

Gloser og noter til Sappho 1 (Campbell)

Der henvises som følger

Campbell, *Selection* = David A. Campbell, *Greek Lyric Poetry. A selection of Early Greek Lyric, Elegiac and Iambic Poetry*. St Martin's Press, New York 1967.

Basis = Gorm Tortzen, ΒΑΣΙΣ. *Græsk grammatik for begyndere*. Museum Tusulanums Forlag. København 2003.

Ebbesen = Sten Ebbesen, *Introduktion til studiet af græsk*. Københavns Universitet. Saxo-Instituttet. Afdeling for Græsk & Latin, 2005.

Page = Denys Page, *Sappho and Alcaeus. An Introduction to the Study of Ancient Lesbian Poetry*. Oxford 1955.



Jeg beder alle, der finder fejl i denne gloseliste, om at meddele mig dem på:

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ποικιλόθρον' > ποικιλόθρονος, adj.: på en kunstfærdigt/farverigt udsmykket trone. Campbell *Selection*: "only here. Sappho pictures Aphrodite in her Olympian home: cf. the elaborate throne on which Charis, wife of the craftsman Hephaestus, seats Thetis, *Il.* 18.389-90 θρόνου ἀργυροήλου / καλοῦ δαιδαλέου, and the chair in Odysseus' home. *Od.* 1.132 κλισμὸν ... ποικίλον. ποικίλος suggests woods of contrasting colours or a contrast of materials, e.g. wood and ivory." Page: "The MS. evidence indicates that this was the commoner of two readings in antiquity. The variant ποικίλοφρον [‘listig’] (a word which recurs in Alcaeus) would be in harmony with the following δολόπλοκε, and would be specially appropriate to the character of Aphrodite as represented in the sequel. The word ποικιλόθρονος, a purely ornamental epithet, is not found elsewhere, and the idea expressed in it is not at all common in literature: the element ποικιλο- denotes a degree of artistic elaboration which is not represented in χρυσόθρονος, ἀγλαόθρονος, εὖθρονος, which are often quoted to illustrate it ... The sequel makes it plain that Sappho is thinking of the Olympian goddess seated at home in heaven, not of any particular cult-divinity with cult-statue in a shrine on earth: and abundant illustration of the epithet ποικιλόθρονος will be found in representations of throned Olympians in the vase-painting of the sixth century ... for example ... from the Francois Vase (in the generation after Sappho), thrones of Zeus and Hera, elaborate both in structure and in decoration [se billedet på forsiden af denne gloseliste]. ... The pictorial evidence leaves no room for doubt that the tradition concerning elaborate thrones for the Olympians reaches back at least as far as the lifetime of Sappho."

ἀθανάτα: Page: "ἀθάνατοι, both adjective and substantive, is often applied to the Olympian divinities as a class; but the singular number ἀθάνατος is very seldom applied as an adjective to an individual."

δολόπλοκε < δολοπλόκος, adj.: rænkefuld.

λίσσομαι: beder, bønfaller.

ἄσαισι < ἄση, ἦ: sorg, bedrøvelse, lidelse, bekymring. Page: some kind of mental discomfort.

ὀνίαισι < ἄνία, ἦ: smerte. Ebbesen 15

δάμνα < δαμνάω: betvinger, undertvinger.

πότνια, ἦ: herskerinde.

θῦμος, ὄ: sind, hjerte.

τυίδ' < τυίδε, adv.: herhen.

αἶ = εἶ.

ποτα = ποτε.

κάτέρωτα < καὶ ἀτέρωτα. ἀτέρωτα, adv.: ved en anden lejlighed.

αὐδας < αὐδή, ἦ: stemme, tale.

αἰοῖσα = αἰουσα < αἶω: hører. Basis Æ 5.

πήλοι = τηλοῦ, adv.: langt væk.

ἔκλυες: Campbell, *Selection*: 'you paid attention.'

δόμος, ὄ: hus.

λίποισα = λίπουσα. Basis Æ 5.

χρύσιος, adj.: gylden, guld-.

ἄρμ' < ἄρμα, τό: vogn.

ὑπασδεύσαισα = ὑποζεύξασα < ὑποζεύγνυμι: spænder for.

κάλοι = καλοί.

ἄγον < ἄγω.

ῶκεες < ὠκύς, adj.: hurtig.

στροῦθος, ὄ: spurv. Page: Sparrows were notorious for wantonness and fecundity; their flesh and their eggs might be eaten for the aphrodisiac effect. It was, then, natural that they should be thought to symbolize the power of Aphrodite. This primitive notion may well account for Sappho's choice of sparrows as the conveyors of Aphrodite's chariot. It is hard to find anything at all similar elsewhere.

περὶ γᾶς μελαίνας: Campbell, *Selection*: 'over the black earth': ὑπέρ is not found in Lesbian.

πύκνα < πυκνός, adj.: tæt.

δίννεντες > δίννημι (= δινέω): om fugle: slår med vingerne.

πτέρ' < πτερόν, τό: fjer, vinge.

ὠράνωϊθερος = ὠράνω αἶθερος. ὠράνω < οὐρανός, ὄ: himmel. Basis Æ 2.

μέσσω = μέσου.

αἶψα, adv.: straks, snart.

ἐξίκοντο < ἐξικνέομαι: når frem.

μάκαιρα < μάκαρ, adj.: salig.

μειδιαίσαισ' = μειδιήσασα < μειδιάω: smiler. Campbell, *Selection*: The smile here denotes good will rather than amusement.

προσώπῳ < πρόσωπον, τό: ansigt.

ἦρε' = ἦρεο < ἠρόμην: spurgte (cf. ἐρωτάω).

ὅτι = ὅτι.

δηῦτε = δὴ αὖτε: 'nu igen'.

πέπονθα < πάσχω: udsættes for.

κῶτι = καὶ ὅτι.

κάλημι = καλέω.

μαινόλα < μαινόλας, adj.: rasende, vanvittig.

ἄψ, adv.: tilbage.

φάν < ὄς, poss. pron.: sin, sit.
φιλότατα < φιλότης, ή: kærlighed.
ἀδικήει: 3.sg. præsens.

αἰ = εἰ.

ταχέως, adv.: snart.

διώξει < διώκω: forfølger.

δέκετ' < δέκομαι: tager mod.

ἀλλὰ: 'i stedet'.

δώσει < δίδωμι.

φίλει: 3. sg. præsens = φιλεῖ.

κωὺκ: 'selv hvis ikke'.

ἐθέλοισα = ἐθέλουσα. Basis Æ 5. Campbell, *Selection*: Note that the participle gives the only indication in this poem that Sappho's love is for one of her own sex. If the text is sound, this is the only certain example of ἐθέλω in Sappho and Alcaeus; they use θέλω often.

χαλέπαν = χαλεπῶν = fem. gen. plur. Se Basis Æ 2.

λυσον < λύω: befrier, løser.

μερίμναν < μέριμνα, ή: sorg, bekymring

τέλεσσαι < τελέω: fuldfører.

θυμος, ό: hjerte, sind, sjæl.

τέλεσον: imperativ < τελέω: fuldfører.

ἰμέρρει = ἰμείρω: begærer.

αὐτα: 'selv'.

ἔσσο: æolsk imperativ af εἰμί.

Campbells oversættelse

Ornate-throned immortal Aphrodite, wile-weaving daughter of Zeus, I entreat you: do not overpower my heart, mistress, with ache and anguish, but come here, if ever in the past you heard my voice from afar and acquiesced and came, leaving your father's golden house, with chariot yoked: beautiful swift sparrows whirring fast-beating wings brought you above the dark earth down from heaven through the mid-air, and soon the arrived; and you, blessed one, with a smile on your immortal face asked what was the matter with me this time and why I was calling this time and what in my maddened heart I most wished to happen for myself; "Whom am I to persuade this time to lead you back to her love? Who wrongs you, Sappho? If she runs away, soon she shall pursue; if she does not accept gifts, why, she shall give them instead; and if she does not love, soon she shall love even against her will." Come to me now again and deliver me from oppressive anxieties; fulfil all that my heart longs to fulfil, and you yourself be my fellow-fighter.

Thøger Larsens oversættelse

Elskovs-snilde evige Afrodite,
Barn af Zeus paa vidunderfarvet Trone!
Tæm i Sorg og Tynge min Længsel aldrig!
Hør mig, Gudinde!

Men kom atter nu som i fordums Dage,
naar min Røst dig naaede fra det fjerne,
og i gylden Vogn fra din Faders Bolig
hastig du iled.

Skønne Fugle førte paa stærke Vinger
dig i Buer gennem den Luft, som skiller
vidt fra Himmelhvælvingens høje Bolig
Mulden den sorte.

Snart du var her. Lykken omkring dig lyste
fra dit Smil, udødeligt skønne Ansigt!
Om min Ve du spurgte og hvi min Klage
atter dig kaldte.

Spurgte: "Hvad mon dette forrykte Hjerte
hedest savner? Hvem vil du helst, der favner?
Hvem skal fristes? Sig mig nu, hvem saa saare
piner dig, Sapfo?"

Tro mig: den, som flyr dig, skal selv dig søge,
den, som vrager Gaver, skal give Gaver,
den, som ej dig elsker, skal snart dig elske
selv mod sin Vilje."

Kom som før og stil du min tunge kummer!
Hvad min Higen ville den elskte volde,
lad det Gengæld møde! giv Sejr i Kampen,
staa ved min Side.

Holger Friis-Johansens filologiske kommentar til Thøger Larsens oversættelse

Tredie strofe, begyndelsen. Det græske ord strouthos betyder normalt en spurv, og Thøger Larsen er ikke opmærksom på, at netop spurven er Aphrodites særlige fugl gennem det meste af oldtiden. Men han har ret (noten) i, at der ikke kan være tale om svaner. I anden strofes slutning er "hastig du iled" en lidt fjollet tautologisk substitut for originalens lakoniske "du kom".

Tredie strofe rummer også nogle ganske interessante friheder. "på stærke Vinger" skal gengive "med hyppige vingeslag" (spurve!), og til strofens tredie linie svarer simpelthen "fra himlen". Altså en delvis fejlbaseret kosmisk orienteret ornamentering af en mere ordknap original.

Sidste strofe. I anden og tredie linie har originalen: "Hvad mit hjerte higer efter at få fuldbyrdet, fuldbyrd". Meningen er stort set ramt, og "volde" er vel endda lidt klodset.

Trods tendensen til at brodere på originalen er digtet stort set fint gengivet. I slutningen af femte strofe er "piner" et plets kud, der rammer tonen, selvom det omfarver originalens "gør uret".