

## CHORAL LYRIC

ATHANASSAKI (L.) *Ἀείδετο πᾶν τέμενος. Οι χορικές παραστάσεις και το κοινό τους στην αρχαϊκή και πρώιμη κλασική περίοδο.* Pp. 385, ills. Heraklion: University of Crete Press, 2009. Paper, €22.

Hellenic diffusion and re-performance of poetry.

In an extensive introduction A. describes the characteristics of choral poetry and its representatives. She reviews the scholarship on the subject of archaic poetry as performance and explains some of the terms she will employ. The primary performance is reconstructed by taking into account the context and occasion of performance, the audience and the poet's communicational strategy not only for the primary performance but also for future re-performances. A. attempts to find connections between the encomiastic purposes of the poets and political and ideological aspects of the poetic context, as these contribute to a broad reception of choral poetry. The odes she has chosen to analyse either depict the symposium as performance-context or as an alternative performance-context (*Nemean* 9, *Olympian* 1, *Nemean* 1, *Pythian* 1), or recall famous monuments that she considers sources of poetic inspiration (*Pythian* 7, Bacchylides 17 and 18).

Chapter 1 deals with the persona, identity and ritualistic role of the chorus. A. points out that by default the chorus is presented as a collective persona, since it underlines the characteristics of its group. The models of the chapter are: Alcman's *Louvre Partheneion*, an exception to the above rule since the song individualises the collective choral persona by naming the members of the chorus; Bacchylides 18, whose chorus has a mythical persona; and the *kômos* that, according to A., is an identity the chorus assumes in order to present a celebratory atmosphere. A.'s main focus is the possibility of re-performance. With reference to the *Partheneion*, A. tests the prevailing views on the reconstruction of its first performance (Rosenmeyer, Calame and Ferrari) and on the possibility of re-performance, and also considers the view of the ode as a verbalised optical perception and thus an imaginary visualisation (Peponi), which allows the poem to be detached from the context of its primary performance. Bacchylides 18, on the other hand, reflects contemporary events and people. A. emphasises the associations of the ode with the contemporary political and cultural atmosphere of Athens, while accepting that this does not preclude re-performance. With reference to the *kômos*, A. revisits the debate on the choral/monodic performance of the epinician odes (Lefkowitz, Heath vs Burnett, Carey), and the fraught issue of the *persona loquens* in the epinicians (Lefkowitz, D'Alessio, Morgan). Her conclusion is that the *kômos* is not the epinician chorus but a role that the chorus assumes in order to portray the celebrations that accompany the epinician performance.

Chapters 2 and 4 deal with odes whose performance may have taken place at sanctuaries. *Olympian* 14 and *Pythian* 6 are the main examples in Chapter 2. The common feature of both these odes is their depiction of the celebrations of victory, and A. attempts to interpret these poetic choices in connection with the primary performance and re-performance. Her analyses indicate that often the poems recall sanctuaries (the sanctuary of the Charites at Orchomenos in *Olympian* 14, the temple of Apollo at Delphi in *Pythian* 6) not only for the moment of celebration but also to capture the lustre of the location in order to spread the glory of the victor and his community to a broader Hellenic context. Chapter 4 focusses on the importance of recalling monuments for the display of the glory of Athens. The odes A. looks at are *Pythian* 7, Bacchylides 17 and 18 that focus on the

Delphic temple of Apollo, the south side of the Athenian treasury at Delphi and the murals at the Theseion respectively. The inscribed monuments acquire mobility in song, and the dynamic developed between poetry and art enriches the experience of vision. After discussing the occasion, performance-context and possible political dimensions of each ode, A. argues that the dialogue of poetry with art reshapes the audience's views of the specific monument. The poems contribute to the pan-Hellenic praise of Athens and make the monuments known in a pan-Hellenic context.

Chapter 3 discusses those epinician odes that inscribe their performance in a sympotic context: *Olympian* 1, *Nemean* 1 and 9. A. points out that they present the symposium either as the actual place of performance or as an alternative context for future re-performances. She argues that these odes can be interpreted politically, the image of the typical aristocratic symposium being a Pindaric technique that harmonises the ethos of powerful men in Syracuse with the aristocratic ethos of equality and intimacy. A. also claims that the inscription of an aristocratic symposium in the poems broadens the reception and circulation of the odes, since the symposium was a pan-Hellenic institution.

The book should be read by anyone who is interested in choral performance and re-performance, and more generally in the interaction between art and poetry. A. opens up possible routes through which art and poetry could influence each other. She reconsiders what has been plausibly established so far on the above topics and offers reasons for considering other possibilities. The book is descriptive at some points, and there is a tendency towards doxography. This is amply justified by its uniqueness as the first book in Greek on its subject. A. has sought, with considerable success, not only to speak to the experts but also to make the book accessible to readers with little or no prior knowledge of choral lyric. All in all, the book is an important contribution to the field.

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## TRAGEDY

HALL (E.) *Greek Tragedy. Suffering Under the Sun*. Pp. xiv + 413, ill. Oxford: Oxford University Press, 2010. Cased, £30. ISBN: 978-0-19-923251-2.

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It takes courage to write a new introduction to Greek tragedy (is there anything new under the sun?), but H. has done so and done so in a manner that is original while still covering the necessary ground. In a book meant for the general reader, she offers insights that will engage the scholarly reader as well. H. displays her usual erudition and familiarity with the historical, political and philosophical issues of antiquity. Moreover, her work in reception and performance studies enables her