

previously published as a stand-alone article, is the least well integrated, and some guidance on what is meant by ‘playing’ and ‘the game’ in this context would be helpful.

Chapter V is the most confident, arguing strongly and convincingly for the fortitude of women in tragedy, presenting examples of Euripidean female characters injecting free will into their imposed sacrifices (162–67), and arguing against the ‘prejudice’ that ‘fear is an attribute of femininity while courage means virility’ (161). The chapter further discusses, for example, the opposition of *polis* (‘city-state’) and *oikos* (‘home’), primarily through Creon and Antigone (172–83), and comments on the perennial topic of women’s paradoxical visibility on stage (194–202).

Man focusses in this monograph on ‘those instances of death in the tragedies for which [she has] been able to come up with a new interpretation’ (1). This results in an individualistic and laudably broad scope that offers numerous entrance points to death in tragedy and that will appeal to a wide interdisciplinary audience. To this end, the Greek quotations are all helpfully translated into English, and the bibliography offers a basis for further study (although scholarship after the early 2000s is relatively limited); however, line numbers for the tragedies are absent except for direct quotations, and there are some confusing instances when the tragedy is not identified. Owing to the broad approach, the movement between theoretical perspectives and tragedies is somewhat dizzying, and (owing to space constraints?) certain points are declared rather than argued, with previous scholarship presented as conclusive; for example, dreams as portents of death are left largely undiscussed as ‘Devereux [1976] interprets them from all points of view, and in great detail’ (150), which undercuts possible fruitful alternative readings.

The merit of this book lies in its range, offering multiple theoretical approaches and illustrative tragic examples that allow readers to pursue their own interests. While this sacrifices the particular for the general at times, as Man flags in the title, this monograph is about ‘instances’ of death, and it succeeds well in this respect, offering flashes of insight into a frequently shadowy topic.

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MARSHALL (H.) and MARSHALL (C.W.) (eds) **Greek Drama 5: Studies in the Theatre of the Fifth and Fourth Centuries BCE**. London and New York: Bloomsbury Academic, 2020. Pp xvii + 259, illus. £85. 9781350142350.
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This volume comprises a fraction of the papers presented at the fifth decennial Greek Drama conference (Vancouver 2017). Owing to the broad theme of the conference, the collection has no strict thematic focus. However, as the editors themselves note, a unifying aspect is the emphasis on fragmentary plays as well as on the reception of Athenian drama in antiquity.

The chronological range of the volume is established in the first chapter, entitled ‘The politics of Greece’s theatrical revolution, ca. 500 – ca. 300 BCE’. Here Eric Csapo and Peter Wilson explore the question of theatre and politics from the perspective of ancient reception. Although the standard association between theatre and democracy remains strong, the authors’ balanced approach stresses the importance of specifics such as time, place and purpose.

Chapters 2–4 focus on Sophocles. Sheila Murnaghan (‘Selective memory and epic reminiscence in Sophocles’ *Ajax*’) discusses the multi-faceted portrayal of Sophocles’ *Ajax*, giving fresh insight into Sophocles’ relationship with Homer. The resonances

between Sophocles' *Philoctetes* and the elegies of Archilochus, Tyrtaeus and Solon are explored by Kathryn Mattison ('Elegy and Sophocles' *Philoctetes*: a reflection on generic resonance'). Her approach is innovative as well as compelling and invites research into possible generic connections between tragedy and Archaic elegy in general. By examining Sophocles' Deianira, Eleni Papazoglou ('A dramaturgy of the self: Deianira between the grid and the couch') aptly explores the idea of the tragic subject as shaping subjectivity away from social values and roles, and as displaying the psychological profile of an idiosyncratic 'I'.

The next three chapters each consider a play by Euripides. John Gibert ('Tragic over-living and deferred funerary ritual in Euripides' *Hecuba*') illuminates several aspects of Euripides' *Hecuba* through 'overliving', a notion that invests the concept of continued existence with tragic associations. Suspense as a plot device that generates uncertainty about characters and their affective bond is lucidly shown by Francis Dunn ('Affective suspense in Euripides' *Electra*') to add to the emotional power of the ending of Euripides' *Electra*. Ruggiero Lionetti ('The fall of Troy, the glory of Athens: chorus and community in Euripides' *Trojan Women*') investigates the interaction between the fictitious community of Troy and the Athenian civic body, and convincingly discusses the way in which Euripides projects Athens onto Troy within choral interventions.

Chapters 8–10 shed light on fragmentary plays. Rosa Andújar ('Choral mirroring in Euripides' *Phaethon*') demonstrates that the secondary Chorus in Euripides' *Phaethon* produces a 'mirroring' effect, in which the spectators are invited to witness contrasting realities. This effect serves to accentuate Euripides' innovative treatment of Phaethon's myth. Anastasia Stavroula Valtadorou ('Eros in pieces(?): tragic Eros in Euripides' *Andromeda* and *Antigone*') rightly challenges the standard view of erotic love in Greek tragedy as destructive. In one of the most reasoned contributions to the volume ('The case against domestic seclusion in (Euripides) fr. 1063'), Elizabeth Scharffenberger discusses an unattributed tragic fragment (fr. 1063) in which the female speaker criticizes women's domestic isolation. The author explores intertextual links to Aristophanes' *Thesmophoriazusae* and suggests either Euripidean authorship or composition by an emulator.

Three chapters on the reception of Aeschylus' *Oresteia* follow. Anna Simas ('Aeschylus and the iconography of the Erinyes') carefully examines the description of the Furies in Aeschylus' *Oresteia* in relation to vase-paintings. She shows that Aeschylus both uses language that evokes depictions of female monsters and situates Orestes and the Furies within the pursuit scene common in visual art. In one of the most original chapters ('The women of Thebes as Aeschylean Erinyes: the first messenger speech of Euripides' *Bacchae*') Paul G. Johnston suggests an intertextual link between the presentation of the Theban women in the first messenger speech of Euripides' *Bacchae* and the portrayal of Aeschylus' Furies, while also discussing the increased level of metatheatricality achieved. Brett M. Rogers ('Electra-style: reception(s) of Aeschylus' *Oresteia* in Aristophanes' *Clouds*') provides a thorough discussion of the links between Aristophanes' play and Aeschylus' trilogy.

The last three chapters explore comedy. A. Novokhatko ('Making terminology: on the use of generic vocabulary in Old Attic Comedy') adduces ample evidence to corroborate her view that the use of generic terms in comedy is crucial for the establishment of scholarly terminology. Meanwhile Niall Slater ('Stratophanes the Ephebe? The hero's journeys in Menander's *Sikyonioidi*') carefully reconstructs the complicated plot of Menander's fragmentary play, finds echoes from tragedy and views Stratophanes' journey of self-discovery as an ephebe's journey to adulthood. Finally, in his well-researched contribution ('The pre-history of the *miles gloriosus* in Greek drama') Wilfred E. Major argues against the standard scholarly view of the *miles gloriosus*, the braggart soldier, as an established stock figure prior to Plautus.

Overall, this is a wide-ranging volume, which employs various critical methods to offer fresh readings mainly of individual plays, though undoubtedly the questions raised throughout have broader and insightful implications for the rest of the dramatic corpus.

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LAMARI (A.), MONTANARI (F.) and NOVOKHATKO (A.) (eds) **Fragmentation in Ancient Greek Drama** (Trends in Classics – Supplementary Volumes 84). Berlin and Boston: De Gruyter, 2020. Pp. 719, illus. £136.50. 9783110621020.
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The co-edited volume *Fragmentation in Ancient Greek Drama* adds an important tile to the (fragmented) mosaic that is the study of ancient Greek dramatic fragments. Not only do the editors, Anna Lamari, Franco Montanari and Anna Novokhatko, helpfully situate the volume within the expanding scholarship on fragments of Greek drama, but they also carefully chart the theoretical and historical framework of deeply charged terms such as ‘fragment’ and ‘fragmentation’. They insert these terms into a wider (postmodern and post-structuralist) framework that has made ample use of the ‘fragment’ as an existential label, as well as into the history of such terms within the discipline of Classics.

Questions of methodology are treated in part 1 of the volume, with various contributors offering an extensive overview of the state of the art with respect to tragic (Matthew Wright) and comic (Francesco Paolo Bianchi) fragments and the history of their transmission (Matthew Wright), as well as the methodological relevance of combining testimonia and fragments (Ralph M. Rosen, Francesco Paolo Bianchi, S. Douglas Olson). Attention is also given to the interplay between tragic and comic fragments within (Jeffrey Henderson) and outside of the dramatic genre, such as epic poetry (Bernhard Zimmermann); fragments are also put into dialogue with ancient scholarship, such as Aristotle’s *Poetics* (Oliver Taplin). Further considerations regarding the nature of, and differences between, various types of fragments, as well as the meaning and uses of fragmentation – both ancient and modern – aim at addressing the problems posed by the editors in their introduction (Lamari, Zimmermann).

Parts 2 and 3 discuss the utility of interlacing the study of fragments with that of whole plays, in terms of both content and structure (Massimo Giuseppetti, Anna Novokhatko, Ioannis M. Konstantakos). In some chapters, this interlacing relates to the order of the plays within a trilogy (Alan Sommerstein), or to the relationship between the treatment of a myth in a (selection of) fragment(s) and the retelling of the same story in other genres (Nikos Manousakis) and in the archaeological evidence (Anna Novokhatko). In other chapters, at the centre are the (fragmentary) linguistic and literary borrowings from other genres, such as epinician poetry (Ioanna Karamanou) and epic poetry (Michele Napolitano). Consideration is also given to the status and usefulness of additional studies on groups of fragments, such as the overlooked and neglected anonymous fragments of Greek tragedy, lying in wait for a commentary and translation (Patrick Finglass). Some chapters question the authorship of fragments (Martin Cropp) or even their genre (Kyriakos Tsantsanoglou), and the criteria employed to make such determinations. Others demonstrate how a closer look at fragments may in fact helpfully change our perspective on general and well-established assumptions about single textual readings (Andreas Bagordo), whole authors and generic categories (Serena Perrone), consolidated