

LYRIC LOCATION AND PERFORMANCE CIRCUMSTANCES IN SAPPHO AND ALCAEUS: A COGNITIVE APPROACH

ABSTRACT

A striking feature of the songs of Sappho and Alcaeus is their constant use of 'deictic' signals ('I', 'you', 'this', 'here', 'now') to establish a setting in a specific location in time and space. This article examines the created worlds of Sappho and Alcaeus, drawing on cognitive methodologies, in particular Text World Theory. It argues for the importance of a methodological distinction between the circumstances of performance of the songs, and the cognitive world they create ('discourse world' and 'text world'). The locations established by the songs are designed to assimilate to, or mirror, the plausible/potential circumstances of actual performance, but are distinct from them, and are just as constructed as the artful lyric locations of Horace or Thomas Gray. Close readings of the songs show how Sappho and Alcaeus use 'location' as a tool in their poetics, exploiting the interaction between the world created by the songs and the circumstances of their performance.

Keywords: Sappho; Alcaeus; cognitive; Text World Theory; deixis; performance; pragmatics

One of the most striking features of the songs of Sappho and Alcaeus is their constant deictic signals, establishing a specific location in time and space. A physical environment is described; there is typically a first person, presented as present and speaking, as well as frequent address to named individuals; often a time of year is indicated. How are we to make sense of the world thus established by the songs?

In this article, I look at the created worlds of Sappho and Alcaeus, to develop an account of how these poets establish and manipulate 'location'. After summarizing recent approaches (section 1), I will argue, drawing on cognitive methodologies, that to make sense of the songs we need to make a clear methodological distinction between the circumstances of performance of the songs and the cognitive world they create (section 2). In section 3, I will apply this methodology to establish a general account of the locations in Sappho and Alcaeus. Finally, in sections 4 and 5, I will apply this account in a detailed analysis of the songs, looking at the conventions that lie behind these poets' creation of worlds, and how they use location as a tool in their poetics.¹

1. DEIXIS AND PRAGMATICS IN ARCHAIC LYRIC

The last fifty years of scholarship have transformed and enriched our view of Sappho and Alcaeus, helping us understand their works as songs for oral performance, playing

¹ I am most grateful to Christopher Pelling and to the anonymous *CQ* referee for their general guidance and specific suggestions which have greatly improved this article; and to Evert van Emde Boas for introducing me to Text World Theory and for sharing with me his forthcoming article (see n. 12 below). Poems of Sappho and Alcaeus are referred to in Voigt's numeration.

a role in social and ritual interaction, and in the song culture of the archaic world.² But one feature of a strongly pragmatic approach—the tendency to treat ‘locational’ elements in the songs as references to the actuality of original performance—risks underestimating the extent to which the songs create an imaginative world for lyric purposes, of privileging pragmatics at the expense of poetics.³

Thus Rösler, for example, argued that the ‘oral’ poetry of the lyric era was characterized by true deixis to objects in the real world (‘deixis ad oculos’), while in the literary poetry of the Roman era, like that of Horace, deictic references had become transparently fictional or imaginary (‘deixis am Phantasma’).⁴ The constant deixis to specific people and places in archaic songs points to occasions of original performance where these deictically indicated things would be present.⁵ So, for example, named addressees in archaic Greek lyric were actually present at the occasion of first performance, whereas in Roman lyric, they were imaginary—poetic conceits. In this analysis, in archaic oral lyric, deixis is to the real world, while, in written lyric, deixis is part of poetics.

Rösler’s analysis privileges performance as the key criterion for determining what is going on in a song.⁶ Few scholars today would adopt such a strongly pragmatic view of the significance of deictic expressions. D’Alessio,⁷ for example, argues that Greek lyric exhibits a range of relationships between the text and the circumstances of performance: ‘What we have may range from the wholly fictional, to the poem composed in order to “work” in a single definite circumstance, and even to the apparent transcript of an extempore poem.’ He argues for a more nuanced approach to deictics in archaic lyric, and against attempts to use deictic references to found accounts of actual performance circumstances without careful examination. Archaic lyric songs are ‘not necessarily deictically centred on the performance circumstances’ but ‘have the linguistic capacity to operate free from contextual boundaries’.⁸ The complexity of the relationship

² For example, focussing on Alcaeus, the works of W. Rösler, for instance, *Dichter und Gruppe* (Munich, 1980); and, with focus on Sappho, the works of C. Calame, for instance, *Les chœurs de jeunes filles en Grèce archaïque* (Rome, 1977).

³ See Rösler (n. 2) with the reservations of R. Parker, ‘The audience of the lyric poets’, *CR* 31 (1981), 159–62. From a different perspective, M.L. West, *Studies in Greek Elegy and Iambus* (Berlin and New York, 1974), 11–12 suggests eight occasions at which Greek elegy may have been performed, but see the comments of E. Bowie, ‘Early Greek elegy, symposium and public festival’, *JHS* 106 (1986), 13–35, at 17.

⁴ W. Rösler, ‘Über Deixis und einige Aspekte mündlichen und schriftlichen Stils in antiker Lyrik’, *WJA* 9 (1983), 7–28. The terms ‘deixis ad oculos’ and ‘deixis am Phantasma’ are from K. Buehle, *Sprachtheorie* (Jena, 1934).

⁵ This is because early lyric, tied as it is to specific occasions, exhibits ‘ein sehr enger, direkter Bezug des Textes auf das Hier und Jetzt’ (Rösler [n. 4], 10). The lack of such specific deixis reference-points in a later poet such as Theognis is, for Rösler, a sign of the move away from ‘oral’ occasional poetry towards generic poems capable of working on a number of occasions. For Rösler (n. 4), specific references, for example to named people, many of which he sees as incomprehensible outside the group, were evidence that the songs are composed not just for a specific group (the *hetairia* or *Mädchengruppe* in the case of Sappho) but for a specific occasion.

⁶ See J. Latacz, ‘Realität und Imagination, eine neue Lyrik-Theorie und Sappho’s φάινεται μοι κῆρυξ-Lied’, *MH* 42 (1985), 67–94, responding to Rösler (n. 4).

⁷ G. D’Alessio, ‘Language and pragmatics’, in F. Budelmann (ed.), *The Cambridge Companion to Greek Lyric* (Cambridge, 2009), 114–29, at 117–18, arguing that modern readers ‘have too often seen the texts as a simple record of the performance situation’. On deixis, see also n. 12 below.

⁸ D’Alessio (n. 7), 120, with examples from other oral poetry. Cf. also L. Edmunds, ‘Deixis and everyday expressions in Alcaeus frs. 129 V and 130b V’, in V. Bers (ed.), *Donum natalicium digitaliter confectum Gregorio Nagy*, available at <https://chs.harvard.edu/CHS/article/display/4353>. Examining deictic expressions in Alcaeus, Edmunds accepts that there is ‘deixis ad oculos’

between text and performance is a key focus of the recent collection of essays by Budelmann and Phillips.⁹ These approaches emphasize the importance of taking account of the range of contexts in which the songs may have been performed.¹⁰ Analysis of deictic terms must take into account the characteristic of lyric not just to reflect performance realities but to create imaginative worlds.¹¹

Underlying such approaches is a distinction between the circumstances of performance and the world created by the poems. This distinction is central to cognitive approaches to communication and poetry. In the next section I will look at two of these approaches, deixis theory and Text World Theory, as well as other methodological approaches to lyric (especially that of Culler) to establish a methodology for looking at locations in Sappho and Alcaeus.

2. LOCATION—COGNITIVE APPROACHES

What do we mean when we talk about the setting or location of a poem? It is wider than the physical location. In the analysis of deixis theory it encompasses, at a minimum, as well as place, coordinates of time and person (that is, where, when and who/what is present).¹² These coordinates emanate from a deictic centre or *origo*, giving meaning to terms with deictic force (that is, terms that can only be understood on the basis of knowledge of the deictic centre they issue from), terms such as ‘this’, ‘there’, ‘you’, ‘yesterday’. In turn, deictic vocabulary in a poem provides pointers that can be used to establish information about the deictic centre they proceed from. This is particularly important in the context of lyric. In a lyric poem, typically, no prior information is available about the deictic centre, but the reader or hearer is left to establish the *origo* (the ‘where’, ‘when’ and ‘who’ of the world of the poem) from deictic pointers and from other evidence in the text. In this discussion, I will use the term ‘Location’ to refer to the deictic centre of a lyric poem from time to time in the poem, in terms of these main deictic coordinates.¹³

(the singer-poet’s deictics do point to real objects in original performance) but notes that deixis may occur to objects outside original performance circumstances (which he calls ‘fictive’ deixis), and that we need to consider the effect that reperformance will have on an original ‘deixis ad oculos’.

⁹ F. Budelmann and P. Phillips (edd.), *Textual Events. Performance and the Lyric in Early Greece* (Oxford, 2018).

¹⁰ See Budelmann and Phillips in their introduction to the volume (n. 9), 7: ‘Poems map more or less closely onto the occasion of their performance, they veer towards the fictional or the real.’

¹¹ Thus A. Uhlig, ‘Sailing and singing: Alcaeus at sea’, in F. Budelmann and P. Phillips (edd.), *Textual Events. Performance and the Lyric in Early Greece* (Oxford, 2018), 63–92 talks of a distinction between, and interplay of, ‘the fictional “mimetic” performance scenario created within the frame of a lyric poem’ and the “real-life” circumstances in which such a song historically found voice’.

¹² P. Stockwell, *Cognitive Poetics. An Introduction* (New York, 2002), ch. 4 has a good summary of deictic analysis. For the application of deixis theory to poetry, see K. Green, ‘Deixis and the poetic persona’, *Language and Literature* 1 (1992), 121–34. On deixis and archaic lyric, see the essays in N. Felson (ed.), *The Poetics of Deixis in Aleman, Pindar, and Other Lyric, Arethusa* Special Issue 37 (2004) with a full bibliography, especially G. D’Alessio, ‘Past future and present past: temporal deixis in Greek archaic lyric’ (at 267–94); also J. Danielewicz, ‘“Deixis” in Greek choral lyric’, *QUCC* 34 (1990), 7–17; and now E. van Emde Boas, ‘Deixis and world building’, in L. Swift (ed.), *A Companion to Greek Lyric* (forthcoming).

¹³ Deixis theory recognizes other coordinates. Stockwell (n. 12), 45–6 lists in addition: perceptual (which includes what I have called ‘personal’), spatial, temporal, relational, textual and compositional.

'World'-based methodologies take this cognitive analysis further,¹⁴ seeing the mental impression created by a discourse as a 'world' established in the reader's mind. Text World Theory¹⁵ (the most developed form of this type of analysis) takes as its starting point a distinction between the 'discourse world' where discourse happens and the 'text worlds' created in the minds of the discourse participants by that discourse. For example, where A describes last night's party to B, the discourse world is that conversation (which has an actual, real-world time and place), while the text world is the impression created in B's mind of the party (with different time, place and personae): the persons in the text world are called 'enactors'. Text World Theory recognizes that a text world is created not just by the words of the participants but also by other factors, such as the context of the discourse, background information known to the participants, and the participants' cultural background. Text worlds are founded on analogy, that is, discourse participants will create a text world based on knowledge of the real world, as well as other cognitive and cultural patterns pre-existing in their minds. Text World Theory recognizes that the text world can change as the discourse progresses, in particular where there is a change to the main temporal-spatial-personal coordinates, and this is called a 'world-shift', akin to the 'deictic shift' of deixis theory.¹⁶

Text World Theory was developed as an analysis of communication both written and non-written. In a written text, like written lyric poetry, the discourse world is (somewhat confusingly in this case) the text of the poem, while the text world is the world created in the reader's mind by the poem. In orally performed poetry such as that of Sappho and Alcaeus (or for that matter the 'lyrics' or traditional or popular performed songs) the categorization is more complex. This special case is not directly considered by writers on Text World Theory, as far as I am aware. In performed lyric, there is a face-to-face performance context, but the discourse world, which creates the text world in the audience's minds, is still the poetic text, at least to the extent that the discourse world consists in the words used to create the text world. Where there is a written text, Text World Theory calls the discourse world 'split', that is, the audience occupy separate spatial and temporal locations from the author.¹⁷ In performed lyric, however, since the audience occupy the same time and the same space as the singer, there is the possibility for the audience to see themselves in a united discourse world, that is, the one they share with the singer. In the terms of Text World Theory, the 'I' of a poem may typically be seen as an enactor of the author. But performed lyric opens up the possibility for the audience to see the 'I' as the singer herself. In performed lyric we can see the singing 'I' as a position 'waiting to be inhabited' by the singer of the song from time to time. In this discussion, I will use 'song' to refer to the poems of Sappho and Alcaeus to signal their character as performed works,¹⁸ and 'singer' to refer to the lyric ego, 'impersonated', as it were, by the actual singer

¹⁴ For 'world'-based approaches to discourse, see e.g. the essays collected in J. Gavins and E. Lahey (ed.), *World Building: Discourse in the Mind* (London, 2016).

¹⁵ J. Gavins, *Text World Theory: An Introduction* (Edinburgh, 2007) has a helpful account, on which the summary here is based. The methodology originates in the work of Paul Werth: e.g. 'How to build a world', in K. Green (ed.), *New Essays in Deixis: Discourse, Narrative, Literature* (Amsterdam, 1995), 49–80. On Text World Theory and Greek lyric, see now van Emde Boas (n. 12).

¹⁶ Deictic shift theory: Stockwell (n. 12), 46–9; and world shift: Gavins (n. 15), 45–50.

¹⁷ Gavins (n. 15), 27.

¹⁸ As *CQ's* referee suggests to me, study of the effect of music, metre and body movement would expand our appreciation of world-creation in archaic sung lyric.

of the song from time to time (recognizing the potential for the audience to position the lyric ego on a spectrum of identification with the ‘poet’, on the one hand, or with the ‘singer’, on the other).

So in performed lyric the text world is still the world created in the listener’s mind by the discourse world, logically and functionally distinct from the discourse world. In considering archaic poetry, this clear distinction helps articulate and define the distinction between circumstances of performance and the world of the song, even where the relationship between the two may be complex. What I am calling the ‘Location’ in lyric is the spatial, temporal and personal coordinates of the text world, logically and functionally distinct from the actual location where the song was first performed or happens to be performed at any time.

Lyric poetry has special characteristics distinguishing it from other types of discourse.¹⁹ First, the main aim of the discourse is not the conveying of information but entertainment. Text worlds are created to advance poetic aims (to delight the imagination, to support the poem’s themes, to ‘instantiate’ generic reflection in a specific time and place). Second, the text world in lyric is particularly labile and complex. Because of the brevity of lyric, the reader or audience must make inferences to create a text world on the basis of a few words. World-shifts may be frequent and sudden, often effected without the formal shifters of narrative. A person may suddenly be addressed, a place or object suddenly referred to by a deictic, or ‘nominated’ into the text world. Locations may be created and discarded from one moment to the next. Finally, Locations may be deliberately ambiguous or interpreted in different ways by different readers. In lyric, Location is a tool of poetics, created and shifted as the discourse of the lyric progresses, in furtherance of the artistic effect sought by the poet. Our sense of the lyric Location is progressively shaped by deictic and other indicators and by the full range of poetic signals (including intertextual signals), creating a sense, across a range of possibilities, of the text world at any one time.²⁰ ‘Reading a literary text involves a process of context-creation ... using the text to construct a cognitively negotiable world, and the process is dynamic and constantly shifting.’²¹ The shifting world of lyric discourse involves a constant cognitive activity on the part of the reader, whereby she is continually challenged to locate the Location in time and space, or to determine the identity and character of the discoursing ego.²²

A further peculiarity of lyric is that it does not have to be located *anywhere* in particular. Lyric has the option of eschewing altogether indications of location in time, space and person, so that the lyric voice is an anonymous vehicle. Someone is speaking (‘I’) but it is not clear who, where or when they are. Culler uses a variety of parallels to capture this distinctive quality of the lyric voice, comparing it to

¹⁹ Cf. D’Alessio (n. 7), 114.

²⁰ Cf. Green (n. 12), 130: ‘The deictic elements and terms are constantly helping us to sort from possible contexts, helping us to move from symbolic meaning to some kind of reconstructed indexical meaning.’

²¹ Stockwell (n. 12), 46.

²² As N. Felson puts it (‘Introduction’, in ead. [ed.], *The Poetics of Deixis in Alcman, Pindar, and Other Lyric, Arethusa* Special Issue 37 [2004], 253–66, at 260), a text challenges audiences ‘to establish, by inference, the pragmatic/contextual anchoring of the discourse in order to apprehend what is not self-evident ... The resultant participation in the process of making meaning intensifies their response to what they hear, making them work harder and therefore become all the more engaged’.

epideictic or to a prayer-book or songbook.²³ In this mode, lyric is a text of unlocated expression in metre, a voice or location which each reader or performer can herself assume as part of the lyric experience. The degree of ‘locatedness’ in the poem can be seen as a spectrum: the extent to which the poem is perceived by the reader or audience as set in a particular time or place, the extent to which the lyric ‘I’ and the second-person addressees are identified as belonging to particular individuals, may be altered as the lyric progresses by deictic and other signals.²⁴ The poet has the option, for example, to start in ‘unlocated’ mode and to introduce indications of a specific Location as the lyric progresses. Alternatively, he can start with a specific, located scene and move to a generic, gnomic utterance reflecting on the scene described: as, for example, in Gray’s *Elegy Written in a Country Churchyard*, where the poetic ‘here and now’ (the rural churchyard) is the jumping-off point for a discourse on fame and mortality. Such moves from generic to specific reflect a quintessential quality of lyric expression: the perception of the general through contemplation of the specific, and the instantiation of general propositions at a particular moment in time and space.²⁵

Written and oral lyric favour different Locations. Written lyric favours a Location imagined as a poet composing (a ‘Location of composition’) like Gray’s *Elegy*. In archaic lyric, on the other hand, delivered by a singer and received by an audience in performance,²⁶ the deictic centre of a lyric poem is characteristically established as itself a performance, so that ‘I’ is the performer, ‘now’ the time of performance, and ‘here’ the physical performance location (a ‘Location of performance’). The Location of the text world is assimilated to, or replicates, the discourse world. Location of performance is not, however, restricted to poetry that was in fact performed. Horace, for example, is also characterized by Locations of performance. In archaic performed lyric, the choice of a Location of performance is intended to assimilate the lyric Location to the actual circumstances of performance.²⁷ In Horace, on the other hand, the selection of a Location of performance (which probably bears no correspondence to circumstance of performance or composition) is determined by intertextuality—Horace’s homage to his Lesbian lyric predecessors—and also by the advantages this mode creates, for example directness and veracity, for the kind of lyric Horace was aiming to create.²⁸

²³ J. Culler, *Theory of the Lyric* (Cambridge, MA, 2015): epideictic (115), a liturgy (120), ritual (123). For Culler, ‘lyrics are written for readers to repeat’ (120). This is even more the case for performed lyric, where the singer in some sense becomes the lyric ego in performance.

²⁴ ‘Lyric can be tentatively (transhistorically) defined as a first-person utterance whose performative conditions are reconstructed by a reperforming reader, who typically positions himself somewhere in a continuum whose extremes are a generic voice and some individual idea of the author’ (A. Barchiesi, ‘*Carmina: Odes and Carmen Saeculare*’, in S. Harrison [ed.], *The Cambridge Companion to Horace* [Cambridge, 2007], 144–61, at 150).

²⁵ Cf. F. Budelmann and P. Phillips, ‘Introduction’, in id. (edd.), *Textual Events. Performance and the Lyric in Early Greece* (Oxford, 2018), 1–28, at 22, noting ‘lyric’s signature combination of “performative immediacy” and generalising claims’. Cf. T. Whitmarsh, ‘Sappho and cyborg Helen’, in F. Budelmann and P. Phillips (edd.), *Textual Events. Performance and the Lyric in Early Greece* (Oxford, 2018), 133–49, at 144–9 on the relationship between the intense ‘here and now’ of the poem and its generic significance.

²⁶ D’Alessio (n. 12), 268: ‘Archaic Greek lyric is different from most modern lyric poetry in that it is more strongly related to an actual performance context.’ Latacz (n. 6), 71 notes that the ‘Situationsbezogenheit’ of ancient lyric drives a more concrete or pragmatic use of deixis.

²⁷ Cf. I. Rutherford, *Pindar’s Paeans* (Oxford, 2001), 177.

²⁸ See Barchiesi (n. 24), 150–3 on the lyric strategy in Horace, and Culler (n. 23), 270–5 for an analysis of the lyric Locations in Horace, seeing them as ‘figural devices’.

In some archaic lyric, deictic indicators suggest that the Location is the time and place of an *original* performance. For example, in Solon, fr. 19 W., Solon addresses Philocyprus, king of Soloi in Cyprus:

But **now** I wish **you** many years of life and rule
 In Soloi **here**, **you and your family**
 To **me** may Cypris of the violet garland grant
 A safe, swift voyage from **this** famous isle.
 Favour and glory on **this** settlement may she
 Bestow, and fair return to **my** own land. (transl. West)

Herodotus implies that Solon in fact did deliver these lines to Philocyprus in Soloi itself (so that the song would resemble the text of a speech):²⁹ an exact relationship between lyric Location and the circumstances of the original performance. But Solon may have composed the song to commemorate his visit and thank his host, without actually performing it there (as is often supposed for Solon's political songs addressed to the Athenians).³⁰ In this case, the Location and the circumstances of performance would diverge: Solon's song would be more like a declamation.³¹ In any case, the subsequent reperformance of the song outside Soloi breaks the correspondence between Location and circumstances of reception, turning the song into an artefact with this kind of commemorative effect: making the song work for an original performance (if there was one) was probably not the only aim of the choice of Location, perhaps not even the primary one.

This Solon song illustrates key points. We can typically construe the lyric Location of archaic lyric from the text itself, but we cannot determine the actual circumstances of original performance without external evidence.³² Even where an exact correspondence between lyric Location and the circumstances of original performance can be proven, that correspondence only exists in the case of that single original performance, not in the case of other multiple reperformances. Finally, even where there is apparently an exact correspondence between lyric Location and the circumstances of original performance, there is still a crucial distinction between the actual circumstances of delivery/reception and the world created in the audience's mind by the text. The best formulation of what is going on in this song is that the lyric Location is Solon speaking to the king of Soloi in Soloi; and (as a further secondary inference about the first actual circumstances of performance) it is possible that Solon may in fact have delivered the song in Soloi in its first performance.

3. LOCATION IN SAPPHO AND ALCAEUS

As we saw, the Locations of most of Sappho's and Alcaeus' songs, established by the consistent presence of named addressees in dialogue, sympotic spaces, prayers and temples, assimilate to, or mirror, the plausible/potential circumstances of actual

²⁹ Hdt. 5.113.2, though Plutarch, who quotes these lines (*Sol.* 26.2–4), does not say he was present at Soloi.

³⁰ See e.g. Solon, fr. 1 W. ('I have come as a herald from lovely Salamis') with Bowie (n. 3), 19.

³¹ Cf. orations written in imitation of a speech actually given (Plato's *Apology*).

³² G. D'Alessio, 'Fiction and pragmatics in ancient Greek lyric: the case of Sappho', in F. Budelmann and P. Phillips (edd.), *Textual Events. Performance and the Lyric in Early Greece* (Oxford, 2018), 31–62, at 57 argues that this is a historical question, to which in most cases 'it is intrinsically impossible to find an answer based on the texts alone'.

performance.³³ They present ‘deictic replication’ of the circumstances of performance. The text world has the same deictic coordinates as the discourse world: there is an ‘I’ addressing a ‘you’ or a ‘we’ in a Location whose reference to the performance world is often reinforced by references to drinking or singing. This is the predominant mode of the songs.

In this mode, the ‘I’ and ‘you’ of the lyric Location are designed to resonate within a group performance setting, offering the audience the ability to identify their own ‘here and now’ with the lyric Location, to ‘occupy’ the created world of the song. These correspondences allow what in Text World Theory is called ‘projection’, enabling the listener to project herself into the text world,³⁴ identifying the actual singer with the lyric ego, and herself as one of the group addressed as ‘we’ in the song (as enactors of themselves in the text world). By creating a lyric Location as close as possible to the envisaged circumstances of performance, the poet allows the audience to project themselves into the Location. At the same time, they may be challenged by the potential differences between the lyric Location and the circumstances of the performance. The effect is to create a text world which is both similar but at the same time interestingly, imaginatively, different from the time and the space the audience find themselves in: a ‘blended’ world that will vary on each performance occasion, depending on a range of factors including the extent to which circumstances of performance align to the lyric Location.

Performed lyric like the songs of Sappho and Alcaeus can thus be seen as an example par excellence of Culler’s concept of the epideictic nature of the lyric voice: these texts are songs waiting for a singer to inhabit their deictic *origo*, to ‘step into the shoes’ of the lyric ego.³⁵ They create a Location whose deictic coordinates are already assimilated to the actual performance location that the singer in performance will occupy, populated with the accoutrements and activity of the symposium or gathering, including actual addressees.³⁶ These songs, composed as they are for a face-to-face performance, imitate the ‘canonical situation of utterance’³⁷ they are destined for.

This ‘mirroring’ of the likely or potential circumstances of performance that we find in archaic lyric can be paralleled in other traditional song forms. Traditional songs are

³³ See D’Alessio (n. 7), 116–20 on such references in archaic lyric and the extent to which they may correspond to circumstances of performance.

³⁴ Cf. Gavins (n. 15), 40–1; and also 85–6 on devices in fiction which invite the reader to project themselves into the deictic centre of the text world. Such devices ‘transcend the ontological boundaries of the text–world in order to enter the reader’s half of the split discourse world’. In performed lyric, the identification of the ‘I’ as singer creates the illusion that there is no split discourse world at all.

³⁵ On the ‘encounters’ of an audience with a lyric text on each performance, see F. Budelmann, ‘Lyric minds’, in F. Budelmann and P. Phillips (edd.), *Textual Events. Performance and the Lyric in Early Greece* (Oxford, 2018), 235–56. He explores (243) the ways in which Sappho and Alcaeus construct the speaking voice as ‘Sappho’ or ‘Alcaeus’. Where this occurs, a singer who is not the poet herself, to some extent ‘steps into the shoes’ of the respective lyric personality (253). On the ‘I’ in archaic lyric in general, see S. Slings (ed.), *The Poet’s ‘I’ in Archaic Greek Lyric* (Amsterdam, 1990).

³⁶ Addressees in Sappho and Alcaeus encourage the audience to identify themselves as the addressee, or a member of the same group as the addressee, breaking down the split discourse, and are a poetic device no less than the addressees in Horace. On addressees in Western lyric, see Culler (n. 23), ch. 5 and 201–5.

³⁷ The term means, broadly, verbal face-to-face communication: J. Lyons, *Semantics* (Cambridge, 1977), 633. Gavins (n. 15), 103 discusses the device of the recreation of the face-to-face discourse world at the text world level.

typically 'performative'. Drinking songs, for example, depict a group drinking ('Gaudemus, igitur'; 'We'll drink a drink to Lily the Pink'). Another traditional song form composed for performance in or by a group, with strong performative elements, is the sea shanty (a type of work song sung on merchant sailing ships). Here is an example, 'Strike the Bell', a song to be performed while pumping the bilge on a ship.³⁸

Aft on the poopdeck
 Walking about
 There is the second mate
 So sturdy and so stout.
 What he is thinking of
 He only knows himself.
 Oh, we wish that he would hurry up
 And strike, strike the bell.

(Chorus) Strike the bell, second mate,
 Let us go below.
 Look away to windward
 You can see it's going to blow.
 Look at the glass
 You can see that it is fell.
 We wish that you would hurry up
 And strike, strike the bell ...

Aft at the wheel
 Poor Anderson stands,
 Grasping the spokes
 In his cold, mittened hands ...

Such a song presents a range of deictic elements familiar from the songs of Alcaeus. The Location evokes plausible circumstances in which the song might be performed. Deictics ('the bell', 'the poopdeck', 'the wheel') and other 'world-building' elements establish a detailed picture of the Location, which, when performed on board as work song, assimilate to the 'here and now' of the performance. Wherever the song is performed, a setting is established that is canonical to the group. The Location also incorporates deictic references to people within it, identified generically ('the captain', 'the second mate') or by name, 'Anderson' (another device to lend specific or realistic detail to the Location). As in Alcaeus, fr. 6, a nautical drama is played out, including a brewing storm. Above all, the Location incorporates typical action and typical speech of the group ('ethos action' and 'ethos speech'). The Location replays the group to itself, saying 'this is who we are, this is what we do, this is the sort of people we are'. And there is another device common in Sappho and Alcaeus: the imperative ('strike the bell'). This is a powerful tool in the creation of Location, a device which simultaneously nominates a person into the text world, establishes a relationship between speaker and addressee, and calls on the addressee to perform an 'ethos action' (cf. in Alcaeus 'drink', in Sappho 'sing'). These addresses are not 'apostrophes'—where the lyric voice addresses absent persons—but addresses by the singer to a person envisaged as being present in the lyric Location.

³⁸ <https://shanty.rendance.org/lyrics/showlyric.php/strike>. A British sailors' song from about 1870.

This nautical Location fulfils a role in the song culture it stems from. As well as entertaining the group, and helping with the pumping, it has a social purpose, reinforcing the ethos of the group. To achieve these effects, it is crucial that the Location is a Location of performance that corresponds to a real environment in which the group performs activity that defines it. The *specificity* incorporated into the Location is a device to enhance this recreation of group experience that is key to its effect.

The Location par excellence for archaic lyric is the symposium, a place that is both the actual circumstances of performance of many of the songs and the audience group's iconic reference location, the scene of key ethos actions and ethos speech (drinking, cult practice, faction speech). For Alcaeus in particular, the claustrophobic masculine world of the *andreion*, marked out by objects which define adherence to a male martial culture, is the default Location. It is an inward-looking space of memory and solidarity, defined *against* the outside world, and a place of refuge from it (warmth against the winter storm, refreshment and relief from the hot 'dog star' months), a perennial space renewed through the seasons. It constitutes a 'centre' not just in the sense of deictic *origo* but also as the locus of the group and its values. The objects within the space, for example the armour in Alcaeus, fr. 140, may have a paradigmatic moral function for the group, calling them to action outside it. The group inside the sympotic space is defined by encounter in song with the world outside it: the group's factional opponents, a citizen body characterized by faction and folly. The singer, as master of ceremonies, addresses, commands and encourages his comrades, taking on the role of symposiarch, calling on the other enactors through imperatives to perform 'ethos actions': to drink, to mix and pour wine, stoke the fire, apply perfume and put on garlands; but also taking the role of faction leader, exhorting, reminding of ancestors and duty, vituperating factional enemies.

Many of the songs of Sappho have a Location similar to that of Alcaeus: a group (in this case of women) singing, conversing and praying, developed with names of participants, and with imperatives calling on participants to perform ethos actions (singing and praying rather than drinking). The group are shown engaging in ethos speech (discussing and celebrating *erōs*, song and fashion, praying for the safe return of absent male family members, lamenting the departure of female friends and lovers, engaged in faction competition with rival groups). It is a reasonable guess that, as with the songs of Alcaeus, this type of Location mirrors a real life setting that is both circumstances of the performance and an iconic reference location for the group.

But if the Locations in these songs mirror a typical group gathering, they are not a record of or script for a particular one: Alcaeus' songs recreate *the symposium*, not a particular symposium.³⁹ The deictic references depict a sympotic world, equipped, as in the sea shanty quoted above, with 'realistic' details (named addressees, storms, objects like windlasses or armour). It is possible that specifically identified objects or people correspond to people and objects in the actual world,⁴⁰ so that what is mirrored in the lyric Location is in some sense 'a symposium of Alcaeus and his group', rather than any old symposium. But these people and objects are also

³⁹ Cf. G. Hutchinson, 'What is a setting?', in F. Budelmann and P. Phillips (edd.), *Textual Events. Performance and the Lyric in Early Greece* (Oxford, 2018), 115–34, at 127. Hutchinson suggests that we can establish patterns or 'deep structures' in the settings of archaic lyric.

⁴⁰ Some named figures referred to in the songs certainly are real, for example Pittacus or Myrsilus, though these are not participants in the lyric Location.

elements of the poetically created Location, the text world. Thus to ask ‘Did Melanippus exist and was he present at a performance?’ does not materially advance our understanding of the song. Melanippus may have been present in a performance,⁴¹ but might equally be a figure like ‘Anderson’ in the sea song. He is a person *envisaged* as being present in the lyric Location, an element of the text world. Deictically depicting an actual, particular, original performance location would have created a rather banal song with a short shelf life. Alcaeus’ aim was rather to create a song rich in typical action and speech that could be performed on a number of occasions. Alcaeus’ songs are ‘fully immersed in a performative context, to which they often refer’, but not straightforward scripts of performances.⁴²

For these reasons, the use of the term ‘deixis ad oculos’ to refer to deixis in a poetic text to things present at real circumstances of performance is misleading.⁴³ Although performed lyric takes place in a face-to-face scenario, it is not the ‘canonical discourse of utterance’ where participants use discourse to share information and employing deixis to actual objects to do so, but rather an imitation of face-to-face discourse for poetic effect. These effects include, as we have seen, deliberate mirroring of the circumstances of performance to create the illusion of face-to-face discourse. To talk about ‘deixis ad oculos’ in these circumstances risks confusing poetic device with reality. In poetry *all* deixis is ‘deixis ad phantasma’, is ‘imagined’.⁴⁴ It exists to advance the world of the song, not to point to objects present at the first performance.

The ethos-laden Locations of Sappho and Alcaeus, playing back the audience group to themselves as they sing, drink, curse their enemies, mourn dead or missing friends and relatives, also have a role in the Lesbian song culture that reperformed the songs,⁴⁵ and in the wider potential world of reperformance. The songs project the group to these further (‘secondary’ and ‘tertiary’) audiences. The ‘factional’ elements in both Alcaeus and Sappho⁴⁶ define not just the group to itself but also promulgate its values and discourse agonistically, as part of a competition of voices within Lesbian song culture. For such subsidiary audiences, inhabiting the deictic centre through performance involved a different type of experience. Some elements of the Location would be generic enough to be adopted by the singer and audience as their own. Where references were more specific, reperformance must have been perceived as taking on the role of another original singer and group.

The Location is not always a simple mirroring of the circumstances of performance, but may be an imaginative development of it, embellished with elements not present in performance: for example the ‘nautical’ songs of Alcaeus.⁴⁷ Rather than an external, or even a metaphorical, Location, the ship in these songs can be seen as in a sense *identical*

⁴¹ Inscriptional evidence suggests that Archilochus’ addressee Glaucus did in fact exist (see D’Alessio [n. 7], 115).

⁴² Cf. D’Alessio (n. 32), 61.

⁴³ There is still a distinction between an object ‘conjured up’ by deixis to an addressee of the poem (like the Mytilenean assembly in Alcaeus, fr. 130, line 8) and an object presented as being at the imagined lyric Location (which we could call ‘deixis velut ad oculos’, as Chris Pelling suggests to me.)

⁴⁴ Green (n. 12), 127–8.

⁴⁵ Cf. L.V. Kurke, ‘Archaic Greek poetry’, in H.A. Shapiro (ed.), *The Cambridge Companion to Archaic Greece* (Cambridge, 2007), 141–68, at 143–4: archaic lyric ‘accomplished some real social work in performance ... by affirming—indeed, constructing anew on each occasion—the values and roles felt to be proper for the group’.

⁴⁶ Sappho’s ‘factional’ songs: fr. 55, 71, 131.

⁴⁷ Alcaeus, fr. 6, 208a, 249.

to the main sympotic space, a poetic development of it.⁴⁸ Like the sympotic space, it has benches and apparently ‘walls’ which enclose it.⁴⁹ Within it, its occupants are tossed by the waves of factional strife, in a wine-fuelled and claustrophobic turbulence, in which the only option is to grab the oars and row like mad, in a desperate effort to save oneself from the perfidy of factional opponents. The Location is under siege, commensality and cooperation are compelled by the threat of imminent destruction. Alcaeus’ audience were likely both sailors and symposiasts (as well as faction members), and songs such as Alcaeus’ fr. 6 imaginatively combine all these elements, creating a ‘symposium at sea’⁵⁰ (in the terms of Text World Theory a ‘blended world’⁵¹) that combines drinking song, sea shanty and faction song.

Sappho’s fr. 2 is apparently another example of the imaginative development of the Location, this time with divine and ritual elements. The *agnon nauon* to which Aphrodite is invited to come in the opening lines is developed as a quasi-magical environment where ‘enchanted sleep flows down’, and the goddess herself is invited to pour into golden cups nectar that is ‘mixed up with the festivity’. We can plausibly imagine this as the ‘group’ Location imaginatively transformed (just as Alcaeus’ *andreion* is transformed into a ship) by the divine epiphany, merging the human and divine worlds, as Aphrodite joins the feast. The Location transcends the circumstances of performance, transporting the audience to new worlds. The ‘blending’ effect achieved in this way is remarkable in that it implicates not just the text world but also the *discourse* world. The participants are encouraged to see their *actual* location as in some sense a ship or transformed by an epiphany. This ‘transporting’ arises because the basic deictic coordinates of performance are replicated, but with the addition of imaginative elements different from those in the (likely) performance situation.

The songs of Sappho and Alcaeus thus establish a text world that is like the world of expected performance but with the capacity to vary it imaginatively, creating a complex interplay between performance reality and poetic imagination. For these reasons, it may not always be possible definitively to identify a physical Location in Sappho and Alcaeus as this or that actual spatial location. For example, scholars have identified the space depicted in Alcaeus’ fr. 140 as *andreion*, temple and so on.⁵² But the identification of Homeric allusions in the description of the armour suggest assimilation of the Location to a mythic or Homeric poetic world.⁵³ The Location may reflect an imaginative development of actual circumstances of performance.⁵⁴

⁴⁸ On the ship as a metaphor or proxy for the symposium space, see W. Slater, ‘Symposium at sea’, *HSPH* 80 (1976), 161–70; Bowie (n. 3), 17. For the symposium compared to rowing a ship, cf. Dionysius Chalcus, fr. 4–5 W.

⁴⁹ Alcaeus, fr. 6.7.

⁵⁰ See Uhlig (n. 11), 89–90, arguing that we should take the imaginative world of these sea songs seriously, creating a world that was ‘emphatically unlike’ that of the symposium, and ‘transporting’ the audience to the high seas.

⁵¹ Gavins (n. 15), 46–8.

⁵² For a summary of the physical locations suggested for the song, see H. Spelman, ‘Alcaeus 140’, *CPh* 110 (2015), 353–60 and F. Budelmann, *Greek Lyric: A Selection* (Cambridge, 2018), 109.

⁵³ D. Clay, ‘Lesbian armour: Alcaeus fr. 140 Voigt’, *Prometheus* 39 (2013), 18–24.

⁵⁴ Cf. D. Fearn, ‘Materialities of political commitment’, in F. Budelmann and P. Phillips (edd.), *Textual Events. Performance and the Lyric in Early Greece* (Oxford, 2018), 93–115, at 102–6, on how Alcaeus creates the ‘hall of arms’ as an idealized imaginative space, with the potential to have effect in various potential performance scenarios.

4. PRAYERS—ALCAEUS, FR. 129

Prayer (which clearly played a key role in the activity of the groups of Sappho and Alcaeus) is a powerful Location generator in the songs. It comes with its own set of deictic coordinates: ‘I’ or ‘we’ in prayer call on ‘you’, the god, to come ‘here’ (a space which may be developed as a full-fledged Location), to fulfil ‘my’/‘our’ wishes expressed in prayer. Prayer thus has the potential to launch within a few words a physical space, relationships and attitudes. It also sets up multiple time frames, for prayer is an invocation in the present that looks forward to the prayed-for future state, while frequently looking back to times the god has helped in the past. Prayer exhibits par excellence the ‘performative’ aspect of lyric: ‘language as act rather than representation’, ‘language used to make things happen’.⁵⁵ When performed, the lyric prayer appears in some sense actually to constitute a prayer in the text world, ‘reconstituted’ by the performance occasion. For this reason, addresses to gods in archaic lyric should not be seen as poetic apostrophes. As with mortal addressees, the god is perceived as actually addressed in the lyric Location, and probably in the circumstances of performance too. The well-known formats that are typical of archaic lyric—group address, prayer to god—function as ‘paradigms’ to establish the text world (like the ‘scripts’ of cognitive theory).⁵⁶

Alcaeus’ fr. 129 illustrates the use of prayer form as a world-building device, and the importance of Location in a song’s thematics. In this case the physical location is identifiable with a real place, the sanctuary of the three gods at Messon,⁵⁷ which is as thematically crucial to this song as the churchyard in Gray’s *Elegy*. Hera was probably addressed, as chief goddess of the sanctuary, in the first line:⁵⁸

... [He]ra, **this** the Lesbians
 ... this great conspicuous precinct,
 they established as common and put in it altars
 of the blessed immortals,

and they named Zeus God of Suppliants,
 and **you** Aeolian, glorious goddess
 mother of all, and **this** third one
 they named Kemelion,

Dionysus, eater of raw flesh. **Come** [plural]
 Showing gracious spirit, **hear** our prayers,
 And from these hardships
 And grievous exile, **rescue us ...**’ (fr. 129.1–12, my translation)

The lyric Location is established using the deictic coordinates of prayer (‘come here, to this sacred space, help us’). Classic elements of prayer form are used to develop the various stages of the structure of the song (though the song hardly sticks to typical prayer patterns as it progresses).⁵⁹ The appeal to the gods is initiated with a description of the cultic space they occupy in terms of its religious and social significance.

⁵⁵ Culler (n. 23), 131.

⁵⁶ See Gavins (n. 15), 3–4, 22–3 and 38: scripts are ‘knowledge stores containing information about familiar types of events and situations’.

⁵⁷ See Budelmann (n. 52), 94 with bibliography.

⁵⁸ G. Hutchinson, *Greek Lyric Poetry. A Commentary on Selected Larger Pieces* (Oxford, 2001), 195.

⁵⁹ See Hutchinson (n. 58), 196: ‘no ordinary pattern of prayer’.

The august nature of the space is built up with elaborate epithets establishing a long tradition of practised piety, enshrining from the outset Lesbian communality. As in Alcaeus, fr. 140, the physical location will go on to found an appeal to the *hetairoi*, to act in the spirit of these values, avenge fallen comrades, broken oaths, and rescue the suffering *dēmos*, and an appeal to the gods to assist this endeavour and repair Pittacus' outrages to the things that they protect, by virtue of their cultic status and habitation of 'this' common temple. The sacred precinct is developed as the citadel of values from which the campaign to right the wrongs of Pittacus must be launched. To establish the precinct as having this significance, Alcaeus has rewritten the foundation story for the temple found in Sappho, fr. 17 (or at least has chosen an alternative version).⁶⁰ The Location is fashioned to serve the needs of the particular song.

The physical location is highlighted by strong proximal deictics: 'τόδε' pushed to the front of the word order and strongly juxtaposed with both Hera (probably) and 'the Lesbians', so we have: god—location—community in the first line. This strong deictic emphasis on current physical space and time is built out of the proximal deictics of prayer form, where the god is invoked to come 'here' to 'this' sacred space.⁶¹ The deictically signalled Dionysus parallels the apostrophized Hera ('and you too, Dionysus').⁶² The lyric Location is immersed in this iconic sacred space where the gods are present.

The Location here poses an interpretative challenge. The singer is clearly envisaged as present at the temple, with the *hetairoi* group. How to find a plausible space where we can put both persons and setting, group and temple? This led Rösler to give pragmatic effect to the deictics, to imagine a shelter constructed at the temple precinct where the exiles gathered to hear Alcaeus perform this song.⁶³

Treating the deictics here as primarily a feature of poetics rather than of pragmatics may help resolve the dilemma. This looks like another example of 'transformation'—replication of deictic coordinates of performance but with variation. Alcaeus' fr. 6 was not performed on a ship but probably in an *andreion*, yet the lyric Location is in some sense a ship. In the same way, fr. 129, wherever it was actually first performed, is envisaged in some sense by the audience as 'located' at the Messon temple. Just as in fr. 6 Alcaeus addresses the *hetairoi* on board a ship, here he leads them in prayer at the temple. Such an address may be improbable as a real-life scenario but not as a poetic Location (just as we do not have a problem with the lyric ego in Gray's *Elegy* writing verse at dusk in a churchyard). The elevation of the sacred site to the position of deictic *origo* in the world of the song is a function of its role as cultic and political *origo*, a source of validation and cultic power called down on the head of Pittacus. Like Gray in his churchyard, or Horace at Soracte, Alcaeus positions the thematic centre also as deictic centre. The deictics in the song are not pointers to the reality of performance but a poetic device, tying the song *in each performance* to the closely imagined iconic space.⁶⁴

⁶⁰ On the significance of the place (implying not just a Mytilenean but a Lesbian or even Aeolian national unity), the aggrandizing adjectives and the rewriting of myth, see Hutchinson (n. 58), 196–7.

⁶¹ Cf. Sappho, fr. 1.5, 2.1; Alcaeus, fr. 34A.8–9.

⁶² Hutchinson (n. 58), 198 suggests deixis to a cult statue.

⁶³ Rösler (n. 2), 195–6. Budelmann (n. 52), 94 suggests that the song could have been performed at a sympotic space at the precinct, but notes also (95) that the deictics 'situate the speaker right before' Hera's altar. D'Alessio (n. 32), 44 suggests that we are to imagine the poet present at a festival of the gods, noting the deictic 'these citizens' in line 6.

⁶⁴ Cf. Fearn (n. 54), 105, seeing the deictic 'this task' in Alcaeus' fr. 140 as 'open-ended', reaching out to the reperformance of the text.

5. SAPPHO'S LOCATIONS: FR. 31

As we have seen, 'deictic replication', the mirroring of the circumstances of performance, is also the dominant mode in Sappho. Address to women, typically named, or to a god is a feature of nearly all the surviving songs of Sappho.⁶⁵ Where we have enough of the song to reconstruct the context, we can see that these are not just poetic apostrophes but addresses to actors taking part in the action in a specific imagined Location, often in dialogue with other actors. The envisaged space is one where women are accustomed, and encourage each other, to sing in praise of, or in dialogue with, each other on topics such as beauty, fashion, singing and desire, and (as we can now see from the new Brothers poem) absent male relatives. Sappho's songs are constructed as examples of the kind of song that women in the Location they describe are urged to sing by the imperative 'sing'. They are performative (as in the deictics of Sappho, fr. 160: 'I shall now sing these delightful songs beautifully for my companions.'). However, Sappho's Locations are more dialogic, more complex, than Alcaeus', with multiple characters; for example fr. 22:

I bid you, Abanthis
to take up the lyre and sing of
Gongyla, while desire still
flies around [you],

the lovely one, for her dress excited (ἐπτόσεν) you
when you saw it, and I rejoice,
for the holy Cyprian once
blamed me

In this song, A, the singer, invites B herself to sing in erotic praise of C, an act in which A emotionally participates ('I rejoice'). Again, in fr. 94, the singer describes a dialogue between herself and another woman who is leaving, reporting the words each addressed to the other. In fr. 96, the speaker addresses another woman on the subject of a third who has left for Sardis, who 'took delight in your song' and remembers 'gentle Atthis': here, as in fr. 22, the singer reports, and comments on, a discourse between two other women, with whose relationship the singer is emotionally engaged. In the new Brothers Poem, the speaker encourages another woman to bid her pray for the safe return of Charaxus (another 'performative' scenario, the song both commanding and enacting the desired prayer). Such Locations go beyond a recreation of generic circumstances of performance, establishing 'mini-dramas': dramatized exchanges apparently recreating the day-to-day life of a group, like a mime, or a Platonic dialogue.⁶⁶

Before concluding, I want to apply the analysis of this article to a work that of all Sappho's songs presents the most complex issues of deictic interpretation: fr. 31. Approaches to this song typically focus on establishing the circumstances of original performance. The resulting analyses both differ widely and are incapable of proof

⁶⁵ On a rough count, of forty-seven songs for which the Location can be reconstructed, only three (fr. 16, 44, 44A) are not prayers or addresses to named individuals (on fr. 31 see below). Culler (n. 23), 198 calculates that 87 per cent of the songs of Horace (who imitates the Locations of Greek originals) are addressed to another person, as are 70 per cent of those of Catullus.

⁶⁶ On the Brothers Poem, see the essays in A. Bierl and A. Lardinois (edd.), *The Newest Sappho* (Leiden, 2016). On the importance of 'enactment' in lyric, see Culler (n. 23), e.g. 201–11, including the introduction of addressees to create 'an event in the lyric present'.

from the evidence of the text itself (for example the song is a marriage song,⁶⁷ a training song for an audience of *parthenoi*,⁶⁸ an ‘Abschiedslied’,⁶⁹ or a written text for private performance⁷⁰). This variety suggests it may never be possible to deduce from the song its performance circumstances, in a way capable of securing consensus.⁷¹ It may be more helpful to focus on analysing the ‘locational’ elements in the song as part of its poetics, rather than as clues to its performance (Sappho, fr. 31.1–8; text from Budelmann [n. 52]):

φαίνεται μοι κῆνος ἴσος θεοῖσιν
 ἔμμεν’ ὄνηρ, ὅττις ἐνάντιός τοι
 ἰσθάνει καὶ πλάσιον ἄδω φωνάι-
 σας ὑπακούει
 καὶ γελαίσσας ἡμέροεν· τό μ’ ἦ μάν
 καρδίαν ἐν στήθεσιν ἐπτόασεν.
 ὡς γὰρ <ἔς> σ’ ἴδω βρόχε’, ὡς με φάνας’
 οὐδὲν ἔτ’ εἴκει

As with so many other Sappho songs, we have an address by a speaking first-person female to a female addressee. We naturally want to think of the addressee as present in a Location of performance, with ‘deictic replication’ of the circumstance of performance, like the figures in Sappho, fr. 22. Here, however, the addressee is not named, nor is the Location described, leading Rösler to conclude that the addressee, exceptionally, is ‘imaginary’.⁷² For Hutchinson, too, the addressee is an apostrophized non-present lover, in the manner typical of later Western lyric.⁷³ But this seems hard to square with the urgent present tenses in lines 3–4, which give a strong impression of the singer describing a scene in ‘real time’, in the manner so familiar from Sappho’s other lyric Locations.

Van Emde Boas⁷⁴ notes the shifting or ambiguous quality of the text world in the song: ὅττις points to a generic putative man, but then the closely imagined description replete with world-building elements suggests an actual scene, so that κῆνος does double work, both setting up the generic ὅττις and functioning as an actual distal

⁶⁷ Page’s energetic rejection of this theory (D. Page, *Sappho and Alcaeus* [Oxford, 1995], 32) did not signal its death-knell: see G. Nagy, ‘Lyric and Greek myth’, in R.D. Woodward (ed.), *The Cambridge Companion to Greek Mythology* (Cambridge, 2007), 19–51, at 28 (‘the celebrated wedding song of Sappho’).

⁶⁸ A.P. Burnett, *Three Archaic Poets: Archilochus, Alcaeus, Sappho* (Cambridge, Mass., 1983), 241–2.

⁶⁹ W. Rösler, ‘Realitätsbezug und Imagination in Sapphos Gedicht ΦΑΙΝΕΤΑΙ ΜΟΙ ΚΗΝΟΣ’, in W. Kullman and M. Reichel (edd.), *Der Übergang von der Mündlichkeit zur Literatur bei den Griechen* (Tübingen, 1990), 271–87.

⁷⁰ E. Stehle, *Performance and Gender in Ancient Greece* (Princeton, 1997), 292–3.

⁷¹ D’Alessio (n. 32), 59—on the difficulty of constructing circumstances where *both* the man can speak to the girl *and* the singer can address the girl.

⁷² Rösler (n. 69), 283–5, also pointing to the difficulty of an actual address in lyric Location given the ‘gnomic’ ending.

⁷³ Hutchinson (n. 58), 168–70. Budelmann (n. 52), 133 agrees. Contrast J. Winkler, *Constraints of Desire* (London and New York, 1990), 179, objecting to seeing the song as ‘a modern lyric of totally internal speech’ rather than an utterance that ‘imitates other well-known occasions for public speaking’.

⁷⁴ (n. 12). Noting the deictic ambiguities between ‘now’ and ‘whenever’, he sees this as a kind of ‘blended’ text world, and concludes that the ambiguity is deliberate: it ‘frames the speaker’s concrete individual experience as part of a wider phenomenon’. Cf. also Culler (n. 23), 63 on Sappho, fr. 31: ‘cast in the present tense, an account of what happens repeatedly, it none the less impresses us as something happening now, in the performative temporality of the lyric’.

deictic—‘that man over there’. Likewise, the subjunctive in the description of the singer’s own reaction to the girl (ὡς γὰρ <ἔξ> σ’ ἴδω) implies a repeated occurrence (‘whenever I look at you’), but the urgent present and perfect tenses in the description of the erotic symptoms plunge us back into a lyric present. The listener is left unsure whether to construe the scene as ‘recreated real time’ or as apostrophe. The song seems deliberately to veer between an ‘active participatory mode’ and another, more distanced mode.

In fact, this contrast between a generic ‘objective’ point of view and an engaged subjective viewpoint is fundamental to the song:⁷⁵ the contrast between the man who has objective *eudaimonia* (is godlike) because he is fortunate enough to be with the girl, while remaining emotionally unaffected, and the extreme subjective erotic reaction of the singer which brings her ‘near death’.

This contrast is embedded in the song in a *shifting* lyric Location. The mode of the opening is the bridegroom *makarismos* of wedding songs,⁷⁶ inviting us to read the deictic coordinates as those of a praise song, with the lyric ego as an anonymous external observer, formulaically praising the objective *eudaimonia* of the man achieved by virtue of his married status.⁷⁷ But then this perception is disrupted. The person apostrophized by the pronoun τοι is not the man but the girl. And by line 5, the lyric ego, the μοι of line 1, is revealed not as the outside observer of a praise song but as an emotional participant in the lyric Location. She ‘emerges from the shadows’ as a figure directly affected by the observed scene. The switch is effected with the same verb used in fr. 22 to describe an erotic reaction to a sensory trigger: ἐπτόασεν.⁷⁸ But whereas the discourse scenario in fr. 22 is a group of women together, praising each other, the singer in fr. 31 is pointedly excluded from the action group. The girl is addressed, but cannot, will not, hear. Deictics are crucial here: as we saw, κῆνος is not just a referent setting up ὅτις but also a distal deictic describing a scene ‘over there’, separated from the singer, a scene in which the man, but not the singer, sits ‘near’ (πλάσιον) and ‘opposite’ (ἐνάντιος) the girl.⁷⁹ The ‘sweet laughter’ is shared with the man in an intimate conversation from which the singer is cut off.

There is thus a ‘paradigm’ shift in the song’s Location, from impersonal praise song to a personal erotic address akin to the song Abanthis is asked to sing to Gongyla. This transforms the relationship of the three primary actors (man, girl, singer). The singer is transformed from impersonal praise singer to lover, the man from *laudandus* to object of erotic envy, and the girl takes on the role of the beloved. φαίνεταί μοι is revealed not as

⁷⁵ Cf. Budelmann (n. 52), 133.

⁷⁶ Cf. Sappho, fr. 111—the bridegroom is ‘equal to Ares’; and fr. 105(b)—Sappho ‘likened the bridegroom to Achilles’. Latacz (n. 6), 77–9 compares *Od.* 6.158–9 (Odysseus addressing Nausicaa): ‘That man (κείνος) is in his heart the most blessed exceeding all others | Who would (ὅς κε) prevail with bridal presents and take you home.’ Both Latacz (n. 6) and Winkler (n. 73), 178–9 see the man in Sappho’s fr. 31 as purely imaginary, a ‘figure of speech’ like the one in *Odyssey* Book 6, but this does not do justice to the urgent, closely imagined, present tenses, suggesting a real scene.

⁷⁷ On the *makarismos* here, and on Sappho’s fr. 31 as a ‘praise song’, see A. Lardinois, ‘Who sang Sappho’s songs?’, in E. Greene (ed.), *Reading Sappho* (Berkeley, 1999), 150–72, at 167–9.

⁷⁸ The verb describes a sudden and intense psychological loss of control akin to panic and caused either by fear or by *erōs* (see Latacz [n. 6], 89). It does not necessarily suggest jealous panic but rather the intense erotic reaction caused by a sensory stimulus. The parallel from fr. 22 may suggest that the subject of ἐπτόασεν here is the laugh, rather than the whole scene.

⁷⁹ Cf. D’Alessio (n. 32), 59–60.

a formulaic phrase introducing a trope but as a statement of the singer's subjective emotional reaction.⁸⁰

The man here is in the first place a 'foil', whose coolness in the presence of the girl contrasts with the intensity of the singer's reaction, but at the same time a reflection of the singer's own emotional state: he achieves his godlike status partly as a projection of the singer's own erotic emotion, appearing godlike to her because she imagines herself being in his deictic position, sitting near the girl, over 'there'. And he seems to have a role in producing the intensity of the singer's reaction by virtue of his status as a 'man'—an intruder into the prototypical all-female Sapphic Location. The 'symptoms' experienced by the singer are intensified by *erōs* unfulfilled or thwarted, bringing the singer to a hyperbolic flirtation with death, a state akin to the one caused by the parting in fr. 94. It is apparently seeing the girl, *through the eyes* of the man permitted closeness to the girl by virtue of his position *as man*, that sparks so violent an emotional reaction.⁸¹

The song appears to contrast man–woman relations in marriage, which bring people *eudaimonia*, and the emotions of the Sapphic group, characterized as having an unbearable *intensity*. The contrast between the 'godlike' status of the man and the 'deathlike' experience of the singer is, in the lyric world of the poem, not necessarily negative: the subjective intensity of the singer's *erōs* is more thrilling, lyrically more attractive, than the objective *eudaimonia* of the praise song. In a similar way, in fr. 16 the subjective reaction excited by Anactoria's 'lovely step' and 'sparkling face' (cf. 'sweetly laughing' in fr. 31) is contrasted with, and preferred to, objectively admirable fleets and armies. The sight of Anactoria in that song (like the vision of Gongyla in fr. 22 or the girl's sweet laugh in fr. 31) excites in the singer an emotional erotic reaction that is privileged in the value system of the songs. Both songs (fr. 16 and 31) move from a conventional trope to a deeply personal erotic reaction, breaking clear of a formulaic, objective opening, becoming an ode to the power of erotic subjectivity. The erotic 'death' in which Sappho's fr. 31 culminates takes on the aspect almost of an apotheosis, though one different from that attributed to the man at the start.

This shift from objective to subjective is accomplished by a shift in Lyric location from praise song to erotic personal song, each having their own system of spatial and relational deixis and their own value system. The 'praise song' paradigm constructs a Location where a praise-singer observes a 'happy couple' in a distanced, objective way. The 'love song' paradigm constructs a Location where the singer is robbed of her wits by a beloved who is present. Throughout (returning to Rösler's question), the girl is envisaged as present in the lyric location. This is not an apostrophe but an imagined Location, a lyric world based on real-life elements, imaginatively transformed.

6. CONCLUSION

Cognitive approaches like Text World Theory help in the analysis of archaic lyric, by distinguishing as a matter of methodology the imaginative world the poet is creating

⁸⁰ 'an unusual mix of a specific individual and a generic class of men' (Van Emde Boas [n. 12]).

⁸¹ On the characteristics of Sapphic *erōs*, see S. Boehringer and C. Calame, 'Sappho and Kypris: the vertigo of love', in A. Bierl and A. Lardinois (edd.), *The Newest Sappho* (Leiden, 2016), 353–67.

and the circumstances of performance. They can help us look at these texts in a way which takes seriously both the use of Location as a poetic tool and the resonance (similarities, developments, dissonances) of Locations with the actual group-based circumstances of performance of the songs, that is, in a way that takes account both of poetics and of pragmatics.

The Locations of Sappho and Alcaeus turn out to be much more like those of Horace than they may at first appear. Like Horace, these poets create Locations designed to appeal as genuine interpersonal interactions, equipped with addressees, drinking, singing and praising. Unlike Roman lyric, these Locations are intended to mirror, and be effective in, real performance settings, but they are just as 'constructed' as those of Horace. The lyric Locations created by Sappho and Alcaeus, with their 'intimate' recreations of a canonical situation of utterance, had an enduring appeal outside the context of the oral performance for which they were originally intended, establishing lyric modes and practices that were imitated not just by Horace but by the subsequent tradition of Western lyric.

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