

FORUM

NUMERATION IN CAMPBELL'S GREEK LYRIC POETRY (ACCOMPANIED BY AN ONLINE COMPARATIO)*

Abstract: This paper discusses some of the difficulties students encounter when navigating the various numerations in David A. Campbell's anthology of Greek lyric, lists editions that include fragments by the poets who appear there, and introduces online numerorum tabulae for the anthology.

In the spring of 2007, I had the opportunity to lead ten undergraduates in an upper-level course on Greek lyric poetry. As our primary text, I chose to use—as I believe many teachers still do—David A. Campbell's anthology, last revised and updated in 1982. While my students responded positively to the selection of fragments and the commentary, their criticisms focused on problems that might best be attributed to time alone: the dated bibliography, the absence of more recently discovered poetry and the antiquated numeration of the fragments. The first two complaints are easily addressed. Teachers are accustomed to providing current bibliography, or at least to encouraging students' independent discovery of the most recent scholarship. In addition, although the regular emergence of new material (mainly from papyri) that threatens even the best anthology with obsolescence is typical of Greek lyric, teachers have always supplemented anthologies. These added jewels are often personal favorites, and presenting them enthusiastically can captivate students. We can thus be grateful to Campbell's anthology for permitting us to play Prometheus from time to time.

Campbell's numeration of the fragments presented a more serious obstacle for my students. While the numbers follow the standard editions available in 1967, those editions now enjoy the company of more recent ones, many with their own numbers. I require considerable independent research in my upper-level Greek and Latin courses, and so had placed the various editions—those our library owned, at least—on closed reserve. I knew that questions about the numbers would come, but I expected to answer them well enough when they did.

* I wish to thank my colleague Jeanne Marie Neumann for urging me to bring this pedagogical work to a wider audience. I am also grateful to William H. Race and the *CJ* editor, S. Douglas Olson, for helpful corrections and suggestions.

Many readers will have guessed by now that I was teaching Greek lyric for the first time, and that I had seriously underestimated the difficulty students would have in their research. In the second week of the semester, a student named Jeff showed me an article on Tyrtaeus that he was reading for an upcoming presentation on the poet. He asked what the Ws after the numbers meant and whether the cited fragments appeared in Campbell's anthology at all. (If they did, he wanted to refer to them, since the class would be reading Tyrtaeus soon after he introduced the poet.) I had a ready answer: "The W stands for M.L. West's edition of the elegiac and iambic poets.¹ Campbell uses Diehl's numbers, but West's edition includes a *comparatio numerorum*, which lists his own numbers alongside the equivalent numbers in earlier editions, including Diehl's. I placed West on reserve in the library. Why don't you take a look at it?" That was enough for Jeff, a senior Classics major who had studied Greek nearly every semester of his college career. But I soon began to appreciate the full range of problems my students would face in their research; Jeff's question was only the first of many.

Campbell explains the numeration in his anthology with impressive concision, as follows:

The numbering of the elegiac and iambic poets is that of E. Diehl, *Anthologia Lyrica Graeca*, rev. R. Beutler, Leipzig, 1949, 1952 (Teubner). For Sappho and Alcaeus I have used the marginal numbers of E. Lobel and D. Page, *Poetarum Lesbiorum Fragmenta*, for Bacchylides the numbers in the editions of Kenyon and Snell, for the other lyric poets the marginal numbers of D. Page, *Poetae Melici Graeci*.²

This brief discussion is itself a hurdle for an undergraduate. In two sentences Campbell lists no fewer than five standard editions, and the three titles provided are in Latin. Three poets are named, but it remains for the reader to determine which of the other twenty or so are elegiac/iambic and which are "other lyric poets." This is not always apparent, and students' confidence in the distinction will be shaken when they find that the authors themselves defy it; Simonides and Anacreon, for example, fit both categories, so that Campbell uses Diehl's numbers for their elegiacs, but the more recent *PMG*-numbers for the rest of their poetry.

A sure grasp of Campbell's explanation of his numbering is only part of the solution. Students also need to know of the other stan-

¹ West's second edition of this work is generally referred to as West², to distinguish it from the first (1971-72). The more recent edition naturally includes newer material (Simonides in particular), but at certain points its numeration even of older material differs from its predecessor's.

² Campbell (1982a) xxxi-xxxii.

dard editions and how to navigate them. Jeff's question about the Ws is a basic one, but a time-consuming and frustrating matter for the undergraduate, who may not understand why West's edition is cited in neither the bibliography nor the footnotes of the article he or she has read. Even after the student has located the edition, there is still the matter of interpreting the *numerorum comparatio*. In West, for example, the instructions for the tables (when offered) are in Latin,³ and read in the case of Archilochus: *Sinistram partem tabulae ita intellige: 1 Lass. = 13 West, 2 L. = 8 W., 5 B. = 46 W., etc.* There are no instructions for the table's right side. The Hipponax table begins seven pages later and follows an identical format, but no instructions appear there at all. Even students who could read the Latin were surprised at the table, which was conceptually unlike any chart they had ever encountered. It was clear to me that West's *comparatio*, while splendid in its economy, could easily mystify any but the most perspicacious undergraduate.

Even after students become familiar with the editions and the ins-and-outs of the *comparatio*, some individual fragments in Campbell's anthology still cause difficulty, especially those attributed to multiple authors. The famous δέδυκε μὲν ἃ σελάσσα, for example, appears under Sappho in Campbell as *Fr. Adesp.* 976 (*P.M.G.*). It does not appear in the Lobel–Page edition of the Lesbian poets, but Voigt, who generally follows the Lobel–Page numeration, includes it in her edition of Sappho, as number 168B.⁴ And what of Archilochus 79a in Campbell? It has become Hipponax 115 in West. Likewise, what appears as Semonides 29 in Campbell is now West's *Si-monides* 8. Pellizer-Tedeschi (1990), on the other hand, include the fragment in their edition of Semonides, but only as *eleg.* 1, the 1 indicating that the fragment is one of the *fragmenta spuria vel iambographo olim adscripta*.

What draws undergraduates to my courses in upper-level Greek is the prospect of reading the literature in the original language, acquainting themselves with the scholarship those writings have inspired and attempting to find and define their own position within that discussion. I have found that a good deal of the scholarly work in Greek lyric would be readily accessible to undergraduates, if they could locate discussions of their favorite fragments as painlessly as

³ Two of my ten students had no Latin. When I shared the tables with them in class, one actually asked in dismay, "Why aren't the directions just in Greek?"

⁴ Students may be intrigued to learn that in Voigt a capital B signifies the third fragment bearing the number this letter follows, whereas a lowercase b indicates the second *part* of a fragment. West's edition, however, uses b and (b), respectively; Gentili-Prato's, ^b and b. Campbell's anthology generally follows the first method, despite the source of numeration, changing West's Archilochus 196a to 196A, and *PMG*'s Ibycus 282 (a) to 282a, but inconsistently retains, for example, *PMG*'s Corinna 664 (a).

possible. Independent research always poses challenges, but the ever-shifting vocabulary, dialect and meter of Greek lyric make reading the original works so difficult that such research can quickly take a back seat to simply making sense of the text.

In the hope of facilitating such research, I offer below a list of Campbell's poets in alphabetical order, followed by his sources for the numbering and the standard editions from Bergk forward. N. Bryant Kirkland (a senior in my Greek lyric course) and I together compiled *numerorum tabulae* for Campbell's anthology. The tables include the numbers of standard editions from Bergk forward, as well as of the most recent Loeb's by Campbell and Gerber, and can be found on the *Classical Journal* website, at classicaljournal.org/forum.php.

While I recognize the merits of experiential learning, I believe that these aids will hardly rob students of any thrill of discovery. And rather than decreasing the number of student questions, the materials I offer will more likely lead to a larger number of more informed and challenging inquiries, not to mention research carried out more swiftly and with greater confidence and pleasure. This material might also be used as a basis for assignments aimed at presenting some of the problems an editor of fragments faces: e.g., their origin, attribution and arrangement, not to mention their relationship to newly discovered material. Students will be fascinated to discover that how scholars have resolved these problems directly affects how they themselves read the poetry that beckoned them to such a course in the first place.

KEYNE CHESHIRE

Davidson College

WORKS CITED

- Bergk, T. 1878–82. *Poetae lyrii Graeci*. 3 vols. Leipzig.
 Calame, C. 1983. *Alcman*. Rome.
 Campbell, D.A. 1982a. *Greek Lyric Poetry: A Selection of Early Greek Lyric, Elegiac and Iambic Poetry*. London.
 ——. 1982b. *Greek Lyric I* (Loeb Classical Library 142). Cambridge, MA.
 ——. 1988. *Greek Lyric II* (Loeb Classical Library 143). Cambridge, MA.
 ——. 1991. *Greek Lyric III* (Loeb Classical Library 476). Cambridge, MA.
 ——. 1992. *Greek Lyric IV* (Loeb Classical Library 461). Cambridge, MA.
 ——. 1993. *Greek Lyric V* (Loeb Classical Library 144). Cambridge, MA.
 Davies, M. 1991. *Poetarum melicorum Graecorum fragmenta*. (1 vol. to date). Oxford.
 Degani, H. 1983. *Hipponactis testimonia et fragmenta*. Leipzig.
 Diehl, E. 1942a. *Anthologia lyrica Graeca. Supplementum*. Leipzig.
 ——. 1942b. *Anthologia lyrica Graeca*, vol. 2. Leipzig.
 ——. 1944. "Lyrici Graeci rediivi." *RhM* 92: 1–26.
 ——. 1949–52. *Anthologia lyrica Graeca*, vol. 1. Leipzig.

- Diels, H. and W. Kranz. 1964. *Die Fragmente der Vorsokratiker*. 3 vols. Berlin.
- Gallavotti, C. 1957. *Saffo e Alceo: testimonianze e frammenti*. Naples.
- Garzya, A. 1954. *Alcmane. I frammenti*. Naples.
- Gentili, B. 1958. *Anacreon*. Rome.
- and C. Prato. 1979–83 (vol. 2, rev. 2002). *Poetarum elegiacorum testimonia et fragmenta*. 2 vols. Leipzig.
- Gerber, D.E. 1999a. *Greek Elegiac Poetry: From the Seventh to Fifth Centuries BC* (Loeb Classical Library 258). Cambridge, MA.
- . 1999b. *Greek Iambic Poetry: From the Seventh to Fifth Centuries BC* (Loeb Classical Library 259). Cambridge, MA.
- Irigoin, J. 1993. *Bacchylide. Dithyrambes, épinicies, fragments*. Paris.
- Kenyon, F.G. 1897. *The Poems of Bacchylides*. London.
- Lasserre, F. and A. Bonnard. 1968. *Fragments, Archiloque*. Paris.
- Lobel, E. and D.L. Page. 1955. *Poetarum Lesbiorum fragmenta*. Oxford.
- Maehler, H. 1970. *Bacchylidis carmina cum fragmentis*. Leipzig.
- Medeiros, W. de Sousa. 1961. *Hipónax de Efeso*. Coimbra.
- Page, D.L. 1962 (repr., corr. 1967). *Poetae melici Graeci*. Oxford.
- . 1974. *Supplementum lyricis Graecis*. Oxford.
- . 1981. *Further Greek Epigrams*. Cambridge.
- Pellizer, E. and G. Tedeschi. 1990. *Semonides. Testimonia et fragmenta*. Rome.
- Snell, B. 1949. *Bacchylidis carmina cum fragmentis*. Leipzig.
- Tarditi, G. 1968. *Archilochus*. Rome.
- Voigt, E.-M. 1971. *Sappho et Alcaeus. Fragmenta*. Amsterdam.
- West, M.L. 1989–92. *Iambi et elegi Graeci ante Alexandrum cantati*. 2 vols. Oxford.
- Young, D. 1971. *Theognis*. Leipzig.



The Sources for Campbell's Numeration,
and Other Editions of the Lyric Poets⁵

<i>Poets/Poetry</i>	<i>Campbell's Sources</i>	<i>Other Editions</i>
Alcaeus	Lobel-Page	Bergk, Diehl, Gallavotti, Voigt, <i>SLG</i>
Alcman	<i>PMG</i>	Bergk, Diehl, Garzya, [<i>SLG</i>], Calame, Davies
Anacreon	<i>PMG</i> , Diehl	Bergk, Diehl, Gentili, [<i>SLG</i>], West ²
Archilochus	Diehl	Bergk, Lasserre, Tarditi, <i>SLG</i> , West ²
Bacchylides	Snell	(Diehl), Kenyon, Maehler, Irigoin
Callinus	Diehl	Bergk, Gentili-Prato, West ²
Carmina Popularia	<i>PMG</i>	Bergk, Diehl
Corinna	<i>PMG</i>	Bergk, Diehl
Demodocus	Diehl	Bergk, <i>FGE</i> , Gentili-Prato, West ²
Hipponax	Diehl	Bergk, Medeiros, Degani, West ²
Ibycus	<i>PMG</i>	Bergk, Diehl, <i>SLG</i> , Davies
Mimnermus	Diehl	Bergk, Gentili-Prato, West ²
Phocylides	Diehl	Bergk, Gentili-Prato, [West ²]
Pratinas	<i>PMG</i> (s.v. <i>Melici minores</i>)	Bergk, Diehl
Praxilla	<i>PMG</i> (s.v. <i>Melici minores</i>)	Bergk, Diehl
Sappho	Lobel-Page, <i>PMG</i>	Bergk, Diehl, Gallavotti, Voigt, [<i>SLG</i>]
Scolia	<i>PMG</i> (s.v. <i>Carm. conviv.</i>)	Bergk, Diehl
Semonides	Diehl	Bergk, Pellizer-Tedeschi, West ²
Simonides	Diehl, <i>PMG</i>	Bergk, Diehl, <i>FGE</i> , West ² , [Gentili-Prato ²]
Solon	Diehl	Bergk, Gentili-Prato, West ²
Stesichorus	<i>PMG</i>	Bergk, Diehl, <i>SLG</i> , Davies
Theognis	Diehl	Young, West ²
Timocreon	<i>PMG</i> (s.v. <i>Melici minores</i>)	Bergk, Diehl, [West ²]
Tyrtaeus	Diehl	Bergk, Gentili-Prato, West ²
Xenophanes	Diehl	Bergk, Diels-Kranz, Gentili-Prato, West ²

⁵ Editions are listed in chronological order. Those in brackets contain fragments attributed to the poet, but none that appear in Campbell's anthology. *FGE* = Page (1981); *PMG* = Page (1962); *SLG* = Page (1974).