

“Let it go.” Archilochus 5 West and Homeric Referentiality
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1. How does Archilochus 5W/6D/8T, the “Shield Poem,” refer to Homeric poetry? Following Di Benedetto 1991 and Létoublon 2008, we can see ἐρρέτω in line-initial position as an epic catchphrase.

1.2. If we accept this notion, can this help us resolve textual or interpretive issues in Archilochus’ poem?

2. Standard Anglo-Germanic Edition

Archilochus Fr. 5W/6D ἀσπίδι μὲν Σαίων τις ἀγάλλεται, ἦν παρὰ θάμνω ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων· αὐτὸν δ’ ἐξεσάωσα. τί μοι μέλει ἀσπίς ἐκείνη; ἐρρέτω· ἐξαῦτις κτήσομαι οὐ κακίω.	Some Saian exults in my shield, which I left unwillingly by a bush, a blameless weapon. But I saved myself. What’s that shield to me? Let it go. I’ll get another one that’s not worse.
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2.1. Regarding the major variants in the third line:

“Aristophanes’ version represents an ‘oral variant’, i.e. a popular misquotation. The elimination of the reflexive αὐτόν (Homeric; cf. Kühner-Gerth i.565) in favour of (ψυχὴν (cf. φιλοψυχεῖν) was natural at Athens; the reverse change would be unlikely (K. J. Dover, CR 1960, 11). The δ’ is needed for the contrast, and guaranteed by the agreement of Aristophanes and Sextus (who are independent) against the Neoplatonists (who, despite the textual divergences among them, are probably dependent on a single source). Then again Aristophanes’ agreement with the Neoplatonists guarantees ἐξεσάωσα (and therewith τί μοι μέλει) against the aberrant version of Sextus. Sextus is quoting from memory; he remembered αὐτο- δ’ ἐξε- from the true text, but, influenced by what he had just written (σεμνυνόμενος ἐπὶ τῷ τῆν ἀσπίδα ῥίψας φυγεῖν), made it into αὐτὸς δ’ ἐξέφυγον θανάτου τέλος, and then gave up. Quotations from memory are often deformed at the end like this.” (pg. 118)

-West, M.L. 1974. *Studies in Greek Elegy and Iambus*. Oxford.

3. Schemata of the Shield Poem

A (Ceteri)

ἀσπίδι μὲν Σαίων τις ἀγάλλεται, ἦν παρὰ θάμνω
 ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων·
 { – – } (-)εσάωσα. τί μοι μέλει ἀσπίς ἐκείνη;
 ἐρρέτω· ἐξαῦτις κτήσομαι οὐ κακίω.

B (Sextus’ report and Tarditi’s edition of his Archil. fragment 8)

ἀσπίδι μὲν Σαίων τις ἀγάλλεται, ἦν παρὰ θάμνω
 ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων·
 αὐτὸς δ’ ἐξέφυγον θανάτου τέλος. <ἀσπίς ἐκείνη
 ἐρρέτω· ἐξαῦτις κτήσομαι οὐ κακίω.>

4. Epic attestations of ἐρρέτω:

4.1 Achilles rants against Agamemnon.

<p>οὐδέ τί οἱ βουλάς συμφράσσομαι, οὐδέ μὲν ἔργον· ἐκ γὰρ δὴ μ' ἀπάτησε καὶ ἤλιπεν· οὐδ' ἂν ἔτ' αὐτίς ἐξαπάφοιτ' ἐπέεσσιν·/ ἄλις δέ οἱ·/ ἀλλὰ ἔκμηλος ἐρρέτω· ἐκ γὰρ εὐ φρένας εἴλετο μητίετα Ζεὺς. ἐχθρὰ δέ μοι τοῦ δῶρα, τίω δέ μιν ἐν καρῶς αἴσῃ. <i>Iliad</i> 9.374-78</p>	<p>I will not collaborate at all with him in councils, nor in deed, for indeed he has utterly deceived me and harmed me. Let him not cheat me again with words. Enough of him. Let him go willingly: for counselor Zeus has stripped his wits from him. Hateful to me are his gifts, and I value him as the share of a splinter.</p>
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{– –} ἐξεσάωσα./ τί μοι μέλει;/ ἄσπις ἐκείνη
ἐρρέτω· ἐξαυτίς κτήσομαι οὐ κακίω.

Archil. 5W/6D 3-4

4.1.a Quintus maybe riffing on both Homer and Archilochus:

Ἀλλὰ **τί μοι** στυγεροῖσι μετέμμεναι ἐσθλὸν ἔοντα;
Ἐρρέτω Ἀργείων ὀλοὸς στρατός· **ἐρρέτω** αἰῶν
ἄσχετος.
Quintus 5.476-78

Κείνη δ' ἀλαπαδνοτάτῳ σὺν ἀκοίτῃ
ἐρρέτω· **ἐκ γάρ** οἱ πιτυτὰς **φρένας εἴλετο** δαίμων
ἐκ κραδίης, ὅτ' ἐμεῖο λίπεν δόμον ἠδὲ καὶ εὐνήν.
Quintus 6.26-8

ἐρρέτω· **ἐκ γάρ** εὐ φρένας εἴλετο μητίετα Ζεὺς.
Iliad 9.377

4.2 Achilles taunts a rescued Aeneas.

<p>ἔγχος μὲν τόδε κείται ἐπὶ χθονός, οὐδέ τι φῶτα λεύσσω, τῷ ἐφέηκα κατακτάμεναι μενεαίωνν. ἦ ῥα καὶ Αἰνείας φίλος ἀθανάτοισι θεοῖσιν ἦεν· ἀτάρ μιν ἔφην μὰ ψ αὐτῶς εὐχετάσθαι. ἐρρέτω· οὐ οἱ θυμὸς ἐμεῦ ἔτι πειρηθῆναι ἔσσεται, δς καὶ νῦν φύγεν ἄσμενος ἐκ θανάτοιο. <i>Iliad</i> 20.345-50</p>	<p>This is my spear lying on the ground, but I don't at all see the man at whom I threw it, desiring to kill him. Certainly even Aeneas was beloved of the immortal gods. I considered his boasting to be in vain. Let him go. He will not have the heart to try me again, he who fled gladly (?) from death.</p>
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Scheme B of the Shield Poem (Sextus' third line)

ἀσπίδι μὲν Σαῖων τις ἀγάλλεται, ἦν παρὰ θάμνῳ
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων·
αὐτὸς δ' **ἐξέφυγον θανάτου τέλος**. <ἀσπις ἐκείνη
ἐρρέτω· ἐξαυτίς κτήσομαι οὐ κακίω.>

4.2.a Medea on Jason

ἦκα δὲ μυρομένη, λιγέως ἀνενείκατο μῦθον·
“Τίπτε με δευλαῖην τόδ' ἔχει ἄχος; εἴθ' ὄγε πάντων
φθεισεται ἡρώων προφερέστατος εἴτε χερείων,
ἐρρέτω· – ἦ μὲν ὄφελεν ἀκήριος ἐξαλέασθαι. –
ναὶ δὴ τοῦτό γε πότνα θεὰ Περσῆσι πέλοιτο,

οἴκαδε νοστήσειε φυγῶν μόνον· εἰ δέ μιν αἴσα
 δμηθῆναι ὑπὸ βουσί, τόδε προπάρριθε δαείη,
 οὔνεκεν οὐ οἱ ἔγωγε κακῆ ἐπαγείομαι ἄτη.”
 Ap. Rhod. 3.463-470

4.3 Calypso on Odysseus.

<p>τὸν μὲν ἐγὼν ἐσάωσα περὶ τρόπιος βεβαῶτα οἶον, ἐπεὶ οἱ νῆα θοὴν ἀργῆτι κεραυνῶ Ζεὺς ἐλάσας ἐκέασσε μέσῳ ἐνὶ οἴνοπι πόντῳ. ἔνθ' ἄλλοι μὲν πάντες ἀπέφθιθεν ἐσθλοὶ ἑταῖροι, τὸν δ' ἄρα δεῦρ' ἀνεμὸς τε φέρων καὶ κύμα πέλασσε. τὸν μὲν ἐγὼ φιλέον τε καὶ ἔτρεφον ἡδὲ ἔφασκον θήσειν ἀθάνατον καὶ ἀγήραον ἡματα πάντα. ἀλλ' ἐπεὶ οὐ πῶς ἔστι Διὸς νόον αἰγιόχοιο οὔτε παρεξελθεῖν ἄλλον θεὸν οὔθ' ἀλιῶσαι, ἔρρέτω, εἴ μιν κείνος ἐποτρύνει καὶ ἀνώγει, πόντον ἐπ' ἀτρύγετον. πέμψω δέ μιν οὐ πη ἐγὼ γε. <i>Odyssey</i> 5.130-40</p>	<p>I saved that man mounted about his keel, alone, when Zeus having struck his swift ship with a bright lightning-bolt scattered it on the wine-faced sea. There all of his other good companions perished, but the wind and swell carried him here. That man I loved and nurtured and thought to make him immortal and ageless for all days. But since it's in no way possible to transgress or baffle the intent of Zeus the aegis-bearer, let him go, if that one urges him on and orders him to the barren sea. But I won't send him anywhere.</p>
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4.4 Archilochus referencing his own name?

τῶν δὲ τετάρτων ἤρχεν εὖς παῖς Ἀγχίσαιο
 Αἰνεΐας, ἅμα τῷ γε δῶω Ἀντήνορος υἱε
 Ἀρχέλοχος τ' Ἀκάμας τε μάχης εὖ εἰδότε πάσης.
 ...
 Ἐνθ' ἄλλοι Τρῶες τηλεκλειτοὶ τ' ἐπίκουροι
 βουλή Πουλυδάμαντος ἀμωμήτοιο πίθοντο.
Iliad 12.98-100, 108-109

4.5 Types of Symptotic Performance

<p>ἀλλὰ τριῶν γενῶν ὄντων, ὡς φησιν Ἀρτέμων ὁ Κασσανδρεὺς ἐν δευτέρῳ Βιβλίῳ Χρήσεως, ἐν οἷς τὰ περὶ τὰς συνουσίας ἦν ἀδόμμενα, ὧν τὸ μὲν πρῶτον ἦν ὁ δὴ πάντας ἄδειν νόμος ἦν, τὸ δὲ δεύτερον ὁ δὴ πάντες μὲν ἦδον, οὐ μὴν ἀλλὰ γε κατὰ τινα περίοδον ἐξ ὑποδοχῆς, <τὸ> τρίτον δὲ καὶ τὴν ἐπὶ πᾶσι τάξιν ἔχον, οὐ μετεῖχον οὐκέτι πάντες, ἀλλ' οἱ συνετοὶ δοκοῦντες εἶναι μόνοι, καὶ κατὰ τόπον τινὰ εἰ τύχοιεν ὄντες. διόπερ ὡς ἀταξίαν τινὰ μόνον παρὰ τᾶλλα ἔχον τὸ μῆθ' ἅμα μῆθ' ἐξῆς γινόμενον, ἀλλ' ὅπου ἔτυχον εἶναι σκόλιον ἐκλήθη. Athenaeus 694a-b (Olson ed./trans.)</p>	<p>Instead, according to Artemon of Cassandreia in Book II of “On the Use of Books (fr. 10, FHG iv.342),” the various songs performed at parties belong to three categories. The first was the type that everyone customarily sang; the second was the type that everyone sang, not (in a group), however, but in rotation, one after another; and the third type came after all the others, and not everyone participated at this point, but only those regarded as intelligent, regardless of where they happened to be sitting. This is why, since singing neither all together nor in a fixed sequence, but simply wherever they happened to be located, involved a certain amount of disorder— although only in comparison to the other categories— this type was referred to as a skolion.</p>
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4.5.1 How do we respond as editors to textual repetition within poetry?

4.5.2 Do we assume automatically that near *verbatim* repetition is a mark of textual joins? Does this process of joining potentially destroy poetic repetition?

4.6 Tolerance of Repetition in a Skolion

<p>ὁ δὲ καρκίνος ᾧδ' ἔφα χαλᾶ τὸν ὄφιν λαβῶν· “εὐθὺν χρῆ τὸν ἑταῖρον ἔμμεν καὶ μὴ σκολιὰ φρονεῖν.” ἐν μύρτου κλαδί τὸ ξίφος φορήσω, ὥσπερ Ἀρμόδιος καὶ Ἀριστογείτων ὄτε τὸν τύραννον κτανέτην ισονόμους τ' Ἀθήνας ἐποίησάτην. φίλαθ' Ἀρμόδι', οὐ τί πω τέθνηκας, νήσοις δ' ἐν μακάρων σέ φασι εἶναι, ἵνα περ ποδώκης Ἀχιλλεύς, Τυδεΐδην τέ † φασι τὸν ἐσθλὸν † Διομήδεα. ἐν μύρτου κλαδί τὸ ξίφος φορήσω, ὥσπερ Ἀρμόδιος καὶ Ἀριστογείτων ὄτ' Ἀθηναίης ἐν θυσίαις ἄνδρα τύραννον Ἴππαρχον ἐκαινέτην. αἰεὶ σφῶν κλέος ἔσσεται κατ' αἶαν φίλαθ' Ἀρμόδιε καὶ Ἀριστόγειτον, ὄτι τὸν τύραννον κτάνετον ισονόμους τ' Ἀθήνας ἐποίησατον. Athenaeus 695a-b</p>	<p>Thus spoke the crab, as he held the snake in his claw: “A friend ought to be straightforward and not have crooked thoughts.” (PMG 892) I will bear my sword in a myrtle branch, like Harmodius and Aristogiton when the two of them killed the tyrant and made Athens a place of political equality.(PMG 893) Beloved Harmodius, you are not dead at all; instead, they say you are in the Isles of the Blessed, where swift-footed Achilleus is, and Tydeus' son † they say the noble † Diomedes.(PMG 894) I will bear my sword in a myrtle branch, like Harmodius and Aristogiton when at a sacrifice in honor of Athena the two of them killed the tyrant Hipparchus.(PMG 895) The story of you two will always survive in our land, beloved Harmodius and Aristogiton, how the two of you killed the tyrant and made Athens a place of political equality.(PMG 896)</p>
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4.6.1. Objects of war in sympotic poetry as metaphors. Henderson 1975 on sexual puns of “swords.”

4.7 An example of an elegiac skolion from the late 6th century.

ἔγχει καὶ Κήδωνι, διάκονε, μὴδ' ἐπιλήθου,
εἰ χρῆ τοῖς ἀγαθοῖς ἀνδράσιν οἰνοχοεῖν.
(PMG 906) [Arist.] Ath. Pol. 20.5

4.8 A skolion whose subject matter is potentially relevant to the shield poem:

<p>σκόλιον δὲ φασι τινες καὶ τὸ ὑπὸ Ὑβρίου τοῦ Κρητὸς ποιηθέν. ἔχει δ' οὕτως·</p>	<p>Some authorities also refer to the poem by Hybrius of Crete (PMG 909) as a skolion. It runs as follows:</p>
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<p>ἔστι μοι πλοῦτος μέγας δόρυ καὶ ξίφος καὶ τὸ καλὸν λαισήιον, πρόβλημα χρωτός· τούτῳ γὰρ ἀρῶ, τούτῳ θερίζω, τούτῳ πατέω τὸν ἀδὺν οἶνον ἀπ' ἀμπέλων, τούτῳ δεσπότης μνοῖας κέκλημαι. τοὶ δὲ μὴ τολμῶντ' ἔχειν δόρυ καὶ ξίφος καὶ τὸ καλὸν λαισήιον, πρόβλημα χρωτός, πάντες γόνυ πεπτηῶτες † ἐμὸν † <... > κυνέοντι δεσπότην <... > καὶ μέγαν βασιλῆα φωνέοντες. Athenaeus 695f-696a</p>	<p>A spear and a sword represent great wealth for me, as does my fine skin-shield, which guards my skin; with this equipment I plow, with this I harvest grain, with this I trample the sweet wine from the vines, and with this I am called a master of serfs. Those who do not dare to take up a spear and a sword, or a fine skin-shield, which guards their skin, all fall to † my † knee ... and prostrate themselves, calling ... master and great king.</p>
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4.8.1. How metaphorical is this poem?

4.9 Aristotle describes proportional metaphor.

<p>λέγω δὲ οἶον ὁμοίως ἔχει φιάλη πρὸς Διόνυσον καὶ ἀσπίς πρὸς Ἄρη· ἐρεῖ τοίνυν τὴν φιάλην ἀσπίδα Διονύσου καὶ τὴν ἀσπίδα φιάλην Ἄρεως. Arist. <i>Poetics</i> 1457b20-22</p>	<p>For example, a cup to Dionysus is like a shield to Ares, therefore the cup is a shield of Dionysus and a shield is a cup of Ares.</p>
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5. Edition of Archilochus 5W/6D/8T with variation and hypothetical sympotic stage-directions:

ἀσπίδα μὲν Σαῖων τις ἀνειλετο, ἦν παρὰ θάμνῳ
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων·
αὐτὸν μ' ἐξέσάωσα. τί μοι μέλει; ἀσπίς ἐκείνη;
ἐρρέτω· ἐξαῦτις κτήσομαι οὐ κακίῳ.

pass one's cup

ἀσπίδι μὲν Σαῖων τις ἀγάλλεται, ἦν παρὰ θάμνῳ
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων·
αὐτὸς δ' ἐξέφυγον θανάτου τέλος. ἀσπίς ἐκείνη
ἐρρέτω· ἐξαῦτις κτήσομαι οὐ κακίῳ.

pass one's cup

Opera dilecta

Di Benedetto, V. 1991. "Archil. Fr. 5 W." *Eikasmos* 2:13-37.

Létoublon, F. 2008. "Archiloque et l'« encyclopédie homérique »" *Pallas* 77:51-62, 232-233

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----- 1989-92. *Iambi et Elegi Graeci*. Oxford, 2nd ed.

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ἀσπίδι μὲν Σαΐων τις ἀγάλλεται, ἣν παρὰ θάμνῳ,
 ἔντος ἀμώμητον, κάλλιπον οὐκ ἐθέλων·
 αὐτὸν δ' ἐξεσάωσα. τί μοι μέλει ἀσπίς ἐκείνη;
 ἔρρέτω· ἐξαυτίς κτήσομαι οὐ κακίῳ.

1-4 (excidit 3 αὐτὸν—μέλει) Plut. *instit. Lac.* 34 p. 239b

Ἀρχιλόχον τὸν ποιητὴν ἐν Λακεδαίμονι γενόμενον αὐτῆς ὥρας ἐδίωξαν, διότι ἐπέγνωσαν αὐτὸν πεπονηκότα ὡς κρεῖττον ἔστιν ἀποβαλεῖν τὰ ὄπλα ἢ ἀποθανεῖν· “ἀσπίδι—κακίῳ”.

1-3 (—ἐξέφυγον θανάτου τέλος) Sext. Emp. *Pyrrh. hypot.* 3. 216; (—ἐξεσάωσα) Ar. *Pax* 1298-9, 1301 (ubi schol. Ἀρχιλόχου ἔστι τὸ δίστιχον κτλ.).

1-2 Strabo 10. 2. 17 p. 457 et 12. 3. 20 p. 549 (fort. ex Apollodoro: 244 F 178b); Vita Arati p. 77. 1 Maass.

3-4 (—ἔρρέτω) Olympiod. in Pl. *Gorg.* p. 141. 1 Westerink; Elias *proleg. philos.* 8 (*Comm. in Arist. Graeca* xviii. 22. 21); Ps.-Elias in Porph. *isagogen* 12. 19 p. 16 Westerink.

Huc spectant etiam Critias (v. fr. 295); Philostr. *Vit. Apoll.* 2. 7; Hesych. Σαῖοι· πολέμιοι· νεκροί· καὶ ἔθνος, οἱ πρότερον Κίκοι; Eust. in Dion. Per. 533 et 767 (qui a Strabone pendet).

5 fort. carmen integrum; sed cf. Fränkel, *Dicht. u. Phil.*² 152, *Wege u. Formen*² 56 n. 3
 1 ἀγείλετο, ἀνείλετο, ἀνείλατο, ἀφείλατο et τὴν codd. Strabonis (unde etiam ἀσπίδα p. 549) παρὰ Aristophanes Strabo p. 457 Sext. Vita Arati: περὶ Strabo p. 549 Plut. θάμνον Strabo p. 549 et v.l. p. 457, Plut. v.l.
 3 αὐτὸν δ' Hoffmann: αὐτόν μ' fere Neoplatonici (μὲν μ' ἐσάωσα Olymp., ἐγὼ μ' ἐξεσα ὡς οὐ τί μοι Ps.-Elias): ψυχὴν δ' Aristophanes: αὐτὸς δ' ἐξέφυγον θανάτου τέλος Sext. τί μοι μέλει; ἀσπίς ἐκείνη ἔρρέτω malunt quidam 4 ἐξαυτίς
 Plut. (-τῆς cod. unus): corr. Schaefer