

**THE STANZAIC ARCHITECTURE OF EARLY GREEK
ELEGY**

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Bryn Mawr Classical Review

Christopher A. Faraone, *The Stanzaic Architecture of Early Greek Elegy*. Oxford/ New York: Oxford University Press, Pp. xi,

The stanzaic architecture of early Greek elegy / Christopher A. Faraone - Details - Trove

"[B]uilding on nineteenth-century scholarship, Faraone gives us a modern reading of these archaic poems. Anyone interested in archaic Greece on in poetic.

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Clearly, we must judge the argument for thinking of early Greek elegy in five-couplet units on a case-by-case basis. Anyone interested in archaic Greece on in poetic performance will this book with profit.

Doesthismeanthattheanalysisgivenwithinthemainchaptersofthebookare Be that as it may, it may be equally productive to study the satisfying artistic forms that elegists constructed with ten-line stanzas rather than to read the history of elegy as the history of a lost, and perhaps occasionally re-found, archetype. Project MUSE promotes the creation and dissemination of essential humanities and social science resources through collaboration with libraries, publishers, and scholars worldwide.

Faraone's approach, in fact, has the advantage of clarifying awkward narrative assuming that elegiac poetry was regularly performed in ten-line stanzas, he suggests that "the aulete could in theory, at least, play a longer and presumably more complex melody that might span all five-couplets without repeating itself" 7. The concept of stanza, understood as a "stopping place" and at the same time as a "room," borrowed from the Renaissance notion of this Italian word, perfectly suits

Faraone's needs: