Chapter 1

The Newest Sappho: Text, Apparatus Criticus, and Translation

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The text of Sappho exercised readers, scholars, and lovers long before her ‘bright singing columns’, λευκαὶ φθεγγόμεναι σελίδες,1 appeared in a Hellenistic edition on papyrus sometime in the third century BC.2 So vividly were her verses perceived as being orally performed and heard.3 By the Roman period, readers needed a commentary, together with an adequately corrected and annotated copy, in order to make sense of her poems. These contained the written words of the songs she had once sung, as they had been passed down, and corrected back into the dialect once spoken on the island of Lesbos, by some of the best scholars of the past centuries. Ancient editors, for example, even reinstated the letter digamma—a letter not used for over half a millennium—where it could be known from Homeric research and meter to have originally stood in her words,4 a practice that would be comparable to putting Runes back into Old English texts. Their texts were, of course, not perfect: but they knew the poems better (and had at their disposal far more of them to read) than we do today. As a result, in assessing the evidence of the ancient manuscripts of Sappho preserved on papyrus, a judicious attempt must be made to discern the places where their efforts succeeded, where they failed, and where modern erudition can be brought to bear on the text in order to isolate cases where more work, more understanding, is needed.

1 Posidippus, Epigr. 17 Gow and Page = 122 Austin and Bastianini (fictional epitaph for Doricha, but praising Sappho for singing about her), quoted by Athenaeus 13.69.
2 On the Alexandrian edition, see Liberman (2007).
3 Already Herodotus (2.135) cites something Sappho said in a song (ἐν μέλεϊ Σαπφὼ πολλὰ κατακερτόμηϲέ μιν sc. Charaxos, or perhaps Doricha—possibly Sappho fr. 15, if not the new Brothers Song). Even earlier, we hear that Solon badly desired to learn by heart (apparently orally) a poem of hers that he had heard his young nephew sing ‘over the wine’ (παρὰ πότον) movingly at a symposium (‘Aelian' ap. Stob. Flor. 3.29.50 vol. 3 p. 638 w.)—thus a reference to a text of Sappho’s ante litteras.
4 A newly attested digamma appears in the new papyri, at Sappho fr. 5.3.
The new fragments published for the first time in 2014 all come from Sappho's first Book, in what turns out to have been an alphabetically ordered edition by incipit or first letter of first word, from the section (about 4–5 ancient columns or modern pages' worth) containing poems beginning with 'ο' and 'π'. Remarkably, four out of the six previously published papyri of Sappho Book 1 come from this section, and so fortuitously overlap with the new fragments, and aided substantially in their identification. All the papyri range from the late first to the early third centuries AD, the hey-day of Roman book-production. All are professionally produced, written in up-scale bookhands for legibility, and have been corrected and equipped by editors with signs and annotations as aids to the reader. They were meant to be read, and to provide the best text that money could buy of a composer who had lived seven hundred years earlier and who may not have committed any of her songs to writing herself.

The present edition of ten of these fragmentary poems does not attempt to solve all problems, or even to document thoroughly the entire scholarly record of work on the text of the poems of Sappho already known among the new fragments. Rather, following the model of editions previously produced for volumes of collected essays on the new papyri of Simonides' Elegies and the New Cologne papyrus of Sappho, it is intended to provide a working text for referencing and discussing the poems, amalgamating the existing manuscript witnesses and comparanda in the secondary tradition, and documenting work on the relevant parts of Sappho's text since the most recent group of new fragments (the 'Newest Sappho') were published in 2014.

Effort has in the first instance been expended on the papyri themselves, in particular on what the new ones have to add to the old ones with which they connect or otherwise relate. For example, for some of the fragments below, as many as four separate papyrus manuscripts contributed to the textual reconstruction of a single line—without any actual physical connection or overlap between any of them (e.g. Sappho fr. 5.15–20). In other cases, there was useful overlap, but occasionally frustratingly different readings from the overlapping witnesses (e.g. frs. 9.6, 17.3–4). Secondly, an attempt has been made to consider and document all viable proposals for the constitution of the text, and to print

5 Only two papyri of Sappho Book 1 do not overlap with the new fragments: P. Oxy. 2288, containing Sappho fr. 1 from the 3rd c. AD which probably stood at the beginning of Book 1, and P. Oxy. 424 containing Sappho fr. 3; only one manuscript witness of Book 1 is earlier: the Florentine ostracon containing Sappho fr. 2 from the 2nd c. BC; P. Berol. inv. 5006, containing Sappho frs. 3–4 is a 7th c. AD parchment that is practically a Mediaeval manuscript.
6 Boedeker and Sider (2001).
7 Greene and Skinner (2009).
8 Obbink (2014b); Burris, Fish, and Obbink (2014).
only what seemed reasonably certain, while relegating less promising proposals to the apparatus criticus. There, competing proposals are usually ranked in descending order of persuasiveness, and supporting comparanda are added where relevant for assessing the strength of the argument for their adoption into the text. In cases where proposals seemed to be on the same evidential footing, they are ranked in chronological order of publication. Readings, supplements, or reconstructions impossible and physically at odds with the evidence of the papyrus manuscripts are omitted from consideration and, in general, mention. Passages left unrestored in the text are generally those that would benefit from further study and consideration before committing to a reading or restoration: thus, blanks in the text isolate areas where there is progress on and understanding of the text yet to be made. However, in a few places (for example, Sappho fr. 9), the restoration of the text ventures out on a limb for heuristic or suggestive purposes, to suggest the run of thought exempli gratia, or the shape of a poem or its argument, in the interest of encouraging further effort on what might otherwise seem like unpromising ground. The benefit of such conjectural restorations can be seen from the fact that the first of the new fragments to be identified among the Green papyri (Sappho fr. 5) was achieved by means of a search of the TKG corpus on sequences of letters in the papyrus that were not anywhere extant previously in any manuscript or quotation, but had been conjecturally restored by F. Blass in 1899 and printed as accepted restorations in modern editions of Sappho. The hope that further discoveries and connections one day will be made in this way, strongly advises to proceed in this careful if painstaking way towards the future text of Sappho.

The Papyri

π₁ PSI 123 (late 1st c. AD papyrus roll, Biblioteca Medicea Laurenziana, Florence)
π²a P. Oxy. 1231 (2nd c. AD papyrus roll, Bodleian Library, Oxford: Ms. Gr. class. c. 76 (f)1–2)
π²b P. Oxy. 2166 (a) 1 [additional fragment of π²a]
π²c P. Oxy. vol. 21, p. 122 [additional fragment of π²a]
π³ P. Oxy. 2289 (late 2nd c. AD papyrus roll, Sackler Library, Oxford)
π⁴ P. Oxy. 7 (early 3rd c. AD papyrus roll, British Library, London: inv. 739)
π⁵a π. gc (early 3rd c. AD papyrus roll, Green Collection (= GC), Oklahoma City: inv. 105)
π⁵b P. Sapph. Obbink (privately owned, formerly Robinson Collection, University of Mississippi USA) [additional fragment of π⁵a]
Abbreviations

[Π1] papyrus Π1 does not preserve the text at this point
⊗ beginning or end of poem marked in papyrus
Benelli Benelli (2015)
BF Burris and Fish (2014)
BFO Burris, Fish, and Obbink (2014)
Bowie Bowie, this volume
Di Benedetto V. Di Benedetto in Di Benedetto and Ferrari (1987)
Diehl Diehl (1917)
Diels Diels (1898)
Ferrari Ferrari (2014)
Fränkel Fränkel (1928)
Grenfell and Hunt Grenfell and Hunt (1898)
Hunt Hunt (1914)
Lardinois Lardinois, this volume
Liberman Liberman (2014)
Lidov 2004 Lidov (2004)
Lidov1 Lidov, ch. 3, this volume
Lidov2 Lidov, ch. 19, this volume
Lobel Αμ Lidel (1927)
Lobel Σμ Lidel (1925)
Martinelli Tempesta Martinelli Tempesta (1999)
Marzullo Marzullo (1958)
Milne Milne (1933)
Nagy Nagy, this volume
Neri Neri (2014)
Obbink Obbink (2014b)
Pfeijffer Pfeijffer (2000)
Prodi E. Prodi by private communication
Schlesier Schlesier, this volume
Schubart Schubart (1948)
Snell Snell (1944)
Theander Theander (1934)
West West (2014)
Wilamowitz1 Wilamowitz (1898)
Wilamowitz2 Wilamowitz (1914)
The Poems (in the original order of Sappho Book 1)

‘Fragment 15’

5 [όκσκα δὲ πρ]ὸςθ’ [ἀμ]βρωτε κῆ[να λύϲαι
[ . . . . . . . ]αται(.γ)εμ[ − − − − − ×
[ευ] ατοϲκα [c.14].12
[ . . . . . . . ] τύϲαι λίμενοϲ κλ[ − − ×
[ . . . . . . . ]

[Κύ]πρι, κα[ί c]ε πι[κροτ ΄]αν ἐπεύρ[ − ×
[ . . . . . . . ]

Sources: π2a (fr. 1 col. i + fr. 3) incipit in ‘Ο’? 0–4 stanzas missing? 1 μάκαι[ρα supplemented by Hunt (μα- π2a) 2 ευϲλοϲια Fränkel 3 – δ]τασκ [και Diehl (2nd ed.) 5 [ο]ἰ μὲν ἰππήων ϲτρότον οἰ δὲ πέϲδων οἰ δὲ νάων φαῖϲ’ ἐπ[ι γ]άν μέλαι[ν]αν [ἐ]μμεναι κάλλιϲτον, ἔγω δὲ κῆ[ν’ ὄτω τιϲ ἐραται·
[πά]γχυ δ’ εὔμαρεϲ ϲύνετον πόηϲαι
[π]άντι τ[ο]ῦ̣τ’ , ἀ γὰρ περϲκέθοιϲα κα]λ[l]οϲ[κ]ἀ[ν Ε]λένα [τ]ὸν ἀν[δρα τ]ον [ . . . . ἀρ]ιϲτον

‘Fragment 16’

5 [πά]γχυ δ’ εὔμαρεϲ ϲύνετον πόηϲαι
[π]άντι τ[ο]ῦ̣τ’ , ἀ γὰρ περϲκέθοιϲα κα]λ[l]οϲ[κ]ἀ[ν Ε]λένα [τ]ὸν ἀν[δρα τ]ον [ . . . . ἀρ]ιϲτον
καλ[ποι]ς· ἔβα 'ε Τροίαν πλέοισα
κωὐδ[έ παί]δοσ οὐδὲ φίλων τοκήων
πά[μπαν] ἐμνάσθη, ἀλλὰ παράγαγ' αὐταν
[ . . . ][ . . . . . ]καν

[ . . . . γν]αμπτον γάρ [ . . . . ] γόημα
[ . . . . . ] . . κούφως τ[ . . . . . . ] γοήση.
με νῦν Ἀνακτορ[ι[ας] ὄνεμναι-
[ς· ού'] παρεοίσας,

[τὰ]ς κε βολλοίμιν ἔρατον τε βάμα
κάμαρυχμα λάμπροι ήδην προσώπω
ἡ τα Λύδων ἄρματα καὶ ὄπλοις

πεδομ]α]χέντας. [⊗?]
'Fragment 16a' [continuing Line-Numeration of Fragment 16 in Parentheses]

1 (21) [ὦλβιον] μὲν οὐ δύνατον γένεϲθαι
[πάμπ]ην ἄνθρωπ[ον π]εδέχην δ’ ἄραϲθαι
[ἔϲτιν ἔϲλων μοίραν. ἔγω] δ’ ἔμ’ αὐταί
[τούτο κύνοιδα.]

2–4 stanzas missing

5 (25) .[ [ c.12 ] . . [.γό]γεϲθαι
ο . [ c.10 ] . . . βας ἀπ’ ἄκραϲ
τα[ [ c.11 ] ν χ[ον’ η’ δ’ πόλα
προϲ[  

ως[ [ c.9 ] . τὸν ἄπέλθην
10 (30) τω . [ [ c.10 ] . . [. ] ρτ’ ὀττιναϲ γάρ
ἐν θέω, χήνοι με μάλιϲτα κύνον-
τ’ ε’ ἄδοϲη[τω.] ⊗

Sources: π¹, π²a (fr. 1 coll. i–ii), π⁵a (fr. 2 colu. i–ii) 1–4 possibly a continuation of Sappho fr. 16 1 (21) incipit in ‘ο’ e.g. ὄλβιον] (–οιϲ) Snell) μὲν Milne (NB there is no trace of any letter before μέν) 2 (22) ἄνθρωπ[ον (–π[οιϲ Snell) πεδέχην δ’ ἄραϲθαι Milne ‘it is not possible for a human being to be completely fortunate; but one may pray …’; cf. P. Köln 11.429 Poem 2 (= Sappho fr. 58) line 18 ἄγήραον ἄνθρωπον ἔοντα; οὐ δύνατον γένεϲθαι 3 (23) ἔϲτιν ἔϲλων μοίραν) ‘(but one may pray) to enjoy a share of joy/happiness’ e.g. West 3–4 (23–24) ἔγω] δ’ ἔμ’ αὐταί / [τούτο κύνοιδα Benelli in bfo, cf. Kypris Song 11–12 (previously Sappho fr. 26.11–12) ἔγω δ’ ἔμ’ αὐταί / τούτο κύνοιδα, Sappho fr. 31.16 φαίνον’ ἔμ’ αὐτ[αι 6 (26) ἔβαϲ BFO 10 (30) ω[ [ ρτ’ ρτ’ π⁵a: [π¹ π²a] 10 (30)-12 (32) (formerly in Sappho fr. 26.2–4) ὀττιναϲ γάρ εὐ θέω, κήνοι (corr. Blomfield: χεινο MSS) με μάλιϲτα κύνονται Et. Gen. Α (p. 363 Reitzenstein), Et. Mag. 499.37 (‘Aelius Herodianus’ Περὶ Παιδῶν 3.2 p. 303.5 Lentz): ἄττιναϲ γάρ | εὐ [ [ c.9 ] ἄττιϲτα c[ c.3 ]ον|τ π⁵a: ][τ π¹: ][τ . [. ] . ωκη[ π²a 12 (32) ε’ ἄδοϲη[τω Hunt: ε’ ἄδοϲη[των Vitelli in PSI 123: ε’ ἄδοϲη[ π¹: ε’ [ π²a: ε’[ π⁵a after v. 12 (32) coronis in margin π¹ π²a π⁵a

'Fragment 17'

※
πλάϲιον δὴ μ[ . . . . ] . . . oic α[ . . . . ]ων
πότνι’ Ἡρα, σά [ . . . . ]ετ’. ἐορτ[ ] ὁ.
τάν ἀράταν Ἀτρ[eiδα], πόηϲαν-
τ’ οὶ βαςίληϲι,
ἐκτελέϲϲαντεϲ μ[εγά]λ̣οιϲ̣ ἀέθλοιϲ̣
πρῶτα μὲν πέρ ᴭ[λιον]· ἄψερον δέ̣
tυῖδ' ἀπορμάθεν[τεϲ, δ̣]φον γάρ εὔρη[ν]
οὐκ ἔδ[ύναντο,]

πρὶν cê καὶ Δί' ἄντ[ιαον] πεδέληγη
cαι Θυώναϲ ιμε[ρόεντα] παῖϲα·
yûн δὲ χ[.12 ] . . . πόημεν
κάτ τὸ πάλ[ιαον,

ἀγνα καὶ κα[.12 ὅ]χλος
παρθέ[νον c.12 γ]υναίκων

άμφιϲ̣ ̣μέτρ' ὀ̣λ̣παϲ̣[.12 ὄ]χ ̣λοϲ
παρθέ[νων c.12 γ]υναίκων

παϲ
. [. ] . νιλ[

ἐμμένας[.]

[Ἡ']ρ' ἀπίκε[ϲθαι.

Sources: π1, π2a (fr. 1 col. ii), π2b, π3 (fr. 9), π5a (fr. 2 col. ii) 1–2 πλάϲιον δή (incipit in ‘Π’) μ[ελπο]μ[έ̣ν̣οιϲ' ἀ[γέϲθω, / πότνι’ Ἦρα, ϲὰ χ[αρίεϲ̣ϲ̣' ἐόρτ[a] ‘Nearby (i.e. in the context of this song/performance) let your charming festival be celebrated by (or with or for) those singing and dancing for themselves’ bFO: πλάϲιον δή μ[οιϲο]πο̣λ̣οιϲ (cf. Sappho fr. 150.1) δ[ης]ω / πότνι’ Ἦρα, κα̣χ[άριϲ ̣τ’] ‘with éϲ referring to the first acc. as well’) éορτ[a]γ’ ‘Nearby let your favour blow towards the attendants of the Muses, and towards the festival that’ etc. Ferrari: πλάϲιον δή M[άτε]ρ, ἔ̣κ̣οιϲ' ἀ[νάξω / πότνι’ Ἦρα, σά⟨ν⟩ χ[άριν ἴςρ’ ἐόρτ[a]ν̣ ‘nearby indeed, mother, I willingly will conduct / a festival, be certain, Lady Hera, for your sake’ (cf. Alcaeus fr. 129.7 and Alcman fr. 56.2, and for ἀν- instead of Lesbian ὀν-, see Sappho fr. 16.15 with crit. ad loc. above) Lidov2 2 éορτας or ἐορτ[a]γ’ π5a: [π1 π2a-b π3] 3 ταν ἀραταν π1 in hand of the main scribe: ταν ἀρατ[π2a: ταν α[ π5a: ταν ἀραταν in a second hand in π1 contra metrum ὀτρ[π1: [π2a-b π3 π5a] ]τι πόηκαν π5a: [π1 π2a-b π3] 3–4 ταν (sc. ἐόρταν) ἀράταν Ἀτρ[είδηα] (nom.) πόηκαν τ/’ οἱ βαϲίληεϲ ‘which (festival) the Atreids, the leaders, hoped (“auspicarono”) for themselves’ Neri following the articulation suggested before the new fragment by Lidov (2004) 394 (Ἀτρ[είδηα ποτ’ εὐφόν]/τ/’ οἱ βαϲίληεϲ), although ηθ that ταν sc. ‘ἲραν as in Hunt and editors following would still be possible, ‘whom (sc. Hera) ... they established’ (see Lidov2): ταν, ἀράταν Ἀτρ[είδηα] (dat. of agent), πόηκαν / τοι βαϲίληεϲ ‘which (festival), prayed for/vowed by the Atreid (sc. Menelaus, Od. 3.169–172), those kings established’ bFO: ταν ἀράταν Ἀτρ[είδηα] (nom.) τόηκαν / τοι βαϲίληεϲ ‘(the festival)
that the kings, Atreids, made desired by (or desirable to) you' Ferrari: 'the Atreidai ... established it in fulfilment of a vow' West 4 accent as placed in π5a marks word division: τοι is 'an article or demonstrative pronoun' BFO: 'τοι is the enclitic pronoun “for you”' West: τοι is the non-enclitic ‘emphatic personal pronoun’ (supported by the accent as placed in π5a) Nagy: perhaps τοι should be emended to σοι (see Apollonius Dyscolus Pron. 124c vol. 1 p. 81.23ff. Schneider = Sappho fr. 40)?: τοι π5a: τοι π1 π2a 6 Ἔἴλιον π2a (an iotacistic spelling common in the papyri: ‘Ilios is meant): [π5a] 11 BFO νῦν δὲ κ[ἀμέϲ ταῦτα π]έ̣ρ̣̣α̣̣ πόημεν 'now we continue to do this' West (νῦν δὲ κ[α]ὶ already BFO): νῦν δὲ, κ[ὑρί’ ἀμμετ]έ̣ρ̣̣α, πόημεν S. Burris by private communication (‘such a strong direct address would help signal the transition out of the mythical narrative back into the main discursive level of prayer’) 12 πάλ[α]ιν Wilamowitz2 (followed by West): πάλ[α]иν BFO contra metrum: πάλ[α]ι BFO: πάλ̣[α̌ον Wilamowitz2 (followed by West): [π]άλ̣[α̌ον BFO]: πάλ̣[α̌ον BFO] 13 κάλ]λιϲτα· πόλ]υϲ γὰρ δ]χ]λοϲ West (δ])χ]λοϲ already BFO): κά[λ’ (Castiglioni) ὃργα ταῦτ’, ὃ δ’ ὃ]χ]λοϲ tentatively Ferrari: κά[λ’ [Castiglioni] ὃργα ταῦτ’, ὃ δ’ ὃ]χ]λοϲ Neri 14 παρθέ[νων (Hunt) τ]υ]β’ ἰκτε] καὶ γ]υναίκων West (γ]υναίκων already BFO): παρθέ[νων τ]’ ἀμ’ εὐχομέ]ναν γ]υναίκων Neri 15 ἀμφ’ ζή[ν β]ώμον δ’ ὄς]ιωϲ θέ]λειϲ’ ἐμ]/με[τρ’ ὃ]λ[ου]δην West (16 μέτρ’ ὃ]λ[ου]δην already BFO): μέτρ’ ὃ]λ[ου]δην Ferrari 20 [Ἡ]ρ’ ἀπίκε[θαι[ε]θαι Milne after v. 20 coronis in margin π2a: [π1 π5a]

**Fragment 18’**

⊗

(π)άν κεβ[ ]
(ἔ)ννέπην [ ]

γλώσσα μ[ ]
μυθολογή[ ]

5 κανδρι [ ]
[ ] ἕριττα
μεσδον[ ]...[ ]...[ ]...[ ]...

[ ]...[ ]...[ ]...
[ ]...[ ]...[ ]...

[ ] δύμον[ ]
[ ] [ ] [ ]...[ ]...[ ]...
[ ] [ ] [ ]...[ ]...[ ]...
[ ] [ ]...[ ]...[ ]...
[ ] [ ]...[ ]...[ ]...

10 [ ] [ ] [ ]...[ ]...[ ]...
[ ] [ ] [ ]...[ ]...[ ]...
[ ] [ ]...[ ]...[ ]...
[ ] [ ]...[ ]...[ ]...

15 [ ]...[ ]...[ ]...
[ ]...[ ]...[ ]...
[ ]...[ ]...[ ]...
[ ]...[ ]...[ ]...
Sources: π²a (fr. 1 col. ii), π⁵a (fr. 3 col. i) 1–2 supplemented by Lobel, Σμ 1 (π)άν incipit in ‘π’(?) (π)άν κε δ[εῖνον tentatively West 4 μυθολόγη[ε]ι Diehl 5 κάν π²a after v. 15, 4–6 stanzas missing before fr. 18a

‘Fragment 18a’

καὶ γάρ ε ἐν
δεύετ’ ὄρνυ
νῦξ τε καὶ
5 ὅσο . . . .

. αςω . .[.] .
. α . . . .[.] .
μυρίας . .
πίνα . .[.] . .

Source: π⁵a (fr. 3 col. ii) 1 beginning missing; probably separate poem from fr. 18 8 μύρ’ ἄςτρ[α West, noting Plut. De facie in orbe lunae 934c οὐ ςταθεροῦ φωτὸϲ οὐδ’ ἕρμοιντοϲ ἀλλὰ μυρίοιϲ ἄςτροιϲ περιελαυνομένου after v. 9 coronis in margin π⁵a

‘Fragment 5’

πότνιαι Νηρήιδεϲ αβλάβη[ν μοι]
τόν καɕιγνήτων δ[ότε τυίδʿ ἰκεθα][ι]
κώττι βο̣ι θύ̣μωι κε θέληι γένεϲθαι
κῆνο τελέϲθην,
5 ὅϲϲα δὲ πρόϲθ’ ἀμβροτε πάντα λῦϲα[ι]
καὶ φίλοιϲι ροιϲι χάραν γένεϲθαι
κώνιαν ἔχθροιϲι, γένοιτο δ’ ἀμμὶ
μηδάμα μηδ’ εἰϲ·

τόν καɕιγνήτων δὲ θέλοι πόηϲθαι
10 [μέ]ϲδοϲ τίμαϲ, [ἐν]ταν δὲ λῦγραν
[ . . . ] . [ . . . ]οτοιϲι π[ά]ροιϲχεύων
[ − − − ] , να

[ − − − ] , εἰςαἰω[ν] τὸ κέγχρω
[ − − − ]λ’ ἐπαγ[ορί] αἰ πολίταν
ὤ̣ ϲ̣ πο̣τ' οὐ̣[κ ἄ
]λλωϲ̣, [ἐϲύ
]νηκε δ' αὖτ' οὐ-
δὲν διὰ [μά]ϰρω.

καὶ τιμα[ . . .]ον αἱ [1–2] ἐο[ . . . . .] . 1

γνωϲθ[ . . . . .][ν]ί [θ]ὲ ς [ἐϲύ]
ψηφ[ . . . . . .][τ' θ]εμ[έν]α ϲάκαν [ ×
[ . . . . . . . . . . .]θ. [⊗?] ]

15 ὤ̣ ϲ̣ πο̣τ' οὐ[ϰ ἄ[λ]λωϲ̣, [ἐϲύ]νηκε δ' αὖτ' οὐ-
δὲν διὰ [μά]ϰρω.

καὶ τιμα[ . . . . .]ον αἱ [1–2] ἐο[ . . . . . . .] . 1

γνωϲθ[ . . . . . .][ν]ί [θ]ὲ ς [ἐϲύ]
ψηφ[ . . . . . . . . . . .][τ' θ]εμ[έν]α ϲάκαν [ ×
[ . . . . . . . . . . .]θ. [⊗?] ]

Sources: π3, π4 (fr. 6), π5a (fr. 3 col. ii) 1 πότ' νοι (incipit in ‘π’) π5a: [π4], already pro-
posed by Diels, Wilamowitz1: πόντιαι (originally restored by Jurenka) suggested as an
emendation by West comparing Pind. Pyth. 11.2, cf. also Pind. Nem. 5.36 ἀβλάβη[ν
Blass in Grenfell and Hunt μοι Diels, Wilamowitz1 11 δα[ίμ]ο[ν ς (bfo) κότοιϲι Lidov
in bfo: παρ[ά]λο[γ]ο[ν τοϲι Ferrari: ἐκ]λο[γ][[μ]’,] δτ(τ)οϲι West π[ά]ροιϲθ’ ἀχεύων or
π[ά]ροιϲθ’ ἀχεύων 12 θύμον (ἀὐτ[οϲ Ferrari) ἐδά]μα West, cf. Sappho fr. 1.3–4 13 ἐν (or
ɔ’υν) φίλɔϲ]γ εἰcaiϲὸν ‘hearing with friends’ bfo: Δωρίϲαϲ ἄ’ εἰϲαίϲων ‘while at the same
time he hearkened to (the wishes of) Doricha’ West: χάρ ὃνείδιϲι]με εἰcaiϲων ‘whose heart
(he overpowered), hearing the blame’ Ferrari 14–15 τὸ κέγχρω / κροῦμα δῆ[λ’] (hear-
ing) the rhythmic beat of the (shaken) millet seed’ bfo: τὸ κ’ ἐγ χρῶ⟨ι⟩ (Blass) νῦν ἐτιλ’]λ’,
’would now be plucking me to the raw’ West 14 ἐπαγ[ορί]αι πολίταν Lobel, defended
by West ‘through the citizens’ censure’) or ἐπ’ ἀγ[εϲί]αι ‘at the leadership/command of
the citizens’ Lidov1 15 ὤ̣ ϲ̣ (or ὄ̣ ϲ̣ or ὦ̣ ι ̣ or ο̣ѝ̣ ,) not ἤ (bfo) nor αἴ (West) both of which
would be too far to the right πο̣τ’ οὐ̣[κ’ ἄ]λλωϲ̣, [ἐπό]νηκε Lidov1 17 καὶ
τὶ μά[ϲϲ]ον αἱ [λ]έο[ε]ν [ἐξίη ω][τ’ θ]εμ[έν]α κάκαν [ύβ/ρ]ια πίθη ἄμ[μ]ι (or μέ̣[νε
πά]ρ’ μο]’ rendering an evil offense not unendurable (or: putting a stop to an unbearable
evil), be persuaded by me’ or (at end) ‘remain by my side’ Lidov in bfo: ςθ̣[ένοϲ ςotechnύ]
κάκαν [ʃoi xɅλ. `as for you, reverend Kypris, after having (once) inflicted
insupportable vice on him, [may you be merciful to us in the future]’ West

‘Fragment 9’

[⊗?]

[π – (?)]

[π]ἀρκάλειϲι ταϲελ[ ʃ ʃ ʃ °]
[πάμ] παν οὐκ ἔχη [cθα ρ ρ ρ ρ]
[μ] ἄτερ, ἕρτοιν .

[φαιδί] μαν ὁραὶ τέλε[cai; τὸ δ; ἐκτί]

5 [χαρμ' ἐ] παμέρων· ἐμ[ἐ δ' ρ ρ ρ ρ]
[κ.5] ἦν· θὰς ἐμ[ρ ρ ρ ρ]
[− ] ἀν ἀκουσαι[κ]

[κ.6] .ν· οὗτος δῆ[ρ ρ ρ ρ]
[− ] ἦν· άβλα[β ρ ρ ρ]
10 [− ] ἄς διδων· πᾶ[ρ ρ ρ ρ]
[− ] ὰνευ[κ]

[κ.6] . . . κ[κ]
[κ.5] επικ[κ]
[− ] δ[− ρ]
[− ] ν. τελέθη [κ]

[− ] δ' ἕγω πάμπ[καν] παν ὀφέληϲ[κ]
[− ] χαν γλωϲϲα[κ]
[− ] ταπυγνω[κ]
[− ] θας δικ[κ]

20 [− ] έρων· ε[κ]

Sources: Π³ (fr. 4), Π⁵α (fr. 1 [but now to be placed after fr. 3]) incipit in ‘π’? placement by West as the column preceding Π⁵β is confirmed by continuities of fibers and patterns of damage; therefore the column following Sappho fr. 5 1–2 Π³: [Π⁵α] 1]ἀρκαλεῖοταϲε [Π 3: perhaps π]ἀρκάλειϲι ‘they call upon’ should be read (contra Lobel), cf. Alcaeus fr. 71.1–2 κἀπ' ἔριφον κάλην / καὶ χοῖρον ‘to invite for kid and pork’ 2 πάμ' παν ‘completely’ West οὐκ ἔχη[καν δυναίμαν ‘do you not have the means with which I might (celebrate a fine festival)?’ West 3–9 Π³ Π⁵α 3 κ]άτερ or μ]άτερ' BFO ἐδρ-

tον, cf. Sappho fr. 17.2 . Π⁵α, apparent high point (punctuation) 4 τέλε[κας ‘celebrate’ West, cf. Sappho fr. 1.27 τέλεσον, 9.27 below τελέθη (or perhaps τελέ[tων ‘with the fine rites in season’) 4–5 τὸ δ' ἐκτί / χαρμ' ‘that is a joy’ supplemented by West 5 ἐπαμέρων ‘for us mortals who live for the day’ S. Margheim in BFO; “Those who live for the day” (or “for a day”) must belong to a statement of a general truth, which Sappho then applies to herself’ West 5–6 ἐμ[ἐ δ' εὐφραυν' εὖ / τυγχά] γην, θας κτλ. ‘As for me, may I ever be cheerful, so long as’ etc. West 6 θας with interlinear gloss εωϲ ζω[κ] in Π³ ‘so long as (or we) live’, cf. Sappho fr. 88.15 άς κεν ἔνηι μ’ ‘as long as [breath?] is in me',
and ἰα with this meaning in Alcaeus  ἰα[ π\(^3\): ἰα[ π\(^5a\) (’a scribal error by dittography from ἰα[ in the line above?’ BFO): ἰα[μι θεοι διδωσι ʼso long as the gods grant us to hear the sound of harps’ West  ἰα[θεγγαν ἰακοςαι Benelli in BFO followed by West: μεδθ][σν or νόετ][σν ἰακοςαι BFO 8 ] ν, ὅ or ἰα π\(^5a\) (παχτιδ][ςν proposed by West, but ἰα cannot be read)  ἰα δελα[δεκ or δελα[δεκ’ Lardinois (δελα[β- BFO) cf. Sappho fr. 5,1, 84,7 10–20 π\(^5a\): [π\(^3\)] 11 (ἐ)νν[σεν Benelli in BFO 14 ἰαγγον BFO 16 ]δ[εγω πάμπ[ας BFO (δ[ δεγω in the previous line shows that Sappho is speaking of herself’ West) 17 [ – ] ἰα π\(^5a\): Δωρ[δαρ (cf. Sappho fr. 15,11) or τ[δαρ BFO: μεσ[δαρ γλως[αν West (cf. Sappho fr. 71,6 μελιγραφων) ʼ after v. 20, three verses and one or two stanzas are missing before incipit of Brothers Song which continued in π\(^3\) and π\(^5b\)

ʻBrothers Songʼ [older line-numeration in parentheses]

[⊗]

1 [π- (?)]
2 [1 or 5 lines missing]
3 [ 3–4 ]ι[α[}
4 [2–3]σες[α[}

5 (1) ἀλλʼ αἱ ἑρυθρεθα Χαραξ[ον ἐλθην ναιν κυν πληκαι. τα μεγ οιραι Ζεὺς οιδε εμπαντες τε θεοιε· εε δου χρη ταυτα νοηθαι,

ἀλλα και πεμπην ἔμε και κελεσθαι

10 (6) πολλα λισεσθαι βας[ηθην Ἡραν ἐξικεθαι τιυδε σααν ἄγοντα ναα Χαραξ[ον

καμμι επεύρην ἀρτέμεσι. τα δ̣ ε αλλα πάντα δαιμόνεσσιν ἐπιτρόπωμεν;

15 (11) εὑδιαι γάρ ἐκ μεγάλαν ἀήτας αἴψα πέλονται.

τῶν κε βόλλονται βας[ευς Ὀλύμπω δαιμον̣ ἐκ πόνων ἐπάρωγον ἦδη περιτρόπην, κηνοι μάκαρες πέλονται

20 (16) και πολύολβοιʼ
κάμμες, α'ι' κε γάν κεφάλαν ἀερρή
Λάρχος καὶ δὴ ποτ' ἁνηρ γένηται,
καὶ μάλ' ἐκ πόλλαν βαρυθμίαν κεν
24 (20) αἶψα λύθειμεν. ☒

Sources: π³ (fr. 5), π⁵b  1 incipit in ‘π’?  1–2 [⊗ πόλλα δὴ πεπόνθαμεν ἀλλ' ἱκοίτο (or: αὖ ἐπέλθοι) / νῦν Χάραξος κτλ.] e.g. Lidov¹ (cf. Sappho fr. 94:3–4)  3 [3–4]λα[π]  π³b: [−  −] Λα[ρι- Obbink: πολ]λα[χοι Lidov¹ comparing Athen. 10.425a (= Sappho test. 203) πολ- λαχοῦ (‘assuming that Athenaeus’s source is a paraphrase or inference from an actual statement’)  3–4 [2–3]céμ. [ π³, i.e. -]cé μ. [ or ] cé μ. [ or -]c  ýμ. [ or -]c’  ýμ. [ or ] c’  ýμ. [. (where metre requires .[ to be a vowel): [−  −] cé, μ[α]τερ West: [−  −]c’]  ýμ’ a[ύταιν (or q[έται) or [−] cé, μά[καρα (voc.) Lidov¹  6 κύρι, δές ἔμε  ἔμα ‘my things’, ‘my clothes’ emendation by Bowie  11–13 Od. 13.42–43 (Odysseus’ wish to Alcinoos) ἀμυ- μονα δ’ οἴκοι ἄκοιτιν / νοϲτήσαϲ εὕροιμι ςὺν ἀρτεμέεϲι φίλοιϲιν  13–16 similarly Hor. Carm. 1.9.9–12, 3.29:32–34, cf. 43:45 (9 cetera = 13 τὰ δ’ ἄλλα)  13 τὰ δ’ ἄλλα Obbink following π⁵b: τὰ δ’ ἄλλα emendation by Liberman p. 7 [8] ‘but for all that is torment for us, let us trust it to the divine powers’  18 ἐπάρωγον correction in π⁵b by a second hand (cf. Eur. Hec. 164 ποὶ δὴ οὐδῶ; ποῦ τίς θεῶν ἡ δαίμων ἐπαρῳγός): ἐπάρηγον’ π⁵b (first hand): ἐπ’ ἄρηον emendation by West ‘those whose fortune (sc. δαίμων’) the ruler of Olympus chooses to turn around from hardship for the better, they become ..’: ἐπ’ ἄρηον’ (sc. δα- μον’) emendation by Liberman pp. 7–8 [9] ‘deflecting them away from misfortune to a better fate’  21 σι’ emendation by Lardinois (see Lobel, Αμ § 23 pp. lxxxix–lxxxii and § 26 pp. xci–xciv, esp. xci–xcii): τὰν Obbink following π⁵b after v. 24 coronis in margin π⁵b

‘Kypris Song’

⊗

πῶϲ κε δὴ τίς ὦ θαμέως ἄκαιτο,
Κύπρι, δές ποῖον ἐμετέχῃ, ὄττινα [δ]ὴ φίληϲι,
κωὗ τὸ λόγο πάθαν χάλαι[αϲϲαι;]
[ποῖο]ν ἔγιψα

5 [νῶν] ςάλοιϲί μ’ ἀλεμάτως δαῖζ[ην]
[ιμέ]ρω(ι) λύ[ᾳ]σεντι γόν’ ὦμης-[ χ
[ . . . ] α. . . ]αι[μ’ ςὺ προ[ο–3] , ἐρηϲ[ [−  −] νερ .[ . . ] αι

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Sources: π²a (fr. 16, cf. Sappho fr. 26), π⁵b 1 πῶς κε δή incipit in ‘π’ θαμέως δέκατο Benelli in Obbink 2 Κύπρι, δέκατοι‘ Obbink after δέκατο, punctuation as question Benelli [θ'] Η Burris in Obbink, Benelli: [μ] West, Ferrari φιλ[ησί Schlesier: φιλ[ει Burris in Obbink: φιλ[ησία West, Ferrari, Benelli 3 κω] παθ- confirmed by multi-spectral imaging, not παλ-; end χάλως or καλώς end of v. 3, punctuation as question Obbink 4–5 ποῖον ἔχει三分之一 / νῶν ‘what sort of intentions do you have?’ Bowie in Obbink: ὄον ἔχει三分之一 Lidov¹: οὐκ ἔχει三分之一 ‘you do not hold back the mordacious pests’ West: οὐκ ἔχει三分之一 (after which end of sentence) Benelli ‘you (sc. Kypris) do not restrain her/him’ (sc. 2 ὄττινα, = 1 τίς and subject of 3 καὶ θέλοι) i.e. from the sufferings of love’ or ‘you do not keep under control her/his erotic drives’ end of v. 4, punctuation as question Ferrari 5 σάλοςι Hammerstaedt in Obbink (ἐν) σάλοςι Ferrari): καγχάλοςι West, Ferrari, Benelli end of v. 5, punctuation as question West 6 ἱμέρωι Benelli: εἰμέρωι (restoration of iotacistic spelling of ἱμέρωι in accordance with space in π⁵a) West: κιμέρωι Benelli: μή μ’ ἔρωι Benelli λύϰαντι Obbink, Ferrari, Benelli: λύϰαντι Tsantsanoglou in Obbink, Ferrari: γόνως’ (West) ἐπ[έλθε Lidov¹ (ἐγγενεία West): ὦ[γεΠέρα Ferrari 7–8 θάλασσα ἔρωτι· οὐ πρότερ’ ἢ[ ... / ... ]ν ε’ ἐρα[ΐϲ‘ do not despoil me with raging love and devastate us. You were not previously ... to me when I was in love’ West: λαῖ[λατας [φ’αίμ’ (Tsantsanoglou) οὐ πρό[τόνηι περής[ν ‘alas, but I believe that the gusts will not overcome the stays’ Ferrari 8 σὺνεφρ[θα]ι Obbink: α’[ κε[ν ἔρα[θα]ι Ferrari: ]νε’ ἐρα[θ’ι West 10 Hunt 11–12 supplied from Apollonius Dyscolus Pron. 1.51.1ff. Schneider (formerly Sappho fr. 26) where the poem ends (and the next begins) is uncertain
New Fragment (unplaced)

[πα̣ ̣]με[πολ̣]ουτ ̣

Source: π5α (fr. 4) 2 possibly θα̣μέ[ωϲ, cf. Kypris Song 1 θαμέως ἄσσαιτο, P. Köln 11.429
Poem 2 (= Sappho fr. 58) line 7 στεναχίϲδω θαμέωϲ

Translations

‘Fragment 15’
[ ... ] blessed goddess
[ ... ] (may he?) give atonement for previous mistakes
[ ... ] with fair fortune (reach?) harbor
[ ... ],

Kypris, and may (she?) find you [the cruelest],
And may she, Doricha, not boast, telling
of how he came a second time
for a longed-for desire.

‘Fragment 16’
⊗
There are those who say of a host of cavalry,
some of foot-soldiers, while others say of ships
to be the fairest thing on the black earth. But I:
whatsoever someone desires.

It is altogether simple to make this clearly known
to all: Helen, by far outstanding in beauty
of mortals, who had a husband,
the best of all men,

left him behind, and, sailing, travelled to Troy
and without any thought at all for her dear child
or her parents either; but [Kypris?] led her off-course
[ ... ]

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for [she (sc. Kypris?) with un]bending mind
accomplishes?] easily [whatever she] thinks;
[which] now puts me in mind of Anaktoria
gone away though she is.

Sooner would I watch her desirable gait
and bright glow of her face
than all the chariots of Lydia and
soldiers in arms. ⊗?

‘Fragment 16a’
⊗?
It is not possible for a human being
to be completely fortunate; but one may pray
to enjoy a share of happiness. This
I know for myself.

[2–4 stanzas missing]

... ] to be
...] you walked on tip-toes
...] on the snow. But she many things
with[... ]

...] being [...] to depart
... ]. For whomsoever
I treat favorably, those most of all harm me
without warning. ⊗

‘Fragment 17’
⊗
Near here, indeed, [... let be celebrated]
your [charming] festival, revered Hera,
which the Kings, the Atreidai, established
on a vow,

since they had accomplished heroic exploits
in the beginning at Troy, but later on
putting in just here: for they could not
find their way
before they had approached you, and Suppliant
Zeus and Thyone's soothing child.
Now we, too, [continue] to perform [these things]
just like of o[ld]

that are pure and of high[est. For a huge] throng
of unmarried women and wives [gather right here]
around [your altar, piously wishing to sing in]
measures the sacr[ed cry.]

Each [...]
[...]
to be [...]
[He]ra, to come back. ☠

’Fragment 18’
Every [...] would [...] to narrate [...]
my tongue [...] to weave wild tales [...]

and a husband [...] the best things
greater yet [than ...]
[two verses missing]

mind [...]
[three verses missing]

[traces of six more lines + 4–6 stanzas missing, some belonging to
Fragment 18a]

’Fragment 18a’
[...]

Since even [...] lacking the season [...] both night and [...]...
thousands of st[ars
drin[k?] ⊗

‘Fragment 5’
Revered daughters of the sea god, grant that
[my] brother may arrive here unharmed
and whatsoever he should desire in his mind
let that be completed.

And as much as he has previously done wrong,
that he atone for it all; that he be a pleasure
to friends, and a harm to enemies—then may we
never have any.

And may he want to put his sister in a position
of greater honor, since before he was suffering cruel agony
at the hands of [...] 
[...]

[...] hearing the [...] of the millet seed
[... bu]t through the citizens’ censure
as is ever the case, and on the other hand he realized it
not long after.

And [...] if f[am]e [...] know [...]. But you, hallowed Kypris,
After an unendurable evil, [give [...] 
[ ... ] ⊗?

Fragment 9 (p. gc inv. 105 fr. 1)
[⊗]
[P- ... (?)]
they are inviting us over for [...]
Do you not have all [that we need,
Mother, for the festival?
[splendidly and in season to celebrate? It is this, which
is a joy] for mortals who live for the day. As for m[e,
[may I ever ...], as long as to m[e it is allowed
[ ... ] to hear.

[...]. And this [...]
[... now. Unhar[med ...]
[... while giving. [...
[she th]ought.

[...]
[...]
[...]able ...
[...] ... to have been completed.

[...]. But I entirely [...]
[...] tongue [...]
[...] despair [ ...
[... f]or you ought. ⊗? (or one stanza missing)

‘Brothers Song’
⊗
[P- ... (?)]
[1 or 5 lines missing]
[...]la[...
[...] you (?), m[

But you are always chattering for Charaxos to come
with a full ship. Zeus and all the other gods,
know these things, I think. But it is not necessary
for you to think these things.

Summon me instead and commission me to beseech
Queen Hera over and over again
that Charaxos may arrive, piloting back here
a ship that is safe,

and find us safe and sound. Let us
entrust all other things to the gods:
for out of huge gales fair weather
swiftly ensues.
All of those whom the King of Olympus wishes
a divinity as helper to now turn them
from troubles, become happy
and richly blessed.

And if Larichos lifts up his head,
if only he might one day be an established man,
the deep and dreary draggings of our soul
we’d swiftly lift to joy.

‘Kypris Song’

How can someone not be hurt and hurt again,
Kypris, Queen, whomsoever one really loves,
and not especially want respite from suffering?
What sort of thoughts do you have

to pierce me idly with shiverings
out of desire that loosens the knees [...]
[...] not [...]
[...] ...

[...] you, I wish [...]
[...] to suffer this [...]
[...]. This
I know for myself.

New Fragment (unplaced)

[...]...[
[...] frequen[tly?
[...]...[
[...]...[