

ARCHILOCHUS, 196A *IEG*²

The so-called Cologne Epode is, nowadays, the longest and most important fragment of all those which have been attributed to Archilochus, although it cannot be ascertained that the text is genuine. The more than fifty new verses, however, are followed in the papyrus by other Archilochean verses in part already known to us (188 *IEG*²). This fact does not necessarily mean that the preceding lines are by Archilochus too, but what seems to indicate his authorship is the fact that a Neobule appears in the new epode (24), a female character always associated with Archilochus (172–181 & 206–209 *IEG*²). She may have been mentioned in 54 *IEG*² and is present in other fragments, such as 118 *IEG*², where the poetic ‘I’ wants to touch her, and if 119 *IEG*² is to be combined with it, an erotic context is evident as it is also apparent in the Cologne Epode.

The epode is a narrative in the form of a dialogue between a man – the narrator, who uses the first person singular – and a girl, some of whose words are reported, in direct speech, at the beginning of the fragment (1–8). The couple in the epode seems to have just met, and the meeting probably is the starting point of the narrative. The girl who speaks at the beginning of the fragment might be Neobule’s younger sister, and from the very first word we can infer that the man of the poem had begged her to have sexual intercourse with him. She declines his proposal of a tryst on the spot and suggests that another woman could take her place. In line 9, the narrator ends his report of her speech and introduces his reply to her. After a metaphorical description of what he would like to do, the male character dismisses the other girl, to whom he gives the name Neobule, as *passée* (26) and (sex-) mad (30), a kind of character assassination so to speak. If the text is by Archilochus, this passage would fit to Pindar’s characterization of him as ‘the blamer fed on dire words of hatred’ (*P.* 2. 55 f. *ψογερόν Ἀρχίλοχον βαρυλόγοις ἔχθεσιν / πιαινόμενον*); invective, however, is a dominant feature in iambic poetry in general.¹ In the following, the male

¹ Rotstein 2009, 320–344.

speaker manages to sooth the girl's fears as far as her virginity is concerned, but nevertheless presses on in haste (as he remarks on himself at the end of his speech in 39–41). Finally, he contents himself with a temporary solution, releasing his 'strength' or 'force' (52 ὀφῆκα μένος as he puts it) without penetrating her. There is no other poem like this: a skilfully unmannered, bogus first-person account, naively pretending to relate such a cunningly designed affair. Only much later, a first-person narrative is used for a similar experience by Propertius 2. 15 and Ovid *Am.* 1. 5, though both narrate in a very different mood.

The framing and the meaning of the whole affair (and its literary embedding) depend on whether the man has proposed marriage to the girl or has only shown a desire to sleep with her. What did he actually intend? The attempts at supplementing the end of line 5 differ widely from each other, both γάμου 'marriage' as well as σέθεν 'you' or λέχεος '(your) bed' or σ' ἔχειν 'to get you' would make sense, meaning either that the other woman (the girl refers to) desires a proposed marriage or that she wants to sleep with the narrator. Although quite impelled by his sexual desire – of which both speak, using the same word (the girl in 3 ἐπείγειαι, the narrator in 40 ἐπειγόμενος) – the narrator is clearly not interested in the other woman, but in the younger one he is speaking to and whose words he reports. Certainly, this contrast between an inexperienced young woman and one who suited herself sexually (and who is 'shop-soiled' in a way) caught an audience wondering whether Archilochus was going to describe the deflowering of an honest girl. In another Archilochean poem the narrator reports a conversation with a woman too (23 *IEG*²) and again the narrator reassures the interlocutor that he will take thought for something,² but the vague words about deliberating later might well be a smokescreen to hide a swindle. In the Cologne Epode, however, the narrator kept his promise, against all expectations. If at all this text was intended to be performed at a symposium, of which we know nothing, a performance of it might well be called 'a tour de force of baiting expectations'³ and the text can be read as an example of Archilochus' disconnection from a sexual partner, probably in the most spectacular way that symposium poetry offers.

Archilochus, who never shied away from obscenities⁴ and whose language describing sex is far from delicate (42 *IEG*²), was surely aware of what a power (sexual) desire can be (191, 193, 196 *IEG*²); his fragments clearly demonstrate an 'ambiguous oscillation between violence, even

² Handley 2007, 97; Bowie 2008, 140.

³ Stehle 1997, 245.

⁴ Burnett 1983, 77–97.

obscenity, and tenderness'.⁵ In the fifth century Socrates' pupil Critias claimed that Archilochus had a bad reputation in Greece exactly because of his own statements (88 B 44 DK). Enough of Archilochus' poetry survives to confirm that the source of much of Critias' information is, as Critias says, Archilochus' own poetry. Referring to Archilochus' writings, Critias called him an 'adulterer', and the Cologne Epode provides the first extensive example of the type of poetry on which Critias could base his allegation.⁶ No doubt Critias thought that he could quote Archilochus himself to prove details of his biography.⁷ Critias' statement, however, is an erroneous deduction based on a faulty understanding of Archilochus' poetry because we must reckon with the possibility that Critias' and other similar statements are founded on poems which had nothing to do with Archilochus himself. In general, deducing information about poets from their own works assumes what is to be proved, in order to prove it, a process which proves nothing at all. Even if it was Pindar's *P.* 2. 55 f., which started the tradition Critias carried on, it is a rather primitive notion that a man is what he writes or even recites.⁸

The metre consists of an iambic trimeter, followed by a hemiepes and a concluding iambic dimeter. Ancient metricians who observed the independence of these lines called them 'disconnected', ἀσυνάρτητα.⁹ Accordingly, the Cologne Epode, our earliest testimony for this metrical structure, is printed in three-line stanzas in *SLG* (S 478 a) and *IEG*.² But it is also possible to conceive the metrical scheme as consisting of two-line stanzas. The stanzas of Horace's *Epode* 11, e.g., a text which appears to some as being influenced by the Cologne Epode,¹⁰ are printed in two lines only. Curiously enough, another fragment of Archilochus, which shows the same sequence of hemiepes plus iambic dimeter, is not only generally printed as a single line (196 ἀλλὰ μ' ὁ λυσιμελής, ᾧταιρε, δάμναται πόθος), but evokes also the same theme as Horace's epode. In Archilochus, a friend is addressed by a speaker who refers to his being overwhelmed by 'limb-loosening desire', and in Horace the poetic persona feels himself heavily stricken by love too, presenting himself again to a friend as *amore percussus gravi* (*Ep.* 11. 2). It is therefore tempting to combine the incipit of Horace's epode with Archilochus fr. 196. Whether and how both texts relate to the Cologne Epode, however, we can only speculate. Anyway,

⁵ Strauss-Clay 2008, 115.

⁶ Lefkowitz 2012, 31 f.

⁷ Page 1964, 215.

⁸ Lefkowitz 1991, 117, *contra* Slings 1990, 19.

⁹ West 1982, 43, Slings 1987, 51–59.

¹⁰ *Pro* Mankin 1995, 193; *contra* Watson 2003, 361 f.

the Cologne Epode is similarly ambivalent and its hero as well as driven and urged on by Eros as also succumbing to him, giving way to a superior force. Two slightly younger lyrical poets know how strong the forces of Eros can be; they call him an ‘irresistible creature’ (Sappho 130 Voigt), striking ‘like a smith with a great hammer’ (Anacreon 413 *PMG*).¹¹

1–8

Responding to the male narrator, the young girl proposes that if he cannot abstain from sex he should turn to another woman, who, in turn, is presented as greatly longing for a person or an object we can only guess, because the papyrus does not preserve any text. Two syllables, a brevis and an anceps, are lacking.

3

The line ‘but if you are in a hurry and desire impels you’, spoken by a woman addressing a man, reminds of Hera’s seducing words to Zeus ‘if this is your wish and your heart’s desire’ (*Il.* 14. 337). Hera, however, continues by hinting at her bedroom, while the girl addressed by Archilochus tries to turn his interests towards her older sister. The contrast between the similar opening and the surprising turn in Archilochus might suit the ‘iambic’ atmosphere of raillery, teasing, and irreverence. The Homeric Deception of Zeus (*Il.* 14. 153–353), in turn, shares various elements with other Homeric seduction-episodes, and Archilochus’ seduction-epode may reflect the same pattern.¹²

5 ἢ νῦν μέγ’ ἰμείρε[ι]

If there is a ‘now’, there must have been a ‘then’. The woman the younger girl speaks of as ‘who now greatly longs for’ is already familiar to the male character; they seemed even to have had a common history. Perhaps surprisingly, she might have changed her mind, a fact that suits her name Neobule, i.e. ‘new decision’. But ‘now’, as the male figure affirms to the younger girl later in the poem, he is no longer interested in Neobule, and another man may have her (24 f.) τὸ δὲ νῦν γνῶθι. Νεοβούλη[ν / ἄλλος ἀνὴρ ἐχέτω.

¹¹ Bibliography: Degani, Burzacchini 1977 (a bibliographically updated second edition is published Bologna 2005), 3–22; Miralles, Pòrtulas 1983, 127–157; Slings 1987; Bartol 1999, 133–147.

¹² Janko 1992, 170 f.

6 καλή τέρεια παρθένος

The image of a beautiful, tender, young and unmarried woman was to be taken up by Hipponax. His line (119 *IEG*²) εἴ μοι γένοιτο παρθένος καλή τε καὶ τέρεια also reflects Archilochus' wish to touch Neobule's hand (118 *IEG*²) εἰ γὰρ ὥς ἐμοὶ γένοιτο χειρὶ Νεοβούλης θιγεῖν and looks as if Hipponax had conflated both. Emphatic καλ- at line-beginning followed by a second adjective without connecting particle already occurs in Homer (e.g. *Il.* 14. 177, 17. 55, *Od.* 1. 131, *h. Ven.* 89). Describing the toilet of a maiden, Hesiod used τέρεια of her skin (*Op.* 521–523) οὐ πῶ ἔργ' εἰδυῖα πολυχρύσου Ἀφροδίτης / εἶ τε λοεσσαμένη τέρενα χροά καὶ λίπ' ἐλαίῳ / χρисαμένη. She must not spoil her good looks by housework, until a housband is found for her.

10–41

The male narrator speaks. Initially addressing the girl as daughter of a respectable mother, now dead, he immediately and effortlessly arrives at the core of his argument – Aphrodite's pleasures. His discourse, however, takes an innovative twist when he announces that aside from 'the divine thing', i.e. sexual intercourse, another option would suffice (15 τῶν τις ἀρκέσει). He not only promises to deliberate on these alternative sex-techniques in a quiet mood but also 'to do as you bid me' (in the Homerizing hemiepes 19 πείσομαι ὥς με κέλει). Whether the following lines (e.g. 23 f. πορ[φ]όρους / κ[η]ήπους) indicate a meeting point, where both would be undisturbed, or whether they speak metaphorically of the young girl's genitals is not clear. The narrative appears deliberately opaque and equivocal. The girl's elder sister Neobule, however, is twice openly dismissed as overblown and promiscuous; the younger girl can 'now' be sure of it (24 τὸ δὴ νῦν γνῶθι). If he really chose Neobule, he would be laughed at, continues the speaker, whereas the younger girl is characterized by him as neither untrustworthy nor two-faced (36 οὐτ' ἄπιστος οὔτε διπλόη), a statement that reflects his opening words on her mother's social standing. Urged on by his desire, he concludes his speech by alluding to a slightly obscene expression.

10 f. Ἀμφιμεδοῦς θύγατερ / ἐσθλῆς

It is not clear why Archilochus addresses the girl with her mother's name. The female form of the name is attested only here and we may suspect another speaking name (as Neobule itself), coined for the

occasion, meaning ‘she who provides for’ or ‘is mindful of’. In fact, Amphimedo appears to be the only member of a dysfunctional clan that could have given good advice, but since her death no sensitive person is left to take care of the young girl.¹³

13 f. τ[έρψι]ές εἰσι θεῆς / πολλὰ νέοισιν ἀνδ[ρά]σιν

‘Many are the delights the goddess offers to young men’ clearly hints at Aphrodite’s gifts, i.e. enjoyment, delight, pleasure. Concluding his characterization of Aphrodite, Hesiod mentioned ‘sweet delight’ as part of what Aphrodite has received as her lot (*Th.* 205 f.) παρθενίους τ’ ὀάρους μειδήματά τ’ ἐξαπάτας τε / τέρψιν τε γλυκερὴν φιλότῃα τε μελιχίην τε ‘maidenly whispers and smiles and deceits and sweet delight and fondness and gentleness’. Another figure of 7th century poetry, the elegiac poet Mimnermus began a poem by rhetorically asking ‘what life is there, what pleasure without golden Aphrodite?’ (1. 1 *IEG*²) τίς δὲ βίος, τί δὲ τερπνὸν ἄτερ χρυσῆς Ἀφροδίτης;

16–18

The male speaker promises to deliberate on these matters later, in a quieter atmosphere when things have calmed down. εἴτ’ ἂν (like ὅταν) with subjunctive, combined with a future tense in the main clause, refers to a single event in future time since *Il.* 1. 241–243 (*LSJ* s.v. εἴτε I 2a); the same construction is to be found at the beginning of Archilochus 3 *IEG*². But what could it be that darkens in future time? The verb may describe a (newly-) bearded chin (as in Hes. *Sc.* 167) and thus refer to the speaker (West), or if the lacuna contains a reference to some part of the girl’s body, it may mean ‘ripen’ (Gerber¹⁴), but a deliberation at night is not excluded either (Burzacchini). At the beginning of Sophocles’ *Electra*, both darkness and the necessity of deliberating on something important are combined (but without erotic context) when Orestes and Pylades are urged by the prologue-speaker to end their nightly conversation and come to a decision because the ‘black night of stars has departed’ (15–19): νῦν οὖν ... / ... τί χρὴ δρᾶν ... βουλευτέον / ὥς ἡμῖν ἤδη ... / μέλαινά τ’ ἄστρον ἐκκλέλοιπεν εὐφρόνη.

¹³ Zanetto 2001, 73.

¹⁴ Gerber 1999 ad loc.

19 πείσομαι ὥς με κέλει

The male character is willing to act according to the girl's wishes; at least, at this stage of the narrative he claims to do so. His phrase echoes not only a familiar Homeric line-ending as in *πάσαν ἀληθείην μυθήσομαι, ὥς με κελεύεις*, ironically spoken by the crafty liar Odysseus (*Od.* 11. 507), but also reflects a scene known from Homer. Addressing Patroclus' spirit, Achilles promises to accomplish all things he would charge him with (*Il.* 23. 95 f.): *αὐτὰρ ἐγὼ τοι / πάντα μάλ' ἐκτελέω καὶ πείσομαι, ὥς σὺ (varia lectio με) κελεύεις*. Alluding to this scene, the speaker in Archilochus presents himself as trustworthy as Achilles, who spoke these words to his dear and beloved friend. Given the closeness and sincerity prevailing between Achilles and Patroclus, nobody doubts that Achilles would fulfil what he promised to his dead friend's shadow. But listening to these Homerizing passage in Archilochus, some might well have wondered whether Archilochus' protagonist would be able to control his emotions, even if he wished and promised to restrain himself, or whether he was only pretending, as Odysseus. Taking up Homeric wording, Archilochus apparently added a second layer to the speech of his literary character, a fact that could not have escaped at least a part of his public in antiquity.

But there is something else that reminds of Homer: when Odysseus meets Nausicaa his politeness and humility displayed do not fit the characterization the poet has given of him before his meeting Nausicaa, when he is compared to a lion (*Od.* 6. 130–138). One might have expected him to jump on the girl like the lion he had been compared to by the poet, as one might expect the same in Archilochus; instead both protagonists of the narrative respectively react with humility, shrewdness and courtesy in the presence of the girl. Given that foil, it is possible that Archilochus is not only making an ironic allusion to a famous scene from the *Iliad*, but also to one from the *Odyssey*.¹⁵

21–24 θρ|ιγκοῦ δ' ἔνερθε καὶ πυλέων ὑποφ[/
... σχήσω γὰρ ἐς προη[φόρους / κ]ήπους

Given the context of the situation, the words 'under the coping and the gates ... I shall steer towards the grassy gardens' can easily be read as metaphors for 'pubic bone', 'vagina' and 'pubic hair' (Gerber). No doubt,

¹⁵ Miralles, Pòrtulas 1983, 138; on a similar structural and thematic parallelism: Seidensticker 1978.

a sexual innuendo is apparent, but later on, the girl is taken and literally laid down in blooming flowers (42–44 παρθένον δ' ἐν ἄνθεισιν / τηλ]ε-θάεσσι λαβὼν / ἔκλινα). A factual reading of the lines seems possible, too. But the short Archilochean ekphrasis, relenting the speedy narrative (with its cornice and doors), is quite banal, and reminds of a Homeric stereotype (e.g. *Od.* 7. 87 f. & 17. 267 f.). A few lines earlier, referring to Neobule's past sex appeal, the speaker used a pastoral metaphor when he said that 'her girlhood's flower has lost its bloom (literally 'flew off') as has the charm which formerly was on it' (27 f. ἄνθος δ' ἀπερρώηκε παρθενίον / κ]αὶ χάρις ἣ πρὶν ἐπῆν), and the whole expression in 21–24 with its overtones and connotations might well be (again) ambivalent, its double sense used to convey an indelicate meaning.

24 f.

A more polite expression quite similar to this line's 'as for Neobule, let some other man have her' might be hidden in 54. 3 *IEG*²: if there may be references to be recognized to the story of the two sisters,¹⁶ then the text might be supplemented to mean 'I've already had the older sister'.¹⁷

26 πέπειρα

A rare feminine of πέπων, for the first time attested here, meaning rather 'ripe' than 'old'. The word reappears in an iambus of Anacreon. A feminine speaker describes herself as becoming a 'wrinkled' (or 'itchy') old thing and over-ripe 'thanks to your lust' (432 *PMG*) κνυζή τις ἤδη καὶ πέπειρα γίνομαι / σὴν διὰ μαργοσύνην. Again, diminishing sex-appeal is due to much sexual intercourse as is the case in Neobule too; compare 27 f. 'her girlhood's flower has lost its bloom as has the charm' to 38 'she makes many her lovers'. Some verbal parallels between the description of Neobule's faded beauty and the similar disappearance of a formerly pretty boy's charms in Theocritus *Id.* 7. 120–124 make his text appear as a reworking of Archilochus,¹⁸ whose narrative of a seduction 'amidst the flowers' may have drawn Theocritus to a poem that could be perceived as proto-bucolic.¹⁹

¹⁶ Lobel 1954, 22.

¹⁷ Petropoulos 2008, 125.

¹⁸ Henrichs 1980, 14 f.

¹⁹ Hunter 1999, 144; 188.

29 f.

Various supplements were proposed in order to make sense out of κόρον ('satiety'), μέτρ' ('measure'), and μαινόλις γυνή ('raving woman') so that they would form an intelligible phrase, which describes Neobule as a nymphomaniac, an insult repeated in 38 πολλοὺς δὲ ποιεῖται φίλους. The sentence may have begun, e.g., by stating that Neobule could not be satisfied enough κόρον γὰρ οὐκ ἔσχεν πόθων (Austin, Degani). The idea of κόρος in turn, denoting not only 'satiety', 'surfeit', 'insolence' but also the dissatisfaction that comes from having too much,²⁰ is related to ἄτη, the bewilderment caused by blindness or delusion sent by the gods. Accordingly, a supplement like ἄτης δὲ μέτρ' ἔφηνε (Snell) would mean that Neobule in her frenzy displayed the full measure of infatuation. At the same time explicitly denigrating the older and implicitly ennobling the younger sister, the male character wants to cash in on the young girl's self-conceit and desire for admiration, her vanity.

31

The violent outburst ἐς] κόρακας ἄπεχε (sc. αὐτήν) separates the four stages in the description of Neobule – her beauty has withered, she is insatiable and frenzied, she will not make a fitting wife, she is unfaithful and promiscuous, of which the second and fourth are given as explanations (γάρ 29 and 36) of the first and third. The expression, combined with several verbs, is very common in Attic comedy, itself considered already by Aristotle as a kind of heir to the iambic tradition; when tragedy and comedy came to light, he claimed, some poets became writers of comedies instead of iambic poetry, others produced tragedies instead of epic (*Poet.* 4. 13): παραφανείσης δὲ τῆς τραγωδίας καὶ κωμωδίας ... οἱ μὲν ἀντὶ τῶν ἰάμβων κωμωδοποιοὶ ἐγένοντο, οἱ δὲ ἀντὶ τῶν ἐπῶν τραγωδοδιδάσκαλοι. The image, however, is not restricted to comedy and can be found in other poetic genres too; cf. Theogn. 833 πάντα τάδ' ἐν κοράκεσσι καὶ ἐν φθόρῳ 'everything has gone to the dogs and to ruin'.

33 f. ἐγὼ γυναῖκα τ[ο]ιαύτην ἔχων / γείτοσι χάρμ' ἔσομαι

If he were to choose the older sister the narrator fears to become a laughing-stock to his malignant neighbours who would much appreciate him as χάρμα, an object of joy, a cause of rejoicing. Homeric heroes

²⁰ Willcock 1995, 18.

commonly express the fear of being laughed at by the same words (*Il.* 3. 51, 6. 82, 10. 193, 23. 342 f.) which Archilochus, however, uses in a domestic context. Semonides, a contemporary of his, speaks of the same situation at home; again in an iambus, neighbours take delight in seeing how a man is mistaken about the real nature of his wife (7. 110 f. *IEG*²) οἱ δὲ γείτονες / χαίρουσ' ὀρώντες καὶ τὸν, ὥς ἁμαρτάνει. An unwitting cuckold is a source of merriment to his neighbours also in Hesiod, who strongly advises to marry the girl from next door or at least to make a few inquiries (*Op.* 700 f.) [τὴν δὲ μάλιστα γαμεῖν, ἥτις σέθεν ἐγγύθι ναίει, / πάντα μάλ' ἁμφὶς ἰδὼν, μὴ γείτοσι χάρματα γήμης. In order to express the same idea Theognis uses the stronger κατὰ χάρμα (1107 f. ~ 1318 f.). From the very beginning of Greek poetry, giving unsympathetic persons cause for rejoicing is abominable, as Nestor reminds Achilles and Agamemnon at *Il.* 1. 255 f.²¹ The concept is so familiar to Greek thought that it is taken for granted in other cultures, as the Aeschylean Xerxes may indicate: reporting to the chorus in Susa what he had witnessed thirty days before, i.e. the disaster of the Persian fleet at Salamis, he characterizes the event not only as 'painful' but also as 'a delight to our enemies' (*Pers.* 1034) λυπρά· χάρματα δ' ἐχθροῖς.

36 διπλόη

Archilochus describes another two-faced, deceitful woman as 'carrying water in one hand, fire in the other' (184 *IEG*²) τῇ μὲν ὕδωρ ἐφόρει / δολοφρονέουσα χειρί, θῆτ' ἑτέρῃ δὲ πῦρ.²²

37 ὀξύτερη

The comparative 'rather rash', 'quite precipitous' qualifies Neobule's character. Given the context, sexual innuendo is not unlikely. In the epic language, however, only distressing and painful mental states as grief (ἄχος) or anger (μένος) were combined with the epithet. Using a comparative not only to indicate the transgression of what is considered as decent but also in order to oppose two items, in this case promiscuous and deceitful Neobule to her chaste and trustworthy younger sister, is fairly common in Greek.²³

²¹ Cairns 1993, 99.

²² On this Archilochean portrait of a false maiden cf. Ferrari 2002, 67.

²³ *KG* II, 305–307.

39–41

Literally ‘pressed on in haste, I fear that I be the parent of blind and premature offspring in the same way a shameless woman is’. The common (40) ἐπειγόμενος echoes (2) ἐπείγειν from the girl’s speech, and κύων is frequently used from Homer onwards of women to denote their shamelessness or audacity (*LSJ* s.v. κύων II), but ἀλιτήμερος ‘untimely’ is unique. Its form being influenced by the equally rare Homeric ἀλιτήμων (*Il.* 24. 157 = 186 only), the word may be coined on the Homeric *hapax legomenon* ἡλιτόμηρος said of the untimely born Eurystheus, ‘brought forth to the light even before the full tale of the months’ (*Il.* 19. 118) ἐκ δ’ ἄγαγε πρὸ φώσδε καὶ ἡλιτόμηρον ἐόντα. Before a papyrus attested it, the word was known from a lexicographer’s note in the *Etymologicum Magnum* (428. 10). The whole expression might well have been a proverbial saying to which later Aristophanes alludes in an obscure line ending ἐπειγομένη τυφλὰ τίκτει (*Pax* 1078). In general, however, the idea ‘do nothing hastily’ is widely known; cf., e.g., Theogn. 1051 f. μήποτ’ ἐπειγόμενος πράξης κακόν, ἀλλὰ βαθείη / σῆ φρενὶ βούλευσαι σῶ τ’ ἀγαθῷ τε νόω. Always seeking to impress the young girl, the speaker combines a well-known Homeric term and a brand-new word of his in order to spice up a banal and common idea.

42–53

In the remaining part the narrator tells how he laid down the girl in the blooming flowers (42–44 παρθένον ... ἔκλινα) and gently took hold of her breasts (48 μαζῶν ... ἡπίως ἐφηψάμην); finally he let go his ‘force’ (52 ἀφῆκα μένος) while touching her blond hair (53 ξανθῆς ἐπιπαύων τριχός).

46 f.

In these badly transmitted lines only the comparison of the young girl to a young animal, a fawn, cannot be doubted. It is tempting to compare a fragment of Anacreon, where presumably a young woman is again compared to a fawn. The similarity is strengthened by the fact that in Anacreon an adverb meaning ‘gently’ is used in the same sense and in the same context as in Archilochus (48 ἡπίως). Anacreon’s fawn is frightened, and one might well think of a text running like ‘I draw near you gently, as though you were a new-born sucking fawn, who is frightened’ etc. (408 *PMG*) ἀγανῶς οἶά τε νεβρὸν νεοθηλέα γαλαθηνὸν ὅς ... ἐπτοήθη. Comparing young women to young animals appears also in another erotic text of Anacreon, where he speaks of a Thracian filly which has no skilled

horseman to ride it (417 *PMG*). In Archilochus, a need to calm the young girl might already be indicated by the preceding 44 f. μαλθακῇ διέ μιν / χλαίηνι καλύψας ‘with a soft cloak I covered her’. But how the lines are to be constructed, remains unclear. It may well be that we are not meant to know how things went on exactly, even if the text were better preserved.²⁴

49 f.

What exactly is meant, remains disputed. Clearly, νέον and χρόα, ‘fresh skin’, belong together and ἥβης ἐπῆλυσιν, ‘the approach of her prime’, is an inserted apposition. The whole expression refers to the nude body of the young woman. But the rare word is explained by Hesychius not only as ‘approach’ (ἐφοδος) but also as ‘spell’ (ἐπαγωγή), which makes equally good sense, meaning ‘the bewitchment of her prime’. In a text full of double sense, another word with two meanings would not be surprising.

52

A strong image concludes the poem, clearly showing the narrator ejaculating his semen while touching the blond hair of the girl. His way of describing himself is unique, but the expression he chose had already been used by Homer, though not in a sexual context. In a formulaic line it is Ares who brings an end to the ‘fury’ of a spear when it reaches its target; fixed in the heart of a warrior, it is there where ‘mighty Ares did stay its fury’ (*Il.* 13. 444 = 16. 613 = 17. 529) ἔνθα δ’ ἔπειτ’ ἀφίει μένος ὄβριμος Ἄρης. Apparently, the weapon is conceived as being alive. Referring to living persons, other Homeric lines speak of that inherent vital force called μένος (*Il.* 17. 503 and 19. 202, Hector and Achilles respectively), a word Sophocles lets Teucer use in order to describe the still vital forces in his half-brother’s corpse (*S. Aj.* 1411–1413) ἔτι γὰρ θερμαὶ / σύριγγες ἄνω φυσῶσι μέλαν / μένος ‘still the hot channels are spouting upwards the black blood’ of Ajax. Another figure of 7th century poetry, the elegiac poet Mimnermus, made μένος the theme of a few elegiac lines (14. 1 and 6 *IEG*²). Archilochus’ concrete, vulgar, and ostentatiously masculine re-interpretation of μένος is a well-chosen climax and closure of his narrator’s breath-taking narrative.

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²⁴ Rankin 1977, 71.

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Abbreviations

- DK H. Diels, W. Kranz, *Die Fragmente der Vorsokratiker* (Berlin ⁸1956)
 IEG² M. L. West, *Iambi et elegi Graeci ante Alexandrum cantati* (Oxford ²1989–1992)
 KG R. Kühner, B. Gerth, *Ausführliche Grammatik der griechischen Sprache. Satzlehre* (Hannover ³1904)
 PMG D. L. Page, *Poetae melici Graeci* (Oxford 1962)
 SLG D. L. Page, *Supplementum lyricis Graecis* (Oxford 1974)
 Voigt E.-M. Voigt, *Sappho and Alcaeus* (Amsterdam 1971)

In the history of European literature, Archilochus is the first poet whose individuality can be discerned. His prolific output provided many an opportunity to create a literary persona, somehow not completely independent from the author's personality. Since his earliest readers this literary project of his did not pass unnoticed, and Archilochus' works were read as autobiographical statements or reduced to such. The reception of the so-called Cologne Epode, where the temptation to see something biographical was for many irresistible, is no exception to the rule.

Instead the proposed new commentary offers another approach: the text is judged on its own, put in perspective, and annotated in a way that informs experienced students from different backgrounds about its specific, Archilochean aspects. Archaeological evidence and literary imitation are referred to, technical terms relating to classical studies not avoided, yet not used excessively. Thus focussing on selected, important issues as, for instance, textual interplay, the commentary helps to assess Archilochus' considerable literary merits.

Архилох – первый поэт в истории европейской литературы с отчетливо выраженной индивидуальностью. Уже первые читатели его стихов воспринимали литературное “я” Архилоха как тесно связанное с личностью автора, усматривая в его произведениях автобиографические высказывания. Трактовка т. н. кельнского эпода не стала в этом отношении исключением.

В основе предлагаемого здесь комментария лежит иной подход: текст исследуется вне его предполагаемых биографических аллюзий, в литературной перспективе, которая позволяет выяснить его специфически архилоховские черты. Сосредоточившись на нескольких важных аспектах, таких как интертекстуальность, комментарий помогает оценить выдающиеся литературные достоинства Архилоха.

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