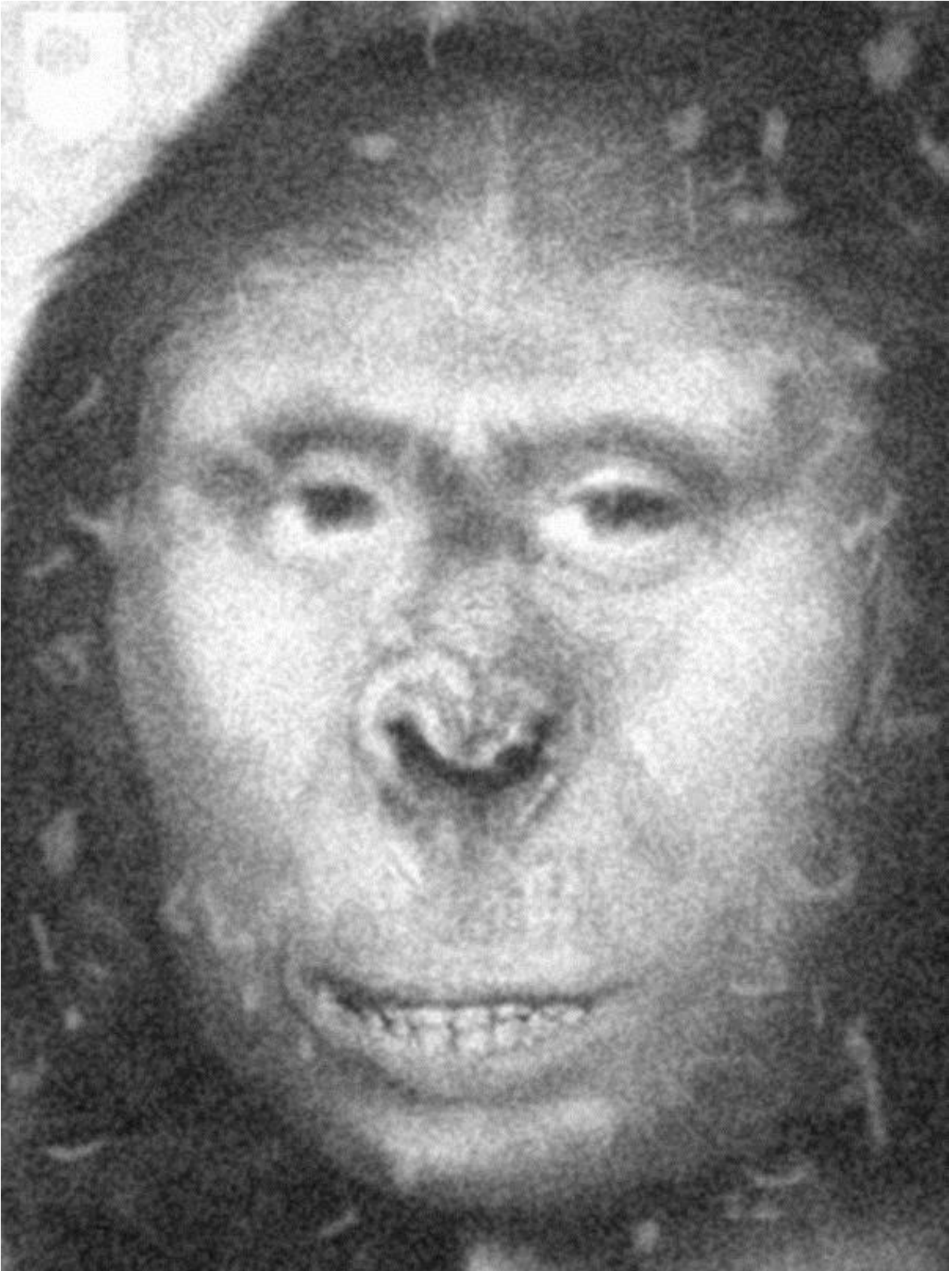


Gloser og noter til Semonides fr. 7 (West)



Oversigt over hæftets indhold

| | |
|--|-------|
| Liste over forkortelser brugt ved henvisninger | 3 |
| Gloser og noter til Semonides 7 | 4–17 |
| Teksten formateret til skandering | 18–26 |
| Holger Friis-Johansens oversættelse | 27–30 |
| Litteraturfortegnelse | 31 |

Der henvises som følger

Basis = Chr.G. Tortzen, ΒΑΣΙΣ – græsk grammatik for begyndere. Museum Tusculanum
Forlag: København 2003.

Berg = C. Berg, *Oldgræsk-Dansk Ordbog*. 3. udgave. Gyldendal: København 2003.

BJ = J. Blomqvist & P.O. Jastrup, *Grekisk/græsk grammatik*². Akademisk Forlag: København
1996.

Campbell = D.A. Campbell, *Greek Lyric Poetry. A Selection of Early Greek Lyric, Elegiac and
Iambic Poetry*. MacMillan: London 1967.

Gerber: Douglas E. Gerber, *Greek Iambic Poetry*. LCL 259. Harvard University Press:
Cambridge, MA & London.

HFJ = Holger Friis Johansens oversættelse af fragmentet, i: *Corollaria – et supplement til FRI
MANDS TALE*. Themata 3. Agora (Århus 1987) 4–11. Aftrykt bagerst i dette hæfte 27–30.

Hynding = H.Chr. Hynding, *Græsk formlære med sproghistoriske forklaringer*².
Klassikerforeningens Kildehæfter: Thisted 1993.

Lloyd-Jones = H. Lloyd-Jones, *Females of the Species. Semonides on Women*. Duckworth:
London 1975.

Montanari = F. Montanari, *The Brill Dictionary of Ancient Greek*. Brill: Leiden & Boston, MA
2015.

Smyth = H.W. Smyth, *Greek Grammar*. Revised by G.M. Messing. Harvard University Press:
Cambridge, MA 1956.

West = M.L. West, *Studies in Greek Elegy and Iambus*. De Gruyter: Berlin & New York, NY
1974.

[] = oversættelser fra engelsk til dansk i [] stammer fra: B. Kjærulff Nielsen, *Engelsk-dansk
Ordbog*. 2. udgave. Gyldendal, København 1981.

Citater fra disse værker er undertiden stiltiende redigeret til gloselistens format.

Jeg beder alle der opdager fejl i denne gloseliste, om at lade mig det vide.

– Thomas Heine Nielsen

Tekstgrundlag: West, IEG

1–5

χωρίς, adv.: adskilt. **Montanari**: separately; *fig.* of a different nature *or* quality *ot* type ("god made the mind of women of a different nature"). **Campbell**: either 'differently' (i.e. from the mind of man), or more probably 'variously, in different ways'. **Lloyd-Jones**: χωρίς standing first and used emphatically in the sense of 'separately' is attested (cf. Soph. OC 808). But what does it mean? Most people think it means 'separately from each other'. Since ten descriptions of women each made from a different material follow, this makes perfectly good sense. As a programmatic statement at the start it seems rather flat; yet it may be argued that this is a mark of Semonides' archaic style. Others take the words to mean, 'The god made woman's mind separately [from man's]'. This has the advantage of being a more significant opening statement. In a number of creation myths, including that of Genesis and Hesiod's Pandora myth, woman is created after man; in a number, she is created out of different material; this usually signifies that she is inferior. Most scholars reject this view because they feel that 'from man's' is difficult to supply from the context. But the poet is a man, and the audience he addresses at the symposium where poems were performed consisted of men. Would it really have been so difficult for such an audience to understand by 'separately' 'separately *from us*'? The poem would then start with a more significant statement; and the slight awkwardness of γυναικός would be removed. For if the poet is contrasting the female with the male mind, it is natural for him to use a singular; if he is insisting that the various women were made out of different material, a plural would be expected. The usual view that χωρίς means 'separate from each other' may be correct; but sense and language alike incline me to think that it more probably means 'separate from man's mind'.

τὰ πρῶτα: **Lloyd-Jones**: τὰ πρῶτα means 'originally', 'first of all'. **HFJ**: strax.

ύός < ὕς, ύός, ή: so. **Campbell**: 'sow', since all the parents listed by Semonides are either feminine or common, presumed feminine. **Lloyd-Jones**: The filthy habits of pigs are of course mentioned in Greek literature. But shameless people are commonly called dogs, not pigs, in Greek literature; nor is the pig a byword for greed so much as for mindless violence. This character must derive not from the domestic pig, but from the wild boar (thought of as a type of unsocial ill-temper).

τανύτριχος < τανύτριξ, τριχος [se BJ 38 og 71], adj.: med lange børster; **HFJ**: en børstet so; **Montanari**: bristly [stridbørstet]. **Campbell**: 'bristly' or 'long-haired', in which case the species is unfamiliar. Hes. Op. 516 uses the epithet of a goat.

άν' < άνά, præp. m. akk.: gennem, i; **BJ** 241.2: utöver; **Gerber**: throughout.

βορβόρω < βόρβορος, ό: skidt, skarn; **HFJ**: snavs; **Montanari**: mud, slime. **Lloyd-Jones**: βορβόρω: this onomatopoeic word is more pejorative than πηλός.

πεφυρμένα < φύρω: blander/roder sammen, besudler, bringer i uorden; **Montanari**: to wet, soak, stain, dirty, to mix. **Lloyd-Jones**: The basic sense of φύρω is to mix something dry with something wet.

κυλίνδεται < κυλίνδω: vælter, ruller; **Montanari**: to roll.

χαμαί, adv.: på jorden; **Montanari**: on the ground; **Gerber**: on the floor.

ἄλουτος, ον, adj.: uvasket, ubadet; **Montanari**: unwashed, filthy. Se **BJ** 101.

ἀπλύτοις < ἄπλυτος, ον, adj.: uvasket, smudsig, snavset, sølet; **Montanari**: unwashed.

εἴμασιν < εἶμα, ατος, τό: klæde, dragt, tøj; **Montanari**: piece of clothing, garment.

6–10

κοπρίησις < κοπρία, ἡ: møgdyngge. For dativen, se **Hynding** 30.1, **BJ** 334.3 el. **Basis E** 2.3-4.

πιαίνεται < πιαίνω: opfeder, gør fed; **Montanari**: *medio-passive*: to become fat; **Gerber**: grows fat. **Lloyd-Jones**: I suppose the sow-woman sits near rather than on the dungheap; her purpose in doing so may be to guzzle food that has been thrown away, but perhaps she is simply indifferent to her surroundings.

ἀλιτρήσ < ἀλιτρός, ον, adj.: forbryderisk, lusket; **HFJ**: snedig; **Montanari**: culpable [strafskyldig, fordømmelig], wicked [(morally bad) ond, skammelig, slem, styg, ondskabsfuld], unjust.

Campbell: the wickedness is apparent in 10-11.

ἔθηκ' < τίθημι: fremstiller, gør, laver; **HFJ**: skabe; **Montanari**: to make, prepare. **Lloyd-Jones**: ἔθηκε here is a synonym of ἐποίησε.

ἀλώπεκος < ἀλώπηξ, εκος, ἡ: ræv (også metaforisk som billede for snuhed = et rænkefuldt menneske). For bøjningen, se **Hynding** 39a el. **BJ** 73.6.

ἴδριν < ἴδρις, ι, adj.: klog, kyndig, erfaren + genitiv (se **BJ** 233.2); **HFJ**: hun har forstand på alt; **Montanari**: knowledgeable, one who knows + genitiv (se **BJ** 233.2); **Gerber**: has expertise in everything. – Adjektivet er afled af roden (Ϝ)ιδ- (som også ses i (Ϝ)οῖδα) ved hjælp af suffixet -ρι-: se **Smyth** 860.4.

λέληθεν < λανθάνω: er skjult (for nogen: akk. = μιν); **HFJ**: ... hun ikke kender til; **Montanari**: to escape notice, be unobserved, remain unknown or hidden (τινα from somebody). **Lloyd-Jones**: λέληθεν is a perfect, and denotes a state, not an action.

ἀμεινόνων < ἀμείνων = komparativ til ἀγαθός; **BJ** 111.2. Bøjning: **BJ** 111.4.

αὐτῶν: **Campbell**: 'for of these (i.e. κακῶν and ἀμεινόνων) she often calls the latter bad, the former good': she shows no sense of responsibility; or perhaps she is inconsistent, as in 11.

11–15

ὀργήν < ὀργή, ἡ: temperament, vrede; **HFJ**: sind; **Montanari**: temperament, sentiment, natural disposition, anger; **Gerber**: mood. **Lloyd-Jones**: The word ὀργή connotes emotion; that is how it comes to mean 'passion, wrath, anger'; but the emotions change, and it can

refer to the temper of a single person as the successive emotions colour it. Changeability of character is often ascribed to the fox; at Aristophanes, *Wasps* 1241 the verb ἀλωπεκίζειν means 'to be on both sides at once'.

ἀλλοίην < ἀλλοίος, οία, οἶον, adj.: anderledes, forskellig; **HFJ**: fra én dag til den næste skifter hendes sind; **Montanari**: of another kind, different, *in negative sense*: quite different, *i.e.* bad, unfavorable. Se **Smyth** 1274.

κυνός < κύων, κυνός, ἦ: tæve. Bøjning: **Hynding** s. 59, **BJ** 77.4, s. 366 nr. 41. **Campbell**: κύων in Homer often denotes shamelessness: Helen uses it of herself at *Il.* 6.344, 356. **Lloyd-Jones**: From the earliest times the dog was the type of shamelessness. Its name figures in Achilles' insults to Agamemnon (*Il.* 1.225) and in Helen's self-reproaches (*Il.* 3.180, 6.344).

λιτοργόν < λιτοργός = λιτουργός, adj.: **Montanari**: wicked [(morally bad) ond, skammelig, slem, styg, onskabsfuld].

αὐτομήτορα < αὐτομήτωρ, ορος, ἦ: **Montanari**: the same mother (*otherwise*: true daughter of her mother). **Campbell**: 'the image of her mother', though no parallel is cited. **West**: If αὐτομήτορα is right, it might mean 'giving birth without her husband's help', *i.e.* promiscuous. ἀναΐδεια is the outstanding quality of the female κύων in Greek, though it is not what is emphasized in what follows: it is the donkey-woman who is noted for promiscuity (48f). Another interpretation would be 'a very mother', if that could imply 'a busy-body'. **Lloyd-Jones**: αὐτομήτορα is difficult. I suggest that just as αὐτόχθων originally meant 'sprung from the earth itself', so this word means ἀπ' αὐτῆς τῆς μητρός: the sense is not 'her mother's own self', but 'her mother's own child'.

πάντηι, adv.: overalt; **HFJ**: alle vegne; **Montanari**: in every place, everywhere, in all places. – **Lloyd-Jones**: The anaphoric repetition of parts of πᾶς to secure emphasis is as old as Homer, e.g. *Il.* 1.287f.

παπταίνουσα < παπταίνω: ser mig omkring; **HFJ**: kikker; **Montanari**: to watch, observe closely.

λέληκεν < λάσκω: skriger; **HFJ**: gør; **Montanari**: of things: to sound, resound; of animals: to screech [skrige, hyle, hvine] (*perfect only*). **Campbell**: like Scylla, cf. *Od.* 12.85-7. Verbs expressing sustained sounds, especially cries of animals, are usually in the perfect. **Lloyd-Jones**: a perfect describes not an action but a state, and this verb well describes the sustained barking of Scylla (*Od.* 12.85) or the sustained note of a bird pursuing (*Il.* 22.141) or being pursued (*Hes. Op.* 207).– Verbets rod er λακ-, λᾶκ-> ληκ-. Imperfektiven dannes vha. suffixet -σκω: λακ-σκω > λάσκω, da ksk > sk (**Hynding** 16.5a). Perfektiv: λε-λᾶκ-α > λέληκα (se **BJ** 202.1a).

16–20

ἀπειλήσας < ἀπειλέω: truer

ἐξαράξειεν < ἐξ-αράττω: slår ud

ὀδόντας < ὀδοῦς, ὄντος, ὄ: tand. Bøjning: BJ 74–75.

μειλίχως, adv.: venligt, mildt

παρά, præp. m. dat.: hos, ved (HFJ: om hun så har gæster siddende). **Lloyd-Jones**: the woman might be sitting with friends in her own house or in theirs.

ἐμπέδως, adv.: fast, bestemt, sikkert > uophørligt; **Montanari**: continuously.

ἄπρηκτον < ἄπρακτος, adj.: nytteløs, uhelbredelig (HFJ: intet kan man stille op); **Montanari**: useless, irremediable, incurable. **Campbell**: 'unprofitable' or 'unmanageable': both senses are found in Homer. **Lloyd-Jones**: ἄπρηκτον here means 'with which nothing can be done'.

αὐονήν < αὐονή, ἦ: skrig, råb. **Lloyd-Jones**: here it must mean 'barking'.

21–25

πλάσαντες < πλάττω: danner, former; **Montanari**: to form, shape, mold.

γηϊνήν < γήϊνος, adj.: af jord. **Lloyd-Jones**: Why is the series of seven animals and one insect interrupted by the insertion of women made from earth and sea? H. Fränkel thinks that Semonides here reflects the ideas of his fellow-Ionian Thales, who derived everything from water; earth, he thinks, in early cosmology stood for inactivity and water for activity. I see no reason to suppose that Semonides was influenced by anyone apart from Hesiod, who at *Op.* 60 describes how Zeus ordered Hephaestus to mix earth and water in order to create Pandora. Wanting to describe an utterly inert [dorsk] woman, with whom no known animal could correspond, Semonides remembered Hesiod. One does not have to know about philosophy to make an earth-woman inert, nor to follow her with a sea-woman who is always changing.

ἀνδρί: 'manden' (HFJ).

πηρόν < πηρός, adj.: svag på sanserne; 'en tåbe' (HFJ); **Montanari**: crippled, deprived of the use of a limb > stricken in one's mental faculties, mad, stupido. **Campbell**: 'feeble-minded', either neuter or an unparalleled feminine form.

κῶταν = καὶ ὅταν: 'når'.

χειμῶνα < χειμών, ὤνος, ὄ: vinter, koldt og usselt vejr.

26–30

ρίγῶσα < ριγώω: fryser; **Montanari**: to be cold, shiver [ryste af kulde], have the shivers [kuldegysninger].

δίφρον < δίφρος, ὄ: stol.

ἄσσον, adv. (komparativ til ἄγχι): nærmere + gen.

ἔλκεται < ἔλκω: trækker, slæber.

πυρός < πῦρ, πυρός, τό: ild. – Det er ikke ganske klart, hvad der menes her. Måske skal det forstås som dorskhed, at jordkvinden ikke har fantasi til at forbedre ilden, så der bliver

lunere i huset, men bare sætter sig selv nærmere på ildstedet. Alternativt er der faldet en nægtelse ud, så der egentlig menes: Selv ikke når det er hundekoldt, sætter hun sig hen til ilden = hun er totalt dum. Visse håndskrifter har faktisk en nægtelse her.

γελᾶι < γελάω: ler; **Montanari:** to laugh, smile. **Campbell:** appropriate to both sea and woman. **Lloyd-Jones:** Often the calm sea with the sun shining is said to laugh

γέγηθεν < γηθέω: er glad (perfektiven har betydning af præsens); 'er tilfreds og glad' (HFJ).

λωῖων: fungerer som komparativ til ἀγαθός: se BJ 111.2. Måske beslægtet med verbet λάω: vil, ønsker.

31–35

ἀνεκτός, ον, adj.: til at holde ud (oftest med en nægtelse: ikke til at holde ud). **Montanari:**

bearable. – Et verbaladjektiv til ἀνέχω: se BJ 212 (se også BJ 39 for assimilationen). **Lloyd-**

Jones: ἀνεκτός with a negative is Homeric and so is the pleonasm ἐν ὀφθαλμοῖσ' ἰδεῖν.

ἐν ὀφθαλμοῖς: 'for øjnene' (**Berg**); **Montanari:** ἐν ὀφθαλμοῖσιν ἰδεῖν, to see before one's own eyes *or* in front of oneself.

μαίνεται < μαίνομαι: raser, er rasende; **Montanari:** to rage, be mad *or* wild.

ἄπλητον < ἄπλατος, ον, adj.: som ikke er til at komme nær; **Montanari:** unapproachable, terrible, monstrous. **Lloyd-Jones:** ἄπλητον means 'unapproachably'.

ἀμφί + dat.: ved; **Montanari:** around.

κάποθυμή = καὶ ἀποθυμή < ἀποθύμιος, adj.: ubehagelig, forhadet; **Montanari:** unwelcome, unpleasant, odious [frastødende, modbydelig].

36–40

ἴσα < ἴσος, adj.: lig, ens; ἴσα bruges adverbielt i betydning 'på samme måde som, ligesom' (**Montanari:** in the same way) - ἴσα καί: såvel som over for (HFJ: både ven og fjende lige fuldt). **Lloyd-Jones:** In Homer and the iambographers ἴσος (= ἴσφος) has a long initial vowel. Cf. BJ 29.2.

γίνεται = jonisk for γίγνεται.

ἀτρεμής, adj.: rolig (HFJ: netop som havet ofte ligger *spejlblankt* hen); **Montanari:** unflinching [ubøjelig, standhaftig], immobile, calm

ἀπήμων, ον, adj.: uskadelig, gunstig (HFJ: og ingen skade gør); **Montanari:** innocuous [uskadelig, ufarlig], not hostile.

χάρμα, τό: fryd; **Montanari:** source of joy. **Lloyd-Jones:** χάρμα stands here in apposition to the subject

θέρεος < θέρος, τό: sommer.

βαρυκτύποισι < βαρύκτυπος, adj.: dybtdrønende (**HFJ**: dumpe drøn af bølgeslag); **Montanari**: deeply booming [dundrende], rumbling [buldrende]. **Campbell**: of Poseidon at Hes. *Th.* 818.

φορομένη < φορέω: bærer, fører, med./pass.: føres afsted, rives hen; **Montanari**: pass.: to be carried, dragged [trukket, slæbt], tossed [kastet/slynget hid og did]. **Lloyd-Jones**: the waves are said to 'fling [slynge] the sea about'.

41–45

φυήν < φύη, ἡ: skikkelse, ydre; **Montanari**: stature, physique, figure.

πόντος, ὁ: hav.

σποδιῆς < σποδιά, ἡ: aske. **Lloyd-Jones**: The first epithet of the ass in l. 44 is corrupt. The word σπόδιος, bearing the appropriate sense of 'asg-grey' is attested, but the dactyl here is impossible. Presumably a gloss has ousted [fortrængt] the correct word.

παλιντριβέος < παλιντριβής, adj.: egt. om æslet, der ikke ved gentagne slag lader sig drive af stedet: stædig (> uforskammet) (**Berg**); **HFJ**: et æsel, som er vant til prygl; **Montanari**: beaten repeatedly *or else* obstinate. **Campbell**: presumably 'thumped [dunket] again and again, obstinate'.

ὄνου < ὄνος, ὁ/ἡ: æsel. **Lloyd-Jones**: The most famous mention of the ass in Greek literature is that in which Ajax, slowly retreating in the face of heavy Trojan pressure, is compared to an ass who has found his way into a cornfield and retires, still munching [gumlende], as boys pound [hamrer løs på] him with their cudgels [knipler], at *Il.* 11.558ff: Som naar det døsigæ Æsel, Smaapilte [dvs. små drenge] tiltrods, i en Kornmark/ Trænger sig ind, skjøndt mangan en Kjep paa dets Ryg vorder knækket,/ Kommen derind afgnaver det Sæden saa dyb, og med Kjeppe/ Prygle nu Piltene løs, men svage kun er deres Kræfter,/ Knap de formaae at gjenne det ud, naar med Korn det er mættet;/ Saaledes stimled om Aias (**Wilster**). 'Beaten again and again' harmonises with his passage.

ἐνιπήισιν < ἐνιπή, ἡ: hårde ord, trussel; **HFJ**: med tvang og skældsord; **Montanari**: reproach, *in pl.*: threats.

μόγισ, adv.: med nød og næppe; **Montanari**: scarcely, barely.

ἔστερξεν < στέργω: finder mig i; **Montanari**: bear. **Lloyd-Jones**: ἔστερξεν (gnomic aorist), 'has to put up with', gives just the right sense. Gonnisk aorist: **Smyth** 1931, **BJ** 254.

Aoristdannelsen: **BJ** 177.f.

ὦν. **Campbell**: ἔστερξεν ὦν ἅπαντα: 'puts up with everything after all'. ὦν (for οἶν) is used to mark a contrast with the ass's reluctance expressed in 43-44.

κάπονήσατο = καὶ ἐπονήσατο < πονέομαι: arbejder; **Montanari**: to labor.

46–50

ἀρεστά < ἀρεστός, adj.: behagelig; HFJ: til éns tilfredshed; **Montanari**: pleasant, pleasing;

Gerber: does acceptable work.

τόφρα, adv.: imidlertid; **Montanari**: meanwhile.

μυχῶι < μυχός, ό: krog (i et hus); **Montanari**: innermost part.

προνύξ, adv.: natten lang.

προῆμαρ, adv.: dagen lang.

ἐσχάρηι < ἐσχάρα, ή: arnestedet.

όμῶς, adv.: på samme måde, i lige grad; **Montanari**: in the same way. **Lloyd-Jones**: if όμῶς went with όντινῶν in the sense of 'any partner alike', we should expect it to come at the end of the sentence. If it means 'in the same way', the woman's insatiability [umættelighed] where food is concerned is said to be matched by her insatiability, manifested in an utter lack of selectivity, in matters of love. It is not entirely easy to understand this, and it may be objected that the donkey-woman's constant eating, unlike her acceptance of any partner in love, is not a mark of indifference. But eating all the time comes very near to being ready to eat anything; the common factor in the woman's eating habits and sexual habits is that of insatiability. She is πάμφαγος [altædende] in both senses. The ass seems to have owed the great reputation for lubricity [liderlighed] which it enjoyed in ancient times to the large penis of the male.

ἐταίρον < ἐταίρος, ό: kammerat, men også 'elsker'; **Montanari**: friend, lover (med henvisning til præcis dette sted).

όντινῶν: jonisk mask. akk. sing. af όστισοῦν: enhver (måske her med en biklang af 'den første den bedste'). **Gerber**: any companion who comes along. **Lloyd-Jones**: 'the first comer' will do.

γαλῆς < γαλῆ, ής, ή: væsel (slægt inden for mårfamilien, i Danmark findes fx lækatten). **Lloyd-Jones**: The weasel was proverbial for darting [fare] about, for lasciviousness [liderlighed], for stealing and for stinking. But one feature of Semonides' γαλῆ hardly suits the domestic weasel: its extreme ugliness. The domestic weasel is rather a pretty little creature; but the ferret [fritte], called by the Greeks ταρτησσία γαλῆ or άγρία γαλῆ, originating in Spain and North Africa and known to them as early as Herodotus (4.192), is a repulsive-looking beast. The hideousness [hæslighed] of Semonides' beast sounds more like the 'wild' or 'Tartessian' weasel, i.e. the ferret, than the ordinary variety.

οἰζυρόν < οἰζυρός, adj.: elendig, ussel; **Montanari**: accursed.

51–55

ἐπίμερον = jonisk for ἐφίμερον, da jonisk havde mistet aspirationen: se BJ 47.2. - ἐφίμερος, ον, adj.: som vækker lyst; HFJ: dragende; **Montanari**: desirable.

πρόσεστιν < πρόσειμι: er til stede ved + dat.

ἐράσμιον < ἐράσμιος, adj.: elskelig, yndig; **Montanari**: lovable, agreeable, pleasing. **Lloyd-Jones**: ἐράσμιος seems to be at home only in Ionic, and though in no way indecent in sense, it belongs in the sphere of the erotic in particular.

ἀδηνής, adj.: ukyndig, uerfaren; **Montanari**: inexperienced; **Lloyd-Jones**: unskilful. For genitiven: **BJ** 233.2. - ἀδηνής er en rettelse af håndskrifternes ἀληνής. **Lloyd-Jones** siger om ἀληνής: this word is found nowhere else in a text, although Hesychios has the gloss ἀληνής μαινόμενος. The word may be corrupt, and the gloss may derive from an already corrupt form; its etymology is not clear. But the sense 'mad', or at any rate 'mad for', seems preferable to that of ἀδηνής, which would mean 'unskilful'.

περῶντα < περάω: gennemborer, rejser over; **Montanari**: to enter into, penetrate, to cross.

West: I propose περῶντα in the double sense 'penetrate' (cf. περαίνω in a sexual sense) and 'cross over' as on a ferry (cf. ναυσίηι): this may have been current as a sexual metaphor in contemporary Ionian. - περῶντα er altså en rettelse ved West. Håndskrifterne har τὸν ἄνδρα τὸν παρεόντα om hvilket **Lloyd-Jones** siger: it could mean 'whatever husband she has for the time being' or 'whatever man is with her'; since this makes good sense, we need not consider emendations.

ναυσίηι < ναυσίη = jonisk for ναυτία, ἦ: kvalme, afsky; **Montanari**: disgust [afsky, væmmelse, lede]. Væslen stinker, deraf nok væmmelsen.

διδοῖ = δίδωσι, altså tematisk bøjning af et ellers atematisk verbum. Se **BJ** 150.2, 154, 440.5.

Denne udvikling starter tidligere i jonisk end i de øvrige dialekter.

ἔρδει < ἔρδω: gør (med to akk.: noget mod nogen)

γείτονας < γείτων, ονος, ὀ/ῆ: nabo.

56–60

ἄθυστα < ἄθυστος, adj.: som ikke er blevet ofret/brændt.

ἱρά = jonisk for ἱερά: ofringer. **Campbell**: presumably she purloins [stjæler] sacrifices which await consecration on the altar. **Lloyd-Jones**: she helps herself to sacrificial offerings, near tombs or in other places.

ἀβρή < ἀβρός, adj.: yppig, luxuriøs, prægtig; **Montanari**: magnificent. **Lloyd-Jones**: ἀβρή means 'proud, luxurious, delicate'.

χαιτέεσσ' < χαιτέεις = jonisk for χαιτήεις, εσσα, εν, adj.: langmanket, med tæt manke. **Lloyd-Jones**: Keeping horses was proverbially expensive. – The mane has always been thought an important feature of equine beauty.

ἐγείνατο < ἐγεινάμην, en kausativ aorist af γίγνομαι med betydningen: bringer til verden, føder, sætter i verden.

δύην < δύη, ἦ: ulykke, jammer, smerte; **Montanari**: unhappiness, misfortune.

περιτρέπει < περιτρέπω: skyder fra mig (og over på andre); **HFJ**: Besvær og trælleslid tar hun sig ikke på. **Lloyd-Jones**: περιτρέπειν is used of diverting blame or responsibility onto others (e.g. Lys. 6.14). By a very natural extension, it is used of 'pushing work onto' others.

μύλης < μύλη, ἡ: håndkværn.

ψάσειεν < ψάω: rører. For genitiven: **BJ** 234.4.

κόσκινον, τό: sigte.

ἄρειεν < αἶρω: løfter.

κόπρον < κόπρος, ὁ: møg, skidt, skrald.

61–65

ἰπνόν < ἰπνός, ὁ: bageovn, ildsted (> køkken).

ἀσβόλην < ἀσβόλη, ἡ: sod.

ἀλεομένη < ἀλέομαι: undgår. **Campbell**: 'since she avoids the soot [sod]': the negative οὔτε applies only to ἴζοιτο.

ἴζοιτ' < ἴζομαι: sætter mig, sidder.

ἀνάγκη < ἀνάγκη, ἡ: bitter nød. **Lloyd-Jones**: Some have taken this to mean that she makes her husband love her only through the compulsion of sexual desire; but if that were so the nature of the compulsion would surely be more clearly indicated. I believe it means 'she makes her husband intimate with hard times'.

λοῦται ... ἄπο: tmesis (**BJ** 368) af ἀπολούω: vasker af; **Montanari**: wash away (λοῦται = λούεται).

Lloyd-Jones: Washing in warm water was thought a luxury, especially in warm weather, even in fifth-century Athens.

ρύπον < ῥύπος, ὁ: snavs, smuds.

μύροις < μύρον, τό: velduftende salve, parfume. **Lloyd-Jones**: Perfumes were naturally expensive.

ἀλείφεται < ἀλείφω: salver, indsmører.

χαίτην < χαιτή, ἡ: hår.

ἐκτενισμένην < κτενίζω: kæmmer, reder. Redupliceringen: **BJ** 139.2b.

φορεῖ < φορέω: bærer.

66–70

βαθειάν < βαθύς, εἶα, ὑ, adj.: dyb, tyk; **HFJ**: hun holder håret langt; **Gerber**: she always wears her hair combed out and long. – Adjektivets bøjning: **BJ** 107.

ἀνθέμοισιν < ἄνθεμον, τό: blomst.

ἐσκιασμένην < σκιάζω: tilskygger > bedækker, dækker; **HFJ**: pynter det med blomster sat i krans; **Montanari**: cover up. **Lloyd-Jones**: σκιάζω and its cognates are often used of people

wearing garlands. The mare-woman is garlanded, as though for a festival or a sacrifice, even on ordinary occasions. – Redupliceringen: **BJ** 139.2b.

θέημα, τό: jonisk for θέαμα, τό: syn, øjenlyst, seværdighed, skue; **Montanari**: view, spectacle.
σηκροῦχος, ό: en der har et scepter, derfor: konge, hersker; **Montanari**: scepter-bearing > king, ruler, lord.

θυμόν < θυμός, ό: sindet (som lidenskabens sæde: **Berg**); **Montanari**: soul, heart *as seat of desire, emotions and passions*.

ἀγλαΐζεται < ἀγλαΐζω: smykker; med.: smykker mig, glæder mig over; **Montanari**: to make splendid, glorify; mid.: to adorn oneself, take delight in.

71–75

πιθήκου < πίθηκος, ό: abe (også brugt som skældsord). **Lloyd-Jones**: As among us, the monkey was proverbial for ugliness.

διακριδόν, adv.: afgjort; **Montanari**: above all, particularly.

ώπασεν < όπάζω: lader følge, lader ledsage, medgiver; **Montanari**: give *or* send as a companion.

αἴσχιστα = superlativ til αἰσχρός, adj.: hæslig, styg, grim; **Montanari**: ugly, deformed. - Se **BJ** 111.2 for superlativen

πρόσωπα < πρόσωπον, τό: ansigt. **Lloyd-Jones**: πρόσωπα in the plural is used of a single person regularly in Homer and occasionally in tragedy.

εἶσιν: 3. sg. til εἶμι: **BJ** 158.

γέλως, ωτος, ό: latter; **Montanari**: cause of laughter, object of derision.

αὐχένα < αὐχήν, ένος, ό: nakke, hals.

βραχεΐα < βραχύς, εἶα, ύ, adj.: kort (**HFJ**: korthalset). – Bøjning: **BJ** 107.

76–80

ἄπυγος, ον, adj.: som ingen røv har (**HFJ**: slet ingen bagdel); **Montanari**: devoid of buttocks [baller].

αὐτόκωλος, ον, adj.: med magre ben (**Berg**); **HFJ**: lutter ben; **Montanari**: one who is just skin and bones. **Campbell**: hardly 'skin and bone' (LSJ), but 'all legs', which forms a coherent picture with ἄπυγος. Cf. 12 αὐτομήτορα, 'her mother all over'. **West**: ἄπυγος, αὐτόκωλος: perhaps 'she has no buttocks, it's just leg'. The more glamorous padded out their bottoms. **Lloyd-Jones**: 'She has no bottom and is all legs' makes excellent sense. The πυγή was a mark of female beauty in ancient Greece.

ἄ, interjektion til angivelse af medlidenhed; **Montanari**: expressing pity.

ἀγκαλίζεται < ἀγκαλίζομαι: tager i mine arme, omfavner, favner; **Montanari**: to embrace, take in the arms.

δῆνεα, τά: råd, beslutning, rænker; **HFJ**: hvert et kneb; **Montanari**: projects, plans, proposals;
Gerber: every trick.

τρόπους < τρόπος, ό: tænke- og handlemåde (**Berg**); **HFJ**: Som aben kan hun alle roller;
Gerber: scheme. **Lloyd-Jones**: τρόποι means 'ways of acting'; the resourceful man knows how to turn himself in various directions as need arises, and is thus πολύτροπος, 'versatile'.

81–85

μελίσσης < μέλιττα, ή: bi. Bøjning: **BJ** 83.1.4. **Lloyd-Jones**: For the Greeks as for us, the busy bee was proverbial.

μῶμος, ό: dadel, kritik; **HFJ**: den eneste der intet er at sige på; **Montanari**: blame. **Lloyd-Jones**: The god Momos is mentioned by Hesiod (*Th.* 214). In Aesop he blames Zeus for not putting the bull's eyes on its horns, Prometheus for not making man's mental processes visible (cf. Eur. *Medea* 516f) and Athena for not having made the first house on wheels, so that its occupants could get away fra bad neighbours. Here the poet seems to imagine Momos flying about from person to person, like a distasteful insect.

προσιζάνει > προσιζάνω: sidder ved, på, hos, hæfter ved; **Montanari**: to sit beside, alight [lande, sætte sig] beside. **Campbell**: a word applicable to bees alighting [lander, sætter sig]; the choice of words in 85 may be due to the idea of flowers. **Lloyd-Jones**: προσιζάνει implies the metaphor of an insect settling on a flower.

θάλλει < θάλλω: blomstrer; **Montanari**: to flourish, be in full bloom, prosper, grow, be abundant. **Lloyd-Jones**: θάλλει is a metaphor from plants.

κάπαέξεται = καὶ ἐπαέξεται < ἐπαέξω: med.: trives; **Montanari**: to grow. **Lloyd-Jones**: The idea that one of a wife's main duties, if not her principal duty, was to increase her husband's wealth by the skilful management of his household was widely prevalent in ancient Greece.

βίος, ό: liv > livsgrundlag > formue, velstand; **Montanari**: means of life, resources, sustenance [midler til livets opretholdelse]. **Lloyd-Jones**: βίος here means 'substance'.

86–90

κάριπρεπής = καὶ ἀριπρέπης, ες, adj.: fortrinlig, herlig

ἀμφιδέδρομεν: fungerer som perfektiv til ἀμφιτρέχω: løber rundt om, omgiver.

91–95

χαρίζεται < χαρίζομαι: giver, skænker.

πολυφραδεστάτας < πολυφραδής, ές, adj.: forstandig; **Montanari**: wise. – For superlativdannelsen: **BJ** 110.1 (som ἀληθής).

φύλα < φύλον, τό: slægt, stamme; **Montanari**: tribe, stock, race, species, kind. **Lloyd-Jones**:

This must refer to the women of the first nine types; one might expect ἐκεῖνα rather than ταῦτα, since ἄλλα shows that the bee-woman is not referred to, but the sense is clear.

μηχανῆι < μηχανή, ἦ: list, rænke; **Montanari**: expedient [middel], trick, artifice [snilde, fif, kneb].

μενεῖ < μένω: forbliver. Futurummen: **BJ** 166.a. **Lloyd-Jones**: I see no particular advantage in taking μένει [μένει er håndskrifternes læsning] as future [i.e. μενεῖ som altså er en rettelse af håndskrifternes læsning] rather than present; the man cannot expel them, because Zeus has arranged things so that men cannot do without them.

96–100

ὠφελεῖν < ὠφελέω: hjælper, nytter, gavner; **Montanari**: help, assist, be of service.

κοτ' = jonisk for ποτε; οὔποτε, adv.: aldrig.

εὐφρων, ον, adj.: glad.

101–5

πέλεται: **Lloyd-Jones**: πέλεται [er] is corrupt; the early editors' idea that a metrical lengthening of the lambda is possible has no substance. No attempt at emendation carries conviction. If I had to guess at it, I should guess ναιετᾶι [bor]. Hesiod, *Th.* 592 calls women πῆμα μέγα θνητοῖσι, μετ' ἀνδράσι ναιετάουσαι = siden bland jordiske mænd til grænseløs jammer de dvæler (Lene Andersen).

αἰψα, adv.: straks, snart; **Montanari**: suddenly, rapidly, speedily

λιμόν < λιμός, ό: sult, hunger (snød).

ἀπώσεται < ἀπ-ωθέω: fordriver (noget væk fra: akk. + gen.); **Montanari**: to drive away, chase out.

δυσμενέα < δυσμενής, ές, adj.: ildesindet, fjendtlig, fjendsk; **HFJ**: en ildesindet gud at dele hjemmet med; **Montanari**: hostile, malevolent [ondsindet, onskabsfuld]; **Gerber**: enemy of the gods.

θυμηδεῖν < θυμηδέω: fryder mig i mit sind, er lykkelig (denominativ til θυμηδής); **Montanari**: to rejoice at heart, be happy. **Lloyd-Jones**: θυμηδεῖν means 'to enjoy himself', i.e. 'to feast'.

μοῖραν < μοῖρα, ἦ: del > det som er tildelt enhver af en højre magt: lod, skæbne (**Berg**);

Montanari: allotted part, portion. **Campbell**: μοῖραν ... χάριν: probably accusatives in apposition with the whole ὅταν-clause: 'when a man thinks he is at his happiest in his home, thanks to God's dispensation or man's favour'. This use of χάριν was developed until it functioned as a preposition. **Lloyd-Jones**: θεοῦ μοῖραν, in this context, where it is parallel with ἀνθρώπου χάριν, surely means 'by the favour of a god'. When a god does one a kindness, it is a μοῖρα; when a man does it, it is a χάρις.

χάριν m. gen.: formedelst, takket være (**BJ** 242).

κορύσσεται < κορύττω: giver hjelm på > ruster (cf. κόρυς: hjelm); **Montanari**: med.: to arm oneself. **Lloyd-Jones**: κορύσσομαι, from κόρυς, a helmet, is a Homeric verb used of heroes arming themselves for battle, and applied metaphorically to waves raising their heads. For a hearer used to such epic expressions, it most effectively describes the wife's aggressiveness.

106–10

μολόντα: aor. ptc. akt. mask. akk. sg. af βλώσκω: går, kommer. Se **Hynding** 19 og s. 164 s.v. βλώσκω. **Lloyd-Jones**: ξείνον together with μολόντα seems to indicate a visitor who has come from a distance, an οὐδέ to imply 'still less could they invite a neighbour'.

προφρόνως, adv.: velvilligt, venligt, godt (som i: tage godt imod); **Montanari**: with well-disposed spirit, gladly, with good will, readily.

δεκοίατο < δέκομαι = jonisk for δέχομαι: modtager, tager imod. Formen er en 3.pl. optativ: se **BJ** 371.3. **Lloyd-Jones**: The subject of δεκοίατο is a vaguely understood 'they', meaning 'the other men' or 'the members of the household'. Potential optatives without ἄν are fairly common in epic; I can find no other instance in the early iambographers; but we have so little material that this may be due to accident. Some insert ἄν after μολόντ'.

λωβωμένη < λωβάομαι: håner, mishandler, behandler med hån og foragt; **HFJ**: volder allerstørst fortræd; **Montanari**: mistreat. **Lloyd-Jones**: λωβωμένη is an extremely strong word, used in Homer of mutilation or of deadly insult; τυγχάνει λωβωμένη means 'in the event does the greatest outrage'.

κεχηγότος > χάσκω: er åben, gaber (perfektiven har betydning af imperfektiv). **Campbell**: his dropped jaw probably denotes incredulity. Semonides draws the veil of silence over the wife's outrageous behaviour. Dette er ikke ualmindeligt, når det drejer sig om seksuelle forhold, så måske skal vi her forstå, at hun sviner sin mand til med sjofle udsagn. "The veil of silence", som Campbell siger, kaldes teknisk set *aposiopesis* (tien-stille = pludselig afbrydelse af talen, så at tilhøreren må supplere det manglende (**Berg**)). Om *aposiopesis* siger **Lloyd-Jones**: Probably, the poet has here employed *aposiopesis*, the device of breaking off a sentence to secure a particular effect. It has been pointed out, that this is particularly common when sexual matters are in question. **Gerber**: An open mouth can denote lack of attention (through carelessness he does not notice how she behaves) or gullibility [godtroenhed] (he is so naïve that her behavior leaves him incredulous [vantro]) or a strong desire (he is so infatuated with her that he is blind to her real nature).

111–15

ἀμαρτάνει < ἀμαρτάνω: tager fejl; **Montanari**: be wrong; **Gerber**: is mistaken.

αἰνέσει < αἰνέω: roser, priser.

μεμνημένος < μιμνήσκω: med.: erindrer, husker på (perf. med imperf. betydning). **Lloyd-Jones**:

αἰνέσει μεμνημένος here means 'will take care to praise', 'will do all he can to praise'.

τοῦτέρου = τοῦ ἑτέρου, dvs. en anden mands hustru

μωμήσεται < μωμάομαι: dadler, kritiserer; **Montanari**: to blame, reprove [irettesætte].

ἴσην < ἴσος, adj.: lig, ens, samme.

μοῖραν < μοῖρα, ἦ: lod, skæbne.

116–18

δεσμόν < δεσμός, ό: lænke.

ἄρρηκτον < ἄρρηκτος, ον, adj.: ubrydelig.

πέδην < πέδη, ἦ: fodlænke. – Den ubrydelig fodlænke der binder manden til kvinden er nok kønslivet.

ἀμφιδηριωμένους < ἀμφιδηριάομαι: strides.

Teksten formateret til skandering

χωρίς γυναικὸς θεὸς ἐποίησεν νόον 1

τὰ πρῶτα. τὴν μὲν ἐξ ὑὸς τανύτριχος,

τῆι πάντ' ἀν' οἶκον βορβόρωι πεφυρμένα

ἄκοσμα κεῖται καὶ κυλίνδεται χαμαί·

αὐτὴ δ' ἄλουτος ἀπλύτοις ἐν εἵμασιν 5

ἐν κοπρίησιν ἡμένη πιαίνεται.

τὴν δ' ἐξ ἀλιτρῆς θεὸς ἔθηκ' ἀλώπεκος

γυναῖκα πάντων ἴδριν· οὐδέ μιν κακῶν

λέληθεν οὐδὲν οὐδὲ τῶν ἀμεινόνων·

τὸ μὲν γὰρ αὐτῶν εἶπε πολλάκις κακόν, 10

τὸ δ' ἐσθλόν· ὀργὴν δ' ἄλλοτ' ἀλλοίην ἔχει.

τὴν δ' ἐκ κυνός, λιτοργόν, αὐτομήτορα,

ἢ πάντ' ἀκοῦσαι, πάντα δ' εἰδέναι θέλει,
πάντη δὲ παπταίνουσα καὶ πλανωμένη
λέληκεν, ἦν καὶ μηδέν' ἀνθρώπων ὄραϊ. 15
παύσειε δ' ἄν μιν οὔτ' ἀπειλήσας ἀνήρ,
οὐδ' εἰ χολωθεὶς ἐξαράξειεν λίθωι
ὀδόντας, οὐδ' ἄν μειλίχως μυθεόμενος,
οὐδ' εἰ παρὰ ξείνοισιν ἡμένη τύχηι,
ἀλλ' ἐμπέδως ἄπρηκτον αὐονὴν ἔχει. 20
τὴν δὲ πλάσαντες γηϊνήν Ὀλύμπιοι
ἔδωκαν ἀνδρὶ πηρόν· οὔτε γὰρ κακὸν
οὔτ' ἐσθλὸν οὐδὲν οἶδε τοιαύτη γυνή·
ἔργων δὲ μοῦνον ἐσθίειν ἐπίσταται.
κῶταν κακὸν χειμῶνα ποιήσῃ θεός, 25
ρίγῳσα δίφρον ἄσσον ἔλκεται πυρός.

τὴν δ' ἐκ θαλάσσης, ἢ δὴ ἐν φρεσὶν νοεῖ·

τὴν μὲν γελᾷ τε καὶ γέγηθεν ἡμέρην·

ἐπαινέσει μιν ξεῖνος ἐν δόμοις ἰδών·

“οὐκ ἔστιν ἄλλη τῆσδε λωΐων γυνὴ 30

ἐν πᾶσιν ἀνθρώποισιν οὐδὲ καλλίων”·

τὴν δ' οὐκ ἀνεκτὸς οὐδ' ἐν ὀφθαλμοῖς ἰδεῖν

οὔτ' ἄσσον ἐλθεῖν, ἀλλὰ μαίνεται τότε

ἄπλητον ὥσπερ ἀμφὶ τέκνοισιν κύων,

ἀμείλιχος δὲ πᾶσι κάποθυμῆ 35

ἐχθροῖσιν ἴσα καὶ φίλοισι γίνεται·

ὥσπερ θάλασσα πολλάκις μὲν ἀτρεμῆς

ἔστηκ', ἀπήμων, χάρμα ναύτησιν μέγα,

θέρεος ἐν ὥρῃ, πολλάκις δὲ μαίνεται

βαρυκτύποισι κύμασιν φορομένη. 40

ταύτη μάλιστ' ἔοικε τοιαύτη γυνή

ὀργήν· φυὴν δὲ πόντος ἀλλοίην ἔχει.

τὴν δ' ἔκ ττε σποδιῆς† καὶ παλιντριβέος ὄνου,

ἢ σύν τ' ἀνάγκηι σύν τ' ἐνιπῆισιν μόγις

ἔστερξεν ὧν ἅπαντα κάπονήσατο 45

ἀρεστά· τόφρα δ' ἐσθίει μὲν ἐν μυχῶι

προνὺξ προῆμαρ, ἐσθίει δ' ἐπ' ἐσχάρηι.

ὁμῶς δὲ καὶ πρὸς ἔργον ἀφροδίσιον

ἐλθόντ' ἐταῖρον ὄντινῶν ἐδέξατο.

τὴν δ' ἐκ γαλῆς, δύστηνον οἰζυρὸν γένος· 50

κείνηι γὰρ οὐ τι καλὸν οὐδ' ἐπίμερον

πρόσεστιν οὐδὲ τερπνὸν οὐδ' ἐράσμιον.

εὐνῆς δ' ἀδηνῆς ἐστιν ἀφροδισίης,

τὸν δ' ἄνδρα τὸν περῶντα ναυσίηι διδοῖ.

κλέπτουσα δ' ἔρδει πολλά γείτονας κακά, 55

ἄθυστα δ' ἰρὰ πολλάκις κατεσθίει.

τὴν δ' ἵππος ἀβρὴ χαιτέεσσ' ἐγείνατο,

ἢ δούλι' ἔργα καὶ δύην περιτρέπει,

κούτ' ἂν μύλης ψαύσειεν, οὔτε κόσκινον

ἄρειεν, οὔτε κόπρον ἐξ οἴκου βάλοι, 60

οὔτε πρὸς ἱπνὸν ἀσβόλην ἀλεομένη

ἴζοιτ'. ἀνάγκη δ' ἄνδρα ποιεῖται φίλον·

λοῦται δὲ πάσης ἡμέρης ἄπο ρύπον

δῖς, ἄλλοτε τρίς, καὶ μύροις ἀλείφεται,

αἰεὶ δὲ χαίτην ἐκτενισμένην φορεῖ 65

βαθεῖαν, ἀνθέμοισιν ἐσκιασμένην.

κᾶλὸν μὲν ὦν θέημα τοιαύτη γυνὴ

ἄλλοισι, τῷ δ' ἔχοντι γίνεται κακόν,

ἦν μή τις ἢ τύραννος ἢ σκηπτοῦχος ἦι,
ὅστις τοιοῦτοις θυμὸν ἀγλαΐζεται. 70

τὴν δ' ἐκ πιθήκου· τοῦτο δὴ διακριδὸν
Ζεὺς ἀνδράσιν μέγιστον ὤπασεν κακόν.

αἴσχιστα μὲν πρόσωπα· τοιαύτη γυνὴ
εἴσιν δι' ἄστεος πᾶσιν ἀνθρώποις γέλωσ'

ἐπ' αὐχένα βραχεῖα· κινεῖται μόγις· 75

ἄπυγος, αὐτόκωλος. ἃ τάλας ἀνὴρ

ὅστις κακὸν τοιοῦτον ἀγκαλίζεται.

δήνεα δὲ πάντα καὶ τρόπους ἐπίσταται

ὥσπερ πίθηκος· οὐδέ οἱ γέλωσ μέλει·

οὐδ' ἂν τιν' εὖ ἔρξειεν, ἀλλὰ τοῦτ' ὄρᾳ 80

καὶ τοῦτο πᾶσαν ἡμέρην βουλεύεται,

ὅκως τι κῶς μέγιστον ἔρξειεν κακόν.

τήν δ' ἐκ μελίσσης· τήν τις εὐτυχεῖ λαβών·
κείνηι γὰρ οἴηι μῶμος οὐ προσιζάνει,
θάλλει δ' ὑπ' αὐτῆς κάπαέξεται βίος, 85
φίλη δὲ σὺν φιλέοντι γηράσκει πόσει
τεκοῦσα καλὸν κώνομάκλυτον γένος.
κάριπρεπῆς μὲν ἐν γυναιξὶ γίνεται
πάσησι, θεῖη δ' ἀμφιδέδρομεν χάρις.
οὐδ' ἐν γυναιξὶν ἥδεται καθημένη 90
ᾧκου λέγουσιν ἀφροδισίους λόγους.
τοίας γυναικας ἀνδράσιν χαρίζεται
Ζεὺς τὰς ἀρίστας καὶ πολυφραδεστάτας·
τὰ δ' ἄλλα φύλα ταῦτα μηχανῆι Διὸς
ἔστιν τε πάντα καὶ παρ' ἀνδράσιν μενεῖ. 95
Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,

γυναῖκας· ἦν τι καὶ δοκέωσιν ὠφελεῖν
ἔχοντι, τῷ μάλιστα γίνεται κακόν·
οὐ γάρ κοτ' εὖφρων ἡμέρην διέρχεται
ἅπασαν, ὅστις σὺν γυναικὶ ἔπέλεται, 100
οὐδ' αἶψα Λιμὸν οἰκίης ἀπώσεται,
ἐχθρὸν συνοικητῆρα, δυσμενέα θεῶν.
ἀνὴρ δ' ὅταν μάλιστα θυμηδεῖν δοκῆι
κατ' οἶκον, ἢ θεοῦ μοῖραν ἢ ἀνθρώπου χάριν,
εὐροῦσα μῶμον ἐς μάχην κορύσσεται. 105
ὄκου γυνὴ γάρ ἐστιν οὐδ' ἐς οἰκίην
ξεῖνον μολόντα προφρόνως δεκοίατο.
ἦτις δέ τοι μάλιστα σωφρονεῖν δοκεῖ,
αὕτη μέγιστα τυγχάνει λωβωμένη·
κεχηνότος γὰρ ἀνδρός, οἱ δὲ γείτονες 110

χαίρουσ' ὀρῶντες καὶ τόν, ὡς ἀμαρτάνει.

τὴν ἣν δ' ἕκαστος αἰνέσει μεμνημένος

γυναῖκα, τὴν δὲ τοῦτέρου μωμήσεται·

ἴσῃν δ' ἔχοντες μοῖραν οὐ γινώσκομεν.

Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν, 115

καὶ δεσμὸν ἀμφέθηκεν ἄρρηκτον πέδην,

ἐξ οὗ τε τοὺς μὲν Ἄϊδης ἐδέξατο

γυναικὸς εἶνεκ' ἀμφιδηριωμένους

Holger Friis Johansens oversættelse

Den gud der skabte kvinden gjorde forskel strax
i hendes sind: Én af en børstet so blev skabt.
Hos hende flyder alt med snavs og roderi
i hele huset, gulvet fyldt med skidt og møg.
Selv vasker hun sig aldrig, og hun sidder dér
i snavset tøj på møddingen og mæsker sig.

En anden skabte guden af en snedig ræv.
Hun har forstand på alt; der findes intet ondt
og heller intet godt hun ikke kender til.
Tit kalder hun det gode ondt, det onde godt;
fra én dag til den næste skifter hendes sind.

Én skabtes af en tæve, uvorn som sin mor.
Om alting vil hun høre, vide fuld besked,
hun kikker alle vegne, farer rundt omkring
og bliver ved at gø, selvom hun ingen ser.
Og ingen kan med trusler standse hendes færd,
ej heller ved at blive vred og med en sten
slå hendes tænder ud, og ej med blide ord,
selv ikke om hun så har gæster siddende:
Hun glammer stadig, intet kan man stille op.

En fjerde kvinde formed guderne af jord.
En tåbe gav de manden: Den slags kvinder kan
slet ingen forskel kende mellem ondt og godt.
At æde er det eneste som hun har lært;
ja selv når vintren raser og hun fryser bravt,
rykker hun ikke hen til ilden med sin stol.

Én skabte de af havet. Hun har to slags sind:
Hun lér den ene dag og er tilfreds og glad;
en gæst i hendes hjem vil sige pæne ting:
»Der findes ingen anden kvinde på vor jord
så god som hun, og heller ingen kønnere.«
Men ikke til at se på er hun næste dag
og ikke til at komme nær; hun raser vildt
og holder alle væk, som tæven fra sit kuld,
fjendsk er hun mod enhver og ubehagelig

mod alle, både ven og fjende lige fuldt –
netop som havet ofte ligger spejlblankt hen
og ingen skade gør, men fryder søens folk,
ved sommertid, men også ofte raser vildt
oppisket under dumpe drøn af bølgeslag.
Det den slags kvinder ligner mest i deres sind
er havet: men af ydre ligner det dem ej.

Én skabtes af et æsel, som er vant til prygl.
Skønt det er svært, kan man med tvang og skældsord nok
få tæmmet hende, så hun gør alt det hun skal
til éns tilfredshed; men hun æder nat og dag
ved arnen lige så vel som rundt i krogene;
til elskov har hun samme holdning: Hvem så end
der kommer ind, tar hun imod ham i sin seng.

Og én blev af en ilder skabt, det arme kræ!
Ved hende er der intet smukt og dragende
og intet som kan vække glæde eller lyst.
Af iver efter elskov er hun helt besat,
men kvalme gir hun den der er i hendes seng.
Med rapserier plager hun éns naboer
og spiser ofte levninger fra offerdyr.

Én stammer fra en hoppe, flot, med manken tæt.
Besvær og trælleslid tar hun sig ikke på,
hun rører ikke kværnen, sigter ikke korn,
hun smider ikke møget ud, ved arnen vil
hun ikke sætte sig for ikke at få sod.
Sin mand gør hun til omgangsven med bitter nød:
Hun går i bad hver dag to gange allermindst,
tit tre, og i parfumer gnider hun sig ind,
hun holder håret langt, bestandigt bær hun det
udslået og pynter det med blomster sat i krans.
Dejlig at se påer en sådan kvinde nok
for andre; for sin egen mand er hun et kors,
undtagen for en konge eller en tyran,
for den slags folk er stolte over sådan én.

Én skabtes af en abe. Hun er allerværst
iblandt de kvinder Zeus har skænket mændene.

Et fjæs så hæsligt har hun, at hun er til grin
for alle dem hun møder, når hun går i byen;
korthalset er hun også, har en klodset gang,
slet ingen bagdel, lutter ben. Den arme mand
som tar så skrækkeligt et monstrum i sin favn!
Som aben kan hun alle roller, hvert et kneb,
og hun er ligeglad, om så hun er til grin,
gør aldrig nogen noget godt; det eneste
hun tænker på og har for øje dagen lang
er hvordan hun kan skade andre allermest.

Én skabtes af en bi – en lykke for sin mand,
den eneste der intet er at sige på;
for huset trives frodigt under hendes hånd,
i kærligt samliv ældes hun og hendes mandag
med smukke børn, hvis navn i verden er berømt.
Udmærket er hun fremfor alle i sit køn,
en gud har skøn fortryllelse om hende lagt.
At sidde iblandt kvinderne, når snakken går
om Aphrodite, bryder hun sig ikke om.
Således er den bedste og den klogeste
af den slags kvinder Zeus har skænket mændene.

Men Zeus har maget det, så alle andre slags
til evig tid har deres plads hos mændene.
Ja, kvinden er det største onde Zeus har skabt;
og når man somme tider mener de gør gavn
for deres mænd, så skader de dem allermest:
Den mand som lever med en kvinde aldrig har
en dag hvor han kan være glad fra først til sidst;
det falder svært at holde sulten fra sit hus,
en ildesindet gud at dele hjemmet med;
og hver gang enten guder eller mennesker
har hjulpet, så man hjemme kan fornøje sig,
så er der noget galt: Hun ruster sig til kamp.
Ja, hvor der er en kvinde, kan man næppe nok
ta vel imod en gæst som kommer rejsende.
Den kvinde som ser allermest fornuftig ud
er netop den som volder allerstørst fortræd:

Mens manden står og gaber, ser hans naboer
at også han blir snydt, og morer sig derved.
Hver af os synger nok sin egen kones pris
så godt han kan, og finder fejl hos naboens;
vi har dog samme lod, men ser det ikke selv.
Ja, kvinden er det største onde Zeus har skabt;
til hende har han lænket os ubrydeligt,
og derfor var det helte drog til Hades ned
fra kampen som de førte for en kvindes skyld

.....

Litteratur

- Fenno, J. 2005. "Semonides 7.43: A Hard/Stubborn Ass," *Mnemosyne* 58: 408–11.
- Frazer, R.M. 1976. "Three Notes on Semonides 7," *Mnemosyne* 29: 181–84.
- Gerber, D.E. 1974. "Semonides, FR. 7.62," *Phoenix* 28: 251–53.
- Lefkowitz, M.R. 1983. "Wives and Husbands," *Greece & Rome* 30: 31–47.
- Lloyd-Jones, H. 1975. *Females of the Species. Semonides on Women*. Duckworth: London.
- Morgan, T. 2005. "The Wisdom of Semonides fr. 7," *The Cambridge Classical Journal* 51: 72–85.
- Osborne, R. 2001. "The Use of Abuse: Semonides 7," *The Cambridge Classical Journal* 47: 47–64.
- Waanders, F.M.J. 1980. "A Note on Semonides 7.53: ἀληνής," *Mnemosyne* 33: 347–49.

Se også disse sider:

http://www.stoa.org/diotima/anthology/sem_7.shtml

<http://www.stoa.org/dio-bin/diobib?semonides>