

BOOK REVIEW

Textual Events: Performance & the Lyric in Early Greece. Edited by FELIX BUDELMANN and TOM PHILLIPS. New York, NY: Oxford University Press, 2018. Pp. 315. Hardback, \$85.00. ISBN 978-0-19-880582-3.

In the first chapter (the Introduction), F. Budelmann and T. Phillips explain that the goal of this volume is to move away from the “anthropological paradigm” (i.e. socio-cultural contextualizing approaches) that has dominated studies of Greek lyric poetry for the last thirty years and to move toward a more literary lyric. They note that lyric settings are regularly “complex”; they spiritedly endorse “literature” as a heuristic tool for the interpretation of lyric; they reflect on the multivalency of *personae loquentes*; they consider lyric intertextualities; they address the well-known challenges of genre-fying “lyric;” and they endorse the recuperation of aesthetic aspects of lyric. All these materials are judiciously handled.

G. D’Alessio (Chapter 2) examines deictic phenomena and occasionality in Sappho’s poems. Pulling away from using *deixis* to (re)construct performance context, he considers how deictic elements, which “may or may not” relate to extratextual reality, create spatial and temporal immediacy. Furthermore, D’Alessio discusses how several poems reference rituals and events that are on the “margins” of the envisioned performances of the poems themselves. I learned much from this chapter.

A. Uhlig (Chapter 3) turns to Alcaeus’ so-called ship-of-state poems and argues that we need not interpret the poems allegorically. She thoughtfully shows that the allegorical reading proffered by the Homeric scholar Heraclitus would not have been ubiquitous in antiquity and that W. Rösler and B. Gentili, in proffering their own allegorical readings, were motivated by their contemporary contextualizing predilections. Uhlig recuperates “verses brimming with detailed depiction of life on the sea” (82). After critiquing allegorical readings, she reminds us that we can read the poems allegorically. Thus, there are no easy answers here, but the allegorical reading need not be the correct reading.

D. Fearn (Chapter 4) addresses *deixis* and *ecphrasis* in relation to Alcaeus’ poetry. Fearn offers a lively defense of “literature” as a heuristic device for inter-

preting lyric. In general, however, I did not find Fearn's argumentation compelling. For example, he suggests in relation to fr. 350 that "the unverifiability of the brother's heroic claim rubs off on the text's own claim to authenticity" (107). I note that the text makes no claim regarding its authenticity. In relation to fr. 333 ('for wine is a window onto man'), he asserts "implicit here is the claim that poetry itself is a window onto man" (110). This is unsubstantiated.

G. Hutchinson (Chapter 5) problematizes the concept of setting, with particular reference to the poetry of Alcaeus and Horace. He observes that poems unfolding in time (during performance) cannot be granted a fixed setting and further observes that intertextuality complicates notions of setting. As does D'Alessio, Hutchinson observes that lyric's internal occasions go beyond the constructed occasions of performance. The chapter is illuminating due to Hutchinson's engagement with an important term that is all too often left unexplored.

T. Whitmarsh (Chapter 6) focuses on the agency granted Helen in lyric: for Sappho (fr. 16), Helen willfully goes to Troy; and Sappho casts no judgment on her. For Alcaeus (fr. 283), Helen is blameworthy, and Alcaeus may be responding to Sappho's construction of Helen. Whitmarsh makes some valuable observations, but he also makes some unsupported assertions (e.g., Sappho 16 was a classic from the start; Helen is a cipher for the poet, the poem, and the "reader").

H. Spelman (Chapter 7), in a strong chapter, focuses on the *Homeric Hymn to Apollo*. Arguing that the speaker of the hymn presents himself as Homer, Spelman observes that the hymn's speaker references himself obliquely in manners similar to how Pindar and Bacchylides reference themselves in their own songs. Of all the chapters in the volume, this one shows best that "literature" can be employed as a useful heuristic concept in interpretation of Greek lyric poetry.

O. Thomas (Chapter 8) addresses the *Homeric Hymn to Hermes* and its engagement with lyric themes. Thomas suggests that Hermes' complex character mirrors the generic complexities of lyric. Thomas finds the author of the *Hymn to Hermes*, in various manners, capping both the *Hymn to Apollo* and Hesiod's *Theogony*. He suggests, *inter alia*, that lines 480–482 can be read as Hermes' own brief "Companion to Greek Lyric." This is an overstatement: referencing a few terms that are important for lyric does not necessitate that there is extensive critical engagement with lyric. I had difficulty finding compelling argument in the chapter.

T. Phillips (Chapter 9) addresses Pindar's ninth *Paeon*, with attention to its voicing. He considers intertextual resonances between Pindar's eclipse poem and

the eclipse poems of others, especially fr. 122 of Archilochus. Phillips provides rich discussion of Pindar's language and imagery, particularly that related to the sun, and he shows that Pindar merges his own identity with that of the sun.¹ This chapter is great.

P. LeVen (Chapter 10) begins by thinking through the Echo myth in Longus' *Daphnis and Chloe*. She suggests that Pan's "delight taken in the delayed and developed sound [sc. deriving from dismembered Echo] marks the invention of the lyric listener" (221). She suggests that we scholars chase an evanescent echo (i.e. an authentic experience with lyric). Thereafter LeVen provides discussion of the adverb *dēute* (once again): in poets such as Alcman and Anacreon, use of *dēute* creates a complex bond between speaker and listener. The chapter includes some thoughtful observations, but LeVen also moves away from scholarship in favor of manifesto. This will surprise some readers expecting scholarly argument.

F. Budelmann (Chapter 11) addresses mentalizing ('the human ability to form impressions of other people's mind-states') in relation to lyric. Readers enter the mental realms of speakers of texts. For example, in relation to Sappho's famed fr. 31, Budelmann suggests that "gaps are manifest as soon as one presses the text, and they shape the listening (or reading) experience, but they are not disconcerting: listeners will readily ignore some and speculatively fill others" (239). Furthermore, poets construct speakers who are the poets themselves (247), and so theory that separates author from *persona loquens* can be problematic. The chapter, with much to offer, is an important contribution.

M. Payne (Chapter 12) focuses on what he calls Pindar's ethicality and fidelity. Providing a quotation from H. Fränkel on experiencing Pindar's poetry, Payne asserts that Fränkel's quotation records "an encounter with the mature ethicality of lyric poetry" (260). The quotation that Payne provides from Fränkel, however, does not support Payne's claim. Furthermore, I found it peculiar that Payne would maintain that "no normal person responds to a victory in an athletic competition in the way that Pindar does; the poems as effects exceed their cause, and they do so massively" (266). Writing this review at the time of the World Cup, I note that fanaticism is perfectly at home in sport. And what use is it to question whether Pindar is "normal"? The contribution is full of inferential think-

¹ For Pindar as the sun in *Olympian* 1, see my "Pindar's *Olympian* 1.1-7 and its relation to Bacchylides 3.85-87," *Wiener Studien* 130 (2017) 7-32.

ing (much tangential to Greek lyric), and readers will have to decide for themselves whether they are along for the ride.

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