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KYRIAKOS TSANTSANOGLOU, *Studies in Sappho and Alcaeus*, Trends in Classics – Supplementary Volumes 79, Berlin–Boston: De Gruyter, 2019, x+218 pp., €89.95, ISBN 978-3-11-062983-5.

The book collects some Tsantsanoglou's articles about Sappho and Alcaeus, in part already published during the last ten years. The author mainly deals with two questions: on one hand, the content of the last three books of Sappho's ancient edition (ch. 1-4, 6-7); on the other, the context of Sappho and Alcaeus' poems that concern the Lesbian Triad (ch. 10, 12-14).

The chapters 1-4 and 6-7 consider *P.Oxy.* 1787 and *P.Colon.* 21351+21376. Ts. begins his inquire (pp. 1-27), noticing the thematic similarity between the first poem of *P.Colon.* 21351+21376 and the vase painting on Athens' *hydria* (inv. 1260), in which the inscription may be the incipit of a Sapphic proemial song. This song (Ἔπεα πτερόεντα / Θεοί / ἡριῶν ἐπέων ἄρχομαι ἀγνῶν στεν[άχουσα]) has a mournful colour, congruent with Sappho's last book, planned by the poet for her future fame. Sapph. fr. 58.1-10, 58.11-26, 62, 63, 65 (*P.Oxy.* 1787 fr. 1, 3 and 4) and 150 V. would thematically be congruent with this book, which is not the 4th, as Hunt suggests. In the ch. 2 (pp. 28-37) Ts. deals with the text of the first poem of *P.Colon.* 21351+21376 (ll. 1-11), which is filled, following the idea that a dying Sappho is worried about her fame. The 3rd article of these *Studies* (pp. 38-41) is about Sapph. fr. 59 V., whose reconstruction is based on the fact that, in fr. 150 V. and its source, Kleis seems to assure Sappho's future fame: fr. 150 V. may come from the same book of fr. 58.1-10 V., if not from the same poem. The ch. 4 (pp. 42-71) does a philological commentary of *Orpheus Song*, which is Sapphic for linguistic, stylistic and thematic reasons, and examines its papyrus, metre, text and dialect. The errors that contend Sapphic authorship are errors by the scribe, while the metre is congruent with Terpander (hexameter + ἵππ) and cognate with the previous poems of Cologne papyrus; in addition, the coronis that marks in this papyrus the transition from Sapph. fr. 58,22 to *Orpheus Song* is actually an *obelos*, which indicates an omission of the ἀβροσύνα verses (cf. 36 f. too). In conclusion, *Orpheus Song* makes an assimilation between this mythical figure and Sappho. The ch. 6 (pp. 86-113) concerns Sapphic epithalamian poems handed down by *P.Oxy.* 2294 (= Sapph. Fr. 130 V.), which, according Ts.'s readings, attests the incipit of the poems from the 8th book of Sappho, poems that do not correspond with the epithalamia attested by the sources, especially fr. 113 and 116 V. During the commentary on fr. 130 V., Ts. notices that l. 5 recalls Sapph. fr. 130B (Ἴς εὐποδα νύμφαν Ἄβ[αν]): εὐπους is rare, so Hebe may be filled in l. 5 (εὐποδα νύμφαν

[ἰόκολον Ἰβαν]), while fr. 130B possibly belongs to one of the poems of fr. 130. Hebe probably appears in ll. 6 (ἰόκ[ολπ]ον [Ἰβαν]) and 7 (ἰόκ[ολ]πος Ἰβ[αν]), especially because Hebe is Zeus' daughter (ll. 6 παῖδα Κρονίδα and 7 Διὸς παῖς): Hebe's story is a mythical exemplum for a wedding, while the woman leaving the lyre and picking up flowers in l. 12 recalls Dika in Sapph. fr. 81 V., who can be filled in l. 12: fr. 130.12 V. is an incipit, but logically precedes fr. 81 V., so they cannot be part of the same poem, but 8th book of Sappho may be a cycle of poems, organized in a thematic order. In conclusion, Sappho's edition must have two books of epithalamia, because the other nuptial fragments are thematically incongruent with the incipit listed in *P.Oxy.* 2294; then, *P.Oxy.* 1787, because of fr. 81 V., may have poems from 8th book (see ch. 1); in addition, the incipit of the poems from *P.Oxy.* 1787 that do not correspond to fr. 130 V. shows that this papyrus have poems from the 7th or 9th book; finally, the mournful tone of some poems from *P.Oxy.* 1787 places them in the last book, while the epithalamia were in the 7th and 8th books. The ch. 7 (pp. 114–17) concerns two conjectures in Sapph. fr. 58 V. (l. 17 τὰ <γ' ἀν>στεναχίζω, l. 20 ἔρω διελάθεισαν).

The second question aborded by Ts. is the poems related to the Triad of Lesbos. The ch. 10 (p. 147–61) is a commentary to Sapph. fr. 17 V., in which the βασιλῆες cannot be either the Atreids or the Penthilidai, but the three Achaean leaders (Menelaus, Nestor and Odysseus) mentioned in the 3rd book of *Odyssey* (ll. 168–75). In l. 5 ἀέθλοις implies athletic games, while l. 20 does not close the poem with a mention of Hera, but of spring. The *Kallisteia*, maybe ruined by the Achaeans in the myth, and the feast for Hera were not in Messon, but near the site of Τεμνίτης. The ch. 12 (pp. 169–91) is a massive commentary to Alc. fr. 129–30ab V.: for the location of the sanctuary, in which the Triad was worshipped, is important Ἀ]κράγα filled in fr. 129.1, i.e. the possible ancient name of the river that flows near to Pyrrha. In ch. 13 (pp. 192–203) the refusal of Messon as the location of the sanctuary of the Triad starts from the interpretation of Hesych. μ 932 L. μεσοστροφώνια, which hints at the spring equinox, not at Messon: the shrine was near a river and visible from Pyrrha, possibly on a cape (cf. fr. 130b.14 π[ρηῶνα]). Ts.'s hypothesis is that the sanctuary of the Triad was on Gialovouni, in front of the ancient Pyrrha: no archaeological excavations are made on this cape, but Ts. sees ruins of a temple on Google Earth; after the earthquake that destroyed Pyrrha in the Hellenist period, the temple may be relocated in Messon. The ch. 14 (pp. 204–12) concerns Onymacles, mentioned in Alc. fr. 130b.9. Ts. reconstructs the stages of Alcaeus' first exile: after the inglorious flight during the war of Sigeion (see Alc. fr. 401B), Alcaeus escaped firstly to Ainos, then to Pyrrha under the false joking name of Ὀνυμακλῆς ὠθάνοος (see fr. 306Ea col. 2 ll. 31 ff.), which signifies “the famous man devoted to Athena”, with a hint at his arms hung to Athena's temple; Ts.

coherently reads in fr. 130b.10 ἀλυκαιχμίας (“fleeing from arms”), which is a reminiscence of the Sigeion episode.

The other *Studies* are not related to these two principal questions and mainly concerns Sappho. The ch. 5 (pp. 72–85) is a philological commentary to *Kypris Poem*, whose structure is typical of a pray, while the ch. 8 (pp. 118–20) defends the reading καῖσάγην in fr. 1.19 V. The ch. 9 (pp. 121–46) is a commentary to fr. 2 V.: the *ostrakon* would hand down about the half of its text. The first line may be Sapphic and the poem links mythical and ritual features, whose context would be a local nymphaeum. Ibcus *PMG* 286 is a reminiscent of this poem. The ch. 11 (pp. 162–68) concerns fr. 27 and Alc. fr. 308 V.: Sappho’s poem, addressed to Atthis, implies expectations for future glory and possibly depends, like Alcaeus fragment, from the *Homeric Hymn to Hermes*.

Ts.’s *Studies* is rich of conjectures and philological analysis that can be interesting in order to reconstruct Sapphic text, especially of the new fragments. Some annotations are really penetrating, like that on μεσοστροφώνια (pp. 192 f.). However, as Ts. himself admits, the bibliography of the book is not complete: e.g., Nicosia 1976¹, Rösler 1980², Porro 1994³, Tzamali 1996⁴ or Liberman 2007⁵ are absent, but they would be important for the reconstruction of the texts, while Labarre 1994⁶, Spencer 1995⁷ and Tsomis 2001⁸ may be useful for Messon sanctuary. Moreover, the seminal article of Parker 1993 is quoted, but it is not really considered: in fact, according to Ts., Sappho is a sort of schoolmistress (see p. 165). The question of the original performative context of the poet is not really discussed, anyway, because – apart the location of Lesbian Triad sanctuary – the main issue of this book is Ts.’s conjecture. For example, in ch. 9 the author contends Lanata’s (1960)⁹ autoptic readings of Florentine *ostrakon* only because of a photo (see l. 1a, p. 122), which is not reliable owing to the porosity of the materials. The filling of Hebe in Sapph. fr. 130 V. is especially precarious, like the connection between these *incipit* and fr. 81 V. (see above). The same could be said for the filling of Atthis’ name at the beginning of fr. 27.4 V.

¹ S. Nicosia, *Tradizione testuale diretta e indiretta dei poeti di Lesbo*, Roma 1976.

² W. Rösler, *Dichter und Gruppe*, München 1980.

³ A. Porro, *Vetera Alcaica*, Milano 1994.

⁴ E. Tzamali, *Syntax und Stil bei Sappho*, Dettelbach 1996.

⁵ G. L. Liberman, “L’édition alexandrine de Sappho”, in G. Bastianini, A. Casanova, eds., *I papiri di Saffo e Alceo*. Atti del convegno internazionale di studi. Firenze, 8–9 giugno 2006, Firenze: Istituto papirologico “G. Vitelli”, Firenze 2007, 41–65.

⁶ G. Labarre, “KOINON LESBIWN”, *REA* 96, 1994, 415–46.

⁷ N. Spencer, *A Gazetteer of Archaeological Sites in Lesbos*, Oxford 1995.

⁸ G. Tsomis, *Zusammenschau der frühgriechischen monodischen Melik (Alkaios, Sappho, Anakreon)*, Stuttgart 2001.

⁹ G. Lanata, “L’ostrakon fiorentino con versi di Saffo. Note paleografiche ed esegetiche”, *SIFC* 36, 1960, 64–90.

(p. 163) or about the conjecture Ἀ]κράγα in Alc. fr. 129.1 V. (p. 172). The author often finds his textual reconstruction on precarious readings (see e.g. Alc. fr. 129.2 p. 172 or 130a.10-12 V. p. 180). For instance, Ts. contends the autoptic reading by Hammerstaedt and Daniel of Sapph. fr. 58.17 V., saying that “details invisible to the human eye are frequently retrieved through photographs, preferably ultra-violet ones”, but he does not explain whether the image consulted by him is ultra-violet. With regard to the location of Triad sanctuary, some doubts about Messon are obviously justified, because the excavation of Messon does not give unequivocal evidence about the god who was worshipped here, but the massive elements provided by Robert (1960)¹⁰ about the identification between the Sappho and Alcaeus’ shrine and Messon temple are in part confirmed by the fact that recent excavations reveal archaic ruins (Acheilara 2004)¹¹, while the location of the Triad on Gialovouni cape is without evidence. In conclusion, Ts. textual hypothesis may be interesting to reconstruct Sappho and Alcaeus’ text, but are too often with a little textual basis.

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¹⁰ L. Robert, “Recherches épigraphiques”, *REA* 62, 1960, 276-85.

¹¹ L. Achilara, *Ἐν τῷ ἴρω τῷ ἐμ Μέσσω*, Mytilene 2004.