

P. Köln inv. 21351 + 21376, the “new” Sappho, has been dated on the basis of its letter forms to the early 3rd cen. BCE, just prior to P. Mil. Vogl. VIII 309, the “new” Posidippus. A comparison between the two and the editorial practices of Meleager in his *Garland* reveals certain features that we can now say are typical of some early Hellenistic poetry books.

The “new” Posidippus is a collection of 112 epigrams organized thematically under nine headings which indicate the contents of each division (Bastianini & Gallazzi. 2001: 18-19). Within the categories there is evidence that great care was exercised in the selection of poems as well as in their placement (Gutzwiller. 2005: 287-319). The Sappho papyrus has no section headings, but it is clear that its poems were selected and arranged on a similar principle. Here, in this much smaller bit of manuscript, we see one poem and parts of two others on a single topic: the mortal poet contemplating the immortality of song. In this case, however, the poems are not all by Sappho. The second, already known in part from P. Oxy. 1787, is genuine and the first, probably so, but the third, written in a different hand, is a later, Hellenistic version of a Sapphic poem with modernized spelling and a lyric meter that she never, to our knowledge, used (Gronewald & Daniel 2005: *ZPE* 154, 7-12). It declares its nature and intention in the first verse with a deliberate echo of Sappho fr. 1.1-2 Voigt.

Though the Milan papyrus is widely believed to be the work of a single author, the Cologne is clearly an anthology containing lyric poems of at least two authors and times. The later Hellenistic *Garland* of Meleager offers a useful analogy. Here epigrams with different authors and dates, including those of the editor himself, were organized by topics within which the work of certain prominent poets was ranged with variations by others and sometimes explicit imitations (Radinger 1895: 22-33). In the Cologne papyrus the two poems of Sappho seem to establish the theme and the third, pretending to be Sappho, responds to it and develops it further.

The Cologne papyrus exhibits the artistry of a Hellenistic editor or reader who has added value to the creations of a great poet of another age and in this way it anticipates Meleager’s editorial practice. Sappho’s work was apparently composed for performance, but here it is arranged, perhaps abridged and certainly imitated to create a new literary experience for a reading public.