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| Nota di contenuto | Front Matter / Egbert J. Bakker -- Introduction / Egbert J. Bakker -- The Construction of Authority in Pindar's Isthmian 2 in Performance / Eva Stehle -- Voice and Worship / Christopher Carey -- Crooked Competition: The Performance and Poetics of Skolia / Richard P. Martin -- Placing the Poet: The Topography of Authorship / Nicholas Boterf -- Trust and Fame: The Seal of Theognis / Egbert J. Bakker -- Authenticity and Autochthonous Traditions in Archaic and Hellenistic Lyric Poetry / Jacqueline Klooster -- Embedded Song and Poetic Authority in Pindar and Bacchylides / Sarah J. Harden -- Narratorial Authority and Its Subversion in Archilochus / Laura Swift -- The Invention of Stesichorus: Hesiod, Helen, and the Muse / Jesús Carruesco -- On the Antagonism between Divine and Human Performer in Archaic Greek Poetics / Vayos |

Liapis -- "Newly Written Buds:" Archaic and Classical Pseudepigrapha in Meleager's Garland / Irene Peirano Garrison -- Sappho or Alcaeus: Authors and Genres of Archaic Hymns / Leanna Boychenko -- Which Sappho? The Case Study of the Cologne Papyrus / Elisabetta Pitotto and Amedeo A. Raschieri -- Indexes / Egbert J. Bakker.

Sommario/riassunto

Authorship and Greek Song is a collection of papers dealing with various aspects of authorship in the song culture of Ancient Greece. In this cultural context the idea of the poet as author of his poems is complicated by the fact that poetry in archaic Greece circulated as songs performed for a variety of audiences, both local and "global" (Panhellenic). The volume's chapters discuss questions about the importance of the singers/performers; the nature of the performance occasion; the status of the poet; the authority of the poet/author and/or that of the performer; and the issues of authenticity arising when poems are composed under a given poet's name. The volume offers discussions of major authors such as Pindar, Sappho, and Theognis.
