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GREEK LYRIC

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GREEK LYRIC

I

SAPPHO AND ALCAEUS

EDITED AND TRANSLATED BY

DAVID A. CAMPBELL



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To my mother

μητρὶ φίλῃ

PREFACE

J. M. Edmonds' three volumes of *Lyra Graeca* have given useful service since their appearance some fifty years ago, but the time has come to replace them. Much new material has been unearthed; and Edmonds' version of the papyrus texts was spoiled by his excessive eagerness to fill the gaps.

It will be obvious that the present volume makes a fresh beginning. In the first place, I have rearranged the contents of the volumes, so that solo song precedes choral lyric: accordingly, this, the first volume, is devoted to Sappho and Alcaeus; and Anacreon (and the *Anacreontea*) will appear at the beginning of volume II. Secondly, I have renumbered the fragments, using as far as possible the marginal numbers of Lobel and Page for Sappho and Alcaeus. Papyrus scraps which yield nothing of interest are omitted. Thirdly, I have numbered the testimonia to simplify reference and have grouped them under headings, although it will be obvious that some of the passages did not readily submit to being dragooned in this way.

I acknowledge my gratitude for Research Grants awarded to me by the University of Victoria, the Canada Council and the American Philosophical Society, and for a Fellowship awarded by the American Council of Learned Societies, which en-

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abled me to take Study Leave in 1975-76. I wish to thank my Research Assistants Dr. David R. Marsh, Dr. Caroline A. Overman, Miss Vicki R. Cameron, Mr. J. Bruce McKinnon and Mr. John J. Koval for their help, the Librarian of the University of Victoria and his staff for their efficiency in obtaining rare books and periodicals, and Mrs. A. Nancy Nasser for typing the manuscript.

UNIVERSITY OF VICTORIA
November 1977

DAVID A. CAMPBELL

INTRODUCTION

Solo song

The poetry of Sappho, Alcaeus and Anacreon was lyric in the strict sense: it was composed to be sung to the accompaniment of the lyre. The poets themselves do not tell us this explicitly: when their audience could see the lyre and hear the song with its accompaniment, there was no need for such explicit statement. They do however mention their music: Sappho in an isolated line, the text of which is uncertain, says, 'Come, divine lyre, speak to me and find yourself a voice' (I18): fr. I60 has, 'I shall now sing these songs beautifully to delight my companions'; and we know that her companions were themselves singers (21, 22, 96). Alcaeus says the lyre plays a merry part in the symposium (70. 3 f.), and the symposium must have provided the occasion for the performance of most of his poetry. The *κίθαρς*, 'lyre', is mentioned in his fragments in the context of wine and love. Anacreon twice has the verb *ψάλλω*, 'I pluck the lyre strings', each time in the context of revelry (373, 374).

The evidence from the fragments of the poets can be supplemented. Vase-painters represented all three poets as lyre-players, and the earliest paintings

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belong to the late 6th century, i.e. to the lifetime of Anacreon (G. M. A. Richter, *The Portraits of the Greeks* i 69-72, 75-78). Later writers called Sappho a ψάλτρια, 'lyre-player', and attributed to her the invention of the plectrum and the πηκτίς, a type of lyre (testt. 2, 3, 38); when Horace speaks of Sappho and Alcaeus he refers to their lyres (*Odes* 2. 13, 4. 9). Lastly, the writers on music were certain that Sappho, if not the others, had a place in the history of music: Aristoxenus, the most important of these writers, attributed to her the creation of the Mixolydian mode (test. 37).

Solo song, or monody, differed from choral lyric poetry in the less formal circumstances of its performance, in its metrical form and in its language. Whereas the units of choral poetry were the long strophe, antistrophe (repeating the rhythm of the strophe) and epode, and the metrical patterns were complex, solo song used short repeated stanzas and simpler metres; and the monodists for the most part composed in their own dialect, Aeolic in Sappho and Alcaeus, Ionic in Anacreon, whereas the writers of choral lyric used an artificial language with a strong Doric element.

Sappho

Strabo calls Sappho a contemporary of Alcaeus, who was born c. 620 or a few years earlier, and of Pittacus, whose dates are c. 645-570 (test. 7); Athenaeus makes her a contemporary of Alyattes, king of Lydia c. 610-560 (test. 8). The *Suda* entry under her name (test. 2) has 'γεγονυῖα in the 42nd Olympiad' (612/608), the date given by Diogenes

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Laertius for the *floruit* of Pittacus: the term γεγονυῖα occasionally denotes the date of birth in the *Suda* but more often the *floruit*, i.e. a date at which the person could be shown to have been alive. Since Sappho went into exile in Sicily before 595/4 (test. 5) and since she seems to have had her daughter with her (fr. 98), it is likely that γεγονυῖα refers to her *floruit* and that she was born c. 630 or earlier. This fits the entry in Eusebius, according to which she was famous in 600/599 or shortly after (see test. 6).

There is little firm evidence for her life. She may have been born in Eresus on Lesbos but seems to have spent most of her life in Mytilene. Her brother Larichus poured wine in the town-hall there (fr. 203), and Athenaeus tells us (10. 424e) that this office was held by boys of the best families. The *Suda* gives the name of her husband, the wealthy Cercylas of Andros, but his unusual name may be the creation of a comic writer (see test. 2 n. 4). Her exile in Sicily, the beginning of which is dated to a year in the period from 604/3 to 596/5 (test. 5), may indicate that her family or her husband's family led an active political life, and she speaks with apparent hostility of the noble house of Penthilus (fr. 71: see also 98(b), 213). She may refer to her own old age in fr. 58. 13-17; and Rhodopis, with whom her brother Charaxus formed a liaison, was said to have flourished in the reign of Amasis (568-526) (test. 9).

Her way of life has been the subject of much speculation. Her poetry gives unmistakable evidence of strong homosexual feelings, and this was used by later writers for inferences about her character and indeed her profession: cf. the Oxyrhynchus biography (test. 1): 'she has been accused by some of

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being irregular in her ways and a woman-lover'; or the *Suda* (test. 2): 'she got a bad name for her impure friendship towards Atthis, Telesippa and Megara'; Ovid made her speak of her low reputation (test. 19), and about the same time Didymus Bronze-Guts addressed himself to the question, 'Was Sappho a prostitute or not?' (test. 22), and Horace spoke ambiguously of 'masculine Sappho' (test. 17). Voices were raised in defence of her character: a commentator inferred from her poetry that she was 'a good housekeeper and industrious' (test. 14). The case-history is complicated by the evidence, usually neglected, that she was married and spoke lovingly of her daughter in her poetry, and by the story, however it arose, that she died of unrequited love for Phaon (testt. 3, 23, fr. 211).

Only one complete poem survives (fr. 1) out of nine books of lyrics; but writers who knew all her work make it plain that most of it was love poetry: love was her main theme (Anacr. test. 10); 'she dedicated all her poetry to Aphrodite and the Loves' (Himerius: test. 50). When she refers to mythological figures, she often does so in order to illustrate her own or her friends' love affairs. Her audience must usually have been her circle of women and girls: cf. fr. 160, 'I shall now sing these songs beautifully to delight my companions.' She may well have taught her poetic skill to members of her group: a commentator on her poetry (fr. 214B) says she taught the daughters of the Lesbian and Ionian nobility; the *Suda* lists three 'pupils', all from overseas—from Miletus, Colophon and Salamis (test. 2); and her reference to 'the house of those who serve the Muses' (fr. 150) suggests some kind of

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literary association, however informal. Her friends were singers: see fr. 21, 22, 96. 5; and she derided the woman who had no share in the roses of the Muses (fr. 55). Andromeda and Gorgo seem to have been leaders of rival groups (test. 20).

A small amount of her poetry was composed for a wider audience: her epithalamia (fr. 27, 30, perhaps 44, 103–117B) must have been performed at actual weddings on Lesbos, and 140(a) is a fragment in dialogue form for worshippers of Adonis.

Sappho's works were the subject of scholarly attention from the time of Aristoxenus to the period of the Roman Empire (see testt. 37–41). One of the Alexandrian scholars arranged her collected poems by metre in nine books, Book 9 containing the epithalamia which were excluded by their metre from the other books. Book 1 alone had 1320 lines, i.e. 330 Sapphic stanzas, perhaps 60–70 poems (test. 29, fr. 30), but Book 8 had only a tenth of that number (fr. 103). Nothing survives of the elegiac poetry mentioned by the Oxyrhynchus biographer (test. 1), and the three epigrams ascribed to her in the *Palatine Anthology* probably belong to the Hellenistic period.

Alcaeus

The turbulent life of Alcaeus is linked inextricably with that of Pittacus, tyrant of Mytilene and one of the Seven Wise Men of the Greek world. Since Pittacus' dates are fairly well established, they must be considered first. Two events of his life are assigned to the 42nd Olympiad (612/608): the overthrow of the tyrant Melanchrus in Mytilene (*Suda*

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II 1659) and the single combat in which he killed the Athenian commander Phrynon in the fighting between Mytilene and Athens over Sigeum (*Suda*: the versions of Eusebius place this several years later). His *floruit* was placed in the same 42nd Olympiad by Diogenes Laertius l. 75, and his birth was assigned to 652/48, the 52nd Olympiad (*Suda*), a conventional 40 years before his *floruit*: his birth may have been a few years later, since Diogenes says that he died in 570/69, aged 'over 70' (not 'nearly 80' or 'over 80'). He held supreme power as *aesymnetes* in Mytilene for ten years from 590/89 and spent the remaining ten years of his life in retirement (Diogenes).

The 40th Olympiad (620/16) is mentioned in a commentary on Alcaeus (test. 9e): it is possible that the reference is to the date of his birth, since it appears that he was too young to take part in the overthrow of Melanchrus: the *Suda* has it that 'Pittacus and the brothers of Alcaeus' removed the tyrant in the 42nd Olympiad; and in fr. 75 Alcaeus may refer to the incident in the words, 'I (do not) remember; for I, still a small child, was sitting upon . . .'. This scheme will suit the date of the Sigeum episode if that is assigned, not as in the *Suda* to Olympiad 42, but as in Jerome's version of Eusebius to 607/6-604/3, since Alcaeus was by then old enough to take part in the fighting (fr. 428). If the earlier date for the Sigeum fighting is upheld, then the date of Alcaeus' birth will be closer to 630, and fr. 75 will refer not to the removal of Melanchrus but to some other event.

A well-known poem (fr. 350) welcomed Antimenidas, brother of Alcaeus, on his return home from

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mercenary service with the Babylonian army. Fr. 48 mentions Babylon and the destruction of Aşcalon, which is dated to December 604 (test. 1 n. 4), and it is likely that Antimenidas took part in this campaign. Sappho too was absent from Lesbos in 604 or a few years later: her exile in Sicily belongs to a date in the period 604/3 to 596/5 (Sa. test. 5 n. 2). It may well be that Alcaeus' first exile, spent at Pyrrha on Lesbos (schol. fr. 114), is contemporary with the absence of Antimenidas and/or the exile of Sappho: his exile was the result of an unsuccessful plot against Myrsilus, who had succeeded Melanchrus as tyrant. Eusebius noted under 600/599 (or one or five years later: Sa. test. 6) that Sappho and Alcaeus were then 'famous': this entry may be based on the date of Sappho's exile; it need denote no more than a known date in their lives.

Pittacus now reappears in the fragmentary picture: Alcaeus, in exile on Lesbos near a sanctuary of Hera, complains that Pittacus, having sworn to fight to the death with Alcaeus' companions, 'trampled the oaths underfoot and devours our city' (fr. 129, 130B); fr. 70 throws more light on the situation: let Pittacus 'devour the city as he did in company with Myrsilus'. It seems that Pittacus deserted the alliance with Alcaeus' party, joined Myrsilus and shared power with him.

In 590/89 Myrsilus died and Alcaeus called for riotous celebration (fr. 332); but his gaiety must have been shortlived, since it was Pittacus who was chosen as dictator (*aesymnetes*) 'to deal with the exiles' (fr. 348). Alcaeus' opposition continued with at least a brief success (fr. 306(g), test. 7), but Pittacus seems to have been able to end the strife before re-

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linquishing power in 580. It is possible that Alcaeus continued to grumble about the outcome of Pittacus' statesmanship (see fr. 119); but Pittacus is said to have forgiven him in the end (test. 8).

Other events of Alcaeus' career cannot be securely fitted into this outline: his 'second exile' and 'a third return', implying three periods of exile in all, are mentioned in a commentary (test. 9c); the 'third return' is somehow linked with war between the Lydians and Medes, and 'the action at the bridge' may be the famous 'eclipse battle' of 585. Earlier Lydian intervention in the politics of Lesbos is attested by fr. 69. Alcaeus is known to have been in Egypt at some time in his life, as is Sappho's brother; and there are hints that he knew Boeotia (see fr. 325). His reference to his 'grey chest' (fr. 50) suggests that he did not die young. There was a disputed theory that he perished in 'the action at the bridge' (test. 9c).

Alcaeus must have belonged to one of the noble houses which competed for political power in Mytilene. He talks of inherited wealth, 'in possession of which my father and my father's father have grown old' (fr. 130B. 5-6), and his values are those of the aristocrat, descended 'from noble parents' (fr. 72. 13: cf. 6. 13-14, test. 25). In later ages he was seen as a champion of freedom (test. 7), and Quintilian found a valuable contribution to ethics in the political poems (test. 21): but the other side of the coin is revealed by Strabo's balanced comment that Alcaeus, despite his abuse of Pittacus, Myrsilus, Melanchrus and others, was not himself above suspicion of revolutionary intent (test. 1). His aim was doubtless to see one of his own family or party in power.

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Scholarly work on Alcaeus began with the school of Aristotle-Aristoxenus, Dicaearchus and Chamaeleon; Aristotle had himself used his poems as a source for the political history of Mytilene (fr. 348). In the heyday of Alexandrian scholarship his poems were edited by Aristophanes of Byzantium c. 200 B.C. and some two generations later by Aristarchus (test. 11). They were probably divided into ten books; at any rate, we have no reference to any book with a number higher than ten. The division seems to have been based on subject-matter (see test. 10 n. 2), and it may have been late, since Strabo refers not to a book number but to 'the so-called stasiotic poems' (test. 1). The papyrus which contains fr. 120 indicates that one of the books had more than 1000 verses; the figure of 800 verses, attested opposite the text of fr. 143, may belong to the same book or to another.

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SAPPHO and ALCAEUS

SAPPHO

TESTIMONIA VITAE ATQUE ARTIS

1 P. Oxy. 1800 fr. 1¹

[περὶ Σαπφ]οῦς

[Σαπφὼ τὸ μὲν γένος] ἦν Λε[σβία, πόλις δὲ Μιτ]υλήνης, [πατὴρ δὲ Σκαμ]άνδρου, κατὰ δὲ τινὰς Σκαμ[ανδρωνύ]μου· ἀδελφοὺς δ' ἔσχε τρεῖς, [Ἐρ]ίγυιον καὶ Λά[ριχον, πρεσβύ]τατον δὲ Χάρ[αξον, ὃς πλείσας εἰς Αἴ]γυπτον Δωρίχαι τιμῇ προσε[νεχθε]ῖς κατεδάπανησεν εἰς ταύτην πλείστα. τὸν δὲ Λάριχον <νέον> ὄντα μᾶλλον ἠγάπησεν. θυγατέρα δ' ἔσχε Κλεῖν ὁμώνυμον τῇ ἑαυτῆς μητρὶ. κ[α]τηγόρηται δ' ὑπ' ἐν[ί]ω[ν] ὡς ἄτακτος οὐ[σα] τὸν τρόπον καὶ γυναικε[ράσ]τρια. τὴν δὲ μορφήν [εὐ]καταφρόνητος δοκεῖ γε[γον]-ἔνα[ι καὶ] δυσειδεστάτη[[ν]], [τ]ὴν μὲν γὰρ ὄψιν φαιώδης [ύ]πῆρχεν, τὸ δὲ μέγεθος μικρὰ παντελῶς. τὸ δ' αὐτὸ [συ]μβέβηκε καὶ περὶ τὸν [. . . .]ν² ἐλάττω [. . .] γεγον<ότ>α [.] . . .]·ηγ'

¹ suppl. Hunt ² [Ἄλκαϊο]ν Hunt

SAPPHO

BIOGRAPHIES

1 Oxyrhynchus papyrus (late 2nd or early 3rd c. A.D.)

On Sappho

Sappho¹ was a Lesbian by birth, of the city of Mytilene. Her father was Scamander or, according to some, Scamandronymus,² and she had three brothers, Erigyius, Larichus and Charaxus, the eldest, who sailed to Egypt and associated with one Doricha, spending large sums on her; Sappho was more fond of the young Larichus.³ She had a daughter Cleis,⁴ named after her own mother. She has been accused by some of being irregular in her ways and a woman-lover. In appearance she seems to have been contemptible and quite ugly, being dark in complexion and of very small stature.⁵ The same is true of (Alcaeus?) who was smallish⁶ . . .

¹ G. Zuntz, 'On the Etymology of the Name Sappho' (*Mus. Helv.* 8 (1951) 12-35), argued that her name was Asianic.

² Cf. schol. Pl. *Phdr.* 235c, Tz. *Prol. de Com. Gr.* 2. 8. ³ See fr. 203.

⁴ See fr. 98b. 1, 132. ⁵ So Max. Tyr. 18. 7, schol. Luc. *Imag.* 18 ('like a nightingale'), Ov. *Her.* 15. 31-6; Socrates called her 'beautiful' (Pl. *Phdr.* 235b) because of the beauty of her lyrics (Max. l.c.).

⁶ Or 'smaller than . . .'

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περιτ[..... ὡς]περ Χαμαιλέω[ν
 ..]τιος³ ἐπλανήθη[η] ἀπ' αὐτοῦ λέγει [.
 .. Αἰολίδι?] διαλέκτωι κεχρη[η..... γέ]γραφεν δὲ
 βυβλί[α ἐννέα⁴ μὲν] λυρικά, ἐλεγείω[ν δὲ καὶ
 ἄλλων?] ἔν.

³ Πόν]τιος Hunt ⁴ vel ὀκτώ

2 *Suda* Σ 107 (iv 322s. Adler)

Σαπφώ, Σίμωνος, οἱ δὲ Εὐμήνου, οἱ δὲ Ἑρι-
 γυίου, οἱ δὲ Ἐκρύτου, οἱ δὲ Σήμου, οἱ δὲ Κάμωνος,
 οἱ δὲ Ἐτάρχου, οἱ δὲ Σκαμανδρονύμου· μητρός δὲ
 Κλειδός· Λεσβία ἐξ Ἐρεσσού, λυρική, γεγονυία
 κατὰ τὴν μβ' Ὀλυμπιάδα, ὅτε καὶ Ἄλκαῖος ἦν
 καὶ Στησίχορος καὶ Πιττακός. ἦσαν δὲ αὐτῇ καὶ
 ἀδελφοὶ τρεῖς, Λάριχος, Χάραξος, Εὐρύγιος.
 ἐγαμήθη δὲ ἀνδρὶ Κερκύλα πλουσιωπάτῳ, ὄρμω-
 μένῳ ἀπὸ Ἄνδρου, καὶ θυγατέρα ἐποίησατο ἐξ

SAPPHO

... like Chamaeleon ⁷ (of Pontus?), went wrong
 ... from him says ... she used the Aeolic dia-
 lect ... she wrote (nine?) ⁸ books of lyric poetry
 and one book of elegiacs (and other kinds).⁹

⁷ Chamaeleon of Heraclea in Pontus (4th c. B.C.) wrote a
 treatise 'On Sappho' (Athen. 13. 599c = Sa. test. 8): see
 fr. 26-27 Wehrli. ⁸ Or 'eight': see Page, *S. & A.* 114.

⁹ See test. 2 with n. 8.

2 *Suda*, Sappho (1st notice)

Daughter of Simon or of Eumenus or of Eerigyus ¹
 or of Ecrytus or of Semus or of Camon or of Etarchus
 or of Scamandronymus; her mother was Cleis; a
 Lesbian from Eresus, a lyric poetess; flourished ² in
 the 42nd Olympiad (612/608 B.C.), when Alcaeus,
 Stesichorus and Pittacus were also alive.³ She had
 three brothers, Larichus, Charaxus and Eurygius.
 She was married to a very wealthy man called
 Cercylas,⁴ who traded from Andros, and she had a

¹ Cf. elegiacs in Schol. Pind. i 10 Drachmann. One of the
 generals of Alexander the Great was a Mytilenaeon, Erigyus,
 son of Larichus (Arr. 3. 11. 10; Diod. Sic. 17. 57. 3). ² Or
 'born': see Rohde, *Rh. Mus.* 33 (1878) 161 ff., Saake, *Sap-
 phostudien* 49, Page, *S. & A.* 225 n. 4. The Greek verb is used
 sometimes of a person's birth, sometimes of a date when he
 'flourished', which may mean no more than a date at which
 he was known to have been alive. ³ Alcaeus was probably
 born c. 625-620; traditional dates for Stesichorus are Ol.37
 (632/28) to Ol.56 (556/2). Pittacus is said to have been born
 in Ol.32 (652/48) and to have died in 570/69. ⁴ Aly (*R.E.*
 s.v. 'Sappho', col. 2361.40) believes that his name, elsewhere
 apparently unknown, and the connection with Andros, were
 invented as indecent puns by the comic poets (Prick from the
 Isle of Man): for comedies on S. see testt. 25-26.

GREEK LYRIC

αὐτοῦ, ἢ Κλεῖς ὠνομάσθη· ἑταῖραι δὲ αὐτῆς καὶ φίλαι γεγόνασι τρεῖς, Ἀθθίς, Τελεσίππα, Μεγάρα· πρὸς ἃς καὶ διαβολὴν ἔσχεν αἰσχροῦς φιλίας. μαθήτριάι δὲ αὐτῆς Ἀναγόρα Μιλησία, Γογγύλα Κολοφωνία, Εὐνείκα Σαλαμινία. ἔγραψε δὲ μελῶν λυρικῶν βιβλία θ'. καὶ πρώτη πλήκτρον εὗρεν. ἔγραψε δὲ καὶ ἐπιγράμματα καὶ ἐλεγεία καὶ ἰάμβους καὶ μονωδίας.

3 *Sud.* Σ 108 (iv 323 Adler)

Σαπφῶ, Λεσβία ἐκ Μιτυλήνης, ψάλτρια. αὕτη δι' ἔρωτα Φάωνος τοῦ Μιτυληναίου ἐκ τοῦ Λευκάτου κατεπόντησεν ἑαυτήν. τινὲς δὲ καὶ ταύτης εἶναι λυρικὴν ἀνέγραψαν ποίησιν.

4 *Ael. V. H.* 12. 19 (p. 135 Dilts)

τὴν ποιήτριαν Σαπφῶ τὴν Σκαμανδρωνύμου θυγατέρα· ταύτην καὶ Πλάτων ὁ Ἀρίστωνος σοφὴν ἀναγράφει. πυνθάνομαι δὲ ὅτι καὶ ἕτερα ἐν τῇ Λέσβῳ ἐγένετο Σαπφῶ, ἑταῖρα οὐ ποιήτρια.

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daughter by him, called Cleis. She had three companions and friends, Atthis, Telesippa and Megara, and she got a bad name for her impure friendship with them. Her pupils were Anagora of Miletus, Gongyla of Colophon and Eunica of Salamis.⁵ She wrote nine⁶ books of lyric poems, and she invented the plectrum.⁷ She also wrote epigrams, elegiacs, iambics and solo songs.⁸

⁵ Cf. fr. 214B. ⁶ Cf. test. 28, Page, *S. & A.* 112. ⁷ For striking the lyre. There may be confusion with pēctis, a type of lyre: see test. 38. ⁸ But how did these last differ from her lyric poems? The elegiacs and iambics (for which cf. *Jul. Epist.* 30) do not survive; the three epigrams attributed to her in the *Palatine Anthology* are printed after fr. 214C below.

'THE OTHER SAPPHO'

3 *Suda*, Sappho (second notice)¹

A Lesbian from Mytilene, a lyre-player. This Sappho leapt from the cliff of Leucates and drowned herself for love of Phaon the Mytilenaeon.² Some have said that she too composed lyric poetry.

¹ See also fr. 211; 'the other Sappho' was almost certainly the invention of a scholar who wished to save S.'s reputation.
² Cf. test. 23.

4 *Aelian, Historical Miscellanies*

The poetess Sappho, daughter of Scamandronymus: even Plato, son of Ariston, calls her wise.¹ I understand that there was in Lesbos another Sappho, a courtesan,² not a poetess.

¹ *Phdr.* 235bc. ² So *Athen.* 13. 596e, quoting Nymphodorus; cf. test. 22.

GREEK LYRIC

5 *Marm. Par.* Ep. 36 (p. 12 Jacoby)

ἀφ' οὗ Σαπφῶ ἐγ Μυτιλήνης εἰς Σικελίαν
ἔπλευσε φυγοῦσα [ἄρχο]ντος Ἀθήνησιν
μὲν Κριτίου τοῦ προτέρου, ἐν Συρακούσαις δὲ
τῶν γαμόρων κατεχόντων τὴν ἀρχήν.

6 Euseb. *Chron.* Ol. 45. 1 (p. 99 Helm, ii 93 Schöne)

Sappho et Alcaeus poetae clari habentur.

7 Str. 13. 2. 3 (iii 65s. Kramer)

συνήκμασε δὲ τούτοις (sc. Ἀλκαίῳ καὶ Πιπτακῶ)
καὶ ἡ Σαπφῶ, θαυμαστόν τι χρῆμα· οὐ γὰρ ἴσμεν
ἐν τῷ τοσούτῳ χρόνῳ τῷ μνημονευομένῳ φανεῖσάν
τινα γυναῖκα ἐνάμιλλον οὐδὲ κατὰ μικρὸν ἐκείνη
ποιήσεως χάριν.

8 Athen. 13. 598bc, 599cd (iii 318, 320s. Kaibel)

Λέσβιος Ἀλκαῖος δὲ πόσους ἀνεδέξατο κώμους
Σαπφοῦς φορμίζων ἡμερόεντα πόθον

SAPPHO

CHRONOLOGY

5 *Parian Marble*

From the time when Sappho sailed in exile¹ from Mytilene to Sicily (years)²: the earlier Critias was archon at Athens, and in Syracuse³ the ' Gamoroi ' (Landowners) held political power.

¹ Cf. fr. 98(b). ² The date, x years before 264/3, is lost in the lacuna, but must lie between 605/4 (the date of the previous entry, on Alyattes) and 591/0 (that of the following entry): there is evidence that Critias' archonship did not fall in the four-year period 595/4–592/1: see Cadoux, *JHS* 68 (1948) 70 ff, Page, *S. & A.* 224–6. ³ Sappho's statue stood in the town-hall of Syracuse: see test. 24.

6 Eusebius, *Chronicle*

Olympiad 45.1 (600/599)¹: the poets Sappho and Alcaeus are regarded as famous.

¹ A variant reading in Jerome's version gives 599/8, the Armenian version 595/4.

7 Strabo, *Geography*

At the same time as these men (sc. Alcaeus and Pittacus)¹ flourished Sappho, a marvellous creature: in all recorded history I know of no woman who even came close to rivalling her as a poet.²

¹ Cf. test. 2 n. 3. ² Schol. O on Aesch. *Pers.* 883 closely parallels the whole sentence.

8 Athenaeus, *Scholars at Dinner*

' As for the Lesbian Alcaeus, you know how many revels he took part in, singing to the lyre of his yearn-

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γιγνώσκεις· ὁ δ' αἰοιδὸς ἀηδόνος ἠράσαθ', ὕμνων
 Τήϊον ἀλγύνων ἄνδρα πολυφραδίη.
 καὶ γὰρ τὴν ὁ μελιχρὸς ἐφημίλλητ' Ἀνακρείων . . .

ἐν τούτοις ὁ Ἑρμησιάναξ σφάλεται συγχρονεῖν
 οἰόμενος Σαπφῶ καὶ Ἀνακρέοντα, τὸν μὲν κατὰ
 Κῦρον καὶ Πολυκράτην γενόμενον, τὴν δὲ κατ'
 Ἀλυάττην τὸν Κροίσου πατέρα. Χαμαιλέων δ' ἐν
 τῷ περὶ Σαπφούς καὶ λέγειν τινὰς φησιν εἰς αὐτὴν
 πεποιῆσθαι ὑπὸ Ἀνακρέοντος τάδε (fr. 358) . . .
 καὶ τὴν Σαπφῶν δὲ πρὸς αὐτὸν ταυτὰ φησιν εἰπεῖν·

κείνον, ὦ χρυσόθρονε Μοῦσ', ἔνισπες
 ὕμνον, ἐκ τῆς καλλιγύναικος ἐσθλᾶς
 Τήϊος χώρας ὃν ἄειδε τερπνῶς
 πρέσβυς ἀγαυός.

ὅτι δὲ οὐκ ἔστι Σαπφούς τοῦτο τὸ ἄσμα παντὶ που
 δῆλον. ἐγὼ δὲ ἠγοῦμαι παίζειν τὸν Ἑρμησιάνακτα
 περὶ τούτου τοῦ ἔρωτος. καὶ γὰρ Δίφιλος ὁ
 κωμωδιοποιὸς πεποίηκεν ἐν Σαπφοῦ δράματι
 Σαπφούς ἐραστὰς Ἀρχίλοχον καὶ Ἰππώνακτα.

9 Hdt. 2. 134

. . . κατὰ Ἀμασιν βασιλεύοντα ἦν ἀκμάζουσα
 Ῥοδώπις . . .

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ing love for Sappho.¹ The bard loved the night-
 ingale, vexing the man of Teos (sc. Anacreon) by the
 eloquence of his songs. For honey-sweet Anacreon
 was a rival for her love . . .² In these lines Her-
 mesianax makes the mistake of believing Sappho and
 Anacreon to be contemporaries; for Anacreon lived
 at the time of Cyrus and Polycrates,³ Sappho at the
 time of Alyattes,⁴ father of Croesus. Chamaeleon in
 his treatise *On Sappho*⁵ actually declares that some say
 it was to her that the following lines were addressed
 by Anacreon (fr. 358) . . . and that Sappho directed
 the following lines to him⁶: 'You uttered that
 hymn, oh golden-throned Muse, which from the fine
 land of fair women the glorious old Teian man de-
 lightfully sang.' But that this is no song of Sappho's
 must be obvious to everyone. I think that Herme-
 sianax was joking about this love affair: Diphilus the
 comic poet in his play *Sappho*⁷ has made Archilochus
 and Hipponax lovers of Sappho.⁸

¹ Cf. Alc. fr. 384. ² Hermesianax (3rd c. B.C.) fr. 2. 47-51
 Diehl (p. 99 Powell). ³ Cf. Anacr. test. 1 n.4. ⁴ Cf.
 test. 5 n.2. ⁵ Fr. 26 Wehrli; cf. test. 1 n.7. ⁶ Fr.
 adesp. 35 = P.M.G. 953. ⁷ Kock 2.564. ⁸ Archilo-
 chus' dates are c. 680 to c. 640; Hipponax *floruit* 540/36. For
 comedies about S. see testt. 25-26. The poetess Erinna (prob.
 4th c. B.C.) was also called a contemporary of S. (*Sud.* H 521,
Eust. Il. 326. 46 ff.), as was Nossis of Locri (*flor.* 290 B.C.)
 (*A.P.* 7. 718 lemma).

9 Herodotus, *The Histories*

. . . Rhodopis¹ flourished in the reign of king
 Amasis . . .²

¹ For her affair with S.'s brother Charaxus see testt. 14-16,
 fr. 202. ² Pharaoh of Egypt 568-526 B.C.

GREEK LYRIC

10 Ael. ap. Stob. *Flor.* 3. 29. 58 (iii 638s. Wachsmuth-Hense)

Σόλων ὁ Ἀθηναῖος ὁ Ἐξηκεστίδου παρὰ πότον τοῦ ἀδελφίδου αὐτοῦ μέλος τι Σαπφούς ἄσαντος ἦσθη τῷ μέλει καὶ προσέταξε τῷ μαιρακίῳ διδάξαι αὐτόν· ἐρωτήσαντος δέ τινος διὰ ποίαν αἰτίαν τοῦτο ἐσπούδασεν, ὁ δὲ ἔφη, ἵνα μαθὼν αὐτὸ ἀποθάνω.

11 Poll. 9. 84 (ii 171 Bethe)

Μυτιληναῖοι μὲν Σαπφῶ τῷ νομίσματι ἐνεχάράζοντο.

12 Str. 13. 2. 4 (iii 66 Kramer)

ἐξ Ἐρέσου δ' ἦσαν Θεόφραστός τε καὶ Φανίας οἱ ἐκ τῶν περιπάτων φιλόσοφοι.

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10 Aelian (quoted by Stobaeus, *Anthology*)

Solon¹ of Athens, son of Execestides, when his nephew sang a song of Sappho's over the wine, liked the song and told the boy to teach it to him; and when someone asked why he was so eager about it, he said, 'So that I may learn it and die.'

¹ Solon lived c. 640/635–561/560.

BIRTHPLACE

11 Pollux, *Vocabulary*

The Mytilenaeans engraved Sappho on their coinage.¹

¹ Richter, *Portraits of the Greeks* i 70–72 shows four such coins (1st–3rd c. A.D.) from Mytilene. For S. honoured at Mytilene see also Arist. *Rhet.* 1398b, Ael. *Aristid. Or.* 12. 85, 'Moschus' 3 (*Lament for Bion*). 86, 89 ff.

12 Strabo, *Geography*

Theophrastus and Phanias, the peripatetic philosophers, came from Eresus.¹

¹ He would have mentioned S. if he had believed she was born there; in test. 7 he includes her among famous Mytilenaeans. But see testt. 2, 58; also Athen. 13. 596e on 'the courtesan S. from Eresus'. Richter *ibid.* lists two coins from Eresus and a herm, now lost, inscribed Σαπφῶ Ἐρεσία (Sappho of Eresus). Possibly S. was born in Eresus and lived in Mytilene.

GREEK LYRIC

13 Ov. *Her.* 15. 61s. (Sappho Phaoni)

sex mihi natales ierant, cum lecta parentis
ante diem lacrimas ossa bibere meas.

14 P. Oxy. 2506 fr. 48, col. iii, vv. 36-48

χα[

δε[.]ε[

θεπο[

χος. [. .]α[

κων . [.]φιλιτ[

γιος [] περ ἐμμάτ[ω]ν. ταῦ[-

τα γαρ[] . ιν ὅτι ἦν [οἰ]κου-

ρὸς καὶ [] φίλεργος . []σα

Σαπφω[]ι περι τῶν[]ἀδελ-

φῶν ε[]ωδητιν[] . οσε

[] . τα

]δρας

] . ιδε

Λάρι-]

Ἐρί-]

15 Athen. 13. 596cd (iii 314s. Kaibel)

Ἡρόδοτος δ' αὐτὴν Ῥοδῶπιω καλεῖ, ἀγνοῶν ὅτι
ἐτέρα τῆς Δωρίχης ἐστὶν αὐτῆ, ἢ καὶ τοὺς περιβοή-
τους ὀβελίσκους ἀναθεῖσα ἐν Δελφοῖς, ὧν μέμνηται

SAPPHO

FAMILY

13 Ovid, *Letters of the Heroines* (Sappho to Phaon)

Six birthdays of mine had passed when the bones
of my parent, gathered from the pyre, drank before
their time my tears.¹

¹ O.'s source for this statement may have been a poem of S.
On the parent see Howard Jacobson, *Ovid's Heroines* 279-80.

14 Oxyrhynchus Papyrus (1st or 2nd c. A.D.)

Cha(raxus?)¹ . . . (Lari)chus . . . dearest . . .
(Eri)gyius for his clothes. This (shows?) that she
was a good housekeeper and industrious. (As?)
Sappho (says) in a poem about her brothers . . .

¹ His name possibly occurs elsewhere in P. Oxy. 2506 (fr. 42a,
v. 7; fr. 43, col. ii, v. 2; fr. 44, col. ii, v. 13; fr. 45, vv. 16,
24); for his liaison with Rhodopis (Doricha) see testt. 1, 15,
16, fr. 202; also fr. 5, 15.

15 Athenaeus, *Scholars at Dinner*

But Herodotus calls Doricha Rhodopis,¹ not realiz-
ing that Doricha is not the same woman as the
Rhodopis who dedicated at Delphi the famous spits

¹ Cf. Sa. fr. 202. Perhaps Doricha was her real name, Rho-
dopis her professional name or a nickname ('Rosy-face').

GREEK LYRIC

Κρατῖνος διὰ τούτων . . . εἰς δὲ τὴν Δωρίχαν
τόδ' ἐποίησε τοῦπίγραμμα Ποσειδίππος, καίτοι
καὶ ἐν τῇ Αἰσωπία¹ πολλάκις αὐτῆς μνημονεύσας.
ἔστι δὲ τόδε·

Δωρίχα, ὄστέα μὲν †σ' ἀπαλὰ² κοιμήσατο δεο-
μῶν †
χαίτης ἢ τε μύρων ἔκπνοος ἀμπεχόνῃ,
ἢ ποτε τὸν χαρίεντα περιστέλλουσα Χάραξον
σύγχρους ὀρθρινῶν ἤψαο κισσυβίων·
Σαπφῶναι δὲ μένουσι φίλης ἔτι καὶ μενέουσιν
ᾧδῆς αἱ λευκαὶ φθεγγόμεναι σελίδες.
οὐνομα σὸν μακαριστόν, ὃ Ναύκρατις ᾧδε φυλά-
ξει
ἔστ' ἂν ἴῃ Νείλου ναῦς ἐφ' ἀλὸς πελάγη.

¹ Schott: Αἰθιοπία cod. A ² σὰ πάλαι? Gow-Page

16 Ov. *Her.* 15. 63-70, 117-20

arsit inops frater meretricis captus amore
mixtaque cum turpi damna pudore tulit.
factus inops agili peragit freta caerulea remo,
quasque male amisit, nunc male quaerit opes.
me quoque, quod monui bene multa fideliter, odit;
hoc mihi libertas, hoc pia lingua dedit.
et tamquam desit, quae me hac sine cura fatiget,
accumulat curas filia parva meas . . .
gaudet et e nostro crescit maerore Charaxus
frater et ante oculos itque reditque meos.
utque pudenda mei videatur causa doloris,
'quid dolet haec? certe filia vivit!' ait.

¹ As a pirate? ² Cleis: cf. test. 1. ³ I.e. S.'s unrequited

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which Cratinus mentions in these lines . . .² Posidippus wrote the following epigram on Doricha, although he often mentioned her also in his *Aesopia*.³ It goes thus⁴: 'Doricha, your bones fell asleep long ago . . .⁵ the bands of your hair, and the perfume-breathing shawl in which you once wrapped the handsome Charaxus, and, joining him to your flesh, grasped the wine cup in the small hours. But the white ringing pages of Sappho's dear song abide and will still abide. Happy your name, which Naucratis will preserve thus as long as a ship from the Nile goes upon the wide salt sea.'

² Quotation lost. ³ Aesop and Rhodopis were fellow slaves: cf. fr. 202. ⁴ Posidippus xvii Gow-Page; his work belongs to the first half of the 3rd c. B.C. ⁵ Gow-Page suggest that there is a lacuna here.

16 Ovid, *Letters of the Heroines*

My needy brother was on fire, captured by love of a courtesan, and endured losses mixed with foul shame. Reduced to poverty he roams the dark blue seas with agile oar, and the wealth he lost by evil means he now seeks by evil means.¹ Moreover, he hates me because I gave him much good advice out of loyalty; the freedom of my speech and my sisterly words brought this on me. And as if I had no other worries to exhaust me, a little daughter² multiplies my cares . . . My brother Charaxus rejoices and exults at my grief,³ and passes and repasses before my eyes. So that the cause of my sorrow may seem immodest, he asks, 'Why does she mourn? Surely her daughter lives!'

passion for Phaon.

GREEK LYRIC

17 Porphyr. in Hor. *Epist.* 1. 19. 28 (p. 362 Holder)

'mascula' autem 'Saffo', vel quia in poetico studio est <incluta>, in quo saepius viri, vel quia tribas diffamatur fuisse.

Dion. Lat. ad loc. (ap. Gallavotti, *S.e.A.* test. 67)

non mollis, nec fracta voluptatibus nec impudica.

18 Hor. *Carm.* 2. 13. 24s.

Aeoliis fidibus querentem
Sappho puellis de popularibus . . .

19 Ov. *Her.* 15. 15-20, 201s.

nec me Pyrrhiades Methymniadesve puellae
nec me Lesbiadum cetera turba iuvant.
vilis Anactorie, vilis mihi candida Cydro,
non oculis grata est Atthis ut ante meis
atque aliae centum quas non sine crimine amavi.
improbe, multarum quod fuit, unus habes! . . .

¹ Well-known towns of Lesbos. ² Commonly identified with the Milesian Anagora of test. 2 (Page, *S. & A.* 135 n. 1).
³ Not mentioned elsewhere. ⁴ See Page, *S. & A.* 133-6.

SAPPHO

LIFE

17 Porphyrio on Horace *Epistles* ¹

'Masculine Sappho', either because she is famous for her poetry, in which men more often excel,² or because she is maligned as having been a tribad.³

¹ See test. 34. ² Cf. Fraenkel, *Horace* 346. ³ Cf. testt. 1, 2, Porphyr. in Hor. *Epod.* 5. 41, Page, *S. & A.* 142-6; Wilamowitz, *S. & S.* 71 ff. Female homosexuality was sometimes associated with Lesbos (cf. e.g. Anacreon 358, Luc. *D. Meretr.* 5. 2).

Dionysius Latinus on the passage

'Masculine': not soft (i.e. not homosexual); neither a dissolute voluptuary nor unchaste.¹

¹ This scholiast presumably supported the first of Porphyrio's explanations.

18 Horace, *Odes* ¹

Sappho complaining to her Aeolian lyre about the girls of her city . . .

¹ Quoted more fully as Alc. test. 22.

19 Ovid, *Letters of the Heroines*

Neither the girls of Pyrrha or Methymna ¹ delight me, nor the rest of the throng of Lesbian women. Naught to me is Anactoria,² naught the fair Cydro³; Atthis is not pleasing, as before, to my eyes, nor a hundred others⁴ whom I have loved, not without reproach. Shameless man,⁵ what once belonged to many girls is yours alone!

⁵ I.e. Phaon.

GREEK LYRIC

Lesbides, infamem quae me fecistis amatae,
desinite ad citharas turba venire meas!

20 Max. Tyr. 18. 9 (p. 230s. Hobein)

ὁ δὲ τῆς Λεσβίας (sc. ἔρωσ) . . . τί ἂν εἴη ἄλλο ἢ αὐτό, ἢ Σωκράτους τέχνη ἐρωτική; δοκοῦσι γάρ μοι τὴν καθ' αὐτὸν ἐκάτερος φιλίαν, ἢ μὲν γυναικῶν ὁ δὲ ἀρρένων, ἐπιτηδεῦσαι. καὶ γὰρ πολλῶν ἐρᾶν ἔλεγον καὶ ὑπὸ πάντων ἀλίσκεσθαι τῶν καλῶν· ὅ τι γὰρ ἐκείνῳ Ἀλκιβιάδης καὶ Χαρμίδης καὶ Φαῖδρος, τοῦτο τῇ Λεσβίᾳ Γυρίνῃ καὶ Ἀτθίς καὶ ἵ Ἀνακτορία· καὶ ὅ τι περ Σωκράτει οἱ ἀντίτεχνοι Πρόδικος καὶ Γοργίας καὶ Θρασύμαχος καὶ Πρωταγόρας, τοῦτο τῇ Σαπφοῖ Γοργῶ καὶ Ἀνδρομέδα· νῦν μὲν ἐπιτιμᾷ ταύταις, νῦν δὲ ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκείνα τὰ Σωκράτους.

¹ καὶ om. codd. RN

21 Philostr. *Vit. Apoll.* 1. 30 (i 32 Kayser)

ἦρου με, ἔφη, πρώην, ὅ τι ὄνομα ἦν τῇ Παμφύλῳ γυναικί, ἢ δὴ Σαπφοῖ θ' ὀμιλῆσαι λέγεται καὶ τοὺς ὕμνους, οὓς ἐς τὴν Ἀρτεμιν τὴν Περγαίαν ἔδουσι, ξυνθεῖναι τὸν Αἰολέων τε καὶ Παμφύλων τρόπον . . . καλεῖται τοῖνυν ἢ σοφῇ αὕτῃ Δαμοφύλῃ καὶ λέγεται τὸν Σαπφοῦς τρόπον παρθένους θ' ὀμιλητρίας κτήσασθαι ποιήματά τε ξυνθεῖναι τὰ μὲν ἐρωτικά, τὰ δ' ὕμνους. τά τοι ἐς τὴν Ἀρτεμιν καὶ παρῴδηται αὐτῇ καὶ ἀπὸ τῶν Σαπφῶων ἦσται.

20

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. . . Women of Lesbos, whose love has made me
infamous, throug no more to hear my lyre!

20 Maximus of Tyre, *Orationes*

What else could one call the love of the Lesbian woman than the Socratic art of love? For they seem to me to have practised love after their own fashion, she the love of women, he of men. For they said they loved many, and were captivated by all things beautiful. What Alcibiades and Charmides and Phaedrus were to him, Gylinna and Atthis and Anactoria were to her; what the rival craftsmen Prodicus and Gorgias and Thrasymachus and Protagoras were to Socrates, Gorgo and Andromeda were to Sappho. Sometimes she censures them, at other times she cross-examines them, and she uses irony just like Socrates.

21 Philostratus, *The Life of Apollonius of Tyana*

'You asked me the other day,' said Apollonius, 'what was the name of the Pamphylian woman who is said to have associated with Sappho and to have composed the hymns in the Aeolian and Pamphylian modes which they sing to Artemis of Perge . . . Well, this skilled woman was called Damophyla, and she is said to have gathered a circle of girls about her and to have composed love-poems and hymns, as Sappho did. Her hymns to Artemis are derivative, copied from those of Sappho.'

21

22 Sen. *Epist.* 88. 37 (p. 32I Reynolds)

quattuor milia librorum Didymus grammaticus scripsit: misereretur si tam multa supervacua legisset. in his libris de patria Homeri quaeritur, in his de Aeneae matre vera, in his libidinosior Anacreon an ebriosior vixerit, in his an Sappho publica fuerit, et alia quae erant dediscenda si scires. i nunc et longam esse vitam nega.

23 Str. 10. 2. 9 (ii 348 Kramer)

ἔχει δὲ τὸ τοῦ Λευκάτα Ἀπόλλωνος ἱερὸν καὶ
τὸ ἄλμα, τὸ τοὺς ἔρωτας παύειν πεπιστευμένον·

οὐδὲ γὰρ λέγεται πρώτη Σαπφώ,

ὡς φησὶν ὁ Μένανδρος,

τὸν ὑπέρκομπον θηρῶσα Φάων',
οἰστρῶντι πόθῳ ῥῦσαι πέτρας
ἀπὸ τηλεφανοῦς . . .

ὁ μὲν οὖν Μένανδρος πρώτην ἀλέσθαι λέγει τὴν
Σαπφώ, οἱ δ' ἔτι ἀρχαιολογικώτεροι Κέφαλον
φασὶν ἐρασθέντα Πτερέλα τὸν Δηϊονέως. ἦν δὲ
καὶ πάτριον τοῖς Λευκαδίοις κατ' ἐνιαυτὸν ἐν

¹ Cf. Anacr. 376, Eur. *Cycl.* 166-7, Auson. 8. 24, *Epigr.* 23. 13, Phot. *Bibl.* 153. ² Fr. 258 Koerte. ³ Cf. test. 3, fr. 211.

⁴ Cf. Ov. *Her.* 15, esp. 161-72; Stat. *Silv.* 5. 3. 154-5; Alciphr.

22 Seneca, *Letters to Lucilius*

Didymus the grammarian wrote four thousand books: I would pity him if he had merely read so many useless works. In some he investigates the birthplace of Homer, in others, the real mother of Aeneas, whether Anacreon was addicted more to lust or to liquor, whether Sappho was a prostitute,¹ and other matters that you should forget if you ever knew them; and then people complain that life is short.

¹ An allegation derived perhaps from the general opinion of the Lesbians as immoral (e.g. Anacr. 358, Ar. *Ran.* 1308, *Vesp.* 1346, Luc. *Pseudol.* 28) or from a misreading of Sappho's poetry (see fr. 142). 'The other Sappho' was said to be a courtesan (test. 4); cf. A.P. 5. 246, Tatian, *Or. ad Gr.* 33, Mart. 7. 69. 9 ff., 10. 35. 15 ff.

23 Strabo, *Geography* (on Leucas)

It has the temple of Apollo Leucatas and the leap¹ believed to cure love; 'where they say that Sappho first,' as Menander² puts it, 'hunting the haughty Phaon,³ threw herself in her goading desire from the far-seen cliff⁴ . . .' Menander, then, says that Sappho was the first to leap, but those more skilled in antiquarian lore say it was Cephalus, son of Deioneus, enamoured of Pterelas. It was a custom among

Ep. 1. 11. 4; L. Ampel. 8. 4; the cliff is still called 'Sappho's Leap', but S.'s alleged passion for Phaon was probably an invention (of the comic poets? cf. test. 26 n. 1): cf. Phot. *Bibl.* 153 (a long discussion and list of Leucadian cliff-leapers with no mention of S.), Aelian *V.H.* 12. 18-19 (consecutive entries on Phaon and S. but with no reference to a link between them). Possibly Phaon was another name for Adonis, and a poem of S. in which Aphrodite declared her love for him (cf. test. 58 n. 3) was misinterpreted as expressing S.'s love for a living man (Bowra, *G. L. P.*² 212-14).

GREEK LYRIC

τῇ θυσίᾳ τοῦ Ἀπόλλωνος ἀπὸ τῆς σκοπῆς ῥίπτ-
εῖσθαι τινα τῶν ἐν αἰτίαις ὄντων ἀποτροπῆς χάριν,
ἐξαπτομένων ἐξ αὐτοῦ παντοδαπῶν πτερῶν καὶ
ὄρνέων ἀνακουφίζειν δυναμένων τῇ πτήσει τὸ
ἄλμα, ὑποδέχεσθαι δὲ κάτω μικραῖς ἀλίᾳσι
κύκλῳ περιεστῶτας πολλοὺς καὶ περισώζειν εἰς
δύναμιν τῶν ὄρων ἔξω τὸν ἀναληφθέντα.

24 Cic. *Verr.* 2. 4. 125-7

nam Sappho quae sublata de prytaenio est dat tibi iustam excusationem, prope ut concedendum atque ignoscendum esse videatur. Silanionis opus tam perfectum, tam elegans, tam elaboratum quisquam non modo privatus, sed populus potius haberet quam homo elegantissimus atque eruditissimus Verres? . . . atque haec Sappho sublata quantum desiderium sui reliquerit dici vix potest. nam cum ipsa fuit egregie facta, tum epigramma Graecum pernobile incisum est in basi, quod iste eruditus homo et Graeculus, qui haec subtiliter iudicat, qui solus intellegit, si unam litteram Graecam scisset, certe una sustulisset. nunc enim quod scriptum est inani in basi declarat quid fuerit, et id ablatum indicat.

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the Leucadians each year at the festival of Apollo that some criminal be thrown from the look-out for the sake of averting evil; all kinds of wings and birds were fastened to him in an effort to break his fall by their fluttering, and many people in small fishing-boats waited in a circle below and did what they could to rescue the man and take him to safety beyond the borders.

PORTRAITS

24 Cicero, *Speech against Verres*

The statue of Sappho which was stolen from the town-hall¹ provides you with such a good excuse that it almost seems necessary to pardon and forgive you. What owner, public or private, should possess this work of Silanion,² so perfect, so elegant, so highly finished, rather than the elegant and learned Verres? . . . How greatly this stolen Sappho was missed can hardly be expressed. Not only was the statue itself exquisitely made, but upon the base was inscribed a very famous Greek epigram,³ which that erudite Hellenist, a fine connoisseur of these matters, the only man who understands them, would surely have removed along with the statue if he had understood a single Greek letter. As it is, the inscription on the empty base declares what used to stand there and proclaims that it has been removed.

¹ I.e. in Syracuse: cf. test. 5. ² Cf. Tatian, *Or. ad Gr.* 33.

³ Cf. testt. 57, 58, which Gow-Page suggest were intended for a statue or a picture rather than a tomb. See Richter, *Portraits of the Greeks* i 70-72 for a catalogue of S. portraits; *A.P.* 2. 69-71 refers to a statue in Constantinople, *Anth. Plan.* 310 (Damocharis) to a portrait, perhaps the famous one of the Hellenistic period by Leon (Pliny *N.H.* 35. 40. 141).

GREEK LYRIC

25 Athen. 10. 450e (ii 479 Kaibel)

ἐν δὲ Σαπφοῖ ὁ Ἀντιφάνης αὐτὴν τὴν ποιήτριαν
προβάλλουσαν ποιεῖ γρίφους τόνδε τὸν τρόπον,
ἐπιλυομένου τινὸς οὕτως . . .

26 Athen. 11. 487a (iii 72 Kaibel)

Δίφιλος Σαπφοῖ·

Ἀρχίλοχε, δέξαι τήνδε τὴν μετανιπτρίδα
μεστὴν Διὸς σωτήρος, Ἀγαθοῦ Δαίμονος.

27 *Anth. Pal.* 7. 14 = Antipater of Sidon xi Gow–Page

Σαπφῶ τοι κεύθει, χθῶν Αἰολί, τὰν μετὰ Μούσαις
ἀθανάταις θνατὰν Μοῦσαν ἀειδομένην,

¹ Nothing is known of S.'s death (apart from the Leucadian cliff legend). She may have died in Lesbos, and, even if not,

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COMEDIES

25 Athenaeus, *Scholars at Dinner*

In *Sappho*¹ Antiphanes makes the poetess herself propound riddles² in this manner, while someone solves them thus . . .³

¹ Kock 2. 94–6; Poll. 7. 211 cites the play for a single word.

² Several such scenes occur in Greek comedies. ³ The riddle is: what female has voiceless babes which speak to those far away? Answer: a letter.

26 Athenaeus, *Scholars at Dinner*

Diphilus in *Sappho*¹ writes: 'Archilochus, accept this brimming after-dinner cup in honour of Zeus Saviour and of the Spirit of Good Luck . . .'

¹ Kock 2. 564; cf. test. 8. There were 4 other comedies called *Sappho*, preserved in one quotation each from Timocles (Athen. 8. 339c = Kock 2. 464) and Ehippus (Athen. 13. 572c = Kock 2. 262) and single words from Ameipsias (Poll. 9. 138 = Kock 1. 674) and Amphis (Antiatticista in Bekker, *Anecd.* i 89. 22 = Kock 2. 246). Other comedies which may have dealt with S. were *Phaon* by Plato Comicus (Kock 1. 648) and Antiphanes (Poll. 10. 40 = Kock 2. 104) and *The Leucadian* by Menander, Diphilus, Alexis, Antiphanes and Amphis. See also test. 39 n.2 for Epicrates.

EPITAPHS

27 *Palatine Anthology*: Antipater of Sidon, *On Sappho*

Aeolian earth, you cover Sappho,¹ who among the immortal Muses is celebrated as the mortal Muse,²

a tomb was no doubt provided there for sightseers (Gow–Page). See also *A.P.* 7.16 (Pinytus), testt. 57–8. ² S. was often called the tenth muse: cf. test. 60.

ἄν Κύπρις καὶ Ἔρως συνάμ' ἔτραφον, ἄς μετὰ Πειθῶ
 ἔπλεκ' ἀείζων Πιερίδων στέφανον,
 Ἑλλάδι μὲν τέρψιν σοὶ δὲ κλέος. ὦ τριέλικτον
 Μοῖραι δινεῦσαι νῆμα κατ' ἡλακάτας,
 πῶς οὐκ ἐκλώσασθε πανάφθιτον ἡμᾶρ ἀοιδῶ
 ἄφθιτα μῆσαμένα δῶρ' Ἑλικωνιάδων;

28 *Anth. Pal.* 7. 17 = *Laurea i Gow-Page*

Αἰολικὸν παρὰ τύμβον ἰών, ξένε, μή με θανοῦσαν
 τὰν Μιτυληναίαν ἔνεπ' ἀοιδοπόλον.
 τόνδε γὰρ ἀνθρώπων ἔκαμον χέρες, ἔργα δὲ φωτῶν
 εἰς ταχυνὴν ἔρρει τοιάδε ληθεδόνα.
 ἦν δέ με Μουσάων ἐτάσης χάριν, ὧν ἀφ' ἐκάστης
 δαίμονος ἄνθος ἐμῇ θῆκα παρ' ἐννεάδι,
 γνῶσσαι ὡς Ἀΐδew σκότον ἔκφυγον, οὐδέ τις ἔσται
 τῆς λυρικῆς Σαπφούς ὠνυμος ἥλιος.

29 *Schol. metr. Pind. Pyth.* 1 (ii 5s. *Drachmann*)

. . . ἐνδεκασύλλαβον Σαπφικόν, ὧ τὸ πρῶτον ὄλον
 Σαπφούς γεγραμμένον.

30 *Heph. Poem.* 1. 2 (p. 63 *Consbruch*)

κοινὰ δὲ συστηματικά, ἅπερ καὶ ὁ κατὰ στίχον
 γεγράφθαι φάσκων ὑγιῶς ἂν λέγοι καὶ ὁ κατὰ

whom Cypris and Eros together reared, with whom
 Persuasion wove the undying wreath of song, a joy
 to Hellas and a glory to you. You Fates twirling
 the triple thread on your spindle, why did you not
 spin an everlasting life for the singer who devised the
 deathless gifts of the Muses of Helicon?

28 *Palatine Anthology*: *Tullius Laurea*,¹ *On the Same*

As you pass the Aeolian tomb, stranger, do not say
 that I, the Mytilenaeon poetess, am dead: human
 hands built this, and such works of men disappear
 into swift oblivion; but if you judge me by the
 divine Muses, from each of whom I set a flower beside
 my nine,² you will know that I escaped the gloom of
 Hades, and that no day will ever dawn that does not
 speak the name of Sappho, the lyric poetess.

¹ Cicero's freedman. ² I.e. her nine books: see next test.
 and n.

ANCIENT EDITIONS

29 *Schol. on the metre of Pindar, Pythian* 1

. . . the Sapphic hendecasyllable, in which the
 whole of Book 1 of Sappho is written.¹

¹ Cf. *Mar. Plot. Sacerd. art. gramm.* 3. 11 (Keil 6. 546); *Sa. fr.*
 30 n. 1. The division into books belongs to Alexandrian times.
 See also *testt.* 1, 2, 28, *Page, S. & A.* 112 ff. Book 1 had 1320
 lines, i.e. 330 Sapphic stanzas (see *fr.* 30), Book 8 only 130-139
 lines (see *fr.* 103).

30 *Hephaestion, On Poetry*

The 'common' stanza forms are those which could
 equally well be described as written line by line and

GREEK LYRIC

σύστημα, ὡς τὸ δεύτερον καὶ τρίτον Σαπφούς. διὰ μὲν γὰρ τὸ ἐν τοῖς παλαιοῖς ἀντιγράφοις κατὰ δύο ὄραν παραγεγραμμένον ἕκαστον ἄσμα, καὶ ἔτι διὰ τὸ μηδὲν εὐρίσκεσθαι ἀριθμοῦ περιπτῶ, κατὰ συστήματα νομίζομεν αὐτὰ γεγράφθαι· πάλιν δέ, τῷ ὅμοιον ἑκάτερον εἶναι τῶν ἐν τῇ δυάδι στίχων, καὶ τῷ δύνασθαι τὴν ποιήτριαν κατὰ τύχην τινὰ ἀρτίου πάντα ἀριθμοῦ πεποιηκέναι, φαίη τις ἂν κατὰ στίχον αὐτὰ γεγράφθαι.

31 Caes. Bass. *de metr.* (6. 258 Keil)

(hendecasyllabus phalaecius) apud Sappho frequens est, cuius in quinto libro complures huius generis et continuati et dispersi leguntur.

32 Phot. *Bibl.* 161 (p. 103a Bekker, ii 123s. Henry)

ἀνεγνώσθη ἐκλογαὶ διάφοροι ἐν βιβλίῳ ἰβ' Σωπάτρου σοφιστοῦ. συνείλεκται δὲ αὐτῷ τὸ βιβλίον ἐκ πολλῶν καὶ διαφόρων ἱστοριῶν καὶ γραμμάτων . . . ὁ δὲ δεύτερος (λόγος) ἔκ τε τῶν Σωτηρίδα Παμφίλης ἐπιτομῶν πρώτου λόγου . . .

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stanza by stanza,¹ e.g. Books 2 and 3 of Sappho. For since in the ancient copies we see each song marked with the 'paragraphos'² every two lines and there is no example of an odd number of lines, we reckon that they were composed with the stanza as the unit; on the other hand, since each of the lines in the couplet is identical and it might have been by accident that Sappho made all the songs consist of an even number of lines, one might argue that they were composed with the line as the unit.³

¹ The Greek term, translated here as 'stanza', is 'system'.
² This and other metrical marks are illustrated in Cramer, *An. Par.* 1. 72. ³ For the whole passage cf. Tzetzes 'On the Sapphic stanza', Cramer, *ibid.* 63; Heph. p. 59. 7 ff. and 63. 7 ff. Consbr.; Alc. test. 11.

31 Caesius Bassus, *On Metres*

(The phalaecian hendecasyllable) is frequent in Sappho, in whose fifth book¹ are many such lines,² both in groups and scattered.³

¹ Cf. Atil. Fortun. (Keil 6. 295). ² Frr. 92-101 show other Aeolic lengths but not the Phalaecian. ³ Terent. Maur. *de metr.* 2550 (Keil 6. 401) refers to S.'s 'poems of varied rhythm' (carmina disparis figurae).

32 Photius, *Library*

Various excerpts in the twelve books of Soter the Sophist¹ were read. His work has been compiled from many varied accounts and documents . . . The second book includes passages from Book 1 of the *Epitomes* of Pamphila, daughter of Soteridas . . .

¹ Either the rhetor at Athens, c. 500 A.D., or a Neoplatonist disciple of Iamblichus in the second half of the 4th c. A.D. The work itself is lost.

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καὶ ἐκ τῶν Ἀρτέμωνος τοῦ Μάγνητος τῶν κατ' ἀρετὴν γυναιξὶ πεπραγματευμένων διηγημάτων, ἔτι δὲ καὶ ἐκ τῶν Διογένους τοῦ Κυνικοῦ ἀποφθεγμάτων, καὶ μὴν καὶ ἐξ ἄλλων διαφόρων, ἀλλὰ γε καὶ ἀπὸ ὀγδοῦ λόγου τῆς Σαπφοῦς.

33 Mar. Vict. *ars gramm.* (6. 161 Keil)

. . . sapphicum metrum . . . quod quamvis sit ab Alcaeo inventum, sapphicum tamen hendecasyllabum a numero syllabarum nuncupatur, ideo quod eo frequentius usa sit Sappho quam Alcaeus repertor. huius mensura quarto colo concluditur. tres enim, qui sunt pares, hendecasyllabi existunt ita: (Hor. *Carm.* 1. 2. 1-3). vides sensum non esse, nisi epodo claudatur . . .

34 Hor. *Epist.* 1. 19. 28

temperat Archilochi musam pede mascula Sappho.

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and from the *Tales of the Exploits of Virtuous Women* of Artemon the Magnesian, also from the *Apophtegms* of Diogenes the Cynic and from various other sources, in particular Book 8 of Sappho.²

² See Page, *S. & A.* 116-119 on fr. 103.

METRES¹

33 Marius Victorinus, *Grammar* (on the metres of Horace)

Although the Sapphic stanza was invented by Alcaeus, it is called the Sapphic hendecasyllable because of the number of syllables and because Sappho used it more frequently than Alcaeus its inventor. The stanza is concluded by a fourth line. For you see that the three equal hendecasyllabic lines (Horace, *Ode* 1. 2. 1-3) are not complete in meaning unless concluded by an 'epode' or shorter line.²

¹ For further references consult the indexes to *Grammatici Latini* (Keil) and Hephæstion *Enchiridion* (Consbruch), s.vv. 'Sappho' and 'sapphicum metrum.' ² The adoneus. The Sapphic stanza is described also by Diomed., *Mall. Theod.*, *Atil. Fortun.*, *Mar. Vict.*, *frag. Bob. de Metr.* (Keil 1. 519, 521; 6. 591; 6. 296-7; 6. 171; 6. 629). See Page, *S. & A.* 318, 324.

34 Horace, *Epistles*

Masculine Sappho¹ tempers the muse of Archilochus by her choice of metre . . .²

¹ Cf. test. 17. ² Continued as Alc. test. 15.

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35 *Anth. Pal.* 9. 190. 7s.

Σαπφῶ δ' Ἡρίννης ὅσον μελέεσσιν ἀμείνων,
"Ἡριννα Σαπφούς τόσον ἐν ἑξαμέτροις.

36 *Dion. Hal. Comp.* 19 (vi 85 Usener-Radermacher)

οἱ μὲν οὖν ἀρχαῖοι μελοποιοί, λέγω δὲ Ἀλκαῖόν τε καὶ Σαπφῶ, μικρὰς ἐποιοῦντο στροφάς, ὥστ' ἐν ὀλίγοις τοῖς κώλοις οὐ πολλὰς εἰσήγον μεταβολάς, ἐπωδοῖς τε πάνυ ἐχρῶντο ὀλίγοις.

37 *Plut. Mus.* 16. 1136c (vi 3. 13 Ziegler)

καὶ ἡ μίξολυδιος δὲ παθητικὴ τίς ἐστι, τραγωδίαίς ἀρμόζουσα. Ἀριστόξενος δὲ φησι Σαπφῶ πρῶτην εὐρασθαι τὴν μίξολυδιστί, παρ' ἧς τοὺς τραγωδοποιούς μαθεῖν.

38 *Athen.* 14. 635b (iii 401 Kaibel)

Μέναιχμος δ' ἐν τοῖς περὶ τεχνιτῶν τὴν πηκτίδα, ἣν τὴν αὐτὴν εἶναι τῇ μαγάδιδι, Σαπφῶ φησιν εὐρεῖν.

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35 *Palatine Anthology*: Anonymous

As much as Sappho surpasses Erinna in her lyrics, so much does Erinna surpass Sappho in her hexameters.¹

¹ See test. 8 n. 8. For S.'s hexameters see fr. 104–9, 142–3.

36 *Dionysius of Halicarnassus, On Literary Composition*

The ancient lyric poets, I mean Alcaeus and Sappho, made their stanzas short, so they did not introduce many variations in their few colons, and they used the 'epode' or shorter line very sparingly.

ANCIENT COMMENTATORS ¹

37 'Plutarch', *On Music*

The Mixolydian is an emotional mode, suited to tragedy. Aristoxenus² says that Sappho invented the Mixolydian,³ and that the tragic poets learned it from her.

¹ For Chamaeleon see testt. 1, 8, perhaps fr. 174; for Didymus test. 22. ² Fr. 81 Wehrli; for another ref. to S. cf. fr. 71 ('S. and Alcaeus regarded their books as comrades', with an alternative version 'Anacreon and Alcaeus...'). ³ Ascribed to Terpander in *Mus.* 28.

38 *Athenaeus, Scholars at Dinner*

Menaechmus¹ says in his treatise *On Craftsmen* that Sappho invented the pēctis,² which according to him is the same as the magadis.³

¹ Greek historian c. 300 B.C.: fr. 5 Müller. ² A kind of lyre: see test. 2 and *Athen.* 635c–636c. ³ An instrument with 20 strings, Lydian or Thracian in origin: cf. *Anacr.* 374. 1, *Alcman* 101, *Telestes* 808. 2 *P.M.G.*

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39 Athen. 14. 639a (iii 410 Kaibel)

Κλέαρχος δὲ ἐν δευτέρῳ Ἑρωτικῶν τὰ ἐρωτικά φησιν ἄσματα καὶ τὰ Λοκρικὰ καλούμενα οὐδὲν τῶν Σαπφούς καὶ Ἀνακρέοντος διαφέρειν.

40 Sud. Δ 1496 (ii 138 Adler)

Δράκων, Στρατονικεύς, γραμματικός . . .
Περὶ τῶν Σαπφούς μέτρων, Περὶ τῶν Ἀλκαίου μελῶν.

41 Str. 13. 2. 4 (iii 67 Kramer)

καὶ Ἑλλάνικος δὲ Λέσβιος συγγραφεὺς καὶ Καλλίας ὁ τὴν Σαπφὴν καὶ τὸν Ἀλκαίον ἐξηγησάμενος.

42 Dion. Hal. *Dem.* 40 (v 214ss. Usener-Radermacher)

ἡ δὲ μετὰ ταύτην <ἡ> γλαφυρὰ καὶ θεατρικὴ καὶ τὸ κομψὸν αἰρουμένη πρὸ τοῦ σεμνοῦ τοιαύτη ὀνομάτων αἰεὶ βούλεται λαμβάνειν τὰ λειότατα καὶ μαλακώτατα, τὴν εὐφωνίαν θηρωμένη καὶ τὴν

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39 Athenaeus, *Scholars at Dinner*

Clearchus¹ in the second book of his treatise *On Love Poetry* says that the love-songs and the so-called Locrian songs² are no different from Sappho's and Anacreon's.

¹ Fl. c. 300 B.C.: fr. 33 Wehrli. ² Cf. Athen. 15. 697bc; some may have been written by Gnesippus (*flor.* c. 450 B.C.: cf. Athen. 14. 638de) or by Nossis (see Gow-Page, *H.E.* ii 434). The comic poet Epicrates mentions S.'s love-songs (fr. 4: Athen. 13. 605e).

40 *Suda*

Dracon of Stratonicea, grammarian,¹ (wrote) . . .
On the Metres of Sappho and *On the Songs of Alcaeus*.

¹ C. 140 B.C.?

41 Strabo, *Geography*

. . . the historian Hellanicus was from Lesbos too, and Callias,¹ the commentator on Sappho and Alcaeus.

¹ C. 200 B.C.; cf. fr. 214B.

THE VERDICT OF ANTIQUITY

42 Dionysius of Halicarnassus, *Demosthenes*

The next style is the elegant¹ or spectacular, preferring refinement to majesty. It always chooses the smoothest and softest of words, hunting for euphony and melodiousness and the sweetness that

¹ Luc. *Imag.* 18 uses this word of S.

GREEK LYRIC

εὐμέλειαν, ἐξ αὐτῶν δὲ τὸ ἡδύ. ἔπειτα οὐχ ὡς ἔτυχεν ἀξιοῖ ταῦτα τιθέναι οὐδὲ ἀπερισκέπτως συναρμόττειν θάτερα τοῖς ἑτέροις, ἀλλὰ διακρίνουσα τὰ ποῖα τοῖς ποίοις [καὶ] παρατιθέμενα μουσικωτέρους ποιεῖν δυνήσεται τοὺς ἤχους, καὶ σκοποῦσα κατὰ ποῖον σχῆμα ληφθέντα χαριεστέρας ἀποτελέσει τὰς συζυγίας, οὕτως συναρμόττειν ἕκαστα πειράται, πολλὴν σφόδρα ποιουμένη φροντίδα τοῦ συνεξέσθαι καὶ συνηλεῖσθαι καὶ προπετεῖς ἀπάντων αὐτῶν εἶναι τὰς ἀρμονίας. . . . τοιαῦτά τινά μοι καὶ ταύτης εἶναι φαίνεται χαρακτηριστικὰ τῆς ἀρμονίας. παραδείγματα δ' αὐτῆς ποιούμεαι ποιητῶν μὲν Ἡσιόδον τε καὶ Σαπφῶ καὶ Ἀνακρέοντα, τῶν δὲ πεζῆ ἴξι χρῆσασμένων Ἰσοκράτην τε τὸν Ἀθηναῖον καὶ τοὺς ἐκείνῳ πλησιάσαντας.

43 *Anth. Pal.* 4. 1. 5s. = Meleager i Gow-Page

πολλὰ μὲν ἐμπλέξας Ἀνύτης κρίνα, πολλὰ δὲ
Μοιροῦς
λείρια, καὶ Σαπφούς βαιὰ μὲν ἀλλὰ ρόδα . . .

44 *Ov. Her.* 15. 29s.

nec plus Alcaeus consors patriaeque lyraeque
laudis habet, quamvis grandius ille sonet.

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is derived from them. Secondly, it does not think it right to place these words just as they come or to fit them together thoughtlessly; rather, it judges what juxtapositions will be able to make the sounds more musical, and examines by what arrangements the words will produce the more attractive combinations, and so it tries to fit each word together, taking great pains to have everything planed and rubbed down smooth and all joints neatly dovetailed . . . These in my view are the characteristics of this style. As examples of it I take among poets Hesiod and Sappho.² and Anacreon, among prose authors Isocrates the Athenian and his followers.

² See also D.H. on fr. 1 and 'Longinus' on fr. 31; when schol. *Hor. Carm.* 2. 13. 24 calls her 'skilled in tragedy', he may be referring to her lofty style.

43 *Palatine Anthology: Meleager, The Garland* ¹

. . . weaving into the garland many lilies of Anyte, many white lilies of Moero, and of Sappho few flowers but these few roses ² . . .

¹ Introductory poem to M.'s collection of Greek epigrams in which he likens each poet's work to a flower. ² S. often mentioned the rose: cf. Philostr. *Mai. Epist.* 51.

44 *Ovid, Letters of the Heroines (Sappho to Phaon)*

Nor does Alcaeus, my fellow-countryman and fellow-poet, receive more praise, although he resounds more grandly.¹

¹ Cf. *Hor. Carm.* 2. 13. 26 (= Alc. test. 22).

GREEK LYRIC

45 Demetr. *Eloc.* 132 (p. 132 Rhys Roberts)

εἰσὶν δὲ αἱ μὲν ἐν τοῖς πράγμασι χάριτες, οἶον
νυμφαῖοι κῆποι, ὑμέναιοι, ἔρωτες, ὅλη ἡ Σαπφούς
ποιήσις.

46 Men. Rh. π. ἐπίδ. (9. 268 Walz, 3. 402 Spengel)

πολλὴ δὲ ἱστορία τοιαύτη παρὰ ποιηταῖς καὶ
συγγραφεῦσι, παρ' ὧν καὶ λήψη τὴν χορηγίαν·
ἐπιφωνήσεις δὲ καὶ τῶν Σαπφούς ἐρωτικῶν καὶ
τῶν Ὀμήρου καὶ Ἡσιόδου . . .

47 Men. Rh. π. ἐπίδ. (9. 132, 135s. Walz, 3. 333, 334s. Spengel)

κλητικοὶ μὲν οὖν ὅποιοί εἰσιν οἱ πολλοὶ τῶν τε
παρὰ τῆ Σαπφοῦ ἢ Ἀνακρέοντι ἢ τοῖς ἄλλοις
μετρικοῖς, κλήσιον ἔχοντες πολλῶν θεῶν . . .
μέτρον μέντοι τῶν κλητικῶν ὕμνων ἐν μὲν ποιήσει
ἐπιμηκέστερον. ἅμα μὲν γὰρ ἐκ πολλῶν τόπων
τοὺς θεοὺς ἐπικαλεῖν ἔξεστιν, ὡς παρὰ τῆ Σαπφοῦ
καὶ τῷ Ἀλκμᾶνι πολλαχοῦ εὐρίσκομεν. τὴν μὲν
γὰρ Ἄρτεμιν ἐκ μυρίων ὀρέων, μυρίων δὲ πόλεων,
ἔτι δὲ ποταμῶν ἀνακαλεῖ, τὴν δὲ Ἀφροδίτην
Κύπρου, Κνίδου, Συρίας, πολλαχόθεν ἀλλαχόθεν
ἀνακαλεῖ. οὐ μόνον γε, ἀλλὰ καὶ τοὺς τόπους
αὐτοὺς ἔξεστι διαγράφειν, οἶον, εἰ ἀπὸ ποταμῶν
καλεῖ, ὕδωρ ἢ ὄχθας καὶ τοὺς ὑποπεφυκότας
λειμῶνας καὶ χοροὺς ἐπὶ τοῖς ποταμοῖς γενομένους
καὶ τὰ τοιαῦτα προσαναγράφουσι. καὶ εἰ ἀπὸ

SAPPHO

45 Demetrius, *On Style*

The charm is sometimes inherent in the subject,
such as the gardens of the nymphs, wedding-songs,
love-affairs, all the poetry of Sappho.¹

¹ Cf. fr. 195. The term 'grace, charm' is often applied to her
poetry, e.g. test. 50, *A.P.* 7.718. 2, 9. 184. 2, *Plut. Pyth. Orac.*
397a, *Mich. Ital.* (Cramer, *An. Ox.* iii 169).

46 Menander, *On Display Oratory*

There is a great deal of such investigation¹ in the
poets and historians, where you will find abundant
supply, but you will quote also from Sappho's love
poetry,² from Homer and from Hesiod.

¹ I.e. concerning the love affairs of the gods. ² E.g. fr. fr.
198-200.

47 Menander, *On Display Oratory*

Hymns of invocation are like the majority of the
hymns of Sappho or Anacreon¹ or the other poets,
containing invocations of many deities . . . The
poetic hymns of invocation are quite lengthy. For
they can summon the gods from many locations, as
we often find in Sappho and Alcman: the poets
summon Artemis from many mountains and cities,
from rivers too, and Aphrodite from Cyprus,² Cnidos,
Syria and many other places. They can, in addition,
describe the places themselves: in the case of rivers,
the water and banks, the nearby meadows and dances
held beside the rivers, and so forth³; similarly if they

¹ See *Anacr.* 489, 502(b). ² E.g. fr. 35, *Alcman* 55. ³ E.g.
fr. 2, 208.

GREEK LYRIC

ἱερῶν, ὡσαύτως· ὥστε ἀνάγκη μακροὺς αὐτῶν
γίγνεσθαι τοὺς κλητικοὺς ὕμνους.

48 Apul. *Apol.* 9 (p. 10 Helm)

fecere tamen et alii talia, etsi vos ignoratis: apud
Graecos Teius quidam et Lacedaemonius et Cius
cum aliis innumeris, etiam mulier Lesbia, lascive illa
quidem tantaque gratia ut nobis insolentiam linguae
suae dulcedine carminum commendet . . .

49 Ov. *Trist.* 2. 363–5

quid, nisi cum multo Venerem confundere vino,
praecepit lyrici Teia Musa senis?
Lesbia quid docuit Sappho, nisi amare, puellas?

50 Himer. *Or.* 28.2 (p. 128s. Colonna)

Σαπφῶ δὲ μόνη γυναικῶν μετὰ λύρας ἐρασθεῖσα
<καλῶν>, καὶ διὰ τοῦτο Ἀφροδίτῃ καὶ τοῖς Ἔρωσι
ὄλην ἀνιείσα τὴν ποίησιν, παρθένου <κάλλος> καὶ
χάριτας τῶν μελῶν ἐποιεῖτο τὴν πρόφασιν.

SAPPHO

call them from their temples, so that their hymns of
invocation are necessarily long.

48 Apuleius, *Apology*

And yet other people have done the same,¹ al-
though you may not be aware of the fact: among the
Greeks, a Teian,² a Lacedaemonian,³ a Ceian⁴ and
countless others, and a woman of Lesbos too, who
wrote wantonly⁵ indeed, and so gracefully that she
reconciles us to the strangeness of her dialect by the
sweetness of her songs.

¹ I.e. composed amatory verse. ² Anacreon. ³ Alcman.
⁴ Simonides. ⁵ Cf. Ov. *Ars Amat.* 3. 329–31, *Rem.* 759–62,
Tat. Or. ad Gr. 33.

49 Ovid, *Songs of Sadness*

What instruction, except how to mingle love with
much wine, did the Teian Muse of the old lyric poet¹
give? What did Sappho of Lesbos teach her girls,
except how to love²?

¹ Anacreon. ² Paus. (= Anacr. test. 10) says love was her
main theme.

50 Himerius, *Orations*

Sappho alone among women loved beauty along
with the lyre and therefore dedicated all her poetry
to Aphrodite and the Loves, making a girl's beauty
and graces the pretext for her songs.¹

¹ Text and translation uncertain.

GREEK LYRIC

51 Hor. *Carm.* 4. 9. 9-12

nec, si quid olim lusit Anacreon,
delevit aetas; spirat adhuc amor
vivuntque commissi calores
Aeoliae fidibus puellae.

52 Themist. *Or.* 13. 170d-171a (p. 209 Dindorf, p. 245 Downey)

Σαπφοὶ μὲν γὰρ καὶ Ἀνακρέοντι συγχωροῦμεν ἀμέτρους εἶναι καὶ ὑπερμέτρους ἐν τοῖς ἐπαίνοις τῶν παιδικῶν σωμάτων γὰρ ἤρων ἰδιωτικῶν ἰδιῶται καὶ οὐδείς κίνδυνος ἐπῆν εἰ χαυνωθεῖεν ὑπὸ τοῦ ἐπαίνου αὐτοῖς οἱ ἐρώμενοι. ἐνταῦθα δὲ βασιλικὸς μὲν ὁ ἔρως, βασιλικὸς δὲ ὁ ἐρώμενος . . .

53 Aul. Gell. *Noct. Att.* 19. 9. 3s. (p. 573 Marshall)

is (sc. Antonius Julianus), ubi eduliis finis et poculis mox sermonibusque tempus fuit, desideravit exhiberi, quos habere eum adolescentem sciebat, scitissimos utriusque sexus, qui canerent voce et qui psallerent. ac posteaquam introducti pueri puellaeque sunt, iucundum in modum Ἀνακρέοντεια pleraque et Sapphica et poetarum quoque recentium ἔλεγεία quaedam erotica dulcia et venusta cecinerunt.

SAPPHO

51 Horace, *Odes*

. . . nor has time destroyed Anacreon's playful poems; the love of the Aeolian girl still breathes, and her hot passions, entrusted to the lyre,¹ still live.²

¹ Cf. test. 18, fr. 118. ² Cf. Ov. *Trist.* 3. 7. 19 f., Plut. *Amat.* 18 for 'burning S.'

52 Themistius, *Orations*

We allow Sappho and Anacreon to be immoderate and excessive in the praises of their beloved, for loved and lover were both private individuals, and there was no danger in it if the loved ones should become conceited by their praise. But this love is kingly,¹ and kingly the beloved² . . .

¹ Ref. to Gratian, Roman emperor 367-383 A.D. ² Cf. Dio Chrysost. *Or.* 2. 28.

53 Aulus Gellius, *Attic Nights*

When the meal was finished and it was time for wine and conversation, he (Antonius Julianus)¹ expressed a wish that the excellent singers and lyre-players of both sexes, whom he knew our young host had at his command, be brought in. When the boys and girls were summoned, they gave delightful renderings of several of the songs of Anacreon² and of Sappho and also some sweet and charming erotic elegies of modern composers.³

¹ 2nd c. A.D. Spanish rhetor. ² The example given later is from the *Anacreontea*. ³ For the singing of S.'s poems after dinner see also Plut. *Qu. Conv.* 622c, 711d.

GREEK LYRIC

54 Plut. *Mul. Virt.* 243b (ii 226 Nachstädt)

τί δέ; ἔαν ποιητικὴν πάλιν ἢ μαντικὴν ἀποφαί-
νοντες οὐχ ἑτέραν μὲν ἀνδρῶν ἑτέραν δὲ γυναικῶν
οὔσαν, ἀλλὰ τὴν αὐτὴν, τὰ Σαπφοῦς μέλη τοῖς
Ἀνακρέοντος ἢ τὰ Σιβύλλης λόγια τοῖς Βάκιδος
ἀντιπαραβάλλωμεν, ἕξει τις αἰτιάσασθαι δικαίως
τὴν ἀπόδειξιν . . . ;

55 *Anth. Pal.* 5. 132. 7 = Philodemus xii Gow-Page

εἰ δ' Ὀπικὴ καὶ Φλώρα καὶ οὐκ ᾄδουσα τὰ
Σαπφοῦς . . .

56 Cat. 35. 16s.

. . . Sapphica puella
Musa doctior.

57 *Anth. Pal.* 7. 15 = Antipater of Thessalonica
lxxiii Gow-Page

οὐνομά μεν Σαπφῶ, τόσον δ' ὑπερέσχον ἀοιδῶν
θηλειῶν ἀνδρῶν ὅσον ὁ Μαιονίδας.

SAPPHO

54 Plutarch, *Virtues of Women*

Or again, if we show, by comparing Sappho's poems with Anacreon's or the Sibyl's oracles with Bacis',¹ that the art of poetry or of prophecy is not one art when practised by men and another when practised by women but is the same, will anyone be able to find just cause for blame in our demonstration?

¹ Originally a Boeotian prophet, his name, like the Sibyl's, was used generically.

55 *Palatine Anthology*: Philodemus (on an Italian girl)

What if she is an Oscan with a name like 'Flora' and unable to sing the songs of Sappho¹?

¹ Cf. Epicrates ap. Athen. 13. 605e, Claudian, *Nupt.* 232-5, Galen, *In Hipp. prorrh. comm.* 1. 27, Themist. *Or.* 20. 236c, Luc. *Merc. Cond.* 36.

56 Catullus, *Poems*

. . . girl¹ more learned than the Sapphic Muse.

¹ C. is addressing the girlfriend of a contemporary poet; for the 'learned' S. see Mart. 7. 69. 9 f., 10. 35. 15 ff.

57 *Palatine Anthology*: Antipater (on Sappho)

My name is Sappho, and I surpassed women in poetry as greatly as Homer surpassed men.¹

¹ For S. and Homer cf. *A.P.* 9. 26. 3 f. ('the female Homer'), Galen *ὅτι ταῖς τοῦ σώματος κράσεσιν* 2; for lists of famous women, including S., see Eust. *Il.* 326. 43, Dio Chrys. *Or.* 64. 2, Luc. *Am.* 30, Clem. Alex. *Strom.* 4. 122, *A.P.* 9. 26.

58 *Anth. Pal.* 7. 407 = Dioscorides xviii Gow-Page

ἤδιστον φιλέουσι νέοις προσανάκλιμ' ἐρώτων
 Σαπφῶ, σὺν Μούσαις ἢ ρά σε Πιερίη
 ἢ Ἐλικῶν εὐκισσος ἴσα πνείουσαν ἐκείναις
 κοσμεῖ τὴν Ἐρέσω Μοῦσαν ἐν Αἰολίδι,
 ἢ καὶ Ὑμῆν Ὑμέναιος ἔχων εὐφειγγέα πύκην
 σὺν σοὶ νυμφιδίων ἴσταθ' ὑπὲρ θαλάμων,
 ἢ Κινύρεω νέον ἔρνος ὀδυρομένη Ἀφροδίτῃ
 σύνθρηνος μακάρων ἱερὸν ἄλσος ὄρης.
 πάντῃ, πότνια, χαῖρε θεοῖς ἴσα, σὰς γὰρ αἰοιδὰς
 ἀθανάτας ἔχομεν νῦν ἔτι θυγατέρας.

59 *Anth. Pal.* 9. 189

ἔλθετε πρὸς τέμενος ταυρώπιδος ἀγλαὸν Ἥρης,
 Λεσβίδες, ἀβρὰ ποδῶν βήμαθ' ἐλισσόμεναι·
 ἐνθα καλὸν στήσασθε θεῇ χορόν· ὕμμι δ' ἀπάρξει
 Σαπφῶ χρυσεῖην χερσὶν ἔχουσα λύρην.
 ὄλβιαι ὄρχηθμοῦ πολυγηθέος· ἢ γλυκὺν ὕμνον
 εἰσαΐειν αὐτῆς δόξετε Καλλιόπης.

60 *Anth. Pal.* 9. 506

ἐννέα τὰς Μούσας φασὶν τινες· ὡς ὀλιγώρως·
 ἠνίδε καὶ Σαπφῶ Λεσβόθεν ἢ δεκάτῃ.

58 *Palatine Anthology*: Dioscorides (on Sappho)

Sweetest support of love for passionate youths, Sappho, with the Muses surely does Pieria or ivied Helicon honour you, whose breath is equal to theirs, the Muse in Aeolian Eresus;¹ or Hymen, God of Weddings, holding his bright torch, stands with you over bridal beds²; or lamenting with Aphrodite as she mourns the young offspring of Cinyras,³ you see the holy grove of the Blest. Wherever you are, greetings to you, lady, as to the gods: for we still have your immortal daughters, your songs.

¹ Cf. test. 12 n. 1. ² Ref. to S.'s epithalamia. ³ Adonis; cf. fr. 140, 168, 211(b) iii; test. 23 n. 4.

59 *Palatine Anthology*: Anonymous (on Sappho)

Come to the shining precinct of bull-faced Hera,¹ women of Lesbos, whirling your delicate footsteps, and set up there the beautiful dance to the goddess; and Sappho will lead you, her golden lyre in hand. Happy you women in the delightful dancing! Indeed you will seem to hear a sweet hymn from Calliope herself.

¹ Cf. fr. 9, 17, Alc. 129.

60 *Palatine Anthology*: Plato, *On the Muses*

Some say there are nine Muses: how careless! Look—Sappho of Lesbos is the tenth¹!

¹ For S. and the Muses cf. testt. 27, 58, *A.P.* 9. 66, 9. 521, 9. 571. 9 f., Plut. *Amat.* 18.

GREEK LYRIC

61 Tz. π. Πινδ. μετρ. 20-22 (Cramer, *An. Par.* i 63)

ἐπειδὴ παρανάλωμα τοῦ χρόνου ἐγεγόνει
καὶ ἡ Σαπφὼ καὶ τὰ Σαπφοῦς, ἡ λύρα καὶ τὰ
μέλη,
φέρε σοι πρὸς παράδειγμα θήσομεν στίχους ἄλ-
λους.

SAPPHO

61 Tzetzes, *On the Metres of Pindar*

Since the passage of time has destroyed Sappho and her works,¹ her lyre and songs, I will set other lines before you as examples.

¹ Tzetzes lived in the 12th c. A.D. See A. Garzya, 'Per la fortuna di Saffo a Bisanzio', *Jahrbuch der Oesterreichischen Byzantinistik* 20 (1971) 1-5 for evidence that at least part of S.'s work was still directly known in Byzantium in the 12th c.

SAPPHO

1 D. H. *Comp.* 23 (vi 114ss. Usener-Radermacher) (+P. Oxy. 2288)

θήσω δὲ καὶ ταύτης παραδείγματα τῆς ἁρμονίας (sc. τῆς γλαφυρᾶς καὶ ἀνθηρᾶς συνθέσεως), ποιητῶν μὲν προχειρισάμενος Σαπφῶ, ῥητόρων δὲ Ἴσοκράτην. ἄρξομαι δὲ ἀπὸ τῆς μελοποιουᾶ.

ποικιλόθρον' ἀθανάτ' Ἀφρόδιτα,
 παῖ Δίος δολόπλοκε, λίσσομαί σε,
 μή μ' ἄσαισι μηδ' ὀνίαισι δάμνα,
 4 πότνια, θῦμον,

ἀλλὰ τυίδ' ἔλθ', αἶ ποτα κατέρωτα
 τὰς ἔμας αὔδας αἰοῖσα πήλοι
 ἔκλυες, πάτρος δὲ δόμον λίποισα
 8 χρύσιον ἦλθες

SAPPHO

Frr. 1-117 are arranged by the book of Sappho: 1-42 from Book 1, 43-52 from Book 2, 53-57 from Book 3, 58-91 from Book 4, 92-101 from Book 5, 102 from Book 7, 103 from Book 8, 104-117 from the Epithalamia. Frr. 118-168 cannot be assigned to any book and are arranged alphabetically. 169-192 are isolated words arranged alphabetically, 193-213 give information about the content of various passages of S.'s poetry.

1 Dionysius of Halicarnassus, *On Literary Composition*¹

I shall give illustrations of this style (i.e. polished and exuberant composition), selecting Sappho among poets and Isocrates among orators, and I shall begin with the lyric poet:

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

GREEK LYRIC

ἄρμ' ὑπασδεύξαισα· κάλοι δέ σ' ἄγον
ὠκεες στρουῖθι περι γᾶς μελαίνας
πύκνα δίννεντες πτέρ' ἀπ' ὠράνωϊθε-
12 ρος διὰ μέσσω,

αἶψα δ' ἐξίκοντο· σὺ δ', ὦ μάκαιρα,
μειδιαίσαισ' ἀθανάτω προσώπῳ
ἦρε' ὅττι δηῦτε πέπουθα κῶττι
16 δηῦτε κάλημμι,

κῶττι μοι μάλιστα θέλω γένεσθαι
μαινόλα θύμῳ· τίνα δηῦτε πείθω
ἄψ σ' ἄγην ἐς Φάν φιλότατα; τίς σ', ὦ
20 Ψάπφ', ἀδικήει;

καὶ γὰρ αἰ φεύγει, ταχέως διώξει·
αἰ δέ δῶρα μὴ δέκετ', ἀλλὰ δώσει·
αἰ δέ μὴ φίλει, ταχέως φιλήσει
24 κωὺκ ἐθέλοισα.

ἔλθε μοι καὶ νῦν, χαλέπαν δὲ λῦσον
ἐκ μερίμναν, ὅσσα δέ μοι τέλεσσαι
θῦμος ἱμέρρει, τέλεσον· σὺ δ' αὐτα
28 σύμμαχος ἔσσο.

ταύτης τῆς λέξεως ἡ εὐπέια καὶ ἡ χάρις ἐν τῇ συνεχείᾳ καὶ
λειότητι γέγονε τῶν ἁρμονιῶν. παρακεῖται γὰρ ἀλλήλοις τὰ
ὀνόματα καὶ συνύφονται κατὰ τινὰς οἰκειότητας καὶ συζυγίας
φυσικὰς τῶν γραμμάτων . . .

cf. D. H. epitom. 23 (vi 185ss. U.-R.), Heph. *Ench.* 14. 1,
schol. A et Choerob. in Heph. *Ench.* 11 et 14 (pp. 43s., 146,
244, 249ss. Consbr.), Hdn. 2. 948 Lentz, *Et. Gen.* p. 31 Calame,
Et. Gud. 294. 37ss., Prisc. *Inst. Gr.* 1. 37, Hsch. K 1683, Ω 112,
Athen. 9. 391f, Ap. Dysc. *Adv.* 1. 197 Schn.

1 -όθρον', -οφρον (vel sim.) codd. 19 .]ψ σ. ἄγην[pap.
μαισαγνεσσαν vel και- codd. Φάν Edmonds

SAPPHO

whirring fast-beating wings brought you above the
dark earth down from heaven through the mid-air,
and soon they 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.

The euphony and charm of this passage lie in the cohesion and
smoothness of the joinery. Words are juxtaposed and inter-
woven according to certain natural affinities and groupings of
the letters . . .

¹ A papyrus fragment of early 2nd c. A.D. gives scraps of verses
1-21. Since Hephaestion uses the poem to illustrate the Sap-
phic stanza, it was probably the first poem of Book 1.

GREEK LYRIC

2 Ostrakon Flor. (prim. ed. M. Norsa, *Ann. R. Scuola di Pisa* vi, 1937, 8 ss.)

δεῦρό μ' ἐκ Κρήτας ἐπ[ὶ τόνδ]ε ναῦον
 ἄγνον, ὄππ[α τοι] χάριεν μὲν ἄλσος
 μαλί[αν], βῶμοι δὲ τεθυμιάμε-
 4 νοι [λι]βανώτῳ·

ἐν δ' ὕδωρ ψῦχρον κελάδει δι' ὕσδων
 μαλίνων, βρόδοισι δὲ παῖς ὁ χώρος
 ἐσκίαστ', αἰθυσσομένων δὲ φύλλων
 8 κῶμα κατέρρει·

ἐν δὲ λείμων ἵππόβοτος τέθαλεν
 ἠρίνοισιν ἄνθεσιν, αἱ δ' ἄηται
 μέλλιχα πνέοισιν []
 12 []

ἐνθα δὴ σὺ ἔλοισα Κύπρι
 χρυσίαισιν ἐν κυλίκεσσιν ἄβρωσ
 ὀμμεμείχμενον θαλίασι νέκταρ
 16 οἶνοχόαισον

1 δευρυμμεκρητας . π[] . ναυγον ostr., interp. et suppl. Galiano, Lobel 2 suppl. Page 3 δεμθυμ- ostr. δὲ τεθυμ- Norsa 5 υσχων ostr. 9 Sitzler: καταριον ostr. καταρρεῖ Hermog. 10 Vogliano: τωτιτογριννοισ ostr. Page: αιαιηται ostr. 13 συσ . . μελοισα vel συσ . . ανελοισα ostr. 14 ακρωσ ostr. ἀβροῖς Athen. 15 Gallavotti: εμμειχ- vel ἀμμειχ- ostr. συμμείγμενον Athen.

Hermog. *Id.* 2. 4 (p. 331 Rabe)

καὶ (sc. τῶν ἡδονῶν) τὰς μὲν οὐκ αἰσχρὰς ἔστιν ἀπλῶς ἐκφράζειν, οἷον κάλλος χωρίου καὶ φυτείας διαφόρους καὶ ρευμάτων ποικιλίας καὶ ὅσα τοιαῦτα· ταῦτα γὰρ καὶ τῇ ὄψει προσβάλλει ἡδονὴν ὁρώμενα καὶ τῇ ἀκοῇ, ὅτε ἐξαγγέλλει τις, ὡσπερ ἡ Σαπφῶ 'ἀμφὶ δὲ ὕδωρ ψυχρὸν κελαδεῖ δι' ὕσδων μαλίνων' καὶ 'αἰθυσσομένων δὲ φύλλων κῶμα καταρρεῖ' καὶ ὅσα πρὸ τούτων τε καὶ μετὰ ταῦτα εἶρηται.

SAPPHO

2 Potsherd of the 3rd c. B.C.

Hither¹ to me from Crete to this holy temple, where is your delightful grove of apple-trees, and altars smoking with incense; therein cold water babbles through apple-branches, and the whole place is shadowed by roses, and from the shimmering leaves the sleep of enchantment comes down; therein too a meadow, where horses graze, blossoms with spring flowers, and the winds blow gently . . . ; there, Cypris, take . . . and pour gracefully into golden cups nectar that is mingled with our festivities.

¹ The poem did not necessarily begin here: before δεῦρό μ' the potsherd has *μνοθενκατιου*[, 'coming down from heaven(?)', from the mountain top(?)'].

Hermogenes, *Kinds of Style*

It is possible to describe in simple terms pleasures which are not base, the beauty of a place, for example, the variety of plant-life, the diversity of streams and so on. These things afford pleasure to the eye when seen and to the ear when spoken about. Compare Sappho: 'And round about cold water babbles through apple-branches' and 'from the shimmering leaves the sleep of enchantment flows down' and all that comes before and after this.

GREEK LYRIC

Athen. 11. 463e (iii 9s. Kaibel)

καὶ κατὰ τὴν καλὴν οὖν Σαπφῶ·

ἔλθέ, Κύπρι,
 χρυσίαισιν ἐν κυλίκεσιν ἄβρῶς
 συμμεμιγμένον θαλίαισι νέκταρ
 οἴνοχοῦσα

τούτοισι τοῖς ἐταίροις ἐμοῖς γε καὶ σοῖς.

cf. Syrian. in Hermog. i 15 Rabe, Max. Plan. in Hermog. (v 534 Walz), *Et. Vindob.* 205 f. 109 (ap. Bergk¹), *Anecd. Oxon.* iii 240 Cramer.

3 P. Berol. 5006 (vv. 1-10) + P. Oxy. 424 (vv. 6-18)

]δῶσσην

κλ]ύτων μέντ' ἐπ[

κ]άλων κᾶσλων, σ[

τοῖς φί]λοις, λύπης τέ μ[ε

5]μ' ὄνειδος

]οιδήσαις . ἐπιτ . [

]ᾶν, ἄσαιο. τὸ γὰρ γ[όημα

τῶ]μον οὐκ οὕτω μ[

9]διάκηται,

]μηδ[] . αἴε,[

]χίς, συνήμ[ι

] . ης κακότατο[ς

13]μεν

]ν ἀτέραις με[

]η φρένας, εὐ[

]ατοῖς μάκα[ρας

2, 3, 4, 7, 8 suppl. Blass 11 Diehl 12 Hunt

SAPPHO

Athenaeus, *Scholars at Dinner*

And, as the lovely Sappho says, 'Come, Cypris, pouring gracefully into golden cups nectar that is mingled with our festivities' for these my friends and yours.¹

¹ This phrase may also have been in S.'s poem.

3 7th c. parchment + 3rd c. papyrus

. . . to give . . . (famous?) . . . fine and noble . . . (your friends?) . . . you vex (me?)¹ . . . reproach . . . swollen . . . have your fill, for (my mind?) not so . . . is disposed . . . I understand . . . of baseness . . . other . . . minds . . . (the gods?) . . .

¹ Possibly addressed to Charaxus like fr. 5, 15.

GREEK LYRIC

4 P. Berol. 5006

]θε θῦμον
]μι πάμπαν
]δύναμαι,
 4]

]ας κεν ἦ μοι
]ς ἀντιλαμπην
]λον πρόσωπον
 8]

]γχροῖσθεις
][. .]ροξ

5 ἀς Bergk 7 κά]λον Blass 9 ἐ]γχε- vel συ]γχε- Blass

5 P. Oxy. 7 + 2289. 6

Κύπρι καὶ] Νηρήιδες ἀβλάβη]ν μοι
 τὸν κασί]γνητον δ[ό]τε τυῖδ' ἴκεσθα [ι
 κῶσσα Φ]οῖ θύμωι κε θέλη γένεσθαι
 4 πάντα τε]λέσθην,

 ὄσσα δὲ πρ]όσθ' ἄμβροτε πάντα λῦσα[ι
 καὶ φίλοισ]ι Φοῖσι χάραν γένεσθαι
 κώνϊαν ἔ]χθροισι, γένοιτο δ' ἄμμι
 8 πῆμ' ἔτι μ]ηδ' εἶς.

 τὰν κασιγ]νήταν δὲ θέλοι πόησθαι
 ἔμμορον] τίμας, [ὄν]ϊαν δὲ λύγραν
]σοισι π[ά]ροιθ' ἀχεύων
 12] . να

] . εισαῖω]ν τὸ κέγχρω
]λ' ἐπαγ]ορ]ι]αι πολίταν
]λλως[. . .]νηκε δ' αὐτ' οὐ
 16]κρω[]
 60

SAPPHO

4 Same 7th c. parchment

. . . spirit . . . completely . . . (if?) I can . . .
 (as long as?) I have . . . to shine back . . . (lovely?)
 face . . . caressed¹ . . .

¹ Or 'stained'.

5 3rd c. papyrus

(Cypris and) Nereids, grant that my brother arrive
 here unharmed and that everything he wishes in his
 heart be fulfilled, and grant too that he atone for all
 his past mistakes and be a joy to his friends and a
 bane to his enemies, and may no one ever again be
 a grief to us; grant that he may be willing to bring
 honour to his sister . . . grievous sufferings . . .
 formerly sorrowing . . . hearing . . . millet-seed
 . . . (accusation?) of the citizens . . . and do you,

GREEK LYRIC

]οναικ[]εο[] . ι
] . . [.]ν· σὺ [δ]ἔ Κύπ[ρ]ι σ[έ]μ[υ]να
]θεμ[έν]α κάκαν []ι.

20

suppl. ed. pr. (Grenfell, Hunt, Blass) praeter 1 Κύπρι και
 Earle 1 μοι, 2 τὸν Diels, Wilamowitz 4 πάντα Jurenka
 5 λῦσαι, 6 και Diels 7 Blass 8 Page 9 τὰν Diels,
 Wilamowitz 10 ἔμμορον Wilamowitz 14 Lobel 18
 Κύπρι Lobel σέμνα Milne

6 P. Oxy. 2289 fr. 1 (a) + (b)

7 στείχ[ε
 8 ὡς ἴδω[μεν
 10 πότνια [δ' Αὔως
 11 χρυσόπ[αχυσ
 14 κᾶρα . [

suppl. Treu

7 P. Oxy. 2289 fr. 2

Δωρί]χας . [. . . .] . []
]κην κέλετ', οὐ γὰρ[]
 3]αις
]κάνην ἀγερωχία[]
]μμεν' ὄαν νέοισι
] . αν φ[ι]λ[.] . []
 7]μα. [

1, 6 suppl. Lobel 4 ἰ]κάνην Lobel 5 ἔ]μμεν' Lobel

8 P. Oxy. 2289 fr. 3

3 "Α]τθι· σο.[

suppl. Lobel σοι[? Snell

62

SAPPHO

(august?) Cyprian, putting aside (your former en-
 mity?) (free him?) from evil (sufferings?).¹

¹ The poem may have been complete in 5 stanzas. For S.'s
 brother and Rhodopis see testt. 1, 14-16, fr. 15, 202.

6 2nd c. papyrus¹

Go² . . . so that we may see . . . Lady (Dawn³)
 . . . golden-(armed?) . . . fate . . .

¹ Marginal note at v. 4 indicates line 500 of Book 1 (see
Ox. Pap. xxi 5). ² Beginning of a poem. ³ Cf. 157.

7 Same papyrus

. . . Doricha¹ . . . commands, for . . . not . . .
 to come(?) . . . arrogance . . . (to be such as) for
 young men . . . dear . . .

¹ See test. 14, fr. 202.

8 Same papyrus

. . . Atthis,¹ to you . . .

¹ See test. 2.

63

GREEK LYRIC

9 P. Oxy. 2289 fr. 4

π]αρκαλειοιτασε . [
]παν οὐκεχη[
 3]ερ εὐόρταν

]μαν [ῥ]αι τελε[
] . ωνέμ[
] . . ᾶς ᾶ . [
 7]υσαι [

1 π]αρκάλει Foi Gallavotti 2 πᾶμ]παν L.-P. in indice 4
 suppl. Voigt 6 schol. inter lin. ἕως ζῶ (i.e. ᾶς = ἕως)

15 P. Oxy. 1231 fr. 1 col. i 1-12 + fr. 3

]α μάκαι]ρα
]ενπλο.· [
] . ατοσκα[
 4]

ὄσσα δὲ πρ]όσθ' [ἄμ]βροτε κῆ]γα λῦσαι
]αταις[]νεμ[
 8 σὺν]τύχαι λίμ[]ενος κλ[
] . [

Κύ]πρι κα[ί σ]ε πι[κροτάτ]αν ἐπεύρ[οι,
 μη]δὲ καυχάσ[α]ιτο τόδ' ἐννέ[ποισα
 Δ]ωρίχα, τὸ δεύ[τερ]ον ὡς πόθε]ννον
 12 εἰς] ἔρον ἦλθε.

1 suppl. Hunt 5 Hunt, H. Fraenkel, Diehl 7 Hunt,
 H. Fraenkel 9 Hunt, Lobel: πι[κροτέρ]αν Wilamowitz
 10 Lobel 11 Wilamowitz, Hunt, Edmonds 12 Hunt

SAPPHO

9 Same papyrus

. . . summons for him (her?) . . . completely
 . . . feast . . . for (Hera?) . . . accomplish . . . as
 long as I live . . .

15 2nd c. papyrus

. . . blessed (goddess) . . . (may he atone for his
 past mistakes?)¹ . . . (with good fortune?) . . .
 (harbour)? . . . Cypris, and may she² find you very
 harsh³; and may she, Doricha, not boast, telling
 how he came the second time to a longed-for love.⁴

¹ Cf. 5. 5. ² Cf. fr. 5, 7, 202, test. 14. ³ Or 'harsher
 (this time)'. ⁴ End of poem.

GREEK LYRIC

16 P. Oxy. 1231 fr. 1 col. i 13-34, col. ii 1 + 2166(a) 2 (Ox.
Pap. xxi p. 122) + P.S.I. 123. 1-2

οἱ μὲν ἱππήων στρότον οἱ δὲ πῆσδων
οἱ δὲ νάων φαῖσ' ἐπ[ί] γᾶν μέλαι[ν]αν
ἔ]μμεναι κάλλιστον, ἔγω δὲ κῆν' ὄτ-
4 τω τις ἔραται·

πά]γχν δ' εὐμαρες σύνετον πόησαι
π]άντι τ[ο]ῦτ', ἃ γὰρ πόλυ περσκέθοισα
κάλλος [ἀνθ]ρώπων Ἑλένα [τὸ]ν ἄνδρα
8 τὸν [πανάρ]ιστον

καλλ[ί]ποι]σ' ἔβα 'ς Τροίαν πλέοι]σα
κωὺδ[ὲ] πα]ίδος οὐδὲ φίλων το[κ]ήων
πά[μ]παν] ἐμνάσθη, ἀλλὰ παράγαγ' αὐταν
12]σαν

]αμπτον γὰρ]
] . . . κούφως τ[]οησ[.]ν
..]με νῦν Ἀνακτορί[ας ὀ]γέμναι-
16 σ' οὐ] παρεόισας·

τᾶ]ς κε βολλοίμαν ἔρατόν τε βᾶμα
κάμάρυγμα λάμπρον ἴδην προσώπω
ἢ τὰ Λυδων ἄρματα κᾶν ὄπλοισι
20 πεσδομ]άχεντας·

] . μεν οὐ δύνατον γένεσθαι
22] . ν ἀνθρωπ[. . . π]εδέχην δ' ἄρασθαι

32 τ' ἐξ ἀδοκή]τω.

cf. Ap. Dysc. *Synt.* 3. 291b (ii 419 Uhlig)

1-7 suppl. Hunt 8 Page 9 Lobel 10 Edmonds,
Hunt 11 Theander 15 κάμε Lobel, rel. Hunt 17 τε
βोलл. pap., em. Hunt 20 suppl. Rackham 32 Hunt

SAPPHO

16 Same papyrus +

Some say a host of cavalry, others of infantry, and others of ships, is the most beautiful thing on the black earth, but I say it is whatsoever a person loves. It is perfectly easy to make this understood by everyone: for she who far surpassed mankind in beauty, Helen, left her most noble husband and went sailing off to Troy with no thought at all for her child or dear parents, but (love) led her astray . . . lightly . . . (and she?) has reminded me now of Anactoria who is not here; I would rather see her lovely walk and the bright sparkle of her face than the Lydians' chariots and armed infantry¹ . . . impossible to happen . . . mankind . . . but to pray to share . . . unexpectedly.

¹ Perhaps the poem ended here, in which case the next three stanzas formed a complete poem. Helen is the theme of Alc. 42, 283.

GREEK LYRIC

17 *P.S.I.* ii 123. 3-12 + *P. Oxy.* 1231 fr. 1 col. ii 2-21 + 2166(a) 3 (*Ox. Pap.* xxi p. 122) + 2289 fr. 9

πλάσιον δὴ μ' [εὐχομένοι φανείη,
πότνι' Ἥρα, σὰ χ[αρίεσσα μόρφα,
τὰν ἀράταν Ἀτ[ρεΐδαι κλη-
4 τοι βασιλῆες·

ἐκτελέσαντες μ[άλα πόλλ' ἄεθλα,
πρῶτα μὲν πέρ Ἴλιον, ἐν τε πόντῳ,
τυῖδ' ἀπορμάθεν[τες ὄδον περαίνην
8 οὐκ ἐδύνατο,

πρὶν σέ καὶ Δί' ἀντ[ίαιον κάλεσαι
καὶ Θυῶνας ἱμε[ρόεντα παῖδα·
νῦν δὲ κ[ἄμοι πραῦμένης ἄρηξον
12 κατ τὸ πάλ[αιον.

ἄγνα καὶ κά[λα
π]αρθ[εν
15 ἀ]μφι. [

19 ἔμμενα[ι
20 ἴ]ρ' ἀπίκε[σθαι.

1 suppl. Milne 2 Wilamowitz 3 Ἀτρεΐδαι Wilamowitz
θέσαν Jurenka κλη- Edmonds 5s. suppl. Page 7 Jurenka
9 Lobel, Page 10 Wilamowitz 11 Page 12 Wilamo-
witz 13 Castiglioni 14s. Hunt 20 ἴ]ρ' ἀπίκε[σθαι Milne
ἴ]ρ' West

18 *P. Oxy.* 1231 fr. 1 col. ii 22-27 (vi versuum initia)

<π>άν κεδ[, <ἐ>ννέπηγ[, γλώσσα μ[, 4
μυθολογῆ[σαι, κᾶνδρι.[, μεσδου[

1 suppl. Lobel 2 Wilamowitz 4 Diehl

SAPPHO

17 Same papyrus +

Let your (graceful form appear) near me (while I pray), lady Hera, to whom the Atridae, (illustrious) kings, made prayer(?); after accomplishing (many labours), first around (Ilium, then on the sea), they started out to this island,¹ but could not (complete their journey) until they (called on) you and Zeus the god of suppliants and Thyone's lovely (son);² now (be gracious and help me) in accordance with that ancient precedent. Holy and fair . . . maiden(s) . . . to be . . . to reach (the shrine?).³

¹ Lesbos: see *Od.* 3. 130 ff. and Page, *S. & A.* 59 ff. ² Dionysus: for the shrine of the three gods cf. *Alc.* 129. ³ Five stanzas in all. S. may have prayed to Hera for a safe voyage for herself or another. See also test. 59.

18 Same papyrus

All . . . would . . . to say . . . (my) tongue
. . . to tell stories . . . a man . . . greater . . .

GREEK LYRIC

19 P. Oxy. 1231 fr. 2 (ix versuum frr.)

2]μενοισα[,]θ' ἐν θύοισι[,]ἔχοισαν ἔολ[,
6]εἰ δὲ βαισα[,]ὕ γὰρ ἴδμεν[,]ἠ ἔργων[,
10]δ' ὑπίσσω[, κ]ἀπικυδ[,]τοδ' εἴπη[
7 οὐ vel εἶ Hunt 11 Κυδ[ρ- ? West

20 P. Oxy. 1231 fr. 9 + 2166(a)4^A (Ox. Pap. xxi p. 122) (xxiv versuum frr.)

1]επιθρομα[,]ε γάνος δὲ και . . . [, 4 τ]ύχαι
σὺν ἔσλαι, λί]μενος κρέτησαι, γ]ᾶς μελαίνας,
8]έλοισι ναῦται ,]μεγάλαις ἀήται[ς ,]α κάπι
χέρσω , 12]μοθεν πλέοι.[,]δε τὰ φόρτι'
εἰκ[,]νατιμ' ἐπεὶ κ.[, 16]ρέοντι πόλλα[ι[,
]αιδέκα[, 20]ἠ ἔργα ,]χέρσω[

21 P. Oxy. 1231 fr. 10

5] .επαβολησ[
]ανδ' ὄλοφυν [. . . .]ε.
] τρομέροις π . [. .]αλλα
]

9] χροά γῆρας ἦδη
]ν ἀμφιβάσκει
]ς πέταται διώκων
]

]τας ἀγαύας
]εα, λάβοισα
]ᾄεισον ἄμμι

13 τὰν ἰόκολπον.

]ρων μάλιστα
]ας π[λ]άναται

cf. Ap. Dysc. Pron. 124b (i 97 Schneider) = Alc. fr. 361

15 suppl. Hunt

70

SAPPHO

19 Same papyrus

. . . waiting¹ . . . in offerings . . . having¹ good
. . . going¹ . . . for we know . . . tasks . . . hence-
forth . . . and towards (Cydro?) . . . says this . . .

¹ Feminine participles.

20 Same papyrus +

. . . brightness . . . with the help of good for-
tune . . . to gain (the harbour?) . . . black (earth?)
. . . the sailors (are unwilling?) . . . great gusts
. . . and on dry land . . . sail . . . the cargo . . .
since . . . flowing(?) many . . . (receive?) . . . tasks
. . . dry land . . .

21 Same papyrus

. . . (in possession of?) . . . pity . . . trembling
. . . old age now . . . (my) skin . . . covers . . .
(Love?) flies pursuing (the young?) . . . glorious
. . . taking¹ (your lyre?) sing to us of the violet-
robed one² . . . especially . . . wanders . . .

¹ Addressed to a girl or woman. ² Aphrodite?

GREEK LYRIC

22 P. Oxy. 1231 fr. 12, 15

4]βλα.[
]εργον, . . λ' α . . [
]ν ρέθος δοκμ[
]ησθαι

8]ν ἀνάδην χ . [
αἰ δ]έ μή, χείμων[
] . οισαναλγαα . [
]δε

12 .] . ε . [. . . .] . [. . . κ]έλομαι σ' ἀ[είδην
Γο]γγύλαν ["Αβ]ανθι λάβοισαν ἀ . [
πᾶ]κτω, ἀς σε δηῦτε πόθος τ . [
ἀμφιπόταται

16 τὰν κάλαν· ἀ γὰρ κατάγωγισ αὔτα[ς σ'
ἐπτόαισ' ἴδοισαν, ἐγὼ δέ χαίρω·
καὶ γὰρ αὔτα δήπο[τ'] ἐμέμφ[ετ'] ἄγνα
Κ]υπρογέν[ηα,

ὡς ἄραμα[ι
τοῦτο τῶ[πος
β]όλλομα[ι

6 suppl. Wilamowitz 9 Hunt, West 10 Wilamowitz,
L.-P. 11 Castiglioni 13, 15 West 16, 17, 19 Hunt
18 Edmonds

23 P. Oxy. 1231 fr. 14

2] ἔρωτος ἠλπ[
]]
ὡς γὰρ ἄν]τιον εἰσίδω σ[ε,
φαίνεται μ' οὐδ'] Ἑρμιόνα τεαύ[τα
ἔμμεναι,] ξάνθαι δ' Ἑλέναι σ' εἰσ[κ]ην
6 οὐδ' ἐν ἀει]κες

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SAPPHO

22 Same papyrus

. . . task . . . lovely face . . . unpleasant . . .
otherwise winter . . . pain(less?) . . . I¹ bid you,
Abanthis, take (your lyre?) and sing of Gongyla,
while desire once again flies around you, the lovely
one²—for her dress excited you when you saw it;
and I rejoice: for the holy Cyprian³ herself once
blamed me for praying . . . this (word?) . . . I
wish . . .⁴

¹ New poem? ² Probably Gongyla. ³ Aphrodite.
⁴ See M. L. West, *Maia* 22 (1970) 319.

23 Same papyrus

. . . (hoped?) . . . of love . . . (for when) I look
at you face to face, (not even) Hermione¹ (seems to
be) like you, and to compare you to golden-haired
Helen (is not unseemly) . . . mortal women; and

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GREEK LYRIC

] . is θνάταις, τόδε δ' ἴσ[θι] τὰι σαί
]παίσαν κέ με τὰν μερίμναν
]λαισ' ἀντιδ[. .] [.] αἰθοῖς δὲ
]

10

δροσοῦεν]τας ὄχθοις
]ταιν
 παν]νυχίσ[δ]ην

3 suppl. Hunt 4s. Page 5 Hunt 6 Wilamowitz 7
 Hunt 11 Lobel 13 Hunt

24(a) P. Oxy. 1231 fr. 13 + 2166(a)7a (*Ox. Pap.* xxi p. 124)

]ανάγα[
] . []εμνάσεσθ' ἀ[
 κ]αὶ γὰρ ἄμμες ἐν νεό[τατι
 4 ταῦτ' [ε]πόημεν·
 πόλλα [μ]ὲν γὰρ καὶ κά[λα
 . . . ἦ . []μεν, πολί[
 ἀ]μμε[.]δ[ξ]είαις δ[

3s. suppl. Hunt 5 Wilamowitz 7 Maas

(b) P. Oxy. 1231 fr. 17

2 ζ]ώομ[ε]ν 4]εναντ[6 τ]όλμαν[7]ανθρω[

(c) P. Oxy. 1231 fr. 22 + 25

1] . έδαφο[6 λ]επτοφών[

SAPPHO

be assured, by your . . . (you) would (free?) me
 from all my cares . . . (dewy) banks² . . . to stay
 awake all night . . .

¹ Helen's daughter: cf. *Od.* 4. 14. ² Cf. 95. 12 f.

24 Same papyrus +

(a) . . . (you will?) remember . . ., for we too
 did these things in our . . . youth: many lovely
 . . . we . . . the city . . . us . . . sharp . . .

(b) . . . we live . . . opposite . . . boldness . . .
 man . . .

(c) . . . foundation . . . small-voiced . . .

GREEK LYRIC

26 P. Oxy. 1231 fr. 16

]θαμέω[
 ὄ]ττινα[ς γὰρ
εὖ θέω, κῆνοί με μά]λιστα πά[ντων
4 σίνοντα]ι
]ἀλεμάτ'
11]αν, ἔγω δ' ἔμ' [αὔται
12 τοῦτο σύ]νοιδα

cf. *Et. Gen.* (p. 30 Calame) = *Et. Mag.* 449.37ss. . . . θέω, ὡς παρὰ Σαπφοί, οἶον ὄττινας γὰρ εὖ θέω κείνοι με μάλιστα σίνονται, *Ap. Dysc. Pron.* 103a (i 80 Schneider) = Alc. 317 καὶ παρὰ τοῖς Αἰολικοῖς δὲ ὡς ἐν παραθέσει ἀνεγνώσθη· ἔμ' αὔτα τοῦτ' ἔγων σύνοιδα, *Pron.* 64b (i 51 Schn.) Αἰολεῖς βαρέως (sc. ἐγών)· ἔγων δ' ἔμ' αὔτα τοῦτο σύνοιδα· Σαπφώ, *Hdn. π. μον. λέξ. α* 24.6 = Alc. 420

27 P. Oxy. 1231 fr. 50-54 + 2166(a)5 (*Ox. Pap.* xxi p. 123)

4 . . .] . καὶ γὰρ δὴ σὺ πάις ποτ[
. . .]ικῆς μέλπεσθ' ἄγι ταῦτα[
. . .] ζάλεξαι, κάμμ' ἀπὸ τωδεκ[
7 ἀ]δρα χάρισσαι·
σ]τείχομεν γὰρ ἐς γάμον· εὖ δε[
κα]ὶ σὺ τοῦτ', ἀλλ' ὅττι τάχιστα[
πα]ρ[θ]ένοις ἀπ[π]εμπε, θέοι[
11]εν ἔχοιεν
]ᾶδος μ[έ]γαν εἰς Ὀλ[υμπον
13 ἀ]νθρω[π]αίκ.[

4 ἦσθ]α [ἄβρα Treu 7s. suppl. Hunt 8 δ' ἐ[πίστεαι Snell
10 suppl. Hunt, Lobel 12 Lobel 13 Hunt

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SAPPHO

26 Same papyrus

. . . frequently(?) . . . For those whom I treat well harm me most of all¹ . . . idle . . . and I am conscious of this² . . .

¹ Supplement from *Et. Gen.* (on the subjunctive form θέω).

² From Apollonius Dyscolus (on the pronoun forms: cf. Alc. 317).

27 Same papyrus

. . . for you were once a (tender?) child . . . come and sing this, all of you . . . converse . . . and grant us . . . (generous?) favours; for we are going to a wedding; and you too (know?) this well; but send the maidens away as quickly as possible; and may the gods have . . . (There is no) road to great Olympus for mortals¹ . . .

¹ Cf. *Alem.* 1. 16 f.

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GREEK LYRIC

29 (6a) P. Oxy. 1231 fr. 19 + 2166(a)4B (*Ox. Pap.* xxi p. 122)

1]πεπλ[, 2 τ]οἰ[ς] ὄρμοις 9 Γ]όργοι

(24) P. Oxy. 2166(a)1

3 Γ]ύριννοι

30 P. Oxy. 1231 fr. 56 + 2166(a)6A

νυκτ[. . .] . []

πάρθενοι δι[
παννυχίσδοι[σ]αι[
σάν ἀεΐδοιεν φ[ιλότατα καὶ νύμ-
5 φας ἰοκόλπω.

ἀλλ' ἐγέρθεις ἡϊθ[έοις
στεῖχε σοῖς ὑμάλικ[ας, ὡς ἐλάσσω
ἥπερ ὄσσον ἀ λιγύφω[νος ὄρνις
9 ὕπνον [ἴ]δωμεν.

3 suppl. Lobel 4 -οιεν vel -οισ[ι]ν Lobel suppl. Hunt,
Wilamowitz 6-8 Lobel 9 Hunt

31 'Longinus' *de subl.* 10. 1-3 (pp. 14s. Russell) + *P.S.I.*
(v. fr. 213B)

ὄσον ἡ Σαπφῶ τὰ συμβαίοντα ταῖς ἐρωτικαῖς μανίαις παθήματα
ἐκ τῶν παρεπομένων καὶ ἐκ τῆς ἀληθείας αὐτῆς ἐκάστοτε λαμ-
βάνει. ποῦ δὲ τὴν ἀρετὴν ἀποδείκνυται; ὅτι τὰ ἄκρα αὐτῶν καὶ
ὑπερτεταμένα δεινὴ καὶ ἐκλέξει καὶ εἰς ἄλληλα συνδῆσαι

φαίνεται μοι κῆνος ἴσος θεοῖσιν
ἔμμεν' ὄνηρ, ὅττις ἐνάντιός τοι
ἰσδάνει καὶ πλάσιον ἄδν φωνεῖ-
4 σας ὑπακούει

καὶ γελαίσας ἡμέροεν, τό μ' ἦ μὰν
καρδίαν ἐν στήθεσιν ἐπτόαισεν·
ὡς γὰρ ἔς σ' ἴδω βρόχε', ὡς με φώναι-
8 σ' οὐδ' ἐν ἔτ' εἴκει,

SAPPHO

29 Same papyrus

(6a) . . . robe(s) . . . the necklaces . . . (Gorgo?)¹

(24) . . . Gyrinno²

¹ Cf. test. 20, fr. 144, 213. ² Cf. 82(a), 90(1) iii 15.

30 Same papyrus¹

. . . night . . . maidens . . . all night long . . .
might sing of the love between you and the violet-
robed bride. Come, wake up: go (and fetch) the
young bachelors of your own age, so that we may see
(less) sleep than the clear-voiced (bird).²

¹ End of the last poem in Book 1, which had 1320 lines, i.e.
330 Sapphic stanzas, perhaps 60-70 poems. ² The nightin-
gale: cf. Hes. fr. 312 M.-W.

31 'Longinus', *On sublimity*

Sappho, for example, always chooses the emotions associated
with love's madness from the attendant circumstances and the
real situation. Where does she display her excellence? In
that she is adept at selecting and combining the most important
and excessive concomitants:

He seems as fortunate as the gods to me, the man
who sits opposite you and listens nearby to your
sweet voice and lovely laughter. Truly that sets
my heart trembling in my breast. For when I look
at you for a moment, then it is no longer possible

GREEK LYRIC

ἀλλὰ καὶ μὲν γλῶσσά <μ'> ἔαγε, λέπτον
 δ' αὐτίκα χρῶ πῦρ ὑπαδεδρόμηκεν,
 ὄππάτεσσι δ' οὐδ' ἐν ὄρημμ', ἐπιρρόμ-
 12 βεισι δ' ἄκουαι,

καὶ δέ μ' ἴδρωσ κακχέεται, τρόμος δέ
 παῖσαν ἄγρει, χλωροτέρα δέ ποίας
 ἔμμι, τεθνάκην δ' ὀλίγω ἴδιδεύης
 16 φαίνομ' ἔμ' αὐτ[α].

ἀλλὰ πὰν τόλματον, ἐπεὶ †καὶ πένητα†

οὐ θαυμάζεις ὡς ὑπ(ὸ τὸ) αὐτὸ τὴν ψυχὴν τὸ σῶμα, τὰς ἀκοὰς τὴν
 γλῶσσαν, τὰς ὄψεις τὴν χροάν, πάνθ' ὡς ἀλλότρια διοιχόμενα
 ἐπιζητεῖ, καὶ καθ' ὑπεναντιώσεις ἅμα ψύχεται καίεται, ἀλογιστεῖ
 φρονεῖ † ἢ γὰρ † φοβεῖται † ἢ παρ' ὀλίγον τέθνηκεν ἵνα μὴ ἐν τι
 περὶ αὐτὴν πάθος φαίνεται, παθῶν δὲ σύνοδος; πάντα μὲν
 τοιαῦτα γίνεται περὶ τοὺς ἐρώντας, ἢ λήψις δ' ὡς ἔφην τῶν
 ἄκρων καὶ ἢ εἰς ταῦτ' συναίρεσις ἀπειργάσατο τὴν ἐξοχήν.

cf. Ap. Dysc. *Pron.* 75a, 106a (i 59, 82 Schn.), Plut. *de prof.*
virt. 81d, *Demetr.* 38. 4, *Amat.* 763a, *Anecd. Oxon.* i 208 Cramer,
Anecd. Par. i 399 Cramer

7 Edmonds, Tollius: ὡς γὰρ σῖδω βρόχεώς cod. P φωνὰς cod. P,
 em. Danielsson 9 <μ'> Sitzler 11s. ἐπιβρόμεισι Bergk
 13 Schneidewin: ἐκαδε μ' ἰδρῶσ ψυχρὸς κακχέεται cod. P.
 ψυχρὸς del. Spengel ἴδρωσ ψυχρὸς ἔχει Page 15 Hermann:
 πιδεύσην cod. P

32 Ap. Dysc. *Pron.* 144a (i 113 Schneider)

Αἰολεῖς ἀμμέτερον καὶ ἄμμον καὶ ὕμμον καὶ σφόν. Σαπφώ

αἶ με τιμίαν ἐπόησαν ἔργα
 τὰ σφὰ δοῖσαι

1 Bergk: ἐμετιμῖαν cod. A

SAPPHO

for me to speak; my tongue has snapped,¹ at once
 a subtle fire has stolen beneath my flesh, I see nothing
 with my eyes, my ears hum, sweat pours from me, a
 trembling seizes me all over, I am greener than grass,
 and it seems to me that I am little short of dying.
 But all can be endured, since . . . even a poor
 man . . .²

Are you not amazed how at one and the same moment she
 seeks out soul, body, hearing, tongue, sight, complexion as
 though they had all left her and were external, and how in con-
 tradiction she both freezes³ and burns, is irrational and sanc,
 is afraid and nearly dead, so that we observe in her not one
 single emotion but a concourse of emotions? All this of course
 happens to people in love; but, as I said, it is her selection of
 the most important details and her combination of them into
 a single whole that have produced the excellence of the poem.⁴

¹ Cf. Lucr. 3. 155 *infringi linguam*. ² Catullus 51 is an
 adaptation of S.'s poem: see G. Wills, *G.R.B.S.* 8 (1967)
 167 ff. ³ 'Longinus' must have read ψυχρος, 'cold', in
 v. 13. ⁴ See also fr. 213B (Voigt).

32 Apollonius Dyscolus, *Pronouns*

Aeolic has the forms ἀμμέτερος and ἄμμος, 'our', ὕμμος,
 'your', and σφός, 'their'; cf. Sappho:

. . . who¹ made me honoured by the gift of their
 works

¹ The Muses? Cf. 193.

GREEK LYRIC

33 Ap. Dysc. *Synt.* 3. 247 (ii 350 Ublig)

. . . ἔστιν τὰ τῆς εὐχῆς ἐπιρρήματα παραστατικά,
αἴθ' ἔγω, χρυσοστέφαν' Ἀφρόδιτα,
τόνδε τὸν πάλον λαχοίην

Sa. ded. Bekker 2 πάλον . . . λαχοίην Bekker λαχόν Bergk
(cf. Hdn. π. παθ. ii 280 Lentz, *Et. Mag.* 558. 28ss.)

34 Eust. *Il.* 729. 20

ιστέον δὲ ὅτι ἐν τῷ 'φαινήν ἀμφὶ σελήνην' οὐ τὴν πλησιφαῆ
νοητέον καὶ πληροσελήνην· ἐν αὐτῇ γὰρ ἀμαυρά εἰσι τὰ ἄστρα ὡς
ὑπεραυγαζόμενα, καθὰ καὶ ἡ Σαπφῶ που φησὶν

ἄστερες μὲν ἀμφὶ κάλαν σελάνναν
ἀψ' ἀπυκρύπτοισι φάεννον εἶδος
ὅπποτα πλήθοισα μάλιστα λάμπη
γᾶν

cf. *Anecd. Par.* iii 233 Cramer, *Julian. Or.* 3. 109c (i 140 Hertlein)

4 <ἐπὶ παῖσαν> suppl. Holt Okes, Ahrens

ἀργυρία

Julian. Ep. 194, 387a (p. 264 Bidez-Cumont)

Σαπφῶ . . . τὴν σελήνην ἀργυρέαν φησὶ καὶ διὰ τοῦτο τῶν
ἄλλων ἀστέρων ἀποκρύπτει τὴν ὄψιν.

35 Strab. 1. 2. 33 (i 60s. Kramer)

εἰ δὲ Φοίνικας εἰπὼν ὀνομάζει (sc. Ὅμηρος *Od.* 4. 83s.) καὶ
Σιδονίους τὴν μητρόπολιν αὐτῶν, σχήματι συνήθει χρῆται ὡς . . .
"Ἴδην δ' ἵκανε καὶ Γάργαρον (*Il.* 8. 47s.) καὶ Σαπφῶ"

ἢ σε Κύπρος ἢ Πάφος ἢ Πάναρμος

καὶ Πάφος Bergk ex Alc. 55 *P.M.G.*, Aes. fr. 463 Nauck

SAPPHO

33 Apollonius Dyscolus, *Syntax*

. . . there are the adverbs that indicate prayer (e.g. αἴθε,
'if only'):

Golden-crowned Aphrodite, if only I could obtain
this lot.

34 Eustathius on *Iliad* 8. 555

Note that in the expression 'around the shining moon' one
should not understand the light of a full moon; for then the
stars are dim because they are outshone, as Sappho says some-
where:

The stars hide away their shining form around the
lovely moon when in all her fullness she shines (over
all) the earth.¹

¹ S. probably went on to speak of a girl who outshone her
companions in beauty: see Julian's allusion and cf. 96. 6 ff.

Julian, *Letters*

Sappho . . . says the moon is silver and because of this
conceals the other stars from view.

35 Strabo, *Geography*

If Homer, having spoken of the Phoenicians, also calls them
Sidonians after their mother-city Sidon, he is only using a
common figure of speech, as for example . . . 'and he came
to Ida, . . . to Gargarus' . . . and Sappho's line:

either Cyprus or Paphos¹ or Panormus (detains)
you

¹ Paphos is a city of Cyprus; Panormus is probably the
Sicilian city (modern Palermo). See test. 47.

GREEK LYRIC

36 *Et. Gen.* (p. 31 Calame) = *Et. Mag.* 485. 41ss.

οἱ Αἰολεῖς . . . ποθέω ποθήω, οἶον

καὶ ποθήω καὶ μάομαι

cf. *Et. Gud.* 294. 40 = *Anecd. Par.* iv 63 Cramer. Sa. ded. Tollius

37 *Et. Gen.* (p. 36 Calame) = *Et. Mag.* 576. 23ss.

καὶ οἱ Αἰολεῖς σταλαγμὸν τὴν ὀδύνην λέγουσιν Σαπφῶ

κατ' ἔμον στάλαχμον

ἀποστάζουσι γὰρ καὶ ῥέουσιν.

cum sequent. coniunxit Bergk, qui στάλυγμα ἐστί.

Et. Gen. (p. 25 Calame) = *Et. Mag.* 335. 37ss.

τὰ γὰρ δύο 'σσ' εἰς 'ζ' τρέπεται παρ' Αἰολεῶν τὸ γὰρ ἐπιπλήσσω ἐπιπλάζω Σαπφῶ

τὸν δ' ἐπιπλάζοντ' ἄνεμοι φέροισιν
καὶ μελέδωναι

cf. *Hdn. π. μον. λέξ.* ii 929 Lentz (v. inc. auct. 10)

38 *Ap. Dysc. Pron.* 127a (i 100 Schneider)

ἄμμε Αἰολεῖς

ὄπταις ἄμμε

Σαπφῶ πρώτῳ.

fort. ὄπταισ' (Lobel)

39 *Schol. Ar. Pax* 1174 (p. 205 Dübner)

διαφέρουσι γὰρ αἱ Λυδικαὶ βαφαί . . . καὶ Σαπφῶ

πόδας δὲ
ποίκιλος μάσλης ἐκάλυπτε, Λύδι-
ον κάλον ἔργον

cf. *Poll.* 7. 93

1 Seidler: πόδα schol. 2 μάσθλης codd.

SAPPHO

36 *Etymologicum Genuinum*

The Aeolic writers . . . use ποθήω for ποθέω, 'I long', e.g.
and I long and yearn

37 *Etymologicum Genuinum*

And the Aeolic writers call pain σταλαγμός, 'a dripping'; cf. Sappho:

in my pain,

for they (pains or wounds?) drip and flow.

Etymologicum Genuinum

For in Aeolic σσ is changed to ζ. ἐπιπλήσσω becomes ἐπιπλάζω; cf. Sappho:

May winds and sorrows carry off the one who rebukes me.

38 Apollonius Dyscolus, *Pronouns*

Aeolic writers use ἄμμε, 'us':

you roast¹ us,

Sappho in Book I.

¹ Or participle, 'roasting us'.

39 Scholiast on Aristophanes, *Peace*

For Lydian dyes are superior; . . . and Sappho says:

and a gay leather strap¹ covered (her?) feet, a fine piece of Lydian work.

¹ A type of sandal, according to Pollux.

GREEK LYRIC

40 Ap. Dysc. *Pron.* 104c (i 81 Schneider) (v. inc. auct. 13)

σοί. Ἀττικῶς. Ἴωνες, Αἰολεῖς ὁμοίως·

σοὶ δ' ἔγω λεύκας † ἐπιδωμον αἴγος

Σαπφώ.

ἐπὶ βῶμον Bekker

41 Ap. Dysc. *Pron.* 124c (i 98 Schneider)

ὑμῖν Αἰολεῖς·

ταῖς κάλαις ὑμῖν <τὸ> νόημα τῶμον
οὐ διάμειπτον

<τὸ> Bekker Sa. ded. Ahrens

42 Schol. Pind. *Pyth.* 1. 10 (ii 10 Drachmann)

ἡ δὲ Σαπφῶ . . . ἐπὶ τῶν περιστερῶν·

ταῖσι <δὲ> ψυχρὸς μὲν ἔγεντ' ὁ θῦμος,
πὰρ δ' ἴεισι τὰ πτέρᾳ

1 <δὲ> Neue ἔγεντ' ὁ Lobel: ἐγένετο codd.

43 P. Oxy. 1232 fr. 1 col. i 5-9

5] ἀκαλα κλόνει
] κάματος φρένα
] εἰ κατισδάνε[ι]
] ἀλλ' ἄγιτ', ὦ φίλαι,
9] ἀγχι γὰρ ἀμέρα.

7 suppl. Hunt

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SAPPHO

40 Apollonius Dyscolus, *Pronouns*

σοί, 'to you', the Attic form, is used also in Ionic and Aeolic; cf. Sappho:

and to you I . . . of a white goat¹

¹ Presumably a sacrifice.

41 Apollonius Dyscolus, *Pronouns*

The Aeolic form is ὑμῖν, 'to you':

Towards you lovely ones my thoughts are unchangeable.

42 Scholiast on Pindar

Sappho says of the pigeons

And their heart has grown cold, and they slacken their wings.

43 3rd c. papyrus

. . . throws peace into confusion . . . toil . . .
mind . . . sits down . . . but come, my friends
. . . for day is near.¹

¹ End of the poem, composed for some night-time festival.

44 P. Oxy. 1232 fr. 1 coll. ii, iii, fr. 2 + 2076 col. ii

Κυπρο. []ας·
 κάρυξ ἦλθε θε[]ελε[. . .] . θεις
 Ἴδαος ταδεκα . . . φ[. . .] . ις τάχως ἄγγελος

deest unus versus

τάς τ' ἄλλας Ἀσίας . [.]δε . αν κλέος ἄφθιτον·
 5 Ἐκτωρ καὶ συνέταιρ[ο]ι ἄγοισ' ἐλικώπιδα
 Θήβας ἐξ ἱέρας Πλακίας τ' ἄ[π' αἰ]ν<ν>άω
 ἄβραν Ἀνδρομάχαν ἐνὶ ναῦσιν ἐπ' ἄλμυρον
 πόντον· πόλλα δ' [ἐλί]γματα χρύσια κάμματα
 πορφύρα] καταῦτ[με]να, ποίκιλ' ἀθύρματα,
 10 ἀργύρα τ' ἀνάριθμα ποτήρια κἀλέφαις.
 ὡς εἶπ'· ὀτραλέως δ' ἀνόρουσε πάτ[η]ρ φίλος·
 φάμα δ' ἦλθε κατὰ πτόλιν εὐρύχορον φίλοις·
 αὐτικ' Ἰλιάδαι σατῶναι[s] ὑπ' ἐντρόχοις
 ἄγον αἰμόνοις, ἐπ[έ]βαινε δὲ παῖς ὄχλος
 15 γυναικῶν τ' ἅμα παρθενικά[ν] τ . . [. .]ροσφύρων,
 χῶρις δ' αὖ Περάμοιο θυγάτρεις[
 ἵππ[οις] δ' ἄνδρες ὑπαγον ὑπ' ἀρ[ματ-
 π[]ες ἠίθειοι μεγάλω[σ]τι δ[
 δ[] . ἀνίοχοι φ[. . . .] . []
 20 π[]ξα.ο[]

desunt aliquot versus

ἴ]κελοι θεοί[s]
]ἄγνον ἀολ[λε-
]νον ἐς Ἴλιον,
 ὄρματα[]
 αὐλος δ' ἀδυ[μ]έλης [κίθαρ]ίς τ' ὀνεμίγνυ[το
 25 καὶ ψ[ό]φο[s κ]ροτάλ[ων, λιγέ]ως δ' ἄρα πάρ[θ]ενοι
 ἀειδον μέλος ἄγνον, ἴκα]νε δ' ἐς αἶθ[ε]ρα
 ἄχω θεσπεσία γελ[]
 πάντ'αι δ' ἦς κατ' ὄδο[ις
 κράτῆρες φίαλαί τ' ὀ[. . .]υεδε[. .] . . εακ[. .] . []

44 Same papyrus¹

. . . Cyprus . . . the herald came (running . . . ,
 and when he had stopped spoke) these words,
 Idaeus,² the swift messenger and of the
 rest of Asia . . . undying fame. Hector and his
 companions are bringing the lively-eyed, graceful
 Andromache from holy Thebe and ever-flowing
 Placia in their ships over the salt sea; and (there
 are) many golden bracelets and (perfumed?) purple
 robes, ornate trinkets and countless silver drinking-
 cups and ivory.' So he spoke; and nimbly his
 dear father leapt up, and the news went to his
 friends throughout the spacious city. At once the
 sons of Ilus yoked the mules to the smooth-running
 carriages, and the whole crowd of women and
 (tender?) ankle-climbers climbed on board. Apart
 (drove) the daughters of Priam . . . and unmarried
 men yoked horses to chariots, . . . and greatly . . .
 charioteers . . . (gap of several verses) . . . like
 gods³ . . . holy . . . all together . . . set out . . .
 to Ilium, and the sweet-sounding pipe and cithara
 were mingled and the sound of castanets, and mai-
 dens sang clearly a holy song, and a marvellous echo
 reached the sky . . . and everywhere in the streets
 was . . . bowls and cups . . . myrrh and cassia

30 μύρρα καὶ κασία λίβανός τ' ὄνεμείχυντο·
 γυναῖκες δ' ἐλέλυσδον ὄσαι προγενέστερα[ι,
 πάντες δ' ἄνδρες ἐπήρατον ἴαχον ὄρθιον
 Πάον' ὄνκαλέοντες ἐκάβολον εὐλύραν,
 ὕμνην δ' Ἔκτορα κ' Ἀνδρομάχαν θεοεικέλο[ις.

cf. Athen. 460d καὶ Σαπφῶ δ' ἐν τῷ δευτέρῳ ἔφη πολλὰ δ'
 ἀνάριθμα π.κ., *Anecd. Gr.* i 108. 22 Bekker μύρραν τὴν σμύρναν.
 Σαπφῶ δευτέρῳ, *Eren.* 107 ap. Ammon. *Diff.* 301 Niekau
 Σαπφῶ ἐν δευτέρῳ λίβανον τὸ λιβανωτὸν λέγει, *Philostr. Imag.* 2.
 1. 2 (p. 62 Vindob.)

omnia suppl. Hunt praeter 8, 9 (κατ.), 10 Wilamowitz, 24 κίθαρίς
 vel μάγαδῖς, 25 λυγέως, 26 ἴκανε, αἴθερα Lobel 2 θέ[ων . . .
 δ'] ἐλε[γε σάθεις Jurenka 15 τ' ἀπαλοσφ. Pfeiffer τ'
 ἀταλοσφ. Lavagnini 31 ε]λελυσδ[ο]ν superser. ξα P. Oxy.
 1232 ολολυζο[ν] P. Oxy. 2076

44A (= Alc. 304 L.-P.) P. Fouad 239

(a) col. i

.]σανορεσ . . [

Φοίβω χρυσοκό]μαι, τὸν ἔτικτε Κόω κ[όρα
 μίγεισ' ὕψινέφει Κρ]ονίδαί μεγαλωνύμωι·
 Ἄρτεμις δὲ θέων] μέγαν ὄρκον ἀπόμοσε·
 5 νῆ τὰν σὰν κεφά]λαν, αἶ πάρθενος ἔσσομαι
 ἄδμησ οἰοπό]λων ὄρέων κορύφαισ' ἐπι
 θηρεύοισ'· ἄγι καὶ τὰ]δε νεῦσον ἔμαν χάριν.
 ὡς εἶπ'· αὐτὰρ ἔνευ]σε θέων μακάρων πάτηρ.
 πάρθενον δ' ἐλαφάβ]ολον ἀγροτέραν θεοί
 10 ἄνθρωποί τε κάλε]μισιν ἐπωνύμιον μέγα.
 κήναι λυσιμέλ]ης] Ἔρος οὐδάμα πίνναται,
] . [.] ἀφόβε[. .]' . . ω·

(a) suppl. Page cf. *Epim. Hom.* (*Anecd. Oxon.* i 71 Cramer) ὁ δ'
 Αἰολεύς τριχῶς· αἰεὶ παρθένος ἔσσομαι· καὶ αἰεὶ καὶ αἰέν, *Anecd.*
Par. iii 321 Cramer αἰεπάρθενος . . . Αἰολικῶς . . . διὰ τοῦ 'ι'

and frankincense were mingled. The elder women
 cried out joyfully, and all the men let forth a lovely
 high-pitched strain calling on Paeon,⁴ the Archer
 skilled in the lyre, and they sang in praise of the god-
 like Hector and Andromache.⁵

¹ S.'s authorship is confirmed by quotations in Athenaeus,
 Bekker's *Anecdota Graeca* and Ammonius. ² Trojan herald
 (*Il.* 7. 248 ff., 24. 325 ff.). ³ Of Hector and Andromache.
⁴ Apollo. ⁵ End of poem and of Book 2.

44A (= Alc. 304 L.-P.)

Papyrus fragment written in 2nd or 3rd c. A.D., published
C.Q. 2 (1952) 1-3 by Lobel and Page; assigned hesitantly by
 them to Alcaeus, but Treu (*Sappho* 161-4) argues for S.'s
 authorship: cf. Kirkwood, *E. G. M.* 145-7.

(a) . . . (golden-haired Phoebus), whom the
 daughter¹ of Coeus bore, having lain with Cronus'
 son, (god of the high clouds,) whose name is great;
 but Artemis swore the (gods') great oath: 'By your
 head, I shall always be a virgin (unwed), (hunting)
 on the peaks of the (lonely) mountains: come, grant
 this for my sake.' So she spoke, and the father of
 the blessed gods nodded his consent; and gods (and
 men) call her (the virgin, shooter of deer,) huntress,
 a great title. Love, (loosener of limbs,) never
 approaches her . . .

¹ Leto.

GREEK LYRIC

(b) col. ii 5-10

5 Μοῖσαν ἀγλα[
 πόει καὶ Χαρίτων[
 βραδίνοις ἐπέβ . [
 ὄργας μὴ 'πιλάθε . [
 θγάποισιν· πεδ'· χ[
 10]δαλίω[

45 Ap. Dysc. *Pron.* 119b (i 93 Schneider)

Διολεῖς ὕμμες
 ᾧς θέλετ' ὕμμες
 ἐν δευτέρῳ Σαπφώ.

46 Hdn. π. μον. λέξ. β' 39 (ii 945 Lentz)

ἀναδράμωμεν ἐπὶ τὸ προκείμενον, παραθέμενοι τὸ τύλη, ὅπερ
 οὐκ ἦν παρ' Ἀττικοῖς· ἀλλὰ μέμνηται Σαπφῶ ἐν δευτέρῳ·

ἔγω δ' ἐπὶ μολθάκαν
 τύλαν <κα>σπολέω †μέλεα· κἄν μὲν τετύλαγκας
 ἀσπόλεα †
 οὐ γὰρ ὁ 'τε' σύνδεσμος.

cf. Poll. 10. 40 (ii 200 Bethe), Hsch. K 983, 978

2 <κα>σπ- Hermann μέλε' αἰ Hermann αἶ κε κάμη τέα Wilamo-
 witz alii alia

47 Max. Tyr. 18. 9 (p. 232 Hobein)

τὸν Ἔρωτα Σωκράτης σοφιστὴν λέγει, Σαπφῶ μυθολόγον.
 ἐμβακχεύεται ἐπὶ Φαίδρω ὑπὸ τοῦ Ἔρωτος, τῇ δὲ ὁ Ἔρως ἐτίναξεν
 τὰς φρένας ὡς ἄνεμος κατ' ὄρος δρυσὶν ἐμπεσῶν.

Ἔρως δ' ἐτίναξέ μοι
 φρένας, ὡς ἄνεμος κατ' ὄρος δρύσιν ἐμπέτων.
 refinxit Lobel

SAPPHO

(b) . . . glorious (gifts) of the Muses . . . makes
 . . . and of the Graces . . . slender . . . not to
 forget the anger . . . mortals . . . share . . .

45 Apollonius Dyscolus, *Pronouns*

ὕμεῖς, 'you', is ὕμμες in Aeolic:
 as long as you wish,
 Sappho in Book 2.

46 Herodian, *On Anomalous Words*

Let us return to the matter under discussion, namely τύλη,
 'cushion', which was not used by Attic writers but is used by
 Sappho in Book 2:

and I will lay down my limbs on soft cushions.

Note that the τε is not a conjunction.

47 Maximus of Tyre, *Orationes*

Socrates says Eros is a sophist, Sappho calls him a weaver
 of tales. Socrates is driven mad for Phaedrus by Eros, while
 Sappho's heart is shaken by Eros like a wind falling on oaks on
 a mountain; (i.e.)

Love shook my heart like a wind falling on oaks
 on a mountain.

GREEK LYRIC

48 Iulian. *Ep.* 183 (p. 240s. Bidez-Cumont)

ἦλθες, ἔγω δέ σ' ἐμαιόμαν,
ὄν δ' ἔψυξας ἔμαν φρένα καιομένην πόθῳ.

cf. *ibid.* p. 242. 20ss. Sa. ded. Reiske

I ita Iulian.: ἦλθες (καὶ ἐποίησας· ἦλθες γὰρ δὴ καὶ ἀπὼν οἷς γράφεις, quae verba manifesto Iuliani sunt) Blass: μὰ ὤμαν cod. 2 Thomas: δὲ φύλαξας cod.

49 Heph. *Ench.* 7. 7 (p. 23 Consbruch)

τῶν δὲ ἀκαταλήκτων (sc. δακτυλικῶν) τὸ μὲν πεντάμετρον καλεῖται Σαπφικὸν τεσσαρεσκαίδεκάσύλλαβον, ᾧ τὸ δεύτερον ὄλον Σαπφοῦς γέγραπται·

ἠράμαν . . . πότα.

Plut. *Amat.* 751d (iv 343 Hubert)

καὶ τὴν οὐπω γάμων ἔχουσαν ὤραν ἢ Σαπφῶ προσαγορεύουσα φησιν ὅτι

σ μικρὰ . . . κάχαρις.

ἠράμαν μὲν ἔγω σέθεν Ἄτθι πάλαι ποτά· . . .
σ μικρά μοι πάις ἔμμεν' ἐφαίνεο κάχαρις.

cf. scholl. A et B in Heph. (pp. 129s., 274 Consbr.), Mar. Plot. Sacerd. 3.3 (vi 512 Keil), Arsen. 28. 100 = Apostol. 8. 68b (ii 449 Leutsch-Schn.), Terent. Maur. 2154-5 (vi 390 Keil), schol. Pind. *Pyth.* 2. 78a (ii 44 Drachm.), Max. Tyr. 18. 9 (p. 231 Hob.), Hsch. K 1933

fr. eidem carm. ded. Bergk 1 Bentley: ἄτοι, ἄτε codd. 2 Bergk: ἔμμεναι, ἔτι codd., φαίνεο, φαίνεαι codd.

SAPPHO

48 Julian, *Letter to Iamblichus* ¹

You came, and I was longing for you; you cooled my heart which was burning with desire.

¹ Julian begins, 'You came: yes, you did; for thanks to your letter you came even although you were absent; and I . . .'

49 Hephaestion, *Handbook of Metres*

Among the acatalectic types (of Aeolic dactylic verse) the pentameter is called the Sapphic fourteen-syllable, in which the whole of Sappho Book 2 is written; cf.

I loved you, Atthis, once long ago.

Plutarch, *Dialogue on Love*

Addressing a girl who was still too young for marriage Sappho says,

You seemed to me a small, graceless child.¹

¹ The version of Terentianus Maurus suggests that the lines are consecutive, however unlikely that may seem.

GREEK LYRIC

50 Galen. 8. 16 (i 113 Marquardt)

ἄμεινον οὖν ἔστιν ἐγνωκότας τὴν μὲν τῶν μεираκίων ὄραν τοῖς ἡρῖνοῖς ἀνθεσιν εὐκυῖαν ὀλιγοχρόνιον τε τὴν τέρψιν ἔχουσαν ἐπαινεῖν τὴν Λεσβίαν λέγουσαν·

ὁ μὲν γὰρ κάλος ὅσον ἴδην πέλεται <κάλος>, ὁ δὲ κᾶγαθος αὐτικα καὶ κάλος ἔσσεται.

I <κάλος> Hermann

51 Chrysipp. π. ἀποφ. 23 (S.V.F. ii 57 Arnim)

. . . Σαπφῶ οὕτως ἀποφαινομένη·

οὐκ οἶδ' ὅτι θέω· δύο μοι τὰ νοήματα

δύο: δίχα ci. Lobel ex Aristaenet. *Ep.* 1. 6 (p. 16 Mazal)

52 Hdn. π. μον. λέξ. α' 7 (ii 912 Lentz)

καὶ Σαπφῶ·

ψαύην δ' οὐ δοκίμωμ' ὀράνω †δυσπαχέα†

Ahrens: δοκεῖ μοι codd. Seidler: ὠρανῶ codd. δύοσι πάχεσιν Bergk

53 Schol. Theocr. 28 arg. (p. 334 Wendel)

γέγραπται δὲ Αἰολίδι διαλέκτῳ παρὰ τὸ Σαπφικὸν ἑκκαίδεκασύλλαβον τὸ

βροδοπάχες ἄγναι Χάριτες δεῦτε Δίος κόραι

cf. Eust. *Od.* 1429. 54ss., Philostr. *Ep.* 51, Heph. *Ench.* 10. 6 (p. 34 Consbr.) (Σαπφικὸν ἑκκαίδεκασύλλαβον, ᾧ τὸ τρίτον ὄλον Σαπφούς γέγραπται)

SAPPHO

50 Galen, *Exhortation to Learning*

Therefore, since we know that the prime of youth is like the spring flowers and brings short-lived enjoyment, it is better to commend the woman of Lesbos when she says:

for he that is beautiful is beautiful as far as appearances go, while he that is good will consequently also be beautiful.

51 Chrysippus, *Negatives*

. . . Sappho declaring:

I do not know what I am to do; I am in two minds.

52 Herodian, *On Anomalous Words*

Sappho (uses the form ὄρανος, 'sky'):

I do not expect to touch the sky (with my two arms?)

53 Argument to Theocritus 28

It is written in the Aeolic dialect in the Sapphic sixteen-syllable metre; cf.

Hither, holy rosy-armed Graces, daughters of Zeus¹

¹ Probably the beginning of the first poem of Book 3.

GREEK LYRIC

54 Poll. 10. 124 (ii 227 Bethe)

πρώτην δέ φασι χλαμύδα ὀνομάσαι Σαπφῶ ἐπὶ τοῦ Ἔρωτος εἰποῦσαν

ἐλθόντ' ἐξ ὀράνω πορφυρίαν περιθέμενον χλάμιν

cf. Ammon. *Diff.* 513 (Nickau)

πορφυρίαν ἔχοντα προίεμενον codd.: ἔχοντα del. Bentley, περιθέμενον Seidler

55 Stob. 3. 4. 12 (iii 221s. Wachsmuth-Hense) (περὶ ἀφροσύνης)

Σαπφούς πρὸς ἀπαίδευτον γυναῖκα:

καθάνοισα δὲ κείσῃ οὐδέ ποτα μναμοσύνα σέθεν
ἔσσειτ' οὐδὲ πόθα εἰς ὕστερον· οὐ γὰρ πεδέχῃς
βρόδων
τῶν ἐκ Πιερίας, ἀλλ' ἀφάνῃς κὰν Ἄϊδα δόμῳ
φοιτάσῃς πεδ' ἀμαύρων νεκύων ἐκπεποταμένα.

cf. Plut. *coniug. praec.* 145f-146a (πρὸς τινα πλουσίαν), *quaest. conv.* 646ef (πρὸς τινα τῶν ἀμούσων καὶ ἀμαθῶν γυναικῶν), Clem. *Alex. Paed.* 2. 8. 72

Bucherer: οὐδέποκ' ὕ. codd.

56 Chrysipp. π. ἀποφ. 13 (*S.V.F.* ii 55 Arnim)

. . . Σαπφῶ οὕτως ἀπεφήνατο:

οὐδ' ἴαν δοκίμωμι προσίδοισαν φάος ἄλιω
ἔσσεισθαι σοφίαν ἀρθρον εἰς οὐδένα πω χρόνον
τεαύταν

SAPPHO

54 Pollux, *Vocabulary*

They say that Sappho was the first to use the word χλαμύς, 'mantle', when she said of Eros:

. . . who had come from heaven clad in a purple mantle

55 Stobaeus, *Anthology* (on folly)

Sappho to an uneducated woman ¹:

But when you die you will lie there, and afterwards there will never be any recollection of you or any longing for you since you have no share in the roses of Pieria ²; unseen in the house of Hades also, flown from our midst, you will go to and fro among the shadowy corpses.

¹ Plutarch says the lines were addressed 'to a wealthy woman', elsewhere 'to an uncultured, ignorant woman'. See also fr. 147, 193. ² In Macedonia; birthplace of the Muses.

56 Chrysippus, *Negatives*

. . . Sappho declared:

I do not imagine that any girl who has looked on the light of the sun will have such skill ¹ at any time in the future.

¹ Probably poetic skill.

GREEK LYRIC

57 Athen. 21bc (i 46 Kaibel)

Σαπφῶ περι Ἀνδρομέδας σκώπτει (om. v. 2).

†τίς δ' ἀγροῖωτις θέλγει νόον . . .
ἀγροῖωτων ἐπεμμένα στόλαν † . . .
οὐκ ἐπισταμένα τὰ βράκε' ἔλκην ἐπὶ τῶν σφύρων;

cf. Philem. 162 (p. 107s. Osann) = Eust. *Od.* 1916.49 (om. v. 2),
Max. Tyr. 18. 9s. (p. 231 Hob.) (=v. 2)

2 στόλαν ci. Hermann

58 P. Oxy. 1787 fr. 1. 4–25, fr. 2. 1 + fr. nov. (Lobel Σ. μ. p. 26)

		]ύγοισα[]
6	] . [ . . ] . . [ ]ιδάχθην	
	]χυ θ[:]οι[.]αλλ[.]ύταν	
8	] . χθο[.]ατί . [.]εισα	
	]μένα ταν[.]ώνυμόν σε	
10	]νι θῆται στ[ύ]μα[τι] πρόκοψιν	
	]πων κάλα δῶρα παῖδες	
12	]φιλάοιδον λιγύραν χελύνναν	
	πά]ντα χροά γῆρας ἤδη	
14	λεῦκαι δ' ἐγένον]το τρίχες ἐκ μελαίναν	
	]αι, γόνα δ' [ο]ὐ φέροισι	
16	]ησθ' ἴσα νεβρίοισιν	
	ἀ]λλὰ τί κεν ποείην;	
18	] οὐ δύνατον γένεσθαι	
	] βροδόπαχυν Αὔων	
20	ἔσ]χατα γᾶς φέροισα[
	]ον ὕμως ἔμαρψε[
22	ἀθαν]άταν ἄκοιτιν	
	]μέναν νομίσδει	
24	]αις ὀπάσδοι	
	ἔγω δὲ φίλημμ' ἀβροσύναν,]τοῦτο καί μοι	
26	τὸ λά]μπρον ἔρος τῶελίω καὶ τὸ κά]λον	
	λέ[λ]ογχε.	

SAPPHO

57 Athenaeus, *Scholars at Dinner*

Sappho derides Andromeda ¹ thus:

And what country girl beguiles your mind . . .
dressed in country garb ² . . . not knowing how to
pull her rags over her ankles?

¹ Cf. test 20. ² These lines are unmetrical.

58 3rd c. papyrus

. . . (fleeing?) . . . (was bitten?) . . . (you of
the many names?) . . . gives success to the mouth
. . . fair gifts (of the deep-bosomed Muses?) . . .
children . . . song-lover, (player) of clear-sounding
lyres . . . old age already (withers?) all (my) ¹
skin, and (my) hair (turned white) from black . . .
(my) knees do not carry (me) . . . (to dance) like
young fawns . . . but what could I do? . . . not
possible to become (ageless?) . . . rosy-armed Dawn
. . . carrying ² (to) the ends of the earth . . . yet
(age) seized (him) . . . (immortal?) wife . . .
thinks . . . might give . . . but I love delicacy
. . . love has obtained for me the brightness and
beauty of the sun. ³

¹ Possibly 'your' or 'her'. ² Probably of Dawn carrying
off Tithonus, to whom she gave eternal life but not eternal
youth. ³ End of poem; meaning of last lines uncertain:
perhaps 'love has kept me alive'.

omnia suppl. Hunt praeter 9, 20 Lobel, 22 Stiebitz 9
πολυά]νυμον? Voigt 11 Μοίσαν βαθυκόλ]πων Stiebitz 16
ἄρχ]ησθ' Edmonds 25–26 ex Athen. 687b (= Clearch. fr.
41 Wehrli)

GREEK LYRIC

60 P. Halle 3 = P. Oxy. 1787 fr. 44

]τύχοισα
]θέλ' †ωνταπαίσαν
 τέ]λεσον νόημα
]έτων κάλημι
 5]πεδὰ θῦμον αἶψα
 ὄ]σσα τύχην θελήση[s
]ρ ἔμοι μάχεσθα[ι
 χ]λιδάναι πίθεισα[ν
]ι, σὺ δ' εὖ γὰρ οἶσθα
 10]έτει τα[.] .λε . .
]κλασ[

omnia suppl. Hunt praeter 6 -η[s Voigt

62 P. Oxy. 1787 fr. 3 col. ii 3-14

ἐπτάξατε[
 2 δάφνας ὄτα[
 πᾶν δ' ἄδιον[
 4 ἢ κῆνον ἐλο[
 καὶ ταῖσι μὲν ἄ[
 6 ὀδοίπορος ἄν[. . . .] . . . [. . .]
 μύγισ δέ ποτ' εἰσάιον· ἐκλ[
 8 ψύχα δ' ἀγαπάτασ· [. . .]
 τέαυτα δὲ νῦν ἔμμ[
 10 ἴκεσθ' ἀγανα[
 ἔφθατε· κάλαν[
 12 τά τ' ἔμματα κα[

63 P. Oxy. 1787 fr. 3 col. ii 15-24

ὄνοιρε μελαινα[
 2 φ[ο]ίταις ὄτα τ' ὕπνος[
 γλύκυσ θ[έ]ος, ἢ δεῖν' ὀνίας μ[
 4 ζὰ χάρις ἔχην τὰν δυναμ[

102

SAPPHO

60 Same papyrus

. obtaining . . . wish . . . all . . . carry
 out (my) plan . . . I call . . . according to my heart
 at once . . . all you wish to obtain . . . to fight along
 with me¹ . . . obeying the haughty one (?) . . .
 for you know well . . .²

¹ Or 'against me'. ² Perhaps similar in content to fr. 1.

62 Same papyrus

You cowered¹ . . . bay-tree when . . . every-
 thing (is) sweeter . . . than that . . . and to the
 (women?) . . . wayfarer . . . I scarcely ever heard
 . . . beloved soul . . . such now . . . to come . . .
 gentle . . . you came first; . . . beautiful . . . and
 the clothes . . .

¹ Beginning of a 12-line poem.

63 Same papyrus

Dream¹ . . . black (night?)² . . . you come
 whenever sleep . . . sweet god,³ truly (from) sor-
 row powerfully . . . to keep separate the (power)

103

GREEK LYRIC

ἔλπις δέ μ' ἔχει μὴ πεδέχη[ν
 6 μηδὲν μακάρων ἔλ[
 οὐ γάρ κ' ἔον οὐτῶ[.'
 8 ἀθύρματα κα . [
 γένοιτο δέ μοι[
 10 τοῖς πάντα[

omnia suppl. Hunt 4 δύναμ[ιν Diehl

65 P. Oxy. 1787 fr. 4,

.....] . . . α[
 2]ρομέ[
] . ελασ[
 4 .ροτήννεμε[
 Ψάπφοι, σεφίλ[
 6 Κύπρωι β[α]σίλ[
 καίτοι μέγα δ . [
 8 ὄ]σσοις φαέθων[
 πάνται κλέος[
 10 καί σ' ἐνν' Ἀχέρ[οντ

suppl. Hunt 2 Ἀνδ]ρομέ[δα? Hunt 5 σὲ φίλ[ημμ Diehl
 6 βασίλ[ηα Snell

67(a) P. Oxy. 1787 fr. 5

1 ..]ων μα . [
 κ]αὶ τοῦτ' ἐπικε . [
 3 δ]αίμων ὄλοφ . [
 οὐ μὰν ἐφίλησ[
 5 νῦν δ' ἔννεκα[
 τὸ δ' αἴτιον οὐτ[
 7 οὐδὲν πόλυ[.] . [

suppl. Hunt 1 θε]ων μακ[άρων Diehl 3 ὄλοφ[άιος Hunt

104

SAPPHO

. . . (but) I have hope that I shall not share . . .
 nothing . . . of the blessed (gods) . . . for I would
 not be so . . . trinkets . . . and may I have . . .
 them (all) . . .

¹ Beginning of a 10-line poem addressed to the god of dreams.
² Or e.g. 'on black wings'. ³ Either of Dream or of Sleep.

65 Same papyrus

. . . (Andromeda?) . . . Sappho,¹ (I love?) you
 . . . Cyprus . . . queen . . . yet great . . . all
 whom (the sun) shining . . . everywhere glory . . .
 and in the (house of) Acheron . . . you . . .

¹ S. is promised worldwide glory, probably by Aphrodite, the
 Cyprian. Cf. 193.

67(a) Same papyrus

. . . (blessed gods?) . . . and this . . . (destruc-
 tive?) spirit . . . truly did not love . . . now on
 account of . . . the cause neither . . . nothing
 much . . .

GREEK LYRIC

68(a) P. Oxy. 1787 fr. 7 + fr. nov. (Lobel Σ. μ. p. 32 + *Ox. Pap.* xxi 135)

]ι γάρ μ' ἀπὸ τὰς ἐ.[
 ῥ]μωσ δ' ἔγεν[το
] ἴσαν θεοισιν
 5]ασαν ἀλίτρα[
 'Αν]δρομέδαν[.] . αξ[
]αρ[.] . α μάκα[ιρ]α
]εον δὲ τρόπον α[.] . ὕνη[
] κόρον οὐ κατισχε . [
]κα[.] . Τυνδαρίδαι[ς
 10]ασυ[.] . . . κα[.] χαρίεντ' ἀ . [
]κ' ἄδολον [μ]ηκέτι συν[
] Μεγάρα . [.] γα[.] α[

omnia suppl. Hunt praeter 2 [το Lobel 6 Diehl
 12 fin. β· κη· superscr.: 'num ακαλαν in αβακην corr.?'
 (Lobel)

70 P. Oxy. 1787 fr. 13

3]ν δ' εἶμ' ε[9]αρμονίας δ[10 πολυγ]άθην
 χόρον, ἄα[11]δε λίγηα . [

71 P. Oxy. 1787 fr. 6 + eiusdem pap. fr. (*Ox. Pap.* xxi 135)

]μισσε Μίκα
 2]ελα[.] ἀλλά σ' ἔγωνκ' εἶσω
]ν φιλότ[ατ'] ἦλεο Πενθιλήαν[
 4]δα κα[κό]τροπ', ἄμμα[
] μέλ[ος] τι γλύκερον . [
 6]α μελλιχόφων[
]δει, λίγυραι δ' ἄη[ται
 8] δροσ[ό]εσσα[

omnia suppl. Hunt praeter 7 Lobel 1 οὐδὲ θέ]μῖς σὲ Trou
 7 ἀεί]δει Hunt ἄη]δοι Hunt

SAPPHO

68(a) Same papyrus

. . . for . . . me from the . . . yet became . . .
 (her) like the goddesses . . . sinful . . . Andro-
 meda . . . blessed (goddess) . . . character . . .
 not restrain insolence . . . sons of Tyndareus¹ . . .
 graceful . . . guileless no longer . . . Megara²
 . . . (tender?) . . .

¹ Castor and Pollux. ² Cf. test. 2.

70 Same papyrus

. . . I shall go . . . harmony (or 'Harmonia')
 . . . delightful choir . . . clear-voiced . . .

71 Same papyrus

. . . Mica . . . you . . . but I shall not allow
 you . . . you chose the friendship of ladies of the
 house of Penthilus¹ . . ., you villain, . . . our . . .
 a sweet song . . . soft-voiced . . . (sings?), and
 shrill (breezes?)² . . . dewy . . .

¹ The house into which Pittacus married: cf. Alc. 70, 75.

² Or 'clear-voiced nightingales'.

GREEK LYRIC

73(a) P. Oxy. 1787 fr. 11

3]αν Ἀφροδιτα 4 ἀ]δύλογοι δ' ἐρ[5
]βαλλοι 6]ις ἔχοισα 7]. ἔνα θαασ[σ 8
]άλλει 9]ας ἔέρσας[

suppl. Hunt 4 ἐρ[ωτες? Hunt 8 θ]άλλει Diehl 9
 κάλ]ας Diehl

81 Athen. 15. 674c (iii 491 Kaibel) (vv. 4-7) + P. Oxy. 1787
 fr. 33 (vv. 1-5)

Σαπφῶ δ' ἀπλούστερον τὴν αἰτίαν ἀποδίδωσιν τοῦ στεφανοῦσθαι
 ἡμᾶς, λέγουσα τάδε·

]απύθεσ . [
]χισταλ[
]εμπ[

οὐ δὲ στεφάνοις, ᾧ Δίκα, πέρθεσθ' ἐράτοις φό-
 βαισιν
 5 ὄρπακας ἀνήτω συν<α>έρραισ' ἀπάλαισι χέρσιν·
 εὐάνθεα †γὰρ πέλεται† καὶ Χάριτες μάκαιραι
 μᾶλλον προτόρην, ἀστεφανώτοισι δ' ἀπυστρέφον-
 ται.

ὡς εὐανθέστερον γὰρ καὶ κεχαρισμένον μᾶλλον τοῖς θεοῖς παρα-
 γέλλει στεφανοῦσθαι τοὺς θύοντας.

1 ἀπύθεσθ[αι Hunt 2 ὅτι τά]χιστα Diehl 4 Bentley:
 παρθεσθ cod. A]ερθεσ[pap. Fick: ἐράταις cod. A 5
 Ahrens: συνερραις cod. A Casaubon: ἀπαλλαγιση cod. A 6
 Wilamowitz: μακαιρα cod. A 7 Seidler: προτερην cod. A
 προφέρην Lobel

82(a) Heph. *Ench.* 11. 5 (p. 36 Consbruch)

καὶ τετράμετρα δὲ ἀκατάληκτα (sc. ἰωνικά τὰ ἀπὸ μείζονος)
 διαφόρως συνέθεσαν· ἢ γὰρ τρισὶν ἰωνικαῖς μίαν τροχαϊκὴν τὴν
 τελευταίαν ἐπήγαγον—καλεῖται δὲ Αἰολικόν, ὅτι Σαπφῶ πολλῶ
 αὐτῶ ἐχρήσατο—οἶον

108

SAPPHO

73(a) Same papyrus

. . . Aphrodite . . . sweet-speaking (Loves?)
 . . . (throw?) . . . having . . . sit . . . (flourishes?)
 . . . (lovely?) dew . . .

81 Athenaeus, *Scholars at Dinner* + papyrus fragment

But Sappho expresses more simply the reason for our prac-
 tice of wearing garlands when she says:

. . . reject . . . (as quickly as possible)¹ . . .
 and you, Dica, put lovely garlands around your
 locks, binding together stems of anise with your soft
 hands; for the blessed Graces look rather on what is
 adorned with flowers and turn away from the un-
 garlanded.²

She urges those offering sacrifice to garland themselves since
 what is more adorned with flowers is more pleasing to the gods.

¹ These isolated words are from the papyrus. ² Text of
 last two lines corrupt. Cf. Alc. 362, 436.

82(a) Hephæstion, *Handbook on Metres*

And they composed Ionic *a maiore* acatalectic tetrameters
 in various ways: either they added a single final trochaic to
 three ionics—this is called Aeolic because Sappho often used
 it; e.g.

109

GREEK LYRIC

εὐμορφωτέρα Μνασιδῖκα τὰς ἀπάλας Γυρίνως . . .

sequitur fr. 91. Cf. *Proleg.* Longin. et Choereob. in Heph. (pp. 82, 178 Consbr.), cod. Voss. gr. 20 ap. Reitz. *Gesch. Etym.* 367, P. Oxy. 1787 fr. 34. 5 ubi incipit versus εὐ]μορφω[. *Et. Gen.* (p. 79 Miller) = *Et. Mag.* 243. 51, Max. Tyr. 18. 9 (= Sa. test. 20)

84 P. Oxy. 1787 fr. 37 + 41

6]αν Ἀρτεμι[

85(b) P. Oxy. 1787 fr. 38

2]τ' ὄστ' ὁ πέλη[

πέλη[os? Hunt: cf. Hsch. II 1325 πέληος γέρων

86 P. Oxy. 1787 fr. postmodo repertum = 2166(d)1

] . ἀκάλα . [
]αἰγιόχω λα[
]. Κυθήρη' εὐχομ[
]ον ἔχοισα θύμο[ν
 5 κλ]ῦθι μ' ἄρας αἶ π[οτα κἀτέρωτα
]ας προλίποισα κ[
]. πῆδ' ἔμαν ἰώ[
] . ν χαλέπαι . [

4 πρόφρ[ον' Ed. Fraenkel 5 κλ]ῦθι Fraenkel, Diehl ποτα
 Lobel κἀτ. Fraenkel, Diehl 6 Κ[ύπρον Fraenkel

SAPPHO

Mnasidica more shapely than tender Gyrinno¹ . . .

¹ 91 follows as a second example, then 'Sappho or Alcaeus' 16. 3 and Sa. 168B. 'More shapely' is in the same papyrus as the preceding fragments.

84 Same papyrus as fr. 58-82

. . . Artemis . . .

85(b) Same papyrus

. . . like the old man . . .

86 Same papyrus

. . . (peaceful?) . . . aegis-bearing (Zeus?) . . .
 Cytherea¹ . . . pray . . . with (kindly?) spirit . . .
 hear my prayer if (ever before) . . . leaving (Cy-
 prus?) . . . to my . . . difficult . . .

¹ I.e. Aphrodite; the poem is probably a prayer to her: cf. 1.

GREEK LYRIC

88 P. Oxy. 2290

(a)
] . [.
] ν προ . . [.
] νως πρὸς πότη[
 5] . ατον χάλα[
] . θέλοις . οὐδυ[
] . άσδοισ' όλιγα[
 (b)
] . ένα φέρεσθα[ι
] . φια τις . . . [.
] . δ' άδιον εισορ[
 10 ο] ισθα καύτα .
 κ[λέ] λαθ' άλλονιά[
 σέ[] . αν . τιραδ[
 ή[] αί τις είποι
 α[] . σαν . έγω τε γαρ[
 15 φιλη[] μ' άς κεν ένηι μ' [.
 κάλ . [] αι μελήσην .
 έστ . [] φιλα φαίμ' έχύρα γέ[νεσθαι
 .] χα[] ενα[.] αις . άτ[
 20] . . δ' όνιαρ[.] σ[
] . πίκρος ύμ[
] . [.] τα . θαδ[
] . α τόδε δ' ισ[θ
] . ώπτι σ' έ . [.
] α φιλήσω[
 25] τω τι λο[
] σσον γάρ . [.
] σθαι βελέω[ν
] . . [.

14 [σάν, σόν ? Voigt 15 φιλή[σω ? Voigt [άύτμα Treu
 26 κρέ]σσον Treu

SAPPHO

88 Oxyrhynchus papyrus, late 2nd or early 3rd c.

. . . you would wish . . . little . . . be carried
 . . . sweeter . . . you yourself know too . . . has
 forgotten . . . someone might say . . . for I shall
 love . . . as long as there is (breath?) in me . . .
 will be a matter of concern . . . I say I have been a
 firm friend . . . grievous . . . bitter . . . but know
 this . . . I shall love . . . for (it is better?) . . .
 missiles¹ . . .

¹ Of Artemis?

GREEK LYRIC

90 P. Oxy. 2293

fr. 1(a) col. ii 5ss.]Κυθηρέας τρόφος[]έν ἄλλοις δὲ θυγ-
[ατέρα (τῆς) Ἀφρο]δίτης εἶρηκε τῆ[ν] Πειθῶ

24s.]τανυπτερυγ.[

col. iii 12ss. ἀγε]ρώχου[ς . . . ἄγαν ἐχού]σας γέρας . . . καὶ
Γυρινν[. . . τας τοιαύτας . . . ἐ]γὼ τὸ κάλλος ἔπετ.[. . .
μέ<σ>δον τί γὰρ ἦνεμ[. . .]εἶναι καὶ ἀρετῆς πο[. . . ἀλ]λά
μήποτε λέγει ὅτι ο[. . .] καλλι εὐφήμεισθα[]μοι ζεφύρω
πνευμα[. . .]σοὶ δ' ἀν[εμ]οφόρητο[. . .]γονδεκα[. . .]ς
παῖτασμ[πρὸς Ἀνδρομέ]δην γέγρα[πται] ὑπὸ Ἀνδ-
[ρομέδης . . .

fr. 10(a) 3]λατως.[14s. ἐν ταύτῃ] τῆι ὠ<ι>δῆ<ι>
λέ[γει ὅτι . . .] Ἀθιδος[. . .

91 Heph. *Ench.* 11. 5 (vid. fr. 82)

ἀσαροτέρας οὐδάμα πῶρανα σέθεν τύχοισαν

Choerob. in Heph. (p. 244 Consbr.) ὁ δὲ θέλει εἰπεῖν, τοιοῦτόν
ἔστι· βλαβερωτέρας οὐδαμῶς πού ποτε, Εἰρήνη, σοῦ ἐπιτυχοῦσαν

92 P. Berol. 9722 fol. 1, *Berliner Klassikertexte* 5. 2 p. 12 +
Diehl *A.L.G.*² 1. 4 p. 57s.

5 πέπλον[. . .]πυσχ[6 καὶ κλε[. . .]σαω[
7 κροκοεντα[8 πέπλον πορφυ[ρ]δεξω[. . .]
9 χλαιναί περσ[10 στέφανοι περ[11 καλ[. . .]
]ορσαμ[12 φρυ[13 πορφ[υρ 14 ταρα[

114

SAPPHO

90 Papyrus commentary on Sappho (Book 4?) (2nd c. A.D.)

fr. 1(a) col. ii 5 ff. . . . 'nursling of Cytherea',¹ but else-
where she calls Peitho ('Persuasion') a daughter of Aphrodite

24 f. 'long-winged'

col. iii 12 ff. By ἀγεράχους, 'proud', she means women with
too much privilege . . . Gyrinno . . . such . . . 'I . . .
beauty . . . greater'; for what was . . . that it was (a great
part) of ἀρετή, 'excellence'; but perhaps she means that
. . . beauty . . . '(May) the breath of the West Wind be
silent for me . . . but for you wind-borne . . .': this was
addressed to Andromeda . . . by Andromeda . . .

fr. 10(a) . . . Leto . . . in this song she says that . . .
Atthis . . .

¹ Aphrodite: see 200, 'Sappho or Alcaeus' 23; the commen-
tator here seems mistakenly to have understood S. to call
Persuasion 'nurse of Cytherea'.

91 Hephaestion, *Handbook on Metres* (see fr. 82)

. . . having never yet found you more annoying,
Irana¹

Choeroboscus on Hephaestion

What she means is this: having never yet met you when you
were more harmful,² Irene

¹ Or 'having never found anyone more annoying than you';
Irana again at 135. ² Or '. . . anyone more harmful than
you'.

92 6th c. parchment¹

. . . robe . . . saffron . . . purple robe . . . cloak
. . . garlands . . . (beauty?) . . . (Phrygian?) . . .
purple . . .

¹ Only the line-beginnings are preserved.

115

GREEK LYRIC

94 P. Berol. 9722 fol. 2, *Berliner Klassikertexte* 5.2 p. 12ss. +
Lobel Σ.μ. p. 79

- τεθνάκην δ' ἀδόλως θέλω
2 ἄ με ψισδομένα κατελίμπανεν
- πόλλα καὶ τόδ' ἔειπέ [μοι·
'ὦμι' ὡς δεῖνα πεπ[όνθ]αμεν,
5 Ψάπφ', ἦ μάν σ' ἀέκοισ' ἀπυλιμπάνω.'
- τὰν δ' ἔγω τάδ' ἀμειβόμεν·
'χαίροισ' ἔρχεο κάμεθεν
8 μέμναισ', οἶσθα γὰρ ὡς σε πεδήπομεν·
- αἱ δὲ μή, ἀλλά σ' ἔγω θέλω
ὄμναισαι [...]. [...]. . . αι
11 .. [] καὶ κάλ' ἐπάσχομεν.
- πό[λλοις γὰρ στεφάν]οις ἴων
καὶ βρ[όδων κρο]κίων τ' ὕμοι
14 κα . . [] παρ ἔμοι περεθήκαο,
- καὶ πό[λλαις ὑπα]θύμιδας
πλέκ[ταις ἀμφ' ἀ]πάλαι δέραι
17 ἀνθέων ἔ[βαλες] πεπονημέναις,
- καὶ πολλῶι[] μύρωι
βρενθείωι. [] ρυ[. .]ν
20 ἐξαλείψαο κα[ὶ] βασ[ι]ληίωι,
- καὶ στρώμ[αν ἐ]πὶ μολθάκαν
ἀπάλαν πα . [] . . . ων
23 ἐξίης πόθο[ν] . νίδων,

SAPPHO

94 Same parchment

. . . and honestly I wish I were dead. She was leaving me with many tears and said this¹: 'Oh what bad luck has been ours, Sappho; truly I leave you against my will.' I replied to her thus: 'Go and fare well and remember me, for you know how we cared for you. If not, why then I want to remind you . . . and the good times we had. You put on many wreaths of violets and roses and (crocuses?) together by my side, and round your tender neck you put many woven garlands made from flowers and . . . with much flowery perfume, fit for a queen, you anointed yourself . . . and on soft beds . . . you would satisfy your longing (for?) tender . . .

GREEK LYRIC

κωῦτε τις[οὔ]τε τι
 ἴρον οὐδὲ[]
 26 ἔπλετ' ὅππ[οθεν ἄμ]μες ἀπέσκομεν

οὐκ ἄλλος .[χ]όρος
]ψόφος
 29] . . . οιδιαι

cf. Athen. 15. 674d (καὶ Σαπφῶ ν. 15s.), 690e (Σαπφῶ δ' ὁμοῦ μέμνηται τοῦ τε βασιλείου (sc. μύρου) καὶ τοῦ βρενθείου, λέγουσα οὕτως· βρενθείω βασιληίω)

3 suppl. Blass 8 Schubart: ωσε cod. 12 suppl. Wilamowitz 13 βρ[όδων Schubart κρο]κίων ci. Page 14 Jurenka: παρέθηκας cod. 15s. ex Athen. suppl. 17 suppl. Theander 20 ex Athen suppl. 21 suppl. Schubart 24 suppl. Page 26 suppl. Lobel, Wilamowitz 27 suppl. L.-P.

95 P. Berol. 9722 fol. 4,¹ *Berliner Klassikertexte* 5. 2 p. 14s.

4 Γογγυλα .[

ἦ τι σᾶμ' ἔθε .[
 παισι μάλιστα .[
 7 μας γ' εἴσηλθ' ἐπ .[

εἶπον· ὦ δέσποτ' ἐπ .[
 ο]ὐ μὰ γὰρ μάκαιραν [ἔγωγ'
 10 ο]ὐδὲν ἄδομ' ἔπερθα γὰ[ς εἴοισα,

κατθάνην δ' ἡμερός τις [ἔχει με καὶ
 λωτίνοις δροσόεντας [ᾠ-
 13 χ[θ]οις ἴδην Ἀχέρ[οντος

6s. Ἑρ]μας Blass 9 ο]ὐ Schubart [ἔγωγ' Edmonds 10 ο]ὐδὲν Schubart ἔ. γ. ἔ. West: ἔπαρθ' ἀγα[cod. 11 suppl. Blass 12s. suppl. Lobel

SAPPHO

There was neither . . . nor shrine . . . from which we were absent, no grove . . . nor dance . . . sound . . .'

¹ Or 'often she said this too' or again 'she said much and this in particular'; 'and honestly I wish I were dead' might be the words of the departing girl, not of Sappho.

95 Same parchment

. . . Gongyla ¹ . . . surely some sign . . . especially . . . (Hermes?) ² entered . . . I said, 'Lord, . . . for by the blessed (goddess) . . . I get no pleasure from being above the earth, and a longing grips me to die and see the dewy, lotus-covered banks of Acheron . . .'

¹ Cf. 22, 213, test. 2. ² S. seems to tell of a divine epiphany as e.g. in 1; Hermes guided the souls of the dead to the underworld.

GREEK LYRIC

96 P. Berol. 9722 fol. 5, *Berliner Klassikertexte* 5. 2 p. 15ss. +
Lobel Σ. μ. p. 80

- 2]Σαρδ . [. .]
πόλ]λακι τυίδε [ν]ῶν ἔχοισα
- ὥσπ . [. . .] . ὠομεν, . [. . .] . . χ[. .]-
σε θέαι σ' ἰκέλαν ἀρι-
5 γνώται, σαί δὲ μάλιστ' ἔχαιρε μόλπαι.
- νῦν δὲ Λύδαισιν ἐμπρέπεται γυναι-
κεσσιν ὥς ποτ' ἀελίω
8 δύντος ἀ βροδοδάκτυλος σελάννα
- πάντα περρέχοισ' ἄστρα· φάος δ' ἐπί-
σχει θάλασσαν ἐπ' ἀλμύραν
11 ἴσως καὶ πολυανθέμοις ἀρούραις·
- ἀ δ' ἔέρσα κάλα κέχυται, τεθά-
λαισι δὲ βρόδα κάπαλ' ἀν-
14 θρυσκα καὶ μελίλωτος ἀνθεμώδης·
- πόλλα δὲ ζαφοίταισ', ἀγάνας ἐπι-
μνάσθεισ' Ἀτθιδος ἡμέρω
17 λέπταν ποι φρένα κ[ᾶ]ρ[ι] σαί] βόρηται·
- κῆθι δ' ἔλθην ἀμμ . [. .] . . ισα τὸδ' οὐ
νῶντ' ἀ[. .]υστονυμ[. . .] πόλυς
20 γαρύει [. . .]αλογ[.] . ο μέσσον·
- ε]ῦμαρ[ες μ]ῆν οὐκ ἄμμι θέαισι μόρ-
φαν ἐπή[ρατ]ον ἐξίσω-
23 σθαι συ[. .]ρος ἔχηισθ' ἀ[. . .] . νίδηον

SAPPHO

96 Same parchment

. . . Sardis . . . often turning her thoughts in
this direction . . . (she honoured) you¹ as being
like a goddess for all to see and took most delight in
your song. Now she stands out among Lydian
women like the rosy-fingered moon after sunset,
surpassing all the stars, and its light spreads alike
over the salt sea and the flowery fields; the dew is
shed in beauty, and roses bloom and tender chervil
and flowery melilot. Often as she goes to and fro
she remembers gentle Atthis and doubtless her ten-
der heart is consumed because of your fate . . . to go
there . . . this . . . mind . . . much . . . sings . . .

GREEK LYRIC

26 μαλ[.]το[. . . .]ρατι-
 και δ[.]μ[] . ερος
]ος Ἀφροδίτα
 καμ[]νέκταρ ἔχει' ἀπὸ
 χρυσίας []ραν
 29]απουρ[]χέρσι Πείθω
 33]ες τὸ Γεραίστιον
]γ φίλαι
 35]υστον οὐδενο[
 37]ερον ἰξο[μ

3s. e.g. ἔτι]-σε Page 5 σε cod., em. Fraccaroli Ἀρίγνωτα
 Wilamowitz 8 μήνα cod.: σελάνα Schubart 17 κ[ᾶ]ρι
 σᾶι Page 23 Ἀδωνίδην Edmonds

98(a) P. Haun. 301

. . .] . θος· ἂ γάρ με γέννα[τ
 σ]φᾶς ἐπ' ἀλικίας μέγ[αν
 κ]όσμον, αἶ τις ἔχη φόβα<ι>ς[
 4 πορφύρωι κατελιξαμέ[να πλόκωι,
 ἔμμεναι μάλα τοῦτο δ[ή·
 ἀλλ' ἂ ξανθοτέραις ἔχη[
 7 ταῖς κόμαις δαίδος προ[
 σ]τεφάνοισιν ἐπαρτία[ις
 ἀνθέων ἐριθαλέων·
 10 μ]ιτράναν δ' ἀρτίως κλ[
 ποικίλαν ἀπὸ Σαρδίω[ν
 . . .] . αονίας πόλις

SAPPHO

(in the) middle. It ² is not easy for us to rival goddesses in loveliness of figure . . . of Adonis . . . Aphrodite poured nectar from a golden . . . her hands . . . Persuasion . . . the Geraesteum ³ . . . dear . . . (shall come?) . . .

¹ Presumably Atthis; but S. may have written, '(she honoured) you as being like a goddess, Arignota, and took . . .'
² Perhaps the beginning of a new poem. ³ Probably the shrine of Poseidon at Geraestus in Euboea.

98 3rd c. B.C. papyrus ¹

(a) . . . for my mother (once said that) in her youth, if someone had her locks bound in a purple (headband), that was indeed a great adornment; but for the girl who has hair that is yellower than a torch (it is better to decorate it) with wreaths of flowers in bloom. Recently . . . a decorated headband from Sardis . . . (Ionian?) cities . . .

(a) 1 γέννα[τ' ἔφα ποτά Vogliano 4 suppl. Vogliano 5 δ[ή
 Page 7 προ[φέρει πόλυ Page 8 -ία[ις ? Page 12
 Μαονίας Vogliano Ἴαονίας Diehl Schadewaldt: πόλις pap.

GREEK LYRIC

(b) P. Mediol. ed. Vogliano, *Philol.* 93 (1939) 277ss.

σοὶ δ' ἔγω Κλέϊ ποικίλαν
οὐκ ἔχω πόθεν ἔσσειται
3 μιτράν<αν>· ἀλλὰ τῶι Μυτιληνάωι

.
]. [.
παι . α . ειον ἔχην πο . [.
6 αἴκε . η ποικιλασκ [.

ταῦτα τὰς Κλεανακτίδα[ν
φύγας † . . . ισαπολισεχει †
9 μνάματ' . ἴδε γὰρ αἶνα διέρρουε[ν

99 (= Alc. 303A Voigt) P. Oxy. 2291

(a) 1 πεδὰ βαῖο[ν 2 Πωλυανακτ[ίδ]αις 4
χόρδαισι διακρέκην 5 ὀλισβ . δόκοισ<ι> 6
φιλοφρ[όν]ως 7 ἐλελίσδετ[αι]?

(b) 1 Λάτω[ς] τε καὶ Δί[ος] παί[ι] .] 2]ἔπιθ'
ὄργιαν[3 Γρύνηαν] ὑλώδη<ν> λίπων 4 χρῆ-
[σ]τήριον 10 ὕμνε[11 ἀδελφέαν 14
Πωλυανακτίδαν 15 τὸν μάργον ὄνδειξαι θέλω

(b) 1 suppl. Snell, Gallavotti 3 Snell

SAPPHO

(b) But for you, Cleis,² I have no way of obtaining a decorated headband; but . . . the Mytilenean . . . to have . . . if . . . decorated . . . (the city has?) these memorials of the exile of the sons of Cleanax³; for these (of ours?) . . . wasted away dreadfully . . .

¹ 'By far the oldest extant papyrus of Sappho or Alcaeus' (Page, *S. & A.* 98). ² S.'s daughter: see testt. 1, 2. ³ I.e. the family of Myrsilus: see Alc. test. 1, schol. Alc. 112. 23; for the exile of Myrsilus see Alc. 305(a) 18f. S. may be saying that luxuries (reminders of happy days in Mytilene) are not obtainable, now that she is in exile.

99 3rd c. A.D. papyrus¹

(a) . . . after a short (time?) . . . descendants of Polyanax² . . . strike the strings . . . receiving the 'olisbos'³ . . . kindly . . . quivers . . .

(b) Son of (Leto) and Zeus⁴ . . . come to your rites(?) . . . leaving woody (Gryneia?)⁵ . . . oracle . . . sing . . . sister⁶ . . . descendants of Polyanax² . . . I wish to expose the mad one . . .

¹ The lines may be by Alcaeus. ² Cf. 155. ³ 'Strings which welcome the plectrum' (West) or 'women who use the dildo', perhaps with hostile reference to the descendants of Polyanax; text uncertain. ⁴ Beginning of a poem addressed to Apollo; text very insecure. ⁵ In Asia Minor; for Apollo's wooded shrine see Paus. 1. 21. 9. ⁶ Artemis, if the interpretation of the scraps is correct.

GREEK LYRIC

100 Poll. 7. 73 (ii 73 Bethe)

ἐν δὲ τῷ πέμπτῳ τῶν Σαπφούς μελῶν ἔστιν εὐρεῖν
ἀμφὶ δ' ἄβροις' . . . λασίσις' εὐ <F'> ἐτύκασσε.
καὶ φασὶν εἶναι ταῦτα σινδόνα ἐπεστραμμένα.
Hermann: λάβροις cod. A <F'> Bergk

101 Athen. 9. 410e (ii 395 Kaibel)

Σαπφῶ δ' ὅταν λέγῃ ἐν τῷ πέμπτῳ τῶν μελῶν πρὸς τὴν
'Αφροδίτην

χερρόμακτρα δὲ †καγγόνων†
πορφύρα καταῦτμενα
†τατιμάσεις† ἔπεμψ' ἀπὸ Φωκίας
δῶρα τίμια †καγγόνων†

κόσμον λέγει κεφαλῆς τὰ χειρόμακτρα, ὡς καὶ Ἑκαταῖος (F.G.H.
1 F 358) δηλοῖ . . .

1 κακ κομᾶν Ahrens: Μαιόνων vel Ἰαόνων? Lobel 2 Ahrens
(πόρφ-): πορφύρα cod. A Maas: καταυταμενά cod. A (cf. 44. 9)
3 τὰ τοι Μνάσις ci. Wilamowitz

101A (Voigt) = Alc. 347(b) L.-P.

102 Heph. *Ench.* 10. 5 (p. 34 Consbruch)

ἔστι δὲ πυκνὸν (sc. ἐν τοῖς ἀντισπαστικοῖς τετραμέτροις καταληκ-
τικοῖς) καὶ τὸ τὴν δευτέραν μόνην ἀντισπαστικὴν ἔχον, ᾧ μέτρῳ
ἔγραψεν ἄσματα καὶ Σαπφῶ ἐπὶ τ(ελευτ)ῆς τοῦ ἑβδόμου

γλύκη μαῖτερ, οὔτοι δύναμαι κρέκην τὸν ἴστον
πόθῳ δάμεισα παῖδος βραδίναν δι' Ἀφροδίταν.

cf. *Et. Gen.* (p. 32 Calame) = *Et. Gud.* 316. 35s. Sturz = *Et.*
Mag. 505. 57s., Zonar. 1190 (κερκίς)

2 βραδίνω ci. Bergk

126

SAPPHO

100 Pollux, *Vocabulary*

In Book 5 of Sappho's lyric poems we may find:
and covered her all over with soft shag,
and they say this means pieces of (close-woven?) linen.

101 Athenaeus, *Scholars at Dinner*

And when Sappho says in Book 5 of her lyric poems, address-
ing Aphrodite,

. . . and handcloths . . . purple, perfumed (?),
(which Mnasis) sent (to you) from Phocaea, expensive
gifts . . .

she means handcloths as an adornment for the head; Heca-
taeus makes this clear . . .

101A (Voigt) = Alc. 347(b)

102 Hephæstion, *Handbook on Metres*

Common also is the antispastic tetrameter catalectic which
has only its second unit antispastic,¹ a metre in which Sappho
wrote songs at the end of (or 'in') her seventh book:

Truly, sweet mother, I cannot weave my web, for
I am overcome with desire for a boy because of slender
Aphrodite.

¹ The other units being iambic (υ-υ-/υ- υ/υ-υ-/υ-);
in modern analysis, iambic + glyconic + bacchius, or anacre-
ontic.

127

GREEK LYRIC

103 P. Oxy. 2294

. . . φ[
]σαν ἐν τῶι . [. δὲ ἰ κ(αί) ἐκάστης ὁ ᾱ[
 5] . εν τὸ γὰρ ἐννεπε[.] η προβ[
] . ατε τὰν εὐποδα νύμφαν [.]
] τα παῖδα Κρονίδα τὰν ἰόκ[ολπ]ον[.]
] . σ ὄργαν θεμένα τὰν ἰόκ[ολ]πος α[.]
] . . ἄγναι Χάριτες Πιέριδέ[ς τε] Μοῖ[σαι]
] . [. ὄ] ππποτ' αοιдай φρέν[. . .] αν . [.]
 10] σαιοισα λιγύραν [αοί] δαν
 γά] μβρον, ἄσαροι γὰρ ὑμαλικ[.]
] σε φόβαιοι θεμένα λύρα . [.]
] . . η χρυσοπέδιλ < λ > [ο] s Αὔως
] . στίχ(οι) ρλ[]
 15] μετὰ τὴν πρώτην [.]
] φέρονται ἐπιγεγρα[.]
 ἐπιθα] λάμια
] βυβλίου καὶ βέλτιον

suppl. Lobel 8 δευτέ ν] υν Lobel 10 αἰοισα < ι > ? Page

103B (Voigt) (= inc. auct. 26 L.-P.) P. Oxy. 2308

] ρηον θαλάμω τωδεσ[.]
] ις εὐποδα νύμφαν ἄβ[.]

Sa. ded. Treu

103C (Voigt) = 214 L.-P.

128

SAPPHO

103 Oxyrhynchus papyrus,¹ 2nd c. A.D.

. . . in the . . . ten (poems) and of each the first (line):

- 1) . . . for . . . speak . . .
- 2) (Sing of) the bride with her beautiful feet ² . . .
- 3) . . . the violet-robed daughter of Zeus . . .
- 4) . . . putting aside anger ³ . . . violet-robed . . .
- 5) (Hither,) holy Graces and Pierian Muses ⁴
- 6) . . . when . . . song(s) . . . the mind . . .
- 7) . . . hearing a clear song . . .
- 8) . . . bridegroom, for annoying (to?) companions . . .
- 9) . . . her hair, putting down the lyre . . .
- 10) . . . golden-sandalled Dawn ⁵ . . .

. . . Book 8,⁶ 130-9 lines 7; (all in the same metre) after the first. (In Book 9 . . . poems occur, and the book) is entitled 'Epithalamia' ⁸ . . . book; this is the better view . . .

¹ Containing bibliographical details about one of Sappho's books, prob. Book 8: see Page, *S. & A.* 116 ff. ² Cf. 103B.2. ³ Or 'conceiving anger'. ⁴ Cf. 53, 128. ⁵ Cf. 123. ⁶ Or 'ten poems', repeating line 3. ⁷ The unit figure is missing; the average length of the poems was 13-14 lines. ⁸ Page, l.c. 118 f.; in Lobel's view (*Ox. Pap.* xxi 23 ff.) it is the nine poems after the first in the book under discussion that are entitled 'Epithalamians'.

103B (Voigt) Oxyrhynchus papyrus (late 2nd or early 3rd c.)

. . . chamber . . . the bride with her beautiful feet . . .

103C (Voigt) = 214 L.-P.

129

GREEK LYRIC

104(a) Demetr. *Eloc.* 141 (p. 33 Radermacher)

χαριεντίζεται δέ ποτε (ἢ Σαπφῶ) καὶ ἐξ ἀναφορᾶς ὡς ἐπὶ τοῦ Ἑσπέρου·

Ἑσπερε πάντα φέρων ὅσα φαίνολις ἐσκέδασ'
αὔως,
†φέρεις ὄν, φέρεις† αἶγα, φέρεις ἄπυ μάτερι
παῖδα.

καὶ γὰρ ἐνταῦθα ἡ χάρις ἐστὶν ἐκ τῆς λέξεως τῆς φέρεις ἐπὶ τὸ αὐτὸ ἀναφερομένης.

cf. *Et. Gen.* (pp. 18, 27 Calame), *Et. Mag.* 174. 43s., 384. 1, *Et. Gud.* p. 538 Stef., pp. 254. 5, 446. 3s. Sturz, *Anecd. Oxon.* ii 444 Cramer, schol. Eur. *Orest.* 1260

1 φέρεις Demetr. cod. P 2 φέρεις οἶνον φέρεις αἶγα φέρεις
μάτερι παῖδα cod. P φέρεις οἶνον φέρεις οἶνον φέρεις αἶγα φέρεις
ἄποιον μητέρι παῖδα *Et. Gen.* (p. 27C.) ὄν Manuzio οἶν Benti-
voglio αἶγα φέρεις ἔπερόν τε Floyd ἄπυ Bergk

(b) Himer. *Or.* 46. 8 (p. 188 Colonna)

ἄσπῆρ οἶμαι σύ τις ἐσπέριος,

ἀστέρων πάντων ὁ κάλλιστος . . .

Σαπφοῦς τοῦτο δὴ τὸ <ἐς> Ἑσπερον ἔσμα.

cf. 47. 17 (p. 195 Col.)

105(a) Syrian. in Hermog. *Id.* 1. 1 (i 15 Rabe)

καὶ ὅσαι (ιδέαι) τὰ ταῖς αἰσθήσεσιν ἠδέα ἐκφράζουσιν, ὄψει,
ἀκοῇ, ὀσφρήσει, γεύσει, ἀφῆ, ὡς . . . Σαπφῶ (fr. 2. 5-8) καὶ

οἶον τὸ γλυκύμαλον ἐρεύθεται ἄκρω ἐπ' ὕσδω,
ἄκρον ἐπ' ἀκροτάτῳ, λελάθοντο δὲ μαλοδρόπης·
οὐ μὰν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐπίκεσθαι.

cf. schol. Theocr. 11. 39c (p. 245 Wendel), Longun 3. 33

SAPPHO

104(a) Demetrius, *On Style*

Sometimes, also, Sappho makes charming use of repetition as in the description of the Evening Star:

Hesperus, bringing everything that shining Dawn scattered, you bring the sheep, you bring the goat, you bring back the child to its mother.

Here the charm lies in the repetition of the word 'bring', always with the same reference (i.e. to Hesperus).

(b) Himerius, *Orationes*

You are, I think, an evening star,

the fairest of all the stars.

This song to Hesperus is Sappho's.

105(a) Syrianus on Hermogenes, *On Kinds of Style*

And such kinds of style as describe what gives pleasure to the senses, sight, hearing, smell, taste, touch as . . . Sappho (fr. 2. 5-8) and

As the sweet-apple reddens on the bough-top, on the top of the topmost bough; the apple-gatherers have forgotten it—no they have not forgotten it entirely, but they could not reach it.

GREEK LYRIC

(b) Himer. *Or.* 9. 16 (p. 82 Colonna)

Σαπφούς ἦν ἄρα μῆλα μὲν εἰκάσαι τὴν κόρην . . . τὸν νυμφίον
τε Ἀχιλλεῖ παρομοιάσαι καὶ εἰς ταῦτόν ἀγαγεῖν τῷ ἥρωι τὸν
νεανίσκον ταῖς πράξεσι.

(c) Demetr. *Eloc.* 106 (p. 26 Radermacher)

τὸ δὲ ἐπιφώνημα καλούμενον ὀρίζοιτο μὲν ἂν τις λέξιν ἐπικοσμ-
οῦσαν ἔστι δὲ τὸ μεγαλοπρεπέστατον ἐν τοῖς λόγοις· τῆς
γὰρ λέξεως ἢ μὲν ὑπηρετεῖ, ἢ δὲ ἐπικοσμεῖ. ὑπηρετεῖ μὲν ἢ
τοιᾶδε· 'οἶαν . . . καταστείβοισι', ἐπικοσμεῖ δὲ τὸ ἐπιφερόμενον
τό· 'χάμαι . . . ἄνθος'. ἐπενήνεκται γὰρ τοῦτο τοῖς προλελεγ-
μένοις κόσμος σαφῶς καὶ κάλλος.

οἶαν τὰν ὑάκινθον ἐν ὄρεσι ποίμενες ἄνδρες
πόσσι καταστείβοισι, χάμαι δέ τε πόρφυρον
ἄνθος . . .

Sa. ded. Bergk

106 Demetr. *Eloc.* 146 (p. 34 Radermacher)

ἐπὶ τοῦ ἐξέχοντος ἀνδρὸς ἢ Σαπφῶ φησι·

πέρροχος ὡς ὅτ' αἰδοῦς ὁ Λέσβιος ἀλλοδαπίοισιν

cf. Eust. *Il.* 741. 16, Hsch. M1004

107 Ap. Dysc. *Coni.* 490 (i 223 Schneider)

ἄρα· οὗτος κατὰ πᾶσαν διάλεκτον ὑπεσταλμένης τῆς κοινῆς καὶ
'Ἀττικῆς ἦρα λέγεται·

ἦρ' ἔτι παρθενίας ἐπιβάλλομαι;

Σαπφῶ.

cf. schol. Vat. in Dion. Thrac. 20 (p. 290 Hilgard)

π<αρ>θενίης Ap. Dysc. παρθενικᾶς schol. Dion.

SAPPHO

(b) Himerius, *Orations*

It was Sappho who compared the girl to an apple . . . and likened the bridegroom to Achilles and put the young man on a par with the hero in his achievements.

(c) Demetrius, *On Style*

The so-called 'epiphoneme' might be defined as a phrase which adds ornamentation, and it is the most impressive feature in prose. Some phrases help the sense, others ornament it; one that helps the sense is 'Like the hyacinth . . . mountains'; what follows ornaments it: 'and on the ground . . . flower'. This addition to the foregoing words clearly adds ornament and beauty.

Like the hyacinth which shepherds tread underfoot in the mountains, and on the ground the purple flower . . .¹

¹ Attributed to Sappho by Bergk.

106 Demetrius, *On Style*

Of the outstanding man Sappho says:

Superior, as the Lesbian singer to those of other lands¹

¹ The expression 'after the Lesbian singer' became proverbial.

107 Apollonius Dyscolus, *Conjunctions*

In every dialect except the Koine (Common) and Attic *ἄρα* has the form *ἦρα*; cf. Sappho:

Do I still long for virginity?

GREEK LYRIC

108 Himer. *Or.* 9. 19 (p. 84 Colonna)

φέρει οὖν, εἴσω τοῦ θαλάμου παραγαγόντες αὐτὸν ἐντυχεῖν τῷ
κάλλει τῆς νύμφης πείσομεν.

ὦ καλή, ὦ χαρίεσσα·

πρέπει γάρ σοι τὰ τῆς Λεσβίας ἐγκώμια.

Sa. ded. Welcker cf. Theocr. 18. 38

109 *Erim. Hom. (Anecd. Oxon.* i 190 Cramer)

ἦσι·

δώσομεν, ἦσι πάτηρ

φησὶν ἡ Σαπφῶ ἠτί δὲ λέγει Ἄλκμᾶν (fr. 136 *P.M.G.*) ἀντὶ
τοῦ ἦσιν.

110(a) Heph. *Ench.* 7.6 (p. 23 Consbruch)

τὸ δὲ τετράμετρον (sc. δακτυλικὸν Αἰολικὸν καταληκτικόν)·

θυρώρω πόδες ἐπτορόγγιοι,
τὰ δὲ σάμβαλα πεμπεβόηα,
πίσσυγγοι δὲ δέκ' ἐξεπόναισαν.

cf. scholl. A et B in Heph. (pp. 129, 274 Consbr.), Synes. *Erist.*
3. 158d

1 θυρώρω Edmonds Hotchkis: ἐπταρόγγιοι sim., codd.
2 Schneidewin: πεντα-, πεντε- codd.

(b) Demetr. *Eloc.* 167 (p. 37 Radermacher)

ἄλλως δὲ σκώπτει (ἡ Σαπφῶ) τὸν ἄγροικον νυμφίον καὶ τὸν
θυρωρὸν τὸν ἐν τοῖς γάμοις εὐτελέστατα καὶ ἐν πεζοῖς ὀνόμασι
μᾶλλον ἢ ἐν ποιητικοῖς . . .

111 Heph. *Poem.* 7. 1 (p. 70 Consbruch)

ὅταν δὲ τὸ ἐφύμνιον μὴ μετὰ στροφὴν ἀλλὰ μετὰ στίχον κέηται
περιλαμβανόμενον ἄλλῳ στίχῳ, μεσύμνιον καλεῖται, οἷόν ἐστι τὸ
παρὰ Σαπφοῦ·

SAPPHO

108 Himerius, *Orations*

Come then, we shall lead him away within the bedroom and
urge him to come face to face with the beauty of the bride.

O beautiful one, o graceful one,¹

for the praises of the Lesbian woman are fitting for you.

¹ Attributed to Sappho by Welcker.

109 *Homeric Parsings* (on *Il.* 1. 528 ἦ, 'he spoke')

Sappho has ἦσι, 'says':

we shall give, says the father.

Alcman has ἠτί instead.

110(a) Hephaestion, *Handbook on Metres*

The Aeolic dactylic tetrameter catalectic:

The door-keeper's feet are seven fathoms long,
and his sandals are made from five ox-hides; ten
cobblers worked hard to make them.¹

¹ Pollux says the door-keeper kept the bride's friends from
coming to her rescue.

(b) Demetrius, *On Style*

In different vein ¹ Sappho makes very cheap fun of the rustic
bridegroom and the door-keeper at the wedding, using prosaic
rather than poetic language.

¹ This passage follows 195.

111 Hephaestion, *On Poems*

Whenever the refrain occurs not after a strophe but after a
line and is followed by another line, it is called a mesymnion,
'central refrain', as for instance in Sappho:

ἕφοι δὴ τὸ μέλαθρον,
 ὑμήναον,
 ἀέρρετε, τέκτονες ἄνδρες·
 ὑμήναον.
 5 γάμβρος † (εἰς)έρχεται ἴσος † Ἄρεινι,
 ἄνδρος μεγάλῳ πόλῳ μέσδων.

cf. Demetr. *Eloc.* 148 (p. 34 Raderm.), Arsen. (p. 460 Walz) =
 Apostol. 17. 76a, inc. auct. 14

2, 4, om. Demetr. 5 εἰς ἴσ' Ἄρεινι ci. Lobel post h.v.
 ὑμήναον inser. Blomfield 6 om. Heph.

112 Heph. *Ench.* 15. 26 (p. 55s. Consbruch) (π. ἀουαρτήτων)

καὶ τὸ ἐκ χοριαμβικῶν ἐφθήμερων τῶν εἰς τὴν ἱαμβικὴν
 κατάκλειδα ἢ αὐτὴ ποιήτρια (sc. Σαπφώ).

ὄλβιε γάμβρε, σοὶ μὲν δὴ γάμος ὡς ἄραο
 ἐκτετέλεστ', ἔχῃς δὲ πάρθενον ἄν ἄραο . . .
 σοὶ χάριεν μὲν εἶδος, ὄππατα δ' . . .
 μέλιχ', ἔρος δ' ἐπ' ἱμέρτῳ κέχνται προσώπῳ
 . . . τετίμακ' ἔξοχά σ' Ἀφροδίτα

cf. Choricium *Zach.* 19 (p. 86s. Förster-Richtsteig)

2 ὡς ἄραο Fick 3ss. Choric. in vers. redegit Weil 4 Wila-
 mowitz: μελιχρά, ἔρος Choric. μελλίχροος Heph.

113 D. H. *Comp.* 25 (vi 127s. Usner-Radermacher)

. . . τὸ Σαπφικόν . . . ἐπιθαλάμιον τουτί·

οὐ γὰρ † ἐτέρα νῦν † πάις ᾧ γάμβρε τεαύτα

fort. οὐ γὰρ ἦς ἀτέρα πάις . . . τεαύτα <ποτα> Us.-Rad., Lobel
 quia Dion. - u - u u - u u - - u u - - u u require vid.

On high the roof—Hymenaeus!—raise up, you
 carpenters—Hymenaeus!¹ The bridegroom is com-
 ing, the equal of Ares, much larger than a large
 man.²

¹ The position of this refrain is uncertain. ² Demetrius,
On Style notes S.'s use of hyperbole ('the equal of Ares') fol-
 lowed by recantation.

112 Hephaestion, *Handbook on Metres*

The same poetess (Sappho) uses the 3½-foot choriambic with
 iambic close (- u u - u -):

Happy bridegroom, your marriage has been ful-
 filled as you prayed, you have the girl for whom you
 prayed . . . Your¹ form is graceful, your eyes . . .
 gentle, and love streams over your beautiful face
 . . . Aphrodite has honoured you outstandingly.

¹ The context in Choricium shows that these words are ad-
 dressed to the bride.

113 Dionysius of Halicarnassus, *On Literary Composition*

. . . this Sapphic wedding-song:

For, bridegroom, there (was?) never another girl
 like this one¹

¹ Text uncertain.

GREEK LYRIC

114 Demetr. *Eloc.* 140 (p. 33 Radermacher)

αἱ δὲ ἀπὸ τῶν σχημάτων χάριτες δηλαῖ εἰσιν καὶ πλεῖσται παρὰ Σαπφοῖ, οἷον ἐκ τῆς ἀναδιπλώσεως, ὅπου νύμφη πρὸς τὴν παρθενίαν φησί, 'παρθενία . . . οἴχη', ἣ δὲ ἀποκρίνεται πρὸς αὐτὴν τῷ αὐτῷ σχήματι, 'οὐκέτι . . . ἦξω'.

παρθενία, παρθενία, ποῖ με λίποις ἀποίχη;
† οὐκέτι ἦξω πρὸς σέ, οὐκέτι ἦξω †.

1 Blomfield: λιπούσα οἴχη cod.

115 Heph. *Ench.* 7. 6 (p. 23 Consbruch)

πεντάμετρα δὲ (sc. Αἰολικὰ δακτυλικὰ) καταληκτικὰ εἰς δισύλλαβον

τίω σ', ὦ φίλε γάμβρε, καλῶς εἰκάσδω;
ὄρπακι βραδίνω σε μάλιστ' εἰκάσδω.

cf. schol. B in Heph. 9 (p. 274 Consbr.). Sa. ded. Ursinus

116 Serv. in Verg. *Georg.* 1. 31 (iii 1. 139s. Thilo-Hagen)

generum vero pro marito positum multi accipiunt iuxta Sappho, quae in libro qui inscribitur Ἐπιθαλάμια ait:

χαῖρε, νύμφα, χαῖρε, τίμιε γάμβρε, πόλλα,

ἀντὶ τοῦ νυμφίε.

cf. Poll. 3. 32, Iulian. *Ep.* 183 (p. 242 Bidez-Cumont)

117 Heph. *Ench.* 4.2 (p. 13 Consbruch)

καταληκτικὰ δὲ (καλεῖται μέτρα), ὅσα μ μειωμένον ἔχει τὸν τελευταῖον πόδα, οἷον ἐπὶ ἰαμβικοῦ

† χαίροις ἀ νύμφα †, χαιρέτω δ' ὁ γάμβρος

cf. Choerob. in Heph. 4 (p. 220 Consbr.), Epit. Heph. 8 (p. 361 Consbr.), Theocr. 18. 49, Nic. Chon. (ed. Moravesik, *Acta Antiqua* 12, 1964, 473ss.)

ἀ νύμφα, χαίροις ? Lobel. Sa. ded. Ursinus

SAPPHO

114 Demetrius, *On Style*

The graces arising from the use of figures of speech are clear and numerous in Sappho; for example, her use of repetition when a bride addresses her virginity, and her virginity replies to her using the same figure:

'Virginity, virginity, where have you gone, deserting me?' 'Never again shall I come to you: never again shall I come.'¹

¹ Text and metre of v. 2 uncertain.

115 Hephaestion, *Handbook on Metres*

And the Aeolic dactylic pentameters, catalectic with disyllabic close:

To what may I well compare you, dear bridegroom? I compare you above all to a slender sapling.

116 Servius on Virgil

Many people say that *gener* ('son-in-law') is used here for 'husband', just as in Sappho, who in the book entitled 'Wedding-songs' says:

Farewell, bride, farewell, worthy bridegroom,¹

using γάμβρος for νυμφίος.

¹ γάμβρος is used of any male relation by marriage.

117 Hephaestion, *Handbook on Metres*

Metres are called catalectic when they have the final foot shortened, as in the iambic:

Farewell, bride, and farewell the bridegroom.

GREEK LYRIC

117A (= 194A Voigt) Mich. Ital. *Or. ad Mich. Oxit.* (C.R. 10, 1960, 192s., *Herm.* 91, 1963, 115ss.)

σοὶ τῶ καλλίστῳ νυμφίῳ καὶ καθαρωτάτῳ ἀνδρί, θεϊότατε ἀρχιερεῦ, ὡς ἐπὶ γάμοις μυστικοῖς ἐπιθαλάμιον ᾄδομεν, οὐχ οἶον . . . οὐδ' οἶον ᾄδει Σαπφῶ ἢ ποιήτρια, μαλακοῖς τισὶ ρυθμοῖς καὶ μέλεσιν ἐκλελυμένοις τὰς ψῆδὰς διαπλέκουσα καὶ ἵπποις μὲν ἀθλοφόροις ἀπεικάζουσα τοὺς νυμφίους, ῥόδων δ' ἀβρότῃτι παραβάλλουσα τὰς νυμφευομένας παρθένους καὶ τὸ φθέγμα πηκτίδος ἐμμελέστερον ποιούσα . . .

117A (Voigt) Hsch. Ξ 85

ξοάνων προθύρων·

ἐξεσμένων

Sa. ξ. π. ded. Latte, *Glotta* 32 (1953) 35s.

117B (Voigt) = inc. auct. 24

118 Hermog. *Id.* 2. 4 (p. 334 Rabe)

καθόλου τὸ περιτιθέσθαι τοῖς ἀπροαιρέτοις προαιρετικῶν τι γλυκύτητα ποιεῖ, ὡς περ . . . καὶ ὅταν τὴν λύραν ἐρωτᾷ ἡ Σαπφῶ καὶ ὅταν αὐτῇ ἀποκρίνηται, οἶον·

ἄγι δὴ χέλυ δία † μοι λέγε †
φωνάεσσα † δὲ γίνεο †

καὶ τὰ ἐξῆς.

cf. Eust. *Il.* 9. 41s., Mich. Ital. *ad Joh. II Comn.* (v. Page, *L. G. S.* p. 155)

1 ἄγε δὴ, ἄγε μοι, ἄγε codd. 1s. δία χέλυ φ. γένοιο Eust.

140

SAPPHO

117A Michael of Italy, *Address to Michael Oxites*¹

For you, handsome bridegroom, man of purity, most holy high priest, we sing a wedding-song as at your mystic marriage²; not such a song as . . . the poetess Sappho sings, weaving her songs from soft rhythms and licentious melodies, comparing the bridegrooms to prize-winning horses and likening the brides to the tenderness of roses, making her utterance more tuneful than the lyre,³ . . .

¹ Bishop of Constantinople, c. 1143.

² With the church.

³ Cf. fr. 118, 156, test. 61 n. 1.

117A (Voigt) Hesychius, *Lexicon*

smooth doorway,¹

i.e. polished.

¹ Attributed to S.'s Epithalamia since Catullus' *rasilem* . . . *forem*, 'polished doorway', occurs in a wedding-hymn (61. 161).

117B (Voigt) = 'Sappho or Alcaeus' 24.

118 Hermogenes, *Kinds of Style*

In general the attribution of deliberate choice to things incapable of it produces a sweet effect, as . . . when Sappho questions her lyre and the lyre answers her:

Come, divine lyre, speak to me and find yourself a voice,¹

and the lines which follow.

¹ Text uncertain.

141

GREEK LYRIC

119 Schol. Aristoph. *Plut.* 729 (p. 364 Dübner)

ἡμιτύβιον ἀντὶ τοῦ σουδάριον· ῥάκος ἡμιτριβές λινοῦν τι, οἶον ἐκμαγεῖον. καὶ Σαπφώ

αἰμιτύβιον στάλασσον

Hemsterhuis: σταλάσσω cod.

120 *Et. Mag.* 2. 43

βάζω τὸ λέγω . . . ἐξ αὐτοῦ γίνεται ἀβακῆς· κέχρηται δὲ αὐτῷ Σαπφώ, οἶον

ἀλλὰ τις οὐκ ἔμμι παλιγκότων
ὄργαν, ἀλλ' ἀβάκην τὰν φρέν' ἔχω . . .

cf. Zonar. in ἀβάκησαν

2 Ursinus: ὄργάνων . . . πᾶμφρενα, παμφρένα codd.

121 Stob. *Ecl.* 4. 22. 112 (iv 543 Wachsmuth-Hense) (ὅτι ἐν τοῖς γάμοις τὰς τῶν συναπτομένων ἡλικίας χρῆ σκοπεῖν)

Σαπφοῦς·

ἀλλ' ἔων φίλος ἄμμι
λέχος ἄρνησο νεώτερον·
οὐ γὰρ τλάσομ' ἔγω συνοί-
κην ἔοισα γεραιτέρα

cf. Arsen. 3. 14 = Apostol. 2. 52d (ii 277 Leutsch-Schn.)

metrum incert. 4 Hiller: ἔσσα codd.

122 Athen. 12. 554b (iii 223 Kaibel)

φυσικὸν γὰρ δὴ τι τὸ τοὺς οἰομένους εἶναι καλοὺς καὶ ὠρατοὺς ἀνθολογεῖν. ὅθεν αἱ τε περὶ τὴν Περσεφόνην ἀνθολογεῖν λέγονται καὶ Σαπφώ φησιν ἰδεῖν

ἄνθε' ἀμέργοισαν παῖδ' † ἄγαν † ἀπάλαν.

παῖδα τὰν Blomfield

SAPPHO

119 Scholiast on Aristophanes, *Plutus*

ἡμιτύβιον: for *sudarium*, a half-worn linen cloth, like a napkin: cf. Sappho:

a dripping napkin

120 *Etymologicum Magnum*

βάζω, 'I speak' . . . ; from it comes ἀβακῆς, 'unspeaking, quiet, gentle', which Sappho uses, e.g.

But I am not one of those with a spiteful temperament: I have a gentle heart.¹

¹ Cf. Anacr. 416.

121 Stobaeus, *Anthology* (that in marriage the age of the partners should be taken into account)

Sappho:

But if you are my friend, take the bed of a younger woman, for I will not endure being the elder one in a partnership.

122 Athenaeus, *Scholars at Dinner*

For it is natural that those who think themselves beautiful and ripe should gather flowers. This is why Persephone and her companions are said to gather flowers, and Sappho says she saw

a tender girl picking flowers

GREEK LYRIC

123 Ammon. *Diff.* 75 (p. 19 Nickau)

ἄρτι καὶ ἀρτίως διαφέρει. ἄρτι μὲν γὰρ ἐστὶ χρονικὸν ἐπίρρημα, τὸ δ' ἀρτίως ἐπὶ τοῦ ἀπηρτισμένου ἔργου τελείως. ὥστε ἀμαρτάνει Σαπφῶ λέγουσα·

ἀρτίως μὲν ἂ χρυσοπέδιλος Αὔως

ἀντὶ χρονικοῦ ἐπιρρήματος.

μ' ἂ Seidler ut Sapphica evaderet strophā

124 Heph. *Ench.* 15. 4 (p. 48 Consbruch)

δύναται δὲ καὶ εἰς τρίτον ἀνάπαιστον διαρῆσθαι, εἰ ἀπὸ σπονδαίου ἀρχοίτο, οἷον τὸ Σαπφῶς·

αὐτὰ δὲ σὺ Καλλιόπα,

τοῦ προσοδιακοῦ ὄν καὶ τοῦτο εἶδος.

cf. schol. A in Heph. (p. 154 Consbr.)

125 Schol. Aristoph. *Thesm.* 401 (p. 267 Dübner)

νεωτέρων καὶ ἐρωτικῶν τὸ στεφανηπλοκεῖν πρὸς τὸ ἔθος, ὅτι ἐστεφανηπλόκουν αἱ παλαιαί. Σαπφῶ·

† αὐταόρα † ἐστεφαναπλόκη

αὐτα δ' ὠράα Ahrens αὐτα|ὠράα στ- Treu αἰστεφανηπλόκουν cod. ἐστ- Seidler -απλόκη Ahrens

126 *Et. Gen.* (p. 22 Calame) = *Et. Mag.* 250. 10s.

δαύω· τὸ κοιμῶμαι Σαπφῶ·

δαύοις ἀπάλας ἔτα<ί>ρας ἐν στήθεσιν.

λέγει δὲ Ἡρωδιανὸς (i 453 Lentz) ὅτι ἀπαξ κεῖται ἢ λέξις παρὰ Σαπφῶι.

δαύοισ' Bergk ἐτάρας ἐν, ἐτάρασε(ν) codd. ἐταίρας|ἐν Ahrens

SAPPHO

123 Ammonius, *On Similar but Different Words*

There is a difference between ἄρτι and ἀρτίως; for ἄρτι is an adverb of time, while ἀρτίως is used of something which is finished completely. So Sappho is wrong when she says:

Golden-sandalled Dawn¹ had lately . . .

using ἀρτίως instead of an adverb of time.

¹ Cf. 103. 13.

124 Hephaestion, *Handbook on Metres*

The length $\cup - \cup\cup - \cup\cup -$ can be divided to form three anapaests if it begins with a spondee, as in Sappho's

and you yourself, Calliope,¹

which is also a type of prosodiae.

¹ One of the Muses.

125 Scholiast on Aristophanes, *Thesmophoriazusae*

It was young folk and people in love who wove garlands; with reference to the custom by which women of old used to wear garlands; cf. Sappho:

(I myself in my youth?) used to weave garlands.

126 *Etymologicum Genuinum*

δαύω, 'I sleep'; cf. Sappho:

May you sleep¹ on the bosom of your tender companion.

Herodian says that the word occurs once only in Sappho.

¹ Or 'sleeping', feminine participle.

GREEK LYRIC

127 Heph. *Ench.* 15. 25 (p. 55 Consbruch)

καὶ τὸ ἐξ ἰθυφαλλικῶν δύο ἢ Σαπφῶν πεποίηκε·

δεῦρο δηῦτε Μοῖσαι χρύσιον λίποισαι . . .

cf. schol. A in Heph. 15 (p. 161 Consbr.)

128 Heph. *Ench.* 9.2 (p. 30 Consbruch)

τετράμετρα δὲ (sc. χοριαμβικά), ἃ καὶ συνεχέστερά ἐστιν, οἶα ταυτί τὰ Σαπφῶς·

δευτέ νυν ἄβραι Χάριτες καλλίκομοί τε Μοῖσαι

cf. schol. A et Choerob. in Heph. (pp. 139 app., 235 Consbr.), Atil. Fort. *Ars* 28 (vi 301 Keil)

129 Ap. Dyc. *Pron.* 83bc (i 66 Schneider)

ἐμέθεν πικνῶς αἱ χρήσεις παρὰ Αἰολεῦσιν·

(a) ἔμεθεν δ' ἔχρησθα λάθαν

(b) ἢ τιν' ἄλλον ἀνθρώπων ἔμεθεν φίλησθα

Sa. ded. La Croze (b) ἢ τιν' ἄλλον[<μᾶλλον> (i.e. stroph. Sapph.) Bergk ἢ τίνα μᾶλλον . . .; Page

130 Heph. *Ench.* 7. 7 (p. 23 Consbruch)

τὸ δὲ τετράμετρον (sc. Αἰολικὸν δακτυλικὸν) ἀκατάληκτόν ἐστι τοιοῦτον·

Ἔρος δηῦτέ μ' ὁ λυσιμέλης δόνει,
γλυκύπικρον ἀμάχανον ὄρπετον

sequitur fr. 131. Cf. schol. B in Heph. 9 (p. 274 Consbr.), Max. Tyr. 18.9 (v. fr. 172)

1 Seidler: δαῦτε codd.

SAPPHO

127 Hephaestion, *Handbook on Metres*

Sappho has composed the line which contains two ithyphallics:

Hither again, Muses, leaving the golden (house of your father, Zeus?)

128 Hephaestion, *Handbook on Metres*

. . . and the choriambic tetrameter,¹ which is found in longer sequences, as in Sappho's lines which begin:

Hither now, tender Graces and lovely-haired Muses.²

¹ Heph. notes that the line ends in an amphibrach or (as here) a bacchius. ² Cf. 103. 8.

129 Apollonius Dyscolus, *Pronouns*

ἐμέθεν ('of me') is frequently used by the Aeolic poets:

(a) and you have forgotten me

(b) or you love some other (more?) than me

130 Hephaestion, *Handbook on Metres*

The Aeolic dactylic tetrameter acatalectic is as follows:

Once again limb-loosening Love makes me tremble, the bitter-sweet, irresistible creature.¹

¹ Perhaps followed immediately by 131.

GREEK LYRIC

131 Heph. *Ench.* 7. 7 (v. ad fr. 130)

"Ατθι, σοὶ δ' ἔμεθεν μὲν ἀπήχθετο
φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν πότῃ

cf. schol. B in Heph. 9 (p. 274 Consbr.)

2 Bentley: φροντίς δ' ἦν codd. Voigt: πότῃ, πότε codd.

132 Heph. *Ench.* 15. 18 (p. 53s. Consbruch)

ἄλλο ἀσυνάρτητον ὁμοίως κατὰ τὴν πρώτην ἀντιπάθειαν, ἐκ τροχαϊκοῦ διμέτρου ἀκαταλήκτου καὶ ἰαμβικοῦ ἐφθήμερου, ὅπερ ἐὰν παραλλάξῃ τὴν τομὴν, γίνεται τροχαϊκὸν προκαταληκτικόν

ἔστι μοι κάλα πάϊς χρυσοῖσιν ἀνθέμοισιν
ἐμφέρη<ν> ἔχοισα μόρφαν Κλείς ἀγαπάτα,
ἀντὶ τᾶς ἔγωυδὲ Λυδίας παῖσαν οὐδ' ἐράνναν . . .

τούτων δὲ τὸ μὲν δεύτερον δῆλόν ἐστιν ἀπὸ τῆς τομῆς ὅτι οὕτως σύγκειται ὡς προείρηται, ἐκ τοῦ τροχαϊκοῦ διμέτρου ἀκαταλήκτου καὶ τοῦ ἐφθήμερου ἰαμβικοῦ, τὸ δὲ πρῶτον, διὰ τὸ πρὸ συλλαβῆς ἔχειν τὴν τομὴν, ἐγένετο προκαταληκτικόν, ἐκ τροχαϊκοῦ ἐφθήμερου, ἔστι μοι κάλα πάϊς, καὶ διμέτρου ἀκαταλήκτου τοῦ χρυσοῖσιν ἀνθέμοισιν. τὸ δὲ τρίτον ἐξ ὑπερκαταλήκτου, ἀντὶ τᾶς ἔγωυδὲ Λυδίας καὶ βραχυκαταλήκτου, παῖσαν οὐδ' ἐράνναν.

cf. schol. A in Heph. 15 (p. 159 Consbr.)

2 post Κλείς fort. deest syllaba; ἀγαπ- = ἀ ἀγαπ-

133 Heph. *Ench.* 14.7 (p. 46 Consbruch)

ἀνακλωμένου δὲ ὄντος αὐτοῦ (sc. τοῦ ἰωνικοῦ), προταχθεῖσα ἰαμβικὴ ἐξάσημος ἢ ἐπτάσημος ποιεῖ τὸ τοιοῦτον, οἷον παρὰ Σαπφοῦ

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SAPPHO

131 Hephæstion, *Handbook on Metres*

(But?), Atthis, the thought of me has grown hateful to you, and you fly off to Andromeda.¹

¹ See on 130.

132 Hephæstion, *Handbook on Metres*

Similarly there is another 'asynartete' or 'unconnected' metre of the first type of opposition (i.e. trochaic clashing with iambic), composed of a trochaic dimeter acatalectic and an iambic 3½-foot length; if the caesura is transposed, the line becomes a procatalectic trochaic¹:

I have a beautiful child who looks like golden flowers, my darling Cleis, for whom I would not (take) all Lydia or lovely² . . .

The second line is shown clearly by the caesura to be composed, as I have said, of the trochaic dimeter acatalectic and the iambic 3½-foot length; the first line thanks to its early caesura has become procatalectic, formed from a trochaic 3½-foot length (ἔστι μοι κάλα πάϊς) and an acatalectic (trochaic) dimeter (χρυσόισιν ἀνθέμοισιν); line 3 is composed of a hypercatalectic (trochaic dimeter)³ (ἀντὶ τᾶς ἔγωυδὲ Λυδίας) and a brachycatalectic (trochaic dimeter)⁴ (παῖσαν οὐδ' ἐράνναν).

¹ I.e. with early catalexis as in v. 1 (tro. dim. cat. + tro. dim.); on the metrical problems of the fr. see Page, *S. & A.* 131 n. 4: our text of v. 2 does not suit Heph.'s analysis.

² Perhaps 'lovely Lesbos'. ³ I.e. a dimeter with an extra final syllable. ⁴ I.e. a dimeter with two syllables suppressed.

133 Hephæstion, *Handbook on Metres*

But when the ionic is anaclastic (i.e. has its syllables inverted: υ υ - υ - υ - -), it is preceded by an iambic of six or seven short-units (i.e. υ - υ -) with the following result, as in Sappho:

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GREEK LYRIC

- (a) ἔχει μὲν Ἀνδρομέδα κάλαν ἀμοιβαν . . .
 (b) Ψάπφοι, τί τὰν πολυόλβον Ἀφροδίταν . . . ;

134 Heph. *Ench.* 12.4 (p. 39 Consbruch)

τῶν δὲ τριμέτρων (sc. ἰωνικῶν τῶν ἀπ' ἐλάσσονος) τὸ μὲν ἀκατάληκτον

ζά <τ'> ἐλεξάμαν ὄναρ, Κυπρογέννηα,

παρὰ τῇ Σαπφοῖ.

cf. schol. A in Heph. 12 (p. 148 Consbr.)

Maas: ζαελεξ- cod. A προσελεξ -codd. HI schol. fort. -γενήα:
 -γέννα, -γενεία codd.

135 Heph. *Ench.* 12.2 (p. 37s. Consbruch)

καὶ ὅλα μὲν οὖν ᾄσματα γέγραπται ἰωνικά, ὡς περ Ἀλκμᾶν
 (fr. 46 P. M. G.), Σαπφοῖ δέ

τί με Πανδίωνις, Ὠιρανα, χελιδῶν . . . ;

Ἀλκαίῳ δὲ πολλά (v. Alc. 10B)

cf. Hsch. Ω 302 ὠράνα· χελιδόνων ὄροφή

SAPPHO

- (a) Andromeda has a fine recompense . . .
 (b) Why, Sappho, (do you summon? neglect?)
 Aphrodite rich in blessings? ¹

¹ (a) and (b) probably from the same poem; (a) may have been the first line.

134 Hephaestion, *Handbook on Metres*

Among ionic *a minore* trimeters an example of the acatalectic is Sappho's:

I talked with you in a dream, Cyprogeneia ¹

¹ Cyprus-born Aphrodite; text uncertain: perhaps 'I talked in a dream with C.'; beginning of poem.

135 Hephaestion, *Handbook on Metres*

Whole songs were written in ionics, e.g. by Aleman (fr. 46) and Sappho:

Why, Irana, does Pandion's daughter, the swallow,¹ (wake?) me?

and many by Alcaeus (see fr. 10B).

¹ Procne, daughter of Pandion, king of Athens, was turned into a swallow.

GREEK LYRIC

136 Schol. Soph. *El.* 149 (p. 110 Papageorg.)

τὸ δὲ ' Διὸς ἄγγελος ', ὅτι τὸ ἔαρ σημαίνει (ἢ ἀηδῶν), . . . καὶ Σαπφῶ.

ἦρος ἄγγελος ἱμερόφωνος ἀήδων

cf. *Sud.* A 651

137 Arist. *Rhet.* 1367a (p. 47 Römer)

τὰ γὰρ αἰσχρὰ αἰσχύνονται καὶ λέγοντες καὶ ποιῶντες καὶ μέλλοντες, ὡσπερ καὶ Σαπφῶ πεποίηκεν, εἰπόντος τοῦ Ἀλκαίου

θέλω τί τ' εἶπην, ἀλλά με κωλύει
αἴδως . . .

3 αἰ δ' ἦχες ἔσλων ἱμερον ἢ κάλων
καὶ μή τί τ' εἶπην γλώσσ' ἐκύκα κάκων,
αἴδως † κέν σε οὐκ † ἦχεν ὄππατ',
ἀλλ' ἔλεγε † περὶ τῷ δικαίῳ †

cf. schol. anon. ad loc. (p. 51 Rabe) (πεποίηκε γὰρ ἡ Σαπφῶ λέγοντα τὸν Ἀλκαίου· θέλω κτλ.), Steph. schol. ad loc. (p. 280 Rabe) (= *Anecd. Par.* i 266 Cramer) (εἶτε ὁ Ἀλκαῖος ὁ ποιητῆς ἦρα κόρης τινὸς ἢ ἄλλος τις ἦρα, παράγει σὺν ὅμως ἡ Σαπφῶ διάλογον· καὶ λέγει ὁ ἐρῶν πρὸς τὴν ἐρωμένην, θέλω κτλ., εἰτ' αὐθις ἀμοιβαδὶς ἡ κόρη λέγει πρὸς ἐκείνον, ἀλλ' εἰάν ἦς ἀγαθὸς καὶ ὁ ἔμελλες πρὸς μέ εἰπεῖν ἦν ἀγαθόν, οὐκ ἂν ἤδοῦ καὶ ἡσχύνου οὕτως, ἀλλὰ μετὰ παρρησίας ἔλεγε ἂν βλέπων πρὸς μέ ἀνερευθριάστως), tr. Lat. de Moerbeka (p. 211 Spengel), Ann. Comnen. *Alex.* 15.9 (iii 223 Leib)

ὁ κεν ὡς οὐκ Lee 6 τῷδικαίως (= τούτω, τὸ ἐδικαίως) Lobel: cf. de Moer. sed hoc dicit (dicens cod. m) clamando de proprio iusto; '-αιο- Aeolicum non est' (Voigt)

138 Athen. 13. 564d (iii 244 Kaibel)

καὶ ἡ Σαπφῶ δὲ πρὸς τὸν ὑπερβαλλόντως θαυμαζόμενον τὴν μορφήν καὶ καλὸν εἶναι νομιζόμενόν φησι

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SAPPHO

136 Scholiast on Sophocles

Sophocles uses the expression 'messenger of Zeus' of the nightingale because it signals the coming of spring; . . . cf. Sappho:

the messenger of spring, the lovely-voiced nightingale

137 Aristotle, *Rhetoric*

Men are ashamed to say, to do or to intend to do shameful things; cf. Sappho's reply when Alcaeus said:

'I wish to say something to you, but shame prevents me.' '. . . but if you had a desire for what is honourable or good, and your tongue were not stirring up something evil to say, shame would not cover your eyes, but you would state your claim.'¹

¹ Aristotle implies a poem by Alc. with an answering poem by S., and some edd. attach 1-2 to Alc. 384; but the anon. scholiast is probably correct to attribute 1-2 like the rest to S., i.e. to credit her with a poem in which she reported the address and then answered it, and it is possible to take Aristotle's words in this sense. Stephanus (11th or 12th c.) goes further: he says S. is writing a dialogue, and he throws doubt on the identity of both speakers. Perhaps S. wrote a poem in which the identity of the male speaker was unclear, and later biographers identified him falsely as Alc., noting that the rhythm was Alcaic (no other certain example in S.): see test. 8 for the type of error that a Peripatetic writer could make.

138 Athenaeus, *Scholars at Dinner*

And Sappho says to the man who is extravagantly admired for his figure and considered handsome:

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GREEK LYRIC

στᾶθι † κᾶντα † φίλος
καὶ τὰν ἐπ' ὄσσοισ' ὀμπέτασον χάριν

1 μ' ἄντα Fick

139 Philo (P. Oxy. 1356 fol. 4a 14ss. + Lobel Σ. μ. p. 55)

γυναικὸς ποιητρίδος Σαπφoῦς εὐβουλία[ς τῆ]ς περὶ θεῶν
ἠττώμεν[οι]. φησὶ γάρ·

θεοὶ δ[. . .] .νεσω . [. . . α] ὕτικ' ἀδάκ[ρυτον]
θεῖ[

140(a) Heph. *Ench.* 10. 4 (p. 33 Consbruch)

τῶν δὲ τετραμέτρων (ἀντισπαστικῶν) τὸ μὲν καταληκτικὸν
καθαρόν ἐστι τὸ τοιοῦτον·

καθνάσκει, Κυθέρη', ἄβρος Ἄδωνις· τί κε
θεῖμεν;
καττύπεσθε, κόραι, καὶ κατερέικεσθε κίθωνας.

2 Pauw: κατερύκ- codd.

(b) Paus. 9. 29. 8 (iii 64 Spiro)

Σαπφῶ δὲ ἡ Λεσβία τοῦ Οἰτόλινου τὸ ὄνομα ἐκ τῶν ἐπῶν τῶν
Πάμφω μαθοῦσα Ἄδωνι ὁμοῦ καὶ Οἰτόλινον ἦσεν.

141 Athen. 10. 425d (ii 425 Kaibel)

Ἄλκαῖος δὲ καὶ τὸν Ἑρμῆν εἰσάγει αὐτῶν οἰνοχόον, ὡς καὶ
Σαπφῶ λέγουσα·

(a) κῆ δ' ἀμβροσίας μὲν
κράτηρ ἐκέκρατ',
Ἑρμῆι δ' ἔλων ὄλπιν θεοῖσ' εἰωνοχόησε.

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SAPPHO

Stand (before me?), if you love me, and spread
abroad the grace that is on your eyes.¹

¹ Athenaeus' words suggest that S. is mocking.

139 Philo (3rd c. papyrus)

. . . taking second place to the advice about the gods given
by the poetess Sappho, who says

the gods . . . (straightway . . . the one who
sheds no tears?)

140(a) Hephaestion, *Handbook on Metres*

Among antispastic tetrameters the following is the pure
form of catalectic line:

'Delicate Adonis is dying, Cytherea¹; what are
we to do?'

'Beat your breasts, girls, and tear your clothes.'²

¹ Aphrodite. ² Presumably a dialogue between worship-
pers and Aphrodite; this is the earliest mention of the Adonis
cult, which reached Asia Minor from Syria via Cyprus; see
168.

(b) Pausanias, *Description of Greece*

Sappho of Lesbos, who learned the name Oetolinus¹ from
the hymns of Pamphos,² sang of Adonis and Oetolinus to-
gether.

¹ Linus who met his doom (οἶτρος). ² Paus. calls him the
writer of the oldest Athenian hymns, but he may have been
a Hellenistic poet.

141 Athenaeus, *Scholars at Dinner*

Alcaeus (447) introduces Hermes too as the gods' wine-
pourer, as does Sappho, who says¹ (vv. 1-3):

There a bowl of ambrosia had been mixed, and
Hermes took the jug and poured wine for the gods.

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GREEK LYRIC

(b) κῆνοι δ' ἄρα πάντες
 5 καρχάσι' ἦχον
 κᾶλειβον, ἀράσαντο δὲ πάμπαν ἔσλα
 γάμβρω.

cf. Athen. 2. 39a (vv. 1-3), Eust. *Od.* 1633. 1ss. (v. 3 + ἔστι δὲ ἔρπης Αἰγυπτιστὶ ὁ οἶνος), Athen. 11. 475a (iii 44 Kaibel):
 μνημονεύει δὲ τῶν καρχησίων καὶ Σαπφῶ ἐν τούτοις (vv. 4-6),
 Macrob. *Sat.* 5. 21. 6 (vv. 4-6), Athen. 5. 192c, Eust. *Il.* 1205.
 17

(a) cum (b) coni. Ahrens 3 ὄλπιν Athen. 10 ἔρπιν Athen. 2,
 Eust. 1633 Hamm: οἶνοχοῆσαι, ὀνοχόησεν codd. 7 τῶ γ.
 cod. τῶ del. Ahrens

142 Athen. 13. 571d (iii 259s. Kaibel)

καλοῦσι γοῦν καὶ αἱ ἐλεύθεραι γυναῖκες ἔτι καὶ νῦν καὶ αἱ
 παρθένου τὰς συνήθεις καὶ φίλας ἑταίρας, ὡς ἡ Σαπφῶ (fr. 160) καὶ
 ἔτι

Λάτω καὶ Νιόβα μάλα μὲν φίλαι ἦσαν ἑταίραι

143 Athen. 2. 54f (i 127s. Kaibel)

ἐρέβινθου . . . Σαπφῶ

χρῦσειοι δ' ἐρέβινθοι ἐπ' αἰόνων ἐφύοντο

cf. Eust. *Il.* 948. 44

δ' suppl. Hermann

144 Hdn. π. κλίσ. ὄνομ. (ap. Aldi *Thes. Cornucop.* 268^v: v.
 Choerob. ii. lxxv 43s. Hilgard) = cod. Voss. gr. 20 (Reitzen-
 stein *Gesch. Et.* 367)

. . . οἶον ἢ Σαπφῶ τῆς Σαπφῶς καὶ ἢ Λητώ τῆς Λητῶς καὶ
 δηλοῦσιν αἱ χρήσεις οὕτως ἔχουσαι (P. M. G. 979) καὶ παρ' αὐτῆ
 τῆ Σαπφοῦ

SAPPHO

They² all held drinking-cups, and they offered libations and prayed for all manner of blessings on the bridegroom.

¹ S.'s description of a divine wedding (e.g. that of Peleus and Thetis) may be from a wedding-song. ² This sentence does not necessarily follow without a break.

142 Athenaeus, *Scholars at Dinner*

Even today free women and young girls call their intimate and dear friends 'companions',¹ as did Sappho (fr. 160) and again:

Leto and Niobe were very dear companions²

¹ 'Hetairai', in later Greek the word for 'courtesans': cf. test. 22. ² Cf. 90. 10(a), 205; perhaps the first line of a poem about one of S.'s friendships.

143 Athenaeus, *Scholars at Dinner* (on chick-peas)

Cf. Sappho:

And golden chick-peas grew on the banks

144 Herodian, *On the Declension of Nouns*

. . . For example, Σαπφῶ, 'Sappho', with genitive Σαπφῶς and Λητώ, 'Leto', with genitive Λητῶς, as in (P. M. G. 979) and in Sappho herself:

GREEK LYRIC

μάλα δὴ κεκορημένοις
Γόργως

Toup, Lobel: κεκορημένου στόργος cod.

145 Schol. Ap. Rhod. I. 1123 (p. 99s. Wendel)

(a) χέραδος· ἢ τῶν βραχέων λίθων συλλογή . . . (b) χεράδες
λέγονται οἱ σωροὶ τῶν μικρῶν λίθων . . . μνημονεύει καὶ Σαπφώ·

μὴ κίνη χέραδος.

cf. *Et. Mag.* 808. 36ss.

χεράδας *Et. Mag.*

146 Trypho *Trop.* 25 (*Rhet. Gr.* viii 760 Walz)

παροιμία . . . ὡς παρὰ Σαπφῶ·

μήτε μοι μέλι μήτε μέλισσα

cf. Diogen. 6. 58 (i 279 Leutsch-Schneidewin) . . . ἐπὶ τῶν μὴ
βουλομένων παθεῖν τι ἀγαθὸν μετὰ ἀπευκτοῦ, *ibid.* i 368, ii 39, 189,
527, *Arsen.* p. 354 Walz

147 Dio Chrys. 37. 47 (ii 29 Arnim)

μνάσεσθαι τινά φαιμι † καὶ ἕτερον † ἀμμέων.

πάνυ γὰρ καλῶς εἶπεν ἡ Σαπφώ . . . λάθα μὲν γὰρ ἤδη τινὰς
καὶ ἑτέρους ἐσφηλε καὶ ἐψεύσατο, γνώμη δ' ἀνδρῶν ἀγαθῶν οὐδένα,
ἢ κατ' ἀνδρα μοι ὀρθὸς ἔστηκας.

Casaubon: -σασθαι codd. καὶ ἄψερον? Lobel καὶ ὑστερον Volger
φαιμι' ἔτι κᾶτερον Page

SAPPHO

. . . who have had quite enough of Gorgo¹

¹ Rival of Sappho: cf. test. 20, fr. 213.

145 Scholiast on Apollonius of Rhodes

χέραδος is a collection of small stones . . . heaps of small
stones are called χεράδες . . . ; Sappho uses the word:

don't move gravel¹

¹ Cf. Alc. 344.

146 Tryphon, *Figures of Speech*

Proverb . . . as in Sappho:

I want neither the honey nor the bee.

Diogenian, *Proverbs*

'I want etc.' is used of those who are not willing to take the
bad with the good.

147 Dio Chrysostom, *Discourses*

Someone, I say, will remember us in the future,

as Sappho so beautifully puts it . . . For¹ before now for-
getfulness has tripped and cheated others, but good judgement
has not cheated any man of worth, and because of this you
stand upright for me like a man.

¹ This sentence or part of it may be a further allusion to S.'s
poem; cf. 32, 55.

GREEK LYRIC

148 Schol. Pind. *Ol.* 2. 96f (i 85s. Drachmann)

ὁ νοῦς· ὁ δὲ πλοῦτος οὐ μόνος ὦν καθ' ἑαυτόν, ἀλλὰ καὶ ἀρετῇ
κεκοσμημένος, καιρίως τῶν τε ἑαυτοῦ ἀγαθῶν καὶ τῆς ἀρετῆς
ἀπολαύει, συνετὴν ἔχων τὴν φροντίδα πρὸς τὸ ἀγρεῦναι τὰ καλά.
τούτων γὰρ τὸ ἕτερον καθ' ἑαυτὸ οὐχ ἡδύ· ὡς καὶ Καλλίμαχος
(*Jon.* 95s.) καὶ ἡ Σαπφώ·

ὁ πλοῦτος ἄνευ † ἀρέτας οὐκ ἀσίνης πάροικος,
ἀ δ' ἀμφοτέρων κρᾶσις † εὐδαιμονίας ἔχει τὸ
ἄκρον †

cf. *ibid.* 96b, schol. Pind. *Pyth.* 5. 1a (ii 172 Drachm.), Plut.
Nob. 5 (vii 212 Bern.) + tr. Lat. (*ib.* 213)

1 ἄνευ τὰς Neue ἀνευθ' Ahrens 2 om. schol. *Pyth.*, Sa.
abiudic. Ahrens, alii Volper: δ' ἐξ ἀμφ. codd. ἔχει ἄκρον Plut.

149 Ap. Dysc. *Pron.* 126b (i 99 Schneider)

καὶ σὺν τῷ 'α' λέγεται (sc. σφι) παρ' Αἰολεῦσιν
ὅτα πάννυχος ἄσφι κατάγρει

Σαπφώ.

150 Max. Tyr. 18. 9 (p. 232 Hobein)

ἀναίθεται (ὁ Σωκράτης) τῇ Ξανθίππῃ ὀδυρομένη ὅτε ἀπέθνησκεν,
ἢ δὲ (sc. Σαπφώ) τῇ θυγατρὶ·

οὐ γὰρ θέμις ἐν μοισσπόλων † οἰκία †
θρηῆνον ἔμμεν'· οὐ κ' ἄμμι πρέποι τάδε.

1 δόμῳ Hartung 2 τάδε πρέποι Lobel

SAPPHO

148 Scholiast on Pindar ('wealth adorned with virtues brings
the opportunity for all sorts of things')

The meaning is: wealth, when not alone but embellished by
virtue, opportunely enjoys its own benefits and those of virtue
and has a wise concern for the pursuit of what is good. For
neither of these is welcome on its own. Cf. Callimachus . . .
and Sappho:

Wealth without virtue is no harmless neighbour.
The blending of both brings the height of happiness.¹

¹ Text uncertain; second line perhaps not by S.

149 Apollonius Dyscolus, *Pronouns*

And σφι, 'to them', is used in Aeolic with initial α¹; cf.
Sappho:

When night-long (sleep) closes their (eyes)

¹ Cf. Ale. 313.

150 Maximus of Tyre, *Orationes*

Socrates was angry with Xanthippe for lamenting when he
was dying, and Sappho was angry with her daughter:

For it is not right that there should be lamentation
in the house of those who serve the Muses. That
would not be fitting for us.¹

¹ Metre and therefore text uncertain.

GREEK LYRIC

151 *Et. Gen.* (p. 19 Calame) = *Et. Mag.* 117. 14ss.

ἄωρος· ἦτοι κατὰ πλεονασμὸν τοῦ ὄρος μὴδὲν πλέον σημαίνοντος· ὄρος γὰρ ὁ ὕπνος. Καλλίμαχος (fr. 177. 28 Pf.) καὶ Σαπφώ, οἶον·

ὀφθαλμοῖς δὲ μέλαις νύκτος ἄωρος . . .

cf. Hsch. A 5683 ἄωρος· ἄυπνος (!) Μηθυμαῖοι.

νυκτὸς, νύκτα, χύτ' codd.

152 Schol. Ap. Rhod. 1. 727 (p. 61 Wendel)

ἐρευθήεσσα δὲ ἀντὶ τοῦ πυρρά, ὑπέρυθρος, καὶ ἔστι παρὰ τὸ Σαπφικόν·

παντοδάπαισι μεμειχμένα χροΐαισιν

153 Atil. Fort. *Ars* 28 (vi 301 Keil) (de metris Horatii)

. . . Sappho:

πάρθενον ἀδύφωνον

154 Heph. *Ench.* 11. 3 (p. 35 Consbruch) (π. ἰωνικοῦ τοῦ ἀπὸ μείζονος)

καὶ τρίμετρα βραχυκατάληκτα τὰ καλούμενα Πραξίλλεια, ἃ τὴν μὲν πρώτην ἔχει ἰωνικὴν, τὴν δὲ δευτέραν τροχαϊκὴν, οἷά ἐστι τὰ τοιαῦτα Σαπφούς·

πλήρης μὲν ἐφαίνεται ἃ σελάννα,
αἱ δ' ὡς περὶ βῶμον ἐστάθησαν

cf. P. Oxy. 220 col. ix (v. inc. auct. 18)

SAPPHO

151 *Etymologicum Genuinum*

ἄωρος: a lengthened form of ὄρος, which has the same meaning, 'sleep': cf. Callimachus (fr. 177. 28) and Sappho:

and night's black sleep (closes . . .) eyes

152 Scholiast on Apollonius of Rhodes

ἐρευθήεσσα,¹ 'red', is used instead of πυρρά, 'flame-coloured', or ὑπέρυθρος, 'ruddy'. This is contrary to Sappho's description:

mixed with all kinds of colours.

¹ Used by Apollonius to describe Jason's cloak.

153 Atilius Fortunatianus (on the so-called choriambic dimeter catalectic in Horace, *Odes* 1. 8 *Lydia dic per omnes*)¹

cf. Sappho:

sweet-voiced girl

¹ Cf. Anacr. 381.

154 Hephæstion, *Handbook on Metres* (on the ionic *a maiore*)

And there are brachycatalectic trimeters which are called Praxilleans; these have an ionic in the first metron and a trochaic in the second (— υ υ / — υ — υ / —). Compare this example from Sappho:

The ¹ moon was coming into view in its fulness, and when the women took their position round the altar . . .

¹ Probably the beginning of a poem.

GREEK LYRIC

155 Max. Tyr. 18. 9d (p. 231 Hobein)

νῦν μὲν ἐπιτιμᾷ ταύταις (sc. Γοργοῖ καὶ Ἀνδρομέδα), νῦν δὲ ἐλέγχει, καὶ εἰρωνεύεται αὐτὰ ἐκεῖνα τὰ Σωκράτους· τὸν Ἴωνα χαίρειν· φησὶν ὁ Σωκράτης (Pl. *Ion* 530a):

πόλλα μοι τὰν Πωλυανάκτιδα παῖδα χαίρην

Σαπφῶ λέγει.

Knebel: τὸν codd.

156 Demetr. *Eloc.* 161s. (p. 37 Radermacher)

ἐκ δὲ ὑπερβολῶν χάριτες μάλιστα αἱ ἐν ταῖς κωμωδίαις, πᾶσα δὲ ὑπερβολὴ ἀδύνατος, ὡς Ἀριστοφάνης . . . τοῦ δὲ αὐτοῦ εἶδους καὶ τὰ τοιαῦτά ἐστιν, ὑγιέστερος κολοκύντης καὶ φαλακρότερος ἐδδίας καὶ τὰ Σαπφικά:

πόλυ πάκτιδος ἀδυμελεστέρα . . .
 χρύσω χρυσοτέρα . . .

cf. Demetr. *Eloc.* 127 (p. 30 Rad.)

τὸ δὲ 'χρῦσω χρυσοτέρα' τὸ Σαπφικὸν ἐν ὑπερβολῇ λέγεται καὶ αὐτὸ καὶ ἀδυνάτως, πλὴν αὐτῷ γε τῷ ἀδυνάτῳ χάριν ἔχει, οὐ ψυχρότητα. ὁ δὲ καὶ μάλιστα θαυμάσειεν ἂν τις Σαπφούς τῆς θείας, ὅτι φύσει κινδυνώδει πράγματι καὶ δυσκατορθώτῳ ἐχρήσατο ἐπιχαρίτως.

Greg. Cor. in Hermog. *Meth.* (*Rhet. Gr.* vii 1236 Walz)

αἰσχροῦς μὲν κολακεύει τὴν ἀκοὴν ἐκεῖνα ὅσα εἰσὶν ἐρωτικά, οἷον τὰ Ἀνακρέοντος, τὰ Σαπφούς, οἷον γάλακτος λευκοτέρα, ὕδατος ἀπαλωτέρα, πηκτίδων ἐμμελεστέρα, ἵππου γαυροτέρα, ῥόδων ἀβροτέρα, ἱματίου ἐανοῦ μαλακωτέρα, χρυσοῦ τιμιωτέρα.

SAPPHO

155 Maximus of Tyre, *Orations* ¹

Sometimes she censures them (Gorgo and Andromeda), at other times she cross-examines them, and she uses irony just like Socrates. For Socrates says, 'Good-day to you, Ion',² and Sappho says:

I wish the daughter of the house of Polyanax a very good day.

¹ See test. 20, fr. 99. ² Opening words of Plato's *Ion*; Socrates goes on to refute Ion.

156 Demetrius, *On Style* (on hyperbole)

The charms of comedy in particular are due to hyperbole, and every hyperbole involves an impossibility; cf. Aristophanes . . . Of the same kind are such phrases as 'healthier than a pumpkin', 'balder than a cloudless sky', and Sappho's:

far more sweet-sounding than a lyre . . .
 more golden than gold ¹ . . .

Demetrius, *On Style*

Sappho's phrase, 'more golden than gold', is certainly expressed as a hyperbole and involves an impossibility, but it does not fall flat: rather it derives charm from the impossibility. Indeed one of the most amazing characteristics of the divine Sappho is that she uses with charm a device that is of itself hazardous and difficult.

Gregory of Corinth on Hermogenes

The ear is basely flattered by erotic phrases such as those of Anacreon and Sappho; for example, 'whiter than milk', 'more gentle than water', 'more tuneful than lyres',² 'haughtier than a mare', 'more delicate than roses',² 'softer than a fine robe', 'more precious than gold'.

¹ Both perhaps comparisons of a girl. ² Cf. 117A

GREEK LYRIC

157 *Et. Gen.* (p. 18 Calame) = *Et. Mag.* 174. 43ss.

αὔως ἢ ἡώς, τουτέστιν ἡ ἡμέρα. οὕτως λέγεται παρ' Αἰολεῦσι, Σαπφῶ.

πότνια Αὔως

καὶ (fr. 104a).

158 *Plut. de cohib. ira* 456e (iii 167 Pohlenz-Sieveling)

καὶ παρὰ πότον μὲν ὁ σιωπῶν ἐπαχθῆς τοῖς συνοῦσι καὶ φορτικός, ἐν ὀργῇ δὲ σεμνότερον οὐδὲν ἡσυχίας, ὡς ἡ Σαπφῶ παραινεί

σκιδναμένας ἐν στήθεσιν ὄργας
μαϊβυλάκαν γλῶσσαν πεφύλαχθαι

2 *Seidler ut evaderent adonii* (cf. *Mar. Victorin.* vi 116 *Keil*): π. γ. μ. codd.

159 *Max. Tyr.* 18. 9g (p. 232 *Hobein*)

λέγει που καὶ Σαπφοῖ ἡ Ἀφροδίτη ἐν ἄσματι

. . . σύ τε κάμμος θεράπων Ἔρος

160 *Athen.* 13. 571d (v. fr. 142)

τάδε νῦν ἐταίραις
ταῖς ἔμαις † τέρπνα † κάλως ἀείσω.

2 *τέρποντα Hoffmann τέρποισα Sitzler*

161 *P. Bouriant* 8. 91ss. (v. *A. P. F.* 10, 1932, p. 3)

Σαπφῶ ἐν [.] καὶ [. . . .]

τανδεφυλασσετε εννε[. .]οι γάμβροι[. . . .]ν πολί-
ων βασίλῃες.

τὰν δὲ, τάνδε, τὰν δ' ἐφ., τάνδ' ἐφ. *possis* (L.-P.)

166

SAPPHO

157 *Etymologicum Genuinum*

αὔως: 'dawn'. This is the Aeolic form; cf. *Sappho*:

Lady Dawn

and (fr. 104a).

158 *Plutarch, On restraining anger*

When people are drinking the one who is silent is a tiresome burden to his companions, but when one is angry there is nothing more dignified than quiet; *Sappho's* advice is

to guard against the idly-barking tongue when anger is spreading in the breast.

159 *Maximus of Tyre, Orations*

Aphrodite says to *Sappho* in one of her songs:

. . . you and my servant Eros

160 *Athenaeus, Scholars at Dinner* (see 142)

I shall now sing these songs beautifully to delight my companions.

161 *Bouriant papyrus* (on nouns in -*is*)

Sappho in . . .

guard her,¹ . . . bridegrooms, . . . kings of cities

¹ Or 'you guarded her'.

167

GREEK LYRIC

162 Choerob. in Theod. (i 193 Hilgard)

οἱ Αἰολεῖς ἀναπληροῦσι (sc. τὸ ' τις ') ' τίος' λέγοντες, ὡς παρὰ Σαπφοῖ·

τίοισιν ὀφθαλμοῖσιν;

ἀντὶ τοῦ ' τίον' . . .

cf. Choerob. in *Psalt.* (iii 65 Gaisford) = *Et. Mag.* 759. 35, *Ap. Dysc. Synt.* (ii 146 Uhlig)

163 Iulian. *Ep.* 193 (p. 263 Bidez-Cumont)

εἰ δέ μοι θέμις ἦν κατὰ τὸν Τήμιον ἐκεῖνον μελοποιὸν εὐχῆ τῆν τῶν ὀρνίθων ἀλλάξασθαι φύσιν, οὐκ ἂν δῆπου πρὸς Ὀλυμπον οὐδὲ ὑπὲρ μέμφεως ἐρωτικῆς ἀλλ' εἰς αὐτοὺς ἂν τῶν ὑμετέρων ὄρων τοὺς πρόποδας ἔπτην, ἵνα σέ,

τὸ μέλημα τῶμον,

ὡς φησιν ἡ Σαπφώ, περιπτύξωμαι.

cf. Theod. Hyrtac. *Ep.* 15

164 Ap. Dysc. *Pron.* 136b (i 107 Schneider)

Αἰολεῖς (τὴν ' ὄς ') μετὰ τοῦ F κατὰ πᾶσαν πτώσιν καὶ γένος·

τὸν Fὸν παῖδα κάλει,

Σαπφώ.

165 Ap. Dysc. *Pron.* 106a (i 82 Schneider)

Αἰολεῖς (τὴν ' οἶ ') σὺν τῷ F·

φαίνεται Φοι κῆνος,

Σαπφώ.

168

SAPPHO

162 Choeroboscus, *On the Canons of Theodosius*

The Aeolians lengthen *τις* and say *τίος*; cf. Sappho:

with what eyes?

She uses *τίοισιν* for *τίων* . . .

163 Julian, *Letters*

If it were granted me to change my shape for that of a bird through prayer, as in the lyric poet from Teos,¹ I would not be flying to Olympus, not even to complain about Eros, but rather to the very foothills of your mountains so that I could embrace you,

my beloved one,

as Sappho says.

¹ Anacr. 378.

164 Apollonius Dyscolus, *Pronouns*

The Aeolians spell *ὄς* (' his ', ' her ' etc.) with digamma in all cases and genders; cf. Sappho:

she calls her son ¹

¹ Perhaps of Aphrodite and Eros: cf. 198.

165 Apollonius Dyscolus, *Pronouns*

The Aeolians spell *οἶ* (' to him ', ' to himself ' etc.) with a digamma; cf. Sappho:

That man seems to himself . . .¹

¹ Thought by some to be the correct reading at 31. 1.

169

GREEK LYRIC

166 Athen. 2. 57d (i 134 Kaibel)

Σαπφῶ δ' αὐτὸ (sc. ᾠόν) τρισυλλάβως καλεῖ·

φαῖσι δὴ ποτα Λήδαν ὑακίνθινον
 . . . ᾠιον εὐρηγ πεπυκάδμενον

cf. Eust. *Od.* 1686. 48ss., *Et. Gen.* (p. 46 Calame) = *Et. Mag.* 822. 39ss. = Zonar. 1879

1 πότα Neue ποτε, ποταμὸν codd. λήδαν, ληδανόν, λίθινον codd.
 2 π. εὐρ. ᾠιον *Et. Gen.* etc.

167 Athen. 2. 57d (v. fr. 166)

καὶ πάλιν·

ᾠίω πόλυ λευκότερον

cf. Eust. *Od.* 1686. 49

168 Mar. Plot. Sacerd. 3. 3 (vi 516 Keil)

Adonium dimetrum dactylicum catalecticum a Sappho inventum, unde etiam sapphicum nuncupatur, monoschematicum est: semper enim dactylo et spondeo percutitur:

ᾠ τὸν Ἄδωνιν

168A (Voigt) = 178 L.-P.

168B (Voigt) (= fr. adesp. 976 *P.M.G.*) Heph. *Ench.* 11.5 (p. 37 Consbruch)

ἐνίοτε δὲ ἐναλλάξ τὰς ἰωνικὰς ταῖς τροχαϊκαῖς παραλαμβάνουσι, ἀντὶ μὲν τῶν ἰωνικῶν ἔσθ' ὅτε τὰς δευτέρας παιωνικὰς παραλαμβάνοντες, ἀντὶ δὲ τῶν ἐξασήμων τροχαϊκῶν ἔσθ' ὅτε τὰς ἐπτασήμους τροχαϊκάς, οἶον·

170

SAPPHO

166 Athenaeus, *Scholars at Dinner*

Sappho makes ᾠόν, 'egg', trisyllabic:

They say that Leda once found an egg¹ of hyacinth colour, covered . . .

¹ Presumably the egg from which Castor and Pollux were born, though real swans' eggs are whitish.

167 Athenaeus, *Scholars at Dinner*

. . . and again:

far whiter than an egg¹

¹ Cf. 156.

168 Marius Plotius Sacerdos, *Art of Grammar*

The adonius or catalectic dactylic dimeter was invented by Sappho, whence it is also known as sapphic; it is monoschematic, being always composed of a dactyl and a spondee:

Alas for Adonis¹

¹ Cf. 'Sappho or Alcaeus' 24(b), Sa. 140, 211(b).

168A (Voigt) = 178 L.-P.

168B (Voigt) Hephaestion, *Handbook on Metres*¹ (on ionic tetrameters acatalectic)

Sometimes they use ionics and trochaics alternately, occasionally substituting second paeons (υ - υ υ) for ionics (- - υ υ) and using the seven half-unit trochaic (- υ - -) instead of the six (- υ - υ), e.g.

171

GREEK LYRIC

δέδυκε μὲν ἃ σελάννα
καὶ Πληΐαδες· μέσαι δὲ
νύκτες, παρὰ δ' ἔρχετ' ὦρα,
ἔγω δὲ μόνα κατεύδω.

cf. schol. A in Heph. II (p. 147 Consbr.), Arsen. 18. 51 =
Apostol. 5. 98c (ii 363 Leutsch-Schn.) (Σαπφούς)

168C (Voigt) (= fr. adesp. 964 *P.M.G.*) Demetr. *Eloc.* 164
(p. 37 Radermacher)

τὸ μὲν γὰρ εὖχαρι μετὰ κόσμον ἐκφέρεται καὶ δι' ὀνομάτων
αἰῶν, ἃ μάλιστα ποιεῖ τὰς χάριτας, οἷον τὸ

ποικίλλεται μὲν
γαῖα πολυστέφανος

Sa. ded. Wilamowitz

169 Schol. *Il.* 14. 241 (ἐπισχοίης) (ii 46 Dindorf)

τῷ δὲ χαρακτῆρι γενόμενον ὁμοιον τῷ ἰοίην καὶ
ἀγαγοίην

παρὰ Σαπφοῦ . . . εἰκότως ἐβαρυτονήθη τὸ ἐπισχοίης.

169A (Voigt) Hsch. A 1621

ἀθρήματα· δῶρα πεμπόμενα παρὰ τῶν συγγενῶν ταῖς γαμου-
μέναις παρθέναις παρὰ Λεσβίοις.

Sa. ded. Edmonds ad fr. 44. 9

172

SAPPHO

The moon has set and the Pleiades; it is midnight,
and time goes by, and I lie alone.²

¹ See 82 n. 1: this passage follows 'Sappho or Alcaeus' 16; Heph. arranges the piece in 2 lines, not 4. ² Attributed to Sappho by Arsenius (c. 1500); ascription rejected by Wilamowitz, Lobel, Page.

168C (Voigt) Demetrius, *On Style*

Charm is produced in company with ornamentation and by the use of beautiful words, which contribute most to it; e.g.

the earth with its many garlands is embro-
dered . . .¹

¹ Attributed to Sappho by Wilamowitz; Lobel and Page dissent.

169 Scholiast on *Iliad* (on the optative ἐπισχοίης)

This is similar in type to the forms ἰοίην, ('I might go') (182) and ἀγαγοίην,

I might lead,

in Sappho, and so it is reasonably accented on the penultimate syllable.¹

¹ I.e. the reading ἐπίσχοιες is wrong; see Chantraine, *Gramm. Hom.* i 464.

169A (Voigt) Hesychius, *Lexicon*

ἀθρήματα: Lesbian term for presents sent from relatives to girls who are about to be married.

173

GREEK LYRIC

170 Strab. 13. 1. 68 (iii 62 Kramer)

Κάναι δὲ πολίχμιον Λοκρῶν τῶν ἐκ Κύνου κατὰ τὰ ἄκρα τῆς Λέσβου τὰ νοτιώτατα κείμενον ἐν τῇ Καναίᾳ· αὕτη δὲ μέχρι τῶν Ἀργινοῦσσῶν διήκει καὶ τῆς ὑπερκειμένης ἄκρας, ἣν Αἰγά τινες ὀνομάζουσιν ὀμωνύμως τῷ ζώῳ· δεῖ δὲ μακρῶς τὴν δευτέραν συλλαβὴν ἐκφέρειν Αἰγᾶν, ὡς Ἀκτᾶν καὶ Ἀρχᾶν· οὕτω γὰρ καὶ τὸ ὄρος ὅλον ὀνομάζετο, ὃ νῦν Κάνην καὶ Κάνας λέγουσι . . . ὕστερον δὲ αὐτὸ τὸ ἀκρωτήριον Αἰγᾶ † κεκλήσθαι †, ὡς Σαπφῶ, τὸ δὲ λοιπὸν Κάνη καὶ Κάναι.

171 Phot. (p. 57 Reitzenstein) = *Anecd. Gr.* i 370 Bekker

ἄκακος·

ὁ κακοῦ μὴ πεπειραμένος, οὐχ ὁ χρηστοθήης. οὕτω Σαπφῶ.

172 Max. Tyr. 18. 9gh (p. 232 Hobein)

ἡ Διοτίμα λέγει ὅτι θάλλει μὲν Ἔρως εὐπορῶν, ἀποθνήσκει δὲ ἀπορῶν· τοῦτο ἐκείνη (sc. Σαπφῶ) ξυλλαβοῦσα εἶπεν γλυκύτικρον (fr. 130. 2) καὶ

ἀλγεσιδωρον.

173 Choerob. in Theodos. (i 331 Hilgard)

ἀμάμαξος ἀμαμάξνος (σημαίνει δὲ ἄμπελον ἀναδενδράδα), τὸ γὰρ παρὰ Σαπφοῦ ἀμαμάξνδος παράλογόν ἐστιν.

cf. *Et. Gen.* (p. 14 Calame) = *Et. Mag.* 77. 7 (Σαπφῶ δὲ . . . ἀμαμαξύδες λέγει), *Sud.* A 1482

174 Orion (3. 12ss. Sturz)

[ἀμάρα]

οὕτως ἐν ὑπομνήματι Σαπφοῦς.

174

SAPPHO

170 Strabo, *Geography*

Canae is a tiny town of the Locrians from Cynus and lies ¹ opposite the southernmost points of Lesbos; it is situated in the Canaeon region, which extends to the islands of Arginusae and the promontory above them, which some people call Αἰξ (accus. Αἶγα, Aega), 'the goat', with the same name as the animal; but the second syllable should be lengthened, Aegā, like Actā and Archā, for this used to be the name of the whole mountain which they now call Cane or Canae . . . ; later the promontory itself was called Aega, as in Sappho,² and the remainder Cane or Canae.

¹ On the mainland of Asia Minor. ² 'As in Sappho' may be a marginal gloss.

171 Photius, *Lexicon* (on ἄκακος, 'free from evil')

innocent,

used of one who has had no experience of evil, not of one who is virtuous; so Sappho.

172 Maximus of Tyre, *Orationes*

Diotima says ¹ that Love flourishes when he has abundance but dies when he is in need: Sappho combined these ideas and called Love bitter-sweet (130. 2) and

pain-giver.

¹ See Plato, *Symposium* 203b ff.

173 Choeroboscus on Theodosius (on feminine nouns in -us)

ἀμάμαξος, genitive ἀμαμάξνος, meaning a vine which grows up trees: the genitive ἀμαμάξνδος in Sappho is irregular.

174 Orion, *Lexicon*

[ἀμάρα, 'channel']:

so in a commentary ¹ on Sappho.

¹ Perhaps Chamaeleon's: see testt. 1, 8.

175

GREEK LYRIC

175 Ap. Dysc. *Adv.* 596 (i 183 Schneider)

ὄν τρόπον καὶ ἐπ' ὀνομάτων μεταπλασμοὶ γίνονται καθάπερ τὸ ἐρυσάρματες, τὸ λίτα, τὸ παρὰ Σαπφοῦ

αὔα . . .

cf. *Et. Gud.* (p. 238. 18s. de Stefani) = *Et. Mag.* 174. 38s.

176 Athen. 4. 182f (i 398 Kaibel)

τὸν γὰρ βάρωμον καὶ βάρβιτον, ὧν Σαπφὼ καὶ Ἀνακρέων (fr. 472) μνημονεύουσι, καὶ τὴν μάγαδιν καὶ τὰ τρίγωνα καὶ τὰς σαμβύκας ἀρχαῖα εἶναι.

cf. Athen. 14. 636c βάρβιτος ἢ βάρμος, *Et. Gen.* A et B (p. 61 Miller) = *Et. Mag.* 188. 21 (οἱ Αἰολεῖς βάρμιτον . . . φασί)

177 Poll. 7. 49 (ii 65 Bethe)

βεῦδος

ὡς Σαπφῶ, κιμβερικόν. ἔστι δὲ τὸ κιμβερικόν διαφανῆς τις χιτώνισκος.

178 Zenob. 3. 3 (i 58 Leutsch-Schneidewin)

Γέλλως παιδοφιλωτέρα,

ἐπὶ τῶν ἀώρων τελευτησάντων, ἦτοι ἐπὶ τῶν φιλοτέκνων μὲν, τροφῇ δὲ διαφθειρόντων αὐτά. Γελλῶ γὰρ τις ἦν παρθένος, καὶ ἐπειδὴ ἀώρως ἐτελεύτησε, φασὶν οἱ Λέσβιοι αὐτῆς τὸ φάντασμα ἐπιφοιτᾶν ἐπὶ τὰ παιδιά, καὶ τοὺς τῶν ἀώρων θανάτους αὐτῇ ἀναπιθέασαι. μέμνηται ταύτης Σαπφῶ.

cf. *Et. Gen.* (p. 45 Calame) = *Et. Mag.* 795. 6ss., *Sud.* Γ 112, *Hsch.* Γ 308

179 Phrynich. *Praep. Sophist.* (p. 60 von Borries)

Σαπφῶ δὲ γρύτην καλεῖ τὴν μύρων καὶ γυναικείων τινῶν θήκην.

SAPPHO

175 Apollonius Dyscolus, *Adverbs*

As metaplasms¹ occur in nouns, e.g. ἐρυσάρματες, 'drawing chariots', λίτα, 'linen cloth', and in Sappho αὔα,

dawn . . .

¹ Forms derived from a non-existent nom. sing.; but the *Etymologica* imply that αὔα is nominative (fem. sing.).

176 Athenaeus, *Scholars at Dinner*

For, says Euphorion,¹ the barōmos² and the barbitos, which Sappho and Anacreon (472) mention, as well as the magadis, the trigōnon and the sambūca, are all ancient instruments.³

¹ 3rd c. B.C. epic poet and scholar. ² Also 'barmos', used by Alc. 70. 4. ³ All types of lyre or harp.

177 Pollux, *Vocabulary*

The word βεῦδος,

shift,

found in Sappho, is the same as κιμβερικόν, which is a short diaphanous dress.

178 Zenobius, *Proverbs*

Fonder of children than Gello¹;

a saying used of those who died prematurely, or of those who are fond of children but ruin them by their upbringing. For Gello was a girl, and since she died prematurely the Lesbians say her ghost haunts little children, and they attribute premature deaths to her. Sappho mentions her.

¹ Perhaps used of a rapacious rival.

179 Phrynichus, *Sophistic Preparation*

Sappho calls a receptacle for perfumes and other feminine accoutrements γρύτα,

vanity-bag

GREEK LYRIC

180 Hsch. E 1750 (ii 56 Latte)

ἔκτορες . . . Σαπφῶ δὲ τὸν Δία.

'confundi videntur ἔστωρ et ἴστωρ' Lobel

181 Schol. Lond. in Dion. Thrac. *Art.* 6 (p. 493 Hilgard)

καὶ ἀνάπαλιν παρὰ τοῖς Αἰολεῦσιν ἀντὶ τοῦ 'δ' 'ζ' παραλαμβάνεται, ὡς ὅταν τὸ διάβατον ἢ Σαπφῶ

ζάβατον

λέγη.

182 Schol. *Il.* 14. 241 (v. fr. 169)

λοίην

183 Porphyry, ad *Il.* 2. 447 (i 41 Schrader) (v. Alc. 412)

'Ἀλκαῖος δὲ πού καὶ Σαπφῶ τὸν τοιοῦτον ἄνεμον

κατώρη

λέγουσιν ἀπὸ τοῦ κατωφερῆ τὴν ὄρμην ἔχειν.

cf. Eust. *Il.* 603. 37ss., Hsch. K 1891

184 Choerob. in Theodos. *Can.* (i 270 Hilgard)

κίνδυν κίνδυνος· οὕτως δὲ ἔφη Σαπφῶ τὸν κίνδυνον.

cf. Alc. 415

185 Philostr. *Imag.* 2. 1 (ii 341 Kayser)

. . . μελίφωνοι·

Σαπφούς τοῦτο δὴ τὸ ἡδὺ πρόσφθεγμα.

SAPPHO

180 Hesychius, *Lexicon*

ἔκτορες, 'holders', . . . the name Sappho gives to Zeus,

the Holder

181 Scholiast on Dionysius of Thrace

On the other hand among the Aeolians ζ is found instead of δ, e.g. when instead of διάβατον Sappho says ζάβατον,

fordable

182 Scholiast on the *Iliad* (see 169)

I might go

183 Porphyry, *Homeric Questions* (see Alc. 412)

Alcaeus and Sappho call such a wind κατώρης,

down-rushing,

because of its downward motion.

184 Choeroboscus, *On the Canons of Theodosius*

κίνδυν, genitive κίνδυνος,

danger:

so Sappho for κίνδυνος.¹

¹ Cf. Alc. 415.

185 Philostratus, *Pictures*

μελίφωνοι,

honey-voiced:

this is Sappho's delightful epithet.

GREEK LYRIC

Aristaen. 1. 10 (p. 25 Mazal)

. . . μελλιχόφωνοι.

τούτο δὴ Σαπφούς τὸ ἥδιστον φθέγμα.

186 Io. Alex. τον. παρ. (p. 4 Dindorf)

τὸ γὰρ

Μήδεια

παρὰ Σαπφοῖ πεπονθὸς παραιτούμεθα, ὅτι τὴν 'ει' δίφθογγον διέλεν.

v. Voigt ad loc.

187 *Erim. Hom. (Anecd. Oxon. i 278 Cramer)*

καὶ ἡ γενική τῶν πληθυντικῶν Μωσάων παρὰ Λάκωσι, παρὰ δὲ Σαπφοῖ

Μοισάων.

188 Max. Tyr. 18. 9h (p. 232 Hobein)

τὸν Ἔρωτα Σωκράτης σοφιστὴν λέγει, Σαπφῶ

μυθοπλόκον.

189 Phryn. 272 (p. 89 Fischer)

νίτρον· τούτο Αἰολεὺς μὲν ἂν εἴποι, ὡσπερ οὖν καὶ ἡ Σαπφῶ διὰ τοῦ 'ν', Ἀθηναῖος δὲ διὰ τοῦ 'λ', λίτρον.

SAPPHO

Aristaenetus, *Love-letters*

μελλιχόφωνοι,

soft-voiced :

this is Sappho's most delightful word.¹

¹ S. may have used both adjectives; for the second see 71. 6.

186 John of Alexandria, *Rules of Accentuation* (on the rule that the acute accent never falls on the fourth-last syllable)

I exclude the form Μήδεια,

Medea,¹

in Sappho, because she has resolved the diphthong ει.

¹ But the word may be the fem. of μήδεις, 'no-one': so Voigt.

187 *Homeric Parsings* (on *Il.* 2. 761 Μοῦσα, 'Muse')

The genitive plural of Μοῦσα is Μωσάων in Laconian and Μοισάων,

of the Muses,

in Sappho.¹

¹ Cf. 214B fr. 2 col. i 10.

188 Maximus of Tyre, *Orations*

Socrates calls Love a sophist, Sappho

tale-weaver.

189 Phrynichus, *Attic Words and Phrases*

νίτρον

soda :

this is what an Aeolian would call it, e.g. Sappho, with the ν; but an Athenian would pronounce it with the λ, λίτρον.

GREEK LYRIC

190 Schol. A *Il.* 3. 219 (ἄιδρεϊ) (i 152 Dindorf)

ἀλλ' ὡς τὸ ἔχης, πόσις, ὄφης, οὕτως ὀφείλει κλίνεσθαι. ὥστε . . .
ἀμάρτημα τὸ παρὰ τῆ Σαπφοῦ τὸ

πολυῖδριδι,

εἰ μὴ ἄρα ὁμοίως τοῖς Ἀττικοῖς ἐκλίθη. ὁ γὰρ Σοφοκλῆς ἴδριδα
ἔφη . . .

cf. *Et. Gen.* (p. 13 Calame) = *Et. Mag.* 42. 39ss., *Eust. Il.* 407.
36ss.

191 Poll. 6. 107 (ii 31 Bethe)

Ἀνακρέων (496) δὲ καὶ μύρτοις στεφανοῦσθαί φησι . . . καὶ
ἀνήτω, ὡς καὶ Σαπφῶ (81. 5) καὶ Ἀλκαῖος (362. 1). οὗτοι δ' ἄρα
καὶ σελίνοις.

192 Poll. 6. 98 (ii 28 Bethe)

μεσόμφαλοι δὲ φιάλαι καὶ βαλανειόμφαλοι τὸ σχῆμα προσηγο-
ρίαν ἔχουσι, χρυσομφαλοι δὲ τὴν ὕλην, ὡς αἱ Σαπφούς

χρυσαστράγαλοι.

cf. *Athen.* 11. 502b epit. (iii 107s. Kaibel)

193 Ael. Aristid. *Or.* 28. 51 (ii 158 Keil)

οἶμαι δὲ σε καὶ Σαπφούς ἀκηκοέναι πρὸς τινὰς τῶν εὐδαιμόνων
δοκουσῶν εἶναι γυναικῶν μεγαλαυχουμένης καὶ λεγούσης ὡς
αὐτὴν αἱ Μοῦσαι τῷ ὄντι ὀλβίαν τε καὶ ζηλωτὴν ἐποίησαν καὶ ὡς
οὐδ' ἀποθανούσης ἔσται λήθη.

194 Himer. *Or.* 9. 4 (p. 75s. Colonna)

. . . τὰ δὲ Ἀφροδίτης ὄργια <μόνη> παρήκαν τῆ Λεσβία Σαπφοῦ
ἄδειν πρὸς λύραν καὶ ποιεῖν <ῶδὴν> τὸν θάλαμον ἢ καὶ εἰσῆλθε μετὰ
τοὺς ἀγῶνας εἰς θάλαμον, πλέκει παστάδα, τὸ λέχος στρώννυσι,

SAPPHO

190 Scholiast on the *Iliad* (on ἄιδρις, 'unknowledgeable')

But it should be declined like ἔχης, πόσις and ὄφης. There-
fore Sappho's πολυῖδριδι,

very knowledgeable,

is wrong, unless of course its declension was the same as in
Attic; for Sophocles used the form ἴδριδα . . .

191 Pollux, *Vocabulary*

Anacreon (496) says he garlands himself with myrtle . . .
also with anise, as do Sappho (81. 5) and Alcaeus (362. 1).
These two also mention celery.¹

¹ See Alc. 436.

192 Pollux, *Vocabulary*

Mid-bossed and bath-stopper-bossed goblets are named
from their shape, the gold-bossed from their material; cf.
Sappho's

gold-knobbed goblets.

193 Aristides, *Orations*

I think you must have heard Sappho too boasting to some of
those women reputed to be fortunate and saying that the Muses
had made her truly blessed and enviable, and that she would
not be forgotten even when she was dead.¹

¹ Cf. 65, 147.

194 Himerius, *Orations*

The rites of Aphrodite were left (by other poets) to the Les-
bian Sappho alone to sing to the lyre and form into the epithal-
amium. After the contests ¹ she goes into the bridal chamber,
garlands the room and makes up the bed, then she (gathers?)

† γράφει † παρθένους <εἰς> νυμφεῖον, ἄγει καὶ Ἀφροδίτην ἐφ' ἄρματι Χαρίτων καὶ χορὸν Ἐρώτων συμπάιστορα· καὶ τῆς μὲν ὑακίνθω τὰς κόμας σφίγξασα, πλὴν ὅσαι μετώπῳ μερίζονται, τὰς λοιπὰς ταῖς αὖραις ἀφήκεν ὑποκυμαίνειν εἰ πλήττοιεν· τῶν δὲ τὰ περὰ καὶ τοὺς βοστρύχους χρυσῷ κοσμήσασα πρὸ τοῦ δίφρου σπεύδει πομπεύοντας καὶ δᾶδα κινῶντας μετάρσιον.

195 Demetr. *Eloc.* 166 (p. 37 Radermacher)

διὸ καὶ ἡ Σαπφῶ περὶ μὲν κάλλους ἄδουσα καλλιπεπῆς ἐστὶ καὶ ἡδεῖα, καὶ περὶ ἐρώτων δὲ καὶ ἔαρος καὶ περὶ ἀλκύνου, καὶ ἅπαν καλὸν ὄνομα ἐνύφανται αὐτῆς τῇ ποιήσει, τὰ δὲ καὶ αὐτῇ εἰργάσατο.

196 Ael. Aristid. *Or.* 18. 4 (ii 9 Keil)

. . . τὸ ὑπὲρ πάσης τῆς πόλεως ἐστηκὸς γάνος, οὐ διαφθεῖρον τὰς ὄψεις, ὡς ἔφη Σαπφῶ, ἀλλ' αἰξὸν καὶ τρέφον καὶ ἄρδον ἅμα εὐθυμῖα, ὑακινθίνῳ μὲν ἄνθει οὐδαμῶς ὅμοιον (*Od.* 6. 231), ἀλλ' οἶον οὐδὲν πώποτε γῆ καὶ ἥλιος ἀνθρώποις ἔφηναν.

197 Liban. *Or.* 12. 99 (ii 44 Foerster)

εἰ οὖν Σαπφῶ τὴν Λεσβίαν οὐδὲν ἐκώλυεν εὔξασθαι νύκτα αὐτῇ γενέσθαι διπλασίαν, ἐξέστω κάμοί τι παραπλήσιον αἰτῆσαι.

198 Schol. Ap. Rhod. 3. 26 (p. 216 Wendel)

Σαπφῶ δὲ (τὸν Ἔρωτα) Γῆς καὶ Οὐρανοῦ (γενεαλογεῖ).

Schol. Theoc. 13. 1-2c (p. 258 Wendel)

Ἀλκαῖος (τὸν Ἔρωτα εἶπεν) Ἴριδος καὶ Ζεφύρου (fr. 327), Σαπφῶ Ἀφροδίτης καὶ Οὐρανοῦ.

Paus. 9. 27. 3 (iii 58 Spiro)

Σαπφῶ δὲ ἡ Λεσβία πολλά τε καὶ οὐχ ὁμολογοῦντα ἀλλήλοις ἐς Ἔρωτα ἦσε.

the girls into the bridal room and brings in Aphrodite herself on the Graces' chariot with her chorus of Loves to join in the fun. She binds Aphrodite's hair in hyacinth except for what is parted by her brow; this she lets ripple in whatever breezes may blow. She adorns the Loves' wings and tresses with gold and urges them on in procession before the chariot, waving their torches in the air.

¹ Mock contests of suitors?

195 Demetrius, *On Style*

This is why when Sappho sings of beauty her words are beautiful and sweet; so too when she sings of loves and spring and the halycon: every type of beautiful word is woven into her poetry, and some of them are her own creation.¹

¹ Continued at 110(b).

196 Aelius Aristides, *Orations*

. . . the brilliance which lies over all the city,¹ not destroying the eyes, as Sappho said,² but strengthening, nourishing and also watering it with gladness, not at all 'like the hyacinth flower'³ but unlike anything that earth and sun ever revealed to man.

¹ Smyrna. ² Perhaps with ref. to 31. 11. ³ Cf. *Od.* 6. 231 (of Odysseus' hair), *Sa.* 105(c), *Cat.* 61. 87 ff. (of a girl); Aristides may mean 'short-lived'.

197 Libanius, *Orations*

So if nothing prevented the Lesbian Sappho from praying that the night be made twice as long for her, let it be possible for me too to make a similar request.

198 Scholiast on Apollonius of Rhodes

Sappho makes Eros child of Earth and Heaven.

Scholiast on Theocritus

Alcaeus (327) said Eros was the child of Iris and Zephyr; Sappho made him the child of Aphrodite and Heaven.

Pausanias, *Description of Greece*

The Lesbian Sappho made many inconsistent references to Eros in her poems.

GREEK LYRIC

199 Schol. Ap. Rhod. 4. 57 (p. 264 Wendel)

λέγεται δὲ κατέρχεσθαι εἰς τοῦτο τὸ ἄντρον (sc. τὸ Λάτμιον) τὴν Σελήνην πρὸς Ἐνδυμίωνα. περὶ δὲ τοῦ τῆς Σελήνης ἔρωτος ἱστοροῦσι Σαπφῶ καὶ Νίκανδρος ἐν β' Εὐρώπειας.

200 Schol. Hes. *Op.* 73c (p. 39 Pertusi)

Σαπφῶ δὲ φησι τὴν Πειθῶν Ἀφροδίτης θυγατέρα.

201 Arist. *Rhet.* 1398b (p. 156 Römer)

φήσιν ἡ Σαπφῶ ὅτι τὸ ἀποθνήσκειν κακόν· οἱ θεοὶ γὰρ οὕτω κεκρίκασιν· ἀπέθνησκον γὰρ ἄν.

cf. Greg. Cor. in Hermog. *Meth.* 5 (vii 1153 Walz) = Ioh. Diac. Logoth. in Hermog. *Meth.* (Rabe, *Rh. Mus.* 63, 1908, 137)

202 Hdt. 2. 135

Ῥοδῶπις δὲ ἐς Αἴγυπτον ἀπίκετο Ξάνθεω τοῦ Σαμίου κομίσαντος, ἀπικομένη δὲ κατ' ἐργασίην ἐλύθη χρημάτων μεγάλων ὑπὸ ἀνδρὸς Μυτιληναίου Χαράξου τοῦ Σκαμανδρωνύμου παιδός, ἀδελφεοῦ δὲ Σαπφούς τῆς μουσοποιοῦ . . . Χάραξος δὲ ὡς λυσάμενος Ῥοδῶπιν ἀπενόστησε ἐς Μυτιλήνην, ἐν μέλει Σαπφῶ πολλὰ κατεκερτόμησε μιν.

Strab. 17. 1. 33 (iii 379 Kramer)

λέγεται δὲ τῆς ἐταίρας τάφος γεγονὼς ὑπὸ τῶν ἐραστῶν, ἦν Σαπφῶ μὲν ἡ τῶν μελῶν ποιήτρια καλεῖ Δωρίχαν, ἐρωμένην τοῦ ἀδελφοῦ αὐτῆς Χαράξου γεγονυῖαν οἶνον κατὰγοντος εἰς Ναύκρατιν Λέσβιον κατ' ἐμπορίαν, ἄλλοι δ' ὀνομάζουσι Ῥοδῶπιν.

SAPPHO

199 Scholiast on Apollonius of Rhodes

The story goes that Selene comes down to this cave¹ to meet Endymion. Sappho and Nicander in *Euroopia* Book 2 tell the story of the love of Selene (the Moon).

¹ The cave on Mt. Latmos in Caria.

200 Scholiast on Hesiod, *Works and Days*

Sappho says Peitho, 'Persuasion', was the daughter of Aphrodite.¹

¹ Cf. 90. 1(a).

201 Aristotle, *Rhetoric*

Sappho says that death is an evil: the gods have so decided, otherwise they would die.

202 Herodotus, *Histories*

Rhodopis¹ was brought to Egypt by the Samian Xanthes; she came to ply her trade, but she was freed for a great sum of money by a Mytilenaeen, Charaxus, the son of Scamandronymus and the brother of the poetess Sappho . . . After freeing Rhodopis Charaxus returned to Mytilene, where he was roundly abused by Sappho in one of her songs.²

¹ See also testt. 1, 9, 14-16, fr. 5, 15. ² Cf. test. 16, Tz. *Prol. de Com. Gr.* 2. 8. The poem is lost. *Suda* AI 334 says Charaxus had children by Rhodopis; this may account in part for S.'s hostility.

Strabo, *Geography*

It¹ is called the tomb of the prostitute, and it was built by her lovers; the lyric poetess Sappho calls the woman Doricha, and she was the mistress of Sappho's brother Charaxus, who imported Lesbian wine to Naucratis; other writers call her Rhodopis.²

¹ One of the pyramids near Memphis. ² Cf. test. 15.

GREEK LYRIC

Athen. 13. 596bc (iii 314 Kaibel)

ἐνδόξους δὲ ἑταίρας . . . ἤνεγκεν καὶ ἡ Ναύκρατις· Δωρίχαν τε, ἣν ἡ καλὴ Σαπφῶ ἐρωμένην γενομένην Χαράξου τοῦ ἀδελφοῦ αὐτῆς κατ' ἐμπορίαν εἰς τὴν Ναύκρατιν ἀπαίροντος διὰ τῆς ποιήσεως διαβάλλει ὡς πολλὰ τοῦ Χαράξου νοσφισαμένην.

Phot. s.vv. 'Ροδώπιδος ἀνάθημα (p. 490 Reitzenstein) = *Sud.* P211 (iv 297 Adler)

. . . ἦν δὲ Θραῖσσα τὸ γένος, ἐδούλευσε δὲ σὺν Αἰσώπῳ Ἰάδμονι Μυτιληναίῳ, ἐλυτρώσατο δ' αὐτὴν Χάραξος ὁ Σαπφούς ἀδελφός· ἡ δὲ Σαπφῶ Δωρίχαν αὐτὴν καλεῖ.

App. Prov. 4. 51 (i 445 Leutsch—Schneidewin)

ἡ Ῥοδώπις ἑταίρα ἦν περὶ Ναύκρατιν τῆς Αἰγύπτου, ἧς καὶ Σαπφῶ μνημονεύει καὶ Ἡρόδοτος.

P. Oxy. 1800, fr. 1. 7–13: v. test. 1

203 Athen. 10. 425a (ii 424 Kaibel)

Σαπφῶ τε ἡ καλὴ πολλαχοῦ Λάριχον τὸν ἀδελφὸν ἐπαινεῖ ὡς οἰνοχοοῦντα ἐν τῷ πρυτανείῳ τοῖς Μυτιληναίοις.

cf. Eust. *Il.* 1205. 18s.

Schol. T *Il.* 20. 234 (vi 322 Maass)

ἔθος γὰρ ἦν, ὡς καὶ Σαπφῶ φησι, νέους εὐγενεῖς εὐπρεπεῖς οἰνοχοεῖν.

204 Schol. Pind. *Pyth.* 4. 410c (ii 153 Drachmann)

ὁ δὲ χρυσὸς ἀφθαρτος. καὶ ἡ Σαπφῶ < > ὅτι Διὸς παῖς ὁ χρυσὸς . . .

Paus. 8. 18. 5 (ii 301 Spiro)

καίτοι καθαρεύειν γε τὸν χρυσὸν ἀπὸ τοῦ ἰοῦ ἣ τε ποιητρία μάρτυς ἐστὶν ἡ Λεσβία καὶ αὐτὸς ὁ χρυσὸς ἐπιδείκνυσιν.

cf. Thgn. 450ss.

SAPPHO

Athenaeus, *Scholars at Dinner*

Naucratis too attracted famous prostitutes, among them Doricha; she became the mistress of Sappho's brother, Charaxus, a trader at Naucratis, and the lovely Sappho attacks her in her poems on the grounds that she robbed him of large sums.¹

¹ Test. 15 follows.

Photius and *Suda* on Rhodopis' offering

Rhodopis was Thracian by birth; along with Aesop she was the slave of the Mytilenaeon Iadmon; she was ransomed by Charaxus, the brother of Sappho; Sappho calls her Doricha.

Appendix to the proverbs

Rhodopis was a prostitute in the area of Naucratis in Egypt; she is mentioned by both Sappho and Herodotus.

203 Athenaeus, *Scholars at Dinner*

The lovely Sappho often praises her brother Larichus¹ because he poured the wine for the Mytilenaeans in the town-hall.

¹ Cf. testt. 1, 2, 14.

Scholiast on the *Iliad*

For it was the custom, as Sappho says, for handsome young noblemen to pour the wine.

204 Scholiast on Pindar ('the imperishable coverlet', i.e. the golden fleece)

Gold is indestructible: Sappho says¹ . . . (and Pindar² says) that gold is the child of Zeus . . .

¹ S.'s words about gold are lost, but Pausanias presumably refers to the passage. ² Fr. 222 Snell.

Pausanias, *Description of Greece*

That gold is not corrupted by rust is attested by the Lesbian poetess¹ and proved by the metal itself.

¹ So in Theognis 450 ff.

GREEK LYRIC

205 Aul. Gell. *Noct. Att.* 20. 7 (ii 301 Hosius)

Homerus (*Il.* 24. 602) pueros puellasque eius (sc. Niobae) bis senos dicit fuisse, Euripides (fr. 455 N²) bis septenos, Sappho bis novenos, Bacchylides (fr. 20D. 4ss. Snell) et Pindarus (fr. 65 Snell) bis denos, quidam alii scriptores tres fuisse solos dixerunt.

cf. Aelian. *V. H.* 12. 36 (p. 141 Dilts)

206 Serv. in Verg. *Aen.* 6. 21 (ii 9 Thilo-Hagen)

quidam septem pueros et septem puellas accipi volunt, et Plato dicit in *Phaedone* (58a) et Sappho in lyricis et Bacchylides in dithyrambis (17. 1ss.) et Euripides in *Hercule* (*H. F.* 1326), quos liberavit secum Theseus.

207 Serv. in Verg. *Ecl.* 6. 42 (iii 72 Thilo-Hagen)

Prometheus . . . post factos a se homines dicitur . . . ignem furatus, quem hominibus indicavit. ob quam causam irati dii duo mala immiserunt terris, mulieres et morbos, sicut et Sappho et Hesiodus (*Theog.* 570ss., *Op.* 70ss., 100ss.) memorant.

208 Himer. *Or.* 46. 6 (p. 186s. Colonna)

τὰ δὲ σὰ νῦν δέον καὶ αὐτῷ τῷ Μουσαγέτῃ εἰκάζεσθαι, οἷον αὐτὸν καὶ Σαπφῶ καὶ Πίνδαρος (cf. *Pae.* 3) ἐν ᾧδῇ κόμη τε χρυσοῦ καὶ λύραις κοσμήσαντες, κύκνοις ἔποχον εἰς Ἑλικῶνα πέμψουσι, Μούσαις Χάρισι τε ὁμοῦ συγχορεύοντα.

209 Eust. *Epist.* 42 (*Opusc.* p. 345 Tafel)

φιλία τις δηλαδὴ πολυρέμβαστος καὶ καλὸν δοκοῦσα εἶποι ἂν ἢ Σαπφῶ δημόσιον.

SAPPHO

205 Aulus Gellius, *Attic Nights*

Homer says Niobe had six sons and six daughters, Euripides says seven of each, Sappho nine,¹ Bacchylides and Pindar ten, certain other writers only three of each.

¹ Cf. 142.

206 Servius on Virgil ('seven victims of the Minotaur each year')

Some think seven boys and seven girls are meant, as Plato has it in the *Phaedo* (58a), Sappho in her lyric poems, Bacchylides in his dithyrambs (17. 1 ff.) and Euripides in the *Hercules* (1326). Theseus freed them along with himself.

207 Servius on Virgil

After creating men Prometheus is said to have stolen fire and revealed it to men. The gods were angered by this and sent two evils on the earth, women and disease; such is the account given by Sappho and Hesiod (*Theogony* 570 ff., *Works and Days* 70 ff., 100 ff.)

208 Himerius, *Orationes*

Your situation should now be compared with that of the Leader of the Muses himself¹ as he appears when Sappho and Pindar (*Paeon* 3) in their songs deck him out with golden hair and lyre and send him drawn by swans to Mount Helicon to dance there with the Muses and Graces.

¹ Apollo; cf. Alc. 307(c).

209 Eustathius, *Letters*

. . . a friendship which is gadabout and, as Sappho would say,¹ makes a virtue of publicity.

¹ Perhaps with reference to Charaxus and Rhodopis (Doricha).

210 Phot. 81. 12s. (p. 274 Naber)

θάψος· ξύλον ᾧ ξανθίζουσι τὰ ἔρια καὶ τὰς τρίχας· ὁ Σαπφῶ Σκυθικὸν ξύλον λέγει.

cf. schol. Theoc. 2. 88 (p. 286 Wendel) (a) σκυθάριον, ὡς φησι Σαπφῶ, (b) Σκυθικὸν ξύλον, ὡς φησι καὶ Σαπφῶ, Hsch. Θ 155, Σ 1155, 1156

211(a) Ps.-Palaeph. *de incred.* 48 (*Myth. Gr.* iii (2) 69 Festa)

τῷ Φάωνι βίος ἦν περὶ πλοῖον εἶναι καὶ θάλασσαν· πορθμὸς ἦν ἡ θάλασσα· ἐγκλημα δὲ οὐδὲν παρ' οὐδενὸς ἐκομίζετο, ἐπεὶ καὶ μέτριος ἦν καὶ παρὰ τῶν ἐχόντων μόνον ἐδέχετο. θαῦμα ἦν τοῦ τροποῦ παρὰ τοῖς Λεσβίοις. ἐπαινεῖ τὸν ἀνθρώπων ἢ θεός· Ἄφροδίτην λέγουσι τὴν θεόν· καὶ ὑποδῶσα θέαν ἀνθρώπου γυναικὸς ἦδη γεγνηρακίας, τῷ Φάωνι διαλέγεται περὶ πλοῦ. τάχως ἦν ἐκεῖνος καὶ διακομίσαι καὶ μηδὲν ἀπαιτῆσαι. τί οὖν ἐπὶ τούτοις ἢ θεός; ἀμείψαι φασι τὸν ἀνθρώπων, καὶ ἀμείβεται νεότητι καὶ κάλλει τὸν γέροντα. οὗτος ὁ Φάων ἐστίν, ἐφ' ᾧ τὸν ἔρωτα αὐτῆς ἡ Σαπφῶ πολλάκις ἐμελοποίησεν.

cf. testt. 3, 5, 38, Ov. *Her.* 15, Porphy. et 'Acron.' in *Hor. Carm.* 2. 13. 25, *Apostol.* 17. 80 = *Arsen.* 52. 16 (ii 707 Leutsch-Schn.), *Alciphr. Ep.* 1. 11. 4 (p. 13s. Schepers), *Plut. Prov.* 1. 29 (i 325 Leutsch-Schn.), *Serv.* in *Verg. Aen.* 3. 279 (i 390 Thilo-H.), *Luc. D. Mort.* 9. 2, schol. *Luc. D. Meretr.* 12. 1, schol. *Berol.* in *Lib. Ep.* 257 = *Sud.* Φ 89 = *Phot. s.v.* Φάων = *Et. Gen.* (p. 45 Calame)

(b)(i) *Aelian. V. H.* 12. 18 (p. 135 Dilts)

τὸν Φάωνα κάλλιστον ὄντα ἀνθρώπων ἢ Ἄφροδίτῃ ἐν θριδακίαις ἐκρύψε.

(ii) *Athen.* 2. 69cd (i 163 Kaibel)

καὶ Καλλιμάχος δὲ φησιν (fr. 478 Pf.) ὅτι ἡ Ἄφροδίτῃ τὸν Ἄδωνιν ἐν θριδακίῃ κρύψειεν . . . καὶ Εὐβουλος δ' ἐν Ἀστυίοις φησὶ (fr. 14 Kock) . . . ἐν τῷ λαχάνῳ τούτῳ γάρ, ὡς λόγος, ποτὲ | τὸν Ἄδωνιν ἀποθανόντα προῦθηκεν Κύπρις . . . Κρατῖνος δὲ φησὶ (fr. 330 Kock) Φάωνος ἐρασθεῖσαν τὴν Ἄφροδίτην ἐν 'καλαῖς θριδακίαις' αὐτὸν ἀποκρύψαι, Μαρσύας δ' ὁ νεώτερος ἐν χλόῃ κριθῶν.

210 Photius, *Lexicon*

θάψος, 'fustic': a wood with which they dye wool and hair yellow; Sappho calls it Scythian wood.

211(a) Pseudo-Palaephatus, *On Incredible Events*

Phaon's life revolved round his boat and the sea or, rather, a strait. He met with no complaint from anyone, since he was a fair man and accepted money only from those who were rich. There was amazement among the Lesbians at his way of life. The goddess, by whom they mean Aphrodite, approved of this man, so she assumed the appearance of a mortal, an aged woman, and spoke with Phaon about a crossing. He quickly carried her over and asked for nothing. What did the goddess do then? They say she transformed the old man and repaid him with youth and beauty. This then is the Phaon about her love for whom Sappho often sang in her lyric poetry.¹

¹ Acc. to the scholiast on Libanius, followed by the lexicographers, this Sappho was 'not the poetess but a woman of Leshos': see testt. 3, 4 n. 2.

(b)(i) *Aelian, Historical Miscellanies*

Phaon, the most beautiful of mortals, was hidden by Aphrodite among lettuces.

(ii) *Athenaeus, Scholars at Dinner*

Callimachus says that Aphrodite hid Adonis in a lettuce-bed . . . ; Eubulus in *The Impotent Men* says: '. . . for it was among these vegetables, the story goes, that the Cyprian once laid out the dead Adonis for burial . . .'; Cratinus says that when Aphrodite fell in love with Phaon she hid him among 'fair lettuces'; the younger Marsyas says it was among green barley.¹

¹ Note the identification or confusion of Phaon with Adonis.

GREEK LYRIC

(iii) Comes Natalis *Myth.* 5. 16 (p. 531 ed. Francof. 1581)

scriptum reliquit Sappho Adonim mortuum fuisse a Venere inter lectucas depositum.

(c) Plin. *N. H.* 22. 20 (iii 446 Mayhoff)

portentosum est quod de ea (sc. erynge) traditur, radicem eius alterutrius sexus similitudinem referre, raro inventu, set si viris contigerit mas, amabilis fieri; ob hoc et Phaonem Lesbium dilectum a Sappho.

212 Comes Natalis *Myth.* 7. 2 (p. 716 ed. Francof. 1581)

memoriae prodit Sappho primum Acheloum vini mistionem . . . invenisse.

213 P. Oxy. 2292

]. . . [.] . τ . . . [.
 . . . [. .] . σε εμα κ' Αρχεάνα[σ
 σα Γόργω<.> σύνδυγο(s).

ἀντὶ τοῦ

σ[ύν]ζυξ· ἢ Πλειστοδική
 τ]ῆι Γ[ο]ργοῖ σύνζυξ με-
 τὰ τ[ῆ]ς Γογγύλης ἀν[ο]μασθή-
 σετ[αι]· κ]οινὸν γὰρ τὸ ὄρο-
 μ[α δ]έδοται ἢ κατὰ τῆς[.] . . .
 α[. . .] Πλ[ε]ιστοδικῆ[. .]ν
 ὀνομ[α]σθησετ[αι] κυ-
]η[. . .] . ἀπετοντ
] . νο αν

omnia suppl. Lobel 3 Γόργω<s> vel Γόργω<i>

SAPPHO

(iii) Comes Natalis, *Mythology*

Sappho has left a written record that the dead Adonis was laid out among lettuces by Venus.

(c) Pliny, *Natural History*

The story about the erynge (' sea-holly ') is remarkable: its root, they say, takes the shape of either the male or the female sex-organ; it is rarely so found, but if men find the male shape, they become sexually attractive; it was this, they say, that made Sappho fall in love with Phaon of Lesbos.¹

¹ See also testt. 3, 23 n. 4.

212 Comes Natalis, *Mythology*

Sappho records that Achelous¹ invented the mixing of wine.

¹ See Alc. 450 (Voigt).

213 Commentary on Sappho (2nd c. A.D. papyrus)

' . . . my . . . and Archeanassa¹ yoke-mate of Gorgo²':

σύνδυγος, ' yoke-mate ', is used instead of σύνζυξ: Pleistodica will be called yoke-mate to Gorgo along with Gongyla.³ For the name that has been given (i.e. Archeanassa?) is her usual one or one derived from (her family?) . . . Pleistodica . . . will be called (by her correct name?) . . .

¹ Also in 214. ² Cf. 29, 144, test. 20. ³ Cf. 22, 95, 213A(a), 214A, test. 2. The commentary does not match the quotation unless Archeanassa is another name (family name? cf. Alc. 112 n. 3, 444) for Pleistodica (so Treu).

GREEK LYRIC

213A (Voigt) = S 273-278 (*S. L. G.*) P. Oxy. 2506

(a)

fr. 8 4]. Γογγυ[λ-

b)

fr. 42(a) 1 δεδρ]όμακε δ' όν κε[2]νέβροι
 δ' ώς κ[3]διαι πεμφομε[4]ωι χρύσωι
 τ . [5]φρενω[6]ος προσδε[7]στον
 Χαραξ[8]στον αύτο . [9]παϊ Πολυα-
 [νακτι- 10]ναν έσλος[11]ην σχέθε . [

(c)

fr. 43 col. ii 2 Χα]ραξο[3]κατηγ[ορ-
 6s. α]δικεϊν 9 κε μωμ[

(d)

fr. 44 col. ii 1s.]Σαπφ[. . . Χάρα]ξον δι . [3ss. έπεμπ[
 . . . πα]ραδειξ . [. . . συμ]ποσιώ[6 ηταιπ . [7 αύτη
 π[. . . Πολυ]ανακτι-

(e)

fr. 45 16 Χα]ραξου[24]ε Χαρα[ξ-

(f)

fr. 47 4 Σαπφ[

(g)

fr. 48 col. ii 5ss. [κ]αϊ [π]ερὶ τὴν | Κλέτ]ιν ὕστε[ρον] καὶ
 τοῦτο| . . .]τως λέγ]ει*

ἀλλ' αἶ μὲ| . . . [. . .] εἰσορησθα| εἰγι[. . .] ν . ν [. . .]
]σων πέ|φυκ[. . .] πλοῦ[τ]ο[ν] θεοὶ δίδου|σιν . . .

13s. ολ-|βον 20s. Σ]απ|φῶι 41 ἀπα]λάμνωι 45 ἄραν

46s μελαινα[]αν μύ|γισ 47s. τοῦτο | τί μοι
 μέλη . . []λακ[49 ζώοισαν ἔχει[

196

SAPPHO

213A (Voigt) = S 273-278 (*S. L. G.*) Commentary on lyric poets (papyrus, 1st c. or early 2nd c. A.D.)

(a)

. . . Gongyla¹ . . .

¹ See 213 n. 3.

(b) ' . . . has run up . . . like fawns . . . (we shall?)
 send . . . gold . . . the mind . . . ' . . . Cha-
 raxus¹ . . . ' child of the house of Polyanax² . . .
 good . . . keep . . . '

¹ S.'s brother: see testt. 1, 14-16, fr. 202. ² Cf. 99, 155.

(c) . . . (Charaxus?) . . . accuse . . . to do wrong
 . . . ' . . . blame . . . '

(d) . . . Sappho . . . Charaxus . . . sent . . . will show . . .
 banquet . . . (house of Polyanax?) . . .

(e) . . . (Charaxus?) . . . Charaxus . . .

(f) . . . Sappho . . .

(g) . . . and about (Cleis?) later on she says this also:

' but if . . . me . . . you looked at . . . the
 gods give wealth . . . '

. . . prosperity . . . Sappho . . .

' wicked . . . prayer . . . black . . . scarcely . . .
 how does this concern me? . . . grips (me) while I
 live . . . '

197

GREEK LYRIC

(h)

fr. 48 col. iii 36ss.: v. test. 14

(i)

fr. 59 1] .. Σαπφ[7].ουδιαφ[

(k)

fr. 60 2 'Ανδρο]μέδαν[

213B (Voigt) *P. S. I.* (omaggio all' xi Congr. internaz. di papirologia, Firenze, 1965, 16s.)

με ὁ βοῦβος ὁ ἰλ[
ῶτων καὶ ὁ τρόμ[ος
τοῦ σώματος κα[
καὶ μετὰ ταῦτα τ[
φησίη

χλωροτ[έρα δὲ
π]οίας ἔμμι, τεθ[νάκην
δ' ὁ]λίγω [[δ]] ἐπιδε[ύης
φα]ίνομ' ἔμ' αὐτ[αι

1 ἰλ]υγγοσ? Manfredi 3 κα[τέλαβε? Manfredi

SAPPHO

(h) = test. 14

(i) . . . Sappho . . . not any¹ . . .

¹ Cf. 56. 1.

(k) . . . (Andromeda?) . . .

213B (Voigt) Commentary on fr. 31 (early 3rd c. papyrus)

. . . the humming, the (spinning?) of the ears and the trembling of the body (seized?) me, and after that she says,

' I am greener than grass, and it seems to me that I am little short of dying.'

GREEK LYRIC

213C = Alc. 306D = Anacr. 347A = S 286 (S. L. G.) P. Mich.
inv. 3498^r (Z. P. E. 12, 1973, 86)

col. ii	col. iii
δεῦτ[έ] μοι νᾶσον	ἀγνή μῆτ[ερ]
δύ' ἔρωτές με	Κύπρι κα[τα]
ἔσταμεν εὐχῆ.	ἀνέτῳφρο[διτ-]
ὦ δεξαμένη[ι] κε[τα]	ἐγγέσθω μο[ι]
5 σεμνά πολυκλ. [α]	5 αἰόλον φων[ή]
πότινι' ὠράνω	ἄπεχ' οὐρον[ος]
Ἔρωσ ἐπέξενώ[θη]	γλυκὺ μέ[λι]
δεῦτ' ὄλβιαι	χαῖρε χα[ίρε]
τίς ἔρωτος	εἶδον [] . []
10 ἦδη [μ'] ὄνηαρ	10 γουνο[ύμαι]
χαῖρε [Κ]υλλάνας	νέον τ[ῆ]
ὁ μέ[γα]ς πόντος[ος]	ὦ παῖ κ[α]
θύω[με]ν Ἀφροδ[ίτη]	ἴθι μ. []
ἐπὶ Δαῖον τι[μα]	ωπ. []

214 (L.-P.) = 103C (Voigt) P. Oxy. 2357
fr. 1 4 Ἄρ]χεάνασσα[] 7 ἐπηρατ[]
fr. 4 2 ἔ]κλυον εἰ[] 3 Κ]ραννιάδες δ[] 4 πα]ρ-
θενικαῖς.[]

SAPPHO

213C First words of poems by Sappho, Alcaeus, Anacreon
(2nd c. A.D. papyrus)

col. ii	
Come hither, (leaving) the island	Alc. 34. 1
Two loves . . . me	Anacr. ?
We stand . . . prayer	Anacr. ?
Oh you (fem.) who received	Anacr. ?
Holy (fem.) much-	
Queen of heaven	Alc. or Sa.
Love was entertained	Anacr. ?
Come hither, blessed (goddesses)	
Who . . . love's?	
Already help . . . (me?)	
Greetings, (ruler) of Cyllene	Alc. 308. 1
(The great sea?)	
Let us sacrifice to Aphrodite	Anacr. ?
To (Danaus?)	
col. iii	
Holy mother	
Cyprian (and Nereids)	Sa. 5. 1
(Let Aphrodite release?)	
Let . . . awake	
With varied note	
Keep (the breeze ?) away	
Sweet	
Greetings, (greetings ?)	cf. Sa. 116, 117, Alc. 401
I (they) saw	
I beseech	cf. Anacr. 348. 1
New (ly)	
Oh boy	Anacr. ?
Go	
(Oh?)	

214 Oxyrhynchus papyrus (2nd c. A.D.)
fr. 1 . . . Archeanassa¹ . . . lovely . . .

¹ Cf. 213. 2 ff.
fr. 4 . . . I (they) heard . . . Nymphs of the springs
. . . maiden(s) . . .

GREEK LYRIC

214A = S259-261 *S. L. G.* P. Oxy. 2637

fr. 35 1]π(ερι) γήρ[ως 5 η περι Γογγύλης 6 μήλωι
βαλ[] . . [7 και ή Σαπφώ[11 Καλλ]λιόπης

fr. 38 από Μυτ[ιλήνης

214B = S 261A *S. L. G.* P. Colon. 5860 (*Z. P. E.* 14, 1974,
114ss.)

fr. 1 2 ὁ̄̄ μεν
6 κρατοῦσι
7 -μων̄ ή δ' ἐφ' ήσυχία[s]
παιδεύουσα τὰς ἀρί-
στας οὐ μόνον τῶν
10 ἐγχωρίων ἀλλὰ και
τῶν ἀπ' Ἰωνίας̄ και
ἐν τοσαύτη παρᾱ
τοῖς πολίταις ἀποδο-
χῆι ὡστ' ἔφη Καλλίας̄
15 ὁ̄̄ Μυτιληναῖος ἐν
[.] . . . [] Ἀφροδι-

fr. 2 col. i 8]λω κε μορραν
]νεχες παρευ
10]ων μοισαων
]ων ἔω[s] τοῦ η
]νην ἀπὸ τῶδε
ἐμ]μόρμενον̄
οὔ-
τως ἀπο]φαίνει τὰς ἐπὶ
15 βασι]λικὸν οἶκον φοι-
τώσ]ας και περι πολ-
λοῦ π]ιοιουμένας
διεν]εχθῆναι και

col. ii 10 ρακτιδω[
Κλεανακ[τιδ-
ή παῖς κ[
ρους με . [
και ὠνει[δι-
15 πρὸς μα[
ἐγγενεια . [

SAPPHO

214A Commentary on lyric poetry, mainly choral (mid-2nd
c. A.D. papyrus)

fr. 35 . . . about old age . . . about Gongyla¹ . . . strike
with an apple . . . and Sappho . . . Calliope² . . .

¹ See test. 2, fr. 22, 95, 213, 213A(a). ² Cf. 124.

fr. 38 . . . from Mytilene . . .

214B Commentary on Sappho

fr. 1 . . . (he?) . . . victors . . . (wars?)¹; but she in
peace and quiet teaching the noblest girls not only from the
local families but also from families in Ionia²; and so highly
esteemed among the citizens that Callias of Mytilene³ said in
. . . Aphrodite . . .

¹ Gronewald sees a contrast between the enmities and struggles
of Alcaeus and Sappho's quiet life as a teacher. ² See test. 2,
'Anagora of Miletus, Gongyla of Colophon'. ³ See test. 41

fr. 2 col. i . . . (fate?) . . .

' . . . of the Muses . . . '

as far as

' . . . from him . . . fated.'

So she represents the women who frequent the (royal?) house
and set great store on (excelling? quarreling?) and . . .

col. ii . . . (Cleanactid? Archeanactid? Polyanactid?)¹
. . . Cleanactid . . . the daughter² . . . and reproached . . .
nobility . . .

¹ See 98(b) n. 3, 213 n. 3, 99 for these families. ² Cf. 155.

GREEK LYRIC

214C = S 476 S. L. G. P. Colon. inv. 8 (Z. P. E. 13, 1974, 214)

] . . . εδα[
] ποδανα[
 ἀ]γέρωχος "Ατ[θις
]αν χαριεσσα[
 5]ν ἔχοισα θυμο[ν
]θαλαμῶ . [
 κ]αὶ κροτάλων ψ[όφ-
]το δυσωνύμο[ισι

EPIGRAMMATA

157D. *Anth. Pal.* 6. 269

ὡς Σαπφούς·

παῖδες, ἄφωνος εἶσα ποτενέπω αἶ τις ἔρηται,
 φωνὴν ἀκαμάταν καθεμένα πρὸ ποδῶν
 Αἰθιοπία με κόρη Λατοῦς ἀνέθηκεν Ἀρίστα
 ἀ Ἐρμωκλείδα τῷ Σαῖναϊάδα,
 5 σὰ πρόπολος, δέσποινα γυναικῶν· ἄ σὺ χαρεῖσα
 πρόφρων ἀμετέραν εὐκλείσον γενεάν.

cf. *Sud.* E 3540 (ii 454 Adler) (v. 6)

1 Page: τετ' ἐννέπω cod. P

158D. *Anth. Pal.* 7. 489 (Plan.)

Σαπφούς·

Τιμάδος ἄδε κόμισ, τὰν δὴ πρὸ γάμοιο θανοῦσαν
 δέξατο Φερσεφόνας κυάνεος θάλαμος·
 ἄς καὶ ἀποφθιμένας πᾶσαι νεοθάγι σιδάρω
 ἄλικες ἡμερτᾶν κρατὸς ἔθεντο κόμαν.

159D. *Anth. Pal.* 7. 505 (Plan.)

Σαπφούσι·

τῷ γριπεῖ Πελάγωνι πατὴρ ἐπέθηκε Μενίσκος
 κύρτον καὶ κώπαν, μνήμα κακοζοΐας.

1 ἀνέθηκε Plan.

SAPPHO

214C Cologne papyrus (2nd c. A.D.)

. . . proud¹ (Atthis)² . . . charming . . . with
 . . . mind . . . chamber . . . and the sound of
 castanets . . . hateful . . .

¹ Cf. 90 fr. 1(a) col. iii 12 ff. ² See testt. 2, 20, fr. 49, 96, 131.

EPIGRAMS

157D. *Palatine Anthology*

Ascribed to Sappho¹

Children, although I am voiceless I answer, if anyone ask, since I have had a tireless voice² set at my feet: 'Arista, daughter of Hermoclidēs son of Saunaiadas, dedicated me to Aethopia,³ daughter of Leto. She is your attendant, queen of women: rejoice in her⁴ and graciously honour our family.'

¹ All three epigrams probably belong to the Hellenistic period.

² The inscription. ³ Artemis in a Lesbian cult; see also Anacr. 464. ⁴ The statue was presumably of Arista herself.

158D. *Palatine Anthology*

Sappho

This is the dust of Timas. She died before her marriage and was received by the dark chamber of Persephone. On her death all her companions took the lovely hair from their heads with newly-sharpened steel.

159D. *Palatine Anthology*

Sappho

On the tomb of Pelagon the fisherman Meniscus, his father, placed his basket and his oar, memorials of his sorry life.

ALCAEUS

TESTIMONIA VITAE ATQUE ARTIS

1 Str. 13. 2. 3 (iii 65s. Kramer)

ἄνδρας δ' ἔσχεν (sc. Μυτιλήνη) ἐνδόξους τὸ παλαιὸν μὲν Πιττακόν, ἕνα τῶν ἑπτὰ σοφῶν, καὶ τὸν ποιητὴν Ἀλκαῖον καὶ τὸν ἀδελφὸν Ἀντιμενίδα, ὃν φησιν Ἀλκαῖος Βαβυλωνίοις συμμαχοῦντα τελέσαι μέγαν ἄθλον . . . συνήκμασε δὲ τούτοις καὶ ἡ Σαπφώ . . . ἐτυραννήθη δὲ ἡ πόλις κατὰ τοὺς χρόνους τούτους ὑπὸ πλειόνων διὰ τὰς διχοστασίας, καὶ τὰ Στασιωτικὰ καλούμενα τοῦ Ἀλκαίου ποιήματα περὶ τούτων ἐστίν· ἐν δὲ τοῖς τυράννοις καὶ ὁ Πιττακὸς ἐγένετο. Ἀλκαῖος μὲν οὖν ὁμοίως ἐλοιδορεῖτο καὶ τούτῳ καὶ τοῖς ἄλλοις, Μυρσίλῳ καὶ Μελάγχρῳ καὶ ¹ τοῖς Κλεωνακτίδαις καὶ ἄλλοις τισίν, οὐδ' αὐτὸς καθαρεύων τῶν τοιούτων νεωτερισμῶν. Πιττακὸς δὲ εἰς μὲν τὴν τῶν δυναστειῶν κατάλυσιν ἐχρήσατο τῇ μοναρχίᾳ καὶ αὐτός, καταλύσας δὲ ἀπέδωκε τὴν αὐτονομίαν τῇ πόλει.

¹ καὶ codd., del. Wilamowitz

(cf. fr. 48); the city's fall is dated to 604 B.C. (Jerome D. Quinn, *BASO* 164, 1961, 19–20). ⁵ Continued as Sa. test. 7. ⁶ Cf. Page, *S. & A.* 149–243. ⁷ From 590 to 580 (*S. & A.* 151). ⁸ Some editors delete 'and' after Melanchrus: schol. fr. 112. 23 explains 'Cleanactidas' as 'Myrsilus', but there is no evidence that Melanchrus also belonged to this family. ⁹ Cf. testt. 6, 7.

ALCAEUS

LIFE

1 Strabo, *Geography*

Mytilene produced famous men: in olden times ¹ Pittacus, one of the seven sages, and the poet Alcaeus ² and his brother Antimenidas, ³ who, says Alcaeus, 'while fighting as ally of the Babylonians ⁴ performed a great feat . . .' (fr. 350). At the same time as these flourished Sappho ⁵ . . . Because of dissensions the city was ruled in those days by various tyrants, and the so-called 'stasiotic' poems ⁶ of Alcaeus were written about them. Pittacus was one of the tyrants. ⁷ Alcaeus abused him and the rest alike, Myrsilus and Melanchrus and the Cleanactids ⁸ and others, although he himself was not innocent of such revolutionary attempts. ⁹ But Pittacus used his 'monarchy' for the overthrow of the powerful factions, and when he had overthrown them he restored the city's autonomy.

¹ For the chronology see Sa. test. 2 n. 3, test. 6 and Introd.

² Cf. Ael. Aristid. *Or.* 12. 85; Himerius, *Or.* 27 says that A. praises Lesbos and is always bringing Mytilene into his poems (e.g. fr. 129, 130, 152). Richter, *Portraits of the Greeks* i 69 mentions a statue base from Pergamon inscribed Ἀλκαῖος Μητιλην[αῖος, 'A. of Mytilene', and a 2nd c. A.D. coin, similarly inscribed, with the head of Pittacus on the obverse.

³ Textual emendation at Plut. *Mor.* 155f provides another reference to 'the brother of A.' He also had a brother called Cicis (fr. 414: cf. test. 2): J. Labarbe suggested that this was also his father's name (*Ant. Class.* 37, 1968, 456–60).

⁴ Prob. in the campaign of Nebuchadrezzar against Ascalon

GREEK LYRIC

2 Diog. Laert. 1. 74 (i 32 Long)

οὗτος (sc. Πιπτακὸς) μετὰ τῶν Ἀλκαίου γενόμενος ἀδελφῶν Μέλαγχρον καθείλε τὸν τῆς Λέσβου τύραννον.

3 Plut. *de Herod. malig.* 858ab (iv 300 Wytttenbach, p. 30 Pearson)

πολεμούντων γὰρ Ἀθηναίων καὶ Μυτιληναίων περὶ Σιγείου καὶ Φρύνωνος τοῦ στρατηγοῦ τῶν Ἀθηναίων προκαλεσαμένου τὸν βουλούμενον εἰς μονομαχίαν, ἀπήντησεν ὁ Πιπτακὸς καὶ δικτύῳ περιβαλὼν τὸν ἄνδρα ῥωμαλέον ὄντα καὶ μέγαν ἀπέκτεινε. . . . τί οὖν ὁ Ἡρόδοτος, κατὰ τὸν τόπον γενόμενος τοῦτον; ἀντὶ τῆς Πιπτακοῦ ἀριστείας τὴν Ἀλκαίου διηγήσατο τοῦ ποιητοῦ φυγὴν ἐκ τῆς μάχης, τὰ ὄπλα ῥίψαντος, τῷ τὰ μὲν χρηστὰ μὴ γράψαι τὰ δ' αἰσχρὰ μὴ παραλιπεῖν μαρτυρήσας τοῖς ἀπὸ μᾶς κακίας καὶ τὸν φθόνον φύεσθαι καὶ τὴν ἐπιχαιρεκακίαν λέγουσι.

ALCAEUS

2 Diogenes Laertius, *Lives of the Philosophers*

This man (i.e. Pittacus) along with the brothers¹ of Alcaeus overthrew Melanchrus, the tyrant of Lesbos.²

¹ Presumably Antimenidas and Cicis; fr. 75 also may indicate that A. himself was too young to participate. *Sud.* Π 1659 gives the date as Ol. 42 (612/608 B.C.), which is Pittacus' *floruit* according to Diog. Laert. 1. 75. ² More precisely, the tyrant of Mytilene, as in *Sud.*

3 Plutarch, *On the Malice of Herodotus*

When the Athenians and Mytilenaeans were fighting over Sigeum and the Athenian general Phrynon¹ challenged anyone who wished to single combat, Pittacus stepped forward and trapping the man in a net killed him though he was powerful and large . . . What then does Herodotus say at this point? Instead of the heroic exploit of Pittacus, he describes the flight of the poet Alcaeus from the battle and how he threw away his armour.² By passing over the good and not omitting the shameful he lends support to those who say that envy and delight in others' misfortunes are products of a single vice.

¹ Alc. fr. 167. 17 mentions Phrynon. He was an Olympic victor in 636/5 B.C. The fight with Pittacus occurred in 607/6 B.C. (Euseb. *vers. arm.* ii 90 Schöne: cf. Page, *S. & A.* 157 f.) and is described by Strabo 13. 1. 38 (= Alc. fr. 428a), Diog. Laert. 1. 74, schol. Aes. *Eum.* 398, Polyæn. 1. 25, Fest. 397, *Sud.* Π 1659. ² See Alc. fr. 428b and cf. fr. 306(f); contrast the 'warlike Alcaeus' of testt. 21-23, 26 and Athen. on Alc. fr. 140 and 362.

GREEK LYRIC

4 P. Oxy. 2733 (= fr. 306B) 11-14

ἰὺς τοῦ Κλεάνορος ὅτι
 ἔξῃς τὸν Μύρσιλον [λέγε[σ]-[θαι]
 ἐνεχθήσεται ὁ ἔνιοι [
]. ες· φεύγ[οι]σιν· οὕτως[

v. fr. 306B

5 Diog. Laert. 2. 46 (i 76 Long)

καθά φησιν Ἀριστοτέλης ἐν τρίτῳ περὶ ποιη-
 τικῆς, ἐφιλονεῖκει . . . Πιπτακῶ Ἀντιμενίδας καὶ
 Ἀλκαῖος.

6 Arist. Pol. 1285a (p. 106 Immisch)

ἤρχον δ' οἱ μὲν (sc. αἰσυμνήται) διὰ βίου τὴν
 ἀρχὴν ταύτην, οἱ δὲ μέχρι τινῶν ὠρισμένων
 χρόνων ἢ πράξεων, οἷον εἶλοντό ποτε Μυτιληναῖοι
 Πιπτακὸν πρὸς τοὺς φυγάδας, ὧν προειστήκεσαν
 Ἀντιμενίδης καὶ Ἀλκαῖος ὁ ποιητής. δηλοῖ δὲ
 Ἀλκαῖος ὅτι τύραννον εἶλοντο τὸν Πιπτακὸν ἐν
 τινι τῶν σκολιῶν μελῶν· ἐπιτιμᾶ γὰρ ὅτι (fr. 348).

ALCAEUS

4 Oxyrhynchus papyrus (c. 150 A.D., a commentary on A.)

. . . the son of Cleanor¹ . . . next that Myrsilus² (is meant?) . . . will be brought, which some (critics) . . . 'are in exile' . . . thus . . .

¹ Unknown, but the commentator seems to identify him with Myrsilus. ² Alc. frs. 6 and 208 were said to be allegories of Myrsilus' tyrannical conspiracy against Mytilene (Heracl. Qu. Hom. 5): see also fr. 112. He was exiled for a time (Sa. fr. 98b) but returned (Alc. 305a. 15-21). A. took part in an unsuccessful plot against him (schol. 60a and 114) and escaped to Pyrrha (schol. 114 calls this 'the first exile'). Pittacus had sworn to help A.'s party but joined forces with Myrsilus (70. 7, 129), whose death pleased A. (332). Other allusions to Myrsilus in schol. 112. 23, 259a. 8, 302(a), 306C(c).

5 Diogenes Laertius, *Lives of the Philosophers*

Aristotle says in his third book *On Poetry*¹ . . . that Pittacus was assailed by Antimenidas and Alcaeus.

¹ Fr. 75 Rose.

6 Aristotle, *Politics*

Some *aesymnetae* (i.e. elected tyrants) ruled for life, others only for certain specified periods or tasks; for example the Mytilenaeans once chose Pittacus to act against the exiles led by Antimenidas and the poet Alcaeus.¹ Alcaeus makes it clear in one of his drinking-songs that they *chose* Pittacus as tyrant, for he says in reproach . . . (fr. 348).

¹ Contrast Diog. Laert. 1. 75 (Pittacus made tyrant after defeating Phrynon, but this is too early).

GREEK LYRIC

7 'Acro' in Hor. *Carm.* 2. 13. 28 (i 179 Keller)

res bellicas et navigationem suam scripsit, dum a Pittaco tyranno civitatis suae pulsus esset, eo quod Mytilenensibus amorem libertatis suaderet, quos postea collecto exercitu superavit.

8 Diod. Sic. 9. 12. 3 (ii 177 Vogel)

ὅτι καὶ τὸν ποιητὴν Ἀλκαῖον, ἐχθρότατον αὐτοῦ γεγενημένον καὶ διὰ τῶν ποιημάτων πικρότατα λελοιδωρηκότα, λαβὼν ὑποχείριον ἀφῆκεν, ἐπιφθειγξάμενος ὡς συγγνώμη τιμωρίας αἰρετωτέρα.

9 P. Oxy. 2506

(a) fr. 6(a)

3 ὑπὸ Δικα[ιάρχου
4s. Ἀ-]ριστοτέ[λ-
5s. ὑ-]π' Ἀριστάρ[χου
7 τὸν Ὑρ[ρ]ας

7 vel Ὑρ[ρ]αο[ν] Page

ALCAEUS

7 'Acro' on Horace, *Odes*

Alcaeus wrote about his wartime exploits and his sea-voyage when he had been driven out by Pittacus,¹ the tyrant of his city, because he was exhorting the Mytilenaeans to the love of liberty²; he later defeated them³ when he had gathered together an army.

¹ 'By the Mytilenaeen tyrants', according to Porph. *ad loc.*
² Cf. 'Acro', *ibid.* v. 32. ³ 'Acro' on Hor. *Carm.* 1. 32. 5 adds that A. drove Pittacus from Mytilene; Alc. fr. 306(g) may refer to this victory.

8 Diodorus Siculus, *World History*

When he (i.e. Pittacus) got hold of the poet Alcaeus, who had been his confirmed enemy and had reviled him most bitterly in his poems, he let him go, uttering the maxim that forgiveness is preferable to revenge.¹

¹ Cf. Val. Max. 4. 1 ext. 6; Diog. Laert. 1. 76 gives two versions of the story, one referring to Alcaeus, the other to a smith at Cyme who killed P.'s son Tyrphaeus.

9 Oxyrhynchus papyrus (a commentary on lyric poetry¹; the hand belongs to 1st or early 2nd c. A.D.)

(a) . . . by Dicaearchus² . . . Aristotle³ . . . by Aristarchus⁴ . . . son of Hyrrhas⁵(?) . . .

¹ Or a biography: see J. Davison, *Atti dell' XI Congresso Internazionale di Papirologia* (Milano, 1966) 98-100. ² Pupil of Aristotle; wrote a treatise on Alcaeus c. 310 B.C. (see fr. 94-99 Wehrli); cf. fr. 77. 5, 79. 6, 137(b). 6 of this papyrus and test. 17. ³ Cf. testt. 5, 6, fr. 306C(h). ⁴ Cf. test. 11. ⁵ I.e. Pittacus: cf. Alc. fr. 72. 7, 129. 13, 298. 47.

GREEK LYRIC

(b) fr. 77

] . τ [.] λ λ [
 Φι]ττακο[
]να συμφ[
]ην 'Αλκαιο[
 5] . ρ ὑποδικ[
]τον ἀλ . [
]ουτεφ[
]μου φον . [
]ς μελεδ[
 10] . αμα . [.] . [
]ς ταῦτα δηλοῖ . [
]α . πὰρ δ' ὁ κάλο[ς
]ος ἔστο δάφν[αι-
] . τεστεφανώμε[νος
 15]ωι κελο . [
] . ος . ὅτι δ' α[
] . . . σανωσ
]σὺ μὲν ἀμ-
] . . . [. . .] μιν πόης γὰρ οὐ
 20 ..]ς κάκον θάνων ἐπεὶ βέ-
 βα]κας ἀ[τ]νως πλάγαισιν ὑ-
 π' 'Αλλιήνων . ὅτι δὲ τοῦ θα-
 νάτου τὸν 'Αλκαῖον 'Αμαρδισ
 ὑπενόησεν· κᾶπειτ' ἀπέθν-
 25 σας ᾧ πόνηρε παίδων καὶ το[
 .]στ' 'Αμάρδιος μὲν χαίρω[
 ..]σοθεν δὲ συμπόταις τα[
 ..]θατο πλήρον ἐπασχαλλ . [
 ..]δ' αἵματός ἐμμι τῷ σκ[
 30 ..]ιν οὐδὲν ἐπαίτιος ε[
 ..] . . [.] . στωι . [.]οι ταδε[
] . δε[

ALCAEUS

(b) The same ¹

. . . Pittacus . . . Alcaeus . . . (by Dicaearchus ?) ²
 . . . (murder of ?) . . . this the following words
 show ³ . . . 'Beside (us is ?) the handsome . . .
 (wore ?) laurel . . . garlanded . . .'; to show that
 . . . , . . . for you make no . . . evil, having died
 when you departed terribly by blows at the hands of
 the Allieni ⁴ ; and to show that Amardis ⁵ suspected
 Alcaeus of the death, 'and then you rushed away,
 you wicked boy, . . . of Amardis rejoicing . . . but
 . . . fellow-drinkers . . . more indignant . . . of
 the blood I am . . . in no way responsible . . .'

¹ For this and the next two fragments see M. Treu, *QUCC* 2 (1966) 20-36, W. Barner, *Hermes* 95, 1967, 1-28. ² See (a) above; or 'brought to trial' (*ὑπόδικος*). ³ These words introduce the first of three quotations from Alcaeus, used apparently to prove his innocence in the death of an unnamed person; the first perhaps showed that the dead man was a drinking friend of Alcaeus, the second that he was killed in battle, the third that Alcaeus explicitly disclaimed responsibility for the death. ⁴ There were two places in Phrygia called Alia. Barner suggests (*op. cit.* 14) that the dead man had been a Lydian mercenary in a war against the Allieni. ⁵ Unknown.

suppl. Page 5 ὑπό Δικ[αιάρχου? Page 13 ἔστο (ἔννυμι)?
 Page 15 κέλομ[αι Treu 26 χαίρω[ν Barner 28
 ἐπασχάλλω[ν Barner

(c) fr. 98

σε[
 τι[
 μα[] ταύτην
 ἀλλ[] τῆ]ν δευτέ-
 5 ραν [.] . ας φυγῆν καὶ
 τῆν π[ρὸς] τῆι γεφύρῃ<ι> παρά-
 ταξιν ἔτι μέμνηται τοῦ Ἄν-
 τι]μενίδα. ἀλλὰ γὰρ οὐδ' αὖ-
 τό]ν Ἄλκαϊον ἐν τῆι τ[
 10 παρα]τάξι<ι> τ[ελευτ[
 ο]μολο[γ]οῦσι<ν> ἀλλ[
 τ]ὸ τρίτον τοῖς[
 . .]ν κάθοδον ὑπο[
 . . .] διὰ τὸ συνίστασθ[αι
 15 πό]λεμον ἐν[.]ιστ[Ἄ-]
 στ]υάγηι τω[. .] . εφ[Ἄ-]
 λυά]πτην ω[]ειτη[
]αρασω[
]περιτα[
 20] . ητε . [
]ομ[α]χ . [
]οστου[

suppl. Page 4 μετὰ τῆ]ν vel κατὰ τῆ]ν Page 5 εἰς . . .] . ας
 Page 9 τῆι τ[ότε vel τῆι τ[ρίτῃ Page 10 τ]ελευτ[ῆσαι Treu
 12s. [φεύγου-σι]ν Treu 13 ὑπο[σχέσθαι Barner 18 π]αρ'
 Ἄσω[π- Page 19 περὶ Τά]ναγραν Page

(d) fr. 102

] . . . α[.] . . [
]ο τῶν Λυδ[ῶν βα-

(c) The same

. . . (with reference to ¹) the second exile (to a place ending in -ae?) and the action ² at the bridge ³ he (i.e. Alcaeus) still refers to Antimenidas ⁴; but (some) do not agree that Alcaeus himself perished in the action (at that time), but (suppose that) for the third time (there was) a return (for the exiles) because the war was beginning between Alyattes and Astyages.⁵

¹ Or 'after'. ² Or 'deployment', acc. to Davison (*op. cit.* 104), who suggests that the reference may be to the famous 'eclipse battle' of 585, which probably occurred at the river Halys, boundary between Lydians and Medes; see also G. Huxley, *GRBS* 6, 1965, 201-6. Alc. 448 mentions Thales, who predicted the eclipse. ³ The form, which is Ionic, may be a place-name, 'Bridge' (W. G. Forrest *ap. Huxley, op. cit.* 205). ⁴ The argument is apparently intended to refute an allegation that Antimenidas, brother of Alcaeus, died before the second exile and 'the action at the bridge'. ⁵ Eusebius records a war between Alyattes, king of Lydia, and Astyages, king of Media, in Ol. 49. 3 = 582/1 (Armenian version Ol. 49. 2 = 583/2). Huxley (*op. cit.* 204-6) reconciles this dating with Hdt. 1. 74. The connection between the war and Alcaeus' third return from exile is not clear. For other dealings with the Lydians see fr. 69. The present text perhaps goes on to refer to the Asopus and Tanagra, and it is possible that fr. 82 of the papyrus, which mentions Boeotia, has to do with Alcaeus; see also Page, *S. & A.* 268-272.

(d) The same

. . . the king of the Lydians ¹ . . . Antimenidas

¹ Cf. Alc. 69 and (c) above.

GREEK LYRIC

σιλε]ύς, καθ' ἣν [
]ειτε δια . [
 5]τον Ἀντιμ[εν]ίδαγ [ἀ-
 δελ]φόν τόν Ἀλ[κ]αίου [
] . ντα πα[ρ'] αὐτῶι [
] . . ντα προσ[
 πόλ]εμον κινδυν[
 10] . α μ{ε}ῖσος το[
]κον ἐγένετο [
] Φίττακος ἐπ . [
 Κρ]οίσιωι [

suppl. Page

(e) fr. 105

5]εφεσιο . [
 7] . σαρ . [
 11 Ἀ]λκαῖος . [
 15]μ̄ α [
 16]γράφετα [ι
 17 μ̄ Ὀλυμπ[ιάδ-

10 *Inscr. Délos* I400. 7

(ἐν τῷ Ἀνδρίων οἴκῳ)

ξύλινα . . . τρίγωνον θήκην ἔχουσιν βιβλία
 Ἀλκαίου.

ALCAEUS

the brother of Alcaeus . . . with him . . . war . . .
 danger . . . hatred . . . Pittacus . . . Croesus² . . .

² Cf. Diod. Sic. 9. 12. 2 and Diog. Laert. 1. 75 (an offer of money from Croesus rejected by Pittacus); Hdt. 1. 27 (after Croesus subjugated Ephesus and the other coastal cities, Pittacus—or Bias—went to Sardis to dissuade him from attacking the islands): cf. (e) below, where 'Ephesian' and 'Sardis' are possible restorations. Stories which link Pittacus and Croesus need not all be fictitious: see Page, *S. & A.* 155 n. 1 and p. 230 (Croesus governor of N. W. Asia Minor at some time before his accession to the throne in 560 B.C.).

(e) The same¹

. . . (Ephesian?) . . . (Sardis?) . . . Alcaeus . . .
 40th . . . is written . . . 40th Olympiad² . . .

¹ See Barner, *op. cit.* 23 n. 7. ² 620/616 B.C., 'a date which may well be relevant to A.'s lifetime' (Page, *Ox. Pap.* xxvii 48). It is just possibly the date of his birth.

ANCIENT EDITIONS

10 Inscription from Delos (after I66 B.C.)

In the treasury of Andros¹:

wooden objects: . . . a triangular roll-box² contain-
 ing books of Alcaeus.

¹ The identification is made from *Inscr. Délos* 1409 Ba II, where the same objects are listed, including 'books of Alcaeus' (line 39). ² This shape would suit ten rolls, and the tenth is the highest-numbered book of Alcaeus quoted: see note at fr. 307 and fr. 453 Voigt. Crusius suggested (*R.E.* s.v. Alkaios, col. 1501) that Books 1-2 were hymns, 3-4 stasiotic, 5-6 erotic, 7-10 convivial. A papyrus text (P. Oxy. 2358 = 304A L.-P. = 303B Voigt) refers to Book 1 (less probably Book 4); for the length of books see fr. 120 n. 2, 143 n. 3 and Lobel, *Ox. Pap.* xxiii 106.

11 Heph. π. σημ. 2s. (p. 73s. Consbruch)

παρὰ μὲν τοῖς λυρικοῖς, ἂν μὲν μονόστροφον τὸ ᾄσμα ᾗ, καθ' ἑκάστην τίθεται στροφὴν ἢ παράγραφον, εἶτα ἐπὶ τέλους τοῦ ᾄσματος ἢ κορωνίς . . . καὶ μάλιστα εἴωθεν ὁ ἀστερίσκος τίθεσθαι, ἐὰν ἑτερόμετρον ᾗ τὸ ᾄσμα τὸ ἐξῆς· ὃ καὶ [μᾶλλον] ἐπὶ τῶν ποιημάτων τῶν μονοστροφικῶν γίνεται Σαπφούς τε καὶ Ἀνακρέοντος καὶ Ἀλκαίου· ἐπὶ δὲ τῶν Ἀλκαίου ἰδίως κατὰ μὲν τὴν Ἀριστοφάνειον ἔκδοσιν ἀστερίσκος ἐπὶ ἑτερομετρίας ἐτίθετο μόνως, κατὰ δὲ τὴν νῦν τὴν Ἀριστάρχειον καὶ ἐπὶ ποιημάτων μεταβολῆς.

12 Diomed. *ars gramm.* (i 521s. Keil)

Alcaicum metrum . . . constat unus ex penthemimere iambico et dimetro heroico. eodem modo et alter. tertius vero ex duobus epitritis tertiis et una syllaba. quartus, qui strophēn cludit, constat ex dimetro heroico et dimetro trochaico.

11 Hephaestion, *On Critical Signs*

In the lyric poets, if the poem is monostrophic, the paragraph sign is put after each strophe, and the 'coronis' or curved flourish at the end of the poem . . . The asterisk is usually employed if the next poem is in a different metre, which happens in the monostrophic poems of Sappho, Anacreon and Alcaeus. The poems of Alcaeus are peculiar in this, that in the edition of Aristophanes¹ the asterisk was used only to mark a change of metre, but in the now current edition of Aristarchus² it marks every fresh poem.

¹ The Alexandrian scholar, c. 257–180 B.C.

² Textual critic, c. 217–145 B.C.

METRES¹12 Diomedes, *Grammar*

The Alcaic stanza² . . . : the first line consists of a penthemimeral iambic (× – υ – ×) and a heroic dimeter (– υ υ – υ υ). The second line is the same. The third consists of two third epitrites (– – υ – / – – υ –) plus one syllable. The fourth, which concludes the strophe, consists of a heroic dimeter and a trochaic dimeter (– υ – ×).³

¹ See also Sa. testt. 33, 36; the indexes to *Grammatici Latini* (Keil) and Hephaestion *Enchiridion* (Consbruch) s. vv. 'Alcaeus' and 'Alcaicum metrum'; Page, *S. & A.* 323–6; Voigt 20–24, 350–51. Porphyrio on Hor. *Epist.* 2. 2. 101 calls A. 'the inventor of lyric song'.
² Described also by anon. Lat. gramm., Caes. Bass., Mar. Vict. (Keil vi 629, 268, 166).
³ Metricians no longer accept this type of analysis; cf. Page, *S. & A.* 321, 323 f.

GREEK LYRIC

13 Mar. Vict. *ars gramm.* (vi 143 Keil)

iambicus pede minor, quem etiam decasyllabon vocant, figuratus est ab Alcaeo, unde et Alcaicus dicitur, ut ' beatus ille quem potens deus '.

14 Trich. *de nov. metr.* 6 (p. 390 Consbruch)

εἰσὶ δὲ καὶ πεντάμετρα τινα . . . ὧν τὸ ἀκατάληκτον, ἐπὶ τέλους ἰαμβικὴν διποδίαν δεχόμενον, Ἀλκαϊκὸν ὀνομάζεται· κέχρηται γὰρ τούτῳ Ἀλκαῖος.

15 Hor. *Epist.* 1. 19. 28–33

temperat Archilochi Musam pede mascula Sappho,
temperat Alcaeus, sed rebus et ordine dispar,
nec socerum quaerit quem versibus oblinat atris,
nec sponsae laqueum famoso carmine nectit.
hunc ego, non alio dictum prius ore, Latinus
vulgavi fidicen.

16 Schol. Ar. *Thesm.* 162 (p. 265 Dübner)

ἐν ἐνίοις δὲ Ἀχαιοὺς γέγραπται, καὶ τὰ παλαιότερα

¹ 5th c. B.C. tragic poet; fragments in Nauck, *T. G. F.*² (746–59).

ALCAEUS

13 Marius Victorinus, *Grammar*

. . . the Iambic, shorter by a foot, also called the ' ten-syllable ', was invented by Alcaeus and thus is also called an Alcaic, e.g. ' beatus ille quem potens deus.'

14 Trichas, *On the Nine Metres*

There are also (antispastic) pentameters . . . of which the acatalectic form with an iambic dipody at the end¹ is called Alcaic, since Alcaeus used it.²

¹ Better explained as an expanded glyconic. ² Cf. Mar. Vict. (Keil vi 88. 32 f.).

15 Horace, *Epistles*

Masculine Sappho tempers the muse of Archilochus by her choice of metre; so does Alcaeus, but his themes and arrangement are different: he does not look for a father-in-law to besmirch with his black verses, nor does he tie a noose around the neck of his fiancée with his libellous verse.¹ I, the lyric poet of Latium, have brought Alcaeus to public notice: no lips had sung his songs before.

¹ Archilochus was said to have driven his fiancée, her sister and her father Lycambes to suicide.

ANCIENT COMMENTATORS

16 Scholiast on Aristophanes, *Thesmophoriazusae* (' consider Ibycus, Anacreon and Alcaeus . . .')

In some copies ' Achaeus '¹ was written, and the

ἀντίγραφα οὕτως εἶχεν. Ἀριστοφάνης δὲ ἐστὶν ὁ μεταγράψας Ἀλκαῖος· περὶ γὰρ παλαιῶν ἐστὶν ὁ λόγος, ὁ δὲ Ἀχαιὸς νεώτερος. τὸ δὲ λεγόμενον ὑπὸ Διδύμου πρὸς Ἀριστοφάνην, ὅτι οὐ δύναται Ἀλκαίου μνημονεύειν—οὐ γὰρ ἐπεπόλαζε, φησί, τὰ Ἀλκαίου διὰ τὴν διάλεκτον—λελήρηται ἀντικρυς. καὶ ἐν . . . τοῖς Ὀρνισι παρώδηται τὸ (fr. 345) . . . καὶ ἐν Σφηξίν (fr. 141. 3). ἀλλαχοῦ δὲ ὁ Δίδυμος φησιν, ἡ μὲν γραφή δύναται μένειν, οὐκ ἂν δὲ τούτου τοῦ μελοποιοῦ μέμνηται . . . ἀλλ' Ἀλκαίου τοῦ κιθαρωδοῦ . . .

17 Athen. 11. 460f-461a (iii 3s. Kaibel)

Δικαίαρχος μὲν γὰρ ὁ Μεσσήνιος, ὁ Ἀριστοτέλους μαθητῆς, ἐν τῷ περὶ Ἀλκαίου μικροῖς φησιν αὐτοὺς ἐκπώμασι κεχρηῆσθαι καὶ ὑδαρέστερον πεπωκέναι.

18 Sud. Ω 159 (iii 615 Adler)

Ὠραπόλλων . . . γραμματικὸς . . . ἐπὶ Θεοδοσίου. ἔγραψε . . . ὑπομνήματα Σοφοκλέους, Ἀλκαίου, εἰς Ὀμηρον.

older copies had this. It was Aristophanes² who corrected it to 'Alcaeus' because the passage concerns ancient poets and Achaeus was modern. Didymus³ says in refutation of Aristophanes that Alcaeus cannot be meant, since Alcaeus' poems, he declares, were not fashionable because of their dialect. But this is complete nonsense, for Alcaeus is parodied in the *Birds* (see fr. 345) . . . and in the *Wasps* (see fr. 141. 3) . . . In another place Didymus says the reading ('Alcaeus') can stand, but only if the reference is to Alcaeus the lyre-player,⁴ not the lyric poet.

² The grammarian, c. 257-180 B.C. ³ 1st c. B.C. grammarian; wrote a treatise *On Lyric Poets*; cf. schol. Alc. 117b. 20 ff. and 40c. ⁴ Known only from this passage and schol. Ar. *Vesp.* 1278 (= Eupolis fr. 280 Kock): see *R. E.* s.v. Alkaios (10).

17 Athenaeus, *Scholars at Dinner*

For Dicaearchus of Messana, the pupil of Aristotle, says in his treatise *On Alcaeus*¹ that they (i.e. the ancients) used small cups and drank wine mixed with too much water.

¹ *F. H. G.* 2. 247, fr. 98 Wehrli; quoted also at Athen. 15. 666b (on 'latage': cf. Alc. fr. 322), 668de (on the cottabus).

18 Suda

Horapollon . . . a grammarian . . . at the time of Theodosius.¹ He wrote treatises on Sophocles, Alcaeus² and Homer.

¹ Emperor from 379 to 395. ² Other commentators on Alcaeus were Chamaeleon (c. 300 B.C.: Athen. 10. 430a on fr. 346), Dracon (2nd c. B.C.: Sa. test. 40), Callias of Mytilene (3rd or 2nd c. B.C.: fr. 359, Sa. test. 41), Apion (1st c. A.D.: fr. 308b, schol. 167. 3, 17, schol. 179. 13) and Seleucus (1st c. A.D.: fr. 346).

19 Dion. Hal. *Comp.* 24 (vi 120s. Usener-Radermacher)

ἡ δὲ τρίτη καὶ μέση τῶν εἰρημένων δυεῖν ἁρμονιών, ἣν εὐκρατον καλῶ σπάνει κυρίου τε καὶ κρείττονος ὀνόματος, σχῆμα μὲν ἴδιον οὐδὲν ἔχει, κεκέρασται δὲ ὡς ἐξ ἐκείνων μετρίως καὶ ἔστιν ἐκλογή τις τῶν ἐν ἑκατέρᾳ κρατίστων . . . κορυφὴ μὲν οὖν ἀπάντων καὶ σκοπός . . . δικαίως ἂν Ὀμηρος λέγοιτο. πᾶς γὰρ αὐτῷ τόπος, ὅτου τις ἂν ἀψήγεται, ταῖς τε αὐστηραῖς καὶ ταῖς γλαφυραῖς ἁρμονίαις εἰς ἄκρον διαπεποίκιλται. τῶν δ' ἄλλων ὅσοι τὴν αὐτὴν μεσότητα ἐπετήδευσαν . . . ἀξιόθεατοι, μελοποιῶν μὲν Στησίχορος τε καὶ Ἀλκαῖος . . .

20 Dion. Hal. *Imit.* 421s. (vi 205 Usener-Radermacher)

Ἀλκαίου δὲ σκόπει τὸ μεγαλοφυὲς καὶ βραχὺ καὶ ἡδὺ μετὰ δεινότητος, ἔτι δὲ καὶ τοὺς σχηματισμοὺς καὶ τὴν σαφήνειαν, ὅσον αὐτῆς μὴ τῇ διαλέκτῳ τι κεκάκωται· καὶ πρὸ ἀπάντων τὸ τῶν πολιτικῶν ποιημάτων ἦθος· πολλαχοῦ γοῦν τὸ μέτρον τις εἰ περιέλοι, ῥητορείαν ἂν εὖροι πολιτικὴν.

21 Quint. *Inst.* 10. 1. 63 (ii 246 Radermacher)

Alcaeus in parte operis 'aureo plectro' merito donatur, qua tyrannos insectatus multum etiam moribus confert, in eloquendo quoque brevis et

19 Dionysius of Halicarnassus, *On Literary Composition*

The third type of structure, which for want of an appropriate and better name I call 'mixed', is intermediate to the other two; it has no individual character but is, as it were, a moderate blend of the others and a sort of selection from the best features of each . . . As peak and high-point of all such writers . . . one would justly mention Homer. Every passage, no matter where you take him up, has been elaborated to perfection from the austere and the elegant types. Of the others who used this intermediate style . . . among lyric poets Stesichorus and Alcaeus deserve attention . . .

20 Dionysius of Halicarnassus, *On Imitation*

Observe Alcaeus' nobility, conciseness and sweetness combined with forcefulness, and also his use of figures and his clarity, in so far as it is not spoiled by his dialect; and, above all, the tone of his political poems. Often if you removed the metre you would find political rhetoric.

21 Quintilian, *Principles of Oratory*

Alcaeus is deservedly awarded a golden plectrum¹ in that part of his work in which he attacks the tyrants²; his contribution to morals here is also great;

¹ See test. 22. ² Cf. *A. P.* 9. 184. 7 f., Max. Tyr. 37. 5.

GREEK LYRIC

magnificus et diligens et plerumque oratori¹ similis,
sed et lusit et in amores descendit, maioribus tamen
aptior.

¹ *Ed. Colon.*: orationis GH homero MPV oratio E cum vitii
signo

22 Hor. *Carm.* 2. 13. 21–32

quam paene . . . vidimus . . .
Aeoliis fidibus querentem

Sappho puellis de popularibus,
et te sonantem plenius aureo,
Alcaeae, plectro dura navis,
dura fugae mala, dura belli!

utrumque sacro digna silentio
mirantur umbrae dicere; sed magis
pugnas et exactos tyrannos
densum umeris bibit aure vulgus.

23 Hor. *Carm.* 4. 9. 5–8

non, si priores Maeonius tenet
sedes Homerus, Pindaricae latent
Caeaque et Alcaei minaces
Stesichorive graves Camenae.

Porphyr. ad loc. (p. 152 Holder)

minaces autem Alcaei Camenae dicuntur, quoniam
adeo amarus fuit ut austeritate carminis sui multos
civitate eiecerit.

ALCAEUS

his style is succinct, lofty, precise and often like an
orator's,³ but he stooped to frivolity and love poems,
though more suited to greater things.⁴

³ A variant reading has 'often like Homer's'. ⁴ Similarly
Cic. *Tusc.* 4. 71; Sext. Emp. *Adv. Gramm.* 1. 298. For the
love poetry see fr. 368, 430, 431, schol. 71. 1, Anacr. test. 7,
and cf. Ar. *Thesm.* 159–63.

22 Horace, *Odes*

How narrowly I missed . . . seeing¹ . . . Sappho
complaining to her Aeolian lyre about the girls of her
city,² and you, Alcaeus, singing more resonantly³ with
your golden plectrum of the hardships of your boat,⁴
the evil hardships of exile,⁵ the hardships of war⁶;
the shades marvel as each poet utters words that
deserve reverent silence, but the jostling crowd
thirsts more to hear of battles and the expulsion of
tyrants.

¹ Horace was almost killed by a falling tree. ² Sa. test. 18.
³ Cf. Ov. *Her.* 15. 30 (= Sa. test. 44). ⁴ E.g. fr. 6, 73, 208.
⁵ E.g. fr. 129. ⁶ E.g. fr. 179, 428(b). Julian *Mis.* 337ab
says A., like Archilochus, used invective to alleviate his hard-
ships; cf. Synes. *Insomn.* 156ab.

23 Horace, *Odes*

Even if Maeonian Homer holds first place, the
poetry of Pindar and Simonides, the threatening
songs of Alcaeus and the grave songs of Stesichorus
are not hidden in obscurity.

Porphyr. ¹ on the passage

The songs of Alcaeus are called 'threatening'
because he was so bitter that he drove many people
from the state by the harshness of his poetry.²

¹ 'Acro' almost identical. ² Contrast test. 15.

GREEK LYRIC

24 Favorin. *de exil.* 9. 2 (p. 385 Barigazzi)

πολὺ γὰρ ἐκά[στω ἐγγυτέ]ρω ἐν ἧ αὐτός τις οἰκεῖ ἢ ἐν ἧ οἱ πρόγονοι αὐτοῦ ᾤκ[ησαν, τοῖς δ] ἐξ ἐμοῦ γενησομένοις ἢ αὐτῇ αἰτία καὶ πολὺ δικα[ι-
οτέρα τῆν] ἐμὴν ἀναγκαίαν ἐνδιαίτησιν πατρίδα ποιεῖν, .[.] .[.] ἀδ[. ὅτι? με καλῶ]ς ὑπεδέξατο φεύγοντα. τοῦτο ὁ Λέσβιος Ἀλκαῖος λέγει ἀ[νῆρ
πε]ρί [γ]ε τῆν πατρίδα φιλοστοργότατος, καίτοι αἰεὶ ἐς [τ]οὺς ἀρχα[ίους τὸ] ¹ αὐτοῦ γένος ἀναφέρων καὶ ὅλης τῆς πατρίδος τῆς ἑαυτοῦ.

¹ [τ]οὺς <ἀπ'> ἀρχα[ίου θ]αυτοῦ Mazzarino

25 'Plut.' *Nob.* 2 (v 617 Wyttenbach)

ποσάκις παρὰ Σιμωνίδῃ, Πινδάρῳ, Ἀλκαίῳ, Ἰβύκῳ, Στῆσιχόρῳ ἢ εὐγένεια ἐν λόγῳ καὶ τιμῆς μέρει ἐστί;

26 Hor. *Carm.* 1. 32. 3-11

. . . age dic Latinum,
barbite, carmen,

Lesbio primum modulate civi,
qui ferox bello, tamen inter arma
sive iactatam religarat udo
litore navim,

ALCAEUS

24 Favorinus, *On Exile*

Much dearer to every man is the land in which he himself lives than the one in which his ancestors dwelt; and for the same reason, indeed a much stronger reason, my own descendants will rightly consider this land, where I am compelled to live, as their homeland . . . because it received me well when I was an exile. So says Alcaeus of Lesbos, a man most devoted to his country, yet constantly referring his own lineage and that of his whole native city to the ancients.¹

¹ Or, with Mazzarino's emendation, 'to the descendants of Archaeus' (cf. fr. 67. 5). Archaeus is not known from other sources.

25 'Plutarch', *On Nobility*

How often in Simonides, Pindar, Alcaeus, Ibycus, Stesichorus is high birth¹ a matter for praise and honour!

¹ Cf. frs. 6. 13-14, 72. 11-13 and 348 (on the alleged low birth of Pittacus).

26 Horace, *Odes*

Come, sing a Latin song, Greek lyre, first tuned¹ by a citizen from Lesbos, who, though brave in war, still amid the fighting or when he had moored his

¹ Cf. test. 12 n. 1.

GREEK LYRIC

Liberum et Musas Veneremque et illi
semper haerentem puerum canebat
et Lycum . . .

27 Athen. 15. 693f-694a (iii 535 Kaibel)

ἐμέμνητο δ' οἱ πολλοὶ καὶ τῶν Ἀττικῶν
ἐκείνων σκολίων· ἄπερ καὶ αὐτὰ ἄξιόν ἐστί σοι
ἀπομνημονεῦσαι διὰ τε τὴν ἀρχαιότητα καὶ
ἀφέλειαν τῶν ποιησάντων, καὶ τῶν ἐπαινουμένων
ἐπὶ τῇ ἰδέᾳ ταύτῃ τῆς ποιητικῆς Ἀλκαίου τε καὶ
Ἀνακρέοντος, ὡς Ἀριστοφάνης παρίστησιν ἐν
Δαιταλεῦσιν λέγων οὕτως·

ἄσον δὴ μοι σκόλιόν τι λαβὼν Ἀλκαίου
κἀνακρέοντος.

ALCAEUS

storm-tossed ship on a wet shore,² sang of Liber³
and the Muses⁴ and Venus and the boy who always
clings to her,⁵ and of Lycus⁶ . . .

² See test. 22 n. 4. ³ Dionysus: cf. fr. 346. 3s. and the
many drinking-songs, also 129. 9, 349(c), Athen. 10. 429a (A.
drunk when he composed). ⁴ See 309 n. 1. ⁵ Eros: cf.
fr. 41. 19, 283, 296(a). 2, 327. ⁶ Continued in fr. 430. For
Horace's debt to Alcaeus cf. testt. 15, 22, 23, fr. 308(d), *Carm.*
1. 1. 34, 1. 26. 11, 3. 30. 13, *Epist.* 2. 2. 100 with the comments
of Porphyrio and 'Acro', and see Fraenkel, *Horace* 154-78.

27 Athenaeus, *Scholars at Dinner*

Most (of the dinner-guests) made mention of the
well-known 'scolia' or drinking-songs of Attica,
which are worth recalling to you because of the anti-
quity and simple style of their composers, especially
those who have won praise for this form of poetry,
Alcaeus and Anacreon, as Aristophanes shows in the
*Banqueters*¹: 'Take² and sing me a scolion from
Alcaeus or Anacreon.'

¹ Koek 1. 449. ² Perhaps 'take the myrtle branch',
which was handed round from singer to singer.

ALCAEUS

1 P. Oxy. 1789 frs. 24, 25, 26, 34 + 2166(e) 13 (vol. xxi p. 146)

]ν· πάντα δὲ να[
] ἀπόλλυται· κ[
]σικαισταιπο[
]φρ . [. . .] . τι[
 5]αλαι . [
]κρετεω[. . .] . [
]πραπεισομαι[
]ε μέμπτον ὦ[
] . ἔξεται δ[
 10]ντακακ[
]ν' ὦ[
 12] . να . λυ . [
] . ['] . φθό[
] . ' ὦμω[

3 καίεται ? 7 fort. πειδο

ALCAEUS

Frr. 1–306D consist of papyrus scraps; frr. 307–452 are the book-quotations. Fragments which contain nothing of importance have been omitted.

1–32 are papyrus fragments of 1st c. A.D. They provide few consecutive words, but fr. 6 supplements a quotation of Alcaeus by Heraclitus, Qu. Hom., and fr. 10B matches lines quoted by Hephaestion, Herodian and schol. Sophocles.

1

. . . all . . . perishes . . . (is burned?) . . . I
 prevail (?) . . . I shall suffer (?) . . . blameworthy
 . . . oh (perhaps with the name of the person ad-
 dressed) . . .

GREEK LYRIC

3 P. Oxy. 1789 fr. 8

]ε πότνια
 πολε]μάδοκον
]
]ννέχει
 5]ώνυμον·
]άψετ' [·"
]
]άρον
]τό[.] .

2 suppl. L-P in indice 4 δ]νν- vel συ]νν- Hunt 5 άν] vel έπ] Hunt

5 P. Oxy. 1789 fr. 1 i 1-14 et fr. 2 + 2166(e) 1 et 9, 2166(e) 10 (vol. xxi p. 146)

] [] φρέ[ν]ας
 6]αραις έχη·
]εὔ πρὸς μακάρων θέων[
]νομ[. .]τοις[.]θαρος κ . []
]ενέτω μηδέ πονήμε[ν]οι
 10 ζαλλεούντο]ν αείκεα.
]τι[.] κεκρ[ί]μενος γάμει
]κε ξυστοφο[ρή]με[ν]ος
] . ακ' αὔταν γλυκέως []
 14 βα]σίλευς έχην.

ALCAEUS

3

. . . lady . . . warlike¹ . . . holds . . . named (?)²
 . . .

¹ Perhaps Athena: cf. 325. ² Or 'nameless'.

5

. . . has crazed wits; . . . well (?) at the hands
 of the blessed gods . . . let him cheerfully (?) . . .
 nor let them toiling strive after things shameful.
 (He) . . . having been chosen marries . . . pro-
 tected by a bodyguard . . . her sweetly . . . a

GREEK LYRIC

ἐνν]εκα πόλλας[.]πα . αμ . . α[
]ιμένην· α[. . .]ρ ἔμοι τότα
 γέ]νοιτ' ὄπποτα . [.]μέ . . γ
] . ηι γάμογ.

18

schol. marg. dext. (v. 5) [ἄ]λλαις μακρῶς . . . ἠλεάς, (v. 10)
 ζαλλεῦόντων ζαλλεῦέτωσαν

6 hic ἄλλαις stetit e schol. concl. Lobel 8 [ἴ]θαρος ?
 Diehl 10 e schol. suppl. 15 suppl. Diehl 16 α]ι γὰρ[ρ
 Hunt, quod vix legi potest (Lobel) 18 ε pro ο, ι pro ν possis

6 P. Oxy. 1789 i i 15-19, ii 1-17, 3 i, 12 + 2166(e)4

τὸδ' αὖτε κῦμα τῶ προτέρω † νέμω †
 στείχει, παρέξει δ' ἄμμι πόνον πόλυν
 ἀντλην, ἐπεὶ κε νᾶος ἔμβα
 4] . ὀμεθ' εἴ[

] . . [. .] . [

[
 φαρξώμεθ' ὡς ᾠκιστα [τοίχοις,
 8 ἐς δ' ἔχυρον λίμενα δρό[μωμεν·]

καὶ μὴ τιν' ὄκνος μόλθ[ακος ἀμμέων
 λάβη· πρόδηλον γὰρ μέγ' [ἀέθλιον·
 μνάσθητε τῶ πάροιθε μ[όχθω·
 12 νῦν τις ἄνηρ δόκιμος γε[νέσθω.

καὶ μὴ κατασχύνωμεν [ἀνανδρία
 ἔσλοισ τόκης γᾶς ὑπα κε[ιμένοις·
 . .] τάνδ[
 16 τὰν πο[. . . .

238

ALCAEUS

king to have . . . for the sake of much . . . to re-
 main (?); oh that it might happen to me then,
 when . . . marriage.¹

¹ End of the poem. The marriage may be that of Pittacus:
 cf. 70.

6

This wave in turn comes (like ?)¹ the previous
 one, and it will give us much trouble to bale out
 when it enters the ship's . . . Let us strengthen
 (the ship's sides) as quickly as possible, and let us
 race into a secure harbour; and let soft fear not
 seize any of us; for a great (ordeal) stands clear
 before us. Remember the previous (hardship):
 now let every man show himself steadfast. And let
 us not disgrace (by cowardice) our noble fathers lying
 beneath the earth, who . . . the city . . . being

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GREEK LYRIC

ἔοντε[ς] ἀπ πατέρω[ν
 τῶν σφ[] αμμος θυμ[
 ἔοικε[] ων ταχῆαν[
 20 ταῖ[ς] νητορεν . [

ἀλλ . []ς τᾱσδεπαλ[
 ..] . [] . οισα . ελ . []
 [] . τοι . []
 24 π[..] . [] . συν . []

μ[η]δ' ἄμμ[.]λω[.
 γε[.]ος μενέ[
 μοναρχίαν δ . [.
 28 μ]ηδέ δεκωμ[

] . . ιδημφ . [.
] . οισί τ' ὑποπ[.
] αίνων . ἐκ[.

1 προτέρω νέμω Heracl. codd. ABG Ald. προτέρω νόμω cod. O
 π[ρ]οτερ[pap. τῶ προτέρω νόμω Lobel τῶν προτέρων ὄνω
 Seidler, Bergk 3 ἐμβαίνει codd. ἔμβα Seidler ἐμβαί-νη ci.
 Page 8, 9, 12, 14 suppl. Hunt 10 λαχη superscr. β pap.
 suppl. Wilamowitz 11, 13 suppl. Diehl 15 οἷ] suppl.
 Hunt 16 πό[λιν Hunt 28 post hunc v. novi carm. init.
 statuendum esse cens. Lobel propter vv. 29-31 metrum
 31 inf. marg. schol. ex quo nihil nisi Μυρσίλου intelligi potest

Heracl. *Alleg. Hom.* 5 (p. 5 Buffière)

ὁμοίως δὲ τὰ ὑπὸ τούτου αἰνιττόμενος ἐτέρωθί που λέγει·

τὸ δ' ἦντε κύμα . . . ἔμβα.

κατακόρως ἐν ταῖς ἀλληγορίαις ὁ νησιώτης θαλαττεύει καὶ τὰ πλείστα τῶν διὰ τοὺς τυράνους ἐπεχόντων κακῶν πελαγείους χειμῶσιν εἰκάζει.

ALCAEUS

. . . from fathers . . . our spirit . . . is like . . .
 swift . . . heart (?) . . . tyranny² . . . and let us
 not accept³ . . .

¹ Or 'on top of'. ² The Greek term is 'monarchy'; this
 is the earliest instance of the word. ³ A comment in the
 lower margin has the name 'Myrsilus'; the rest is illegible.

Heraclitus, *Homeric Allegories*

Similarly¹ (Alcaeus) refers elsewhere in riddling fashion to the activities of (Myrsilus):

'This wave . . . enters the ship's . . .'

The islander overdoes the seafaring in his allegories, and he compares most of the troubles which assail him because of the tyrants to storms on the high sea.

¹ These words occur immediately after the passage quoted at fr. 208; see also Anacr. 417.

GREEK LYRIC

7 P. Oxy. 1789 fr. 6 et 40

]ὠφ . []
]αιδρεία . []
] . . [.] . β . a πάν[]
4] . και μάλ' ἔων . []
]νάν τ' ἄνδρος πολ[]
] Πελάσγων Αἰολ[]
]ποτ' ἔξεπε . []
8 ἀ]ναξ γλαφύρα[]
]ε Κιρσαησι . []
]ν ὠκήαισι κ[]
]τ' ἐξίεις Φάλ[ανθον
12]ν ἰχθυ[]

5 *Αντανδρος Maas 8 de nom. propr. in -αναξ cog. Diehl
10 ναῦσι]ν vel νάεσαι]ν Lobel

10B P. Oxy. 1789 fr. 29 et 16 + 2166(e)12 (vol. xxi p. 146)

ἔμε δειλαν, ἐ]με παῖσ[αν κακοτάτων πεδέχοισαν
]δομονο[]
]ει μόρος ἀισχ[ρος
4 ἐπὶ γὰρ πᾶρ]ος ἀνίατον[† ἰκνεῖται
ἔλάφω δὲ] βρόμος ἐν σ[τήθεσι φύει φοβέροισιν
 μ]αινώμενον []
]ἀνάταισ' ὦ[]

4 ex Herodian. π. μ. λ. β' 36 (ἐπὶ γὰρ τὸ πάρος ὄνειαρὸν ἰκνεῖται
cod. H) suppl. Seidler; ὄνιαιτον pap.; fort. [ἰκάνει 5 ex
schol. Soph. O. R. 153, ubi φύει et φοβερός cod. L, suppl. Lobel

Heph. 12. 2 p. 38 Consbr. (περὶ τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ)

'Αλκαίω δὲ πολλά, ὡσπερ καὶ τότε

ἔμε δειλαν, ἔμε πάσαν κακοτάτων πεδέχοισαν.

ALCAEUS

7

. . . oh (perhaps with the name of a person ad-
dressed) . . . ignorance . . . all (?) . . . in spite
of being very . . . a man¹ . . . Pelasgians Aeol-
lian² . . . lord³ . . . smooth (ships ?) . . . Crisa⁴
. . . swift (ships ?) . . . throwing out (Phalanthus?)
. . . fish . . .

¹ Or perhaps Antandros: cf. fr. 337. ² Cf. Hdt. 7. 95. 1
'the Aeolians . . ., once called Pelasgians, according to the
Greeks'. ³ Or a proper name ending in -anax. ⁴ A.
seems to be alluding to Phalanthus, the Spartan founder of
Tarentum, who before reaching Italy was shipwrecked in the
sea of Crisa (near Delphi) and was rescued by a dolphin (Paus.
10. 13. 10).

10B

Me, wretched woman,¹ me, sharing in all misery
. . . house . . . shameful destiny . . .; for an in-
curable injury comes upon me, and the belling of the
deer grows in the timid heart² . . . maddened . . .
infatuations . . .

¹ Note the dramatic character of the poem: the woman speaks
in her own person from the very beginning. For theme and
metre cf. Hor. Carm. 3. 12. ² Perhaps the mating-call of
the stag remains in the breast of the hind; see Page S. & A.
292-3 for various explanations.

Hephaestion, *Handbook on Metres*

Alcaeus wrote many (poems entirely in Ionics), for example
(v. 1).

GREEK LYRIC

id. *Poem.* 3. 5 p. 65 Consbr. (cf. 3. 7 p. 66)

κατὰ σχέσιν, ὡς ἐν τῷ παρ' Ἀλκαίῳ ἄσματι, οὐ ἡ ἀρχή

ἔμε δειλαν, ἔμε πάσαν κακοτάτων πεδέχοισαν.

ἄπειρος μὲν γὰρ τις ὢν φήσειεν ἂν αὐτὸ ἐξ ὁμοίων εἶναι, ἐξ ἰωνικῆς ἀπ' ἐλάσσονος συζυγίας καταμετρούμενον, ἡμεῖς δέ, ἐπεὶ κατὰ δέκα ὀρῶμεν αὐτὸ συζυγίας καταμετρούμενον, κατὰ σχέσιν αὐτὸ γεγράφθαι φαμέν.

33 P. Oxy. 2166(b) 11 (vol. xxi p. 128-9) (= 1233 fr. var. + 2081(d) 3 + 2166(b) 6)

	(a)	(b)		
]. . . [
	]. [	] τοσῶ[
	κοσ[	] εκκεκαλυπ[	(c)	
			(d)	
	δευρ[	]υκεπονάμ.[	]δαντ.[
	ἀβα[[ι]s[5]	. . σκεγηρά[[σ]σ [	]ντο λωπ.[]
5	ἐξ αυω[	] . [ . ] . . . φαφ[	]ετι γνῖα φ[	] . ος
	πλέην[	]το λαῖφος [	] . εσθαι	
	αἰ δεκε[	5] . νδιδηο [	]σαν	
	εἰς ἴραν[	] . μένοςδ[	5] . ρω	
	καυωχ[	] . ωμον . [	] . μι	
10	μ ε ν ω[	] . ν . ταδα[	]πολιάταν	
		] . υμπ . [	] . ος	

fr. dispsuit Lobel, *Ox. Pap.* xxi 128-9

ALCAEUS

On Poetry

. . . in strophic correspondence, as in the song of Alcaeus which begins (v. 1). A novice might say that it was built up of like units, measured by the Ionic *a minore*; but I, observing that it is measured in groups of ten Ionics,³ state that it is composed in strophic correspondence.

³ Cf. *Hor. Carm.* 3. 12.

33-57 are papyrus fragments of 2nd c. A.D., the first pieces of Alcaeus to be found at Oxyrhynchus. The first two lines of fr. 50 were known from a quotation of Alcaeus in Plutarch.

33¹

	(a)	(b)	(c)
		. . . uncover(ed?) . . .	
	Hither ² . . .	. . . not derive benefit (?) . . .	
	youth . . .	. . . grow old . . .	. . . robe . . .
	dried up (?) . . .	. . . limbs still carry (?) . . .	
	to sail . . .		. . . the sail ³ . . .
	if . . .		
	to holy . . .		
	and feast . . .		
	remain . . .		

¹ Fragments (a), (b) and (c) probably belong to the same column, although (c) may be from a different column. Fr. (d), which belongs to a different column from fr. (c), has the word 'citizens'. ² The beginning of an eight-line poem of uncertain metre. ³ Or 'rag'.

GREEK LYRIC

34 P. Oxy. 1233 fr. 4 + 2166(b)9 (vol. xxi p. 127) + 2166(b)3 + 2166(b)10. 1-2 (vol. xxi p. 127); vid. Sa. 213C col. ii 1

δεῦτέ μοι νᾶ]σον Πέλοπος λίποντε[ς,
παῖδες ἴφθ]ιμοι Δ[ίος] ἠδὲ Λήδας,
ἐνόω]ι θύ[μ]ωι προ[φά]νητε, Κάστορ
4 καὶ Πολύδε[υ]κες·

οἱ κατ εὐρηαν χ[θόνα] καὶ θάλασσαν
παῖσαν ἔρχεσθ' ὠ[κυστό]δων ἐπ' ἵππων,
ῥῆα δ' ἀνθρώποι[ς] θα[ν]άτω ῥύεσθε
8 ζακρυόεντος,

εὐσδ[ύ]γων θρώσκοντ[ες ἐπ'] ἄκρα νάων
πήλοθεν λάμπροι πρό[τον] ὄν]τρ[έχο]ντες
ἀργαλέα δ' ἐν νύκτι φ[άος φέ]ροντες
12 νᾶϊ μ[ε]λαίνοι·

suppl. Hunt praeter 1 δεῦτέ μοι Gallavotti νᾶ] Lobel: cf. 306D 3 ἐνόω Diehl 9 εὐσδύγων Edmonds ἐπ' Jurenka 10 fin. Bowra 12 desunt ut vid. strophae tres ex quibus litterae exstant perpaucae

ALCAEUS

34

Come hither, leaving the island of Pelops,¹ strong sons of Zeus and Leda; appear with kindly heart, Castor and Pollux, who go on swift horses over the broad earth and all the sea, and easily rescue men from chilling death, leaping on the peaks of their well-benched ships, brilliant from afar as you run up the fore-stays,² bringing light to the black ship in the night of trouble³ . . .

¹ I.e. the Peloponnese: Castor and Pollux, the Dioscuri, were associated with Sparta. For the opening words see fr. 306D = Sa. 213C. ² The reference is to St. Elmo's fire, the electrical discharge which creates a glow about the mast-head and rigging of ships. ³ There were probably three more stanzas, of which some nine letters remain.

GREEK LYRIC

34A P. Oxy. 2166(b)10. 3-17 (vol. xxi p. 127-8) = 1233 fr.
5. 3-12, 6, 7, 26 + 2081(d)5

2]εμπε[
]...ν γε[
]δευκες[
4]παρποτ[
] . [.]τοι μειχμ[
6 τ]υράννοις [.] . δη . . [
]ποίας πόσιν ἵππο[
8]λίποντες Μάκαρο[s νᾶσον ἐ]πηράτ[.]]αν
]αν ἔλθετε τὰν κ[.] γέμει []
10]ντες[.]μασδ[] . απος []
] . [' . .]ρωσατε[
12] ' θης ἔων[
]πολιω []
14] . ιαν []
]ἀπὸ τῶστίω[]

3 Κάστωρ καὶ? Snell Πολύ]δευκες? Diehl ᾄ]δευκες? Lobel
6 suppl. Hunt 7 ἵππο[ισί τ(ε) Lobel 8 fort. τον in ταν
corr. 9 ἐς γ]ᾶν ἔλθετε τὰν K[.] Lobel 10 λαί]λαπος
Hunt

35 P. Oxy. 1233 fr. 14

κὰν νόμον []
ἐν μελάθρο[ισι(ν)]
ποικίλαις κ[]
..] . . τεφα[]

36 P. Oxy. 1233 fr. 1 i + 2081(d)1

4] . βα[. . .] . []
] . αἰς καὶ μελ[]
]τονελισσομ[]
]εστον μεν . []

ALCAEUS

34A¹

. . . (Castor and) Pollux (?) . . . tyrants (?) . . .
grass (?) on foot and on horseback . . . leaving the
lovely island of Macar² . . . come to the land which
C— inhabits . . . hurricane (?) . . . city . . . from
the bone³ . . .

¹ Line 1 is the beginning of a poem, probably in Greater
Asclepiads. See Lobel (*Ox. Pap.* xxi p. 128) and Voigt *ad loc.*
for alternative views. ² Legendary first settler and king of
Lesbos. ³ Or 'from the city-dwelling . . .'

35

In accordance with the law¹ . . . in the halls
. . . intricate . . .

¹ Or 'with custom'.

36

. . . turn . . . lyre . . . reproaches . . . is se-

GREEK LYRIC

π]άκτιδι μ[. . . .]αι
]σιγ ὀνειδέσιν
]ις ἀπυκέκριται
 8]τόν τω' ἐκα[σ]τέρω
] . ατα λάμψεται.
 ']ρπον εἰκότες
 σ]γνθέμενοι λύαις
 12]ήματα συλλέγη[
]νοι[. .]δοκημ[
 κ]άκχεε[. ἀ]νθίνω
]α[.]ν
 16] . αρεσ . [

suppl. Hunt praeter 14 (Diehl) 12 χρ]ήματα συλλέγη[ν Hunt
 13 [δε]δοκημ[εν- Hunt

37 P. Oxy. 1233 fr. 1 ii 1-7

ἐ . .]
 τέαντ . [

3 οὐδεν[
 ἔγωδα[

5 φέρην λ[
 τὸ γὰρ ἀ[

7 θείοισι[.]ην ὡς κε θέλωσ[
 7 θέλωσ[ι Hunt

38A P. Oxy. 1233 fr. 1 ii 8-20 + 2166(b)1

πῶνε [καὶ μέθυ' ὦ] Μελάνιππ' ἄμ' ἔμοι· τί [φαῖς
 † ὄταμε[. . . .]διννάεντ' † Ἀχέροντα μέγ[αν πόρον

ALCAEUS

parated . . . farther . . . will take . . . resembling
 . . . launching civil wars¹ . . . to collect money
 . . . resolved . . . pour . . . flowery (perfume) . . .

¹ Perhaps 'putting an end to civil wars'.

37

. . . such . . . no . . . I . . . to bear . . . for
 . . . to the gods . . . to . . . as they wish.¹

¹ End of poem.

38A

Drink and get drunk, Melanippus, with me. Why
 do you suppose that when you have crossed the great
 river of eddying (?) Acheron you will see again the

GREEK LYRIC

ζάβαι[s ἀ]ελίω κόθαρων φάος [ἄ]φερων
4 ὄψεσθ' ; ἀλλ' ἄγι μὴ μεγάλων ἐπιβάλλεο·

καὶ γὰρ Σίσυφος Αἰολίδαις βασιλεὺς [ἔ]φα
ἀνδρῶν πλείστα νοησάμενος [θανάτω κρέτην·

ἀλλὰ καὶ πολὺιδρις ἔων ὑπὰ κᾶρι [δὲ]ς
8 διννάεντ' Ἀχέροντ' ἐπέραισε, μ[έ]μηδε δ' ὦν

αὐτῷ μόχθον ἔχην Κρονίδαις βα[σί]λεὺς κάτω
μελαινας χθόνος· ἀλλ' ἄγι μὴ τά[δ'] ἐπέλπεο·

θά[s] τ' ἀβάσομεν αἶ ποτα κάλλοτα ν[ῦ]ν χρέων
12 φέρ]ην ὅττινα τῶνδε πάθην τά[χα δῶ] θέος.

..... ἀνε]μος βορίας ἐπι . [

suppl. 1 καὶ μέθ' ὃ Diehl	φαῖς Schmidt	2 Diehl	3 ζάβαις
ἀελίω Hunt	ἄφερων Diehl	4, 5 Wilamowitz	6 Page
7 Wilamowitz	8 Page	9 Jurenka, Coppola	10 Wilamowitz
11 Page	12 init. Diels	fin. Diehl	13 Hunt

38B P. Baden 174 (ed. Gerhard *Gr. Pap. Heidelb.* 1938 p. 17 f.)

]ος βορίας []
] πόλιν εἶσα . []
]ις κιθαρῖσθ[]
]πωροφῖωνι[]
5]ωπεδεχ[.] . []
]ε[]

1 ἀνεμ]ος Diehl

ALCAEUS

sun's pure light? Come, do not aim at great things: why, king Sisyphus,¹ son of Aeolus, wisest of men, supposed that he (was master of Death?); but despite his cunning he crossed eddying Acheron twice at fate's command, and king Zeus, son of Cronus, devised a toil for him to have under the black earth. Come, do not hope for these things; now if ever, while we are young, it is fit to endure whatever of these things God may give us to suffer.² . . . the North wind . . .

¹ Sisyphus told his wife to omit his funeral rites and was allowed to return from the underworld to take her to task. Once back, he stayed until he died of old age. When he reached Hades for the second time, he was condemned to push a boulder to the top of a hill from which it always rolled down again. ² Some scholars suspect that the poem ends here. It certainly begins at line 1.

38B

. . . the North wind¹ . . . city . . . lyre . . .
under the roof² . . . share . . .

¹ The first editors, Diehl (1936) and Gerhard, thought that this line overlapped with line 13 of 38A; it may or may not be part of the same poem. ² Cf. *Pi. P.* 1. 97 'lyres under the roof'.

GREEK LYRIC

39 P. Oxy. 1233 fr. 8 = (a) et 20 = (b)

(a)

2]ρφασί[
]μματατουταντ[
]ευτέ με γήρας τε[
 4]το λάθε[σθ]αι χ[... [ρ[
]δων ἀπάλων σ' ὕμν[ο
 6]ται πολιάταν ὄλιγον σφ[
]το γὰρ ἐμμόρμενον οὐ[
 8] . is ἀνδρεσι τοῖς γεινο[μεν
] . σόφος ἦ καὶ φρέσι πύκνα[ισι
 10]s παρὰ μοῖραν Δίος οὐδὲ τρίχ[
]όντες ἄσαις με . [
 12] . φέρεσθαι βάθυ[

(b)

]ρτατο[
]ν οἶν[ο
]ην λα[
]...[

1 πα]ρφάσι[es Diehl 3 τε [νόσαι τ' Diehl 4 χ[ά]ρ[ιτος
 Edmonds χ[α]ρ[ί]σσ- sive -εντ- Treu 5 παί]δων Diehl 9
 καὶ πάντ]α Wilamowitz [ισι κεκάσμενος Diehl 10 τρίχ[ε]s
 ἔρρυν Diehl

41 P. Oxy. 1233 fr. 2 i, 12, 15 (+ 2081 (d) 2), 23

4]νδρ' ἔω[
]τες ἄβρω[
]αντοσα[
]
 8]σδαι[
]
]ν ἄγναι
]

ALCAEUS

39

. . . persuasions (?) . . . this . . . when old age
 (and diseases?) . . . me . . . to forget kindness(?)¹
 . . . tender (children?) . . . hymn . . . you . . .
 wine . . . of citizens slight . . . for fated . . . men
 born . . . (even if in all respects he) is wise and
 (supplied with) shrewd wits . . . against the will of
 Zeus not even hairs (fall?) . . . distress . . . to
 win² deep . . .

¹ Or 'delightful . . .' ² Or 'to be carried . . . deep'.

41

. . . man . . . being . . . delicate . . . pure . . .

GREEK LYRIC

12]νναν ἴραν []
]φόρεν[τ]ες []
]ε' οὖν[ο]ν]

16]λις [...]των
]. δε θυμ[]
] κίθαρις δ[]

20 τέ]μενος λαχοισ[α
 κ]ορύφαν πόλῆος
]ν' Ἀφρόδιτα []
] []

]ν γυν[

1 ἀ[νδρ' Kalinka 11 κάκχ[ε' vel ἔγχ[ε' Lobel 17 suppl.
 Wilamowitz 18 ὄν vel κάκ Wilamowitz 21 γυν[αικ- Hunt

42 P. Oxy. 1233 fr. 2 ii 1-16

ὡς λόγος, κάκων ἀ[χος ἔννεκ' ἔργων
 Περράμῳ καὶ παῖσι[ί ποτ', ὦλεν', ἦλθεν
 ἐκ σέθεν πίκρον, π[ύρι δ' ὤλεσε Ζεῦς
 4 Ἴλιον ἴραν.

οὐ τεαύταν Αἰακίδα[ις ἄγανος
 πάντας ἐς γάμον μάκ[αρας καλέσσαις
 ἄγετ' ἐκ Νή[ρ]ηος ἔλων [μελάθρων
 8 πάρθενον ἄβραν

256

ALCAEUS

holy . . . bearing . . . (pour?) wine . . . lyre . . .
 owning a precinct . . . the peak of the city . . .
 Aphrodite¹ . . . women(?) . . .

¹ Vocative case: this seems to be an invocation.

42

As¹ the story goes, because of evil deeds bitter
 grief came once to Priam and his sons from you,
 Helen, and Zeus destroyed holy Ilium with fire.
 Not such was the delicate maiden whom the noble
 son of Aeacus,² inviting all the blessed gods to the
 wedding, married, taking her from the halls of Nercus

257

GREEK LYRIC

ἐς δόμον Χέρρωνος· ἔλ[υσε δ' ἄγνας
ζῶμα παρθένω· φιλό[τας δ' ἔθαλε
Πήλεος καὶ Νηρεΐδων ἀρίστ[ας,
12 ἐς δ' ἐνίαυτον

παῖδα γέννατ' αἰμιθέων [φέριστον
ὄλβιον ξάνθαν ἐλάτη[ρα πώλων·
οἱ δ' ἀπώλοντ' ἀμφ' Ἑ[λένα Φρύγες τε
16 καὶ πόλις αὐτῶν.

suppl. 1-3, 5, 10 Page 9, 15 Wilamowitz 13 Diehl
cetera Hunt

43 P. Oxy. 1233 fr. 2 ii 17-23

νῶ μὲν κ' ἔννεκ' εἴ
2 κ[α]ἰ σὺν γεράνοισινε[
ἦλθον χλαῖναν ἐχ[·]
4 τὰ[ι] πρωταλίαί πίθεις[
τ[έ]αυτ' ὦδε δὲ μητ[
6]ιμηδετ[
.....]λαμέν[·]
8 []

3 ἔχω[ν Hunt

44 P. Oxy. 1233 fr. 9. 1-8, 3. 1-7

ἀγ[
2 ἄκ[.....]·]
θ[.....]·]
4 ἐ[.....]·[·]·ρ[·]·[·]·[·]
μ[·]·ρ[.....]νι κάκω περρ[
6 μάτε[ρ] ἐξονομ[άσδων ἐκάλη νά[ιδ' ὑπερτάταν

258

ALCAEUS

to the home of Chiron³; he loosened the pure maiden's girdle, and the love of Peleus and the best of Nereus' daughters flourished; and within the year she bore a son, the finest of demigods, blessed driver of chestnut horses. But they perished for Helen's sake—the Phrygians and their city.⁴

¹ The four stanzas may form a complete poem; 16 is certainly the last line. Fr. 283 also deals with Helen: see also Sa. 16. ² Peleus, who married Thetis, daughter of Nereus; their son was Achilles. ³ The Centaur, tutor of Achilles. ⁴ Troy.

43

(We two?)¹ would for the sake of . . . and with the cranes² . . . I came wearing a cloak . . . trusting the ship on her maiden voyage(?)³ . . . Thus such . . . no longer . . .

¹ So Wilamowitz (νῶ<ι>); Lobel takes νῶ as gen. of νόος, 'in fancy would . . .' This is the beginning of the poem; Lobel thinks it ends at line 8. ² Cranes pass north over Greece in March, south in September. ³ See Voigt *ad loc.*; Treu thinks the reference is to an early springtime voyage.

44

. . . evil . . . (Achilles) called his mother, naming her,¹ the Naiad, best of the sea-nymphs; and she,

259

GREEK LYRIC

νύμφ[αν ἐν]αλίαν· ἃ δὲ γόνων [ἀψαμένα Δίος
8 ἰκέτευ' [ἀγαπά]τω τέκεος μᾶνιν [

6 suppl. Page αἰν' Diehl ὄν]άσδων Lobel 7 suppl. Page
8 [ἀγαπά]τω L-P μῆ] τῷ τέκεος μᾶνιν [ἀτιμάσαι Lobel

45 P. Oxy. 1233 fr. 3. 8-15, 9. 9, 18 + 2166(b)2

Ἔβρε, κ[άλ]λιστος ποτάμων παρ Α[ἴ]νον
ἐξί[ησθ' ἐς] πορφυρίαν θάλασσαν
Θρακ[ίας ἐρ]ευγόμενος ζὰ γαίας
4 .]ιππ[.] . [. .]ι·

καί σε πόλλαι παρθένικαι ἴπέπ[οισιν
...]λων μήρων ἀπάλαισι χέρ[οισι
...]α· θέλγονται τὸ [σ]ὸν ὡς ἄλει[ππα
8 θή[ιο]ν ὕδωρ

1-3, 5, 7, 8 suppl. Lobel 1 Α[ἴ]νον Lobel vel Α[ἴ]νω Page
3 Θρακ[ίας vel Θραϊκ[ων Lobel 6 καὶ κά]λων Edmonds κακ
κά]λων Gallavotti fin. suppl. Hunt 7 το σον vix legend.
Lobel-Page τὸ [π]ᾶν Diehl

Schol. Theocr. 7. 112 (p. 106 Wendel)

Ἄλκαῖός φησιν ὅτι Ἔβρος κάλλιστος ποταμῶν (dett., ποταμός
codd. KLUEA), διὰ Θράκης (ci. H. Fränkel, διοκλήης codd.) δὲ
καταφέρεσθαι αὐτὸν ἀπὸ Ῥοδόπης καὶ ἐξερεύγεσθαι κατὰ πόλιν
Αἴνον.

46 P. Oxy. 1233 fr. 17, 21

4 (fin.) ἔγερρε·

48 P. Oxy. 1233 fr. 11 6-20

]. αν θάλασσαν
]τω φέρεσθαι·
]κ' ὦν φέροιτο
]α καταγρει
10]Βαβύλωνος ἱρας

ALCAEUS

clasping the knees of Zeus,² begged him to (prosper?)
the wrath of her beloved son.³

¹ Or 'grieving terribly'. ² Cf. *Il.* 1. 495 ff. ³ End of
poem; Page thinks it is complete in eight lines.

45

Hebrus,¹ you flow, the most beautiful of rivers,
past Aenus into the turbid sea, surging through the
land of Thrace . . . and many maidens visit you (to
bathe?) their (lovely) thighs with tender hands; they
are enchanted (as they handle?) your marvellous
water like unguent . . .

¹ Beginning of the poem. The river is now called the Maritza.

Scholiast on Theocritus

Alcaeus says that the Hebrus is the most beautiful of rivers
and that it flows down through Thrace from Mount Rhodope
and disgorges its waters by the city of Aenus.

46

. . . rouse . . .

48

. . . the sea . . . to be carried; . . . might be
carried . . . destroys . . . (from?) holy Babylon

GREEK LYRIC

]ν Ἀσκάλωνα
 κρ]ύουεντ' ἐγέρρην
]ν κατ ἄκρας.
]τε κάσλον
 15]ς Ἀίδαο δῶμα
]λω νόησθαι
 στ]εφανώματ' ἄμμ
] ταῦτα πάντα
]ο . [. .] αὐτοὶ
 20] . δειν[

12 πόλεμον κρ] Hunt

50 P. Oxy. 1233 fr. 32 2-7

κατ τὰς πόλλα π[αθοίσας κεφάλας χεε μοι μύρον
 2 καὶ κατ τὸ πολ[ίω στήθεος
 πωνόντων, κάκα[
 4 ἔδοσαν, πεδὰ δ' ἄλλω]ν
 ἀ]νθ[ρ]ώπων, ὁ δὲ μὴ φ[
 6 .]ην[.] φαῖσθ' ἀπολ[
] . [

1 κάκχεέ μοι Edmonds παῖ χέε μοι Lobel 6 κ]ῆν[ον] Wila-
 mowitz ἀπόλ[εσσαί Diehl

Plut. *Qu. Conv.* 647e, iii 1. 3 (iv p. 86 Hubert)

μαρτυρεῖ δ' Ἀλκαῖος κελεύων καταχέαι τὸ μύρον αὐτοῦ κατὰ τὰς
 πολλὰ παθοίσας κεφαλᾶς καὶ τῷ πολίῳ στήθεος

51(b) P. Oxy. 1233 fr. 33

6]ς παλαμ[

ALCAEUS

. . . Ascalon¹ . . . to stir up chilling (war?) . . .
 from the summit. . . . and good . . . house of
 Hades . . . to think . . . garlands for us . . . all
 these . . . -selves . . .

¹ Perhaps A.'s brother Antimenidas served in the Babylonian army in Nebuchadrezzar's campaigns in Palestine: see Page *S. & A.* 224 and cf. fr. 350. N.'s destruction of Ascalon is dated to 604 B.C. (see test. 1).

50

Pour¹ perfume over my head, which has suffered
 much, and over my grey chest . . . let them
 drink(?),² evils . . . (the gods?) gave, and with other
 (men?) . . ., but the man who does not . . . you say
 (that he has lost?) . . .

¹ Beginning of poem. ² Perhaps 'as we drink'.

Plutarch, *Table-talk*

Alcaeus bears witness (to the practice of anointing the breast with perfume) when he gives the order, 'Pour . . . chest.'

51(b)

. . . hand . . .

GREEK LYRIC

53 P. Oxy. 1233 fr. 25 + 2166(b)4

5]ηπιλαθ[
]γᾶσον[

58 P. Berol. 9810, *Berliner Klassikertexte* v (2) xii 2

4]τε κατθάνη[
]ις δόμοις
]αν
δ]έκεσθαι

8]ον οὐδέ τοι
]ωμένω
].πει
]σης

12]ν ἀρύστηρ' ἐς κέραμον μέγαν
]μόχθεις τοῦτ' ἔμεθεν σύνεις
]μητωξανος ἄλλως
]μοι μεθύων αἰείσης

16 θα]λάσσας φειδόμεθ' ὠσκήρον
]γοεῖδην αἶθρον ἐπήμενοι
]παθεντες ὡς τάχιστα
]αδαν καμάκων ἔλοντες

20].ύσαμεν προτ' ἐνώπια
]ποντες καί κ' ἰθαρώτεροι
]εν ἰλλάεντι θύμωι
ἀ]μύστιδος ἔργον εἶη

]τονάρταις χέρρ' ἀπύ μ' ἐμμάτων
].[.].φ[...]τωκάραι

ALCAEUS

53

. . . or . . . forget . . . island . . .

58

2nd c. A.D. papyrus, published by Schubart and Wilamowitz in 1907

. . . die . . . houses . . . to receive . . . and not
. . . dip the ladle into the great jar . . . toiling,
hearing this from me . . . drunk you may sing . . .
we spare the sea,¹ oh—,² the frosty(?) morning air
. . . standing(?) as quickly as possible . . . of the
poles³ taking . . . we . . . towards the walls(?)⁴
. . . turning(?) . . . more cheerful (we should drink)
with glad heart, (and) there would be need for a long
drink . . . you fasten your hand . . . from my

GREEK LYRIC

24]εις τίθησιν
]δεταιδ' αοίδα
] άγι ταυτά μοι
]† απτε † πύρ μέγα
28]τίθησθα

4 suppl. Diehl 9 βάπτω]ν Bölte 11 incert. quomodo distinguend.: (ἐ)ξάνος Wilamowitz φείσῃ δέ] μὴ τῶ, 'ξάνος Vogliano 'potius άλλως quam άλλ' ὡς' Schubart 12 ἄδου δέ] μοι Sitzler 13 ἤδη Sitzler νῦν γάρ Schubart θα] Wilamowitz 14 τὸν πάχ]- Sitzler ἐπ. de ἐπι-έννυμι Schubart, sed cf. 129. 17, S. 57. 2 fort. de -ῆμαι vel -ῆμι 15 ἀλλ' vel οὐδ' ὄνσ]- Wilamowitz (deb. ὄστ]- Voigt) 18 τρέ]- Schubart 19 πᾶνοιμ]εν Diehl 20 καί κεν Vogliano ἀ]- Schubart 21 τί δῆ]τ' ὀνάραϊς Wilamowitz ἀλλ' αὐ]τ' ὀ. Sitzler 22 ἔμοι] φ[ερέ]τω κάραι μύρραν τις Edmonds post v. 25 spat. unius vers. vac. rel. 26 ἄπτετε πύρ ? Wilamowitz

59 P. Oxy. 1360 fr. 12, 13

(a) (b)
]ασσαμμ[]ν
]ντεςδ .[]ων
]φλαῦρος ὑ[]ιαν

(a) 1 unius verbi sunt litterae ασσαμ (b) inter vv. 1 et 2 marg. dext. schol. ἀν(τὶ τοῦ) ἱεροσυ[λ cf. 130a. 3-5 fin., 350. 4-6 fin.

60(a) P. Oxy. 1360 fr. 3 + 2166(c)1^A

] .[
]σιν[
]λκιονε .[
] . . . [. . .]δι[
5]ων εἰς Αἶδα[

inf. marg. schol.]εοικ[.] . [.]ελη μεταξὺ Πύρρας κα[ι] Μυ[τιλή- νης τ]ῶν δορυφ[ό]ρων τινὰς π[ι] . . . φησι τῶ<ι> Βύκχιδι[] . . . ρεγ γὰρ ὁ Μύρσιλλ[ος]

ALCAEUS

garments . . . head . . . puts . . . song . . . come, these things to me . . . (kindle) a great fire . . . you put . . .

¹ By rowing no more? ² Vocative case of an unknown noun σκύρων (possibly a term of abuse or a proper name) or σκύρον, also at 167. 3, 174. 2; see Page *S. & A.* 160-1. ³ 'Steering-paddles' LSJ. ⁴ The ship's walls? 'to front the breeze', Edmonds.

59-111 are papyrus fragments of 2nd c. A.D. The style and the personal allusions prove the authorship of Alcaeus, and his name appears in the scholium on fr. 71. Most of the fragments are στασιωτικὰ, civil war poems.

59(a)

. . . worthless . . .

59(b)

. . . sacrilege¹ . . .

¹ The scholiast indicates that Alcaeus used a word 'instead of ἱεροσυ[λ', a noun or verb denoting temple-robbery; cf. θεοσύλαιοι at 298. 18. The fragment may be identical with 130a. 3-5 or with 350. 4-6. See Page *S. L. G.* p. 155.

60(a)

. . . to the house of Hades . . .

Scholiast: . . . seems . . . between Pyrrha and Mytilene some of the spear-bearers¹ . . . he says to Bycchis . . . for Myrsilus . . .

¹ The tyrant's bodyguard: cf. 5. 12. Bycchis is a friend of Alcaeus, Myrsilus the tyrant of Mytilene.

GREEK LYRIC

61 P. Oxy. 2166 (c) 42 (vol. xxi p. 131) = 1360 fr. 15, 17 + 2166 (c) 10, 11, 13, 14, 16, 32, 35

5]ω[
]ναι[.] .ων[
] .ιτόεργον []
]μα· []
]ων τρκήων[]
]ασα []
]νοπτ []
]υτω []
]ωλαβ[]γτα[]
] . . ν[ο]ρ[]
]γαβαι[]
10 κ]ρυ[ερα] μεριμνα[]
] .οντο νόημα φύσαι·
] ἀμόχθητον ἔ .ην δίαταιν[]
] .ον· οὐτωδε ν[ό]ημ[μ' .] .ητο []
θά]νατ[ον ζ]ακρνώεν[τα] μάρψαι[]
15] .[]δος[.]η[] . []

3 ἀλε]ιτό- vel ἀλο]ιτό vestigg. non convenire cens. Lobel
5 φί]λων? Hunt 10 φύσαι an φύσαι inc. τλᾶ]τον τὸ νόημα
φύσαι Treu 12 ἔχην Lobel 13 οὐτω δέ Treu ν[ό]ημ[μ'
ἔ]κητο? Lobel 16-21 fr. omisi

63 P. Oxy. 1360 fr. 5

2] .[]
] . κλε[]
]ς ἔδωκ[]
]τατοσκ[]
6]
χε]λίους στάτ[ηρας

3 Κλε[ανακτίδαν Treu 7 διοχε]- Hunt

268

ALCAEUS

61

. . . criminal(?) . . . dear(?) parents . . . youth(?)
. . . chilling care . . . to implant a (long-suffer-
ing?) spirit; . . . to have a toilfree life . . . and so
the spirit (was established?) . . . chilling death to
seize . . .

63

. . . gave¹ . . . thousand² staters . . .

¹ A bold supplement in line 3 gives 'son of Cleanax', i.e. Myrsilus. ² Or a multiple of a thousand: cf. the 2000 staters of 69. 2.

269

GREEK LYRIC

64 P. Oxy. 1360 fr. 4 1-8

7 δαιμ[

66 P. Oxy. 1360 fr. 1 1-8

...[
ὡς πάρα[
ἀλλαπ[.] . [.]
4 τῶπος[.] . [.]

πόλλα[.] . [.]
ὡς ἐθέλ[
ᾔττι τωγ[
8 ἃ πόλις ἄμμα.

6 ἐθέλ[γ vel ἐθελ[ξ Diehl 8 ἄμμα pap., ut vid., i.e. ἃ ἄμμα

67 P. Oxy. 1360 fr. 1 9-13

οὐ πάντ' ἦς ἃ . [.]
οὐδ' ἀσύννετ[ο]s ἀποισι . . [.]
βώμω Λατο[ἴδ]α τοῦτ' ἐφυλάξα[
μή τις τῶν κ[α]κοπατρίδαν
5 ἔσεται φάνερ[ο]s τ[οῖ]σιν ἀπ' ἀρχάω[

1 ἦς = ἦν, fuit ἀπ[ο]ρος? Hunt ἀπ[ά]λαμνος Diehl 2 ἄ<μ>μοισι
Hunt ἄλλοισι Schmidt 3 ἐφυλάξα[ο Hunt ἐφυλάξα[το
Schmidt 5 fort. Ἀρχάω[L-P (cf. test. 24) omnia suppl.
Hunt

270

ALCAEUS

64

. . . god . . .

66

. . . but . . . the word . . . many . . . as charm-
ed(?) . . . whatever . . . our city¹

¹ End of poem.

67

He¹ was not in all respects (shiftless?) . . . nor
unintelligent . . . the altar of Leto's son² . . .
guarded against this, that one of the base-born should
be clearly seen . . . (those descended from Ar-
chaeus? ³) . . .

¹ Beginning of poem. ² Apollo. Cf. the perjury of Pitta-
cus deplored at 129. 14 ff., 306g. 8 ff.: he may be the subject
of this poem. ³ Cf. test. 24.

271

GREEK LYRIC

68 P. Oxy. 1234 fr. 1 1-6 (cf. *Ox. Pap.* xi p. 56) + 2166 (c) 1,
38 + 2166 (c) 40 (xxi p. 130)

. . . . [.] . [.] . [.] . [. .] . . [.]
2 οὐκ ἀ[. .]ταίσει

πρᾶυ λάβολον πάτερᾶγκ[
κάτι τ[ὸ]ν κήνω πάτερα[
τωῦτ[ο .] ὠναίσχυντος ἐπ[
6 μ[ι]σος ἀλιτρον.

2 ἀ[πα]ταίσει Lobel vel ἀ[ρε]ταίσει L-P 3 Hesych. ληβόλε·
. . . ἄξιε λιθασθῆναι 4 suppl. Mazzarino κατίτ[ο]ν Lobel
5 suppl. Lobel κ[ῶ]ν- vel μ[οι] ῶν- Diehl 6 suppl. Hunt

69 P. Oxy. 1234 fr. 1 7-14 (cf. 1360) + 2166 (c) 1

Ζεῦ πάτερ, Λύδοι μὲν ἐπα[σχά]λαντες
συμφόραισι δισχελίαις στά[τ]ηρας
ἄμμ' ἔδωκαν, αἶ κε δυνάμεθ' ἴρ[
4 ἐς πόλιν ἔλθην,

οὐ πάθοντες οὐδᾶμα πῶσλον οὐ[δ'] ἔ]ν
οὐδὲ γινώσκοντες· ὁ δ' ὡς ἀλώπα[
ποικ[ι]λόφρων εὐμάρεα προλέξα[ις
8 ἦλπ[ε]το λάσην.

schol. marg. dext. v. 1 . . . ἐπὶ συμφοραῖς ἀσχάλαντες κ(αὶ)
λυπούμ(εν)οι: cf. comment. P. Oxy. 2307 fr. 1 18 ff. = 306a
18 ff. 1 e schol. suppl. Lobel 2 suppl. Wilamowitz ap.
Hunt 3 δυνάμεθ' pap. -νάμεθ' Lobel -ναίμεθ' Voigt
ἴρ[αν vel ἴρ[ας L-P 5 suppl. Hunt 6 ἀλώπα[ξ Hunt,
sed cf. Hesych. ἀλώπα· ἢ ἀλώπηξ

ALCAEUS

68

. . . will not deceive . . . gentle . . . father worthy of stoning . . . and moreover *his* father . . . the same . . . the shameless man . . . wicked hateful object.¹

¹ End of poem. Although only few words are missing, the sense is far from clear. The lines may be about Pittacus.

69

Father¹ Zeus, the Lydians, indignant at the turn of events, gave us two thousand staters in the hope that we could enter the holy city,² although they had never received any benefit from us and did not know us; but he,³ with the cunning of a fox, predicted an easy outcome and thought we would not notice him.

Scholiast in this papyrus at lines 1-2

. . . indignant and annoyed at the turn of events

Commentator (P. Oxy. 2307: 2nd c. A.D.)

the Lydians, distressed at our fortunes . . .

¹ Beginning of poem; it seems unlikely that line 8 is the end. Presumably A. hoped that Zeus would punish the behaviour described in lines 6-8. ² Possibly Mytilene; but the text may have had 'enter the acropolis of Hiera': Pliny, *N. H.* 5. 139 gives Hiera as the name of a city of old Lesbos (see Page, *S. & A.* 227). ³ Pittacus? For further mention of the Lydians see test. 9(c) (d) (e).

70 P. Oxy. 1234 fr. 2 i 1-13

] . [.] . χ [

π . [.] τωι τὰδ' εἶπην ὀδ . υ . . [.]
 ἀθύρει πεδέχων συμποσίω . [.]
 βάρμος, φιλώνων πεδ' ἄλεμ[άτων]
 5 εὐωχήμενος αὐτοισιν ἔπα[

κῆνος δὲ παώθεις Ἀτρεΐδα[.] . [.]
 δαπτέτω πόλιν ὡς καὶ πεδὰ Μυρσί[λ]ω[.]
 θὰς κ' ἄμμε βόλλητ' Ἄρευσ ἐπιτ . ὕχε . . [.]
 9 τρόπην· ἐκ δὲ χόλω τῶδε λαθοίμεθ . . [.]

χαλάσσομεν δὲ τὰς θυμοβόρω λύας
 ἐμφύλω τε μάχας, τάν τις Ὀλυμπίων
 ἔνωρσε, δᾶμον μὲν εἰς ἀνάταν ἄγων
 13 Φιττάκωι δὲ δίδοις κῦδος ἐπήρ[ατ]ογ.

schol. ad v. 6 ἐπιγαμίαν σχών οἱ γ(ὰρ) π(ερί) [Πένθιλον?] Ἄ(τ)ρέως ἀπόγονοι δι[ασ?]παί . . . ὡς κ(αὶ) πρώην μ(ετὰ) το[ῦ] Μυρ[σί]λ(ου) 2 fort. πρώται Lobel 4 Theognost. Cap. 41 φέλων ὁ ἀλαζών cont. Lobel suppl. Hunt 5 ἔπα[ρ]κέτω Schmidt 6 -δαν γένει Bowra 7 suppl. Hunt 8 ἐπὶ τεύχεα Schmidt 9 λαθώμεθ' Wilamowitz fort. -μεθ' αὖ Lobel 13 suppl. Hunt

71 P. Oxy. 1234 fr. 2 i 14-15a + 2166(c) 41 (vol. xxi p. 130)

φίλος μὲν ἦσθα κάπ' ἔριφον κάλην
 καὶ χοῖρον· οὕτω τοῦτο νομίσδεται

schol. marg. dext. . . [.] . ψ . . [.] τὰ τὸν τοῦ Ἀλκαίου ἐράμ(εν)ον . . . [.] εἰς δὲ φη(σιν) . [.] ἴον ὥστε σε καὶ ἐπὶ χοῖρ[ο]ν καὶ ἔριφον [καλεῖν, τοῦτ(ο)] (ἐστίν) εἰς τὰ παρασκευάσματα τυχ[ο] [τ]οῖς γ(ὰρ) ξένοις μετὰ σπουδῆς π[ρο]ιοῦσιν σίνε -οῦνται σίνε -οῦμεν τ(ῆν) εὐ[ω]χίαν. παροιμία δ' (ἐστίν) ἐπ' ἔριφ[ο]ν καὶ χοῖρον καλεῖν [ν] λέγει οὕτω τοῦτο νομ(ί)ζεται

70

. . . to say this . . . the lyre, sharing in the banquet, makes merry, feasting with empty brag-garts . . . them. But let *him*,¹ married into the family of the Atridae, devour the city as he did in company with Myrsilus,² until Ares is pleased to turn us to arms; and may we forget this anger; and let us relax from the heart-eating strife and civil warring, which one of the Olympians has aroused among us, leading the people to ruin,³ but giving delightful glory to Pittacus.⁴

Scholiast (line 6)

having made a marriage into the family: since the house of Penthilus are the descendants of Atreus; tears apart(?) . . . as previously together with Myrsilus

¹ Pittacus married into the house of the Penthilidae, once the ruling family of Mytilene: they claimed descent from Penthilus, son of Orestes (grandson of Atreus). ² Pittacus seems

at one time to have shared power in Mytilene with Myrsilus. ³ Or 'folly'. ⁴ End of poem.

71

You used to be a friend—someone to invite to kid and pork: such is the custom in these matters.

Scholiast

. . . the boy whom Alcaeus loved¹ . . . he says . . . so as to invite you to pork and kid, i.e. to preparations . . . , since they take trouble in making a feast for their guests; and the proverb runs, 'to invite to kid and pork' . . . he says, 'such is the custom in these matters'.

¹ Presumably A. addressed this poem to the boy.

72 P. Oxy. 1234 fr. 2 ii + duo frustula 'A. μ. D14 + 2166(c) 30

....]. [
2 ἐν[...]. λα[.].....[

λάβρωσ δὲ συν στεῖ[.]...[...]. εἰαπ...
πίμπλεισιν ἀκράτω [...]. π' ἀμέρα. [
καὶ νύκτι παφλάσδει... ἀχθεν,
6 ἔνθα νόμος θάμ' ἐν. [.]...[.]... νην.

κῆνος δὲ τούτων οὐκ ἐπελάθετο
ὦνηρ ἐπεὶ δὴ πρῶτον ὀνέτροπε,
παίσαισ γὰρ ὀννώρινε νύκτας,
10 τῷ δὲ πίθω πατάγεσκ' ὁ πύθμην.

σὺ δὴ τεαύτας ἐκγεγόνων ἔχῃσ
τὰν δόξαν οἷαν ἄνδρες ἐλεύθεροι
ἔσλων ἔοντες ἐκ τοκῆων....;

4 fort. [τὸ δ' ἐ]π' ἀμέραι Page vel ἀμέραν 5 fort. λάταχθεν
Lobel (cf. 322 λάταγες) 11 τεαύτας sc. γονῆς (Hunt), γενεᾶς
(Wilamowitz), χώρας (Gallavotti), γυναικός (Page)

73 P. Oxy. 1234 fr. 3 + fort. 2299 fr. 3; cf. lemmata et com-
ment. 2307 fr. 14 i et 16 (= 306 i inf.)

πάν φόρτι[ο]ν δ... [
2' δ' ὅτι μάλιστα σάλ[

καὶ κύματι πλάγεις[α
ὄμβρωι μάχεσθαι... [
φαῖσ' οὐδὲν ἰμέρρη[ν, ἀσάμωι
6 δ' ἔρματι τυπτομ[ένα

72

... and furiously with ... (they) fill (it) with neat wine, which by day and night boils splashed with winedrops(?), where the custom is frequently to ... But that man¹ did not forget these things when first he created a disturbance,² for he kept whole nights awake,² and the bottom of the jar went on ringing.³ Do you,⁴ the son of such a mother,⁵ have the reputation that free men of noble parentage have ... ?

¹ Probably Hyrrhas, father of Pittacus, a Thracian (Diog. Laert. 1. 74) and credited here with the wild drinking habits of his race. ² Translation more than usually doubtful. ³ When struck by the ladle as the wine-level fell, or perhaps in the game of cottabus (cf. fr. 322). ⁴ Probably Pittacus himself. ⁵ The mother must have been A.'s main target earlier in the poem (so Page *S. & A.* 172-3); others translate 'born of such lineage' or 'born in such a country'; Gomme suggests that 'that man' of line 7 is the mother's father (*J. H. S.* 77 255-7).

73

... the whole cargo ... as much as possible (by the surf?) ... she says¹ she has no wish to be struck by a ... wave and to fight against the rain (and the wild storm?) and² (to be broken?) battered by a hidden reef. Let her in these circumstances

GREEK LYRIC

κήνα μὲν ἐν τούτ[
 τούτων λελάθων ὦ . [
 σὺν τ' ὕμμι τέρπ[εσθ]α[ι συν]άβαις
 10 καὶ πέδα Βύκχιδος αὐ' . . .]

τῷ δ' ἄμμες ἐς τὰν ἄψερον ἀ[
 αἰ καὶ τισαφ[. . .] . . . αντ . . . [
 δείχνυντε[

1 suppl. Hunt 2 σά[ωι Edmonds 3 [α Hunt [αν Lobel
 4 [χείματι τ' ἀγρίω Wilamowitz 5 suppl. Wilamowitz: cf.
 comment. 7 ff. 6 suppl. Hunt [έαν Lobel forma voc.
 ῥήγνυμι fort. in lac. periit: cf. comment. 3 7 τούτ[οισιν
 ἔοισ' ἴτω Page [οισιν ἀπερρέτω Merkelbach 8 fort. νόστω
 λελ.: cf. comment. fr. 16 ὦ φίλ' ἔγω θέλω Page 9 suppl.
 L-P: cf. comment. fr. 16 11 ἀ[μέραν Giessler

74 P. Oxy. 1360 fr. 2 + 2166(c) 31

]έντην

]ν ὄδε πλάτυ
]κ κεφάλας, μάτει
]α
 5] . ντες·

τ]ὸ ξύλον
]προίει μόνου
]
]

schol. marg. dext. (v. 4) ὑμεῖς δὲ σιγάτε ὡς περ γενρῶν . ροι. νεται
 ο[ύ]δὲν δυνάμενοι ἀντιστήναι τῷ τυράν[ω]. (v. 6) ἀλλὰ ὦ
 Μυτιληναῖοι ἕως ἔτι καπνὸν μόνου[ν] ἀφίησι τὸ ξύλον, τοῦτ' (ἔστιν)

ALCAEUS

(go her way; I, my friend, wish) to forget these
 things³ and to enjoy being young in company with
 you all, and together with Byechis⁴ to . . . ; and so
 we to the next (day) . . . if any . . . showing⁵ . . .

¹ The ship speaks; but with Lobel's supplements the meaning
 may be either 'he says' or 'they say'. ² Or 'but she
 wishes (to be broken?) . . .'. ³ Or 'to forget the home-
 coming'. ⁴ Friend of Alcaeus: cf. 306c. 7, 335. 3, schol.
 fr. 60a. ⁵ The commentary at 306 i col. i perhaps refers to
 this poem; probably not that at col. ii (see G. L. Koniaris,
Hermes 94 385-97). The ship may be used allegorically for
 the political party as in 6 and 326: see Heraclitus quoted at
 fr. 6 above and 306 i col. i 12.

74

. . . and he¹ . . . flat . . . head, treads² . . .
 (resisting?); . . . the log . . . sends forth only . . .

Scholiast

(line 4): but you are silent as if . . . of sinews, quite unable
 to resist the tyrant³

(line 6): but, Mytileneans, so long as the log gives off smoke
 only, i.e. so long as he is not yet tyrant, extinguish it, check it
 quickly, lest the glow become brighter.

¹ Or 'this'. ² Or 'seeks'. ³ Myrsilus or Pittacus?

ἕως οὐδέπω τυραν[εύει], κατάσβετε καὶ καταπαύσατε ταχέως μὴ
 λα[μπρό]τερον τὸ φῶς γένηται. 3 κα[κ] Lobel vel ἐ[κ] L-P
 ὁ ἀντίβα]ντες vel ἀντέχο]ντες Diehl 6 ἄς ἔτι τ]ὸ vel θᾶς ἔτι
 τ]ὸ Diehl

GREEK LYRIC

75 P. Oxy. 1234 fr. 6

]δων εὐγε[. . .][
]τείν[. . .] προδεδ[ε]ίχμενον
6 ἀμβρ]ότοντας [α]ἶσχος
]ρεσθ' ἀνάγκα

 μέ]μναιμ'. ἔτι γὰρ πάις
] . σμῖκρ[ο]ς ἐπίσδανον
10]ν οἶδα τιμ[. . .].
] Πενθίλη . . .[

] νῦν δ' ὁ πεδέτροπ[ε
]ν κακοπάτριδ[
 τ]υραννεύ-

3 παί]δων εὐγε[γέων ? Diehl 4 suppl. Lobel 5 suppl.
Wilamowitz 7 ἀλλ' οὐ τι τῶν μέ]μν. Hunt 8 τρόφω π[ι
κόλπαι] Hunt 11 suppl. Diehl

76 P. Oxy. 1234 fr. 4 8-16

9]κ[. . .]λ[. . .]πτε γέννας
]κεος ἧς κ' ὄνεκτον

]ποτ' ὕβρω καὶ μεγαθειπ[. . .] . . .[
]τά τ' ἄνδρες δραῖσιν ἀτάσθαλ[οι
]ν κεν ἧς ὄνεκτον [. . .] δη[
13]τε πόλλακις ἐ[σ]φάλη[. . .]ν

]ν[ο]ρθώθημε[
]μέμ[ε]ικται το[
]λλά παι τι δαι[

vv. 1-7 fr. omisi 11 ἄρη]τά Wilamowitz [οι Edmonds
12 τούτω]ν Wilamowitz [ἧ]δη ? Lobel 13 ἐ[σ]φάλη[με]ν Hunt
14 αὐτῆς δ' Diehl ὁ]ν[ο]ρθώθημε[ν Edmonds 15 suppl. Lobel
16 ἀ]λλά . . . δαι[μων Edmonds

ALCAEUS

75

. . . (noble children?) . . . foreshown . . . (them)
failing¹ . . . shame . . . necessity . . . I (do not?)
remember; for I, still a small child, was sitting
upon . . . ; I know (honour?) . . . of the house of
Penthilus² . . . ; as it was, he overthrew³ . . . base-
born⁴ . . . rule as tyrant . . .

¹ Or 'doing wrong'. ² Into which Pittacus married.
³ Overthrew Melanchrus, or the city? Cf. 141. 4 and test. 2.
⁴ Cf. 348 'base-born Pittacus'.

76

. . . family . . . would (not?) have been endur-
able . . . once insolence and great- . . . (deeds)
wicked men do . . . would (not?) have been endur-
able . . . often we were thrown down . . . we were
set on our feet . . . has been mixed . . . (but?)
somehow (god?) . . . something . . .

GREEK LYRIC

77A P. Oxy. 2166(c) 2, 3, 4 + 44 (vol. xxi pp. 132-3)

col. i 7 ὑπεδησά]μαν
 11]πατηρ
ii 3]πᾶδ[Τ]άρταρος
 6]μύδ[ρ-

marg. dext. scholl. i 6 χόρτου . . . τοῦ ἐρίου[7 οἱ σατράπαι
φ[ορο]ῦσιν τη[8 ὑποδήματα ὑπεδησ[ά]μηγ[. . . βοείου
ἐντοσθεν πίλ[ινα 9 τράγω δ' ἔδησα νώτω<ι> ἀμφι[ὅ]τι ἀπὸ
νώτου δράκου (= τράγου Lobel) περ[ι . . . ἐπειδὴ στερροτερα.
. . . ἢ ἀ(ντι) (τοῦ) τράγου δὲ δέρμα περ[ι 12 οὐ τὸν πατέρ[α
τ(ῶν) ἀνέμων λέγει suppl. Diehl [ο]ῦ γ(ὰρ) ἀνεμος[. . . []το
ὡς ἀνέντο[ς τοῦ ἡλίου τοὺς ἀήτας suppl. Diehl . . . ἀνέμων οὐ[.
16 οἱ Αἰολεῖς σι[ἀ]ντ(ι) . . . πολλ[.]ν λέγοι ἄν τη[. . .
[Σ]απφῶ κατ[. . . πάντα δὲ ὅσα μοι δῆ . . . χω]ρῖς ἐνὸς . . .
ii 4 τὸν μύ[δ]ρ[ον . . . ὅ δὲ μύδρος . . . ἵνα μὴ ἀνελ[7 καν
τριχὸς ἡμι . [

81 P. Oxy. 2166(c) 12

5 π]άτριδος[
6]εφοβαμ[

98 P. Oxy. 2166(c) 34

ἀ]δελφέων[
θ]έος θέλημ[

106 P. Oxy. 2166(c) 50 (vol. xxi p. 134)

3 κακο]πατρίδα[
]φέρην

ALCAEUS

77A

. . . I tied on (boots) . . . father . . . relative by
marriage(?) . . . Tartarus . . . lump of iron . . .

Scholiast

farmyard . . . of the wool . . . satraps wear . . . I tied
on boots made of felt inside ox-hide . . . 'a goat's I tied on
my back(?)' . . . since from my back a goat's . . . since it
is (they are?) firmer . . . or instead of 'and a goat's skin . . .'
. . . he does not mean the father of the winds, for the wind
does not . . . since (when the sun sends the breezes?) . . . of
winds . . . The Aeolians instead of . . . might say . . .
Sappho . . . all that to me . . . except one . . . the lump
of iron, lest . . . a hair . . .

81

. . . native land(?) . . . feared . . .

98

. . . brothers . . . god wishes . . .

106

. . . base-born¹ . . . to bear . . .

¹ Cf. 67, 75, 348.

GREEK LYRIC

112 P. Berol. 9569, *Berliner Klassikertexte* v (2) xii l i 1-18 + P. Aberdon. 7

]δυ . αι δ[ι'] ἀνοιῖα[ν
]σαι χρόνον ὦ πα[
]ρ αὐτος Κρονίδα[ις
 4 ὄπ]παι κε θέλη τρ . [
]ουτ' οὐ μάλαπη . [
] . τανδη[.]θεκατ . [
 8 ἀε]θλον π[ο]λυδά[κρυον
 ἀρ]ίστησ ἀπυκρ[
] . s μάκρον ἀπι[
 ἄνδρες γὰρ πόλι]ος πύργος ἀρεῖυ]οι
]ως κῆνος ἐβόλλ[λετο
 12] μοῖρα κατέσκ[εθε
]οις ἤμενεπε . [
]ων Ζεῦσυπε . . [
]αὐτῷ . τά τ[ι]ς εἶ . [
 16]ς ἐσφερέτω . [
]τοδ' εἰς εἰαν[
]ς γὰρ τάδεσαμ[
] . φος μακα [
 20 π]άροιθεν βαρυ . [. . .]νωι
 τό]σσουντον ἐπεύ[χο]μαι
]ησθ' ἀελίω φ[ά]ος
]ιγε Κλεανακτίδαν
 24] ἢ (Ἀ)ρχεανακτίδαν·
]τον μελιάδεα
] . κιδος ὤλεσαν

1 suppl. Schubart 2 π[ά]τ Diels π[ά]τερ Wilamowitz 4
 suppl. Schubart τρ[έ]πει Wilamowitz 7 suppl. Wilamowitz
 8 suppl. Schubart [ί]τοις Diels 10 -οι schol. Soph., *Sud.* -ιος
 schol. Aes. 11 suppl. Schubart 12 suppl. Edmonds
 15 suppl. Lobel 20, 21, 22 suppl. Reinach

ALCAEUS

112-114 are papyrus fragments of 1st c. A.D. published in 1902 by Schubart. 112. 10 was already known by quotation.

112

. . . through folly . . . time, oh (boy?), . . .
 (Zeus) himself, the son of Cronus, . . . however he
 wishes . . . not greatly . . . tearful ordeal(?) . . .
 finest men (set apart?) . . . long . . . for warlike
 men are a city's tower¹ . . . he wished . . . fate
 checked . . . Zeus . . . let (him) bring in . . .
 before heavy- . . . such is my prayer . . . the
 sun's light . . . Cleanactidas² . . . or Archeanac-
 tidas³ . . . honey-sweet (wine?) . . . (they) lost . . .

¹ Or 'for men are a city's warlike tower'. Cf. 426. ² Son
 or descendant of Cleanax, identified by scholiast as Myrsilus:
 cf. 306 B. 11 ff. and test 1. ³ Son or descendant of Arche-
 anax: the scholiast says 'Pittacus', who was son of Hyrrhas;
 see e.g. Page *S. & A.* 174-5.

Schol. Aes. *Pers.* 352 (p. 117 Dähnhardt) 'Ἀλκαῖος· ἄνδρες γὰρ
 πόληος πύργος ἀρεῖος
 Schol. Soph. *O. R.* 56 (p. 166 Papageorgiu) = *Sud.* A 3843
 (ἀρήϊοι) 'Ἀλκαῖός φησιν ἄνδρες πόλεως πύργος ἀρήιοι

GREEK LYRIC

113 P. Berol. 9569, *Berliner Klassikertexte* v (2) xii 1 ii 1-9

(sup. marg.) κύνειε . [
 1 ἀρξάν . [
 2 φράδαι [
 5 θάσσει· π . [
 6 πέλοντ' ἀ [
 7 θνάτων [

114 P. Berol. 9569, *Berliner Klassikertexte* v (2) xii 1 ii 10-23

4 δοῖε . [

marg. sin. schol. κατὰ τὴν φυγὴν τὴν πρώτην ὅτ' ἐπὶ Μυρσίλον κατασκευασάμ[(εν)οὶ ἐπιβουλὴν οἱ περὶ] Ἀλκαῖον κ() φαν[.] ε . [.] δ(ἐ) π() φθίασα[ν]τες πρὶν ἢ δίκην[ν] ὑπο[σ]χεῖν ἔφ[υ]γον [εἰ]ς Πύρρ[α]ν

115 P. Oxy. 1788 fr. 1 (addenda vol. xxi pp. 139-140), 8, 10

(a)

5]λεξάνθιδος ἱππ[
 ὄρ]γίθεσσ' ἀπὸ λίμνας πόλιν ἐς ταυδ[
 ..]αν ἐκ κορύφαν ὄπποθεν εὐωδεσ[
 γλ]αύκαν ψυχρον ὕδωρ ἀμπελόεσσ[
] '[...]ν κάλαμος χλωρ[ο...]. [
 10 κ]ελάδεις ἤρινον ὄν . [...]όμεν[
 π]ηλεφάνην, καδ δ . [...]ντω[
 14 ὀμάγυ[ρι
 18 αἰγιβό[τ
 22]βρόδ[

(a) 5 π]λεξ- Hunt πῶ]λε ξάνθιδος ἱππ[ω sive Ξάνθιδος Diehl
 6, 8, 9, 14 suppl. Hunt 18 suppl. Diehl

ALCAEUS

113

. . . kiss¹ . . . (they) began² . . . knowledge
 . . . sits . . . are . . . mortal . . .

¹ The beginning of the first of two lines written in the upper margin. ² Or ' (they) ruled '.

114

. . . may they give . . .

Scholiast

in the first exile when Alcaeus and his comrades, having concocted a plot against Myrsilus . . . taking evasive action before being punished they fled to Pyrrha.¹

¹ Cf. 60a.

115-128 are papyrus fragments of the late 2nd c. A.D. The dialect is Aeolic and they are ascribed to Alcaeus rather than to Sappho on the not entirely convincing evidence of metre (largely Asclepiad) and style; 115 resembles Sappho 2 in content.

115

(a) . . . of woven flowers(?) . . . horse . . . birds from the lake to this city . . . from peaks whence sweet-scented . . . grey-green . . . cold water . . . vine-clad . . . green reeds . . . rustling . . . spring-time . . . far-seen, and down . . . assembly . . . grazed by goats . . . rose(s) . . .

GREEK LYRIC

(b)
 2]μελλιχ[
 3 ἀμ]βροσῖαι . [
 5 .]δ' ἀέξ[
 (b) 3 suppl. L-P in indice

116 P. Oxy. 1788 fr. 5

6]οναέρραι . [
 5] . τυ . [] . ε . []
] . ας ἐπη[ρά]τοι[s]
]μέρτον ὄρη . ἕνα
] . [κ]ούφω δ' ὑπίης δρόμω
] . . . [.] . σ . [. . .] δασαι . []εται .
] . αἰς κολοκύνταις ὑπα[.]ώματος
 ἐβ]άστασδε[ν] ἐο[ίσα]ις ἀπαλωτέραις .
 10] αι . [. . .] δ' ὑπ[. . .] νυχοι .
]ανα . α . [. . . .] α[. . . ε] λείβ[ετ]ο
] . . ἄγαθος, τα . [. . . .] α[. . .] . α
]δάμα πω[.] . [. . .] . ἀπ[. . .] εσα[] : []
]μέν με[. . .] η . κέρδεο[s . . .] . . . []
 15]α . [. . .] . [. . .] . τιδ[]
] Δίο[s] και μ[α]κά[ρων θέων
] . . ωκερρ[.] μ[]
] . α . [. . .] σ[. . .] . ισε . . []
] . . [. . .] εἰ ἄς τῶ[.] . ε ,
 20]ντε[. . .] . χα . . []
] . [. . .] σ νᾶα ποήμενοι
] . υ . ασδ' , οὐ γὰρ ἔγω . ἔχω

ALCAEUS

(b) . . . gentle . . . ambrosia(l) . . . increase . . .

116

. . . raise . . .

117(b)

. . . lovely . . . desirable . . . and you slacken
 from your nimble course . . . decays(?) . . . was
 handling gourds that were more tender; . . . good
 . . . was poured * . . . lost . . . gain . . . Zeus
 and the blessed gods . . . while(?) . . . * (consort-
 ing with) . . . making themselves a ship . . . for I
 do not have . . . you¹ toiled calling down curses(?)
 . . . gave many favours(?) . . . ; and to those
 coming after . . . ; what one gives to a prostitute
 might as well be thrown into the waves of the grey
 sea. (If anyone) does not know this, (it is in my

25 ἐ]πώνησας κατα[.]αμένα·
]...s καὶ πόλλα χαρισ[
]δρις· τοῖς δ' ὑπίσω[.]· []
]ται· πόρνοι δ' ὅ κέ τις διδ[ωι
 ἴ]σα κά[s] πολίας κῦμ' ἄλ[ο]s ἐσβ[ά]λην.
 .]πε[.]ε .]s τοῦτ' οὐκ οἶδεν, ἐ .]οι π[.]θην
 ὀ]s π[όρν]αισιν ὁμίλλει, τάδε γίνε[τ]α[ι].
 30 δεύε[ι] μά[λ'] αὐτῷ τῷ χρήματος [ἄ]ψερο]ν
 α]λσχος κα[ὶ] κα[κ]ό[τα]τ' ὠλομέν[αν]
 πόλλαν . [. . . .] [. [των, ψεύδη δε[.]σαι
 .]αι[.]λέ . . [. . . .] κάκων ἔσχατ[.] []
]γδεμ[.] .] η ψύχαν ἀκατ[] .
 35 . .]αίει δάκ[ρυσιν]· ἄ δ' οὐ[.]εσο . [] .
 .] . [. .] .αι[.]η[. . .] .δ' ἄλλος[. . .] . .
 ὄ]ττις δεπ[. . . .]εραι, γ . . []
 .] . ρει κυμ[.] ψῦχρ[ο]ν []
 .] . ωρέοντ[. . . .]μμε . . []
 40 .]περ Σίσυφο[. . . .]ατον[]ά . []
 40^a]φεν ἄλλ[.]κλίννο[]
 40^b]ππα[. . .] .οις . ω . []
 40^c]φίω, . [] . . ε . []

schol. marg. dext.: vv. 8 seqq . . . [ἐ]ψηλαφ[20 seqq ντ]εs
 συνουσιάζοντες σ]νουσιάζοντές σοι ἐ . . .]ερεαν αν γεω . . .
 γαν ξύλα . . . αγορα(ν) . . . πυγιο . . . οὔ(τω) Δίδυ(μος) 30
 ἀν(τι τοῦ) εἰς ὕστερον 35 seqq fort. ἀ[γ(τι) τοῦ ἐ]πι κεφ[αλ-
 40 seqq]. οἰω τοῦ Σισύφου πρὸς τὸ κακειν [] . εἰ . . αἰ·
 π(ερί)(?) τοῦτον· οὐ γὰρ π(αρα)δέδοται (?) εἰς πίθον τετρ(ημένον)
 infra 40^c . ἄλογος παράκειται· οὔ(τω) Δίδ[υ]μ(ος) 4 suppl.
 L-P 6 suppl. Hunt 7 σάπεται ? L-P 9 suppl. L-P
 ζαβ]άστ- ? Voigt sive -αστασδε[s] Voigt 11 suppl. L-P
 13 ἀπ[ώ]λα]σα vel -α[ν] Lobel 14, 16 suppl. L-P 20
 e schol. συνουσιάζο]ντε[s]? Voigt ἔχα[ρ- Diehl 22 ἔγωγ'
 Edmonds ἐ]πών- Hunt καταραμένα Lobel 24 χαρισ[σατο?
 Voigt 26 suppl. L-P 27 suppl. Hunt, L-P 30
 suppl. L-P [ἄ]ψερο]ν Lobel 31 suppl. Hunt, Lobel ἔχρη
 Fraenkel 33 ἔσχατ[α] Edmonds -τ[ον] Diehl 35 suppl.

power) to persuade him: if a man keeps company
 with prostitutes, these things happen to him: he
 must inevitably after the business itself (suffer) dis-
 grace and much accursed misery . . . deceives . . .
 the extreme of misery . . . soul . . . (weeps?) with
 tears; but she(?) . . . to weep(?) . . . another
 (man?) . . . whoever . . . the cold wave (of Hades
 carries?) . . . Sisyphus² . . . bend³ . . .

* Change of metre shows that a new poem begins between these points.

¹ Seemingly addressed to a woman. ² Part of the last line of the poem. For Sisyphus see 38A. 5. ³ Part of three lines omitted by the scribe towards the end of the poem, probably after line 37.

Scholiast
 (8 ff.) . . . was handling . . . (20 ff.) consorting with you . . . ship timber(?) . . . agora . . . rump(?) . . . so Didymus.¹ (30) instead of 'afterwards' (35 ff.) instead of 'on the head' (?) (40 ff.) . . . of Sisyphus . . . about him; for it is not the tradition (that Sisyphus put water?) into a leaking jar. (below 40c) the 'alogos' sign (marking something 'inexplicable'—here the misplaced lines) stands beside this: so Didymus.¹

¹ Alexandrian commentator, 1st c. B.C.: see test. 16.

L-P κλ]αίει Fraenkel: cf. inc. auct. 25A 36 [κ]λαίτην ?
 Lobel 37 suppl. Hunt 38 φέ]ρει Diehl κῦμ' [Ἄ]ϊδα] L-P

GREEK LYRIC

118 P. Oxy. 1788 fr. 6. 14-15, 4. 39-40 + Ox. Pap. xxi p. 142

]πόντ[ο]ν κατελκε . [

suppl. Gallavotti

119 P. Oxy. 1788 fr. 15 ii 9-28 + Ox. Pap. xxi p. 143

τίς τ' ὦ πον[
εἶπη[. . . .] . [. . .]
παρέσκεθ' ὦ[
4 δαίμον' ἀναίτιο[

δεύοντος οὐδέν· καὶ [γὰρ ἀνοῦ[ας
τὰς σὰς ἐ . [.] υ . [.] σ' ἀλλ' ἔμ[ε]θεν συ[
παυσαι, κάκων δε[.]όντω[υ
8 αἴ τι δύναι κατεχ[.]ο'

σοὶ μὲν [γὰρ ἡ[δ]η περβέβα[τ]αι χρό[νος
καὶ κάρπος ὄσσο[ς] ἧς συνα[γ]άγρητ[αι
τὸ κλᾶμμα δ' ἐλπώρα, κάλον γάρ[ρ,
12 οἴκ' ὄλ[ί]γαις σταφύλαις ἐνείκη[υ

. . . .]ψ[.], τοιαύτας γὰρ ἀπ' ἀμπέ[λω
. . . .]υς γ ι σκοπιάμ[
τά]ρβημι μὴ δρόπ[ω]σιν αὐταῖς
16 ὄμφ]ακας ὠμοτέραις εἰόσαις.

. .]τοι γὰρ οἱ τὰ πρόσθε πονήμ[ενοι
. .]εσκ[ο]ν· οὐδέπ[. .] . τ[. . . .] . [. . .]
. . .]ηκε· καρτε . [.] . . [. . .]
20 . . .]ασίαν παρεχε[

1 τ(οι) interpr. Maas πόν[η]ρε ? Diehl 4 -τιο[υ Diehl,
mox αἰτιάσαις Fraenkel 5 suppl. Lohel 6 ἔπανσά σ' ?
L-P σύ[ν]εις Maas 7 παύσαι L-P 9 suppl. Hunt
10 συνα[γ]. explic. et suppl. McKenzie 13 ἀλλ' Diehl

ALCAEUS

118

. . . drag (a ship) down to the sea . . .

119

Who¹ . . . your . . . , oh . . . , . . . say . . .
provided . . . (accusing?) a guiltless god, when that
was wrong; why, (I stopped you?) from your folly;
come, pay attention to me and stop, and from your
evil . . . (restrain?) . . . if you can.

For your² time has now passed by, and what fruit
there has been gathered, but there is hope that
the shoot, since it is a fine one, will bear clusters in
plenty—late, however; for I am afraid that the (har-
vesters?), looking out for . . . bunches from such a
vine, will harvest grapes that are unripe and sour.
For those who previously toiled . . . ; never . . . ;
strong(?) . . . provide welcome . . .

¹ Beginning of poem. ² Possibly Pittacus in his retirement,
but some scholars think that the reference of the allegory is
erotic rather than political.

ὄ[ψ]ι Hunt 14 σκοπιάμ[ενοι Lobel 15, 16 suppl. Hunt
17 οὔ]τοι Hunt αὐ]τοι Edmonds 18 ἄρ] vel ἄπ] Diehl
20 ἀσπ]ασίαν L-P

GREEK LYRIC

120 P. Oxy. 1788 fr. 2, 3 + Lobel 'A.μ. F7 + Ox. Pap. xxiii
pp. 105-6

]μοιραχ[
]μωισμα[
:]ιτατε . []
]α]πυείπη[]χει[
5]αδανδρ[.] . ευέτω
]αν· αιδεκ[.]α
:]τ· ώμο[.] . . ο[. .]λα . [. . .]σεται
]τώγας άροτρώμμε[:]έλευθέραις
] . ν τὸ γένηον μέλαν έμμεναι.

margin. dext. schol.: v. 5 ταυτα. [εϊ]ρωνείαι εϊς τινα γήμαντα[
γε]νείασαι 2 -μωις μα- vel -μωι σμα vel -μωι- in crasi Hamm
8 de τ(μ)ώγας cog. Lobel (vid. Ox. Pap. l.c.) άροτρώμμε[θ'
Diehl [ν' ego 9 πρ]ι? L-P

121 P. Oxy. 1788 fr. 2, 3

] μύρια πάντα
] . [.]ε λίτως
] . όλβώνδρ[
]ο[.] . ν
5]

margin. dext. schol.: v. 1 αυτη από του τ[ης] γυναικό(s) (έστι)
προσ.[3 πολυ]όλβω<ι> άνδρ[ι ? Diehl άν]όλβω άνδρ[os
Essler

122 P. Oxy. 1788 fr. 12

3 άγε δή μ' ά[
4 αι τάκην . []
6 ειπέ μ' []
9 πόλλακ[]
10 πόλλ' ύμ[]

9 πόλλακ[is ? Diehl

ALCAEUS

120

. . . fate . . . deny¹ . . . (boy,?) ploughing free
furrows before your beard is black.²

¹ Or 'declare'. ² End of poem. Opposite v. 4 the letter
κ marks v. 1000 of the book.

Scholiast

(line 5): these words are mocking remarks addressed to a man
who married (before he) had a grown a beard.

121

. . . all ten thousand¹ . . . inexpensive . . .
wealthy² man³ . . .

¹ Or 'ten thousand in all': end of first line of poem. ² Or
'unfortunate', according to the supplement. ³ Or
'husband'.

Scholiast

(line 1): she¹ from the woman's (husband?) is . . .

¹ Or 'this poem'.

122

. . . was bringing (to?) me . . . if to melt . . .
said¹ to me² . . . many³ . . . many . . .

¹ Or 'say' (imperative). ² Or 'that I . . .'
³ Or 'often'.

GREEK LYRIC

123 P. Oxy. 1788: Lobel 'A.μ. F10

4] ἄδιον[
6 πρό]σωπο[ν

6 suppl. Lobel

124 P. Oxy. 1788 fr. 7 + Lobel 'A.μ. F12 (3-7)

4 ἀ]πὺ τόξω
]κατάγρε[ι]
] . ρον ἀπυσ[
]ροτέρα τρύ[
ἀ]σφάλτω βιά . ω

3, 4 suppl. Hunt 6 πικ]ροτέρα τρύ[γος ? Diehl 7 suppl.
Lobel βιάζω ut vid.

128 P. Oxy. 1788 fr. 20 (*Ox. Pap.* xxi p. 145)

6]μίαρ[ο . .] . δερτ[ρ
8]ν ὃς δέκεται . [
9] . εμ' εἶδον [

129 P. Oxy. 2165 fr. 1 col. i + 2166(e) 6

] . . . ρά . α τόδε Λέσβιοι
...] εὔδειλον τέμενος μέγα
ξῦνον κά[τε]σσαν, ἐν δὲ βώμοις
4 ἀθανάτων μακάρων ἔθηκαν

κάπωνύμασσαν ἀντίαον Δία
σὲ δ' Αἰολήϊαν [κ]υδαλίμαν θεόν
πάντων γενέθλαν, τὸν δὲ τρίτον
8 τόνδε κεμήλιον ὠνύμασσ[α]ν

296

ALCAEUS

123

. . . sweeter . . . face . . .

124

. . . from his bow . . . destroys . . . (more bitter than must?) . . . asphalt . . . I force(?) . . .

128

. . . foul . . . (bowels?) . . . who receives . . .
saw . . .

129-139 are papyrus fragments of the first half of the 2nd c. A.D. Dialect, metre, vocabulary and subject-matter all point to Alcaeus as author.

129

. . . the Lesbians established this great conspicuous¹ precinct to be held in common, and put in it altars of the blessed immortals, and they entitled Zeus God of Suppliants and you,² the Aeolian, Glorious Goddess, Mother of all, and this third they named Kemelios,³ Dionysus, eater of raw flesh.

297

GREEK LYRIC

Ζόννυsson ὠμήσαν. ἀ[γι]τ' εὐνοον
 θῦμον σκέθοντες ἀμμετέρα[s] ἄρας
 ἀκούσατ', ἐκ δὲ τῶν[δ]ε μόχθων
 12 ἀργαλέας τε φύγας ῥ[ύ]εσθε.

τὸν Ὑρραον δὲ πα[ιδ]α πεδεληθέτω
 κήνων Ἐ[ρίννυ]ς ὡς ποτ' ἀπώμνυμεν
 τόμοντες ἀ . . [. .] γ . .
 16 μηδάμα μηδ' ἓνα τῶν ἑταίρων

ἀλλ' ἢ θάνοντες γὰν ἐπιέμμενοι
 κείσεσθ' ὑπ' ἀνδρῶν οἳ τότε ἔπικ . . ἦν
 ἤπειτα κακκάνοντες αὐτοῖς
 20 δᾶμον ὑπέξ ἀχέων ῥύεσθαι.

κήνων ὁ φύσγων οὐ διελέξατο
 πρὸς θῦμον ἀλλὰ βραϊδίως πόσιν
 ἔ]μβαις ἐπ' ὀρκίοισι δάπτει
 24 τὰν πόλιν ἄμμι δέδ[.] . . [.] . ἰ . αἰς

οὐ κὰν νόμον [.] οἴ . . [] : []
 γλαύκας ἀ[.] . . [.] . . []
 γεγρά . []
 28 Μύρσιλ[ο]

1 fort. -ραξα: ὄχθαισ παρ' Ἀ]ράξα Collart ὦ πότνυ' Ἡ]ρα, τᾶ<ι>
 Gallavotti 2 ὄρος] κατ Gallavotti 3, 9 suppl. Lobel
 12 supra ρ[σ]άωτε v.l. ut vid. 15 ἀμφ[possis: ἀμφ[εν' =
 αὐχέν' Lobel ἀμφ[αδον Diehl 18 ἐπικάνην (imperf.)? Voigt
 19 ἦπ. = ἦ ἔπειτα 20 λύεσθαι sscr. .ρ. 24 π[ολ]ίταις ?
 Gallavotti

130A P. Oxy. 2165 fr. 1 col. i 33-39 ii 1-8 + fr. 2 col. i

ἀχ[ά]σδημι κάκως. οὔτε γὰρ οἳ φίλοι]
 []
 3 οὐδ' αὐτὸς δα . [] . . ν .

ALCAEUS

Come, with gracious spirit hear our prayer, and
 rescue us from these hardships and from grievous
 exile; and let their⁴ Avenger pursue the son of
 Hyrrhas, since once we swore, cutting⁵ . . . , never
 (to abandon?) any of our comrades, but either to die
 at the hands of men who at that time came against us
 and to lie clothed in earth, or else to kill them and
 rescue the people from their woes. But Pot-belly⁶
 did not talk to their⁴ hearts; he recklessly trampled
 the oaths underfoot and devours our city . . . not
 lawfully . . . grey⁷ . . . written(?) . . . Myrsilus⁸
 . . .

¹ The adjective may qualify a missing noun, e.g. 'under a
 conspicuous mountain'. ² Most probably Hera: cf. Sa.
 17, test. 59. ³ The meaning of the epithet is unknown.
⁴ Presumably those who lost their lives because of the trea-
 chery of Pittacus (son of Hyrrhas). ⁵ Probably 'cutting
 the throat' of an animal for sacrifice. ⁶ Pittacus: see 429.
⁷ Perhaps 'grey-eyed' Athena or Hera. ⁸ The poem
 ended one stanza later at line 32.

130A

I am wretchedly distressed, for neither my friends
 . . . nor (I?) myself . . . hollow(?) . . . heart(?)

GREEK LYRIC

κοι . αυτε . []ορδιαν
 .]αι . ειυ[] . ων
 6 .] . : []
 θυγα[]
 . .]υ[] ..
 9 .]υυ[] .. εν ἀμπέλοις .
 .] . []αππέναις
 οὐ̇ . . . []οφρόνην
 12 ἀν̇ . . []ελε . πάρο

περ . [.] . . . [. .] . εν κ . ὄθυ κατασάτω
 αὐτο . [. . . .]ε καππέτων
 15 ἐχέπ[. .] . [.]α τέϊχος βασιλήϊον .

4 κοίλαν vel κοίλαν Diehl κ]ορδιαν = καρδιαν Diehl 10
 -αππέναις = -αμμέναις? (cf. Voigt in indice s.v. ἄπτω) 11
 ὄμ]οφρόνην Gallavotti 12 πάρο = πάρεστι (cf. ἐνό, ἐξό)
 13 κη̇θυ = καὶ εὐθυ (deb. κα̇θυ) Gallavotti κατασάτω non
 intellegitur 14 καππέτων = καταπεσών

Et. Gen. AB p. 19 Calame = *Et. Mag.* 181. 44 ἀχνάσδημι· ὡς
 παρ' Ἀλκαίω·

ἀχνάσδημι κάκως, οὔτε γὰρ οἱ φίλοι (fr. 349A L.-P.)

130B P. Oxy. 2165 fr. 1 col. ii 9-32 + fr. 2 col. ii 1

ἀγνοις . . σβιότοις . . ις ὁ τάλαις ἔγω
 ζῶω μοῖραν ἔχων ἀγροῖωτίκαν
 ἱμέρρων ἀγόρας ἄκουσαι
 4 καρυ[ζο]μέναις ᾧ (Ἄ)γεσιλαῖδα
 καὶ β[ό]λλας· τὰ πάτηρ καὶ πάτερος πάτηρ
 κα<γ>γ[ε]γήρασ' ἔχοντες πεδὰ τωνδέων
 τῶν [ἀ]λλάλοκάκων πολίταν
 8 ἔγ[ω . ἀ]πὺ τούτων ἀπελήλαμαι

ALCAEUS

. . . daughter . . . vines . . . to agree(?) . . . is pre-
 sent¹ . . . and straight (he) . . . down himself (?)
 . . . having fallen down . . . royal wall.²

¹ Or 'it is possible'. ² Hera's wall' according to the
 scholiast. The poem ends here: it began at line 1.

Etymologicum Genuinum

ἀχνάσδημι (I am distressed) as in Alcaeus.

130B

. . . I,¹ poor wretch, live with the lot of a rustic,
 longing to hear the assembly being summoned,
 Agesilaidas,² and the council: the property in pos-
 session of which my father and my father's father have
 grown old among these mutually destructive citizens,
 from it I have been driven, an exile at the back of

GREEK LYRIC

φεύγων ἐσχαταίωσ', ὡς δ' Ὀνυμακλέης
 ἔνθα[δ'] ὄλος εὐοίκησα λυκαίμιας
 . []ον [π]όλεμον· στάσιν γὰρ
 12 πρὸς κρ .[. . . .] .οὐκ † ἄμεινον † ὀνέλην·

.].[. . . .] .[. . .] .μακάρων ἐς τέμ[ε]νος θέων
 εἰο[.] με[λ]αίνας ἐπίβαις χθόνος
 χλι .[. .] .[.] .[.] γ' συνόδοισί μ' αὐταῖς
 16 οἴκημι κ[ά]κων ἔκτος ἔχων πόδας,

ὄππαι Λ[εσβί]αδες κριννόμεναι φύαν
 πῶλεντ' ἔλκεσίπεπλοι, περὶ δὲ βρέμει
 ἄχω θεσπεσία γυναικῶν
 20 ἴρα[s ὀ]λολύγας ἐνιαυσίας

.].[. :] .[.] . ἀπὺ πόλλων πρότα δὴ θεοὶ
] .[]]σκ . . . ν' Ὀλύμπιοι·
]
 24 . γα [] μεν.

1 αγ sser. λί: quasi λίνo- v.l. pro ἀγνο- (= agnus castus ?)
 Lobel [δ]υσιότοις Page [δν]ίς? Voigt 4, 5, 6 suppl. Lobel
 6 cf. *Erism. Hom. Anecd. Oxon.* 1. 253. 19ss Ἀλκαῖός φησι
 τῶνδεων 7 suppl. Lobel 8 ἔγ[ω]γ' Page δ] Lobel 10
 suppl. Latte 11 λ[είπων τ]ὸν Gallavotti 12 ἄρμενον Latte
 ὀνέλην Kamerbeek 17, 20 suppl. Lobel 22 fort.]σκοισιν
 L-P

131 P. Oxy. 2165 fr. 2 col. ii 2-7 + fr. 1 col. ii 33-39

γᾶς δα . []
 φευγον[]
 ὡς νῦν . []
 . αμω[]
 5 ἐν κυψ[έ]λαισ-
 παυρο[]

marg. dext. v. 5 ἐν ἀγγείοις

ALCAEUS

beyond, and like Onomacles³ I settled here alone in
 the wolf-thickets(?) (leaving the?) war . . . for to
 get rid of strife against . . . is not . . . to the pre-
 cinct of the blessed gods . . . treading on the black
 earth; . . . meetings themselves I dwell, keeping
 my feet out of trouble, where Lesbian women with
 trailing robes go to and fro being judged for beauty,⁴
 and around rings the marvellous sound of the sacred
 yearly shout of women; . . . from many (troubles)
 when will the Olympian gods (free me)? . . .

¹ End of first line of poem; 24 is the last line. ² Unknown.
 On the assembly and council see A. Andrewes, *The Greek Tyrants* 98. ³ Unknown; presumably a recluse or exile.
⁴ Scholiast A on *Il.* 9. 129 says the beauty competition on
 Lesbos was held in the precinct of Hera.

131

Land¹ . . . in exile . . . as now . . . in jars
 . . . little . . .

¹ Beginning of poem.

GREEK LYRIC

132 P. Oxy. 2165 fr. 3

1 φέροιτο[
2 βαρύνθη[
4 κ]εφάλαν κακότετα πόλλα[
6 καιπὶ πρόφανες[

134 P. Oxy. 2165 fr. 5

3 ἀ]μαύρα[
4] . νεκ[ύ]ων[
5]εθηκαμε[
11]αίθρω[

140 (= 203, 357 L-P) P. Oxy. 2295 fr. 1 (vv. 1-7 frr.), 2296 fr. 4 (vv. 5-10 frr.)

Athen. xiv 627ab (cf. Eust. II. 1319. 65 seq.)

Ἄλκαϊος γοῦν ὁ ποιητής, εἴ τις καὶ ἄλλος μουσικώτατος γενόμενος, πρότερα τῶν κατὰ ποιητικὴν τὰ κατὰ τὴν ἀνδρείαν τίθεται, μᾶλλον τοῦ δέοντος πολεμικὸς γενόμενος. διὸ καὶ ἐπὶ τοῖς τοιοῦτοις σεμνυνόμενός φησιν

[
[]
μαρμαίρει δὲ μέγας δόμος
χάλκωι, παῖσα δ' Ἄρηι κεκόσμηται στέγα
5 λάμπραισι κυνίασι, κατ
τῶν λεῦκοι κατέπερθεν ἵππιοι λόφοι
νεύοισιν, κεφάλαισι ἄν-
δρων ἀγάλματα· χάλκιοι δὲ πασσάλους
κρύπτοισιν περικείμενοι
10 λάμπραι κνάμιδες, ἔρκος ἰσχύρω βέλεος,
θόρρακές τε νέω λίνω
κοῖλαί τε κατ' ἄσπιδες βεβλήμεναι·
πὰρ δὲ Χαλκίδικαι σπάθαι,

ALCAEUS

132

. . . might be carried . . . to be weighed down
. . . head . . . much misery . . . clear . . .

134

. . . dim . . . corpses . . . we placed . . . clear
air . . .

140-199 are 1st c. A.D. papyrus scraps, disappointingly small, from Oxyrhynchus, published by Lobel in 1952. The roll to which the fragments belonged 'seems to have been deliberately torn to shreds in antiquity' (Lobel). 140 and 141 coincide with quotations from Alcaeus.

140 Athenaeus, *Scholars at Dinner*

At any rate the poet Alcaeus, who was completely devoted to the Muses if ever anyone was, puts manly achievements before poetic achievements, since he was warlike to a fault. So priding himself on such activities he says

. . . and ¹ the great hall gleams with bronze: the whole ceiling is dressed for the war-god with bright helmets, down from which nod white horse-hair plumes, adornments for men's heads. Bright bronze greaves hide the pegs they hang on, defence against a strong arrow; there are corslets of new linen and hollow shields thrown on the floor. Beside them are swords from Chalcis and many belts and tunics.

GREEK LYRIC

παρ δὲ ζώματα πόλλα καὶ κυπάσσιδες.
 15 τῶν οὐκ ἔστι λάθεσθ', ἐπεὶ
 δὴ πρώτιστ' ὑπὰ τῶργον ἔσταμεν τόδε.

6 κατέπ[papp. καθύπ- Ath. 10 ερκ[pap. ἄρκος Ath. 11
 νέω Ath. corr. Casaubon νέοι λίνω Bergk 14 κυπαττιδες
 Ath. κυπάσσιδες Casaubon, Ahrens κυπάσσιες Blumenthal 16
 πρώτισθ' ὑπὸ ἔργον Ath. em. Lobel

141 P. Oxy. 2295 fr. 2 (vv. 1-4 fr.)

Schol. Ar. *Vesp.* 1232 seqq. (p. 162 Dübner) παρὰ τὰ Ἀλκαίου
 (vv. 3-4 corruptissime); schol. Ar. *Thesm.* 162 (p. 265 Düb-
 ner) = test. 16 (v. 3).

]πρωσ[. . . .] . []
 δ]είλας ἔργασ[
 ὦ]νηρ οὐτ[ος ὁ μαιόμενος τὸ μέγα κρέτος
 ὄν]τρέψ[ει τάχα τὰν πόλιν· ἂ δ' ἔχεται ῥόπας

3]νηρουτ[sscr. Φίττακ(ος)

143 P. Oxy. 2295 fr. 4

] . . []
 δαμασ . []
 λάοις λυ . []
 4 τοῖς οὐκ[]
 ἦ μάλ' ἄξυ[]
 πώγωνε[]
 φοίταν δῆλ[]
 8 περιστροφίδ' . []

καππεπάδμ[]
 θέρμαν σποδ[]
 φοίταις ὄν π[]
 12 μάσλητ[]
 γ[]

ALCAEUS

These we have been unable to forget, ever since we
 first undertook this task.

¹ The papyrus fragments give a few words of lines 1-10.

141

. . . cowardly . . . this ¹ man who seeks supreme
 power will soon overturn the city; its fate is in the
 balance.

¹ These two lines are parodied by Aristophanes, *Wasps* 1232-
 5. The scholiast there gives a garbled version of A.'s text;
 cf. also test. 16. Above 'this man' the Alcaeus papyrus has
 'Pittacus'.

143

. . . subdue . . . free(?) the people . . . those
 who . . . not . . . Truly he well deserves . . .
 beard (plucked ¹) . . . to go to and fro (clearly seen
 by all?) . . . (to turn) a fuller's mill . . . sprinkled
 . . . with hot ashes ² . . . going among . . . thong ³
 . . .

¹ Cf. Anacr. 388. 9. ² A punishment known from schol.
 Ar. *Plut.* 168, schol. Ar. *Nub.* 1083 (= *Sud.* P 55). ³ Cf.
 Anacr. 388. 8. In the margin opposite v. 12 the letter θ denotes
 the 800th verse of the book.

2-μάσσομεν Barner 3 λύσομεν? Barner 5 ἄξι[ος Barner
 ἄξυ[ρ(ος) Lobel 7 δῆλ[ος Barner 9 -[εως Lobel 10
 σπόδ[ον Lobel

GREEK LYRIC

148 P. Oxy. 2295 fr. 9

] . ακα . [
] . ιον ὄλβιος ὄ[
] νδε δυστάν[
 4] σδομ' ἔρημ[ο
 πῆλ] ε τῶν φίλω[ν
 οἶ] ος· ἀλλ' ὡς οἰκ[
] . υρον ζώην [
 8 ἀθα]νάτοισι [

2 ἔν]αιον ? Barner 3 νῦ]ν δέ Lobel 4 πλά]σδομ' Page
 5 suppl. Maas 6 οἶ]ος Lobel οἰκ[τ- sive οἰκ[τρ- Barner
 7 οἶ]ζυρον ? Lobel 8 suppl. Lobel

149 P. Oxy. 2295 fr. 10

] α φρεν . [
] α λαυφήροισι[
] τασ' ὀτρύνν[
] εσιν λεοντ[
 5] οππα[
] ' [

150 P. Oxy. 2295 fr. 11

] ροστωδ[
] τοισινε . [
 ἀ]νθρώπων[
 4] ν ἔταιροι
] λοι· κρίνανν δια[
] . α . φοίταντες[
] " ' [

308

ALCAEUS

148

. . . prosperous . . . , but now wretched . . . I
 wander . . . lonely . . . (far from) my friends . . .
 alone; but since (miserable?) . . . wretched . . .
 to live . . . immortal (gods) . . .

149

. . . wits . . . nimble . . . urge(d) . . . lion(s) . . .
 where(?) . . .

150

. . . men . . . companions . . . fountain . . .
 going . . .

309

GREEK LYRIC

152 P. Oxy. 2295 fr. 13

4 κ]ύδνας Μυτ[ιλήνας

suppl. Lobel

154 P. Oxy. 2295 fr. 15

4]τράχη[
6]γᾶν· α[

157 P. Oxy. 2295 fr. 18

3 φ]όνον·

marg. inter columnas schol. (v. 2) *περὶ Φίττακον* (v. 5) *ἀλλὰ ἐπλήγης* 3 suppl. e schol. Lobel

158 P. Oxy. 2295 fr. 19

schol. *κεραμεῶν . . . ἀπὸ τῆς τέχ[νης . . . ὡς κεραμε[ύς*

161 P. Oxy. 2295 fr. 22

]εῖδ' πόην[
]κύματ[

167 P. Oxy. 2295 fr. 28

]α παρ ὄρκια
]ισλα
]τερας ὦ σκύρον
]ας
5 '] . τράγον
]

ALCAEUS

152

. . . glorious Mytilene . . .

154

. . . rough . . . earth . . .

157

. . . murder . . .

Scholiast ¹

(line 2) about Pittacus . . . (line 5) but you were struck

¹ Several incomprehensible comments. The text at 155. 4 probably has the first three letters of 'Pittacus'.

158 Scholiast

potter . . . from the craft . . . as a potter

161

. . . to treat well . . . waves . . .

167

. . . against (his) oaths . . . oh —¹, . . . goat

GREEK LYRIC

10] . άχματα
]
] . ίδαμεν
]
] ροταματα[]
]
] γάων
]
 15] αΐδαν·
] . ι . [] .
] . ατέρων ἐπὶ Φ[ρ]ύνωνα τὸν
] [[παπλεει . . .]
] ασσαν εὖ
 20] ὠκυά[λοι]ς νᾶας ἐρύσσομεν·
]

marg. dext. schol.: v. 3 Ἀπίων συνεσταλμένω(s) μένναντας σκῦρον v. 17 Ἀπίων ἐπι Φρύ(νωνα) v. 18 ταῦτα οὐ σώζε(ται), ἐλλείπει γ(άρ) 2]ς λα- Barner 9 fort.]ο parvum 11 ἄματα Hamm 13 Ἀθα]νάων Page 15 -λ]αΐδαν vel Λ]αΐδαν Barner 17]πατέρων Page 19 ἐς δὲ Barner θάλ]ασσαν L-P in indice 20 ὠκυά[λοι]ς vel ὠκυπ[όροι]ς ? Page

169 + 171 + 172 + 173 P. Oxy. 2295 fr. 30, 32, 33, 34, 38

] . . []κο . δυλ . []
]υτ[]εγ . πιλα- []
]οσ . []εδ' ἀδθισοῦ . . . []
 παν . [.]αίο . εω[.] ἀμύ- []
 5 δρωι ἀνδρων παλάων δ[]
 .] . [] . ων μναμ[]
 Α]ιολίδαν τῶν α . []
]Μυτι[λ]ην[]
]ντο[] . []

2 (Ἐ)πιλα- L-P in indice

ALCAEUS

. . . cargo . . . we know . . . (days?) . . . (Athenians?) . . . fathers against Phrynon² the . . . (into the) sea well . . . let us draw our swift ships.³

Scholias

(line 3) Apion⁴ says that μένναντας and σκῦρον have short vowels; (line 17) Apion (reads) ἐπι Φρύ(νωνα), 'still . . . Phrynon'; (line 18) these lines are not preserved: there is a gap.

¹ Cf. 58 n. 2. ² Athenian commander in the fighting for Sigeum: see test. 3. ³ Textual and metrical difficulties suggest that we have here fragments of two or even three different poems: a new poem may begin in the lacuna at line 18, i.e. between the references to Phrynon and the launching of ships. ⁴ For Apion see test. 18 n. 2.

169 + 171 + 172 + 173¹

(Epilaidas?)² . . . again . . . dim men of old . . . memory . . . Aeolids . . . Mytilene . . .

¹ See Voigt 169: these fragments perhaps belong to the left of 167. ² Cf. 178.

GREEK LYRIC

170 P. Oxy. 2295 fr. 31 col. ii

ἐπωγε . [
 κοῖλαισω[
 μηδ . [
 Φίττ[ακ
 5 τωδη[
 σπισ· γ[

5-6 ἀ]σπισ Lobel

174 P. Oxy. 2295 fr. 35 1-2

]ις ἔχομε[ν
]σκύρου[

178 P. Oxy. 2295 fr. 39

3] . Ἐπιλαΐδαν |

179 P. Oxy. 2295 fr. 40 col. ii

. [. . .] . ω[
 2 εὐρηξε κ . . . [
 καὶ τὸν μο[
 ἀμμέων[
 λάμπρω τε . [
 6 δι' ἀσπίδος ἀν[
 ἔ]νθ' ὁ κάπριος[
 .]πόλλα γὰρ ἀμ[
] . πέπα . [
 10 .] . δεν χαρικυ[

ALCAEUS

170

. . . (drank?) . . . hollow . . . Pittacus . . .
 shield . . .

174

. . . we have . . . (oh —¹) . . .

¹ The same mysterious word as at 58. 13, 167. 3.

178

. . . Epilaidas ¹ . . .

¹ Cf. 169+.

179

. . . broke (with violence?) . . . of us . . . bright
 . . . through the shield . . . where the boar . . .
 since many . . . (is fixed?) . . . (an unknown

GREEK LYRIC

.] οντες μελικ . [
 .] . τροπτε σιδαρ[
] [

col. i (v. 3) marg. dext. schol. . ουε (vel . οτε) το(υ) τυ[ρα]ννίς
 col. ii (v. 7) inter lin. ὡς ἐπὶ τῆς ἀ[σπίδος (v. 13) inf. marg.
 schol. fort. Ἀπίω(ν) χαρῖ[2 pro κ fort. β; βια Barner
 6 ἀν[τυγ- ? Voigt ἀν[δρος ? Barner 7 suppl. Lobel 9
 πέπαγ[ε(ν) Barner 11 ἔ]οντες Gallavotti vel ἴ]οντες Voigt
 μελία[? Barner μελίκρατ- ? Voigt 12 ἀ]στρ. vel ἔ]στρ.
 L-P in indice σιδαρ[ος Gallavotti

181 P. Oxy. 2295 fr. 41

1]ενος νόμω
 3]ρεπ' ὄρεος
 5 φλ]οίσβω μέγαν

182 P. Oxy. 2295 fr. 42

4] . . ελίγμα[

184 P. Oxy. 2295 fr. 44

4] . ραν' αἴετ[

186 P. Oxy. 2295 fr. 47

4 πό]λλαις Ἀίδα πο[
 5]τ' ἐν προμάχ[οισ(ι)
 7 συ]μφόραις μ . . [

suppl. Voigt

200 P. Oxy. 2296 fr. 1 + 2295 fr. 45, 46, 50

] . ενεν . . [
]ν θέλης κην[
 3]ματήσην[

316

ALCAEUS

word? ¹) . . . spear(s) . . . iron flashed . . .

Scholiast

(line 3, probably with reference to the previous column)
 tyranny; (line 7) as being on the shield ²; (line 13) Apion(?) ³
 χαρῖ[

¹ χάρι, dative of χάρις (Hamm), or a proper name, Charikydes
 (Barner)? ² Perhaps the shield carried a representation of
 a boar. ³ Presumably Apion's version or explanation of
 the unknown word χαρῖκυ (line 10); see test. 18 n. 2.

181

. . . custom . . . on the mountain . . . din . . .
 great . . .

182

. . . bracelet(?) ¹ . . .

¹ Cf. Sa. 44. 8 and see LSJ s.v.

184

. . . eagle . . .

186

. . . many . . . of Hades . . . in the front line
 of battle . . . fortunes . . .

200-203 are papyrus fragments of the 2nd or 3rd c. A.D. 200,
 probably in Sapphic stanzas, is supplemented by three 1st c.
 fragments. 203 forms part of 140.

200

. . . you wish that . . . to seek ¹ . . . god . . .

317

GREEK LYRIC

]η δαίμων[
]ιθα ταῖς κ[
] . ωνταν[
 7]πίστως· [

κα]δ δίκαν ον[
] σεσθαι· το[
 Ζεῦ]ς ἔχει τέλος Κρο[νίδαις ἐκάστω
 11 χρή]μματος αὐτος[

] . ηρον θε . [

5 inter lineas sub δαίμων,]εντος ἐφυγ[fr. 45 7 δ]πίστως ?
 Hamm 8 suppl. Lobel 9 πείσεσθαι possis (Lobel), i.e.
 τείσεσθαι ? Barner 10s. ἐκάστω | χρήμματος ? Lobel vel
 ἄπαντος | Barner

203 L.-P. = 140

204 P. Oxy. 2297 fr. 1

2 κα]τ ἐπιλλογ[ον
 4] . ὡς πρίν
 5] . εν νέκυσ
 6] . αι θέσις
 10 βασιλ]ηϊαι

1-2 schol. λέ]ξις ἡ ἐν τῇ ζωῇ]ι κατ' ἐπιλογισμόν 6 cf. *Bt.*
Mag. 319 30ss. θέσις ἡ ποιήσις παρὰ Ἀλκαίω, Asclep. Myrl. ap.
Ath. 11 501c, Phot. *Bibl.* 279 (p. 533a 17 Bekker)

205 P. Oxy. 2297 fr. 2 col ii

ὕβ[
 πολιν[
 πέλτ' α . [

κασβεν[
 5 λωνδ . [

θέων θε[

ALCAEUS

with good faith² . . . in accordance with justice
 . . . to suffer³ . . . Zeus, son of Cronus, himself
 controls the end of all things⁴ . . .

¹ Or 'to tread on'. ² Or 'with bad faith'. ³ Or 'to obey' or 'to punish'. ⁴ Cf. Archil. 298 West, Semon. 1. 1-2.

204-248 are papyrus fragments of the latter part of the 2nd c. A.D.

204

. . . on consideration¹ . . . as before . . . corpse
 . . . doing . . . royal . . .

¹ The scholiast gives 'the everyday expression κατ' ἐπιλόγισμον'.

205

. . . city . . . was(?) . . . quench . . . gods . . .

GREEK LYRIC

206 P. Oxy. 2297 fr. 3

ν]ῶν δὲ Δίος θυ[γάτηρ

ᾠπασσε θέρσος· τ· [
 κ]ράτηρας ἴσταις ε· [
 τ]ῶν δὴ σ' ἐπιμνα· [
 5 ..]το πέφανγέ τε κ[αὶ

...]ξη δὲ θᾶς κε Ζεῦς[
 ...]μοῖρα· τάρβην δ' ὄ[

omnia supplet Lobel 4 -μνάσ[θην ἔοικ' Gallavotti -μνάσ[ω ?
 Barner -μνασ[αι sive μναμ[σαι possis (Voigt)

207 P. Oxy. 2297 fr. 4

3 ἀδεσ]πότω
 5]καλλιπηι
 8]· [·]ικοίμεθα[
 9]μα καρδίαν

2 schol. πόλεμον ἐκέρσαο 3 schol. ἀδεσπότου πίθου

208 (= 326 L-P) P. Oxy. 2297 fr. 5 abc (8-19) + Heraclitus
 Alleg. Hom. 5 (1-9): cf. 305b, 306C (c)

ἄσυν<ν>έτημι τῶν ἀνέμων στάσιν·
 τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται,
 τὸ δ' ἔνθεν, ἄμμες δ' ὄν τὸ μέσσον
 4 νᾶϊ φορήμ<μ>εθα σὺν μελαίνα

χείμωνι μόχθεντες μεγάλῳ μάλα·
 πὲρ μὲν γὰρ ἄντλος ἱστοπέδαυ ἔχει,
 λαίφος δὲ πᾶν ζάδηλον ἦδη,
 8 καὶ λάκιδες μέγαλαι κατ' αὐτο,

320

ALCAEUS

206

. . . but now the daughter of Zeus¹ . . . has
 given courage; . . . placing mixing-bowls . . . ;
 of these . . . remind you² . . . has appeared and
 . . . until Zeus . . . and fate; to be afraid . . .

¹ Presumably Athena. ² Or 'you must remember these'.

207

. . . (you mixed the cup of battle) . . . ownerless
 (cask) . . . abandons . . . we should come . . .
 heart . . .

208

I fail to understand the direction¹ of the winds:
 one wave rolls in from this side, another from that,
 and we in the middle are carried along in company
 with our black ship, much distressed in the great
 storm. The bilge-water covers the masthead; all
 the sail lets the light through now, and there are great

321

GREEK LYRIC

χάλαισι δ' ἄγκυρ<ρ>αι, τὰ δ' ὀή[ια
[. . .] . []

12 τοι πόδες ἀμφότεροι μένο[ισιν

ἐ<ν> βιμβλίδεσσι· τοῦτό με καὶ σ[άοι
μόνον· τὰ δ' ἄχματ' ἐκπεπ[.]. ἀχμενα
..]μεν . [.]ρηγτ' ἔπερθα· τῶν[. . .].

16]ενοῖς.[

]νεπαγ[
]πανδ[
]βολη[

1 ἀσυνέτην νῆ, ἀσυνετῆ ἐκ codd. em. Ahrens 9 ἄγκυραι codd.
ἄγκονναι Edmonds 12 suppl. Kamerbeek 13 suppl.
Lobel 14 ἐκπεπ[ατ]ἀχμενα Kamerbeek 15 φ[ό]ρηγτ'
Lobel

Heraclit. *Alleg. Hom.* 5 (p. 4s. Buffière)

ἐν ἱκανοῖς δὲ καὶ τὸν Μυτιληναῖον μελοποιὸν εὐρήσομεν ἀλληγο-
ροῦντα· τὰς γὰρ τυραννικὰς ταραχὰς ἐξ ἴσου χειμερίῳ προσεικάζει
καταστήματι θαλάττης· [1—9].

τίς οὐκ ἂν εὐθύς ἐκ τῆς προτρεχούσης περὶ τὸν πόντον εἰκασίας
ἀνδρῶν πλωιζομένων θαλάττιον εἶναι νομίσειε φόβον; ἀλλ' οὐχ
οὕτως ἔχει· Μύρσιλος γὰρ ὁ δηλούμενός ἐστι καὶ τυραννικῆ
κατὰ Μυτιληναίων ἐγειρομένη σύστασις.

Cf. Cocond. π. τροπ. 9 (*Rh. Gr.* 3. 234—5 Spengel), Ap. Dyc. π.
ἀντ. 119b (i p. 93 Schneider)

208A P. Oxy. 2297 fr. 6

2]ος ἀλλ' ἄγι
3 αἴ π]οτα κάλλοτα

ALCAEUS

rents in it; the anchors² are slackening; the rud-
ders . . . my feet both stay (entangled) in the ropes:
this alone (saves) me; the cargo . . . (is carried off)
above . . .

¹ The word may also mean 'strife, civil war': it fits both the
storm description and the political allegory. ² With
Edmonds' conjecture, 'the wooldings'.

Heraclitus, *Homeric Allegories*

In plenty of passages we shall find the Mytilenean lyric poet
also using allegory: he equally (sc. with Archilochus: see
Archil. fr. 105 West) compares the upheavals caused by the
tyrants with stormy conditions at sea: 'I fail to under-
stand . . . the anchors are slackening.' Who would not
immediately suppose from the opening seascape that this is
fear of the sea on the part of sailors? But that is not the case:
it is Myrsilus¹ that is indicated and tyrannical conspiracy
being hatched against the Mytileneans.

¹ 305b, a commentary on this poem, mentions Myrsilus and so
confirms Heraclitus' statement that the poem is allegorical.
See also 306C(e).

208A

But come, . . . if ever before.

GREEK LYRIC

226 P. Oxy. 2297 fr. 25

]γμυτ. [
] . ινεᾶ[νι-

1 ο[vel ω[2 suppl. Lobel

229 P. Oxy. 2297 fr. 28

2 ἄλ]λαισι[

supra lin.]ματαιαῖς ex quo suppl. Lobel

241 P. Oxy. 2297 fr. 40 (scholium)

2 Μύ]ρσιλον .[

249 P. Oxy. 2298 fr. 1

2] . . ον χ[ό]ρον αι . . . [
]. νᾶα φ[ερ]έσδυγον
]ην γάρ ο[ύ]κ ἄρην
5 ἀνέμ]ω κατέχην ἀήταις.

ἐ]κ γὰρ χρη̄ προῖδην πλό[ον
αἴ τις δύναται]ι καὶ π[αλ]άμαν ἔ[χ]η,
ἐπεὶ δέ κ' ἐν π[όν]τῳ γένηται
9 τῷι παρέοντι † τρέχειν † ἀνά]γκα.

μ]αχάνα
ἀν]εμος φέρ[
]εν
] . ι[

13

324

ALCAEUS

226

. . . Myton(?)¹ . . . young . . .

¹ Son of Poseidon and Mytilene, and legendary founder of Mytilene.

229

. . . crazy¹ . . .

¹ From ἄλλος = ἡλεός.

241 (scholium)

. . . Myrsilus . . .

249–251 are papyrus fragments dated to 1st c. B.C. (Schubart) or 1st c. A.D. (Lobel). Lines 6–9 of 249 were known from the collection of scholia (Attic drinking songs) quoted by Athenaeus: Blomfield had attributed the stanza to Alcaeus.

249

. . . choral dance . . . benched ship . . . for it is not better to . . . to restrain the blasts (of the wind). From land one should look ahead for (a fair) voyage if one can and has the skill; but when one is on the high seas it is necessary (to stay put in one's present plight?) . . . (then there is no) way (of changing the conditions: one must go where) the wind carries . . .

2–4 suppl. Lobel 5 suppl. Page 6–9 ex Athen. suppl.
6 κάλον μὲν ἐκ ? Page 9 τρέχειν Athen. μένειν Lobel
10–11 suppl. Lobel

325

GREEK LYRIC

Athen. xv 695a (Carm. Conviv. 891 Page)

ἐκ γῆς χρῆ κατίδην πλόον
εἴ τις δύναίτο καὶ παλάμην ἔχει,
ἐπεὶ δέ κ' ἐν πόντῳ γένηται
τῷ παρέοντι τρέχειν ἀνάγκη.

253 P. Oxy. 2299 fr. 2

5]ως ἀήδων[
7]ι φωναί[

254 P. Oxy. 2299 fr. 3

... [.] ... []
κῆγμαμε []

fort. = 73. 6-7: 1 litt. partes inf. in δερ[μ]ατ[] quadrant

255 P. Oxy. 2299 fr. 4

]μ[
]ανθείας ἀπυ[
]ἔς κίβισιν δ . []
ἐθῆ]κατο κακ φίλ . π . []
5 ἐ]κ δ' ἔλε μ' ὅστια[]
]s· περέτε . []
] . μαβο . []
]ερε . []

suppl. Lobel 7 δέ]ρμα βόο[s ? Lobel

ALCAEUS

252-282 are papyrus fragments dated by Lobel 'towards the middle of the 1st c. A.D.' Lobel attributed them to 'Sappho or Alcaeus' (Ox. Pap. xxi 61-62), but in P. L. F. (Lobel-Page) they appear without comment among the fragments of Alcaeus. Page (S. & A. 296) concludes that the evidence for Alcaeus' authorship is unreliable; Treu (Sappho 173) attributes them to Sappho; in Voigt (S. et A.) they are Incerti Auctoris 28-41.

253

. . . (as?) the nightingale . . . voice . . .

254

. . . (reef?). Let her . . .¹

¹ This fragment may represent the same poem as Alc. 73. 6-7 (one of the inconclusive arguments for Alcaeus' authorship of 252-82).

255

. . . put into a wallet¹ and out of . . . took my bones out of me . . . (the hide of an ox?) . . .

¹ Rare word used especially for the pouch in which Perseus carried Medusa's head: perhaps part of that story is being told (Page, S. & A. 274 n. 3).

GREEK LYRIC

256(a) P. Oxy. 2299 fr. 5(a)

2]εμον νό[η]μμ' ἀργαλ[ε
]αῖα σόν θ[ερ]απον[τ
] .ον ἄλλα .[]ηνα[
 5] . θιδήαν κεφάλαν[
]παῖς τονδετελεσ . [

2-3 suppl. Lobel 5 'A]θιδήαν ? Lobel

257 P. Oxy. 2299 fr. 6

ὡς ὄτ' ἔπα[

πρόσθενεμευδα[
 λαμπο . [
 πάντ' ἐπιχ[
 5 ὡς τομελι[

ἦρ' ἔτι πάστ[

2 πρόσδε[pap., sscr. θ sup. δ m.²; vers. correctum inter 6 et 7
 scr. m.²

258 P. Oxy. 2299 fr. 7

3] .αι Κρόνω

259(a) P. Oxy. 2299 fr. 8(a) col. ii

8 ἐλπώρα[
 11 οὐκ ἀνάδες[
 13 ἕπποις ἦχες[
 14 .] .δ' ἄλλαι παρεβ . . [
 15 κόσμω κῦδος ἐχ[
 16 νῦν δεῖ κῆναμε[
 17 βεβάκαισ' [

8-10 schol. inter coll. i et ii . . . μυρσι[ι]λον . . . 13 suppl.
 Lobel

328

ALCAEUS

256(a)

. . . (my ?) troubled thought . . . your attendant
 . . . the head (of Atthis ?) ¹ . . . (child ?) . . .

¹ Mention of Atthis would indicate Sappho's authorship.

257

. . . as when . . . before . . . shining . . . all
 . . . , even so ¹ . . . still ?

¹ Probably a Homeric-type simile; for the subject-matter cf.
 perhaps Sa. 96.

258

. . . Cronus . . .

259(a) ¹

. . . hope . . . not unpleasant . . . you had horses
 . . . other . . . have glory (from) adornment ² . . .
 now it is necessary . . . (they) have gone . . .

¹ The scholiast mentions Myrsilus in connection with col. i, of
 which only tiny scraps of line-endings remain. ² Voigt
 compares *Il.* 4. 145.

329

GREEK LYRIC

261(b) P. Oxy. 2299 fr. 10(b) col. i

]ημ[
 'Αφρό]διτ[α
]ακεφα [
 :]αν λύθεισα·
5] . [μαλ]οπάρανε, σοὶ μὰν
] ' δε . β[]ν γυναίκων
] . . . οισαν μ[] . ζάεισαι
] . εν ὄρχησθ[' ἐρό]εσσ' "Αβανθι·

suppl. Lobel

col. ii

] ; [. .]κυπ[
 ἀγλαοι . [
 βῶμος[
 κυαν[
 ἀργ]υρ
 χρῦ[σ

suppl. L-P

263 P. Oxy. 2299 fr. 12

2]φονε . [
]αρμ' ερο[
] . . ος σίμαν[
5] . ' αἴθερος ὄν[
]εως δενα[
 θα]υμάσιον μεν . [
] . . πέφυκεδ . [
] . εκαλος[

7 suppl. Lobel

330

ALCAEUS

261(b) col. i

. . . Aphrodite¹ . . . loosened . . . to you, apple-
cheeked² girl¹ . . . of women . . . (winds) blowing
through . . . to dance, lovely Abanthis¹: . . .

¹ In the vocative case of direct address. Surely by Sappho?
Abanthis may be addressed also at Sa. 22. 10. ² Or 'white-
cheeked' (see Gow on Theocr. 26. 1).

col. ii

. . . splendid . . . altar . . . blue (enamel?) . . .
silver . . . gold¹ . . .

¹ Description of a shrine with works of art? V. 1 may refer
to Aphrodite, 'the Cyprian'. Cf. Sa. 2.

263

(snub-nosed?) . . . upper air . . . marvellous . . .
is (by nature) . . . handsome¹ . . .

¹ Treu, *Sappho* 174 suggests that this may be a wedding-song
(by Sappho).

331

GREEK LYRIC

283 P. Oxy. 2300 fr. 1

καιν[.]ων . υν[]ν[
2 ωνενογ . ππ . []

κ'Αλένας ἐν στήθ[ε]σιν [ἐ]πτ[ό]αισε
θῦμον Ἀργείας, Τροίῳ δ' [ὕ]π' ἄν[δ]ρος
ἐκμάνεισα ξ[εν]ναπάτα πὶ π[όν]τον
6 ἔσπετο νᾶϊ,

παῖδά τ' ἐν δόμ[ο]ισι λίποισ' [ἐ]ρήμαν
κᾶνδρος εὐστρωτῶν [λ]έχος . []
πεῖθ' ἔρω<ι> θῦμο[]
10 παῖδα Δ[ί]ος τε

]πιε . . . μανί[]
κ[ασιγνήτων πόλεας μ]έλαινα
γαί' ἔχει Τρώων πεδίω<ι> δά[μεν]τας
14 ἐν]νεκα κήνας,

πόλ]λα δ' ἄρματ' ἐν κογίαισι []
ἦρι]πεν, πό[λ]λοι δ' ἐλίκωπε[]s
]οι στ[ε]ίβοντο, φόνω δ . []
18] . . [. .]ευσ·

] . . . [. . . .]υσ . []

3-5 suppl. Lobel ἐπτόαισε vel ἐπτόαισας 7 δόμ[ο]ισι suppl.
Lobel [ἐρήμαν Page [ἐράναν Gallavotti 8-9 e.g. ὡς F'
ὑπέικην | πεῖθ' ἔρωι θῦμος διὰ τὰν Διώνας Maas 10 suppl.
Lobel 12-13 μέλαινα γαῖα Page δά[μεν]τας suppl. Lobel
14-17 suppl. Lobel στειν- in στειβ- corr. pap. φόνω<ι> δ' ἔχαιρε
Gallavotti 18 [δῖος Ἀ.]χί[λλ]ευσ Vogliano

332

ALCAEUS

283-285 are papyrus fragments attributed to Alcaeus. The hand belongs to 2nd or 3rd c. A.D.

283

. . . and excited¹ the heart of Argive Helen in her breast; and crazed by the Trojan man,² the deceiver of his host, she accompanied him over the sea in his ship, leaving in her home her child (desolate?) and her husband's bed with its rich coverlet, (since) her heart persuaded her (to yield?) to love (through the daughter³ of Dione?) and Zeus . . . many of his brothers⁴ (the dark earth?) holds, laid low on the Trojans' plain for that woman's sake, and many chariots (crashed?) in the dust, and many dark-eyed (warriors) were trampled, and (noble Achilles rejoiced in?) the slaughter⁵ . . .

¹ Subject is probably Love or Aphrodite. ² Paris. ³ Aphrodite. ⁴ Paris' brothers: acc. to Homer, 12 of Priam's 22 sons were killed. ⁵ Same theme in Alc. 42, Sa. 16.

333

GREEK LYRIC

286 P. Oxy. 2301 fr. 1

(a)

] . αναω[
πο]λυανθέμω[
κρ]ύερος πάγος·
]. ὑπὰ Τάρταρον·
5 ἐπ]ὶ νῶτ' ἔχει
ἐ]γσοῖας τύχοις
] [

(b)

] . . γουδ . [.] . . [.]
] . ησδ' ἄδαμα . [.]
] . ον φῆρα κατέκτ[αν-
] [.] . [.] . . ων μεγ[.]
5] . όσυνα . [.]
..] μ' [.]

veri sim. est fr. (a) supra fr. (b) stetitisse; fort. ita coniungenda ut (a)7 in (b)1 post litt. δ inseratur (L-P) marg. dext. schol. ad (a)2 φη(σιν) ογλαι[]ται|τὰ τοῦ χειμῶν(ος), φησί, διαλύετ(αι), ad (a)5 ἀν(τι τοῦ) γαλήνη (ἐστὶ) κ(ατὰ) τὴν θάλασσαν, ad (a)6 τῆς ἐγ[σοῖας] τοιαύτη γ(άρ) οὔσα τῆι (a)2 suppl. Lobel sc. ἔαρος vel ἦρος 3 suppl. Lobel 5 γελάνα δὲ θαλάσσης ἐπ]ὶ Lobel (deb. γελάννα) 6 -σοῖαις pap. (b)2 ἄδαμασ[τ- Barner 3 suppl. L-P

296 P. Oxy. 2302 fr. 4

(a)

] . νότατον τόδ[. ἐ]νόησεν
]λασθ' ἔρον ἀλ[.] . [. .] . νταπέδ[
]δη πόλις ὦ[. Κρο]νίδα βασιλη[ος
4]μω . . [. .]ν . . [.] . δε θάν[ον]τε[ς
]εῖς Ἀΐδα δόμο[ν] ἀνευθα δι[ἐ] τούτ[ων

334

ALCAEUS

286-294 are small papyrus scraps 'provisionally attributed to Alcaeus' (Lobel); the hand is dated to 2nd c. A.D.

286(a)

. . . flowery (spring?)¹ . . . cold frost (thaws)
. . . down to Tartarus . . . (calm) covers the back
(of the sea) . . . may you find² safety . . .

(b)³

. . . (untamed?) . . . killed the beast . . .

Scholia: (a)2 he says ('glory?') . . . wintry conditions are being broken up, he says; (a)5 instead of 'there is a calm over the sea'; a(6) (safety?), for such . . . being . . .

¹ Cf. Alc. 367, Hor. Carm. I. 4. 1 solvitur acris hiems. ² Or 'you might find': safety presumably in a sea-crossing. ³ Perhaps continues immediately after (a), though more than one poem may be represented.

295-297 are papyrus fragments written in 2nd or 3rd c. A.D.

296

(a)¹ That was a very (foolish) idea of . . . to (appease?) Love; but . . . when the city perished thanks to king Zeus, son of Cronus . . . (they) died and went to the house of Hades. Without them no

335

GREEK LYRIC

οὐ]δεῖς πόνος ὦ[. ἀ]λλὰ τὰ πά[ν]τ' ἀπ[
] . εν κάλα . ε . . . [.]δε τὰσλα κἀκρο[ισι
 8] . ἄξιος ἀντὶ λέ[ο]ντ[ος . .] ἧς ἀπυδέρθηγ.

1 ἀπαλα]μνότατον Lobel δε]ιν- Barner 2 ἔλ]λασθ(αι) ? Lobel
 3 ἐπει] δὴ π. ὦ]λετο Page ὦ]λετ' ὑπά ? Snell 4 suppl. Lobel
 5 δόμο]ν ἦλθον] Page τούτ[ων Page 6 init. suppl. Lobel
 ἀπ]όλωλε Page 7 [ἐκέρα]σσε]? Lobel 8 ἀρ' (Page: deb.
 ἦρ') οὐ]κ ? Lobel λέοντος Lobel μᾶλλον κ' ἄ. Ἀντιλέοντος Maas
 ὄδ] Hamm

(b)

Κ]υπρογένῃ', ἐν σε κάλωι Δαμοανακτιδ[αις
] . παρ' ἐλάαις ἐροέσσα[ις] καταήσσατο
 εὐφρο]σύναις· ὡς γὰρ οἶ]γοντ' ἔαρος πύλλ[αι
 4 ἀμβ]ροσίας ὀσδόμενοι [.]αις ὑπαμε[
] κή]λαδε . []ν[
]οἶ]δε . . . [] [. . .]
] οὐ]κ ο . [. . . .]θ'. α [. .] αυ [. .] νεάνι [αι
 8] . ξ ἰ]ακ[ύ]νθ]ω <ι> στεφανώ]μενοι[
 <ii versuum spatium vacuum>
] . α γὰρ δὴ διε[. . . .]μα[
] . οὐ]πω διε [. . . .] . . [. . .]
] . σ ἐ]πάερον [. . .]
 12]ωδ' [ἐ]ρά]τας εἰς α . [. . .]
 ἐ]ξέφυγον πολλ . [. . .]
]ν . ν [ἀ]νεμωλ[. . .]
]α]ς [.]δος [.]ς πυθμ[εν-
 <sequuntur iii versuum fr. minora>

1 -δ[αις vel -δ[α Lobel 2 suppl. Lobel 3 εὐφρο]- ex. gr.
 Lobel γαθο]- Barner 4 init. κόροι δ' Barner ἀμβ] suppl.
 Lobel 7 ἀ[λλ'] ἀδ[θι] Page 8 κρούοισιν πόδ' ἐνάλλ]αξ
 ex. gr. Page ἰακ[ύ]νθ]ω Page 9 ex. gr. διε[λήλα]μα[ι, διε[λεξά]-
 μα]ν Lobel 12 Λέσβ]ω δ' ? Lobel νάσ]ω Barner 13 πόλλα
 [πάθων ἔγω ex. gr. Page

ALCAEUS

labour (prosper?), but all (is ruined?) . . . fine
 things, and he (mixed) good with evil. Was he not
 worthy to be flayed like a lion²?

¹ It is not certain that the poem begins here; it ends with v.
 8. For a possible outline see Page *S. & A.* 299. ² Prover-
 bial? With Maas' text, 'Would he not be more worthy to be
 flayed than Antileon (an obscure tyrant of Chalcis: *Ar. Pol.*
 1316a 29)?'

(b) ¹ (Holy) Cyprus-born, ² Damoanactidas . . .
 you in a fair (season?) . . . by the lovely olive-trees
 blew³ down . . . (delights?); for when the gates
 of spring are opened . . . (boys) scented with am-
 brosia . . . ; (but again) youths garlanded with
 hyacinth . . .

. . . for⁴ . . . not yet . . . I⁵ raised . . . from
 lovely (Lesbos?) to . . . I⁵ fled, (having suffered?)
 much . . . wind . . . bottom . . .

¹ Poem begins here. ² Aphrodite. ³ Obscure verb:
 perhaps 'slept'. ⁴ A new poem? The theme seems to be
 Alcaeus' exile. ⁵ Or 'they'.

GREEK LYRIC

298 P. Oxy. 2303 fr. 1(a) [vv. 15-28] + P. Colon. 2021 [vv. 1-49]

δρά]σαντας αἰσχύν[νον]τα τὰ μῆνδικα,
 . . .]ην δὲ περβάλοιντ' [ἀν]άγκα
 3 αὐ]χενι λα[β]ολίωι π . [. .]αν·

ἦ μάν κ'] Ἀχαιοῖσ' ἧς πόλυ βέλτερον
 αἰ τὸν θεοβλ]άβεντα κατέκτανον·
 οὕτω κε π]αρπλέοντες Αἴγαισ
 7 πραῦτέρα]s ἔτυχον θαλάσσας·

ἀλλ' ἂ μὲν] ἐν ναύω<ι> Πριάμω παῖς
 ἀγαλμ' Ἀ]θανάας πολυλαΐδος
 ἀμπήχ'] ἐπαππένα γενήω,
 11 δυσμέ]νεες δὲ πόλη' ἔπηπον

.] . . . [. .] . as Δαῖφοβόν τ' ἄμα
 ἔπεφν]ον, οἰμώγα δ' [ἀπ]ὸ τείχεος
 ὄρωρε, κα]ὶ παίδων αὐ]τα
 15 Δαρδάν]ιον πέδιον κατῆχε·

Αἴας δὲ λ]ύσσαν ἦλθ' ὀλόαν ἔχων
 ἐς ναῦο]ν ἄγνας Πάλλαδος, ἂ θέων
 θνάτοι]σι θεοσύλαισι πάντων
 19 αἰνο]τάτα μακάρων πέφυκε·

χέρρεσ]σι δ' ἄμφου παρθενίκαν ἔλων
 σέμνωι] παρεστάκοισαν ἀγάλματι
 ὕβρισσ'] ὁ Λ[ό]κρος, οὐδ' ἔδεισε
 23 παῖδα Δ]ίος πολέμω δότε[ρ]ραν

γόργωπι]ν· ἂ δὲ δεῖνον ὑπ' [ὄ]φρυσι
 συμ[] [πε]λλ[ι]δγώθεισα κατ οἶνοπα
 αἰξ[ε πόν]το[ν], ἐκ δ' ἀφάντοι]s
 27 ἐξάπ[ύ]ας ἐκύκα θυέλλαισ·

338

ALCAEUS

298-301 are papyrus fragments from *Oxyrhynchus* published by Lobel in 1951. He dates the hand to 1st c. A.D. The text of 298 was richly supplemented by the Cologne papyrus edited by Merkelbach in 1967 (*Z. P. E.* 1 82 ff.); it too was written in 1st c. A.D.

298

. . . disgracing those who performed unjust deeds, and we must put (a noose?) on their necks and (kill them?) by stoning.¹ (Truly) it would have been far better for the Achaeans if they had killed the man² who did violence to the gods; then as they sailed past Aegae³ they would have found the sea (more gentle); but in the temple the daughter⁴ of Priam was embracing the statue of Athena, generous giver of booty, clasping its chin, while the enemy assailed the city; . . . they killed . . . and Deiphobus too, and lamentation (arose?) from the wall, and the shout of children filled the (Dardanian?) plain; and Ajax came in deadly madness to the temple of holy Pallas, who of all the blessed gods is most (terrible) to sacrilegious (mortals), and seizing the maiden with both hands as she stood by the (holy?) statue the Locrian (ravished her), without fear of the daughter of Zeus, giver of victory in war, grim-eyed; but she, . . . terribly beneath her brows,⁵ livid with anger (darted) over the wine-dark sea and suddenly stirred

339

GREEK LYRIC

post v. 27 initia vv. xxii, quorum 29 ἶραιο 30 Αἴας
 ἀχ 31 ἄνδρος 34 ἔβασκε 35 παννυχία
 36 πρωτοῖο 37 δεινα 38 αἴξε πόγ[τον 39
 ὤρσε βία[ν 41 πάντᾱ 44 οὐδωδεκαμ 45
 ζώει μὲν ὦ 47 ὠύρραδον 48 ἐπεὶ κελητο[

1 δρα- suppl. Merk. νον Lobel vel ναν Page schol. supra v. 1
]πόλεμος . γτι et μῆνδικα τὰ μὴ ἔ[νδικα τ]ᾶ μὴ ἐν δίκη<ι>
 κε[ί]μενα 2 suppl. Merk; schol. τὴν ἀχχόγγην οὕτως εἴρηκε
 δεσμὰ (-ὄν Ll.-J.) τὴν ἀνάγκην 3 αἴχ suppl. Merk. λαβ Lobel
 4 suppl. Kassel 5 Page e schol. θεοσύλη<ν> ὄντα 6 Ll.-J.
 7 Page vel βαιτέρα]s 8 Page 9 Merk. 10 Treu; ἀπα-
 ππένα pap. = ἀφημμένη schol. ἐπ- Lobel, qui tamen poetam
 ἐπαμμένα scripsisse cens. 11 suppl. Merk. πόλιν pap. em.
 Ll.-J. 13 suppl. Merk. 14-15 Page 16 Merk. 17
 ex. gr. Page, Kassel 18 θνάτοι]σι Page φώτεο]σι Merk.
 19 αἰνο] Page δεινο] Merk. 20 suppl. Treu, Page 21-24
 Page 25-31 obelis notantur 25 suppl. Merk. 26
 Page 27 Merk. 47 -δ<ι>ον Ll.-J. ὦ ὠύρραδον.[Snell

cf. P. Oxy. 2506 fr. 84 + 108 = Alc. 306A(h)

5 ἀ]λλὰ καὶ τὸ[ν] ὑπὸ τῶν [
 Αἴ]αντα κατηγιαμένο[ν]
]α [ἐ]πὶ τῆι Κασσάνδρα[ι
]καὶ γὰ[ρ] αὐτ[ὴν] τῶι ἀ]γάλλμ[ατι

299 P. Oxy. 2303 fr. 2

3 ἄβας ἀν[θος]
 4 φοιτάι[
 8 πορνα[

3 suppl. Barner

302 P. Oxy. 2304

(a) col. i 19 (schol.) Μυρ]σίλου

(b) col. ii

5 Πένθι[λ-
 11 τοῖς τύρα[νν]

ALCAEUS

up hidden stormwinds . . . holy⁶ . . . Ajax (to the
 Achaeans?) . . . man . . . went . . . all night . . .
 first . . . terrible . . . darted over the sea . . .
 roused the might (of the winds?) . . . everywhere
 . . . not twelve . . . is alive . . . o son⁷ of Hyrrhas
 . . . when . . . horse⁸ . . .

¹ Text of the first stanza v. uncertain, but there seems to be
 contemporary reference. ² The crime of Locrian Ajax was
 narrated in the epic poem *The Sack of Troy* (Homer *O. C. T.*
 vol. v, p. 108). ³ In southern Euboea. ⁴ Cassandra.
⁵ The following lines, which are obelized, may have been
 inserted by the scribe in the wrong place. ⁶ After v. 27
 only line-beginnings are preserved. ⁷ Pittacus: the point
 of the poem may have been that P. deserved stoning for his
 offences against the Mytileneans. ⁸ Or 'boat'.

A papyrus scrap seems to comment on this poem:

. . . but also Ajax, accused by the (Achaeans) of having
 (committed a crime?) against Cassandra . . . ; for (he seized)
 her (as she was clasping) the image (of Athena) . . .

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. . . (flower?) of youth . . . go . . . harlot . . .

302 Papyrus scraps written 150-200 A.D. (Lobel)

(a) (probable reference in scholia to Myrsilus)

(b)

. . . Penthilus(?) . . . tyrant(s) . . .

GREEK LYRIC

(c) viii versuum initia:

12	τάρβημι[	13	ἄμμαν χ[	14	γέν'ητα . [	15
	μῦθον έ . [	16	νέφος κα . [	17	πύργω . [	18
	γένοιτοτ[	19	κάρτερον . [

303A (Voigt) P. Oxy. 2291: v. Sa. 99

304 P. Fouad 239: v. Sa. 44A

305 P. Oxy. 2306

(a) col. i

7 τὰ
 ὑπὸ [σ]οῦ κεκερασμ[έν]α, τοῦ-
 τ' ἔστιν, οὐδέποτε ἐ[πιλ]είψει
 10 ὁ ἐξ ἡμῶν πόλεμος. ὡς ἄλλος
 ἐ[κ] πολίας ἀρνητήμενοι[οι] ὡς
 ἐκ θαλάσσης ἀντλο[ῦ]ντες
 ἀνέκλειπτον πόλε[μ]ον ἔ-
 ξετε ἐ[. . .]. αμοι
 15 πόλεμος μήτε γένοιτ[ο]· γέγρα-
 πται πρὸς τινα ὀνόματι κα-
 λούμενον Μνήμονα δς ἀ-
 κάτιον παρέστησεν εἰς τὴν
 Μυρσίλου κάθοδον· φησὶν οὖν
 20 ὅτι οὐκ αἰτιᾶται αὐτὸ[ν] οὐδέ
 διαφέρεται περὶ το[ῦ]του.
 ὅστις δ' ἄμμε διαστα[. . .]. θέλει
 ἦτοι καθόλου λ[.]. των
 περὶ Φίττακον [.]. των
 25 ὦ Μνᾶμόν κ[.] τιν()
 .] . κύριον ὄνομ[α . . . Μ]νημο-
 ν-]

(sequuntur vv. v fr. minora)

suppl. Lobel 14 σ[οί] κᾶμοι Latte 22 διάστα[σαι] Gal-
 lavotti 23-24 λ[έγει ἢ κατὰ] τῶν περὶ Φ. [στασιασ]τῶν ex. gr.
 Snell

ALCAEUS

(c)

I fear¹ . . . our . . . happen(?) . . . tale . . . cloud
 . . . tower . . . might happen(?) . . . strong . . .

¹ Beginning of poem.

303A (Voigt): see Sappho 99. Alcaeus may have been the author.

304 L-P: see Sappho 44A.

305 is a papyrus fragment containing parts of a commentary on Alcaeus. The hand is dated to 2nd c. A.D.

(a) . . . what has been 'mixed' by you (sing.), i.e. there will never be a shortage of warfare on our side.¹

As if drawing from the grey sea . . . :

as if you (plural) were baling from the sea, you shall have un-
 ending war.²

If³ only there were no war between myself (and you?), nor . . .

This is addressed to someone called Mnemon who provided a boat for the return of Myrsilus. He says, then, that he does not blame him or quarrel with him for this.

Whoever wishes (to set) us (at loggerheads) . . .

He is talking either in general or of Pittacus' circle . . .

Oh Mnamon, . . .

'Mnamon' is a proper name⁴ . . .

¹ Cf. 306C(d). ² Alc. may have written, e.g., 'The wine you have mixed will never fail'. ³ The commentator has moved to a different poem; for another commentary on it see 306C(c). ⁴ The adj. means 'mindful'.

GREEK LYRIC

(b) col. ii

7 -θεν κυλιγ[δ-	29 ἐν βιμ[βλίδεσσι
8 Μυρ[σί]λου κα[	31 [σχοι
14 χάλα[ισι	32 νία
20 τὰ δ' ὄη[ια	33 -ρου σχο[νία
	35 υδωρ

8 κἀ[θοδος ? Lobel (cf. 305a 19)

306 P. Oxy. 2307

(a) fr. 1

13 Κλεωνα[κτ-	ἀν-]
14 αίσχυν[τος	
17 ψευσται[
Ζεῦ πάτερ [Ἀῦδοι μὲν ἀ-	
πεσχαλάφ[αντες ἀλγοῦν-]	
20 τες ἐπὶ τ[αῖς συμφοραῖς ἤ-	
μῶν οἱ Λυ[δοὶ	

13 [ξ vel [κτ- Lobel 13-14 suppl. Lobel 18-21 ex. gr.
Lobel

(b) fr. 2

1 κ]αθοδοφ[4 κ]αθηκογ[5 κάθο]δος του[

(c) fr. 3 col. i

4 ἐπὶ μὲν	7] τῶι Β[ύ]κχι-
5 τ]ῆς φύ[γ]ῆς	8] δι

5 suppl. Lobel πρώτ]ης Treu

(e) fr. 6

2 ὄρν[ι]ν

(f) fr. 7

6 χ]αίρει ἀλ[ληγορῶν
19 αἰροῦν]ται μεσί-
20 [την]

6 ? Lobel 17-18]τον Πιε[ρίανδρον, 18-19 περὶ Σίγει]ον
ἐπο[λέμησαν e.g. Page

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ALCAEUS

(b) Brief line-beginnings of a commentary on fr. 208: 7 refers to waves 'rolling in from this side' (208. 2) and 8 mentions (the return of?) Myrsilus; 14, 20 and 29 quote 208. 9 ('are slackening', 'rudders') and 208. 13 ('in the ropes', explained by the common word for 'ropes'); 35 mentions water.

306 Fragments of a commentary on Alcaeus; the papyrus text was written in 2nd c. A.D.

(a) commentary on fr. 68 and fr. 69: . . . Cleonax¹ . . . shameless² . . . liar . . . 'Father Zeus, the Lydians, indignant'³: pained at our misfortunes, the Lydians . . .

¹ Or Cleonactidas: ref. to Myrsilus: cf. 112 n. 2. ² Comment on 68. 5. ³ 69. 1.

(b) . . . return¹ . . .

¹ Presumably of a politician from exile.

(c) . . . in the time of the (first?) exile¹ . . . Bycchis² . . .

¹ Cf. 114. ² Cf. (i) fr. 16 below, 60a, 73, 335.

(e) . . . bird . . .

(f) . . . (he likes to allegorize?)¹ . . . they choose as mediator² . . .

¹ Cf. (i) col. i 12 below. ² Doubtless with ref. to the mediation of Periander of Corinth between Athenians and Mytileneans over Sigeum: see 428b, test. 3.

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GREEK LYRIC

(g) fr. 9

3 νῦν δεῖ ἄ[παντας] ἀγαθῆι χρη-
 σαμένου [ς τύχηι] ἐνθορεῖν
 5 καὶ ἐνορμ[ῆσαι τ]οῖς τ[ο]ῦ Φιτ-
 τάκ[ο]υ νώτ[οις καὶ τῆς] κα-
 κῆς ὑβρεως [τὸ]ν τύραννον
 παῦσαι. ἐπὶδ[...]. ἰ Δίος υἱὸς
 Κρονίδα· καὶ α[ὔτ]η κατὰ
 10 Φιττάκου γέγ[ρα]πται πε-
 ρὶ τῶν ὄρκων [τῶν γ]ε[γ]ε-
 νημένων ἐν [].
 πολ[.....]ρ[].

3 suppl. Gallavotti α[ὑτοῦς] Page 8 ἐπιδ[οί]η ? Lobel

(h) fr. 12

3 ἕως μέτωπον
 γεινώσκοι ἀφ[]
 5 ἐκπλήσσοιτο []
 ἐναβρνομ[]
 καὶ κατὰ κεφ[αλ-]

7 suppl. Lobel

(i) fr. 14, 16

col. ii

col. i

5 ἄ οἱ Αἰολεῖς· καὶ νῦν [τὴν
 ψάμμον ψόμμον εἴ[...]. ρ[η]-
 κε· σημ[αί]νει δὲ τὴν ἀκα-
 θαρσίαν. θλιβομένης αὐ-
 τῆς καὶ περαιομένης
 10 πολλῆ ἀκαθαρσία ἀνα-
 πορεύεται καὶ λεύκη· εἴρη-
 ται δὲ τὸ λευκός διὰ τὸ ε-

5] α . [] . ἐπιφέρει ὑπὸ
 ἔρμα] τος διερρηγυῖαν
] . ως θάλασσαν
] ὑφαλοι τόποι

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ALCAEUS

(g) Now (all?) should make use of their good fortune and jump and rush on Pittacus' back, and stop the tyrant from his evil insolence.

(May)¹ the son² of Zeus, Cronus' child, (look upon) . . .

This poem too is directed against Pittacus in connection with the oaths that were taken in . . .

¹ New poem. ² Presumably Apollo: cf. 67.

(h) as far as 'brow':

may he learn . . . may he be terrified . . . priding himself . . . and down on his head . . .

(i) col. i . . . he¹ introduces (the ship) broken by a reef . . . (as far as the word) 'sea' . . . submerged places . . . not . . . but not appearing . . . through the . . . sea . . . by reefs . . . Anacreon² . . . is³ fond of allegorizing . . .

¹ Almost certainly a commentary on 73. ² Cf. Anacr. 403.

³ Anacreon or Alcaeus?

(fr. 16) . . . to¹ forget the homecoming and to enjoy being young in company with you all, and together with Bycechis . . .

¹ Quotation from 73.

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GREEK LYRIC

] οὐκ ὄντες μὲν παρμα. διὰ δὲ σκέλη ἤ-
] μὴ φαι[ν]όμε- -
 νοι δὲ] δια το[.]... [] δη κεχώρηκε αὐταὶ καὶ
] θάλασσαν [] 15 τὰ σκέλη αὐτῆς πεπαλαί-
 10 ὕ]πέρ ἐρμάτω[ν] ωτα[ι· πύκν]α τε καὶ θαμα[
 'Α]νακρέων δρομ[οίσαι· ἐ]πὶ τῆς ἀλ-
 ἀλ]ληγορῶν χαί- ληγορία[s . . .] . πεπλευ-
 ρει] . αι . . . τ . . . κνίαὶ αὐτῆ<ι> διὰ τοὺς πολ-
] π . . η . . . 20 λούς πλοῦς καὶ πυκνοὺς ἤ-
 15] . δη π[α]λαιὰ γέγονε[ν·] ἀλ-
 -
 λ' οὐ σ . [. .] τρων ἐν<ν>εκ[α
 τα ι . . . [. .] οὐ διὰ τὸ [πεπα-
 λαιῶσθ[αι . . .] . . . [κα-
 25 θορμισθῆναι ἢ [τοι τῆς
 συνουσί[ας] πεπλ[
 η ναὺς π[α]λαιὰ του[.] . [
 πλεῖν κ[α]τ[ί]οχει τουτι[
 π[.] γας πορεύετα[ι
 30 τ[οὺς λεγ]ομένους πε[σ-
 σοὺς κί]νεις πάντα λί[θον
] τάγεται ω[
] . [

(fr. 16)

νό]οτου λελάθων [
 σύ]μ τ' ἤμιμι τέρπε[σθαί
]άβαις καὶ πεδὰ [Βύκχιδος

col. i ad fr. 73 spect. vid. 4]ἔως Barner 7-8 suppl.
 Lobel fr. 16]άβαις vel συν]άβαις L-P col. ii suppl. non
 laudata, Lobel 13 οια παρ. διὰ Page ὁ<ή>ια Gallavotti
 16 suppl. Page 17 δρομ[οίσαι Gallavotti 22 βόλλε-]
 Gallavotti παύε-] Barner 23-24 τὸ [πεπα]λαιῶσθαι ἐθέλει
 Gallavotti 25-26 suppl. Hamm

306A P. Oxy. 2506 (= S273-285 Page *S. L. G.*)

306B P. Oxy. 2733 (= S263 Page *S. L. G.*)

]ωτακα[] . . . [
]ν δειλοὺς ὅτι ε . [
] . τῶν κύβων η [
 5] . σημειωτέον [
 τὰ κ]ακά ἐκτρεπομε-[
] καὶ τάγαθά. καὶ [

ALCAEUS

col. ii . . .

'sand'¹

as far as

'comes up':

the Aeolians put 'o' for 'a'; so here he has called 'psammos' ('sand') 'psommos'; it means 'impurity'. As she is crushed and pierced much impurity rises up on her together with white²: it is called 'white' because of the swelling.

'And it has already gone through her legs':

and her legs have grown old.

'Having run many courses (in close succession)':

in terms of the allegory, having sailed; through her many voyages made in close succession she has already become old.

'But not because of . . .':

not because she has grown old (does she wish) to be brought into harbour . . . intercourse . . . old ship . . . restrains from sailing . . . travels . . . so-called 'pessoi'³ . . .

'moving every piece' . . .

¹ Quotations with commentary; probably not a continuation of the commentary on 73: see Koniaris, *Hermes* 94 385-97. Page reconstructs Alcaic stanzas at *S. & A.* 193. ² A disease like leprosy. ³ A game similar to draughts.

306A Papyrus fragments of a biographical commentary on Alcman, Stesichorus, Sappho and Alcaeus. For fr. 6(a), 77, 98, 102, 105 see Alc. test. 9; for fr. 84 + 108 see fr. 298.

306B Papyrus fragment of a commentary on Alcaeus: the hand is dated about the middle of 2nd c. A.D. See test. 4.

. . . cowards . . . (metaphor) from dicing . . . mark¹ . . . the evils (diverted?) . . . and the blessings. And . . .

GREEK LYRIC

π]έτην οὐ τλᾶτον [
] τὸ ἐξῆς ἔστιν ἀλ- [
 10] . πέτην οὐ τλητὸν [
] υἱὸς τοῦ Κλεάνορος ὅτι [
] ἐξῆς τὸν Μύρσιλον . εγε . [
] ἐνεχθήσεται ὁ ἔνιοι [
] . ες· φεύγ[οι]σιν· οὕτως [

omnia suppl. Lobel 4-5 ἀπ]ὸ τῶν κύβων ἢ | μεταφορά Lobel
 9-10 ἀλ|λά ? Page 10 ε]ῦ πέτην Lobel 12 λέγεισ|θαι ?
 Lobel

306C P. Oxy. 2734

(a) fr. 1 (= S264 Page *S. L. G.*)

4]πολλω . [
 5 ἀναξ "A]πολλον πα[ῖ μεγάλα Δίος
 10]ιδῆ εγ[. .] . [
 ἀ]ρχή· χαῖρε [Κυλλάνας ὁ μέδεις,
 σὲ γάρ μοι θυμο]ς ὑμνην [
] . vos κλοπη [
] γ]ενεθλια [
 15]s . on 'Απόλλω [ν
]αὐτῶι ἀπειλή]σας
]περισπα [
]μων τατ [
 κλ]οπήν λαβ [
 20]ῆ δὲ τρίτη . [
 ἀ]ρχὴν δὲ ε[Νύμφαις ταῖς
 Δίος ἐξ αἰγιόχω] φαῖσι τετυχ[μέναις

suppl. Lobel 4 'A]πόλλων ? Lobel 10 ὠ]ιδὴ ἐγ[έ]ν[ε]ρο ?
 Lobel

(b) fr. 4 (= S265 Page *S.L.G.*)

3 'A[ρ]ιο]το]τέλης

ALCAEUS

(that they should) fall ² is not bearable '

. . . the sequence (of the words) is, 'But . . . (that they should) fall (favourably?) is not bearable' . . . son of Cleanor . . . next that Myrsilus ³ (is meant?) . . . will be brought, which some (critics) . . .

'are in exile';

thus . . .

¹ I.e. place a critical sign in the margin. ² Presumably this is the metaphor from dicing. ³ Perhaps some took 'the son of Cleanor' to be Myrsilus: cf. 112. 23.

306C Papyrus fragments of a commentary on Alcaeus: the hand is dated to the first part of 2nd c. A.D.

(a) This fragment contains summaries of the contents of the first three poems of Book 1.

. . . (Apollo?) . . . 'Lord Apollo, son of great Zeus' (307) . . . a poem (was created?) . . . the beginning: 'Greetings, ruler of Cyllene—for it is of you that I wish to sing' (308) . . . theft . . . birthday . . . Apollo . . . threatening him . . . (steals?) ¹ . . . theft ² . . . The third (poem) . . . beginning . . . 'They say that the Nymphs, created by aegis-bearing Zeus' (343) . . .

¹ But the word may refer to the circumflex accent: see Ap. Dysc. at 308(b). ² For the contents of the hymn to Hermes see 308.

(b) . . . Aristotle . . .

GREEK LYRIC

(c) fr. 6 (= S267 Page *S. L. G.*)

2] . σουδεναν[
] . Μυρσίλωι ἀκ[
 π]λουν· ἀγνοουν[τ-
5] . ὅς μοι εἶη καὶ ἐν τ[
]ν αὐτῶι διανοεῖτ[ἀσυννέ-
τημι τῶν ἀνέμ]ων στάσιν· τὸ μὲν γ[ἀρ ἐνθεν κῶμα
κυλίνδετ]αι [τ]ὸ δ' ἐνθεν· ταύτη[
 ἐπι]χειρεῖ πάλιν τη[

suppl. Lobel 3 ἀκ[άτιον ? Lobel 4-5 fort. fr. 7 ita
coniungend. κα[τάπλουν . . . |μή]τε πό[λε]μός μοι εἶη

(d) fr. 11 (= S270 Page *S. L. G.*)

3] . αδιαλ[

ἀδιαλ[ειπτ- ? Lobel

(e) fr. 12 (= S271 Page *S. L. G.*)

5]ου μοναρχ[
6]τυρανν[

306D P. Mich. 3498^r (= S286 Page *S. L. G.*)

v. Sa. 213C

307(a) Heph. *Ench.* 14. 3 (p. 45 Consbruch)

. . . τὸ καλούμενον Ἀλκαϊκὸν ἑνδεκασύλλαβον . . . οἶον

ὦναξ ἝΑπολλον, παῖ μεγάλω Δίος

cf. schol. A in Heph. *Poem.* 3 (p. 169 Consbruch) καὶ ἔστι τῆς
μὲν πρώτης ᾠδῆς ἀρχή, *Poem.* 3. 6 (p. 66 Consbruch) . . . τὴν
πρώτην ᾠδὴν ἐν τῷ πρώτῳ Ἀλκαίου . . . , Atil. Fortunat. *Art.*
28 (vi 297 Keil), Alc. 306C(a) 5

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ALCAEUS

(c) . . . (does not blame him at all?) . . . (boat?) for Myrsilus
. . . voyage; not know(n) . . . 'May I not have war'¹ . . .
intends . . . 'I fail to understand the direction of the winds:
one wave rolls in from this side, another from that'²; this
. . . tries again . . .

¹ Vv. 2-5 seem to refer to 305. ² 208. 1-3.

(d) . . . (incessant?)¹

¹ Cf. 305(a) 13, 'unending war'.

(e) . . . monarch . . . tyrant . . .

306D A papyrus list of the opening words of poems by Sappho,
Alcaeus (34 and 308) and perhaps Anacreon: see Sa. 213C.

307-450 are book-quotations of Alcaeus. 307-311 belong to
Book 1 together with 343, 312-313 to Book 2, 314 to Book 3,
315-316 to Book 4, 317 to Book 7, 318 to Book 8, 319-321
to Book 9, 322-324 to Book 10. The source of the remainder
is not known. 325-369 are grouped by their metre, 370-401
are listed alphabetically, 402-424A are isolated words, 425-
450 are references to Alcaeus' poems.

307(a) Hephæstion, *Handbook on Metres*

. . . the so-called Alcaic eleven-syllable line¹ . . . e.g.

Lord Apollo, son of great Zeus

¹ The opening of the first poem of Book 1, acc. to scholiast.

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GREEK LYRIC

(b) Plut. *de mus.* 14 1135f (vi 3 p. 12 Ziegler³)

οὐ γὰρ Μαρσύου ἢ Ὀλύμπου ἢ Ὑάγνιδος, ὡς τινες οἴονται, εὐρημα ὁ αὐλός, μόνῃ δὲ κιθάρα Ἀπόλλωνος, ἀλλὰ καὶ αὐλητικῆς καὶ καθαριστικῆς εὐρετῆς ὁ θεός. δῆλον δ' ἐκ τῶν χορῶν καὶ τῶν θυσιαῶν ἅς προσήγον μετ' αὐλῶν τῷ θεῷ, καθάπερ ἄλλοι τε καὶ Ἀλκαῖος ἐν τινι τῶν ὕμνων ἱστορεῖ.

(c) Himer. *or.* 48. 10–11 (pp. 200–201 Colonna)

ἐθέλω δὲ ὑμῖν καὶ Ἀλκαίου τινὰ λόγον εἰπεῖν, ὃν ἐκεῖνος ᾔσεν ἐν μέλεσι παιᾶνα γράφων Ἀπόλλωνι. ἐρῶ δὲ ὑμῖν οὐ κατὰ τὰ μέλη τὰ Αἰσβία, ἐπεὶ μηδὲ ποιητικός τις ἐγώ, ἀλλὰ τὸ μέτρον αὐτὸ λύσας εἰς λόγον τῆς λύρας. ὅτε Ἀπόλλων ἐγένετο, κοσμήσας αὐτὸν ὁ Ζεὺς μίτρα τε χρυσοῦ καὶ λύρα δούς τε ἐπὶ τούτοις ἄρμα ἐλαύνειν, κύκνοι δὲ ἦσαν τὸ ἄρμα, εἰς Δελφοὺς πέμπει <καὶ> Κασταλίας νάματα, ἐκεῖθεν προφητεύ<σ>οντα δίκην καὶ θέμιν τοῖς Ἑλλησιν. ὁ δὲ ἐπιβάς ἐπὶ τῶν ἀρμάτων ἐφῆκε τοὺς κύκνους ἐς Ὑπερβορέους πέτεσθαι. Δελφοὶ μὲν οὖν, ὡς ἦσθοντο, παιᾶνα συνθέντες καὶ μέλος καὶ χοροὺς ἠΐθέων περὶ τὸν τρίποδα στήσαντες, ἐκάλουν τὸν θεὸν ἐξ Ὑπερβορέων ἐλθεῖν. ὁ δὲ ἔτος ὅλον παρὰ τοῖς ἐκεῖ θεμιστεύσας ἀνθρώποις, ἐπειδὴ καιρὸν ἐνόμιζε καὶ τοὺς Δελφικούς ἠχῆσαι τρίποδας, αὖθις κελεύει τοὺς κύκνους ἐξ Ὑπερβορέων ἀφίπτασθαι. ἦν μὲν οὖν θέρος καὶ τοῦ θέρους τὸ μέσον αὐτὸ ὅτε ἐξ Ὑπερβορέων Ἀλκαῖος ἄγει τὸν Ἀπόλλωνα. ὅθεν δὴ θέρους ἐκλάμποντος καὶ ἐπιδημοῦντος Ἀπόλλωνος θερινόν τι καὶ ἡ λύρα περὶ τὸν θεὸν ἀβρύνεται. ἄδουσι μὲν ἀηδόνες αὐτῷ ὅποιον εἰκὸς ἶσαι παρ' Ἀλκαίῳ τὰς ὄρνιθας, ἄδουσι δὲ καὶ χελιδόνες καὶ τέττιγες, οὐ τὴν ἑαυτῶν τύχην τὴν ἐν ἀνθρώποις ἀγγέλλουσαι ἀλλὰ πάντα τὰ μέλη κατὰ θεοῦ φθεγγόμεναι. ρεῖ καὶ ἀργυροῖς ἢ Κασταλία κατὰ ποιήσῃ νάμασι καὶ Κηφισσοὺς μέγας αἴρεται πορφύρων τοῖς κύμασι, τὸν Ἐνιπέα τοῦ Ὀμήρου μιμούμενος. βιάζεται μὲν γὰρ Ἀλκαῖος ὁμοίως Ὀμήρῳ ποιῆσαι καὶ ὕδωρ θεῶν ἐπιδημίαν αἰσθέσθαι δυνάμενον.

ALCAEUS

(b) 'Plutarch', *On Music*

For the pipe is not the invention of Marsyas or Olympus or Hyagnis, as some suppose, taking only the lyre to be Apollo's invention: the god invented the music of both pipe and lyre. This is shown by the choral dances and sacrifices which they used to present to the god to the accompaniment of pipes, as is told by Alcaeus, among others, in one of his hymns.

(c) Himerius, *Orations*

I wish to tell you a tale of Alcaeus, which he sang in lyric verse when he wrote a paean to Apollo; and I shall tell it not in the Lesbian verses, since I have nothing of the poet in me, but changing the actual metre of the lyre into prose. When Apollo was born, Zeus equipped him with golden headband and lyre and gave him also a chariot of swans to drive, and sent him to Delphi and the spring of Castalia, thence to declare justice and right for the Greeks; but when Apollo mounted the chariot he directed the swans to fly to the land of the Hyperboreans. Now when the Delphians learned this, they composed a paean and a tune and arranged dancing choirs of youths around the tripod and called on the god to come from the Hyperboreans. Apollo, however, delivered law among the men of that region for a full year; but when he thought it was time that the tripods of Delphi should ring out too, he ordered his swans to fly back again from the Hyperboreans. Now it was summer and indeed the very middle of summer when Alcaeus brings Apollo back from the Hyperboreans: so what with the blaze of summer and the presence of Apollo the poet's lyre also adopts a summer wantonness in the account of the god: nightingales sing for him the kind of song that one might expect birds to sing in Alcaeus, swallows too and cicadas, not proclaiming their own fortunes in the world but telling of the god in all their songs. Castalia flows in poetic fashion with waters of silver, and Cephisus¹ rises in flood, surging with his waves, in imitation of Homer's Enipeus²: for Alcaeus is compelled just like Homer to give even water the power to sense the presence of gods.

¹ River of Phocis and Boeotia, north of Mt. Parnassus.

² See *Od.* 11. 238 ff.

GREEK LYRIC

(d) Str. 8. 7. 5, suppl. Aly ex cod. Vat. Gr. 2306 fol. 216 rescripto

ἦν δὲ καὶ ἐν Φ[ω]κίδι ὁμώνυμος ταύτῃ (sc. Τριταία) πόλις.
[οὔτ]ω Κασταλία κρήνη [παρ'] Ἀλ[καί]ω(ι) ἐν Δε[λφοῖς κ]α[λ]ε-
[ῖ]ται μ[αντι]κ[όν] ἔχουσα [ὔδωρ]

γ]άνος Τριτάα[s

Paus. 10. 8. 10 (iii 121 Spiro)

ἤκουσα δὲ καὶ ἄλλο τοῦόνδε, τὸ ὕδωρ τῇ Κασταλία ποταμοῦ
δῶρον εἶναι τοῦ Κηφισοῦ. τοῦτο ἐποίησε καὶ Ἀλκαῖος ἐν προοίμιῳ
τῷ ἐς Ἀπόλλωνα.

308(a) Men. Rh. π. ἐπιδεικτικῶν 149 (iii 340 Spengel)

ἀλλ' ἐπεὶ εὔρηται καὶ τοῦτο τὸ εἶδος τῶν ὕμνων παρὰ τοῖς
ἀρχαίοις καὶ ἤδη τινὲς καὶ Διονύσου γονὰς ὕμνησαν καὶ Ἀπόλλωνος
ἕτεροι καὶ Ἀλκαῖος Ἡφαιστοῦ καὶ πάλιν Ἑρμοῦ, καὶ τοῦτ'
ἀποτετμήμεθα τὸ μέρος . . . ἔστι δὲ ὡς ποιητῇ μὲν καθ' αὐτὸ
μόνον τὸ εἶδος χρήσιμον, συγγραφῇ δὲ οὐδέποτε. ὁ μὲν γὰρ καὶ
Χάριτας μαινομένης καὶ Ὠρας ὑποδεχομένης καὶ τὰ τοιαῦτα
πραγματεύεται, ὁ δ' ἐπ' ἀνάγκης ὅτι βραχύτατα ἔρει.

(b) Heph. *Ench.* 14. 1 (pp. 43–44 Consbruch)

. . . τὸ Σαπφικὸν καλούμενον ἑνδεκασύλλαβον . . . ἔστι δὲ καὶ
παρ' Ἀλκαίῳ—καὶ ἄδηλον ὅποτέρου ἐστὶν εὔρημα, εἰ καὶ Σαπφικὸν
καλεῖται—οἶον

ALCAEUS

(d) Strabo, *Geography* (on the Achaean Tritaea)

There was in Phocis also a city of this name. So in Alcaeus
the Castalian spring at Delphi with its prophetic water is
called

water¹ of Tritaea.

¹ Or 'joy of Tritaea': the noun is used especially of refreshing
liquid.

Pausanias, *Description of Greece*

I have heard another version, that the water is a gift to
Castalia from the river Cephisus.¹ Alcaeus said this in his
prelude to Apollo.

¹ A physical impossibility: similar nonsense, presumably
local superstition, in schol. Pind. *Pae.* 6. 7 (P. Oxy. 841) and
the tale of the Lilaean cakes in Paus. *loc. cit.* Dion. Call. 73
and Eust. *Il.* 275. 19, who speak of another Cephisus in
Phocis, may depend ultimately on Alcaeus.

308(a) Menander the rhetorician, *Declamations*

But since this type of hymn (viz. genealogical) is found
among the ancients, and some have sung of the birth of
Dionysus, others of the birth of Apollo, Alcaeus of the birth of
Hephaestus and also of the birth of Hermes, I have made this
a separate class . . . The type is useful in itself to the poet
but never to the prose-writer; for the poet deals with the mid-
wifery of the Graces and the nursing of the Seasons¹ and such-
like, while the prose-writer must of necessity speak as briefly
as possible.

¹ Philostratus, *Imag.* 1. 26. 2, *Vit. Ap.* 5. 15 says the Seasons
tended the baby Hermes.

(b) Hephaestion, *Handbook on Metres*

. . . the so-called Sapphic eleven-syllable line . . . It is
found also in Alcaeus—and it is uncertain which of the two
invented it, even if it is called Sapphic; e.g.

GREEK LYRIC

χαῖρε, Κυλλάνας ὁ μέδεις, σέ γάρ μοι
θῦμος ὕμνην, τὸν κορύφαισ' ἐν αὐταῖς
Μαῖα γέννατο Κρονίδα μίγνισα
παμβασιλῆϊ

cf. Choerobosc. *ad loc.* (pp. 252–3 Consbruch), schol. A in Heph. *Poem.* (p. 170 Consbruch) τῆς δὲ δευτέρας (ἰδέσθαι ἐν τῷ πρώτῳ Ἀλκαίου ἀρχῆ), fr. 306C(a) 11–19, 306D ii 11

2 κορυφαῖσιν ἀγναῖς Choerob. cod. U κορυφᾶσιν ἀγναῖς cod. K κορύφαισ' ἐν αὐταῖς (vel ἀκραῖς) Meineke 3 μέγιστα cod. U μαιεία cod. K, corr. Bergk

Ap. Dyc. *Synt.* 2. 124–125 Uhlig

καὶ παρὰ Ἀλκαίῳ οἱ περὶ Ἀπίωνα τὸν Μόχθον τὸ

Κυλλάνας ὁ μέδεις

ἐν ῥήματος συντάξει ἤκουον, οὐ παραδεχόμενοι μετοχὴν τοιαύτην . . .

(c) Paus. 7. 20. 4 (ii 229 Spiro)

βουσι γὰρ χαίρειν μάλιστα Ἀπόλλωνα Ἀλκαῖός τε ἐδήλωσεν ἐν ὕμνῳ τῷ ἐς Ἑρμῆν γράψας ὡς ὁ Ἑρμῆς βοῦς ὑφέλοιτο τοῦ Ἀπόλλωνος . . .

(d) Hor. *Carm.* 1. 10. 9–12

te, boves olim nisi reddidisses
per dolum amotas, puerum minaci
voce dum terret, viduus pharetra
risit Apollo.

Porphyr. *ad loc.*: fabula haec autem ab Alcaeo ficta; cf. Porphyr. *ad v.* 1: hymnus est in Mercurium ab Alcaeo lyrico poeta.

ALCAEUS

Greetings, ruler of Cyllene—for it is of you that I wish to sing: you whom Maia bore on the very mountain-tops,¹ having lain with Zeus, son of Cronus, king of all.²

¹ On Mt. Olympus, acc. to Philostratus. ² Acc. to scholia A, the beginning of the second poem in Book I: cf. 306C(a) 11–19, 306D ii 11. Verses 2–4 come from Choeroboscus' commentary on Hephaestion.

Apollonius Dyscolus, *Syntax*

In Alcaeus Apion the Industrious and his school understood μέδεις as a verb (i.e. 2nd pers. sing.), not accepting such a participle ¹ . . .

¹ Apollonius maintains correctly that it is a participle.

(c) Pausanias, *Description of Greece*

That Apollo takes particular pleasure in cattle is shown by Alcaeus in his *Hymn to Hermes*, where he wrote how Hermes stole cattle belonging to Apollo.¹

¹ For the story see the *Homeric Hymn to Hermes* 68 ff.

(d) Horace, *Hymn to Mercury*

Apollo, trying to scare you, a mere child, with threatening tones, if you did not return the cattle you had removed by trickery, laughed to find himself without his quiver.¹

Porphyr. *ad loc.*: this tale was invented by Alcaeus.²

¹ For the double theft see schol. *Il.* 15. 256, Philostratus, *Imag.* 1. 26, and cf. *h. Herm.* 514–15. ² Porphyr. calls Horace's ode 'a hymn to Mercury by the lyric poet Alcaeus'.

GREEK LYRIC

309 Ap. Dysc. *Pron.* 127b (i 100 Schneider)

ὑμμε Αἰολεῖς·

τὸ γὰρ θεῶν ἰότατι ὑμμε λαχόντων † ἀφύτον
θήσει γέρας †,

Ἄλκαῖος πρῶτω.

ἄφθιτον Bekker γέρας ἄφθιτον | <ἀν>θήσει Bergk <ὄν>θήσει
Ahrens

310 Ap. Dysc. *Pron.* 135a (i 106 Schneider)

καὶ παρ' Αἰολεῦσιν (sc. τεός). Ἄλκαῖος ἐν πρῶτω·

τὸ δ' ἔργον ἀγήσαιο τέα κόρα

311 *ibid.*

καὶ

οἴκῳ τε πὲρ σῶ καὶ πὲρ ἀτιμίας

ὁ αὐτὸς κοινῶ ἔθει.

312 Pollux 4. 169 (i 251 Bethe)

κύπρον δὲ τὸ οὕτω καλούμενον μέτρον εὔροις ἂν παρ' Ἄλκαίῳ
ἐν δευτέρῳ μελῶν, καὶ ἡμίκυπρον παρ' Ἰππώνακτι (fr. 148a
West) . . .

cf. Poll. 10. 113 (ii 224 Bethe), Hesych. K 4655 κύπρος· μέτρον
σιτηρόν, H 498 ἡμίκυπρον· ἡμισυ μεδίμνου, Eriphan. (i 264 fr.
31 Hultsch *Script. Metrolog.*) κύπρος παρὰ τοῖς . . . Ποντικοῖς
μέτρον ἐστὶ ξηρῶν γεννημάτων.

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ALCAEUS

309 Apollonius Dyscolus, *Pronouns*

The Aeolic Greeks use ὑμμε ('you', accus. plur.), e.g. Alcaeus
Book 1:

For the privilege of those who obtained you shall
by the will of the gods (flower imperishable?).¹

¹ Text and translation very uncertain; Treu *Maia* 2 (1949)
242 ff., *Alkaios* 152 f. takes 'you' to be the Muses.

310 Apollonius Dyscolus, *Pronouns*

The Aeolic Greeks use τεός ('your', sing.), e.g. Alcaeus
Book 1:

and may your daughter¹ lead the enterprise

¹ Athena?

311 Apollonius Dyscolus, *Pronouns*

and

over your house and your dishonour

the same poet in regular Greek usage.¹

¹ I.e. Alcaeus uses both the regular pronoun *σός* and the
dialectal *τεός*.

312 Pollux, *Vocabulary*

The measure called 'cyprus'¹ may be found in Book 2 of
Alcaeus' *Lyric Poems*, the 'half-cyprus' in Hipponax.

¹ A Pontic term for a corn measure.

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GREEK LYRIC

313 Ap. Dysc. *Pron.* 128b (i 101 Schneider)

ἄσφε Αἰολεῖς·

ὄτ' ἄσφ' ἀπολλυμένοις σάως,

'Αλκαῖος δευτέρω.

ὄτα σφ' Bergk (sed cf. Sa. 149) σάως ? Lobel

314 Ap. Dysc. *Pron.* 124b (i 97 Schneider)

μένει τε (sc. τὸ ν) ἐπὶ τοῦ

ἄμμιν ἀθάνατοι θεοὶ

νίκαν

'Αλκαῖος τρίτῳ.

intell. e.g. δοῖεν, ἔδωκαν

315 Ap. Dysc. *Pron.* 123c (i 97 Schneider)

καθάπερ γὰρ τῷ ταχεῖς παράκειται τὸ ταχέσιν, οὕτω καὶ τῷ
ἡμεῖς τὸ ἡμέσιν. τό τε ἐν τετάρτῳ 'Αλκαίου

ἄμμεσιν πεδάορον

οὕτω φέρεσθαι ἀπὸ τοῦ ἡμέσιν.

παιδα ορον cod. A, corr. Valckenaer

316 P. Bouriant 8. 55ss.

'Αλκαῖος ἐν δεκάτῳ[ι] . . . (fr. 323) κὰν τε[τάρ]τῳ (fort.
τῷ[ι αὐ]τῷ) κὰν ἕκτῳ

οἶνω ταγγε[]α δεκοῖατο.

τάγγε[α ut vid.

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ALCAEUS

313 Apollonius Dyscolus, *Pronouns*

The Aeolic Greeks use ἄσφε for σφέ ('them'); cf. Alcaeus
Book 2:

when you save them as they perish

314 Apollonius Dyscolus, *Pronouns*

The letter ν is kept (in the pronoun ἄμμιν, 'to us') in
(may) the immortal gods (give)¹ us victory,

in Alcaeus *Book 3*.

¹ Or 'the . . . gods have given . . .'

315 Apollonius Dyscolus, *Pronouns*

For just as we have ταχέσιν with ταχεῖς, so we have ἡμέσιν
('to us') with ἡμεῖς ('we'); and the form in Alcaeus *Book 4*
(viz. ἄμμεσιν)

high above us¹

is derived from ἡμέσιν.

¹ Perhaps 'behaving haughtily towards us'.

316 Bouriant Papyrus (on optative forms)

Alcaeus in *Book 10* has (fr. 323) and in *Book 4*¹ and *Book 6*

they might receive (the jars?) of wine

¹ Or 'in the same book', i.e. *Book 10*.

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GREEK LYRIC

317 Ap. Dysc. *Pron.* 103ab (i 80 Schneider)

καὶ παρὰ τοῖς Αἰολικοῖς δὲ ὡς ἐν παραθέσει ἀνεγνώσθη. (Sa. 26. 11–12 ἔμ' αὐτᾶ, Alc. 378 ἔμ' αὐτῶ). ἀλλ' ἐμάχετο τὸ (Alc. 363. 1–2 *Φαύτω*), ἄπερ ἀσύνηθες ἐν ἀπλότῃ μὴ οὐχὶ τὸ εἰ προσλαμβάνειν. καὶ ἔτι ὁμοίως παρὰ τῷ αὐτῷ Ἀλκαίῳ ἐν ἐβδόμῳ.

(a) σὺ δὲ σαύτῳ τομίαις † εση

(b) ἀλλὰ σαύτῳ † μετέχων ἄβας πρὸς πόσιν †

πῶς γὰρ ταῦτα σύνθετα, τῶν πρώτων ἐν διαλύσει ὄντων; δῆλον οὖν ὡς ἀνώμαλος ἡ ἀνάγνωσις τῶν πρώτων πρὸς τὰ ἐξῆς.

(a) ἔσση Ahrens vel ἔων Lobel (b) πεδέχων Ahrens (a)
et (b) seiunx. Bekker, coniunx. Lobel

318 Harp. s.v. Σκυθικαί (i 277 Dindorf)

εἶδος τι ὑποδήματος εἰσιν αἱ Σκυθικαί· καὶ Ἀλκαῖος ἐν ἡ'.

καὶ Σκυθίκαῖς ὑπαδησάμενος

cf. Phot. s.v. (525. 6–7 Dobree), *Sud.* Σ 705 (iv 389. 23 Adler)

319 Schol. *Il.* 8. 178 (ii 332–3 Erbse)

αὐτὸ τὸ βληχρὸς σημαίνει ὡς ἐπὶ τὸ πλεῖστον μᾶλλον τὸ ἀσθενές. Ἀλκαῖος θ'.

βλήχρων ἀνέμων ἀχείμαντοι πνόαι

cf. *Epim. Hom. (Anecd. Oxon.* i 95. 8ss. Cramer), Eust. 705. 59ss., *Sud.* B 340, Zonar. 393, *Et. Gen.* AB p. 20 Calame, *Et. Mag.* 200. 13

ALCAEUS

317 Apollonius Dyscolus, *Pronouns* (on the reflexive pronoun)

Among the Acolic Greeks it was read in juxtaposition (i.e. as separate words), e.g. Sa. 26. 11–12 (ἔμ' αὐτᾶ), Alc. 378 (ἔμ' αὐτῶ). But against this was (Alc. 363. 1–2 *Φαύτω*), unusual in its simple form without the addition of the ε; likewise in *Alcaeus Book 7*:

(a)

you will be steward for yourself¹

(b)

but sharing . . . for yourself . . . (youth?) (for drinking?)

For how do these come to be composite when the first are separate? It is clear that the reading of the first (two) passages is anomalous with that of the following passages.

¹ Lobel compares Hesiod fr. 245 M.–W., where Zeus promises Endymion that he will be 'steward of his own death', i.e. that he may choose the time of his death; see Page, *S. & A.* 273–4 and for the Moon and Endymion Sa. 199.

318 Harpocration, *Lexicon of the Ten Attic Orators*

Scythians are a type of shoe: cf. *Alcaeus Book 8*:

and having put on Scythian shoes

319 Scholiast on *Iliad* 8. 178 ἀβλήχρα, 'weak'

The simple βληχρὸς normally means 'weak' rather than 'strong': cf. *Alcaeus Book 9*:

the stormless breaths of gentle winds

GREEK LYRIC

320 *Et. Gen.* AB p. 40 Calame = *Et. Mag.* 639. 31ss.

αὐτοῦ δὲ τοῦ οὐδείς τὸ οὐδέτερον 'δέν' χωρὶς τῆς 'ου' παρα-
θέσεως ἔχομεν παρ' Ἀλκαίῳ ἐν τῷ ἐνάτῳ, οἶον

καὶ κ' οὐδὲν ἐκ δεινὸς γένοιτο.

cf. schol. Marc. in *art.* Dionys. Thrac. 12 (p. 381. 5ss. Hilgard)

321 P. Bouriant 8. 93-4

'Αλκαῖος ἐν ἐνάτῳ·

[. . .] . λιε[.]τ' ἀλίσκονται [

322 Athen. xi 480f-481a (iii 58 Kaibel)

καὶ Ἀλκαῖος (fr. 346. 1-5). καὶ ἐν τῷ δεκάτῳ·

λάταγες ποτέονται κυλίχραν ἀπὸ Τηίαν

323 P. Bouriant 8. 55-6 (v. fr. 316)

'Αλκαῖος ἐν δεκάτῳ[ι

] . σαίατο καὶ λάβοιεν

324 P. Bouriant 8. 60ss.

π[α]ραθετέον δ' ὡς σπανίως † χρωτ[.]ις (χρήται sive χρώνται
ταῖς sive τῆι conī. Lobel) καθ' ἡμᾶς. ἐν δεκάτῳ

οὐ κε γένο<ι>ντο

† . αγνιοσπερ (καὶ οὐχ ὡσπερ conī. Lobel) ὄφειλεν κατ' Αἰολεῖς
ε . . . ιν (εἰπεῖν sive ἐκφέρειν conī. Lobel) γενοίατο.

ALCAEUS

320 *Etymologicum Genuinum* on οὐδείς, 'no-one'

As the neuter of οὐδείς itself we have δέν without the addi-
tion of οὐ in Alcaeus *Book 9*:

and nothing would come out of something¹

¹ See A. C. Moorhouse, *C. Q.* 12 (1962) 235-8; perhaps 'the
enterprise would fail'.

321 Bouriant Papyrus

Alcaeus in *Book 9*:

. . . are taken . . .

322 Athenaeus, *Scholars at Dinner*

And Alcaeus (uses the form κυλίχραι, 'cups') in (346. 1-5)
and in *Book 10*:

wine-drops fly from Teian cups¹

¹ In the game of cottabus the last drops in the cup were aimed
at a target: see test. 17.

323 Bouriant Papyrus: see fr. 316

Alcaeus in *Book 10* has

they might . . . and take . . .

324 Bouriant Papyrus (on optative forms)

It must be added that on few occasions he follows our usage:
in *Book 10* he has οὐ κε γένοιτο

they would not become

and not γενοίατο as he should have according to Aeolic usage.

GREEK LYRIC

325 Str. 9. 2. 29 (ii 256 Kramer) + cod. Vat. 2306 reser.

κρατήσαντες (sc. οἱ Βοιωτοὶ) δὲ τῆς Κορωνείας ἐν τῷ πρὸ αὐτῆς πεδίῳ τὸ τῆς Ἰωνίας Ἀθηνᾶς ἱερὸν ἰδρύναντο ὁμώνυμον τῷ Θεσσαλικῷ, καὶ τὸν παραρρέοντα ποταμὸν Κουάριον προσηγόρευσαν ὁμοφώνως τῷ ἐκεῖ. Ἀλκαῖος δὲ καλεῖ Κωραλίον, λέγων

ὦνασσο' Ἀθανάα πολεμάδοκε
 ἃ ποι Κορωνήας μεδ[
 ναύω πάροιβεν ἀμφι[.]
 Κωραλίω ποτάμω πᾶρ ὄχθαις

1 ὠνασσο' α[]μαδοκε cod. reser. ἄσσο' ἀθάνα ἀπολε[.] codd. 2 ἀπό codd. corr. Welcker]ορωνήας μεδ[cod. reser. μεδ[έουσα Aly (sed cf. 308. 1) κοιρωνίας ἐπιδέων αὖω vel sim. codd. ναύω Welcker 3 [-βαίνης anon. [βώμω Bergk

326 = 208

327 Plu. Amat. 765d-c (iv 379-80 Hubert)

τὰ μὲν οὖν πολλὰ ποιητὰι προσπαίζοντες εὐόκασι τῷ θεῷ γράφειν περὶ αὐτοῦ (sc. Ἔρωτος) . . . , ὀλίγα δ' εἴρηται μετὰ σπουδῆς αὐτοῖς . . . ὧν ἓν ἐστὶ καὶ τὸ περὶ τῆς γενέσεως

δεινότατον θέων,
 <τὸν> γένηατ' εὐπέδιλλος Ἴρις
 χρυσοκόμα Ζεφύρω μίγεισα

εἰ μὴ τι καὶ ὑμᾶς ἀναπεπείκασιν οἱ γραμματικοί, λέγοντες πρὸς τὸ ποικίλον τοῦ πάθους καὶ τὸ ἀνθηρὸν γεγονέναι τὴν εἰκασίαν.

cf. schol. Theocr. 13. 1-2 (p. 258 Wendel) Ἀλκαῖος Ἴριδος καὶ Ζεφύρου (τὸν Ἔρωτά φησιν υἱὸν εἶναι), *Et. Gud.* 278. 17 = *Et. Mag.* * 470. 268, schol. *T. Il.* 23. 203, Eust. *Il.* 391. 25, 555. 30, schol. Parthen. *Arct.* (C. Q. 37 (1943) 25), Nonn. *Dion.* 31. 106, 110-11, 39. 115ss., 47. 341-2; v. M. Mayer ap. Roscher *Myth. Lex.* ii 323

2 γένηατο codd. τὸν γένηατ' Bergk

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ALCAEUS

325 Strabo, *Geography*

When the Boeotians¹ became masters of Coronea they founded in the plain in front of it the temple of Itonian Athena with the same name as the Thessalian temple, and called the river that flows past it the Cuarius like the river in Thessaly. But Alcaeus calls it Coralius,² saying

Queen Athena, warlike one, who perhaps as ruler of Coronea . . . in front of the temple . . . by the banks of the river Coralius . . .

¹ Expelled from Thessaly; Iton is a town in Thessaly. ² Cf. 425, test. 9(c).

326LP = 208

327 Plutarch, *Dialogue on Love*

Now for the most part poets seem to write of the god (Eros) in a spirit of mockery . . . , but they have made a few serious statements . . . , for example, the lines about his birth:

the most grim of gods, whom Iris of the fair sandals bore, having lain with golden-haired Zephyrus¹—

unless you have been persuaded by the scholars who say that the imagery (of the rainbow and west wind) corresponds to the variegated brilliance of the passion.

Scholiast on Theocritus:

Alcaeus made Eros the son of Iris and Zephyrus.

¹ Max Mayer (in Roscher, *Myth. Lex.* ii 323) argues that † ἀγαλμοειδὲς Ἔρωτος (Joannes Lydus, *de mensibus* p. 172 Wünsch) is the beginning of this poem; Meineke's ἀγλαόμειδης Ἔρωτος ('Love of the brilliant smile'), the most plausible emendation, cannot open an Alcaic stanza.

369

GREEK LYRIC

328 Heph. *Ench.* 7. 8 (p. 24 Consbruch)

. . . Ἀλκαϊκὸν δεκασύλλαβον

καὶ τις ἐπ' ἐσχατίαισιν οἴκεισ

cf. schol. A (p. 130 Consbruch), schol. B in *Ench.* 9 (p. 275 Consbruch), *Epim. Hom.* (*Anecd. Oxon.* i 327. 4ss. Cramer). Alcaeo dedit Gaisford

329 Schol. *Il.* 2. 816 (κορυθαίολος Ἔκτωρ): P. Oxy. 1086. 109-113

κορυθαίολος δέ (ἔστιν) ἦτοι ὁ ποικίλη[ν ἔχων τὴν περικεφαλαίαν, αἰό- Hunt]λον γ(ὰρ) τὸ ποικίλον, ἢ καὶ ὁ ἐν τῇ περικεφαλαίᾳ ὀξέω[ς καὶ εὐκινήτως φερόμενος· εὐ- Hunt]θετεῖ γ[ὰρ] κ(αὶ) ἐπὶ τοῦ ὀξέος καὶ εὐστραφοῦς τὸ αἰόλον, οἷον ὅταν λέγη (*Il.* 3. 185). ὅθεν Ἀλκαῖος ἀμφο[τέρως ἔλαβε τὸ ὄνομα Wilamowitz], λέγων οὕτως

καὶ χρυσοπάσταν τὰν κυνίαν ἔχων
ἔλαφρα π[.]ζων.

2 π[αἰσδεῖ Wilamowitz]σδων Diehl: num αἰολίσδων?

330 Choerob. in Theodos. (i 214 Hilgard)

ταῦτο γὰρ (sc. Ἄρεως) ἐφύλαξε τὸ 'υ' παρὰ τοῖς Αἰολεῦσιν, οἷον (fr. 372) καὶ πάλιν (fr. 400) καὶ πάλιν

μείξαντες ἀλλάλοισ' Ἄρενα

cf. anon. gramm. ap. *Anecd. Oxon.* iii 237 Cramer (v. inc. auct. 6)

μείξαντες ἀλλήλοισιν Choer. codd. μίξαν δὲ ἀλλήλοισι gramm. codd. Alcaeo dedit Seidler

331 Heph. *Ench.* 14. 3 (p. 45 Consbruch)

. . . τὸ καλούμενον Ἀλκαϊκὸν ἐνδεκασύλλαβον . . . οἷον (fr. 307),

Μέλαγχρος αἴδως ἄξιός ἐς πόλιν

cf. *Epim. Hom.* (*Anecd. Oxon.* i 208. 17 Cramer). Alcaeo dedit Blomfield

ALCAEUS

328 Hephaestion, *Handbook on Metres*

. . . the Alcaic ten-syllable line:

and someone living on the outskirts¹

¹ On the edge of Lesbos? At the end of the world?

329 Scholiast on *Iliad* 2. 816 ('Hector of the flashing helmet')

κορυθαίολος is either 'with elaborate helmet', since what is elaborate is 'flashing', or 'rushing swiftly and nimbly in his helmet', since αἰόλον suits what is swift and mobile, as when Homer says (*Il.* 3. 185). Whence Alcaeus (used the word in both senses)¹ in this expression:

and with his helmet shot with gold, nimble . . .

¹ If the supplement is correct, the word 'flashing' is missing after 'nimble'; but perhaps Alcaeus merely expressed 'both' ideas.

330 Choeroboscus, *On the Canons of Theodosius*

This noun ('Ares', Ares) kept the letter υ in Aeolic, e.g. (fr. 372), (fr. 400) and

mingling Ares¹ with each other

¹ I.e. joining battle.

331 Hephaestion, *Handbook on Metres*

. . . the so-called Alcaic eleven-syllable line, e.g. (fr. 307) and

Melanchrus, worthy of respect, to the city . . .¹

¹ Presumably the beginning of a poem, and perhaps ironical, since Alcaeus abuses M. elsewhere: Kirkwood 229 suggests 'worthy of shame'.

GREEK LYRIC

332 Athen. x 430a-c (ii 435-6 Kaibel)

κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίστασιν πίνων ὁ ποιητῆς
οὗτος εὐρίσκεται . . . ἐν δὲ ταῖς εὐφρόναις·

νῦν χρῆ μεθύσθην καὶ τινα πὲρ βίαν
πώνην, ἐπειδὴ κάτθανε Μύρσιλος.

1 μεθύσκειν cod. em. Buttman πρὸς cod. πὲρ Lobel 2
πονέειν cod. em. Ahrens

333 Tzetz. in Lyc. Alex. 212

οἱ οἰνωθέντες τὰ τοῦ λογισμοῦ ἀπόρρητα ἐκφαίνουσιν· ὅθεν καὶ
Ἄλκαϊός φησιν·

οἶνος γὰρ ἀνθρώπῳ δίοπτρον

ἀνθρώποις cod. em. Lobel

334 Hdn. π. μον. λέξ. a 10. 25 (ii 916 Lentz)

εἴρηται δὲ ὁ δαίμων παρ' Ἄλκαϊῷ διὰ τοῦ 'α' μένοντος τοῦ
'σ' Ποσειδαν·

οὐδέπω Ποσεῖδαν
ἄλμυρον ἐστυφέλιξε πόντον.

335 Athen. x 430b-c (ii 436 Kaibel)

ἐν δὲ τοῖς συμπτώμασιν (πίνων εὐρίσκεται Ἄλκαϊος)·

οὐ χρῆ κάκοισι θῦμον ἐπιτρέπην,
προκόψομεν γὰρ οὐδὲν ἀσάμενοι,
ὦ Βύκχι, φαρμάκων δ' ἄριστον
οἶνον ἐνεικαμένους μεθύσθην.

3 φάρμακον cod. em. Lobel

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ALCAEUS

332 Athenaeus, *Scholars at Dinner*

For this poet (Alcaeus) is found drinking in all seasons and
in all circumstances: . . . in happy times:

Now must men get drunk and drink with all their
strength, since Myrsilus has died.

333 Tzetzes on Lycophron, *Alexandra*

Drunk men reveal their secret thoughts. So Alcaeus says:

for wine is a peep-hole into a man.

334 Herodian, *On Anomalous Words*

The name of the god (Poseidon) in Alcaeus has the α together
with the σ, Poseidan:

not yet had Poseidon stirred up the salt sea.

335 Athenaeus, *Scholars at Dinner*

For this poet (Alcaeus) is found drinking (see 332) . . . in
times of misfortune:

We should not surrender our hearts to our troubles,
for we shall make no headway by grieving, Bycchis:
the best of remedies is to bring wine and get drunk.

373

GREEK LYRIC

336 Harp. s.v. τετύφωμαι (i 288 Dindorf)

. . . ἀντὶ τοῦ ἐμβεβρόντημαι, ἔξω τῶν φρένων γέγονα . . . καὶ γὰρ Ἀλκαῖος φησὶ

πάμπαν δὲ τύφως ἔκ F' ἔλετο φρένας

cf. schol. Dem. *Timocr.* 158 (p. 121 Baiter-Sauppe), Phot. s.v. (582. 6ss. Dobree), *Sud.* T 422 (iv 533. 5 Adler)

δὲ τυφῶς codd. δ' ἐτύφωσ' Porson ἔκ F' Schneidewin ἔλετο
Toup ἔκ δ' ἐλέγετο vel sim. codd.

337 Str. 13. 1. 51 (iii 46 Kramer)

τὴν δὲ Ἄντανδρον Ἀλκαῖος μὲν καλεῖ Λελέγων πόλιν

πρώτα μὲν Ἄντανδρος Λελέγων πόλις

338 Athen. x 430a-b (ii 435 Kaibel)

κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίστασιν πίνων ὁ ποιητῆς οὗτος εὕρισκεται χειμῶνος μὲν ἐν τούτοις

ἕει μὲν ὁ Ζεὺς, ἔκ δ' ὀράνω μέγας
χείμων, πεπάγαισιν δ' ὑδάτων ῥόαι
< ἔνθεν >

4 < >

κάββαλλε τὸν χείμων', ἐπὶ μὲν τίθει
πῦρ, ἐν δὲ κέρναις οἶνον ἀφειδέως
μέλιχρον, αὐτὰρ ἀμφὶ κόρσα

8 μόλθακον ἀμφὶ <βάλων> γνόφαλλον

cf. P. Bouriant 8. 19ss. λέγουσι . . . πεπάγαισιν (pro -ασιν) δ' ὑδάτων ῥ[όαι . . .]. s ἔνθεν, Hdn. π. μον. λέξ. a 7. 25ss. (ii 912 Lentz)

3 ex pap. add. Lobel 8 ἀμφιγνόφαλλον codd. ἀμφι<βαλῶν>
Grotefend ἀμφι<τιθείς> Jani

ALCAEUS

336 Harpocration, *Lexicon of the Ten Attic Orators*

τετύφωμαι ('I have been struck by a whirlwind', 'I am crazed'): for 'I have been struck by lightning' or 'I am out of my mind' . . . : Alcaeus says

and a whirlwind carried off his wits completely.

337 Strabo, *Geography*

Alcaeus calls Antandrus¹ a city of the Leleges²:

Antandrus (is?) the foremost city of the Leleges

¹ A town in the Troad in the bay of Adramyttium, N.E. of Lesbos: see J. M. Cook, *The Troad* 270. ² A pre-Greek people, widely distributed through Greece, Asia Minor and the islands; in Homer, allies of Troy who occupied Pedasus in the Troad (*Il.* 21. 86-7).

338 Atbenaeus, *Scholars at Dinner*

For this poet (Alcaeus) is found drinking in all seasons and in all circumstances: in winter in the following lines:

Zeus sends rain, a great storm comes from the heavens, running waters are frozen solid . . . thence . . . Down with the storm! Stoke up the fire, mix the honeysweet wine unsparingly, and put a soft fillet round your brows.

GREEK LYRIC

339 Anon. ii Isag. i 6 in Arat. (*Comm. in Arat. reliq.* p. 126 Maass)

καὶ τὰδ'

ὡς λόγος ἐκ πατέρων ὄρωρε

κατὰ τὸν Ἀλκαῖον καὶ οὕτως ἔχοντα τυγχάνει.

cf. transl. lat. (*ibid.*), 'hoc verbum a patribus terminatur' ('pessime', Lobel)

340 Hdn. π. μον. λέξ. a 27. 6ss. (ii 933 Lentz)

ὁ γοῦν Ἀλκαῖος κείνοθεν ἔστιν ὅπου ἀπεφώνητο αὐτό·

αἱ γὰρ κ' ἄλλοθεν ἔλθῃ, σὺ δέ φαι κήροθεν
ἔμμεναι

cf. *Et. Gen.* (Calame 95, p. 32), *Et. Mag.* 508. 23, *Et. Gud.* 309. 23 Sturz, *Anecd. Par.* 4. 69. 8 Cramer

ἔλθῃ δὲ σὺ δὲ φακίροθεν cod. V ἔλθῃ δὲ φοικίροθεν cod. H

341 Procl. in Hes. *Op.* 721 (iii 322 Gaisford *Poet. min. Gr.*; i 221, ii 195 Pertusi)

Ἀλκαῖος·

αἶ κ' εἴπησ τὰ θέλῃς, <καὶ κεν> ἀκούσαις τὰ
κ<εν> οὐ θέλῃς

εἴποις codd. corr. Blomfield καὶ κεν suppl. Lobel κ' οὐ θέλῃς codd. corr. Meineke

342 Athen. x 430c (ii 436 Kaibel)

καὶ καθόλου δὲ συμβουλευῶν φησὶν (sc. Ἀλκαῖος)·

μηδὲν ἄλλο φυτεύσης πρότερον δένδριον ἀμπέλω

cf. *Eust. Il.* 1163. 10–11

δένδριον cod. E δένδρον codd. AC, Eust.

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ALCAEUS

339 Commentator on Aratus, *Phaenomena*

And this—

as the story has come down to us from our fathers,
to use Alcaeus' expression—really is the case.

340 Herodian, *On Anomalous Words*

At any rate Alcaeus sometimes used κεινόθεν itself ('from there'):

For if he comes from elsewhere, and you say you
are from there

341 Proclus on Hesiod, *Works and Days* 721¹

Cf. Alcaeus:

If you say what you like, you may hear what you do
not like.

¹ Cf. also *Il.* 20. 250.

342 Athenaeus, *Scholars at Dinner*

And Alcaeus gives a piece of general advice:

Plant no tree earlier than the vine.¹

¹ Cf. *Hor. Carm.* 1. 18. 1.

377

GREEK LYRIC

343 Heph. *Ench.* 10. 6 (p. 34 Consbruch)

τὸ δὲ ἀκατάληκτον καλεῖται Σαπφικὸν ἑκκαίδεκάσύλλαβον, ᾧ τὸ τρίτον ὄλον Σαπφοῦς γέγραπται, πολλὰ δὲ καὶ Ἀλκαίου ᾄσματα·

Νύμφαις ταῖς Δίος ἐξ αἰγιόχῳ φαῖσι τετυχημέναις

cf. Atil. Fortunat. *Art.* 28 (vi 302 Keil), fr. 306C(a) 20–22

Νύμφαις codd. Νύμφαι Edmonds

344 Schol. Genév. *Il.* 21. 319 (i 203 Nicole)

χέραδος· . . . ἔστι δὲ ἡ λέξις παρὰ Ἀλκαίῳ·

οἶδ' ἢ μὰν χέραδος μὴ βεβάως ἐργάσιμον λίθον
κίνεις καὶ κεν ἴσως τὰν κεφάλαν ἀργαλέαν ἔχοι

345 Schol. Ar. *Av.* 1410 (p. 241 Dübner, p. 256 White)

τινὲς παρὰ τὸ Ἀλκαίου·

ὄρνιθες τίνες οἶδ' Ὠκεάνῳ γᾶς ἀπὸ πειράτων
ἦλθον πανέλοπες ποικιλόδειροι ταυσιπτεροι;

cf. schol. Ar. *Thesm.* 162 (p. 265 Dübner)

1 γᾶς <τ'> Hecker

346 Athen. x 430c–d (ii 436 Kaibel)

φησὶ γὰρ (sc. Ἀλκαῖος)·

πῶνωμεν· τί τὰ λύχν' ὀμμένομεν; δάκτυλος ἀμέρα·
καὶ δ' ἄερρε κυλίχλαις μεγάλαις, αἶτα, ποικίλαις·
οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικάδεα

ALCAEUS

343 Hephaestion, *Handbook on Metres*

The acatalectic tetrameter form of antispastic is called the Sapphic 16-syllable. The whole of Book 3 of Sappho is written in this metre and many songs of Alcaeus too:

They say that the Nymphs, created by aegis-bearing Zeus,¹ . . .

¹ Poem 3 of Book 1 (P. Oxy. 2734 fr. 1). Edmonds emends the text so that the poem begins with an address to the Nymphs: in that case it will be a hymn like the first two poems of Book 1 (307, 308).

344 Scholiast on *Iliad* 21. 319 (χέραδος, 'gravel')

The expression is in Alcaeus:

This I know for certain, that if a man moves gravel, stone not safely workable, he will probably get a sore head.¹

¹ Proverbial: cf. Sa. 145.

345 Scholiast on Aristophanes, *Birds* 1410

Some say that the passage is a parody¹ of Alcaeus' lines,

What are these birds that have come from Ocean, the limits of the earth, widgeon with harlequin necks and long wings?²

¹ See test. 16. ² Probably part of an Attic drinking-song: see *Birds* 1416.

346 Athenaeus, *Scholars at Dinner*

For Alcaeus says:

Let us drink! Why do we wait for the lamps? There is only an inch of day left. Friend, take down the large decorated cups. The son¹ of Semele and

GREEK LYRIC

ἀνθρώποισιν ἔδωκ'. ἔγχυε κέρναις ἓνα καὶ δύο
 5 πλήγαις καὶ κεφάλαις, <ἀ> δ' ἀτέρα τὰν ἀτέραν
 κύλιξ
 ὠθήτω

cf. Athen. xi 480f-481a (iii 58 Kaibel) (1-5 init.), x 430a (ii 435 Kaibel) (4 fin.)

1 τὸν λύχνον codd. corr. Porson 2 δᾶερρε (= δὴ ἄερρε) Lobel
 δ' ἄειρε Athen. xi δ' ἀνάειρε Athen. x αἰταποικίλλαις, -κιλα codd.
 ἄϊτα Hiller (v. Hamm 64) ποικίλαις Jani αἶ ποτα ποικίλαις
 Page 3 -κάδεον Lobel 5 ἀ suppl. Porson

347(a) Procl. in Hes. *Op.* 584 (iii 281 Gaisford; i 189, ii 164-5 Pertusi)

τοιαῦτα δὲ καὶ τὸν Ἀλκαῖον ἄδειν'

τέγγε πλεύμονας οἴνω, τὸ γὰρ ἄστρον περιτέλλεται,
 ἀ δ' ὄρα χαλέπα, πάντα δὲ δίψαισ' ὑπὰ καύματος,
 ἄχει δ' ἐκ πετάλων ἄδεα τέττιξ . . .
 ἄνθει δὲ σκόλυμος· νῦν δὲ γυναῖκες μιαρῶταται,
 5 λέπτοι δ' ἄνδρες, ἐπεὶ <δὴ> κεφάλαν καὶ γόνα
 Σείριος
 ἄσδει

cf. Athen. i 22e-f (i 50 Kaibel) (1-2), x 430b (ii 435 Kaibel) (1-2), Plut. *Qu. conv.* 697f-698a (iv 211 Hubert) (1), Aul. Gell. 17. 11. 1 (ii 211-12 Hosius) (1), Macrobi. *Sat.* 7. 15. 13 (i 454 Willis) (1), Eust. *Il.* 693. 5-7 (1 init.), 890. 47-48 (1 init.), *Od.* 1612. 14 (1 init.), Plin. *N. H.* xxii 86 (iii 467 Mayhoff), Plut. *de Stoic. repug.* 1047d (p. 35 Pohlenz)

1 τέγγε πνεύμονας (vel πλευ-) οἴνω, οἴνω πνεύμονα τέγγε codd.
 5 δὴ suppl. Sitzler

ALCAEUS

Zeus gave men wine to make them forget their sorrows. Mix one part of water to two of wine,² pour it in brimful, and let one cup jostle another.

¹ Dionysus. ² A strong mixture: see Page, *S. & A.* 308; for the interpretations of Chamaeleon of Pontus and Seleucus see Athen. 430a, 430c.

347(a) Proclus on Hesiod, *Works and Days*

Alcaeus sings the same kind of song¹:

Wet your lungs with wine: the star² is coming round, the season is harsh, everything is thirsty under the heat, the cicada sings sweetly from the leaves . . . the artichoke is in flower; now are women most pestilential, but men are feeble, since Sirius parches their heads and knees . . .

¹ The poem is a lyric version of *Works and Days* 582 ff.: cf. *Shield* 343 ff. ² The dogstar, Sirius, which brings the heat of the dog days.

GREEK LYRIC

(b) Demetr. *Eloc.* 142 (p. 33 Radermacher)

πολλὰς δ' ἂν τις καὶ ἄλλας ἐκφέρει χάριτας. γίνονται δὲ καὶ ἀπὸ λέξεως χάριτες ἢ ἐκ μεταφορᾶς, ὡς ἐπὶ τοῦ τέττιγος·

πτερύγων δ' ὕπα
κακχέει λιγύραν <πύκνον> αἰοῖδαν, <θέρως> ὄπποτα
φλόγιον † καθέταν ἐπιπτάμενον καταυδείη †

2 πύκνον, θέρως suppl. Bergk ex Hes. *Op.* 584 3 πεπτά-
μενον ci. Hartung καταυλή ci. Ahrens. Sapph. attribuit
Stephanus, eidem carm. atque (a) Bergk

348 Aristot. *Pol.* 1285a 35ss. (p. 106 Immisch)

εἰλοντό ποτε Μυτιληναῖοι Πιττακὸν (sc. τύραννον) πρὸς τοὺς
φυγάδας ὧν προεστήκεσαν Ἀντιμενίδης καὶ Ἀλκαῖος ὁ ποιητής.
δηλοῖ δ' Ἀλκαῖος ὅτι τύραννον εἶλοντο τὸν Πιττακὸν ἐν τινι τῶν
σκολίων μελῶν· ἐπιτιμᾷ γὰρ ὅτι

τὸν κακοπατρίδαν
Φίττακον πόλιος τὰς ἀχόλω καὶ βαρυδαίμονος
ἐστάσαντο τύραννον, μέγ' ἐπαίνεντες ἀόλλεες

cf. trans. Lat. G. de Moerbeka (p. 216 Susemihl), L. Aretini
(p. 255 L. ed. Ven. 1562), Plut. *Amat.* 763e (iv 375 Hubert)

1 κακοπάτριδα codd. corr. Blass

349 Men. *Rh.* π. ἐπιδεικτικῶν 149 (iii 340 Spengel)

. . . Ἀλκαῖος Ἐφαιστοῦ (sc. γονὰς ὕμνησεν) . . .

ALCAEUS

(b) Demetrius, *On Style*

One might produce many other examples of literary grace. Such grace may be due to the choice of words or to metaphor, as in the lines on the cicada ¹:

and it pours incessantly its clear song from under its wings, when flaming summer . . . (spread abroad?) (it charms with its piping?) ²

¹ Demetrius quotes the passage anonymously after three examples from Sappho. Some editors ascribe it to her, but it more probably belongs to Alcaeus' poem after v. 3 'leaves': see Page, *S. & A.* 303-4. ² Text corrupt, but the metaphor for which the passage is quoted perhaps lies in the cicada's 'piping'.

348 Aristotle, *Politics*

The Mytileneans once elected Pittacus tyrant to deal with the exiles, whose leaders were Antimenidas and the poet Alcaeus. That they actually elected Pittacus tyrant is shown by Alcaeus in one of his drinking-songs, in which he castigates the Mytileneans because

they established base-born Pittacus as tyrant of that gutless, ill-starred city, all of them loud in his praise.

349 Menander the rhetorician, *Declamations*

Alcaeus sang of the birth of Hephaestus ¹

¹ See 308(a): these fragments seem to belong to a hymn to Hephaestus, presumably from Book I.

GREEK LYRIC

(a) *Ap. Dysc. Pron.* 98b (i 76-77 Schneider)

σαφές ὅτι καὶ τὸ Αἰολικὸν δίγαμμα ταῖς κατὰ τὸ τρίτον πρόσωπον
προσνέμεται . . . Ἄλκαϊος·

ὥστε θέων μηδ' ἐν' Ὀλυμπίων
λύσ' ἄτερ φέθεν

(b) *Prisc. Inst. Gramm.* vi 92 (ii 277-8 Keil)

Ἄρεϋς pro Ἄρης, ut Sappho:

ὁ δ' Ἄρεϋς φαῖσί κεν Ἄφαιστον ἄγην βία

Alcaeo attrib. Wilamowitz

(c) *Et. Gen.* AB p. 24 Calame = *Et. Mag.* 290. 42ss.

δυσί· . . . ἔστι δὲ εἰπεῖν ὅτι πολλάκις αἱ διάλεκτοι κλίνουσι
ταῦτα ὡς παρ' Ἄλκαϊῳ·

εἰς τῶν δυοκαιδέκων

(d) *Et. Gen.* AB p. 21 Calame = *Et. Mag.* 225. 7ss.

γέλαν, οἶον·

γέλαν δ' ἀθάνατοι θεοί

Alcaeo attrib. Diehl

349A (L.-P.) v. 130a. 1

ALCAEUS

(a) Apollonius Dyscolus, *Pronouns*

Clearly the Aeolic digamma is added to 3rd person pronouns . . . ; cf. Alcaeus:

so that none of the Olympian gods could free her¹
apart from him

¹ Hera banished her lame son Hephaestus from Olympus; he sent her a chair which trapped her, and he had to be brought back to release her: see ps.-Libanius, tr. Page, *S. & A.* 258-9.

(b) Priscian, *Grammar*

The form Ἄρεϋς is found instead of Ἄρης, e.g. in Sappho¹:

Ares says he could bring Hephaestus by force²

¹ Wilamowitz and most edd. attribute the passage to Alcaeus' poem. ² But Hephaestus scared him off with torches.

(c) *Etymologicum Genuinum*

It may be said that these numerals are often declined in the dialects, e.g. in Alcaeus:

one of the twelve¹

¹ Hera rewarded Dionysus, who brought Hephaestus back drunk, by persuading the Gods to make him one of the twelve Olympians.

(d) *Etymologicum Genuinum* on the form γέλαν

for example:

and the immortal gods laughed¹

¹ Anonymous fragment (= *inc. auct.* 8 L.-P.), placed in this poem by Diehl since the metre fits and the gods laughed at Hephaestus in *Il.* 1. 599 f., *Od.* 8. 326 f.

GREEK LYRIC

350 Heph. *Ench.* 10. 3 (p. 33 Consbruch)

τὸ δὲ ἀκατάληκτον τὸ μόνην τὴν τελευταίαν ἔχον ἱαμβικὴν
καλεῖται Ἀσκληπιάδειον, οἷον τὸ Ἀλκαίου

ἦλθες ἐκ περάτων γᾶς ἔλεφαντίαν
λάβαν τῷ ξίφειος χρυσοδέταν ἔχων

cf. Liban. *Or.* xiii 5 (ii 64 Foerster)

1 cf. 303. 10].σελεφ[

Str. 13. 2. 3 (iii 65 Kramer)

ἄνδρας δ' ἔσχεν (sc. Μυτιλήνη) ἐνδόξους, τὸ παλαιὸν μὲν Πιττα-
κὸν . . . καὶ τὸν ποιητὴν Ἀλκαῖον καὶ τὸν ἀδελφὸν Ἀντιμενίδα,
ὃν φησὶν Ἀλκαῖος Βαβυλωνίους συμμαχοῦντα τελέσαι μέγαν
ἄθλον καὶ ἐκ πόνων αὐτοῦς ρύσασθαι κτείναντα ἄνδρα μαχαίταν
βασιλη(ῶ)νων παλαστάν, ὡς φησι, ἀπολ(ε)ῖποντα μόνον μίαν
(codd. ἀνίαν) παχέων ἀπὸ πέμπων, unde edd.

συμμάχεις δ' ἐτέλεσσας Βαβυλωνίους
ἄεθλον μέγαν, εὐρύσασο δ' ἐκ πόνων
ἅ κτέναις ἄνδρα μαχαίταν βασιληῶνων
παλάσταν ἀπυλείποντα μόναν ἵαν
παχέων ἀπὸ πέμπων

351 Eust. *Il.* 633. 57ss.

γραμμὴ . . . ὁποῖαις ἔπαιζον οἱ κυβεύοντες, ὧν μία τις μέση
γραμμὴ ὠνομάζετο ἱερά, ἐπειδὴ ὁ ἠττώμενος ἐπ' ἐσχάτην αὐτὴν
ἴετο· ὅθεν καὶ παροιμία, κινεῖν τὸν ἀφ' ἱεράς, ἐπὶ τῶν ἐν ἀπογνώσει
δεομένων βοθηθείας ἐσχάτης. χρήσις δὲ ταύτης καὶ παρὰ Σώφρονι
ἐν τῷ κινήσω δ' ἦδη καὶ τὸν ἀφ' ἱεράς. ἐνθα λείπει τὸ πεσσὸν ἢ
λίθον. Ἀλκαῖος οὖν ἐκ πλήρους ἔφη τὸ

κινήσαις τὸν ἀπ' ἱεράς † πυκινὸν † λίθον

cf. *Od.* 1397. 29ss.

νῦν δ' οὗτος ἐπικρέτει

κινήσαις κτλ

ἐπικρέκει codd. corr. Bergk πήρας, πείρας codd. corr.
Bergk πύματον vel πυκίνως ci. Bergk

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ALCAEUS

350 Hephaestion, *Handbook on Metres*

The acatalectic form (of antispastic trimeter) with only the
final metron iambic is called the Asclepiad; e.g. Alcaeus'
lines:

You¹ have come from the ends of the earth with
the hilt of your sword ivory bound with gold.

¹ Libanius confirms that this is the beginning of the poem.

Strabo, *Geography*

Mytilene produced famous men: in olden times Pittacus
. . . and the poet Alcaeus and his brother Antimenidas, who
according to Alcaeus performed¹ a great feat while fighting
as ally of the Babylonians² and rescued them from trouble by
killing a warrior who, he says, was only one palm's breadth
short of five royal cubits.³

¹ In Alcaeus' poem, 'you performed . . . and rescued . . .'

² In the Palestinian campaigns of Nebuchadrezzar. ³ The
giant was about 8 ft. 4 in. tall.

351 Eustathius: commentary on *Il.* 6. 169

. . . the lines used by dice-players: a central line was called
'the holy line', since the loser resorted to it last of all; whence
the proverb, 'to move from the holy line', used of people in
despair needing to turn to their last resource. Sophron uses
it in the passage, 'Now I shall move from the holy line',
omitting the word 'piece' or 'stone'. Alcaeus gives the
saying in full:

and now he is master,¹ having moved the stone
from the holy line² . . .

¹ The first words are from the fuller quotation on *Od.* 1.107.

² See Gow on Theocr. 6.18 and cf. 306(i) ii 30-31.

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GREEK LYRIC

352 Athen. i 22ef (i 50 Kaibel)

φῆσὶ δὲ καὶ Ἄλκαῖος ὁ Μυτιληναῖος ποιητῆς (fr. 347. 1-2) καὶ ἄλλαχού·

πῶνῶμεν, τὸ γὰρ ἄστρον περιτέλλεται

353 Ap. Dysc. *Pron.* 121c (i 95 Schneider)

ἀμέων . . . ὁμοίως Αἰολεῖς. Ἄλκαῖος·

μηδ' ὄνιαις τοῖς πέλας ἀμμέων
παρέχην

1 τοι σπλεας cod. corr. Hase ὑμεων cod. corr. Giese

354 Eust. in Dion. *Perieg.* 306 (*Geogr. Gr. Min.* ii 271 Müller)

ἄλλοι δὲ φασὶν ἕτερον εἶναι τοῦτον Ἀχιλλέα παρὰ Σκύθαις βασιλέα τῶν τόπων . . . οἱ δὲ τοῦτο λέγοντες παραφέρουσι μάρτυρα τὸν Ἄλκαῖον λέγοντα

Ἀχιλλεὺς ὁ τὰς Σκυθίκας μέδεις

-εὺς, -εὔ codd. ὄς codd. corr. Giese γὰς ci. Bergk

355 Ap. Dysc. *Adv.* 610 (i 197 Schneider)

τῆδε γὰρ ἔχει καὶ τὸ ἐπίρρημα παρ' Αἰολεῦσι τὸ μέσοι·

γαίας καὶ νιφόεντος ὠράνω μέσοι·

τῆδε ἔχει καὶ ἀπὸ τοῦ τηλόθι τὸ πῆλοι.

cf. *ibid.* 588-9 (i 177 Schneider) τὸ γὰρ παρὰ τοῖς περὶ τὸν Ἄλκαῖον μέσοι . . . , Hsch. M 956

ALCAEUS

352 Athenaeus, *Scholars at Dinner*

Alcaeus, the Mytilenean poet, says (fr. 347. 1-2), and elsewhere:

Let us drink: the star¹ is coming round

¹ The dogstar, as in 347.

353 Apollonius Dyscolus, *Pronouns*

The Aeolic Greeks have a form similar to ἀμέων ('of us'): cf. Alcaeus:

and not cause distress to our neighbours

354 Eustathius on Dionysius the Guide

Others say that this is a different Achilles,¹ king of the district next the Scythians . . . Those who give this explanation cite Alcaeus as witness, where he says

Achilles, ruler of Scythia

¹ There was a story that Achilles was taken after death to a kind of Elysium near the mouths of the Danube: see Page, *S. & A.* 283.

355 Apollonius Dyscolus, *Adverbs*

So it is with the Aeolic adverb μέσοι¹ ('in the middle', 'between'):

between earth and snowy heaven,

and with πῆλοι² from τηλόθι ('far').

¹ Attributed earlier by Apollonius to 'Alcaeus and his contemporaries'. ² At Sa. l. 6.

GREEK LYRIC

356 *Erim. Hom. (Anecd. Oxon. i 168-9 Cramer) s.v. εἰσφθη*

τὸ δὲ ε καὶ α ἐκ τοῦ η διαίρεται· οἶον ἦγη ἔαγη (*Il. 13. 162*), ἦλη (*Il. 20. 278*), ἦνασσε·

καὶ πλείστοισ' ἔανασσε λάοισ'

cf. *Et. Gud.* (p. 405. 15ss. de Stefani) s.v. εἰαμένη· καὶ π. ε. λ. Ἄλκαϊος

357 L.-P. = 140

358 *Demetr. Lac. π. ποιημ. β' col. 64 (pp. 93-4 de Falco; ed. Vogliano, Acme 1, 1948, 261ss.)*

1,2 [οιδ' ἄρισ[. . . .]νμναιτ[. .]ονω[. αι] δὲ κενη[. . . .]
πε[δ]άσει] φρένας οἶνος, οὐ διώκτεος·

κάτω γὰρ κεφάλαν κατί-

5 σχε[ι], τὸν φόν θάμα θυμόν αιτιάμενος,

πεδαλευόμενος τὰ κ' εἰ-

πη· τὸ δ' οὐκέτι [. . . .]λ' ἐν πε[δ]αγ[ρ]έ[τ]ωι

2 αι] Edmonds 3 διώκτεος Diehl διωτεος (?) pap. cf. *ibid.* col. 65. 4-10 ἐρώ[τα], φη[σί] σαφῶς, τὸν ἐν τῶι θώρακί σου συνιστάμενον θυμόν καὶ ταρασσειν τὴν ψυχὴν φυλάσ[σο]ν μηδὲ πάντα ἐπίτρεπε τῆι γλώσση[ι], col. 66 . . . εἰ, φησί[ν], φρέ[νας οἶν]ος πεδήσαι μὴ [διωκό]μενον ἐαθῆνα[ι]. ὁ γὰρ οὐ διώκων ἀντὶ τοῦ ὁ μὴ φευγόμενος εἰληπται· τότε, φη[σίν], ἐφ' οἷς λέγουσιν μετα[μελ]οῦνται. καὶ τὸ κά[τ]ω δὲ κε[φ]άλαν κατίσχει κατ' <ἀ>ντ[ο]νομ[α]σίαν [εἰλ]ηπται ἀντ[ί] τοῦ [ῶ]ταν [δ]ὲ βαπτίση τὴν κεφ[αλ]ῆν [κάτ]ωι φέρει, ὡ[ς] τ[ὸ]θ' ἕκαστος τὸν αὐτο[ῦ] θυμὸν τρέπει εἰς τὸ με[τα]μελε[ῖσθαι] ἐφ' οἷς εἰ[πεν] τὸ γὰρ [ρ] πεδα[λ]ειν[ος] τὸ [αὐτό] ἐστι τ[ῶ]ι συ[ννοε]ῖν [καὶ] τὸ [π]ε[δ]αγρετον].

359 *Athen. iii 85f (i 198 Kaibel)*

Καλλίας δ' ὁ Μιτυληναῖος ἐν τῶι περὶ τῆς παρ' Ἄλκαϊω λεπίδος παρὰ τῶι Ἄλκαϊω φησὶν εἶναι ὥδην ἧς ἡ ἀρχή·

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ALCAEUS

356 *Homeric Parsings (on Il. 13. 543 εἰσφθη)*

η produces ε + a by resolution: e.g. ἦνασσε (' he ruled '), ἔανασσε:

and he ruled over the greatest number of people ¹

¹ Attributed to Alcaeus by *Etym. Gud.*

357 = 140

358 *Demetrius Lacon, On Poetry*

. . . and if . . . wine shackles his wits, he will not need pursuing: he bows his head low, accusing his own heart over and over again, feeling sorry for what he says—but that is gone beyond recall.¹

¹ Attributed to Alcaeus by Bergk. Demetrius' paraphrase of the passage runs: 'question the heart in your breast, he clearly says, and guard against confusing your soul, and do not entrust everything to your tongue . . . If wine shackled his wits, he says, he should not be pursued but left alone. "The man who does not pursue" is used instead of "the man who is not run away from". Then, he says, they will feel sorry for what they say. "He bows his head low" is used as a figure of speech instead of "and when he soaks, he carries his head low", since then everyone changes heart and feels sorry for what he said. πεδαλευόμενος, "feeling sorry", is the same as "understanding what is recalled(?)" Text and interpretation uncertain.

359 *Athenaeus, Scholars at Dinner*

Callias of Mytilene on the word 'limpet' in Alcaeus says that there is a poem of Alcaeus which begins

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GREEK LYRIC

πέτρας καὶ πολίας θαλάσ-
σας τέκνον,

ἧς ἐπὶ τέλει γεγράφθαι

ἐκ δὲ παί-
δων χαύνως φρένας, ἃ θαλασσία λέπας.

ὁ δ' Ἀριστοφάνης γράφει ἀντὶ τοῦ λεπὰς χέλυσ καὶ φησὶν οὐκ
εὔ Δικαίαρχον ἐκδεξάμενον λέγειν τὰς λεπάδας.

3-4 δὲ παιδων Ahrens λεπάδων cod. 4 λέπας Callias ap.
Athen. χέλυσ Arist. Byz., Dicaearchus

360 Schol. Pind. *Isthm.* 2. 17 (iii 215-16 Drachmann)

χρήματα, χρήματ' ἀνήρ· τοῦτο ἀναγράφεται μὲν εἰς τὰς παροιμίας
ὑπ' ἐνίων, ἀπόφθεγμα δὲ ἐστὶν Ἀριστοδήμου, καθάπερ φησὶ Χρύσι-
ππος ἐν τῷ περὶ παροιμιῶν. τοῦτον δὲ τὸν Ἀριστόδημον Πίνδαρος
μὲν οὐ τίθεισιν ἐξ ὀνόματος, . . . μόνον δὲ ἐσημειώσατο τὴν
πατρίδα, ὅτι Ἀργεῖος· Ἀλκαῖος δὲ καὶ τὸ ὄνομα καὶ τὴν πατρίδα
τίθεισιν, οὐκ Ἄργος ἀλλὰ Σπάρτην

ὡς γὰρ δὴ ποτ' Ἀριστόδα-
μον φαῖσ' οὐκ ἀπάλαμνον ἐν Σπάρτῃ λόγον
εἶπην· χρήματ' ἀνήρ, πένι-
χρος δ' οὐδ' εἰς πέλετ' ἔσλος οὐδὲ τίμιος.

cf. Diog. Laert. 1. 31 (p. 12 Long) (1-4), *Sud.* X 477 (iv 821-2
Adler) (1-3); Zenob. 6. 43, Greg. Cyr. 3. 98, Greg. Cyr.
Mosq. 5. 15, Macar. 8. 85, Apostol. 18. 32 (i 173, 377, ii 129,
226, 725 Leutsch-Schneidewin)

2 φασὶν codd. corr. Schneidewin 4 οὐδὲ τίμιος schol. Pind.,
om. cett.

361 Ap. Dysc. *Pron.* 124b (i 97 Schneider)

τὰ γὰρ παρ' Αἰολεῦσιν ἔνεκα τῆς συντάξεως πολλάκις ἀποβάλλει
τὸ ν δι' εὐφωνίαν (Sa. 21. 12-13).

αἰ δέ κ' ἄμμι Ζεὺς τελέσῃ νόημμα,

Ἄλκαῖος.

τελεσση cod. corr. Ahrens

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ALCAEUS

Child of the rock and the grey sea,

at the end of which is

and you fill children's hearts with pride, you limpet
of the sea.

But Aristophanes reads 'tortoise' in place of 'limpet' and
says that Dicaearchus was wrong to accept 'tortoise' in the
sense of 'limpet'.

360 Scholiast on Pindar ('money, money is the man')

This is classed among the proverbs by some, but it is really
a saying of Aristodemus,¹ as Chrysippus tells us in his work *On
Proverbs*. Pindar does not mention this Aristodemus by
name . . . but merely indicates his country, making him an
Argive; Alcaeus gives both his name and his country, not
Argos but Sparta:

for they say that Aristodemus once expressed it
shrewdly at Sparta: 'Money is the man, and no poor
man is good or honourable.'

¹ One of the Seven Wise Men.

361 Apollonius Dyscolus, *Pronouns*

Because of its context Aeolic ἄμμι ('for us') often drops the
ν for the sake of euphony: cf. (Sa. 21. 12-13) and

if Zeus fulfils our plan,

Alcaeus.¹

¹ Cf. 314.

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GREEK LYRIC

362 Athen. xv 674c-d (iii 490 Kaibel)

ἐκάλουν δὲ καὶ οἷς περιεδέοντο τὸν τράχηλον στεφάνους ὑποθυμίδας, ὡς Ἴλκαῖος ἐν τούτοις·

ἀλλ' ἀνήτω μὲν περὶ ταῖς δέραισι
περθέτω πλέκταις ὑπαθύμιδάς τις.

cf. 678d (iii 499 Kaibel), Alc. fr. 436

687d (iii 520 Kaibel)

καὶ ὁ ἀνδρείωτατος δέ, προσέτι δὲ καὶ πολεμικὸς ποιητῆς Ἴλκαῖος ἔφη·

καὶ δὲ χευάτω μύρον ἄδω κατ τῶ
στήθεος ἄμμι.

fragmenta coniunxit Bergk

363 Ap. Dysc. *Pron.* 103a (i 80 Schneider)

ἀλλ' ἐμάχετο τὸ

νόον δὲ Φαύτω
πάμπαν ἀέρρει

v. fr. 317

νόω cod. νόον Bast δ' εἰνῶ cod. corr. Ahrens

364 Stob. *Ecl.* 4. 32. 35 (v 792 Wachsmuth-Hense) (πενίας ψόγος)

Ἴλκαῖου ποιητοῦ·

ἀργάλεον Πενία κάκον ἄσχετον, ἃ μέγαν
δάμνα λαὸν Ἰμαχανία σὺν ἀδελφέα

2 δάμνησι codd. corr. Wackernagel

365 Schol. Pind. *Ol.* 1. 91a (i 37-8 Drachmann)

καὶ Ἴλκαῖος δὲ καὶ Ἴλκμῶν λίθον φασὶν ἐπαιωρεῖσθαι τῷ
Ταντάλῳ· <ὁ μὲν Ἴλκαῖος>

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ALCAEUS

362 Athenaeus, *Scholars at Dinner*

They called the garlands which they fastened round their necks ὑποθυμίδες; cf. Alcaeus:

Come, let someone put woven garlands of anise about our necks ¹

¹ Athen. goes on to quote Sa. 94. 15 f. and Anacr. 397.

Athenaeus, *Scholars at Dinner*

And the brave and even warlike Alcaeus said,

and let him pour sweet perfume over our chests ¹

¹ The two fragments were united by Bergk; Athen. next quotes Anacr. 363.

363 Apollonius Dyscolus, *Pronouns*

But against this ¹ was

and he sends his thoughts soaring high ²

¹ See 317. ² In pride?

364 Stobaeus, *Extracts* (on the censure of poverty)

From the poet Alcaeus:

Poverty is a grievous thing, an ungovernable evil, who with her sister Helplessness lays low a great people.

365 Scholiast on Pindar

Alcaeus and Alcman say that a stone hangs over Tantalus; cf. Alcaeus:

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GREEK LYRIC

κέῖται πὲρ κεφάλας μέγας, ὦ Αἰσιμίδα, λίθος.

ὁ δὲ Ἄλκμάν· (fr. 79 Page).

κείσθαι codd. corr. Gerhard περὶ, πὰρ, παρὰ codd. corr. Ahrens

366 Schol. Plat. *Symp.* 217e (p. 65 Greene)

παροιμία οἶνος καὶ ἀλήθεια, ἐπὶ τῶν ἐν μέθῃ τὴν ἀλήθειαν λεγόντων. ἔστι δὲ ἄσματος Ἀλκαίου ἀρχή·

οἶνος, ὦ φίλε παῖ, καὶ ἀλάθεια.

καὶ Θεόκριτος (29. 1).

cf. Athen. 2. 37e (i 87 Kaibel)

ἀλήθεια cod. corr. Hoffmann (= ἀληθεία)

367 Athen. x 430b (ii 435-6 Kaibel)

κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίστασιν πίνων ὁ ποιητῆς οὗτος εὕρισκεται . . . τοῦ δ' ἔαρος·

ἦρος ἀνθεμόεντος ἐπᾶιον ἐρχομένοιο,

καὶ προελθῶν·

ἐν δὲ κέρνατε τὸ μελιάδεος ὅττι τάχιστα
κράτηρα

368 Heph. *Ench.* 7. 6 (p. 23 Consbruch)

τὸ μὲν οὖν Αἰολικὸν ἔπος τὸ καταληκτικὸν τοιοῦτόν ἐστι·

κέλομαί τινα τὸν χαρίεντα Μένωνα κάλεσσαι,
αἰ χρῆ συμποσίας ἐπόνασιν ἔμοιγε γένεσθαι

cf. schol. B in Heph. 9 (p. 274 Consbruch), epit. Heph. 3 (p. 359 Consbruch). Alcaeo dedit Welcker

2 ἔτ' ὄνασιν ci. Page ἐμοὶ γεγενῆσθαι codd. corr. Blass

ALCAEUS

a great stone, Aesimidas, lies over your (my? his?) head,

and Alcman (fr. 79 Page).

366 Scholiast on Plato, *Symposium*

'Wine and truth' is a proverb used of those who speak the truth when drunk. It is the opening of a song by Alcaeus:

Wine, dear boy, and truth.

Cf. Theocritus (29. 1).

367 Athenaeus, *Scholars at Dinner*

Alcaeus is found drinking in all seasons and in all circumstances . . . : in spring:

I heard the flowery spring coming,

and further on

mix a bowl of the honey-sweet wine as quickly as possible

368 Hephæstion, *Handbook on Metres*

The Aeolic dactylic hexameter catalectic is as follows:

I request that charming Menon be invited, if I am to enjoy the drinking-party.¹

¹ Attributed to Alcaeus by Welcker.

GREEK LYRIC

369 Athen. ii 38e (i 89 Kaibel)

ἀπὸ τοῦ κατὰ μέθην δὲ καταστήματος καὶ ταύρῳ παρεικάζουσι
τὸν Διόνυσον καὶ παρδάλει διὰ τὸ πρὸς βίαν τρέπεσθαι τοὺς
ἐξοινωθέντας. Ἄλκαϊος·

ἄλλοτα μὲν μελιάδεος, ἄλλοτα
δ' ὀξύτέρῳ τριβόλων ἀρυτήμενοι

cf. Eust. *Od.* 1910. 18

370 Ap. Dysc. *Pron.* 121c (i 95 Schneider)

Ἄλκαϊος (fr. 353, 394). καὶ τῇ ἐντελεστέρῃ

ἀμμετέρων ἀχέων

αχαιῶν cod. corr. Bekker

371 Hdn. π. μον. λέξ. β 36. 15s. (ii 941 Lentz)

μάθος, Ἄλκαϊος·

ἄπ πατέρων μάθος

cf. fr. 6. 17

372 Choerob. in Theodos. (i 214 Hilgard)

. . . τὰ εἰς εὖς ἀποβάλλουσι τὸ υ κατὰ τὴν γενικήν . . .
χωρὶς τοῦ Ἄρεως Ἄρευος—τοῦτο γὰρ ἐφύλαξε τὸ υ παρὰ τοῖς
Διολεῦσιν, οἶον

Ἄρευος στροτιωτέροις

cf. fr. 330, 400. Alcaeo dedit Seidler

373 *Et. Gen.* in σεῖω (p. 43 Calame)

σεῖω ἔστι γὰρ σέος (σέω cod. B), ὡς παρ' Ἄλκαϊω, οἶον·

γᾶς γὰρ πέλεται σέος,

καὶ ἐκ τούτου γίνεται σέω καὶ σεῖω.

σέω cod. A σέως cod. B em. Hoffmann

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ALCAEUS

369 Athenaeus, *Scholars at Dinner*

From the condition of drunkenness they compare Dionysus to a bull or a leopard, since drunk men turn to violence. Cf. Alcaeus:

drawing sometimes from honey-sweet wine, some-
times from wine sharper than thistles

370 Apollonius Dyscolus, *Pronouns*

Alcaeus . . . has ἀμμέτερος, the more complete form (of
ἄμμος, 'our'):

of our sufferings

371 Herodian, *On Anomalous Words*

μάθος ('learning'): cf. Alcaeus:

we learn from our fathers¹

¹ Cf. 6. 17.

372 Choeroboscus, *On the Canons of Theodosius*

. . . nouns ending in -εὖς lose the υ in the genitive . . .
apart from Ἄρεως Ἄρευος ('Ares'), which kept the υ in
Aeolic, e.g.

men more warlike than Ares¹

¹ Attributed to Alcaeus by Seidler.

373 *Etymologicum Genuinum* on σεῖω ('shake')

For there is the word σέος, as in Alcaeus: e.g.

for there is a shaking of the earth,
and from it come σέω and σεῖω.

399

GREEK LYRIC

374 Heph. *Ench.* 5. 2 (p. 16 Consbruch)

τετράμετρον δὲ (ιαμβικὸν ἀκατάληκτον) οἶον τὸ Ἀλκαίου

δέξαι με κωμάσδοντα, δέξαι, λίσσομαί σε, λίσσομαι

cf. schol. B in Heph. 7 (p. 268 Consbruch), schol. Ar. *Plut.* 302 (p. 342 Dübner), Arsen. 18. 52 = Apostol. 5. 98d (ii 363 Leutsch-Schneidewin)

375 *Et. Gen.* in δῆω (p. 22 Calame)

δῆω· σημαίνει τὸ εὐρίσκω ἀπὸ τοῦ δέω, ὃ σημαίνει τὸ εὐρίσκω· οὐ μένηται Ἀλκαῖος, οἶον

ἔγω μὲν οὐ δέω τάδε μαρτύρεντας·

κατ' ἕκτασιν δῆω.

cf. *Et. Gen.* in δῆλος καὶ εὐδηλος (p. 22 Calame), *Et. Mag.* 264. 14ss.

376 Athen. xi 460d (iii 2 Kaibel)

καὶ Ἀλκαῖος·

ἔκ δὲ ποτήριον πώνης Διννομένη παρίσδων

ποτηρίων cod. corr. Bergk

377 Heph. *Ench.* 1. 8. (p. 6 Consbruch)

ἐὰν μέντοι ἐν τῇ προτέρᾳ συλλαβῇ τελικὸν ἢ τὸ ἄφωνον, τῆς δὲ δευτέρας ἀρκτικὸν τὸ ὑγρόν, οὐκέτι γίνεται κοινὴ συλλαβή, ἀλλὰ ἀντικρὺς μακρά, ὡς παρὰ Ἀλκαίω·

ἔκ μ' ἔλασας ἀλγέων

ἐλάσας codd. corr. Bergk

378 Ap. *Dysc. Pron.* 103a (i 80 Schneider)

καὶ παρὰ τοῖς Αἰολικοῖς δὲ ὡς ἐν παραθέσει ἀνεγνώσθη· (Sa. 26. 11-12),

ἔμ' αὐτῷ παλαμάσομαι

v. fr. 317

400

ALCAEUS

374 Hephæstion, *Handbook on Metres*

. . . and the iambic tetrameter acatalectic, e.g. Alcaeus' verse

Welcome me, the reveller, welcome me, I beg you, I beg you.

375 *Etymologicum Genuinum* on δῆω

It means 'I find', from δέω, 'I find': Alcaeus uses it: e.g.

I for my part find no witnesses of this.

δέω is lengthened to δῆω.

376 Athenæus, *Scholars at Dinner* (on ποτήρια, 'cups')

Alcaeus has

and you drain your cup sitting beside Dinnomenes¹

¹ Mentioned also in 383.

377 Hephæstion, *Handbook on Metres*

But if the mute comes at the end of the first syllable and the liquid begins the second, the (first) syllable is not common but indisputably long, as in Alcaeus (ἐκ μ'):

you made me forget my sufferings

378 Apollonius Dyscolus, *Pronouns* (on the reflexive pronoun)¹

Among the Aeolic Greeks it was read in juxtaposition, e.g. . . .

I shall handle things in my² own interest

¹ See 317. ² Masculine, so presumably by Alcaeus.

GREEK LYRIC

379 *Et. Gen.* in ἀπατήνορα (p. 15 Calame)

. . . σισύρνας καὶ σισύρας, τὰ δασέα δέρματα τὰ τετριχωμένα,
καὶ Ἄλκαϊος ὁ μελοποιός·

ἔνδυσ σισύρναν

-δυσ<ι>ς ? Lobel

380 *Epim. Hom.* (*Anecd. Oxon.* i 144 Cramer)

τοῦ πέτω ὁ ἀόριστος ὤφειλεν εἶναι ἔπετον. Ἄλκαϊος κέχρηται·

ἔπετον Κυπρογενήας παλάμαισιν

cf. *Et. Mag.* 666. 51

381 *Schol. Il.* 1. 39 (*Anecd. Par.* iii 121 Cramer = *Anecd. Gr.*
ii 389 Matrangia)

μηδεὶς δὲ ἡμᾶς νεμεσητοῦς ἀποφῆνειεν, ὡς εἰκῆ τὸ εἰραφιώτης
ἐνταῦθα γράψαντας· οὐ γὰρ ἐστὶ τοῦ ποιητοῦ ἀλλ' Ἄλκαϊου·

Ἐρραφέωτ', οὐ γὰρ ἄναξ

382 *Hsch.* E 5076 (ii 167 Latte)

ἐπιπνεύων ἐπιβλέπων. Αἰολικῶς. καὶ Ἄλκαϊος·

ἦ ποι σύναγ' ἀνδρῶν <κεκε>δάσμενον
στρότον, νόμισμ' ἐπιπνέοισα

1 <κεκε>δ. Lobel 2 νομισμένοι πνέοισα cod. em. Perger

402

ALCAEUS

379 *Etymologicum Genuinum*

. . . σισύρνας and σισύρας: shaggy skins with the hair still
on: cf. the lyric poet Alcaeus:

putting on a skin coat

380 *Homeric Parsings* (on *Il.* 11. 179 ἔκπεσον)

The aorist of πέτω must have been ἔπετον. Alcaeus uses it:

I fell by the hands of Cyprian Aphrodite ¹

¹ Probably from the same poem as 10B (*Page, S. & A.* 291).

381 *Schol. on Iliad* 1. 39 (ἔρεψα, 'I roofed')

Let no-one find fault with us on the grounds that we wrote
εἰραφιώτης carelessly here: the word is not Homer's but
Alcaeus':

Eiraphiotes,¹ for . . . not . . . lord . . .

¹ Epithet of Dionysus. Voigt, following Snell, attributes the
fragment to the hymn to Hephaestus: cf. 349(c).

382 *Hesychius* on ἐπιπνεύων ('blowing on, inspiring')

ἐπιπνεύων = 'looking upon',¹ an Aeolic usage: cf. Alcaeus:

truly she ² was gathering together a scattered host
of men, inspiring them with traditional discipline.

¹ Not here, it seems. ² Athena?

403

GREEK LYRIC

383 Heph. *Ench.* 15. 10 (p. 50 Consbruch)

. . . τὸ ἐγκωμιολογικὸν καλούμενον, ὅπερ ἐστὶν ἐκ δακτυλικῶν πενθήμερων καὶ ἰαμβικῶν τοῦ ἴσου, ᾧ κέχρηται μὲν καὶ Ἄλκαϊος ἐν ᾄσματι οὗ ἡ ἀρχή

ἦρ' ἔτι Δινομένην τῷ Τυρρακῆν
τάρμενα λάμπρα κέοντ' ἐν Μυρσινῆν;

κέχρηται δὲ καὶ Ἀνακρέων ἐν πλείοσιν ᾄμασιν (fr. 393).

1 -η τῷ -κήν codd. τ' Ὑρρακῆν Neue τ' Ὑρραδῆν Seidler
2 κέοντ' codd., corr. Seidler -σινῆν cod. I -σίνην cod. A Μυρ-
σινῆν Seidler

384 Heph. *Ench.* 14.4 (p. 45 Consbruch)

τρίμετρον δὲ (ἐπιωνικὸν) ἀκατάληκτον . . . καλούμενον δὲ Ἄλκαϊκὸν δωδεκασύλλαβον, οἶον

ἰόπλοκ' ἄγνα μελλιχόμειδε Σάπφου

-μειδε σαπφοί, -μειδες σαπφοί codd. -μειδες ἄπφα ci. L.-P. ἄπφοι
Maas, Voigt

385 *Erism. Hom.* (*Anecd. Oxon.* i 298 Cramer) s.v. νηυσίν

Αἰολεῖς νάεσσι·

κάπιπλεύσαις νάεσσιν,

Ἄλκαϊος.

cf. *Et. Gen.* p. 222 Miller, *Et. Mag.* 605. 26ss.

386 Heph. *Ench.* 10. 3 (p. 33 Consbruch)

τὸ δὲ (ἀντισπαστικὸν τρίμετρον ἀκατάληκτον) μέσσην μὲν ἔχον τὴν ἀντισπαστικὴν, τρεπομένην κατὰ τὸν ἕτερον πόδα εἰς τὰ τέσσαρα τοῦ δισυλλάβου σχήματα, ἐκατέρωθεν δὲ τὰς ἰαμβικὰς, ὧν ἡ πρώτη καὶ ἀπὸ σπονδείου ἀρχεται, Ἄλκαϊκὸν καλεῖται δωδεκασύλλαβον, οἶον

κόλπῳ σ' ἐδέξαντ' ἄγναι Χάριτες Κρόνῳ

ALCAEUS

383 Hephaestion, *Handbook on Metres*

. . . the so-called 'encomiologic', made up of two-and-a-half dactyls and an iambic of equal length. It is used by Alcaeus in a song which begins

Do the weapons of Dinnomenes the Tyrrhacean¹ still lie bright in the Myrsineon¹?

and by Anacreon in many songs (393).

¹ Not explained: many editors favour emendation to 'Dinnomenes and the son of Hyrrhas (i.e. Pittacus)' and to 'the Myrsileon', a supposed building named after Myrsilus. For Dinnomenes see 376.

384 Hephaestion, *Handbook on Metres*

There is an acatalectic epionic trimeter . . . called the Alcaic 12-syllable, e.g.

violet-haired, holy, sweetly-smiling Sappho¹

¹ Not certainly by Alcaeus. Maas, perhaps correctly, divided the words so as to give 'my sweetly-smiling darling'. See also Sa. 137 n. 1.

385 *Homeric Parsings* (on *Il.* 1. 305 νηυσίν, 'ships')

The Aeolic Greeks have νάεσσι: cf. Alcaeus:

and having sailed there with his ships

386 Hephaestion, *Handbook on Metres*

The antispastic trimeter acatalectic which has the antispast in the middle, with one of its feet changed into any of the four patterns of the disyllable, and the iambic metra on either side, the first beginning with a spondee (— ∪ — | — ∪ — | ∪ — ∪ —), is called the Alcaic 12-syllable, e.g.

the pure Graces took you to their bosom for Cronus.¹

¹ An account of the childhood of Zeus? No author named.

GREEK LYRIC

387 Heph. *Ench.* 10. 7 (p. 34 Consbruch)

ὁ δὲ Ἄλκαῖος καὶ πενταμέτρῳ (ἀντισπαστικῶ) ἀκαταλήκτῳ ἐχρήσατο·

Κρονίδα βασιλῆος γένος Αἴαν τὸν ἄριστον πεδ'
Ἄχιλλεα

cf. Choerob. in Heph. l.c. (p. 241 Consbruch), Choerob. in Theod. (i 123 Hilgard), Carm. Conviv. 15 (898 *P. M. G.*)

388 Str. 14. 2. 27 (iii 140 Kramer)

τοῦ δὲ περὶ τὰ στρατιωτικὰ ζήλου τὰ τε ὄχανα ποιοῦνται τεκμήρια καὶ τὰ ἐπίσημα καὶ τοὺς λόφους· ἅπαντα γὰρ λέγεται Καρικὰ· Ἀνακρέων μὲν γέ φησιν (fr. 401), ὁ δ' Ἄλκαῖος·

λόφον τε σείων Κάρικον

cf. Eust. *Il.* 367. 23ss.

389 *Et. Gen.* in κνάμφῳ (p. 34 Calame) = *Et. Mag.* 521, 35ss., *Et. Gud.* 330. 15ss. (Sturz)

... κνάφος· σημαίνει δὲ τὸ ἀκανθῶδες φυτὸν φ̄ τὰ ἄθικτα τῶν ἱματίων ἐπισύροντες κατεργάζονται· Ἄλκαῖος·

μὴ μέγαν περὶ κνάφον † περιστείχειν ἕνα κύκλον †
περιστείχειν, -ει, -στίχειν, παραστίχειν, ἐπισύρειν codd.

390 Schol. *Genev. Il.* 21. 483 (i 210 Nicole)

Χρυσίππος ἐν τῷ περὶ ἀρχαίας φυσικῆς δεικνύς ὅτι σελήνη ἢ Ἄρτεμις καὶ τὰ περὶ τόκους δὲ εἰς αὐτὴν ἀναφέρων, λέγει ἐν ταῖς πανσελήνοις οὐ μόνον τὰς γυναῖκας εὐτοκωτάτας εἶναι ἀλλὰ γίγνεσθαι <ραδίως τὰ ζῶα> πάντα (fr. 748 v. Arnim ii 212). καὶ Ἄλκαῖος ἐπὶ τῶν βελῶν τῆς Ἀρτέμιδος λέγει·

† μὴ † φόνος κέχυται γυναικῶν

ALCAEUS

387 Hephaestion, *Handbook on Metres*

Alcaeus used also the antispastic pentameter acatalectic:

Ajax, descendant of king Zeus, Cronus' son, best after Achilles

388 Strabo, *Geography*

As evidence of the Carians' enthusiasm for soldiering shield-holds, shield-emblems and crests are adduced, since they are all called Carian. Anacreon says (fr. 401), and Alcaeus

and shaking his Carian crest

389 *Etymologicum Genuinum* (on κνάμφῳ, 'I shall card wool')

κνάφος denotes the prickly plant (teazle) which they use to finish untouched (?) cloaks by drawing it over them; cf. Alcaeus:

not to go round a great teazle¹ . . .

¹ Text and translation uncertain; some edd. ascribe to the comic poet Alcaeus.

390 Scholiast on *Iliad* 21. 483

Chrysippus in his *Old Physics*, where he shows that Artemis is the moon and credits it with an influence on childbirth, says that at the full moon not only do women have the easiest labour but all animals have an easy birth. Alcaeus too talks of the shafts of Artemis:

the blood of women has been shed

GREEK LYRIC

391 Ap. Dysc. *Pron.* 121c (i 96 Schneider)

Αἰολεῖς ὑμμέων. ἼΑλκαῖος·

ὄττινες ἔσλοι ὑμμέων τε καὶ ἄμμέων

392 Schol. *Od.* 21. 71 (p. 699 Dindorf)

καὶ ἼΑλκαῖος·

οὐδέ τι μυνάμενος ἄλλοι τὸ νόημα

ἀντὶ τοῦ προφασιζόμενος, ἀλλαχοῦ ἀποτρέπων τὸ ἑαυτοῦ νόημα.

cf. Eust. *Od.* 1901. 52, *Et. Gen.* s.v. μύνη (p. 37 Calame) = *Et. Mag.* 594. 53ss.

ἄλλα τὸ ν., ἄλλο ν. codd., corr. Bergk

393 Simp. in *Cael.* 1. 4 (p. 156 Heiberg)

ἐπειδὴ δὲ

πάλιν ἃ ὕς παρορύνει

κατὰ τὸν μελοποιὸν ἼΑλκαῖον, . . .

cf. Mantiss. *Pron.* 2. 46 (ii 765 Leutsch-Schneidewin), Diogen. 8. 64 (i 318 *ibid.*), Apostol. 17. 74 (ii 705 *ibid.*)

σὺς Fick

394 Ap. Dysc. *Pron.* 121c (i 95 Schneider)

ἼΑλκαῖος (fr. 353)· ἐπὶ δὲ τῆς συνάρθρου

πατέρων ἄμμων

καὶ τῇ ἐντελεστέρα (fr. 370).

395 Schol. *Il.* 21. 219 (P. Oxy. 221 xi 8ss.: vol. ii 66)

. . . στενωμένος νεκύεσσι· στενοχωροῦ[μενο]ς· παρὰ [τ]αυτ[α]
ἼΑλκαῖος·

στενω . [. .] Ἐάνθω ῥό[ος] ἐς θάλασσαν ἔκανε

στένω μ[άν] Grenfell-Hunt, qui ῥόος suppl.

408

ALCAEUS

391 Apollonius Dyscolus, *Pronouns*

The Aeolic Greeks have ὑμμέων ('of you'); cf. Alcaeus:
those of you and of us who are noble

392 Scholiast on *Odyssey* 21. 71 (ἐπισχεσίην, 'prevarication.')

Cf. Alcaeus:

and not concealing his intentions,

i.e. prevaricating, diverting his intentions elsewhere.

393 Simplicius on Aristotle, *On the Heavens*

And since

again the sow provokes,¹

as the lyric poet Alcaeus puts it, . . .

¹ Proverbially of violent, quarrelsome people.

394 Apollonius Dyscolus, *Pronouns*

Alcaeus has ἄμμέων ('of us': 353) and in the possessive form ἄμμος ('our'):

of our fathers¹

¹ Cf. 370.

395 Scholiast on *Iliad* 21. 219 ('my stream made narrow by corpses')

i.e. flowing in a narrow channel; similarly Alcaeus:

the stream of a narrow Xanthus reached the sea

409

GREEK LYRIC

396 *Et. Gud.* s.v. ἄρκτος (p. 198 de Stefani)

. . . παρὰ δὲ τοῦτο (i.e. ἀρκῶ) γίνεται τὸ ἄρκτος οὐδέτερον, οὐ μέμνηται Ἀλκαῖος·

† ταχαλιτινὸν † ἄρκτος ἔσση

cf. *Et. Gud.* p. 78. 1 Sturz (cod. w), *Anecd. Par.* iv 61 Cramer (cod. q)

τὸν χαλινὸν cod. q, τὸ χαλινὸν cod. w

397 *Erim. Hom.* (*Anecd. Oxon.* i 413 Cramer)

ζητεῖται <τὸ> (Edmonds) παρὰ τῷ Ἀλκαίῳ θηλυκόν·

τερένας ἄνθος ὀπώρας,

πῶς ἢ τέρενα εἶρηκεν· καὶ ἔστιν εἰπεῖν ὅτι ἀπὸ τοῦ τέρην ἢ γενική τέρενος, καὶ μετάγεται ἢ γενική εἰς εὐθείαν ὁ τέρενος· ἀπὸ τούτου θηλυκὸν τερένη, τερένης, καὶ Αἰολικῶς

τερένας ἄνθος ὀπώρας.

398 Hsch. T 609 (s.v. τετραβαρήων)

† τετραβαρήων † πλίνθων † καὶ τάγματα †

Ἀλκαῖος

† τετρα † βαρήων Lobel κατάγματα Perger (-άγματα Lobel)

399 Hsch. T 615, 616

τετράδων ὄρνεόν τι. Ἀλκαῖος·

τετράδυσιν ἀηδόνας

τέτραδον et τετράδοισιν Lobel

ALCAEUS

396 *Etymologicum Gudianum*

From ἀρκῶ ('ward off') comes the neuter noun ἄρκτος ('defence'), which is used by Alcaeus:

you will be a defence . . .

397 *Homeric Parsings* (on *Il.* 16. 11 τέρεν, 'soft')

People ask how it is that Alcaeus uses a feminine form τέρενα in

the flower of soft autumn.

The answer is that from τέρην comes the genitive τέρενος, and this genitive is transferred to the nominative, ὁ τέρενος, fem. τερένη (gen. τερένης); so in Aeolic τερένας,

'the flower etc.'

398 Hesychius, *Lexicon*

courses(?)¹ of bricks (four times as heavy?):

Alcaeus.

¹ Or 'fragments'? Text corrupt.

399 Hesychius, *Lexicon*

τετράδων: a bird; cf. Alcaeus:

. . . guinea-fowl¹ . . . nightingales . . .

¹ τετράων is guinea-fowl or black grouse (D'Arcy W. Thompson, *Glossary of Greek Birds* 283).

GREEK LYRIC

400 Choerob. in Theodos. (i 214 Hilgard)

τοῦτο γὰρ (sc. Ἄρευσ) ἐφύλαξε τὸ 'υ' παρὰ τοῖς Αἰολεῶσιν,
οἶον (fr. 372) καὶ πάλιν

τὸ γὰρ
Ἄρευι κατθάνην κάλον

καὶ πάλιν (fr. 330).

Alcaeo dedit Seidler

401 *Et. Gen.* s.v. πῶ (p. 42 Calame) = *Et. Mag.* 698. 51ss.

ἔστι δὲ καὶ ῥῆμα προστακτικὸν παρ' Αἰολεῶσιν, οἶον

(a) χαῖρε καὶ πῶ τάνδε,

ὅπερ λέγεται ἐν ἑτέροις σύμπωθι . . . οἶον

(b) δεῦρο σύμπωθι

Alcaeo dedit (a) Ahrens, (b) Bergk

402 Eust. *Il.* 314. 43

ἀγέρωχοι δὲ οἱ ἄγαν γέρας ἔχοντες . . . δηλοῖ δέ, φασίν,
οὕτως ἡ λέξις τοὺς σεμονύς, ὡς Ἀλκμάν βούλεται (cf. *P. M. G.* 5
fr. 1(b) 4, 10(b) 15). Ἄλκαῖος δέ, φασί, καὶ Ἀρχίλοχος (fr. 261
West)

ἀγέρωχον

τὸν ἄκοσμον καὶ ἀλάζονα οἶδε.

cf. *Et. Gud.* p. 10 di Stefani, Suet. π. βλασφ. p. 56 Taillardat

403 Phot. (p. 28 Reitzenstein)

ἄγωνος·

κατὰ σχηματισμὸν ἀντὶ τοῦ ὁ ἀγών· ἀπὸ δὲ γενικῆς ἐσχηματίσθη.
οὕτως Ἄλκαῖος ὁ λυρικός πολλάκις ἐχρήσατο.

cf. Hsch. A 963, P. Oxy. 1087 ii 58ss.

412

ALCAEUS

400 Choeroboscus, *On the Canons of Theodosius*

This noun ('Ares', Ares) kept the letter υ in Aeolic, e.g.
(fr. 372) and

for to die in war is noble

and (fr. 330).

401 *Etymologicum Genuinum*

πῶ is also an imperative verb ('drink') in Aeolic, e.g.

(a)

greetings, and drink this!

This is expressed elsewhere as σύμπωθι . . . , e.g.

(b)

come here and drink with me!

402 Eustathius on *Iliad* 2. 654 (ἀγέρωχων, 'proud')

ἀγέρωχοι are the over-privileged . . . So the word, they
say, denotes the proud, as in Aleman. Alcaeus, they say,
and Archilochus use ἀγέρωχος of the unruly, boastful man.

403 Photius, *Lexicon* on ἄγωνος,

contest

A byform of ἀγών, formed from the genitive. Alcaeus the
lyric poet used it often.

413

GREEK LYRIC

403A *Anecd. Gr.* i 374. 20 Bekker = *Anecd. Gr.* i 65. 5 Bachmann = *Sud.* A 1058

ἀλαζών·

ὁ ἀλώμενος. οὕτως Ἀλκαῖος.

apud Alcaeum lyricum ἀλάσδων

404 *Et. Gen.* p. 14 Calame = *Et. Mag.* 76. 51 = *Et. Mag.* cod. Par. 2720 (*Anecd. Par.* iv 8. 16 Cramer)

ἀμάνδαλον·

τὸ ἀφανὲς παρὰ Ἀλκαίῳ.

404A Hsch. B 713

βλήρ·

δέλεαρ. τὸ δὲ αὐτὸ καὶ αἶθμα. παρὰ † Ἀλκμαίων † ἡ λέξις.

Ἀλκαίῳ Schow Ἀλκμῶν Meineke (v. *P. M. G.* 167)

405 Eust. *Od.* 1759. 26 (= Favor. *Ecl.* ap. *Gr. Gr.* i 222. 1s. Dindorf)

λέγει δὲ (Ἡρακλείδης) καὶ χρῆσιν εἶναι τοῦ

ἕον

παρὰ Ἀλκαίῳ.

406 *Et. Gen.* p. 151 Miller (cf. p. 29 Calame) = *Et. Mag.* 434. 6ss.

ἠπίαλος καὶ ἠπιάλης καὶ ἠπιόλης. σημαίνει τὸν ῥιγοπύρετον καὶ δαίμονα τοῖς κοιμωμένοις ἐπερχόμενον. καὶ Ὅμηρος καὶ οἱ πλείους ἠπιόλης λέγουσι διὰ τοῦ ἠ. τὸ δὲ διὰ τοῦ ὄς ἕτερόν τι σημαίνει, τὸν ῥιγοπύρετον. . . . ὁ δὲ Ἀλκαῖος ἐπίαλον (-λλον *Et. Gen.* A) αὐτὸν ἔφη. Ἀπολλώνιος δὲ φησι τὸν ἐπιάλτην αὐτὸν ἠπιάλην (ἐπι- *Et. Gen.* B) καλεῖσθαι καὶ τροπή τοῦ 'α' εἰς 'ο' ἠπιόλην.

ALCAEUS

403A Various lexicographers

ἀλαζών (usually = 'braggart'):

wanderer

so in Alcaeus.¹

¹ Perhaps the comic poet.

404 *Etymologicum Genuinum*

ἀμάνδαλον:

unseen

in Alcaeus.

404A Hesychius, *Lexicon*

βλήρ:

bait,

like αἶθμα. The word is in Alcaeus (?).¹

¹ Or Alcman.

405 Eustathius on *Odyssey* 14. 212 (ἦα, 'I was')

Heraclides says that there is an instance of ἕον

I. was

in Alcaeus.¹

¹ Also in Sa. 63. 7.

406 *Etymologicum Genuinum*

The words ἠπίαλος, ἠπιάλης and ἠπιόλης denote (1) the feverish chill (2) the demon who assaults sleepers. Homer¹ and most writers have ἠπιόλης with the η (i.e. -ης); the form in -ος means something different, namely the feverish chill . . . Alcaeus called it ἐπίαλος. Apollonius says that ἐπιάλτης itself (the nightmare demon?) is called² ἠπιάλης and by a change of α to ο ἠπιόλης.

¹ The words do not occur in Homer. ² By Alcaeus?

GREEK LYRIC

Eust. *Od.* 1687. 51ss. τὸ ἐκεῖ ῥηθὲν πάθος ἦγουν τὸν ἐφιάλτην ἐπιάλτην κατὰ παλαιὰν παρασημείωσιν ὁ Ἀλκαῖος λέγει.

cf. Hsch. E 4612 ἐπιάλτης· ὁ ἐφιάλτης· ὃν Αἰολεὺς † ἐφέλην †, ἄλλοι ἐπιάλλην καὶ ἐπωφέλην καλοῦσιν.

407 *Et. Gen.* p. 127 Miller (p. 27 Calame) = *Et. Mag.* 377. 19ss.

ἔρρεντί· παρὰ Ἀλκαίῳ· ἔστι γὰρ ἔρρω, οἶον (*Il.* 9. 364) καὶ τὸ προστακτικὸν ἔρρε (*Od.* 10. 72), ἢ ἀπὸ τοῦ ἔρρω περισπωμένου ἢ μετοχῇ ἔρρεῖς ἔρρέντος· καὶ ὡς παρὰ τὸ ἐθέλοντος ἐθελοντί, οὕτως καὶ παρὰ τὸ ἔρρέντος ἔρρεντί.

408 *Et. Gen.* (p. 27 Calame) = *Et. Mag.* 385. 9s. = Hdn. (ii 169 Lentz)

ἐσυνῆκεν· Ἀλκαῖος ἐσυνῆκεν καὶ Ἀνακρέων (fr. 475) ἐξυνῆκεν, πλεονασμῷ· οὐ κατὰ δὲ πλεονασμὸν ἀλλ' Ἀττικῶς κλίνεται . . .

apud Alcaeam

ἐσύνηκε

409 Choerob. in Theodos. (i 131 Hilgard)

παραφυλαττόμεθα δὲ . . . τὸ

ὦ Εὐρύδαμαν

παρὰ τῷ Ἀλκαίῳ μετὰ τοῦ 'ν' λεγόμενον κατὰ τὴν κλητικὴν.

ὦ non continuo Alcaei est (Lobel)

416

ALCAEUS

Eustathius on *Odyssey* 11. 308 (on the giant Ephialtes)

One should add that the condition mentioned there (Eust. *Il.* 561. 8 ss.: a disorder of the stomach), i.e. ἐφιάλτης, is called ἐπιάλτης by Alcaeus according to an ancient marginal comment.¹

¹ Very confused: it seems unlikely that A. used all three words in his poems, ἐπιάλτης for the stomach disorder, ἐπίαλος for the feverish chill, ἠπιόλης for the nightmare.

407 *Etymologicum Genuinum*

ἔρρεντί occurs in Alcaeus. There is the verb ἔρρω ('go', 'go to perdition'), e.g. in *Iliad* 9. 364; the imperative in *Odyssey* 10. 72; or it may come from ἔρρω with the circumflex accent: participle ἔρρεῖς, ἔρρέντος, and from ἔρρέντος the adverb ἔρρεντί¹ as ἐθελοντί ('willingly') from ἐθέλοντος ('willing').

¹ 'Wrongly' or 'unluckily'? The whole entry is probably mistaken.

408 *Etymologicum Genuinum*

Alcaeus has ἐσύνηκε

he understood

and Anacreon ἐξυνῆκεν with the pleonastic augment; but it is the Attic form, not an example of pleonasm.

409 Choeroboscus, *On the Canons of Theodosius*

We note in Alcaeus Εὐρύδαμαν, the vocative of Εὐρυδάμα(ι)ς

Eurydamas

ending in ν.

417

GREEK LYRIC

410 Trypho π. παθῶν 11 (p. 6 Schneider)

προστίθεται τὸ δίγαμμα παρά τε Ἴωσι καὶ Αἰολεῦσι . . .
προσθιθέασι δὲ τοῖς ἀπὸ φωνηέντων ἀρχομένοις· ἅπαξ δὲ παρ'
'Αλκαίῳ τὸ ῥῆξις

Φρῆξις

εἴρηται.

ῥῆξις καὶ οὔρηξις cod. G, ρ. καὶ ὄρηξις cod. V, cett. corruptiores

411 Trypho π. παθῶν 26 (p. 12 Schneider) = schol. *Il.* 2. 129
ap. *Anecd. Par.* iii 278. 8ss. Cramer

παρέλλειψις δὲ ἐστίν, ὅταν ἐν τι τῶν διπλασιαζομένων συμφώνων
παραλείπεται, ὡς παρ' Ἀλκαίῳ τὸ

κάλιον

ἀντὶ τοῦ κάλλιον.

412 Porph. ad *Il.* 2. 447 (i 41 Schrader)

'Αλκαῖος δὲ πού καὶ Σαπφῶ (fr. 183) τὸν τοιοῦτον ἄνεμον

κατώρη

λέγουσιν ἀπὸ τοῦ κατωφερῆ τὴν ὄρμην ἔχειν.

Eust. *Il.* 603. 37ss.

λέγει ὁ αὐτὸς (sc. Ἀριστοφάνης) καὶ ὅτι τὸ συνεστραμμένον
πνεῦμα καὶ καταράσσον ἄνεμον

κατάρη

λέγουσιν ὁ Ἀλκαῖος καὶ ἡ Σαπφῶ διὰ τὸ κατωφερῆ ὄρμην ἔχειν.

cf. Hsch. K 1891 κατώρης· κατὰ ῥέπων

413 Schol. *Od.* 11. 521 (ii 517 Dindorf)

. . . Ἀλκαῖος δὲ φησι τὸν

Κήτειον

ἀντὶ τοῦ Μυσόν.

fort. Κήτηος scribendum

418

ALCAEUS

410 Tryphon, *On the Modification of Words*

In Ionic and Aeolic the digamma is added They add
it to words beginning with a vowel; once in Alcaeus ῥῆξις

breaking

is called Φρῆξις.

411 Tryphon, *On the Modification of Words*

Parellipsis occurs when one of a pair of like consonants is
omitted, e.g. κάλιον for κάλλιον

more beautiful

in Alcaeus.

412 Porphyry, *Homeric Questions*

Alcaeus and Sappho (183) call such a wind (viz. a whirlwind,
downward blast) κατώρης

down-rushing

because of its downward motion.

Eustathius on *Il.* 5. 738: Aristophanes says that Alcaeus and
Sappho call a whirlwind and a downward blast κατάρης . . .

413 Scholiast on *Odyssey* 11. 521 (Κήτειοι, Ceteians)

Alcaeus says

Ceteian

instead of Mysian.

419

GREEK LYRIC

414 Cyril, *lex.* (*Anecd. Par.* iv 185 Cramer)

Κίκις· ὁ ἀδελφὸς Ἀλκαίου

cf. *Sud.* K 1598, *Et. Gen.* (p. 33 Calame) = *Et. Mag.* 513. 33, Hdn. Epit. Serg. Emes. p. 9. 29s. Hilgard = *Anecd. Oxon.* iv 337 Cramer (gen. erat Κίκιδος).

Et. Gud. 322. 5ss. Sturz = *Anecd. Par.* iv 36. 1s. Cramer: ὁ δὲ Ἀλκαῖος ὁμοίως Ὀμήρῳ τὸν ἰσχυρὸν

κίκυν

καλεῖ.

415 Choerob. in Theodos. (i 270 Hilgard)

κίνδυν κίνδυνος· οὕτως δὲ ἔφη Σαπφῶ (fr. 184) τὸν κίνδυνον· ὁ γοῦν Ἀλκαῖος τὴν δοτικὴν ἔφη τῷ

κίνδυνι

cod. V, κινδύνω codd. NC

416 Schol. *Il.* 7. 76 (P. Oxy. 1087 ii 51s.)

τὸ

κόκκυγος,

ἣ δὲ λέξις παρ' Ἀλκαίῳ.

417 Athen. xi 478b (iii 51 Kaibel)

τὰ μόνωτα ποτήρια

κότυλοι,

ὧν καὶ Ἀλκαῖος μνημονεύει.

418 Phot. s.v. μετρῆσαι (p. 264 Porson, i 420 Naber)

μετρῆσαι·

ἐπὶ τοῦ ἀριθμῆσαι· Ἀλκαῖος

420

ALCAEUS

414 Cyril, *Lexicon*

Cicis: the brother of Alcaeus.

Etymologicum Gudianum

Alcaeus like Homer calls a strong man κίκυς.

415 Choeroboscus, *On the Canons of Theodosius*

κίνδυν, genitive κίνδυνος: so Sappho (184) for κίνδυνος
danger.

Alcaeus used the dative κίνδυνι.

416 Scholiast on *Iliad* 7. 76 (μάρτυρος)

Alcaeus has the (nominative) form κόκκυγος,
cuckoo

417 Athenaeus, *Scholars at Dinner*

One-handed cups are κότυλοι: Alcaeus mentions them.

418 Photius, *Lexicon*

μετρῆσαι ('to measure') in the sense of
to count,

Alcaeus.

421

GREEK LYRIC

419 Prisc. *Inst. Gramm.* vii 7 (ii 289 Keil) (de vocat. cas. primae declin.)

[in femininis etiam] Alcaeus

Νέρη

pro Νέρης posuit et Theopompus Χάρη pro Χάρης.

'in f. etiam' secl. Hertz NEPH et NEPHΣ cod. B NEPE et NEPEΣ rell.

420 Hdn. π. μον. λέξ. α 24. 6 (ii 930 Lentz)

οἱ γὰρ περὶ Ἀλκαῖον

οἶδα

λέγουσι τρισυλλάβως.

cf. Ap. Dysc. ap. Steph. Byz. in Καρία (p. 359 Meineke) οἶδα παρ' Αἰολέθων ἀντὶ τοῦ οἶδα

421 *Erism. Hom.* (*Anecd. Oxon.* i 366 Cramer) s.v. πεφυζότες

ὁ γοῦν Ἀλκαῖος μετατιθεῖς τὸ 's' εἰς τὸ 'ν' κατὰ πλεονασμὸν ἑτέρου 'γ' φησὶ

πεφύγγων.

cf. Eust. *Od.* 1596. 7 = Favor. *Ecl.* ap. *Gr. Gr.* i 357. 25ss. Dindorf κατὰ Ἀλκαῖον πεφύγγω, *Erism. Hom.* (i 325. 29ss. Cramer)

422 Hdn. π. μον. λέξ. β 44. 3 (ii 949 Lentz)

τὰ εἰς ζω λήγοντα ῥήματα ὑπὲρ δύο συλλαβὰς βαρύτερα οὐδέποτε τῷ 'ε' παραλήγεσθαι θέλει . . . σημειώδες ἄρα παρ' Ἀττικοῖς καὶ τοῖς Ἴωσι λεγόμενον διὰ τοῦ 'ε' τὸ πιέζω, ὡσπερ καὶ παρὰ τῷ ποιητῇ. προσέθηκα δὲ καὶ τὰς διαλέκτους, ἐπεὶ παρ' Ἀλκαῖω διχῶς λέγεται, παρὰ δὲ Ἀλκμᾶνι διὰ τοῦ 'α'.

apud Alcaeam

πιέσδω, πιάσδω

illud solum accipiend., διχῶς λέγεται fort. corrigend. censet Lobel

ALCAEUS

419 Priscian, *Grammar* (on the vocative case)

Alcaeus used Νέρη for Νέρης,¹ Theopompus Χάρη for Χάρης.

¹ I.e. one Nerēs was addressed in a poem.

420 Herodian, *On Anomalous Words*

Alcaeus and his compatriots have οἶδα (= οἶδα)

I know

as a three-syllabled word.

421 *Homeric Parsings* (on *Il.* 21. 6 πεφυζότες, 'fleeing')

Alcaeus, changing the s (of πεφυζός) to ν and doubling the γ, has πεφύγγων (perf. partic.)

fleeing

422 Herodian, *On Anomalous Words* (on πιέζω)

press

Paroxytone verbs ending in -ζω of more than two syllables never have ε in the penultimate syllable . . . So πιέζω with its ε in Attic and Ionic and in Homer is remarkable. I have added the dialects, since in Alcaeus the word is used in both forms (πιέζω and πιάζω) and Alcman (fr. 120 *P. M. G.*) has πιάζω.

GREEK LYRIC

423 *Erim. Hom. (Anecd. Oxon. i 34ls. Cramer)*

σημειούμεθα . . . ἀπὸ τῶν εἰς -ος τὴν

τεμένῆος

παρὰ Ἀλκαίῳ ἅπαξ χρῆσαμένῳ.

424 *Cyrrill. lex. (Anecd. Par. iv 192 Cramer)*

τείρεα· στερεὰ γάρ ἐστι καὶ σημεῖα τῶν καιρῶν. Ἀλκαῖος

τειρέων

εἶπε, ὅτι καὶ ταῦτα εἶρει.

Eust. *Il.* 1155. 42

ἐφάνερωσε δέ φησι (sc. ὁ Γεώργιος) τὸ 'ε' Ἀλκαῖος εἰπὼν

τερέων

δίχα τοῦ 'ι'.

424A *Cyrrill. lex. cod. Matrit. Bibl. Univ. Z-22 no. 116 (G R B S 9, 1968, 272ss.)*

φοῖνιξ·

. . . καὶ ὄργανου εἶδος μουσικοῦ, ὅπερ ἔνοι μαγά<δι>δα, ὡς Σοφοκλῆς Θαμύρα καὶ Ἀλκαῖος † φοινίκωνος ὄνομα †

fort. καὶ Ἀλκαῖος. <καὶ> φοινικῶνος ὄνομα (Naoumides)

425 *Str. 9. 2. 33 (ii 259 Kramer)*

οὐκ εἶδ' ὁ Ἀλκαῖος, ὥσπερ τὸ τοῦ ποταμοῦ ὄνομα παρέτρεψε τοῦ Κουαρίου (Κουραλίου cod. rescg.), οὕτω καὶ τοῦ Ὀγγηστοῦ κατέψευσται πρὸς ταῖς ἐσχατιαῖς τοῦ Ἑλικῶνος αὐτὸν τιθεῖς· ὁ δ' ἐστὶν ἱκανῶς ἄπωθεν τούτου τοῦ ὄρους.

ALCAEUS

423 *Homeric Parsings (on Il. 2. 373 πόλις, gen. πόληος)*

We note as exceptional . . . among nouns ending in -ος τέμενος,

precinct,

which has the genitive τεμένῆος once in Alcaeus.

424 *Cyrril, Lexicon*

τείρεα

signs, constellations:

so-called since they are 'cruel' (στερεά) and are signs of the times: Alcaeus used *τειρέων*,¹ since the constellations 'tell' (εἶρει).²

¹ But see Eustathius. ² Crude etymology.

Eustathius on *Il.* 18. 485 (τείρεα)

Georgius (Choeroboscus) says Alcaeus showed clearly the spelling with ε when he used the genitive *τερέων* without the ι.

424A *Cyrril, Lexicon*

φοῖνιξ ('purple', 'date-palm' etc.) . . . also a type of musical instrument,

phoenix,

called 'magadis' by some: so Sophocles in his *Thamyras* and Alcaeus; also a name for a palm-grove.¹

¹ So with Naoumides' emendation; A. may be the comic poet.

425 *Strabo, Geography (on Onchestus)*

And Alcaeus gets things wrong: just as he corrupted the name of the river Cuarius (cf. 325), so he lied about Onchestus,¹ putting it at the edge of Helicon, when in fact it is quite a long way from that mountain.

¹ Perhaps in his hymn to Hermes (308) or in 325 or 307: see Page, *S. & A.* 254.

426 Ael. Arist. *Or.* 46. 207 (ii 273 Dindorf) = Photius *Bibl.* 248 (p. 429b Bekker, vii 99 Henry)

τὸν λόγον . . . ὃν πάλαι μὲν Ἀλκαῖος ὁ ποιητῆς εἶπεν, ὕστερον δὲ οἱ πολλοὶ παραλαμβάντες ἐχρήσαντο, ὡς ἄρα οὐ λίθοι οὐδὲ ξύλα οὐδὲ τέχνη τεκτόνων αἱ πόλεις εἶεν, ἀλλ' ὅπου ποτ' ἂν ὦσιν ἄνδρες αὐτοὺς σφῆζεν εἰδότες, ἐνταῦθα καὶ τείχη καὶ πόλεις.

cf. Nicol. *Progymn.* (*Rhet. Gr.* i 277s. Walz), Ael. Arist. *Or.* 23. 68 (ii 50 Keil), anon. *Ῥοδιακ.* 64 (sp. Arist. ii 89 Keil), Philoth. Selymbr. (*Patrol. Gr.* 154 col. 1233C Migne)

427 Schol. M in Aes. *Sept.* 398 (385) (p. 50 Dindorf)

οὐδ' ἔλκοποιὰ γίνεται (τὰ σήματα)· ταῦτα παρὰ Ἀλκαίου οὐ τιτρώσκει τὰ ἐπίσημα ὄπλα οὐδὲ αὐτὰ καθ' ἑαυτὰ δύναμιν ἔχει, εἰ μὴ ἄρα ὁ φέρων αὐτά, ἐὰν ᾗ γενναῖος.

428(a) Str. 13. 1. 38 (iii 34 Kramer)

Πιττακὸς δ' ὁ Μυτιληναῖος . . . πλεύσας ἐπὶ τὸν Φρύωνα στρατηγὸν διεπολέμει τῶς διατιθείς καὶ πάσχων κακῶς· ὅτε καὶ Ἀλκαῖός φησιν ὁ ποιητῆς ἑαυτὸν ἐν τινι ἀγῶνι κακῶς φερόμενον τὰ ὄπλα ῥίψαντα φύγειν· λέγει δὲ πρὸς τινα κήρυκα, κελεύσας ἀγγεῖλαι τοῖς ἐν οἴκῳ·

Ἄλκαος σάος † ἄροι ἐνθαδ' οὐκυτὸν ἀληκτορὶν †
ἐς Γλαυκῶπιον ἱρον ὀνεκρέμασαν Ἄττικοι.

1 Ἀρευῖ Hecker ἔντεα δ' ci. Wesseling οὐκυτὸν οὐχυτον οὐκ αὐτὸν οὐ κέται codd., de κύτος cogit. Diehl ἀλκῆριον Casaubon
2 γλαυκωπὸν codd., corr. Dindorf

(b) Hdt. 5. 94–95

ἐπολέμεον γὰρ ἔκ τε Ἀχιλλείου πόλιος ὀρμώμενοι καὶ Σιγείου . . . Μυτιληναῖοι τε καὶ Ἀθηναῖοι . . . πολεμούντων δὲ σφῶν παντοῖα καὶ ἄλλα ἐγένετο ἐν τῆσι μάχῃσι, ἐν δὲ δὴ καὶ Ἀλκαῖος ὁ ποιητῆς συμβολῆς γενομένης καὶ νικάντων Ἀθηναίων αὐτὸς μὲν φεύγων ἐκφεύγει, τὰ δὲ οἱ ὄπλα ἴσχυοσι Ἀθηναῖοι καὶ σφῶα ἀνεκρέμασαν πρὸς τὸ Ἀθήναιον τὸ ἐν Σιγείῳ. ταῦτα δὲ Ἀλκαῖος ἐν μέλει ποιήσας ἐπιτιθεὶ ἐς Μυτιλήνην ἐξαγγελλόμενος τὸ ἑωυτοῦ πάθος Μελανίππῳ ἀνδρὶ ἐταίρῳ.

426 Aelius Aristides, *In defence of the Four*

. . . the words which the poet Alcaeus spoke long ago and which all and sundry have since borrowed from him, that cities are not stones or timbers or the craft of builders; but wherever there are men who know how to defend themselves, there are walls and cities.¹

¹ Cf. 112. 10.

427 Scholiast on Aeschylus, *Seven against Thebes* ('nor do badges on shields inflict wounds')

This comes from Alcaeus: weapons with badges do not wound; they have no power of their own but are powerful only if their bearer is a noble man.

428(a) Strabo, *Geography* (on Sigeum)

Pittacus of Mytilene . . . sailed against Phrynon, the (Athenian) general, and made war against him for some time with bad organisation and no success. It was at this time that the poet Alcaeus says he was hard pressed in some engagement and threw away his arms and fled: he addresses a herald, telling him to make this announcement to the people at home:

Alcaeus is safe, but the Athenians hung up (his armour? the shield that was his protection?) in the holy temple of Grey-eyed Athena.¹

¹ Archil. (fr. 5 West.), Anacr. (381b) and Hor. (*Carm.* 2. 7. 9s.) claimed to have thrown away their shields.

(b) Herodotus, *Histories*¹

The Mytileneans and Athenians, based respectively on the town of Achilleum and on Sigeum, were at war. One of the more remarkable incidents in the fighting was the action in which the poet Alcaeus, when the Athenians were winning, took to his heels and escaped, though his arms were seized by the Athenians, who hung them up in the temple of Athena at Sigeum. Alcaeus composed a poem about this and sent it to Mytilene to tell his adventure to a friend, Melanippus.²

¹ See also test 3. ² Addressed also in 38A.

GREEK LYRIC

429 Diog. Laert. i 81 (p. 35 Long) = *Sud.* Σ 118

τοῦτον (sc. τὸν Πιττακὸν) Ἀλκαῖος

σαράποδα

μὲν καὶ

σάραπον

ἀποκαλεῖ διὰ τὸ πλατύπουν εἶναι καὶ ἐπισύρειν τὰ πόδε·

χειροπόδην

δὲ διὰ τὰς ἐν τοῖς ποσὶ ραγάδας, ἃς χειράδας ἐκάλουν·

γαύρηκα

δὲ ὡς εἰκῆ γαυριῶντα·

φύσκωνα

δὲ καὶ

γάστρωνα

ὅτι παχὺς ἦν· ἀλλὰ μὴν καὶ

ζοφοδορίδαν

ὡς ἄλυχρον·

ἀγάσυρτον

δὲ ὡς ἐπισεσυρμένον καὶ ῥυπαρόν.

cf. Plut. *Qu. Conv.* 726b (iv 280 Hubert) (ζοφοδορίδαν . . . ὡς ἀδόξοις τὰ πολλὰ καὶ φαύλοισι ἠδόμενον συμπόταις), Poll. ii 175 (i 137 Bethe) (γάστρωνα)

430 Hor. *Carm.* i 32. 10ss.

... Lycum nigris oculis nigroque
crine decorum. canebat

428

ALCAEUS

429 Diogenes Laertius, *Lives of the Philosophers*

Alcaeus calls Pittacus

drag-foot

because he had flat feet and trailed them behind him ¹;

chaf-foot

because of the cracks in his feet, which they called 'chaps';

prancer

since he was always prancing around;

pot-belly ²

and

big-belly

because he was fat;

dusky-diner

since he did not use a lamp; and

well-swept

since he was slovenly and dirty.

¹ Galen explains as 'splay-footed'. ² See 129. 21.

430 Horace, *Odes*

(Alcaeus) sang of Lycus, handsome with his dark eyes and dark hair. ¹

¹ Cf. test. 26.

429

GREEK LYRIC

431 Cic. *de Nat. Deor.* i 79 (p. 31 Ax)

naevos in articulo pueri delectat Alcaeum; at est corporis macula naevos; illi tamen hoc lumen videbatur.

432 Str. i 2. 30 (i 55 Kramer)

τὸ δὲ πλείοσι στόμασιν ἐκιδόναί (sc. ὡς περ ὁ Νεῖλος) κοινὸν καὶ πλειόνων, ὡστ' οὐκ ἄξιον μνήμης ὑπέλαβε (sc. Ὅμηρος) . . . καθάπερ οὐδ' Ἀλκαῖος, καίτοι φήσας ἀφίχθαι καὶ αὐτὸς εἰς Αἴγυπτον.

433 Athen. vii 311a (ii 184 Kaibel)

'Αλκαῖος δ' ὁ μελοποιὸς μετέωρόν φησιν αὐτὸν (sc. τὸν λάβρακα) νήχεσθαι.

434 Plut. *de cupid. divit.* 525a (iii 337 Pohlenz-Sieveking)

χάρειν γὰρ ἅμα ταῖς ἡδοναῖς συνεκλείπειν τὰς ἐπιθυμίας, ἃς μήτε ἄνδρα φησὶν Ἀλκαῖος διαφυγεῖν μήτε γυναῖκα.

435 Zenob. ii 18 (i 36 Leutsch-Schneidewin)

Αἰξ Σκυρία· Χρῦσιππὸς φησὶν ἐπὶ τῶν τὰς εὐεργεσίας ἀνατρέποντων τετάχθαι τὴν παροιμίαν, ἐπειδὴ πολλάκις τὰ ἀγγεῖα ἀνατρέπει ἢ αἰξ. ἄλλοι δὲ φασὶν ἐπὶ τῶν ὀνησιφόρων λέγεσθαι διὰ τὸ πολὺ γάλα φέρειν τὰς Σκυρίας αἰγας. μέμνηται Πίνδαρος (fr. 106. 4 Snell) καὶ Ἀλκαῖος.

cf. Athen. xii 540d (iii 191 Kaibel), Aelian. *N. A.* iii 33 (i 194 Scholfield), *Sud.* Ai 238 (ii 174 Adler), Diogenian. ii 33, Macar. i 58, Apostol. i 61 (i 200, ii 140, 256 L.-S.)

ALCAEUS

431 Cicero, *On the Nature of the Gods*

'A mole on a boy's finger gives pleasure' to Alcaeus¹; of course a mole is a blemish on the body; but Alcaeus thought it an ornament.

¹ Pease *ad loc.* notes that A. may be the Epicurean philosopher.

432 Strabo, *Geography*

That the Nile flows into the sea through several mouths is a feature which it has in common with other rivers, and so Homer did not think it worthy of mention . . . ; neither did Alcaeus, although he says he had been to Egypt himself.

433 Athenaeus, *Scholars at Dinner*

Alcaeus, the lyric poet, says the bass¹ swims on the surface.

¹ A greedy, cunning creature (Athenaeus): like Pittacus? (Edmonds).

434 Plutarch, *On Love of Wealth*

For it is a pleasant thing that when the pleasures fail, the desires, which according to Alcaeus neither man nor woman ever escaped, fail at the same time.¹

¹ The context is the enjoyment of sexual relations.

435 Zenobius, *Proverbs*

'Nanny-goat of Scyros': Chrysippus says the proverb is applied to people who upset the good deeds they have done, since the goat often upsets the milk-pails. Others say that it is used of people who confer benefits, since Scyrian goats produce large quantities of milk. Pindar and Alcaeus mention it.

GREEK LYRIC

436 Pollux 6. 107 (ii 31 Bethe)

'Ανακρέων δὲ (496 *P.M.G.*) . . . στεφανοῦσθαι φησι . . . καὶ ἀνήτη, ὡς καὶ Σαπφῶ (81. 5) καὶ Ἄλκαϊος (362.1). οὗτοι δ' ἄρα καὶ σελίνοις.

cf. schol. Theoc. 7. 63b (p. 95 Wendel), Aeron. in Hor. *Carm.* iv 11. 3 (i 361 Keller) Alcaeus frequenter se dicit apio coronari.

437 Ael. Arist. xlv 114 (ii 155 Dindorf, i 554 Behr)

εἰ δέ τινες καὶ ἄλλοι παραβοῶντες ῥητορικὴν ψέγουσι, μᾶλλον δὲ τουθορύζοντες, ἐκ τοῦ † ψόφου † τοξεύοντες κατὰ Ἄλκαϊον . . .

cf. Sophr. fr. 90 Kaibel

ψόφου codd. LMN σκότου cod. E ψέφους ci. Lobeck ζόφου Jacobs

438 Plut. *de def. or.* 410c (iii 60 Pohlenz-Sievekink)

τοῦ δὲ Δημητρίου καὶ γελοῖον φήσαντος εἶναι ἀπὸ μικρῶν πραγμάτων οὕτω μεγάλα θηρᾶν, οὐ κατ' Ἄλκαϊον ἐξ ὄνυχος τὸν λέοντα γράφοντας ἀλλὰ θρυαλλίδι καὶ λύχνῳ τὸν οὐρανὸν ὁμοῦ καὶ τὰ σύμπαντα μεθιστάντας . . .

cf. Sophr. fr. 110 Kaibel, Diogenian. v 15 (i 252 Leutsch-Schneidewin)

439 Zenob. v 61 (i 145 Leutsch-Schneidewin) = Phot. 431. 7ss. = *Sud.* Π 1668

Πιτάνη εἰμί.

αὕτη παρ' Ἄλκαϊῳ κείται. λέγεται δὲ κατὰ τῶν πυκναῖς συμφοραῖς χρωμένων ἅμα καὶ εὐπραγίαις, παρ' ὅσον καὶ τῇ Πιτάνῃ τοιαῦτα συνέβη πράγματα, ὧν καὶ Ἑλλάνικος (*F. Gr. H.* 4 F93) μέμνηται. φησι γὰρ αὐτὴν ὑπὸ Πελασγῶν ἀνδραποδισθῆναι καὶ πάλιν ὑπὸ Ἐρυθραίων ἐλευθερωθῆναι.

cf. Plut. *Prov.* i 55 (i 329 L.-S.), cod. Athoum ap. Miller *Mélanges* 373. 5

432

ALCAEUS

436 Pollux, *Vocabulary*

Anacreon says he garlands himself with anise, as do Sappho and Alcaeus. These two also mention celery.

'Acro' on Hor. *Odes* (*apium*, 'celery')

Alcaeus often says he garlands himself with celery.

437 Aelius Aristides, *In Defence of Oratory*

But if any others find fault with oratory, shouting it down or rather mumbling and shooting in the dark, as Alcaeus puts it, . . .

438 Plutarch, *On the Obsolescence of Oracles*

Demetrius said it was ridiculous to hunt so great a quarry with such small equipment, not, as Alcaeus put it, painting

the lion from a claw,

but moving the heavens and the whole universe with a wick and a lamp.

439 Zenobius, *Proverbs*

I am Pitane :

this proverb is in Alcaeus. It is applied to people who have many disasters but good luck as well, since that was the fortune of Pitane,¹ as Hellanicus tells us: he says its inhabitants were enslaved by the Pelasgians and set free again by the Erythraeans.

¹ A town on the coast of Asia Minor.

433

GREEK LYRIC

440 Schol. Ap. Rhod. i 957 (p. 83 Wendel)

Ἄρτακία κρήνη περὶ Κύζικον, ἧς καὶ Ἄλκαϊος μέμνηται καὶ Καλλίμαχος (fr. 109 Pfeiffer), ὅτι τῆς Δολιωνίας ἐστίν.

441 Schol. Ap. Rhod. iv 992 (p. 302 Wendel)

Ἄκουσίλαος ἐν τῇ γ' (F. Gr. H. 2 F4) φησὶν ὅτι ἐκ τῆς ἐκτομῆς τοῦ Οὐρανοῦ ρανίδας ἐνεχθῆναι συνέπεσεν, τουτέστι σταγόννας, κατὰ τῆς γῆς, ἐξ ὧν γεννηθῆναι τοὺς Φαίακας . . . καὶ Ἄλκαϊος δὲ λέγει τοὺς Φαίακας ἔχειν τὸ γένος ἐκ τῶν σταγόνων τοῦ Οὐρανοῦ.

442 Schol. Soph. O. C. 954 (p. 442 Papageorgiu) = *Sud.* © 574 (ii 736s. Adler)

τοῦτο δὲ καὶ παροιμιακῶς λέγεται, ὅτι ὁ θυμὸς ἔσχατον γηράσκει. λέγεται δὲ διὰ τοὺς πρεσβυτέρους. ὅσῳ γὰρ γηράσκουσι τὸν θυμὸν ἔρρωμενέστερον ἔχουσι. καὶ Ἄλκαϊος ὡς λεγομένου κατὰ τὸ κοινὸν αὐτοῦ μινῆσκειται.

cf. Greg. Cypr. Leid. ii 23, Mosq. iii 67, Apostol. viii 93 (ii 71, 117, 459 Leutsch-Schneidewin), Arsen. xxx 16 (p. 290 Walz)

443 Schol. Hes. Th. 313 (p. 245 Flach)

τὴν Ὑδραν δὲ Ἄλκαϊος μὲν ἐννεακέφαλόν φησι, Σιμωνίδης δὲ (569 P.M.G.) πεντηκοντακέφαλον.

cf. Serv. in Verg. *Aen.* vi 575, vii 658 (ii 80, 177 Thilo-Hagen)

444 Schol. Nicand. Ther. 613 (p. 48 Keil, p. 230 Crugnola)

καὶ ἐν Λέσβῳ δὲ ὁ Ἀπόλλων μυρικής κλάδον ἔχει. ὅθεν καὶ μυρिकाῖος καλεῖται. καὶ Ἄλκαϊός φησιν ἔν τ' τοῖς περὶ Ἀρχεανακτίδην κατὰ τὸν πρὸς Ἐρυθραίου πόλεμον φανῆναι τὸν Ἀπόλλωνα καθ' ὑπνον ἔχοντα μυρικής κλῶνα.

ἐν τοῖς codd., ἐν del. Welcker, ἐν τ', i.e. πρώτῳ, ci. Bergk καὶ τὸν πρὸς Ἐρυθραῖον codd., κατὰ Welcker Ἐρυθραῖους Bergk

ALCAEUS

440 Scholiast on Apollonius of Rhodes ('the Artacian spring')

The Artacian spring is near Cyzicus; it is mentioned by Alcaeus and Callimachus as being in the land of the Doliones.

441 Scholiast on Apollonius of Rhodes ('the Phaeacians are sprung from the blood of Uranus')

Acusilaus says in Book 3 that when Uranus was castrated, drops happened to flow underground and the Phaeacians were born from these; . . . Alcaeus too says that the Phaeacians have their origin in the drops that fell from Uranus.

442 Scholiast on Sophocles, *Oedipus at Colonus* ('anger knows no old age, until death comes')

This is also a proverb, 'anger is the last of a man to grow old', applied to older men, since the older they are, the stronger their anger. Alcaeus mentions it as being of general application.¹

¹ It may have been used also of a man's spirit or soul.

443 Scholiast on Hesiod, *Theogony*

The Hydra is called nine-headed by Alcaeus, fifty-headed by Simonides.

444 Scholiast on Nicander, *Poisonous Bites and their Antidotes* ('the tamarisk, to which Apollo of Corope gave prophetic powers and authority over men')

In Lesbos too Apollo holds a branch of tamarisk, from which he gets his title 'Apollo of the tamarisk'. Alcaeus says¹ that in the war² against the Erythraeans Apollo appeared to Archeanaetides³ and his companions in their sleep with a branch of tamarisk in his hand.

¹ The scholiast may have given the number of the Book here.

² Not attested elsewhere. ³ See 112. 24 n.

GREEK LYRIC

445 Schol. Ar. *Av.* 1648 (p. 291 White)

τῷ διαβάλλεται χρώνται ἐπὶ τοῦ ἑξαπατᾶν . . . παρόμοιον δὲ καὶ τὸ Ὀμηρικόν παραβλήδην ἀγορεύων (*Il.* 4. 6) καὶ παρ' Ἀλκαίῳ

παραβάλλεται σε.

si apud A. lyricum *παρβάλλεται*

446 Athen. iii 73e (i 172 Kaibel)

σικυός . . . Ἀττικοὶ μὲν οὖν ἀεὶ τρισυλλάβως, Ἀλκαῖος δὲ

δάκη,

φησί,

τὸν σίκυος,

ἀπὸ εὐθείας τῆς σίκυος, ὡς στάχυς στάχυος.

cf. Eust. *Il.* 291. 37s.

τῶν σικύων codd., τὸν σίκυος vel σίκυν Lobel, quod e forma σικύων nomin. agnosci non possit

447 Athen. x 425c (ii 424s. Kaibel)

Ἀλκαῖος δὲ καὶ τὸν Ἑρμῆν εἰσάγει αὐτῶν (sc. τῶν θεῶν) οἰνοχόον, ὡς καὶ Σαπφώ (fr. 141).

448 Him. *Or.* 28. 2 (p. 128 Colonna)

καὶ Ἀλκαῖος ἐν ψδαῖς εἶχε Θαλῆν ὅτε καὶ Λέσβος πανήγυριν <ἤγειρε> . . .

Θαλῆν cod., corr. Schenkl

450 (Voigt) Comes Natalis *Myth.* 7. 2 (p. 714 ed. Francof. 1581)

Alcaeus Oceani et Terrac filium esse (Acheloum) sensit.

ALCAEUS

445 Scholiast on Aristophanes, *Birds*

They use *διαβάλλεται* in the sense of 'deceives'. The Homeric expression *παραβλήδην ἀγορεύων*, 'speaking deceitfully', is similar, as is *παραβάλλεται σε*

deceives you

in Alcaeus.¹

¹ Perhaps the comic poet.

446 Athenaeus, *Scholars at Dinner*, on *σικυός*, 'cucumber'

Attic writers always treat it as a trisyllable, but Alcaeus has

may take a bite of the cucumber,

from a nominative *σίκυος*; cf. *στάχυς*, 'ear of corn', genitive *στάχυος*.

447 Athenaeus, *Scholars at Dinner*

Alcaeus introduces Hermes as the wine-pourer of the gods, as does Sappho.

448 Himerius, *Oration*

Alcaeus mentioned Thales¹ in his songs, when Lesbos (held) a festival.

¹ See test. 12(c) n.2.

450 (Voigt) Comes Natalis, *Mythology*

Alcaeus saw that Achelous¹ was the son of Ocean and Earth.

¹ River, boundary between Acarnania and Aetolia; cf. Sa. 212.

INCERTUM UTRIVS AUCTORIS FRAGMENTA

1 Schol. Hom. *Od.* 12. 313 (ii 550 Dindorf) = Hdn. i 59. 26ss., ii 154. 22ss. Lentz

ἔδει χωρὶς τοῦ 'ν' ζαῆ, ὡς ἀκραῆ Ζέφυρον (*Od.* 2.421). ἐστὶν οὖν Αἰολικὸν τὸ μετὰ τοῦ 'ν', καὶ ἔδει αὐτὸ Αἰολικῶς βαρύνεσθαι, ὡς τὸ

αἰνοπάθην πάτριδ' ἐπόψομαι

παρὰ Ἀλκαίῳ.

-παθῆ codd., -πάθην Ahrens Ἀνακρέοντι codd., Ἀλκαίῳ Wilamowitz

2 *Et Gen.* (p. 37 Calame) = *Et. Mag.* 587. 12ss.

μέτερρα· τοῦτο τὸ πάθος τῆς Αἰολικῆς διαλέκτου, οἶον

† αἰτιάο † τὰ μέτερρα.

καὶ ὁ μέτριος μέτερος παρ' αὐτοῖς εἴρηται.

αὶ τίης ci. Sitzler

3 Ap. Dysc. *Pron.* 123b (i 97 Schneider)

Αἰολεῖς ἄμμι·

ἀλλά τις ἄμμι δαίμων.

SAPPHO or ALCAEUS

The following fragments are in the Aeolic dialect, but there is no means of establishing whether the author was Sappho or Alcaeus. The problem of attribution is somewhat different in 1, 7, 15, 23, 24, 25C, 42

1 Scholiast on Homer, *Odyssey* (on ζαῆν, 'strongly-blowing')

It should have been ζαῆ without the ν, as in ἀκραῆ Ζέφυρον, 'strongly-blowing West Wind'. The form with ν is Aeolic, and it should have the Aeolic grave accent (i.e. ζάην) like αἰνοπάθην, 'dreadfully-suffering', in Alcaeus¹:

I shall look upon my country in its dreadful suffering.

¹ Wilamowitz altered 'Anacreon' to 'Alcaeus': see Anacr. 505(c) *P. M. G.* ('*incerti auctoris*'), 187 Gentili ('*dubium*').

2 *Etymologicum Genuinum* on μέτερρα, 'moderate'

This form belongs to the Aeolic dialect, e.g.

(if you respect?) moderation.

In Aeolic μέτερος is used for μέτριος.¹

¹ But cf. Sa. 29(2)]μέτριακα[.

3 Apollonius Dyscolus, *Pronouns*

The Aeolic form (of ἡμῖν) is ἄμμι ('to us'): e.g.

but some god . . . to us

GREEK LYRIC

4 *Erim. Hom. (Anecd. Oxon. i 327 Cramer)*

τὸ γὰρ ὄρῳ δευτέρας μὲν ὡς πρόδηλον ἀλλὰ καὶ πρώτης, ὡς δῆλον ἐκ τῆς Αἰολίδος διαλέκτου ὡς γὰρ ἀπὸ τοῦ οἰκῶ ἢ μετοχή (Alc. 328), οὕτω ἀπὸ τοῦ ὄρῳ

ἀλλ' ὦ πάντ' ἐπόρεις Ἄελιε.

ἐφορεῖσ' ἄλιε cod., em. Bergk, Lobel

5 Hdn. π. μον. λέξ. α' 26 (ii 932 Lentz)

τὸ γὰρ 'α', εἰ ἔχοι ἐν ἐπιφορᾷ διπλασιαζόμενον τὸ 'λλ' ἐν μιᾷ λέξει, συστέλλεσθαι φιλεῖ, χωρὶς εἰ μὴ τροπή τις εἴη τοῦ 'η' εἰς 'α' παρὰ διαλέκτω . . . ἐφυλαξάμην δὲ διαλέκτους διὰ τὸ

(a) † δ' ἀλλ' ἄν μοι † μεγαλύνεο δακτυλίῳ πέρι

(b) ἄλλαν † μὴ καμετέραν † φρένα

(c) ἄβρα † δεῦτε πάσχησ πάλαι † ἀλλόμαν

ἀντὶ τοῦ ἠλλόμην.

(a) ἄλλα (= ἠλεή: cf. Alc. 5. 6, 229. 2) Fick μὴ Bergk (b) fort. κάμ<μ>ετέραν L.-P. p. 336 (c) δηῦτε Bergk

6 anon. gramm. ap. *Anecd. Oxon.* iii 237 (Cramer) (= Hdn. ii 640. 4ss. Lentz)

ζητοῦμεν καὶ τὴν τοῦ Ἄρης Ἄρεος γενικήν, πῶς εὔρηται διὰ διφθόγγου· λέγομεν Ἄρευος Ἄρευι (Alc. 330) ἢ κλητική

Ἄρευ † ὁ φόβος διακτῆρ †

δαίκτηρ ci. Cramer

SAPPHO OR ALCAEUS

4 *Homeric Parsings* on ὁμοκλέω and ὁμοκλάω, 'call'

ὄρῳ, 'see', obviously belongs to the second conjugation (in -άω), but it can also belong to the first (in -έω), as is clear from the Aeolic dialect: for as the participle from οἰκῶ is οἰκεῖς (Alc. 328), so the participle from ὄρῳ is ὄρεις, 'seeing', e.g.

but, you all-surveying Sun, . . .

5 Herodian, *On Anomalous Words*

For *a* if followed by *λλ* in the same word is generally short, unless there has been a change of *η* to *a* in dialect . . . I made an exception of dialect forms because of the following¹:

(a)

crazy girl, do not boast about a ring

(b)

do not . . . a crazed heart

(c)

dainty girl, once again . . . I (leaped? wandered?)

¹ Text and translation of all three uncertain; all commonly ascribed to Sappho.

6 Anonymous grammarian

We are enquiring also how Ἄρης, genitive Ἄρεος (Ares), is found with the diphthong *ευ* as in Ἄρευος, Ἄρευι: cf. (Alc. 330) and for the vocative

Ares, Fear the murderer¹ . . .

¹ Text and translation uncertain; commonly ascribed to Alcaeus.

GREEK LYRIC

7 Hsch. A 8244

ἄνελλαι.

ἄελλαι. παρὰ ἄκλω

αυεουλλαι cod., corr. Musurus Ἄλκαίω Ahrens

8 = Alc. 349(d)

9 vacat

10 Hdn. π. μον. λέξ. α' 23 (ii 929 Lentz)

εἴπομεν δὲ Αἰολίδα διάλεκτον διὰ τὸ πτάζω

ἔπταζον ὡς ὄρνιθες ὦκυν
αἴετον ἐξαπίνας φάνεντα.

ὡς τὸ ὄ. . . ἐξαπτήνας codd., corr. Bergk

11 Hdn. π. κλίσι. ὄνομ. (ap. Aldi *Thes. Cornucop.* 268^v: v. Choerob. ii. lxvi 3ss. Hilgard) = cod. Voss. gr. 20 (Reitzenstein *Gesch. Et.* 367)

τὴν δὲ αἰτιατικὴν οἱ Αἰολεῖς καὶ μόνοι προσθέσει τοῦ 'ν'
ἐποιοῦν τὴν Λητών, ὡς καὶ ἡ χρῆσις δηλοῖ.

"Ἡρων ἐξεδίδαξε † Γυάρων † τὰν ἀνυόδρομον.

αἰτιατικῶς γὰρ ἔστιν ἀπὸ εὐθείας τῆς Ἡρώ.

ἐξεδίδαξ' ἐ<κ> Γυάρω Schneidewin

12 *Epim. Hom.* (*Anecd. Oxon.* i 208 Cramer) s.v. ἰδρώς

τοῦτο παρ' Αἰολεῦσιω θηλυκῶς λέγεται . . . (Sa. 31. 13) . . .
εἶτα ἢ γενικῇ

ἰδρωσ † ἀμφότερα †

ἀντὶ τοῦ ἰδρωὺς, ὡς . . . αἰδωσ ἄξιος (Alc. 331) ἀντὶ αἰδοῦς.

442

SAPPHO OR ALCAEUS

7 Hesychius, *Lexicon*

ἄνελλαι for ἄ(F)ελλαι,

storms,

in Alcaeus¹

¹ Form and attribution uncertain.

8 = Alc. 349(d)

9 (no entry under this number in L.-P.)

10 Herodian, *On Anomalous Words*

We mentioned the Aeolic dialect because of πτάζω, 'cower':
cf.

they cowered as birds before a swift eagle that has
suddenly appeared.¹

¹ Often ascribed to Alcaeus.

11 Herodian, *On the Declension of Nouns*

The Aeolic dialect is alone in forming the accusative of Λητώ,
Leto, by adding ν, as the example proves:

taught fleet-footed Hero (from Gyaros?)¹;

for Ἡρων is the accusative of Ἡρώ, Hero.

¹ Text and translation uncertain: Lobel thinks that the
reference was not to Hero but to the hero Locrian Ajax, a
strong runner, drowned near Gyrae.

12 *Homeric Parsings* on *Il.* 5. 796 (ιδρώς, 'sweat')

The word is feminine in Aeolic . . . (Sa. 31. 13) . . . ;
next, the genitive is ἰδρωσ

of sweat

instead of ἰδρωὺς; . . . cf. αἰδωσ (Alc. 331).

443

GREEK LYRIC

13 Ap. Dysc. *Pron.* 104c (i 81 Schneider)

σοί. Ἀττικῶς. Ἴωνες, Αἰολεῖς ὁμοίως. (fr. 40) Σαπφῶ. καὶ τὸ κατὰ ἀπόλυτον (ἀπόλυτον cod.) διὰ τοῦ 'τ'.

καπιλεῖψω τοι

14 *Epim. Hom.* (*Anecd. Oxon.* i 63 Cramer) s.v. ἄψα

τὸ δὲ 'υ' πρὸ τοῦ διπλοῦ οὐδέποτε εὑρίσκεται, εἰ μὴ μόνον ἐν τῷ ὕψος· ἐνθα οἱ Αἰολεῖς ἀναλογώτεροί εἰσιν ὕψος λέγοντες καὶ

κατ ὑψηλῶν ὀρέων

ibid. (i 418s. Cramer) s.v. ὕψου

τὸ ὕψου ὕψοι λέγουσιν Αἰολεῖς τροπή τοῦ 'υ' εἰς 'ι' . . . ἄλλα καὶ τὸ κατ' ἀρχὴν Αἰολεῖς τρέπουσι 'υ' εἰς 'ι'.

† καιτ' † ὑψηλῶν ὀρέων

καὶ κατ fort. legend.

15(a) Zen. v 30 (i 131 Leutsch-Schneidewin)

ὁ Κρήσ τήν θάλατταν· ἐπὶ τῶν ἐν οἷς διαφέρουσι ταῦτα φεύγειν προσποιουμένων ἢ παροιμία ἐστίν· ἐπειδὴ ναυτικώτατοι οἱ Κρήτες ἐγένοντο. μέμνηται ταύτης Ἀλκαῖος.

(b) Schol. in Ael. Arist. *Or.* 46. 138. 4 (iii 490 Dindorf)

ὁ Κρήσ δὴ τὸν πόντον . . . παροιμία ἐπὶ τῶν εἰδότην μὲν, προσποιουμένων δ' ἀγνοεῖν . . . Ἀλκαῖαν δὲ (fr. 164 P. M. G.) ὁ λυρικὸς μέμνηται τῆς παροιμίας.

cf. cod. Athoum ap. Miller, *Mélanges* 360, Strab. x 4. 17, *Sud.* O 120, Phot. *Bibl.* 248 (vii 83 Henry), Hsch. O 493, Phot. 326. 11

SAPPHO OR ALCAEUS

13 Apollonius Dyscolus, *Pronouns*

σοί, 'to you', the Attic form, is used also in Ionic and Aeolic: cf. Sappho (40); also the (independent?) form with τ for σ:

and I shall leave to you ¹ . . .

¹ Usually ascribed to Sappho.

14 *Homeric Parsings* on *Od.* 4. 794 ἄψα, 'limbs'

The letter υ is never found before a double letter except in ὕψος. There the Aeolians are more consistent in saying ὕψος, 'height', and ὕψηλος, 'high': cf.

down the high mountains

Homeric Parsings on *Il.* 1. 486 ὕψου, 'high'

The Aeolians say ὕψοι for ὕψου, changing the υ to ι (cf. Sa. 111. 1) . . . ; and at the beginning of the word also they change υ to ι: cf. 'down the high mountains'.

15(a) Zenobius, *Proverbs*

'The Cretan and the sea'; the proverb is applied to people who pretend to run from a situation in which they excel, since the Cretans proved themselves excellent seamen. Alcaeus mentions this proverb.

(b) Scholiast on Aelius Aristides, *In defence of the Four*

'The Cretan and the sea' . . . a proverb used of people who know but pretend not to know . . . The lyric poet Alcaeus mentions the proverb.

GREEK LYRIC

16 Heph. *Ench.* 11. 3, 5 (pp. 35-36 Consbruch)

τὰ δὲ τρίμετρα ἀκατάληκτα (sc. ἰωνικά τὰ ἀπὸ μείζονος) διχῶς συνέθεσαν οἱ Αἰολεῖς· τὰ μὲν γὰρ ἐκ δύο ἰωνικῶν καὶ τροχαϊκῆς ἐποίησαν, οἶον

Κρηῆσσαι νύ ποτ' ᾧδ' ἔμμελέως πόδεσσιν
ᾠρχηντ' ἀπάλοισ' ἀμφ' ἐρόεντα βῶμον,

ἓνια δὲ ἐκ μιᾶς ἰωνικῆς καὶ δύο τροχαϊκῶν, οἶον (inc. auct. 22) . . . παρατηρεῖν δὲ χρὴ ὅτι τὴν πρώτην συζυγίαν καὶ ἀπὸ βραχείας ἀρχομένην ποιοῦσιν, ὥσπερ καὶ ἐν τοῖς τριμέτροις

πόας τέρεν ἄνθος μάλακον μάττεισαι.

frr. coniunxit Santen

17, 21 Heph. *Ench.* 14. 5 (p. 45 Consbruch)

τετράμετρον δὲ καταληκτικὸν ἐπιωνικόν, ὃ τὴν μὲν πρώτην ἔχει ἰαμβικὴν . . . , τὴν δὲ δευτέραν ἰωνικὴν ἢ δευτέραν παιωνικὴν, τὴν δὲ τρίτην τροχαϊκὴν . . . , εἶτα τὴν ἐκ τροχαίου καὶ τῆς ἀδιαφόρου κατάκλειδα, οἶον

(21)

τέουτος ἐς Θήβαις πάϊς ἀρμάτεσσ' ὀχήμενος

(17)

Μάλις μὲν ἔννη λέπτων ἔχοισ' ἐπ' ἀτράκτω λίνον

cf. Et. Gen. (p. 221 Miller) = Et. Mag. 603. 36 καὶ ὁ παραταπικός (τοῦ νῶ)· μάλιστα μὲν ἔνη

SAPPHO OR ALCAEUS

16 Hephaestion, *Handbook on Metres*

The Aeolians composed acatalectic Ionic *a maiore* trimeters in two ways: some they built from two ionics and a trochaic metron, e.g.

the Cretan women once kept time so well with the music as they danced on their soft feet around the lovely altar;

others from one ionic and two trochaic metra, e.g. ('Sappho or Alcaeus' 22) . . . Note that (in their tetrameters) they sometimes begin the first unit with a short syllable, just as they do in their trimeters, e.g.

treading softly on the delicate flowers of the grass ¹

¹ The lines may be consecutive; usually ascribed to Sappho.

17, 21 Hephaestion, *Handbook on Metres*

The epionic tetrameter catalectic has the first metron iambic . . . , the second an ionic or second paeon, the third trochaic . . . , then the ending with a trochee and a doubtful syllable (i.e. $\underline{\cup} - \cup - | \underline{\cup} - \cup \cup | - \cup - \underline{\cup} | - \cup \underline{\cup}$), e.g.

(21)

such was the boy who (came) to Thebes riding on a chariot

(17)

Malis ¹ was spinning with a fine thread on the spindle.²

¹ Hesychius equates Malis with Athena: cf. Hipponax 40. 1 (West); she presumably belonged to Asia Minor. ² Heph. may have taken his examples from the same poem.

GREEK LYRIC

18 anon. P. Oxy. 220 col. ix 7ss. (Heph. p. 405 Consbruch)

. . . πάσας ἀφελών τις τὰς ἐκ τῆς πρώτης χώρας παρὰ μίαν βραχείαν ἀποτελέσει τὸ μέτρον ὁμοίως· σκόπει γοῦν τάδε καταλειπότα τὰς πρώτας συλλαβάς· (a) (Sa. 154).

(b) < > ὄνιαν τε κῆρυγίαν

(c) < > σα φύγοιμι, παῖδες, ἄβα

(b) <πέμπων> Leo (c) <γῆρας | θάνοι>σα . . . | <κάλλιστον>
Blass

19 Ap. Dysc. Adv. 573 (i 163 Schneider)

ἀνάλογος γὰρ καὶ ἡ παρ' Αἰολεῦσι βαρεῖα τάσις, λέγω δὲ τοῦ
ὄψι γὰρ ἄρξατο

cf. Hdn. π. μον. λέξ. α' 26 (ii 932 Lentz), schol. Soph. Aj. 257

20 Zonar. in ἀνέωγε (i 224 Tittmann)

. . . οἶγω καὶ ἀνοίγω, ὃ καὶ διίστησιν ὁ Αἰολεὺς λέγων
πάντας οἶγων θαλάμοις

cf. Ap. Dysc. ap. Steph. Byz. in Καρία (p. 359 Meineke), Alc. 420

οἶγων Schulze: sed v. Alc. 296(b) 3

21 v. 17 supra

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SAPPHO OR ALCAEUS

18 Anonymous metrician

If one removes the syllables of the first unit (of the Praxilean) except for one short, one will equally well produce the (Anacreontic) metre (υυ - υ - υ - -): consider the following lines which have been docked of their first syllables (υ -):

(a) Sa. 154

(b)

. . . both distress and health

(c)

. . . I, my children, might flee . . . ; youth . . .¹

¹ (b) and (c) usually ascribed to Sappho; the speaker in (c) may be female: perhaps 'oh that I might die and flee from old age; youth is the fairest thing'.

19 Apollonius Dyscolus, *Adverbs*

Analogous (to πρῶι) is the Aeolic accentuation of ὄψι, 'late':
cf.

for he (she) began late.

20 Zonaras, *Lexicon* on ἀνέωγε, 'opened'

. . . οἶγω and ἀνοίγω, 'open', which the speaker of Aeolic pronounces as οἶγω and ἀνοἶγω: cf.

opening all chambers

21 (see 17 above)

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GREEK LYRIC

22 Heph. *Ench.* 11. 3 (p. 36 Consbruch)

ἔνια δὲ (v. 16 sup.) ἐκ μίᾱς ἰωνικῆς καὶ δύο τροχαϊκῶν, ὄλον

τριβώλετερ· οὐ γὰρ Ἀρκάδεσσι λῶβα

cf. Choerob. et Sophron. in Theodos. (i 262, i 389, ii 394 Hilgard) ὁ τριβολέτηρ ὡ τριβόλετερ Διολικῶς (ἔστι δὲ εἶδος ἀκάνθης: of. Alc. 369. 2, Hsch. T 1349, Dioscorid. iv 15. 2 Wellmann)

23 Philodem. *Piet.* (p. 42 Gomperz)

Σαπ]φῶ{ι} δὲ τῆ[ν θεὸν

χρυσοφάη<ν> θερ[άπαιν]αν Ἀφροδίτ[ας

Σαπφῶ suppl. Gomperz τῆν θεὸν Edmonds θερ. Ἀ. Nauck

24 Mar. Plot. Sacerd. *gramm.* iii 3 (vi 517 Keil)

hymenaicum dimetrum dactylicum Sapphicum monoschematistum est: semper enim dubous dactylis oonstat:

(a) Ἔσπερ' ὑμῆναον

(b) ὦ τὸν Ἀδώνιον

(a) *υεσζερ* cod. A, *υεσσερ* cod. B, em. Diehl *-υμημιον* cod. A, *-υια ημιον* cod. B, em. Neue

SAPPHO OR ALCAEUS

22 Hephæstion, *Handbook on Metres*

Other Ionic *a maiore* trimeters acatalectic (see 16 above) they made from one ionic and two trochaic metra, e.g.

you (thorn-eater?)¹! For it is no insult to the Arcadians (to be called that?)

¹ Cf. Dioscorides: 'the Thracians on the river Strymon make bread from the fruit of the τριβόλος or thorn', presumably water-caltrops (*Trapa natans*). Pittacus' father was said to be Thracian. τρι- here according to Heph., elsewhere τριβόλος.

23 Philodemus, *Piety*

(Sappho calls the goddess¹?)

the golden-shining attendant of Aphrodite

¹ I.e. Hecate; ascription to Sappho (as in Gomperz's supplement) usually accepted.

24 Marius Plotius Sacerdos, *Grammar*

The Sapphic hymenaic dactylic dimeter is monoschematist (i.e. takes only one form): it always consists of two dactyls:

(a)

Hesperus! —hail Hymen!

(b)

oh for the Adonian¹!

¹ Often ascribed to Sappho as composer of wedding-songs and poems about Adonis, but the lines may both be fictitious examples (Keil): see Sa. 104(a) + 111 and 168.

GREEK LYRIC

25 Schol. Theoc. I. 55b (p. 50s. Wendel)

οἱ γὰρ Αἰολεῖς εἰώθασι προστιθέναι σύμφωνον, ὡσπερ τὸ ἐπτέ-
ρυγμαί (sic) <πεπτέρυγμαί>, οἶον

ὡς δὲ πάις πεδὰ μάτερα πεπτερύγωμαι·

Ἡρωδιανὸς ἐν τῷ Περὶ πάθους (ii 187. 17ss. Lentz).

cf. *Et. Gen.* (p. 239 Miller) = *Et. Mag.* 662. 34ss., Zonar. 1504
in πέπταμαι. Sapph. ded. Koen

-γωμαι *Et. Gen.*, *Et. Mag.*

25A (Voigt) *Et. Gen.* (p. 210 Miller) = *Et. Mag.* * 574. 65

καὶ ὡσπερ τὸ κλαίην διηρήκασιν (sc. οἱ Αἰολεῖς) καὶ γίνετο κλαίην
οἶον

κλαίην δάκρυσιν,

. . . . Ἡρωδιανὸς Περὶ παθῶν.

25B (Voigt) *Et. Mag.* 497. 27

μετὰ γὰρ τὸ 'a' φωνήεντος ἐπαγομένου προστίθεται Αἰολικῶς
τὸ 'υ', ὡς . . . ὁόταν, τὴν βλάβην

καὶ τὰν ἀκόρεστον ἀνάταν.

cf. schol. Pind. *Pyth.* 2. 52ac (ii 40s. Drachmann)

si apud Sa. vel Alc., ὁκ. < . . . > ἀνάταν

SAPPHO OR ALCAEUS

25 Scholiast on Theocritus (-πέπταται, 'is spread')

The Aeolians regularly add a consonant; e.g. ἐπτερύγωμαι
becomes πεπτερύγωμαι, 'I have flown': cf.

I have flown (to you?) as a child to its mother.¹

So Herodian, *On the Modification of Words*.

¹ Usually ascribed to Sappho.

25A (Voigt) *Etymologicum Genuinum*

. . . and just as the Aeolians break up the diphthong in
κλαίην and it becomes κλαίην, 'to weep', e.g.

to weep with tears,

. . . : so Herodian, *On the Modification of Words*.

25B (Voigt) *Etymologicum Magnum*

For after a, when a vowel follows, υ is added in Aeolic, e.g.
ἀάταν becomes δνάταν, 'harm': cf.

and insatiable Ate (Harm)

GREEK LYRIC

25C(Voigt) Eust. *Il.* 326. 38ss.

ἀπὸ δὲ τοῦ ῥηθέντος Ἀδμήτου σκόλιόν τι ἐν Ἀθήναις ἦν ἀδόμενον, ὡς καὶ Πausanias φησὶν ἐν τῷ οἰκείῳ λεξικῷ (A 25 Erbse), λέγων ὡς οἱ μὲν Ἀλκαίου φασὶν αὐτό, οἱ δὲ Σαπφούς, οἱ δὲ Πραξίλλης τῆς Σικυωνίας. ἀρχὴ δὲ τοῦ μέλους αὕτη·

Ἀδμήτου λόγον, ὦ ταῖρε, μαθὼν τοὺς ἀγαθοὺς
φίλει,
τῶν δειλῶν δ' ἀπέχου

(= Praxill. 749 *P.M.G.*, Carm. Conviv. 897 *P.M.G.*)

cf. schol. Ar. Vesp. 1240 (p. 163 Dübner) = Phot. 32. 12s. Reitzenstein τοῦτο οἱ μὲν Ἀλκαίου, οἱ δὲ Σαπφούς· οὐκ ἔστι δέ, ἀλλ' ἐν τοῖς Πραξίλλης φέρεται παροινοῖς.

26 = Sa. 103B

27 P. Vindob. 29777a (ed. Oellacher, *M.P.E.R.*, n.s., Pt. i p. 88) fr. i (a)

κ]αδδέκεται μέλαινα[
]ων ἀχέων ἐπαύσθη[
] . . . ἴδαι . λεεοι . [

1 e.g. γὰ νυν αὐτον Treu 2 αἰν]ων Diehl πόλλ]ων Gallavotti
3 Ἀτρεΐδαι Gallavotti τελέσθη[Gallavotti πλεοι.[? L.-P.

42(Voigt) (= fr. adesp. 919 *P.M.G.*) P. Oxy. 2378

7 δολοπ]λόκω Κύ[π]ριδ[ος
προσ]ανέως πυκιν[
κλ]εέννας Δίος ἀγ[γ]έλω . . [.] . [.]
10]ος Μάκαρος ἐπελθέ νᾶσο]ν
] σέμνας μέγαν ὄρκον ε . [. .] ε[
] . [[ι]σθ . νατ . . φορωθ . [.] . [.] . [.]
] . [.] αροπ[.] λαμπρον ὡς
] ὑπίσσω
15 -πέ]διλλ', ἐπεί

suppl. Lobel 8ss. schol. ἐν γὰρ τῇ φυ[γῆ] (Treu) | ἐστὶν ἡ τιμαῖς ω[| Δ]έσβον τὸν δὲ Μά[κα]ρα |]ν συνιστ[10 <δ'> ἐπελθε suppl. Treu

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SAPPHO OR ALCAEUS

25C(Voigt) Eustathius on *Il.* 2. 713 (Admetus)

A drinking-song sung in Athens was based on this Admetus, as Pausanias says in his *Attic Lexicon*, mentioning that some attribute it to Alcaeus, some to Sappho, others to Praxilla of Sicyon. This is the beginning of the song:

Learn the story of Admetus, my friend: love the good and keep away from the worthless.

26 = Sa. 103B

27 Papyrus fragment (4th c. A.D.) from Hermupolis

. . . black (earth?) receives . . . was relieved of sorrows . . . son(s) of Atreus(?) . . .

42(Voigt) Papyrus fragment (1st or 2nd c. A.D.) from Oxyrhynchus

. . . the guile-weaving Cyprian (Aphrodite) . . . (gently?) . . . (wise? frequent?) . . . glorious . . . of the messenger of Zeus . . . 'Go to the island of Macar¹ . . . a mighty oath by august . . . bright . . . back . . . -sandalled one, since . . .²

¹ Lesbos: cf. Alc. 34A. 8. ² Dialect is Aeolic, metre unlike any used by Sappho or Alcaeus: note four consecutive short syllables in v.10, where Treu emends the text, attributing the fragment to Alcaeus.

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COMPARATIVE NUMERATION

SAPPHO

(The numeration is for the most part that of Lobel-
Page, *P.L.F.*)

Loeb/ L-P	Bergk	Diehl	Loeb/ L-P	Bergk	Diehl
1	1	1	33	9	9
2	4, 5	Suppl. p. 30	34	3	4
3	—	23	35	6	7
4	—	24	36	23	20
5	—	25	37	17	14
6-9	—	—	38	115	19
15	—	26	39	19	17
16	—	27	40	7	8
17	—	28	41	14	12
18	—	29	42	16	13
19	—	30	43	—	54
20	—	31	44	—	55
21	—	32	44A/Alc. 304	96	102
22	—	33+36	45	25	44
23	—	35	46	50+81	42
24	—	34	47	42	50
26	—	37	48	—	48
27	—	38	49	33+34	40+41
29	—	—	50	101	49
30	—	39	51	36	46
31	2	2	52	37	47
32	10	10	53	65	57

COMPARATIVE NUMERATION

Loeb/ L-P	Bergk	Diehl	Loeb/ L-P	Bergk	Diehl
54	64	56	103B/	—	—
55	68	58	inc. auc.		
56	69	60	26		
57	70	61	103C/	—	—
58	79	65A	214		
60	—	84	104	95+	120+
62	—	66		133	133
63	—	67	105	93	116+
65	—	68			117
67(a)	—	69	106	92	115
68(a)	—	71	107	102	53
70	—	76	108	93 Adn.	116A
71	—	70	109	97	122
73(a)	—	74	110	98	124
81	78	80	111	91	123
82(a)	76	63	112	99+	128,
84	—	82		100	1-5
85(b)	—	83	113	106	130
86	—	Rhein.	114	109	131
		Mus.	115	104	127
		1944	116	105	128.6
88	—	—	117	103	129
90	—	—	117A	—	—
91	77	64	117A	—	—
92	—	95	(Voigt)		
94	—	96	117B/	107+	132
95	—	97	inc. auc.	108	
96	—	98	24		
98	—	Suppl.	118	45	103
		p. 39, 70	119	116	153
99	—	—	120	72	108
100	89	85	121	75	100
101	44	99	122	121	111
101A/	39	94	123	18	15
Ale.			124	82	155
347(b)			125	73	101
102	90	114	126	83	134
103	—	—	127	84	154
			128	60	90

SAPPHO

Loeb/ L-P	Bergk	Diehl	Loeb/ L-P	Bergk	Diehl
129	21+	146+	165	111	3
	22	18	166	56	105
130	40	137	167	112	139
131	41	137	168	63	21
132	85	152	168A/	47	104
133	58+59	144	178		
		A, B	168B/	52	94
134	87	87	(976		
135	88	86	PMG)		
136	39	121	168C/	Adesp.	156+
137	28	149	(964	104A	22
138	29	151	PMG)		
139	—	156B	169	159	—
140	62	107	169A	—	—
141	51	135+	170	131	—
		136	171	149	—
142	31	119	172	125	—
143	30	118	173	150	—
144	48	143	174	151	—
145	114	113	175	152	—
146	113	52	176	154	—
147	32	59	177	155	—
148	80	92	178	47	104
149	43	125	179	156	—
150	136	109	180	157	—
151	57	106	181	158	—
152	20	142	182	159	—
153	61	91	183	160	—
154	53	88	184	161	—
155	86	150	185	129	—
156	122+	138	186	162	—
	123		187	164	—
157	153	16	188	125	—
158	27	126	189	165	—
159	74	110	190	166	—
160	11	11	191	128	—
161	—	130A	192	170	133A
162	168	156A	193	10 Adn.	—
163	126	147	194	93 Adn.	—
164	117	112	195	124	—

COMPARATIVE NUMERATION

Loeb/ L-P	Bergk	Diehl	Loeb/ L-P	Bergk	Diehl
196	127	—	210	167	—
197	130	—	211	140	—
198	132	—	212	—	—
199	134	—	213	—	—
200	135	—	213B	—	—
201	137	—	214	—	—
202	138	—			
203	139	—			
204	141+	—			
	142	—			
205	143	—			
206	144	—			
207	145	—			
208	147	—			
209	148	—			

Supplementary Material	
Loeb	Page, <i>S.L.G.</i>
213A	S273-278
213C	S286
214A	S259-261
214B	S261
214C	S476

SAPPHO

SAPPHO: REVERSE INDEX

(Read: 3 Bergk = 34 Loeb/L-P, 3 Diehl = 165 Loeb/L-P, etc.)

	Bergk	Diehl		Bergk	Diehl
	→Loeb/L-P			→Loeb/L-P	
1	1	1	32	147	21
2	31	31	33	49	22
3	34	165	34	49	24
4	2	34	35	inc. auc. 5.1	23
5	2	2	36	51	22
6	35	2	37	52	26
7	40	35	38	inc. auc. 25	27
8	inc. auc. 13	40	39	136	30
9	33	33	40	130	49
10	32	32	41	131	49
11	160	160	42	47	46
12	26. 2-4	41	43	149	—
13	16. 3-4	42	44	101	45
14	41	37	45	118	inc. auc. 5
15	26. 11-12	123	46	94. 15-16	51
16	42	157	47	178	52
17	37	39	48	144	48
18	123	129	49	94. 19-20	50
19	39	38	50	46. 1-2	47
20	152	36	51	141	inc. auc. 25
21	129	168	52	—	146
22	129	168c	53	154	107
23	36	3	54	inc. auc. 16	43
24	—	4	55	inc. auc. 5.3	44
25	45	5	56	166	54
26	—	15	56(A)	inc. auc. 23	
27	158	16	57	151	53
28	137	17	58	133	55
29	138	18	59	133	147
30	143	19	60	128	56
31	142	20	61	153	57

COMPARATIVE NUMERATION

Bergk		Diehl	Bergk		Diehl
→		→Loeb/L-P	→		→Loeb/L-P
62	140	inc. auc. 11	101	50	125
63	168	82	102	107	44A/Alc.304
64	54	91	103	117	118
65	53	58	104	115	178
66	Alc. 349 (b)	62	105	116	166
67	44. 8-10	63	106	113	151
68	55	65	107	inc. auc. 24	140
69	56	67	108	inc. auc. 24	120
70	57	71	109	114	150
71	inc. auc. 11	68	110	inc. auc. 5.2	159
72	120	—	111	165	122
73	125	78	112	167	164
74	159	73	113	146	145
75	121	76	114	145	102
76	82(a)	70	115	38	106
77	91	87, 80	116	119	105
78	81. 4-7	—	116 (A)	—	108
79	58. 25-26	77	117	164	105
80	148	81	118	—	143
81	46, 2	—	119	—	142
82	124	84	120	—	104(a)
83	126	85	121	122	136
84	127	60	122	156	109
85	132	100	123	156	111
86	155	135	124	195	110
87	134	134	125	172+188	149
88	135	154	126	163	158
89	100	Alc. 349	127	196	115
90	102	128	128	191	112+116
91	111	153	129	185	117
92	106	148	130	197	113
93	105	inc. auc. 16	130A	—	161
94	105	—	131	170	114
95	104	92	132	198	inc. auc. 24
96	44a/Alc. 304	94	133	104	104(b)
97	109	95	133A	—	192
98	110	96	134	199	126
99	112	101	135	200	141
100	112	121	136	150	141

SAPPHO

Bergk		Diehl	Bergk		Diehl
→		→Loeb/L-P	→		→Loeb/L-P
137	201	131	155	177	124
138	202	156	156	179	168c
139	203	167	156A	—	162
140	211	inc. auc. 5	156B	—	139
141	204	inc. auc. 5	157	180	—
142	204	152	158	181	—
143	205	144	159	169+182	—
144	206	133	160	183	—
145	207	inc. auc. 23	161	184	—
146	—	129	162	186	—
147	208	163	163	44.30	—
148	209	inc. auc. 21	164	187	—
149	171	137	165	189	—
150	173	155	166	190	—
151	174	138	167	210	—
152	175	132	168	162	—
153	157	119	169	58. 12	—
154	176	127	170	192	—

COMPARATIVE NUMERATION

ALCAEUS

(The numeration is for the most part that which appears in the margin of Lobel-Page, *P.L.F.*)

Loeb/ L-P	Bergk	Diehl	Loeb/ L-P	Bergk	Diehl
1	—	122A	68	—	41
3	—	—	69	—	42
5	—	118	70	—	43
6	19, 104	119, 120, 122, 130	71	—	44
7	—	121	72	—	45
10B	59, 97, 98	123	73	—	46B
33	—	81, 84A, 84	74	—	27
34	—	78	75	—	48
34A/34	—	79A, B	76	—	47
(b), (c)	—	—	77A-106	—	—
35	—	85	112	v. 10 = 23	35
36	—	71	113	—	36
37	—	72	114	—	37
38A	—	73	115	—	106, 112, 113
38B	—	p. 227	116	—	—
39	—	80	117(b)	—	109, 110
41	—	83	118	—	118
42	—	74	119	—	117
43	—	75	120	—	107
44	—	76	121	—	108
45	cf. 109	77	122	—	114
48	—	82	123	—	—
50	42	86	124	—	111
51(b)	—	—	128	—	—
53, 57	—	—	129-134	—	—
58	—	70	140/	15	Rhein. Mus. 1944
59-61	—	—	203, 357	—	54
63	—	42 Adn.	141	cf. 15	cf. 54
64	—	28	143-207	—	—
66	—	25	208/326	18	46A
67	—	26	208A-241	—	—

ALCAEUS

Loeb/ L-P	Bergk	Diehl	Loeb/ L-P	Bergk	Diehl
249	Scol.	Scol.	341	83	134
253-302	anon. 15	anon. 8	342	44	97
303A/	—	—	343	85	11
S.99	—	—	344	—	89
305-	—	—	345	84	135
306D	—	—	346	41	96
307	1-4	1	347	39	94
308	5-7	2	348	37A	87
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334	26	51	372	29	60
335	35	91	373	26	53
336	68	125	374	56	65
337	65	124	375	102	64
338	34	90	376	52	34
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379	—	128	416	—	—
380	60	68	417	139	—
381	90	10	418	142	—
382	66	7	419	144	—
383	94	40	420	145	—
384	55	63	421	147	—
385	79	144	422	148	—
386	62	12	423	152	—
387	48A	15	424	155	—
388	22	58	424A/	154	—
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390	—	2A	425	10	3 Adn.
391	96	147	426	23	—
392	89	138	427	24	35 Adn.
393	99	140	428	32	49
394	105A	141A	429	37B	—
395	—	57	430	58 Adn.	—
396	67	126	431	58 Adn.	—
397	61	69	432	106	—
398	153	149	433	107	—
399	154	—	434	108	—
400	30	61	435	110	—
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402	120	—	437	112	—
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	→	→Loeb/L-P		→	→Loeb/L-P
1	307	307	28	inc. 6	64
2	307	308	29	372	331
2(A)	—	390	30	400	—
3	307	325	31	330	141.3-4
4	307	328	32	428	365
5	308	310	33	350	351
6	308	311	34	338	376
7	308	382	35	335	112
8	447	327	36	362	113
9	325	349	37(A)	348	114
10	425	381	37(B)	429	114
11	349	343	38	inc. 22.	361
12	349	386	39	347	332
13(A)	309	309	40	352	383
13(B)	327		41	346	68
14	310	354	42	50	69
15	140/203, 357	387	43	322	70
16	319	313	44	342	71
17	355	314	45	367	72
18	208/326	315	46(A)	368	208/326
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19	6	317	47	369	76
20	332	317	48(A)	387	75
21	331	318	48(B)	354	
22	388	319	49	360	428
23	426+112 v. 10	320	50	358	350
24	427	322	51	359	334
25	141.3-4	66	52	376	inc. 10
26	373+334	67	53	333	373
27	inc. 10	74	54	401	140/203, 357
			55	384	355

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	→	→Loeb/L-P		→	→Loeb/L-P
56	374	356	93	365	—
57	366	395	94	383	347
58	430+431	388	95	377	352
58(A)	—	329	96	391	346
59	10B	inc. 6	97	10B	342
60	380	372	98	10B	367
61	397	400	99	393	368
62	386	330	100	315	369
63	Sa. 21.12	384	101	317	360
64	356	375	102	375	358
65	337	374	103	318	359
66	382	366	104	6+371	333
67	396	—	105(A)	394	401
68	336	380	105(B)	370	401
69	328	397	106	432	115
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