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ANACREON ON STAGE? A NOTE ON P. OXY. LXXXIV 5410

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In the newly-appeared P. Oxy. LXXXIV, Professor Hans Bernsdorff edits a difficult papyrus with much learning. It includes a name dear to the poet of whom Professor Bernsdorff's edition is awaited eagerly. This is the right-hand version of fr. 1:

. [.] .
 χ καταβ [.
 τεγικον· ου [.
 κωμάτρι' ουδα[
 —
 5 Λαμπρίας δητ[
 αιρας ἦλθον ερ[
 τὸν ἄβρὸν ενα[
 Cμερδίην[
 δα [.

(3 ·, 4 · pap.) 5–6 Νε]λαίρας West 6 ἐρ[ων(-), ἔρ[ως, ἔρ[ωτ- vel sim. conl. Hunter 7 ἐν Cά[μωι Bernsdorff

But how is the name Cμερδίης to be related to those of Λαμπρίας and Νέαира? To Neaera's appearance word-division leaves little alternative. She was tried in 343–340, after her heyday, which she is already said to have passed in the earlier Philetaer. fr. 9.5 K.–A. She is the subject of a Middle and a New Comedy (Timocles, Philemon). Lamprias is probably a well-known figure: his name is near Neaera's, and prominent at the start of this lyric section. He is named as a famous cook in Euphro fr. 1.8 K.–A. (iii BC); Nereus, another in that catalogue (6), is the subject of one or more Middle Comedies (Anaxandrides; Anaxilas?). A probable cook Lamprias is cursed in Audollent no. 49.14–16 = *SIG*³ III 1261.14–16 (late iv BC; the same unless a grandson). The papyrus seems to juxtapose two fourth-century Athenian figures with the archaic boy beauty whom it explicitly places on Samos. The contrast in dialect between Λαμπρίας and Cμερδίην is remarked by Bernsdorff. But the juxtaposition may go further than a verbal comparison. It is indeed hard to see quite how such a comparison would work: Neaera and Smerdies could perhaps be compared, but the courtesan is here connected with a cook. Smerdies could be part of a periphrasis for Anacreon who sang of him, but the syntax and line of thought would still be baffling.

A papyrus looks unlikely to be from New Comedy when it contains both lyric, cf. 6, and signs of commentary, cf. 2, and fr. 2.6 chi, 7 *diple*: either feature would be at least rare. For lyric text in Menander's *Theophorumene* cf. probably Σ Eur. *Andr.* 103, perhaps PSI XV 1480; the meaning of the chis in P. Oxy. XXXIII 2654 (Menander, *Karchedonios*) fr. 1.49, 51, with lower margin of col. ii, is rendered the more uncertain by the XXXX in P. Köln I 4.16, from the same papyrus. The point on lyric is made by Bernsdorff, with mention of the *Theophorumene* from Professor Zimmermann in subsequent correspondence. Since Old Comedy is improbable, thanks to Lamprias and Neaera, Bernsdorff's suggestion of Middle Comedy seems attractive. Now comedy, in presenting figures from literary history, embraced anachronism with delight. Misgolas, whose amorous proclivities appear in Aeschines (*Tim.* 41–53, 67), was spoken of in Timocles' *Sappho*, perhaps as not interested in her: fr. 32 K.–A. ὁ Μισγόλας οὐ προσιέναι κοί φαίνεται, ἢ ἀνθοῦσι τοῖς νέοισιν ἡρεθισμένον. Archilochus was a character in Cratinus' *Archilochoi* (cf. fr. 6 K.–A.), as later in Alexis' *Archilochus* and Diphilus' *Sappho*; fr. 11 Ἐρακμονίδη Βάθιππε τῶν ἀωρολείων mocks a no longer youthful Athenian, with distortion of Arch. fr. 168.1 Swift Ἐρακμονίδη Χαρίλαε, addressed

¹ I am very grateful to Professor Hans Bernsdorff and Dr Daniela Colomo for much generous help – beyond the fundamental help of the first edition, to which 'Bernsdorff' refers. I am obliged too to Professor Rudolf Kassel. I have looked at the papyrus itself.

to a great friend (note too Cratin. fr. 1, which talks of Cimon). From a different angle, in Alexis' *Linus* the literary riches offered to the young Heracles run into the fifth century (fr. 140.5–7 K.–A.).

Someone is probably addressed in our lines. In 5–6, we need another subject as well as Lamprias to govern ἦλθον. Besides, 5–9 look entirely trochaic (for the visual run-over in 6 caused by colometry cf. e.g. Ar. *Wasps* 342–5 = 373–8, however arranged). While 6 could present an aeolic colon, or a spondee mid-period among trochees (–αίρα), a short second syllable to the line seems more promising. The two points together recommend something like καὶ Νέ||αιρά c'. For the elision omitted despite 4 cf. e.g. P. Oxy. LXII 4302 (New Comedy) fr. 2.4, 7. The 'you' is probably Anacreon. A cook and hetaera suggest a party, and a party, even with food, suits Anacreon; Smerdies, especially with η and ἄβρoς, suits Anacreon uniquely. (Bernsdorff points to Anacr. *PMG* 347 fr. 1.1–2, where ἄβρoς is probably used of Smerdies' neck.) If Anacreon is a character, that would explain how these diverse names can fit together, as we have started to see.

A verb is needed which can have Lamprias and Neaera as subject, Anacreon (ce) as object; preferably it will be compatible with trochees. The verb that suggests itself is ἐρεθίζω. It refers to the effect of beautiful youths on the susceptible Misgolas in Timocl. fr. 32 above; in Crit. B 1.2–3 D.–K. Ἀνακρεῖοντα ... κυμποκίων ἐρέθισμα, the poet stirs up symposia, i.e. symposiasts (the fragment shows various echoes of Anacreon). So something like c' ἦλθον ἐρ[εθι]όντες: an exciting party is in prospect – off-stage, no doubt (cf. 3?).

Such a placing of ἦλθον is common: cf. e.g. Xen. *Oec.* 7.6 '... τά γε ἀμφὶ γαστέρα' ἔφη 'πάνυ καλῶς, ὦ Cώκρατες, ἦλθε πεπαιδευμένη', Plat. *Laws* 7.817a3–4 ... ἐάν ποτέ τινες αὐτῶν ἡμᾶς ἐλθόντες ἐπανερωτήσωσιν οὕτωί πως ... , Men. *Kolax* 123–4 ἐταίρους ..., | [οἷ]ονς Ὀδυσσεὺς ἦλθεν εἰς Τροίαν ἔχων. ἦλθον will be 'have come', cf. e.g. Antiphan. fr. 125.1 K.–A. γύναι, πρὸς αὐλὸν ἦλθε. The position of ce after the subject-group is entirely acceptable; pronouns are often leaned against important words in Middle Comedy, as in Alexis fr. 274.3–4 ἐν τῷ σταδίῳ τῶν ἀνταγωνιστῶν μέ τις | ἐδόκει στεφανοῦν, Timocl. fr. 12.1–2 οὐκοῦν κελεύεις νῦν με πάντα μάλλον ἢ | τὰ προσόντα φράζειν.

The play must be set in Athens, not Samos (cf. 7). The superior attractions of the party could even make Anacreon forget his passion for the absent Smerdies – or some such connection. Purely to show how the lines could run: 6–8 ... ἐρ[εθι]όντες. εἰ δέ, πρέβυ, | τὸν ἄβρoν ἐν Cά[μῳ] κατέλιπε | Cμερδίην, [τί σοι μέλει; As to the final phrase, the merest possibility, cf. e.g. Eur. *Ion* 433–4 ἀτὰρ θυγατρὸς τῆς Ἐρεχθέως τί μοι | μέλει; Diph. fr. 74.10 K.–A. τί δέ σοι μέλει; Theocr. 3.52, 11.29 (admirer to uninterested female) τὴν δ' οὐ μέλει, Nicarch. II *AP* 5.39.1–2 τί μοι μέλει ἢν ['whether'; not, as in the supplement, 'if' of something known to be the case] τε ποδαγρός | ἦν τε δρομεὺς γεγὼς εἰς Αἶδην ὑπάγω;

The remains of line 9 show a clear δ, a reasonably clear α, and then one or two traces, the first plainly part of a letter, the second not necessarily. δαῖ is a possible reading. δαῖ[- can be excluded; δαῖν[ύμενος would suit the second trace but is slightly unexpected in register. Also suitable to the remains would be δαῖμ[-, as in δαῖμ[ον] οὐκέτ' αἰτιάσει, a cheeky reversal of Anacr. *PMG* 347 fr. 1.14 δαῖμον' αἰτιωμένην, of a female lamenting, perhaps at the cutting of Smerdies' hair. But this suggestion may itself seem audacious frivolity.

At all events, an approach to the fragment like that outlined seems to bring in coherence; it further confirms which genre this is. Anacreon, like various other poets, would become a character in Attic Comedy; he is particularly apt to it, as his Athenian reception and his Athenian connections suggest. Here the genre would be joining itself with another genre in heady mixture. One could conceivably see the generic confusion as continuing into the future: so Propertius seeks in vain to forget his Cynthia at a party with two women (4.8.27–36, 47–8, 57–8), one of them the Anacreontic Teia ...