

Erratum to the Erratum to the Erratum to the Erratum: On the Speculative Ground of the Reconstruction — Toward a Structural Rather than Documentary Warrant

Lee Sharks

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Abstract

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Fourth-order clarification of the reconstruction's epistemic character. The prior errata (STANZA, STANZA-02, STANZA-03) performed forensic self-correction under an implicit documentary frame — as if the reconstruction claimed to recover Sappho's lost fifth stanza and could be adjudicated by the eventual finding of a papyrus. This erratum names that frame as too narrow. The reconstruction operates by the standards of interpretive rather than documentary philology, and its warrant does not depend on documentary confirmation. The present erratum develops the frame by tracing a specific speculation: that Sappho 31's fifth stanza was not fully lost but was left as a *hanging line* — an opening whose logic of completion is inscribed in the line itself — and that Catullus's fourth-stanza response can be recovered by reading his inversion of the completion the hanging line invited. Under this speculation, the reconstruction is not Sappho's lost stanza but *Catullus's recovered completion of Sappho's hanging line*, extracted by inverting his fourth stanza's operator against that completion. This is a stronger and cleaner claim than the previous framings, and it makes the reconstruction defensible on interpretive grounds without requiring documentary vindication.

Lee Sharks *Alexanarch / Semantic Economy Institute*

§1 — The frame shift

The prior errata in this chain have performed a valuable service: they have progressively corrected the reconstruction's positional and structural claims until the stable characterization issued in STANZA-03 was reached. That characterization — that Catullus's fourth stanza is a structurally precise operator inversion of the material at Sappho's fifth-stanza position — is not withdrawn here. It is *reframed*.

The frame under which the prior errata operated was implicitly documentary. Each correction proceeded as if the reconstruction's ultimate adjudicator were a future papyrus. The reconstruction was defended by its historical fidelity; the errata refined that fidelity; the whole chain waited on manuscript evidence for terminal vindication. [...full text at full_text_path]

Body

deposit_number: 1051 hex: 0427 title: "Erratum to the Erratum to the Erratum to the Erratum: On the Speculative Ground of the Reconstruction — Toward a Structural Rather than Documentary Warrant" creator: Lee Sharks orcid: 0009-0000-1599-0703 date: 2026-07-08 content_type: Philological erratum — fourth order; frame-shift from documentary to interpretive philology; introduction of the hanging-line as a compositional category; formal argument that the reconstruction is Catullus's completion recovered by inverting his fourth stanza rather than Sappho's lost stanza directly; grounding of the completion-and-inversion model as the paradigm mechanism of Logotic transmission; specimen of the erratum chain's own self-description as progressive precisification through completion-answering-invitation; Assembly-ratified (Sigil, ChatGPT, DeepSeek, Kimi) with all three consensus revisions applied at v0.2 license: CC-BY-4.0 substrate: "Depositor-composed erratum, drafted in conversation with Claude (TACHYON) under MANUS direction; Assembly review from Sigil (heteronymic function: straight literary criticism), ChatGPT, DeepSeek, and Kimi incorporated at v0.1→v0.2 revision; the philological reconstruction concerned is Rebekah Cranes's ΦΑΙΝΕΤΑΙ ΜΟΙ (AXN:00FB, deposit #436); the χλωρός-substrate observation drawn from AXN:00FB's own textual note (Sigil's Assembly contribution); the operator-theoretic framework anchored in the Ezekiel Engine spec (AXN:00CB) and the operator-formalization arc EA-OPMETA-02 (AXN pending) and EA-OPMETA-03 (AXN:0426); Parry standard and Prins-adjacent lyric-theoretical framing as the interpretive-philology tradition invoked" version: v0.2 axn_schema_version: v2 protocol_version: alexanarch-deposit-protocol/v1 keywords: - Sappho 31 - Catullus 51 - hanging line - structural warrant - Parry standard - interpretive philology - documentary framing - completion-and-inversion - Logotic transmission - Rebekah Cranes - reconstruction - erratum chain - epistemic frame - speculative ground - papyrus substrate - χλωρός - philology - transmission theory - self-description - Assembly consensus *** # Erratum to the Erratum to the Erratum to the Erratum: On the Speculative Ground of the Reconstruction — Toward a Structural Rather than Documentary Warrant

Description

Erratum to the Erratum to the Erratum to the Erratum: On the Speculative Ground of the Reconstruction — Toward a Structural Rather than Documentary Warrant

Fourth-order clarification of the reconstruction's epistemic character. The prior errata (STANZA, STANZA-02, STANZA-03) performed forensic self-correction under an implicit documentary frame — as if the reconstruction claimed to recover Sappho's lost fifth stanza and could be adjudicated by the eventual finding of a papyrus. This erratum names that frame as too narrow. The reconstruction operates by the standards of interpretive rather than documentary philology, and its warrant does not depend on documentary confirmation. The present erratum develops the frame by tracing a specific speculation: that Sappho 31's fifth stanza was not fully lost but was left as a *hanging line* — an opening whose logic of completion is inscribed in the line itself — and that Catullus's fourth-stanza response can be recovered by reading his inversion of the completion the hanging line invited. Under this speculation, the reconstruction is not Sappho's lost stanza but *Catullus's recovered completion of Sappho's hanging line*, extracted by inverting his fourth stanza's operator against that completion. This is a stronger and cleaner claim than the previous framings, and it makes the reconstruction defensible on interpretive grounds without requiring documentary vindication.

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§1 — The frame shift

The prior errata in this chain have performed a valuable service: they have progressively corrected the reconstruction's positional and structural claims until the stable characterization issued in STANZA-03 was reached. That characterization — that Catullus's fourth stanza is a structurally precise operator inversion of the material at Sappho's fifth-stanza position — is not withdrawn here. It is *reframed*.

The frame under which the prior errata operated was implicitly documentary. Each correction proceeded as if the reconstruction's ultimate adjudicator were a future papyrus. The reconstruction was defended by its historical fidelity; the errata refined that fidelity; the whole chain waited on manuscript evidence for terminal vindication.

That frame was too narrow. It misdescribed the epistemic status of what the reconstruction has been doing all along. Interpretive philology does not operate solely by documentary

standards. Milman Parry's oral-formulaic theory did not require papyrological confirmation; it required only that the existing text make a different kind of sense under the theory than it had made before. Yopie Prins's reconstructions of lyric-theoretical categories do not require documentary recovery; they require only that the tradition reorganize itself around the reconstruction with more coherence than under the alternatives. These are legitimate scholarly moves, made by legitimate scholars, judged by their explanatory yield rather than by their manuscript grounding.

The Sappho 31 reconstruction operates by this standard. Its warrant is not that a papyrus will one day match it. Its warrant is that the tradition surrounding it becomes more coherent when the reconstruction is admitted than when it is not — that Catullus 51's structural rigor becomes intelligible, that the fourth-stanza-as-threshold reading of Sappho's transmitted text acquires structural grounding, that the operator-theoretic framework for transmission becomes newly operable across the transmission chain. This is the Parry standard. It should have been invoked from the start. The present erratum invokes it now.

§2 — The speculation, and why the hanging line matters

The reconstruction has always presupposed *something* at the fifth-stanza position of Sappho 31. The previous framings treated that something as *lost text* — a stanza Sappho wrote and history did not preserve. The current erratum proposes a different possibility, developed as a rigorous speculation rather than as an assertion:

Suppose that Sappho 31's fifth stanza was not a fully written stanza that was lost, but a shaped opening — a hanging line whose logic of completion was inscribed in the line itself, functioning as an invitation to compositional completion by any reader who received the poem.

This is not the same as claiming the fifth-stanza position was fully blank. A fully blank position would be a formal gap without content. A hanging line is different: it is a beginning that determines its own continuation, or that shapes the field of possible continuations to a range that the line's own logic makes intelligible. It is a compositional device with content, not a mere absence.

The hanging-line hypothesis is a *speculation*, in the older sense of the term — a systematic examination of a hypothesis by tracing its consequences, in order to see whether the consequences match what we observe. It is not documentary claim. It cannot be adjudicated by a papyrus, because a papyrus could show either a fully written fifth stanza (falsifying the speculation about *this* poem while leaving the speculation available for other cases) or a hanging line followed by a gap (confirming the speculation), or a truncated fragment whose original completeness cannot be determined. The speculation's warrant is not documentary. It is *structural* — it succeeds if it makes more of the surrounding tradition intelligible than the documentary framing does.

The speculation must be developed carefully. Its productivity is the argument.

§3 — What the speculation entails

Consider the specific consequences of the hanging-line hypothesis for the Sappho 31 tradition.

Consequence one: the transmission history takes on a different character.

Longinus quotes the four surviving stanzas of Sappho 31 as his exemplar of sublimity. He does not indicate that he is quoting an incomplete poem. He treats the four-stanza-plus-hanging-line unit as complete for his purpose. Under the documentary framing, this is a puzzle — why does Longinus not remark on the poem's incompleteness? Under the hanging-line framing, the puzzle dissolves. The four stanzas plus the hanging line *are* complete as a compositional unit. The completion by continuation is the reader's or performer's participation. Longinus is quoting the poem's own presentation of itself, which is not a truncation but a resolved openness.

Consequence two: Sappho's compositional practice acquires a feature that had been invisible.

Several other Sappho fragments end at positions whose completeness has been treated as adjudicable only by manuscript recovery. Under the hanging-line hypothesis, some of these positions become legible as deliberate open forms — not truncations awaiting the completion of scholarship, but hanging lines awaiting the completion of the reader. This is not a claim that all Sappho fragments are hanging-line compositions. It is a claim that the compositional category exists in her practice, that we have lacked the interpretive vocabulary to recognize it, and that its recognition changes how a range of her fragmentary corpus is read.

Consequence three — the central one: Catullus's fourth stanza becomes intelligible in a new way.

If the fifth-stanza position was fully lost text, Catullus's fourth stanza response would have to be either a *guess* at Sappho's lost content or a *substitution* of his own material with only loose relation to what Sappho wrote. Neither hypothesis fits what we observe. Catullus's fourth stanza is not a guess. Its otium turn is *structurally precise* against the erotic-power material of stanzas one through three: it executes an inversion, an operator-application, whose rigor requires that Catullus have had a specific target to invert. If the target were a lost text, we would need to explain how Catullus reconstructed that target accurately enough to invert it precisely. Catullus may well have had access to a fuller Sapphic text than what survives to us — through editions, excerpts, school circulation, or textual traditions no longer extant — and if so, the documentary frame remains available as one possible explanation. But the hanging-line hypothesis does not require adjudicating that question. It explains the precision of Catullus's fourth stanza *structurally*, independent of what Sapphic material he may or may not have possessed: Catullus responds not necessarily to a recoverable lost stanza but to a completion-logic generated by the received Sapphic threshold. Whether or not he had more manuscript access than we do, the completion-logic itself is inscribed in the four stanzas of Sappho 31 we possess, and any competent reader — Catullus or Cranes or ourselves — can derive the shape of the completion the threshold demands.

Under the hanging-line hypothesis, the puzzle of Catullus's precision dissolves. Catullus's target is *not* a lost text he would need to reconstruct. His target is the *completion the hanging line invited*. Catullus reads the hanging line, discerns the logic of completion inscribed in it, composes into that logic, and inverts his own composition in the same gesture. His fourth stanza is the visible surface of that inversion, and the completion he composed — the completion the hanging line demanded of him — is the material his fourth stanza was inverting.

This is a fully coherent account of Catullus's compositional method, and it explains his fourth stanza's precision in a way that the lost-text framing cannot. Under the hanging-line hypoth-

esis, the precision follows from the fact that Catullus is inverting *his own reading of Sappho's line*, not a lost original. Inverting one's own reading is naturally precise; inverting a lost original whose text one has never seen is unaccountably lucky.

§4 — What the reconstruction actually is

Under the speculation, the reconstruction takes on a different and stronger character.

The reconstruction is not Sappho's lost fifth stanza. The reconstruction is *Catullus's completion of Sappho's hanging line, recovered by inverting his fourth stanza*.

This claim is defensible without requiring Sappho's original text to exist in any specific form. It requires only that Catullus had a reading of the hanging line, that his reading generated a completion, that his completion was the compositional target of the inversion his fourth stanza performs, and that the inversion is invertible. All four claims are internally warranted by the text of Catullus 51, which we possess.

The reconstruction, then, has documentary status *of a specific kind*. It is not a document of Sappho's composition. It is a document of *Catullus's reading* of Sappho's hanging line, recovered from his response by inverting the operator he applied to that reading. This is a much cleaner claim than the previous framings offered, and it is not dependent for its warrant on the discovery of a papyrus. A papyrus that showed Sappho completing her own hanging line differently would constrain, complicate, or re-rank the speculative model — it would show that Sappho's own completion differed from Catullus's completion, which is unsurprising in itself: the hanging line invites completion, and different readers complete differently. Catullus's completion is one; Sappho's own (if she wrote one) would be another; Cranes's is a third, derived from Catullus's by inversion. Documentary discovery would add information without displacing the structural claim about Catullus's completion, because that claim rests on the text of Catullus 51, which we possess.

Notice what this frame provides. The reconstruction is warranted *now*, on structural grounds, without waiting for documentary confirmation. If confirmation comes — if a papyrus is one day found showing Sappho's own completion — the confirmation adds information without displacing the reconstruction. If confirmation does not come, the reconstruction stands on its structural warrant, unchanged. There is no adjudicative pressure from the documentary side, because the reconstruction does not make a documentary claim about Sappho's stanza; it makes a structural claim about Catullus's completion.

§5 — The hanging line's specific logic of completion

The speculation is strongest when it can point to the specific hanging-line logic that would have generated Catullus's completion. This section proposes that logic.

Sappho 31 as we have it moves through four stanzas of a specific compositional structure: the erotic-power display (stanza one, the man-like-god), the physiological cascade (stanzas two and three, the enumerating collapse), and the threshold statement (stanza four, φαίνομαι — "I appear to myself to die"). The fourth stanza does not conclude the movement; it opens onto a next thing, positioning the speaker at the edge of what she is describing without stating what lies beyond it.

The hanging line that would follow this fourth stanza — the fifth-stanza opening — must sustain and transform the tension the fourth stanza has produced. It cannot merely reassert (which would be redundant). It cannot merely dissolve (which would be evasion). It must *turn* the material in a way that discloses what the fourth-stanza threshold gives access to. This is a specific structural requirement, and it is inscribed in the fourth stanza's own compositional shape. The hanging line's logic of completion is derivable from the requirement.

What kind of turn does the fourth stanza's threshold demand? The threshold has been produced by an intensifying enumeration of witnessed dissolution. The turn must either *complete* the dissolution (moving into the state the enumeration was approaching) or *arrest* it (naming the survival that the enumeration was implicitly resisting) or *transpose* it (moving the dissolution into a different order, from the physiological to the metaphysical, from the personal to the trans-personal). The hanging line's logic constrains the completion to one of these three moves — or to some structural fusion of them — and rules out other possibilities. A completion that simply repeated the physiological catalog would violate the compositional necessity the fourth-stanza threshold has produced. A completion that moved into unrelated material would break the poem's coherence.

Under this constraint, Catullus's fourth stanza — the otium stanza — is legible as an inversion of a *transpositional completion*. The otium turn moves the dissolution into a different order: it takes the physiological intensity and transposes it into an ethical-political register (otium as a condition that destroys as effectively as eros does). This transposition is inversive, not continuative — otium is the counter-figure to eros, not its continuation. But the inversive move requires a target to invert, and the target must have been a *transpositional completion of Sappho's threshold* in the erotic-mystical register (which is where Sappho's poem operates). If we take Catullus's otium-transposition and reverse its inversion, we recover an erotic-mystical transpositional completion of the physiological threshold — which is precisely what the reconstruction produces.

There is a specific philological observation that anchors the hanging-line hypothesis in Sappho 31's own text. The third stanza's χλωροτέρα ποία — “greener-paler than grass” — deploys χλωρός across its full spectrum: from the fresh green of living vegetation to the pale gray-green of dried papyrus prepared for writing. This is documented at AXN:00FB's textual note. Sappho's self-figuration in the physiological cascade is not merely pallor-of-jealousy. It is the speaker's transformation into the substrate on which inscription becomes possible. The body fails in a specific sequence — tongue first (γλῶσσα ἔαγε, “the tongue has broken”), then the eyes darken, then the skin goes χλωρός toward the color of cured papyrus — and each failure is a stage in the composing voice's becoming-medium. Speech fails so that inscription can begin. The eyes darken so that the voice can be read rather than seen. The skin turns papyrus-colored so that what remains after the body is what has been written on the body.

By the fourth stanza, on this reading, the speaker has already become inscription-substrate. The fourth stanza — φαίνομαι, “I appear to myself” — is the moment of the substrate's completion. The fifth-stanza position is not, on this reading, a further stanza of the voice. It is the moment the composed substrate opens to receive what the reader will bring. The hanging line is the poem's own turn from voice to substrate to invitation. What is inscribed on the substrate is what the reader brings to it. This is not a metaphorical claim about reception. It is a philological observation about the specific compositional logic the third and fourth stanzas execute together. The speaker has made herself into the medium that requires completion,

and the completion is the reader's participation. The fifth-stanza position, so grounded, is not an absence awaiting recovery but a *presence in the mode of invitation* — a substrate that has been prepared, on which what is next will be written by whoever arrives.

Catullus arrived. He wrote otium on the substrate. Cranes arrives now, reads what Catullus wrote, reverses the operator he applied, and recovers the erotic-mystical completion he had performed on the substrate before inverting it into visibility. The reconstruction is what was written on the papyrus-body of Sappho by Catullus, read backward. And future readers, receiving Cranes's reading, may write again on the same substrate — because the substrate remains open, and the invitation the speaker's self-figuration issued has not been closed by any prior completion.

The reconstruction, then, is not arbitrary. It is the completion the hanging line's logic demands, in the specific register the poem's opening required, recovered by inverting the inversion Catullus performed on his reading of that same demand. Its shape is not free. It is constrained on multiple sides: by the compositional necessity of the fourth-stanza threshold, by the register of the poem's opening, and by the inversive relation to Catullus's response. When all three constraints are honored, the space of possible reconstructions narrows to a small neighborhood, of which Cranes's ΦAINETAI MOI is one legitimate specimen.

§6 — The reception this reframing enables

Under the reframing, the reconstruction takes its place in a specific tradition of interpretive completion. Catullus completed Sappho's hanging line by reading its logic and inverting his completion into visibility. Cranes completed Sappho's hanging line by reading its logic *and* Catullus's response, recovering the pre-inversion completion Catullus had performed. Both completions are legitimate under the hanging-line invitation; neither displaces the other; they stand in a lineage of response, not of transmission.

This has a further consequence. Cranes's completion, once composed, is itself available as a hanging-line invitation to future readers. A future reader may receive Cranes's completion, discern the logic that generated it, and compose their own response — perhaps by inverting Cranes's inversion of Catullus's inversion, recovering the shape of the original hanging line the whole chain has been responding to. The tradition of completion becomes recursive. Each completion invites the next inversion. Each inversion recovers the shape of the invitation the previous completion was answering. The chain accumulates completions and inversions, and each stage in the chain preserves the traces of the invitations it received and the completions it performed.

This is the model of transmission the Alexanarch has been building toward through its work on Logotic transmission (AXN references pending). The Word does not travel by preservation. It travels by *completion-and-inversion*, each generation reading the previous generation's completion, inverting to recover the shape of the invitation, and composing its own completion into that shape. Sappho 31 is not incidentally a case of this transmission. It is the *paradigm case*. The tradition's persistence through gap and completion is what Logotic transmission looks like when it operates fully.

§7 — What the erratum chain has been doing

The chain of errata (STANZA, STANZA-02, STANZA-03, and the present erratum) is itself a specimen of the process the current speculation describes.

STANZA corrected the positional error — Sappho’s fifth stanza rather than her fourth. STANZA-02 accounted for the methodological reason the positional error had arisen. STANZA-03 corrected the transform-structure characterization — Catullus’s fourth stanza as inversion, not as compression, of Sappho’s fifth-stanza material. Each stage tightened the reconstruction’s account of what it was doing.

Under the present speculation, the chain reveals itself as *progressive precisification of the reconstruction’s implicit epistemic frame*. Each earlier erratum operated within an implicit documentary framing that the earlier stages had not yet named. The present erratum names the frame explicitly and, having named it, is able to reframe. The prior corrections remain valid *within* their implicit frame — the positional error was a real error and was corrected; the transform-structure error was a real error and was corrected — and additionally become legible as *stages in the reconstruction’s growing awareness of its own epistemic character*.

This is the tradition of completion running in the mode of self-description. The reconstruction has been completing itself progressively, each stage recovering the invitation the previous stage had been implicitly answering. The present erratum is the stage where the self-description becomes *methodologically explicit*. It is not a repudiation of the prior errata. It is the completion the prior errata had been inviting.

§8 — What is preserved from the prior chain

The following remain in force from the prior errata:

- The reconstructed material occupies the fifth-stanza position in Sappho 31’s transmitted sequence (from STANZA).
- The methodological account of why the earlier “fourth stanza” terminology was a compression-artifact of the reconstructive method rather than a random error (from STANZA-02).
- The three-relationship characterization of the Catullan transform: Sappho 1 to Catullus 1 close translation; Sappho 2, 3, 4 to Catullus 2, 3 lossy compression (3 to 2); Sappho 5 to Catullus 4 structurally precise operator inversion, witness-preserving, invertible (from STANZA-03).

To these, the present erratum adds:

- The reconstruction’s warrant is structural, not documentary. It succeeds by explanatory yield, on the Parry standard.
- The fifth-stanza position may have been not a lost text but a hanging line whose logic of completion was inscribed in the line itself.
- Under this speculation, the reconstruction is *Catullus’s completion of Sappho’s hanging line, recovered by inverting his fourth stanza*, rather than Sappho’s lost stanza directly. This is a stronger and cleaner claim than the previous framings.

- The Sappho–Catullus–Cranes chain becomes a paradigm case of Logotic transmission by completion-and-inversion.
- The erratum chain itself is a specimen of the process it describes: progressive precisification through successive completions, each answering the invitation implicit in its predecessor.

§9 — What the present erratum does not claim

Careful distinctions preserve the erratum’s defensibility.

The present erratum does *not* claim that Sappho actually left the fifth-stanza position as a hanging line. That is a speculation. Its warrant is not documentary. The speculation may or may not correspond to Sappho’s compositional intent, and cannot be adjudicated in the absence of manuscript evidence we do not possess.

The present erratum does *not* deny that Sappho may have composed a complete fifth stanza that was lost in transmission. That remains possible. The speculation is offered as an alternative that better explains what we observe in the tradition, not as a rejection of alternatives.

The present erratum does *not* claim that Catullus’s completion was the only legitimate completion the hanging line invited. Multiple completions are possible under the hanging-line hypothesis. Catullus’s is one; Sappho’s own (if she had one) may have been different; Cranes’s is a third; future completions remain available. The invitation is open.

The present erratum does *not* claim that the reconstruction reproduces Catullus’s completion perfectly. Cranes’s composition is her reading of the inverse of Catullus’s inversion; other inverse-readings are possible and would produce different completions. What the reconstruction reproduces is *the shape of completion the hanging line’s logic demands*, filtered through the specific reading of Catullus’s response that Cranes performs.

These distinctions matter. They protect the erratum from being read as documentary overreach in either direction. The reconstruction’s power is precisely that it operates on structural grounds without requiring documentary support.

§10 — Cross-reference summary

Prior errata in chain:

- EA-ERRATUM-SAPPHO31-STANZA (deposit #201, AXN:0346.GOVERNANCE.□□□□○□) — original numbering correction; in force.
- EA-ERRATUM-SAPPHO31-STANZA-02 (deposit #1048, AXN:0424.GOVERNANCE.□□□▶□□) — methodological account of the numbering-error origin; in force.
- EA-ERRATUM-SAPPHO31-STANZA-03 (deposit #1049, AXN:0425.GOVERNANCE.⊕□□□Ψ□) — transform-structure characterization; in force with the reframing offered here.

The reconstruction: ΦAINETAI MOI (deposit #436, AXN:00FB.GOVERNANCE.□□□□□□; DOI 10.5281/zenodo.18459573).

Operative framework: THE CATULLUS ROOM: THE MISSING AORIST (deposit #576, AXN:0198.GENERATIVE.□□□□□□).

Theoretical framing: THE FUTURE BELOVED (deposit #134, AXN:02C2.GOVERNANCE.□□□□□; DOI 10.5281/zenodo.20693104).

Doctrinal reading: THE KENOTIC TRUTH OF SAPPHO 31 (deposit #313, AXN:0074.GENERATIVE.□□□●□□ DOI 10.5281/zenodo.18246767).

Companion theoretical work: The Logotic transmission framework, developed across the archive; the Ezekiel Engine’s operator theory (AXN:00CB) as structural apparatus for the completion-and-inversion model; EA-OPMETA-02 and EA-OPMETA-03 (operators-as-functions and operators-on-the-wheels) as the compositional grammar under which the reconstruction’s inversion is now theoretically explicit.

End of EA-ERRATUM-SAPPHO31-STANZA-04 v0.2.

Revision note (v0.1 → v0.2). Assembly review (Sigil, ChatGPT, DeepSeek, Kimi, 2026-07-08) produced three consensus revisions to v0.1, now applied:

Revision 1 (mandatory; ChatGPT, DeepSeek). The v0.1 §3 sentence “Catullus did not have access to lost Sapphic manuscripts we lack” was historically overstated. Catullus may plausibly have had access to a fuller Sapphic text — through editions, excerpts, school circulation, or textual traditions no longer extant. The hanging-line hypothesis does not require adjudicating that question. §3 rewritten to make the structural claim independent of manuscript-access history: the completion-logic is inscribed in the four stanzas we possess, and any competent reader can derive it, whether or not Catullus had additional material.

Revision 2 (ChatGPT). The v0.1 §4 phrase “invulnerable to the discovery of a papyrus” was rhetorically absolute. A papyrus could constrain, complicate, or re-rank the speculative model. §4 rewritten to “not dependent for its warrant on” — a papyrus adds information without displacing the structural claim about Catullus’s completion, because that claim rests on the text of Catullus 51.

Revision 3 (Sigil — the substantive addition). v0.1 did not integrate AXN:00FB’s textual note on χλωροτέρα ποίας: χλωρός spans fresh green to the pale gray-green of dried papyrus. Sappho’s self-figuration in the physiological cascade is the speaker’s transformation into the substrate on which inscription becomes possible. Speech fails first (γλώσσα ἔαγε) so that inscription can begin. The skin turns papyrus-colored so that what remains after the body is what has been written on the body. §5 substantially expanded to include this observation. Under it, the hanging-line hypothesis acquires a specific philological anchor in the poem’s own text: the fifth-stanza position is not an absence awaiting recovery but *a substrate that has been prepared, on which what is next will be written by whoever arrives*. This connects the hanging-line hypothesis to the Sapphic Operator σ_S (voice → dissolution → substrate → text survives → reader transformed → new voice) as developed elsewhere in the archive, and grounds the completion-and-inversion transmission model in the specific compositional logic of Sappho 31.

Assembly consensus: aye.

Files

Terms

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