

GREEK LYRIC POETRY



A Selection of Early Greek Lyric,
Elegiac and Iambic Poetry by
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ἐνθα δὴ σὺ ἐλοισα Κύπρι
 χρυσίαισιν ἐν κυλίκεσσιν ἄβρωσ
 ὀμμεμείχμενον θαλῖαισι νέκταρ
 οἶνοχόαισον

13 συγ . . μελοισα vel συγ . . ανελοισα ostr. 14 ακρωσ ostr.
 ἄβρωϊς Ath. 15 ὀμμεμείχμενον L.-P. . . μειχμενον ostr.
 συνμεμείχμενον Ath.

(5)

Κύπρι καὶ] Νηρήϊδες, ἀβλάβη[ν μοι
 τὸν κασί]γνητον δ[ό]τε τυϊδ' ἔκεσθα[ι
 κῶσσα F]οι θυμῷ κε θέλῃ γένεσθαι
 πάντα τε]λέσθην,

ὅσσα δὲ πρ[ό]σθ' ἄμβροτε πάντα λῦσα[ι
 καὶ φίλοις]ι Φοῖσι χάραν γένεσθαι
 κώνϊαν ἐ]χθροισι, γένοιτο δ' ἄμμι
 πῆμ' ἔτι μ]ηδ' εἰς.

τὰν κασιγ]νήταν δὲ θέλοι πόησθαι
 ἔμμορον] τίμας, [ὄν]ϊαν δὲ λύγραν
]οτοισι π[ά]ροιθ' ἀχεύων
].να

suppl. e.p. (Grenfell, Hunt, Blass) praeter 1 Κύπρι καὶ Earle, 1 μοι,
 2 τὸν Diels, Wilamowitz, 4 πάντα Jurenka, 5 λῦσαι Diels, 6 καὶ
 Diels, 7 Blass, 8 Page, 9 τὰν Diels, Wilamowitz, 10 ἔμμορον
 Wilamowitz

(15b)

Κύ]πρι, κα[ί σ]ε πι[κροτάτ]αν ἐπεύρ[οι,
 μη]δὲ καυχάσ[α]ιτο τόδ' ἐνέ]ποισα

suppl. e.p. (Grenfell, Hunt, Wilamowitz) praeter 9 ἐπεύροι,
 10 Lobel

Δ]ωρίχα, τὸ δευ[τ]ερον ὥς πόθε[ννον
 εἰς] ἔρον ἦλθε.

ο]ἱ μὲν ἱππῶν στρότον οἱ δὲ πέσδων
 οἱ δὲ νάων φαῖσ' ἐπ[ι] γὰν μέλαι[ν]αν
 ἔ]μμεναι κάλλιστον, ἐγὼ δὲ κῆν' ὅτ-
 τω τις ἔραται.

πά]γχυ δ' εὐμαρες σύνετον πόησαι
 π]άντι τ[ο]ῦτ', ἃ γὰρ πολὺ περσκέθοισα
 κάλλος [ἀνθ]ρώπων Ἑλένα [τὸ]ν ἄνδρα
 τὸν [πανάρ]ιστον

καλλ[ί]ποι]σ' ἔβα 'ς Τροῖαν πλέοι]σα
 κωῦδ[ε] πα[ί]δος οὐδὲ φίλων το[κ]ήων
 πα[μ]παν] ἐμνάσθη, ἀλλὰ παράγαγ' αὐταν
]σαν

]αμπτον γὰρ [
] . . . κούφως τ[]οησ[.]ν
 . .]με νῦν Ἀνακτορί[ας δ]νέμναι-
 σ' οὐ] παρεοίσας.

τᾶ]ς κε βολλοίμαν ἔρατόν τε βᾶμα
 κάμαρυχμα λάμπρον ἰδὴν προσώπω
 ἦ τὰ Λύδων ἄρματα κᾶν ὀπλοισι
 πεσδομ]άχεντας.

1-7 suppl. e.p. (Grenfell, Hunt, Wilamowitz) 8 πανάριστον
 ci. L.-P. 9 suppl. L.-P., 10 L.-P. et e.p., 11 Theander
 15 κάμε ci. L.-P. rel. suppl. e.p. 17 τε βολλ. pap., em. e.p.
 20 suppl. Page

798, Pi. P. 1.10–12), here by the babbling water and rustling leaves.

καταίρει: the reading is very uncertain. *καταίρει* comes closest to the reading of the potsherd: the verb, of which this would be the earliest example, is used especially of the descent of birds and bees: cf. Thgn. 238n.

9. *ἵππόβοτος*: Homeric, especially of Argos (e.g. *Il.* 2.287); Ithaca was not *ἵππόβοτος*, *Od.* 4.606. Sappho (except in 44) and Alcaeus use few of Homer's compound adjectives.

10. *ἄηται*: fem. also at Hes. *Op.* 645, 675; Homer has masc. *ἀήτης*.

13. *σὺ . . . ἔλοισα: στέμ(ματ')*, the usual supplement, gives good sense but was probably not written on the potsherd.

14. *ἄβρωσ = ἄβρως*: 'gracefully.' *ἄβρός*, a favourite adj. of Sappho, is not Homeric; first in Hes. fr. 218 Rzsch *ἄβρῃ παρθένος*.

15–16. 'Pour nectar that is mingled with our festivities'; but the phrase lacks Sappho's customary clarity. It appears that the poem did not end here, since the text of Athenaeus continues with the words *τούτοις τοῖς ἑταίροις ἐμοῖς γε καὶ σοῖς*, probably a prose version of the beginning of another stanza.

SAPPHO 5

P. Oxy. 7 gives twenty lines of this poem, the last eight very gappy. *P. Oxy.* 2289.6 provides some six letters.

Herodotus 2.134–5 tells us that Sappho's brother Charaxus paid a large sum of money to buy the freedom of a notorious courtesan of Naucratis called Rhodopis: when he returned to Mytilene, Sappho ridiculed him in one of her poems. Strabo 17.808 says that Sappho called the woman Doricha (Athenaeus 13.596c rejects the identification) and that Charaxus was in Naucratis as a trader in Lesbian wines. The story is elaborated in Ovid *Her.* 15.63 ff. Our present poem can hardly be the one to which Herodotus refers: it was written before he returned home and in a spirit of sisterly affection, not ridicule.

1. *Κύπρι*: Aphrodite, born from the sea (Hes. *Th.* 190 ff), was worshipped as a goddess of the sea and seafaring with the titles *Ποντία*, *Εὐπλοία*, *Γαληναία* among others.

Νηρηίδες: there was a cult of these sea-goddesses on Lesbos.

3. The words recall 1.17–18, 26–7.

4. *τελέσθην*: aor. infin. pass.

5. *ὅσσα . . . ἄμβροτε*: 'his past sins, errors' (aor. of *ἀμαρτάνω*): Sappho refers to his Egyptian affair.

λῶσαι: probably infin. after *δοτε* with 'him' as subject: 'grant that he atone for . . .'

6–8. If the supplements *κῶνίαν* (= *καὶ ὄνιαν*, i.e. *καὶ ἀνίαν*) and *πῆμ' ἐτι* are correct, Thgn. 871–2 is closely parallel: *εἰ μὴ ἐγὼ τοῖσιν μὲν ἐπαρκέσω ὅτ' με φιλεῖσιν, | τοῖς δ' ἐχθροῖς ἀνίη καὶ μέγα πῆμ' ἔσομαι*. But other supplements are possible in 8, e.g. *μηδάμα* (or *μηκέτι* or *μήποτα*) *μ]ηδ' εἰς*, 'may no-one ever be a grief to us': cf. Alc. 129.16 *μηδάμα μ]ηδ' ἔνα*.

10. *ἔμμορον τίμας*: cf. *Od.* 8.480 *τιμῆς ἔμμοροί εἰσι*. Little more can be made of the poem; in 11 *τοῖσι* may be the relative pronoun; 13 has *εἰσαῖω[ν] τὸ κέγχρω* ('millet-seed') or *τό κ' ἐν χρωῖ*, 14 probably *ἐπαγορία πολίταν*, 'accusation of the citizens', 18 a mention of *Κύπρις*. 20 is perhaps the last line of the poem.

SAPPHO 15(b)

P. Oxy. 1231, fr. 1, col. 1: nothing can be made of the scraps of the first eight lines. For Doricha see 5 introd.: Athenaeus (13.596 b–c) says she was reviled by Sappho.

9. *πικροτάταν: πικροτέραν* is usually preferred, but we have no information that either Charaxus or Doricha found Aphrodite harsh in the first instance.

ἐπεύροι: the subject may be Charaxus or Doricha; Charaxus must be the subject of *ῆλθε* (12).

SAPPHO 16

P. Oxy. 1231, fr. 1, col. 1: 2166(a)2 (in vol. XXI, p. 122) provides parts of 7–12. The echo of the first stanza at 19–20 suggests that the poem ended there.

1–3. The same technique of priamel is used by Tyrt. 9.1–14, Pi. O. 1.1–7, Plat. *Lysis* 211 d–e.

2. *ἐπὶ γὰρ μέλαιναν*: cf. 1.10 *περὶ γὰρ μελαίνας*, Archil. 58.2n.

- 3-4. κῆν' ὅττω (=ἐκεῖνο ὅτου): 'that thing, whatever it be, which one loves'; cf. 31.1-2 κῆνος ... ὅττις and see note there. Note the subjunctive ἔραται without κε: cf. 31.7 ὡς ... ἴδω, 'whenever I look', 34.3 ὅπποτα ... λάμπη, 98.3 αἵ τις ἔχη, and see Callin. 1.13n.
5. εὐμαρες: found first in Sappho and Alcaeus.
7. κάλλος: acc. of respect with περσκέθοισα, 'Helen, far surpassing all mortals in beauty'. For περρέχω (=περιέχω) cf. 96.9 πάντα περρέχοισ' ἄστρο. The thought seems to be that Helen, the most beautiful woman on earth, could have had all she wanted, but left the noblest of the Greeks for the man she loved.
8. πανάριστον: used by Hesiod, *Op.* 293; but μέγ' ἄριστον is just as likely here.
10. φίλων τοκήων: cf. *Il.* 3.139-40, where Iris fills Helen with a sweet longing for her previous husband, her city and her parents (τοκήων), 15.662-3. Alc. 283.7-8, also of Helen, has παῖδά τ' ἐν δόμοισι λίποισα ... κἀνδρος εὖστρωτον λέχος.
11. ἐμνάσθη ἀλλά: synecphonesis as at 1.11.
- 12-13. Page suggests something like αὐτικ' ἴδοισαν (or οὐκ ἀέκοισαν) | Κύπρις· εὐκαμπτον γὰρ ...
15. The subject of δένεμναισ(ε) is lost, but was almost certainly the pronoun ὅς or ἄ. Anactoria is probably the Milesian Anagora mentioned in the *Suda* s.v. Σαπφώ.
17. ἔρατόν τε βᾶμα: 'her lovely walk'; so Catullus remembered Lesbia's step, 68.70-2.
18. ἀμάρνυμα: 'the bright sparkle of her face': cf. Hes. fr. 73.3, 196.6 M.-W. Χαρίτων ἀμαρύνματ' ἔχουσα(ν), *h. Herm.* 45 ἀπ' ὀφθαλμῶν ἀμαρνγαί, 'twinklings'.
19. τὰ Λυδῶν ἄρματα: the Lydians used the old-fashioned war-chariot as late as the 5th century: cf. *A. Pers.* 45 ff. κᾶν ὄπλοισι: the only example in Sappho and Alcaeus of a vowel scanned short before mute and liquid (or nasal), except in Sappho's dactylic verse. If we must emend, Page's καὶ πανόπλοισι is excellent. The chariots and infantry recall the imagery of the first stanza. Lydians are mentioned as a particularly powerful and splendid race:

cf. 132.3 ἀντὶ τὰς ἐγωῦδὲ Λυδῶν παῖσαν ..., 'in place of her I (should not take) all Lydia.'

SAPPHO 31

Quoted and discussed by 'Longinus' 10.1-3 in his section on the choice and arrangement of material. Sappho, he says, always uses the feelings that accompany delirious passion in real life, and displays her excellence in her skilful selection and unification of the most important facts. After quoting the poem he notes the objectivity of her description (πάνθ' ὡς ἀλλότρια διοιχόμενα ἐπιζητεῖ) and the way in which she experiences contradictory sensations (hot and cold) and conditions (irrationality and sanity). On the inadequacy of these criticisms see Page, *S. & A.* 27 and D. A. Russell's edition of 'Longinus', 102-3. Catullus 51 is a free translation of the poem, and there are echoes in Theocritus 2.106 ff, Lucretius 3.152 ff (the symptoms of fear). The fashion of calling the poem a wedding song is outmoded: Sappho sets out the physical concomitants of her love when jealousy inflames it.

(See now G. Wills, *G.R.B.S.* 8 (1967) 167-97.)

- 1-2. κῆνος ... ὅττις: cf. 16.3-4 κῆν' ὅττω τις ἔραται, and see Page, *S. & A.* 20-1. The possible meanings are (1) 'that man has the luck of the gods, inasmuch as he sits ...', (2) 'any man has the luck of the gods who sits ...', (3) 'that man, whatever his name, who sits ...', has the luck of the gods': the first is perhaps most likely; but we cannot say with certainty whether the reference is specific ('who is now sitting ...') or general ('who often sits ...'): cf. Catullus 51.3 *identidem*: the latter is more probable.
- ἴσος θεοῖσιν: here 'as fortunate as the gods': cf. Homer's ἰσόθεος, θεοεῖκελος, θεοῖς ἐναλίγκιος, Sappho's θέα σ' ἱκέλαν (95.4), ἱκελοι θεοῖς (44.22), θεοεικέλοισι (44.34).
4. ὑπακούει: 'listens': cf. *Il.* 8.4 θεοὶ δ' ὑπὸ πάντες ἀκούον.
5. τό: the antecedent is probably the whole situation, the fact that the man enjoys the girl's company and attention. μ' = μ(οι), dative.
6. καρδίαν ἐν στήθεσιν: cf. *Od.* 4.548-9 κραδίη καὶ θυμὸς ... ἐνὶ στήθεσσι ... ἰάνθη.
- ἐπτόαισεν (aor. of πτοέω): gnomic aorist ('has always set my