

from there to medieval manuscripts (this continuity is questioned, among others, by L. Prauscello, *Singing Alexandria. Music Between Practice and Textual Transmission* [2006]; L. Battezzato, ‘Colometria antica e pratica editoriale moderna’, *QUCC* n.s. 90 [2008], 137–58). Such information would not be a reproduction of the original performance, but rather present ways of indicating aural and movement patterns and orientations, present in sound acts and dances.

For example: in the commentary on the first part of the *parodos*, what is announced in the introduction is expanded in the analysis. Reviewing the tradition of modern metre that, since A. Boeckh and especially U. von Wilamowitz-Moellendorff, puts information and concepts of ancient metricists in doubt, G. arranges Aeschylus’ text in subphrases that lead to a composition of paired patterns (dactyls and anapaests) with the insertion, mainly, of iambs. Instead of seeking a homogeneity that would regularise rhythmic variations, the re-proposition of the text’s colometry ratifies the flow of exchanges between metres, through additions, subtractions and syllable exchanges (*Epiploke*) (T. Cole, *Epiploke. Rhythmical Continuity and Poetic Structure in Greek Lyric* [1988]).

In the case of the *parodos*, the metric composition revealed in the colometry unfolds in material from traditional songs accompanied by the *kithara*, the citharodic *nomos* (T.R.P. Coward, “‘Stesichorean’ Footsteps in the Parodos of Aeschylus’ Agamemnon”, in: R. Andújar, T.R.P. Coward, T.A. Hadjimichael [edd.], *Paths of Song. The Lyric Dimension of Greek Tragedy* [2018], pp. 39–64). A more complete picture of the chorus’ performance begins to form: the opening strophic triad (AAB) manifests itself in the chants and dances that bring the Trojan wars to the theatre.

In this way, the ‘colometric splitting’ works like a close-up in the montage of the flow of audiofocal patterns of the performances. To reconstruct colometry is to engage in a dialogue with a giant culture of multisensory events that reach us in incomplete form. Songs and dances of this culture will not be accessed in their original performances, but can be understood in the contexts of their production and within the scope of their singular occurrences. The approximation between textuality, performance, rhythm and sonority made explicit by colometry is a means of connecting us to the *Mousiké* (L. Lomiento, ‘Ancient Greek Metrics and Music: is it Time for a New Dialogue?’, *Greek and Roman Musical Studies* 10 [2022], 1–26). In short, the publication of this volume reinforces the perspectives opened by taking into account colometry data in the editing and interpretation of classic texts. I hope that the *I Canti del Teatro Greco* series continues to provide new editions.

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DIONYSUS IN DRAMA

XANTHAKI-KARAMANOY (G.) *‘Dionysiac’ Dialogues. Euripides’ Bacchae, Aeschylus and Christus Patiens. (Trends in Classics Supplementary Volume 128.)* Pp. xxiv + 264, b/w & colour ill. Berlin and Boston: De Gruyter, 2022. Cased, £103, €113.95, US\$130.99. ISBN: 978-3-11-076434-5.

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This book contributes to scholarship on Greek literature in regard to the effect of the figure of Dionysus in Greek tragedy and beyond and has two main aims: to discuss the reception

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of Aeschylus' Dionysiac plays in Euripides' *Bacchae* and the reuse of the latter in the Byzantine drama *Christus Patiens*. In the introduction X.-K. describes the kind of evidence for Aeschylus' fragmentary texts dealing with the *Lycurgeia* and the so-called 'Theban' tetralogy that both have a plot-pattern based on *theomachia*, the powerful opposition to Dionysus of Lycurgus, king in Thrace, and of Pentheus, king of Thebes, respectively. Appendix 1 consists of evidence for Aeschylus' Dionysiac plays and is extremely useful for academic readers; it shows that the first section of the book related to the dialogue between Aeschylus and Euripides on Dionysus is a thorough investigation of the preserved scanty evidence. On the other hand, the investigation of *Bacchae* and *Christus Patiens* has received attention in the past, and X.-K. revisits the discussion of the reception of Euripides' *Bacchae* in *Christus Patiens*.

Chapter 1 deals with the Lycurgus myth and the dramatic action of the *Lycurgeia* in Aeschylus. X.-K. describes the Dionysiac features related to Aeschylus' and Euripides' treatments of Dionysiac cult. She attempts to identify the thematic association of the two tetralogies, *Lycurgeia* and the Theban tetralogy, with the action of Euripides' *Bacchae*. The fragments she chooses to analyse depict the connection with Dionysian cult and ritual, such as the parallel function of the disguise motif in Aeschylus and Euripides or the scenes of illusion from Aeschylus, in the *Bassarae*, which were probably adjusted by Euripides since in the *Bacchae* illusion and hallucination are basic features of Dionysus' impact on his opponents, Pentheus and Lycurgus. She concludes that the naming of the tetralogy after Lycurgus does not entail that he was the main character in all four plays, *Edonai*, *Bassarae*, *Neaniskoi* and *Lycurgus*, but it is likely that his story covers a part of their plots. X.-K. emphasises that the *Lycurgeia* tetralogy seems to coincide with the *Oresteia* as far as the reconciliation motif is concerned (*Neaniskoi* and *Eumenides*). Finally, she claims that the few preserved fragments of Aeschylus' satyr play *Lycurgus* are suggestive of typical satyr themes, such as captivity and the drunkenness of the satyrs. Her conclusion is that Aeschylus' tetralogies and Euripides' *Bacchae* portray the coherence of two worlds: the unity of *polis* and life in nature, both of which are preserved by Dionysiac cult.

Chapter 2 focuses on the content and the themes of the *Christus Patiens* and its relationship with Euripides' *Bacchae*. The Byzantine drama deliberately imitates Euripides' play in terms of both its theme and its plot. Drawing on literary and iconographical sources, X.-K. shows how *Christus Patiens* preserves themes of Euripides' *Bacchae* as far as the structure, content and the characters are concerned. It is one of the longest surviving examples of cento, since about half of the lines are quotations from Euripides. The drama has a tripartite structure (passion, burial, resurrection) and, as expected in line with Byzantine attitudes towards ancient literature, the Euripidean themes of the *Bacchae* are widely received but are reconfigured within Christian contexts. After discussing selected passages and shared conventions of the ancient and the Byzantine plays X.-K. presents the wide range of intertextuality. She analyses the parallelisms between Jesus Christ and Dionysus, who are both the offspring of a divine father, the ruler of the world, and of a human mother. However, Jesus Christ suffers as a mortal with the passion and resurrection contrary to the avenging god of the *Bacchae*. Through this discussion she concludes that the dramatic situations, concepts and ideas of Euripides' *Bacchae* are reworked and transformed in *Christus Patiens*, adapted to the intellectual and ideological context of this Byzantine play. Appendix 1 collects evidence for Aeschylus' Dionysiac plays. In Appendix 2 X.-K. discusses the iconographic evidence and sheds light on the plot and the staging mainly of the *Lycurgeia* and partly of the plays of the 'Theban' tetralogy. Most importantly, in Appendix 3 X.-K. uses *Christus Patiens* as a source for the missing part of the Exodos of the *Bacchae*, and, finally,

Appendix 4 offers readings of the text of *Christus Patiens* adopted in the text of Euripides' *Bacchae*.

This book should be used by anyone interested in ancient Greek tragedy and Byzantine literature, and more generally in the reception of ancient Greek cultural heritage. X.-K. opens up possible routes on how Aeschylus influenced Euripides as far as the dramatic use of the Dionysiac ritual is concerned. X.-K. also claims that the reused passages in *Christus Patiens* were carefully chosen, which is already known from older bibliographical sources (such as A. Tuilier's edition [1969]). The book does a good job of presenting a comparison between *Christus Patiens* and its ancient source, but it does not shed light on other issues that would be useful, such as the different ethical values and aesthetics as well as the depiction of emotions in ancient and Byzantine times. On the whole, the book is interesting not so much for its uniqueness on its subject but rather for the attempt to connect the Aeschylean fragments related to Dionysus with Euripides' *Bacchae*. Finally, X.-K. has sought with considerable success to speak to the experts, but also to make the book accessible to general readers.

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QUEERING EURIPIDES

OLSEN (S.), TELÒ (M.) (edd.) *Queer Euripides. Re-Readings in Greek Tragedy*. Pp. viii + 276. London and New York: Bloomsbury Academic, 2022. Paper, £24.99, US\$34.95 (Cased, £75, US\$100). ISBN: 978-1-350-24961-5 (978-1-350-24962-2 hbk).

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'I am trying to imagine ...' begins S. Gurd's chapter (p. 110) on *Alcestis*, setting the tone for the volume. Imagination – and its limits – is a recurring theme in the book, which reimagines not just a playwright and his work, but the discipline in which he has most frequently been studied, and the notion of the essay as a vehicle for scholarship. The essay form is disrupted and distilled through the presence of interlocutors (real – as in the case of N.S. Rabinowitz and D. Bullen's conversation – or imaginary), and the collection reverberates with the names of scholars, activists and theorists who form a community across the volume. Reading *Queer Euripides* from start to finish feels like receiving an invitation to a conversation, a collective, an in-crowd, a protest, a manifesto for change. And it leaves me trying to imagine the scale of the invited transformation.

I am trying to imagine what it would mean to queer Classics. The contributors are alive both to the thrill of this journey and to the roadblocks that stand in its way. One of my favourite lines in the volume is A. Blanshard's gentle testing out of his readers when he goads 'queer this and you queer the entire Trojan War' (p. 137). In almost every chapter we read that queering Classics has something to do with time. From R. Andújar's 'asynchronous reality' (p. 176, thinking with Eve Kosofsky Sedgwick) to D. Orrells on Euripides as the eternal *fin-de-siècle* playwright, from Telò's 'circularities' (p. 91) to K. Bassi's queering of the temporal boundary between life and death and the image of temporal potentiality (always becoming) of L. Deihl's transgender egg – problems of