

Zitierhinweis

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auf das Denken besteht» (S. 238). Ich möchte dazu nur Folgendes bemerken. Man kann sich die Frage stellen, warum Porphyrios die Abhandlung VI 8 [39] mit ihren kühnen Aussagen über das Eine, die alles, was Plotin von ihm ansonsten sagt, überbieten, nicht an das Ende der Enneaden als ihren Höhepunkt gestellt hat. Er hat es vorgezogen, den beiden üppigen Traktaten VI 7 [38] und VI 8 [39] als das allerletzte Wort der Enneaden die etwas mässigere Frühschrift VI 9 [9] folgen zu lassen. Man kann darin eine Mahnung sehen, die hyperbolischen *óiov*-Aussagen von VI 8,13–21 nicht zu überschätzen, auf ihre protreptische Funktion zu achten (vgl. VI 9,4,11–16; 5,38–41) und die absolute Einfachheit des Einen/Guten zu wahren.

Filip Karfik, Fribourg

Felix Budelmann/Tom Phillips (eds): **Textual events. Performance and the lyric in early Greece**. Oxford University Press, Oxford 2018. XII, 315 p.

This volume comprises twelve chapters that deal with a major issue in scholarship of Greek lyric, which is none other than *performance*. Much has been written on the subject, but the main skirmish is over orality vs. literacy. Most Anglophone and German-speaking scholars persist on the idea that lyric performance is innately tied to orality by arguing on grounds of generic determinants that stress the importance of setting in a variety of ways (instance, theme, identity of performer, contextual parameters, song classification). This widespread opinion has yielded the fallacy that performance in Greek lyric is synonymous with oral performance. Few have challenged this view, most prominent among whom being Andrew Ford, and oppugned its validity by propounding a counter-emphasis on the texts themselves and the extent to which they encipher, promote or even advertise their own literacy as a performative factor. This volume is foiled in its attempt to present new arguments for the pros and cons of this debate, which would have been a token of scholarly intelligence and commitment to the principle of innovation, precisely because the individual chapters take the alleged oral nature of lyric poetry for granted and recycle the basic tenets of oralist theory in what they apprehend as exploration of inner- and extra-generic features, with little aspiration for methodological ingenuity, but a distinct knack for modern theory. I object to the three governing principles of the «textual event» coin, which Budelmann and Phillips present at pages 9–15, from a substantial point of view that does not permit the discussion of the individual chapters of the volume. Instead, I use three examples to prove that the term «textual event» is essentially an oxymoron because it propounds the combination of the text as ready-made artefact (not as product of a meticulous mental/intellectual process, which is liable to description and analysis) and the event that accommodates its recitation. Text construes a semantic system perceived by the poet alone to serve purposes of structure, semasiological cohesion, and narrative context in complete defiance of communication effects. This strategy of producing signification equals a form of navigation for the poet that enables him to organise performative specifics before the actual performance (whether one calls it instance, occasion or event is irrelevant) takes place. This is work conducted in the laboratory of the poet, the composer, not performer, of the song. The junction «textual event» defies the important fact that a text is internally structured in ways that obey a certain logic, be it intra- or intertextual in orientation, therefore make sense for the generic classification and subsequent performance of the song rendered through the text. Should one realise this fact, one is faced with a notional gap not covered by the coin of the volume's editors. The examples I adduce in what follows, are designed to help one come

to this realisation before attempting one's own appreciation of what is otherwise a noteworthy contribution to an intensely problematic field of scholarship.

[1] Intertexts: Archil. fr. 5 *IEG* ~ Hom. *Il.* 20.322–324; 5.2 ~ 20.340; 5.4 ~ 20.349–350; 5.2 ~ *Il.* 9.364; 5.4 ~ 9.377; 5.4 ~ 9.382; 5.3 ~ *Od.* 5.130; 5.2 ~ 5.155. [2] Intertexts: Sol. fr. 1.1–2 *IEG* ~ Hom. *Il.* 2.184–185; fr. 4.37–38 *IEG* ~ 2.376, 2.386; 4.3–4 ~ *Il.* 4.826–828. [3] Intra-text: Thgn. 1.15–18 ~ 1.22–23 ~ 1.25–26.

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Francesca Gazzano/Lara Pagani/Giusto Traina (eds): **Greek texts and Armenian traditions. An interdisciplinary approach.** Trends in classics: Supplementary volumes 39. De Gruyter, Berlin/Boston 2016. X, 345 p.

Originating in a conference in Genoa in 2013, this volume features some of the most prominent names in Armenian studies. Setting up paradigms for this vast research area and providing well-selected case studies, it adds a must-have to libraries of classics and related fields. All Armenian text is transliterated, whilst familiarity with Ancient Greek and Latin is taken for granted.

Part I opens with a paper on methodology by linguist Moreno Morani, providing fundamental tools which may be used to approach Greek-to-Armenian translated texts critically. The following article is Giusto Traina's *Observations on Pseudo-Callisthenes*, partly highlighting the usefulness of its Armenian version, partly reprimanding the philologists who did not acknowledge its importance when a new edition was made based on the Greek tradition. A positive example of how to approach a Greek-to-Armenian translated text is presented by Alessandro Orengo, whose case study is Eznik's *Refutation*, in part drawn from *de Autexusio* by Methodius of Olympus. The picture widens again with Valentina Calzolari's overview of the centuries-old permeation of Armenian and Greek late antique scholarship, providing a context for the existence of such a rich library of translated texts, with a focus on philosophical writings. Part II delves into historiographic literature, with Gianfranco Gaggero's reading of "the Armenians" in Xenophon, questioning and exploring their literary and historical context. Francesca Gazzano's paper then analyses the role of Croesus in the *History* attributed to Movsēs Xorenac'i, viewed alongside an array of Greek and Oriental witnesses. With a similar approach, Francesco Mari examines the figure of Cyrus the Great in the same *History*, skillfully juggling diverse primary material. Perhaps less fitting in this section, but of remarkable interest, is Anahide Kéfélian's re-evaluation of Latin loanwords in Armenian, probably absorbed through military contacts, considered under the double lens of archaeological evidence and linguistics. The section closes with Federico Frasson's reading of Asinius Quadratus' *Parthica*, which turns into an overview of the political importance of Armenians in Antiquity. Part III concerns Christianity, and opens with Theo Van Lint's chosen letters of the 11th-century erudite Grigor Magistros, highlighting his debt to Greek culture within apologetic writing. Armenuhi Drost-Abgaryan gives a diachronic view of the legacy of Eusebius of Caesarea in Armenian literature with an up-to-date assessment of research in this field, focusing on manuscripts and editions. The object of Alessandro Capone's article is Pseudo-Athanasius' *De Incarnatione*; in which, through selected passages, the author shows how the Latin and Armenian versions may aid a more critical understanding of the Greek text. Lia Raffaella Cresci follows suit in making Armenian translations precious tools to perfect the Greek textual tradition by assessing selected passages from George of Pisidia's *Hexaemeron*. Part IV, on linguistics and philology, starts with Giulia D'Alessandro and Lara Pagani's hunt for a