

Greek Lyric Poetry and Its Influence

Greek Lyric Poetry and Its Influence:

*Texts, Iconography, Music
and Cinema*

Edited by

Alejandro Cantarero de Salazar,

Alicia Esteban Santos

and Leonardo de Arrizabalaga y Prado

Cambridge
Scholars
Publishing



**Greek Lyric Poetry and Its Influence:
Texts, Iconography, Music and Cinema**

**Edited by Alejandro Cantarero de Salazar, Alicia Esteban Santos
and Leonardo de Arrizabalaga y Prado**

This book first published 2020

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

Copyright © 2020 by Alejandro Cantarero de Salazar,
Alicia Esteban Santos, Leonardo de Arrizabalaga y Prado
and contributors

All rights for this book reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

ISBN (10): 1-5275-5986-6

ISBN (13): 978-1-5275-5986-8

Cover image *Alcaeus and Sappho*. Attic red-figure calathus, ca. 470 BC, Staatliche Antikensammlungen (Inv. 2416), design and drawing by Ignacio Pérez-Chao Peña ©.

Ἔρος δ' ἐτίναξέ μοι
φρένας, ὡς ἄνεμος κατ' ὄρος δρύσιν ἐμπέτων

(Sappho, 47 V.).

ἄγε δηῦτε μηκέτ' οὔτω
πατάγω τε κάλαλητῶ
Σκυθικὴν πόσιν παρ' οἴνω
μελετῶμεν, ἀλλὰ καλοῖς
ὑποπίνοντες ἐν ὕμνοις

(Anacreon, 33 G.).

TABLE OF CONTENTS

PREFACE

Alejandro CANTARERO DE SALAZAR, Alicia ESTEBAN SANTOS
and Leonardo DE ARRIZABALAGA Y PRADO-----XI

PRÓLOGO

Alejandro CANTARERO DE SALAZAR, Alicia ESTEBAN SANTOS
y Leonardo DE ARRIZABALAGA Y PRADO -----XV

INTERNATIONAL ADVISORY BOARD-----XIX

BRIEF BIOGRAPHIES -----XXI

TABLE OF IMAGES

Alicia ESTEBAN SANTOS -----XXVII

I. INTRODUCTION

INTRODUCTION: ARCHAIC GREEK LYRIC POETRY

Fernando GARCÍA ROMERO -----5

II. TEXTS OF GREEK LYRIC POETRY

1. PHILOLOGICAL STUDIES OF GREEK LYRIC

THE MAIN THEMES IN GREEK LYRIC: ANACREON'S POETRY AS A REPRESENTATIVE EXAMPLE

Alicia ESTEBAN SANTOS-----31

LA PRIMERA 'DEFINICIÓN' DEL AMOR Y EL PRIMER TEXTO 'FEMINISTA':
COMENTARIOS A SAFO, FRAGMENTOS 130 Y 105a V(= 137 Y 116 D),
CON ALGUNAS CONSIDERACIONES SOBRE LA PERVIVENCIA DE LA
FÓRMULA Ἔρως λυσιμελής EN LA LITERATURA Y ESCULTURA GRIEGAS

Felipe G. HERNÁNDEZ MUÑOZ-----47

ANACREONTE, CANTOR DE EROS: ANÁLISIS LITERARIO

Alicia ESTEBAN SANTOS-----65

| | |
|---|----|
| WHEN DOVES CRY: SMALL ANIMALS, EMPATHY, AND UNDERSTANDING IN LYCOPHRON'S <i>ALEXANDRA</i> Nathaniel HESS----- | 99 |
|---|----|

2. INFLUENCE OF GREEK LYRIC POETRY ON POSTERITY

| | |
|--|-----|
| LOS LÍRICOS GRIEGOS EN HORACIO Y A TRAVÉS DE HORACIO Vicente CRISTÓBAL LÓPEZ----- | 117 |
| LAS PALABRAS AZULES, ODISEO ELYTIS Y SAFO, SU "PRIMA LEJANA" Penélope STAVRIANOPULU----- | 137 |
| THE INFLUENCE OF GREEK ARCHAIC POETRY IN THE WORKS OF LUIS ANTONIO DE VILLENA Francisco MARTÍNEZ REAL----- | 153 |

III. GREEK LYRIC POETRY IN HISTORY, ICONOGRAPHY, MUSIC AND CINEMA

1. GREEK LYRIC AND HISTORY

| | |
|--|-----|
| LA POLÍTICA EN LA POESÍA LÍRICA ARCAICA. FACTORES DETERMINANTES Y PARADOJA ÉPICA M ^a Isabel CONDE MORENO----- | 175 |
| MITO Y REALIDAD DE SAFO DE LESBOS Pilar GONZÁLEZ SERRANO----- | 199 |

2. GREEK LYRIC AND ICONOGRAPHY

| | |
|---|-----|
| ICONOGRAPHY OF THEMES IN GREEK LYRIC: THE EXAMPLE OF ANACREON'S POETRY Alicia ESTEBAN SANTOS----- | 213 |
|---|-----|

| | |
|--|-----|
| THE IMAGE OF THE ATHLETE IN GREEK LYRIC AND ICONOGRAPHY Fernando GARCÍA ROMERO ----- | 261 |
|--|-----|

3. GREEK LYRIC AND MUSIC

| | |
|--|-----|
| LYRIC MUSICAL PRACTICE IN THE EPIC CONTEXT OF ARCHAIC GREECE Luis CALERO ----- | 293 |
|--|-----|

| | |
|---|-----|
| <i>ANACREONTIS CARMINA</i> : SETTING ANACREON'S VERSE TO MUSIC IN THE 21 ST CENTURY Leonardo DE ARRIZABALAGA Y PRADO ----- | 311 |
|---|-----|

4. GREEK LYRIC AND CINEMA

| | |
|--|-----|
| UNA VISIÓN BREVE Y PERSONAL DE LA LÍRICA Y OTROS TEMAS GRIEGOS EN EL CINE Alicia ESTEBAN SANTOS----- | 331 |
|--|-----|

| | |
|--|-----|
| SAPPHO'S REPRESENTATION IN CINEMA: PORTRAITS AND SAPPIC AFFILIATIONS. A SHORT HISTORY OF FORMS FRAMING SAPPHO IN CINEMA Mélinda TOËN----- | 339 |
|--|-----|

PREFACE

This book deals with poetry that the ancient Greeks composed more than twenty-five centuries ago, and which in some cases was sung to the sound of the lyre (hence its name) or other musical instruments. The character of this poetry is multiple, with various subgenres, characters and contents: it is intimate, but it is also public and civic in other cases, because it reflects the great changes—social, political and economic—that the Greek world was experiencing around the 7th century BC. It represents the emergence of individualism. In that respect it differs from the epic poetry that precedes it, in which the author does not seek to show himself, but to narrate external events: the great exploits of the past. But in lyric the poet expresses his feelings and opinions, and sings of present and everyday facts typical of human life, from the most festive to the most transcendent. In short, this poetry is the living portrait of the ancient Greeks, who wrote some of the first pages of Western literature.

This project began in 2015, when two of the editors, Alicia Esteban Santos and Alejandro Cantarero de Salazar, organized an international colloquium at the Complutense University of Madrid (UCM) on ancient Greek lyric, from a multidisciplinary perspective. Although eminently philological, it also accommodated the heritage that this poetry had in Roman culture, and even in modernity, until it reached cinema in the 21st century. On this occasion, although it was the philological and literary perspective that guided our meeting, we did not want to leave out other avenues of analysis of lyrical poetry, such as iconographic, historical, social or musical, that can be extracted from these texts. In fact, we were so interested in the musical character of ancient Greek poetry that the closing ceremony of the symposium included performance, in Ancient Greek, of some poems by Anacreon, with a score by one of the editors of this volume, Leonardo de Arrizabalaga y Prado, and with the voice of Luis Calero, (specialist in Ancient Greek music and—as such— an author in this book), and piano performances by Álvaro Martín del Burgo and Catalina García-Posada Rodríguez.

This meeting was very stimulating and encouraged us to continue the study of Greek lyric, and even to undertake the difficult task of composing a volume that offered updated and multiple views of studies on Ancient Greek lyric and its survival. This book is therefore the fruit of several years of work, and the sum of very diverse collaborations among colleagues from different areas of knowledge and diverse universities.

The result is not a book of acts, but a new book, written mostly in English, but also in Spanish, with works different in many cases from

those that were presented in the initial colloquium. To achieve this, we have selected, and at some points commissioned, chapters ad hoc, trying to present a unified study of Greek lyric from a current perspective. We have also been interested in the influence that Greek lyrical poetry has exerted on literature, the arts and culture from antiquity till now. In this sense, it has been essential to have the generous and voluntary participation of many authors (specialists in the various subjects), mostly professors and researchers from the Department of Classical Philology of the Complutense University of Madrid, but also from the Sorbonne and Cambridge University. In addition, we have obtained the help of a committee of international experts, whose names can be found at the end of this prologue, who have been responsible for performing the double blind peer review to which all the work gathered here has been submitted, with a view always to improving the quality of the whole book.

However, the limitations of developing a volume like this are obvious. The panoramic approach we have adopted involves renouncing certain poets or subjects, selecting the most relevant, or sometimes what most interested the authors who participated. This fact implies that not all Greek poets are given in-depth study, but we have focused on some of the most relevant and significant, always seeking to present a variety of study perspectives: philological, literary, iconographic, historical, social, musical and even cinematographic. Particularly productive has been literary analysis of the poets pioneering the projection of the self, as well as comparison of their texts with Greek images, revealing their close relationship. Regarding music, this research is relevant, because it recovers some of the scarce information that exists about Greek music. In addition, through the examination of the contents of the different poems, the diversity of topics is noteworthy, among them mythology and, above all, aspects of daily life: banquet, music, sport, and love, war and politics, contempt for old age.

To complete the individual vision offered in each chapter, an initial general study, 'Introduction: Greek Lyric Poetry', by the UCM Professor of Greek Philology, Fernando García Romero, specialist in the field, gives us an excellent panorama of Greek lyric, subgenres, the main authors and the most representative topics. The first part of the book brings together philological studies and literary analyses, first of some Greek poets—Anacreon, Sappho and Lycophron, among others— then on their influence on Horace's Latin poetry, and on contemporary poetry, with two examples, the Neohellenic *Odysseus Elytis* and the Spanish *Luis Antonio de Villena*. These articles contain quotations from some of the best poems in Greek lyric, many in the original—from sound critical editions—

always accompanied by translation into English or Spanish. We also find Latin, Modern Greek and Spanish poems inspired by Greek lyric, with their corresponding translations.

In the second part of the monograph we study Greek lyric from a socio-political, historical and iconographic perspective, analysing the coincidences and reflections of this poetry in the rich and varied images that Greek pottery, above all, has bequeathed to us, but also sculptures and reliefs. This study is illustrated with a selection of colour images that are contained in an annex ('Lyric Illustrated', see colour centrefold). In addition, this second part of the book contains two works on musical theory applied to the study of Ancient Greek poetry. The volume closes with a brief work on an example of Peplum cinema (Sword and Sandal), inspired by the figure of Sappho, and with a longer one about the inspiration that lesbian-themed cinema could take from the mythical image of the poetess Sappho.

From this succinct review of the contents of the book we can see the wide variety of analytical perspectives adopted in it, in addition to the breadth of the chronological arc that we study, from the poets of around the 7th century BC to the most modern Hollywood productions. We hope that it will help the reader better to appreciate Greek poetry and its mark on literature, and the arts in general.

Alejandro Cantarero de Salazar,
Alicia Esteban Santos and
Leonardo de Arrizabalaga y Prado (eds.).

Madrid, May 2020.

PRÓLOGO

Este libro versa sobre la poesía que los antiguos griegos compusieron hace más de veinticinco siglos, y que en algunos casos cantaron al son de la lira (de ahí su nombre) o de otros instrumentos musicales. El carácter de esta poesía es múltiple, con diversos subgéneros, tonos y contenidos: es intimista, pero también es pública y ciudadana en otros casos, pues refleja los grandes cambios —sociales, políticos y económicos— que el mundo griego estaba experimentando en torno al siglo VII a. C. Representa el surgimiento del individualismo, en lo que se diferencia de la poesía épica que la precede, en la que el autor no busca mostrarse a sí mismo, sino narrar los hechos externos a él: las hazañas grandiosas del pasado. Pero en la lírica el poeta explicita sus sentimientos y opiniones, y canta hechos presentes y cotidianos propios de la vida humana, desde los más festivos hasta los más trascendentales. En definitiva, esta poesía constituye el retrato vivo de los antiguos griegos, que escribieron algunas de las primeras páginas de nuestra literatura occidental.

Este proyecto comenzó en el año 2015, cuando dos de los editores, Alicia Esteban Santos y Alejandro Cantarero de Salazar, organizamos en la Universidad Complutense de Madrid un coloquio internacional acerca de la lírica griega antigua, desde una perspectiva multidisciplinaria, aunque eminentemente filológica, y dando cabida también a la herencia que esta poesía tuvo en la cultura romana e incluso en la modernidad, hasta llegar al cine en el siglo XXI. En esta ocasión, aunque la perspectiva filológica y literaria fue la que vertebró nuestra reunión, no quisimos dejar fuera otras vías de análisis de la poesía lírica, como la iconográfica, la histórica-social o la musical, que pueden extraerse de estos textos. De hecho, tanto nos interesó el carácter musical de esta poesía griega antigua que el simposio se clausuró con la interpretación en griego antiguo de algunos poemas de Anacreonte, con partitura de uno de los editores de este volumen, Leonardo de Arrizabalaga y Prado, y con la voz de Luis Calero (especialista en música griega antigua y —como tal— autor en este libro), y la interpretación al piano de Álvaro Martín del Burgo y de Catalina García-Posada Rodríguez.

Este encuentro fue muy estimulante y nos animó a proseguir en el estudio de la lírica griega, e incluso a emprender la difícil tarea de componer un volumen que ofreciera una visión actualizada y múltiple de los estudios acerca de la lírica griega antigua y su pervivencia. Este libro es, por tanto, el fruto de varios años de trabajo, y la suma de colaboraciones muy diversas entre colegas de distintas áreas de conocimiento, y también diferentes universidades.

El resultado no es un libro de actas, sino un libro nuevo, escrito mayoritariamente en inglés, pero también en español, con trabajos en muchos casos diferentes de los que en el coloquio inicial se expusieron. Para ello, hemos seleccionado y en algunos puntos encargado capítulos *ex profeso*, intentando presentar un libro unitario acerca de la lírica griega con una mirada actual. Nos ha interesado además la influencia que la poesía lírica griega ha ejercido en la literatura, las artes y la cultura desde la Antigüedad hasta hoy. En este sentido, ha sido fundamental contar con la generosa y voluntariosa participación de tantos autores (especialistas en las diferentes materias), en su mayoría profesores e investigadores del Departamento de Filología Clásica de la Universidad Complutense de Madrid, pero también de la Sorbona y de la Universidad de Cambridge. Además, hemos precisado de la ayuda de un comité de expertos internacionales, cuyos nombres completos pueden leerse al final de este prólogo, que se han encargado de realizar la *double blind peer review*, a la que se han sometido todos los trabajos aquí reunidos, con vistas siempre a mejorar la calidad del conjunto de nuestro libro.

Sin embargo, las limitaciones de elaborar un volumen como este son evidentes. La perspectiva de estudio panorámica, que hemos seguido, conlleva la renuncia a ciertos poetas o temas, seleccionando lo más pertinente, o en ocasiones aquello que interesaba más a los autores que aquí participan. Este hecho implica que no a todos los poetas griegos se les dedica un estudio en profundidad, sino que nos hemos centrado en algunos de los más relevantes y significativos, buscando siempre que una variedad de perspectivas de estudio estuviera presente: filológica, literaria, iconográfica, estudio histórico-social, musical e incluso cinematográfico. Ha sido en especial productivo el análisis literario de los poetas pioneros en la proyección del yo, así como también el examen comparativo de sus textos con las imágenes griegas, que revela su estrecha vinculación. Respecto a la música, esta investigación es relevante, porque rescata parte de la poca información existente sobre la música griega. Además, a través del examen de los contenidos de los diferentes poemas, resulta destacable la diversidad de temas, entre ellos, mitológicos y, sobre todo, aspectos de la vida cotidiana: el banquete, la música, el deporte, y, por otra parte, el amor, la guerra y la política, el desprecio a la vejez.

Para completar esta visión individual de cada capítulo, un primer estudio general, "Introduction: Greek Lyric Poetry", del Catedrático de Filología Griega, Fernando García Romero, especialista en la materia, nos brinda un excelente panorama de la lírica griega, los subgéneros, los autores principales y los temas más representativos. A continuación, la primera parte del libro reúne trabajos filológicos y de análisis literario, al

inicio sobre algunos poetas griegos, principalmente Anacreonte, Safo y Licofrón, y después sobre la influencia de estos en la poesía latina de Horacio, hasta llegar a la poesía contemporánea, con dos ejemplos, el neoheleno Odiseo Elytis y el español Luis Antonio de Villena. Por otro lado, en las citas que figuran en estos artículos pueden leerse algunos de los mejores poemas de la lírica griega, muchos en su lengua original —a partir de ediciones críticas solventes—, pero acompañados siempre de su traducción. También encontramos poemas latinos, griegos modernos y españoles que nacieron inspirados en la poesía griega, igualmente traducidos.

En la segunda parte de la monografía se estudia la lírica griega desde una perspectiva socio-política, histórica e iconográfica, analizando las coincidencias y reflejos de esta poesía en las ricas y variadas imágenes que nos ha legado la cerámica griega sobre todo, pero también las esculturas y relieves. Este estudio se presenta ilustrado con una selección de imágenes a color que se recogen en un anexo (“Lyric Illustrated”, véanse las páginas centrales a color). Además, esta segunda parte del libro contiene dos trabajos sobre teoría musical aplicada al estudio de la poesía griega antigua. El volumen se cierra con un breve trabajo sobre un ejemplo del cine *Peplum*, inspirado en la figura de Safo, y con otro más extenso acerca de la visión que el cine de temática lésbica pudo tomar de la imagen mítica de la poetisa Safo.

A partir de este sucinto repaso del contenido del libro se observa la gran variedad de las perspectivas de análisis adoptadas en él, además de la amplitud del arco cronológico que estudiamos, desde los poetas de en torno al siglo VII a. C. hasta las más modernas producciones hollywoodienses. Esperamos que ayude al lector a apreciar mejor la poesía griega y el poso que esta dejó en la literatura, y en las artes en general.

Alejandro Cantarero de Salazar,
Alicia Esteban Santos y
Leonardo de Arrizabalaga y Prado (eds.).

Madrid, mayo de 2020.

INTERNATIONAL ADVISORY BOARD

Josefa ÁLVAREZ
(Le Moyne College USA)

Jesús ÁNGEL ESPINÓS
(Universidad Complutense de Madrid)

Armand D'ANGOUR
(Oxford University)

Alberto BERNABÉ PAJARES
(Universidad Complutense de Madrid)

Richard BUXTON
(University of Bristol)

Dolores CASTRO JIMÉNEZ
(Universidad Complutense de Madrid)

Rosemary CLARK
(Cambridge University)

María José GARCÍA SOLER
(Universidad del País Vasco)

Francisco J. GÓMEZ ESPELOSÍN
(Universidad Alcalá de Henares)

David HERNÁNDEZ DE LA FUENTE
(Universidad Complutense de Madrid)

Virginie LEROUX
(École Pratique des Hautes Études)

Juan Antonio LÓPEZ FÉREZ
(Universidad Nacional de Educación a Distancia)

Luis M. MACÍA APARICIO
(Universidad Autónoma de Madrid)

Nikolaos MAVRELOS
(Democritus University of Thrace)

M^a Isabel RODRÍGUEZ LÓPEZ
(Universidad Complutense de Madrid)

Emilio SUÁREZ DE LA TORRE
(Universitat Pompeu Fabra)

Alicia VILLAR LECUMBERRI
(Universidad Autónoma de Madrid)

BRIEF BIOGRAPHIES

EDITORS

Alejandro CANTARERO DE SALAZAR holds a PhD from the Complutense University of Madrid, in Spanish Literature (2019), with a thesis *La obra del humanista Sebastián Fox Morcillo y su difusión editorial: edición crítica, traducción y estudio del diálogo 'De iuuentute'* (*The Work of the Humanist Sebastián Fox Morcillo and Its Print Dissemination: Critical Edition, Translation and Study of the Dialogue 'De iuuentute'*). He has researched and taught in the department of Hispanic Literatures and Bibliography of the Complutense, and at the universities of Cambridge, Montpellier, and Vienna, on an Erasmus grant. He is now a postdoctoral researcher in the *Seminario de Poética del Renacimiento*, at Universidad Autónoma de Barcelona, in the Juan de la Cierva Programme. His main research areas are Spanish 15th and 16th century Literature and the influence of Classical texts on modern literatures. In the area of Spanish Renaissance Literature, he has worked on the genre of dialogue, within the research project, *Dialogyca BDDH* (complex database and digital library of the Spanish Dialogue Corpus)¹. Concerning Classical Tradition in literature, he has done research on two of Julio Cortázar's short stories, *Circe* and *Ménades*, on T. S. Eliot's *Family Reunion*, and most recently on the figure of Helen of Troy in the play by Miguel del Arco, *Juicio a una zorra*. He is author of several academic articles, and authorial editor of a collective book, *Jóvenes Plumas del Hispanismo: Nuevos retos de la investigación Filológica*.

Alicia ESTEBAN SANTOS, PhD in Greek Philology, is Profesora Emerita in the Department of Classical Philology of the Complutense University of Madrid. Main lines of research: Literary Composition; Greek Poetry: Epic, Tragedy (Euripides), Lyric; Mythology, Iconography; Gender studies; Hippocratic Medicine, Plato; Classic tradition. She has numerous publications (and has held conferences) in all these fields. Noteworthy is a series of eight books, *Iconografía de la Mitología Griega*. Among articles relevant to the subject of the present book are: "Estructura y estilo en los fragmentos de Mimnermo sobre la vejez", "El *Banquete* de Platón: Eros y la composición del discurso de Aristófanes", and "Eros en Hesíodo y los Himnos homéricos" (forthcoming), and a series of "Heroínas de la Mitología Griega" (I-V), in *Cuadernos de Filología Clásica. Estudios*

¹ <<http://www.dialogycabddh.es/en/presentation/>>.

griegos e indoeuropeos. In addition, she devotes part of her time to literary adaptation of mythological themes. She has published numerous books of short stories (including the series *Cuentos de la Mitología Griega*, I-IX), fifteen plays, and a novel. She organizes symposia annually (mainly the *Jornadas Homéricas* at the UCM, which she founded in 2003, and which this year has held its seventeenth session). She also collaborates in research and innovation projects.

Leonardo DE ARRIZABALAGA Y PRADO holds a PhD from Cambridge University, England, in History, and another from Tsukuba University, Japan, in Literature. He is author of *The Emperor Elagabalus, Fact or Fiction?*, published by Cambridge University Press, and author and editor of *Varian Studies*, published in 3 Volumes, 1: *Varius*, 2: *Elagabal*, 3: *A Varian Symposium*, by Cambridge Scholars Publishing. An undergraduate at Trinity College, Cambridge, he graduated with First Class Honours in English, and was Lector in Spanish for the Faculty of Modern and Medieval Languages at Cambridge University. He has taught at universities in Europe, America and Japan. He is also a musical composer, and author, among other compositions, of *Anacreontis Carmina*, a song cycle for tenor-baritone and piano, whose lyrics are texts of Anacreon². Part of it, *Carmina Divina*, was performed by Luis Calero, Álvaro Martín del Burgo and Catalina García-Posada Rodríguez, at the closing ceremony of the colloquium where many of the articles in this book were originally delivered.

AUTHORS

Luis CALERO holds a PhD in Studies of the Ancient World at Universidad Autónoma de Madrid and Universidad Complutense de Madrid with the Doctoral Thesis *La voz y el canto en la antigua Grecia (Voice and Singing in Ancient Greece)*, Sobresaliente *cum laude*, Graduate with Honours, he is also Bachelor in Classic Philology (Universidad Autónoma de Madrid) and Bachelor of Arts–Singing (Real Conservatorio Superior de Música de Madrid). He has been teacher of History of Music (Universidad Alfonso X), History of Greek Music (Master in Neohellenic Studies, Universidad Autónoma de Madrid), Degree in Visual Arts and Dance (Universidad Rey Juan Carlos), Master in Pedagogy of Scenic Arts (Universidad Rey Juan Carlos), and Master in Musical Investigation (Universidad Internacional de La Rioja). Currently teacher of Classic Philology (Universidad

² <http://www.cantab.net/users/leonardo/Creative_Music.htm>.

Autónoma de Madrid). His main research areas are Music and Scenic Arts in Ancient Greece and Anthropology and Origins of Music. He is part of the researching team of *Mythos. Mito e imagen en la Antigüedad Clásica y sus pervivencias* (Universidad Complutense de Madrid)³, and *I+D+i Iconografía musical y organología: contextos, simbología e instrumentos* (Universidad Complutense de Madrid). He is the main editor of *Música y Danza en la Antigüedad*⁴ and member of MOISA (International Society for the Study of Greek and Roman Music and its Cultural Heritage), SEEC (Sociedad Española de Estudios Clásicos), ICTM (International Council for Traditional Music), SEdeM (Spanish Society of Musicology), Coro de Voces Graves de Madrid, and GNO Voces para la Paz: Músicos Solidarios. He combines this work with his activity as professional singer and accompanying pianist for singers.

Maria Isabel CONDE MORENO holds a PhD in Greek Philology. She is Profesor Contratado Doctor at the Complutense University of Madrid, department of Classics. She has taught more than thirty years in all areas of Greek philology in the universities of the Basque Country and the Complutense of Madrid. Specializing in Greek and General Syntax, she has broadened her profile to the fields of classical mythology, Greek theatre and the didactics of the Greek language. She has also produced plays on mythological themes (short mythological farces) of which she is author and director, and is responsible for a theatre group UCM. Among her publications are: “Más sobre Imperfecto: TO TI HN EINAI”, *Revista Española de Lingüística* 19, 1989, pages. 85-109; “Directrices para optimizar el uso didáctico de la traducción del griego”, *Estudios Clásicos* 116, 1999, 115-139; “Pautas para enfocar didácticamente la enseñanza de las declinaciones en griego”, *Veleia* 21, 2004, 183-200, and “La traducción de las Partículas griegas”, in Pilar Martino y Christiane Lebsauf (eds.): *Telar de traducción especializada*, Madrid, 2012, pages. 163-176.

Vicente CRISTÓBAL LÓPEZ holds a PhD in Latin Philology. He is Professor of Latin Philology at the Complutense University of Madrid. His research is oriented towards Latin Literature, Classical Mythology and the Classical Tradition. His translations into Spanish, both in prose and verse include: Horacio, *Epodos y Odas*, Madrid, Alianza 1985; Ovidio, *Amores. Arte de amar. Remedios contra el amor. Sobre la cosmética del rostro femenino*, Madrid, Gredos, 1989; Ovidio, *Heroidas*, Madrid, Alianza

³ <<https://www.ucm.es/mythos/>>.

⁴ <<https://musicaydanzaenlaantiguedad.blogspot.com>>.

1994; Virgilio, *traducción rítmica*, Madrid, Cátedra 1996; Catulo, *Antología*, Madrid, *Bucólicas Ediciones Clásicas* 1996; Virgilio, *Antología*, Madrid, Ediciones Clásicas, 2000; *La leyenda de Eneas, adaptación de la Eneida de Virgilio*, Madrid, Alianza, 2006; and more recently *Vestigios de antigua llama, antología de traducciones rítmicas de Virgilio, Horacio y Ovidio*, Sevilla, Renacimiento, 2016; and Virgilio, *La última noche de Troya, traducción en hexámetros castellanos del libro II de la Eneida*, Madrid, Hiperión, 2018.

Fernando GARCÍA ROMERO holds a PhD from the Complutense University of Madrid with a thesis on the Greek lyric poet Bacchylides. He is Full Professor of Greek Philology at the Complutense University of Madrid (Department of Classical Philology). He has written many books and articles on ancient Greek literature (lyric poetry, tragedy and comedy, philosophy, oratory, proverbs), textual criticism and manuscript transmission of Greek texts, ancient Greek metrics, and ancient sport. He is author of *Estructura de la oda baquilídea: estudio composicional y métrico*, Madrid, Editorial de la Universidad Complutense, 1987, 2 vol; *Baquílides. Odas y fragmentos*, Madrid, Gredos, 1988; *Los Juegos Olímpicos y el deporte en Grecia*, Sabadell, AUSA, 1992; *Proverbios griegos. Menandro: Sentencias*, introducciones, traducción y notas de R.ª Mariño y F. García Romero, Madrid, Gredos, 1999; *El deporte en los proverbios griegos antiguos*, Hildesheim, Weidmann, 2001; *De hombres y dioses. Antología bilingüe de poesía lírica griega antigua (siglos VII-V a.C.)*, introducciones, texto, traducción y notas de Fernando García Romero, Madrid, Escolar y Mayo, 2015 and *El deporte griego antiguo. Aspectos sociopolíticos y culturales*, Madrid, Síntesis, 2019.

Pilar GONZÁLEZ SERRANO, PhD in Archaeology, is Profesora Titular of Archaeology at the Complutense University of Madrid, between 1958 and 2005, the year of her retirement, and remains toda Colaboradora Honorífica in the Department of Greek Philology of that University. She was a direct disciple of Antonio García y Bellido and is the author of several books, among which it is worth noting *La Cibele, nuestra Señora de Madrid*, *Mitología e Iconografía en la Pintura del Museo del Prado*, *Roma, la ciudad del Tiber* and numerous articles on Classical Archaeology and Iconography, as well as on ancient Egypt. She has participated in several excavations, and in 1992 founded the Seminario de Iconografía Clásica (*Classical Iconography Seminar*) that she still teaches annually.

Felipe G. HERNÁNDEZ MUÑOZ, PhD in Greek Philology, is Professor of Greek Philology at the Complutense University of Madrid (Department of Classical Philology). He has published on Greek literature (especially oratory), textual criticism and paleography. He directs the Seminario para el estudio de manuscritos griegos en España and the Álbum de copistas griegos en España (Seminar for the Study of Greek Manuscripts in Spain and the Album of Greek Copyists in Spain). He is author of *Demóstenes: Discursos ante la Asamblea (trad., intr. y notas)*, Madrid, Akal, 2008; *La transmisión y tradición de los oradores y rétores griegos / The Transmission and Tradition of Greek Orators and Rhetors*, Logos Verlag, Berlin, 2012; *Manuscritos griegos en España y su contexto europeo / Greek Manuscripts in Spain and their European Context*, Madrid, Dykinson, 2016; Felipe G. Hernández Muñoz & Fernando García Romero, *Demóstenes: Las cuatro Filípicas. Edición bilingüe*, Madrid, Dykinson, 2016 and Felipe G. Hernández Muñoz (& Teresa Martínez Manzano) (eds.), *Del manuscrito antiguo a la edición crítica de textos griegos / From the Ancient Manuscript to the Critical Edition of Greek Texts (Homenaje-Festschrift Elsa García Novo)*, Madrid, Dykinson, 2019.

Nathaniel HESS is a PhD candidate in Classics at Trinity College, Cambridge, specialising predominantly in the classical scholarship of the Renaissance and the literary culture of humanism.

Francisco MARTÍNEZ REAL is a PhD student on the Latin American Literature programme in Universidad Complutense de Madrid, with a project about Latin American erotic poetry in the twentieth century. Recently, he has published an article on Eduardo Lizalde's poetry in *Analecta Malacitana*, a peer-reviewed literature journal of the Universidad de Málaga. As a writer, his poems have been published in magazines such as *Cuadernos del Hipogrifo* and the anthology *Poesía Viva LdeLírica* (forthcoming). He also holds an MA in Spanish as a Second Language and he is a Bachelor of Arts in Spanish Literatures and Cultures from the Universidad Complutense de Madrid. Currently, he teaches Spanish and Latin American Literature at the IES Ramón y Cajal secondary school.




Penélope STAVRIANOPULU was born in Greece, graduated from the Faculty of Philology of the University of Athens and obtained the D.E.S. from the Centre Européen Universitaire de Nancy (France). PhD in Greek Philology from the UNED. She has taught Modern Greek first at the Foreign Languages Centre (CSIM) at the Complutense University of Madrid (1983-2003), and then in the Department of Greek Philology and

Indoeuropean Linguistics of the same University (Profesora Contratada Doctora, from 1999 to 2014). During these years both her teaching activity and research have focused on the study of language, literature and, in general, Neohellenic culture. She has tried to promote these subjects, not only teaching classes (Neohellenic language, literature and history), but also organizing numerous international seminars on literature, poetic-musical recitals, theatrical performances and, especially, directing the magazine *Πιο κοντά στην Ελλάδα* (*Nearest to Greece*). Twenty issues of this review, devoted to the study and translation of the work of several neo-Greek authors, have been published. She was awarded the Gold Cross of the Order of the Phoenix by the President of the Hellenic Republic, the Gold Medal of the Greek Society of Translators of Literature, and the Medal of the City of Missolonghi.

Mélinda TOËN holds a PhD from the University of Paris I- Panthéon-Sorbonne (Institut ACTE-CNRS), in film aesthetics. She has worked on Italian cinema and specialized in the work of Pier Paolo Pasolini. Her work focuses on the philosophy of history and politics in the cinema of Pier Paolo Pasolini. She writes in several magazines specializing in Aesthetics and Cinema, and she recently published *Pasolini, L'enragé de l'histoire*, Lille, Éditions Laborintus, 2017. She is also a librarian of higher education and research.


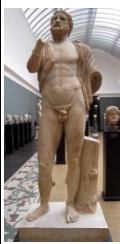



TABLE OF IMAGES






by Alicia Esteban Santos





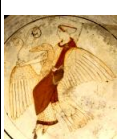

| PAGE | IMAGE | TEXT | OBJECT SOURCE | IMAGE SOURCE | PERMIT |
|------|---|--|---|---|--------------------------------|
| 200 |  | “Sappho Eresia”. Marble hermaic pillar, Roman copy of a Greek original of 5 th century BC. | Rome, Musei Capitolini MC 1164. | https://commons.wikimedia.org/wiki/File:Busst_Sappho_Musei_Capitolini_MC1164.jpg | P.D. ⁵ . |
| 202 |  | Sappho. Marble statue by James Pradier. 1852 | Paris, Musée D’Orsay, RF 2990. | https://commons.wikimedia.org/wiki/File:Statue-Orsay-11.jpg | CC-A ⁶ . by Rama |
| 204 |  | Sappho and Erinna in a Garden at Mytilene. Watercolor on paper by Simeon Solomon. 1880 | London, Tate Britain T03063. | https://commons.wikimedia.org/wiki/File:Sappho_and_Erinna_in_a_Garden_at_Mytilene.jpg | P.D. |
| 205 |  | Sappho and Alcaeus. Oil painting by Lawrence Alma-Tadema. 1881. | Baltimore, Maryland, The Walters Art Museum 37.159. | https://en.wikipedia.org/wiki/Sappho#/media/File:Sir_Lawrence_Alma-Tadema,_R.A.,_O.M._-_Sappho_and_Alcaeus_-_Google_Art_Project.jpg | P.D. |

⁵ P.D. Public Domain.

⁶ CC-A. Creative Commons Attribution.

| | | | | | |
|-----|---|---|---|---|---------------------------|
| 206 |  | Sappho Leaping into the Sea from the Leucadian Promontory. Watercolour over graphite by Théodore Chassériau. <i>Ca.</i> 1840 | Paris, Musée du Louvre. | https://commons.wikimedia.org/wiki/Category:Death_of_Sappho#/media/File:Chass%C3%A9riau,_Th%C3%A9odore_-_Sappho_Leaping_into_the_Sea_from_the_Leucadian_Promontory_-_c._1840.jpg | P.D. |
| 214 |  | Anacreon. Marble statue. Roman copy of the 2 nd century AD after a Greek original of the 5th century BC. | Copenhagen, collection of the Ny Carlsberg Glyptotek IN 491. | https://commons.wikimedia.org/wiki/File:Anacreon_monte_calvo.jpg | CC-A, by Chriso. |
| 215 |  | Alcaeus and Sappho. Attic red-figure Kalathos, by Brygos Painter. <i>Ca.</i> 470 BC. | Munich, Staatliche Antikensammlungen 2416 n2. | https://commons.wikimedia.org/wiki/File:Alkaios_Sappho_Staatliche_Antikensammlungen_2416_full.jpg | P.D. |
| 215 |  | Alcaeus and Sappho. Terracotta plaque, Melian artwork. <i>Ca.</i> 480-460 BC. | London, British Museum GR 1842,0728.1132 (Cat. Terracotta 622). | https://commons.wikimedia.org/wiki/File:Alkaios_Sappho_BM_GR1842.7-28.1132.jpg | CC-A, by Marie Lan Nguyen |
| 216 |  | Sappho reading to a group of student friends. Red-figure hydria (or kalpis), by the Group of Polygnotos. <i>Ca.</i> 440-430 BC. | Athens, National Archaeological Museum 1260. | https://bo.wikipedia.org/wiki/File:NAMA_Sappho_lisant.jpg | CC-A, by Μαρσίας |

| | | | | | |
|-----|---|--|--|---|-------------------------------------|
| 217 |  | Sappho playing a lyre. Kalpis by the Sappho Painter. <i>Ca.</i> 510 BC. | Warsaw, National Museum 142333. | https://commons.wikimedia.org/wiki/File:Malarz_Safony_-_Kalpis_wykonana_teknik%C4%85_Six.jpg | P.D. |
| 220 |  | Eros and Atalanta. Attic white-ground lekythos, attributed to Douris. 500-490 BC. | Cleveland, Ohio, Cleveland Museum of Art 66.114. | https://commons.wikimedia.org/wiki/Category:Atalanta_Lekythos#/media/File:Atalanta_Lekythos_500-490_BC._Greek._Attic._attributed_to_Douris._ceramic_-_Cleveland_Museum_of_Art_-_DSC08213.JPG | P.D. |
| 222 |  | Eros and a youth. Attic white-ground terracotta bobbin, Attributed to the Penthesilea Painter. <i>Ca.</i> 460-450 BC. | New York, Metropolitan Museum of Art 28.167. | https://commons.wikimedia.org/wiki/File:Eros_youth_Met_28.167.jpg | CC-A, by. Marie-Lan Nguyen |
| 223 |  | Eros flying and holding a lyre. Attic red-figure amphora by the Charmides Painter. <i>Ca.</i> 470 BC. | Paris, Musée du Louvre G211. | https://commons.wikimedia.org/wiki/File:Flying_Eros_Louvre_G211.jpg | P.D. |
| 224 |  | Eros playing the flute between two youths. Attic red-figure bell krater. <i>Ca.</i> 440-430 BC. | Matera, Convento di Santa Chiara (Museo archeologico nazionale Domenico Ridola). | https://commons.wikimedia.org/wiki/Category:Antient_Greek_kraters_in_Italy#/media/File:Pittore_di_pisticci_cratero_a_campagna_con_eros_che_suona_l%27aulo_e_giovani_440-430_ac_ca._01.jpg | CC-A, by. Sailko |

| | | | | | |
|-----|---|--|--|---|----------------------------|
| 225 |  | Eros in symposium scene. Laconian black-figure cup. <i>Ca.</i> 565 BC. | Paris, Musée du Louvre E 667. | https://commons.wikimedia.org/wiki/File:Banqueters_Louvre_E667.jpg | P.D. |
| 226 |  | Eros in symposium scene. Apulian red-figure situla by the Varrese Painter. <i>Ca.</i> 340-320 BC. | Kiel, Antikensammlung B 779. | https://commons.wikimedia.org/wiki/File:Antikensammlung_Kiel_105.JPG | CC-A, by Marcus Cyron. |
| 228 |  | Aphrodite, Adonis and Eros. Attic red-figure aryballos, attributed to Aison. <i>Ca.</i> 410 BC. | Paris, Musée du Louvre MNB 2109. | https://en.wikipedia.org/wiki/Aphrodite#/media/File:Aphrodite_Adonis_Louvre_MNB2109.jpg | P.D. |
| 229 |  | Aphrodite, Eros and Hermes. Pinax (terracotta relief plaque). <i>Ca.</i> 460 BC | Reggio Calabria, Museo Archeologico Nazionale. | https://commons.wikimedia.org/wiki/Category:Aphrodite_and_Eros#/media/File:Locri_Pinax_Eros_Hermes_And_Aphrodite.jpg | CC-A, by AlMare. |
| 230 |  | Aphrodite flying on a swan or goose. Tondo from an Attic white-ground red-figure kylix, attributed to the Pistoxenos Painter. <i>Ca.</i> 470-460 BC. | London, British Museum D2. | https://en.wikipedia.org/wiki/Aphrodite#/media/File:Aphrodite_swan_BM_D2.jpg | CC-A, by Marie-Lan Nguyen. |
| 233 |  | Dionysus and Ariadne, embracing, with Eros. Attic red-figure stemless cup, attributed to the Meleager Painter. <i>Ca.</i> 400-375 BC. | London, British Museum E 128 (n° 1867, 0508.1221). | Drawing by Alicia Esteban Santos | |