Was Anacreon more inclined to lust or drunkenness?

A. Outline of the lecture
1. Tradition of making fun of absurd philological research: Gaisford
2. Prominent ancient example: Didymus in Sen. ep. 88.37 (text 1)
3. Didymus’ work as part of a scholarly discussion concerning the role of lust and intoxication in Anacreon’s poetry
4. New evidence: Didymus in P.Oxy. 3722 fr. 2 (commentary on Anacreon, 2nd cent. AD = text 8a and 8b)
5. Blurring of love and intoxication as a central feature of Anacreon’s poetry
   5.1. PMG 376 (text 18) ‘Leap from the Leucadian rock, drunken with Eros’
      5.1.1. Analysis of the imagery
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   5.3. PMG 450 (text 24) ‘Drinking love’
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Text 1: Didymus in Sen. ep. 88.37
Quattuor milia librorum Didymus grammaticus scripsit: misereret si tam multa supervacua legisset. In his libris de patria Homeri quaeritur, in his de Aeneae matre vera, in his libidinosior Anacreon an ebriosior vixerit, in his an Sappho publica fuerit, et alia quae erant dediscenda si scieris: i nunc et longam esse vitam nega.

Didymus the grammarian wrote four thousand books. I would pity him if he had only read so many unnecessary works. In these books he investigates Homer’s place of birth, who was the real mother of Aeneas, whether Anacreon was more inclined to lust or to drunkenness, whether Sappho was a prostitute and other such matters which ought to be unlearned again, if you knew the answers. Can you now really say that life is not long?

Text 2: Anacreon fr. eleg. 2 West
οὐ φιλέω ὅς κρητῆρ παρὰ πλέωι οἰνοποτάζων
νέεια καὶ πόλεμον ὑπερβοῦντα λέγει.

I don’t like the man who, while drinking wine beside the full mixing-bowl, tells of strife and lamentable war, but the man who, mixing the glorious gifts of the Muses and Aphrodite, speaks of lovely partying.

Text 3: Antipater of Sidon HE 268–269 = AP 7.27.9–10
τρισσοῖς γάρ, Μοῦσαι, Διονύσιος καὶ Ἐρωτι,
πρέσβυ, κατεσπείσθη πάς ὁ τεός βίοτος.

For all your life, old man, was poured out as an offering to these three—the Muses, Dionysus and Eros. (tr. Campbell)

Text 4: Crinagoras GP 1803-1806 = AP 9.239.1–4
Βύβλων ἢ γλυκερή λυρικῶν ἐν τεύχει τύμβῳ
πεντάς αμμίτην ἐργα φέρει χαρίτων.

† Ανακρέοντος, πρέσβυς ἄς ὁ Τήμιος
ἐγραμεν ἦ παρ’ οἶνον ἦ σὺν Ἱμέροις†

The delightful quintet of lyric books inside this case brings work of inimitable charm,—Anacreon’s, which that old man from Teos wrote over the wine or with the help of the Desires. (tr. Campbell)

Text 5: Ath. 10.429b (2.433 Kaibel)
ἄτοπος δὲ ὁ Ἀνακρέον πόλας αὐτὸν τὴν ποίησιν ἐξαρτήσας μέθης. τῇ γάρ μαλακίᾳ καὶ τῇ τρυφῇ ἐπιδοὺς ἐστὶν ἐν τοῖς ποιήμασι διαβέβληται, οὕτω εἰδότων τῶν πολλῶν ὑπὸ τῆς ὁρατει καὶ ἀγαθὸς ὄν προσποιεῖται μεθένειν οὐκ οὔσης ἀνάγκης.
“Anacreon, who connected all his poetry to drunkenness, is a strange case; he is maligned for surrendering himself to effeminate luxury in his poetry, but most people are unaware that he was sober when he composed and a fine person, and merely pretends to be drunk, despite being a fine person, when there is no need to do so.”

Text 6: Cic. Tusc. 4.71
Quid denique homines doctissimi et summi poetae de se ipsis et carminibus edunt et cantibus? Fortis vir in sua re p. cognitus quae de iuvenum amore scribit Alcaeus! Nam Anacreontis quidem tota poesis est amatoria. Maxume vero omnium flagrasse amore Reginum Ibycum apparet ex scriptis.

What disclosures lastly do men of the highest culture and poets of supreme merit make about their own life in their poems and songs? What things Alcaeus, a man of bravery and of note in his country, writes about love of youths! Of Anacreon I say nothing, for his work is all love-poetry. Above all, however, Ibycus of Rhegium was, it is clear from his writings, a passionate lover. (tr. J.E. King)

Text 7: Theocr. AP 9.599 = epigr. 17 Gow
Θάσαι τὸν ἀνδριάντα τοῦτον, ὦ ἔνε, σπουδά καὶ λέγ', ἐπάν ἐς οἶκον ἐνθῆς: "Ἀναχρέοντος εἰκόν' εἶδον ἐν Τέῳ, τῶν πρόσθ' εἰ τι περισσόν ὦδοποιῶν." 5 προσθείς δὲ χρίτι τοῖς νέοισι θυμύτων ἢδετο, ἐρέις ἀτρεχέως ὀἶκον τῶν ἀνδρών.

Gaze upon this statue, stranger, studiously, and say when you come home "I saw in Teos the likeness of Anacreon, pre-eminent, if anything is, among poets of yore." Add that he enjoyed young boys and you will accurately proclaim the whole man. (tr. P. Bing)

Text 8a: P.Oxy. 3722 fr. 2, diplomatic edition

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Text 8b: P.Oxy. 3722 fr. 2, articulated version

Text 9: Anacreon PMG 400

Text 10: béλτιων φησιν in connection with Didymus (collected by Benelli 2011: 54)
καρπὸς ὁμόνυμος πεπαίνεται, ὅτι δὲ καλοῦσα τὸν καυρὸν ὀπώραν Ὄμηρος (ξ 384); Schol. in Pind. N. I 49ε βέλτιον δὲ φησιν ὁ Δίδυμος ἐκείνο λέγειν, ὅτι ὁ περὶ τῆς Ἀτίνης ἔφη, τούτῳ καὶ νῦν βούλεται δηλοῦν ὁ Πίνδαρος (P. I 33); Schol. in Pind. N. III 16β βέλτιον δὲ φησιν ὁ Δίδυμος ἀκούειν τὸ ὄλον οὖτος; Schol. in Pind. I. I 60 βέλτιον δὲ φησιν ὁ Δίδυμος τὸ εὑρόντεσιν ἀγάνορα κόμπον ἐπὶ τῶν ἐπαινοῦντος τοὺς νενικημότας ἀκούειν, ἵν’ ἦ.

Text 11: ‘Going home from a symposium in a drunken state is dangerous’
Xenoph. fr. 1 West
οὐχ ἔβρις πίνειν ὁπόσον κεν ἔχων ἄφίκοιο
 οἴκαδ’ ἀνεν προπόλου μὴ πάνυ γηραλέος.
Then drink what you can hold and still get home unaided (if, of course, you’re not too old). (tr. M.L. West)

Heraclit. fr. 117 Diels-Kranz = 69 Marcovich
Ἀνὴρ ὁ κόταν μεθυσθῇ, ἄγεται ὑπὸ παιδὸς ἀνήβου σφαλλόμενος (!), οὐκ ἐπαίων ὡκῃ βαινεί, ὑγρὴν τὴν ψυχὴν ἔχων.
A man when he is drunk is led by an unfledged boy, stumbling and not knowing where he goes, having his soul moist. (tr. Kirk/Raven/Schofield)

Anacr. PMG 412
οὐδ’ αὖ μ’ ἔσσεσι μεθύοντ’ οἴκαδ’ ἀπελθεῖν;
And once more won’t you let me head home, since I am drunk?

Text 12: P. Oxy. 3722. fr. 2. 4b–6a (suppl. Henry)
 ὁ μὲν Δί-
 5 δύμος τὸ ἐμηνεῦ, βέλτιον φησιν ἐπὶ
 6 παθῶν ἀκούειν ἐρωτικῶν·
Didymus says that ἐμηνευ (‘he drove mad’) is better understood with reference to erotic passions.

Text 13: μανία etc. of drunkenness
μαίνεσθαι as a result of drinking is already Homeric, cf. LfgrE 3.7.4–10 (M. Schmidt), pointing to Od. 18.406, 21.298.

Text 14: μανία etc. of erotic madness in archaic lyric poetry
3695, fr. 18.7 ἐμαυωμε[ι] where ἀτ’ ἀμπέ[λον or -ων (suppl. Haslam) in 1. 5 might point to a mention of wine shortly before.

ἐμάνην δηύτε πῶν
Again, I went mad after drinking

Text 16: δηύτε in descriptions of erotic madness or strong erotic emotion
Alcm. PMGF 59, Sapph. fr. 130.1* V., Anacr. PMG 358.1, PMG 376 (text 18).1*, 413.1*, 428.1* (with μαίνομαι), Ibyc. PMG 287.1 (ἀυτέ), probably Ibyc. PMGF S257 (a) fr. 32.1 (* = probably first line of the poem, since quoted by Hephaestion).

Text 17: Anacr. PMG 454
οἶνηρὸς θεράπων
wine-server

Text 18: PMG 376
ἀρθές δηύτ’ ἀπὸ Λευκάδος
πέτρης ἐς πολιόν κῦμα κολυμβῶν ἔρωτι.
‘Once more, I leap up from the Leucadian Cliff, and dive into the grey sea, drunk with love.’

Text 19: Euripides, Cyclopes 163-74
Σιλ. δράσω τάδ’, ὀλύγον φροντίσας γε δεσποτῶν.
ός ἐκπούν γ’ ἀν κύλια μανοίμην μίαν,
165 πάντων Κυκλώπων ἀντιδώς βοσκήματα
ὀψες τ’ ἐς ἀλμην Λευκάδος πέτρας ἀπὸ
ἀποξενοῦσις καταβαλῶν τε τὰς ὀφθύς.
ός ὡς γε πίνων μή γέγηθε μαίνεται;
ιν’ ἐστι τοιτι τ’ ὀρθὸν ἐξανιστάναι
170 μαστοῦ τε δρακμός καὶ ταξικοσκευασμένου†
ψαύσα χερόν λειμώνος ὀρθηστός θ’ ἀμα
καχών τε λήσις, εἰτ’ ἐγὼ <οὺ> κυνήσωμει
tοιόνδε σῶμα, τὴν Κυκλώπος ἁμάθιαν
κλαίειν κελεύον καὶ τὸν ὀφθαλμὸν μέσον;
164 ἐκπούν Kirchhoff: -πείν L, quo servato μαίομην F. W. Schmidt 166 ὀψας
Kirchhoff: ὀψα L

Silenus: I’ll do this, and not worry much about masters. I could go mad after drinking – yes, one cup – swapping all the Cyclopes’ flocks in exchange for it, throwing myself from the Leucadian rocks into the salt sea, drunk and relaxing my furrowed brows, just once. Since the one who drinks without enjoying is mad. (grabbing his phallos) With drink it’s possible to make this stand to attention. You can grab hold of breasts and lay your hands on bush all ready, and there is dancing to boot and forgetting of woes. So shall I <not> kiss such a drink
and tell that moron of a Cyclops – and his eye in the middle of his head – to go to hell? (tr. P. O’Sullivan/C. Collard).

Text 20: Verbal correspondences between text 18 (PMG 376) and Eur. Cycl. 165-166 in text 19

άπο Λευκάδος πέτρας ~ Λευκάδος πέτρας ἄπο
ές (...) κύμα ~ ἐς ἄλμην
κολυμβῶ ~ ὑψάς


ἐμαίνην δήπετε πών
ὡς ἐκπιῶν γ’ ἄν κύλικα μαινόμην μίαν

Text 22: Anacr. PMG 446 b
μανικῆπος
Mad in the garden (?)

Text 23: PMG 407

ἀλλὰ πρόπινε
ὀραντώς, ὦ φίλε, μηρούς,

Come on, give me, my dear, your slender thighs as a toast.

Text 24: Anacreon PMG 450

ἔρωτα πίνουν

drinking love

Text 25: Love as a fluid

Alcman PMG 59a: Ἐρως μὲ δηνύτε Κύπριοιδος ρέχατι / γαλυκῆς κατείβων καρδίαν ἰαύει
(“Cupid once more by the goddess’s grace trickles down in his sweetness, warming my heart.” tr. M.L. West.), Hesiod Theogony 910 ἀπὸ βλεφάρων ἐρός εἴβετο | λαυσμελής
“From their [the Graces’] eyes love that dissolves the flesh seeped down as they looked.” tr. M.L. West. Later Eur. Hipp. 525, Lucr. 4. 1058–60 Haec Venus est nobis; hinc autem est nomen Amoris, | hinc illaeque primum Veneris dulcedinis in cor | stillavit gutta et successit frigida cura. “This is our Venus; from this also comes love’s name [pun upon amor and umor, cf. 1056]; from this first trickled into the heart that dewdrop of Venus’s sweetness, and then came up freezing care.” (tr. Rouse/Smith).

Text 26: Servius auctus on Aeneid 1.749 (1.209.11–12 Thilo-Hagen) = Anacreon PMG 450

‘bibebat amorem’ adlusit ad convivium. sic Anacreon ἔρωτα πίνουν
“she drank love” alludes to the (present) drinking-part.

Text 27: Virgil *Aeneid* 1, 748-750

*nec non et vario noctem sermone trahebat infelix Dido longumque bibebat amorem, multa super Priamo rogitans, super Hectore multa*

“No less did unhappy Dido prolong the night with varied talk and drank long love, asking much of Priam, of Hector much.” (tr. Fairclough/Goold, adapted)

Text 28: Virgil *Aeneid* 1.723–724, 728–741 Preparation of the banquet in which Dido ‘drinks love’

*Postquam prima quies epulis mensaeque remotae, crateras magnos statuunt et vina coronant.*

... 


“When first there came a lull in the feasting, and the boards were cleared, they set down great bowls and crown the wine ... Then the queen called for a cup, heavy with jewels and gold, and filled it with wine—one that Belus and all of Belus’ line had been wont to use. Then through the hall fell silence: “Jupiter—for they say that you appoint laws for host and guest—grant that this be a day of joy for Tyrians and the voyagers from Troy, and that our children may remember it! May Bacchus, giver of joy, be near, and bounteous Juno; and do you, Tyrians, grace the gathering with friendly spirit!” She spoke, and on the board offered a libation of wine, and, after the libation, was first to touch the goblet with her lips; then with a challenge gave it to Bitias. He briskly drained the foaming cup, and drank deep in the brimming gold; then other lords drank. Long-haired Iopas, once taught by mighty Atlas, makes the hall ring with his golden lyre... (tr. Fairclough/Goold)

Text 29: Vergil, *Aen.* 6.715 (of the souls of the dead in the underworld)

*longa oblivia potant*

they drink long forgetting
Text 30: Verg. Aen. 3.486–488a (in remembrance of Astyanax, Andromache gives presents to Ascanius)

‘accipe et haec, manuum tibi quae monimenta mearum sint, puer, et longum Andromachae testentur amorem, coniugis Hectorae.’

‘Take these, too, my child, to be memorials of my handiwork and witnesses of the abiding love of Andromache, Hector’s wife’ (or ‘abiding witnesses’) (tr. Fairclough/Goold, adapted)

Text 31: longus amor in late republican and Augustan poetry
Catullus 76.13: difficile est longum subito deponere amorem
Propertius 1.19.26: quare, dum licet, inter nos laetemur amantes: / non satis est ullo tempore longus amor.

Text 32: Verg. Aen. 4.101
Ardet amans Dido traxitque per ossa furorem.

“Dido is on fire with love and has drawn the madness through her veins.”
(tr. Fairclough/Goold)

Text 33: Anacreon’s fall in the Anthology
Leonidas of Tarentum AP 16.306 = HE 2151–2160

On a Statue of Anacreon
Look at old Anacreon, loaded profusely with wine, in a distorted attitude on the rounded basis. See how the greybeard, with a swimming leer in his amorous eyes, trails the robe that descends to his ankles. As one stricken by wine he has lost one of his two shoes, but in the other his wrinkled foot is fast. He is singing either of lovely Bathyllus or of Megisteus, holding uplifted in his hand his lovelorn lyre. But, father Dionysus, guard him; it is not meet that the servant of Bacchus fall by the hand of Bacchus. (tr. Paton)

Leonidas of Tarentum AP 16.307 = HE 2514–2520

‘Id’, ὥς ὁ πρέσβυς ἐκ μέθας Ἀνακρέων ύπεσκέλεσται καὶ τὸ λόπος ἔλεκται ἐσάχξη γυίων· τῶν δὲ βλαυτίων τὸ μὲν ὦμως φυλάσσει, θάτερον δ᾽ ἀπώλεσεν·
On the Same
Look how old Anacreon stumbles from drunkenness and trails the mantle that falls down to his feet. In spite of all he keeps one of his slippers on, but has lost the other. Striking his lyre, he sings either of Bathyllus or of beautiful Megisteus. Save the old man, Bacchus, from falling. (tr. Paton)

Bacchus, thou hast betrayed by thy liquid nectar, his delight, Anacreon, the companion of the honeyed Loves, the swan of Teos. For his leering glance, and the edge of his mantle hanging about his ankles, and his single sandal, tell that he is drunk with wine; but yet his lyre plays continually the hymn to the Loves. Keep the old man from falling, o Bacchus. (tr. Paton)