3. THE COUNTRYSIDE

3.1. INTRODUCTION

Expanding on the belief that man and countryside were still closely connected to each other in archaic Greece, scholars have argued that in archaic Greek lyric the countryside primarily has the ‘psychologising function’ of mirroring the mood or emotions of the human subject. In this chapter I will re-evaluate this view, focusing on the different roles of the countryside, i.e. land outside the city, whether cultivated or left in its natural condition. Firstly, I will discuss the role of the coastal plain with a river as battlefield setting (3.2) and, secondly, the symbolic-erotic role of fields (3.3.1), gardens (3.3.2) and meadows (3.3.3).

3.2. THE COUNTRYSIDE AS SETTING: THE COASTAL PLAIN WITH A RIVER IN THE ‘NEW ARCHILOCHUS’ AND BACCHYLIDES 13

This section considers the coastal plain with a river as battlefield setting, i.e. the scenic backdrop against which martial events take place, as in the Iliad. My discussion is based on close-readings of two fragments related to the Trojan saga: the ‘new Archilochus’ and Bacchylides 13. Both fragments will be discussed and compared against the background of the Trojan battlefield in the Iliad in three separate parts, dealing with the plain (3.2.1), the river (3.2.2) and the shore (3.2.3). My analyses will focus on the way the

204 See Parry 1957 and Segal 1963.
205 Treu 1955, 203-212; Elliger 1975, 176-202; Jenkyns 1998, 33-38; Le Meur 1998, 23. For the ‘psychologising function’ see further 1.2.2 (and 4.4.1 on the sea).
206 I prefer the term countryside to ‘landscape’ (Elliger 1975 and Le Meur 1998) and ‘nature’ (Treu 1955, Bonnafé 1984 and Jenkyns 1998), because landscape refers only to detailed descriptions of large areas of the countryside, but excludes brief and evocative references, while nature includes the sea, which forms the subject of the next chapter.
temporal order of the mythological narratives and, above all, the use of diction shared with epic poetry (especially epithets) affect the depiction of the settings. Before embarking on my analyses, I will offer the text and a translation of Bacchylides 13, with a brief overview of the mythological narrative and its temporal order; for the ‘new Archilochus’ I refer to my chapter on the city.

Bacchylides 13 is an Epinician Ode dedicated to Pytheas, descendant of a distinguished Aiginetan family, after his victory of the pancration, a combination of boxing and wrestling, at the Nemean games. After an introductory section, which has largely been lost, the narrator tells the mythological story of Heracles and the Nemean lion (43-57), praises the victor and his city (58-99), tells a second, more extended mythological story about the fight of the descendants of Aeacus, Ajax and Achilles, against the Trojans (100-167), and (after a badly preserved piece) concludes by praising the victor and his city again (175-231). The central myth about the Aeacidae runs as follows:

100 τῶν υίας ἀερσιμάχ[ας,  
tagmταχύν τ᾽ Ἀχιλλέα  
tagmεὐειδέος τ᾽ Ἐριβοίας  
tagmπαίδ᾽ ὑπέρθυμον βοά[σω  
tagmΑίαντα σακεσφόρον ἦ[ρω,  
tagm105 ὅστ᾽ ἐπὶ πρύμναι σταθ[είς  
tagmeσχεν θρασυκάρδιον ἱ[ρ-  
tagmmαίνοντα ν[ᾶς  
tagmθεσπεσίαι πυ[ρὶ καῦσαι  
tagmἘκτορα χαλ[κοκυστά]ν,  
tagm110 ὀππότε Π[ηλείδας  
tagmtα[χ]είαν [ἐν στήθεσι μ]ᾶνιν  
tagmωφινατ[ο] Δαρδανίδας

208 For diction and time and see 1.1 and 1.2.1 respectively.
209 See 2.2.1.
τ᾽ ἐλυσεν ἄ[τας].
oἵ πρὶν μὲν [.........]v

115 Ἰλίου βασιλέως ἄστυ
οὐ λείπον, ἀτυχῶς [δὲ
πτᾶσσον ὀξέαν μάχαν
εὑτ᾽ ἐν πεδίῳ κλονέων
μαίνοιτ᾽ Ἀχιλλεύς,

120 λαοφόνον δόρυ σείων.
ἀλλ᾽ ὅτε δὴ πολέμοι[o]
λῆξεν ιοστεφάνον
Νηρηίδος ἀτρόμητος[εν υίος,

[124-132: sea simile][211]

ὦς Τρῶες, ἐπ[εὶ] κλύνον [αι-
χματάν Ἀχιλλέα

135 μίμνων[ντ᾽] ἐν κλίσιασιν
εἶνεκ[ε]ν ξανθᾶς γυναικός,
β]ο[ς ισηίδος ἰμερογύιον,
θεοῖσιν ἀντειναν χέρας,
φοιβάν ἐσιδόντες υπαί
χειμῶνος αἰγλαν.

140 πασσυδίαι δὲ λιπόντες
τείχεα Λαομέδοντος
ἐς πεδίον κρατεράν
ἀϊξαν ύ[σ]μίναν φέροντες,

145 ὥρσὰν τ[ε] φόβον Δαναοῖς.
ὥτουνε δ᾽ Ἀρης
ἐ]ύχερχης, Λυκίων τε
Λοξίας ἀναξ Ἀπόλλων·
ἰξὸν τ᾽ ἐπὶ θίνα θαλάσσας.

210 Just like Jebb, Maehler and Irigoin, Campbell follows the emendation πολύπυργον of Blass and Desrousseaux, but I find it too speculative on the basis of one end-v only.

211 The sea simile will be discussed in detail in the chapter on the sea: 4.3.1.
Of their sons who rouse the fight I shall shout aloud swift Achilles and the high-spirited son of fair Eriboea, Ajax, shield-bearing hero, who stood on the stern and kept off bold-hearted, bronze-helmeted Hector as he was raging to burn the ships with awful fire, after Peleus’ son had stirred up harsh wrath (in his breast) and freed the Dardanids from ruin. Previously they would not leave the wondrous...city of Ilium, but in bewilderment they cowered for fear of the keen fight, when Achilles was furiously raging on the plain, brandishing his host-slaughtering spear. But when the fearless son of the violet-crowned Nereid ceased from the fight [sea simile]; so when the Trojans heard that the spearman Achilles was remaining in his tent on account of the blonde woman, lovely-limbed Briseis, they stretched up their hands to the gods, after they had seen a bright light under the storm cloud. After having left Laomedon’s walls with all speed they rushed into the plain, bringing violent battle, and they roused fear in the Danaans. Ares of the mighty spear urged them on, and Loxias Apollo, lord of the Lycians; and they reached the shore of the sea. By the strong-
sterned ships they fought, and the dark earth reddened with the blood of
men slain by the hand of Hector, for he was a great (boon) to the demigods
in his godlike charge. Ah, misguided ones! Breathing forth great hopes
and uttering arrogant shouts those Trojan horsemen (thought that they
would lay waste) the dark-eyed ships (and return home again) and that
their god-built city would hold feasts in (its streets). In truth they were
destined first to crimson the eddying Scamander, dying at the hands of the
citadel-wrecking Aeacidae.

Just as in the ‘new Archilochus’, the mythological narrative has the
temporal order of a ‘lyric narrative’, which moves backwards and
then forwards again in time (usually in greater detail) until the
point of departure is reached. After announcing that he will sing
of the Aeacidae (100-104), the narrator begins with the battle at the
ships of Ajax against Hector (105-109). The story moves backwards
with ὧππότε in 110 to Achilles’ withdrawal from battle and the
consequent relief felt by the Trojans (110-113) and to Achilles’
furious killing on the plain and the resulting fear of the Trojans
before his retreat with πρίν in 114 (114-120). With ἀλλὰ ὅτε in 121
the story progresses to another mention of Achilles’ retreat from
the battlefield and the Trojans’ resulting relief, which is illustrated
with a sea simile, (121-140) and to the fight on the plain and the
Greeks’ withdrawal to the shore (141-149). The story then ends
where it started, with the battle at the ships (150-156). Thereafter,
the narrator looks forwards to the eventual defeat of the Trojans by
the Aeacidae (157-167) and finishes the mythological narrative with
a praise of the Aeacidae as he promised in the beginning. This
enables him to turn to a eulogy of the Aegenitan victor and his city
because the Aegenitans considered Aeacus their mythical king.

212 Cf. Cairns 2010, 140-141 and Carey forthcoming. For the ‘new Archilochus’ see
2.2.1 and cf. also 1.2.1.
3.2.1. The Plain in the ‘new Archilochus’ and Bacchylides

In the *Iliad* the Trojan plain is the largely unspecified setting of the battle between the Trojans and the Greeks. The same applies to Bacchylides 13, in which two martial scenes are envisaged on the Trojan plain. The first is before Achilles’ retreat from battle, when he is furiously raging on the plain (lines 118-120), and the second is immediately after Achilles’ withdrawal, when the Trojans rush with all speed into the plain to start a violent battle (lines 141-144). Both scenes taking place on the Trojan plain entirely depend upon Achilles: his presence brings about defeat for and fear from the Trojans (cf. lines 116-117), while his absence leads to success and gives them relief (cf. lines 138-140 and 145). This leads to the praise of Achilles and, ultimately, of the Aeginetan victor, to whom the *Ode* is dedicated, because Achilles’ grandfather Aeacus was considered the mythical king of Aegina.

In the ‘new Archilochus’ the Mysian plain (πεδίον Μύσιον) forms the setting of the battle between the Greeks and the Mysians before the Trojan War, as it is being filled with the bodies of the defeated. It is later mentioned before the fight between the Greeks and the Mysians, when the narrator corrects the Greeks’ belief that they are in Troy by saying that they actually trod ‘wheat-bearing Mysia’ (Μυσίδα πυροφόρον, line 21). The epithet used of Mysia, πυροφόρον, has a particular effect due to the anachronical order: since the narratees know from the beginning that later the Mysian plain will be filled with corpses, the description of the plain’s fertility before the battle takes place creates a grim effect.

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213 Except for Luppe 2006, who offers no supplement, all scholars (Obbink 2006 and forthcoming; Nicolosi 2006 and 2007 and Nicolosi-Burzacchini 2008; West 2006; Aloni-Ianucci 2007; Lulli 2011) defend the supplement πεδίον, as the noun of Μύσιον.

214 See further my discussion in 3.2.2.

215 In the Telephus myth recounted in Pindar’s *Isthmian* 8.50-51, a similar epithet is used of the Mysian plain, ἀμπελόεις (‘vine-covered’). It occurs at a later moment.
3.2.2. The River

In the *Iliad* the rivers Scamander/Xanthus and Simoïs define the natural borders of the Trojan battlefield and are associated with security for the Trojans. The only exception is *Iliad* 21, where the Scamander turns into the setting of and even falls victim to Achilles’ wanton outrage. The slaughter of the Trojans near the Scamander is recounted in a highly condensed form by the narrator in Bacchylides 13, who creates an effect of dramatic irony by juxtaposing the Trojans’ vain hopes of winning the Trojan War (cf. lines 157-163) with his omniscient anticipation of their defeat by the Aeacidae near the Scamander (lines 164-167). The fact that the slaughter near the Scamander is ascribed to both Achilles and Ajax in Bacchylides’ version enables the narrator to end the narrative with praise of the Aeacidae, as he promised in the beginning (lines 100-104). This facilitates the transition from the mythological narrative to the eulogy of the Aegenitan victor and his city.

The image of the Scamander turning crimson (φοινιξε[ιν]) and eddying (δινᾶντα) with the corpses of the Trojans in Bacchylides 13 recalls the beginning of *Iliad* 21: the Trojans ‘were forced into the deep-flowing river with silver eddies’ (ἐς ποταμὸν ἐιλεῦντο βαθύρροον ἀργυρὸν, 8) and ‘whirled about in the eddies’ (ἑλισσόμενοι περὶ δίνας, 11), so that the ‘deep-eddying in the story, which is not recounted in the Archilochean fragment, namely when Achilles ultimately defeated Telephus and ‘stained vine-covered Mysia with blood as he sprinkled the plain with the dark blood of Telephus’ (ὁ καὶ Μύσιον ἀμπελόεν / αἵμαξε Τηλέφου μέλαν ῥαίνων πεδίον). In *Isthmian* 8, too, a grim effect is established by epithet, in this case by the sharp opposition between the fertility of the plain and the bloodiness of the battle.

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217 As for the use of *external* narratorial prolepsis, Bacchylides’ fragment differs from the *Iliad*, where narratorial prolepses are usually *internal*, i.e. within the scope of the narrative, while external prolepses are mostly made by characters (only in 2.724-725 and 12.3-35 by the narrator) (cf. de Jong 2004 (1987), 88-89 and 2007b, 25-26). For the dramatic irony see Carey 1999, 26 and Morrison 2007, 102.
Xanthus’ (Ξάνθου βαθυδινήεντος, 15) was filled with Trojans and its water was reddened with their blood (ἐρυθαίνετο δ᾽ αἷματι ὕδωρ, 21). This image, sketched by the narrator, soon acquires a grim undertone in the *Iliad*, when the Trojan River Scamander complains to Achilles that his lovely streams are full of corpses and that he cannot pour his water into the bright sea, as he is filled with corpses (πλήθει γὰρ δὴ μοι νεκύων ἐρατεινὰ ὀξεύθαι, / οὐδὲ τι πηι δύναμαι προχέειν ρόον εἰς ἁλα δίαν / στεινόμενος νεκύεσσι, 21.218-220a). It seems that this grimness is taken over in Bacchylides.

The Iliadic scene of a lovely river filled with corpses is similar to the image of the fair-flowing river Caecus (ἐυρρείτης δὲ Καῖκος) and the Mysian plain being filled (στείνετο) with falling corpses (πιπτόντων νεκύων) in the ‘new Archilochus’ (lines 8b-10a). Both in the Iliadic scene and the ‘new Archilochus’ the gruesomeness is underscored by the epithets ἐρατεινά and ἐυρρείτης respectively, as they remind of the natural flowing of the

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219 The same image as in B. 13 is used in a prolepsis of the battle near the Scamander in B. 27.36b-38a, but without reference to Ajax and uttered by a character, the centaur Chiron, who prophesies that Achilles ‘will crimson the eddying Scamander as he kills the battle-loving Trojans’ (δινᾶντα φοινίξειν Σκάμανδρον / κτείνοντα φιλοπτολέμους / Τρῶας). A similar image is attested in B. 3.44-45, where Croesus, mounting the pyre to commit suicide, laments that Sardis is sacked due to the Persians and ‘the gold-eddying Pactolus is reddened with blood’ (ἐρεύθεται αἵματι χρυσούδινας / Πακτωλός). The image reveals two lexical differences from B. 13 and 27: the noun αἷμα is combined with the verb ἐρεύθω (cf. II. 21.21) instead of with φοινίσσω, and the hapax epithet χρυσούδινας (if the supplement is correct) is chosen for the participle δινᾶντα. If we are aware that the epithet refers to the alluvial gold brought down from Mount Tmolus (cf. Maehler 1982, *ad loc.* and McDevitt 2009, *ad loc.*), to which Croesus owed part of his wealth, the mixing of the gold with the blood of the dead Lydians indicates the brutal end of Croesus’ prosperous reign.

220 The supplement Καῖκος has been generally accepted, for in Pi. I. 5.42, too, the river Caicus is mentioned in the battle between the Mysians and the Greeks.

221 According to Obbink 2005, *ad loc.* and Barker-Christensen 2006, 13, the present tense πιπτόντων is ‘odd’, for one would expect an aorist or perfect participle (‘fallen’). However, the present participle makes sense if we consider it simultaneous to the imperfect στείνετο, as the filling up of the plain takes place at the same time as and because of the falling of the bodies.
rivers in the peaceful situation before the battle: once lovely or fair-flowing, they have become scenes of brutal murder. In the ‘new Archilochus’ the harshness is reinforced in light of the fact that the whole battle is pointless, as it results from the Greeks’ erroneous belief of finding themselves on Trojan soil.

3.2.3. The Shore

In the *Iliad* the shore forms part of the narrative setting during the battle at the ships (book 15). The same applies to Bacchylides 13, when the narrator says that the Trojans drove the Greeks back to the shore after Achilles’ withdrawal and fought them by the ships, while the dark earth of the shore reddened with the blood of the Trojans slain by Hector (lines 149-154). This scene is later echoed by that of the crimsoning Scamander (lines 164-165): the similarity in phrasing makes clear that the Trojans have turned from victors into victims. At the same time, the expression αἵματι γαῖα μέλαινα may add a sense of praise, if we take into account that it recalls its use in the narration of the battle at the ships in *Iliad* 15 (line 715): in the latter the dark earth reddens with the blood of both Greeks and Trojans, but in the former solely with that of the Greeks killed by Hector. In this way, emphasis is put on Hector’s heroic exploits and the narrator can indirectly praise Ajax, as the opening of the narrative (lines 105-109) states that Hector is kept from throwing fire in the ships thanks to him.

In the ‘new Archilochus’ the shore sets the scene for the withdrawal of the Greeks from the battle against the Mysians: being slain at the hands of Telephus, the Greeks turned off to the ‘shore of the loud-roaring sea’ (line 10). In Homer the expression ἐπὶ θίνα πολυφλοίσβοι θαλάσσης occurs in four scenes: in *II. 1.34 Chryses silently walks along the ‘shore of the loud-roaring sea’ to pray to Apollo for revenge because the Greeks refused to return his daughter; in *II. 9.182 Odysseus, Ajax and Phoenix go along the ‘shore of the loud-roaring sea’ to pray to Poseidon that they may

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222 For a discussion of the river scene see 3.2.2.

persuade Achilles to reappear on the battlefield; in Il. 23.59 Achilles is groaning heavily on the ‘shore of the loud-roaring sea’ because of grief over the loss of his friend Patroclus; in Od. 13.220 Odysseus is pacing by the ‘shore of the loud-roaring sea’, heavily lamenting and mournfully longing for his native land, without realising that he has arrived in Ithaca. It is clear from this overview that the shore is a place of despondency in Homer, as is also suggested by instances of the noun θῖς without the epithet-noun combination πολυφλοίσβοιο θαλάσσης,224 while the loud noise of the sea mirrors the emotional agitation of the despondent people on the shore.225

The question then is whether ἐπὶ θῖνα πολυφλοίσβοιο θαλάσσης is used in the same manner in the new Archilochus fragment. For the use of θῖνα we need to take into account that the phrase which follows indicates that the Greeks gladly (ἀσπάσιοι) fled (ἔφυγον) to their swift ships. The use of ἀσπάσιος seems to align with that in the Iliad, signalling relief at escape from death in war (by Hector or Achilles),226 as the Greeks who are still alive feel relieved that they escaped death at the hands of Telephus (referred

224 In Il. 1.350 Achilles bursts out into tears ‘at the shore of the grey sea’ (θῖν’ ἐφ’ ἀλὸς πολιῆς) after Briseis has been taken away from him. In Il. 24.12 Achilles, mourning for Patroclus, roams ‘along the shore of the sea’ (παρὰ θῖν’ ἁλὸς). In Od. 10 the shore of Circe’s island is thrice a place of despondency for Odysseus and his comrades: Odysseus’ comrades marvel at a stag ‘by the shore of the barren sea’ (παρὰ θῖν’ ἁλὸς ἀτρυγέτοιο, line 179), which ‘was literally a godsend to Odysseus-hero, which he exploited to cheer up his despondent men, knowing that soon he would have to demand new exertions of them’ (de Jong 2001, ad loc.); on his way ‘to the ship and the shore of the sea’ (ἐπὶ νῆα θοὴν καὶ θῖνα θαλάσσης, 407) Odysseus sees his comrades crying, as they think his companions are all dead; moving ‘to the ship and the shore of the sea’ (ἐπὶ νῆα θοὴν καὶ θῖνα θαλάσσης, 569) Odysseus and his comrades are weeping because they are about to descend into the underworld.

225 Only in Il. 9.182 the epithet-noun combination does not seem to have a mirroring function. In this case, the epithet could be brought into connection with Poseidon, prayed to by Odysseus, Ajax and Phoenix, who as a sea god is able to stir up the sea.

to as ἀμειλίκτου φωτός, ‘relentless man’, in line 11) and arrived at their ships by the shore. This implies that the shore is not a place of despondency, but, on the contrary, of relief. 227 As for πολυφλοίσβοι θαλάσσης, its use together with the adverb προτροπάδην (‘with headlong speed’) and the verb ἀπέκλινον (‘turned off’) suggests that it mirrors agitated action instead of emotion:228 the epithet-noun combination seems to function as a shortened Homeric simile that illustrate the noisy retreat of a fighting mass with a storm at sea (cf., e.g., II. 2.207-210).229 

Besides retreat, the shore also sets the scene for the Greeks’ arrival in Mysia before their fight against Telephus, after they have lost their way en route to Troy (line 16).230 The second mention of the shore makes manifestly clear that the narrative has the temporal order of a ‘lyric narrative’, as it moves backwards from the withdrawal of the Greeks towards the Mysian shore to the beginning of their expedition towards Troy and then forwards

227 Another interpretation should be given if the supplement ἔσέβαν (cf. Hdt. 4.85.1: ἔσβας ἐς νέα, ‘he [sc. Darius] went aboard ship; see Obbink 2006 and forthcoming) or ἀνέβαν (with ἐς in Od. 3.483 and 4.760, but not about ships; see Nicolosi 2006) in line 13 were correct. If line 13 would render the embarking of the Greeks on their ships, the movement backwards to the beginning of the Trojan expedition would start from line 13 (cf. Nicolosi 2007, ad loc.). In that case, the feelings of gladness at the start of the expedition might serve as a point of contrast with the Greeks’ emotions at the retreat to the Mysian shore: the shore would then be no longer a place of relief, but, as in Homer, of sadness. There are, however, two reasons why the interpretation I give is more probable. Firstly, the supplement ἔφυγον (West 2006) is to be preferred, as it has close parallels with the epithet ἀσπάσιος (e.g. II. 11.327) and ἐς νέας (II. 10.366). Secondly, the movement backwards to the beginning of the Trojan expedition more likely starts with οὓς in line 14, for lyric narratives typically go back with a relative pronoun (see further Krischer 1917, 136-140; Schadewaldt 1966 (1938), 84; Slater 1983, 118-126; de Jong 2001, xiv).

228 Cp. the use of the epithet-noun combination with the noun κῦμα (‘wave’) in epic poetry and Archilochus 13, mirroring noisy actions and grief respectively: see further 4.4.2.

229 See further 4.3.

230 The supplement θ[ιν] ἀφίκεντο has been accepted by most scholars, except for West 2006, 14, who suggests παρὰ θ’ ὀδόμον ἔλασσαν (‘overshot their (proper) mooring-place’), but, as he admits himself, ‘exempli gratia, though without much spirit’. 
again to their arrival at the Mysian shore. The anachronical order affects the narratees’ understanding of the second mention of the shore, for they had been told that the Greeks would retreat to the same shore after their defeat.

3.3. THE COUNTRYSIDE AS EROTIC SYMBOL

In this section I turn to areas of the countryside other than a coastal plain with a river and attempt to demonstrate that these have a symbolic, mainly erotic, role. The first part deals with fields (3.3.1), the second with gardens (3.3.2) and the third with meadows (3.3.3).

3.3.1. Fields (ἄρουρα)

In epic poetry ἄρουρα primarily denotes an agricultural field, particularly one that it is fertile and arable or the property of a rich landowner. Sometimes its meaning is broadened to include land, ground or earth in general. In archaic lyric poetry, too, most notably in Pindar, the meaning of an agricultural field that is fertile and tillable (Pi. fr. 52d.25, N. 6.9 and 11.39; Tyrt. 6.3) or the possession of a wealthy landowner (Pi. O. 12.19, P. 11.15) is attested alongside the broader meaning of land, mostly ancestral (Pi. I. 1.35, N. 5.8, O. 2.14, P. 4.34, Pae. 6.106).

Additionally, archaic lyric fields are also presented symbolically, either as (erotic) metaphors or as spaces endowed with erotic associations.

Fields as Metaphors

A first symbolic presentation of fields is as metaphor. Most often fields are erotic metaphors for female bodies that receive ‘seed’

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231 For ἄρουρα in epic poetry see LfgrE 1 (agricultural land) and 2 (land, ground or earth in general), with all instances listed.
(from the man) and bring forth ‘fruit’ (sc. children). An example is found in a mythological narrative about the Argonauts in Pindar’s Pythian 4. When the Argonauts stop at Lemnos on their return journey and have sexual intercourse with the female inhabitants, it is told that ‘in foreign fields then the destined day, or nights, received the seed of your shining prosperity’ (καὶ ἐν ἀλλοδαπαῖς / σπέρμ᾽ ἀρούραις ουτάκις ὑμετέρας ἀκτίνος ὁλβοῦ δέξατο μοιρίδιον / ἄμαρ ἤ νύκτες, lines 255b-257a). The ‘shining prosperity’ is that of King Arkesilas IV of Cyrene, the addressee of the Ode, for the first king of Cyrene, Battus, was considered a descendant of the Argonaut Euphamus and one of the Lemnian women (cf. lines 257b-258a: τόθι γὰρ γένος Εὐφάμου λοιπὸν αἰεὶ / τέλλετο, ‘for there the race of Euphamus was planted to continue forever’). The Pindaric narrator uses the erotic metaphor of the fields to explain the descendence of the Battiad kings from the Argonauts.

Another example of the erotic metaphor of the fields is Theognis 581-582, in which the speaker says that he hates a lustful man who wants another one’s field, i.e. a woman’s body of another man: ἐχθαίρω ἄνδρα τε μάργον / ὃς τὴν ἀλλοτρίην βούλετ’ ἄρουραν. Field metaphors are used without an erotic sense only in one instance: Pindar’s Pythian 6 begins with the words ‘Listen! For again we are ploughing the field of lively-eyed Aphrodite or of the Graces’ (ἀκούσατ᾽· ἢ γὰρ ἐλικώπιδος Αφροδίτας / ἄρουραν ἢ

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232 Cp. the use of ἄρουρα as an erotic metaphor for Jocaste’s body, which did not only bear Oedipous but was also ‘sowed’ by him, in tragic poetry (A. Th. 752-754 and S. OT 1256-1257). See further DuBois 1988, 65-89.

233 Cf. also the prophecy of Medea at the beginning of the mythological narrative: νῦν γε μὲν ἀλλοδαπάν κριτὸν εὑρήσει γυναικῶν/ ἐν λέχεσιν γένος (‘he [Euphamus] will find in the beds of foreign women a chosen race’, lines 50-51). The erotic sense of the field metaphor in lines 254-255 has been pointed out by Braswell 1988, ad loc., DuBois 1988, 67-68 and Iakob 1994, ad loc.

234 See further 4.2.1. for a discussion of Pythian 4.

235 For μάργος and μαργοσύνη in the sense of ‘lustful’ and ‘lustfulness’ see Alcm. 58.1; Anacr. 432; Thgn. 1271 and 1301; A. Supp. 741; E. El. 1027. For the erotic interpretation of Thgn. 581-582 cf. Van Groningen 1966, ad loc.
Χαρίτων / ἀναπολίζομεν, lines 1-3a). In this Ode ploughing the fields seem to be a poetological metaphor for producing poetry, since the plural χάριτες sometimes refers to the charm of poetry (e.g., I. 1.6 and 3.8, O. 13.19) and similar metaphors about ploughing and cultivating are attested elsewhere in Pindar (N. 6.33-35 and 10.26; O. 9.27).

Fields and Erotic Associations

For a second symbolic presentation of fields we need to investigate their presence in two archaic lyric fragments, Sappho 96 and Anacreon 346<1>.

In Sappho 96 a girl called Atthis is reminded of a woman who has moved away to Lydia but deeply misses her:

Σαρδ. [...] πόλιακι τυίδε [ν]ῶν ἔχωσα ὡσπ. [...] ἐκεῖαν ἄρι- γνώται, σὰ δὲ μάλιστ' ἐχαῖοι μόλπαι. νῦν δὲ Λύδαισιν ἐμπρέπεται γυναί-

236 See further Gianotti 1975, 68-80, Mullen 1982, 82-94 and MacLachlan 1993, 87-123.

237 For N. 6.33-35 (Πιερίδων ἀρότας / δυνατοὶ παρέχειν πολὺν ἐμοῖν ἀγαθῶσιν ἐρωμάτων / ἐνεκεν, ‘for those who plough the fields of the Pierian Muses, they are able to provide a rich supply of songs, because of their proud achievements’) see Gerber 1999, ad loc; for O. 9.27 cf. my discussion in 3.3.2. Many commentators (Gildersleeve 1965 (1890), ad loc., Wilamowitz-Moellendorff 1922, 137-138, Farnell 1961 (1932), ad loc., Vetta 1979, 88, Nünlist 1998, 138) argue that Aphrodite has erotic associations in Pythian 6, because Xenocrates’ son, Thrasybulus, is addressed in erotic terms in Pi. fr. 124. However, an erotic interpretation of ‘ploughing the fields’ seems unlikely, as there are no other erotic allusions in this Ode: Aphrodite rather seems to be referred to because of her charm (see LSJ, s.v. Ἀφροδιτή 3: e.g. A. Ag. 4190) and because she is often related to the Charites in a context of beauty and grace (see LFgrE, s.v. Ἀφροδιτή 4bβ: Od. 18.192-194, h. Ven. 5.61-63, Cypr. frr. 3 and 4).
κεσσιν ὡς ποτ’ ἀελίῳ
δύντος ἀ βροδοδάκτυλος σελάννα

πάντα περρέχουσ’ ἀστρα. φάος δ’ ἐπί-
σχει θάλασσαν ἐπ’ ἀλμύραν
ἰσως καὶ πολυανθέμοις ἄφοραίς·

ἀ δ’ ἐέρσα κάλα κέχυται, τεθά-
λαισι δὲ βρόδα κάπαλ’ ἀν-
θυνισκα καὶ μελίλωτος ἀνθεμώδης.

πόλλα δὲ ζαφοίταισ’, ἀγάνας ἐπι-
μνάσθεισ’ Ατθίδος ιμέρωι
λέπτας τοι φρένα κ|α|ρ̣[τέρω<]>[239]
βορηται.

κηθι δ’ ἐλθην ἀμμ.[..].ισα τόδ’ οὐ
νώντ’ α[..]υστονυμ[..] πόλυς

γαρύει [..]αλον[......].ο μέσσον[240]

...Sardis...often turning her thoughts in this direction...(she honoured)
you as being like a goddess for all to see, and she took most delight in your
song. Now she is conspicuous among the Lydian women like the rosy-
fingered moon after sunset, surpassing all stars. And its light spreads out
over the salty sea and the flowery fields alike; the dew is shed in beauty,
and roses bloom and tender chervil and flowery melilot. Often as she goes
to and fro, when remembering gentle Atthis doubtless her tender heart is

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238 The noun σελάννα is a conjecture by Schubart for μήνα, which is impossible
for reasons of meter and content, and has been accepted by all scholars (only Page
puts μήνα between cruces, but see Heitsch 1967, 391-392, Janko 1982 and Neri 2001
for a refutation of Page’s objections to the conjecture).

239 Campbell follows Page’s emendation κ|α|ρ̣[τέρω<]>[240], while Voigt only adopts the
legible letters. I prefer the emendation κ|α|ρ̣[τέρω<]>[240], proposed in Kamerbeek

240 The scattered remains after line 20 are considered the beginning of a new
fragment by most scholars (Kirkwood 1974, 118; McEvilley 1973, 277; Campbell
consumed by strong desire. To go there…this…mind…much…sings…(in the) middle.

A simile, in which the Lydian woman is compared to the moon, turns into a description of fields (lines 9b-14) through the mention of the moonlight spreading out over the sea and the fields. After this top-down movement, the description ‘zooms in’ from a scenic picture of the ‘flowery fields’ (πολυανθέμοις ἀρούραις, 11) to a close-up of the dew and the different species of flowers on the fields (roses, tender chervil and flowery melilot). This effects a detailed image of the fields, after a general picture has been provided.

The close-up of the flowers and the dew presents the fields as a symbolic space endowed with erotic associations. Flowers, especially roses, which are connected to the goddess Aphrodite, are associated with female desire in Sappho’s poetry. 241 A good example is Sappho 94, in which ‘Sappho’ reminds a girl of the good times they spent together, putting garlands of flowers, including roses (βρόδων, line 13), around their necks and satisfying their desire.242 The sweet smell of the melilot, a subspecies of the lotus, might underscore the erotic associations of the lotus in early Greek poetry, which are suggested by a scene in the Dios Apate in Iliad 14, in which a lotus (λωτόν, 348) and other flowers spring up as a result of the erotic encounter between Zeus and Hera. The chervil seems to acquire erotic associations through the epithet ἄπαλος, which refers to (body parts of) women, mainly in an erotic context, elsewhere in Sappho’s poetry: in Sappho 94 it describes a girl’s neck (ἀπάλαι δέφαι, 16) around which garlands are put, while desire is satisfied; in fragment 82 a girl called Gyrinno (τὰς ἀπάλας Γυρίννως), who is compared to the more shapely

242 Cf. also my discussion of Sapph. 2 in 3.3.3.
Mnasidica; in 126 a female companion (ἀπάλας ἐτα<ι>ρας) in the context of sleeping on her bosom.243

Dew has been appropriated in an erotic context in early Greek poetry244 because of its associations with fertility, as a sign (Il. 23.598-599) or cause of it (Od. 13.244-245).245 In Hesiod fragment 26, for instance, the virginal daughters of Porthaon find themselves amid flowers and dew (ἐέρσην, line 20), which seem to reflect their latent sexuality. Next, in the Dios Apate scene in Iliad 14 ‘drops of glistering dew fell off’ (στιλπναὶ δ᾽ ἀπέπιπτον ἑφοσαί, 351b) as a result of the erotic activities between Zeus and Hera. Finally, in some (badly preserved) fragments of Sappho dew (δροσόεντας in 23.11, δροσ[ό]εσσα in 71.8, ἑφοσας in 73.9) is mentioned in connection with love (ἑφοστὸς in 23.1, φιλὸτ[ατ] in 71.3) and female beauty (of Hermione and Helen in 23.4-5, of Mica in 71.1, of Aphrodite in 73.3).

The erotic associations the fields acquire through references to flowers and dew seem to have a psychologising function: they seem to mirror erotic desire. The intriguing question is: whose desire? In the first place it seems to be that of the Lydian woman for the girl Atthis, as the Lydian woman’s heart is said to be consumed by strong desire (ἰμέρωι... κ[α]ρ τέρω..., 16-17) in the stanza that follows the description of the fields.246 However, it

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243 See Hutchinson 2001, *ad loc.* and Ferrari 2010 (2007), 35. Cf. also other instances of the epithet in early Greek poetry: in Ἡ. Ven. 5 of the breasts (στήθεσιν ἀμφὶ ἄπαλοις, 88) and neck (ἀμφὶ ἄπαλῇ δειρῇ, 90) of Aphrodite, as perceived by Anchises, who is seized with love for her; in Alcm. 3.80 of the hand (χηρός) of a girl, who is described in erotic terms.
244 See Boedeker 1994, 54-60, who discusses the examples I give, including Sapph. 96; cf. also Elliger 1975, 192-193 and Snyder 1997, 51-52 for Sapph. 96 in particular.
245 Ἡ. 23.598-599: ὡς εἰ τε περὶ σταχύεσσιν ἑφοση / λῆμον ἀλήσωκοντος, ὅτε φρύσσουσιν ἄφοσα (‘as corn with the dew upon the ears waxes ripe, when the fields are bristling’); Od. 13.244-245: οἱ σῖτος ἀθέσφατος, ἐν δὲ τε οἶνος / γίγνεται: ἀιεὶ δ᾽ ὀμβρός ἐχει τεθαλυῖά τ᾽ ἑφοση (‘corn grows beyond measure, and the wine-grape as well: and the rain never fails it, nor the copious dew’). See further LfgE, s.v. ἑφοση and Boedeker 1994, 31-51.
246 Contra Carey 1978, who argues that the description is devoid of emotions and appeals to reason as a means to console Atthis (see below for the opinion that the poem is consolatory). For the psychologising function of space see also my
could also be the desire of Atthis for the Lydian woman: since ‘Sappho’ is the speaker who addresses the girl and describes the woman in erotic terms, she might project erotic desire for the woman onto the addressee. In any case, a sense of pain is established by their separation because it is impossible to fulfil the desire. This observation accords with a recent suggestion by André Lardinois that the (end of the) poem is not only a consolation, but also or especially a lament: ‘Sappho’ may console Atthis by the thought that the Lydian woman still remembers her and longs for her, while lamenting the impossibility for them to come together and satisfy the desire mirrored by the flowery and dewy fields.  

In Anacreon 346<fr.1> a girl called Herotime is addressed throughout:

οὐδὲ...[,]σ.φ..[,]α..[,]...
φοβερὰς δ’ ἔχεις πρὸς ἄλλων
φρένας, ὡς καλλιπρόσωπος ἔστε παῖδὶν.

καὶ σε δοκεῖ μὲν ἐν δόμασιν
πυκνῶς ἔχουσα , καί παῖδεν
ἀτιτάλλειν σφαιραίνησαν ἄριστον.

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discussion of Anacr. 346<1> below, and further my introduction (1.2.1) and my discussion of sea poems (4.4.1).


248 Cf. Serrao 1968, 43-51; Cavallini 1990; Kurke 1999, 192; Rosenmeyer 2003, 173-177. Some scholars (Bowra 1961 (1936), 287-289; Barigazzi 1956, 140-148; Merkelbach 1958, 96-97; Campbell 1988, ad loc.) believe that in line 3 a boy is addressed and that the address to Herotime in line 13 marks the beginning of a new poem. This belief has been rejected for several reasons. Firstly, the noun παῖς does not necessarily refer to a boy, for in epic poetry (e.g. ll. 1.20 and 443; 3.175) and archaic lyric poetry (e.g. Anacr. 348.2, of Artemis; Sapph. 132.1, of Cleïs) the noun also refers to a girl; the only other time the noun is combined with the epithet καλλιπρόσωπος is even in reference to a girl (Filox. 8, of Galatea). Next, there is no coronis after line 12 that would mark the beginning of a new poem.
...nor…but you have a timid heart as well, lovely-faced girl. And (your mother) thinks that she tends you (at home), keeping a firm hold on you. But you...the fields of hyacinth, where the Cyprian tethered mares with yoke straps. And you darted down in the midst (of the throng?), so that many citizens find their hearts excited by passion; Herotime, public highway, public highway.

In line 6b the scene shifts from the indoors space of the house, in which the girl’s mother believes that she keeps a firm hold on her (lines 4-6a),249 to the outdoors space of the ‘fields of hyacinths’ (ὑακινθίνας ἀρουρας, line 7). The fields are presented as a symbolic space with erotic associations through the use of the epithet ὑακινθίνας,250 as hyacinths are associated with Aphrodite

249 The supplements ἐν δόμοιοιν and ἔμητηρ in lines 4-5 were suggested by Gallavotti and have been accepted by most editors (Gentili and Campbell, but not Page).

250 Because ἀρουρα is used with a flower epithet, scholars read the fragment as if λειμών (‘meadow’), on which flowers naturally grow, were mentioned instead of ἀρουρα (Gentili 1958, ad loc.; Serrao 1968, 42; Degani-Burzacchini 2005 (1977), ad loc.). Some even argue that the scene represents the ‘meadow of love’ motif, in which a young girl is seduced or abducted by a man (Calame 1999 (1992), 165 and Rosenmeyer 2004, 176), but there are no signs of seduction or abduction by a man (see further 3.3.3 for this motif). Slings 1978, 38 goes even further by suggesting that the scenery in lines 6b-9 represents a mixture of the erotic ‘meadow’ of Aphrodite and the chaste ‘meadow’ of Artemis (cf. E. Hipp. 73-81), for the latter proposing the supplement Αἰδώς in line 5b, who represents Artemis as the guardian of the chastity meadow in Hipp. 78. This suggestion, however, is a petitio principii, as it is supported by Slings’ own supplement. Moreover, even if the supplement were likely, this does not make Αἰδώς present in the outdoors scenery of lines 6b-9.
in early Greek poetry, probably because of their seductive smell: in _Cypria_ fragment 4 Aphrodite is clothed in perfumed garments of flowers, including hyacinths (ἔν θ’ ύακίνθῳ); in Alcaeus 196b Aphrodite is present with youths garlanded with hyacinth (νεαίν[αι / ], ἥ ἵακ[υνθ]ω<=>$ στεφανώμενοι, 7b-8); in an _epithalamium_ by Sappho (fragment 194, paraphrased in Himerius’ _Orations_ 9.4), girls are led into the bridal room together with Aphrodite, whose hair is bound with hyacinth (καὶ τῆς μὲν ύακίνθωι τὰς κόμας σφίγξασα).

In Anacreon’s fragment, too, hyacinths are associated with Aphrodite, who ‘tethered mares with yoke straps’ (ἐκ λεπάδνων...κατέδησεν) in the fields of hyacinth. The image of mares yoked by Aphrodite seems to be an erotic metaphor for the loss of virginity of girls, as is clear from the parallel image of Aphrodite yoking (ζεύξασ') a girl who was previously an ‘unyoked filly’ (πώλον ἀζυγα) in Euripides’ _Hippolytus_ 546-554. The connection between the fields of hyacinth and Herotime (cf. σ[.]) seems to render the metaphor of the yoking of the mares as the imagination of the girl’s own desire for the loss of virginity; this would be further underscored if the verb lost in line 6b expressed her longing for the fields.


252 That ἵππους represent mares is suggested by –α[ς, presumably the end of an unpreserved epithet.

253 Cf. Kirkwood 1974, 154; Calame 1999 (1992), 165; Tsomis 2001, 122; see also the erotic metaphor of taming a filly in Anacr. 417 discussed in 3.3.3. Interpreting ἐκ λεπάδνων as _freed from_ yoke straps, some scholars (Gentili 1958, 187; Serrao 1968, 43; Degani-Burzacchini 2005 (1977), _ad loc._; Bernsdorff forthcoming) believe that lines 8-9 are about horses ranging free and convey a sense of promiscuity. However, this does not accord with the tethering of the horses expressed by the verb _κατέδησεν_. The preposition ἐκ makes sense with the verb, if we are aware that it can express the instrument or means by which something is done (see e.g. S. _Ph._ 563 and 710; cf. further _LSJ_, s.v. _ἐκ_ III6 and KG II.1.430).

254 See Bernsdorff forthcoming. Other supplements suggest that she moves towards the fields (cf. Serrao’s ὄμψψ ἐποίχεα, ‘go lightly to’; Slings’ ὕπεξέφευγες, ‘withdrew to’), or that she is present in the fields (Gentili’s and Degani-Burzacchini’s βόσκεα, ‘graze on’).
While the outdoors scene in the fields seems to reflect the girl’s own erotic desire, that in the city in the next stanza (lines 10-14) conveys the erotic effect she has on the citizens, many of whom are excited by passion as she darts in their midst.\textsuperscript{255} This ultimately leads to hyperbolic mockery of the girl through the use of the double vocative λεωφόρος’, in juxtaposition to her lofty first name Hero-time (‘honoured by the hero’ or ‘honour of the hero’): while the epithet is used of a public highway in epic poetry (\textit{Il.} 15.682), it here suggests a whore.\textsuperscript{256}

3.3.2. Gardens (κῆποι)

Gardens (κῆποι) are generally cultivated areas of land where fruit trees are grown in epic poetry.\textsuperscript{257} In archaic Greek lyric gardens sometimes refer to the favourite spot of a venerated hero or god (Pi. \textit{O.} 3.24, Pelops’ Olympia; \textit{P.} 5.24, Aphrodite’s Cyrene; \textit{P.} 9.53, Zeus Ammon’s Libya).

In addition, archaic lyric gardens are also presented symbolically, either as metaphors or as space with erotic associations.

\textsuperscript{255} For the erotic meaning of the verb πτοέω, ‘exciting by passion’, in ancient Greek literature see, e.g., Alc. 283.3-4; Sapph. 22.14 and 31.5-6; \textit{Pr}. 856 (cf. Gentili 1958, \textit{ad loc.} and Serrao 1968, 48).

\textsuperscript{256} For the mockery of the name see Kurke 1999, 194, n47; \textit{contra} Degani-Burzacchini 2005 (1977), \textit{ad loc.}, who believe that the name is merely arbitrary. For mockery as a central theme in Anacreon’s poetry, e.g. also in \textit{frr.} 417 (discussed in 3.3.3) and 347, see Fränkel 1975 (1962), 293; Gentili 1958, xx; De Martino-Vox 1996, 918; Lambin 2002, 111-120. The image of the whore seems to contradict the statement at the beginning of the fragment that the girl has a timid heart. Two suggestions have been put forward to solve this problem: one is that the fragment presents a sequence in the life of Herotime from a timid girl to a public whore (Serrao 1968, 43-51; Cavallini 1990; Kurke 1999, 192; Rosenmeyer 2003, 173-177), another that two girls are set in opposition to each other: a timid girl (tentatively called Smerdeis, a girl mentioned in \textit{Anacr.} 366) and a whore (Gentili 1958, 181 and 193-194). The former is unlikely in light of the use of present tenses at the beginning and end of the fragment, and the latter because there is no clear indication of an addressee shift. In my view, the contradiction can only be solved if we consider the beginning ironic in light of what follows and the end hyperbolic.

\textsuperscript{257} \textit{Il.} 8.306; \textit{Od.} 4.737; 7.129; 24.247 and 338.
Gardens as Metaphors

A first symbolic presentation of gardens is as metaphor. In Archilochus’ Cologne Epode gardens are metaphors for female genitals; when a man utters σχήσω γὰρ ἐς ποη[φόρος] / κήπους (‘I shall steer towards grassy gardens’, lines 23-24a) while seducing a girl, he hints at his intended sexual activities. In Pindar’s Olympian 9 the ‘garden of the Graces’ is metaphorical for poetry: in the opening praise of victor and city the phrase ἐξαίρετον Χαρίτων νέμομαι κάπον (‘I am cultivating the exquisite garden of the Graces’, line 27) stands for the production of poetry, since the plural χαρίτες sometimes denotes the charm of poetry (e.g., I. 1.6 and 3.8, O. 13.19) and comparable poetological metaphors of cultivating and ploughing are found elsewhere in Pindar (N. 6.33-35 and 10.26, P. 6.1-3).

Gardens and Erotic Associations

For a second symbolic presentation of gardens we need to have a close look at Ibycus 286:

ηρι μὲν αἱ τε Κυδώνιαι
μηλίδες ἀρδόμεναι ῥοᾶν
ἐκ ποταμῶν, ἵνα παρθένων
κήτος ἀκήρατος, αἱ τ’ οἰνανθίδες
5 αὐξόμεναι σκιεροῖσιν ύφ’ ἐρυθεῖσιν
οἰναφέοις θαλέθοισιν. ἐμοὶ δ’ ἔρος
οὐδεμίαν κατάκοιτος ὠραν·
ἀλλ’ ἀθ’ ὑπὸ ὁπὸ στεροπᾶς φλέγων

258 For the metaphorical-erotic sense of the garden see the parallels provided by Merkelbach-West 1974, 106 and Slings 1987b, ad loc.: Archipp. 50, D.L. 2.116.11, Hesychius and Photius, s.v. κήπος. Cf. further my discussion of the Epode in 3.3.3.
259 See further my discussion of P. 6.1-3 in 3.3.1.
260 The reading ἀλλ’ ἀθ’ ὑπὸ is a conjecture (see Page, Campbell, De Martino-Vox, Tortorelli) for the codd. reading τε ὑπὸ, which is improbable, as τε cannot stand in initial position (cf. Denniston 1954 (1934), s.v. τε I.8).
In spring bloom Cydonian quince trees, watered from flowing streams, where stands an undefiled garden of girls, and vine flowers growing under the shady vine shoots. But for me love is quiet at no season: like the Thracian North Wind blazing with lightning, rushing from the Cyprian with parching fits of madness, dark and unabashed, it [eros] powerfully burns my heart from the roots.

In the first half of the poem (lines 1-6a) a spring garden is depicted with quince trees and shady vines. The symbolism of the garden is clear from the fact that it is ‘undefiled’ (ἀκήρατος) rather than cultivated, which would have been expected. The connection between the undefiled garden and parthenoi, young virgins, reveals that the former symbolises the youthful virginity of the

261 The codices read φυλάσσει, but this reading is considered implausible (Page, Davies, Campbell and Cavallini put it between cruces), because the static meaning ‘guarding’ does not seem to fit the ferociousness of Boreas (it is nevertheless defended by Gentili 1967, 178-180, 1984b, 193-197 and Gentili-Catenacci 2007, ad loc.; Bonnano 1990, 73-79; Luginbill 1995, 343-347). Conjectures proposed are τινάσσει (‘shakes’; Campbell 1982 (1967), ad loc.), φλάσει (‘will crush’; Tortorelli 2004) and λαφύσσει (‘burns’; West 1966, 152-153 and 1975, 307, Borthwick 1979, Tsomis 2003, 237, n50). I opt for λαφύσσει defended by most scholars, because it well conveys the destructive power of eros and its heat (cp. e.g. AP 5.239) and aligns with other examples of textual corruption from φυλάσσω to λαφύσσω (see further the scholars mentioned above).

262 I do not see why we should consider the girls Charites (De Martino-Vox 1996, ad loc.), Hesperides (Calame 1999 (1992), 169), Muses (Tortorelli 2004, 375) or nymphs (Fränkel 1975 (1962), 284; Campbell 1982 (1967), ad loc.; Elliger 1975, 199; Jenkyns 1982, 33-34; Gentili 1984b, 291, n4 and Gentili-Catenacci 2007, ad loc.; Tsomis 2003, 236): if the girls would represent one of these groups, a more manifest reference to them would be expected. Moreover, as regards the dominant opinion that they are nymphs, nowhere in early Greek poetry nymphs are called παρθένοι and nowhere do they inhabit a garden (cf. LfgrE, s.v. νύμφη 1a for their habitats).
latter, as it is rendered as a space where love has not yet been made. The connection with the young virgins is further underscored by the blooming vine flowers (οἰνανθίδες... θαλέθωισιν) that grow under the vine shoots (ψφ’ ἕνεσιν οἰναφέοις), for the verb θαλέθω and the nouns ἕρνος and ἄνθος are sometimes used of people in their youth in early Greek poetry.264

The incipient sexuality of the parthenoi is also symbolised by the Cydonian quince trees and the spring season. Archaic Greek sources reveal that Cydonian quinces, fruits sacred to Aphrodite, were offered to brides to awaken sexual desire in them for their husbands on their wedding night: in Stesichorus 187 they are thrown to Helen at her marriage with Menelaus, and a prescription by Solon (Plu. Sol. 20.3) states that a bride should eat a Cydonian quince before entering the bridal chamber, as it encourages sexual intimacy between the couple.265 In Ibycus’ poem the reference to blooming Cydonian quince trees implies that the girls will be sexually active in the near future. This is further evinced by the spring season, as spring is associated with the awakening of love in early Greek poetry: in Alcaeus 296b.3, for example, Aphrodite appears ‘when the gates of spring are opened’ (ὡς γὰρ ὤί[γ]υντ’ ἐαρος πῦ[λαι]), and in Theognis 1275-1276 ‘Love rises in season, when the burgeoning earth blooms with spring flowers’ (Ωραιος

263 Cp. the connection of ἀκήρατος with virginity, in Pi. Pae. 8.81 and E. Tr. 675-676. See also Euripides’ Hippolytus 73-74, where the ἀκήρατος λειμών, from which Hippolytus has gathered a garland for Artemis, symbolises the virginal chastity of Hippolytus (and Artemis).

264 For the verb see e.g. Od. 6.63; cf. also the similar use of θαλλω in Pi. O. 9.16, P. 4. 65 and 9.8. For the noun ἕρνος see Il. 18.56; Od. 6.163; B. 5.87; Pi. fr. 33c.2. For ἄνθος cf. Il. 13.484; Hes. fr. 28; h. Cer. 108; h. Merc. 375; h. Ven. 10.3; Mimn. 1.4 and 2.3; Pi. P. 4. 158; Sol. 25.1; Thgn. 994, 1007-1008, 1017-1018, 1070, 1305, 1348; Tyrt. 10.28; see further Silk 1974, 102, n16 and MacLachlan 1993, 57-60, and cf. my discussion of Archil. 196a in 3.3.3. Bowra 1961 (1936), 262, Jenkyns 1982, 34 and Davies 1986, 401 suggest that the vines symbolise sexuality, but they can only provide parallels from Latin literature (Cat. 64.145-146 and Ov. Met. 14.661-674).

καὶ Έρως ἐπιτέλλεται, ἡνίκα περ γῆ / ἀνθέσιν εἰαρινοῖς ἀεξομένη). 266

The incipient sexuality of the young virgins in the first half of the poem contrasts with the permanent erotic passion of the mature narrator in the second half of the poem (lines 6b-13), 267 as conveyed by the statement that love is never calm for him as well as the image of eros rushing ‘from the Cyprian’ (παρὰ Κύπριδος), i.e. the goddess of love Aphrodite, and burning his heart from the roots.

3.3.3. Meadows (λειμῶνες)

In epic poetry meadows (λειμῶνες) are typically uncultivated pieces of grass and flowers where animals reside. 268 Occasionally epic meadows are depicted as symbolic-erotic spaces where young and innocent girls find themselves, sometimes picking flowers, before being abducted by men. The best known example of this ‘meadow of love’ motif is the abduction of Persephone by Hades. 269

Except for two highly fragmentary instances (Simon. 519 fr. 32, Pi. Th. 7.3), archaic lyric meadows are symbolically presented as spaces invested with erotic associations. Of the four symbolic meadows I discuss, the first two have erotic associations connected to the ‘meadow of love’ motif.

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266 Cf. also Cypr. 4 and Sapph. 2 discussed in 3.3.3 for the erotic associations of spring flowers.

267 Cp. Euripides’ Hippolytus 73-74, referred to above, where the ἀκήρατος λειμών marks a contrast with the erotic passion of Phaedra in the rest of the play (see further e.g. Swift 2009, 370-371).

268 Birds and other winged creatures: ll. 2.461, 463 and 467, 16.151; Od. 5.72; Od. 12.45 and 159. Cattle: Od. 21.49; h. Cer. 175; h. Merc. 72, 104, 198, 221, 340, 503. Goats: Od. 4.605 and 9.132.

Anacreon 417

Anacreon 417 offers an extended metaphor of a rider and a filly for a man addressing a girl:270

πώλε Θημική, τί δή με
λοξόν ὀμμασι βλέπουσα
νηλέως φεύγεις, δοκεῖς δέ
μ' οὐδὲν εἰδέναι σοφόν;

5 ἵσθι τοι, καλῶς μὲν ἂν τοι
τὸν χαλινόν ἐμβάλοιμι,
ἦνιας δ' ἔχων στρέφοιμί
σ' ἀμφὶ τέρματα δρόμου.  

νῦν δὲ λειμώνας τε βόσκεαι
κούφα τε σκιρτώσα παίζεις,
δεξιὸν γὰρ ἰπποπείρην
οὐκ ἔχεις ἐπεμβάτην.

Thracian filly, why, looking at me from the corner of your eyes, do you flee pitilessly from me and suppose that I have no skill? Let me tell you, I could well put the bit on you, and with the reins in my hand turn you around the race-posts. Instead you graze in meadows and play and leap lightly, since you have no skilful rider, experienced in horses.

In lines 9-10 an image is presented of a filly playing and leaping lightly in meadows, which conveys the youthful playfulness and innocence of the girl.271 That the filly is alone in the meadows

270 Hutchinson 2001, 278; Tsomis 2001, 120; Rosenmeyer 2004, 172-174. Other commentators (Degani-Burzacchini 2005 (1977), 269; Kurke 1999, 183; Lambin 2002, 77-78; Gentili-Catenacci 2007, 227) think that a hetaera is addressed, following the interpretation of Heraclitus, who quotes the poem (Alleg. Hom. 5). However, in that case we would expect the noun ἰππός (‘mare’) for an adult woman, instead of πῶλος (‘filly’), which is frequently used of young virgins (especially in drama: E. Hec. 142 and Hipp. 546; Ar. Lys. 1308).

271 See Rosenmeyer 2004, 171-173; cf. h. Cer. 5, where Persephone is playing (παίζουσαν) in a meadow, and cp. also h. 30.14-15, where young girls are playing
without being accompanied by a ‘skilful rider, experienced in horses’ (lines 11-12) reveals that the man who presents himself as sexually competent (cf. also σοφόν in line 4) does not have sexual contact with the girl. He only tries to seduce her by expressing his wish to put the bit on the filly and race with her, i.e. to sexually engage with the girl (lines 5-8). In this way, the ‘meadow of love’ in Anacreon’s poem has associations with seduction instead of with abduction. However, it might be that the man’s wish for sexual activities expressed in lines 5-8 presages what he will undertake after he has spoken to the girl. In that case, the man would mock the girl’s youthful innocence before sexually engaging with her after all.

Archilochus 196a

In Archilochus’ Cologne Epode (fragment 196a) a man recounts a conversation in which he seduced a girl and the sexual activities that followed the conversation:

\[\piάμπαν \ \alphaποσχόμενος
\]
\[\ισον \ \deltaε \ \tauολμ[\]

and leaping (παίζουσαι σκαίρουσι) in a flowery scenery. Contra the belief of scholars who hold the hetaera theory (Degani-Burzacchini 2005 (1977), ad loc.; Kurke 1999, 184; Gentili-Catenacci 2007, ad loc.) that the verb παίζειν denotes an erotic play and conveys the hetaera’s promiscuity: this interpretation is improbable because the filly (girl) is alone and has no one to ‘play’ with.

For the erotic metaphor of horse-back riding in ancient Greek poetry cf., e.g., Thgn. 257-260 and Ar. Lys. 677.

Parallels for the erotic metaphors are, e.g., E. Hipp. 545-554 and AP 5.202 and 203 (Asclepiades). See also the erotic metaphor of yoking mares in Anacr. 346<1> discussed in 3.3.1.

Cf. also infra Archilochus’ Cologne Epode. For the suggestion that the poem forms part of the ‘meadow of love’ motif see Calame 1999 (1992), 166.

For mockery in Anacreon’s poetry see further my discussion of fr. 346<1> in 3.3.1. This interpretation goes counter to the claim of Degani-Burzacchini 2005 (1977), 69 and Hutchinson 2001, 279 that the man mocks himself by representing himself as a ‘loser’ who cannot erotically conquer even a young girl.
ei δ᾽ ὧν ἐπείγεαι καὶ σε θυμός ιθύει, ἔστιν ἐν ἡμετέρου
η νῦν μέγ᾽ ἰμείρε[ι]
καλὴ τέρεινα παρθένους, δοκέω δὲ μὴν εἶδος ἁμωμον ἔχειν'
tὴν δὴ σὺ ποίη[σαι φίλην,']
tοσαύτ᾽ ἐφῶνει τὴν δ᾽ ἐγιώνταμει[βόμην]·
Ἀμφιμεδοῦς θύγατερ,
ἐσθῆλης τε καὶ [
γυναίκος, ἢν νῦν γῇ κατ᾽ εὐφώσσο[σε] ἐξ[χει,]
t]έφις εἰςι θεῇ πολλαὶ νέοισιν ἁνδ[ράσιν]
pαρὲξ τὸ θεῖον χρῆμα· τῶν τις ἀρκέσε[ι].
t]αὐτα δ᾽ ἔφ᾽ ἴσχυς[ε] εὐτ᾽ ἄν μελανθὴ[ι]
ἐ]γὼ τε καὶ σὺ σὺν θεῶι βουλεύσομεν.
π]είσομαι ὡς μὲ κέλεαι:
pολλὸν μ᾽ ε[]
θρ[ιγκοῦ δ᾽ ἔνερθε καὶ πυλέων ύποφ[]
μή τι μέγα[υφε] φίλη·
σχήσω γὰρ ἐς ποη[φόρους]
k]ήσως: τὸ δὴ νῦν γνώθι. Νεοβούλη[ν]
ά]λλος ἁνὴρ ἐχέτω,
αιαί, πέπειρα, δις [τόση,
ἀν]θος δ᾽ ἀπερρύηκε παρθενή[ιον]
k]αὶ χαρίς ἢ πρὶν ἐπῆν·
κόρον γάρ οὐκ,
...]ης δὲ μέτο ἐφήνε μανόλις γυνή.
ἐς] κόρακας ἀπηκε·
μὴ τοῦτ ἐφ ιαν[
δ]πας ἐγὼ γυναίκα τ[ο]ιάτην ἔχων
gεῖ]τοσι χάρμι ἐσομαι·
pολλὸν σὲ βουόλο[μαι]
σὸ] μὲν γὰρ οὔτ᾽ ἀπιστος οὔτε διπλόη, ἢ δ]ὲ μᾶλ ὅξυτερη,
…holding off completely; and endure (I shall endure?)…likewise. But if you are in a hurry and desire impels you, there is among us one who now greatly longs for..., a lovely tender girl. In my opinion she has a faultless form; make her your (loved on)’. Such were her words; and I replied: ’Daughter of Amphimedo, of a noble and...woman, whom now the mouldy earth covers, many are the delights the goddess offers young men besides the sacred act; one of these will suffice. But at leisure, when it becomes dark, you and I will deliberate on these matters with the help of a god. I shall obey as you bid me; (you arouse in me?) a strong (desire?). But, my dear, do not begrudge me (to go?) under the coping and the gates; for I shall steer towards grassy gardens; be sure now of this. As for Neoboule, let some other man have her. Ugh, she is overripe, twice your age, and her girlhood’s flower has lost its bloom, as has the charm which formerly was on it; for (her desire is?) insatiable, and the sex-mad woman has revealed the full measure of her...To hell with her! (Let) no (one bid?) this, that I have such a wife and become a laughing-stock to my neighbours; I much prefer you, since you are neither untrustworthy nor two-faced, but she is quite precipitous, and makes many her lovers. I am afraid that if I press on in haste (I may be the parent) of blind and
premature offspring, just like the bitch’. So much I said; and I took the girl and laid her down in blooming flowers. With a soft cloak I covered her, holding her neck with my arm...as she ceased just like a fawn...and with my hands I gently took hold of her breasts...she revealed her young flesh, the approach of her prime, and touching all over her lovely body I let go my...force, touching her blond (hair).

In lines 42-43 the man says that he laid the girl down in ‘blooming flowers’ (ἐν ἄνθε[σιν τηλ]εθάεσσι). These flowers do not only reflect the youthful beauty of the girl, as ἄνθος frequently stands for youthful vitality and beauty in other early Greek poetry,276 but also contrast with the loss of beauty of another woman, Neoboule, proposed by the girl as a sexual alternative but described by the man as one whose ‘girlhood’s flower has lost its bloom’ (ἄν]θος δ’ ἀπερρύηκε παρθενήιον, 27) due to sexual lust (cf. lines 19-20 and 38).277 Moreover, the emphatic mention of ‘blooming flowers’ implies that, despite the lack of a direct reference to a λειμών, these are meadow flowers, which as pars pro toto set the scene.278 Some scholars have argued that they represent a real space, i.e. Hera’s

276 See my discussion of Ibyc. 286 in 3.3.2.
277 Cp. Hes. fr. 132 (εἵνεκα μαχλοσύνης στυγεφής τέρειν ἐλέεν ἄνθος, ‘her tender bloom was lost because of hateful lust’) and especially Archil. 188.1 (οὐκέθ’ ὀμίς διάλλες ἀπαλὸν χρόα· κάρφεται γάρ ἡδι / ὀγμοῖς, ‘no longer does your skin have the tender bloom that it once had: for now your furrow is withered’; see further Brown 1995). Commentators only point out the contrast between the negative use of flower imagery about Neoboule in the man’s speech and its positive use about her in the girl’s speech (καλὴ τέρεινα παρθένος, ‘lovely tender maiden’, line 6); for the latter they note that in epic poetry τέρεινα is used of plants, leaves or grass (ll. 13.180; Od. 9.449 and 12.357) and those surfaces that share the same tactile qualities, such as tears and skin (ll. 3.142 and 4.237), while in Archilochus’ fragment it is used of a female to express her tenderness (Degani-Burzacchini 2005 (1977), ad loc.; Henderson 1976, 164-165; Miralles-Pòrtulas 1983, 134; Slings 1987b, ad loc.; Nicolosi 2007, ad loc.).
278 Cf. Merkelbach-West 1974, 102; Bremer 1975, 272-273; Henderson 1976, 163-164; Stoessl 1976, 252; Degani-Burzacchini 2005 (1977), ad loc.; Slings 1987b, ad loc.; Calame 1999 (1992), 166-167. This is known from the Homeric epics as the ‘principle of single property’ (e.g., ll. 4.1-4, where the mention of the golden floor and cups evokes Zeus’ splendid palace on the Olympus; see further Andersson 1976, 34-35 and 48-49 and de Jong forthcoming b).
precinct at Paros. However, this interpretation is problematic for two reasons: it is biographical, as it locates the scenery on the birth island of Archilochus, and it assumes that the scenery in AP 7.351 (Dioscorides), in which the Lycambides speak of an encounter with ‘Archilochus’ in Hera’s great precinct (Ἡρῆς ἐν μεγάλῳ τεμένει), is necessarily the same as that in the Epode. I rather side with other scholars, who consider the meadow flowers an imaginary space with erotic associations connected to the ‘meadow of love’ motif, as they set the scene for an erotic encounter between a girl and a man. The opening lines could have contained a more detailed description of the meadow, possibly describing the girl playing and picking flowers before her encounter with the man, but this cannot be stated with certainty, since they have been lost. As in Anacreon 417, the ‘meadow of love’ has associations with seduction instead of with abduction, as the man tries to seduce the girl in the meadow: in lines 13-16 he says that one of the ‘many delights the goddess offers young men, besides the sacred act’ (τε ρψίες εἰςι θεῆς πολλαὶ νέοισιν ἀνδρῶν παρέξ τὸ θεῖον χρῆμα), i.e. sexual activities except full intercourse, will suffice; in lines 21-24a he makes use of spatial metaphors about the female genitals to

280 Cf. Bremer 1975, 272-273; Slings 1987b, ad 42-43; Calame 1999 (1992), 166-167. Other motifs suggested are the locus amoenus (Thesleff 1981, 42; Miralles-Portulas 1986, 137; Peponi 1992, 101-103) and – what could be called – the ‘man meets girl in an isolated place’ motif (Van Sickle 1975, 125; Henderson 1976, 163; Miralles-Portulas 1983, 143). As regards the former, the mention of meadow flowers is not sufficient to speak of a locus amoenus: water and trees, too, are essential features, and other elements like shade are often added (see further Schönbeck 1962 and Haß 1998). As for the latter, essential to the motif, as is clear from the meeting of Odysseus and Nausicaa in Od. 6, is that man and girl are strangers to each other before they meet (cf. Od. 6.187, where Nausicaa addresses Odysseus as ἔξιν’). In the Epode, however, there are several indications that the man knew the girl before: he knows the name of her mother and that she has died (lines 10-12), and he is familiar with the girl’s character (cf. line 36).
281 This was suggested by Merkelbach-West 1974, 102 and Henderson 1976, 163.
282 Cf. Hesychius’ gloss ἐξω τῆς μίξεως (Π 839) for παρέξ τὸ θεῖον χρῆμα (see also Degani 1977, 21; Burnett 1983, ad loc.; De Martino-Vox 1996, ad loc.; Nicolosi 2007, ad loc.).
express his desire for sexual contact by asking the girl not to begrudge him to go ‘under the coping and the gates’ (θηγκοδ’ ἐνεφθε καὶ πυλέων ύποφ[…]²⁸³ for he will steer ‘towards grassy gardens’ (ἐς ποη[φόρους / κ]ήπους).²⁸⁴ These attempts seem to have succeeded, as in the end sexual activities between the man and the girl take place in the meadow.

However, a sense of ambiguity remains concerning the type of sexual activities and the manner in which they take place in the meadow. The man renders the impression that the girl does not resist his sexual advances (cf. the middle παυ[σ]αμένην in 46), that he is gentle to her and that he is not violent (cf. μαλθακῆι in 44 and ἠπίως in 48),²⁸⁵ but the girl’s perspective is not offered. Additionally, the man provides no details and clearly refers to only one sexual action, ejaculation (cf. ...]ὸν ἀφήκα μένος, ‘I let go my...force’, line 52);²⁸⁶ he does not provide more details, thus leaving the end open.²⁸⁷ In this respect, the meadow scene aligns...

²⁸³ The verb we miss at the end of line 21 must have expressed some sort of movement under the coping and the gates. Several emendations have been proposed (ὕποφ[θάνειν by West, ὑποφλ[ύσαι by Slings), but none have met general approval. Therefore, I follow Gerber in printing only ὑποφ[.

²⁸⁴ For the metaphorical-erotic sense of the spatial references see the parallels provided by Merkelbach-West 1974, 106 and Slings 1987b, ad loc.: for the gardens cf. supra my discussion in 3.3.2; for the coping Ar. Th. 60; for the gates Ar. Lys. 1163 and AP 5.242. Commentators who believe that the scenery presents a real space, i.e. Hera’s precinct in Paros, defend a literal interpretation of lines 21-24a, arguing that the coping and the gates form part of the city walls, while the gardens are those of Hera’s temenos in the city. However, if lines 21-24 were to be taken literally, one would expect that movement to take place after the dialogue between the man and the girl.

²⁸⁵ Cf. Calder 1978, 42. According to Slings 1987b, ad loc., παυ[σ]αμένην is ‘not a sign of tenderness, but of taking possession, sexually’. However, this is only true for the passive sense of παύομαι, not for the middle sense (cf. LSJ, s.v. παῦω I.1: ‘Med. denotes willing, Pass. forced, cessation’).

²⁸⁶ See Gerber 2006 (1999), ad loc. and Carey 2009, 157. If the emendation λευκ[όν (‘white’) by Merkelbach (followed by Degani, Page, Gentili-Catenacci and Nicolosi) or θερμ[όν (‘hot’) by West for the beginning of line 52 were correct, the reference to ejaculation would be even more obvious.

²⁸⁷ In this light, the abundant research conducted to precisely determine which sexual actions the man refers to becomes futile - suggestions are, amongst others,
with the sexual references in the man’s speech of seduction: the alternatives to full intercourse proposed in lines 13-16 are not specified, and, in line with one of the functions of metaphors to express (sexual) experiences in a vague and ambiguous manner, the spatial metaphors in lines 21-24a do not make clear which female genitals and thus which sexual activities are referred to.289

Theognis 1249-1252

I now turn to the final two symbolic meadows which have erotic associations other than those connected to the ‘meadow of love’ motif. I begin with Theognis 1249-1252, which offers a comparison of a boy with a horse:

παῖ, σὺ μὲν αὐτῶς ἵππος· ἐπεὶ κριθῶν ἐκορέσθη,

αὖθις ἐπὶ σταθμοὺς ἠλυθεὶς ἡμετέρους

ἡνίοχον τε ποθῶν ἀγαθὸν λειμώνα τε καλὸν

κρήνην τε ψυχρὴν ἀλσεά τε σκιερά.

Boy, you are just like a horse: after you had got your fill of barley, you came back to my stables, longing for your skilful rider, beautiful meadow, cool spring and shady groves.

In lines 1251b-1252 a beautiful meadow, presumably including plants and flowers which naturally grow in meadows and make

‘petting’ (Degani 1977, 22), masturbation (Rankin 1977, 71 and Calder 1979, 43) and *ejaculatio praecox* (Miralles-Pòrtulas 1983, 133).


289 Commentators have tried to determine with which female genitals the spatial metaphors in particular accord: as for the gardens, for instance, some think of the *mons Veneris* (e.g., Slings 1987b, *ad loc.*), others of pubic hair (e.g., Merkelbach-West 1974, 106). The impossibility of precisely determining the referents derives from the fact that metaphors are no mere substitutions (see further 1.2.2 and also Thgn. 1249-1252 infra).
them beautiful,\textsuperscript{290} is described as having a cool spring and shady groves, both of which imply the presence of a burning sun. The erotic symbolism of the meadow is evinced by the fact that it is embedded in an image of a horse with its rider which is a metaphor for the homoerotic, pederastic love between a young boy (\textit{eromenos}) and a more mature man (\textit{erastes}). A similar image occurs in another poem by Theognis (lines 1267-1270), which is worth quoting in full:

\begin{center}
\begin{quote}
παῖς τε καὶ ἵππος ὀμοίον ἔχει νόον: οὔτε γὰρ ἴππος ἤνίοχον κλαίει κείμενον ἐν κονίῃ,
ἀλλὰ τὸν ὑστὲρον ἄνδρα φέει κριθαίσι κορεσθεῖς.  \\
1270 ὡς δ’ αὐτῶς καὶ παῖς τὸν παρεόντα φίλει.
\end{quote}
\end{center}

\textit{A boy and a horse have a similar mindset: a horse does not weep for his rider\textsuperscript{291} lying in the dust, but carries the man who comes next, after it has had its fill of barley. Just so, a boy, too, loves the man who is at hand.}

In lines 1267-1270, too, a boy is compared to a horse, with an explicit point of comparison: just as a horse does not care who his rider is, a boy (\textit{eromenos}) does not care who his lover (\textit{erastes}) is, as long as he has one. Both in 1267-1270 and 1249-1252 the promiscuity of the \textit{eromenos} is conveyed by the image of a horse satiated with barley (\textit{κριθαίσι κορεσθεῖς}, 1269 - \textit{κριθῶν ἐκορέσθης}, 1249), which represents satisfaction from an encounter with another lover.\textsuperscript{292} The difference from 1267-1270 is

\textsuperscript{290} Cp. the use of \textit{καλός} of plants and flowers in early Greek poetry: e.g. \textit{Il.} 2.307, 16.55, \textit{h. Ven.} 266, \textit{Th.} 216; Archil. 30.2; Thgn. 994.

\textsuperscript{291} Gerber translates \textit{ἡνίοχος} in 1268 and 1251 with ‘charioteer’, which is the sense the noun has in epic poetry (see \textit{LfgrE}, s.v. \textit{ἡνίοχος}). However, in Theognis’ poems the sense ‘rider’ is more likely for two reasons: there is no reference to a chariot and the third and only other instance of the noun in the \textit{Theognidea} (line 260) definitely has the sense ‘rider’ (cf. LSJ, s.v. \textit{ἡνίοχος} 2b and Van Groningen 1966, \textit{ad loc.}), as the \textit{ἡνίοχος} is carried by a horse.

\textsuperscript{292} Cf. Vetta 1980, \textit{ad loc}. Some scholars (Adrados 1981 (1956), \textit{ad loc.}; Dover 1978, 59; Hupperts 2000, 46) argue that anal penetration is alluded to, assuming that barley is a metaphor for semen (cp. Ar. \textit{Pax} 965). However, I doubt whether the
that in 1249-1252 the horse (boy) ultimately comes back to his rider (erastes), who offers a beautiful meadow, a cool spring and shady groves. Based on the meaning of πόθος ‘desire’ and ἀγαθός physically ‘skilful’ in other early Greek poetry,293 the erastes makes it seem as if the eromenos returns because of his desire for the former’s sexual skills and a ‘pleasant place’ to make love. In this way, the meadow is presented as a symbolic space suggestive of homoerotic encounters.

Sappho 2

Sappho 2 is a cletic hymn in which the goddess Aphrodite is invoked to come to a sanctuary:294


metaphor should be interpreted so specifically, especially since metaphors, as specialists acknowledge, are no mere substitutions of referents (see further 1.2.2 and my discussion of Archil. 196a supra). In this light, the metaphor rather seems to render satisfaction by a sexual encounter in the form of satisfaction by eating (see, in general, Allan-Burridge 2006, 190-197).

293 For ἀγαθός in the sense of physically ‘skilful’ cf. for epic poetry II. 1.131, 13.284, 17.632, 19.155, 21.280, 24.53; for lyric poetry see Pi. I. 5.26, N. 10.51 O. 9.28, P. 8.100. For πόθος in the sense of ‘desire’ in early Greek poetry cf. Op. 66; Sc. 41; Archil. 196.1 and 194.1; Pi. fr. 123.4; Sapph. 22.11, 94.23 and 102.2; Thgn. 1339.

294 The noun ναῦον is a conjecture for the reading ναυγον of the ostracon, on which the fragment has been preserved, and has been accepted by all editors (Page, Treu, Voigt, Campbell, Aloni). Another conjecture, ἐναυλον, has gained less success (proposed by Pfeiffer and followed in Kirkwood 1974, 115 and Ferrari 2010 (2007), 152), because the noun would be redundant in light of the similar ἀλσος in line 2.

295 Before this line, the ostracon has ῥανοθενκατιου. Most editors and commentators consider δεῦρυ the beginning of a new poem, because ῥανοθενκατιου is followed by a long blank space and for reasons of meter probably belonged to a lost hexametric hymn. See further McEvilley 1972, 324-325, Burnett 1983, 361, n86 and Ferrari 2010 (2007), 151.
ἐν δ’ ὑδώρ ψύχρον κελάδει δι’ ὕσδων μαλίνων, βρόδοισι δὲ παῖς ὁ χώρος ἐσκιάστ’, αἰθυσσομένων δὲ φύλλων κώμα κατέρρεει.

ἐν δὲ λείμων ἵπποβοτος τέθαλεν ἡρίνοισιν ἁνθεσιν, αἱ δ’ ἀηται μέλλιχα πνέοισιν [ ]

ἐνθα δὴ σὺ . . . ἔλοια Κύπρι
χυσίαισιν ἐν κυλίκεσιν ἄβρως ὀμμεμείχμενον θαλίαισι νέκταρ οἰνοχόαισον

Hither to me from Crete to this hallowed sanctuary, where is your graceful grove of apple-trees, and altars smoking with incense. Therein cool water babbles through apple-branches, and the whole place is put under shade by roses, and from the quivering leaves deep sleep streams down. Therein too a meadow, grazed by horses, blossoms with spring flowers, and the winds blow gently...There, Cypris, take...and pour gracefully into golden cups nectar that is mingled with festivities.

At the sanctuary, there is a meadow grazed by horses and blossoming with flowers near a grove of apple trees, altars and cool water. Some scholars have argued that the poem represents a real space, i.e. an actual cult place of Aphrodite in Lesbos.296 The cult place is made up, first of all, by a grove of apple trees. Sanctuaries often contained groves of trees, as these were considered sacred spaces where the god or goddess would manifest himself or

herself.\footnote{297} The reason why apple trees are mentioned is because apples were sacred to the goddess Aphrodite.\footnote{298} Next, it contains altars. The smoke of the frankincense seems to refer to the kindling of fire on altars for ritual sacrifices.\footnote{299} Furthermore, horses are grazing in the meadow. Sanctuaries typically consisted of grazing areas for animals.\footnote{300} In Sappho 2 horses are mentioned because these animals were sacred to Aphrodite.\footnote{301} Finally, the reference to cool water accords with the fact that sanctuaries usually included streams, fountains or springs, not only to supply water for the trees and the animals (here, the apple trees and the horses), but also to purify celebrants before they partake in the rituals.\footnote{302}

Other scholars think that the poem evokes an imaginary space, particularly because of the mysterious absence of human beings from the sanctuary and because of the magical image of a trance-like sleep that streams down from the leaves.\footnote{303} Whether real or imaginary, the scenery is endowed with erotic associations. This is suggested by the flowers in the meadow.\footnote{304} Flowers, especially roses that are connected to Aphrodite, are associated with female desire in Sappho’s poetry, as I pointed out in my discussion of

\footnote{297} See Burkert 2000 (1977), 28, Birge 1982, especially 38-39 (on Aphrodite) and Bonnechere 2007, with reference to Sappho 2; also noted by Schönbeck 1962, 79-80. Cf. the grove of Aphrodite in Corinth, mentioned in Pi. fr. 122.18, and cp. the meadow with a grove of poplar trees for Athena in Phaeacia in Od. 6.291-294.


\footnote{300} See Burkert 2000 (1977), 86.

\footnote{301} For the horses cf. Aphrodite’s cult epithet ἔφιππος (schol. ll. 2.820); see further Bowra 1961 (1936), 197, Elliger 1975, 179 and Le Meur 1998, 36. This would mean that the epithet is not so ornamental as many commentators believe (e.g., Bowra 1961 (1937), 232; Campbell 1982 (1967), ad loc.; Broger 1996, ad loc.); for my general claim that epithets bear contextual relevance in archaic lyric poetry see my introduction (1.1).


\footnote{303} Cf. above all McEvilley 1972, 331-333 and Williamson 1995, 141.

Sappho 96.305 Spring flowers, too, are related to love or Aphrodite in early Greek poetry: in *Cypria* 4.2 Aphrodite is garmented ‘in spring flowers’ (ἐν ἄνθεσιν εἰαρινοῖσιν), and in Theognis 1275-1276 love is said to rise, when the earth blooms ‘with spring flowers’ (ἀνθεσιν εἰαρινοῖς).306 The erotic associations suggest that the sanctuary with its meadow is presented as a symbolic space characteristic of Aphrodite, the goddess of love. This manner of presentation reinforces the cletic nature of the hymn, as it stimulates the goddess’ visit to the sanctuary requested at the beginning and end of the fragment.307

### 3.4. CONCLUSION

This chapter has shown two of the roles the countryside can play in archaic Greek lyric. Firstly, as in the *Iliad*, a coastal plain with a river has a role as battlefield setting. Focusing on the use of diction shared with epic poetry (especially epithets) and the anachronical order of the ‘lyric narratives’, I have suggested that a grim atmosphere is created of the countryside falling victim to wanton violence.

Secondly, fields, meadows and gardens acquire a symbolic-erotic role that is less common in epic poetry. Fields are presented as erotic metaphors for the female body or have erotic associations with a ‘psychologising function’, as they mirror female desire: the latter nuances the scholarly opinion that the countryside in general

305 See 3.3.1.

306 Cf. also Alc. 296b and Ibyc. 286 (discussed in 3.3.2) for the connection between love and spring. Admittedly, ἰρινοῖσιν is a conjecture, suggested by Vogliano, for the *ostracon* reading ΤΩΤΙΤΟΙΝΝΟΙΣ, but it has been accepted by most editors (Page, Treu and Campbell, but not Voigt and Aloni, who put cruces). Some scholars (Bagg 1964, 53-54; Burnett 1983, 266-267; Winkler 1996 (1981), 108; Snyder 1997, 18-19) have argued that the erotic symbolism is specifically metaphorical for the female body: the flowers, for instance, would stand for the female genitals. However, this reading is not supported by textual evidence and the relation between the female body and the sanctuary would be hard to understand (see further Jenkyns 1982, 30-32 and Tsomis 2001, 60, n79 for a refutation of this reading).

307 See further my discussion in Heirman forthcoming.
mirrors all sorts of human feelings.\textsuperscript{308} Gardens are metaphors for female genitals or are associated with incipient sexuality. Meadows have associations with seduction of girls by men (‘meadow of love’ motif), homoerotic love, or the goddess of love Aphrodite.

\textsuperscript{308} Treu 1955, 203-212; Elliger 1975, 176-202; Jenkyns 1998, 33-38; Le Meur 1998, 23 (in the wake of the claim by Parry 1957 and Segal 1963 that in archaic Greece man felt closely connected to the countryside).