

*Myrtia*, n° 13, 1998, pp. 89-101

## NOTES ON HELLENISTIC TEXTS

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**Summary:** The present work consists of several notes on Hellenistic texts, particularly on *AP.* VI 269; VII 44; V 55; VII 489; VII 656; IX 21; IX 330; IX 339; XIII 26 y Theoc. *Id* 18.

### I

A dedication to Artemis.

*A.P.* VI 269:

παῖδες, ἄφωνος εἶσα ποτενέπω αἶ τις ἔρηται,  
φωνὰν ἀκαμάταν κατθεμένα πρὸ ποδῶν·  
Αἰθοπίαί με κόραι Λατοῦς ἀνέθηκεν Ἄριστα,  
† Ἑρμοκλείταο† τῷ Σαυναϊάδα,  
σὰ πρόπολος, δέσποινα γυναικῶν· αἶ σὺ χαρεῖσα      5  
πρόφρων ἀμετέραν εὐκλείσον γενεάν.

Translation by Paton (*The Greek Anthology*, Loeb edition vol. 1, p. 443):

*Children, though I am a dumb stone, if any ask, then I*

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*answer clearly, having set down at my feet the words I am never weary of speaking: "Arista, daughter of Hermoclidides the son of Sauneus, dedicated me to Artemis Aethopia. Thy ministrant is she, sovereign lady of women; rejoice in this her gift of herself, and be willing to glorify our race."*

In this epigram a woman called Arista makes a dedication to Artemis. Page noted<sup>2</sup> that the dedication is "presumably of a statue or portrait". He then added, however, that scholars have been unable to decide whom the dedication represents. According to Dübner, the dedication represents Artemis. Paton, on the other hand, thought that it was an image of Arista. Finally, Jacobs argued that the dedication represents the image of a child of Arista.

I would like to suggest a fourth possibility. The dedication is a statue or portrait of Echo. Thus it states that it is "voiceless" (ἄφωνος), but can speak if it is spoken to. Moreover, in line 2, it says that it has an "untiring" (ἀκαμάταν) voice. Echo fits this description: for the nature of Echo cf. Ovid, *Met.* III, lines 357 ff. Cf. also Theocritus' *Syrinx*, line 18, where Echo is described as a "dumb girl" (ἔλλοπι κούρῳ). For the Echo-motif in Greek epigrams cf. G. Giangrande, *Sic. Gymn.* 1992, p. 24 and Page, *op. cit.*, p. 507.

In line 1 there is a reference to παῖδες (i.e. "girls"). This suits the fact that the dedication has been made to Artemis: for the connection of Artemis with girls cf. Callimachus, *Hymn* 3, line 236. For statues of Echo in the *Greek Anthology*, cf. *A.Pl.* 153-156. Such statues are imagined to repeat the words (or sounds) uttered by passers-by, etc. (cf. *A.Pl.* 153, 2; 154, 4): here, the statue of Echo is imagined to repeat the words uttered by the passer-by who reads<sup>3</sup> the inscription placed at the foot (πρὸ ποδῶν) of the statue.

## II

### An epitaph for Euripides.

<sup>2</sup>Cf. *Further Greek Epigrams*, Cambridge, 1981, p. 182.

<sup>3</sup>Aloud, of course, as the ancients usually did.

A.P. VII 44:

εἰ καὶ δακρυόεις, Εὐριπίδη, εἶλέ σε πότμος,  
καὶ σε λυκορραῖσται δείπνον ἔθεντο κύνες,  
τὸν σκηνῇ μελίγηρυν ἀηδόνα, κόσμον Ἰσθμίων,  
τὸν σοφίῃ Μουσέων μιξάμενον χάριτα,  
ἀλλ' ἔμολες Πελλαῖον ὑπ' ἠρίον, ὡς ἂν ὁ λάτρις 5  
Πιερίδων ναίης ἀγχόθι Πιερίδων.

Translation by Paton (*The Greek Anthology*, Loeb edition, vol. 2, p. 29):

*Though a tearful fate befel thee, O Euripides, devoured by  
wolf-hounds, thou, the honey-voiced nightingale of the stage,  
the ornament of Athens, who didst mingle the grace of the  
Muses with wisdom, yet thou wast laid in the tomb at Pella,  
that the servant of the Pierian Muses should dwell near the  
home of his mistresses.*

In his discussion of this epigram, Page<sup>4</sup> noted that Euripides' "place of burial was generally held to be Arethusa, a Macedonian town between the bay of Strymon and Lake Bolbe (a long way from Pella)".

The fact that Euripides was buried at Arethusa is mentioned at A.P. VII 51:

οὐ σε κυνῶν γένος εἶλ', Εὐριπίδη, οὐδὲ γυναικὸς  
οἴστρος, τὸν σκοτίης Κύπριδος ἀλλότριον,  
ἀλλ' Ἰσθμίων καὶ γῆρας· ὑπαὶ Μακέτῃ δ' Ἰσθμίουσῃ  
κεῖσαι, ἑταιρείῃ τίμιος Ἰσθμίουσῃ.  
σὸν δ' οὐ τοῦτον ἐγὼ τίθεμαι τάφον, ἀλλὰ τὰ Βάκχου 5  
βήματα καὶ σκηνὰς ἐμβάδ' ἐρειδομένας.

Translation by Paton (*The Greek Anthology*, Loeb edition, vol. 2, p. 33):

*Neither dogs slew thee, Euripides, nor the rage of women,  
thou enemy of the secrets of Cypris, but Death and old age,  
and under Macedonian Arethusa thou liest, honoured by the*

<sup>4</sup>Cf. *Op. cit.*, Cambridge, 1981, p. 158.

*friendship of Archelaus. Yet it is not this that I account thy tomb, but the altar of Bacchus and the buskin-trodden stage.*

I would like to point out that *A.P.* VII 51 does not in fact contradict what is stated about the place of Euripides' burial at *A.P.* VII 44. Page has failed to understand that Πελλαῖος means here "Macedonian". Cf. *Thes. Gr. Ling.*, s.v. Πελλαῖον: φαῖόν. καὶ Μακεδονικόν, Hesych. Cf. also Lewis and Short, *A Latin Dictionary*, s.v. *Pellaeus*, B: "Transf. (1) Macedonian". Thus Euripides is said to have gone to a Macedonian tomb (ἔμολες Πελλαῖον ὑπ' ἡρίον). This tomb was at Arethusa. That Πελλαῖον means "Macedonian" at *A.P.* VII 44, 5, was already noted in Pape-Benseler, *Wört.Eigenn.*, s.v. Πέλλα.

### III

#### An obscene epigram by Dioscorides.

*A.P.* V 55:

Δωρίδα τὴν ῥοδόπυγον ὑπὲρ λεχέων διατείνας  
 ἄψουσιν ἐν χλοεροῖς ἀθάνατος γέγονα.  
 ἢ γὰρ ὑπερφυέεσσι μέσον διαβάσά με ποσσίν,  
 ἦνυσεν ἀκκλινέως τὸν Κύπριδος δόλιχον,  
 ὄμμασι νωθρὰ βλέπουσα· τὰ δ' ἦντε πνεύματι φύλλα, 5  
 ἀμφισαλευομένης, ἔτρεμε πορφύρεα,  
 μέχρῃς ἀπεσπείσθη λευκὸν μένος ἀμφοτέροισιν,  
 καὶ Δωρὶς πατέροις ἐξεχύθη μέλεσι.

This epigram describes Doris making love. Previous critics have been puzzled by the meaning of lines 4 ff.<sup>5</sup> I would like to point out that the words φύλλα ... πορφύρεα ("purple petals") contain an obscene double meaning and refer to the petals of real roses and to the metaphorical petals of Doris' "*pudenda muliebria*". Dioscorides is alluding to the fact that the noun ῥόδον ("rose") was used for the "*pudenda muliebria*"<sup>6</sup>. For the purple rose, cf. *A.P.* V 35, 6: πορφυρέοιο ῥόδου and *A.P.* V 84:

<sup>5</sup>Cf. B. BALDWIN, "More love with Doris", *Mnemosyne* 1980, p. 357-359.

<sup>6</sup>Cf. H. WHITE, *Essays in Hellenistic Poetry*, Amsterdam, 1980, p. 19.

εἶθε ῥόδον γενόμεν ὑποπόρφυρον, ὄφρα με χερσὶν  
ἀρσαμένη χάριση στήθεσι χιονέοις.

Translation by Paton (*The Greek Anthology*, Loeb edition, vol. I, p. 169):

*"Oh, would I were a pink rose, that thy hand might  
pluck me to give to thy snowy breasts".*

For the petals of the rose, cf. LSJ s.v. φύλλον, 2: "of flowers, petal", Herodotus 8.138 (ῥόδον) ἔχον ἐξήκοντα φύλλα ("a rose having sixty petals").

It will be noted that in lines 3-4 Doris is said to "bestride" (διαβάσα) the poet with her magnificent legs. For ποῦς meaning "leg with the foot", cf. LSJ s.v. For the meaning of the verb διαβάσα, cf. LSJ s.v. διαβαίνω II, 3. Dübner explained that the poet is referring here to the mode of intercourse in which the woman bestrides the man<sup>7</sup>.

#### IV

#### An epitaph for Timas.

A.P. VII 489:

Τιμάδος ἄδε κόμης, τὰν δὴ πρὸ γάμοιο θανοῦσαν  
δέξατο Φερσεφόννας κυάνεος θάλαμος,  
ἃς καὶ ἀποφθιμένες πᾶσαι νεοθᾶγι σιδάρω  
ἄλικες ἱμερτᾶν κρατὸς ἔθεντο κόμαν.

line 3 ἀπόφθιμένες C.

Translation by Paton (*The Greek Anthology*, Loeb edition, vol. 2, p. 267):

*This is the dust of Timas, whom, dead before her marriage,  
the dark chamber of Persephone received. When she died, all  
her girl companions with newly sharpened steel shore their  
lovely locks.*

<sup>7</sup>For this form of intercourse, cf. J. HENDERSON, *The Maculate Muse*, Yale, 1975, p. 164.

The text of lines 3-4 has puzzled the critics<sup>8</sup>. I would like to suggest that these lines should be printed as follows:

ὄς καὶ ἀπὸ φθιμένας πᾶσαι νεοθάγι σιδάρω  
ἄλικες ἰμερτᾶν κρατὸς ἔθεντο κόμαν.

"And, when she was dead, all her companions cut (ἀπὸ ... ἔθεντο) the lovely hair from their heads". Note that the verb ἀποτίθημι has been used in *tnesis*. Cf. LSJ s.v. ἀποτίθημι II: "ἀ. κόμας cut it off, in mourning, E., *Hel.* 367 (lyr., tm.)<sup>9</sup>". Cf. also *A.P.* VII 181:

οἰκτρὰ δὴ δυοφερὸν δόμον ἤλυθες εἰς Ἄχέροντος,  
Δαμοκράτεια φίλα, ματρὶ λιποῦσα γόους.  
ἀ δέ, σέθεν φθιμένας, πολιοῦς νεοθήγι σιδάρω  
κείρατο γηραλέας ἐκ κεφαλᾶς πλοκάμους.

Translation by Paton (*The Greek Anthology*, Loeb edition, vol. 2, p. 103):

*Sore pitied, dear Democrateia, didst thou go to the dark house of Acheron, leaving thy mother to lament. And she, when thou wast dead, shored the grey hairs from her old head with the newly-sharpened steel.*

## V

An epitaph for a soldier.

*A.P.* VII 656:

τὴν ὀλίγην βῶλον καὶ τοῦτ' ὀλιγήριον, ὦνερ,  
σημα ποτίφθεγξαι τλάμονος Ἀλκιμένους,  
εἰ καὶ πᾶν κέκρυπται ὑπ' ὀξείης παλιούρου  
καὶ βᾶτου, ἦν ποτ' ἐγὼ δῆϊον Ἀλκιμένης.

line 4 δῆϊον Mein. -ος PPI

<sup>8</sup>Cf. D.L. PAGE, *op. cit.*, p. 185.

<sup>9</sup>ἀπὸ δὲ παρθένου κόμας ἔθεντο. For other cases of extended *tnesis*, cf. G. CHRYSOFAKIS, *A Textual and Stylistic Commentary on Theocritus' Idyll XXV*, Amsterdam, 1981, p. 134.

Translation by Paton (*The Greek Anthology*, Loeb edition, vol. 2, p. 351):

*Salute, Sir, this little mound and modest monument of hapless Alcimenes, though it be all overgrown by the sharp buckthorn and brambles on which I, Alcimenes, once waged war.*

The reader will note that in line 4 Paton accepted Meineke's alteration δῆϊον. Textual alteration is, however, not warranted since the transmitted text makes perfect sense. The *lemma* states that Alcimenes was a soldier: εἰς Ἀλκιμένην μαχητήν. Accordingly, Alcimenes states that if his grave is overgrown with brambles, that is because he was aggressive when he was alive. The words ἦν ποτ' ἐγὼ δῆϊος Ἀλκιμένης mean "I was once hostile Alcimenes". Note that the plants growing on a grave are appropriate to the character of its occupant<sup>10</sup>. Thus Timon, the misanthrope, has thorns on his grave, cf. *A.P.* VII 315:

τρηχεῖαν κατ' ἐμεῦ, ψαφραρὴ κόνη, ῥάμνον ἐλίσσοις  
 πάντοθεν, ἢ σκολιῆς ἄγρια κῶλα βάτου,  
 ὡς ἐπ' ἐμοὶ μηδ' ὄρνις ἐν εἴαρι κούφον ἐρείδοι  
 ἶχνος, ἐρημάζω δ' ἥσυχα κεκλιμένος.  
 ἦ γὰρ ὁ μισάνθρωπος, ὁ μηδ' ἀστοῖσι φιληθεῖς 5  
 Τίμων οὐδ' Ἀΐδη γνήσιός εἰμι νέκυς.

Translation by Paton (*The Greek Anthology*, Loeb edition, vol. 2, p. 171):

*Dry earth, grow a prickly thorn to twine all round me, or the wild branches of a twisting bramble, that not even a bird in spring may rest its light foot on me, but that I may repose in peace and solitude. For I, the misanthrope, Timon, who was not even beloved by my countrymen, am no genuine dead man even in Hades.*

Similarly, the notoriously aggressive Hipponax has brambles growing on his grave: cf. *A.P.* VII 536. It remains to be added that εἰ καί,

<sup>10</sup>Cf. A.S.F. GOW-D.L. PAGE, *Hellenistic Epigrams*, II, Cambridge, 1965, p. 18.





Conington stated in his note *ad loc.* that Aristaeus was said to have been the first to produce oil from the olive. In other words, the olive is described as "Arcadian" because Aristaeus was an Arcadian. For the fact that the wild-olive (κότινος) was the prize at the Olympic games, cf. *A.P.* IX 357:

τέσσαρες εἰσιν ἀγῶνες ἀν' Ἑλλάδα, τέσσαρες ἱροί,  
οἱ δύο μὲν θνητῶν, οἱ δύο δ' ἀθανάτων·  
Ζηνός, Λητοῖδαο, Παλαίμονος, Ἀρχεμόροιο.  
ἄθλα δὲ τῶν, κότινος, μήλα, σέλιννα, πίτυς.

Translation by Paton (*The Greek Anthology*, Loeb edition, vol. 3, p. 191):

*There are four games in Greece, two sacred to mortals and two to immortals: to Zeus, Apollo, Palaemon, and Archemorus, and their prizes are wild-olive, apples, celery, and pine-branches.*

## VII

An epigram by Nicarchus.

*A.P.* IX 330:

α. κράνας εὐῶδρου παρὰ νόμασι καὶ παρὰ Νύμφαις,  
ἔστασέν με Σίμων, Πᾶνα τὸν αἰγιπόδην.  
β. τεῦ δὲ χάριν; α. λέξω τοι· ὅσον ποθέεις ἀπὸ κράνας  
καὶ πίε, καὶ κοίλαν κάλπιν ἐλῶν ἄρυσαι·  
ποσὶ δὲ μὴ ποτὶ νίπτρα φέρειν κρυστάλλινα Νυμφᾶν 5  
δῶρα, τὸν ὑβριστὰν εἰς ἐμὲ δερκόμενος.  
β. ὦ σέμν'-- α. οὐ λέξεις ἔτερον λόγον, ἀλλὰ παρέξεις  
πυγίξαι· τούτοις χρώμαι ὁ Πᾶν νομίμοις.  
ἦν δὲ ποιῆς ἐπίτηδες, ἔχων πάθος, ἔστι καὶ ἄλλα  
τέχνα· τῷ βοπάλῳ τὰν κεφαλὰν λέπομες. 10

line 9 ποιῆς Reiske : πίνης codd.

Translation by Paton (*The Greek Anthology*, Loeb edition, vol. 3, p. 179):

*A. "I am goat-footed Pan, whom Simo put up by the clear waters of the spring". B. "And why?". A. "I will tell thee. From the fountain drink as much as thou wilt, and take this hollow pitcher, too, and draw. But offer not the crystalline*

*gifts of the Nymphs to thy feet to bathe them. Seest thou not my menacing form?" B. "Revered god--". A. "Thou shalt not speak another word, but shalt let me take my will of thee. Such is the custom of Pan. But if thou dost it on purpose, having an inclination for the penalty, I know another trick. I will break thy head with my club".*

The reader will note that in line 9 Paton printed Reiske's alteration *ποιῆς*. There is, however, no need for us to alter the mss. reading *πίνης*<sup>13</sup>.

In lines 5 ff. Pan states that men may drink the water from the fountain but they must not wash their feet in it. If they do so, Pan threatens to punish them by sexual penetration. Pan then adds that if you purposely drink from the fountain because you are a *pathicus* (ἔχων πάθος) and thus are attracted by his ithyphallic nature, then he will punish you by hitting you on the head with his club. There is an obscene double meaning here. The word *ρόπαλον* means both "club" and "*membrum virile*": cf. LSJ s.v.<sup>14</sup>.

### VIII

#### An epigram for a raven.

A.P. IX 339:

ἐν ποτε παμφαίνοντι μέλαν πτερόν αιθέρι νωμῶν  
 σκορπίον ἐκ γαίης εἶδε θορόντα κόραξ,  
 ὄν μάρψων ὤρουσεν, ὃ δ' αἰξάντος ἐπ' οὐδας  
 οὐ βραδὺς εὐκέντρῳ πέξαν ἔτυψε βέλει,  
 καὶ ζωῆς μιν ἄμερσεν. ἴδ' ὡς ὄν ἔτευχεν ἐπ' ἄλλῳ 5  
 ἐκ κείνου τλήμων αὐτὸς ἔδεκτο μόρον.

line 1 μέλαν πτερόν Brunck : μελάντερον P, μελάντερος Pl

Translation by Gow-Page (*The Garland of Philip*, Cambridge, 1968, vol. I,

<sup>13</sup>For the scansion of *πίνης*, cf. LSJ s.v. *πίνω*, quoting A.P. XI 19 *πίνε*, -ί- short.

<sup>14</sup>For similar obscene puns in Greek epigrams, cf. H. WHITE, *Studies in Theocritus and other Hellenistic Poets*, Amsterdam, 1979, p. 54. For the fact that *pathici* were often mocked in antiquity, cf. H. WHITE, *New Studies in Greek Poetry*, Amsterdam, 1989, p. 77.

p. 415):

*Once upon a time, plying his black wings in the shining sky, a raven saw a scorpion dart up from underground. He swooped to catch it, but as he rushed down to earth it was quick to strike his foot with pointed dart; and so it robbed him of life. See how the doom he was making for another, from that other the poor creature himself received.*

The reader will note that in line 1 Gow-Page printed Brunck's alteration μέλαν πτερὸν. Textual alteration is, however, not warranted. The correct reading has been preserved for us by Planudes<sup>15</sup>. The poet states that a "very black raven" was "watching" (νωμῶν) in the sky and saw a scorpion. Cf. LSJ s. v. νωμάω (4): "observe". Note the employment of the comparative instead of the superlative<sup>16</sup>. For the literary *topos* of the black raven, cf. Callimachus, *frag.* 260, lines 56 ff.

## IX

### An epitaph for Xanthippe.

A.P. XIII 26:

μνήσομαι· οὐ γὰρ ἔοικεν ἀνώνυμον ἐνθάδ' Ἀρχεναύτῳ  
 κείσθαι θανούσαν ἀγλαὰν ἄκοιτιν,  
 Ξανθίππην Περιάνδρου ἀπέκγονον, ὃς ποθ' ὑψηπύργου  
 σήμαινε λαοῖς τέρμ' ἔχων Κορίνθου.

Translation by Paton (*The Greek Anthology*, Loeb edition, vol. 5, p. 19):

*I will tell of her; for it is not meet that she should lie here without a name, the noble wife of Archenautes, Xanthippe, granddaughter of Periander, him who once ruled over the people, holding the lordship of high-towered Corinth.*

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<sup>15</sup>For the fact that Planudes often preserved the correct text, cf. my *New Essays in Hellenistic Poetry*, Amsterdam, 1985, p. 29.

<sup>16</sup>Cf. H. WHITE, *Studies in Late Greek Epic Poetry*, Amsterdam, 1987, p. 44.



Translation by Gow (*Theocritus*, Cambridge, 1952, 2<sup>a</sup> ed., vol. I, p. 143):

*We first for thee will twine a wreath of the low-growing trefoil  
and set it on a shady plane; we first will draw from the silver  
flask and let drip smooth oil beneath that shady plane. And  
on its bark shall be inscribed, that passers-by may read in  
Dorian wise, "Adore me; I am Helen's tree".*

The critics have been puzzled by the meaning of Δωριστί in line 48. Thus Meineke proposed that it should be altered into δώροισι. Textual alteration is, however, not warranted. I would like to point out that the text makes perfect sense if we punctuate line 48 as follows: ἀννείμη· "Δωριστὶ σέβευ μ'. 'Ελένας φυτὸν εἶμι".

The passer-by is asked to honour the tree *in the Dorian way* (i.e. with gifts), since it is Helen's tree. Cf. LSJ s.v. δωριστί II: "in Ar. Eq. 989 (lyr.) with a play on δῶρον". Cf. also *Thes. Gr. Ling.*, s.v. "δωριστί: *dicens pro δωροδοκιστί*".

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