M. Foster, L. Kurke and N. Weiss (eds.), *Genre in Archaic and Classical Greek Poetry: Theories and Models.* Leiden – Boston: Brill, 2019. Series: Mnemosyne Supplements 428. 9789004411425 (HC) 9789004412590 (eBook). Xiv +408.

The book comprises a lengthy introduction to the history of the study of genre and a collection of eleven essays on genre in Greek poetry. The volume also includes an extensive bibliography and indexes. Most of the papers were delivered at a conference at UC Berkeley in 2015. The essays are organized into four parts. The first is a keynote address delivered by Gregory Nagy for the conference; subsequent parts are composed of three or four papers each.

We learn in the introduction that the conference's aim was to revisit the idea of genre almost fifty years after the performance model was proposed for Greek lyric poetry. According to the editors, during the past fifty years this model, which ultimately united orality, performance, and occasion theories (proposed by Gentili, Calame, and Nagy respectively), has been the most productive in Greek studies. The oralist/performance/occasion paradigm includes anthropological models of initiation and rites of passage, and an emphasis on the communal functions rather than the historical and biographical. The authors argue that, while other areas of literary studies have returned to more formalistic approaches, in Classical Studies the performance model is still strong.

Gregory Nagy's paper "Genre, Occasion, and Choral Mimesis Revisited, with Special Reference to the 'Newest Sappho' is his latest contribution to a twenty-year project dedicated to the study of genre and occasion. In it, Nagy argues that the name of Sappho means "sister". This implies, he argues, that Sappho is a "speaking name" referring to a choral personality and that Sappho's poetry kept being re-enacted through singing and dancing on festive occasions by the girls and women of Lesbos. Typical of Nagy's fashion, he goes on to define the terms that he is going to investigate during the essay and concludes that the occasion is the genre. In this case, Sappho's original occasion would be choral performances, whereby Nagy challenges the traditional understanding of Sappho's poetry as monody. Nagy then continues to analyze several poems of Sappho, finding explicit references to choral performances in them. One of the strengths of the volume is that not only Nagy but also the other participants offer concrete analyses of poems as a means to explain and showcase their theories.

After the keynote address the volume continues with Part 2 *Genre, Generification, and Performance,* which is comprised of three essays. Andrew Ford, in his essay "Linus: The Rise and Fall of Lyric Genres," asserts that genres are not pure and timeless, but rather hybrid and evolving and that, in the case of Greek lyric especially, the many sub-varieties that have been passed down by tradition have made it difficult for modern scholars to define a genre. Furthermore, the concept of Platonic and Aristotelian mimesis defined as imitation applied well to epic and drama, but not to lyric. It was up to the Romantics, he argues, to define the mimesis of lyric as

introspection by the individual, but scholars in Classics moved away from this definition by linking a genre to its occasion. After theorizing about mimesis in the first part of the paper, Ford discusses how the Linus-song became a genre.

Timothy Power's "Sappho's Parachoral Monody" also argues that certain poems of Sappho were composed to be sung by choruses on more or less public occasions. Power analyzes some of Sappho's fragments, looking for cues that signal a choral performance, such as vocatives and verbs in the first-person plural. Power also puts forward the hypothesis that the choral voice in these fragments might not be "real," but rather a monodic simulation of a choral performance, what the author describes as "parachoral".

The last essay in this part, by Francesca Schironi, it is titled "The Speaking Persona: Ancient Commentators on Choral Performance." Schironi analyses the scholia to Pindar in order to ascertain to which genre Pindar's poems belonged. Scholia identified three speaking personas: the poet, the chorus and the victor, which are sometimes hard to identify within the first-person expressions. Also, there are performance-related references in the scholia that emerge from the poems. These references prompt the scholiast to comment on the chorus' activities or musical elements.

Part 3, *Genre Mixing,* also consists of three essays. The first, by Deborah Steiner, is titled "Chorus Lines: Catalogues and Choruses in Archaic and Early Classical Hexameter Poetry and Choral Lyric." In it, Steiner analyses several passages of the Homeric Catalogue of Ships and claims that the author imported some elements from different genres and performance traditions. Steiner argues that the description of the soldiers depicts them as if they were arranged like a chorus. The Catalogue follows internal patterns similar to choral songs such as Alcman's *Parthenion* and becomes a collective song and dance to celebrate those dead at Troy in their hometowns.

The next essay, Naomi Weiss' "Generic Hybridity in Athenian Tragedy," discusses how tragedy is primarily a choral genre. Tragedy's main characteristic is its ability to embrace, combine and transform multiple lyric genres. In that sense, Weiss defines tragedy as a "hybrid" or "super-genre." She then analyses the structure of several tragedies to illustrate combinations of genres, most commonly laments and paeans.

Margaret Foster's "Athens and Apolline Polyphony in Bacchylides' Ode 16" analyses Bacchylides' ode as a metaphor for moving a distinctly Athenian (super)genre like tragedy to other places outside of Attica. Bacchylides' ode presents itself as a cargo ship full of songs, yet it maintains the autonomy of generically different songs and individual communities, while tragedy collapses distinctions between genres and local myths. Ode 16 acts as a counterbalance to tragedy's generic hybridity.

Part 4 of the volume, *Affect, Materiality, and the Body: the Somatics of Genre,* contains four essays. Despite its title, it is perhaps the least "material" and most

tenuous of all the sections, since the points made in each paper are much harder to prove and more open to personal interpretation. This part also moves away from the common themes presented in the previous part, namely the preponderance of the performance/occasion model, the insistence on the choral character of what might have been described previously as monody and the redefinition of Aristotelian mimesis to apply to lyric poetry. The essays in this part employ other theoretical approaches to explain some of the lyric genres.

Mark Griffith conducts an ethnomusicological inquiry in his essay "Is Korybantic Performance a (Lyric) Genre?" In it, he explores Bacchic performance as a genre. Korybantic and Bacchic had become interchangeable terms by the fifth century. He argues that while most elite writers in antiquity rejected Korybantic performances, Plato and Aristotle, nevertheless, testify that they were well enjoyed by many in the society. Following these authors, Griffith puts forward the hypothesis that the most important part in the Korybantic songs was not the words sung, but the non-verbal elements: the melody, the choreography, the costumes. One of the categories for ancient music according to Aristotle was "enthusiastic" music; this is a type of music that was affective and emotionally arousing with the aim of altering the state of consciousness. Griffith argues that Bacchic rites served as mental and physical therapy, a kind of liberation and, therefore, a genre of their own.

In "Iambic Horror: Shivers and Brokenness in Archilochus and Hipponax" Mario Telò applies affect theory to the interpretation of iambus. This theory focuses on the affective force of recurring imagery and sounds. It also primes the emotion and blurs the distinction between subject and object. Telò analyses topographical and bodily images and the predominance of rough sounds like *rho* in Archilochus and Hipponax and comes to the conclusion that iambic poetry produced a type of horror mixed with sensuality in its audience. The abundance of images of pain and brokenness in iambus, he argues, produced a type of sadomasochistic thrill in the audience.

Seth Estrin explores, in his essay "Experiencing Elegy: Materiality and Visuality in the Ambracian Polyandrion", how the poem inscribed on the funerary monument of the ancient city of Ambracia offers a unique opportunity to visualize the mourning ritual through the combination of material and literary elements. Estrin argues that the placing of the poem on the monument enables the community to experience death empathetically. On the other hand, there is a tension between the materiality and durability of the monument and the elegy, which formalizes the mourning. This tension allows for multiple levels of lamentation for the loss.

The last essay of the volume is Sarah Olsen's "Pindar, Paean 6: Genre as Embodied Cultural Knowledge." Olsen attempts to answer the question of how a choral song retains its qualities after multiple occasions of performance. She argues that it is, in part, through somatic and sensory experiences that an individual learns over the years within a society. Olsen borrows the phrase "embodied cultural knowledge" from dance theory, according to which the sensations of one's own body, tension and

movement are a form of cultural knowledge. Subsequently, Olsen analyses Pindar's paean 6 from the point of view of body consciousness and movements and argues that Pindar uses imagery of embodiment in order to create a generic continuity across different occasions.

The volume makes a good read for the specialist. One of the best features of the volume is that all essays offer detailed analyses of actual poems, and do not just theorize in abstract terms. Certainly, the essays make many good points to learn from and reflect upon. The collection gives an excellent basis for further discussion of genre.

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