

## NOTES AND DISCUSSIONS

### A PROPOSED COLOMETRY OF IBYCUS 286

Perhaps the most persistent theme in Archaic lyric poetry is the pain of Eros.<sup>1</sup> Ibycus 286 P (Ath. 13.601b) is one of the most vivid and beautiful examples of this theme. The narrator creates a contrast between ideal love and love's treatment of him, between the calm of the *locus amoenus* and the storm of his own emotions. Two metaphors stand toe to toe in this contrast: ideal love is the spring in the garden of the Maidens, and love in the narrator's experience is a raging winter storm. This poem's imagery has been deftly described by M. Davies,<sup>2</sup> leaving me little to add here except to note new verbal effects to be seen in the restored text.

Nonetheless, the poem has suffered from major textual problems that threaten the cohesiveness of the imagery and the rhythmic effects, and have resulted in two opposing incorrect readings. I shall discuss these two readings and present my own solution to the text's corruption.

The text of fragment 286 as printed by Davies in 1991, D. Campbell in 1991, and K. Bartol in 1999,<sup>3</sup> reads as follows:

ἦρι μὲν αἴ τε Κυδώνιαι  
μηλίδες ἀρδόμεναι ῥοᾶν  
ἐκ ποταμῶν, ἵνα Παρθένων  
κῆπος ἀκήρατος, αἴ τ' οἶνανθίδες  
αὐξόμεναι σκιεροῖσιν ὕφ' ἔρνεσιν      5  
οἶναρέοις θαλέθοισιν· ἐμοὶ δ' ἔρος  
οὐδεμίαν κατὰκοιτος ὥραν  
ῥτεῖ ὑπὸ στεροπᾶς φλέγων  
Θρηίκιος Βορέας  
αἴσσω παρὰ Κύπριδος ἀζαλέ-      10  
αἰς μανίαισιν ἐρεμνὸς ἀθαμβῆς  
ἐγκρατέως πεδόθεν ῥφυλάσσει  
ἡμετέρας φρένας

1. A version of this paper was delivered at the 2002 CAMWS annual meeting in Austin, Texas. The author wishes to thank those present for their feedback, as well as those who provided comments on subsequent drafts. The comments of Deborah Boedeker, Charles Fornara, and the anonymous referee of this journal were particularly helpful.

2. M. Davies, "Symbolism and Imagery in the Poetry of Ibycus," *Hermes* 114 (1986): 399–405. The treatments of this poem by U. von Wilamowitz-Moellendorf in *Sappho und Simonides* (Berlin, 1913), 122–25, and C. M. Bowra in *GLP*<sup>2</sup>, 272–76, are very good as well.

3. D. Campbell, *Greek Lyric*, vol. 3 (Cambridge, Mass., and London, 1991); M. Davies, *PMGF*; and K. Bartol, *Liryka Grecka* (Warsaw, 1999).

In the spring the Cydonian quinces, watered from flowing streams where the inviolate garden of the Maidens is, and the growing vine-blossoms flourish under the shady vine branches; but for me love sleeps in no season, a Thracian north wind burning with lightning, darting from the Cyprian with parching frenzies, dark, undaunted, it powerfully [guards? shakes? consumes?] my heart from the roots.

The major crux is found in the concluding clause of the poem, where the verb φυλάσσει has been criticized as inappropriate to the vivid context. A. F. Naeke insisted upon a stronger verb, and offered τινάσσει. In the past forty years, the attempt to restore a sense of “striking” has been universally discarded by proponents either of the φυλάσσει of the Athenaeus manuscripts or of West’s emendation λαφύσσει. I shall examine the positions of these two sides, which represent the bulk of the scholarship on this poem.

M. L. West in 1966 first attempted to restore strophic responsion.<sup>4</sup> His fourteen-line scheme involves several posited lacunae and one suspicious transposition. He draws heavily on A. M. Dale’s 1964 scheme, in which she describes line 7 as the “‘pendant’ close” of a seven-line strophe.<sup>5</sup> Scholars have for the most part searched for some part of a triadic choral structure incorporating Dale’s seven-line stanza.<sup>6</sup> West rearranges what follows line 7 to provide seven new lines in responsion, for a total of fourteen lines and a strophe/antistrophe structure. He closes with a conjectured λαφύσσει for the seemingly inappropriate φυλάσσει found in Athenaeus, defending this with a parallel appropriate to the destructive “consuming” of fire.<sup>7</sup> E. K. Borthwick later adds supporting evidence, citing instances of textual corruption from λαφύσσω to φυλάσσω.<sup>8</sup>

B. Gentili, in 1967, criticized West’s scheme with a defense of the manuscripts’ reading of φυλάσσει based on the notion that Eros has besieged the narrator like a tireless watchdog.<sup>9</sup> It is of course best to try to preserve the text as received, but his reading does some violence to the adverb ἐγκρατέως, despite his attempted parallels,<sup>10</sup> and is wholly inappropriate to πεδόθεν and to the wind imagery. The argument rages back and forth from that point on: G. Giangrande reminds West and Borthwick that

4. M. L. West, “Conjectures on 46 Greek Poets,” *Philologus* 110 (1966): 147–68 (see esp. 153–54).

5. Dale discusses this poem in “Metrical Units of Greek Lyric Verse, III,” *CQ* 1 (1951): 119–29, and in “Observations on Dactylic,” *WS* 77 (1964): 15–36. These articles are reprinted in *Collected Papers* (Cambridge, 1968), 80–97 and 185–209.

6. B. Snell (*Griechische Metrik* [Göttingen, 1955], 15–16) offers a similar theory describing the poem as an epode followed by the beginning of a strophe, but Dale objects rightly that the first line seems to be the beginning of a poem. W. Race, in “How Greek Poems Begin,” *YCS* 29 (1992): 13–38, concurs and classifies this opening as a *descriptio*.

7. Paulus Silentiarius in *Anth. Pal.* 5.239.

8. E. K. Borthwick, “ΦΥΛΑΣΣΩ or ΛΑΦΥΣΣΩ? A Note on Two Emendations,” *Eranos* 77 (1979): 79–83.

9. “Metodi di lettura (su alcune congetture ai poeti lirici),” *QUCC* 4 (1967): 177–81. He expands his argument with a parallel to *Anth. Pal.* 12.157 in “Eros Custode: Ibico, fr. 286P e Meleagro, *Anth. P.* 12.157,” *Estudios Clásicos* 26 (1984): 191–97. R. D. Luginbill (“Ibycus 286: The Beleaguered Heart,” *Maia* 47 [1995]: 343–47) argues for a more offensive sense of the verb, “actively watching for an opportunity for action against the object.” This is probably not the meaning of φυλάζει in the Dicaearchus fragment, which more simply refers to hoarding plunder in Xerxes’ stores. Luginbill also cites Sappho 49 V, providing a startling parallel that may explain why an editor made the error of corruption to φυλάσσει.

10. Thuc. 1.76: ἄρχειν ἐγκρατῶς, and Arist., *Pol.* 1284a40: ἐγκρατῶς ἔχειν τὴν ἀρχήν. Both refer to rule by force, which does not suggest an easy analogy to φυλάσσω.

πεδόθεν is an emendation for the obviously corrupt παιδ' ὄθεν, and he proposes πάντοθεν as more appropriate to a watchdog, offering Argus in Bacchylides 19.19–25 as a parallel.<sup>11</sup> Giangrande's defense of the received text φυλάσσει does not account for the metrical problems of the version in Athenaeus, and his πάντοθεν is equally vexatious metrically, no closer to restoring a dactylic sequence (if indeed that is what is needed to "restore" respension).

Furthermore, one must address West's concern, responding to Gentili, that "[o]ne who is rushing from Aphrodite's presence like Boreas ablaze with the lightning flash must be doing something less static than keeping watch."<sup>12</sup> The imagery even of a "surrounding" wind (Giangrande's πάντοθεν) does not smoothly progress into the image of a watchdog or sentinel. The parallels cited by Gentili and Giangrande have not supported the possibility of an image of a "guarding" Eros/Boreas convincingly enough to induce recent editors to retain the φυλάσσει reading undaggers.<sup>13</sup> West's λαφύσσει is sufficiently graphic, and Gentili faults it only for changing the meaning of a text readable as transmitted; but it has not been often printed.

All three of the proposed readings (φυλάσσει, λαφύσσει, τινάσσει) leave the same metrical problems that led West to posit his suspicious lacunae: there is no discernible pattern of strophic respension, from a poet we consider "choral,"<sup>14</sup> while the text is too long to fit within a single strophe or epode. Any of these readings would leave us with a poem with muddled imagery and an ungraspable metrical scheme. To recognize this poem's unified, metrically sound interplay of images, we must ignore past conclusions and look at it differently.

In his response to Gentili's preservation of φυλάσσει, West admits that those looking for strophic respension in this poem "are unanimous" in seeing, with Dale, a single complete strophe in lines 1–7.<sup>15</sup> This belief is shared by the proponents of φυλάσσει, who note the similarity of their line 7 to their line 12 ending with φυλάσσει.<sup>16</sup>

But if we regard line 7 as hypermetric, dividing ὦραν between lines 7 and 8, we have two ibycean lines. The extra syllable in ὦραν provides the *longum* necessary in line 8, previously supplied by Mehlhorn's ἀλλ':

οὐδεμίαν κατάκοιτος ὦ-  
ραν ἄθ' ὑπὸ στεροπᾶς φλέγων

11. G. Giangrande, "Interpretationen griechischer Meliker," *RhM* 114 (1971): 106–7, and again in "A Fragment of Ibycus," *MPhL* 6 (1984): 37–40. I would instead offer Hes. *Theog.* 680: πέδοθεν δ' ἐτινάσσετο μακρὸς Ὀλύμπος, and consider the reading πέδοθεν beyond reasonable suspicion.

12. M. L. West, "Some Lyric Fragments Reconsidered," *CQ* 25 (1975): 307–9 (quotation from p. 307).

13. See the recent editions in n. 3 above.

14. See M. Davies, "Monody, Choral Lyric, and the Tyranny of the Hand-book," *CQ* 38 (1988): 52–64, for the dangers of the use of this term. In this case, we may be right to seek the type of triadic structure present in fragment 282 (the poem for Polycrates), or we should perhaps look for the stanza structure we would find in a "monodic" poet such as Anacreon or Alcaeus. My scheme is ambiguous in this respect. Lines 1–6 may represent a strophe repeated in lines 7–12 before a lost epode (which might have resolved the poet's woes), or the two metrically equivalent stanzas may represent the entire poem.

15. West, "Lyric Fragments" (n. 12 above), 307. R. Führer (review of *Ibico*, by F. Mosino, *Gnomon* 40 [1968]: 230–32) also regards line 7 as "der alkaische Zehnsilber," and thus the last line of a seven-line stanza.

16. φυλάσσει would be an attractive choice to end a stanza, since the alcaic decasyllable is a colon frequently employed as a clausula in tragedy: see B. Gentili and L. Lomiento, *Metrica e ritmica* (Milan, 2003), 97–99. This is the cause of the confusion that has led editors to print the poem as thirteen lines, relegating ἡμετέρας φρένας to a pointless, anticlimactic enjambment after a colon end marked by hiatus.

Lines 9–12 then fall into place, responding to lines 3–6, with an extra syllable in the last of twelve lines, not thirteen. Where the manuscripts read φυλάσσει, respension requires two short syllables. I propose the reading φλάσει, future of the verb φλάω (epic θλάω), and the following colometry for lines 7–12:

οὐδεμίαν κατάκοιτος ὦ-  
 ραν τοι ὑπὸ στεροπᾶς φλέγων  
 Θρηίκιος Βορέας αἶσ-  
 σων παρὰ Κύπριδος ἄζαλέαις μανί- 10  
 αῖσιν ἔρεμνὸς ἀθαμβῆς ἐγκρατέ-  
 ως πεδόθεν φλάσει ἡμετέρας φρένας.

D. L. Page, in his apparatus, credits G. Hermann with the conjecture of φλάσεν for φυλάσσει, as had T. Bergk, E. Diehl, and others.<sup>17</sup> Hermann, unfortunately, printed this poem several different ways. In the first edition of the epitome of his *Elementa Doctrinae Metricae*,<sup>18</sup> Hermann suggested splitting ὦ-ραν between lines 7 and 8, which no other scholar has proposed, but he did not at that point suggest φλάσεν. He printed lines 7–8 as I have, but in that scheme he retained φυλάσσει, so his lines 10–13 are a metrical mélange. By the third edition of the *Epitome*,<sup>19</sup> he had attempted to restore strophic respension, printing lines 10–12 as follows:

σων παρὰ Κύπριδος ἄζαλέαις μανί-  
 αῖσιν ἔρεμνὸς ἀθαμβέσιν ἄρδισι  
 παιδόθεν ἔφλασεν ἡμετέρας φρένας.

He creates a dactylic line in 12 by retaining the παιδόθεν reading and emending φυλάσσει to ἔφλασεν. His line 11 is heavily emended. I have not found the source of Hermann's credited φλάσεν,<sup>20</sup> but it does not seem to have been printed in a twelve-line scheme such as mine. He has either fixed line 12 or line 7, but not, apparently, both at the same time.

The verb φλάω is not terribly common, nor its epic form θλάω. Theocritus uses both stems in the sense of “smite,” “crush,” or “bruise.”<sup>21</sup> In Pindar the verb refers to more than mere striking, for in *Nemean* 10.68, Polydeuces is struck by a tombstone, but it does not crush him, οὐ νιν φλάσαν, nor drive him backward. In the Homeric epics, as well, the verb twice refers to bone damage by striking.<sup>22</sup> Hippocrates uses the verb and its participle to describe various contusions.

The aspect of Hermann's conjecture φλάσεν would respond well to the progressive present of θαλέθουσιν (line 6). The aorist here describes matters as they are and have been and will be for the speaker. On the other hand, the future φλάσει would be slightly more likely to have been corrupted to φυλάσσει. The future tense has an

17. Davies' new edition did not include this attribution. This reading is not found, either, in Bartol's apparatus, or in Campbell's (although Campbell had seen the advantages of φλάσεν in his anthology and commentary, *Greek Lyric Poetry* [London, 1967], 311).

18. The *Epitome Doctrinae Metricae* was published in 1818 and translated into English in 1830.

19. The third edition of the *Epitome Doctrinae Metricae* was published in 1852.

20. It is not found in his review of F. Schneidewin in *Neue Jahrbücher für Philologie und Paedagogik* 9.4 (1833): 371–89, as Bergk cites (“vid. Hermann in Iahnii Annal. IX 371 seqq.”).

21. Theoc. 5.148–50, 22.45.

22. At *Od.* 18.97, Odysseus crushes the inner ear bones of Irus. At *Il.* 5.307, Diomedes breaks Aeneas' hip socket.

appropriately painful fatalism to it: "Love will crush me." This tense is not inappropriate to its context—the verb expresses the projected result of love's constant battering onrush.

Support for the verb *φλάω* in this context may be found in Horace's *Odes* 1.25.11–15, where several images seem to have been borrowed from this very poem of Ibycus.<sup>23</sup>

Thracio bacchante magis sub inter-  
lunia vento,  
cum tibi flagrans amor et libido,  
quae solet matres furiare equorum,  
saeviet circa iecur ulcerosum,

while the Thracian wind revels more under the new moon, and burning love and the lust which incites the mothers of horses to madness rages around your wounded heart

The parallels are too many to credit to chance. Burning love (*flagrans amor*/ἔρος . . . φλέγων) comes on like the Thracian wind (*Thracio bacchante* . . . *vento*/Θρηάκιος Βορέας) and does violence to the subject's heart/liver/midriff (*iecur*/φρένας). The verb *saevio* would be excellent as a rendition of *φλάω*. Horace uses it of the actions of wind, water (*Carm.* 3.3.37 and 4.14.27), garlic (*Epod.* 3.5), Fortuna (*Sat.* 2.2.126), and an angry father (*Sat.* 1.4.49). The elegists use it of the ravages of the god of love (Tib. 1.2.88, Ov. *Her.* 4.148).<sup>24</sup> The future tense of *saeviet* perhaps provides evidence for *φλάσει* rather than *φλάσεν*.

The other textual crux in fragment 286 has not caused great difficulties in reading the poem, but can shed light on Ibycus' use of symbolism. In line 8 the manuscripts give us an anomalous τε. Hermann and others suggest ἄθ' in order to provide the necessary term of comparison. H. Fränkel, however, does not feel that this explicit comparison is necessary, and he prefers a metaphor to a simile here.<sup>25</sup> This is plausible. The poet has given us a subtle metaphor in the first stanza, and it is right to expect it to be answered by this tacit apposition of Boreas to Eros. Thus I prefer to leave τε in cruce.

My proposed colometry reveals powerful rhythmic effects that offer further insights to the poem's unity. As Davies recognizes,<sup>26</sup> the poem sets up an opposition between the peace of a garden in spring and the storm of the poet's emotions, but the central contrast is not as simple as he suggests. The opposition is not merely that of a peaceful garden versus the narrator's love life. The metaphor of the second half (Eros = wind) is balanced by a more subtle metaphor in the first half (ideal love = garden). The opposition posed by the poet is embodied in the imbalanced ἐμοὶ δ'.

23. *Carm.* 1.25 is often compared to Verg. *G.* 3.266–79, which Horace may have had in mind; but the allusion to Ibycus is much clearer.

24. It is worth noting that Horace is depicting the woes of one still subject to love's pains well into old age. This is an Ibycean theme found in fragment 287, the central simile of which may also have inspired the use of Vergil's passage on the lust of horses (n. 23 above).

25. H. Fränkel, *Early Greek Poetry and Philosophy* (New York, 1973), p. 286, n. 14: "The pictures of the garden of the nymphs and of the winter storm are not marked off from the direct and unsymbolic expression by the formula 'as . . . , so . . .': instead they are integrated with the general exposition and become metaphors or symbols." But Führer, in a review of Mosino's edition of Ibycus (n. 15 above), criticizes the translation for not taking into account "der in der Überlieferung ausgefallenen Vergleichspartikel."

26. See n. 2 above.

Normal, healthy love is peaceful and at home in the *locus amoenus*, but the narrator experiences only a pathological love that beats him like a winter storm all year.

While the opposition is stated in very strong terms (ἦρι μὲν . . . ἔμοι δ' . . .), the metaphors involved in each side of the contrast are subtle. The garden is described in words with traditional erotic associations, as Davies points out.<sup>27</sup> This establishes the terms of comparison as a distinction not between peace (the state of not being in love) and erotic pain, but between one type of Eros (the gentle ideal of love) and another (the speaker's own negative experiences).

This explicit contrast is supported by a violent change in the tone and rhythm from the first half to the second. Nouns and their modifiers become forceful and terrifying. The poem's pacing speeds up in several ways evident in the text. The second clause (ἔμοι δ' . . .) begins just short of the poem's midpoint, before the first stanza is complete, jarring the reader out of the *locus amoenus* with a strong, metrically premature adversative colon. Two of the following three ibycean lines (lines 7 and 9) are dovetailed, speeding through the line-end pauses strictly observed in lines 1–3. The dactylic sequence in synaphea (lines 10–12) disregards line end completely, blurring into a single rush of images. The rushing, burning wind leaps through the poem, not resting until it has crashed into the period end at φρένας.

Finally, beneath this erotic lament may be another layer of metaphor hinting at Ibycus' own statement of poetics. The presence of "Maidens" in the garden brings up the question of their relationship to love and to the poet. These Παρθένοι are usually glossed as nymphs,<sup>28</sup> but they may be the Muses. The *locus amoenus* is a place both for love and for poetic inspiration. The poet tells us that poetry should belong to a peaceful state of mind, but that his poetry is violent, inspired by painful blows from Eros and Aphrodite. The language and rhythm of the first stanza reflect an idealized poetic space. The second stanza, with its rapid tempo and hypermetrical syntax, reflects the tone that Athenaeus recognizes as "shouting and screaming" in his introduction to the poem:

καὶ ὁ Ῥηγῖνος δὲ Ἴβυκος βοᾷ καὶ κέκραγεν·

But this elegant coincidence of meter and imagery does us no good if future editors will not be convinced that Ibycus might actually have written the poem as I have restored it. Unfortunately, we have very little evidence for or against such usage in the Archaic period. I shall offer a few parallels that are more or less appropriate.

Clearly we should not insist upon reading the ibycean lines as exceeding their colon bounds, but rather as subunits within a larger period. The stanzas of Bacchylides 18 demonstrate dovetailing of several glyconic units. The poet avoids a jerky, stichic rhythm by riveting the cola together into longer verse periods. This effect accords more appropriately with the tension of the poem's content.

27. Davies, "Symbolism" (n. 2 above), 400–401: "The *locus amoenus* is traditionally well-watered . . . well-shaded. . . . The symbolism of the Κυδώνιαι μηλίδες . . . is no less suggestive. . . . The vine as an erotic symbol is well recognized."

28. This strikes me as absurd. Nymphs are nowhere else referred to as virgins. The conclusion may have been suggested by Anacreon 357 P, in which Eros cavorts on mountain peaks with Aphrodite and the Nymphs. These Παρθένοι, however, are not cavorting. Bowra compares this image with the ἀκήρατος λειμών in Eur. *Hipp.* 73–78, a place of serenity and innocence.

Alcaeus, in *Oxyrhynchus Papyri* 2165 (frag. 130 LP), regularly has word end after the first element of the asclepiad:

ἄλω θεσπεσία γυναι-  
κων ἱρας ὀλολύγας ἐνιαυσίας

Similar dovetailing is attested by R. Merkelbach in Anacreon fragment 346 LP (*P Oxy* 2321), disagreeing with E. Lobel's complicated analysis. Lobel notes, "two anaclastic ionic dimeters, the first preceded by a long syllable; and a minor ionic trimeter with anaclassis between the second and third metra and catalexis." Merkelbach noticed the repeated cola and divided the lines to account for dovetailing.<sup>29</sup>

There are other examples,<sup>30</sup> but no parallel argues for this reconstruction more convincingly than the restored text itself. It is well-balanced in its asymmetry and well-rounded in its scope. It has the feel of a complete poem, with a depth of imagery to rival anything in Sappho and rhythmic effects all but unparalleled.

William Tortorelli  
Brown University

#### TEXT OF IBYCUS 286 P (WITH TRANSLATION AND RELEVANT CRITICAL APPARATUS)

ἦρι μὲν αἶ τε Κυδώνιαι  
μηλίδες ἀρδόμεναι ῥοᾶν  
ἐκ ποταμῶν, ἵνα Παρθένων  
κῆπος ἀκήρατος, αἶ τ' οἶνανθίδες  
αὐξόμεναι σκιεροῖσιν ὕφ' ἔρνεσιν  
οἶναρέοις θαλέθοισιν· ἐμοὶ δ' ἔρος

3

6

οὐδεμίαν κατάκοιτος ὥ-  
ραν ἴτε ἵπὸ στεροπᾶς φλέγων  
Θρηίκιος Βορέας αἶσ-  
σων παρὰ Κύπριδος ἀζαλέαις μανί-  
αισιν ἐρεμνὸς ἀθαμβῆς ἐγκρατέ-  
ως πεδόθεν φλάσει ἡμετέρας φρένας.

9

12

7 separavi ὥ-ραν, ut olim Hermann      8 fortasse τοι ὑπό vel ὑπό τοι : τε ὑπό codd. : ἄθ' ὑπό Hermann : ἀλλ' ἄθ' ὑπό Mehlhorn      11 corr. Schweighauser : ἀθάμβησεν κραταιῶς codd.      12 Naeke : παιδ' ὄθεν codd.      φλάσει scripsi vel cum Hermann φλάσεν : φυλάσσει codd. : τινάσσει Naeke : λαφύσσει West

In the spring the Cydonian quinces, watered from flowing streams where the inviolate garden of the Maidens is, and the growing vine-blossoms flourish under the shady vine branches; but for me love sleeps in no season, a Thracian north wind burning with lightning, darting from the Cyprian with parching frenzies, dark, undaunted, it will powerfully crush my heart from the roots.

29. R. Merkelbach, *APF* 16.1 (1956): 96–98. Lobel in *The Oxyrhynchus Papyri*, part xxii (London, 1954), 58.

30. Perhaps most of note, Eur. *Phoen.* 801, dovetailed, responds to line 784 which is not dovetailed, just as my scheme shows two dovetailed ibycean lines responding to the stichic cola of the first stanza.