

interests, aesthetics, analysis of the structure and the ways of producing meaning in terms of a trilogy); metre and scansion are dealt with mainly in the appendix. Of particular importance, also evidencing Brown's sound grasp of ancient and modern documentation, is, for example, his discussion of the extended *kommos* (vv. 306–478) and its import, including a concise review of the relevant puzzling *status quaestionis*, with Brown cautiously acknowledging the *kommos*' rather expository character, which foreshadows and dramatically anticipates the murder to follow. The bibliography is ample, but, in line with the general trend of the series, not exhaustive.

A few quibbles apart, as noted above, this is quite a helpful volume for both students and scholars, complementing as it does A.F. Garvie's more extended commentary on the play (*Aeschylus: Choephoroi*, Oxford 1986). The presentation of the volume is excellent, as expected in this series, with no puzzling typographical errors. All this, combined with a very reasonable price, leads me to recommend the purchase of this edition, alongside the author's earlier (1987), equally commendable edition of Sophocles' *Antigone* in the same series.

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MARSHALL (C.W.) **Aeschylus: *Libation Bearers*** (Companions to Greek and Roman Tragedy). London and Oxford: Bloomsbury Academic, 2017. Pp. xii + 181. \$22.95. 9781474255080.

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Marshall's *Libation Bearers* forms part of the renowned series of Bloomsbury Companions to Greek and Roman Drama and offers a thorough and systematic (largely scene-by-scene) examination of Aeschylus' play with focus both on scholarly criticism of the play and the relevant *status quaestionis*, as well as on an innovative reappraisal of the theatrical dimension of the drama (chiefly the three-actor rule and the use of the same actor to play different dramatic characters) as a means of producing dramatic meaning.

In the first chapter, entitled 'Theatre and theodicy', the author offers a systematic reading of the main issues concerning the *Oresteia* and the specific play under consideration, with particular

emphasis on matters such as the playwright's dramatic identity, performance criticism of trilogies, myth, basic tragic notions such as the relation of gods to humans, theatrical space (especially the central space of the orchestra), political and historical contextualization of the plot, ritual (notions of divine *dikē* included), structural analysis and reception of the play by the visual arts.

In chapter 2, 'Reperformance and recognition', Marshall focuses on the literary (for example Aristophanes' *Frogs*) and the iconographic reception of the *Libation Bearers* through an examination focused on issues of reperformance, in line with current interests of modern scholarship on ancient drama; he also compellingly argues for a dilogy of the *Libation Bearers* with the *Eumenides* at the Lenaia. Marshall continues with an assessment of the theatrical import of various props (the grave, libation vessels, etc.) and a consideration of notions of intratextuality within the trilogy, highlighting an intratextual association ('mirror scenes' in Oliver Taplin's phraseology: *The Stagecraft of Aeschylus*, Oxford 1977, 100) between the choral entrances of the play and those of *Agamemnon*. Last but not least, the author scrutinizes modern receptions, translations and productions of the drama, through Latin adaptations or otherwise, in literature, cinema, music and dance, from the 12th up to the 20th century.

Chapter 3, 'Chorus and characters', offers a ground-breaking reading of the use of music and the structure of the lyrical parts of the play, laying particular emphasis on the theatrical dimension of such notions for producing meaning on the spectator's part (especially in the case of the great *kommos* and the structural correspondences between various parts). Marshall also identifies instances of musical intertextuality, with the musical structure of the scene featuring Orestes at the tomb invoking, as it does, Agamemnon's coming (anapaestic metres). Staging issues also become apparent in this section; for example, the author argues that both Orestes and Pylades are present on stage at 585–652.

'Matricide and madness', the next and final chapter, distinguishes between the Erinyes' torturing of Orestes and Clytemnestra, and considers thematic and dramatic correspondences between various dramatic characters (for example, Orestes and Agamemnon); this section demonstrates again Marshall's interest in the performance semantics of the three-actor rule, especially

in the case of Pylades. Structural topics also feature in the analysis, including a ring composition discerned at 479–1076, and scene setting, such as the cumbersome issue of the number of doors and the apparition of the Erinyes in the final scene. Of particular interest is the author's subsection on humour and comic undertones in the *Libation Bearers*, delving as it does into issues of Aeschylean *hilarotragōidia*; examples are convincingly presented as evidence of this tragic trend – well before the final period of Euripides' tragic output and its generally acknowledged comedic colouring. The appendix, a standard section of the commentaries in this series, includes effective and helpful glossaries of technical terminology (especially Greek), a calendar of the *Oresteia*'s post-Classical afterlife, as well as notes on antique artworks related to the *Libation Bearers* and a guide to further reading.

All in all, this is a highly valuable book, evidencing an in-depth philological expertise (detailed and convincing discussion of textual matters, assignment of lines, metrical study, etc.), as well as the application of a wide range of modern critical approaches (performance criticism, staging and props, mirroring and intra-textuality, reader/spectator response, ritual and religion) and fresh and innovative analyses of often highly debated issues of Aeschylean scholarship. The book is free from serious typographical and factual errors, and is very reasonably priced. Accordingly, I recommend its purchase, for it will be beneficial to both a general audience and scholars and students of classics.

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NOOTER (S.) **The Mortal Voice in the Tragedies of Aeschylus.** Cambridge: Cambridge University Press, 2017. Pp. x + 309. £75. 9781107145511.

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This monograph expands Nooter's research interests on voice in Greek tragedy (see *When Heroes Sing: Sophocles and the Shifting Soundscape of Tragedy*, Cambridge 2012) through its investigation of vocalicity as aural presence in Aeschylus. In the introduction, Nooter sets out the objective of her book and its difference from related works in this field; unlike Simon Goldhill,

for instance, who has addressed 'voice' metonymically, that is, as a vehicle of the identity of the poet (*The Poet's Voice*, Cambridge 1991), she claims to examine voice in its literal form and through its metaphorical connotations as 'a bottomless metaphor, but also as a performative agent of action' (2). She argues that the quality of vocalicity in material and abstract terms, as activated by Aeschylus, determines the aural experience of tragedy. From this viewpoint, she contributes to a wider body of research on vocal expression in drama (for example, F. Zeitlin, *Under the Sign of the Shield: Semiotics and Aeschylus' Seven against Thebes*, Rome 1982; S. Halliwell, 'The sounds of the voice in Old Comedy', in E.M. Craik (ed.), *Owls to Athens: Essays Presented to Sir Kenneth Dover*, Oxford and New York 1990, 69–79).

The first chapter sets the literary framework of the topic, bringing forward the tension between voice and language in Archaic poetry (Homer, Hesiod, Pindar) and the interaction between voice and sound in Plato and Aristotle, as well as the interplay between the vocal and the semantic in drama. Its starting point is the *aulos* as a primordial medium of sound illustrating the power and physicality of voice through the emotion and the disruptions conveyed by this instrument. Sound is then explored as a destructive force on the basis of the terrifying effects of the divine voice and of the sonic disorder caused on a human level.

The second chapter explores Aeschylus' vocal evolution from a 'bestial' state to verbal domination in the *agōn* of Aristophanes' *Frogs*, which, according to the author, could yield insight into the manner in which his treatment of the embodied voice was understood by his audience. This matter is investigated in conjunction with vocalicity in early Aeschylus, but it is not clear why the *Prometheus Bound* is discussed here, alongside indisputably early plays such as the *Persians* and the *Seven against Thebes* (on its probably late date, see, for example, M. Griffith, *Aeschylus: Prometheus Bound*, Cambridge 1983, 32; I. Ruffell, *Aeschylus: Prometheus Bound*, London 2012, 18–19). At the same time, I found the author's exploration of Aeschylean fragmentary material compelling, especially in terms of his 'Dionysiac' plays such as the *Edonians* (*fr.* 57, 58 Radt), which elucidate the fearfulness of sounds coming from the inhuman voices of Bacchic worship.