

The Stanzaic Architecture Of Early Greek Elegy

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REVIEWS OF BOOKS

other recent work on the relationship between poet and audience in early Greece would have enhanced Faulkner's analysis of *The Homeric Hymn to Aphrodite*.

The rest of the 'Introduction' addresses issues of language, the *Hymn's* relationship to early Greek poetry and its impact on later literature. 'It is necessary to say a few words in preface to this section about the question of oral vs. literary composition. Brevity is made possible by the fact that others have already examined the matter in depth'. The footnote appended to this statement contains a single reference to R. Janko, *Homer, Hesiod and the Hymns* (1982), and indeed what follows largely accepts Janko's overall framework. Faulkner is careful not to assume direct influence or allusion between early Greek texts, and considers the possible influence of lost common models; he does not, however, engage with some of the most stimulating studies of intertextuality in early hexameter poetry (Danek, Foley, Martin and Slatkin, for example – all of whom have made outstanding, if very different, contributions to the issue – do not feature in his bibliography).

This edition makes a valuable contribution to our understanding of *Homeric*, though it would have been even more effective had it engaged more closely with a wider range of scholarship in the field. Within the confines of Faulkner's conceptual framework, the commentary achieves its purpose: 'to provide the reader with the necessary tools to make informed decisions about the poem' (vii).

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FARAONE (C.) *The Stanzaic Architecture of Early Greek Elegy*. Oxford and New York: Oxford University Press, 2008. Pp. xi + 199. £45. 9780199236985.

In the preface to this important book about structure and formal artistry in Greek elegy, Faraone explains its genesis in a class for postgraduates and senior undergraduates at the University of Chicago. It must have been a great course: Faraone's attention to detail, metre, sound effects and language make him a perceptive, subtle and eloquent guide. The central thesis is that we can discern from the remains of the early elegists a regular tendency to compose in 'stanzas' made up of five couplets each, and that this insight can

enhance our perception of the organization of poems and of the diachronic development of elegiac composition and performance. For Faraone, these larger units are visible to us as units of sense and syntax, but were originally probably musical entities: the tune played by the accompanying aulete and followed by the performer may have extended over the stanza rather than repeating couplet-by-couplet. However, in the fifth century elegy changed from a predominantly sung genre to a recited one, and this was accompanied by a decline in awareness of stanzaic organization.

The arguments may be approximately divided into 'descriptive' ones (which try to show the presence of five-couplet stanzas in the fragments) and 'consecutive' ones (which assume our acceptance of the general principle). I found the descriptive aspects generally persuasive. Faraone demonstrates a strong tendency for early poets to organize their material into five-couplet stanzas, and subtly distinguishes various ways in which these stanzas can be organized. This repeatedly involves good discussions of individual passages, involving features like ring-composition, verbal repetitions and subtle metrical and acoustic effects. These occur throughout, so that even a generally sceptical reader can profitably continue to the end (despite Faraone's warning to the contrary on page 12).

There is excessive caution about papyrus texts: Simonides' 'Plataea elegy' is mentioned only in footnotes (fr.11 West might show 'traces' of stanzaic organization) and the new Telephus elegy by Archilochus (*P.Oxy.* 4708) only in a note to the last chapter, where Faraone considers it too fragmentary for this kind of analysis. Consequently, the question of *narrative* articulated in stanzaic units is never discussed; a pity. Are the longest fragments from these sources so much harder to work with than texts from the jungle of the *Theognidea*?

Naturally, some examples convince more than others. It was a mistake to use 'Simonides' *FGE* 16 as a first example of a five-couplet stanza of catalogue form (31–33), partly because it might have been better to leave epigram out of it at this stage (later see 133–36 on elegy, epigram and *threnos*), but especially because there has long been good reason to doubt that this was originally a ten-line poem: see now A. Petrovic, *Kommentar zu den simonideischen Versinschriften* (2007) 194ff. And examples from the *Theognidea* are inevitably dependent on divisions into sections

Faraone's research in the area of early Greek elegy presented in this book, which is an extension of the approach to elegiac poetry worked out in a series of his affiliations-webmaster.com: *The Stanzaic Architecture of Early Greek Elegy*: xi, pp. [ISBN:] Hardbound in dustwrapper. As NEW.Christopher A. Faraone, *The Stanzaic Architecture of Early Greek Elegy*. Oxford/ New York: Oxford University Press, Pp. xi, Trove: Find and get Australian resources. Books, images, historic newspapers, maps, archives and more.Download *The Stanzaic Architecture Of Early Greek Elegy Books* *The Stanzaic Architecture Of. Early Greek Elegy Full version The Stanzaic.*This book grows out of my classroom experience teaching a course on ancient Greek elegy to upper-level undergraduates and graduate students, and it is.*The Stanzaic Architecture of Early Greek Elegy.* In this study of poetic form in early Greek elegy, Christopher A. Faraone argues against the prevailing, during this learn of poetic shape in early Greek elegy, Christopher A. Faraone argues opposed to the existing assumption that it used to be a.Literature - (C.) Faraone *The Stanzaic Architecture of Early Greek Elegy*. Oxford and New York: Oxford University Press, Pp. xi + ?FARAONE (C.) *The Stanzaic Architecture of. Early Greek Elegy*. Oxford and New York: Oxford University Press, Pp. xi + ? which allows the poet to draw attention to the stanzaic architecture of the 2) For the usefulness of the content of elegy in the study of early Greek ideas.during this learn of poetic shape in early Greek elegy, Christopher A. Faraone argues opposed to the present assumption that it was once a.On Jan 1, Rudolf Fuhrer published: Christopher A. Faraone: *The stanzaic architecture of early Greek elegy.*

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