

at representations of Aphrodite and Eros on the Veroli Casket and a 12th-century incense burner (now in the treasury of San Marco), arguing that ‘humour could facilitate the critical exploration of social power’ (263).

Part 5 begins with Ingela Nilsson’s examination of tears and smiles in three 12th-century novels, and she observes that the ‘come hither’ smiles of women represent a fictional liberty probably denied them in real life. Margaret Mullett examines in detail Theophylact Hephaisstos’ poem on the death of his brother, which is exceptional for being a masculine lament – and by a bishop. Michael Angold looks at laments for the fall of Constantinople, which express hopelessness but also contrition on the part of the intellectual elite. Love and lamentation go together, as Panagiotis Agapitos shows, and the receptivity of Byzantine amorous literature to folkloric elements reflects ‘a new emotional sensibility’ (374) corresponding to a broadening of the readership in the 14th century. David Holton considers the frequent juxtaposition of laughter and tears in 16th-century Cretan literature, particularly in drama. Finally, Anna Stavrakopoulou surveys the role of Belisarius in Greek shadow theatre.

This rich volume concludes with an afterword by Roderick Beaton and a translation of the Greek tale *Chyrogles* by Alexiou, along with an extensive bibliography and two useful indexes *rerum* and *locurum* (*sic*).

DAVID KONSTAN
New York University
dk87@nyu.edu

HUNTER (R.) and UHLIG (A.) (eds) **Imagining Reperformance in Ancient Culture: Studies in the Traditions of Drama and Lyric**. Cambridge: Cambridge University Press, 2017. Pp. xiii + 337. £75. 9781107151475.
doi:10.1017/S0075426919000211

This consistently thought-provoking volume is a valuable addition to the steadily growing literature on ancient reperformance. The bulk of this recent scholarship has been devoted to Greek drama and Greek lyric, and despite the considerable gaps in our evidence for reperformance practices and the corresponding demands on the imaginative resourcefulness of scholars working on the topic, the primacy of the debut performance can no longer be taken for granted in either field. The present volume is concerned not so much with the

specifics of where and how reperformance took place – though space is certainly made for such speculation – as with exploring some of the issues (and paradoxes) that come to light when we take seriously the idea of ancient performance culture as ‘fundamentally iterative, rather than occasional, in nature’ (8).

The editors note that at the conference on which the volume is based (the 2014 Laurence Seminar in Cambridge) questions surrounding the scope and appropriateness of the term ‘reperformance’ in an ancient context came up repeatedly (8). Such questions are brought to the fore in many of the contributions, often in discussions informed by recent research in performance studies (especially the work of Rebecca Schneider) and present-day examples of re-enactment and reperformance. Indeed one of the book’s central achievements is to demonstrate that modern performance theory has the capacity both to enlarge a classicist’s imaginative grasp of the variety of phenomena to which the notion of reperformance can be productively applied and to bring out how peculiar the pervasive, almost casual use within classics of this conceptually tricky term actually is. For classicists, the study of reperformance tends to be first and foremost a matter of performance history – of what can be inferred about post-debut revivals or reuses – but all the contributions to this book share an interest in the diverse ways in which ancient practitioners and audiences could conceptualize such repeatability, especially insofar as this is mediated by the ancient texts themselves.

Apart from the introduction and a helpful closing response by Simon Goldhill, the chapters are divided into three parts: ‘Interpretive frames’, ‘Imagining iteration’ and ‘Texts and contexts’. Suggestive affinities rather than strict criteria seem to be behind this arrangement (no rationale is provided in the introduction). The three chapters in part 1 introduce terminology or offer reflections of broader applicability (though the same could be said of a number of the other contributions), and each confronts in a different way the issue of how reperformance is envisaged and experienced. In an engagingly polemical contribution, Johanna Hanink (chapter 1) proposes the term ‘strong reperformance’ as a way to refer to cases where the performance is ‘meant to “cite” an imagined original occasion’ (37), and offers as an example the addition of ‘old drama’ to the programme of the Great Dionysia in 386 BC (which gave spectators the opportunity to imagine, or relive, the experience of witnessing the debut performance in the imperial

Athens of the previous century). Felix Budelmann (chapter 2) explores the mixed temporalities that result from the evocation of 'preperformance' as well as reperformance in Pindaric epinician, with illuminating close readings of *Nemean* 4 and *Olympian* 10 revealing the extent to which Pindar engages with the 'paradox of repeating the unique' (45). Greta Hawes (chapter 3) uses Pausanias' description of Thebes as the starting point for a stimulating discussion of how embodied, sensory immediacy and 'imaginative overlay' (83) interact both in theatrical reperformance and in the desire to 'touch' the past through travel.

The chapters in part 2 are united by an interest in how a specific aspect of a dramatic or poetic work can serve as a figure for, or means of reflecting on, reperformance, and these contributions are most compelling when scholarly ingenuity is balanced by a marked self-consciousness in the ancient text. Thus not every reader will be convinced by Mario Telò's suggestion (chapter 4) that the materiality of Oedipus' body in *Oedipus at Colonus* 'reflects the corpus of the tragic tradition and its search for an institutional resting place' (101), but his analysis earlier in the chapter of Euripides' collection of rags in *Acharnians* as constituting a distinctively tragic 'reperforming archive' uncovers fresh dimensions of that scene's metatheatrical exuberance. Similarly, while Karen Bassi (chapter 6) draws a number of intriguing connections in a wide-ranging discussion – that takes in *Hamlet* as well as Euripides' *Hecuba* – of tragic ghosts as 'embodiments' of reperformance, Erica Bexley's contribution (chapter 7), by focusing on a single play (the Ps.-Senecan *Octavia*) and underlining how thoroughly its structure and texture is shaped by the motif of repetition (and ghostly reappearance), makes the dynamics of reperformance seem more unarguably central to that play's meaning. Anna Uhlig (chapter 5) has the further challenge of negotiating the fragmentary state of the text of Bacchylides, but her cumulative case for seeing embedded speech in the poems as 'an elegant internal correlate to the practice of poetic reperformance' (116) is persuasive.

Part 3 contains far fewer references to performance theory and rather more attention is given to details of (re)performance context, but many of the same general issues and questions continue to surface. In a judicious examination of some much-discussed passages from or relevant to Greek and Roman comedy, Richard Hunter (chapter 9) explores the complex relationship between

comedy and 'both the practice and "idea" of reperformance' (209), while Ruth Webb (chapter 11) probes various sources (especially epigrams) for what they reveal about the 'kinetics' of the pantomime in the Imperial period, and in particular the 'embodied knowledge' that allows the dancer to reperform the plots of tragedy through gesture. Bruno Currie's contribution (chapter 8) questions how far the model of sympotic reperformance is 'acknowledged and promoted' (188) in Pindar's victory odes, and though some readers may not be persuaded that τῶδε μέλει κλιθεῖς at *Nemean* 4.15 does not evoke sympotic reclining, Currie is surely right that, in any case, the poem does not present a sharp contrast between the première and the context envisaged for subsequent performances. Giambattista D'Alessio's examination (chapter 10) of the transmission of Greek lyric poetry in the post-Classical period is particularly rich in philological detail, and shows how much can be inferred from papyri and inscriptions about different possible motives for transmission (including reperformance in educational and/or cultic contexts).

All in all, the volume benefits from the coherence afforded by the focus on drama and lyric, but, as Goldhill stresses in his concluding remarks, its penetrating exploration of broader theoretical and methodological issues brings out how many other aspects of ancient culture (literary and otherwise) deserve to be examined in the light of this productively awkward notion of reperformance.

MICHAEL CARROLL

University of St Andrews
mjc33@st-andrews.ac.uk

KONSTANTINO (A.) Female Mobility and Gendered Space in Ancient Greek Myth.

London and New York: Bloomsbury, 2018. Pp. 189. £75. 9781474256766.

doi:10.1017/S0075426919000223

In common with research in other disciplines of the humanities, classical scholarship has recently undergone a 'spatial turn'; scholarly attention has begun to focus on the representation of space and place in textual and material sources, and the insights that this can yield into both lived experience and ancient ideas about physical spaces. Konstantinou's contribution to this conversation takes as its starting point the now well-established notion that space in the ancient Greek world was frequently conceived of as gendered;