

The Cambridge Companion to Greek Lyric. Edited by FELIX BUDELMANN. Cambridge: Cambridge University Press, 2009. Pp. xxii + 457. Cloth, \$110.00. ISBN 978-0-521-84944-9.

The last decade or so has seen a profusion of books under the heading of Companion, not only to Classical authors and subjects, but also in other areas. The impetus can probably be attributed in part to the difficulty encountered by non-specialists in coming to grips with the bewildering number of publications in a given field. Most Companions, therefore, do not seek to break new ground, and the one under review falls into this category. As the editor states in the Preface, "all chapters were written with non-experts in mind."

An 18-page Introduction by the editor is followed by contributions for the most part by different authors; a 2-page chronology of the poets involved; an 8-page list of editions, commentaries and English translations; a 4-page glossary of terms commonly occurring in the volume; an extensive bibliography of works cited (pp. 400-48); and a 9-page index. Apart from the Introduction and an Epilogue by Michael Silk, the intervening pages are divided into three sections entitled "Contents and Topics," "Poets and Traditions" and "Reception." The first section covers such topics as genre, occasion, performance, politics, gender, language, meter, symposium and the relationship between lyric and epic. These contributions are uniformly good and provide an excellent overview.

The second section presents real obstacles to the contributors. It is not too difficult to deal with Anacreon and the *Anacreontea* in 12 pages, but to deal with Simonides, Pindar and Bacchylides in 20 is a formidable task. Here the contributor, Hayden Pelliccia, decides to devote the first half to "How they came to write their poems" and "The survival of the epinikia", and then discusses one example from each poet: *PMG* 543 for Simonides, *O.* 9.1-27 for Pindar and *Ode* 13.100-40 for Bacchylides. This selection obviously passes over huge amounts of what has survived from the three poets, but given the restrictions on space it is hard to quarrel with the approach taken. Similar omissions occur in the other treatments. Under Sappho, for example, her ode to Aphrodite (fr. 1) is not even mentioned.

The controversy over the interpretation or the text of some of the passages examined also presents a problem for the contributors because of restrictions on space. In some instances the reader is informed that other explanations are possible and is directed in a note to relevant publications, but sometimes this procedure is not followed. An example of the latter is Eveline Krummen's treatment of Alcman fr. 1. This is a notoriously difficult poem and obviously not every difficulty can be discussed, but the reader is given the false

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impression that the poem's interpretation is fairly straightforward. For example, many who have written on the poem would not state baldly that in vv. 45 ff. Agido is compared to the prize-winning horse and that "Agido is better, Hagesichora ... always follows behind" (pp. 191–2).

For me personally, the most illuminating contribution in this section is the last, "Timotheus the New Musician," by Eric Csapo and Peter Wilson. This is an area to which I have not devoted much attention, as is probably true of many who work on Greek lyric, and I learned much from it.

The final section is on the reception of Greek lyric from the Hellenistic period to the 20th century. The last two parts, from the Renaissance on, make interesting reading, but it could be argued that those pages might have been put to better use by expanding the treatment of some of the poets in the second section.

In conclusion, this book will be of great help to students and also to instructors who are not specialists in Greek lyric. All the Greek printed is translated and there are ample notes. For the convenience of the reader I append a list of the contributors, chapter titles and page numbers:

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- Felix Budelmann, "Introducing Greek lyric" (1–18)
Chris Carey, "Genre, occasion and performance" (21–38)
Simon Hornblower, "Greek lyric and the politics and sociologies of archaic and classical Greek communities" (39–57)
Eva Stehle, "Greek lyric and gender" (58–71)
Mark Griffith, "Greek lyric and the place of humans in the world" (72–94)
Barbara Graziosi and Johannes Haubold, "Greek lyric and early Greek literary history" (95–113)
Giovanni Battista D'Alessio, "Language and pragmatics" (114–29)
Luigi Battezzato, "Metre and music" (130–46)
Chris Carey, "Iambos" (149–67)
Antonio Aloni, "Elegy" (168–88)
Eveline Krummen, "Alcman, Stesichorus and Ibycus" (189–203)
Dimitrios Yatromanolakis, "Alcaeus and Sappho" (204–26)
Felix Budelmann, "Anacreon and the *Anacreontea*" (227–39)
Hayden Pelliccia, "Simonides, Pindar and Bacchylides" (240–62)
Dimitrios Yatromanolakis, "Ancient Greek popular song" (263–76)
Eric Csapo and Peter Wilson, "Timotheus the New Musician" (277–93)
Silvia Barbantani, "Lyric in the Hellenistic period and beyond" (297–318)
Alessandro Barchiesi, "Lyric in Rome" (319–35)
Pantelis Michelakis, "Greek lyric from the Renaissance to the eighteenth century" (336–51)

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Margaret Williamson, "Sappho and Pindar in the nineteenth and twentieth centuries" (352-70)
Michael Silk, "Lyric and lyric perspectives, ancient and modern" (373-85)