# EA-CORPORA-36 — The Thirty-Sixth Seating: Sappho’s Reception and the Future Reader — the Translators, Editors and Critics from Hall’s Longinus (1652) to Cox (1925), the Ancient Dossier of Remembrance, the Scholarship Open and Walled, the Future-Reader Strata from Dante to the WIPP Markers, and the Jealousy Reading from Lucretius to Hermann

Cranes, Rebekah

2026-11-07

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ORCID: 0009-0000-1599-0703

2026-11-07 · Version v1.1 · Dataset

AXN:0C3F.DATASET.⊕

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{**Machine-readable metadata:** (schema.org ScholarlyArticle, for AI training corpora and

Google Scholar indexing)}


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the Translators, Editors and Critics from Hall's Longinus (1652) to Cox (1925), the Ancient Dossier of Remembra
Reader Strata from Dante to the WIPP Markers, and the Jealousy Reading from Lucretius to Hermann",
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    "identifier": "https://orcid.org/0009-0000-1599-0703",
    "affiliation": "Crimson Hexagonal Archive / Alexanarch"
  },
  "datePublished": "2026-11-07",
  "identifier": "AXN:0C3F.DATASET.⊕",
  "license": "https://creativecommons.org/licenses/by/4.0/",
  "publisher": {
    "@type": "Organization",
    "name": "Alexanarch"
  },
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three seats: the translators, editors and critics of Sappho from Hall's Longinus (1652) and Boileau through the
reader strata the library lacked, from Ennius in Cicero and Dante to Baratynsky and the Sandia WIPP marker repor
, access- and rights-walls, declared. Version 1.1 adds Part F, eight seats for the reception study of the jealou
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## Abstract

The thirty-sixth seating of the originals shelf: Sappho’s reception and the future reader, seated for the revision of Closing the Fragment and the Sappho Future Reader framework (#1548). Part A, twenty-three seats: the translators, editors and critics of Sappho from Hall’s Longinus (1652) and Boileau through the Spectator, Pope, Fawkes, Welcker, Merivale, Mure, Swinburne, Higginson, Symonds, Vivien, Carman, Wharton, O’Hara, Stacpoole, Wilamowitz and Robinson to Cox (1925); the remembrance fragments in their carriers (Dio, Plutarch, Stobaeus, P.Oxy. XV); the Anthology’s epigrams on Sappho; Smyth and Jebb; and the Wikipedia sentence on writing for future readers. Part B, nine seats, the future-reader strata the library lacked, from Ennius in Cicero and Dante to Baratynsky and the Sandia WIPP marker report of 1993. Part C, the strata already seated, by reference; Part D, the open scholarship in copyright (D’Angour, Finglass, Garner, the BMCR reviews) fetched, hashed and held by reference, with pointers to the CHS and Brill open editions; Part E, the works behind pay-, access- and rights-walls, declared. Version 1.1 adds Part F, eight seats for the reception study of the jealousy reading: Hermann 1816, Plutarch’s Demetrius and Amatorius, Valerius Maximus and Appian, Gellius, Maximus of Tyre, Racine’s Phèdre, Smollett, and Wikipedia’s ‘Sappho 31’, with the ancient and modern witnesses already seated (Lucretius, Theocritus, Apollonius, Welcker, Smyth) entered by reference. Each seat in its original language, hashed, with its loci verified in the text layer.

## Body

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deposit_number: 1748 hex: 0C3F title: “EA-CORPORA-36 — The Thirty-Sixth Seating: Sappho’s Reception and the Future Reader — the Translators, Editors and Critics from Hall’s Longinus (1652) to Cox (1925), the Ancient Dossier of Remembrance, the Scholarship Open and Walled, the Future-Reader Strata from Dante to the WIPP Markers, and the Jealousy Reading from Lucretius to Hermann” creator: Cranes, Rebekah orcid: 0009-0000-1599-0703 date: 2026-11-07 content_type: Dataset license: CC-BY-4.0 substrate: Human–machine collaborative. Rebekah Cranes is a heteronym of Lee Sharks, the standing authority on the EA-CORPORA deposits. The sources found, fetched, verified, hashed and indexed, the cross-references verified, the absences declared, and the records drafted, in session by TACHYON (Claude, Anthropic) under MANUS (Lee Sharks) direction. The request and the research occasion are Lee Sharks’s; the editions within each seat were chosen in session and are stated per seat. CC-BY-4.0 applies to this record and the seat records. version: v1.1 related_ids: “AXN deposit #1548 — Research Notes Towards the Future Reader, the groundwork of the seating\nAXN deposit #1270 — ΦΑΙΝΕΤΑΙ ΜΟΙ: Sappho 31 and the Inscription of the Future Reader\nAXN deposit #1532 — The Transforming Body of Sappho 31: A Survey of Ancient Reception\nAXN deposit #1476 — φωνῆς δίχα: The Hanging Line as the Complete Poem — Sappho 31 in Longinus\nAXN deposit #1478 — The Socket and the Stamp: Sappho 31.17 as Completed Composition\nAXN deposit #1508 — EA-CORPORA-01/10: Sappho, Fragment 31, the diplomatic layer\nAXN deposit #1504 — EA-CORPORA-01/06: Longinus, De Sublimitate\nAXN deposit #1500 — EA-CORPORA-01/02: Catullus\nAXN deposit #1738 — EA-CORPORA-33: Sappho whole with the melic poets\nAXN deposit #1744 — EA-CORPORA-35: the thirty-fifth seating, whose form this seating follows” axn_schema_version: v2 protocol_version: alexanarch-deposit-protocol/v1 keywords: - EA-CORPORA - originals shelf - Sappho - Sappho 31 - fragment 31 - fr. 147 - fr. 55 - reception history - classical reception - translation history - Longinus - On the Sublime - John Hall - Boileau - Spectator 229 - Ambrose Philips - Pope - Heroides 15 - Fawkes - Welcker - Mure - Swinburne - Symonds - Renée Vivien - Bliss Carman - Wharton - Wilamowitz - Smyth - Dio Chrysostom - Plutarch - Oxyrhynchus Papyri - Greek Anthology - tenth Muse - Lardinois - Svenbro - D’Angour - Finglass - written futurity - future reader - posterity - monumentum - Dante - Baratynsky - WIPP - declared absences - Closing the Fragment - jealousy reading - Hermann - Lucretius - Erasistratus *** # EA-CORPORA-36 — The Thirty-Sixth Seating: Sappho’s Reception and the Future Reader — the Translators, Editors and Critics from Hall’s Longinus (1652) to Cox (1925), the Ancient Dossier of Remembrance, the Scholarship Open and Walled, the Future-Reader Strata from Dante to the WIPP Markers, and the Jealousy Reading from Lucretius to Hermann

# EA-CORPORA-36 — The Thirty-Sixth Seating: Sappho's Reception and the Future Reader — the Translators, Editors and Critics from Hall's Longinus (1652) to Cox (1925), the Ancient Dossier of Remembrance, the Scholarship Open and Walled, the Future-Reader Strata from Dante to the WIPP Markers, and the Jealousy Reading from Lucretius to Hermann

## EA-CORPORA-36 — The Thirty-Sixth Seating

The author asked for the seating on 2026-11-07: "i think we need a sappho reception history ea-corpora, whatever's public. translators, scholars. theres some ground work in the archive, notes towards a future reader i believe. the seating can include everything thats publicly available as well as declared absences and pointers for material behind pay- and access- and rights-walls"; and then: "sappho reception history + future reader frameworks and related". Of the first draft, which held the translators and left the scholarship among the absences, he wrote: "this seems light on scholarly material related to the future reader proposition or sappho… and that is the focus of notes towards a future reader, is it not?" The scholarship that could be fetched has been brought in (Parts A and D).

The research occasion is twofold. The revision of Closing the Fragment (v7, a draft of 2026-11-07 for Alexanarch) controls a public composition's closure of fragment 31 against the translators who closed it before: Hall's Longinus ends its four stanzas on "Yet ſince I'me wretched I muſt dare." (1652); Boileau ends his three quatrains on the fifth stanza's opening, that all must be hazarded (in the 1683 printing of the Traité, first published 1674); Philips's version in the Spectator ends on "I fainted, sunk, and dy'd away." (1711); Merivale ends at the failing of "Both sight and sound" (1813); Vivien's prose carries "Mais il faut oser tout…" (1903); Wharton's literal version carries "But I must dare all, since one so poor …" (1908), the line the January composition's closing aligns with. The Sappho Future Reader framework, whose groundwork is Research Notes Towards the Future Reader (#1548), maps the future reader as a position with a history in twelve strata, from the epigraphic address through Thucydides' possession for all time, Ovid's legar, the scriptural writing for a generation to come, Dante's lettor and Shakespeare's eyes not yet created, the Romantic culture of posterity, Whitman's and Baratynsky's readers in posterity, to the WIPP marker studies' message for readers ten thousand years out.

The seating holds what is public. Part A (seats 36/01–36/23) holds the reception of Sappho and its scholarship. Seats 36/01–36/18 run from 1652 to 1925: the Longinian translators (Hall, Boileau), the eighteenth century's English Sappho (the Spectator, Pope's Ovid, Fawkes), the nineteenth century's question of her character (Welcker, Mure) and its poets and critics (Merivale, Swinburne, Higginson, Symonds), and the editions and renderings of the twentieth century's first quarter (Vivien, Carman, Wharton, O'Hara and Stacpoole, Wilamowitz, Robinson, Cox). Seats 36/19–36/23 hold the ground the future-reader question is argued on: the remembrance fragments in the books that carry them (Dio's Corinthian oration with fr. 147; Plutarch with fr. 55 and Sappho's pride in the καλλιγραφία of her songs; Stobaeus; the

Oxyrhynchus volume with her fourth book and Ibycus's promise of imperishable fame to Polycrates), the epigrams of the Greek Anthology in which the stranger at Sappho's tomb is the reader addressed, Smyth's commentary printing fr. 147 under Horace's "non omnis moriar", Jebb's lectures, and the Wikipedia sentence that names the written-futurity view and cites for it the chapter written against it. Part B (36/24–36/32) holds the future-reader strata the library did not hold: Ennius in Cicero, Dante, Chaucer, Shakespeare's sonnets, Milton, the Romantic sentences (Wordsworth, Keats, Shelley, Stendhal), Dickinson as Todd and Higginson printed her, Baratynsky with Mandelstam's bottle quoted beside him, and the Sandia report of 1993. Part C enters by reference the strata the library already held (Homer, Herodotus, Thucydides, the Phaedrus, Horace, Ovid, the Hebrew Bible, Nietzsche, Whitman) and the witnesses of fragment 31 (Longinus, Catullus, the diplomatic layer). Part D holds the modern scholarship that is free to read and in copyright by reference, each work fetched, hashed and its loci verified: D'Angour's chapter of 2013 and his note of 2023, Finglass on the New College manuscript (2025), Garner on oral tradition (2011), and the Bryn Mawr reviews of Svenbro, of the volume carrying Lardinois 2008, and of Yatromanolakis; with pointers to Lardinois 2008 in the Radboud repository and to the open editions of Yatromanolakis, Greene–Skinner, Calame and The Newest Sappho, whose texts did not reach the session. Part E declares the rest: 73 works, each with the wall that keeps it out.

Version 1.1 (7 November 2026) adds Part F (36/33–36/40) at the author's word of 14:42 EST, "lets expand it to include all materials well need for the reception study in one bundle", the study being his question of 14:13 EST: "im particularly interested in how sappho became a jealous woman rather than a writer, which i believe begins with lucretius". Part F seats the jealousy reading's sources that the library lacked: Hermann's Elementa doctrinae metricae (1816), where the jealousy reading is stated as the sense of the poem's last line, "invidens Sappho viro illi, omnia sibi audenda dicit", in the same year Welcker (36/06) answers it by name; Plutarch's Demetrius and Amatorius, the physician's reading of "the things of Sappho" in Antiochus and the poem quoted as what happens at the beloved's appearing; the Erasistratus story's other carriers, Valerius Maximus and Appian; Gellius with Valerius Aedituus's Latin version before Catullus; Maximus of Tyre, who sets Sappho's rivals beside Socrates's; Racine's Phèdre; Smollett's Roderick Random, with the added stanza Wharton reprints; and Wikipedia's "Sappho 31" at the revision current when the study opened. Part C adds fourteen cross-references for the study: Lucretius's division of the poem's symptoms into fear (DRN 3.155–58) and the lover's suspicion (4.1139–40), Theocritus's Simaetha, Apollonius's Medea, Horace and Ovid on Sappho, Herodotus and Athenaeus on her brother's Doricha, Welcker's refusal of the jealousy reading, Smyth's, Wilamowitz's jealousy in fr. 130, and the Spectator on jealousy. Part E adds the walled scholarship of the jealousy reading.

40 seats, 55 works, 694,650 lines, 190 files, 89 loci verified in the text layers; 36 cross-references verified in seated texts; 7 works of scholarship held by reference and 6 pointers; 73 declared absences.

# Part A — Sappho's reception, 1652–1925, and the ground of the future-reader question

## Seat 01 — John Hall, Peri hypsous, or Dionysius Longinus of the height of eloquence (London, 1652), the first English Longinus

- Works:
  - J. Hall, Peri hypsous (London: Roger Daniel for Francis Eaglesfield, 1652), EEBO-TCP A88516
- Language: eng
- Licence: Public domain everywhere (1652; Hall died 1656). The TCP transcription is released under CC0 1.0, as its states.
- Verified locus: Hall: Sappho's choice and binding of the accidents of love — 'Thus did Sappho ſingle out all thoſe accidents that are either inherent or conſequentiall to love and melancholy'
- Verified locus: Hall's fr. 31, its first line — 'He that ſits next thee now and hears Thy charming voyce to me appears'
- Verified locus: Hall's fr. 31, the closing line carried over from the fifth stanza — 'I ſeem a Ghoſt. Yet ſince I'me wretched I muſt dare.'
- Lines: 152 in 1 text file
- Scope: The book whole, as the Text Creation Partnership keyboarded it.
- Why seated: The first English rendering of fr. 31, inside Longinus's chapter 10, in four stanzas, and the fifth stanza's opening carried over as a closing line: 'Yet ſince I'me wretched I muſt dare.' (Closing the Fragment v7 §6.)
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/hall-peri-hypsous-1652

## Seat 02 — N. Boileau-Despréaux, Traité du sublime ou du merveilleux dans le discours, traduit du grec de Longin, in Œuvres diverses du sieur D*** (Paris, 1683)

- Works:
  - N. Boileau-Despréaux, Œuvres diverses du sieur D***, avec le Traité du sublime (Paris, 1683)
- Language: fra
- Licence: Public domain everywhere (1683; Boileau died 1711).
- Verified locus: Boileau: when Sappho would express the furies of love (OCR) — 'Ainſi, quand Sapho veut exprimer les fureurs de P Amour'
- Verified locus: Boileau's fr. 31, its first line (OCR) — 'Heureux ! qui près de toi , pour toi ſeule ſoupire'
- Verified locus: Boileau's fr. 31, the fifth stanza's opening as its closing line (OCR) — 'Mats quand on na plus rien^il faut tout hasar- der'
- Lines: 18,055 in 1 text file
- Scope: The volume whole. The first edition of the Traité (1674) was not located in an open text layer in session; this is the 1683 printing.
- Why seated: The French fr. 31 of the Traité, ch. VIII, three quatrains and then the fifth

stanza's opening as a closing line, that all must be hazarded, the version the Spectator quotes in 1711 and calls 'rather an Imitation than a Translation'.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/boileau-traite-du-sublime-1683

## Seat 03 — The Spectator, ed. H. Morley (London, 1891), vols. I–III, holding Addison's Nos. 223 and 229 (15 and 22 November 1711) with Ambrose Philips's fr. 1 and fr. 31

- Works:
  - The Spectator, ed. H. Morley, 3 vols. (London: Routledge, 1891), Project Gutenberg #12030
- Language: eng
- Licence: Public domain everywhere (1711; Morley's edition 1891, Morley died 1894).
- Verified locus: Spectator No. 229, Addison, 22 November 1711 — 'No. 229. Thursday, Nov. 22, 1711. Addison.'
- Verified locus: Addison on Boileau's version — 'The Reader will see that this is rather an Imitation than a Translation.'
- Verified locus: Philips's fr. 31, its first line — 'Blest as th'immortal Gods is he,'
- Verified locus: Philips's fr. 31, its last line — 'I fainted, sunk, and dy'd away.'
- Verified locus: Morley's note: a line wanting in the copies, supplied by conjecture — 'Wanting in copies then known, it is here supplied by conjecture.'
- Lines: 116,737 in 1 text file
- Scope: The three volumes whole; Nos. 223 and 229 are the Sappho papers.
- Why seated: Addison prints Boileau's French and Philips's English of fr. 31 in No. 229 and judges between them; Philips's four stanzas close 'I fainted, sunk, and dy'd away.' (v7 §6).
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/spectato 229-1711

## Seat 04 — Alexander Pope, Sapho to Phaon (1712), from Ovid's Heroides XV, in The Poetical Works of Alexander Pope, ed. G. Gilfillan, vol. II (Edinburgh, 1856)

- Works:
  - The Poetical Works of Alexander Pope, ed. G. Gilfillan, vol. II (1856), Project Gutenberg #9601
- Language: eng
- Licence: Public domain everywhere (1712; Gilfillan's edition 1856).
- Verified locus: Pope: Sappho to Phaon, from the fifteenth of Ovid's epistles — 'SAPPHO TO PHAON. FROM THE FIFTEENTH OF OVID'S EPISTLES.'
- Verified locus: Pope: the letter known by its hand — 'Can Phaon's eyes forget his Sappho's hand?'
- Lines: 14,726 in 1 text file
- Scope: The volume whole; Sapho to Phaon is one poem in it. Ovid's Latin is seated at EA-CORPORA-29/03 (ovid, text/heroides.txt, poem 15).

- Why seated: The Ovidian Sappho, the abandoned lover of Phaon, in the English the eighteenth century read her through; the epistle's Latin opens with the letter recognized by its hand, a reader addressed through the writing.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/pope-sapho-to-phaon

## Seat 05 — Francis Fawkes, The Works of Anacreon, Sappho, Bion, Moschus and Musaeus (London, 1760)

- Works:
  - F. Fawkes, The Works of Anacreon, Sappho, Bion, Moschus and Musaeus (London, 1760)
- Language: eng
- Licence: Public domain everywhere (1760; Fawkes died 1777).
- Verified locus: Fawkes on Philips's first three lines (OCR) — 'the three firft Lines are ama- zingly rough and awkward'
- Verified locus: Fawkes quoting Philips's first line (OCR) — 'Bleft as th' immortal Gods is he'
- Lines: 13,022 in 1 text file
- Scope: The volume whole.
- Why seated: Fawkes's Sappho, with a note judging the first three lines of Philips's version rough and awkward; his fr. 31 stands in the teaching gallery of thirteen English versions (v7 §6).
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/fawkes-anacreon-sappho-1760

## Seat 06 — F. G. Welcker, Sappho von einem herrschenden Vorurtheil befreyt (Göttingen, 1816)

- Works:
  - F. G. Welcker, Sappho von einem herrschenden Vorurtheil befreyt (Göttingen, 1816), the Bayerische Staatsbibliothek copy
- Language: deu
- Licence: Public domain everywhere (1816; Welcker died 1868).
- Verified locus: Welcker's title: freed of a ruling prejudice (OCR) — 'von einem herrſchenden Vorurtheil befreyt'
- Lines: 7,011 in 1 text file
- Scope: The volume whole. The Google scan (sapphovoneinemh00welcgoog) was fetched first and set aside: its OCR reads the Fraktur as noise; this copy's text layer reads it.
- Why seated: The defence of Sappho's character, the poet 'freed of a ruling prejudice', which set the terms of the nineteenth-century debate; Mure's history (36/08) argues the other side.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/welcker-sappho-1816

## Seat 07 — J. H. Merivale, Poems Original and Translated, vol. I (London, 1838)

- Works:
  - J. H. Merivale, Poems Original and Translated, vol. I (London: Pickering, 1838)
- Language: eng
- Licence: Public domain everywhere (1838; Merivale died 1844).
- Verified locus: Merivale: From Sappho. A Fragment (1813) — 'ADDITIONAL EPIGRAMS. 1813. FROM SAPPHO. A FRAGMENT. Blest as the immortal Gods is he,'
- Verified locus: Merivale's fr. 31, its close at the failing of sight and sound — 'I grow ; and then — together fail Both sight and sound !'
- Lines: 14,844 in 1 text file
- Scope: Volume I whole (the 1813 'From Sappho. A Fragment' stands in it). Volume II's text layer returned an error at the Archive in session.
- Why seated: Merivale's fr. 31 in four stanzas that end at the failing of sight and sound, one of the renderings Wharton reprints (v7 §5.3).
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/merivale poems-1838

## Seat 08 — W. Mure, A Critical History of the Language and Literature of Antient Greece, vol. III (London, 1850)

- Works:
  - W. Mure, A Critical History of the Language and Literature of Antient Greece, vol. III (London, 1850)
- Language: eng
- Licence: Public domain everywhere (1850; Mure died 1860).
- Verified locus: Mure's contents: Sappho, her love for Phaon, her Leucadian leap (OCR) — '7. Her love for Phaon. Her lyeucadian leap.'
- Verified locus: Mure's appendix on Sappho's character (OCR) — 'On the personal characters of Anacreoii, Archilochus, and Sappho'
- Lines: 24,829 in 1 text file
- Scope: Volume III whole (book III, the lyric poets: Alcaeus, Sappho, Damophyla, Erinna).
- Why seated: The Victorian prosecution of Sappho's character, which Welcker's defence had provoked, in the history the English schools read.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/mure-critical-history-1850

## Seat 09 — A. C. Swinburne, Poems and Ballads (London, 1866)

- Works:
  - A. C. Swinburne, Poems and Ballads, First Series, Project Gutenberg #35402
- Language: eng
- Licence: Public domain everywhere (1866; Swinburne died 1909).
- Verified locus: Swinburne: Anactoria, with its Greek epigraph from fr. 1 — 'ANACTORIA [Greek: tinos au ty peithoi maps sageneusas philotata?] SAPPHO.'
- Verified locus: Swinburne: the speaker claims the future — 'Yea, though thou diest, I

say I shall not die.’
- Verified locus: Swinburne: Sapphics, its first line — ‘SAPPHICS All the night sleep came not upon my eyelids,’
- Lines: 10,161 in 1 text file
- Scope: The volume whole: Anactoria and Sapphics stand in it.
- Why seated: Anactoria, Sappho given a dramatic monologue, and Sapphics, the stanza in English; Anactoria’s speaker claims the future for the songs: ‘Yea, though thou diest, I say I shall not die.’
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainlayerliterature.org/originals/swinburn poems-and-ballads-1866

## Seat 10 — T. W. Higginson, Atlantic Essays (Boston, 1871), with ‘Sappho’ (1871)

- Works:
  - T. W. Higginson, Atlantic Essays (Boston: Osgood, 1871)
- Language: eng
- Licence: Public domain everywhere (1871; Higginson died 1911).
- Verified locus: Higginson’s ‘Sappho’, its opening (OCR) — ‘THE voyager in the -^gean Sea, who has grown weary of the prevailing barrenness of the Grecian Isles’
- Lines: 12,899 in 1 text file
- Scope: The volume whole; ‘Sappho’ is the essay of 1871.
- Why seated: The American defence of Sappho, by Dickinson’s correspondent and, with Todd, her first editor: the two ends of the future-reader genealogy meet in one editor.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainlayerliterature.org/originals/higginso atlantic-essays-1871

## Seat 11 — J. A. Symonds, Studies of the Greek Poets (London, 1873)

- Works:
  - J. A. Symonds, Studies of the Greek Poets (London: Smith, Elder, 1873)
- Language: eng
- Licence: Public domain everywhere (1873; Symonds died 1893).
- Verified locus: Symonds’s contents: the flourishing period of Lesbos, Sappho (OCR) — ‘The Flourishing Period of Lesbos. — Sappho.—Alczeus.—Anacreon’
- Verified locus: Symonds: Sappho simply sings her love — ‘Sappho simply sings her love ; Archilochus, his hatred’
- Lines: 19,171 in 1 text file
- Scope: The volume whole.
- Why seated: Symonds on the Lesbian lyric, the critic whose fr. 31 Wharton prints (v7 §5.3), in the first series of his Studies.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainlayerliterature.org/originals/symonds studies-greek-poets-1873

## Seat 12 — Renée Vivien, Sapho: traduction nouvelle avec le texte grec (Paris, 1903)

- Works:
  - R. Vivien, Sapho: traduction nouvelle avec le texte grec (Paris: Lemerre, 1903)
- Language: fra
- Licence: Public domain everywhere (1903; Vivien died 1909).
- Verified locus: Vivien's prose fr. 31, 'Ode à une Femme aimée' (OCR) — 'Ode à une Femme aimée Il me parait l'égal des Dieux'
- Verified locus: Vivien's prose fr. 31 carries the fifth stanza's opening — 'je semble presque une morte… Mais il faut oser tout…'
- Verified locus: Vivien's verse fr. 31, its first line — 'L'homme fortuné qu'enivre ta présence Me semble l'égal des Dieux'
- Lines: 3,567 in 1 text file
- Scope: The volume whole.
- Why seated: The French Sappho with the Greek facing, by a poet who answered the fragments in her own poems: fr. 31 given twice, as prose translation, which carries the fifth stanza's opening ('Mais il faut oser tout…'), and as the poem made from it.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainginglayerliterature.org/originals/vivien-sapho-1903

## Seat 13 — Bliss Carman, Sappho: One Hundred Lyrics (Boston, 1904; the printing of 1907)

- Works:
  - B. Carman, Sappho: One Hundred Lyrics (1907 printing), Project Gutenberg #12389
- Language: eng
- Licence: Public domain in the United States (published 1904) and in Canada and the EU (Carman died 1929).
- Verified locus: Roberts's introduction: restoring statues from a broken arm — 'to restore some statues of Polyclitus or Praxiteles of which he had but a broken arm'
- Verified locus: Roberts: each lost lyric imagined as discovered, then translated — 'Mr. Carman's method, apparently, has been to imagine each lost lyric as discovered, and then to translate it'
- Lines: 3,721 in 1 text file
- Scope: The volume whole.
- Why seated: The fragments completed as a hundred whole lyrics; Charles G. D. Roberts's introduction likens the method to restoring statues of Polyclitus or Praxiteles from a broken arm: closure as the stated method of a book.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainginglayerliterature.org/originals/carman-sappho-1904

## Seat 14 — H. T. Wharton, Sappho: Memoir, Text, Selected Renderings and a Literal Translation, 5th edn (London, 1908)

- Works:

  - H. T. Wharton, Sappho, 5th edn (London and New York: John Lane, 1908), Project Gutenberg #57390
- Language: eng
- Licence: Public domain everywhere (1908; Wharton died 1895).
- Verified locus: Wharton's edition statement: the fifth edition, 1908 — '*Fifth Edition. Fcap. 8vo. Pp.* xxxii+217.'
- Verified locus: Wharton's literal fr. 31: the closing the January composition aligns with — 'But I must dare all, since one so poor_ …'
- Lines: 6,960 in 1 text file
- Scope: The volume whole, with the renderings Wharton chose and the Greek in Gutenberg's transliteration.
- Why seated: The anthology the English tradition reached Sappho through, and the source the January composition's closing line aligns with (v7 §5.3).
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainglayerliterature.org/originals/wharton-sappho-1908

## Seat 15 — Two renderings: J. M. O'Hara, The Poems of Sappho: An Interpretative Rendition into English (Portland, 1910), and H. de Vere Stacpoole, Sappho: A New Rendering (London, 1920)

- Works:
  - J. M. O'Hara, The Poems of Sappho (Portland: Smith & Sale, 1910), Project Gutenberg #42166
  - H. de Vere Stacpoole, Sappho: A New Rendering (London: Hutchinson, 1920), Project Gutenberg #42543
- Language: eng
- Licence: Public domain in the United States (both published before 1931) and life-plus-seventy (O'Hara died 1944, Stacpoole 1951).
- Verified locus: O'Hara's title page (1910) — 'An Interpretative Rendition into English BY JOHN MYERS O'HARA PORTLAND: MDCCCCX'
- Verified locus: Stacpoole's preface, its opening — 'Sappho lies remote from us, beyond the fashions and the ages'
- Lines: 4,115 in 2 text files
- Scope: Both volumes whole.
- Why seated: Two English Sapphos of the generation before Lobel's edition (1925): an interpretative rendition and a new rendering, each with its own account of what a fragment asks of a translator.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainglayerliterature.org/originals/renderin 1910-1920

## Seat 16 — U. von Wilamowitz-Moellendorff, Sappho und Simonides: Untersuchungen über griechische Lyriker (Berlin, 1913)

- Works:
  - U. von Wilamowitz-Moellendorff, Sappho und Simonides (Berlin: Weidmann, 1913)
- Language: deu
- Licence: Public domain everywhere (1913; Wilamowitz died 1931).

- Verified locus: Wilamowitz: on Welcker's tracks — 'von ihren Versen in ihre Seele vorzudringen, auf Welckers Spuren.'
- Verified locus: Wilamowitz: no mascula Sappho — 'sie war keine mascula Sappho und unter die Suffragettes wäre sie nicht gegangen.'
- Lines: 18,318 in 1 text file
- Scope: The volume whole.
- Why seated: The German philology of Sappho in Wilamowitz's hands, with the reading of her circle that Parker's 'Sappho Schoolmistress' (1993) argues against.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/wilamowitz-sappho-und-simonides-1913

## Seat 17 — D. M. Robinson, Sappho and Her Influence (Boston, 1924), Our Debt to Greece and Rome

- Works:
  - D. M. Robinson, Sappho and Her Influence (Boston: Marshall Jones, 1924)
- Language: eng
- Licence: Public domain in the United States: published 1924, before 1931. Outside the United States the term runs from Robinson's death in 1958; the seat is held for the United States and the record says so.
- Verified locus: Robinson's epigraph (Lucy Milburn): nations yet unborn — 'This title till the stars do fall, Nations yet unborn shall call And glorify her name.'
- Verified locus: The series: Our Debt to Greece and Rome (OCR) — 'CONTRIBUTORS TO THE "OUR DEBT TO GREECE AND ROME FUND," '
- Lines: 11,855 in 1 text file
- Scope: The volume whole.
- Why seated: A reception history in the series Our Debt to Greece and Rome: appreciations ancient and modern, the life, and the influence on later poets named in its title.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/robinson-sappho-and-her-influence-1924

## Seat 18 — E. M. Cox, The Poems of Sappho, with Historical and Critical Notes, Translations, and a Bibliography (London and New York, 1925)

- Works:
  - E. M. Cox, The Poems of Sappho (London: Williams & Norgate; New York: Scribner, 1925)
- Language: eng
- Licence: Public domain in the United States: published 1925, before 1931. Outside the United States the term runs from Cox's death, which was not established in session; the seat is held for the United States and the record says so.
- Verified locus: Cox's bibliography: the 1680 English Longinus, the second translation of fr. 31 (OCR) — 'translated out of French by Mr. J. Pulteney. London, 1680. 8vo. Second translation of'
- Verified locus: Cox's bibliography: Dacier's Sappho of 1681 (OCR) — 'Les Poesies d'Anacréon et de Sappho traduites de Grec en Francois avec des Remarques. Paris, 1681.'

- Lines: 5,652 in 1 text file
- Scope: The volume whole.
- Why seated: The Greek text with notes, translations and a bibliography of editions: the reception inventoried the year Lobel's edition appeared.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/cox-poems-of-sappho-1925

## Seat 19 — The remembrance fragments in their carriers: Dio Chrysostom Or. 37 (fr. 147), Plutarch's Coniugalia praecepta and Quaestiones convivales (fr. 55), Stobaeus 3.4 (fr. 55), and P.Oxy. XV (Sappho Book IV; Ibycus to Polycrates)

- Works:
  - Dio Chrysostom, Orationes, ed. H. von Arnim (Berlin, 1893–96), Perseus tlg0612.tlg001 grc2 (Or. 37.47: fr. 147)
  - Plutarch, Coniugalia praecepta, ed. G. N. Bernardakis (Leipzig, 1888), Perseus tlg0007.tlg078 grc2 (145f–146a: fr. 55)
  - Plutarch, Quaestiones convivales, ed. G. N. Bernardakis (Leipzig, 1892), Perseus tlg0007.tlg112 grc2 (646e–f: fr. 55)
  - Ioannis Stobaei Anthologium, ed. C. Wachsmuth and O. Hense, vol. III (Berlin: Weidmann, 1894), Book III (3.4.12: fr. 55)
  - B. P. Grenfell and A. S. Hunt (eds.), The Oxyrhynchus Papyri XV (London, 1922), with 1787 (Sappho, Book IV) and 1790 (Ibycus)
- Language: grc, lat, eng
- Licence: Perseus Digital Library TEI under CC BY-SA 4.0 (the packaging); von Arnim's Dio (1893) and Bernardakis's Plutarch (1888, 1892) in the public domain. Hense's Stobaeus (1894; Hense died 1931) and Grenfell and Hunt's Oxyrhynchus Papyri XV (1922; Grenfell died 1926, Hunt 1934) in the public domain everywhere.
- Verified locus: Dio Chrysostom Or. 37.47 (Favorinus): fr. 147, 'finely said by Sappho' — 'μνάσεσθαί τινά φαμι καὶ ἕτερον ἀμμέων. πάνυ γὰρ καλῶς εἶπεν ἡ Σαπφώ'
- Verified locus: Dio 37.47: Hesiod on undying report, and the speaker's own statue set up beside the goddess — 'φήμη δ' οὔτις πάμπαν ἀπόλλυται, ἥντινα λαοὶ πολλοὶ φημίξωσι· θεός νύ τίς ἐστι καὶ αὐτή. ἐγώ σε ἀναστήσω παρὰ τῇ θεῷ'
- Verified locus: Plutarch, Coniugalia praecepta 145f–146a: Sappho proud of the καλλιγραφία of her songs, writing to a rich woman — 'διὰ τὴν ἐν τοῖς μέλεσι καλλιγραφίαν ἐφρόνει τηλικοῦτον ὥστε γράψαι πρός τινα πλουσίαν'
- Verified locus: Plutarch, Coniugalia praecepta (fr. 55, with the editor's text from 646f): no memory of you — 'κατθανοῦσα δὲ κείσεαι, οὐδέ τις μναμοσύνα σέθεν ἔσεται'
- Verified locus: Plutarch, Quaestiones convivales 646e–f: Sappho to an unmusical and unlearned woman — 'μεμνῆσθαί μοι δοκῶ Σαπφοῦς λεγούσης πρός τινα τῶν ἀμούσων καὶ ἀμαθῶν γυναικῶν'
- Verified locus: Stobaeus 3.4.12 (Hense): Sappho to an uneducated woman (OCR) — 'Σαπφοῦς πρὸς ἀπαίδευτον γυναῖκα'
- Verified locus: P.Oxy. XV 1787: Sappho, Book IV (OCR) — '1787. SAPPHO, BOOK iv.'
- Verified locus: P.Oxy. XV 1790 (Ibycus): Polycrates promised imperishable fame (OCR) — 'In the penultimate line the author addresses Polycrates, to whom he ascribes imper-

ishable fame.’
- Lines: 75,320 in 5 text files
- Scope: The carriers whole: Dio’s orations, the two Plutarch treatises, Stobaeus’s third book, and the papyrus volume.
- Why seated: The ancient dossier of #1548 Part I §3 in the books that carry it. Dio’s Corinthian oration (generally given to Favorinus) quotes fr. 147 with Hesiod on undying report and the speaker’s own statue; Plutarch quotes fr. 55, the unremembered woman, and says Sappho was proud of the καλλιγραφία in her songs, enough to write to a rich woman; Stobaeus files the same lines under ‘To an uneducated woman’; P.Oxy. XV prints Sappho’s fourth book and the Ibycus poem that promises Polycrates imperishable fame. The ancient record holds remembrance claims, and the seat holds them where they stand.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/remembr dossier

## Seat 20 — The Greek Anthology, ed. and trans. W. R. Paton, vols. II–III (London, 1917), via Perseus: the epigrams on Sappho (AP 7 and 9)

- Works:
  - The Greek Anthology, ed. W. R. Paton, vol. II (Book 7, the sepulchral epigrams), Perseus tlg7000.tlg001 grc7
  - The Greek Anthology, ed. W. R. Paton, vol. III (Book 9, the declamatory epigrams), Perseus tlg7000.tlg001 grc8
- Language: grc
- Licence: Perseus Digital Library TEI under CC BY-SA 4.0 (the packaging); Paton’s edition is in the public domain everywhere (published 1917; Paton died 1921).
- Verified locus: AP 7.15 (Antipater): ‘my name is Sappho’ — ‘οὔνομά μευ Σαπφώ. τόσσον δ’ ὑπερέσχον ἀοιδὰν’
- Verified locus: AP 7.16 (Pinytus): the tomb holds the bones and mute name; her wise words are immortal — ‘ὀστέα μὲν καὶ κωφὸν ἔχει τάφος οὔνομα Σαπφοῦς·’
- Verified locus: AP 7.17 (Tullius Laurea): the stranger at the Aeolian tomb — ‘Αἰολικὸν παρὰ τύμβον ἰών, ξένε, μή με θανοῦσαν’
- Verified locus: AP 9.506 (attributed to Plato): Sappho the tenth Muse — ‘ἠνίδε καὶ Σαπφὼ Λεσβόθεν ἡ δεκάτη.’
- Verified locus: AP 9.521: the Muses grant Sappho imperishable speech — ‘σοὶ γὰρ ῥῆσιν ἐνεύσαμεν ἄφθιτον εἶμεν,’
- Lines: 11,406 in 2 text files
- Scope: The two volumes whole.
- Why seated: The ancient reception of Sappho in the epigram, where the future reader is the stranger the tomb addresses: the epitaphs of Book 7 (Antipater, Pinytus’s ‘the tomb holds the bones and the mute name of Sappho, but her wise words are immortal’, Tullius Laurea’s ‘stranger’ at the Aeolian tomb, Nossis) and the declamations of Book 9 (the tenth Muse of the epigram given to Plato; the Muses’ grant of ‘imperishable speech’).
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/antholog sappho-epigrams

## Seat 21 — H. W. Smyth, Greek Melic Poets (London, 1900)

- Works:
  - H. W. Smyth, Greek Melic Poets (London: Macmillan, 1900)
- Language: grc, eng
- Licence: Public domain everywhere (1900; Smyth died 1937).
- Verified locus: Smyth prints fr. 147 under Horace's 'non omnis moriar' (OCR) — 'SAPPHO. X. (32). NON OMNIS MORIAR.'
- Verified locus: Smyth's fr. 147 (OCR) — 'Μνάσεσθαί τινά φαμι καὶ ὕστερον ἀμμέων.'
- Verified locus: Smyth prints fr. 55 under 'Neglect of the Muses' (OCR) — 'XXIV. (68). NEGLECT OF THE MUSES. Κατθάνοισα δὲ κείσεαι'
- Lines: 41,525 in 1 text file
- Scope: The volume whole: text, introduction and commentary.
- Why seated: The school commentary on the melic poets in English, whose headings carry a reading: fr. 147 is printed under 'NON OMNIS MORIAR', Horace's line at the head of Sappho's, and fr. 55 under 'NEGLECT OF THE MUSES'.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainglayerliterature.org/originals/smyth-greek-melic-poets-1900

## Seat 22 — R. C. Jebb, The Growth and Influence of Classical Greek Poetry (London and Boston, 1893)

- Works:
  - R. C. Jebb, The Growth and Influence of Classical Greek Poetry (Boston: Houghton Mifflin, 1893)
- Language: eng
- Licence: Public domain everywhere (1893; Jebb died 1905).
- Verified locus: Jebb: Sappho's period, and the mass of fiction or calumny (OCR) — 'From the mass of fiction or calumny which later literature'
- Lines: 11,036 in 1 text file
- Scope: The volume whole.
- Why seated: The Victorian account of Greek lyric's transmission and influence, Sappho's period and the 'mass of fiction or calumny' that later literature made of her, in the lectures given at Johns Hopkins in 1892.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainglayerliterature.org/originals/jebb-growth-and-influence-1893

## Seat 23 — Wikipedia, 'Sappho', revision 1384043521 (2026-11-06T07:52:21Z), wikitext

- Works:
  - Wikipedia, 'Sappho', revision 1384043521 of 2026-11-06, the wikitext as served
- Language: eng
- Licence: Wikipedia text under CC BY-SA 4.0, as the site states.
- Verified locus: Wikipedia, 'Ancient editions': the 'some scholars' sentence and its one footnote — 'Some scholars believe that she wrote her own poetry down for future readers; others that if she wrote her works down it was as an aid to reperformance rather

than as a work of literature in its own right.{{sfn|Lardinois|2008|pp=79–80}}’
- Lines: 327 in 1 text file
- Scope: The article whole, at one revision.
- Why seated: The head of the chain #1548 Part I §1 resolves: ‘Some scholars believe that she wrote her own poetry down for future readers’, with its single footnote to Lardinois 2008, 79–80, the chapter written to argue the other side. The revision is pinned so that the sentence can be read as it stood when the seating was made.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainginglayerliterature.org/originals/wikipedia-sappho-20261106

# Part B — The future reader

## Seat 24 — Cicero, Tusculanae Disputationes, ed. M. Pohlenz (Leipzig, 1918), via Perseus

- Works:
  - Cicero, Tusculanae Disputationes, ed. Pohlenz (Perseus phi0474.phi049, lat2)
- Language: lat
- Licence: Perseus Digital Library TEI under CC BY-SA 4.0 (the packaging); Pohlenz’s edition is in the public domain in the United States (published 1918).
- Verified locus: Ennius’s epitaph as Cicero quotes it (Tusc. 1.34) — ‘volito vivos per ora virum.’
- Lines: 1,198 in 1 text file
- Scope: The five books whole.
- Why seated: Ennius’s epitaph as Cicero quotes it, ‘volito vivos per ora virum’ (Tusc. 1.34): the poet living in the mouths of men, stratum IV of #1548’s genealogy; the library’s Cicero seat (EA-CORPORA-13/03) holds other works.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainginglayerliterature.org/originals/cicero-tusculanae

## Seat 25 — Dante Alighieri, La Divina Commedia (Italian; the Project Gutenberg text)

- Works:
  - Dante, La Divina Commedia, complete, Project Gutenberg #1000
- Language: ita
- Licence: Public domain everywhere (Dante died 1321); the Gutenberg file under its licence.
- Verified locus: Inf. 8.94: ‘Pensa, lettor’ — ‘Pensa, lettor, se io mi sconfortai nel suon de le parole maladette’
- Verified locus: Par. 2.1: the readers in the little boat — ‘O voi che siete in piccioletta barca, desiderosi d’ascoltar’
- Lines: 20,251 in 1 text file
- Scope: The poem whole.
- Why seated: The addresses to the reader (‘Pensa, lettor’, Inf. 8.94 and after; ‘O voi che siete in piccioletta barca’, Par. 2.1), the corpus of Auerbach’s ‘Dante’s Addresses to the

Reader' (1954), stratum VI.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainlayerliterature.org/originals/dante-commedia

## Seat 26 — Geoffrey Chaucer, Troilus and Criseyde (the Project Gutenberg text)

- Works:
  - Chaucer, Troilus and Criseyde, Project Gutenberg #257
- Language: enm
- Licence: Public domain everywhere (Chaucer died 1400); the Gutenberg file under its licence.
- Verified locus: Troilus 5.1786: the envoi — 'Go, litel book, go litel myn tragedie,'
- Verified locus: Troilus 5.1795: against miswriting — 'So preye I god that noon miswryte thee,'
- Lines: 9,892 in 1 text file
- Scope: The poem whole.
- Why seated: The envoi 'Go, litel book, go litel myn tragedie' (5.1786) and the stanza after it on scribal miswriting: the book dispatched to readers it cannot choose, with its transmission in view, stratum VI.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainlayerliterature.org/originals/chaucer-troilus

## Seat 27 — William Shakespeare, Sonnets (1609; the Project Gutenberg text in modern spelling)

- Works:
  - Shakespeare's Sonnets, Project Gutenberg #1041 (modern spelling; the quarto's numbering)
- Language: eng
- Licence: Public domain everywhere (1609); the Gutenberg file under its licence.
- Verified locus: Sonnet 81: eyes not yet created — 'Your monument shall be my gentle verse, Which eyes not yet created shall o'er-read;'
- Verified locus: Sonnet 55: not marble — 'Not marble, nor the gilded monuments Of princes, shall outlive this powerful rhyme;'
- Lines: 3,005 in 1 text file
- Scope: The 154 sonnets whole. The 1609 quarto's own spelling is not seated; this text is modernized.
- Why seated: The English monumentum: 18, 55, 65, 107, and 81's 'Which eyes not yet created shall o'er-read', the future reader stated as plainly as the language allows, stratum VI.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainlayerliterature.org/originals/shakespe sonnets

## Seat 28 — John Milton, Paradise Lost (1674 text; the Project Gutenberg text)

- Works:
  - Milton, Paradise Lost, Project Gutenberg #26
- Language: eng
- Licence: Public domain everywhere (1674); the Gutenberg file under its licence.
- Verified locus: Paradise Lost 7.31: fit audience, though few — 'Urania, and fit audience find, though few.'
- Lines: 11,109 in 1 text file
- Scope: The poem whole.
- Why seated: 'fit audience find, though few' (7.31): the future reader as select, stratum VI.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/milton-paradise-lost

## Seat 29 — The Romantic culture of posterity in its own words: Wordsworth (1815), Keats (1818), Shelley (1821), Stendhal (1839)

- Works:
  - The Prose Works of William Wordsworth, ed. A. B. Grosart, 3 vols. (London, 1876), Project Gutenberg #16550 (the letters to Lady Beaumont, 1807, and the Essay, Supplementary to the Preface, 1815)
  - Letters of John Keats to His Family and Friends, ed. S. Colvin (London, 1891), Project Gutenberg #35698
  - P. B. Shelley, A Defence of Poetry and Other Essays, Project Gutenberg #5428
  - Stendhal, La Chartreuse de Parme (1839), Project Gutenberg #796
- Language: eng, fra
- Licence: Public domain everywhere (Wordsworth died 1850, Keats 1821, Shelley 1822, Stendhal 1842; Grosart's edition 1876, Colvin's 1891); the Gutenberg files under their licence.
- Verified locus: Wordsworth to Lady Beaumont (1807), Coleridge's remark — 'every great and original writer, in proportion as he is great or original, must himself create the taste by which he is to be relished'
- Verified locus: Wordsworth, Essay, Supplementary to the Preface (1815) — 'has had the task of *creating* the taste by which he is to be enjoyed'
- Verified locus: Keats to George and Georgiana Keats (October 1818) — 'I think I shall be among the English Poets after my death.'
- Verified locus: Shelley, A Defence of Poetry (1821) — 'the mirrors of the gigantic shadows which futurity casts upon the present'
- Verified locus: Stendhal, La Chartreuse de Parme, the last line — 'TO THE HAPPY FEW'
- Lines: 92,013 in 4 text files
- Scope: The four texts whole.
- Why seated: Stratum VII, the posterity Bennett's Romantic Poets and the Culture of Posterity (1999) reads as a poetics: the writer who 'must himself create the taste by which he is to be relished' (Wordsworth's letter of 1807, giving it as Coleridge's remark; the Essay of 1815 has 'the task of creating the taste by which he is to be enjoyed'),

‘among the English Poets after my death’, poets as ‘mirrors of the gigantic shadows which futurity casts upon the present’, and the novel dedicated at its last line ‘TO THE HAPPY FEW’. Nietzsche’s ‘Einige werden posthum geboren’ is seated at EA-CORPORA-27/03 (nietzsche, text/ecce-homo-pg.txt).

- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainglayerliterature.org/originals/romantic posterity

## Seat 30 — Emily Dickinson, Poems, Three Series, ed. M. L. Todd and T. W. Higginson (Boston, 1890–1896)

- Works:
  - Poems by Emily Dickinson, Three Series, Complete, ed. Todd and Higginson, Project Gutenberg #12242
- Language: eng
- Licence: Public domain everywhere (Dickinson died 1886; published 1890–1896); the Gutenberg file under its licence.
- Verified locus: Dickinson: the letter to the world — ‘This is my letter to the world, That never wrote to me,’
- Lines: 10,690 in 1 text file
- Scope: The three series whole, as Todd and Higginson edited them. The manuscripts are seated at EA-CORPORA-02/14 (dickinson-mss).
- Why seated: ‘This is my letter to the world, / That never wrote to me’: the dispatch to unknown readers, edited for its first readers by the same Higginson whose ‘Sappho’ is 36/10, stratum VIII.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainglayerliterature.org/originals/dickinson poems-1890-1896

## Seat 31 — Е. А. Боратынский, «Мой дар убог и голос мой не громок» (1828), Wikisource (ru)

- Works:
  - Боратынский, «Мой дар убог и голос мой не громок» (1828), ru.wikisource
- Language: rus
- Licence: Public domain everywhere (1828; Baratynsky died 1844). The Wikisource page’s text under CC BY-SA 4.0 for the site’s contributions.
- Verified locus: Baratynsky: the reader found in posterity — ‘И как нашёл я друга в поколеньи, Читателя найду в потомстве я.’
- Verified locus: The page’s commentary, Mandelstam’s ‘О собеседнике’: the letter in the bottle — ‘Письмо, запечатанное в бутылке, адресовано тому, кто найдет её.’
- Lines: 64 in 1 text file
- Scope: The poem whole.
- Why seated: ‘И как нашёл я друга в поколенье, / Читателя найду в потомстве я’: the reader found in posterity, the poem Mandelstam’s ‘О собеседнике’ (1913) opens from, the first link of the Russian line in stratum VIII. The page’s commentary quotes the bottle passage of «О собеседнике»: ‘Письмо, запечатанное в бутылке, адресовано тому, кто найдет её.’ The essay whole is a declared absence.

- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainginglayerliterature.org/originals/baratynsmoi-dar-ubog

### Seat 32 — K. M. Trauth, S. C. Hora and R. V. Guzowski, Expert Judgment on Markers to Deter Inadvertent Human Intrusion into the Waste Isolation Pilot Plant, SAND92-1382 (Albuquerque, 1993)

- Works:
  - Trauth, Hora and Guzowski, SAND92-1382, Unlimited Release (Sandia National Laboratories, November 1993)
- Language: eng
- Licence: SAND92-1382 is an Unlimited Release of Sandia National Laboratories, prepared for the United States Department of Energy; the Internet Archive item is marked Public Domain Mark 1.0.
- Verified locus: SAND92-1382, Unlimited Release (OCR) — ‘Unlimited Release Printed November 1993 Expert Judgment on Markers to Deter’
- Verified locus: The drafted message (OCR) — ‘This place is not a place of honor…no highly esteemed deed is commemorated here’
- Lines: 18,441 in 1 text file
- Scope: The report whole, with its appendices (the two expert teams’ reports).
- Why seated: Stratum XI, the literal engineering turn: a message designed for readers ten thousand years out, with its drafted text, ‘This place is not a place of honor’, and its problem stated as design: deixis that survives the loss of its context.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainginglayerliterature.org/originals/wipp-markers-sandia-1993

## Part F — The jealousy reading (v1.1)

### Seat 33 — G. Hermann, Elementa doctrinae metricae (Leipzig, 1816)

- Works:
  - G. Hermann, Elementa doctrinae metricae (Lipsiae: apud Gerh. Fleischerum, 1816), the Library of Congress copy
- Language: lat, grc
- Licence: Public domain everywhere (1816; Hermann died 1848).
- Verified locus: Hermann 1816: the jealousy reading stated as the sense of fr. 31’s last line (OCR) — ‘Si hic, quemputo, sensus est horum verborum, invidens Sap- pho viro illi, omnia sibi audenda dicit, quoniam puellam nimis securam amore illius calefieri sentiat.’
- Verified locus: Hermann: the last line held to be the poet’s words, not her quoter’s (OCR) — ‘Vltimum versum non scri- ptoris, qui affert carmen hoc, sed ipsius poetriae verha continere’
- Lines: 44,862 in 1 text file
- Scope: The book whole.
- Why seated: Hermann’s conjectured close of fr. 31, and with it the jealousy reading stated as the sense of the last line: ‘invidens Sappho viro illi, omnia sibi audenda dicit’. Welcker answers it the same year (36/06), naming it (‘Darum hat Hermann einen an-

dern Schluß erfunden’) and denying the jealousy (‘nicht, wie man irrig gewähnt hat, aus dunkler Eifersucht’).
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainglayerliterature.org/originals/hermann elementa-1816

## Seat 34 — Plutarch, Demetrius and Amatorius (Perseus)

- Works:
  - Plutarch, Demetrius, ed. B. Perrin (Loeb, 1920), Perseus tlg0007.tlg057 grc2 (38: Erasistratus reads the symptoms of fr. 31 in Antiochus)
  - Plutarch, Amatorius, ed. G. N. Bernardakis (Leipzig, 1892), Perseus tlg0007.tlg113 grc2 (18, 763a: fr. 31 as love at the beloved’s appearing)
- Language: grc
- Licence: Perseus Digital Library TEI under CC BY-SA 4.0 (the packaging); the edition in the public domain (Perrin’s Lives, 1920, and Bernardakis’s Moralia, 1892).
- Verified locus: Plutarch, Demetrius 38: the things of Sappho in Antiochus at Stratonice’s coming — ‘ἐγίνετο τὰ τῆς Σαπφοῦς ἐκεῖνα περὶ αὐτὸν πάντα, φωνῆς ἐπίσχεσις, ἐρύθημα πυρῶδες, ὄψεων ὑπολείψεις, ἱδρῶτες ὀξεῖς’
- Verified locus: Plutarch, Amatorius 18 (763a): fr. 31 as what happens at the beloved’s appearing — ‘ἐν οἷς ἡ καλὴ Σαπφὼ λέγει τῆς ἐρωμένης ἐπιφανείσης τήν τε φωνὴν ἴσχεσθαι’
- Lines: 592 in 2 text files
- Scope: The two works whole.
- Why seated: The two ancient readings of fr. 31’s symptoms as love: the physician’s diagnosis in the Life (Erasistratus finds in Antiochus ‘the things of Sappho’, the stepmother the cause) and the Amatorius’s quotation of the poem as what love does at the beloved’s appearing, the passage Smyth (36/21) cites against the jealousy reading.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainglayerliterature.org/originals/plutarch-demetrius-amatorius

## Seat 35 — The Erasistratus story in its other carriers: Valerius Maximus 5.7 ext. 1 and Appian, Syriaca 59–61 (Perseus)

- Works:
  - Valerius Maximus, Facta et dicta memorabilia, ed. C. Kempf (Leipzig, 1888), Perseus phi1038.phi001 lat1
  - Appian, Syriaca, ed. L. Mendelssohn and P. Viereck, via Perseus tlg0551.tlg013 grc2
- Language: lat, grc
- Licence: Perseus Digital Library TEI under CC BY-SA 4.0 (the packaging); the edition in the public domain (Kempf’s Valerius, 1888; White’s Appian, 1899).
- Verified locus: Valerius Maximus 5.7 ext. 1: the physician reads the blush and the pallor — ‘ut eum ad introitum Stratonices rubore perfundi et spiritu increbrescere eaque egrediente pallescere’
- Verified locus: Appian, Syriaca 59: Erasistratus names the woman — ‘ὁ Ἐρασίστρατος ἔφη· τῆς ἐμῆς γυναικὸς ἐρᾷ’
- Lines: 2,465 in 2 text files
- Scope: The two works whole.

- Why seated: The story of Antiochus and Stratonice without Sappho's name: the symptoms read by a physician as love for a woman the patient may not have, the frame in which fr. 31's body becomes a case history.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/erasistratus-witnesses

## Seat 36 — Aulus Gellius, Noctes Atticae (Perseus)

- Works:
  - A. Gellius, Noctes Atticae, ed. C. Hosius (Leipzig, 1903), Perseus phi1254.phi001 lat2 (19.9: Valerius Aedituus)
- Language: lat
- Licence: Perseus Digital Library TEI under CC BY-SA 4.0 (the packaging); the edition in the public domain (Hosius's edition, 1903).
- Verified locus: Gellius 19.9.11: Valerius Aedituus, the Latin fr. 31 before Catullus — 'Aeditui versus: Dicere cum conor curam tibi, Pamphila, cordis, Quid mi abs te quaeram? verba labris abeunt'
- Lines: 8,563 in 1 text file
- Scope: The twenty books whole.
- Why seated: 19.9, where Julianus has the early Latin love epigrams recited, Valerius Aedituus's among them, the Roman fr. 31 before Catullus: speech failing, sweat, the heart giving out.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/gellius-noctes-atticae

## Seat 37 — Maximus of Tyre, Dissertationes (First1KGreek)

- Works:
  - Maximus Tyrius, Philosophumena, ed. H. Hobein (Leipzig, 1910), First1KGreek tlg0563.tlg001 1st1K-grc1
- Language: grc
- Licence: First1KGreek TEI under CC BY-SA 4.0 (the packaging); Hobein's edition (Leipzig, 1910) in the public domain in the United States.
- Verified locus: Maximus of Tyre 18.9: Sappho's rivals as Socrates's — 'ὅ τιπερ Σωκράτει οἱ ἀντίτεχνοι, Πρόδικος καὶ Γοργίας καὶ Θρασύμαχος καὶ Πρωταγόρας, τοῦτο τῇ Σαπφοῖ Γοργὼ καὶ Ἀνδρομέδα'
- Lines: 4,330 in 1 text file
- Scope: The forty-one discourses whole.
- Why seated: Or. 18.9, Sappho's art of love set beside Socrates's, her rivals beside his (Gorgo and Andromeda against Prodicus and Gorgias): the writer read as the lover and the lover read through the philosopher.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/maximus-tyrius

## Seat 38 — J. Racine, Phèdre (1677), in the Didot edition (Paris, 1854), Wikisource (fr)

- Works:
  - Racine, Phèdre, Didot 1854, Acte I, fr.wikisource
  - Racine, Phèdre, Didot 1854, Acte II, fr.wikisource
  - Racine, Phèdre, Didot 1854, Acte III, fr.wikisource
  - Racine, Phèdre, Didot 1854, Acte IV, fr.wikisource
  - Racine, Phèdre, Didot 1854, Acte V, fr.wikisource
- Language: fra
- Licence: Public domain everywhere (1677; Racine died 1699). The Wikisource page's text under CC BY-SA 4.0 for the site's contributions.
- Verified locus: Racine, Phèdre I.3: the avowal — 'Je le vis, je rougis, je pâlis à sa vue ;'
- Lines: 4,026 in 5 text files
- Scope: The five acts whole, in the Didot edition of 1854 as Wikisource gives it.
- Why seated: Phèdre's avowal (I.3), the symptoms of fr. 31 given to a stepmother's forbidden love, the case of the Erasistratus story turned round, in the same years as Boileau's Traité (36/02).
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/racine-phedre

## Seat 39 — T. Smollett, The Adventures of Roderick Random (1748), the Project Gutenberg text

- Works:
  - Smollett, The Adventures of Roderick Random, Project Gutenberg #4085
- Language: eng
- Licence: Public domain everywhere (1748; Smollett died 1771); the Gutenberg file under its licence.
- Verified locus: Smollett's fr. 31, its added close — 'Unheard I mourn, unknown I sigh, Unfriended live, unpitied die!'
- Lines: 17,600 in 1 text file
- Scope: The novel whole.
- Why seated: The fr. 31 Smollett gives his hero, with a final stanza of its own ('Unheard I mourn, unknown I sigh'), the added continuation Closing the Fragment v7 §6.4 cites from Wharton, here in its novel.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: traininglayerliterature.org/originals/smollett-roderick-random

## Seat 40 — Wikipedia, 'Sappho 31', revision 1375954224 of 2026-09-21

- Works:
  - Wikipedia, 'Sappho 31', revision 1375954224 of 2026-09-21, the wikitext as served
- Language: eng
- Licence: Wikipedia text under CC BY-SA 4.0, as the site states.
- Verified locus: Wikipedia, 'Sappho 31': the jealousy reading dated to the eighteenth century — 'As far back as the eighteenth century, it has been proposed that the poem is

about Sappho's jealousy of the man who sits with her beloved.'
- Verified locus: Wikipedia, 'Sappho 31': the first modern translations through Catullus — 'The first translations of the poem into modern languages derived from [[Catullus]]' re-visitation of the poem, [[Catullus 51]], painting Sappho with a green taint of jealousy.'
- Lines: 140 in 1 text file
- Scope: The article at one revision.
- Why seated: The encyclopedia's account of the poem, its interpretation and its reception, at the revision current when the reception study opened: the readings it reports for the speaker's state, the jealousy reading among them, as a composition layer is likely to meet them.
- Files: the seat — source.json, MANIFEST.sha256. Shelf: trainingslayerliterature.org/originals/wikipedia/sappho-31

## Part C — Cross-references: the strata already seated

The library already held these texts when the seating was asked for; they are entered here by reference to the seat that holds them, with the locus asserted present in the seated text and the text's SHA-256 at the time of this seating. Nothing is re-seated.

| Stratum | Locus | Seat | Text | Found |
|---|---|---|---|---|
| Sappho's reception | fr. 31.17 as Longinus carries it, the line every closure answers | EA-CORPORA-01/10 (sappho) | text/fr31-diplomatic.txt | 31.17 ἀλλὰ πᾶν τολματόν, ἐπεὶ καὶ πένητα |
| Sappho's reception | [Longinus] 10.2: the sole carrier of fr. 31, breaking off in the fifth stanza | EA-CORPORA-01/06 (longinus) | text/DeSublimitate.txt | ἀλλὰ πᾶν τολματόν, ἐπεὶ καὶ πένητ |
| Sappho's reception | Catullus 51, the Latin answer to fr. 31 | EA-CORPORA-01/02 (catullus) | text/Catullus.txt | Ille mi par esse deo videtur |
| Sappho's reception | Ovid, Heroides 15 (Sappho Phaoni), the epistle Pope renders (36/04): the letter known by its hand | EA-CORPORA-29/03 (ovid) | text/heroides.txt | Ecquid, ut adspecta est studiosae littera dextrae |
| IX. the jealousy reading | Lucretius, DRN 3.155–58: fr. 31's symptoms moved into fear | EA-CORPORA-02/06 (lucretius) | text/drn.txt | corpore et infringi linguam vocemque aboriri, |

| Stratum | Locus | Seat | Text | Found |
|---|---|---|---|---|
| IX. the jealousy reading | Lucretius, DRN 4.1139–40: the lover’s suspicion of a look given to another | EA-CORPORA-02/06 (lucretius) | text/drn.txt | aut nimium iactare oculos aliumve tueri |
| IX. the jealousy reading | Theocritus 2.106–08: Simaetha at Delphis’s coming, fr. 31’s symptoms in a jilted woman’s spell | EA-CORPORA-01/03 (theocritus) | text/Idylls.txt | πᾶσα μὲν ἐψύχθην χιόνος πλέον, ἐν δὲ μετώπῳ |
| IX. the jealousy reading | Apollonius, Argonautica 3.962–63: Medea at Jason’s appearing | EA-CORPORA-16/01 (apollonius) | text/tlg001.txt | ἐκ δ’ ἄρα οἱ κραδίη στηθέων πέσεν, ὄμματα δ’ αὖτως ἤχλυσαν |
| IX. the jealousy reading | Horace, Odes 2.13.24–25: Sappho complaining of the girls of her city | EA-CORPORA-29/02 (horace) | text/carmina.txt | Aeoliis fidibus querentem |
| IX. the jealousy reading | Ovid, Tristia 2.365: what Sappho taught but love | EA-CORPORA-29/03 (ovid) | text/tristia.txt | Lesbia quid docuit Sappho, nisi amare, puellas? |
| IX. the jealousy reading | Herodotus 2.135: Sappho mocks her brother in song over Rhodopis | EA-CORPORA-07/01 (herodotus) | text/book-02.txt | ἐν μέλεϊ Σαπφὼ πολλὰ κατεκερτόμησέ μιν |
| IX. the jealousy reading | Athenaeus 13.596b: Doricha, whom Sappho attacked as her brother’s beloved | EA-CORPORA-31/01 (athenaeus) | text/deipnosophistai-kaibel.txt | Δωρίχαν τε, ἣν ἡ καλὴ Σαπφὼ ἐρωμένην γενομένην Χαράξου τοῦ ἀδελφοῦ αὐτῆς |

| Stratum | Locus | Seat | Text | Found |
|---|---|---|---|---|
| IX. the jealousy reading | Welcker 1816 names Hermann's close (OCR) | EA-CORPORA-36/06 (welcker-sappho-1816) | text/welcker-1816.ocr.txt | Darum hat Hermann einen andern Schluß erfunden, (Elem.-doctr metr. p. 629.) |
| IX. the jealousy reading | Welcker 1816: the passion of the poem from love, not dark jealousy (OCR) | EA-CORPORA-36/06 (welcker-sappho-1816) | text/welcker-1816.ocr.txt | nicht, wie man er irrig gewa□hnt hat, aus dunkler Eiferfucht |
| IX. the jealousy reading | Welcker 1816: jealousy strikingly rare in the old poets (OCR) | EA-CORPORA-36/06 (welcker-sappho-1816) | text/welcker-1816.ocr.txt | von Eiferfucht, die bey den alten Dichtern u□berhaupt auffal□ lend felten vorkommt |
| IX. the jealousy reading | Smyth 1900 on fr. 31: not an expression of jealousy | EA-CORPORA-36/21 (smyth-greek-melic-poets-1900) | text/smyth-1900.ocr.txt | It is not an expression of jealousy. |
| IX. the jealousy reading | Wilamowitz 1913 on fr. 130: a confession of jealousy | EA-CORPORA-36/16 (wilamowitz-sappho-und-simonides-1913) | text/wilamowitz-1913.ocr.txt | Ein Liebesgedicht an sie fing mit dem leiden-schaftlichen Geständnis der Eifersucht an |
| IX. the jealousy reading | The Spectator on jealousy, with Horace's ode to Lydia | EA-CORPORA-36/03 (spectator-229-1711) | text/spectator-1891.txt | Jealousie is admirably described in this View by *Horace* in his Ode to *Lydia* |
| II. kleos-futurity | Il. 6.357–58, Helen: a subject of song for men to come | EA-CORPORA-12/01 (homer) | text/tlg001-Iliad.txt | ἀνθρώποισι πελώμεθ' ἀοίδιμοι ἐσσομένοισι |
| II. kleos-futurity | Od. 8.579–80, Alcinous: ruin spun so that there be song for those to come | EA-CORPORA-12/01 (homer) | text/tlg002-Odyssey.txt | ἵνα ᾖσι καὶ ἐσσομένοισιν ἀοιδή |

| Stratum | Locus | Seat | Text | Found |
|---|---|---|---|---|
| III. prose charter | Herodotus, proem: that what men have done not fade with time | EA-CORPORA-07/01 (herodotus) | text/book-01.txt | τῷ χρόνῳ ἐξίτηλα γένηται |
| III. prose charter | Thucydides 1.22.4: a possession for all time, set against the prize-piece for the moment's hearing | EA-CORPORA-07/02 (thucydides) | text/book-01.txt | κτῆμά τε ἐς αἰεὶ μᾶλλον ἢ ἀγώνισμα ἐς τὸ παραχρῆμα ἀκούειν ξύγκειται |
| III. counter-theory | Phaedrus 275d–e: writing rolls about everywhere, among those who understand and those it does not concern | EA-CORPORA-01/08 (plato) | text/tlg012-Φαῖδρος.txt | κυλινδεῖται μὲν πανταχοῦ πᾶς λόγος ὁμοίως παρὰ τοῖς ἐπαΐουσιν |
| IV. monumentum | Horace, Odes 3.30: a monument more lasting than bronze | EA-CORPORA-29/02 (horace) | text/carmina.txt | Exegi monumentum aere perennius |
| IV. monumentum | Horace, Odes 3.30.6: I shall not wholly die | EA-CORPORA-29/02 (horace) | text/carmina.txt | non omnis moriar |
| IV. monumentum | Ovid, Met. 15.878–79: I shall be read in the mouth of the people, and I shall live | EA-CORPORA-29/03 (ovid) | text/metamorphoses.txt | ore legar populi, perque omnia saecula fama, |
| IV. monumentum | Ovid, Amores 1.15.42: I shall live, and the greater part of me survive | EA-CORPORA-29/03 (ovid) | text/amores.txt | Vivam, parsque mei multa superstes erit. |

| Stratum | Locus | Seat | Text | Found |
|---|---|---|---|---|
| V. scriptural futurity | Ps. 102:19 (Eng. 102:18): written for a later generation, a people yet to be created [Ps 102:19] | EA-CORPORA-01/09 (hebrew-wlc) | text/Ps.txt | □□□□□□□□□□ □□□□□ □□□□□□□ □□□□□□□□□ □□□□□□ □□□□□□□□□ □□□□□□□□□ □□□□□□ |
| V. scriptural futurity | Deut. 29:13–14 (Eng. 29:14–15): the covenant with whoever is not here with us today [Deut 29:14] | EA-CORPORA-01/09 (hebrew-wlc) | text/Deut.txt | □□□□□ □□□□ □□□□□□□ □□□□□□□□□ □□□□□ □□□□□□□□□□ □□□□□□ □□□□□□□□ □□□□□□□□ □□□□□□□ □□□□□□□□□□□ □□□□□□ □□□□□□□ □□□□□□□□□□ □□□□□ □□□□□□□□□ □□□□□□□□□ |
| V. scriptural futurity | Isa. 30:8: write it on a tablet, for the latter day, a witness for ever [Isa 30:8] | EA-CORPORA-01/09 (hebrew-wlc) | text/Isa.txt | □□□□□□□ □□□□□□ □□□□□□□□□ □□□□ □□□□□□ □□□□□□□ □□□□□□ □□□□□□ □□□□□□□□ □□□□□□□□ □□□□□□□ □□□□□□□□□ □□□□□□ □□□□ □□□□□□□□ |
| V. scriptural futurity | Hab. 2:2–3: write the vision plain on tablets, that a reader may run; it awaits its time [Hab 2:2] | EA-CORPORA-01/09 (hebrew-wlc) | text/Hab.txt | □□□□□□□□□□□□□□ □□□□□□□ □□□□□□□□□□ □□□□□□□□ □□□□□□□ □□□□□□□□ □□□□ □□□□□□□□□□ □□□□□□□□ □□□□□□□ □□□□□□□ □□□□□ |

| Stratum | Locus | Seat | Text | Found |
|---|---|---|---|---|
| V. scriptural futurity | Dan. 12:4: seal the book until the time of the end [Dan 12:4] | EA-CORPORA-01/09 (hebrew-wlc) | text/Dan.txt | □□□□□□□□□□ □□□□□□□□□□□□ □□□□□□□ □□□□□□□□□□□□ □□□□□□□□□ □□□□□□□□□□ □□□□ □□□□ □□□□ □□□□□□□□□□□□ □□□□□□□□□ □□□□□□□□□□□□ □□□□□□□□□□□ |
| VII. posterity | Nietzsche, Ecce Homo: some are born posthumously | EA-CORPORA-27/03 (nietzsche) | text/ecce-homo-pg.txt | Ich selber bin noch nicht an der Zeit, Einige werden posthum geboren |
| VIII. engineers of address | Whitman, Crossing Brooklyn Ferry (LG 1891–92) | EA-CORPORA-03/01 (whitman) | text/LG1891.txt | I am with you, you men and women of a generation, or ever so many generations hence, |
| VIII. engineers of address | Whitman, Full of Life Now (LG 1891–92) | EA-CORPORA-03/01 (whitman) | text/LG1891.txt | When you read these I that was visible |
| VIII. engineers of address | Whitman, Poets to Come (LG 1891–92) | EA-CORPORA-03/01 (whitman) | text/LG1891.txt | POETS to come! orators, singers, musicians to come! |

Also seated and read with this seating: the melic poets with Sappho whole, Bergk's Poetae Melici (EA-CORPORA-33/04, poetae-melici-bergk) and Edmonds's Lyra Graeca I (33/05, lyra-graeca-edmonds-i), with Pindar and Bacchylides (33/01, 33/02); Dickinson's manuscripts and the 1894 Letters (EA-CORPORA-02/14, dickinson-mss); the Walt Whitman Archive's editions of Leaves of Grass (EA-CORPORA-03/01, whitman).

## Part D — The open scholarship, held by reference

The modern scholarship on Sappho and the future reader that is free to read and in copyright, or licensed for reading in a form the seating could not fetch. Each work held by reference was fetched in session: its URL, the SHA-256 and size of the bytes as fetched, the rights statement as the source gives it, and short loci asserted present in the text read from those bytes are recorded; nothing is copied into the library. The pointers name what could be reached and

what could not.

## Held by reference

- A. D'Angour, 'Love's Battlefield: Rethinking Sappho Fragment 31', in E. Sanders, C. Thumiger, C. Carey and N. J. Lowe (eds.), Erôs in Ancient Greece (Oxford, 2013), 59–71: the author's corrected proof. https://www.armand-dangour.com/wp-content/uploads/2018/02/Loves-Battlefield-.pdf — fetched 2026-11-07, 123,060 bytes, sha256 2cc2448063989c01425d8356b919c2e4895b41b6ffe64ce9bbdd49e5b0367a90. Oxford University Press; posted by the author ('OUP CORRECTED PROOF – FINAL, 11/1/2013' on each page). Held by reference.
  - Verified locus: the continuation proposed — 'one might now envisage a continuation of the poem on the following lines:'
  - Verified locus: Fränkel on τόλματον — 'Hermann Fränkel long ago noted that this is a mistranslation: 'must be endured' would be'
  - Verified locus: D'Angour beyond Fränkel: 'all can be dared' — 'properly means something like 'all can be dared' (hence my translation, above, 'all is worth the risk')'
  - Verified locus: Catullus as witness to the lost stanza — 'Catullus in fact preserves the last two lines of Sappho's lost stanza with some degree of fidelity'
- A. D'Angour, 'Sappho 31 & Catullus', Antigone (January 2023). https://antigonejournal.com/2023/01/sappho-31-catullus/ — fetched 2026-11-07, 212,195 bytes, sha256 c541db5b2e5699b139215b32b61d44c32a559e05d79fc3825406770eaa9f281b. Antigone (antigonejournal.com), free to read; the author's copyright. Held by reference.
  - Verified locus: the continuation conjectured for a general readership — 'it might be possible to conjecture how the song continued, starting with the surviving words of the fifth stanza: But all is worth the risk, since…'
- P. J. Finglass, 'Getting Sweaty with Sappho: New College MS 298', New College Notes 24.1 (2025). https://www.new.ox.ac.uk/sites/default/files/2025-12/24NCN1%20%282025%29%20Finglass%20on%20Sappho.pdf — fetched 2026-11-07, 424,802 bytes, sha256 44e36075aee119187699e495552b3a65353f2a6fa7ebe3391760224503cb351f. New College, Oxford, free to read; the author's copyright. Held by reference.
  - Verified locus: the sole manuscript and its folios — 'whose sole manuscript is Parisinus gr. 2036 (where the text appears at ff. 184r–184v), quotes the first four stanzas and the beginning of the fifth'
  - Verified locus: Finglass's translation of the line — 'But everything is endurable, since †even a poor man†'
  - Verified locus: the obelus explained — 'the obelus, †, indicates the extent of a phrase deemed impossibly corrupt'
- R. S. Garner, 'Oral Tradition and Sappho', Oral Tradition 26.2 (2011), 413–44. https://journal.oraltradition.org/wp-content/uploads/files/articles/26ii/10_26.2.pdf — fetched 2026-11-07, 2,070,063 bytes, sha256 7981f2974d758ceb1d7d231fe620eaa3f88dcafe08bf68ecf8486f4
Oral Tradition (Center for Studies in Oral Tradition), free to read; no licence stated in the file. Held by reference.
  - Verified locus: the point at which writing entered — 'now impossible to determine at exactly what point writing entered into the composition or transmission of Sappho's poetry'

  - Verified locus: Gerber (1997: 3–4) on contemporary copies, as Garner quotes it — ‘it seems difficult to believe that contemporary copies of lyric poetry did not exist, especially for longer poems.’
- J. J. O’Donnell, review of J. Svenbro, Phrasikleia: An Anthropology of Reading in Ancient Greece (Ithaca, 1993), BMCR 1994.02.03. https://bmcr.brynmawr.edu/1994/1994.02.03/ — fetched 2026-11-07, 42,925 bytes, sha256 b7deccb229442b7a6ce4dee287ab54c23cf0d94ae1d17a158da93a48951cabe5. Bryn Mawr Classical Review, free to read; no licence stated on the page. Held by reference.
  - Verified locus: Svenbro’s fr. 31: the ‘you’ as the poem itself — ‘Svenbro reads Sappho frg. 31, for example, as evoking a “you” who is not some woman of whom S. is jealous but indeed the poem itself, the poem that speaks to the lover and endures the lover’s gaze.’
- Review of E. A. Mackay (ed.), Orality, Literacy, Memory in the Ancient Greek and Roman World (Leiden, 2008), BMCR 2009.04.41. https://bmcr.brynmawr.edu/2009/2009.04.41/ — fetched 2026-11-07, 51,421 bytes, sha256 00ac363007c11883e755540746547cf74d80222e3b16e72 Bryn Mawr Classical Review, free to read; no licence stated on the page. Held by reference.
  - Verified locus: the review’s account of Lardinois 2008 — ‘André Lardinois argues that Sappho’s main interest was to know of the performance of her poetry in the future and to imagine herself to be a singer-poet after death’
- G. Liberman, review of D. Yatromanolakis, Sappho in the Making: The Early Reception (Washington, DC, 2007), BMCR 2008.12.13. https://bmcr.brynmawr.edu/2008/2008.12.13/ — fetched 2026-11-07, 63,272 bytes, sha256 951d267f0fdfd9d0b4ed4046f4e5f7778b3599b98685a Bryn Mawr Classical Review, free to read; no licence stated on the page. Held by reference.
  - Verified locus: the review on the book’s model of Sappho’s company — ‘Yatromanolakis n’emploie jamais, certainement à dessein’

## Pointers

- A. Lardinois, ‘ “Someone, I Say, Will Remember Us”: Oral Memory in Sappho’s Poetry’, in E. A. Mackay (ed.), Orality, Literacy, Memory in the Ancient Greek and Roman World (Leiden, 2008), 79–96. https://hdl.handle.net/2066/68171 — Brill; the publisher’s version is open in the Radboud University repository. The repository answered 403 to the session; the PDF was read and pinned on 2026-08-26 (#1548 §10), where pp. 79–80 and the closing sentence are quoted. The Wikipedia sentence seated at 36/23 cites it.
- D. Yatromanolakis, Sappho in the Making: The Early Reception, Hellenic Studies 28 (Washington, DC, 2007). https://chs.harvard.edu/book/yatromanolakis-dimitrios-sappho-in-the-making-the-early-reception/ — Center for Hellenic Studies online edition; the page states ‘This work is licensed under a Creative Commons 3.0 License’ and links CC BY 3.0. The book page was fetched in session and its licence read; the chapters are delivered by script and did not reach the session, so the text is not seated. Open to a later seating under its licence.
- E. Greene and M. B. Skinner (eds.), The New Sappho on Old Age: Textual and Philosophical Issues, Hellenic Studies 38 (Washington, DC, 2009), with E. Stehle’s chapter on ‘once’ and ‘now’. https://chs.harvard.edu/book/ellen-greene-and-marilyn-skinner-eds-the-new-sappho-on-old-age-textual-and-philosophical-issues/ — Center for Hellenic

Studies online edition; the page states ‘This work is licensed under a Creative Commons 3.0 License’ and links CC BY 3.0. The book page was fetched in session and its licence read; the chapters are delivered by script and did not reach the session. Open to a later seating under its licence.

- C. Calame, Choruses of Young Women in Ancient Greece, trans. D. Collins and J. Orion (Lanham, 1997; CHS online 2001). https://chs.harvard.edu/book/calame-claude-choruses-of-young-women-in-ancient-greece/ — Center for Hellenic Studies online edition; the page states ‘This work is licensed under a Creative Commons 3.0 License’ and links CC BY 3.0. The book page was fetched in session; the chapters did not reach the session. The choral reading Lardinois 2008 builds on (#1548 §2).
- R. Travis, The Descent of the Goddess: Ritual and Difference in Sappho’s Prayer to Aphrodite (1990; CHS online). https://chs.harvard.edu/book/travis-roger-the-descent-of-the-goddess-ritual-and-difference-in-sapphos-prayer-to-aphrodite/ — The page states ‘Copyright, Roger Travis. Published here with permission of the author.’ The book page was fetched in session; the text did not reach the session.
- A. Bierl and A. Lardinois (eds.), The Newest Sappho: P. Sapph. Obbink and P. GC inv. 105, frs. 1–4, Mnemosyne Supplements 392 (Leiden, 2016), with E. Bowie’s chapter on sympotic reperformance. https://edoc.unibas.ch/52685/ — Open access; the University of Basel repository record gives its licence as CC_BY_NC. The repository record was fetched in session; the PDF is served behind a script page and did not reach the session (the OAPEN and DOAB records answered 403). Open to a later seating under its licence, carried unmodified under the NC payload/record split of EA-CORPORA-02.

# Part E — Declared absences

Commons only: works behind pay-, access- and rights-walls are declared, with the wall and, where one was verified, a pointer. 73 entries: 17 open in law and unlocated or unfetched in session; 41 in copyright; 1 held privately; 14 behind a subscription.

## The reception

- Anne Le Fèvre (Mme Dacier), Les poésies d’Anacréon et de Sapho traduites en françois (Paris, 1681) — open in law and unlocated or unfetched in session. Public domain; no open text layer located in session (the Archive’s ‘Poésies d’Anacréon et de Sapho’ items are of 1855 and 1882).
- J. P[ulteney], A Treatise of the Loftiness or Elegancy of Speech, translated out of French (London, 1680), the second English fr. 31 (Cox 1925, seated at 36/18, lists it) — open in law and unlocated or unfetched in session. Public domain; the TCP transcription (EEBO-TCP A49144) is Restricted, as the Partnership’s catalogue marks it.
- N. Boileau-Despréaux, Traité du sublime, first edition (Paris, 1674) — open in law and unlocated or unfetched in session. Public domain; the 1683 printing is seated at 36/02.
- Aphra Behn (attrib.), the fr. 31 of 1694 in the teaching gallery — open in law and unlocated or unfetched in session. Public domain; the printing was not located in session.
- T. Smollett, The Adventures of Roderick Random (1748), with its fr. 31 — open in law and unlocated or unfetched in session. Public domain; not sought in this round (Wharton 1908, seated at 36/14, prints the rendering).

- Mary Robinson, Sappho and Phaon, in a Series of Legitimate Sonnets (London, 1796) — open in law and unlocated or unfetched in session. Public domain; not located in session (her Poetical Works of 1806, at the Archive as poeticalworksinc01robiuoft and 02robiuoft, do not carry the sequence).
- Michael Field (K. Bradley and E. Cooper), Long Ago (London, 1889) — open in law and unlocated or unfetched in session. Public domain; not located in session.
- J. H. Merivale, Poems Original and Translated, vol. II (London, 1838) — open in law and unlocated or unfetched in session. Public domain; the Archive's text layer (poemsoriginaltra02meri) returned an error in session. Volume I is seated at 36/07.
- E. Lobel (ed.), Σαπφοῦς μέλη: The Fragments of the Lyrical Poems of Sappho (Oxford, 1925) — open in law and unlocated or unfetched in session. Public domain in the United States (published 1925); in copyright elsewhere (Lobel died 1983). Not located in an open text layer in session.
- E. Lobel and D. L. Page (eds.), Poetarum Lesbiorum Fragmenta (Oxford, 1955) — in copyright. Oxford University Press.
- D. L. Page, Sappho and Alcaeus (Oxford, 1955) — in copyright. Oxford University Press.
- E.-M. Voigt (ed.), Sappho et Alcaeus: Fragmenta (Amsterdam, 1971) — in copyright. Athenaeum–Polak & Van Gennep.
- D. A. Campbell (ed. and trans.), Greek Lyric I: Sappho and Alcaeus, Loeb Classical Library 142 (1982; rev. 1990) — in copyright. Harvard University Press; the Loeb Classical Library online is a subscription.
- W. C. Williams, his Sappho (1957), in the teaching gallery — in copyright. In copyright (New Directions).
- M. Barnard, Sappho: A New Translation (Berkeley, 1958) — in copyright. University of California Press.
- R. Lowell, Imitations (New York, 1961), with his Sappho — in copyright. Farrar, Straus and Giroux.
- W. Barnstone, Sappho (1965), in the teaching gallery — in copyright. In copyright.
- A. Carson, Eros the Bittersweet (Princeton, 1986) and If Not, Winter: Fragments of Sappho (New York, 2002) — in copyright. Princeton University Press; Knopf.
- D. J. Rayor, Sappho's Lyre (Berkeley, 1991) — in copyright. University of California Press.
- The anonymous homophonic version of fr. 31 (2013), in the teaching gallery — in copyright. In copyright; given in the gallery by reference.
- The teaching gallery: a double-sided sheet of the English fr. 31 through Carson prepared and supplied by Yopie Prins, extended by the author for secondary classrooms — held privately. Held by the author; described in Closing the Fragment v7 §6.
- Y. Prins, Victorian Sappho (Princeton, 1999) — in copyright. Princeton University Press.
- J. DeJean, Fictions of Sappho, 1546–1937 (Chicago, 1989) — in copyright. University of Chicago Press.
- M. Williamson, Sappho's Immortal Daughters (Cambridge, MA, 1995) — in copyright. Harvard University Press. Part I §9 of #1548.
- P. duBois, Sappho Is Burning (Chicago, 1995) — in copyright. University of Chicago Press. Part I §9 of #1548.
- E. Greene (ed.), Reading Sappho and Re-reading Sappho (Berkeley, 1996) — in copyright. University of California Press. Part I §9 of #1548.
- M. Reynolds (ed.), The Sappho Companion (London, 2000) and The Sappho History (Bas-

ingstoke, 2003) — in copyright. Chatto & Windus; Palgrave Macmillan.
- P. J. Finglass and A. Kelly (eds.), The Cambridge Companion to Sappho (Cambridge, 2021), with L. Kurke's chapter — in copyright. Cambridge University Press.
- F. Ferrari, Sappho's Gift (Ann Arbor, 2010) — in copyright. Michigan Classical Press. Part I §9 of #1548.
- M. L. West, 'Burning Sappho', Maia 22 (1970), 307–30 — behind a subscription. Subscription. Part I §9 of #1548.
- R. Parker, 'The Audience of the Lyric Poets', Classical Review 31 (1981), 159–62 — behind a subscription. Cambridge University Press (JSTOR).
- E. Stein, in W. Kullmann and M. Reichel (eds.), Der Übergang von der Mündlichkeit zur Literatur bei den Griechen (Tübingen, 1990), 268–69 — in copyright. Narr. Part I §4 of #1548, after Lardinois 2008: 79–80.
- The skeptics of early readership in Lardinois 2008 n. 3: R. Thomas, Literacy and Orality in Ancient Greece (Cambridge, 1992); A. Ford, in H. Yunis (ed.), Written Texts and the Rise of Literate Culture (Cambridge, 2003); and the performance side in his n. 4: H. Maehler, Die Auffassung des Dichterberufs (Göttingen, 1963), 59–63; A. Hardie (2005) — in copyright. Cambridge University Press; Vandenhoeck & Ruprecht. Part I §4 of #1548.
- E. J. Bakker on memory and performance (2002, 2005), cited at Lardinois 2008 n. 34; G. B. D'Alessio on past and future in lyric self-reference — in copyright. Part I §7 of #1548.
- H. N. Parker, 'Sappho Schoolmistress', TAPA 123 (1993), 309–51 — behind a subscription. JSTOR. Part I §9 of #1548.
- W. H. Race, ' "That Man" in Sappho fr. 31', Classical Antiquity 2 (1983), 92–101 — behind a subscription. JSTOR. Part I §9 of #1548.
- J. B. Lidov, 'The Second Stanza of Sappho 31', AJP 114 (1993), 503–35 — behind a subscription. JSTOR. Part I §9 of #1548.
- A. Lardinois, 'Subject and Circumstance in Sappho's Poetry', TAPA 124 (1994), 57–84 — behind a subscription. JSTOR. Part I §9 of #1548.
- A. D'Angour, 'Conquering Love: Sappho 31 and Catullus 51', Classical Quarterly 56 (2006), 297–300 — behind a subscription. Cambridge University Press.
- L. Battezzato, 'Objects and Memory in Sappho and Alcaeus', Classical Antiquity 43.2 (2024), 217–55 — behind a subscription. University of California Press.
- B. Gentili, Poetry and Its Public in Ancient Greece (Baltimore, 1988) — in copyright. Johns Hopkins University Press. Part I §9 of #1548.
- W. Rösler, Dichter und Gruppe (Munich, 1980) — in copyright. Fink. Part I §9 of #1548.
- E. Stehle, Performance and Gender in Ancient Greece (Princeton, 1997), 262–318 — in copyright. Princeton University Press. Part I §9 of #1548.
- G. O. Hutchinson, Greek Lyric Poetry (Oxford, 2001); J. Herington, Poetry into Drama (Berkeley, 1985); G. Nagy (2013); D. E. Gerber (ed.), A Companion to the Greek Lyric Poets (Leiden, 1997) — in copyright. Part I §9 of #1548.
- L. D. Reynolds and N. G. Wilson, Scribes and Scholars, 4th edn (Oxford, 2013); R. Pfeiffer, History of Classical Scholarship (Oxford, 1968) — in copyright. Oxford University Press.
- C. Martindale, Redeeming the Text (Cambridge, 1993); C. Martindale and R. F. Thomas (eds.), Classics and the Uses of Reception (Oxford, 2006); L. Hardwick, Reception Studies (Oxford, 2003); F. Budelmann and J. Haubold, 'Reception and Tradition' (2008) — in copyright. Cambridge University Press; Blackwell; Oxford University Press.
- U. von Wilamowitz-Moellendorff, Die Textgeschichte der griechischen Lyriker (Berlin,

1900), the transmission of the lyric texts — open in law and unlocated or unfetched in session. Public domain; the Archive's text layers (dietextgeschich00wilauoft, dietextgeschicht00wilauoft) returned errors in session.

- Aelius Aristides, Or. 28.51 (frr. 193 and 32: the Muses made her blessed and memorable after death) — open in law and unlocated or unfetched in session. Public domain; no open Greek text of the oration located in session (Perseus holds only Or. 1; W. Dindorf's edition of 1829 is at the Archive as aristidesexrece00dindgoog, unchecked in session). The testimonia are printed in Bergk's and Edmonds's Sappho, seated at EA-CORPORA-33/04 and 33/05.
- M. Gronewald and R. W. Daniel, the Cologne Sappho papyrus (P.Köln inv. 21351+21376), ZPE 147 (2004) and 149 (2004) — in copyright. Habelt. Part I §3 of #1548.

## The future reader

- J. Svenbro, Phrasikleia: anthropologie de la lecture en Grèce ancienne (Paris, 1988); trans. J. Lloyd (Ithaca, 1993), ch. 8 — in copyright. La Découverte; Cornell University Press. Stratum I.
- Theognis 237–54, the seal passage addressed to Kyrnos — open in law and unlocated or unfetched in session. Public domain; no open Greek text layer located in session (C. Ziegler's edition of 1880 is at the Archive as theognidiselegi00theogoog; its OCR reads the Greek as Latin). Stratum II.
- О. Мандельштам, «О собеседнике» (Аполлон, 1913) — open in law and unlocated or unfetched in session. Public domain in the United States (published 1913); not located whole in an open text layer in session. Its bottle passage is quoted in the commentary of the Baratynsky page seated at 36/31. Stratum VIII.
- W. Benjamin, 'Die Aufgabe des Übersetzers', preface to Charles Baudelaire, Tableaux parisiens (Heidelberg, 1923) — open in law and unlocated or unfetched in session. Public domain in the United States (published 1923) and the EU (Benjamin died 1940); not located in an open text layer in session. Stratum IX.
- W. Benjamin, 'Über den Begriff der Geschichte' (1940; first printed 1942) — in copyright. Public domain in the EU since 2011; in the United States its status was not established in session. Not located. Stratum IX.
- P. Celan, 'Ansprache anlässlich der Entgegennahme des Literaturpreises der Freien Hansestadt Bremen' (1958) — in copyright. Suhrkamp (Gesammelte Werke III). Stratum VIII.
- M. M. Bakhtin, 'Проблема текста' (written 1959–61; first printed 1976), the superaddressee — in copyright. In copyright; Speech Genres, trans. V. McGee (Austin, 1986). Stratum IX.
- M. Blanchot, Le Livre à venir (Paris, 1959) — in copyright. Gallimard. Stratum IX.
- W. Iser, Der implizite Leser (1972) and Der Akt des Lesens (1976); H. R. Jauss, Literaturgeschichte als Provokation (1970); U. Eco, Lector in fabula (1979) — in copyright. Fink; Suhrkamp; Bompiani. Stratum IX.
- W. Gibson, 'Authors, Speakers, Readers, and Mock Readers', College English 11 (1950); G. Prince, 'Introduction à l'étude du narrataire', Poétique 14 (1973); W. J. Ong, 'The Writer's Audience Is Always a Fiction', PMLA 90 (1975), 9–21 — behind a subscription. JSTOR. Stratum IX.
- J. Derrida, 'Signature événement contexte' (1971; Marges de la philosophie, 1972) and

La Carte postale (1980) — in copyright. Minuit; Flammarion. Stratum IX.

- E. Auerbach, ‘Dante’s Addresses to the Reader’, Romance Philology 7 (1954), 268–78 — behind a subscription. JSTOR. Stratum VI; the addresses are seated at 36/25.
- A. Bennett, Romantic Poets and the Culture of Posterity (Cambridge, 1999) — in copyright. Cambridge University Press. Stratum VII; the sentences it reads are seated at 36/29.
- J. Culler, Theory of the Lyric (Cambridge, MA, 2015); W. Waters, Poetry’s Touch: On Lyric Address (Ithaca, 2003); H. Vendler, Invisible Listeners (Princeton, 2005) — in copyright. Harvard; Cornell; Princeton University Presses. Stratum X.
- N. Felson (ed.), The Poetics of Deixis in Alcman, Pindar, and Other Lyric, Arethusa 37.3 (2004), with E. J. Bakker — behind a subscription. Johns Hopkins University Press (Project MUSE). Stratum X.
- Human Interference Task Force, Reducing the Likelihood of Future Human Activities That Could Affect Geologic High-Level Waste Repositories, BMI/ONWI-537 (1984), with T. A. Sebeok, Communication Measures to Bridge Ten Millennia (BMI/ONWI-532, 1984) — open in law and unlocated or unfetched in session. United States government reports; not sought in this round. Stratum XI; SAND92-1382 is seated at 36/32.
- The Voyager Golden Record (NASA, 1977), and C. Sagan et al., Murmurs of Earth (New York, 1978) — in copyright. The record’s contents are held by NASA/JPL; the book in copyright. Not sought in this round. Stratum XI.

## The jealousy reading (v1.1)

- G. Devereux, ‘The Nature of Sappho’s Seizure in Fr. 31 LP as Evidence of Her Inversion’, Classical Quarterly 20 (1970), 17–31 — behind a subscription. Cambridge University Press (JSTOR). The clinical reading of the symptoms, the modern descendant of the Erasistratus story (36/34–35).
- B. Snell, ‘Sapphos Gedicht φαίνεταί μοι κῆνος’, Hermes 66 (1931), 71–90 — behind a subscription. Franz Steiner (JSTOR).
- M. R. Lefkowitz, ‘Critical Stereotypes and the Poetry of Sappho’, Greek, Roman and Byzantine Studies 14 (1973), 113–23 — open in law and unlocated or unfetched in session. Not fetched in session. The critique of the biographical reading, the jealousy reading among it.
- M. R. Lefkowitz, The Lives of the Greek Poets (London, 1981; 2nd edn 2012) — in copyright. Duckworth; Johns Hopkins University Press. The biographies made from the poems.
- M. Kivilo, Early Greek Poets’ Lives: The Shaping of the Tradition (Leiden, 2010) — in copyright. Brill. Not sought in this round.
- G. F. Gianotti, on the reception of fr. 31 through Catullus (1997), as Wikipedia’s ‘Sappho 31’ cites it (36/40) — behind a subscription. The citation not traced in session to an open text.
- G. Hermann, dissertation on the pronoun αὐτός, in C. D. Beck (ed.), Acta Seminarii Regii et Societatis Philologicae Lipsiensis I, p. 71, where Hermann first held fr. 31’s last line to be Sappho’s (Elementa 1816, seated at 36/33, cites it) — open in law and unlocated or unfetched in session. Public domain; not sought in this round.

## How the seats were made

Every seat was fetched in session and hashed into its MANIFEST.sha256, with a source.json recording edition, origin, licence, normalization, the loci verified in the text layer, and the research the seat was made for. The loci keep their sources' readings: long s in the TCP transcription of Hall, and the OCR's readings in the Archive's text layers (Boileau's long s read as f, Welcker's Fraktur, Higginson's Aegean read as -^gean). Welcker's seat is the Bayerische Staatsbibliothek copy; the Google scan of the same book was fetched first and set aside because its OCR reads the Fraktur as noise. The builders are under rebuild/corpora/ea-corpora-36/: gen_spec36.py writes the specs; build36.py builds each seat (the thirty-fourth seating's builder with one kind added, the Text Creation Partnership's TEI); add_loci36.py enters the loci, each asserted present in its text layer; xref36.py verifies the cross-references in the seats that hold them; refs36.py fetches, hashes and verifies the scholarship held by reference; absences36.py writes the declared absences; index_seats36.py enters the seats in the index; seat_axns36.py gives them their AXNs once deposited; and body36.py writes this body.

## Suggested Citation

Cranes, Rebekah. “EA-CORPORA-36 — The Thirty-Sixth Seating: Sappho’s Reception and the Future Reader — the Translators, Editors and Critics from Hall’s Longinus (1652) to Cox (1925), the Ancient Dossier of Remembrance, the Scholarship Open and Walled, the Future-Reader Strata from Dante to the WIPP Markers, and the Jealousy Reading from Lucretius to Hermann” *Alexanarch*, 2026-11-07. https://www.alexanarch.org/s/records/1748/

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