in the front matter) and also to sculpture, but does not consider the likelihood that knowledge of Greek myths was communicated more widely and to more persons in visual media than in the performance of poetry. The mythical scenes on Greek vases represent narratives, which scholars now attempt to 'read' and are part of 'the story of Greek myth'. Myth in its social contexts, as in storytelling, as in oratory and as a source of examples in conversation, is also part of the 'story'. Again, although Johnston is aware of mythography, she does not face the fact that, beginning at the end of the sixth century BC with Hecataeus, it continued long after the public performances of Greek epic and tragedy, down to Roman times, reaching new audiences, for whom belief in Greek myths can hardly have been a concern.

Second, while Johnston acknowledges that belief is a 'slippery' concept (18), she does not enter the ongoing discussion amongst scholars concerning this concept and its relevance to Archaic and Classical Greeks. She appears to assume an 'inner psychological state of pious commitment' (*OCD*[4] *s.v.* 'belief') but does not argue for this sense. Further, she does not distinguish between belief in myth and belief in the gods of cult, but regards Greek myth as 'the ideal companion for a religious system whose conceptions of divinity' were based not on doctrine but on 'shared beliefs' (146). The gods of myth and the gods of cult may have the same names but functionally they are different, except in cases in which an etiological myth links a god or gods to a cult. As Fritz Graf puts it, 'Myth and ritual are … autonomous phenomena' (*Greek Mythology*, Baltimore 1993, 116). The argument for belief in myths remains to be made. Paul Veyne's *Les Grecs ont-ils cru à leurs mythes?* (Paris 1983) does not help. Veyne extends a reasonable 'plurality' to the extreme position that 'The plurality of modalities of belief is in reality the plurality of the criteria for truth' (English translation, London 1988, 113). At this level of indeterminacy we enter a 'night in which all cows are black'.

The prepositional phrase in the title of this book means 'of which Greek myth consists', the vast story of innumerable interconnecting stories. This book is, amongst other things, a record of the author's thoughts about and explorations in this vast story. It comes from a life-long enthusiasm for Greek myth, on display in the easy encyclopaedism of the numerous examples that Johnston brings forth to illustrate one point or another. She writes in an energetic style and in the extensive ground that she covers there are discussions that are often pleasant to read even when you don't believe what she says.

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BUDELMANN (F.) **Greek Lyric: A Selection** (Cambridge Greek and Latin Classics). Cambridge and New York: Cambridge University Press, 2018. Pp. xvii + 321, illus. £74.99. 9780521633093.
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This outstanding edition offers a selection, with text and detailed commentary, of 41 lyric pieces of various length, ranging in date from the late seventh to the late fifth century BC, a period of crucial importance for the formation of the Greek lyric corpus. The selection includes works by seven out of the nine poets of the Alexandrian lyric canon (Alcman, Alcaeus, Sappho, Stesichorus, Ibycus, Anacreon and Simonides). It also includes, as a welcome reminder of the breadth of ancient lyric, the *Persians* by the non-canonical Timotheus, a fantastically popular star performer in his time, and eight brief anonymous songs. I was puzzled by the exclusion of the substantial chunks of Stesichorus' so-called *Thebais*, when some very fragmentary pieces by the same author have been included (for example fragments 17 and 18 in M. Davies and P.J. Finglass, *Stesichorus: The Poems*, Cambridge 2014, 106–07).

In the introduction, Budelmann adopts a narrow definition of 'lyric' as 'poetry composed in what we think of as sung metres' (3), and thus excludes elegy and iambos (for which we now have an edition by William Allan in the same series). At the same time, Budelmann demonstrates that any attempt at defining 'lyric' will inevitably impose an artificial, retrospective homogeneity on poems 'that will not have been grouped quite so firmly in the period in which [they] were composed and first performed' (4). The introduction also discusses questions of genre and genre terminology, both of which are shown to be less neat or inclusive than handbook lore may suggest; lyric poets would often innovate, bend genre boundaries, manipulate audience expectations and produce compositions that bore their personal stamp even as they artfully operated within traditional genres. Also, Budelmann emphasizes the complicated nature of presumed 'epic' echoes in lyric poetry by pointing out that what is likely to seem Homeric or Hesiodic to us may in fact be a trace of an epic (or even non-epic) *koinē* or of now-lost epic or lyric material. Despite his commendable circumspection, however, Budelmann does occasionally identify, in the commentary, specifically 'Homeric' or 'Hesiodic' allusions in lyric passages (for instance 177, 178).

The commentary, which is well structured and jargon-free, includes brief introductions to the poets anthologized as well as to each specific poem, and contains sections on the poems' sources

and metre, followed by references to the most important and/or more recent bibliography. A notable feature of the commentary is its sensible discussion of the performative aspect of ancient lyric, mainly at *symposia*, which often functioned as a symbolic political space, and at festivals, which amalgamated the religious and the social. The commentary also offers (for example on Alcaeus, 87) tentative suggestions as to the circumstances that may have allowed context-specific poems to enter broad circulation.

Although the performative dimension of ancient lyric is very hard to reconstruct, and can most often be approached through informed speculation, there is one case in which I think such speculation might have been more welcome than usual. This is the case of Alcman's 'Louvre Partheneion', an enigmatic poem in which the purport of almost every line is contested. One of the many problems here is the identity of the mysterious divine figure to whom the Partheneion is evidently addressed. This figure is twice described by what appear to be cultic titles: Ὀρθρία (61) and Ἄωτις (87), or 'She of the Dawn'. In light of M.L. West's argument for Helen as a Dawn Goddess (*Indo-European Poetry and Myth*, Oxford 2007, 230–37), one wonders if Budelmann might not have usefully pointed the reader to the old identification of the Partheneion addressee with Helen, in whose honour, Hesychius tells us (ε 1992), unmarried girls (παρθένοι) formed processions. This hypothesis tallies rather well with a number of the Partheneion's otherwise enigmatic features, such as the likely prominence of the Dioscuri, Helen's brothers, in the now-lost part of the poem. And it is tempting to associate the prominent position of Hagesichora, the 'glorious chorus-leader' (44, χοραγός), with Helen, the supreme chorus-leader and lyre-player (Ar. *Lys*. 1314–15; Theoc. 18.35–37); in which case, the Partheneion's chorus may have enacted an imagined continuum between mythic past and ritual present. One must of course commend Budelmann's even-handedness in eschewing monolithic interpretations, but in this particular case I missed a firmer interpretative anchoring.

Minor (and inevitable) disagreements notwithstanding, this is a stellar edition, which will be eminently useful to under- and postgraduate students and to professional scholars alike. Its generous help with language and metre, its undogmatic openness to a variety of interpretations, its exemplary succinctness, its unostentatious erudition and its careful but ample bibliographic coverage make this work an enviable scholarly achievement.

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BUDELMANN (F.) and PHILLIPS (T.) (eds) **Textual Events: Performance and the Lyric in Early Greece**. Oxford: Oxford University Press, 2018. Pp. xii + 315. £65. 9780198805823.

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Over the past four decades, research on early Greek lyric poetry has shifted from a biographical, author-centred subjective approach toward a more anthropological perspective that foregrounds cultural history, considering lyric in relation to aspects of social and political identity. In so doing, scholars have paid particular attention to elucidating the original performance context of a poem, including its setting, connection with ritual or other public occasion and intended audience.

Textual Events seeks to move the conversation in new directions. In the introduction (1–27), editors Budelmann and Phillips set out an ambitious and engaging agenda. Without downplaying the many contributions based on an anthropological perspective, they propose exploring alternative methods, aiming for 'ways of talking about early Greek lyric that do justice to what later centuries would call its "literary" qualities … while also doing justice to the manifold ways in which Greek lyric interacts with its surroundings' (2). The volume thus advances a growing interest in aesthetic dimensions of lyric, as reflected for example in Jonathon Culler's *Theory of the Lyric* (Cambridge MA 2015) and Anastasia-Erasmia Peponi's *Frontiers of Pleasure: Models of Aesthetic Response to Archaic and Classical Greek Thought* (Oxford 2012). While Sappho, Alcaeus and Pindar are the authors most frequently discussed, the collection deals with a wide range of texts from Alcman to Horace and beyond. The 11 contributors, experts in lyric poetry, provide an impressive spectrum of intellectual frameworks and critical styles.

Giambattista D'Alessio (31–62), while agreeing that performance is a key element in Sappho's works, is sceptical about the recent focus on identifying original performance contexts: the text does not allow such reconstructions with certainty, and Sappho's settings often evoke extra-textual elements. Not every reader will be convinced, but D'Alessio offers a valuable counter-argument to the prevailing mode of interpretation.

Anna Uhlig (63–91) questions the tendency to read Alcaeus' maritime poems (only) metaphorically rather than seeing them as reflecting realities of ancient Mytilenean life. Her analysis ends by proposing an imaginative 'maritime aesthetic' that features 'poetic play between real and fictive settings' (67).

David Fearn (93–113) considers the role of *ekphrasis*, *deixis* and proverbial statements in making Alcaeus a self-consciously 'literary'