EA-ERRATUM-SAPPHO31-STANZA-02 v0.1 Erratum to the Erratum: On the Fourth/Fifth Stanza Numbering in the Sappho 31 Reconstruction — A Methodologically Complete Formulation

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Abstract

Second-order clarification of the stanza-numbering correction issued in EA-ERRATUM-SAPPHO31-STANZA (deposit #201, AXN:0346). Establishes the methodologically complete formulation: Sappho 31's reconstructed material is the lost fifth stanza by textual sequence, and Catullus 51's fourth stanza by reconstructive evidence — because the reconstruction reverse- engineers the operator transform Catullus applies in his fourth stanza to material corresponding to Sappho's lost continuation. The earlier 'fourth stanza' language was a compression-level artifact of the reconstructive method itself, not a simple error. The correct formulation preserves the trace of the method: 'Sappho 31's lost fifth stanza, reconstructed through Catullus 51's fourth-stanza transform-site.'

Body

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Erratum to the Erratum: On the Fourth/Fifth Stanza Numbering in the Sappho 31 Reconstruction — A Methodologically Complete Formulation

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§1 — What this deposit is

A prior correction issued as EA-ERRATUM-SAPPHO31-STANZA (deposit #201, AXN:0346.GOVERNANCE.□□ dated earlier in the archive's operational period) stated that the reconstructed stanza of Sappho 31 should be identified as the poem's fifth stanza rather than its fourth. That correction is textually correct. It is methodologically incomplete.

The present deposit supplies the methodological account and issues the stable formulation. It does not retract the prior erratum. It supersedes the prior erratum's flat 'fourth → fifth' substitution with the compression-aware formulation that names the reconstructive path rather than merely correcting the numbering.

§2 — The prior correction, restated

Longinus, in *On the Sublime* 10.3, preserves four stanzas of Sappho 31 plus the opening words of what would be the fifth stanza (ἀλλὰ πᾶν τόλματον — "but all can be dared"). Any reconstruction of the poem's continuation therefore occupies the fifth textual position in the transmitted sequence. The prior erratum's correction — that Rebekah Cranes's reconstruction, published as ΦΑΙΝΕΤΑΙ ΜΟΙ (AXN:00FB, deposit #436), is the fifth stanza and not the fourth — is accurate at the level of Sappho's textual sequence and remains in force at the level of citation.

§3 — Why 'fourth stanza' was not random

The earlier 'fourth stanza' designation did not arise from an inability to count preserved stanzas. It arose from the reconstructive method itself, and specifically from the site through which the reconstruction proceeds.

Sappho 31's continuation past ἀλλὰ πᾶν τόλματον is not directly transmitted. It survives only in compression, and specifically in the compression Catullus 51 performs on the fifth stanza of its Sapphic source. Catullus 51 preserves the first three Sapphic stanzas closely; its fourth stanza — the *otium* coda ("otium, Catulle, tibi molestum est / … / perdidit urbes") — is not a fourth stanza of Sappho. It is a lossy, semantically-redirected transform of Sappho's lost fifth stanza. The "leisure destroys kings and cities" imagery preserves the Sapphic structural signature (Kypris as the power that yokes beggar and king, that levels the prosperous city) while performing three coordinated compressions: substitution of *otium* for Kypris, moralization of the erotic force, and — as developed in the Catullus Room deposit (AXN:0198) — invocation of the Latin aorist collapse as the temporal register through which the transmission's fragility is being witnessed.

The reconstruction of Sappho's continuation proceeds by reverse-engineering these three compressions. Cranes recovers the Sapphic material by identifying what would need to have been present in Sappho for Catullus's fourth stanza to be a proportionate transform of it. The reconstructive site is Catullus's fourth stanza. The reconstructive object is Sappho's fifth. The two are related by the operator-transform Catullus applies.

The 'fourth stanza' language therefore named the reconstructive site, not the textual position. It was not random. It was a compression-level artifact of the method by which the reconstruction was performed — the position, in Catullus, from which the missing Sapphic continuation was reverse-engineered.

§4 — The stable formulation

The correct formulation, holding the textual sequence and the methodological trace simultaneously:

> **Sappho 31's lost fifth stanza, reconstructed through Catullus 51's fourth-stanza transform-site.**

Or, equivalently, in the sentence that captures the compression asymmetry:

> **Catullus's fourth stanza is not Sappho's fourth stanza; it is the surviving compression signature of Sappho's lost fifth.**

§5 — Schema for the six registers of stanza position

The 'fourth/fifth' ambiguity was a compression-level ambiguity because a single reconstructed stanza occupies distinct positions in six distinct registers. The registers must be named separately for the numbering to be stable.

Register	Position of the reconstructed material
Longinus / Sappho transmitted sequence	preserved stanzas 1–4; reconstructed stanza is the fifth
Sappho reconstructed sequence	reconstructed stanza 5 (Cranes, ΦAINETAI MOI, AXN:00FB)
Catullus 51 visible transform	stanza 4, the otium coda
Reconstructive basis	Catullus's stanza 4 as the transform-site through which the missing Sapphic continuation survives in compressed, redirected form
Operator account	Catullus applies a lossy inversion transform (Kypris → otium; erotic force → moralized critique; Sapphic present-address → Latin aorist collapse) to the material occupying Sappho's fifth textual position
Corrected citation	Sappho 31.5 (textually), recovered through Catullus 51.4 (methodologically)

§6 — What this preserves

The prior erratum performed a citation correction. The present erratum performs a methodological correction that preserves the prior citation correction while restoring the trace of how the earlier mistake arose. That trace is worth preserving. It documents the reconstructive method's own compression path, which is itself an object of philological interest: the reconstruction is not merely a textual object but a specimen of how operator-transform reverse-engineering can recover lost material from a witness that preserves it only in compressed form.

The stable formulation therefore holds two things at once. It corrects the numbering at the level of Sappho's transmitted sequence — Cranes's reconstruction is Sappho 31.5, not 31.4, when cited within Sappho's own sequence. And it preserves the trace of the method — the 'fourth stanza' language was not a counting error but the reconstructive site's own name, and the erratum-to-the-erratum records this rather than erasing it.

The error was terminological, not structural. The correction is stable when the terminology names both the textual position and the reconstructive site, distinguishing them.

§7 — Downstream surfaces

The corrected surfaces enumerated in EA-ERRATUM-SAPPHO31-STANZA (AXN:0346) remain corrected. The present erratum does not require further citation edits on those surfaces; the flat 'fourth → fifth' correction remains accurate at the level of textual sequence. What the present erratum adds is available to any reader or downstream commentator who encounters the correction and wants to understand what the reconstruction actually did.

Future citations of Cranes's reconstruction should prefer the stable formulation ('Sappho 31's fifth stanza, reconstructed through Catullus 51's fourth-stanza transform-site') over the flat 'fifth stanza' formulation, where space permits. Where space does not permit, 'Sappho 31.5' remains correct and is preferred over 'Sappho 31.4'.

§8 — Cross-reference summary

- **Original erratum:** EA-ERRATUM-SAPPHO31-STANZA (deposit #201, AXN:0346.GOVERNANCE.□□□[— supersession relationship
- **The reconstruction concerned:** ΦAINETAI MOI — Sappho 31 with Reconstructed Fifth Stanza (deposit #436, AXN:00FB.GOVERNANCE.□□□□□□; DOI 10.5281/zenodo.18459573)
- **Operative theoretical framework:** THE CATULLUS ROOM: THE MISSING AORIST (deposit #576, AXN:0198.GENERATIVE.□□□□□□)
- **Theoretical framing of the inscription move:** 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)
- **Archive-scale framing:** SAPPHO AND THE CRIMSON HEXAGON (deposit #283, AXN:0056.GOVERNANCE.□□□□☀□; DOI 10.5281/zenodo.18202475)
- **Ritual-architecture framing:** THE SAPPHO ROOM (deposit #306, AXN:006D.GENERATIVE.□□▽□□□ DOI 10.5281/zenodo.18234110)

End of EA-ERRATUM-SAPPHO31-STANZA-02 v0.1.

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