE MARROW

At Aratus, *Phaenomena* 268f. there is a reference to the fact that Hermes invented the lyre:

καὶ ΧΕΛΥΣ, ἦτ' ὀλίγη· τὴν δ' ἄρ' ἔτι καὶ παρὰ λίκνω  
Ἑρμείης ἐτόρησε, ΛΥΡΗΝ δέ μιν εἶπε λέγεσθαι.

Aratus is alluding to the *Homeric Hymn to Hermes* lines 39ff.:

Ὡς ἄρ' ἔφη· καὶ χερσὶν ἄμ' ἀμφοτέρησιν αἰείρας  
ἄψ εἶσω κίε δῶμα φέρων ἐρατεινὸν ἄθυρμα. 40  
ἔνθ' ἀναπηρώσας γλυφάνω πολιοῖο σιδήρου  
αἰῶν' ἐξετόρησεν ὄρεσκῶοιο χελώνης.

Translation by H. G. Evelyn-White (*Hesiod, The Homeric Hymns and Homeric* [Loeb edition, London 1970] 367): “Thus speaking, he took up the tortoise in both hands and went back into the house carrying his charming toy. Then he cut off its limbs and scooped out the marrow of the mountain-tortoise with a scoop of grey iron”.

The reader will note that the verb ἐτόρησε at *Phaen.* 269 echoes the verb ἐξετόρησεν at *Homeric Hymn to Hermes* line 42. Aratus is referring to the fact that Hermes used a knife to hollow out the shell of the tortoise<sup>5</sup>. He bored through the marrow (αἰῶν')<sup>6</sup> which was inside the shell of the tortoise.

<sup>5</sup> Cf. Vergil, *Georgics* 4.464: cava solans aegrum testudine amorem.

<sup>6</sup> It will be noted that αἰῶν means “marrow” (μυελός) at *Homeric Hymn to Hermes* line 42 and refers to the soft flesh inside the shell of the tortoise: cf. *The Homeric Hymns* [ed. Allen, Halliday and Sykes, Oxford 1936] 42. Similarly, oysters are described as “full of marrow”: cf. LSJ s. v.

Nicander also mentions the fact that Hermes removed the flesh from the shell of the tortoise in order to invent the lyre. Cf. *Alexipharmaca* lines 556aff.:

556a ἀλθαίνει καὶ γέιντα συὸς φλιδόνωτος ἀλοιφή  
 ἀμμίγδην ἀλίωιο καθεψηθέντα χελύνης  
 γυίοις ἢ τ' ἀκιρῆσι διαπλώει πετερύγεσσιν,  
 ἄλλοτε δ' οὐρείης κυτισηνόμου ἦν τ' ἀκάκητα  
 560 αὐδήεσσαν ἔθηκεν ἀναύδητόν περ ἐούσαν  
 Ἑρμείης· σαρκὸς γὰρ ἀπ' οὖν νόσφισσε χέλειον  
 αἰόλον ἀγκῶνας δὲ δύω παρετείνατο πέζαις.

Translation by Gow-Scholfield (*op. cit.*): “Curative too the flesh of a HOG abundant in fat when boiled down together with the limbs of the SEA-TURTLE which swims at large with weak flippers; or else with those of the mountain TORTOISE that feeds on tree-medick, the creature that Hermes the Gracious endowed with a voice though voiceless, for he separated the chequered shell from the flesh and extended two arms from its edges”.

Accordingly, *Phaenomena* lines 268-9 should be translated as follows: “There is also the tiny Tortoise, which, while still beside his cradle, Hermes bored through and said it should be called the Lyre”.

#### ON A COMIC FRAGMENT

In a fragment from a comedy by Plato (124 Kock), a certain character is described as ἔλκετρίβων. The meaning of this adjective has puzzled the critics: cf. E. Degani, *Note Filologiche*, 7f. I would like to point out that the comic adjective ἔλκετρίβων alludes to the Homeric adjectives ἔλκεχίτων and ἔλκεσίπεπλος. The humour resides in the fact that the τρίβων<sup>7</sup> was a threadbare cloak: cf. LSJ s. v. This threadbare cloak was regularly worn by philosophers: cf. L. Lomiento, *Cercidas* (Rome 1993) 306, who notes that Diogenes used his τρίβων to sleep in. Thus the character who is mentioned by Plato is humorously imagined to trail a threadbare cloak rather than a luxurious garment.

The τρίβων is also mentioned by Herondas at 2.23. In this passage, a brothel-keeper called Battaros claims to “trail a threadbare cloak and worn out shoes” -τρίβωνα καὶ ἀσκέρας σαπρὰς ἔλκων. It will be noted that the words τρίβωνα<sup>8</sup>...ἔλκων echo the adjective ἔλκετρίβων. In other words, Battaros claims that

μυελόεις: Matro ap. Ath. 4.135a (δοτρεα μ.). Cf. also AP 12.37.2 πυγῆν... μυελίην (“soft like marrow”). However, at *Homeric Hymn to Hermes* line 119 αἰῶνας refers to the marrow of the spinal cord (i. e. ὁ νωτιαῖος μυελός). Hermes kills the cattle by cutting through their backbones: cf. LSJ s. v. ραχίζω. For similar cases of *falsa anaphora* cf. my *New Studies in Greek Poetry* (Amsterdam 1989) 20. Cf. also E. Livrea, *Il Ratto di Elena* (Bologna 1968) 69 and G. Giangrande, *Scripta Minora Alexandrina* (Amsterdam 1980) I, 179.

<sup>7</sup> Note also the diminutives τριβώνιον and τριβωνάριον (“a small cloak”)

<sup>8</sup> Cf. N. Terzaghi, *Eroda, I Mimiambi* (Torino 1944) 34. Terzaghi wrongly imagined that the τρίβων was a short cloak and that it could not therefore be “trascinato” (i. e. “trailed”). However, the

he is forced by poverty to wear clothing fit only for an ascetic philosopher like Diogenes the Cynic. Cf. Smith, *Dict. of Greek and Roman Antiq.* (London 1869) 853, with useful material.

ON THE TOMB OF HIPPONAX

AP 7.536:

Οὐδὲ θανῶν ὁ πρέσβυς ἐῷ ἐπιτέτροφε τύμβῳ  
 βότρυν ἀπ' οἰνάνθης ἤμερον, ἀλλὰ βάτον,  
 καὶ πριγιόσσαν ἄχερδον, ἀποστύφουσαν ὀδιτῶν  
 χεῖλεα καὶ δίψει καρφαλέον φάρυγα.  
 ἀλλὰ τις Ἴππώνακτος ἐπὴν παρὰ σῆμα νέηται,                                    5  
 εὐχέσθω κνώσσειν εὐμενέοντα νέκυν.

Translation by W. R. Paton (*The Greek Anthology* [Loeb edition, London 1970] vol. 2, 289): “Not even now the old man is dead, do clusters of the cultivated vine grow on his tomb, but brambles and the astringent wild pear that contracts the traveller’s lips and his throat parched with thirst. But he who passes by the tomb of Hipponax should pray his corpse to rest in sleep”.

The meaning of lines 5-6 has puzzled the critics: cf. Gow-Page, *Hellenistic Epigrams*, vol. 2, 19. I would like to point out that the poet is alluding here to the fact that Hipponax was said to have attacked his enemies even after his death. Cf. AP 7.405:

᾿Ω ξεῖνε, φεῦγε τὸν χαλαζεπὴ τάφον  
 τὸν φρικτὸν Ἴππώνακτος, οὔτε χά τέφρα  
 ἰαμβιάζει Βουπάλειον ἐς στύγος,  
 μὴ πως ἐγείρης σφῆκα τὸν κοιμώμενον,  
 ὅς οὐδ' ἐν ἄδη νῦν κεκοίμικεν χόλου,                                    5  
 σκάζουσι μέτροις ὀρθὰ τοξεύσας ἔπη.

Translation by Paton: “Avoid, O stranger, the terrible tomb of Hipponax, which hails forth verses, Hipponax, whose very ashes cry in iambs his hatred of Bupalus, lest thou wake the sleeping wasp, who not even in Hades has lulled his spite to rest, but in a halting measure launcheth straight shafts of song.

Thus the passer-by is warned not to disturb the sleeping poet. Obviously if Hipponax is awoken, he will become angry and attack the passer-by. Likewise Pan was said to become angry if he was awoken from his siesta: cf. Theocritus 1.15ff. The participle εὐμενέοντα (“kindly”) 1s used pointedly. Hipponax was in fact by nature very fierce. By calling Hipponax gentle, the passer-by may hope to avert an attack. Similarly the Furies were euphemistically called the *Eumenides* (i.e. the Kindly Ones).

τρίβων was a threadbare cloak, not a short cloak. Cf. Thes. Gr. Ling., s. v. τριβωνοφορέω “Pallium tritum gesto, τρίβωνα φοράω”.

AN EPIGRAM FOR TIBERIUS (AP 9.178):

Ὡς πάρος Ἄελιου, νῦν Καίσαρος ἅ Ῥόδος εἰμι  
 νᾶσος, ἴσον δ' αὐχῶ φέγγος ἀπ' ἀμφοτέρων.  
 ἦδη σβεννυμέναν με νέα κατεφώτισεν ἀκτίς,  
 Ἄλιε, καὶ παρὰ σὸν φέγγος ἔλαμψε Νέρων.  
 πῶς εἴπω τίμι μᾶλλον ὀφείλομαι; ὅς μὲν ἔδειξεν 5  
 ἐξ ἁλός, ὅς δ' ἦδη ῥύσατο δυομέναν.

Translation by Paton (*The Greek Anthology*, Loeb edition, vol. 3, 93): "I, Rhodes, who once was the Sun's island, am now Caesar's, and I boast of equal light from each. Then when I was near extinguished, O Sun, a new ray illuminated me, and Nero's light shone beside thine. How shall I say to which I owe most? The one brought me to the light from the depths, and the other saved me as I was sinking".

Paton stated that this epigram "probably refers to the stay of Tiberius at Rhodes"<sup>9</sup>. The fact that Tiberius lived for several years at Rhodes<sup>10</sup> is also mentioned at AP 9.287:

Ὅ πρὶν ἐγὼ Ῥοδίοισιν ἀνέμβατος ἱερὸς ὄρνις,  
 ὁ πρὶν Κερκαφίδαις αἰετὸς ἱστορίη,  
 ὑψιπετῆ τότε ταρσὸν ἀνά πλατὺν ἠέρ' ἀερθεῖς  
 ἦλυθον, Ἡελίου νῆσον ὅτ' εἶχε Νέρων·  
 κείνου δ' αὐλίσθη ἐνὶ δώμασι, χειρὶ συνήθης 5  
 κράντορος, οὐ φεύγων Ζῆνα τὸν ἐσσόμενον.

Translation by Paton: "I, the holy bird, who had never set foot in Rhodes, the eagle who was but a fable to the people of Cercaphus, came borne through the vast heaven by my high-flying wings, then when Tiberius was in the island of the Sun. In his house I rested, at the beck of my master's hand, not shrinking from the future Zeus".

It should be noted that Tiberius is addressed as Nero at AP 9.287.4. The emperor's full name was *Tiberius Claudius Nero Caesar*. The identification of Nero with the emperor Tiberius was however, rejected by Alan Cameron<sup>11</sup>. According to Cameron, "there is no known way in which Tiberius could be said to have 'saved' Rhodes". Cameron argued that the poet must be alluding in AP 9.178.6 "to the speech the young Nero made in 53 successfully urging the restoration to the Rhodians of the liberty Claudius had taken away from them in 44 (*Tac. Ann.* 12.53.2)". Since Cameron appears not to have understood the problem, I deem it useful to offer its solution here. There are two schools of thought concerning

<sup>9</sup> The identification of Nero, in line 4, with Tiberius was accepted by Waltz: cf. *Anthologie Grecque* VII, 71. Waltz noted that in 42 B. C. Rhodes was ruined (σβεννυμέναν) by Cassius, who punished the island for having taken the side of Caesar against Pompey. Thus Tiberius is imagined to have restored the fortunes of the island by consenting to live there.

<sup>10</sup> Cf. Gow-Page, *The Garland of Philip*, II, 160f. They pointed out that Tiberius lived in Rhodes from 6 B.C. to A.D. 2.

<sup>11</sup> Cf. *GRBS* 1980, 43f.

the question as to whether the Emperor to whom the epigram refers is Tiberius or Nero<sup>12</sup>. The aorist ῥύσατο is taken by all critics to refer to one specific "Wohltat" performed by the Emperor for the benefit of Rhodes.

Those scholars who favour the hypothesis according to which the epigram celebrates Nero maintain that Tiberius is not known to have performed any such "Wohltat" for the island, whereas Nero did perform one, insofar as he restored liberty to Rhodes in A.D. 53. However, this hypothesis is refuted by the fact that, as Gow-Page must admit, the Garland of Philip contains epigrams composed no later than A.D. 39/40.

We are left with Tiberius: the "Wohltat" (ῥύσατο) performed by him consists in the fact that he came voluntarily ("volontaire", Waltz, *Anthol. Grecque*, VII [Paris 1957] 71) to reside, and lived, in Rhodes for eight years (6 B.C.-A.D. 2): the prestige of the island, which was becoming extinguished (σβεννυμέναν) and was sinking further and further (δυσμέναν) after Cassius ravaged Rhodes in 42 B.C. (cf. Waltz, *loc. cit.*), was rescued from such sinking by the fact that the future Emperor Tiberius, already endowed with *tribunicia potestas* and appointed *legatus Augusti* (Müller, *op. cit.*, 16), chose to reside there: the prestige of Rhodes was thus saved from ruination by Tiberius' arrival and sojourn in Rhodes. It was a unique honour for Rhodes to be chosen by Tiberius as his residence, as is underlined by the parallel epigram AP 9.287, where the eagle landed on Rhodes.

The verb ῥύσατο was aptly chosen by the poet. The connection between ῥύομαι and σώω is current in Greek (cf. e.g. *Iliad* 10.44 ἐρύσσεται ἠδὲ σώσει, 5.23 ἔρυτο, σώωσε, 15.290 ἐρρύσατο καὶ ἐσάωσεν). Roman Emperors, high officials and governors were traditionally titled σωτήρ (cf. Bauer, *Wört. N. T.*, s. v.; Titus Flamininus is called σῶτερ in Powell, *Collectanea Alexandrina* [Oxford 1970] 173). The poet elegantly implies that Tiberius, σωτήρ insofar as *legatus Augusti* saved (ῥύσατο) Rhodes: cf. the inscription quoted in Moulton-Milligan, *Vocab. N.T.*, s. v. ῥύομαι:

Ἄδριανῶ σωτήρι, ῥυσαμένῳ καὶ θρέψαντι τὴν ἑαυτοῦ Ἑλλάδα.

Of course, ῥύσατο in the epigram and ῥυσαμένῳ in the inscription just quoted are pure "flatterie" (cf. Waltz, *loc. cit.*). Examples of official terminology involving words like σωτήρ and ῥύομαι can of course be found in De Ruggiero, *Diz. Epigrafico* and *O.G.I.S.*

#### ARTEMIS AND DISEASE (AP 6.240)

Ζηνὸς καὶ Λητοῦς θηροσκοπέ τοξότι κούρη,  
 Ἄρτεμις, ἢ θαλάμους τοὺς ὀρέων ἔλαχες,  
 νοῦσον τὴν στυγερὴν αὐθημερὸν ἐκ βασιλῆος  
 ἐσθλοτάτου πέμψαις ἄχρισ Ὑπερβορέων·

<sup>12</sup> Cf. in particular K. Müller, *Die Epigramme des Antiphilos*, Diss. Giessen (Berlin 1935) 14ff., and Gow-Page, *Garl. Phil.* II, 119f., who follow Müller.

σοὶ γὰρ ὑπὲρ βωμῶν ἀτμὸν λιβάνιο Φίλιππος 5  
 ῥέξει καλλιθυτῶν κάπρον ὄρειονόμον.

line 6 κάπρον P, ταῦρον P1

Translation by Paton: "Archer daughter of Zeus and Leto, Artemis, watcher of wild creatures, who dwellest in the recesses of the hills, this very day send the hated sickness from our best of emperors forth even unto the Hyperboreans. For Philippos will offer o'er thy altars smoke of frankincense, sacrificing a mountain boar".

This epigram was also discussed by Alan Cameron (*op. cit.*, 53f.), who commented as follows: "The hunting imagery of the poem is puzzling. Artemis is not normally a healing goddess, nor indeed does she normally concern herself with men". Cameron has, however, failed to notice that Artemis is again said to banish disease at *Orphic Hymn* 36.16<sup>13</sup>:

πέμπους δ' εἰς ὀρέων κεφαλᾶς νούσους τε καὶ ἄλγη.

Cameron was therefore wrong to assume that the poet must be addressing a person who is "under the special protection of Artemis"<sup>14</sup>. It should, furthermore, be noted that the poet prays that Artemis will banish the disease to the Hyperboreans. This is an allusion to the fact that the Hyperboreans suffered neither disease nor age: cf. Pindar, *Pyth.* 10.42ff. I would, moreover, like to suggest that the correct reading in line 6 is ταῦρον. Philip is alluding to *Iliad* 11.728 where a bull is said to be sacrificed to Poseidon (ῥέξαντες... ταῦρον δὲ Ποσειδάωνι). For a "mountain-roaming bull" cf. *AP* 9.456.1. For the fact that Planudes often preserved the correct reading cf. my *New Essays In Hellenistic Poetry* (Amsterdam 1985) 29, note 27.

#### A VICTORY FOR PORPHYRIUS (*AP* 16.357)

Ἄγχισην Κυθήρεια, καὶ Ἐνδυμίωνα Σελήνη  
 φίλατο· μυθεῦνται τοῖα παλαιγενέες.  
 νῦν δὲ νέος τις μῦθος αἰεῖσεται, ὡς τάχα Νίκη  
 ὄμματα καὶ δίφρους φίλατο Πορφυρίου.

Translation by Paton: "CYTHEREA loved Anchises, and Selene Endymion, so it is fabled by men of old time. But now a new fable shall be sung, that Victory, it seems, fell in love with the eyes and chariot of Porphyrius".

Averil and Alan Cameron<sup>15</sup> commented on this epigram as follows: "Porphyrius (also known as Calliopas) is perhaps the most famous of all the chario-

<sup>13</sup> Cf. G. Quandt, *Orphei Hymni* (Berlin 1955) 29, with material.

<sup>14</sup> *Op. cit.* 54. For the hunting imagery referred to Artemis cf. Bruchmann, *Epitheta Deorum*, s. v. Ἄρτεμις (τοξόδαμνος, τοξότης, τοξοφόρος).

<sup>15</sup> Cf. *JHS* 1966, 16.

teers who ever packed the Hippodrome at Constantinople. His heyday was the reign of Anastasius (491-518), but he came out of retirement under Justin I and defeated a new generation of charioteers at the age of sixty". They then argued that "Leontius' poem must date from the period of Porphyrius' comeback". Their suggestion is, however, most improbable. They failed to understand that the poet refers in lines 1-2 to two young men who were loved by goddesses. For the fact that Aphrodite and Selene fell in love with the youthful Anchises and Endymion cf. *Mus. Phil. Lond.* 10, 50, and Gow, *Theocritus*, II, 74. The poet means that just as Aphrodite loved Anchises and Selene loved Endymion, so Nike fell in love with the youthful charioteer Porphyrius. It is obviously absurd to imagine that a man of sixty would have been compared by the poet to Anchises or Endymion. Clearly at *AP* 16.357 the poet is referring to the victories of the youthful Porphyrius. Cf. moreover *AP* 16.337 which also refers to the victories of the youthful Porphyrius. For the "always young Endymion" cf. Lempriere, *Class. Dict.*, s.v. "Endymion"; ἀγήρωσ Apollod., *Bibl.* I, § 56 Wagner.

THE MELETEAN GRACES (*AP* 7.418)

Πρώτα μοι Γαδάρων κλεινὰ πόλις ἔπλετο πάτρα,  
 ἦνδρωσεν δ' ἱερὰ δεξαμένα με Τύρος·  
 εἰς γῆρας δ' ὄτ' ἔβην, <ἀ> καὶ Δία θρειαμένα Κῶς  
 κάμῃ θετὸν Μερόπων ἀστὸν ἐγηροτρόφει.  
 Μοῦσαι δ' εἰν ὀλίγοις με, τὸν Εὐκράτεω Μελέαγρον                    5  
 παῖδα, Μενιππίοις ἠγλάισαν Χάρισιον.

line 6 Μενιππίοις Holsten Μελητείοις P

Translation by Paton (*op. cit.*, vol. 2, 227): "My first country was famous Gadara; then Tyre received me and brought me up to manhood. When I reached old age, Cos, which nurtured Zeus, made me one of her Meropian citizens and cared for my declining years. But the Muses adorned me, Meleager, son of Eucrates, more than most men with the Graces of Menippus".

In line 6 Gow-Page<sup>16</sup> printed Holsten's alteration Μενιππίοις. Textual alteration is nevertheless not necessary since the mss reading Μελητείοις makes perfect sense. Meleager states that he has been glorified by the "Meletean" (i. e. Homeric) Graces: cf. Jacobs, *Animadversiones*, vol. XII, 185, and Lewis and Short, *A Latin Dictionary*, s. v. *Meleteus*. The poet means that he has been fortunate because the Muses inspired him and enabled him to write poetry like Homer. Cf. also Pape-Benseler, *Wörterbuch der Griechischen Eigennamen* s.v. Μέλης: "Adj. davon Μελητείος, ου, z. B. Χάριτες, *Anth.* VII, 418, u. *chartae*, Tibull. 4.1.100".

<sup>16</sup> Cf. *Hellenistic Epigrams*, I, 216.



TWO EPIGRAMS BY CRINAGORAS

AP 6.229:

Αἰετοῦ ἀγκυλοχείλου ἀκρόπτερον ὄξυ σιδήρῳ  
 γλυφθέν, καὶ βαπτῆ πορφύρεον κυάνῳ,  
 ἦν τι λάθη μίμνον μεταδόρπιον ἐντὸς ὀδόντων,  
 κινῆσαι πρηεὶ κέντρῳ ἐπιστάμενον,  
 βαιὸν ἀπ' οὐκ ὀλίγης πέμπει φρενός, ὅα δὲ δαιτὸς 5  
 δῶρον, ὃ πᾶς ἐπὶ σοί, Λεύκιε, Κριναγόρης.

line 6 ὃ πᾶς Hecker: ὅπασσ' P

Translation by Paton (*The Greek Anthology*, Loeb edition, I, 421): "THIS quill of a crooked-beaked eagle, sharpened to a point by the steel and dyed with purple lacquer, which skilfully removes with its gentle pick any fragments that may be concealed in the teeth after dinner, Crinagoras, your devoted friend, sends you, Lucius, a little token of no small affection, just a mere convivial gift".

In this epigram Crinagoras describes a present which he is sending to a friend. The reader will note that in line 6 Paton printed Hecker's alteration ὃ πᾶς. There is, however, no need for us to alter the mss reading. The critics have failed to understand that Crinagoras is alluding to *Iliad* 18.452 (πέμπτε δέ μιν πόλεμόνδε, πολὺν δ' ἄμα λαὸν ὅπασσε)<sup>17</sup>.

It should be noted that ὅπασσ' means "he has granted". Accordingly, lines 5-6 should be translated as follows: "Crinagoras sends a small token of no small affection, since he has granted as it were, Lucius, a convivial gift for you (ἐπὶ σοί)"<sup>18</sup>. For δέ = γάρ cf. my *New Studies in Greek Poetry*, 109. For the elision of ε cf. Kühner-Blass, I, 233. For the use of synonyms in Greek epigrams cf. G. Giangrande, *Scripta Minora Alexandrina*, II, 332.

AP 7.628:

Ἦρνήσαντο καὶ ἄλλαι ἐὼν πάρος οὖνομα νῆσοι  
 ἀκλεές, ἐς δ' ἀνδρῶν ἦλθον ὁμωνυμίην·  
 κληθείητε καὶ ὕμμες Ἐρωτίδες· οὐ νέμεσίς τοι,  
 Ὀξεῖαι, ταύτην κλήσιν ἀμειψαμέναις.  
 παιδὶ γάρ, ὃν τύμβῳ Δίης ὑπεθήκατο βώλου, 5  
 οὖνομα καὶ μορφὴν αὐτὸς ἔδωκεν Ἔρωσ.  
 ὦ χθῶν σηματοέσσα καὶ ἡ παρὰ θινὶ θάλασσα,  
 παιδί σὺ μὲν κούφη κείσο, σὺ δ' ἠσυχήη.

line 4 Ὀξεῖαι Geist: ἤξει δὴ τ. P<sup>1</sup>

Translation by Gow-Page (*The Garland of Philip*, I, 209):

*On the death of a boy named "Love"*

<sup>17</sup> For the fact that Crinagoras often alluded to Homer cf. Gow-Page, *The Garland of Philip*, II, 213.

<sup>18</sup> For ἐπὶ σοί cf. *Iliad*. 9.492.

“Other islands too in time past have renounced their own inglorious names and have come to call themselves the same as men. So be you called ‘Love’s islands’; none shall be jealous, Needles, if you take that name in exchange. For Love himself gave his name and beauty to the boy whom Diēs laid beneath a mound of earth. Grave-yard land, and sea beside the shore, lie the one lightly, the other calm, upon this child”.

This epigram concerns a group of islands which changed their name because a beautiful boy was buried on one of them. In line 4 Gow-Page printed Geist’s alteration Ὀξεῖαι. The conjecture Ὀξεῖαι, in line 4, proposed by Geist and Hecker, is, as Rubensohn observes, “speciosa et ingeniosa”, but presents geographical problems on which he dilates on page 36f., with note 1; moreover, as Rubensohn notes, Hecker underlined (*Comment. Crit. Anthol.*, 308) that the word βῶλος “non convenit” in reference to the said islands. Jacobs (*Anthol. Gr.*, III [Lipsiae 1817] 376) suggested ἐσσεῖται, which Rubensohn (*loc. cit.*) was inclined to accept. The Palatinus (*ante corr.*) reads ὄξει, whilst Planudes and the Palatinus (*post corr.*) read ἔξει; Planudes indicates a lacuna after ἔξει. This lacuna is filled by δῆ in the Aldina, the Ascensiana and the Stephaniana, which read ἔξει δῆ; the Florentina, on the other hand, reads ἦξει δῆ.

As I have indicated elsewhere (cf. my *New Essays in Hellenistic Poetry*, Amsterdam 1985, 48) the scholars who edited the Ascensiana, the Stephaniana and the Florentina had access to manuscripts now lost, which contained true readings and which were independent of the Palatinus: for this reason, I think that the reading of the Florentina is the correct one. The sense is “So be you called ‘Love’s Islands’; absolutely no (οὐ...τοῦ) punishment will ever come (ἦξει δῆ) to you if you take that name in exchange”. For the position of δῆ cf. now G. Giangrande in *Habis* 1989, 49f.; here, δῆ emphasizes the verb (cf. Denniston, 214).

As Jacobs (*Animadv.* II,1 = VIII, 417) wrote, “aut ἦξει aut ἀμειψόμενας legendum esse vidit Huet”; however, Professor G. Giangrande makes me observe that the construction ἔξει... ἀμειψόμενας could be an elegant participial anakolouthon: cf. Kühner-Gerth II, § 496, with Anm. Jacobs (*Anthol. Gr.* III, *loc. cit.*) did not like ἦξει, but cf. *Thes.*, s.v. ἦκω, 122 D. The name of the islands where the boy’s death occurred did not need to be mentioned by Crinagoras, because Ortsnamen are often omitted in epitaphs: cf. e.g. *AP* 7.636, by Crinagoras<sup>19</sup>.

<sup>19</sup> If there is any need to resort to conjecture, the best would be to read, in line 4, ὄξειως ταύτην (for the *sedes* of ὄξειως, cf. Kaibel, *Epigr.* 986,3, where the adverb means “in a shrill manner”). The sense would be “no blame (will come) to you if you promptly (ὄξειως) change your name”. The adverb ὄξειως “promptly” (cf. especially *Thes.*, s.v. ὄξυς, 2067 A) means that the poet hopes that the islands will be “celeriter ad exequendum”, i.e. will promptly carry out his exhortation to the effect that they should change their name. The corruption ὄξει arose because the supralinear tachygraphical sign for -ως was overlooked. This conjecture has been suggested to me by Prof. Giangrande.