

culture. Mario Telò (271–97) suggestively searches for ‘hint[s] of iambic texture’ (290) in iambic texts and some reception instances, highlighting the rough, spiky, frigid features of bodies, objects and places mentioned in iamboi. He holds the psychosomatic effects roused in the audience by such iambic imagery and language to be intrinsic features of the iambic genre. Seth Estrin (298–324) analyses a sixth-century BC elegiac inscription on an Ambracian cenotaph, arguing that a disjunctive tension is realized in the metrical structure: the hexameter makes us visualize the dead, whereas the pentameter takes us back to the reality of death, absence. Such a disjunctive structure, he maintains, is a generic feature of funerary elegy; it is extended to the materiality of the Ambracian inscription and of the monument, and consequently to the bodily and cognitive experience they impose on readers. Finally, by looking at the *Homeric Hymn to Apollo* and Pindar’s *Paeon* 6, Sarah Olsen (325–46) argues that evoking sensory memories of choral performances is a generic feature of choral song. Such evocation allows choral texts to retain their generic distinctiveness across multiple modes and contexts of reperformance.

The contributors engage with the matters of lyric genres on a wide spectrum, considering occasionality and rituality, intertextual and intergeneric relationships, ancient interpretations, and sensory and cognitive effects in viewers and receivers. They offer fresh takes on both canonical authors and sources less frequently discussed. On the whole, this volume succeeds in showing how different conceptualizations of genre can complement each other and open new ways to think about Greek lyric. Undoubtedly, each chapter will summon an array of questions in readers, thus, hopefully, prompting further research in new, or now renewed, directions.

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HURST (A.) **Dans l’atelier de Pindare** (Recherches et rencontres 35). Genève: Droz, 2020. Pp. 192. €32.90. 9782600060103.  
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To interpret Pindar is a demanding task. Here, again, scholarly deliberation on his *Epinicians* proves productive. Instead of repeating earlier reviews of the book’s content and André Hurst’s position in relation to Pindar (for which see the overviews by Michel Briand, *REA* 122 (2020), 602–05, and Ulysse Carrière-Bouchard, *CR* 71 (2021), 1–3), I wish to focus on a number of stimulating reflections proposed by the author.

The preamble (7–12) to this collection of Hurst’s seven articles (1979–2020) on Pindar’s *Epinicians* touches on several long-standing problems of Pindaric criticism without really making an original contribution; it serves to introduce a broader audience to the poet (on the poet-σοφιστής, ‘wise, expert craftsman’, see 45–48). Nevertheless, a more definite, personal view would have been more useful to confer a sense of unity upon the book; in the end, the author only explains his purpose epigrammatically, namely ‘to surprise the poet at work’ in his *atelier* and ‘to examine how Pindar’s art operates’ (12).

Hurst investigates three main features which contribute to the ‘fabrication’ (back cover) of the poems: ‘the organization of the topics’ (chapters 1, 3, 5) and its relevance for the poet’s agenda; ‘the usage of time’ (departures from rigorous chronology (102) such as anachrony, variations of tempo, syncope) and its narratological exploitation (chapters 4, 6); ‘the “poet’s” relationship with the audience and clients’ (chapters 2, 3, 5, 7).

The odes are treated as ‘texts’ (10, 12, 31, 89, 91, 100) composed by adhering to rules and patterns imposed by the genre (100), yet varied and enriched by the poet’s ‘personal touch’ (89); he is, conversely, much less concerned with the pragmatics of

(re-)performance. The poet's creative freedom and 'state of mind' (31 n.41), personified by the bee of *Pythian* 10.54 (31–33) or symbolized by the shipwright (16), is the kernel of Hurst's investigations. He intends to demonstrate that Pindar does not adapt his poetry to any mainstream recipe (23). What seems to be poetic caprice is actually a symptom of the epiphany of an inspired creator unconstrained by boundaries (16, 31). Rather than restrict himself to mere virtuoso embellishments (87), he seeks the most eloquent way to depict the true meaning of the content and convey the programme of the poem. This can appear in the structure of the poem (the 'recurrence' (22–23) of *Pythian* 10 or the 'parallelism' (28) of *Olympian* 14), in the temporal development of the narrative (82–83, 115–16) or in allusions to sociopolitical contexts (internal references (95) alluding to a political strategy are detected in *Pythian* 4; chapter 7 is devoted to poetic-political strategies in support of the poet's hometown of Thebes).

Hurst shows a penchant for *Olympian* 2. He follows the common opinion that Theron was descended from Thersander (147–49, with 41, 110), in contrast to the view of others that the poet presented Theron as an offspring of the Labdacid family (see Antonio Tibiletti, 'Commenting on Pindar, *Olympian* 2: The Emmenid Genealogies', *CJ* 64 (2018), 166–77).

Hurst describes the structure of *Olympian* 2 (41–45) by comparison with the ternary structure *récurrente* [A-B-C-B'-A'] of *Pythian* 10 and proposes a narratological explanation of the chronological *va-et-vient* in several passages of this ode (chapter 6, especially 109–12). Chapter 3 is a useful exploration of the allusive literary-cultural echoes by means of which Pindar shapes the Isle of the Blessed in *Olympian* 2: epic reminiscences offer the audience a solid foothold (54–61), whereas the influx of Empedocles' cultural-philosophical background (63–68, a point which originates from previous thoughts, 109 n.14) produces a contemporary, local, highbrow form of knowledge dedicated to the sagacious (68), which aims at the glorification of Akragas (69).

Chapter 2 focusses on the textual exegesis of *Ol.* 2.53–57. Hurst here anticipates an observation (40) on Pindar's central role in Theron's afterlife: without Pindar's wisdom, Theron's wealth would have remained ἀγροτέρα ('wild', according to Hurst). He delves deeper into the subject in chapter 7 (147–48).

Prosperity blossoms after painful events (41–42), a fact illustrated by the access of noble people to the Isle of the Blessed. The combined presence there of Cadmus, Peleus and Achilles makes the Theban past a shared, Panhellenic past (148). Although G.F. Gianotti's reading ('Sull'*Olimpica* seconda di Pindaro', *RFIC* 99 (1971), 26–52, especially 50–51) of Pindar's eschatology is striking (the Isle of the Blessed by analogy portrays the motif of matchless beatitude; the poet teaches the sagacious, and Theron, that the human condition has impassable limits), Hurst's reasoning is appealing: if Peleus entered the Isle of the Blessed with Achilles thanks to Thetis, and on the other side Cadmus has no descendant going with him, the inference is obvious (148, with 42; the observation is not new, 109) that a place is left free for his offspring, Theron, who will be able to access the group of the Blessed by means of Pindar's powerful and wise words.

Admittedly, Gianotti's and Hurst's inputs do not hinder each other: Pindar may suggest that Theron's condition is extraordinary to such an extent that he can overcome the constraints of ordinary people and attain a perfect heroization. The mention of the Theban king turns out to be strategically οἰκεῖος, 'domestic', 'familiar' and 'appropriate' (Tibiletti (2018), 172) for the *laudandus*, whose Olympic victory prefigures his future beatitude (52).

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