

discussions, e.g. pp. 216–17 on Onians, pp. 222–5 on two articles by Ribichini and Pittaluga).

Notwithstanding these points of criticism, which arise from the format and genesis of the book, this is a very competent and fascinating work. Though one would hesitate to recommend it as an exhaustive monograph on the topic to replace its predecessors, it is a useful tool for anyone working on myths of metamorphosis and of great value for students of Greek myth more generally. It is beautifully produced, and the text is usefully complemented by images. The bibliography is very helpful, and so is the index (an indispensable tool for profitable use of a work of this type).

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GREEK LYRIC

BUDELMANN (F.) (ed.) *The Cambridge Companion to Greek Lyric*. Pp. xxii + 457, figs, ill., maps. Cambridge: Cambridge University Press, 2009. Paper, £21.99, US\$39.99 (Cased, £60, US\$110). ISBN: 978-0-521-61476-4 (978-0-521-84944-9 hbk).

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As is often the case with a collection of essays, those in Cambridge's *Companion to Greek Lyric* range from excellent to lacklustre. Typical of 'Companion' volumes, the essays on the lower end of the scale do not so much suffer from inadequate argumentation or other faults, but, more literally, from a lack of lustre. Unfortunately, this is endemic to the 'Companion' genre, a genre becoming more and more problematic as other media become increasingly user-friendly and widely available. The idea that a volume of essays can present a coherent picture of scholarly consensus in a given field at a given moment is in itself not entirely preposterous; however, the idea that scholars should rely on the format of the printed book for delivery of such information is seriously to be doubted. Before returning to this larger criticism, a summary of the volume is in order.

On the whole, the volume succeeds in its stated goal, 'to provide essential information and broad coverage' (p. xv). It comprises twenty chapters (the last of which is an epilogue) divided into three large parts, the first on the context of and topics in Greek lyric, the second on individual lyric traditions and authors, and the third on reception; each chapter ends with a section pointing to further readings (most of these sections refer to the most reputable work; of course, each reader will miss something which s/he feels is important). The volume commences with an introduction by the Editor, who does a good job of orienting the reader, with his lucid discussion of the varied nature of what has come to be known as Greek lyric poetry. Because this volume is to employ the broadest possible definition, i.e. *iambos* and elegy count as lyric, he rehashes both the emic generic terms (e.g. dithyramb, *epinikion*, etc.) and several binarisms used in modern categorisations of Greek lyric (e.g. choral vs solo performance, public vs private, etc.). One could object to the omission of this or that set of oppositions (e.g. narrative vs non-narrative), but the four 'critical categories' he offers are basically the most important and are treated fairly consistently in the subsequent chapters. He then identifies the problems of reconstructing the texts (largely fragmentary) and contexts, especially

the degree to which lyric is embedded in the life of the communities within which it existed (another issue that is consistently treated in the following chapters). He closes with a brief discussion of the problem of the lyric ego, soberly advising caution when tempted by our Romanticised critical faculties to hear a given poet's heartfelt cries.

The first large section begins with Carey's 'Genre, Occasion and Performance'. He rightly showcases the range of song culture in Greece and the relationship of the poetic forms to the various occasions for composition (the basic division being divine and human honorands). Particularly useful here are his comments on the probable socio-cultural diversity of the institution of the symposium. Next, Hornblower offers four political and sociological motivations for poetry in archaic and classical Greece: money, fame (he does not mention Nagy in this regard), patriotism and political influence (especially via religion). Stehle follows with a competent treatment of the theme of gender, highlighting the transgressive features in much Greek lyric, for example in the casting of a Pindaric *laudandus* as beloved, the assumption of public authority by a female, etc. Griffith, like Carey, sees a primary distinction between the divine and human realms, arguing that the poet acts both as horizontal and vertical mediator. Lyric poetry is a perlocutionary act that opens vistas on human life, and the enthusiasm of the poet is an analogue for the way in which poetry acts upon its audience, i.e. it offers escape from troubles, immortality, etc. Particularly insightful in this regard are his comments on the mimetic and dramatic potential of Greek lyric. Graziosi and Haubold contextualise lyric within the early Greek literary milieu. They define lyric largely in opposition to epic, on the basis of performance context (local vs Pan-Hellenic), rhetorical mode (innovation vs tradition) and the use of the past (particular vs holistic). The conservatism of epic shields it from change while the lyric model of innovation (whereby innovative poets consistently surpass their rivals) fuels developments throughout Greek literature. D'Alessio tackles the related issue of language and pragmatics and shows how the particularities of lyric language (which developed within both local and Pan-Hellenic contexts), especially the deictic markers that no longer securely refer to the original *hic et nunc*, serve to mark lyric speech as distinct from everyday speech. In the final essay of this section, Battezzato offers what may be the most lucid introduction to Greek lyric metre to date and a clear and readable account of our scanty knowledge of Greek music.

The second large section deals with individual lyric genres and poets. Rather than review each essay in this section, suffice it to say that all the important facts are presented and the *communis opinio* is clearly stated for each poet, from Archilochus to Timotheus. A highlight is Aloni's argument for the adaptability of elegy, which he sees as performing the functions of most of the other genres. Also impressive is Yatromanolakis on popular song and its relationship to more literary poetry; his concept of interdiscursivity goes a long way towards demolishing the artificial wall that divides 'low' song culture from 'high'. Pellicia's discussion of Simonides, Pindar and Bacchylides offers a very valuable suggestion, namely that the survival of Pindar's *Odes* has more to do with the desire of scholars to preserve the historical information eventually contained in the margins than it has with aesthetic judgements (p. 249). Finally, Csapo and Wilson's picture of Timotheus and the New Music highlights the significant fact that Timotheus was more popular than any other of the lyric poets treated in this volume. It is this popularity, and concomitant success, that generated the criticism of him, levelled first in antiquity by largely conservative voices. Timotheus eclipsed his

predecessors and rivalled other innovative poets, many of whom were stationed with him in Athens, which was a crucible for innovation.

The third large section deals with the reception of Greek lyric from Rome to the modern period. Barbantani provides an extensive but standard account of Hellenistic poets' use of the Greek lyric past, discussing the loss of music and dance, the rise of the book, canonisation and generic experimentation. Her bibliographical section is particularly useful. Barchiesi's essay on the Roman reception of Greek lyric focusses almost exclusively on Horace. Given the inclusive definition of lyric embraced by the volume thus far, one misses here a full discussion of elegy and *iambos*, among other Greek lyric modes and authors adapted by the Romans. None the less, Barchiesi offers probably the most stimulating essay in the volume, the only one to break significant new ground. By rewriting the generic rules, Horace writes himself into the canon by refiguring both the texts and contexts of his predecessors. Horace's 'textual performance' relies for its force on the cultural gap between the Greek past and the Roman present, exploiting the absence of various features of the cultural embeddedness of Greek lyric (e.g. music). The next two essays, by Michelakis and Williamson, deal with reception from the Renaissance to the eighteenth century and in the nineteenth and twentieth centuries, respectively. Both offer interesting takes on relatively unfamiliar material and both succeed in presenting other ways of reading Greek lyric, especially in their analyses of how the lyric mode is defined in and through these later appropriations of the Greeks. Williamson presents the case for the importance of the Romantics in the reception of Greek lyric, and Silk's epilogue shows just how deep that influence runs in the current understanding of lyric, which is essentially a calque for the contemporary practice of poetry. The volume is rounded off with a short chronological table, a useful list of editions, commentaries, etc., a brief glossary, an extensive bibliography and a general index.

In sum and to return to the larger criticism mentioned above, the volume does a good job of presenting consensus, but the question remains, should such volumes be published in their current format? While the proliferation of 'Companion' volumes from several presses, as well as the *Oxford Readings* series and other allied genres of 'meta-scholarship', do suggest a market for such volumes, it does not follow that the printed book offers the best mode of delivery. It seems that most of the information included in this and similar volumes would be better suited to an online venue, one that could be updated on a regular basis, perhaps as an annotated bibliography, which is the direction in which OUP is heading with its online bibliography service, <http://www.oup.com/online/us/obo/?view=usa>.

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CHORAL LYRIC

ATHANASSAKI (L.) *Ἀεΐδετο πᾶν τέμενος. Οι χορικές παραστάσεις και το κοινό τους στην αρχαϊκή και πρώιμη κλασική περίοδο.* Pp. 385, ill. Heraklion: University of Crete Press, 2009. Paper, €22. ISBN: 978-960-524-292-3.

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This book stands as a landmark in Greek scholarship, as it is the first ever written in Greek on choral lyric. The riddling title is taken from Pindar's discussion