comme Κάδμος ne figure qu'une seule fois chez Homère, cela peut bien être dû au hasard; en tout cas, les poètes postérieurs n'ont pas emprunté ce nom à Homère. Dans le cas de Ἶφιτων (Y 382), en revanche, nom qui ne se retrouve que chez Quintus de Smyrne, il faut conclure que le poète de τὰ μεθ’ Ὀμηρον fait consciemment allusion à Homère; de même, Virgile emprunte Ὄξυκλέγων à Homère, Juvenal Ucalegon à Virgile. Tandis que l'hapax Ἀμπάων (λ 259), anthroponyme qui se trouve déjà en mycéniens (a-mu-ta-wo), provient sans aucun doute de la tradition épique antérieure à Homère (vieux nom à suffixe -pov-), le nom de Phéacien Ἀναβησίνεως (θ 113) 'qui monte sur un navire' doit être un anthroponyme créé par Homère lui-même (Gelegenheitsbildung; noter la forme ionienne: -vēς < -vēfoq).

Par ces observations, nous avons voulu esquisser de quelle façon on peut utiliser l'ouvrage de M.K. Il est dommage que les fautes d'accentuation y soient assez nombreuses.

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A delightful introduction to the study of Greek lyric. Rather than concentrating on the authors, Mr Campbell restricts himself to what they have to say, supplying biographical data only where these are necessary for understanding the texts. The subject-matter of the poems is split up into eight themes (love; wine; athletics; politics; friends and enemies; gods and heroes; life and death; poetry and music); under each of these headings, most relevant fragments—as well as substantial portions from Theognis, Pindar and Bacchylides—are quoted, translated and explained briefly. Scholarship is kept down to a minimum, but it takes a good scholar to write a book like this, and a very good one to make it a success. Through wide knowledge, a firm grip on his material, and above all sensitivity to Greek poetry, Mr Campbell has succeeded.

The translations are precise, yet they do not yield the cumbersome prose that is normally inherent to literal translation. The qualification "deliberately graceless translation" (vii) seems exaggerated to me. Students of Greek are helped in that Greek words are consistently rendered by the same corresponding English

words; this is sometimes misleading (δίχασθαι is more often 'fitting, orderly' than 'just' in Greek lyric; similarly, τιμή corresponds normally to 'respect' rather than to 'honour').

After each fragment or passage, Mr Campbell gives a brief comment. He concentrates on diction and style and takes great care to bring out the poetic qualities of a text. Esthetic judgments are sown with the sack rather than with the hand, but in a book like this the danger of subjectivity is less important than its benefit. The intended readers will certainly learn how to read and appreciate Greek lyric poetry; even professional scholars will profit from Mr Campbell's acute remarks. I shall treat three cases where I disagree with him; they do not detract from my admiration.

"The picture of the grapes popping in the winepress is delightful, but Ion spoils the effect by introducing the metaphor of amelgontai, 'they are milked'" (48, referring to fr. 26, 6-9). But the Greeks mixed their metaphors as gladly as their wines, and is it not a trifle unfair when a few pages later Pindar is praised for "bold, shifting imagery in his usual manner"? (51; cf. 278: Pindar "sometimes moves disconcertingly from one [image] to another").

I do not deny that many Greek lyristics use Homeric epithets without much meaning, but Mr Campbell is sometimes too ready to mark an epithet as traditional and to leave it at that. Thus, Alc. 34a, 12 νῦν μελαίναι is rightly explained as contrasting the ship with the light of the Dioscuri (171). But in the same poem, εὔρησαν χθόνα (5) is more than traditional, as Mr Campbell will have it: it stresses the great distance covered in an instant by the Dioscuri (cf. θάλασσαν ταῖςαν; ὥσπερ δέδον ἔπες ἔφωσαν has the same function.

The ample space given to Bacchylides is gratifying (the comparison of fr. 20B with Pindar's fr. 124 is instructive, 51-53). But even a critic of Mr Campbell's qualities falls prey to treating him iniquitously in contrast with Pindar: B. 3, 85-87 is said to be an echo of the first Olympian and "his grip on the Pindaric manner is insecure" (72). However, the Pindaric passus is a Priamel that opens the poem, therefore a more resplendent style is in order than in a gnomic passage. Besides, Bacchylides does more than enumerate: sky and water together are symbols of incorruptibility, gold of pleasure—the two symbols lead up to the following gnomē (the pleasure of eternal youth has not been allotted to mankind).

It goes without saying that a book like this can achieve its aim only through the treatment of a great number of texts. Yet if I have one general objection to make, it is that this book includes too many