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Nota di contenuto	Contexts. The lyric chorus / Lucia Athanassaki -- Religion and ritual in early Greek lyric / William Furley -- Epic and lyric / Adrian Kelly -- Commemorating the athlete / Nigel Nicholson -- Aristocracy, aristocratic culture and the symposium / Marek Wecowski -- Politics / Jonathan M. Hall -- Methodologies and techniques. Papyrology / C. Michael Sampson -- Citation and transmission / Tom Phillips -- Metre and music / Armand D'Angour -- The lyric dialects / Mark de Kreij -- Deixis and world building / Evert van Emde Boas -- Lyric space : Sappho and Aphrodite's sanctuary / Annette Giesecke -- Sappho, performance, and acting fragments / Jane Montgomery Griffiths -- Authors and forms. Iambos / Klaus Lennartz -- Elegy / Krystyna Bartol -- Stesichorus / P. J. Finglass -- Alcman / Timothy Power -- Sappho / Andre Lardinois -- Alcaeus / Henry Spelman -- Ibucus and Anacreon / Ettore Cingano -- Solon and Theognis / Ewen Bowie -- Simonides / Richard Rawles -- Pindar / Christopher Brown -- Bacchylides / David Fearn -- The new music / Pauline LeVen -- Dramatic lyric / Laura Swift -- The lyres of Orpheus : the transformations of lyric in the Hellenistic period / A. D. Morrison -- Receptions. Greek iambic and lyric in Horace / Andreas T. Zanker -- Greek lyric at Rome : before and after Augustan poetry / Tobias Allendorf -- The gift of song : German receptions of Pindar / John T. Hamilton -- 'Anacreon' in America / Patricia

Rosenmeyer -- Greek lyric : a view from the north / William Allan -- Sappho and the feminist movement : twentieth and twenty-first centuries / Marguerite Johnson -- Ann Carson's lyric temporalties / Hannah Silverblanc -- Greek lyric and Pindar in Brazil / Robert de Brose.

Sommario/riassunto

"Recent decades have seen a resurgence of interest in Greek lyric, making it one of the most dynamic areas of Classical scholarship. The papyrological discoveries of the twentieth and twenty-first centuries have transformed our knowledge of the corpus of Greek lyric, by both expanding the number of texts available, and allowing us access to a range beyond those selected for quotation in later authors. Meanwhile, new methodological approaches to ancient texts have taken the study of lyric beyond the textual and philological handling of fragments. This volume aims to reflect the current state of play in the study of Greek lyric, and showcase the scope and range of approaches to be found in scholarly work in the field. It also seeks to orient the newcomer to the range of contextual and technical information which is needed to engage with the lyric poets, and to work with texts which are mainly preserved as fragments. The volume is divided into sections which explore Greek lyric from a variety of different perspectives. Section one situates Greek lyric in its historical and performative contexts. While performance context is an important factor in all Greek literature, the close relationship of lyric poetry with ritual, communal, and social life makes it particularly closely bound to time, location, and occasion. Section two has a two-fold purpose: first, it aims to give a clear overview of the technical issues that particularly apply to dealing with Greek lyric, and which can pose difficulties to those new to the field. These include the transmission of the corpus and how scholars work with papyri and manuscripts, the language of lyric, and the role of metre and music. Second, the section showcases some of the methodologies that characterise modern approaches to lyric poetry, and that can help us read these texts in new ways. Section three provides a detailed overview of the authors and forms that constitute Greek lyric, from our earliest texts in the seventh century BC through to classical Athens and the Hellenistic period. Finally, Section four offers insights into the rich reception history of Greek lyric. This section begins with two chapters on the crucially important Roman reception of Greek lyric, followed by other chapters on how lyric poetry has influenced and inspired writers in the modern era. The latter is not meant to be an exhaustive study (which would easily fill a Companion volume of its own), but offers rather a selection of current research into where and when lyric has inspired later authors"--
