

## RUINED BY LUST: ANACREON, FR. 44 GENTILI (432 *PMG*)

We generally think of the poetry of Anacreon as coming from an entirely different world from that of the iambists, but among the extant fragments there is some indication to the contrary.<sup>1</sup> With fr. 44 Gentili = 432 *PMG* = iamb. 5 West, an epodic passage, we find Anacreon closest in form to the iambists. Here is the text with the full context from the *Etymologicum Magnum* (p. 523. 4; after West):

τὸ δὲ κνύζα, ὡς λέγει Ἡρωδιανὸς ἐν τῇ καθολικῇ (1. 251. 7, 2. 901. 20 Lentz), εἰ μὲν ἐπὶ τοῦ φυτοῦ, συγκοπή ἐστίν <ἀπὸ τοῦ κόνυζα,> οἷον “χαμαιζήλοιο κόνυζης” (Nic. *Th.* 70). εἰ δὲ ἐπὶ τοῦ παρεφθαρμένου καὶ ἐρρυσωμένου, οὐ συγκοπή ἐστίν, ἀλλ’ ἀπὸ τοῦ κνύω, ἀφ’ οὗ κνύος ἡ φθορά, οἷον “κατὰ κνύος ἔχευεν, ψίλωτο δὲ κάρηνα” (Hes. fr. 133. 3/5 M–W). γίνεται κνύζα, ὡς παρὰ Ἀνακρέοντι ἐν ἱάμβῳ.

κνυζή τις ἤδη καὶ πέπειρα γίνομαι  
σὴν διὰ μαργοσύνην.

It is difficult to determine whether these lines belonged to a poem written in the *persona* of a woman or formed part of a reported speech.<sup>2</sup> That she attributes the lust to someone else (σὴν) seems to suggest a dramatic context. We may possibly imagine a poem, like the twelfth epode of Horace, which contains the complaints of a woman to her lover.

The speaker seems to be complaining of the ill effects of sex. Yet the precise nature of her complaints is obscured by the insecure interpretation of the two adjectives.

For κνυζή *LSJ* (s.v. κνυζός II) offer the translation ‘blear-eyed’, but this makes little sense in the context. The word seems to be an adjective formed from κνύζω, which, in turn, seems to be a lengthened form of κνύος, as Herodian suggests.<sup>3</sup> In this case κνυζή would mean basically ‘rubbed’ or ‘chafed’. It may describe the woman generally as worn out by sex, like Catullus’ ‘puella defututa’ (41. 1), and we may appeal to such common sexual terms as θλίβειν and τρίβειν.<sup>4</sup> Yet there seems to be a more precise reference in the word. κνύος is glossed by the lexicographers with ἡ φθορά, and, consequently, it seems more probable that it refers to some sign of physical degeneration, such as wrinkles,<sup>5</sup> or, more likely, some less specific corruption of the

<sup>1</sup> The most notable example is fr. 82 Gentili = 388 *PMG*. For a discussion of other passages and an interpretation of fr. 82, see *Phoenix* 37 (1983), 1–15. The only detailed treatment of fr. 44 is E. Degani and G. Burzacchini, *Lirici greci* (Florence, 1977), 263–4. I am much indebted to Professor L. Woodbury and, especially, Professor E. Robbins for valuable advice and criticism.

<sup>2</sup> Among the fragments there is support for both suggestions. Fr. 86 Gentili = 385 *PMG* (the beginning of a poem) may have belonged to a poem of the first type; and a woman’s speech is contained in fr. 72 Gentili = 347. 11 ff. *PMG*. Apart from *Partheneia* the evidence for poems in the *persona* of women is very slim (in addition to the Anacreon passages, cf. Alc. fr. 10 Voigt, Theogn. 579–82); such poems are similarly rare in Hellenistic epigram: see U. von Wilamowitz-Moellendorf, *Hellenistische Dichtung in der Zeit des Kallimachos*, ii (Berlin, 1924), 114. On this question in general, see K. J. Dover in *Archiloque* (Entretiens Hardt 10: Vandoeuvres–Geneva, 1964), 205 ff. We should also acknowledge the remote possibility that fr. 44 is spoken by something other than a human (e.g. a mare speaking to a donkey), but there is no evidence to suggest that Anacreon made any use of the tradition of the beast-fable.

<sup>3</sup> cf. Chantraine, *DELG* ii. 549, s.v. κνυζόω.

<sup>4</sup> See J. Henderson, *The Maculate Muse* (New Haven and London, 1975), 175 f.

<sup>5</sup> This view seems to be implied in the *Et. Mag.* (ἐπὶ τοῦ παρεφθαρμένου καὶ ἐρρυσωμένου), but is probably based on the incorrect understanding of πέπειρα (see below).

skin.<sup>6</sup> This interpretation gains some support from a passage of the Hesiodic *Catalogue* concerning the daughters of Proetus,<sup>7</sup> quoted in the *Etymologicum Magnum* just prior to the Anacreon passage (fr. 133. 3–5 M–W):

καὶ γάρ σφιν κεφαλῇσι κατὰ κνύος αἰνὸν ἔχευεν·  
ἀλφός γὰρ χροῖα πάντα κατέσχ<εθ>εν, αἱ δὲ νυ χαῖται  
ἔρρεον ἐκ κεφαλῶν, ψίλωτο δὲ καλὰ κάρηνα.

This passage depicts the physical effects of Hera's punishment; κνύος seems to refer to the actual degeneration of the skin, as the ἀλφός and loss of hair suggest. Moreover, the Hesiodic account seems to imply that the Proetides were punished for μαχλοσύνη (fr. 132 M–W). That such maladies can result from a sexual cause is confirmed by Theocritus' description of Simaetha's reaction to seeing Delphis for the first time. She is seized by a fever that wastes her body. Two details are strikingly parallel to the affliction of the Proetides, a change of complexion corresponding to the ἀλφός and loss of hair (2. 88–9):<sup>8</sup>

καί μιν χροῖς μὲν ὁμοίος ἐγένετο πολλάκι θάψω,  
ἔρρευν δ' ἐκ κεφαλῆς πᾶσαι τρίχες.

Although Simaetha has not yet had any physical contact, the fever is the result of the awakening of sexual desire. These passages depict the movement from beauty to ugliness and complete physical ruin.<sup>9</sup> A similar point is made by Archilochus against the promiscuous Neobule, whose maidenly flower ἀπερρήκε along with her χάρις (fr. 196a 27–8 West, *Delectus*; quoted below). Loss of hair is an extreme form of the loss of the ἄνθος;<sup>10</sup> ῥέω and ἀπορρέω are appropriate to both.<sup>11</sup> Female sexuality was seen as a blossom which, once picked, faded.<sup>12</sup> Yet the condition of the Proetides, Simaetha, and, probably, the κνυζή woman of fr. 44 seems to be far more severe than even that of Neobule.<sup>13</sup>

It may be that this degeneration is the result of deprivation of sex rather than an excess of it. Such a view would be consistent with Greek ideas concerning the physiology of sex. Men and women were thought to be biologically opposed: men

<sup>6</sup> See W. Headlam and A. D. Knox, *Herodas: the Mimes and Fragments* (Cambridge, 1922), 359–60, on κνύσα.

<sup>7</sup> On the background to this passage see J. Schwartz, *Pseudo-Hesiodica* (Leiden, 1960), 369–77, and C. Calame, *Les chœurs de jeunes filles en Grèce archaïque* i (Rome, 1977), 214 ff.

<sup>8</sup> As the Theocritus passage indicates, the complexion takes on an unhealthy pallor (cf. Sapph. fr. 31. 14 Voigt: χλωροτέρα ποίας) as opposed to the creamy white colour admired in women: e.g. Sapph. fr. 167 Voigt: ὡία πόλιν λευκότερον (understanding a word like πρόσωπον); Theocr. 11. 20: λευκότερα πακτᾶς; cf. Ussher on Ar. *Eccl.* 63–4. More rarely, a healthy blush was admired: cf. Chaerem. *TrGF* 71 F 1. 3–4, with C. Collard, *JHS* 90 (1970), 31.

<sup>9</sup> Hes. fr. 132 M–W: εἵνεκα μαχλοσύνης στυγερῆς τέρεν ὤλεσεν ἄνθος; Theocr. 2. 83: τὸ δὲ κάλλος ἐτάκετο.

<sup>10</sup> Hair was emblematic of a woman's beauty: cf. (e.g.) εὐπλόκαμος in epic; Arch. fr. 31 West; Alc. fr. 1. 51–4 *PMG*; Sem. fr. 7. 57, 65–6 West and Phocyl. fr. 4. 2 Gentili–Prato (the description is equally applicable to the mare and the woman); *A.P.* 5. 25 = 1062–5 Page, *FGE*; Luc. *Am.* 26. See Calame, *op. cit.* ii. 101–2. The loss of hair was a source of grief and shame: cf. Soph. fr. 659 Radt (of Tyro, who is ἐρασιπλόκαμος at Pind. *Pyth.* 4. 136). For an ἄνθος seen as hair, cf. Pind. fr. 75. 17 Snell–Maehler, Chaerem. *TrGF* 71 F 13, Arist. *GA* 783 b 17 ff.; for χαίτη used of plants, see Gow on Theocr. 6. 16.

<sup>11</sup> cf. also Theocr. 7. 121, τό τοι καλὸν ἄνθος ἀπορρεῖ.

<sup>12</sup> See J. Taillardat, *Les images d'Aristophane*<sup>2</sup> (Paris, 1965), 47–8; J. M. Bremer, *Mnemosyne* 28 (1975), 268–80; J. Henderson, *Arethusa* 9 (1976), 163–4. The woman's position is concisely expressed at Ar. *Lys.* 596, τῆς δὲ γυναικὸς μικρὸς ὁ καιρός.

<sup>13</sup> The usual physical change may be no more than the loss of αἰδώς in the eyes: Aesch. fr. 242 Nauck<sup>2</sup> (cf. Anacr. fr. 15. 1 Gentili = 360. 1 *PMG*, παρθένιον βλέπων).

being hot and dry, and women cold and moist.<sup>14</sup> The moisture in men consisted of the seed stored in the head and knees.<sup>15</sup> During intercourse women absorbed the seed lost by men. This is made clear in the description of the effects of summer heat found both in Hesiod (*Erga* 582–8) and Alcaeus (fr. 347 Voigt): the head and knees of men are dried of seed, producing impotence, while the heat causes women to crave moisture through sex. Sexual passion was regularly seen as fire or intense heat.<sup>16</sup> In Sappho's famous description of the onset of passion (fr. 31. 9 ff. Voigt)<sup>17</sup> a *λέπτον πῦρ* penetrates her body, and she loses moisture from heavy perspiration. Once aroused, the sexual appetite of a woman was thought to be insatiable and uncontrollable.<sup>18</sup> If a woman suffering from the heat of passion is unable to obtain moisture through sex, she may experience damage by dehydration.<sup>19</sup> Such damage could take the form of loss of hair and breakdown of the skin.<sup>20</sup> It is noteworthy that medieval writers on medicine understood love-sickness ('amor hereos') in similar physiological terms: the *passio* of unfulfilled sexual desire heats through the body producing a state of extreme dryness.<sup>21</sup>

Simaetha fits readily into this context. Her fever is seen as the product of a flame (82): *μοι πυρὶ θυμὸς ἰάφθη*; and, moreover, that the fever reduces her to skin and bones (89–90) suggests dehydration. Because of the fragmentary nature of the evidence, we cannot be certain of the details of the Hesiodic narrative of the Proetides; the version implied by the fragments does not seem to be elsewhere attested.<sup>22</sup> It is possible that their punishment took the form of sexual deprivation, and that the

<sup>14</sup> Hipp. *Vict.* 1. 27; Arist. *Probl.* 879a 33–4; see A. Carson Giacomelli, *Odi et amo ergo sum* (Diss. Toronto, 1981), 182 ff.

<sup>15</sup> See R. B. Onians, *The Origins of European Thought*<sup>2</sup> (Cambridge, 1954), 110–11, 124 n. 6, 178–9, 183, 233, 246.

<sup>16</sup> See Taillardat, *op. cit.* 159–60; Gow on Theocr. 3. 17.

<sup>17</sup> The precise nature of the emotion is difficult to pin down: cf. E. Robbins, *TAPA* 110 (1980), 260 n. 19.

<sup>18</sup> See (e.g.) Hes. fr. 275 M–W; Sem. fr. 7. 48–9, 53 (reading *ἀληνής*; cf. D. E. Gerber, *Phoenix* 33 [1979], 19), 106–11 West; Aesch. *Cho.* 594–601, fr. 243 Nauck<sup>2</sup>; Soph. fr. 932 Radt; Ar. *Lys.* 551–4, *Thes.* 478–501, *Eccl.* 468–70, 615–20. Cf. K. J. Dover, *Greek Popular Morality* (Oxford, 1974), 101–2.

<sup>19</sup> As early as Arch. fr. 193 West love was seen to afflict the marrow, the liquid life-fluid (Onians, *op. cit.* 205 f.): see the passages collected by Gow on Theocr. 3. 17 and Nisbet–Hubbard on Hor. *Carm.* 1. 13. 8. At Hipp. *de Morb. Mul.* 1. 7 and Pl. *Tim.* 91c we find the belief that the womb is wetted through intercourse. When deprived of that moisture it becomes dry and wanders about the body causing various illnesses: see A. Geddes, *Antichthon* 9 (1975), 37–8, and M. R. Lefkowitz, *Heroines and Hysterics* (London, 1981), 12–25.

<sup>20</sup> Arist. *GA* 783b 9 ff. attributes baldness in men to loss of moisture through sex; it seems reasonable that dehydration would be thought to affect women similarly. Since hair was considered a form of skin (Arist. *GA* 782a 31 ff.), it seems probable that loss of moisture would not only affect the hair but the skin in general.

<sup>21</sup> See M. Ciavolella, *La malattia d'amore dall'antichità al medioevo* (Rome, 1976), 51–9, and *Florilegium* 1 (1979), 222–41 (esp. 230 ff.). I am grateful to Professor A. Carson for drawing my attention to these works.

<sup>22</sup> Schwartz, *op. cit.* 376 f., rightly argues from fr. 132 M–W that the *μαχλοσύνη* is the reason for Hera's punishment. This version seems to be markedly different from the familiar myth, best known from Bacch. 11. Attempts (e.g. by W. Burkert, *Homo Necans* [RGVV 32: Berlin–New York, 1972], 190, and A. Henrichs, *ZPE* 15 [1974], 298–301) to reconcile the fragments with the usual version are forced to make the lust a concomitant of the Proetides' madness and wandering, but this seems flatly contradicted by fr. 132 M–W. Apollodorus' appeal to the authority of Hesiod (*Bibl.* 2. 2. 2 = fr. 131 M–W) in recounting the conventional version is not a reference to the present passage but to the version told in connection with the Aeolidae (fr. 37. 10 ff. M–W) and possibly current in the *Melampodia*: cf. I. Löfller, *Die Melampodie* (Beiträge zur klass. Phil. 7: Meisenheim am Glan, 1963), 37–9.

pouring of the *κνύος* over their heads is to be seen as a mythological expression of the effects of that deprivation.<sup>23</sup> This is more in keeping with Greek physiological ideas than the usual view that the physical degeneration is the direct result of lust. Moreover, there are examples of lust conferred on mortals by the gods, often as punishment, and in none of these cases is the result any sort of physical breakdown.<sup>24</sup> As for the speaker of the Anacreon passage, we must rely on the semantic relation of *κνυζή* to *κνύος* to infer that her condition is similar to those of the Proetides and Simaetha. It is, however, suggestive to note that the woman of Horace's twelfth epode complains of sexual neglect. The woman of fr. 44 may be accusing someone of arousing her libido, the ultimate cause of her misfortune, and then abandoning her with the result that she has become *κνυζή* from the unfulfilled passion.

For the understanding of *πέπειρα* recourse is generally made to Herodian and Hesychius, who gloss it with *γραία*. Yet the basic meaning of the word is 'ripe' or 'mature',<sup>25</sup> and this is very difficult to reconcile with the interpretation offered by the lexicographers.<sup>26</sup> It seems more probable that *πέπειρα*, as opposed to *ώραία*,<sup>27</sup> refers to a woman who is mature in the sense that she is no longer a virgin.<sup>28</sup> This understanding is supported by the only other occurrence of *πέπειρα* used of a woman in early Greek literature. In the Cologne epode of Archilochus the narrator savagely denounces Neobule:<sup>29</sup>

αἰαί, πέπειρα, δις τόση,  
ἄνθος δ' ἀπερρήκε παρθενίῳ  
καὶ χάρις ἦ πρὶν ἐπὶν.

This passage is a response to the girl's offer of a *καλὴ τέρευνα παρθένος* (6). The phrasing implies that Neobule is being offered as a virgin and is eligible for marriage (i.e. *ώραία*).<sup>30</sup> *πέπειρα*, then, is corrective with *ἄνθος* . . . *παρθενίῳ* picking up the vegetative imagery implicit in *τέρευνα παρθένος*.<sup>31</sup> The speaker points out that

<sup>23</sup> It may be that the purpose of the destruction of the *ἄνθος* was to stop the sexual appetite. It is interesting to note that the libido of mares was thought to be stopped by cutting their manes, the focal point of their vanity: cf. Arist. *HA* 572b7 ff., Ael. *NA* 11. 18, Colum. 6. 35.

<sup>24</sup> e.g. Hom. *Il.* 24. 30 (Paris); Stes. fr. 223 *PMG* (the daughters of Tyndareus); Panyas. fr. 25 Matthews (Smyrna); cf. M. Davies, *JHS* 101 (1981), 57 f. There is certainly no evidence to suggest that lust marred the beauty of Paris and Helen, who remained the paradigms of human beauty; the effects of lust seem to have been viewed strictly in moral terms. It is only in the case of someone like Phaedra, whose heaven-sent desire (cf. Soph. fr. 680 Radt; Eur. *Hipp.* 28) is unfulfilled, that physical problems ensue (Eur. *Hipp.* 198 ff.).

<sup>25</sup> *πέπειρα* seems to be the feminine of *πέπων*, a formation parallel to *πίερα* from *πίων*: cf. Chantraine, *DELG* s.v. *πέπων*, and E. Risch, *Wortbildung der homerischen Sprache*<sup>2</sup> (Berlin–New York, 1974), 56. *πέπειρος* seems to be a two-termination adjective formed from the feminine stem.

<sup>26</sup> The gloss may have arisen through misunderstanding a passage like Ar. *Eccl.* 896, where *πέπειρα* is used ironically by an old woman (cf. Σ ad loc.): see Degani–Burzacchini, op. cit. 264, and A. Henrichs, *ZPE* 39 (1980), 16 n. 16. The more usual abusive term for an 'overripe' woman is *σαπρά*: cf. Ar. *Eccl.* 884 (with Ussher's note), and Taillardat, op. cit. 53.

<sup>27</sup> *ώραία* regularly denotes a girl who has reached marriageable age: see *LSJ* s.v. III. 1.

<sup>28</sup> It seems that *πέπων* implies a more advanced stage of ripeness with some suggestion of softness (cf. *πέσσω*): cf. *LSJ* s.v. 1b and 2.

<sup>29</sup> Arch. fr. 196a26–8 West, *Delectus*. The text has been printed with West's punctuation of line 26, which reflects his belief (*ZPE* 26 [1977], 46–8) that *δις τόση* is to be taken independently of *πέπειρα*. Yet this view is not altogether satisfactory, and Henrichs, art. cit. 11–13, may be right in arguing that *δις τόση* intensifies the adjective.

<sup>30</sup> *παρθένος* indicates an unmarried young girl (cf. Calame, op. cit. i. 65 f.), who was usually thought to be innocent of sex (see below).

<sup>31</sup> cf. E. Degani, *A + R* 19 (1974), 122, who notes that *τέρην* is rarely used of people, but more regularly modifies a word like *ἄνθος* (e.g. Hes. fr. 132M–W); cf. especially Aesch. *Suppl.* 998, *τέρευν' ὄπῳρα* (of virginity). The phrase *καλὴ τέρευνα παρθένος* recurs at Hippon. fr. 119 West.

Neobule is no virgin, but rather is promiscuous and unfit for marriage.<sup>32</sup> If this is correct, *πέπειρα* indicates a stage beyond the condition of a *καλὴ τέρευνα παρθένος*, but without any suggestion of old age.<sup>33</sup> Moreover, when applied to people, the word is often used in the comparative;<sup>34</sup> it therefore seems reasonable to infer that *πέπειρα* means more than *ώραία* but less than its own comparative. This seems also to be the implication of a much later passage,<sup>35</sup> an epigram of Honestus:<sup>36</sup>

οὔτε με παρθενικῆς τέρπει γάμος οὔτε γεραιῆς·  
τὴν μὲν ἐποικτεῖρω, τὴν δὲ καταδέομαι.  
εἶη μήτ' ὄμφαξ μήτ' ἀσταφίς· ἡ δὲ πέπειρος  
ἐς Κύπριδος θαλάμους ἦ ώρα καλλοσύνη†.

Although the last line appears to be corrupt, the meaning is clear: *πέπειρα* characterizes a woman who is neither virgin nor old.<sup>37</sup> As far as the Anacreon passage is concerned the relevant point is that the word implies sexual experience.

It may be objected that such an interpretation of *πέπειρα* is somewhat pale alongside *κνυζή*. We must remember, however, that permissiveness in women was regarded by the Greeks as the lowest form of behaviour.<sup>38</sup> Greek popular wisdom taught that a man should marry a woman who had been kept innocent of sex.<sup>39</sup> For the woman who did not remain innocent the consequences were serious.<sup>40</sup> Plutarch (*Sol.* 23. 2) records a law that forbids the sale of children into slavery, except for daughters who have committed fornication before marriage. Herodotus (4. 154) tells of Phronime, daughter of Etearchus, who was falsely accused of *μαχλοσύνη* with the result that her father tried to kill her. Harmodius was moved to kill Hipparchus

<sup>32</sup> Although marriage is not mentioned directly in the extant portion of the poem (*γάμον*, however, has been plausibly supplemented in line 5), it is implied by *ἐχέτω* (25; = *γαμείτω*: cf. Degani-Burzacchini, op. cit. 15), the fear of becoming a *γείτοσι χάρμ(α)* (34; cf. Hes. *Erga* 701 with West's note), and by the concern for the nature of the offspring (cf. L. Woodbury, *TAPA* 112 [1982], 245 ff.). The *χάρις* lost (28) seems to be that which distinguishes girls who have reached the age of marriage: e.g. Hes. fr. 73. 3M-W (cf. Theogn. 1289); Sapph. fr. 108 Voigt; Theocr. 18. 33; Antip. *A.P.* 6. 276. 4 = 513 Gow-Page, *HE*; Phld. *A.P.* 5. 124. 2 = 3219 Gow-Page, *GP*; Plut. *Amat.* 751d; *Σ* Pind. *Pyth.* 2. 42 (II 44 Drachmann); cf. also *ἄχαρις* used of a girl who is not yet marriageable, Sapph. fr. 49. 2 Voigt. See Calame, op. cit. i. 401 and ii. 99, 103. For the promiscuity of Neobule, see line 38, πολλοὺς δὲ ποιεῖται[ι φίλους, and Degani-Burzacchini, op. cit. 17, on *μεινός*.

<sup>33</sup> That the girl can advertise Neobule as a *παρθένος* makes it unlikely that the narrator is implying a radical difference in age with *πέπειρα*. Moreover, the implication of old age would be at variance with the rest of the passage, since the narrator's attack centres solely on Neobule's promiscuity.

<sup>34</sup> Aesch. fr. 264 Nauck<sup>2</sup>; Xenarch. fr. 4 Kock; Theocr. 7. 120.

<sup>35</sup> The word may have lost its distinctive force. Plutarch, *Lyc.* 15. 3, clearly uses it synonymously with *ώραίος*: ἐγάμουν δὲ δι' ἀρπαγῆς οὐ μικρὰς οὐδ' ἄωρους πρὸς γάμον, ἀλλ' ἀκμαζούσας καὶ πεπείρους. Strato, *A.P.* 12. 251. 3, seems, however, to use the word with something approaching its original force: see P. G. Maxwell-Stuart, *Hermes* 100 (1972), 236.

<sup>36</sup> *A.P.* 5. 20 = 2400-3 Gow-Page, *GP*. In not desiring a virgin Honestus is probably expressing an unusual view: cf. Luc. *Am.* 25.

<sup>37</sup> Similarly, the old woman at Ar. *Eccl.* 895 f. seems to be presenting herself as a younger woman who is sexually experienced: οὐ γὰρ ἐν νεαῖς τὸ σοφὸν ἐν-/εστιν, ἀλλ' ἐν ταῖς πεπείροις (-ραις R).

<sup>38</sup> By realizing this we can interpret *μιαρώταται* at Alc. fr. 347. 4 Voigt (for *μαχλόταται* at Hes. *Erga* 586) in its more usual sense, 'repulsive to the moral sense'. The acrobatics of modern scholars are unnecessary: see D. Page, *Sappho and Alcaeus* (Oxford, 1955), 305. Alcaeus seems to be making explicit the condemnation implicit in Hesiod.

<sup>39</sup> See West on Hes. *Erga* 699.

<sup>40</sup> This aspect of early Greek society has been given far too little weight by many interpreters of Arch. fr. 196a West, *Delectus*.

because the tyrant did not allow his sister to be a *κατηφόρος* (Thuc. 6. 56; cf. Philochor. *FGrH* 328 F 8); the implication is that the girl's virginity was impugned.

Against this background we can better apprehend the woman's situation in fr. 44. As a result of sexual activity the speaker has not only suffered physical but moral ruin as well. She has lost respectability in the eyes of society and will remain a ruined woman with little hope of finding a husband.<sup>41</sup> If more of the poem had survived, these implications would doubtless have been elaborated; the extant lines may have formed the beginning of her speech, introducing the two aspects of her dilemma. From the accusing tone of the passage it seems reasonable that, like the *ἀρίγνωτος γυνή* of fr. 72 Gentili = 347. 11 ff. *PMG*, she is trying to put herself in as pathetic a light as possible.

It is in dealing with a passage like this that one senses acutely the gulf that separates us from the audience for which Anacreon wrote. To the modern sensibilities the speaker is an object of pity, but it is most unlikely that she would have been so to Anacreon's society.<sup>42</sup> As the metre indicates, the poem is epodic and as such it is probably invective directed against the woman. If this is correct, Anacreon's poem is an example of *ἰαμβος* against women, a type of poem well attested for the iambists proper.<sup>43</sup>

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<sup>41</sup> cf. S. B. Pomeroy, *Goddesses, Whores, Wives, and Slaves* (New York, 1975), 86; H. F. North, *ICS* 2 (1977), 36-7.

<sup>42</sup> See the interesting remarks of J. D. Denniston, *Euripides Electra* (Oxford, 1939), xviii-xix.

<sup>43</sup> The most extensive example is Sem. fr. 7 West; for Archilochus, cf. Plut. *de Curios.* 520b = *test.* 140 Tarditi.