Orestes gang' as a *hetaireia*, shut out from formal political power and intent on causing chaos in order to gain revenge. Finally, in both *Bacchae* and *Iphigenia in Aulis*, produced together with Athens under siege in 405, citizens of the middle range of age are absent or ineffectual and decisions are made by a mob; younger characters are in a position to make a difference but fail to do so. Here again, communities that do not integrate the young successfully are prone to disaster.

Creative, daring, even reckless: for better or for worse, this is a young man's book.

Mark Golden
*University of Winnipeg*
m.golden@uwinnipeg.ca

CAIRNS (D.) and ALEXIOU (M.) (eds) **Greek Laughter and Tears: Antiquity and After** (Edinburgh Leventis Studies 8). Edinburgh: Edinburgh University Press, 2017. Pp. xviii + 486. £95. 9781474403795.
doi:10.1017/S007542691900020X

Although the physiological responses of laughter and weeping are common to all human societies, what people find funny or sad varies, even within a single community. Furthermore, the responses themselves are complex: tears may reflect happiness and we laugh when tickled as well as when we are amused. Laughter and tears are thus a fruitful subject for cross-cultural comparison, and Greek attitudes provide an especially rich laboratory, since one can trace their evolution over more than two millennia, with abundant evidence, descriptive and theoretical, from most periods in a variety of genres. While some important work has been done on classical antiquity, a great virtue of this excellent volume is that it pays special attention to late antique and Byzantine material.

The introduction by the editors offers a compact and thoughtful survey of ancient and modern approaches to laughter and tears. It is followed by 21 chapters arranged in five parts.

In part 1, Richard Seaford notes 'the striking indistinguishability of tears of joy from tears of pain' (30) in early Greek literature, with special attention to initiations and rituals. Stephen Halliwell looks at the laughter of the gods as represented by Homer and Lucian, concluding that 'there is no unitary, let alone simple, inference to be drawn about the significance of divine laughter in Homer (or in Lucian)' (50). Calum Maciver notes that in Lucian's *True Stories* and other tales of far-off imaginary places, laughter is 'embedded within a re-setting of the literary past' (65), a style of humour addressed to the *pepaideumenoi*.

Part 2 surveys collections. Judith Herrin reconstructs the intimate context in which Agathias and Paul the Silentiary composed and recited their genial epigrams. Riddles involve a related kind of wit, and Simone Beta explores a delightful set of Byzantine riddles in which cleverness sometimes overshadows wit. Stephanie West takes up the *Philogelos*, observing that the majority of the targets are *scholastikoi* or 'intellectuals', though a fair share of doctors and astrologers come in for mockery.

Martin Hinterberger launches part 3 with a broad overview of 'whether and how tears, laughter and smiles are linked to emotions in Byzantine texts' (126); he concludes that 'laughter is more related to contempt than to joy', whereas 'Byzantine tears are especially strongly connected to contrition' (145). Aglae Pizzone finds an implicit Byzantine theory of the comic in Arethas, who sees some educational use to laughter; gradually, critics like Eustathius came to approve of laughter's ability to provide relaxation and entertainment. Jan Stenger shows that Libanius and John Chrysostom valued tears 'as they reflect contrition and compassion' (185), though Chrysostom's focus is more on 'Christian self-surveillance' (186). Strategius' *Capture of Jerusalem* (by Persians in 614) is an important example of lament, which Ioannis Papadogiannakis locates within the rhetorical tradition of the *urbs capta* and Hebrew lamentation. Susan Ashbrook Harvey notes that in Greek and Syriac liturgical texts, 'we find grief as an emotion explored with penetrating intensity' (202); as she observes, 'the ritually enclosed context of the liturgy offered privileged conditions for the expression of affect' (235).

Part 4, on 'laughter, power and subversion', begins with Ruth Webb's discussion of the dangers of the mime, in which wit (*eutrapelia* had acquired a pejorative sense) 'worked by destabilizing the spectators' vision of institutions and their understanding of words' (230). Przemysław Marciniak looks at mimes in the high Byzantine period, when churchmen saw only 'mindless laughter' (236), though public performances remained popular. Elena Boeck argues that the profane frescoes in the turrets of the St Sophia church in Kiev project 'a sophisticated message about the power of amusement' (243), reflecting the unique balance between church and monarchy in the 11th-century Rus'. Alicia Walker closes this section with a look

https://doi.org/10.1017/S007542691900020X Published online by Cambridge University Press

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 Hephaistos' 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

https://doi.org/10.1017/S007542691900020X Published online by Cambridge University Press