Primary Source: Sappho, selections (late 7th, early 6th centuries BCE)
Winkler, J. J. “Double Consciousness in Sappho’s Lyrics,” SGCW, 40-58 (read “Sources,” which appears at the end of the article first, and then stop reading when you arrive at “Gardens of Nymphs” on page 58).

"This is an examples of what I will refer to below as double consciousness, a kind of cultural bilingualism on our part, for we must be aware of and fluent in using two systems of understanding...What I want to recover in this chapter are the traces of Sappho's consciousness in the face of these masculine norms of behavior, her attitude to the public ethic and her allusions to private reality" (Winkler 40-41).

Aristotle, Rhetoric
[1398b] Thus the Parians have honoured Archilochus, in spite of his bitter tongue; the Chians Homer, though he was not their countryman; the Mytilenaeans Sappho, though she was a woman. (Translation W. Rhys Roberts)

Hellenistic Biography: "she has been accused by a few of being undisciplined and sexually involved with women" (Hallett 126).

Ovid, Tristia, 2.365: "What did the Lesbian Sappho teach except how to love girls?"

Wilamowitz-Moellendorff: "vehemently denied the possibility of Sappho’s homosexuality on the grounds that she was ‘an honorable lady, wife, and mother’" (Hallett 129, n. 17).

Some Background
Simonides, Pindar (who reacts "strongly—‘melting like bee-stung wax’—to the physical presence of males" Hallett, 136), Bacchylides, Alcman (maiden songs, partheneia, written for choruses of young women), Stesichorus (Helen Palinode), Arion, Ibycus, Semonides (An Essay on Women), Archilochus
- Lyric, from lura, the lyre, sung poetry performed at drinking parties, weddings, religious events
- Homeric era: anonymous folksongs
- 7th century: names of sung poets mentioned, choral and solo
- Choral poetry: sung by a chorus, dance, costumes
- Monodic lyric: eastern Greece, Sappho, Alcaeus (both from Lesbos), Anacreon of Teos, simple metrical structures, subject matter reflects the life of the poet, personal experience "generalized through the medium of myth"
- Choral poetry common in Dorian states
- 5th century: lyric poetry falls into decline, musical tastes change

I. Archilochus

a) Wretched and full of desire, I lie
lifeless, pierced to the bone
by this divine and dreadful pain. (193)

b) a prostitute is like a working ox (35)
c) Neobule another man may take!
She's [doubly] ripe...
the bloom is off her maidenhood,
the charms she had are gone, for she
can never get her fill...

but, frenzied, shows the measure of her shame.
Crows take her!...

It's you I want

for you don't deal in lies or treachery,
where she is sharp and takes
a hundred [friends]—

Indeed I fear she'll bear litters premature
and blind, for she's as eager as
the fabled Bitch.

So much I said. I took the girl and couched her
where the blossoms opened full,
wrapped her soft

inside my cloak and put my arms about her.
[She trembled] like a fawn in fear
[but then still grew]

beneath the soothing hands that claimed her breasts
where Hebe's touch was openly displayed
upon her new-made flesh,

and then my fingers learnt her lovely body well
before I let the white sperm go,
touching her golden hair. (196)

II. Alcman

• a beautiful woman is compared to a horse, "a sturdy, thunderous-hoofed prize-winner" (1.48):

III. Anacreon

Thracian filly, why do you look at me from the corner of your eye and flee
stubbornly from me, supposing that I have no skills? Let me tell you, I could
neatly put the bridle on you and with the reins in my hand wheel you round the turnpost of the
racehorse; instead, you graze in the meadows and frisk and
frolic lightly, since you have no skilled horseman to ride you. (417)

Suda: "His life was spent on sexual relationships with boys and women, and on poems" (Hallett 127).

IV. Stesichorus
a) Stesichorus, "Palinode," preserved in Plato's *Phaedrus*, 243a
"For those who have sinned in the telling of myths there is an ancient purification, known not to Homer but to Stesichorus: when he was blinded because of his slander of Helen he was not unaware of the reason like Homer, but being devoted to the Muses recognized the cause and immediately wrote,

That story is not true.
You [Helen] never sailed in the benched ships.
You never went to the city of Troy."

IV. Reading Sappho: Evidence of ____________________?

1) What problems do we encounter?
2) Perspectives?
3) What role, if any, should her sexuality play?

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**Greek Lyric**

**Translated by**

**Richard C. AHMANN**

**ALCMAN**
**OF SPARTA**

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Alcman is sometimes thought to have been a Lydian from Sardis. The idea comes from the fifth poem, although nothing proves that he is talking about himself. He was probably a Spartan, possibly a Messénian. Definitely younger than Terpánder, he was active in the later seventh century. The only large fragment is the Maiden Song (1), which is here represented only by the second half; the first, which deals with an exploit of Kastor and Polydeukes, is too badly preserved to translate, and the part given here, though charming, is full of insoluble puzzles. It is clear, however, that Alcman anticipated Stesichorus and Pindar, both in the matter of triads (strophe, antistrophe, epode) and in the Pindaric habit of combining heroic legend with contemporary occasions and persons (we cannot tell whether or not Stesichorus did this).

1 • Maiden Song

There is vengeance from the gods;
but blessed is he who blithely
...one with splendid fairy hair.

...Xanthes long.

One is shining like a swan by
we can guess instead of the fleet
they are gods; but how we surn.
no more sweetly than the sea.
She has sung her song today.

switch to the gospels' handbooks,
all the ships must come to heel.
to the running of the race-horse.
All the chartier's course is sung
out through Hegesistrata's grace.

When I have come to the peace desired,
came to feel us of our trouble.
of the carvans; for it was she who
please our Lady.
like an angel; yet I would also
from the foot tops.
I have only shrilled in vain
madmen as I am, I say
come from God's My chorus leader;
come and set the abominations
but your gods accept their prayers.
and with her commended our performance
does she walk with Agdusa.
of the lovely girl beside us?
is not Hegesistrata

Hegesistrata is all our hope.
give me Damasina, lovely Damasina.
let Phyllis look my way:
let all my bosom be my wish.
house and say:
not go to Anaximandrus
never Klesistena.
Agata's immortal beauty,
not the hair of Danae, not
greek lyrics
She roses the air and cars up the savvice.

One from a world—measured, thinking thing.

She roses the air and cars up the savvice.

The first one of her husband's friends who comes alone.

Since the sea's temper also changes all the time.

The sea is like that, etc.

I am busy on "Wormos"

Of course, but I am happy to distinguish between his name and that of Simonds. If I think of Simonds, quite a different sort of mood.

The only thing she understands is how to car.
But all those other breeds come to us too from God.

There are the thoughtfull wise... every way the better,

who are God's gift of happiness to mortal men.

while the conversation is so better. It's where this is drawn.

in heaven's concert. With the better.


An example: Heavenly Grace surrounds us. The
dream of the happy children. What is not where.

in heaven's concert. With the better.


The family of human voices.


2. The Family of Human Voices

The Great War, and they volunteered, and went to hell,
for they have no heart and compassion, we can't get close.

The great war, when the fight's done, we are free.

For women are the freest minds and freest voices.

The same thing happens to us all. But we don't see.

and pose of this war over time in the field of the war.

Yet her husband's death and do not her noble. 

Her husband's death and do not her noble.

Him, who in the final story is the very woman.

One was a monkey of the very woman.

who can find her face for something like her.

unless she is some vision of a sculpted thing

made to suit her husband and her heart.

What's wrong, when a woman thinks to love her's whole.

She is not the heart to know the eternal God.

She is not the heart to know the eternal God.

She is not the heart to know the eternal God.

She is not the heart to know the eternal God.

She is not the heart to know the eternal God.

She is not the heart to know the eternal God.