

1. Leucon and Rhode’s Characterization of Habrocomes’s Lamentation

5.12.5:¹

Ἀβροκόμης σῶζεται καὶ ἔστιν ἐνταῦθα, **ἀεὶ** σε
θρηνῶν.

Habrocomes is safe and he is here, **constantly**
lamenting you.

2. σωφροσύνη

- *LSJ* s.v. σωφροσύνη: soundness of mind, prudence, discretion; sanity
 2. **moderation in sensual desires, self-control, temperance**
 3. in a political sense, a moderate form of government

3. Aelius Theon’s Discussion of Characterization

A. Theon 116:²

**καὶ διὰ φύσιν γυναικὶ καὶ ἀνδρὶ ἕτεροι
λόγοι ἀρμόττοιεν ἄν**, καὶ διὰ τύχην δούλῳ καὶ
ἐλευθέρῳ, καὶ δι’ ἐπιτήδευμα στρατιώτη καὶ
γεωργῶ, **κατὰ δὲ διάθεσιν ἐρῶντι καὶ
σωφρονοῦντι**

**And by nature, different speeches would be
fitting for men and women**, and on account of
tyche, different speeches would be fitting for a
free man and a slave. And on account of their
occupation, different words would be fitting for a
soldier and a farmer, and **according to their
condition different words would be fitting for a
man in love and for a man with *sophrosyne*.**

¹ All quotations from the Greek text are from O’Sullivan 2005. All translations are my own.

² References to Theon are to Patillon and Bolognesi 1997.

4. Habrocomes is Conquered by Eros

1.4. 1–3: Habrocomes laments his loss of masculinity by being conquered by Eros.

[λαβῶν] δὴ τὴν κόμην ὁ Ἀβροκόμης καὶ σπαράξας <καὶ περιρρηξάμενος> τὴν ἐσθῆτα «φεῦ μοι τῶν κακῶν ... τί πέπονθα δυστυχῆς; ὁ μέχρι νῦν ἀνδρικός Ἀβροκόμης, ὁ καταφρονῶν Ἔρωτος, ὁ τῷ θεῷ λοιδορούμενος ἐάλωκα καὶ νενίκημαι καὶ παρθένῳ δουλεύειν ἀναγκάζομαι, καὶ φαίνεται τις ἤδη καλλίων ἐμοῦ καὶ θεὸν Ἔρωτα καλῶ. ὦ πάντα ἄνανδρος ἐγὼ καὶ πονηρός. οὐ καρτερήσω νῦν; οὐ μενῶ γεννικός; οὐκ ἔσομαι κρείττων Ἔρωτος; νῦν οὐδὲν ὄντα θεὸν νικῆσαι με δεῖ. καλὴ παρθένος. τί δέ; τοῖς σοῖς ὀφθαλμοῖς, Ἀβροκόμη, εὖμορφος Ἀνθία, ἀλλ', ἐὰν θέλῃς, οὐχὶ σοί. δεδόχθω ταῦτα. οὐκ ἂν Ἔρωσ ποτέ μου κρατήσῃ.

Habrocomes indeed [took and] ³ tore his hair <and ripped> his clothes, “Alas for me because of misfortunes...Why have I suffered wretchedly? **I, the until now manly Habrocomes**, who looked down on Eros, who mocked the god, have been caught and have been conquered and **am forced to become a slave to a girl**. And now someone looks more beautiful than me and I call Eros a god. O I am unmanly and wicked in every way! Will I not overcome now? Will I not maintain my nobility? Will I not be stronger than Eros? Now he should not beat me at all even if he is a god. The girl is pretty. What of it? To your eyes, Habrocomes, Anthia is pretty, but, if you are willing, not to you. Let these things be established. Eros could never beat me.

5. Plato on the Gender Dynamics of Lamentation

Pl. *Rep.* 605c9–e1:⁴ Plato

ἀκούων σκόπει. οἱ γὰρ που βέλτιστοι ἡμῶν ἀκροώμενοι Ὀμήρου ἢ ἄλλου τινὸς τῶν τραγωδοποιῶν μιμουμένου τινὰ τῶν ἡρώων ἐν πένθει ὄντα καὶ μακρὰν ῥῆσιν ἀποτείνοντα ἐν τοῖς ὄδυρμοῖς ἢ καὶ ἄδοντάς τε καὶ κοπτομένους, οἷσθ' ὅτι χαίρομεν τε καὶ ἐνδόντες ἡμᾶς αὐτοὺς ἐπομεθα συμπάσχοντες, καὶ σπουδάζοντες ἐπαινοῦμεν ὡς ἀγαθὸν ποιητὴν ὅς ἂν ἡμᾶς ὅτι μάλιστα οὕτω διαθῆ.

οἶδα· πῶς δ' οὐ;

Ὅταν δὲ οἰκεῖον τινὶ ἡμῶν κῆδος γένηται, ἐννοεῖς αὖ ὅτι ἐπὶ τῷ ἐναντίῳ καλλωπιζόμεθα, ἂν δυνώμεθα ἡσυχίαν ἄγειν καὶ καρτερεῖν, ὡς τοῦτο μὲν ἀνδρὸς ὄν, ἐκεῖνο δὲ γυναικός, ὁ τότε ἐπηρεάζομεν.

Socrates: Consider while you listen. For the best of us when we hear Homer or some other of the tragic poets imitating one of the heroes who is in pain and stretching out a long speech in his laments or even singing and beating themselves, you know that we are happy and we surrender ourselves and follow them, suffering together. And we seriously praise as a good poet whoever makes us suffer most.

Agathon: I know. And why not?

Socrates: Whenever a personal grief happens to some one of us, in turn you think that we take pride in the opposite, if we are able to keep quiet and be strong, the latter is what a man does, the former what a woman does, which at one time we praised

³ I follow Tagliabue's textual suggestion in bracketing λαβῶν as a gloss on σπαράξας, which is an improvement over O'Sullivan's text, which awkwardly has two participles for one noun, contrary to Xenophon's normal usage (Tagliabue 2011a *ad* 1.4.1).

⁴ All References to Plato's *Republic* are to Slings 2003.

6. A Whore Instead of a Man

2.1. 2–4: Habrocomes sees being under Corymbus as a loss of masculine status, since he has been married and is thus a man.

‘ὦ κακοδαίμονες... ἡμεῖς, τί ἄρα πεισόμεθα ἐν γῆ βαρβάρων [πειρατῶν], ὕβρει παραδοθέντες πειρατῶν; ἄρχεται τὰ μεμαντευμένα· τιμωρίαν ἤδη με ὁ θεὸς τῆς ὑπερηφανίας εἰσπράττει ἐρᾶ Κόρυμβος ἐμοῦ, σοῦ δὲ Εὐξείνου. ὦ τῆς ἀκαίρου πρὸς ἑκατέρους εὐμορφίας· εἰς τοῦτο ἄρα μέχρι νῦν σῶφρων ἐτηρήθην, ἵνα ἐμαυτὸν ὑποθῶ ληστῇ ἐρῶντι τὴν αἰσχρὰν ἐπιθυμίαν; καὶ τίς ἐμοὶ βίος περιλείπεται πόρνη μὲν ἀντὶ ἀνδρὸς γενομένῳ, ἀποστερηθέντι δὲ Ἀνθίας τῆς ἐμῆς; ἀλλ’ οὐ μὰ τὴν μέχρις ἄρτι σωφροσύνην ἐκ παιδὸς μοι σύντροφον, οὐκ ἂν ἐμαυτὸν ὑποθεῖην Κορύμβῳ, τεθνήξομαι δὲ πρότερον καὶ φανοῦμαι νεκρὸς σῶφρων.’

O unlucky we, why then will we suffer in a land of non-Greeks, betrayed by the insolence of pirates. The things which have been prophesied are beginning. Already the god exacts vengeance for my insolence. Corymbus loves me, Euxeinus you. O for the beauty inopportune for each of us! For this reason, then, did I keep myself chaste, in order to submit to a pirate lover who loves a shameful passion? **And is some life left for me if I become a whore instead of a man, and if I am deprived of my Anthia?** But no, by my until now chastity which I have nourished from my boyhood, I could not submit to Corymbus, but I will die first, and I will be seen as a chaste corpse.

B. πόρνη vs. πόρνος in the Greek novels

πόρνη; Ach. Tat. 8.8.3; 8.8.11; 8.10.3; 8.11.2

πόρνος; Ach. Tat. 8.10.9; Char. 1.2.3



The Beautiful Anthia Leading Her Companions into the Temple of Diana at Ephesus. 1820.
Joseph Paelinck (1781-1839), Museum of Fine Arts Ghent.

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