

1 4,6,33f.: *fugaces*
lin. HN 28,122; cf.
folk medicine, Pliny
in island of Carpat-
and the skin used in
business in men and
e lasciviousness of
immediately covered
st urgency of urina-
bones. This burying
of the lynx stone
posedly originated
lin. HN 37,34 and
28 and the medical
31,3 WELLMANN =

C.HÜ.

nensis

on coins *Λυκκείου*/
HN 236; [1. 199-
of → Paeonia (359-
poris of Thrace and
Philippos II of Mace-
ally after the defeat
3: not mentioned by
hens of July 356).

lands, vol. 3.2, 1935
r, 1955. BO.D.

παιον; *Lyrkeia*, *Lýr-*
west of Argos in the
6,2,4), located either
or on the site of the
Belesi), or east of the
the Inachus. The pre-
near Melissi (Myce-
s' rise, L. remained a
according to Str. 8,6,7
se from the mountain
ned the border with
etically referred to as
d those mountains to
of a battle between
the Spartans (Plut.
4,7,9).

Strabon, 1980, 69f.

-Lyrkeion, in: AAA 3,
80, 12-17; R.A. Tom-
972, 38-40. Y.L.

Lyric poetry

I. GREEK II. LATIN

I. GREEK

A. DEFINITION, CHARACTERISTICS

B. TRANSMISSION C. GENRES D. POET AND RECI- TATION E. OTHER

A. DEFINITION, CHARACTERISTICS

The term lyric poetry (LP) encompasses the entirety of Greek poetry from the 7th to the mid-5th cent. BC with the exception of stichic hexameter poetry and drama. The word *lyrikós* (λυρικός) is related to *lýra* (λύρα), lyre, and initially refers to poetry that is sung to the accompaniment of a string instrument or, in a broader sense, to all poetry sung to musical accompaniment. This also includes elegiac distichs, which were usually or even without exception accompanied by an *aulós* (→ Elegy, → Music), epinician poetry, accompanied by a *lýra* or an *aulós* (e.g. Pind. Ol. 3,8; Ol. 7,12) and the → iambe (which may or may not have been accompanied by music). The term *lyrikós* originated, comparatively late, in Hellenistic times: Philod. De Poematis 2,35 divides poetry into 'comic, tragic and lyric' (τὰ κωμικά καὶ τραγικά καὶ λυρικά).

As the term → *mélōs* ('song') already occurs in → Archilochus, the term 'melic' is sometimes used today to distinguish LP from iambic or elegiac poetry. This, however, does not take into account that elegies were sung also. Hereafter, the term LP is used mainly in the more narrow sense of the word (as Greek poetry sung to a lyre). While the distinction between choral and monodic poets can sometimes be helpful, it can also be misleading: Greek poets cannot exclusively be assigned to one or the other of the two groups. Today, a number of works that had hitherto been interpreted as choral pieces are also increasingly thought to have been performed by soloists [1]. Furthermore, it is difficult to distinguish between the first-person narrator typical for this type of poetry, and the poet himself: up until recently comments made in the first person have been interpreted as the poet's personal point of view [2], an interpretation that was reinforced by the tradition (prevalent from the antiquity to the 19th cent.) of drawing conclusions about a poet's biography from his work [3; 4]. But it is just as probable that the 'I' of early LP was a convention and expressed the attitudes of the audience. In the case of publicly performed poetry, some scholars even went as far as trying to exclude the poet as an individual almost altogether [5]. The fact that most of the historical evidence consists of fragments makes it even harder to resolve this issue.

What all lyric forms have in common are artful metrical patterns, sometimes strophic ones – often in three stanzas, the third stanza being a variation on the first two identical ones (e.g. Sapphic and Alcaic strophes). Sometimes the structure is triadic (a musical rather than choreographic structural principle) with identical strophe and antistrophe, followed by a varying epode [6; 7]

(→ Metre). All poets from the 7th to the 5th cent. BC (with the exception of Solon) used non-Attic dialects: → Sappho and → Alcaeus [4] used local → Aeolic, → Anacreon [4] used → Ionic. Similar to the way in which elegies, which can be found on the mainland (Tyrtaeus) and in Asia Minor, used the 'international' language of the hexameter, choral LP uses a literary *koiné*, which, depending on the poet's geographical origin, is more or less influenced by Doric tradition.

B. TRANSMISSION

→ Writing had been introduced in Greece in the 8th cent. BC and played an equally important role in the preservation of lyric and epic poetry. The book trade, which was most likely instituted in the 5th cent. BC, made the collection of texts easier. The Peripatetics (→ Peripatos) started the scholarly research on the lyric poets: → Dicaearchus wrote about → Alcaeus [4]; → Chamaeleon [1] and others about → Alcman, → Stesichorus, → Anacreon [4], → Simonides, → Ibycus and → Lasus [1]. The Alexandrians established a → canon [1 III] of nine lyric poets of archaic and classical times and subdivided the work of each poet according to genres into books. In chronological order these nine poets were: Alcman, Alcaeus, Sappho, Stesichorus, Ibycus, Anacreon, Simonides, Bacchylides and Pindar. The canon was compliant with availability in the library of → Alexandria [1] and seems to be based on works with which the Peripatetics were occupied, but additions (Bacchylides) and exclusions (Lasus) occurred. Two anonymous epigrams, Anth. Pal. 9,184 and 571, from the 1st cent. BC or AD (FGE 341), first mention this canon. According to Quint. Inst. 10,1,61 'Pindar was by far the leading one of the nine lyric poets' (*novem lyricorum longe Pindarus princeps*); Petron. 2 mentions 'Pindar and the nine lyric poets' (*Pindarus novemque lyri*), which leads to the assumption that → Corinna was sometimes also counted as one of them. Apart from Pindar's *epinicia* and the Theognidea (→ Theognis) no complete books of poetry are in existence; on the other hand, non-authentic material was collected and accredited to famous names such as Anacreon and Simonides. The Alexandrians seem to have been in the possession of at least 100 scrolls of papyrus containing LP with an average of more than 1,000 verses each. Of this mass of text only a single assuredly complete poem by Sappho, for example, as well as relatively small amounts of text by other poets are extant, none of which have a manuscript tradition. The bulk of our knowledge about this flourishing kind of poetry arises only from short quotations by ancient authors, who render brief passages for the most diverse reasons. The discovery of papyri in the 20th cent. however has contributed considerably, if fragmentarily, to our knowledge about the majority of the poets.

C. GENRES

In Homer, various types of LP are mentioned: the sung → paean (Hom. Il. 1,472-73; 22,391), the → thre-

nos (ibid. 24,72off.), the → Linus song (ibid. 18,570, see also → Ailinos) and the → hymenaeus (ibid. 18,493). Much as in the case of epic poetry, there was without doubt a case history of individually as well as jointly sung folk songs. But for us the development of the individual metric types only starts with the first poets who emerged from the anonymity of the time preceding the 7th cent. BC. The classification of types reflects Alexandrian terminology, not however the rules of composition that the poets themselves consciously applied [8; 9]. The fundamental principle of distinction in that case is the differentiation between songs honouring gods and songs honouring people. The historical perspective however is not considered here: the → epinikion for example is supposed to honour mortals, but poets commonly refer to it as *hýmnos*, which reminds us of the fact that it is a secularized form with religious undertones whose ethos is strongly influenced by its development.

D. POET AND RECITATION

The differentiation between personal and public poetry, which focuses on the difference between target audiences, turns out to be more helpful than the traditional distinction between monody and choral LP. Some poets wrote for a general audience, other more for a selected group, yet others for both. Alcman's *partheneia* were doubtlessly performed by a chorus during religious festivals and publicly recited in Sparta, where marriageable girls were introduced to the community with jests and banter in a rite of passage. The group speaks, the personal element is rather restricted; this however should not lead to the assumption that therefore all of Alcman's extant verse was choral LP. The only longer fragment of a *partheneion* (1 PMGF) gives a foretaste of the elaborate *epinicia* of Pindar. In addition to that there is a myth, gnomic ethical deliberations, theological reflections and more detailed information about the occasion and the performance, although it remains a mystery which local celebration in Sparta itself is referred to. For the most part, non-epicinian poetry was relevant only on a local level and therefore less likely to be preserved, while Pindar's *epinicia* are extant because the celebrations in question, the athletic festivals, were panhellenic.

Public celebrations also seem to have been the stage for Stesichorus' poetry on epic themes. His name in itself gives an indication that he probably deployed a chorus for his performances; but the more we learn about the likely length of his poems and the nature of the recently discovered papyrus fragments (57–587 PMGF), the more likely it seems that their author is a cithara player in the tradition of → Terpander, for example an *aidós* (ἄιδός) (→ Aoidoi) as in Homer. Considering the remarkable number of speeches in the poems, it may be assumed that members of the chorus played individual parts. In that case, Stesichorus would be an important forerunner of tragedy. He is credited with the invention of the triadic form, which in itself

does not necessarily imply (see above) a choral performance. Stesichorus apparently was the first to use the dactylic epitritus [10]; this fusion of cola with two short syllables and one short syllable is also found in the *asy-narteta* of Archilochus, which might also have been sung.

Ibycus has so far normally been grouped with the poets of choral LP. It is hard to imagine, however, that the hymn to Polycrates in fr. 5151 PMGF was sung by a chorus; nor can we just conclude that a triadic structure necessarily implies that a chorus was performing (cf. Pind. fr. 123 MAEHLER). The other relevant fragments of Ibycus (fr. 286–288 PMGF) were deeply erotic and probably intended for the court in Samos (as were the songs of the younger Anacreon, whose preference for three-part compositions is shared by Ibycus [11. 325, 334]).

Greek choral LP reaches its peak in the late 6th and the 1st half of the 5th cent. BC in the works of Simonides, Pindar and Bacchylides. These poets were paid by patrons, mostly affluent aristocrats of the entire Greek world: they commissioned poets to celebrate their victories in the more important games (→ Sports festivals) in order to show their wealth and to gain fame. In many cases this type of choral LP (→ dithyramb in honour of Dionysus, → paean, → hyporchema, → prosodion/procession songs, → partheneion) is intended for city festivals, while *epinikia* mainly serve the purpose of praising individual people and are not intended as accompaniment for rituals performed in honour of gods. Compared to Pindar, Bacchylides' narrative style (as well as his disposition for extensive speeches) is detached, and reminiscent of Stesichorus. It is unclear whether the victory songs were choral or monodic; the occasion was doubtlessly public [1; 3; 4]. These songs are a continuation of the old and important tradition of public praise and admonition (→ Encomium), which first appears in the *invektives* of Archilochus.

Public celebrations were probably the stage for longer Greek → elegies [12], and some of them (e.g. Simonides 10–14 IEG II) may have been performed during tournaments. Shorter elegies on the other hand were sung at symposia (→ Banquet), which are also the most likely place for the performance of the majority of early monodic or personal LP – this applies to Archilochus, Alcaeus or Anacreon. The metric structure of personal LP for this kind of occasion, in front of a small audience, is for the most part simpler than that of elaborate sung performances in public. The music (such as elegiac distichs or Aeolian strophe) could be repeated from one song to the next. Eating and drinking revelries are frequently chosen as subjects by these poets whose works were performed by companions of kindred spirit (*hetaíroi*) [13]. Irrespective of whether the subject is love, war, politics or communal revelries, the poems, like all Greek literature, have a tendency to generalize. Gnomic elements (→ Gnome) were customarily included. Although every poet makes personal references to contemporaries, the songs have a tendency to identify the

singer with the group, and thus can be performed by others at different occasions. Among the extant fragments of Greek LP is a collection of anonymous drinking songs (→ Skolion; fr. 884-917 PMG), which were sung at gatherings.

The poetry of Sappho is very likely to have been sung among women in Mytilene; it gives us a little insight into the world of women in addition to the world of male warriors. Aphrodite rather than Dionysus holds the place of honour here. The exact nature of Sappho's circle is still fiercely discussed: some see her as an educator, others as a priestess, yet others simply as a singer of homoerotic passion (→ Women authors). Nowhere else was the tendency to interpret poetry from a biographical point of view stronger than with Sappho. According to the classification of the Alexandrian philologists, one of her books of poems contained *epithalamia* [14], at least some of which must have been choral.

E. OTHER

Countless names of poets have been passed down, sometimes without clearly attributable fragments (Poetae Melici Minores 696-846 PMG). It is remarkable that dithyramb poets (→ Cinesias, → Melanippides, → Philoxenus, → Timotheus) clearly dominated in the late 5th cent. BC, when the total number of choral genres decreased and the choral element in tragedies declined as well. These dithyramb poets were an avant-garde and a challenge for traditional Athenian dramatists: their compositions served as an experimental playground for a new kind of music, in which the absence of strophic responses, elaborate musical solos and dance movements and the mixing of keys became more important than the words to which all other elements of song had hitherto been subordinate. LP performed by individuals, the traditional custom of singing after meals went out of use in Athens, as we know from Aristoph. Nub. 1353ff. Metric complexity tapered off towards the late-classical period.

While songs as well as written poetry in the simple metres of the archaic epoch exist in Hellenistic times [6. 138-152], it was the epigram that became the most important poetic medium of personal expression and was still recited in Ptolemaic times during symposia; as such it is the only poetic form of the *Anthologia Graeca* [15; 16]. Also extant are numerous → folk songs from various periods (Carmina Popularia 847-883 PMG). There is a close connection between these and various → work songs.

→ Lyric poetry; → Metre; → Music; → Songs

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E.R.

II. LATIN

A. THE ROMAN CONCEPT OF LP B. THE LATIN LYRIC POETS C. LATIN LP IN THE MIDDLE AGES AND IN MODERN TIMES

A. THE ROMAN CONCEPT OF LP

Following Greek theory, Cicero distinguished melic poetry from drama, epic poetry and dithyramb among the various genres of poetry; he used the term *melicum poema* ('melic poem', Cic. Opt. Gen. 1) or talks about the *poetae lyrioi* (*lyrioi*, 'lyric poets', Orat. 183). While the term *mēlos* (for *carmen*) remained a foreign word in Latin, the term *lyricus* (like the loan-word *lyra*) became part of the Latin vocabulary after Cicero [3. 11-13]. Under the influence of the Alexandrians, who paid little heed to the performance practices of older LP, Latin LP, from Augustan times at the latest, refers almost exclusively to written poetry (against [8]). The distinction between monodic and choral LP is no longer made.

According to ancient theories, form is the primary defining characteristic of LP, i.e. Latin LP initially encompasses poems in Aeolic poetic metres as well as those in lyric iambs, trochees, anapaests, iambs (excluding the → canticum in dramas); → Horatius [7] also uses forms of iambographic epodes for his *Carmina*. The borders between form and genre in poetry had become obscured since Hellenistic times anyway. → Catullus for example used Sapphic verse for invectives, *chol-iambi* for love poems and hexameters for an *epithalamion* [4], and later on → Martialis interprets Catullus' short polymetric poems as → epigrams [7. 77]. Thus the criterion of theme is added to that of form: erotic, sympotic, poetologic and (to a limited extent) political themes take centre stage. But satires and invectives – when composed in lyric metres – can also be considered part of Latin LP.