

needs some expansion for the modern student, which Pulleyn happily supplies (but resisting the impulse to provide a full grammar, as Stanford does). He is alive to the grand architectural plan of the poem, happily signalling ring-compositions and allusions to later events or the storyworld of the *Iliad*. The work of De Jong and others thus is put to good use. While Martin West's influence looms large, Pulleyn does not follow his views on the poem's authorship: for West, the *Iliad* was written (sic) not by 'Homer', but rather by an anonymous poet (referred to as 'P'), whereas the *Odyssey* was produced by a different poet ('Q'). These views are summarily dismissed (40), as is Gregory Nagy's version of the oral composition theory – curiously styled as 'extreme' or 'minority' (40) – namely a Homeric multi-text (other publications on the matter, such as *Poetry as Performance: Homer and Beyond*. New York, 1996 or *Homeric Responses*. Austin, TX, 2003, are ignored, as is *The Best of the Achaeans: Concepts of the Hero in Archaic Greek Poetry*. Baltimore, MD, 1980<sup>1</sup>; rev. 1999).

Pulleyn's bibliography is eclectic, sometimes idiosyncratic. Since he is invested in both the nature and the allusive and structural significance of formulae, one might expect engagement with A. Hoekstra's *Homeric Modifications of Formulaic Prototypes* (Amsterdam, 1965) or J.B. Hainsworth's *The Flexibility of the Homeric Formula* (Oxford, 1968). The same holds for wider thematic resonance (e.g. P. Pucci's *Odysseus Polutropos: Intertextual Readings in the Odyssey and the Iliad* (Ithaca, NY, 1987). Other notable absences include S. Said, *Homer and the Odyssey* (Oxford, 2011) and reference works such as the *Homer Encyclopedia* (particularly useful for newcomers), *Lexicon iconographicum mythologiae classicae* (1981–2009), and *Thesaurus cultus et rituum antiquorum* (2004–2014). These remarks concern (predominantly) Anglophone bibliography; foreign-language bibliography is even more sparse: no Detienne, Kullmann, Schadewaldt, Vidal-Naquet, etc.

Elsewhere Pulleyn knocks down a strawman: see e.g. on φωνήσας (142 ad 122), where A. Rijksbaron (*The Syntax and Semantics of the Verb in Classical Greek* [Amsterdam, 2002], 122–123) is cited as though claiming that an aorist participle 'indicates relative time [sc. rather than aspect], marking an action as anterior to the main verb', which Pulleyn by recourse to Chantraine and others deems 'deceptive'. With these scholars, however, Rijksbaron (2002, 125; cf. now *The Cambridge Grammar of Classical Greek* [Cambridge, 2019], 608–609 and 629, co-edited by Rijksbaron) presumably would categorise this participle as a 'modifier of manner' ('the participle, while expressing a completed state of affairs, is not anterior to the verb, but coincides with it').

The minimalistic (and sometimes one-sided) representation of the *Stand der Forschung* is one thing – undergraduates might not need a full or even entirely up-to-date bibliography (though promised on the blurb) – but wider reading must be encouraged. Quips about the allusive poetics of later epicists whose imitations of Homeric formulae 'are more like window-dressing rather than an integrated part of the fabric of their work' (37) gloss over decades of work on intertextuality (which gave rise to the concept of oral 'interformularity' to which Pulleyn does not seem opposed) and needlessly diminish their beauty, while *bon mots* about literary theory underplay its value (e.g. 39: needless to say, Roland Barthes was aware – as are his readers – that his essay 'The Death of the Author' does 'not mean that there was literally no such thing as an author'). At best, these are lame jokes; at worst, they risk turning

students away from tools and texts that might aid their appreciation of literature, including the *Odyssey* itself, undermining Pulleyn's self-appointed goal (e.g. viii, x).

The project had been abandoned 'for some years' (x). How long is not stated, but this may explain the occasional (but not every) bibliographical omission, but probably not references to the *Tomb Raider: Underworld* videogame of 2008 (3 with n.30) or the Western *Unforgiven* (1992). I doubt whether any current student, in high school or at university, is aware of these mainstays of modern culture, and so instead of familiarising the *Odyssey* to contemporary young folk, these references may be alienating.<sup>2</sup> The hiatus might account for other infelicities in the book: others have pointed out small slips in the translation; I noted some further trip-ups which I hope can be corrected upon the next impression.<sup>3</sup>

Lest this review ends on a more negative tone than it began, let me reiterate: anyone teaching *Odyssey* 1 will find the commentary a valuable companion. Students might use the book to read tracts of book 1 by themselves, but should be given supplementary reading to offset imbalances. While the book (inevitably) does not serve its readerships equally well, this scholar came away with new insights, and for that Pulleyn is to be thanked.

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<sup>2</sup>More or less homely modernising appears at viii, 11, 26, 31,33–34, 97 (*bis*), 225.

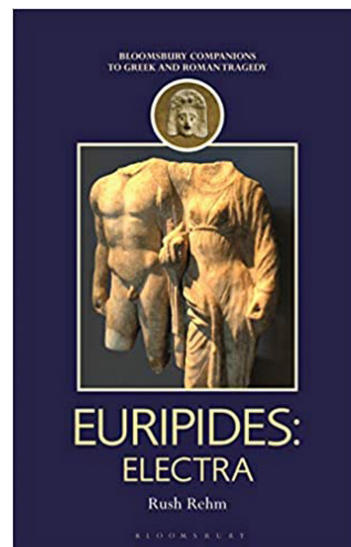
<sup>3</sup>For the translation, see Eckerman (n. 1). I noted: 19: *hapaxes* (original italics, not consistently applied, to signify non-English) from the indeclinable ἅπαξ (λεγόμενον/-α) is jarring; 42: dittography of 'this'; 51: 'various different places' is tautological; 68 l. 104: ἔγκος > ἔγχος (correctly given in n.); 68 ad 122: προσάδα > προσῦδα (loss of augment not attested in *app. crit.* of edd. consulted, nor assumed by Pulleyn elsewhere, e.g. at 336); 113 ad 92: 'as though taken as from' is a contamination; 142 ad 122: read 'anteriority'.

## Euripides: *Electra*

Rehm (R.) Pp. 180 Bloomsbury, 2020. Hardcover £70.00, Paper £25.00. ISBN: 9781350095670

Peter Olive

University of Oxford, Oxford, UK  
peteroliveuk@googlemail.com



I was excited to read the latest addition to the Bloomsbury Companions to Greek and Roman Tragedy series, and was not disappointed. Rush Rehm does a fine job of making Euripides' complicated and unsettling play more appreciable and enjoyable, and this deceptively slender volume contains much to appeal to beginners and specialists alike.

Unsurprisingly for a scholar who has not only written much-admired books on the use of space in Greek theatre, but also directed many plays (including

<sup>1</sup>See e.g. the reviews by Alexander André, *BMCR* (2019.11.34), Joel Christensen, *JHS* 140 (2020) 241–242, Chris Eckerman, *CJ Online* (2019.12.07), Colin Leach, *Classics for All* (3 Dec. 2018) for a variety of perspectives.

Euripides' *Electra*), Rehm pays great attention to the play's staging and production. The book is written in an accessible style that does not patronise: the reader is taught a rich array of technical vocabulary (occasionally in German academic terminology, as well as Greek). Black-and-white illustrations are a meaningful inclusion, continually prompting one to think about the play's performability — a matter clearly never far from the author's mind.

From the beginning, Euripides' play is put into contexts of all kinds. The book opens with a concise, but thorough, chapter on the conventions of Attic drama. Aristotle is freely invoked; so too is Bertolt Brecht. There follows a detailed set of plot summaries, with a third chapter on Euripides' treatment of the existing material from the Homeric poems onwards. (This section is mercifully free from being mired, as so many books on the *Electra* plays are, in unresolvable philological debates about whether Sophocles' or Euripides' *Electra* came first. Happily though, it is full of pertinent detail about content from the *Oresteia* that might have primed an audience's expectations.) Chapter four offers detailed character analyses, which show a great sensitivity to the demands on the actors involved in a production of the play, while Chapter five makes language its focus. This section identifies various linguistic curiosities, encouraging the reader to notice recurrent imagery, underlying themes, and metaphors that risk being lost in translation. (All quotations in Greek are transliterated.) Chapter six focuses on scenic detail, costumes, and props. Rehm vividly illustrates his ideas about gruesome matters (such as beheading and dismemberment) by thoughtful comparisons from elsewhere in Euripides' oeuvre — including the fragmentary plays. Chapter seven addresses matters of sexuality and gender: the reader is given plenty of thought-provoking background information for understanding ancient conceptions of masculinity and femininity. Chapter eight combines discussion of the role of the divine in the play with matters of social class and heroic values in everyday life, closing with a memorable assertion:

'One can imagine a Hollywood agent pitching Euripides' play as an innovative hybrid — eroticized melodrama and slasher film — but one that merits a GP ('General Public') rating due to its classical pedigree.' (p. 113.)

Such sentences are characteristic of the clarity of Rehm's prose, and his ability to relate salient details from the play to modern-day sensibilities.

Finally, there is a chapter, 'Electra through the looking glass', on the afterlives of Euripides' play. Inevitably for an introductory volume, we could hardly expect an exhaustive survey; instead, Rehm focuses on various noteworthy examples of the play's *Nachleben*, namely the play's reception within antiquity and in the 20th century. (Freud and Jung receive only a brief mention, no doubt to widespread relief.) The discussion instead dwells on translations and adaptations by Gilbert Murray, Jean Giraudoux, Marguerite Yourcenar, and Eugene O'Neill.

In his writing, Rehm constantly conceives of the play as not (just) a text, but as an experience: throughout, he makes sure we never cease to imagine the play's events unfolding in space and time, of the actors reaching for their props, of the characterisation evolving, and of the audience always on edge. This volume will prove accessible as a study-guide for students who know little of Greek theatre, but also contains plenty of meaty information for

their teachers to savour. I recommend this volume not just for students studying the text in translation, but for anyone considering a performance or rehearsed reading of Euripides' play.

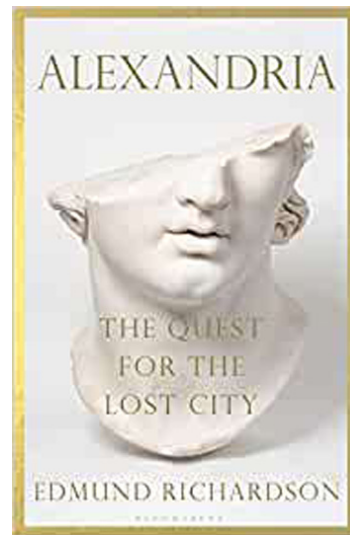
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## Alexandria: The Quest for The Lost City

Richardson (E.), pp. x + 328, maps, colour pls.  
London: Bloomsbury Publishing 2021 Cased, £25.  
ISBN: 978-1-5266-0378-4

Chloë Barnett

Bishop Luffa School, Chichester, UK  
thenoblercat@gmail.com



Fair warning: as Classics teachers this book is only of the most tangential interest to Latin, Greek or Classical Civilisation syllabuses. It is certainly interesting to those fascinated by the politics and challenges of 19<sup>th</sup> century archaeology and the more obscure aspects of Alexander's conquests.

The tome is a beautiful one. Seductively bordered in gold with lettering of the same and the pale marble image of a shattered bust of Alexander against a white background, the cover hints at mystery. The 328 pages include helpful

maps, and colour images of paintings and photographs of the main characters, locations and discoveries in the story.

It must be clear, first of all, that this is not a book about the familiar Egyptian Alexandria. This is not even a book about the discovery of one of Alexander the Great's auto-eponymous cities. This is, in a way, only loosely about the act of searching for the rumoured city, renamed by Alexander according to myth, and nestled in the Hindu Kush. There are, further, no detailed descriptions of the archaeology, no extended scenes describing the discovery of artefacts and the items themselves are granted little examination or discussion beyond the alluring conclusion that Buddhists and Greeks lived together, learned from one another and that another language was discovered.

Instead, this is a narrative woven in the shadow of a rather nebulous Alexandria - the search for the city being less integral to the story than the politics and vices of the East India Company. The search is a coordinating theme to the politics and machinations of the time and, if this is about Alexandria, this Alexandria is as obscure to the reader as it is to the protagonist Charles Masson.

Charles Masson (born James Lewis), after defecting from the army of the East India Company, found his way to Afghanistan and after a shaky start, learning the vital skills of deception and