

The Reception of Greek Lyric Poetry 600BC-400AD

Transmission, Canonization, and Paratext

A conference organized by Oxford University and Reading University under the auspices of the Network for the Study of Archaic and Classical Greek Song
(<http://greeksong.ruhosting.nl>)

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Greek lyric, elegiac and iambic poetry have come down to us through the filter of selection, editing, and commentary by ancient scholars. This amounts to a textual and diachronic context for lyric poetry no less crucial to its understanding than the oral and synchronic context of an original performance. This conference aims to appraise the variety of ways in which the reading of the scholarly 'paratext' affects our reading of the lyric poems. The principal areas we expect to cover are:

THE TRANSMISSION THROUGH ANTIQUITY. Is oral tradition or writing more important in the early period? Can poetic personae be understood as performance traditions? When are songs first written down, why and by whom? How do early texts of lyric poems survive? How do early editions deal with dialect and with metre? How does the process of producing written editions affect the perception of genre?

CANONIZATION. The process of literary canonization implies a decision to give privileged status to a small number of authors and exclude others. When is this first done for lyric, elegiac and iambic poets? What are the consequences of this process? When and why do secondary exclusions of authors from the class of those transmitted occur? In what ways does the authority of the tradition extend to issues such as genre and authenticity?

SCHOLARLY PARATEXTS. By "scholarly paratexts" we mean commentaries on texts, scholia, lexica, and the biographical tradition. How indissolubly linked are poetic text and paratext? Is it ever possible or desirable to dissociate the former from the latter? Must the paratext always be seen as secondary to the poetic text? How decisively, for better or for worse, have scholarly paratexts shaped critical approaches to the poetry?

ANCIENT RECEPTION. Much of the evidence for the lyric poets are citations of the poems and anecdotes about the poets in later writers. Why do authors cite poets? Does it matter whether they draw citations from the texts of the poets or from other authors who cite them? Are anecdotes about famous events in the poets lives always ultimately based on the poems themselves? Are some of them entirely fictional, and how can we tell?

People interested in giving a paper at this conference should send an abstract of between 200 and 500 words to one of the organizers:

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The deadline for abstract submission is **January 15, 2013**.