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IN PRAISE OF THE BRIDE: SAPPHO FR. 105(A) L-P, VOIGT

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οἷον τὸ γλυκύμαλον ἐρεύθεται ἄκρῳ ἐπ' ὔσδῳ,
ἄκρον ἐπ' ἀκροτάτῳ, λελάθοντο δὲ μαλοδρόπηες,
οὐ μὰν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐπίκεσθαι...

Syrianus (1.15 Rabe) on Hermogenes Περὶ ἰδεῶν (*Rhetores Graeci* 6.219 Rabe) quotes these lines as Sappho's. Editors correctly assign them to a wedding-song, following Himerius *Orationes* 9.16 (page 82 Colonna):[1]

> It was Sappho's habit to liken the bride[2] to an apple—so welcome to those who are eager to pluck her before the right season[3] that they all but taste her with the tip of their finger,[4] and to him who intends to gather the apple in due season that he watches for the acme of her loveliness—and to liken the bridegroom to Achilles and bring the young man to the same level with the hero in his accomplishments.

This paper argues for an interpretation of this simile that has never received adequate study: that it describes the bride in a positive point-for-point correspondence.[5] Before considering this interpretation, I must refute three others: that the simile describes the eternal virginity of a hypothetical non-bride, that it is jesting abuse of an old bride, and that it has no specific bearing on a wedding at all.

[1] E. Lobel and D. Page, *Poetarum Lesbiorum Fragmenta* (Oxford 1955); D. Page, *Sappho and Alcaeus* (Oxford 1955) 121; C. M. Bowra, *Greek Lyric Poetry*[2] (Oxford 1961) 221; D. A. Campbell, *Greek Lyric Poetry* (London 1967) 282; D. E. Gerber, *Euterpe* (Amsterdam 1970) 177. All my references to Sappho and Alcaeus are to the Lobel-Page edition.

[2] Himerius' word is κόρη, which means "bride" (see LSJ s. v. 2) or "girl." The meaning "bride" is ensured here by the parallel reference to the groom (νυμφίος). On the apple as an image for the bride, see Menander Rhetor 404.8.

[3] Bowra (above, note 1) 221, rendering this passage, omits the crucial phrase πρὸ ὥρας and mistranslates the rest.

[4] Fr. 105(a) contains no such statement although the lost sequel may have done so (L. Rissman, *Love as War: Homeric Allusion in the Poetry of Sappho* [Königstein 1983] 117 n. 84). B. Snell, "Sapphos Gedicht φαίνεταί μοι κῆνος," *Hermes* 66 (1931) 72 n. 4 compares Alcaeus fr. 119.15–16.

[5] Some scholars (e. g. E. A. Mangelsdorff, *Das lyrische Hochzeitsgedicht bei den Griechen und Römern* [diss. Giessen 1913] 17, H. Fränkel, *Early Greek Poetry and Philosophy*, trans. M. Hadas and J. Willis [Oxford 1975] 172 = German ed. 194–95, A. P. Burnett, *Three Archaic Poets* [Cambridge, Mass. 1983] 216) have put forward this interpretation without arguing for it.

H. Weir Smyth and J. A. Davison connected the simile with the anonymous simile (also in epic hexameter and similarly structured) that is assigned to Sappho as fr. 105(c):[6]

οἵαν τὰν ὑάκινθον ἐν ὤρεσι ποίμενες ἄνδρες
πόσσι καταστείβοισι, χάμαι δέ τε πόρφυρον ἄνθος....

They interpreted fr. 105(c) as comparing a girl who loses her virginity before[7] or on[8] her wedding-day to a hyacinth trampled by shepherds. They saw the fragments as alternating sections of amoebean verse[9] and assumed that Catullus modelled on them his lines 62.39–58,[10] in which the girls' chorus indulges in the fantasy of eternal virginity,[11] comparing the bride to a flower nurtured by the elements while growing in a garden, that withers once plucked. They concluded that Sappho's simile was either the taunt of a women's chorus praising the eternal virginity of a hypothetical non-bride or the retort of a men's chorus criticizing the same state.[12] Both views ignore Himerius' statement that the *comparandum* was the bride (not a hypothetical non-bride).

M. Treu and A. Lesky found in fr. 105(a) the comic, indecent abuse (αἰσχρολογία, τωθασμός) that was common at weddings (e. g. Hes. *Scut.* 283, Ar. *Pax* 1351, Theoc. *Id.* 18.9–11, Cat. 61.120, Sen. *Med.* 107, 113), where it limited the hybris involved in praising the bride and groom, so avoiding human jealousy and divine retribution. Sappho uses hyperbole to describe the door-keeper of the bridal chamber (fr. 110[a]) and the height, strength and sexual

[6] The connection has been supported on the basis of Longus' adaptation by R. L. Hunter, *A Study of* Daphnis and Chloe (Cambridge 1983) 75.

[7] Fränkel (above, note 5) 172.

[8] Bowra (above, note 1) 220; J. A. Davison, *From Archilochus to Pindar* (London 1968) 244; R. Jenkyns, *Three Classical Poets* (Cambridge, Mass. 1982) 225–26.

[9] For amoebean verse (ἀμοιβαία ἀοιδά), see Theoc. *Id.* 8.31. Such poetic contests may be referred to by Himerius *Or.* 9.4 (page 76 Colonna) = Sappho fr. 194: καὶ εἰσῆλθε [Σαπφὼ] μετὰ τοὺς ἀγῶνας εἰς θάλαμον...

[10] This assumption is favoured more by Sapphic than Catullan scholars. See F. P. Simpson, *Select Poems of Catullus*[2] (London 1879); E. Fraenkel, "*Vesper adest*," *JRS* 45 (1955) 1–8 = *Kleine Beiträge zur klassischen Philologie* (Rome 1964) 2.87–101; C. J. Fordyce, *Catullus* (Oxford 1961) 255; H. Akbar Khan, "On the Art of Catullus *carm.* 62.39–58, its Relationship to 11.21–24, and the Probability of a Sapphic Model," *Athenaeum* 45 (1967) 160–76.

[11] The pathos of loss of virginity is shown in frs. 107, 114 and 104(a). In this last fr., φέρεις ἄπυ (Bergk's emendation) is in tmesis, signalled by the anastrophe. ἀποφέρω has two contradictory meanings: "to take away" and "to bring back." Some scholars opt for the second meaning, taking μάτερι as the indirect object (e. g. Bowra [above, note 1] 219; R. Renehan, *Studies in Greek Texts = Hypomnemata* 43 [Göttingen 1976] 24). The first meaning of ἀποφέρω is more pointed and I follow M. Treu, *Sappho*[4] (Munich 1968) 225 and J. S. Clay, "Sappho's Hesperus and Hesiod's Dawn," *Philologus* 124 (1980) 302–5 in preferring it. On this reading μάτερι will be a dative of disadvantage (I owe this observation to Professor Christopher Brown).

[12] So H. Weir Smyth, *Greek Melic Poets* (London 1900) 249; Davison (above, note 8) 244.

potency of the groom (fr. 111).[13] The apparently teasing figure of epanorthosis twice exemplified in fr. 105(a), giving and retracting information,[14] may be a feature of such joke-poems, if fr. 111 (cf. Demetrius *de eloc.* 148) is indicative. Influenced by this *neckischer Ton*,[15] D. Page and Lesky held the fragment to be an image of the bride who "remains intact despite the zeal of her pursuers," who in the end forgot her[16] and, marrying late, is "no longer in the first bloom of youth."[17]

This view is also untenable. While exaggeration of the groom's strength is clearly a joke, it is not abuse (unlike the hint that the bride is old and forgotten). It is praise.[18] The archaic Greeks, inhabitants of a shame-culture and adepts of praise and blame, did not confuse the two, even in jest. The wedding-song was a type of μακαρισμός, or praise-poem;[19] it asked, τίῳ σὲ καλῶς ἐικάσδω; (cf. fr. 115).[20] Abuse may have checked hybris at weddings, but was subordinate to the over-all task of praise. It was also easily recognized as abuse. Moreover, the groom and his party were the only butts of abuse (cf. Demetrius *de eloc.* 167 = Sappho fr. 110[b]); the bride never was.

A. W. Gomme, recognizing these difficulties without discussing them, rejected this suggested abusiveness by denying the simile's specificity. He claimed that "[t]hese lines are a simple case of a simile carried beyond the immediate purpose of comparison, for its own sake, a practice common in

[13] For the obscene reading of fr. 111, see G. S. Kirk, "A Fragment of Sappho Reinterpreted," *CQ* NS 13 (1963) 51–52; H. Lloyd-Jones, "Sappho fr. 111," *CQ* NS 17 (1967) 168; G. Wills, "Sappho 31 and Catullus 51," *GRBS* 8 (1967) 180 n. 26 and "Phoenix of Colophon's Κορώνισμα," *CQ* NS 20 (1970) 112; J. F. Killeen, "Sappho fr. 111," *CQ* NS 23 (1973) 198. For discussions opposed, see M. Marcovich, "On Sappho fr. 111 L.-P.," *Humanidades* 5–6 (1963–1964) 223–27, "Bedeutung der Motive des Volksglaubens für die Textinterpretation," *QUCC* 8 (1969) 34–36, and "Sappho fr. 31: Anxiety Attack or Love Declaration?," *CQ* NS 22 (1972) 29–32; K. J. McKay, "Door Magic and the Epiphany Hymn," *CQ* NS 17 (1967) 189; R. Renehan, "The Early Greek Poets: Some Interpretations," *HSCP* 87 (1983) 20–23.

[14] For the correction in fr. 105(a), see Renehan (above, note 11) 24. On epanorthosis or *reprehensio* in general see J. E. Sandys on Cic. *Orat.* 135, who cites as further examples of the trope Dem. *De Cor.* 130 and Cic. *Cael.* 32 and 69.

[15] Treu (above, note 11) 224.

[16] Page (above, note 1) 121 n. 3. See A. W. Gomme, "Interpretations of Some Poems of Alkaios and Sappho," *JHS* 77 (1957) 255–66 at 260 and E. S. Stigers, "Retreat from the Male: Catullus 62 and Sappho's Erotic Flowers," *Ramus* 6 (1977) 83–102 esp. 90–91.

[17] A. Lesky, *A History of Greek Literature*, trans. J. Willis and C. de Heer (New York 1966) 141 = German ed. 170.

[18] Kirk (above, note 13) 51, inventor of the obscene reading of fr. 111, calls it "flattering hyperbole."

[19] For μακαρισμοί at weddings, see Hes. fr. 211.7 Merkelbach-West, Pind. *Pyth.* 3.88–92, Eur. *Phaethon* 240 Diggle, *Tro.* 311–13, *Alc.* 918, *Hel.* 640, Ar. *Pax* 1333, *Av.* 1741, Ov. *Met.* 12.217.

[20] Mangelsdorff (above, note 5) 17–18.

Sappho and Alkaios...and in Homer and other poets."[21] Recent treatments follow Gomme's lead in taking the fragment out of its social setting.[22] This view rejects the hint of abuse but also the social context, the discovery of which was the beginning of the hermeneutic process. It, too, is untenable.

The most plausible conclusion is that the simile must describe the bride in a positive point-for-point correspondence. Many details in the simile bear out this view.

A γλυκύμαλον is a kind of apple (Schol. c ad Theoc. 11.38–39 = page 245 Wendel). Seeds symbolize a woman's fertility,[23] which was stressed at her wedding because marriage produced children (cf. *Hom. h.* 5.126–27, Xen. *Mem.* 2.2.4, Men. *Dyscolus* 842–46, fr. 682 Koerte, Cat. 61.204–5). Fruits contain seeds and the most typical fruit is the apple.[24] Apples also resemble breasts.[25] So they were closely associated with brides.[26]

The γλυκύμαλον is sweet (γλυκύς, a word Sappho uses in a sense abstracted from that of taste, cf. frs. 71.5, 102.1, 130.2). Another name for this fruit, "honey-apple" (μελίμηλον, cf. Dioscorides 1.115.3 = 108 Wellmann) also suggests sweetness. A sweet temperament is desired in a Greek wife (cf. Semon. fr. 7.83–93 West).

The agricultural writer Diophanes of Nicea (born c. 100 B.C.) attests to a more technical meaning that would be instructive for Sappho if (as is possible but not certain) the word had that meaning in her time. He writes that the μελίμηλον is propagated by grafting an apple-branch onto a quince-tree (*Geoponica* 10.20, 10.76). Grafted plants surpass those grown from seeds or suckers in the goodness and abundance of their fruit (Theophr. *Caus. Pl.* 1.6.10, *Geoponica* 10.1). Grafting is used to adapt varieties to adverse soils and climates

[21] Gomme (above, note 16) 260. So too Campbell (above, note 1) 282, who compares fr. 96.7–14. C. MacLeod, "Two Comparisons in Sappho," *ZPE* 15 (1974) 217 = *Collected Essays* (Oxford 1983) 16 objects to this kind of reading.

[22] J. R. Harris, "Sappho 105a and the Gaelic Songs of Mary MacLeod: Poetic Representation Vindicated," *CJ* 81 (1986) 113; A. Carson, *Eros the Bittersweet* (Princeton 1986) 27.

[23] Cf. the throwing of seeds as καταχύσματα, "confetti" at weddings, Theopompus fr. 14 Kock, Cat. 61.121. See L. Deubner, "Καταχύσματα und Münzzauber," *RhM* 121 (1978) 240–54 = *Kleine Schriften zur klassischen Altertumskunde = Beiträge zur klassischen Philologie* 140 (Königstein 1982) 772–86; M. Blech, *Studien zum Kranz = RGVV* 38 (Berlin and New York 1982) 411 n. 114.

[24] Cf. the apple-like fruits that the Greeks called "apples": Armenian apple (apricot), Cydonian apple (quince), Median apple (citron) and Persian apple (peach) as well as modern names derived from various words meaning "apple": melon, pineapple, pomegranate, pomélo, pomme d'amour, pomme de terre, pomodoro, Apfelsine, Erdapfel.

[25] J. Taillardat, *Les images d'Aristophane* (Paris 1962) 69 §82; A. R. Littlewood, "The Symbolism of the Apple in Greek and Roman Literature," *HSCP* 72 (1968) 147–81 esp. 157; J. Henderson, *The Maculate Muse* (New Haven and London 1975) 149 §200; D. E. Gerber, "The Female Breast in Greek Erotic Literature," *Arethusa* 11 (1978) 204; Jenkyns (above, note 8) 44.

[26] See Littlewood (above, note 25) 180; E. S. McCartney, "How the Apple Became the Token of Love," *TAPA* 56 (1925) 70–81, esp. 81.

or to retain varietal characteristics and so marks excellence: a grafted tree has been desired in many places and kept pure for many generations.[27]

Tree-fruit matures in early or late summer or winter. Theophrastus associates the sweet- with the summer-apple (Theophr. *Hist. Pl.* 4.13.2, 4.14.7) and Oribasius speaks of ἠρινὰ γλυκύμηλα (5.31.3). Homonymity suggests, although it does not prove, identity and since propagation through grafting is compatible with a summer growing-season, we may tentatively conclude that the sweet apple was the summer apple or "jenneting" (*Pyrus praecox*) as LSJ (s. vv. γλυκύμηλον and μελίμηλον, citing Dioscorides 1.115.3 = 108 Wellmann) and Fraas[28] suggest. If the γλυκύμαλον matured in the earliest season, it is wrong to call the bride whom the apple represents "no longer in the first bloom of youth,"[29] a description fit for a winter- not a summer-apple.

'Ερεύθεται is non-active.[30] The freeborn Athenian woman stays indoors (Men. fr. 592 Koerte, Theophr. *Char.* 28.3).[31] Her marriage is arranged by a προμνήστρια (cf. Ar. *Nub.* 41–42) and pledged by her father and fiancé at a ceremony (the ἐγγύη) she does not attend.[32] Unlike the man, she was expected to play a passive role in marriage. What little evidence we have from Sappho suggests that a similarly high degree of sexual segregation, and hence female passivity, was enforced on Lesbos.[33] Even in this detail, Sappho's choice of words praises the bride.

[27] See J. J. Thomas, *The American Fruit Culturalist*[21] (New York 1909) 22. The first clear reference to grafting in Greek is Dem. 53.15. It is discussed in detail by Arist. *de Juventute* 3 = 468[b]16–27, Theophr. *Hist. Pl.* 2.1.4, 2.2.5, *Caus. Pl.* 1.6.1–10, *Geoponica* 4.12.2, 10.37.1, Pliny *HN* 17.9 §58, 17.22–26 §99–122, Varro *Rust.* 1.40–41, Columella *Rust.* 4.29, 5.11, *de Arboribus* 8 and 26.

[28] See K. Lembach, *Die Pflanzen bei Theokrit* (Heidelberg 1970) 134 n. 6; Page in A. S. F. Gow and D. L. Page, *The Greek Anthology: Hellenistic Epigrams* (Cambridge 1965) 2.601 on 3952 (cf. A. S. F. Gow, *Theocritus*[2] [Cambridge 1952] ad *Id.* 11.39); and N. Hopkinson, *Callimachus: Hymn to Demeter* (Cambridge 1984) 104 on line 28.

[29] Lesky (above, note 17) 141.

[30] It is either passive (so LSJ and Chantraine, s. v. ἐρεύθω) or middle as Treu suggests by his translation, "sich rötet."

[31] See L. Woodbury, "The Gratitude of the Locrian Maiden: Pindar, *Pyth.* 2.18–20," *TAPA* 108 (1978) 297. Black-figure artists painted women's flesh white (unlike male's which was plain black or over-painted red), to show them sheltered from the sun; see J. Boardman, *Athenian Black Figure Vases* (New York 1974) 16 and 197–98; E. Irwin, *Colour Terms in Greek Poetry* (Toronto 1974) 112–16; Taillardat (above, note 25) 166 §314; and W. Westendorf, *Painting, Sculpture, and Architecture of Ancient Egypt*, trans. L. Mins (New York 1968) 10.

[32] See C. Brown, "The Bridegroom and the Athlete: the Proem to Pindar's Seventh Olympian," 37–50 in D. E. Gerber ed., *Greek Poetry and Philosophy: Studies in Honour of Leonard Woodbury* (Chico, Ca. 1984) esp. 38 n. 2.

[33] The only instance in Sappho's poetry where men and women mingle freely is fr. 31, which has been used to argue for a less restricted life for Lesbian women (Page [above, note 1] 32, Bowra [above, note 1] 187, K. J. Dover, *Greek Homosexuality* [New York 1980] 178). Fr. 31 is an exceptional case, however, for it describes a wedding, as U. von Wilamowitz-Moellendorff, *Sappho und Simonides* (Berlin 1913) 58 and Snell (above, note 4) 71–90 saw. Ridiculed by Page (above, note 1) 32–33, they were supported (with modifications) by T.

The reddening apple is ripe (cf. Hsch.'s gloss, which may refer to our fragment,[34] ἐρεύθεται· πίμπλαται). The Greeks strove for the fit time for everything, above all marriage. The girl nearing the marriageable period was "ripe" (ὡραία see LSJ s. v. III.1), while one past her prime through sex or age was "(over-)ripe" (πέπειρα, Archil. 478.26 *SLG*, Anac. fr. 44 Gentili = 432 *PMG*) and to be shunned in marriage.[35] If Sappho ran a "finishing school" for girls (θίασος, cf. Sappho 261A *SLG*; Suda s. v. Σαπφώ 1; Ov. *Trist.* 2.365),[36] these ideas will have been elaborated in her circle. While ἐρεύθεται may be used generally of the glow of healthy skin,[37] it comes from a root, **rudh-*,[38] whence come words meaning "blush" ((ἀν/ὑπ)- ἐρυθριάω, ἐρυθραίνομαι, ἐρύθημα). A blush manifests appropriate[39] modesty (αἰδώς),[40] or shame when modesty is breached;[41] failure to blush shows immodesty (ἀναιδεία).[42] Modesty is felt by a person publicly discussing sex or marriage; so Nausicaa αἴδετο γὰρ θαλερὸν γάμον ἐξονομῆναι, *Od.* 6.66,[43] Hippothales blushes at his beloved's name (Pl. *Lys.* 204c) and Lavinia at her fiancé's (Verg. *Aen.* 12.66–69). Sappho's "blushing" apple suggests the modest bride.

The verb λελάθοντο has made the relative lateness of the marriage seem embarrassing. We should note, however, that failure to remember may be due to forgetfulness (Sappho fr. 16.10–11; cf. *Od.* 9.97, Pind. *Ol.* 7.45, *Pyth.* 4.41, Stesichorus 223.2 *PMG*, Apollod. *Bibl.* 1.9.15, *Epit.* 1.10) as well as to forgetableness (Sappho fr. 55), in which case the person who forgets is found wanting, rather than the thing forgotten. Being, like all Greek poets, an expert in mnemonics,[44] Sappho will look askance at a faulty memory. In any case, she

McEvilley, "Sappho, Fragment Thirty One: the Face Behind the Mask," *Phoenix* 32 (1978) 1–18.

[34] See B. Marzullo, *Studi di poesia eolica* (Florence 1958) 69.

[35] See C. Brown, "Ruined by Lust: Anacreon, fr. 44 Gentili (432 *PMG*)," *CQ* 34 (1984) 40–41.

[36] See R. Merkelbach, "Sappho und Ihr Kreis," *Philologus* 101 (1957) 1–29; Burnett (above, note 5) 209–28.

[37] See Theoc. *Id.* 7.117 with Gow's note.

[38] See H. Frisk, *Griechisches etymologisches Wörterbuch* (Heidelberg 1960) s. vv. ἐρεύθω and ἐρυθρός; Chantraine, *DELG* s. v. ἐρεύθω.

[39] Cf. Men. fr. 301 Koerte, ἅπας ἐρυθριῶν χρηστὸς εἶναί μοι δοκεῖ; Ter. *Ad.* 643 *erubuit, salua res est.*

[40] Chaeremon *TrGF* 71 F 1.3–4, αἰδὼς δ' ἐπερρύθμιζεν ἠπιώτατον/ ἐρύθημα λαμπρῷ προστιθεῖσα χρώματι. See C. Collard, "On the Tragedian Chaeremon," *JHS* 90 (1970) 31.

[41] Arist. *Eth. Nic.* 1128^{b}13, ἐρυθραίνονται γὰρ οἱ αἰσχυνόμενοι, οἱ δὲ τὸν θάνατον φοβούμενοι ὠχριῶσιν.

[42] Men. fr. 528 Koerte, ὃς / οὔτ' ἐρυθριᾶν ἐπίστατ' οὔτε δεδιέναι / τὰ πρῶτα πάσης τῆς ἀναιδείας ἔχει.

[43] See L. Woodbury, "Apollo's First Love: Pindar, *Pyth.* 9.26ff," *TAPA* 103 (1972) 561–73, esp. 568–69.

[44] The Muses, patrons of poets, are the daughters of Memory (Hes. *Theog.* 53–54) who love to remember (Pind. *Nem.* 1.12); poetry was first devised as a mnemonic technique (E. A. Havelock, *Preface to Plato* [Cambridge, Mass. 1963] 42–43); and poets were memory-wizards (Cic. *de orat.* 2.86 = Simon. 510 *PMG*). Memory was particularly important for the female poets (Sappho fr. 16 and 94,

quickly rejects the possibility that the bride has been forgotten. The fact that the possibility is raised, though, does suggest that the bride is marrying later than other girls. There was a period appropriate for marriage, usually between sixteen and twenty years of age,[45] and we may be justified in thinking our bride nearer the end than the beginning of this period.[46] This circumstance will not arouse censure. A girl desirable for her social class and maidenly modesty will attract many suitors who must compete for her in athletic contests (*Od.* 19.571–81, Pind. *Ol.* 1.79–80, *Pyth.* 9.105–11 [Barce] and 111–16 [the Danaids], Hdt. 6.126–30, Soph. *Trach.* 1–27, Eur. *Alc.* 1025–32, Paus. 3.12.1, 3.12.10–11, Apollod. *Bibl.* 1.9.15, 3.9.2, Ov. *Met.* 10.560–739), or in heroic times, at least, in the offering of a bride-price (ἔδνα *Il.* 16.178 etc., Hes. fr. 196–204 Merkelbach-West, Longus 3.25). In classical times, when the dowry had replaced the bride-price, suitors were still chosen for their wealth.[47] Because this is a time-consuming process, a delayed marriage is no reproach against the bride (cf. Pind. *Ol.* 1.80, Nonnus 48.218, Longus 3.31, Verg. *Aen.* 7.388) but rather so important an index of her desirability that Sappho draws attention to it.

The poem's performance at a wedding shows the bridegroom has won the bride no-one else could, so emphasis on the comparative lateness of her marriage also praises him.[48] In another Sapphic wedding-song, fr. 31, praise of the groom (φαίνεταί μοι κῆνος ἴσος θέοισιν / ἔμμεν' ὤνηρ, lines 1–2) praises the bride as well (ὡς γὰρ ἔς σ' ἴδω βρόχε'..., line 7).

The epanorthosis in line 3 is also encomiastic and converts the potential mockery of the forgetful applers into unqualified praise for the bride and groom. Like all speech-acts, praise is ballistic: the praise-poet must shoot her feathered word through the open window of praise, flanked by the faint praise that damns and by the groundless vaunt that only arouses jealousy. If she misses, she must withdraw her shaft and shoot again. Sappho corrects her comparison as Stesichorus (192 *PMG*) and Pindar (*Ol.* 1.36, *Nem.* 7. 102–4) correct their myths when they go astray. Her giving and withdrawal of information is no more teasing than Stesichorus'; she replaces the data withdrawn with ones more laudatory and precise.

Moero in Powell, *Coll. Alex.* 21, and Erinna fr. 401.19–30 *Supplementum Hellenisticum*; see Burnett [above, note 5] 277–313).

[45] West ad Hes. *Erga* 698 and Nisbet and Hubbard ad Hor. *carm.* 1.23.12.

[46] The explicit statement of Himerius *Orationes* 9.16 (quoted above) as well as the epithalamium's encomiastic function confirm that she has not *passed* the due season.

[47] K. J. Dover, *Aristophanes: Clouds* (Oxford 1968) xxvii.

[48] So Jenkyns (above, note 8) 44.

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