

Writing Sapphics in Aeolic - My notes

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1. SAPPHO CONSOLIDATED GRAMMAR	3
SPELLING	3
(a) Verbs	3
(b) Participles	3
(c) Nouns	4
(e) Article and pronouns	5
(f) Adverbs and numbers	5
(g) Prepositions and preverbs	6
(h) N-moveable	6
(i) Accents and aspiration	6
SPELLING - AEOLIC TRANSFORMATIONS	6
(a) Vowels - generally	6
(b) Vowels - lengthening	7
(c) Vowels and diphthongs - contraction and reduction	7
(d) Single consonants - generally	7
(e) Consonant combinations - generally	7
(f) Mutes - reduction and doubling	8
(g) Sigma - reduction and doubling	8
(h) Liquids and nasals - reduction and doubling	8
(i) Initial digamma	8
SCANSION AND WORD PLACEMENT	8
(a) Making of position and correption	8
(b) Lengthening of short vowels for reasons other than Aeolic transformations	9
(c) Synecphonesis and synizesis	9
(d) Hiatus	9
(e) Elision	9
(f) Crasis	10
(g) Word-end within the line	10
(h) Word and syntax division between lines	10
SYNTAX	11
(a) Definite article	11
(b) Pronouns other than the definite article	12
(c) Particles	12
(d) Use of verbs	12
DIALECT AND STYLE	12
(a) Lesbian-specific features	12
(b) Structure	13
(c) Style: how Sappho writes	13
(d) Themes: what Sappho writes about	13

(e) Epic phrases and themes	14
METRE AND LOCALISATION	14
(a) Aeolic metres generally	14
(b) Metres specific to each Book of Sappho	16
(c) General localisation tendencies I found in Sappho Book 1	16
EUPHONY	17
(a) The best-sounding letters	17
(b) Letters which clash	17
(c) Rhythm	17
(d) Euphony in Sappho	17
2. NOTES ON GREEK RELIGION AND APHRODITE	19
(a) Ritual	19
(b) Sanctuary	20
(c) Aphrodite	21
3. SAPPHO GLOSSARY WITH NOTES	22
4. MY LOCALISATION DATA FOR BOOK 1	24
(a) Localisation summary	24
(b) ∪ – (iamb)	25
(c) – ∪ (trochee)	26
(d) – – (spondee)	28
(e) ∪ ∪ – (anapaest)	30
(f) ∪ – ∪ (amphibrachys)	31
(g) ∪ – – (bacchius)	32
(h) – ∪ ∪ (dactyl)	33
(i) – ∪ – (cretic)	34
(j) – – ∪ (palimbacchius)	35
(k) – – – (molossus)	35
(l) ∪ ∪ – ∪	35
(m) ∪ ∪ – –	36
(n) ∪ – ∪ ∪	36
(o) ∪ – – –	36
(p) – ∪ ∪ – (choriamb)	37
(q) – ∪ – ∪	37
(r) – ∪ – –	37
(s) – – ∪ ∪	38
(t) – – – ∪	38
5. MY SAPPHIC COMPOSITIONS	39
(a) With my notes	39
(b) The same compositions, without my notes	49

1. Sappho consolidated grammar

Reference	Page	Rule
SPELLING		
(a) Verbs		
Lobel 1927	29	Paradigm: thematic verbs, indicative finite: <i>future</i> : -σω or -σέω (1sg), -(σ)ηις (2sg), -(σ)ει (3sg).
Lobel 1927	66 & 29 (subj), 64 (opt)	Paradigm: thematic verbs, non-indicative finite: <i>sigmatic aorist subjunctive active</i> : short-vowel subjunctives except 2sg [note Page 1955 limits the short-vowel subjunctive here to 1pl]; eg χαλάσομεν (1pl), ἀέισηις (2sg); <i>present optative</i> -οιην (1sg), eg ἀγαγοίην; <i>2nd aorist optative</i> : -οιην.
Lobel 1927	42 & 51	Paradigm: -εω verbs (in Attic) are in Lesbian: <i>active</i> : -ημμι (1sg), -ηις (2sg) [but see Lobel 1927 pages 27-29 on 2sg exceptions], -ει (3sg); eg φίλημμι, φίληις, φίλει; <i>middle/passive</i> : -ηνται (3pl).
Lobel 1927	42 & 51	Paradigm: -αω verbs (in Attic) are in Lesbian: <i>active</i> : -αιμι (1sg), -αις (2sg), -αι (3sg); eg γέλαιμι, γέλαις, γέλαι; <i>middle/passive</i> : -ανται (3pl).
Lobel 1927	51	Paradigm: -οω verbs (in Attic) are in Lesbian: <i>active</i> : -ομι (1sg); <i>middle/passive</i> : -ωνται (3pl).
Lobel 1927	42	Paradigm: -ημι verbs (in Attic) are in Lesbian: <i>active</i> : -αιμι (1sg), -αισθα (2sg), -αισι (3sg); eg ἴσταιμι, ἴσταισθα, ἴστασι.
Lobel 1927	51	Paradigm: non-finite forms: <i>infinitive thematic</i> : -ην [for -εεν: see Palmer 1980 page 114] [this ending is also used for perfects in -κα: Page 1955 page 328], <i>infinitive athematic</i> : -μεναι [for this ending see Palmer 1980 page 61], <i>perfect participle</i> : -ων (for -ως in Attic), <i>imperative</i> : -ντον (3pl active),
Lobel 1927	39	Paradigm: ἔμμι - finite: <i>present</i> : ἔμμι (1sg), ἔστι (3sg); <i>future</i> : ἔσσομαι (1sg), ἔσσηι (2sg), ἔσσεται (3sg); <i>imperfect</i> : ἔον (1sg and maybe 3pl), ἦσθα (2sg), ἦς (3sg); <i>subjunctive</i> : ἔω (maybe 1sg), ἦι (3sg); <i>optative</i> : εἶη (3sg).
Lobel 1927	39	Paradigm: ἔμμι - non-finite: <i>infinitive</i> : ἔμμεναι (present), ἔσσεσθαι (future); <i>participle</i> : ἔων, ἔοισα (present); <i>imperative</i> : ἔσσο (2sg present).
Lobel 1927	43	Paradigm: δοκέω (in Attic) is in Lesbian: δοκίμωμι (1sg), δοκίμωις (2sg), δόκιμοι (3sg). [Hamm 1957 glossary: δοκίμωμι means δοκεῖ μοι.]
Lobel 1927	43 & 30 (on 3pl)	Paradigm: δίδωμι (in Attic) is in Lesbian: <i>present</i> : δίδωμι (1sg), δίδωσθα (2sg), δίδωσι (3sg); <i>aorist</i> : ἔδοσαν or ἔδωκαν (3pl).
Lobel 1925	41	Syllabic augment: this must always be written.
Lobel 1925	42-43	Temporal augment: this must always be written, except perhaps in imperfects beginning with ἀ-.
Lobel 1927	27-29	Exception: -εω verbs (in Attic) 2sg: the ending -ηισθα occurs twice, in ἔχηισθα and φίληισθα.
Lobel 1927	43	Exception: -εω verbs (in Attic): 2 verbs of this class, ποθήω and ἀδικήει, belong to a rarer Lesbian conjugation: -ηω (sg), -ηει (3sg).
(b) Participles		
Lobel 1927	12	-εω verbs: participles from these verbs have athematic endings (i.e. -εντες, -εισαι, &c).
Hamm 1957	155	Paradigm: present, -οντ-: ἔχων (nom sg), ἔχοντος (gen sg), ἔχοντα (acc sg), ἔχοντες (nom pl), ἐχόντων (gen pl), ἔχοντας (acc pl).
Hamm 1957	154	Paradigm: aorist, -αντ-: ἐπίβαις (nom sg), ἐκτελέσαντες (nom pl).
Hamm 1957	154	Paradigm: athematic, -εντ-: μόχθεις (nom sg), λάταχθεν (neut nom/acc sg), μόχθεντα (acc sg), μόχθεντες (nom pl), μόχθεντας (acc pl).

Reference	Page	Rule
(c) Nouns		
Lobel 1927	12	Genitive singular: is standardly spelled <i>-ω</i> in Sappho, with <i>-οιο</i> only occurring once.
Lobel 1925	38	Dative pl noun/adjs: have the ending <i>-οισι(ν)</i> / <i>-αισι(ν)</i> , the <i>ι</i> of which can be elided. <i>-οις</i> / <i>-αις</i> is not permitted.
Lobel 1927	49	Dative plural nouns: have the ending <i>-εσσι(ν)</i> if those nouns are (a) polysyllables with a nominative plural in <i>-ες</i> , or (b) have a nominative plural in <i>-ματα</i> , eg <i>γυναικέσσιν</i> , <i>κυλίκεσσιν</i> , <i>ὄρνιθεςσ'</i> , <i>ὄππάτεσσι</i> , <i>ἀρμάτεσσ'</i> .
Lobel 1927	50	Dative plural nouns: have the ending <i>-σι(ν)</i> attached directly to the stem, if those nouns are monosyllables, eg <i>δρύσιν</i> , <i>χέρσιν</i> , <i>παῖσι</i> , <i>φρέσι</i> , <i>πόσσι</i> (but note the exceptions <i>νάεσσι</i> and <i>πόδεσσιν</i> , although the latter is probably non-Lesbian).
Lobel 1925	18-19	Iota adscript: Sappho wrote this, i.e. didn't leave it out. It started dropping out of use in the 4th c BC.
Lobel 1925	22	<i>-εω</i> verbs: verbal nouns from them in <i>-ημα</i> are spelled with <i>-μμ-</i> , eg <i>νόημα</i> .
Lobel 1925	22-23	<i>-αω</i> and <i>-οω</i> verbs: verbal nouns from them can't be spelled with <i>-μμ-</i> . [cf. on <i>-εω</i> verbs, Lobel 1925 page 22 above.]
Hamm 1957	147-148	Paradigm: 1st decl.: <i>-αις</i> (masc nom sg), <i>-ᾶ</i> or <i>-ᾷ</i> (masc voc sg), <i>-ᾶ</i> (fem voc sg), <i>-ταιν</i> (gen / dat dual), <i>-αν</i> (gen pl), <i>-αισι(ν)</i> (dat pl), <i>-αις</i> (acc pl) [for the acc pl, see Page 1955 page 328].
Hamm 1957	148	Paradigm: 2nd decl.: <i>-ος</i> or <i>-ε</i> (voc sg), <i>-ωι</i> (gen sg), <i>-ωι</i> (dat sg), <i>-οισι(ν)</i> (dat pl), <i>-οις</i> (acc pl) [for the acc pl, see Page 1955 page 328].
Hamm 1957	158	Paradigm: 3rd decl., <i>-ᾶν</i> : <i>ᾶνος</i> (gen sg), <i>ᾶϊ</i> (dat sg), <i>ᾶα</i> (acc sg), <i>ᾶνων</i> (gen pl), <i>ᾶνσιν</i> or <i>ᾶεσσιν</i> (dat pl), <i>ᾶνας</i> (acc pl).
Hamm 1957	150	Paradigm: 3rd decl., <i>-ι</i> : <i>πόλις</i> (nom sg), <i>πόλιος</i> or <i>πόληος</i> (gen sg), <i>πόλιω</i> (acc sg), <i>πολίων</i> (gen pl), <i>πόλεις</i> (acc pl).
Hamm 1957	150	Paradigm: 3rd decl., <i>-υ/ε</i> : <i>-υς</i> (nom sg), <i>-υν</i> (acc sg), <i>-εες</i> (nom pl), <i>-υ</i> (neut nom/acc sg), <i>-εα</i> (neut nom/acc pl).
Hamm 1957	158	Paradigm: 3rd decl., <i>-ῦ</i> : <i>νέκυσ</i> (nom sg), <i>νέκυ</i> (voc sg), <i>νέκυν</i> (acc sg), <i>νεκύων</i> (gen pl), <i>νέκυσι(ν)</i> (dat pl).
Hamm 1957	150	Paradigm: 3rd decl., <i>-ευ/-ηρ</i> : <i>βασιλευς</i> (nom sg), <i>βασιληος</i> or <i>-εος</i> (gen sg), <i>βασίληϊ</i> (dat sg), <i>βασιλέᾶ</i> (acc sg) [but note Ἀχιλλεᾶ, Hamm 1957 page 159], <i>βασίληος</i> (nom pl), <i>βασιλήων</i> (gen pl), <i>βασίληας</i> (acc pl).
Hamm 1957	158	Paradigm: 3rd decl., <i>-υ/-ερ</i> : <i>ῶκυσ</i> (nom sg), <i>ῶκυν</i> (acc sg), <i>ῶκεες</i> (nom pl).
Hamm 1957	150	Paradigm: 3rd decl., <i>-ωι</i> : <i>Ψάπφω</i> (nom sg), <i>Ψάπφοι</i> (voc sg), <i>Ψάπφως</i> (gen sg), <i>Ψάπφων</i> (acc sg).
Hamm 1957	150	Paradigm: 3rd decl., liquid, <i>-ηρ</i> : <i>κράτηρ</i> (nom sg), <i>κῶτερ</i> (voc sg), <i>κράτηρα</i> (acc sg), <i>κράτηρες</i> (nom pl), <i>κράτηρας</i> (acc pl).
Hamm 1957	150	Paradigm: 3rd decl., liquid, <i>ἄνηρ</i> : <i>ἄνηρ</i> (nom sg), <i>ἄνδρος</i> (gen sg), <i>ἄνδρι</i> (dat sg), <i>ἄνδρα</i> (acc sg), <i>ἄνδρες</i> (nom pl), <i>ἄνδρων</i> (gen pl), <i>ἄνδρεσι</i> (dat pl).
Hamm 1957	150	Paradigm: 3rd decl., liquid, <i>πάτηρ</i> : <i>πάτηρ</i> (nom sg), <i>πάτερ</i> (voc sg), <i>πάτερος</i> (gen sg), <i>πάτερα</i> (acc sg), <i>πατέρων</i> (gen pl).
Hamm 1957	150	Paradigm: 3rd decl., liquid, <i>μάτηρ</i> : <i>μάτηρ</i> (voc sg), <i>μάτερι</i> (dat sg), <i>μάτερα</i> (acc sg).
Hamm 1957	150	Paradigm: 3rd decl., liquid, <i>-ορ</i> : <i>Ἔκτωρ</i> (nom sg), <i>Ἔκτορ</i> (voc sg), <i>Ἔκτορα</i> (acc sg).
Hamm 1957	152	Paradigm: 3rd decl., nasal, <i>-εν</i> : <i>πύθμην</i> (nom sg), <i>πύθμενος</i> (gen sg), <i>πύθμενα</i> (acc sg), <i>πύθμενες</i> (nom pl).
Hamm 1957	152	Paradigm: 3rd decl., nasal, <i>-ων</i> : <i>χείμων</i> (nom sg), <i>χείμον</i> (voc sg), <i>χείμωνος</i> (gen sg), <i>χείμονι</i> (dat sg), <i>χείμονα</i> (acc sg), <i>χείμονας</i> (acc pl).
Hamm 1957	152	Paradigm: 3rd decl., nasal, <i>-ον</i> : <i>δαίμων</i> (nom sg), <i>δαίμον</i> (voc sg), <i>δαίμονος</i> (gen sg), <i>δαίμονι</i> (dat sg), <i>δαίμονα</i> (acc sg), <i>δαίμονες</i> (nom pl), <i>δαίμόνων</i> (gen pl), <i>δαίμονας</i> (acc pl).
Hamm 1957	152	Paradigm: 3rd decl., guttural, <i>-κ</i> : <i>κύλιξ</i> (nom sg), <i>κύλικι</i> (dat sg), <i>κύλικες</i> (nom pl), <i>κυλίκων</i> (gen pl), <i>κυλίκεσσιν</i> (dat pl), <i>κύλικας</i> (acc pl).
Hamm 1957	152	Paradigm: 3rd decl., guttural, <i>-γ</i> : <i>αἶξ</i> (nom sg), <i>αἶγος</i> (gen sg), <i>αἶγα</i> (acc sg), <i>αἶγες</i> (nom pl), <i>αἶγων</i> (gen pl), <i>αἶγας</i> (acc pl).
Hamm 1957	153	Paradigm: 3rd decl., dental, <i>-τατ</i> : <i>κακότατος</i> (gen sg), <i>κακότατι</i> (dat sg), <i>κακότατα</i> (acc sg), <i>κακοτάτων</i> (gen pl).

Reference	Page	Rule
Hamm 1957	153	Paradigm: 3rd decl., dental, -ιτ-: χάρις (nom sg), μέλι (neut nom/acc sg), χάρι (dat sg), χάριν (acc sg), χάριτες (nom pl).
Hamm 1957	153	Paradigm: 3rd decl., dental, -ιδ-: πάις (nom sg), παῖ (voc sg), παῖδος (gen sg), παῖδι (dat sg), παῖδα (acc sg), παῖδες (nom pl), παῖδων (gen pl), παῖσι (dat pl), παῖδας (acc pl).
Hamm 1957	154	Paradigm: 3rd decl., dental, -κτ-: ἄναξ (nom sg), ἄναξ (voc sg), ἄνακτος (gen sg), ἄνακτι (dat sg), ἄνακτες (nom pl), ἄνακτας (acc pl).
Hamm 1957	154	Paradigm: 3rd decl., dental, ποῦς: πόδα (acc sg), πόδες (nom pl), πόσσι or πόδεσσι (dat pl), πόδας (acc pl).
Hamm 1957	156	Paradigm: 3rd decl., -ματ- (neuter): κύμα (nom sg), κύματος (gen sg), κύματι (dat sg), κύματα (nom pl), κυμάτων (gen pl), κυμάτεσσι (dat pl).
Hamm 1957	157	Paradigm: 3rd decl., sigmatic, -εσ-: Πολυδεύκης (nom sg), εὔμαρες (neut nom/acc sg), Πολυδέυκες (voc sg), Πολυδεύκος (gen sg), Πολυδεύκη (dat sg), Πολυδεύκην (acc sg), Πολυδεύκες (nom pl), εὐμάρεα (neut nom/acc pl), Πολυδευκέων (gen pl).
Hamm 1957	157	Paradigm: 3rd decl., sigmatic, -εσ/ος-: ἄνθος (nom sg), ἄνθεος (gen sg), ἄνθεα (nom pl), ἀνθέων (gen pl), ἄνθεσιν (dat pl).
(d) Adjectives		
Hamm 1957	160	Paradigm: μέγας: μέγας (nom sg), μέγα (neut nom/acc sg), μεγάλω (gen sg), μεγάλωι (dat sg), μέγαν (acc sg), μεγάλων (gen pl).
Hamm 1957	154	Paradigm: πᾶς (in Attic): παῖς (nom sg), πᾶν (neut nom/acc sg), πάντι (dat sg), πάντα (acc sg), πάντες (nom pl), πάντα (neut nom/acc pl), πάντων (gen pl), παῖσι or πάντεσσι (dat pl), πάντας (acc pl).
Hamm 1957	160	Paradigm: πόλυς: πόλυς (nom sg), πόλυ (neut nom/acc sg), πόλυν (acc sg), πόλλοι (nom pl), πόλλα (neut nom/acc pl), πόλλων (gen pl), πόλεας (acc pl).
(e) Article and pronouns		
Lobel 1925	37	Dative pl article: is spelled τοῖς / ταῖς, or (where used as a relative or demonstrative) τοῖσι(ν) ταῖσι(ν), the ι of which can probably be elided (although not attested).
Hamm 1957	107	Paradigm: personal pronoun, nom.: ἔγω (1sg), σύ (2sg), ἄμμες (1pl), ὑμμες (2pl).
Hamm 1957	107	Paradigm: personal pronoun, gen.: ἔμεθεν (1sg), σέθεν (2sg), ῥέθεν (3sg), ἀμμέων (1pl), ὑμμέων (2pl).
Hamm 1957	107	Paradigm: personal pronoun, dat.: ἔμοι, μοι or μ' (1sg), σοί, τοι or τ' (2sg), ῥοι (3sg), ἄμμι(ν), ἄμμι' or ἄμμεσιν (1pl), ὑμμι (2pl), σφι (3pl).
Hamm 1957	107	Paradigm: personal pronoun, acc.: ἔμε, με or μ' (1sg), σέ, σε or σ' (2sg), ῥε (3sg), ἄμμε (1pl), ὑμμε (2pl), σφ' (3pl).
Hamm 1957	107	Paradigm: possessive pronoun forms attested: ἔμαν (1sg), σάν and τέα (2sg), ῥοῖσι (3sg), ἄμμαν and ἄμμετέρας (1pl), σφῶν (3pl).
Hamm 1957	109	Paradigm: direct interrogative / indefinite pronoun: τίς and τις (masc / fem nom sg), τί and τι (neut nom/acc sg), τίωι (dat sg), τίνα and τινα or τιν' (acc sg), τίνες (nom pl), τίοισιν (dat pl). [The datives here are declined like o-stems: Palmer 1980 page 115.]
Hamm 1957	109	Paradigm: indirect interrogative pronoun: ὅττις (nom sg), ὅττι (neut nom/acc sg), ὅττω (gen sg), ὅττινα (acc sg), ὅττινες (nom pl), ὅττινα (neut nom/acc pl), ὅττινας (acc pl).
Page 1955	47	Dative pl indefinite pronoun: this was ὅττοισι, not ὅτοισι.
(f) Adverbs and numbers		
Lobel 1925	21	Adverbs: the ending of adverbs (corresponding to those which end -ου in Attic) wavers between -οι -υι and -ω (or -ωι), eg πω or ποι for Attic που.
Palmer 1980	60	Numbers: ἵα is found for μία.

Reference	Page	Rule
(g) Prepositions and preverbs		
Lobel 1927	25	<i>ἀνά</i> : this is always spelled <i>ᾶν</i> [note Page 1955 page 328, who says that this is sometimes spelled <i>ὄνν</i> before vowels].
Lobel 1927	24	<i>ἀπό</i> : this is spelled <i>ἀπύ</i> before all consonants except <i>π</i> ; before <i>π</i> , it can be spelled <i>ἀπ</i> or <i>ἀπύ</i> .
Lobel 1927	25	<i>διά</i> : this is spelled <i>δι'</i> before vowels, and can be spelled <i>διά</i> or <i>ζά</i> (<i>ᾶ</i>) before consonants without restriction.
Lobel 1925	24-25	<i>εἰς/ἔς</i> : <i>εἰς</i> is written before a vowel, and <i>ἔς</i> (with one exception) before a consonant.
Lobel 1927	71	<i>ἐν</i> : when this falls before <i>ν ν</i> beginning with a vowel, it should be written <i>ἐνν</i> .
Lobel 1927	14	<i>κατά</i> : the apocopated form <i>κάτ</i> (or forms of this with the final <i>-τ</i> assimilating to the next consonant, i. e. <i>κάκ</i> or <i>κάμ</i>) is used, with only one exception.
Page 1955	328	<i>μετά</i> : the form <i>πεδά</i> is used for this in Lesbian.
Lobel 1927	14	<i>παρά</i> : the apocopated form <i>πάρ</i> is always used.
Lobel 1927	24	<i>περί</i> : this can be spelled <i>περί</i> , <i>πέρ</i> or <i>πέρρ</i> without restriction as the metre demands.
Page 1955	328	<i>ὑπέρ</i> : this form doesn't occur in Lesbian: some of its functions are served by <i>περί/πέρ/πέρρ</i> .

(h) N-moveable

Lobel 1925	72	Adverbs: <i>ν</i> -moveable may be added or removed from <i>κε(ν)</i> to make position or to keep the syll short as the metre requires; with other adverbs, the rules are not clear.
Lobel 1925	73	Verbs: <i>ν</i> -moveable cannot be used on the ending of 3rd person plural verbs in the present, perfect, present subjunctive or aorist subjunctive.
Lobel 1925	73	Verbs: <i>ν</i> -moveable cannot be used except on a syllable in anceps.

(i) Accents and aspiration

Hooker 1977	19	Accents: According to Herodian (<i>περὶ παθῶν</i> 2. 825) the Aeolians used a recessive accent on all words except conjunctions and prepositions: οἱ Αἰολεῖς βαρυντικοὶ εἰσι... πᾶσαν λέξιν ὑπὲρ μίαν συλλαβὴν παρ' ἡμῶν ὀξύτονον βαρύνουσι, χωρὶς τῶν προθέσεων καὶ συνδέσμων οἶον Ἀχιλλεὺς σοφὸς Ἀχιλλεὺς σοφός.
Page 1955	328	Accents: the 3pl imperative active is paroxytone, although the final vowel is short, eg <i>ἀγόντων</i> .
Page 1955	327	Aspiration: The dialect is psilotic, i. e. there are no initial aspirates, eg <i>ἵππος</i> , <i>ῥέθος</i> .

SPELLING - AEOLIC TRANSFORMATIONS**(a) Vowels - generally**

Page 1955	327	<i>ā</i> : is found in Lesbian where Ionic and Attic modify to <i>η</i> , eg <i>ἄδομαι</i> , <i>λάθα</i> .
Page 1955	327	<i>ε</i> : is found in Lesbian where other dialects have <i>ᾶ</i> , eg <i>κρέτος</i> , <i>θέρσος</i> .
Palmer 1980	114	<i>ε</i> : is found in Lesbian in the combination <i>ερ</i> where other dialects have <i>ρι</i> or <i>ιρ</i> , eg <i>τέρτος</i> for <i> τρίτος</i> , <i>κέρνατε</i> , <i>Περράμω</i> for <i>Πριάμω</i> .
Page 1955	327	<i>ο</i> : is found in Lesbian where other dialects have <i>α</i> , particularly before <i>ρ</i> , eg <i>βρόχυσ</i> , <i>στρότος</i> , <i>ἀστρόπτω</i> .
Palmer 1980	114	<i>ο</i> : is found in Lesbian where other dialects have <i>α</i> in <i>κόθαρος</i> , <i>μόλθακος</i> and <i>ὄνια</i> .
Page 1955	327	<i>ῡ</i> : is found in Lesbian where other dialects have <i>ο</i> , particularly before labials, eg <i>ῥμοι</i> (=Attic <i>ὄμοῦ</i>), <i>στύμα</i> , <i>ὑπίσσω</i> .
Page 1955	327	<i>-τα</i> : is found in Lesbian where other dialects have <i>-τε</i> , eg <i>ᾶτα</i> , <i>ᾶλλοτα</i> , <i>πότα</i> , <i>τότα</i> .

Reference	Page	Rule
(b) Vowels - lengthening		
Lobel 1925	23-24	<i>a</i> : Can be spelled <i>-αι-</i> (but does not need to be) principally where (a) in the ending <i>-ας</i> , (b) followed by σ + a vowel. [Also see Page 1955 page 24.]
Page 1955	24	<i>a</i> : Further to Lobel 1925 pages 23-24, <i>a</i> is spelled <i>-αι-</i> mainly in penultimate syllables, in aorist and perfect tenses, before short syllables, and in <i>-αμι</i> (= <i>-αω</i> in Attic) verbs.
Hamm 1957	152	<i>a</i> : Is also spelled <i>αι</i> in the nom sg of 3rd declension nouns in <i>-αν-</i> , eg <i>τάλαις</i> , <i>μέλαις</i> .
(c) Vowels and diphthongs - contraction and reduction		
Palmer 1980	114	$\epsilon + \epsilon$: contracts to η , eg <i>κῆνος</i> , <i>φέρην</i> (= <i>φέρεεν</i>).
Palmer 1980	114	$o + o$: contracts to ω .
Lobel 1925	33	Internal ρ : where it dropped out, adjacent vowels don't contract if the 1st is short.
Lobel 1925	35	Internal ρ : where it dropped out, adjacent vowels don't contract if both are long, except where the 1st is a diphthong, in which case the 2nd vowel of the diphthong is reduced, eg <i>-οι</i> to <i>-ο</i> (<i>πόημι</i>) (but <i>ποιάς</i> is an exception), loss of <i>-ι-</i> in <i>-αις</i> adjectives (<i>διυνάεντα</i>) and loss of <i>-υ-</i> in <i>-ευσ</i> nouns (<i>ιππήων</i>).
Lobel 1925	35-36	Internal ρ : where it dropped out, adjacent vowels don't contract if the 1st is long and the 2nd is short, except in (a) proper names and appellatives, where the 1st is usually shortened, eg <i>Νηρήριδες</i> but <i>Νηρεΐδων</i> , and (b) $\acute{\alpha}\varsigma$ always (= $\acute{\epsilon}\omega\varsigma$) and $\chi\rho\acute{\omega}\iota$ (monosyll).
Lobel 1927	54-55	$\epsilon\iota$ followed by a vowel: this is never reduced to a short vowel, but is often found as η , eg <i>λίγηαν</i> (<i>λίγειαν</i> in Attic) and <i>γλύκηαν</i> (<i>γλύκειαν</i> in Attic), although not in certain optative endings, eg <i>ποίειν</i> and certain feminine forms, eg <i>οί. λείας</i> .
Lobel 1927	56-57	$\omicron\iota$ followed by a vowel: this is always reduced to o (eg <i>πόησθαι</i>) or ϵ in <i>τοιούτος</i> (eg <i>τεαύταν</i>), except in (a) optative endings (eg <i>ἔχοιεν</i>), (b) 2-syll words (eg <i>ποιάς</i>) and (c) forms from 2-syll-or-less lemmata (eg <i>χροίαισι</i>).
Lobel 1927	57-59	$\alpha\iota$ followed by a vowel: this is always reduced to $\check{\alpha}$ (eg <i>ὑμήναον</i> , <i>μάομαι</i>), except in optative endings (eg <i>ἄσαιο</i>), (b) (probably) 2-syll words and forms from 2-syll-or-less lemmata and (c) <i>αίει</i> (although not actually attested). [See also Lobel 1927 page 71.]
Page 1955	327-328	<i>-αισ-</i> : is found in Lesbian from original <i>-ανσ-</i> , eg <i>ταίς</i> (= Attic <i>τάς</i>), <i>παίς</i> (= Attic <i>πᾶς</i>), throughout the aorist participle eg <i>ἐλέφαις</i> , <i>ζεύξαισα</i> .
Page 1955	327-328	<i>-οισ-</i> : is found in Lesbian from original <i>-ονσ-</i> , eg <i>Μοῖσα</i> (= Attic <i>Μοῦσα</i>), throughout the feminine present participle eg <i>λάβοισα</i> .
(d) Single consonants - generally		
Palmer 1980	114 & 232	$\pi\epsilon$: is sometimes found for the original $*q^w\epsilon$, eg <i>πέσσαρες</i> , <i>πήλοι</i> (in other dialects, the labio-velar q^w becomes a dental before front vowels and a labial before back vowels and consonants).
(e) Consonant combinations - generally		
Page 1955	328	ζ : is written $\sigma\delta$ in Lesbian everywhere except initially, eg <i>ζεύξαισα</i> but <i>ὑπασδεύξαισα</i> , <i>Ζεῦς</i> but <i>φροντίσδην</i> .
Palmer 1980	114	$\rho\sigma$ (in other dialects): is $\rho\rho$ in Lesbian, eg <i>χέρρα</i> . [My note: <i>χέρσι</i> isn't spelled <i>χέρρι</i> however.]
Palmer 1980	61	Original <i>-σμ-</i> : is <i>-μμ-</i> in Lesbian and without lengthening of the vowel before it, eg <i>ἔμμι</i> [also see Lobel 1925 page 48].
Palmer 1980	61	Original <i>-σν-</i> : is <i>-νν-</i> in Lesbian and without lengthening of the vowel before it, eg <i>ἀργεννος</i> .
Page 1955	328	$\sigma\tau-$ (in other dialects): is $\sigma\pi-$ in Lesbian, eg <i>σπελέω</i> , <i>σπόλα</i> .
Palmer 1980	61	Original $\sigma\phi$: becomes <i>αυ-</i> in Lesbian, eg <i>ναῦος</i> from $*νασ\phi\omicron\varsigma$.

Reference	Page	Rule
(f) Mutes - reduction and doubling		
Lobel 1925	47	Double mutes: are always retained (i. e. never shortened to a single mute) in (a) pronouns and adverbs beginning <i>ὄππ-</i> (eg <i>ὄπποτα</i>), (b) Sappho's name (eg <i>Ψάπφ'</i>), (c) all forms of <i>ὄττις</i> , including the adv <i>ὄττι</i> , and (d) <i>κατ-</i> in composition before <i>τ</i> , <i>β</i> , <i>γ</i> , <i>δ</i> ,
Lobel 1925	47	Single mutes: are never doubled by analogy with the items mentioned above, eg always <i>ποτά</i> (not <i>ποττά</i>), <i>ἐπέι</i> (not <i>ἐππεί</i>), &c.
(g) Sigma - reduction and doubling		
Lobel 1925	48	<i>-σσ-</i> : is never reduced to <i>-σ-</i> in (a) <i>ἔμμι</i> (eg <i>ἔσσομαι</i>), (b) the dat pl ending <i>-εσσι(ν)</i> of 3rd declension nouns whose nom pl ends in <i>-ες</i> (eg <i>γυναίκεσσι(ν)</i>) [but see Lobel 1925 page 49.]
Lobel 1925	49	<i>-σσ-</i> : is also never reduced to <i>-σ-</i> in (c) the adjectives and pronouns <i>ῥσος</i> , <i>τόσσουτος</i> , &c.
Lobel 1925	49	<i>-σσ-</i> : may be reduced to <i>-σ-</i> (but not necessarily) in (a) the dat pl ending of 3rd declension nouns whose nom pl ends in <i>-ες</i> where the ending is attached directly to the stem, eg <i>πόσσι</i> but <i>χέρσι(ν)</i> .
Lobel 1925	49	<i>-σσ-</i> : may also be reduced to <i>-σ-</i> (but not necessarily) in (b) futures and aorists from stems in <i>-σ-</i> , eg <i>τελέσσω</i> but <i>τελέσαι</i> and <i>τέλεσον</i> .
Lobel 1925	50	<i>-σσ-</i> : may also be reduced to <i>-σ-</i> (but not necessarily) in (c) futures and aorists from non-consonantal stems (the reason is unclear), eg <i>κάλεσσαι</i> but <i>καλέσας</i> .
Lobel 1927	53	<i>-σσ-</i> vs. <i>-σ-</i> in verbs: the general rule for future and aorists is, <i>-σσ-</i> is used when followed by <i>-α</i> or in the 3rd person singular aorist, whereas <i>-σ-</i> is used when followed by <i>-ε</i> or <i>-ο</i> .
Lobel 1925	50-51	Single <i>-σ-</i> : is never doubled by analogy with the items mentioned in Lobel 1925 pages 48 and 49, for instance (a) dat pl endings of vowel or quasi-vowel stems, eg <i>δρύσι(ν)</i> (not <i>δρύσσι(ν)</i>), (b) dat pl endings of neuter stems in <i>-ες</i> , eg <i>στήθεσι(ν)</i> (not <i>στήθεσσι(ν)</i>), and (c) forms from <i>-σF-</i> , eg <i>ἴσος</i> (not <i>ἴσσοσ</i>).
(h) Liquids and nasals - reduction and doubling		
Lobel 1925	52	<i>-μμ-</i> / <i>-νν-</i> : these are never reduced, eg <i>ἔμμεναι</i> (not <i>ἔμεναι</i>), <i>ἐννέπην</i> (not <i>ἐνέπην</i>).
Lobel 1925	53	<i>-λλ-</i> / <i>-ρρ-</i> : these are also never reduced, except that <i>-ρρ-</i> alternates with <i>-ρ-</i> in <i>περι-</i> compounds, eg <i>περεθήκασ</i> but <i>περρέχοισ'</i> .
Lobel 1925	54-55	Single <i>-λ-</i> / <i>-μ-</i> / <i>-ν-</i> / <i>-ρ-</i> : is never doubled on analogy of the items mentioned in Lobel 1925 pages 52 and 53, except for <i>-ν-</i> in <i>ἐν</i> (<i>ἐνάντιον</i> but <i>ἐνν</i> <i>Ἀχέϊροντ</i> and always <i>ἔννεκα</i>).
Lobel 1925	58	<i>πολ-</i> / <i>πολλ-</i> / <i>πωλ-</i> : always use <i>πολ-</i> , on its own and in compounds (eg Sappho wrote <i>πόλυ</i> , <i>πολυανθέμοις</i> , &c).
(i) Initial digamma		
Lobel 1925	28	Initial <i>ϕ</i> : was present the 3rd person pronoun (eg <i>ϕέθεν</i>) and its corresponding adjective (eg <i>τὸν ϕὸν παῖδα</i>).
Lobel 1925	29	Initial <i>ϕ</i> : sometimes transformed words beginning <i>ϕρ-</i> to <i>βρ-</i> , but not always.

SCANSION AND WORD PLACEMENT

(a) Making of position and correction

Lobel 1925	30	Initial <i>ϕ</i> : does not affect scansion (i. e. prevent elision or crasis, or make position), apart from 2 classes of words. [see Lobel 1925 pgs 28 and 29 above, summarised in paragraph "(i) Initial digamma".]
Lobel 1925	43	Mute + liquid: sylls should always scan long before these.

Reference	Page	Rule
Lobel 1925	60	Epic corruption: can't be used; it only occurs in Sappho's "abnormal" poems, as Lobel puts it.
(b) Lengthening of short vowels for reasons other than Aeolic transformations		
Lobel 1927	70	<i>πολυ-</i> : whereas this form occurs regularly with short <i>-ο-</i> in Sappho and Alcaeus, Sappho writes <i>Πωλυανάκτιδα</i> to avoid an inadmissible sequence of 3 shorts.
Lobel 1927	71	<i>αι</i> before a vowel: whereas this is regularly reduced to <i>α</i> [see Lobel 1927 pages 57-59], it isn't reduced in <i>καιομέναν οτ έμαιόμαν</i> in Sappho, so as to avoid sequences of 3 or more shorts.
Hooker 1977	46-47	The following metrical alternatives are found in Sappho: <ul style="list-style-type: none"> • 52: <i>όράνω</i> — 1. 11: <i>ώράνω</i> • 27. 4: <i>πάϊς</i> — 103. 6: <i>παίδα</i> • 96. 11: <i>πολυανθέμοις</i> — 155: <i>Πωλυανάκτιδα</i> Some of the alternative forms may have come from epic, others forms by analogy from epic words (e. g. <i>Πουλυδάμος</i>), others may be from another dialect (e. g. <i>ώράνω</i>), and others may belong to different stages of the development of Lesbian dialect (e. g. <i>πάϊς</i> / <i>παίδα</i> , and the genitive plural endings <i>-αων</i> / <i>-αν</i>).
(c) Synecphonesis and synizesis		
Lobel 1925	62	Synecphonesis: occurs just as in eg the Attic poets (eg <i>μή_άλλά</i> and <i>έμνάσθη_άλλά</i> where <i>-η</i> slurs into <i>ά-</i>).
Lobel 1925	63	Synizesis: does not occur in Sappho where the first syllable is <i>-ι-</i> .
Lobel 1927	60	Synizesis: does not occur in Sappho where the first syllable is <i>-ε-</i> ; in fact, synizesis is not found at all in Sappho.
(d) Hiatus		
Lobel 1925	66	Hiatus: in Book 1, is not permitted between the 3rd and 4th lines of a stanza, which are really just 1 line; elision therefore can occur at this point just as within a line, and word division across this boundary is permitted. [See also Lobel 1925 page 69 below.]
Lobel 1925	66	Hiatus: in Book 1, is only permitted between the other lines of a stanza (i. e. 1st-2nd and 2nd-3rd) where the open final syll is long, eg (lines 1-2) <i>διώξει αι, αυτα επτοαισ'</i> ; (lines 2-3) <i>προσωπω η, ηηλοι εκλυες</i> . Word division across these boundaries is not permitted.
Lobel 1925	67	Hiatus: in Book 1, is permitted in all forms between stanzas, eg <i>θελουσα ελθε</i> .
Lobel 1925	67	Hiatus: similarly, in Books B, Γ and (presumably) Δ, written in 2-line stanzas, the same rule applies, i. e. between lines 1 and 2, no word division is allowed, and hiatus only permitted where the open final syll is long; between each stanza, any form of hiatus is allowed.
Lobel 1925	68	Hiatus: similarly, in Book E, the same rule applies; eg in the 3-line stanzas (2 glyconics + 1 Aeolic dactylic acatalectic tetrameter), between lines 1 and 2 and lines 2 and 3, no word division is allowed [but cf. Lobel 1925 page 68 below], and hiatus only permitted where the open final syll is long (eg lines 1 to 2: <i>θελω υμναισαι</i> ; lines 2 to 3: <i>βασιληιω εξαλειψαι</i>); between each stanza, any form of hiatus is allowed. [See also Lobel 1925 69 on Alcaics below.]
Lobel 1925	69	Hiatus: in Alcaics, the normal rule for hiatus applies, i. e. between lines 1 and 2, and 2 and 3, no word division is allowed, and hiatus only permitted where the open final syll is long (eg lines 1 to 2, <i>κωλυει αιδωσ</i>); between each stanza, any form of hiatus is allowed.
(e) Elision		
Lobel 1925	61	Elision of <i>-αι</i> : is permitted in (a) <i>-μαι -ται -θαι</i> and <i>-σθαι</i> of middle and passive verbs (eg <i>εσσετ' ουδε</i>), (b) aor inf active (eg <i>φωναισ' ουδ'</i>), and (c) <i>εμμεναι</i> .

Reference	Page	Rule
Lobel 1925	61-62	Elision of <i>-oi</i> : is permitted in (a) dat sg of personal pronouns <i>ἐμοί*</i> , <i>σοί*</i> , [* but see Page 1955 page 21], <i>φοί</i> , and <i>τοί</i> and its compounds (eg <i>καίτ' ἐί</i>), and (b) vocatives of nouns in <i>ω</i> (eg <i>Ψάπφ'</i> for <i>Ψάπφοι</i>).
Page 1955	21	Elision of <i>-oi</i> : is not permitted in <i>σοί</i> except before <i>αὐτῶι</i> , and whereas <i>μοί</i> can always be elided, <i>ἔμοι</i> can only be elided before <i>αὐτῶι</i> or <i>αὐτῶι</i> .
Hooker 1977	20	H. Jacobsohn observed that, whereas <i>-αι</i> and <i>-οι</i> are never elided when they bear the accent, both poets elide the <i>-οι</i> of <i>ἐμοί</i> before <i>αὐτῶι</i> or <i>αὐτῶι</i> .

(f) Crasis

Hamm 1957	38	$a(i) + a(v) = a$: e.g. <i>κατέρωτα, κᾶνδρι, κ' Ανδρομάχαν, καὐτα</i> .
Hamm 1957	38	$a(i) + \epsilon = a$: e.g. <i>κάπί, κᾶσλον, κᾶμεθεν, κᾶμος</i> .
Hamm 1957	39	$αι + \epsilon\nu = \alpha\nu$: e.g. <i>καὐωχ...</i>
Hamm 1957	39	$a(i) + ο = \omega$: e.g. <i>κῶττι</i> .
Hamm 1957	39	$a(i) + ο\nu = \omega\nu$: e.g. <i>κῶττε, κῶκ, κῶδέ</i> .
Hamm 1957	39	$ο + \alpha\nu = \omega\nu$: e.g. <i>τῶττο</i> .
Hamm 1957	39	$ο + \epsilon = \omega$: e.g. <i>τῶμον, τῶπος</i> .
Hamm 1957	39	$ο(i) + \alpha = \omega$: e.g. <i>ῶνηρ, ῶναξ</i> .
Hamm 1957	39	$\eta + \alpha = \eta$: e.g. <i>ῆρ'</i> .
Hamm 1957	39	$\eta + \alpha\nu = \eta\nu$: e.g. <i>δῆττε</i> .
Hamm 1957	38	$\eta + \epsilon = \eta$: e.g. <i>ῆπειτα, μῆπιλάθεσ...</i> (although Hamm's orthography here suggests this is prodelision of ϵ , rather than crasis).
Hamm 1957	39	$\eta + ο\nu = \eta\nu$: e.g. <i>μηῦκο</i> .
Hamm 1957	39	$\omega + \alpha = \omega$: e.g. <i>ῶ'γεσιλαΐδα, προτέρω 'νέμω</i> (although Hamm's orthography here suggests this is prodelision of α , rather than crasis).
Hamm 1957	39	$\omega + αι = \omegaι$: e.g. <i>ῶράνωιθερος</i> .
Hamm 1957	39	$\omega + \epsilon = \omega$: e.g. <i>πῶσλον</i> .
Hamm 1957	39	$\omega + ει = \omegaι$: e.g. <i>πῶϊρανα</i> .
Hamm 1957	38	$\omega + ο(\omega) = \omega$: e.g. <i>ἔγῶμοσσ...</i>
Hamm 1957	38	$\omega + ο\nu = \omega\nu$: e.g. <i>ἔγῶκ, ἔγῶδέ</i> .

(g) Word-end within the line

Page 1955	318	Word-end coincides with long first aneeps (ie position 4) occurs at least 12 times.
Page 1955	318	Word end at position 5 occurs in less than half the examples.
Lobel 1925	72	Dative plural ending: the short ending of the dative plural of the 1st and 2nd declensions with <i>ν</i> -moveable (i.e. <i>-οισιν</i> or <i>-αισιν</i>) must sit in an aneeps; however this rule does not apply to the 3rd declension.

(h) Word and syntax division between lines

Lobel 1925	69	Word-division: is permitted between the 3rd and 4th lines of an Alcaic stanza (eg <i>ῶππα- -τ' ἀλλ'</i>), and hiatus is not permitted.
West 1982	33	Syntax division: although strophe-end normally coincides with a syntax break, it doesn't need to.
Page 1955	318	Syntax division: δ' once begins a line.

Reference	Page	Rule
Lobel 1925	68-69	Word-division: in Book E, in at least 2 poems of 3-lined stanzas made up of 3 metres, words can be divided between the 1st and 2nd lines (eg <i>γυναι- -κεσσιν</i>), and between the 2nd and 3rd lines (eg <i>ἄν- -θρυσκα</i>); hiatus is not permitted at all within a stanza.

SYNTAX

(a) Definite article

Lobel 1927	74	With abstract nouns: this almost never occurs in Lesbian.
Lobel 1927	75	With nouns denoting a class: this almost never occurs in Lesbian.
Lobel 1927	76	With adjectives, to form a substantive: this occurs, but not when the adjective is neuter plural (which can be treated as a noun without it), eg <i>τὸ λάμπρον καὶ τὸ κάλον</i> , but <i>κάκοισι θῦμον ἐπιτρέπην</i> .
Lobel 1927	77	With participles, to form a substantive: this occurs, eg <i>ἂ πόλυ περσκέθουσα</i> .
Lobel 1927	77	With prepositional phrases, to form an adjective: this occurs, eg <i>βρόδων τῶν ἐκ Πιερίας, τὸν ἀπ' ἴρας λίθον</i> , &c.
Lobel 1927	77	With adverbs denoting order/sequence: this occurs, eg <i>τὸ δεύτερον, τὰ πρόσθ'</i> , &c.
Lobel 1927	77-78	With adjective + noun (or in reverse order, which is less frequent in Sappho): this almost never occurs, apart from the exceptions cited below.
Lobel 1927	78	With the second occurrence of a noun (anaphoric use): this occurs, eg <i>ἐκ δ' ὀράνω μέγας χεῖμων ... κάββαλλε τὸν χεῖμων'</i> .
Lobel 1927	79	With things being contrasted: this occurs, eg <i>ὁ μὲν γὰρ κάλος ... ὁ δὲ κᾶγαθος</i> .
Lobel 1927	79	With an adjective qualifying a personal pronoun: this is required, eg <i>σε ... τὰν κάλαν, ταῖς κάλαισιν ἕμμι</i> , &c.
Lobel 1927	79	With a nominative in an address, or in the accusative as subject of an infinitive of address: this is required, eg <i>χαίρε, Κυλλάνας ὁ μέδεις; πόλλα μοι τὰν Πωλθανάκτιδα παῖδα χαίρην</i> ; also possibly <i>σὺ δ', ἀ μάκαιρα</i> (instead of <i>ὦ μάκαιρα</i>).
Lobel 1927	80-81	With a demonstrative adjective or <i>αὐτός</i> : this regularly occurs, eg <i>κῆνος ὦνηρ, τόνδε τὸν πάλον, ἀ κατάγωγις αὐτα</i> , &c.
Lobel 1927	81	With a possessive adjective: sometimes the article is used, sometimes it isn't, with no clear guiding rule (i. e. for composition purposes, take it as optional for now), eg <i>τὰς ἔμας αὐδας, τὸν ρὸν θῦμον</i> , but <i>κατ ἔμον στάλαχμον, ἔμος θεράπων</i> , &c.
Lobel 1927	84	With a relationship noun (<i>πάτηρ, γάμβρος</i> , &c): this is not used, except where another rule requires the article [see eg Lobel 1927 page 92].
Lobel 1927	84	With a noun denoting a piece of property: this is not used, eg <i>κατερέικεσθε κίθωνας</i> .
Lobel 1927	86-88	With unmodified proper nouns: as a rule, these do not occur, not being found with names of towns, countries, hills, temples, rivers, clans, peoples, gods, or legendary or contemporary persons.
Lobel 1927	88-89	With adjectives + proper nouns: this as a rule is used in Lesbian for all names other than gods (eg <i>τὰς ἀπάλας Γυρίνως</i>), and in Sappho, this rule also (probably) applies to gods as well, eg <i>τὰν πολύολβον Ἀφροδίταν</i> , although there may be more than one exception to this.
Lobel 1927	89	With genitive noun depending on another noun: this never occurs, eg <i>ἐν Αἶδα δόμωι</i> .
Lobel 1927	90	With any noun + any noun depending on it: this almost never occurs with either noun, eg <i>πάτρος δόμον, ἐν μοισπόλων δόμωι</i> , &c.
Lobel 1927	92	With an object noun + a predicate adjective of that noun: the noun regularly has the article, eg <i>ἀβλάβην μοι τὸν κασίγητον τότε τυῖδ' ἴκεσθαι, ἔχῃσι τὰν δόξαν οἶαν ἄνδρες ἐλεύθεροι;</i> , &c.

Reference	Page	Rule
(b) Pronouns other than the definite article		
Lobel 1927	81-82	Possessive pronouns: these aren't used to refer to a part of a person (whether particular or not) when no emphasis is laid on the person possessing, eg <i>κάμ μὲν γλώσσα ἔαγε</i> and <i>χρῶι πῦρ ὑπαδεδρόμηκε</i> (particular), <i>ἐν στήθεσιν</i> (general), &c.
Lobel 1927	84	Possessive pronouns: with the words <i>θύμος</i> , <i>φρήν</i> , <i>νῶς</i> , &c, sometimes the possessive pronoun is used, and sometimes it isn't, with no clear guiding rule, eg <i>ὄσσα δέ μοι τέλεσσαι θύμος ἰμέρρει</i> and <i>κῶσσα φοι θύμωι κε θέληι γένεσθαι</i> , but <i>τυίδε νῶν ἔχοισα</i> and <i>οὐ χρῆ κάκοισι θύμον ἐπιτρέπην</i> . [But see Lobel 1927 page 85.]
Lobel 1927	85	Possessive pronouns: these are used (enclitic forms) when the subject of the verb is different from the person possessing, eg <i>μή μ' ἄσαισι ... δάμνα ... θύμον, τό μ' ἦ μὰν καρδίαν ἐν στήθεσιν ἐπτόαισεν</i> , &c.
Lobel 1927	63	Relative and demonstrative pronouns: the article in Lesbian has assumed the function of both of these types of pronoun.
Page 1955	22	Direct relative pronoun: <i>τό</i> as a relative can refer to the general content of a preceding clause or sentence.
Page 1955	20	Indirect relative pronoun: this may refer to a definite antecedent only where that antecedent denotes: <ul style="list-style-type: none"> • an individual of known identity, eg in Euripides <i>τὸ ταύτης σῶμα τιμάσθαι χρέων, ἥτις γε τῆς σῆς προύθανε ψυχῆς</i> (“honour this woman, as one who sacrificed herself for you”, almost causal “because she died”),: • not a particular individual but any individual of the kind described in the relative clause, eg in Sappho <i>κῆν' ὅττω τις ἔραται</i> (“that thing, whatever it may be, which one loves”), or: • a particular individual, and the relative signifies that his particular identity is of no importance in the context, eg. in Homer <i>τῶιδ' ἔφες ἀνδρὶ βέλος ... ὅστις ὄδε κρατέει</i> (“shoot at this may, whoever he may be, who is ruling [on the battlefield]”).
(c) Particles		
Page 1955	22	Temporal <i>ὥς...ὥς</i> : this idiom is found in Homer: the first <i>ὥς</i> is temporal (“when...”), and the second temporal-demonstrative (“then...”); the second <i>ὥς</i> has no accent. In Homer, both <i>ὥς</i> introduce aorists indicative: Sappho in 31.7 uses the first <i>ὥς</i> to introduce an aorist subjunctive, and the second a present indicative.
Page 1955	22	Indefinite temporal <i>ὥς</i> : this with the subjunctive and without <i>κε</i> or <i>ἄν</i> , in the sense of <i>ὅταν</i> (as in Sappho 31.7), may have been characteristic of Lesbian; cf. <i>ὅττω τις ἔραται</i> (“that thing, whatever it may be, which one loves”) without <i>κε</i> .
(d) Use of verbs		
Lobel 1927	37-38	Nominal phrase: Lesbian does not express the 3rd person singular or plural “to be”, i.e. <i>ἔστω</i> or <i>εἶσι</i> are not found, except once in Alcaeus (with the sense “it is possible” + infinitive), and possibly once in Sappho (+ <i>μοι</i> , with the sense “I have”).
Lobel 1927	39	Nominal phrase: If Lesbian does express the copula, it uses <i>πέλεται</i> (singular) or <i>πέλονται</i> (plural), rather than <i>ἔστω</i> or <i>εἶσι</i> .

DIALECT AND STYLE

(a) Lesbian-specific features

Palmer 1980	60	A patronymic adjective is used instead of the genitive of the father's name.
Palmer 1980	61	<i>κε(ν)</i> is used for <i>ἄν</i> or <i>κα</i> .

Reference	Page	Rule
(b) Structure		
Page 1955	11-12	Sappho may have commonly repeated ideas in the first and last strophes; this cannot be proven. It is unlikely that Sappho repeated words in the first and last strophes if they had no other connection in thought as well.
Page 1955	16-17	Sappho 1 uses the ritual-prayer structure, addressing the god directly, accumulating cult epithets, defining the god's parentage, reminding the god of past services rendered to her, and then defining the service now required.
(c) Style: how Sappho writes		
Lobel 1925	57	Borrowing of non-Lesbian forms: Sappho avoids this.
Page 1955	16	Sappho often critically judges her own ecstasy and pain: in the moment of her agony, she expresses the vanity and impermanence of her passion.
Page 1955	27	Further to Page 1955 page 16, when Sappho describes her own pain, she does not exaggerate or pity herself, and describes simply and exactly, so that the listener empathises with her.
Page 1955	39-40	Where Sappho summons a god to come to her, she will address the god by name or title at or near the beginning of the poem, and describe the place the god is to visit.
Page 1955	43	When a god visited Sappho, it was present and spoke to Sappho, but it was invisible and appeared by signs only (eg Zeus as an eagle, or Aphrodite behind a cloud of sparrows).
Page 1955	55-56	Further to Page 1955 page 27, when Sappho uses the priamel structure at the beginning of fragment 16, she simply states the items, rather than embellishing them with elevated descriptions, such as in e.g. Pindar.
Page 1955	56	Sappho will simply describe the facts, rather than praise or blame the people involved, such as in her description of Helen in fragment 16.
Page 1955	133	When describing her rivals, Sappho uses derisive language.
Page 1955	137	The emotions of hatred and contempt are no less vigorously expressed by Sappho than those of love.
(d) Themes: what Sappho writes about		
Page 1955	133	The principal themes of Sappho's poetry are her loves and hatreds: the pleasures and pains of an idle but graceful society, her passion for a favourite, her jealousy of a rival.
Page 1955	18	Sappho can devote a large part of her poem to a detail irrelevant to the main theme, such as a god descending to earth.
Page 1955	41-42	Sappho frequently describes her own experiences being visited and spoken to by a god, rather than the experiences of the god itself, and are designed to be heard by mortals rather than as worship songs to gods.
Page 1955	62	The comings and goings of Sappho's companions are among the commonest themes of her verse.
Page 1955	112	There is almost a total lack of evidence for the cult-song, or ceremonial poetry of any type, in Sappho's poetry.
Page 1955	129	Further to Page 1955 page 112, there is no evidence for the narration of divine or heroic adventures of the type common in ritual and ceremonial verse.
Page 1955	126	No divinity except Aphrodite plays any considerable part in the remains of Sappho's poetry.
Page 1955	131	A few passages of Sappho refer to persons and events within her own family circle.
Page 1955	144	When describing her companions, Sappho has nothing to say about their spiritual, intellectual or moral qualities: she focuses on the things which arouse her passion.

Reference	Page	Rule
(e) Epic phrases and themes		
Page 1955	38	Word usage: Sappho in the “normal” poems only uses a few of the compound adjectives also found in Homer.
Page 1955	56	Sappho uses the common theme of appealing to epic stories to confirm her own argument, such as in fragment 16, where she describes Helen.
Hooker 1977	40	Schulze notes that a large number of the expressions used by both poets have their prototypes in epic (which includes Hesiod and the Homeric Hymns as well as the Iliad and the Odyssey), e. g. : <ul style="list-style-type: none"> • Homeric Hymn 6. 1 χρυσοστέφανον ... Ἀφροδίτην — Sappho 33. 1: χρυσοστέφαν' Ἀφρόδιτα • Odyssey 4. 824: εἴδωλον ἀμαυρόν — Sappho 55. 4: ἀμαύρων νεκύων • Iliad 19. 285: ἀπαλὴν δειρήν — Sappho 94. 16: ἀπάλαι δέραι • Hesiod Theogony 120-121: Ἔρος ... λυσιμελής — Ἔρος ... λυσιμέλης
Hooker 1977	41	Furthermore, Schulze notes that some epithets were borrowed from epic but used in a different way, e. g. : <ul style="list-style-type: none"> • Hesiod, Theogony 246: Εὐνίκη ῥοδόπηχυσ — Sappho 53: Βροδοπάχες ἄγναι Χάριτες • Odyssey 11. 604: Ἥρης χρυσοπέδιλου — Sappho 123: χρυσοπέδιλος Αὔως • Hesiod, Theogony 915-916: Μνημοσύνης ... καλλικόμοιο, ἐξ ἧς οἱ Μοῦσαι — Sappho 128: καλλίκομοί τε Μοῖσαι
Hooker 1977	44	Poem 1 borrows many themes from Homeric epic, e. g. : <ul style="list-style-type: none"> • Iliad 14. 315-316: οὐ γάρ πώ ποτέ μ' ᾧδε ... ἔρος ... θυμὸν ... ἐδάμασσεν — Sappho 1. 3-4: μή μ' ... δάμνα, πότνια, θῦμον • Odyssey 3. 478: ἔζηξαν ὑφ' ἄρμασιν — Sappho 1. 9: ἄρμ' ὑπασδεύξαισα • Iliad 2. 699: γαῖα μέλαινα — Sappho 1. 10: περὶ γὰς μελαίνας • Odyssey 2. 151: ἐπιδινηθέντε τιναξάσθην πτερὰ πυκνά — Sappho 1. 11: πύκνα δίννευτες πτέρ' • Iliad 17. 425: οὐρανὸν ἴκε δι' αἰθέρος — Sappho 1. 12: ἀπ' ὠράνω αἴθερος • Odyssey 19. 458: αἶψα δ' ἴκοντο — Sappho 1. 13: αἶψα δ' ἐξίκοντο • Iliad 3. 424: φιλομμειδῆς Ἀφροδίτη — Sappho 1. 14: μειδιαίδαισ' • Odyssey 14. 54: ὅττι μάλιστ' ἐθέλεις — Sappho 1. 17: κῶττι μοι μάλιστα θέλω • Odyssey 2. 110: καὶ οὐκ ἐθέλουσ' — Sappho 1. 24: κῶνκ ἐθέλοισα
Hooker 1977	44	Furthermore, Sappho relies on deeper themes from Homeric epic, e. g. Iliad 14. 194-196: <p style="text-align: center;">Ἥρη πρέσβα θεὰ θύγατερ μεγάλοιο Κρόνιοιο αὔδα ὅ τι φρονέεις: τελέσαι δέ με θυμὸς ἄνωγεν, εἰ δύναιμι τελέσαι γε καὶ εἰ τετελεσμένον ἐστίν.</p> Compare Sappho 1. 26-27: ὄσσα δέ μοι τέλεσσαι θῦμος ἰμέρρει, τέλεσον. Sappho hopes and expects that Aphrodite will give her the same favourable response that she once gave Hera.
Hooker 1977	57	Fränkel notes that whereas Homer uses broad descriptions, Sappho in poem 44 uses rapid series of simple statements.

METRE AND LOCALISATION

(a) Aeolic metres generally

West 1982	29	Resolution and contraction: neither is permitted.
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Reference	Page	Rule
West 1982	30	Aeolic basis: where this is used in a metrical scheme (i. e. beginning a line with \asymp \asymp), the 1st syllable is more often long than short, and it's rare for both to be short.
West 1982	191	Definition of terms used to describe some Aeolic cola: <ul style="list-style-type: none"> • “Acatalectic”: having a full, as opposed to a short, ending. • “Anaclasis”: re-distribution of long and short positions within a colon or metron.
West 1982	30-31	The basic Aeolic cola are: <ul style="list-style-type: none"> • $\asymp \asymp \cup \cup \cup \cup$ (glyconic: “gl”) • $\cup \cup \cup \cup \cup \cup$ (anaclastic glyconic, double-short falling earlier: “‘gl”) • $\cup \cup \cup \cup \cup \cup$ (anaclastic glyconic, double-short falling later: “gl”) • $\asymp \asymp \cup \cup \cup \cup$ (pherecratean: “ph”) • $\asymp \cup \cup \cup \cup \cup \cup$ (telesillian: “tl”) • $\asymp \cup \cup \cup \cup \cup \cup$ (reizianum: “r”) • $\asymp \asymp \cup \cup \cup \cup \cup \cup$ (hipponactean: “hi”) • $\cup \cup \cup \cup \cup \cup \cup \cup$ (anaclastic hipponactean, double-short falling earlier: “‘hi”) • $\cup \cup \cup \cup \cup \cup \cup \cup$ (anaclastic hipponactean, double-short falling later: “hi”) • $\asymp \cup \cup \cup \cup \cup \cup \cup \cup$ (hagesichorean: “hag”) • $\cup \cup \cup \cup \cup \cup \cup \cup$ (aristophanean: “ar”) • $\cup \cup \cup \cup \cup \cup$ (dodrans: “dod”) • $\cup \cup \cup \cup \cup \cup$ (adonean: “ad”) • $\asymp \cup \cup \cup \cup \cup \cup$ (penthemimer: “pe”) • $\cup \cup \cup \asymp \cup \cup \cup \cup$ (trochaic dimeter: “2tr”) • $\cup \cup \cup \asymp \cup \cup \cup \cup$ (lekythion: “lk”) • $\cup \cup \cup \cup \cup \cup \cup \cup$ (ithyphallic: “ith”) • $\cup \cup \cup \cup \cup \cup \cup \cup$ (ionic dimeter: “2io”) • $\cup \cup \cup \cup \cup \cup \cup \cup$ (anacreontic, being 2io with anaclasis: “2io÷”) • $\asymp \cup \cup \cup \asymp \cup \cup \cup \cup$ (iambic dimeter: “2ia”) • $\asymp \cup \cup \cup \asymp \cup \cup \cup \cup$ (iambic dimeter catalectic: “2ia_^”)
West 1982	31	“External” extensions of Aeolic cola: can be made with (a) the prefix $\asymp \cup \cup \cup$ (<i>ia</i>) or its catalectic form $\cup \cup \cup$ (_^ <i>ia</i>), or (b) the suffix $\asymp \cup \cup \cup$ (<i>ia</i>) or its catalectic form $\cup \cup \cup$ (_^ <i>ia</i>).
West 1982	31	Caesura: where the prefix $\asymp \cup \cup \cup$ (<i>ia</i>) is used, the Lesbians avoid caesura immediately after it, preferring a caesura one position later.
West 1982	32	“Internal” extensions of Aeolic cola with dactyls: this occurs in: <ul style="list-style-type: none"> • $\asymp \asymp \cup \cup \cup \cup \cup \cup$ (glyconics: “gl”), with 1 or 2 extra dactyls, e. g. 1 extra: $\asymp \asymp \cup \cup \cup < \cup \cup \cup > \cup \cup \cup$ • $\asymp \asymp \cup \cup \cup \cup \cup \cup$ (pherecrateans: “ph”), with 1, 2 or 3 extra dactyls, e. g. 1 extra: $\asymp \asymp \cup \cup \cup < \cup \cup \cup > \cup \cup \cup$ • $\asymp \cup \cup \cup \cup \cup \cup \cup \cup$ (hagesichoreans: “hag”), with 1 extra dactyl, i. e. $\asymp \cup \cup \cup < \cup \cup \cup > \cup \cup \cup \cup \cup \cup$ • $\asymp \cup \cup \cup \cup \cup \cup \cup \cup$ (reizianums: “r”), with 1 extra dactyl, i. e. $\asymp \cup \cup \cup < \cup \cup \cup > \cup \cup \cup \cup \cup \cup$

Reference	Page	Rule
West 1982	32	<p>“Internal” extensions of Aeolic cola with choriamb: this occurs in:</p> <ul style="list-style-type: none"> • $\s\s\text{---}\text{---}\text{---}$ (glyconics: “gl”), with 1, 2 or 3 extra choriamb, e.g. 1 extra: $\s\s\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}$ • $\s\s\text{---}\text{---}\text{---}$ (pherecrateans: “ph”), with 2 extra choriamb, i.e. $\s\s\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}$ • $\s\text{---}\text{---}\text{---}\text{---}$ (telesillians: “tl”), with 1 extra choriamb, i.e. $\s\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}$ • $\s\text{---}\text{---}\text{---}\text{---}$ (hagesichoreans: “hag”), with 1 or 2 extra choriamb, e.g. 1 extra: $\s\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}$ • $\text{---}\text{---}\text{---}\text{---}\text{---}$ (ionic dimeters: “2io”), with 1 or 2 extra choriamb, e.g. 1 extra: $\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}$ • $\text{---}\text{---}\text{---}\text{---}\text{---}$ (aristophaneans: “ar”), with 2 extra choriamb, i.e. $\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}$ <p>Note that in these choriamb-extended forms there is often caesura between choriamb.</p>
(b) Metres specific to each Book of Sappho		
West 1982	32	<p>Book 1: The Sapphic stanza is made up of 3 lines, not 4. The first 2 run:</p> <ul style="list-style-type: none"> • $\text{---}\text{---}\s\text{---}\text{---}\text{---}\text{---}\text{---}$, being $\text{---}\text{---}$ ($\wedge ia$) plus $\s\text{---}\text{---}\text{---}\text{---}$ (hagesichorean: “hag”). <p>The 3rd line is an amplification of this:</p> <ul style="list-style-type: none"> • $\text{---}\text{---}\s\text{---}\text{---}\text{---}\text{---}\s\text{---}\text{---}\text{---}$.
Page 1955	318	Book 1: The first anceps (position 4) is twice as often long as short.
Page 1955	114-115	Book 2: Was composed wholly in aeolic dactylic pentameters, ie $\s\s\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}$, using 2-line stanzas.
Page 1955	318	Book 2: Although the schema of the line ends in a long syll, a short syll may be placed there, ie for the composer the last position is \s .
Page 1955	318	Book 2: The basis $\s\s$ is occupied by 2 shorts in Sappho 47.2 (<i>φρένας</i>) and Sappho 50.2 (<i>ὁ δέ</i>).
Page 1955	114-115	Book 3: Was composed wholly in asclepiads, ie $\s\s\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}$, using 2-line stanzas.
Page 1955	319	Book 3: Although the schema of the line ends in a long syll, a short syll may be placed there, ie for the composer the last position is \s .
Page 1955	319	Book 3: The basis $\s\s$ is occupied by 2 shorts in Sappho 53.1 (<i>βροδο-</i>).
Page 1955	114-115	Book 4: Was probably composed wholly or mainly in the metre $\s\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}$, using 2-line stanzas.
Page 1955	115	Book 5: Contained several types of metre, using 3-line stanzas. The metres include the shorter asclepiad $\s\s\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}$ and glyconics.
Page 1955	115	Book 6: The metre of this is unknown. [But note Page 1955 page 320, where this is said of Book 7 instead.]
Page 1955	115	Book 7: Was probably composed wholly in the metre $\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}$ $\text{---}\text{---}\text{---}\text{---}\text{---}$. [But note Page 1955 page 320, where this is said of Book 6 instead.]
Page 1955	116 & 320	Book 8: Was composed wholly or mainly in the metre $\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}$.
Page 1955	123-125	Book 9 (called the Epithalamians): This book contained songs in various metres.

(c) General localisation tendencies I found in Sappho Book 1

My localisation table (a)	Localisation of all forms is avoided where the form would (a) touch the first anceps (position 4), or (b) end in the second-last position in the line (position 10 or 15).
My localisation table (a)	Trochaic forms are localised (where possible) at the start of the line, e.g. $\text{---}\text{---}$ and $\text{---}\text{---}$.
My localisation table (a)	Iambic forms are localised (where possible) at position 7, e.g. $\text{---}\text{---}$ and $\text{---}\text{---}$.
My localisation table (a)	There is an avoidance of 2-syll words at positions 3-4.

Reference	Page	Rule
Personal communication		It has been suggested to me that the localisation I found in Sappho Book 1 may be due to the fact that at the beginning and end of the line there is a strong constraint imposed by compulsory word-boundary. The line must begin – ∪ – and end ∪ – ∞. So the poet will always be looking for words providing these patterns to go in those positions, and they were likely to become the primary locations for those word-shapes. There was no regular caesura within the line to require particular word-shapes around positions 4-5. (Personal communication so I won't give names, but I won't take the credit for this idea.)

EUPHONY

(a) The best-sounding letters

Dion. of Hal.	96	Of the long vowels, <i>α</i> sounds best, then <i>η</i> , then <i>ω</i> , then <i>υ</i> , and lastly <i>ι</i> .
Dion. of Hal.	96	Of the short vowels, <i>ο</i> sounds better than <i>ε</i> .
Dion. of Hal.	96	There are 8 semi-vowels: <i>λ μ ν ρ σ</i> , and the doubles <i>ζ ξ ψ</i> .
Dion. of Hal.	98	Of the simple semi-vowels, <i>λ</i> sounds best and <i>ρ</i> is most noble, <i>μ ν</i> come next, and the hiss <i>σ</i> comes last and shouldn't be used excessively.
Dion. of Hal.	100-102	Of the double semi-vowels, <i>ζ</i> sounds better and is more noble than <i>ξ</i> and <i>ψ</i> , as it is roughened by the breath.
Dion. of Hal.	102	Of the non-vowels, there are the smooths <i>κ π τ</i> , the roughs <i>θ φ χ</i> , and the intermediates <i>β γ δ</i> .
Dion. of Hal.	104	Of the non-vowels, the roughs <i>θ φ χ</i> sound best, next the intermediates <i>β γ δ</i> , and lastly the smooths <i>κ π τ</i> .

(b) Letters which clash

Dion. of Hal.	162	If a vowel sits next to a vowel, or a semi-vowel or non-vowel next to a semi-vowel, this creates a harsh connection.
Dion. of Hal.	176	The combination <i>νχ</i> roughens the sound of the verse, as these letters can't combine.
Dion. of Hal.	176	When the mouth changes shape to say a letter unlike the last letter, this breaks the smoothness and euphony of the line.
Dion. of Hal.	182	The combination <i>νλ</i> , 2 semi-vowels, roughens the sound of the verse, as these letters can't combine.
Dion. of Hal.	186	The combination <i>σξ</i> roughens the sound of the verse, as these letters can't combine.
Dion. of Hal.	188	The combinations <i>νπ</i> , <i>ντ</i> and <i>νκ</i> each roughen the sound of the verse, as these letters can't combine.
Dion. of Hal.	188	When vowels sit together, they prevent the ear from gaining the impression of one continuous clause.

(c) Rhythm

Dion. of Hal.	160	Monosylls and 2-syll words slow down the rhythm of the verse (because they create many word-intervals).
Dion. of Hal.	162	Longer words quicken the rhythm of the verse.

(d) Euphony in Sappho

Dion. of Hal.	192	The <i>γλαφυρά</i> style of <i>σύνθεσις</i> , which Sappho used, cannot allow any intervals between the words [i. e. no clashes as described above].
Dion. of Hal.	192	In the <i>γλαφυρά</i> style of <i>σύνθεσις</i> , not only the words but also the clauses must be interwoven to produce a period; the clauses shouldn't be too long or short, but should produce a period which can be sung within one breath.
Dion. of Hal.	198	In Sappho 1, the letters and words are woven together so as to produce no rough or dissonant breaks: there are only about 5 or 6 clashes of semi-vowels, or non-vowels, or non-vowels with vowels; furthermore there are few clashes of vowels within clauses or between them.

Reference Page Rule

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- Dion. of Hal.: Dionysius of Halicarnassus (c. 60BC - 7AD), *ΠΕΡΙ ΣΥΝΘΕΣΕΩΣ ΟΝΟΜΑΤΩΝ* in Loeb no. 466, Harvard: 1985.
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Palmer 1980: Leonard Palmer, *The Greek Language*, Bristol Classical Press reprint, London: 2001.
West 1982: Martin L. West, *Greek Metre*, Oxford: 1982.

2. Notes on Greek religion and Aphrodite

Reference	Page	Note
(a) Ritual		
Burkert 1985	13	The customary sacrificial animals of the Greeks are the sheep, ox, goat and pig (and not the donkey or horse).
Burkert 1985	17-18	The root of the Greek words <i>ἄζεσθαι</i> "to stand in awe of, to venerate", <i>ἄγνός</i> "pure" and <i>ἅγιος</i> "sacred" is a basic term of cultic worship in the Iranian Avestan religion, but in Greek the words from this root stand at the periphery of the religious sphere, having been displaced by <i>ἱερός</i> and <i>σέβεσθαι</i> .
Burkert 1985	18	Although <i>χοή</i> comes from a root which designates libation offerings (especially in the cult of the dead and of subterranean powers), it can mean any type of pouring, whereas <i>σπονδή</i> (from the Anatolian tradition) came to be used for the purely cultic act. [Also see Burkert 1985 page 70.]
Burkert 1985	36	The elements of Greek sacrificial ritual after Mycenaean times were: procession, altar, fire on the altar, preparatory offerings, flute accompaniment and catching of the blood.
Burkert 1985	46	Gifts to a god have a sequence: first, an offering of grain (eg corn or cakes), then a libation (eg wine), then the animal sacrifice, then additional bloodless offerings (eg cheese, oil or honey), then the fleece (for purification).
Burkert 1985	50	The normal Greek sanctuary from the 8th century onwards is distinguished by the demarcation of a <i>τέμενος</i> , the altar for burnt offerings, and (usually) a temple oriented towards the altar and housing a cult image.
Burkert 1985	55	The essence of the sacred act is the slaughter and consumption of a domestic animal for a god.
Burkert 1985	55	The most noble sacrificial animal is the ox, especially the bull; the most common is the sheep, then the goat and the pig; the cheapest is the piglet. The sacrifice of poultry is also common, but other birds such as geese and pigeons, as well as fish, are rare.
Burkert 1985	56-57	The procedure of sacrifice, from preparation to the meal, is described here in detail. This (as summarised at 58-59) involves adornment of attendees and the animal; carrying of the basket, water vessel, incense burner and torches; leading of the animals; <i>ἄρχεσθαι</i> by pouring water over the hands of all, <i>κατάρχεσθαι</i> by praying as all hurl barley at the animal and altar, <i>ἀπάρχεσθαι</i> by cutting hair from the animal's forehead and burning it, the slaughter with the shrill cry of the women, collecting the blood in a basin and <i>αἰμάσσειν</i> the altar with the blood; skinning, dismemberment, roasting of the <i>σπλάγγνα</i> then the rest; wine libations; distribution of the meat.
Burkert 1985	61	Sacrifice without fire, or fire without sacrifice, is rare.
Burkert 1985	62	To throw a granule of frankincense into the flames is the most widespread, simplest, and cheapest act of offering.
Burkert 1985	63	Complete burnings of the sacrificed animal was only done in the cult of the dead, and not for the typical sacrifice to a god.
Burkert 1985	68	When food offerings were given to the god at a sacrifice (eg barley, flour, broth, pancakes or cakes), it was (originally) burned, some before and some after the animal or (later) left on tables beside the altar (with pieces of meat), which fell to the priest.
Burkert 1985	69	A voting offering might be prompted (for the individual) by eg sickness or a sea voyage or (for the community) famine, plague or war; the <i>εὐχή</i> (out loud, in front of as many witnesses as possible) promised sacrifice or first offerings, or the setting up <i>ἀναθήματα</i> of in a temple, or the handing over of items to the temple if something was first granted by the god.
Burkert 1985	70	The words for libation are <i>λείβειν</i> / <i>λοιβή</i> , <i>σπένδειν</i> / <i>σπονδή</i> , and <i>χέω</i> / <i>χοή</i> . <i>λείβειν</i> / <i>λοιβή</i> are poetic. <i>σπένδειν</i> / <i>σπονδή</i> are associated with wine, and <i>χέω</i> / <i>χοή</i> with honey, oil and water, although this distinction is not absolute; furthermore, <i>σπένδειν</i> / <i>σπονδή</i> refer to controlled pourings from a jug or hand-held bowl whereas <i>χέω</i> / <i>χοή</i> refer to complete emptyings, either from a hand-held vessel or

Reference	Page	Note
		from one sitting on the ground.
Burkert 1985	71	The cry <i>σπονδή σπονδή</i> may introduce any sacrificial act.
Burkert 1985	71	To conclude a <i>σπονδή</i> , wine is poured over the flames on the altar.
Burkert 1985	72	Although not drinkable, oil (instead of wine or honey) can be used for a <i>σπονδή</i> .
Burkert 1985	73	A ritual without a prayer, or a prayer without a ritual, is rare; if a procession to the sanctuary is organised in connection with a prayer, it is called a <i>ἰκεσία</i> .
Burkert 1985	73-74	The 2 words for prayer are <i>εὐχή</i> and <i>ἀρά</i> ; the latter can also be a curse.
Burkert 1985	74-75	A prayer begins with a request "hear!", then the name of the deity, and then the heaping of epithets followed by "with whatever name it pleases you to be called"; next, the god's favoured dwelling place or places (from which the god will come) are defined; next, the justification for calling on the god (either earlier proofs of either the god coming to the suppliant, or the suppliant performing pleasing works for the god), are described; the assurance "you are able" is slipped in; finally, the entreaty is made simply and is usually accompanied by a promise.
Burkert 1985	75	The gesture of entreaty is outstretched arms; to the sky with up-turned palms or (to call a sea god) extended out to the sea, or (before a cult image) extended to the image or (to call a god of the underworld) the earth is hammered with fists.
Burkert 1985	78	<i>ἄγνός</i> means not being defiled through contact with sex, birth, death or murder.
Burkert 1985	79	If someone close to you dies, you must defile yourself with dirt, ash and dirty clothes, and anyone who visits you must (on leaving) sprinkle water on themselves.
Burkert 1985	95	Anyone can sacrifice, including housewives and slaves; a priest isn't necessary.
Burkert 1985	99	A <i>πομπή</i> is a procession towards a <i>τέμενος</i> (see Burkert 1985 page 86 on <i>τέμενος</i>); the animals to be sacrificed are part of the <i>πομπή</i> , and the participants carry twigs and adorn themselves with garlands and woolen fillets.
Burkert 1985	100	A cult image isn't usually brought along in a <i>πομπή</i> .
Burkert 1985	107	Eating and drinking is always a part of a Greek ritual.
Burkert 1985	109-110	If someone enters an abnormal psychic state in a ritual, that person is <i>ἔνθεος</i> , and experiences <i>ἔκστασις</i> (a type of <i>μανία</i>), and the god <i>κατέχει</i> the person.

(b) Sanctuary

Burkert 1985	85	Most sanctuaries have a special tree.
Burkert 1985	86	A sanctuary often has an <i>ἄλσος</i> in it or next to it; a grazing-area for the horses and animals of the participants of the ritual.
Burkert 1985	86	Most sanctuaries have a spring or fountain.
Burkert 1985	86	The word for sanctuary is <i>τέμενος</i> ; marked off by either a wall or inscribed boundary stones.
Burkert 1985	86	There is usually only one entrance to a <i>τέμενος</i> , where water basins for purification are set up.
Burkert 1985	87	Nothing is allowed in the <i>τέμενος</i> which could cause <i>μίασμα</i> , such as sex, birth or death (including graves).
Burkert 1985	87	The most essential element of a <i>τέμενος</i> is the <i>βωμός</i> , made of stones, ash or bone, sometimes having a step or two, and topped with a metal tablet on which the fire burns.
Burkert 1985	91	In the centre of a temple was the <i>ναός</i> , where the cult statue (originally carved wood, a <i>ξόανον</i> ; in the 5th century, gold and ivory) was set on a pedestal; next to it is a table of offerings, incense stands, and sometimes an ever-burning lamp; the room is lit by a high doorway facing the east; sometimes the <i>ναός</i> has behind it an <i>ἄδυτον</i> which only a few may enter.

Reference	Page	Note
Burkert 1985	92	Sacrifice is performed at the altar looking east, with the temple behind.
Burkert 1985	91	Many of the statues by the famous sculptors were gifts to a temple, since the cult images were already in existence.
Burkert 1985	93	Implements of sacrifice, eg vessels, spits, axes and above all tripods, were common gifts to temples as <i>ἀναθήματα</i> .
(c) Aphrodite		
Page 1955	126-128	Sappho calls Aphrodite by 4 names: <i>Κυθήρηα</i> , <i>Κύπρις</i> , <i>Κυπρογέννηα</i> and <i>Ἀφροδίτα</i> .
Page 1955	8	<i>στρούθοι</i> were associated with Aphrodite's power; their flesh and their eggs were treated as aphrodisiacs.
Burkert 1985	51	Aphrodite has not yet been identified in Linear B.
Burkert 1985	52	For Aphrodite, the sanctuary at Paphos on Cyprus was the centre and origin of her cult.
Burkert 1985	52	The use of frankincense, which was always known in Greek by its Semitic name, has a special association with Aphrodite.
Burkert 1985	62	Incense offerings and altars are particularly associated with the cult of Aphrodite (and of Adonis).
Burkert 1985	65	The favoured sacrificial animals for Aphrodite are doves. [But see Rosenz. 2004 page 62.]
Burkert 1985	120	There are 2 accounts of the birth of Aphrodite: as offspring of Ouranos or of Zeus and Dione.
Burkert 1985	124	When represented in art, a he-goat may appear next to her (like Hermes and Dionysus).
Burkert 1985	124	The plant associated with Aphrodite is myrtle (this is also associated with Demeter however).
Burkert 1985	152	Aphrodite is associated with <i>Ἔρως</i> (her son), or desire and <i>Ἴμερος</i> , or yearning.
Burkert 1985	152	Aphrodite is connected with the Semitic goddess of love, Ishtar-Astarte.
Rosenz. 2004	19	Any of Aphrodite's powers could be invoked at any of her cult sites.
Rosenz. 2004	22	When Aphrodite appears at the wedding of Paris and Helen, she is acting in her role of Pandemos to bring people together.
Rosenz. 2004	30	Before Aphrodite's cult even reached the Grk mainland, she was honoured as a vegetal deity on Paphos as <i>Hierokepia</i> : the equivalent of the Athenian title <i>en Kepois</i> .
Rosenz. 2004	39	Aphrodite's sanctuaries throughout Greece were usually simple and outdoors: any temples were simple and unpretentious.
Rosenz. 2004	61	Of all animals sacrificed to Aphrodite, the sheep and especially the goat were the most common.
Rosenz. 2004	62	Occasionally, but not commonly, the blood of a dove was offered to Aphrodite for purification.
Rosenz. 2004	62	Bloodless sacrifices offered to Aphrodite (at the Ourania shrine in Athens) included votive plaques, terracotta figurines, phallic-shaped stones, fruit and honey-cakes.
Rosenz. 2004	73	Eros is almost always depicted with Aphrodite in art, when she is bringing people together (in her role as Pandemos).
Rosenz. 2004	75	Aphrodite riding on a goat was a common theme in Greek art: this was used for her whether in her role as Pandemos or as Ourania. [Also see Rosenz. 2004 pg 79.]
Rosenz. 2004	79	Aphrodite was also depicted riding on a goat outside Athens, eg in a sculpture of Skopas and in a Spartan relief. [See Rosenz. 2004 pg 75.]
Rosenz. 2004	77	Wives, brides and hetairai desired that Aphrodite should watch over their relationships with men, ie over <i>τὰ ἀφροδίσια</i> .
Rosenz. 2004	77	The thymiaterion, used for burning incense, was a tool used in worshipping Aphrodite.

REFERENCES USED FOR THESE NOTES

Burkert 1985: Walter Burkert, *Greek Religion: Archaic and Classical*, translated by John Raffan, Blackwell, Oxford: 1985.

Rosenz. 2004: Rachel Rosenzweig, *Worshipping Aphrodite: Art and Cult in Classical Athens*, University of Michigan: 2004.

3. Sappho glossary with notes

Here are notes collected from the Sappho commentators on some Aeolic words. If you want a full Sappho or Aeolic glossary for composing, the best is in Hamm 1957 (Sappho's and Alcaeus' words consolidated into one glossary). If you want Sappho's words separated out from Alcaeus', use the glossaries in Lobel and Page 1955.

<i>ἀθανάτ'</i>	Page 1955 page 5: <i>ἀθάνατοι</i> , both adjective and substantive, is often applied to the Olympian gods as a class, but the singular <i>ἀθάνατος</i> is rarely applied as an adjective to an individual.	<i>ἔπλετ'</i>	Lobel 1927 page 39: it is unclear whether or not this has a different sense from <i>ἦς</i> (3rd person imperfect from <i>ἔμμι</i>).
<i>ἀθανάτωι</i>	See note on <i>ἀθανάτ'</i> .	<i>ἐσπι</i>	Lobel 1927 pages 37-39: this word isn't used in the 3rd person present as a copula by the Lesbian poets: if Lesbian does express the copula, it uses <i>πέλεται</i> (singular) or <i>πέλονται</i> (plural), rather than <i>ἐσπι</i> or <i>εἰσι</i> .
<i>αἰοισα</i>	Lobel 1955 page 7: probably an aorist form. Also see note on <i>ἄκουαι</i> .	<i>εὔμαρες</i>	Page 1955 page 53: this can be followed by an infinitive.
<i>ἄκουαι</i>	Lobel 1927 page 44: there are 3 verbs used by the Lesbian poets for "hear": the most general is <i>ἀκούην</i> ; <i>ἄιον</i> (and its compounds <i>εἰσ-</i> and <i>ἐπ-</i>) mean "catch hearing of" (always in the aorist), and <i>ἔκλυον</i> means "give ear to" (also always in the aorist).	<i>ἔχει</i>	Lobel 1927 page 65: the aorist of this verb has the suffix <i>-σκεθο-</i> rather than <i>-σχο-</i> , and so <i>ἔσκεθον</i> is correct whereas <i>ἔσχον</i> is not.
<i>ἄνεμοι</i>	See note on <i>ἄνεμος</i> .	<i>ἔχεν</i>	See note on <i>ἔχει</i> .
<i>ἄνεμος</i>	Lobel 1927 pages 33-34: there are 3 words for "wind" used by the Lesbian poets. The most general term is <i>ἄνεμος</i> , <i>πνόα</i> is more specific (the blowing of the wind), and <i>ἄηται</i> are blasts or hurricanes.	<i>ἔχη</i>	See note on <i>ἔχει</i> .
<i>αὐτάρ</i>	Lobel 1927 page 67: this is likely a non-Lesbian word.	<i>ἔχης</i>	See note on <i>ἔχει</i> .
<i>ἄωρος</i>	See note on <i>ὑπνον</i> .	<i>ἔχισθα</i>	See note on <i>ἔχει</i> .
<i>γάς</i>	Lobel 1927 page 22: this is the true Lesbian form of the noun, whereas <i>γαῖα</i> comes from another dialect. Lobel 1927 page 35-36: this word most commonly means "land and sea", i.e. "earth", but (less commonly, and apparently only in Alcaeus) can mean "country", i.e. the land belonging to a particular set of people. To express the "land" only (in contrast to the sea), <i>χθών</i> is used.	<i>ἔχην</i>	See note on <i>ἔχει</i> .
<i>δεῦρο</i>	Lobel 1927 pages 44-45: this word and its plural <i>δεῦτε</i> are never followed by a verb of motion, and are used as imperatives; <i>τυῖδε</i> , on the other hand, is not always used in a summons (and if it is, the summons has a more formal tone), and is always goes with a motion verb.	<i>ἔχοιεν</i>	See note on <i>ἔχει</i> .
<i>δεῦτε</i>	See note on <i>δεῦρο</i> .	<i>ἔχουσ'</i>	See note on <i>ἔχει</i> .
<i>δηῦτε</i>	Page 1955 page 13: <i>δηῦτε</i> often is used to express indignation or impatience in the mind of the questioner.	<i>ἔχοισα</i>	See note on <i>ἔχει</i> .
<i>διώκων</i>	Page 1955 page 15: this verb means not merely to run after somebody, but to run after someone who is running away.	<i>θάλασσαν</i>	Lobel 1927 page 36 footnote 1: there are 3 words used for "sea" in the Lesbian poets: 2 of the words (<i>θάλασσα</i> and <i>πόντος</i>) belong to the Lesbian dialect, however it is unclear whether or not the 3rd form <i>ἄλς</i> comes from another dialect.
<i>ἐκλυες</i>	Lobel 1955 page 7: probably an aorist form. Also see note on <i>ἄκουαι</i> .	<i>θέλετ'</i>	See note on <i>θέλω</i> .
<i>ἔλπεις</i>	Lobel 1927 page 37: consistently with Homer, this word is not used as a predicate in Sappho (in Sappho it occurs once as the subject of a verb; in Homer it occurs once only in an oblique case.) <i>ἐλπώρα</i> is the form used as a predicate, in Alcaeus as in Homer (not found in Sappho).	<i>θέλη</i>	See note on <i>θέλω</i> .
		<i>θέλοι</i>	See note on <i>θέλω</i> .
		<i>θέλω</i>	Lobel 1927 page 63: this verb never has initial <i>ἐ-</i> in Sappho (unless, of course, as a temporal augment).
		<i>θέω</i>	Lobel 1927 page 40: the aorist of <i>τίθημι</i> has the same meaning as <i>πόημι</i> , i.e. "to do".
		<i>κόρα</i>	Lobel 1927 page 35: this word, as well as meaning "girl", also can mean "daughter" in Sappho: <i>θυγάτηρ</i> is never used by the Lesbian poets (see note on <i>πάις</i>).
		<i>κῶμα</i>	Page 1955 page 37: this word means not simply sleep, but sleep induced by enchantment or other special or supernatural means. Also, see note on <i>ὑπνον</i> .
		<i>νῶν</i>	Lobel 1927 page 32: this monosyllabic form is the true Lesbian form; the dialect probably didn't admit the 2-syll form <i>νόον</i> .

οὐ(κ)	Page 1955 page 11: this form is common in the Lesbians, but οὐκί doesn't occur.
παῖ	See note on πάις.
παῖδ'	See note on πάις.
παῖδα	See note on πάις.
παῖδες	See note on πάις.
παῖδος	See note on πάις.
παῖς	See note on πάις.
πάις	Lobel 1927 page 34: this word, as well as meaning "child" (of either sex), has also displaced the words for "son" and "daughter": <i>υῖος</i> occurs only once (in Alcaeus), and never in Sappho; <i>θυγάτηρ</i> doesn't appear in either poet. Also see note on κόρα.
πέλεται	See note on ἐστι.
πόντον	See note on θάλασσαν.
πόντωι	See note on θάλασσαν.
σάν	Lobel 1927 page 36: the only word used by Sappho for "your" is σός, σά; never τέος.
σέθεν	See note on σάν.
στήθεσιν	Lobel 1927 page 36: this word in the plural usually has its non-physical sense (although Sappho once uses it in its physical sense). In the singular, Alcaeus follows Homeric usage in giving the word its physical sense "chest"; the singular form isn't found in what survives of Sappho.
ταχέως	Page 1955 page 10: this can mean "soon".
τεθυμιάμενοι	Page 1955 page 36: this verb takes the dative.
τυῖδε	See note on δεῦρο.
ὔδωρ	Lobel 1927 page 37: ὕ- would probably have been treated as short by Sappho (since it was probably short in the vernacular), but Alcaeus sometimes treat it as short, sometimes long.
ὑπαδεδρόμακεν	Page 1955 page 25: this verb takes the dative case.
ὑπνον	Lobel 1927 page 33: there are 3 words for "sleep" in Sappho: ὕπνος, κῶμα and ἄωρος. ὕπνος is the most general term. See note on κῶμα for its specific meaning. The exact sense of ἄωρος (in comparison to these words) is not clear.
φιλότατα	Page 1995 page 10: this may mean "friendship" or "love" in Sappho, as in Homer.
φρέν'	Lobel 1927 page 36: the singular of φρήν means "wits", i. e. consciousness, whereas the plural expresses the emotions.
φρένα	See note on φρέν'.
φρένας	See note on φρέν'.

4. My localisation data for Book 1

These are the results of my localisation analysis of words or word groups (eg word + enclitic) having (a) at least one – syll, and (b) having 2 to 4 sylls. Words are scanned in their context, eg Δίος is naturally ∪ ∪, but in line 1.2 it scans as ∪ – because it's followed by a consonant; thus, Δίος appears in the ∪ – table below, table (b). This also applies to words ending at position 11: eg ἄλλος is naturally – ∪, but in line 2.4 it scans as – – because line 2.5 begins with a consonant; thus, ἄλλος appears in the – – table below, table (d).

You can use table (a) if you have a word you need to place (table (a) tells you where words of that shape commonly go). On the other hand, you can use tables (b) and following if you have a gap in your line and need to fill it (these tables show you how Sappho filled those gaps).

(a) Localisation summary

Shape	1 –	2 ∪	3 –	4 ∩	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ∩	12 –	13 ∪	14 ∪	15 –	16 ∩
(b) ∪ –		5 of 30		4 of 30			19 of 30		2 of 30		Nil			Nil		
(c) – ∪	24 of 79		7 of 79		11 of 79			12 of 79		14 of 79		5 of 79				6 of 79
(d) – –			9 of 57	18 of 57						27 of 57	Nil					3 of 57
(e) ∪ ∪ –							17 of 17						Nil			
(f) ∪ – ∪		2 of 33		6 of 33			13 of 33		10 of 33		Nil				2 of 33	
(g) ∪ – –		6 of 44							35 of 44						3 of 44	
(h) – ∪ ∪					8 of 12							4 of 12				
(i) – ∪ –	26 of 31		3 of 31							2 of 31						
(j) – – ∪				7 of 8							1 of 8					
(k) – – –			6 of 7							1 of 7						
(l) ∪ ∪ – ∪							9 of 15							6 of 15		
(m) ∪ ∪ – –														6 of 6		
(n) ∪ – ∪ ∪				2 of 2							Nil					
(o) ∪ – – –		2 of 2							Nil							
(p) – ∪ ∪ –					8 of 8							Nil				
(q) – ∪ – ∪	5 of 11							6 of 11								
(r) – ∪ – –	3 of 6							3 of 6								
(s) – – ∪ ∪				3 of 3							Nil					
(t) – – – ∪			2 of 2							Nil						

(b) ∪ – (iamb)

Line no.	1 –	2 ∪	3 –	4 ∪	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ∪	12 –	13 ∪	14 ∪	15 –	16 ∪
1.2		Δίος														
1.7							δόμον									
1.9							κάλοι									
1.17							θέλω									
1.19		ἄγην														
1.23				φίλει												
2.7		ὔδωρ														
5.3							θέλη									
5.6							χάραν									
5.9							θέλοι									
5.19							κάκαν									
7.5							ῥαν									
16.3							ἔγω									
16.9				ἔβα												
16.10							φίλων									
16.18							ἴδην									
22,9-19.3							πόθος									
22,9-19.6							ἔγω									
27.4							πάϊς									
27.12				ῥδος												
31.1							ἴσος									
31.7				ἴδω												
31.11							ῥρημῖ									
31.13										τρόμος						
33.1		ἔγω														
34.1							κάλαν									
37.1							ἔμον									
39.1										πόδα<ς>						
40.1		ἔγω														
160.2							κάλως									
		5 of 30		4 of 30			19 of 30		2 of 30		Nil			Nil		

(c) – ∪ (trochee)

Line no.	1 –	2 ∪	3 –	4 ≡	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≡	12 –	13 ∪	14 ∪	15 –	16 ≡
1.4																θῦμον
1.5	ἀλλὰ															
1.8																ἦλθες
1.9										ἄγον						
1.11	πύκνα															
1.11								ὠράνω (crasis)								
1.13	αἶψα															
1.15	ἦρε'															
1.15			ὅττι													
1.15					δηῦτε											
1.15										κῶττι						
1.16												δηῦτε				
1.18								δηῦτε								
1.22			δῶρα													
1.22								ἀλλὰ								
1.25										λῦσον						
1.26						ῥσσα										
1.27	θῦμος															
1.28																ἔσσο
2.3	δεῦρύ															
2.3										ναῦον						
2.4	ἄγνον															
2.10												κῶμα				
2.15	ἔλθε															
2.17										νέκταρ						
4.1										θῦμον						
4.2										πάμπαν						
5.5								πάντα								
5.6					Φοῖσι											
5.7										ἄμμι						
15.12																ἦλθε
16.7	κάλλος															

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
16.10					οὐδὲ											
16.17										βᾶμα						
16.18					λάμπρον											
17.2	πότνι'															
17.6	πρῶτα															
17.13	ἄγνα															
18.3	γλώσσα															
19.6																
20.10								καὶ πὶ								
21.6								γῆρας								
21.12																
22,9-19.3			ᾶς σε													
22,9-19.3					δηῦτε											
22,9-19.10	τοῦτο															
24.3			ᾶμμες													
27.5								ταῦτα								
27.6								τῶδε								
27.9					ὅττι											
30.7	στείχε															
30.8	ἥπερ															
30.8			ὅσσον													
30.9																ὑπνον
31.1					κῆνος											
31.2	ἔμμεν'															
31.2					ὅττις											
31.3								ᾶδν								
31.7								ὡς με								
31.8																οὐδεν
31.9	ἀλλὰ															
31.9					γλώσσα											
31.11					οὐδεν											
31.14	παῖσαν															
31.15	ἔμμι															

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
31.16												φαίνομ'				
31.17	ἀλλὰ															
32.1	αἶ με															
32.1										ἔργα						
33.2	τόνδε															
34.1					ἀμφὶ											
34.2										εἶδος						
34.4															παῖσαν	
35.1			Κύπρος													
39.3															ἔργον	
40.1								βῶμον								
41.1										τῶμον						
42.1	ταῖσι															
129.2.1								ἦ τιω'								
	24 of 79		7 of 79		11 of 79			12 of 79		14 of 79		5 of 79			6 of 79	

(d) – – (spondee)

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
1.3										δάμνα						
1.6				αὔδας												
1.6										πήλοι						
1.7				πάτρος												
1.10				στροῦθοι												
1.12															μέσσω	
1.18				θύμωι												
1.18										Πείθω						
1.21				φεύγει												
1.22										δώσει						
1.27										αὔτα						
2.3				Κρήτας												
2.4										ἄλσος						
2.5				βῶμοι												
2.7				ψῦχρον												

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
2.7										ῥσ<δ>ων						
2.9										φύλλων						
2.11			λείμων													
2.16										ἄ<β>ρω<ς>						
3.3				κᾶσλων												
3.8				οὔτω												
5.5										λύσαί						
5.10				τίμας												
5.10										λύγραν						
16.1										πέσδων						
16.2			νάων													
16.11										αὔταν						
16.19			Λύδων													
17.2			Ἥρα													
19.7										ἔργων						
20.8										ναῦται						
20.10										χέρσω						
21.6										ἦδη						
22,9-19.6										χαίρω						
22,9-19.7			αὔτα													
23.11										ὄχθοις						
23.5				ξάνθα												
23.7				θνάταις												
27.5				μέλπεσθ'												
31.2			ῶνηρ													
31.7										φώνησ'						
31.8															εἶκει	
31.9										λέπτον						
31.13			ἴδρωσ													
31.14			ἄγρει													
31.14										ποίας						
31.16															αὔται	
32.2			δοῖσαι													

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
34.3										λάμπη						
39.2				μάσλης												
40.1				λεύκας												
40.1										αἶγος						
41.1				ὔμμιν												
42.1				ψῦχρος												
42.1										θῦμος						
123.1										Αῦως						
129,2.1										ἄλλον						
			9 of 57	18 of 57						27 of 57	Nil					3 of 57

(e) ∪ ∪ – (anapaest)

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
1.21						ταχέως										
1.23						ταχέως										
1.25						χαλέπαν										
1.27						τέλεσον										
2.4						χάριεν										
2.7						κελάδει										
16.5						σύνετον										
16.7						Ἑλένα										
16.9						Τροΐαν										
16.21						δύνατον										
21.3						ὄλοφυν										
21.8						πέταται										
23.5						Ἑλέναι										
31.15						ὀλίγω										
36.1						μάομαι										
37.3						ἄνεμοι										
129,2.2						ἔμεθεν										
						17 of 17							Nil			

(f) ∪ – ∪ (amphibrachys)

Line no.	1 –	2 ∪	3 –	4 ≡	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≡	12 –	13 ∪	14 ∪	15 –	16 ≡
1.3		ἄσαισι														
1.13									μάκαιρα							
1.15							πέπονθα									
1.16														κάλημμι		
1.17				μάλιστα												
2.8				βρόδοισι												
2.11									τέθαλε							
2.13				πνέοισι												
2.15							ἔλοισα									
3.7				ἄσαιο												
4.7									πρόσωπον							
5.7							γένοιτο									
5.11				ὄτοισι												
7.5									νέοισι							
16.2									μέλαι[ν]αν							
16.11							παράγαγ'									
16.19									ὄπλοισι							
20.13							τὰ φόρτι'									
21.11									λάβοισα							
21.12							ἄεισον									
21.14									μάλιστα							
22,9-19.2							λάβοισα									
22,9-19.6				ἴδοισαν												
27.9							τάχιστα									
27.11														ἔχοιεν		
31.1									θέοισιν							
31.9							ἔαγε									
34.2							φάεννον									
34.3							μάλιστα									
41.1							νόημα									
42.1							ἔγεντο									
42.2		ἴεισι														

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
129.2.2		2 of 33		6 of 33			13 of 33		φίλησθα 10 of 33		Nil			2 of 33		

(g) ∪ – – (bacchius)

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
1.7									λίποισα							
1.10									μελαίνας							
1.14									προσώπωι							
1.17									γένεσθαι							
1.21									διώξει							
1.23									φιλήσει							
1.26		μερίμναν														
1.26									τέλεσσαι							
2.8									ὁ χῶρος							
2.10														κατέρρ<ει>		
2.12									ἄηται							
4.3									δύναμαι							
5.2									ἵκεσθαί<ι>							
5.3									γένεσθαι							
5.6									γένεσθαι							
5.9									πόησθαι							
5.11									ἀχεύων							
5.14									πολίταν							
16.4														ἔραται		
16.5									πόησαι							
16.10									το[κ]ήων							
16.18									προσώπω							
16.21									γένεσθαι							
16.22									ἄρασθαι							
17.10		Θυόνας														
20.5									κρέτησαι							
20.6									μελαίνας							
20.9									ἀήται[s]							

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
21.8									διώκων							
21.10									ἀγῶνας							
23.5									εἰσ[κ]ήν							
27.6		ζάλεξαι														
27.7														χάρισαι		
30.6		ἐγέρθει														
31.5		γελαῖσ'ας														
31.12									ἄκουαι							
31.15									ἵπιδευής							
33.2									λαχοίην							
34.1									σελάνναν							
35.1									Πάνορμος							
36.1		ποθήω														
37.3									φέροιεν							
160.1									ἐταίραις							
160.2									αἰείσω							
		6 of 44							35 of 44					3 of 44		

(h) – ∪ ∪ (dactyl)

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
1.1					ἀθανάτ'											
1.4												πότνια				
1.5					αἶ ποτα											
1.8												χρῦσιον				
1.28												σύμμαχος				
2.12					ἄνθεσιν											
5.5					ἄμβροτε											
6-14.10												πότνια				
16.19					ἄρματα											
31.3					πλάσιον											
31.6					στήθεσιν											
42.2					τὰ πτέρα											
					8 of 12							4 of 12				

(i) – ˘ – (cretic)

Line no.	1 –	2 ˘	3 –	4 ˘	5 –	6 ˘	7 ˘	8 –	9 ˘	10 –	11 ˘	12 –	13 ˘	14 ˘	15 –	16 ˘
1.6	τάς ἔμας															
1.7	ἔκλυες															
1.10	ῶκεες															
1.17	κῶττι μοι															
1.18	μαινόλαι															
1.25	ἔλθε μοι															
1.11-12																
2.5	μαλί[αν]															
2.8	μαλί(ων)															
2.9	κ(ασ)σκιάσ(θ')															
2.13	μέλλιχα															
16.3	ἔ]μμεναι															
16.5																
17.1	πλάσιον															
17.19	ἔμμενα[ι															
22.9-19.5	τὰν κάλαν															
22.9-19.6	ἐπτόαισ'															
27.8	[σ]τείχομεν															
30.2	πάρθενοι															
31.3	ἰσδάνει															
31.6	καρδίαν															
31.10	αὔτικα															
32.1																
33.2																
34.1	ἄστερες															
34.3	ὄπποτα															
39.2	ποιίκιλος															
39.2-3																
41.1	ταῖς κάλαισ'															
123.1	ἀρτίως															
160.2	ταῖς ἔμαις															

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍	
	26 of 31		3 of 31			2 of 31											

(j) – – ∪ (palimbacchius)

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
3.4				λύπης τέ												
5.3				θύμωι > κε												
16.3				κάλλιστον												
16.3-4												ἄττω τις				
27.10				ἄπ[π]εμπε												
31.17				τόλματον												
34.3				πλήθουσα												
160.2				τέρποντα												
				7 of 8							1 of 8					

(k) – – – (molossus)

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
1.11			δίννευτες													
1.27			ιμέρρει													
16.1			ιπήων													
16.17			βολλοίμαν													
31.3-4												φωνείσας				
31.15			τεθνάκην													
129.2.2			ἀνθρώπων													
			6 of 7								1 of 7					

(l) ∪ ∪ – ∪

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
1.3						δνίασι										
1.6						αίοισα										
1.19						φιλότατα										
1.20													ἀδίκησι			
1.24													ἐθέλοισα			
2.2													κατίοισα			

Line no.	1 –	2 ~	3 –	4 ≍	5 –	6 ~	7 ~	8 –	9 ~	10 –	11 ≍	12 –	13 ~	14 ~	15 –	16 ≍
2.16						κυλίκεσσιν										
2.17						θαλίαισι										
16.17						ἔρατόν τε										
17.4													βασίλῃες			
17.8													ἐδύναντο			
22.9-19.5						κατάγωγισ										
32.1						ἐπόησαν										
39.2						ἐκάλυπτε										
41.2													διάμειπτον			
						9 of 15							6 of 15			

(m) ~ ~ – –

Line no.	1 –	2 ~	3 –	4 ≍	5 –	6 ~	7 ~	8 –	9 ~	10 –	11 ≍	12 –	13 ~	14 ~	15 –	16 ≍
2.6													ἄλιβανώτω			
3.9													διάκηται			
16.16													παρεοίσας			
30.5													ιοκόλπω			
31.4													ὑπακούει			
37.4													μελέδωναι			
													6 of 6			

(n) ~ – ~ ~

Line no.	1 –	2 ~	3 –	4 ≍	5 –	6 ~	7 ~	8 –	9 ~	10 –	11 ≍	12 –	13 ~	14 ~	15 –	16 ≍
1.2				δολόπλοκε												
15.11				τὸ δεύ[τ]ερον												
				2 of 2							Nil					

(o) ~ – – –

Line no.	1 –	2 ~	3 –	4 ≍	5 –	6 ~	7 ~	8 –	9 ~	10 –	11 ≍	12 –	13 ~	14 ~	15 –	16 ≍
30.4		ἀείδοιεν														
37.3		ἐπιπλάζοντ'														
		2 of 2							Nil							

(p) – ∪ ∪ – (choriamb)

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
1.14					ἀθανάτωι											
2.1					ὀρράνοθεν											
2.11					ἱππόβοτος											
23.4					Ἑρμιόνα											
31.5					ἱμέροεν											
31.13					κακχέεται											
31.14					χλωροτέρα											
34.5					ἀργυρία											
					8 of 8								Nil			

(q) – ∪ – ∪

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
1.1		ποικιλόθρον'														
1.1								Ἄφρόδιτα								
1.2								λίσσομαί σε								
1.5								κάτέρωτα								
2.12		ἠρίνοισιν														
2.16		χρυσίαισ'ιν)														
16.6								περσκέθοισα								
16.18		κάμάρυγμα														
31.6								ἐπτόαισεν								
31.11		ὀππάτεσσι														
33.1								Ἄφρόδιτα								
						5 of 11		6 of 11								

(r) – ∪ – –

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
1.14		μειδιαίσισ'														
2.1		φαίνεται μοι														
4.6								ἀντιλάμπην								
17.3		τὰν ἀράταν														

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
21.7								ἀμφιβάσκει								
23.8								τὰν μερίμναν								
		3 of 6						3 of 6								

(s) – – ∪ ∪

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
5.1				Νηρήιδες												
23.8				παίσαν κέ με												
33.1				χρυσοστέφαν'												
				3 of 3							Nil					

(t) – – – ∪

Line no.	1 –	2 ∪	3 –	4 ≍	5 –	6 ∪	7 ∪	8 –	9 ∪	10 –	11 ≍	12 –	13 ∪	14 ∪	15 –	16 ≍
1.13				ἐξίκοντο												
15.10				καυχάσ[α]ιτο												
				2 of 2							Nil					

5. My Sapphic compositions

(a) With my notes

No.	Line	Notes	5. My Sapphic compositions - 1 - Ἀχιλλῆος
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The topic is Achilles asking his mother to come to him, from Iliad A. Thetis lives in the sea, therefore the tokens of her arrival (see Page 1955 page 43), I think, should be the waves of the sea washing up to Achilles on the shore, ie Thetis should come up onto the shore with the waves. Continuing the idea from Page 1955 page 43 that Thetis' arrival might only be known by her tokens, ie if Achilles didn't see her, how would she comfort him? Achilles would see the waves, instantly sense that his mother is close by, and then feel her stroke the back of his head; he wouldn't see her but would know it was her; somehow she appears behind him, like Athena grabbing his hair earlier in Iliad 1.197. Strophe 1 should follow this sequence.

Since the 1st strophe refers to the ocean, so should the last strophe: Page 1955 pages 11-12. In strophe 5 therefore, Achilles should describe his coming to the shore to call for his mother.

What should fill up the rest of the song? A lot of the Homeric structure of this scene needs to be stripped out. Sappho doesn't blame, but simply describes the facts (Page 1955 page 56). The focus should not be on Agamemnon therefore, but on Achilles: he simply should describe his grief because his γέρας left. The leaving of the γέρας would fit into the Sapphic theme of the comings and goings of her companions: Page 1955 page 62.

The most direct and simple contents for the middle of the song I could think of, forgetting Agamemnon and blame generally: γέρας leaves, Achilles feels pain, Achilles reflects on loss of his τίμα, simple. Strophes 2, 3 and 4 fall into place if we adopt this as the structure.

- | | | |
|-----|------------------------------------|--|
| 1.1 | δεῦρό μοι πόντω πεδὰ κυμάτεσσι, | δεῦρο can stand in place of ἔλθε in a summons, because δεῦρο (unlike τυίδε) doesn't require a verb of motion, functioning as an imperative: Lobel 1927 pages 44-45. δεῦρο sounds better here than ἔλθε, since it initiates an -o- sound which is then echoed in the following enclitic and the genitive πόντω (which, since it depends on κυμάτεσσι, doesn't need the article: Lobel 1927 page 89). |
| 1.2 | στᾶθι δ' αὐτε, πότνια μάτερ, ἄγχι, | πότνια μήτερ comes from Iliad 6.264 (Hektor to his mother); this needs to be transformed however, because in Lesbian, μήτερ is spelled μάτερ: Hamm 1957 page 150. Homeric phrases are often directly borrowed by Sappho (Hooker 1977 page 40), and so the borrowing of this phrase is appropriate. Relationship nouns (such as μάτηρ) don't take the article (Lobel 1927 page 84), and so αὐτε, πότνια μάτερ is better than αὐτ, ἃ πότνια μάτερ. |

1.3-4 καὶ σὺ μ' ἀὶ ψεύσαισα κόμας ὑπίσσω, λύγρα μ' ἄερρε,

For positions 1-11, I had originally written καὶ κόμας ψεύσαισα φίλας ὑπίσσω. However, this needed to be fixed because the word junction between κόμας and ψεύσαισα involves a clash of non-vowel and semi-vowel, similar to the combination σξ, which ruins the euphony: Dion. of Hal. 186. To fix this, I first tried to change the verb to e.g. κύνεω “kiss”, which (as it’s a verb in -εω) has an athematic participle form (Lobel 1927 page 12), ie κύνεισα. This could sit in the same spot as ψεύσαισα (positions 4-6), however once we change κόμας into accusative to suit the new verb, we will have a clash between κόμαν and κύνεισα: Dion. of Hal. 188. I therefore re-arranged the line to fit a new object κεφάλαν, creating: καὶ κύνεισά μοι κεφάλαν ὑπίσσω. However, this had its own defects: it emphasises κ, which is among the worst-sounding of the non-vowels: Dion. of Hal. 104. I liked the sound generally of the original καὶ κόμας ψεύσαισα φίλας ὑπίσσω (apart from the clash already described), and so to fix the euphony of this line, I moved κόμας to the position of φίλας (deleting the latter), and since I thought that the most euphonious sound before ψεύσαισα would be the same diphthong *av* (as the mouth doesn’t need to change shape to pronounce the 1st syll of ψεύσαισα: see Dion. of Hal. 176), I began the line with καὶ σὺ μ' ἀὶ. This has other advantages over the original formulation: (a) it initiates the *v* echo which recurs at the end of the line, and (b) elided μοι indicates Achilles’ possession of κόμας, which is required in Sappho’s syntax (as Thetis, not Achilles, is the subject of the verb ψεύσαισα): Lobel 1927 page 85. ἀὶ recurs like δηῦτε in Sappho 1; the unnecessary repetition shows the emotion of the speaker.

For the ending, Originally I had written the ending θῦμον ἄερρε “lift the θῦμος”. However, where the subject of the verb (here Thetis) is different from the “owner” of the object (here Achilles’ θῦμος), the enclitic possessive is required (Lobel 1927 page 85), as I already described for the syntax of the first part of the line. To keep the imperative ἄερρε with its indirect object as possessive before it, ie μ' ἄερρε, we need to change the object (to go in positions 12-13) to a vowel-ending word, to avoid making position in position 13. (This elision of μοι is permitted in Sappho: Lobel 1925 pages 61-62.) The verb ἄερρε can also mean “take away” (see LSJ), and so the object can instead be the grief Achilles feels. πῆμα came to mind, however this word isn’t found in Sappho or Alcaeus. A form of λύγρος is found. If we put this adjective in the neuter plural, it can act as a substantive even without the article: Lobel 1927 page 76. The *v* in λύγρα echoes the *v* in ὑπίσσω, so this works well.

No.	Line	Notes
2.1	ἔννεκ' ἄμμε πόσσι κόρα λίποισα	<p>For the start of the line, I originally wrote ἀρτίως γάρ. However the connective γάρ clashes with πόσσι, as ρ and π can't combine: Dion. of Hal. 162 and cf Dion. of Hal. 182 on the combination νλ. For γάρ I substituted ἔννεκα, which goes at the start of the line; next I needed a vowel-initial trochee or spondee (to elide the last short of ἔννεκα for scansion purposes): the accusative ἄμμε (object of following λίποισα) works well, because it (a) doesn't clash with π in πόσσι and (b) contrasts well in sense with ἔρημος ἔμμι in the 3rd strophe (i.e. here, the woman left Achilles and his men; in strophe 3, when Achilles has walked away from his men, he's alone). The hiatus between the start of this line and the end of strophe 1 is fine: Lobel 1925 page 67. The dative spelling of πόσσι, with the ending attached directly to the stem, is the true Lesbian form (cf πόδεσσι): Lobel 1927 page 50. For κόρα, originally I had written γύνᾱ, however the upsilon breaks the o-echo in the line running through πόσσι and λίποισα.</p>
2.2	σὺν νέοισι δάκρυσιν ἐν φίλοισιν	<p>Originally I started the line with σὺν κάλοισι, however this involves a clash of σὺν with κ-: Dion. of Hal. 188. I searched for another adjective which wouldn't create a clash after ν: a ν-initial adjective seemed to be the best way forward, as the mouth doesn't need to change position to pronounce the second consonant; νέοισι was an obvious choice, reflecting the fact that these wouldn't be the woman's first tears since being taken captive. It is permissible to put the 2nd-declension adjectives where they are (and only there), since the short -ι ending in each case falls in an anceps: Lobel 1925 page 77. We need to put ν-moveable on φίλοισι to avoid an impermissible hiatus with the vowel in the next line: Lobel 1925 page 66. This sentence, mentioning her feet, tears, eyes and cheek, reflect Achilles' focus on her physical qualities, which is appropriate for Sapphic verse: Page 1955 page 114.</p>
2.3-4	ὀπάτεσσιν, εἰς Ἀγαμέμνον' ἦλθε καλλιπάρης.	<p>Originally I had written the end of the line as, ἀγλαώτατον ἦλθε, using the deferential adjective with Agamemnon, a way of speaking which Achilles does sometimes use, eg. Iliad 1.122 Ἀτρείδη κύδιστε. However this is inappropriate in Sapphic verse because (a) Agamemnon is clearly a rival of Achilles for the love of another, and Sappho uses derisive terms to describe her rivals: Page 1955 page 133, and (b) since this would make an adjective + proper noun combination, the article would need to be used: Lobel 1927 page 88-89. I prefer moving ἦλθε to positions 10-11 and ending the strophe with καλλιπάρης, the epithet used of her in Iliad 1.184, 1.323, &c. The nominative form of course confirms that this refers to the κόρα and not Agamemnon.</p>
3.1	ὦδ' ἔρημος ἔμμι, φέρω δὲ λύπαις	<p>Originally I wrote νῦν δ' ἔρημος ἔμμι, however to fix the clash between νῦν and the following dental, I changed νῦν δ' to ὦδ'. For the accusative plural of λύπα, the ending is -αις: Page 1955 page 328.</p>

No.	Line	Notes
3.2	χωρίς· οὐπω τόσσον ἔπασχον ὅσσον	χωρίς is here used as an adverb to φέρω, not as a preposition. For the most direct expression of grief, I thought a simple correlative construction “never have I suffered so much”. using τόσσον ... ὅσσον ... would work best.
3.3-4	σήμερον πάσχω, θάνατον δ' ὄρημι μέλλιχον ἄγχι,	Originally I wrote the ending of this line <i>τέρπνον ἴκοντα</i> , however the consonant clash within <i>τέρπνον</i> is better avoided, and so I replaced this phrase with <i>μέλλιχον ἄγχι</i> , creating an echo of ἄγχι in the 1st strophe, and I think μέλλιχον is better here in sense than <i>τέρπνον</i> anyway.
4.1	πήλοθεν δ' ἤδη δοκίμωμι τίμα	Here I wanted to say <i>τίμα δ' ἤδη δοκεῖ μοι ἔμμεναι πήλοθεν ἔμεθεν</i> . First of all, <i>δοκεῖ μοι</i> in Sappho is <i>δοκίμωμι</i> (Hamm 1957, glossary), and so this should go at positions 6-9, the only spot it can fit in this line. <i>ἔμμεναι</i> , both as a cretic and as a specific form, should go after it in positions 1-3 in the next line: my localisation tables (a) and (i). <i>πήλοθεν</i> then, another cretic, can go at the start of this line, and δ' ἤδη can follow. <i>τίμα</i> then slots into the end of the line. <i>πήλοθεν</i> in Lesbian = <i>τήλοθεν</i> in other dialects, and can be used without a genitive: see Iliad 23.359.
4.2	ἔμμεναι, κωῦδεις μ' ἔτι δῶρα δώσει,	<i>ἔμμεναι</i> was already proposed for the start of this line (see note on 4.1). The hiatus between lines 4.1 and 4.2 is fine, because 4.1 ends in a long vowel: Lobel 1925 page 66. We can next suggest that Achilles has lost all hope; not only has he lost his <i>γέρας</i> , but he doesn't expect to get another. Sappho 1.22 suggests the words <i>δῶρα δώσει</i> , which together have a euphonic quality as a result of the ω echo. <i>οὔδεις μ' ἔτι</i> before it completes the sense, but we need a connective: <i>καί</i> crasis works, and <i>καί + οὔδεις</i> produces <i>κωῦδεις</i> : Hamm 1957 page 39.
4.3-4	δαίμονες γὰρ αὐτέ μ' ἄσαις ἔθηκαν, ἀλλὰ πεφύγγων	Originally I wrote for this line <i>οὐ γὰρ αὐτ' ἔπεσι θέλων πίθεσθ' ἄλλων βασιλῆων</i> , however the flow of ideas is broken if you refer to this mundane fact here: Sappho's poems roll on without breaks in sense like this. Changing direction, I wanted to introduce the idea of the gods giving Achilles ἄσαι here, so I wrote <i>δαίμονες γὰρ αὐτέ μ' ἄσαις ἔθηκαν, ἀλλὰ πεφύγγων</i> . <i>αὐτε</i> continued the echo throughout this poem, just as <i>δητε</i> echoes through Sappho 1. For the accusative plural ending of ἄσαις, see Page 1955 page 328. <i>πεφύγγων</i> is an attested perfect participle from <i>φυγγάνω</i> (for the ending -ων of perfect participles in Lesbian, see Lobel 1927 page 51).

No.	Line	Notes
5.1	πὰρ θάλασσαν ἦλθον ἄρ', ὥστε φεύγην	<p>Since this is the final strophe, we should (as mentioned above) return to the sea image, ie Achilles should describe his coming to the beach. The famous image in Iliad 1.34 (βῆ δ' ἀκέων παρὰ θίνα) suggests the general form, but some modifications are required. For παρά, in Aeolic the form πάρ is used: Lobel 1927 page 14. The trochaic group πὰρ θάλασσαν suggests itself, which could be followed by ἦλθον to complete the line to position 6.</p> <p>The particle ἄρ' after the verb here takes its earlier sense "straight away": see LSJ ἄρα A.I. Moving to the final idea of the poem (similar to Sappho 1, where the goddess' epiphany would give Sappho the strength to endure), we could qualify πεφύγγων above, not as Achilles fleeing Agamemnon, but as Achilles fleeing the pains which the gods gave him (as if mortals couldn't cause him such grief). The appropriate particle here would thus be the consequential ὥστε + infinitive, ie φεύγην: Lobel 1927 page 51, suggesting that Achilles not only intends to flee his grief, but will actually do so if he can get to his mother.</p>
5.2	ὄττινας θεοί μ' ἔδοσαν θέλοντες,	<p>ὄττινας here stands for the ἄσαις mentioned at the end of the last strophe. We can use the form ἔδοσαν (Lobel 1927 page 30), and so put it in positions 6-8. A consonant must follow to make position, and the participle expressing the god's will, ie θέλοντες, came to mind. With elided μοι after θεοί (which is permitted: Page 1955 page 21), the line is done.</p>
5.3-4	ἦ γὰρ οἴός τ' ἔσομαι ἄσαν ἀνάσσην, αἰ σὺ παρέσσηι.	<p>Future of ἔσσηι: see Lobel 1927 page 39. Originally I wrote the first part of the line literally and in the present, i.e. ἦ γὰρ οἴός τ' ἔμμι φέρην βαρύνθεις, however this was not euphonic, and I couldn't find a good way to end the line, as the 2sg present of ἔμμι isn't found, but the 2sg future is. I therefore put the first part of the line into the future and then changed the infinitive to fit.</p> <p>I wanted to find a bold way to end the poem, just as Sappho uses σύμμαχος in Sappho 1. Achilles has been humiliated by Agamemnon, but now expresses his feeling that he can rule over his own pains if his mother will come to him. The verb ἀνάσσω then will give this sense. In the infinitive, ie ἀνάσσην (Lobel 1927 pge 51), it forms a bacchius, which should go to positions 9-11: see my localisation table (a). The genitive of ἄσαι is required after this verb, and is spelled ἄσαν: Hamm 1957 pages 147-148. This combination ἄσαν ἀνάσσην is particularly euphonic, because of the a echo: Dion. of Hal. 96. With ἔμμι switched into the future, ie ἔσομαι (Lobel 1927 page 39), -αι can be elided before ἄσαν: Lobel 1925 page 61. For the last part of the line, the 2sg future will be a bacchius, παρέσσηι, and so should go in positions 14-16. αἰ σὺ before it completes the line.</p>

The topic is Odysseus praying to Aphrodite. In Iliad B he says that being apart from one's wife is hard (2.291-297), and that he doesn't know if the Greeks (and thus he) will return home (2.252-253).

In this poem I turn this into a request by Od. to Aphrodite to help him endure. Aphrodite is the appropriate goddess to call, because (a) her role as Pandemos, bringing husband and wife together (cf Rosenz. 2004 page 22), is exactly what Od. wishes to call upon, and (b) Aphrodite is the only goddess who Sappho focuses on: Page 1955 page 126.

Structure: first Od. should call Aphrodite, then should go through the process of prayer and sacrifice, then should express his pain, then should (as in Sappho 1) mention that he felt pain before but Aphrodite helped him, and finally should (coming back to the present) conclude his request. This gives us 5 strophes.

Although I will describe the ritual of sacrifice, the poem must remain focused on Od. and not on Aphrodite, because Sappho didn't write songs to be sung at rituals: Page 1955 page 112.

1.1 αἶθ', ἀπ' Ἰδᾶς, Κυπρογένηά μ' ἔλθοις,

Starting with the summons to the goddess, Od. needs to use less forceful language than imperatives here: Aphrodite is clearly fighting on the Trojan side; Od. should use optative of wish instead (as more deferential). The typical summons ἔλθε would become ἔλθοις, and so should go in positions 10-11: my localisation table (a). We can then begin the line with αἶθε.

As Od. is near Troy and is praying to the east (as is customary: Burkert 1985 page 92), Mount Ida to his right would be a good place to call Aphrodite down from; the phrase ἀπ' Ἰδᾶς would work, a bacchius. Since the ideal position for a bacchius (9-11) is taken (see my localisation table (a)), we can put this in positions 2-4, eliding αἶθε. We can fill the rest of the line with one of the names Sappho uses for Aphrodite, ie Κυπρογένηα: Page 1955 pages 126-128. It's appropriate to insert a name of the goddess here, at the start of the poem: Page 1955 pages 39-40. We can insert after this elided μοι (following ἔλθοις in sense) to prevent hiatus: Page 1955 page 21.

1.2 καὶ πόδεσσ' οἶα πεδίων ἴοισα

We can further describe here the arrival of Aphrodite: Page 1955 page 18. If Aphrodite was arriving from Ida, clearly she would need to pass through or over Priam's territory: given that Od. knows Aphrodite fights for the Trojans, Od. could ask Aphrodite to pass through the plains of Priam "alone". "Plains" will go into the genitive, as in Iliad 6.2: it therefore needs to go in positions 6-8. The participle ἴοισα naturally follows, and "alone", οἶα, can go before it. If we use the (strictly unnecessary, but following the participle in sense) dative πόδεσσι, we can begin the line with καὶ πόδεσσ'. The dative spelling πόδεσσι is admissible (Hamm 1957 page 154), although this is probably not a true Lesbian form: Lobel 1927 page 50.

No.	Line	Notes
1.3-4	Περράμω, χῶροις ἐπὶ βῶμον ἔνθα σοί νυν ἄραμαι.	<p>We can finish the participle clause with the cretic Περράμω, which naturally goes at the start of the line: my localisation table (a).</p> <p>Next, calling the goddess to the βῶμος (where Od. will perform the ritual to be described in strophe 2), ἐπι βῶμον naturally fills positions 6-9. Now we just need another optative of wish to express the same thing as ἔλθοις; we can't use that however, as we need a consonant-initial verb after Περράμω. The choice is wide for a verb to express “come/go”; starting from the best-sounding non-vowels, being θ φ and χ (Dion. of Hal. 104), the form χῶροις suggested itself, with ω echoing the ω occurring in Περράμω and βῶμον.</p> <p>For the ending, I originally wrote ἔνθά τοί νυν ἄραμαι. However, to avoid the different sense that the particle combination ΤΟΙΝΥΝ could have, I changed τοί το σοί.</p>
2.1	ἐν πύρι πρῶτ', ἃ φιλότατα Κύπρι,	<p>In strophe 2, I followed the ritual sequence described in Burkert 1985 page 46, ie first give grain, then a σπόνδα of wine, then sacrifice, &c. If we use κάρπος for grain, a general word, the κάρπος should be cast by Od. into the fire: Burkert 1985 page 68.</p> <p>Originally I wrote καὶ γὰρ ἐν πύρ' αἰθομένωι, μάκαιρα. However, I thought μάκαιρα here sounded like a space filler only; it was too short and lacked weight. To lengthen out the address, I deleted αἰθομένωι and finished the line with Κύπρι, one of the names by which Sappho addressed Aphrodite: Page 1955 pages 126-128. I knew that I'd use an adjective of some type before Κύπρι to fill this gap created by the deletion of αἰθομένωι, and so the definitive article is required (where adjective + proper noun is used: Lobel 1927 pages 88-89), ie ἃ in position 5. This gave καὶ γὰρ ἐν πύρ', ἃ ὦ ὦ ὦ Κύπρι. To fill the ὦ ὦ ὦ gap, I looked at my localisation table (l), and found a good adjective, the superlative φιλότατα. However, then I realised that the dative singular ending shouldn't be elided (see page 28 of Sidgwick's Greek Verse Composition). I therefore deleted καὶ γὰρ and moved ἐν πύρι to the start of the line, and then looked for a good mono-syll word for position 4, which would make position for the dative sg ending. We don't want to elide another dative, and so an adjective wouldn't work; an adverb would be better. πρῶτος, in the neut acc pl (elided) as an adverb, works well in this list of offerings to Aphrodite, and the ι in πύρι must scan long in this position before πρ: Lobel 1925 page 43.</p>
2.2	κάρπον ἐμβάλλω, γλυκέως δὲ λείβω	<p>Of the words for “pour” (Burkert 1985 page 70), the most appropriate for the pouring of wine at a sacrifice would be σπένδω or λείβω. The former wouldn't scan, so I used the latter; this has the advantage of continuing the λ echo from ἐμβάλλω and γλυκέως, and λ is the best-sounding of semi-vowels: Dion. of Hal. 98.</p>

No.	Line	Notes
2.3-4	λάμπρον οἶνον, αἶμά τε θέρμον αἶγος, οὐδ' ἀμέλημμι	For positions 12-16, originally I wrote σοὶ μέγ' ἄγαλμα, using an apposition: this syntax is commonly used in Homer (Chantraine 1963 s15) and in eg Sophocles (Moorhouse 1982 page 46). However on reflection I wasn't sure if this type of syntax could be used in Sappho, and besides, I didn't think the following participle clause (which I had written βῶμον αἰμάσσω) connected well after the apposition. I was reading my Hughes 1827 "A vocabulary to the Oediups Tyrannus of Sophocles" while thinking about this, and seeing the word ἀμελέω, I realised this would be ἀμέλημμι in Aeolic: Lobel 1927 pages 42 & 51. This word, loaded with μς and λ, is quite euphonic: see generally Dion. of Hal. 98. Negating this verb with οὐδ', we have the end of this strophe, and I only needed to change the participle in the next strophe to an infinitive, ie αἰμάσσην, using the Aeolic infinitive ending -ην: Lobel 1927 page 51. This completed the construction.
3.1	βῶμον αἰμάσσην, ἔτι καὶ μέλισσαν	This gruesome practice of bloodying the altar was a key part of the sacrifice ritual: Burkert 1985 pages 56-57. Next we can (continuing the ritual sequence from Burkert 1985 page 46) mention the giving of μέλι, honey, as a bloodless offering after the sacrifice. Od. can suggest that he is giving a great deal to Aphrodite by the particle combination ἔτι καί. This needs to sit (because of the double-short in ἔτι) in positions 6-8, leaving 3 positions empty after it at the end of the line. We can fill this gap by replacing μέλι with μέλισσα, which can also mean honey (see LSJ). This needs to go into the accusative, as the object of δίδωμί σοι (which can go to the start of the next line, with the word order reversed for scansion purposes).
3.2	σοὶ δίδωμ', ἐπεὶ μάλα δὰν ἄπεμμι	Here, we can give the reason for Od.'s call to Aphrodite, ie his absence from his wife. ἄπεμμι suggests itself as the best verb: my localisation table (a) shows it should go in positions 7-9 or 9-11. We need an adverb to express the length of the absence; I thought first of giving the number of years, but that wouldn't sit properly with Od.'s emotion at this point I think. The phrase οὔτι μάλα δὴν from eg Iliad 1.416 came to mind. There, the lost digamma in δρῆν causes it to make position for the preceding short. However in Sappho, the lost digamma doesn't affect scansion, except in the case of the 3rd person pronoun: Lobel 1925 pages 30 and 28. Since δὴν is δὰν in Sappho (see Hamm 1957 glossary and page 19), μάλα δὰν would scan as an anapaest, and so can only fit in positions 6-8. The best spot for ἄπεμμι, then, is 9-11: my localisation table (a).

No.	Line	Notes
3.3-4	<i>tās érĥmas Pĥnelópas, mégistos d' ĥmeros ĥkei,</i>	<p>First, we need to give the genitive after <i>ἄπεμμι</i> in the previous line. <i>Πηνελόπας</i>, a choriamb, is the appropriate noun, and given its shape, goes straight to 5-8. With 4 positions before it, which I want to keep with the name for a direct construction (ie so that the genitive follows straight after <i>ἄπεμμι</i>), I searched for a good adjective to <i>Πηνελόπας</i>. But to begin, an adjective + proper noun requires the definite article: Lobel 1927 pages 88-89. With <i>tās</i> in place at the start of the line, I looked for a vowel-initial adjective (to avoid a syll clash after <i>tās</i> if possible) for positions 2-4, and <i>έρĥμας</i> (which I had already used in my first composition) suggested itself again, ie Od. (in his own longing) imagines his wife's loneliness.</p> <p>Now, Od. can actually directly say that he longs for his wife (given the absence). The model for this line for me was Iliad 2.171, where Homer says of Od. that he did not move, <i>ἐπεὶ μιν ἄχος κραδίην καὶ θυμὸν ἴκανεν</i>. The best word here in Sappho's verse (I think) for Od.'s longing is not <i>ἄχος</i> but <i>ἴμερος</i>. As a dactyl, it needs to go to the only available space, ie positions 12-14. In place of Homer's <i>ἴκανεν</i>, we can use <i>ἦκει</i> after <i>ἴμερος</i>. Now we just need to fill positions 9-11, and <i>μέγιστος</i> came to mind. We need a connective, and so I put in elided <i>δέ</i> to finish the line.</p>
4.1	<i>ὡς πάλαι γ', ὄτ' ἐς Τροίαν ἔμελλον</i>	<p>The hiatus between the start of this line and the end of strophe 1 is fine: Lobel 1925 page 67.</p> <p>In strophe 4, I want Od. to remind Aphrodite that she comforted Od. before, a common approach in prayer: Burkert 1985 pages 74-75. I will suggest that this happened in Ithaca, just before Od. left his wife to go to war. To bring this out in syntax, I've used the <i>μέλλω</i> + future infinitive construction of <i>βαίνω</i> (with <i>μέλλω</i> in the past tense) to express when Od. was about to go to Troy.</p>
4.2	<i>ναῦσι βήσεσθαι, τότα δ' ἐς σὸν ἄλσος</i>	<p>Here, the molossus <i>βήσεσθαι</i> needs to go in positions 3-5, and the <i>τότα</i> clause (with apodotic <i>δέ</i> after the temporal protasis) can begin in position 6. Thus we need a trochee for position 1-2; a dative would work, eg <i>ναῦσι</i>.</p>
4.3-4	<i>ἦλθον, αὔθι δ' αἶψ' ἐλέλυντο γυῖα, καὶ σὺ φάνεισα</i>	<p>For <i>ἐς σὸν ἄλσος</i>, the article doesn't need to be used: Lobel 1927 page 81.</p> <p>Reading Iliad 7, I thought that the clause <i>λύντο δὲ γυῖα</i> (Iliad 7.16), (used there for someone dying) would express well here Od. collapsing with grief. However <i>λύντο</i> needs to be modified because (a) the syllabic augment must be used in Lesbian (Lobel 1925 page 41), and (b) I can't be sure that this athematic 2nd aorist form would be admitted in Sappho. I preferred the pluperfect <i>ἐλέλυντο</i> in positions 6-9, with its two λs, the best-sounding of semi-vowels: Dion. of Hal. 98. <i>γυῖα</i> naturally followed in positions 10-11. With <i>ἦλθον</i> in positions 1-2 completing the sense of line 4.2, this left a cretic space in 3-5. However I didn't want to fill this space with one word, as cretics are localised in positions 1-3 (the one place where they neither cross the first anceps nor end in the 2nd-last position of the line): see my localisation table (a). <i>αἶψ'</i> before the verb worked well, and <i>αὔθι δ'</i> before it completed the sense.</p>

No.	Line	Notes
5.1	μοὶ πάρισδες, κἀνθερέωνος ἄβρωσ	Od. has fallen onto the ground; Aphrodite to comfort him might sit beside him. <i>παρίζω</i> seemed the most appropriate verb; in the 2sg, <i>πάριζες</i> in Lesbian would be spelled <i>πάρισδες</i> : Page 1955 page 328. Next, the Iliad 1 image of Thetis taking Zeus' <i>ἀνθερέων</i> seemed to fit well here, ie Iliad 1.501 where Homer says <i>δεξιτερῆι δ' ἄρ' ὑπ' ἀνθερέωνος ἐλοῦσα</i> . The double-short of <i>ἀνθερέωνος</i> needs to sit in positions 6-7. Now, for the connective: we can't use <i>δέ</i> after <i>ἀνθερέωνος</i> , because it would make position and ruin the scansion. <i>καί</i> crasis with <i>ἀνθερέωνος</i> should thus be used. <i>καί</i> + <i>ἀ</i> - produces <i>κᾶ</i> - in Lesbian: Hamm 1957 page 38. Now we just need to fill positions 10-11. The Aeolic form of the participle <i>ἐλοῦσα</i> , ie <i>ἔλοισα</i> , can't fit in the remainder of the line, so this can go in the next line. We just have 2 positions empty at the end of this line. The adverb <i>ἄβρωσ</i> from my favourite Sappho poem, 2 (in 2.16), fills the space well.
5.2	χέρσ' ἔλοισα, Πηνελόπαν ἴδεσθαι	Putting <i>ἔλοισα</i> near the start of this line (to complete the construction from the previous line), ie in positions 2-4, we have an empty position 1. A 3rd-declension dative with elided <i>-ι</i> would work well (since we already have an adverb at the end of line 5.1). <i>χέρσι</i> elided works; ie Aphrodite sitting next to Od. would take his <i>ἀνθερέων</i> with both hands. Despite Palmer 1980 page 114, the attested spelling of the dat pl is <i>χέρσι</i> , not <i>χέρρι</i> . Now we just need to explain how Aphrodite comforted Od. before. Promising that he would see his wife again is the right type of idea here I think. The first speech of the Iliad (particularly 1.18 and 1.19) suggested the <i>δίδωμι</i> + dative + infinitive construction, ie <i>ἔδωκας μοι ἴδεσθαι αὖ Πηνελόπαν</i> . Putting these words into position, firstly <i>Πηνελόπαν</i> went straight to the only place where it can go, positions 5-8. This leaves a bacchius space for 9-11, where <i>ἴδεσθαι</i> fits perfectly: my localisation table (g) shows how often infinitives in <i>-σθαι</i> are put here by Sappho. The remainder of the construction then went into the next line.
5.3-4	αὖ μ' ἔδωκας. ἀλλ' ἔτι με θρασύνοισ, αἶ κε πίθωμαι.	The line can begin <i>αὖ μ' ἔδωκας</i> , completing the construction from 5.2. The hiatus between lines 5.2 and 5.3-4 is fine, because 5.2 ends in a long vowel: Lobel 1925 page 66. Now, bringing the poem back to the present, we can suggest that although Od. was granted by Aphrodite to see his wife again, he needs further comforting now because he is again inconsolable in his grief: his <i>ἕμερος</i> is over-powering him. We should use the 2sg optative again rather than the imperative when Od. requests something from Aphrodite, for the reasons given in the note to 1.1. <i>θρασύνοισ</i> , a bacchius, should go straight to positions 9-11: see my localisation table (a). The positions before it should include the particle <i>ἔτι</i> to suggest “still further”, and <i>ἀλλ' ἔτι με</i> worked. Finally, thinking about how to end the poem, I thought of the memorable post-bucolic phrase in the Iliad (eg 1.207), <i>αἶ κε πίθωμαι</i> , which is concessive in sense (ie “to see if” or “in case”: Pulleyn 2000 page 185). This would be good if we move it into the 1sg, ie <i>πίθωμαι</i> . The doubt this creates at the end of the poem (ie Od.'s own doubting if his <i>ἕμερος</i> can be assuaged, if Aphrodite can convince him that he will see his wife again) finishes the poem.

(b) The same compositions, without my notes

1. Ἀχιλλῆος.

δεῦρό μοι πόντω πεδὰ κυμάτεσσι,
στᾶθι δ' αὐτε, πότνια μάτερ, ἄγχι,
καὶ σὺ μ' αὖ ψαύσαισα κόμας ὑπίσσω, λύγρα μ' ἄερρε,
ἔννεκ' ἄμμε πόσσι κόρα λίποισα
σὺν νέοισι δάκρυσιν ἐν φίλοισιν
ὀππάτεσσιν, εἰς Ἀγαμέμνον' ἦλθε καλλιπάρηος.
ὦδ' ἔρημος ἔμμι, φέρω δὲ λύπαις
χῶρις· οὐπω τόσσον ἔπασχον ὄσσον
σήμερον πάσχω, θάνατον δ' ὄρημι μέλλιχον ἄγχι,
πήλοθεν δ' ἤδη δοκίμωμι τίμα
ἔμμεναι, κωῦδεις μ' ἔτι δῶρα δώσει,
δαίμονες γὰρ αὐτέ μ' ἄσαις ἔθηκαν, ἀλλὰ πεφύγγων
πὰρ θάλασσαν ἦλθον ἄρ', ὥστε φεύγην
ὄττινας θέοι μ' ἔδοσαν θέλοντες,
ἦ γὰρ οἶός τ' ἔσσομ' ἄσαν ἀνάσσην, αἰ σὺ παρέσση.

2. Ὀδυσῆος.

αἶθ' ἀπ' Ἴδας, Κυπρογένηά μ' ἔλθοις,
καὶ πόδεσσ' οἶα πεδίων ἴοισα
Περράμω, χῶρις ἐπὶ βῶμον ἔνθα σοί νυν ἄραμαι.
ἐν πύρι πρῶτ', ἀ φιλότατα Κύπρι,
κάρπον ἐμβάλλω, γλυκέως δὲ λείβω
λάμπρον οἶνον, αἶμά τε θέρμον αἶγος, οὐδ' ἀμέλημι
βῶμον αἰμάσσην, ἔτι καὶ μέλισσαν
σοὶ δίδωμ', ἐπεὶ μάλα δὴν ἄπεμμι
τᾶς ἐρήμας Πηνελόπας, μέγιστος δ' ἕμερος ἦκει,
ὥς πάλαι γ', ὄτ' ἐς Τροίαν ἔμελλον
ναῦσι βήσεσθαι, τότα δ' ἐς σὸν ἄλσος
ἦλθον, αὐθι δ' αἶψ' ἐλέλυτο γυῖα, καὶ σὺ φάνεισα
μοὶ πάρισδες, κἀνθερέωνος ἄβρωσ
χέρσ' ἔλοισα, Πηνελόπαν ἴδεσθαι
αὐ μ' ἔδωκας. ἀλλ' ἔτι με θρασύνοισ, αἶ κε πίθωμαι.