

archaic monody) beyond Theognis and some of the *symptomika*. This is particularly egregious for *frs* 856–57 (= Tyrtaeus 15–16W), for which readers are directed to Euripides, Pindar and Homer for comparison, but not to Tyrtaeus, though *μη φειδόμενοι τᾶς ζωᾶς* ('not sparing our lives', *fr.* 856.5) parallels *ψυχῶν μηκέτι φειδόμενοι* ('no longer sparing our lives', Tyrtaeus 10.14W; *cf.* also Tyrtaeus 11.29–34 with *fr.* 856.3–4). Other instances of missing potential comparisons include Philoxenus of Cythera's poetry, where sympotic fragments on wine and truth or wine and talkativeness are not brought in; *fr.* 868, whose possible political metaphor around Pittacus Davies does not connect to Alcaeus' fight against the tyrant; and scholia 884 and 909, which are not connected to Solon's poetry. Instead, Davies draws parallels with Horace and the English ballad tradition throughout the volume, the latter of which feels especially out of place as he does not give a justification for using this tradition for comparison over contemporary Greek traditions.

There are a few other oddities to note. Davies does not give dates (approximate or otherwise) even when noting that *fr.* 871 is possibly the earliest extant piece of Greek lyric. The chronological spread of the Greek lyric tradition is immense; a timeline and/or dates whenever possible would have been helpful. Language is occasionally questionable: Myrtis, Praxilla and Telesilla are 'poetesses' rather than '(female) poets', while the feminine call for the mill to grind in *fr.* 869 is a 'naïve request' unlike previous masculine or non-gendered requests for inanimate objects to fulfil their purpose. *Fr.* 938 (f) has a 'naïvely expressed' prayer for wealth, but the elaborate scene Davies draws (294–95) does not support the qualification of the wish as such, nor the comparison to Hipponax 32.3W which lacks engagement with the archaic iambic tradition.

Overall, Davies' commentary is a useful volume, primarily because he collects so much material under a single cover, though it will be more useful when the complementary edited text is available.

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DE BAKKER (M.) and DE JONG (I.J.F.) (eds) **Speech in Ancient Greek Literature** (Mnemosyne Supplements. Monographs on Greek and Latin Language and Literature 448. Studies in Ancient Greek Narrative 5). Leiden: Brill, 2022. Pp. xii + 750. €174. 9789004498808.
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Speech in Ancient Greek Literature is the fifth volume in the Studies in Ancient Greek Narrative (SAGN) series. After surveys of 'narrators, narratees, and narratives', 'time', 'space' and 'characterization', the present book undertakes a narratological study of speech in ancient Greek poetic and prose narratives, combining both diachronic and synchronic interests (ix). In the Introduction, speech is defined as 'every occasion in a narrative where a narrator (normally, but not exclusively, via a verb of speaking) indicates that a character speaks (or writes) any kind of discourse to another character in that narrative (the addressee)' (2), including soliloquies, monologues and narratorial self-reports.

The volume comprises 31 chapters on an author or, occasionally, a group of texts, ranging from archaic Homer to Nonnus (fifth century CE). The selection of authors mirrors the bulk of narratological research done on ancient literature (led by eight chapters on epic or cognate texts, eight on historiography and five on the novel). With SAGN 5,

chapters on Quintus of Smyrna, Nonnus and the Gospels have been added, while several other authors such as Aristophanes and Lucian are omitted.

A clear and rather technical introduction by the editors establishes a terminology that is consistently used in all contributions. Important analytical categories, explicated in the introduction and discussed throughout the volume, are variety, distribution and variation of speech modes, types of speech, speech-in-speech, imaginary speeches, attributive discourse, phatic communication and occurrences of silence. Contributions also discuss the effects of speech upon, for example, plot development, characterization, focalization, structuring and pacing of narratives. A brief epilogue provides a synthesis of the contributions' findings, followed by a helpful glossary and thematic index.

All contributors, experts in their respective fields, offer comprehensive approaches to each particular author or group of texts. Individual contributions, however, cater to different readerly needs; some offer a technical overview that follows the Introduction's layout (for example, Luuk Huitink and Tim Rood on the historian Xenophon, Aldo Tagliabue on Xenophon of Ephesus), while others focus their argument on the particularities of the texts at hand (Kathryn Morgan traces Plato's preoccupations with speech, J.R. Morgan writes a chronological quasi-commentary on speech in Longus).

Many chapters offer engaging close readings of the uses of speech in specific passages; two illuminating examples, putting narratological tools to convincing interpretative use, are Jan Willem van Henten and Huitink's analysis of the Jotapata episode in Josephus (360–63) and J.R. Morgan's discussion of the *Aethiopica's* ending (721–24) with attention to its narrative effects on readers.

Often, discussions that challenge theoretical boundaries prove to be most interesting: Silvio Bär's chapter on Quintus of Smyrna's (non-) 'Homericity' demonstrates the potential of further research on the intersections between intertextuality and narratology, asking how certain usages of speech are strategic means of navigating a text's relation to its predecessors or generic frameworks; Tagliabue's reflections on the paraliterary character of the *Ephesiaca* run along similar lines.

Hence, the volume not only offers detailed and helpful analyses of the uses of speech in the works of individual authors, but also touches upon broader theoretical questions in narratology that merit closer scrutiny and invite future exploration. Regarding the diachronic goals of the book, Bruno Currie's explicit focus on the relation between choral odes (Pindar and Bacchylides) and Homeric and Stesichorean epic stands out. Comparisons within corpora, from Berenice Verhelst's reflections on Nonnus' *Dionysiaca* vs *Paraphrase* to Michal Beth Dinkler's work on the Gospels, are equally instructive. Beyond that, cross-references to other authors are mostly brief, indicating where a specific use of speech can (or cannot) be found. Thus, tracing diachronic developments between chapters, as the preface suggests (ix), requires a very active reader and works best within genre-sections where contributions engage more extensively with each other. The addition of further contributions from the rich field of Christian, Jewish and late antique literature (especially those less studied in narratology) could stimulate new work along these lines.

Irene de Jong's discussion of pragmatic approaches in her chapter on Homer shows the potential of combining and transgressing theoretical frameworks. Likewise, some notes on gendered speech (in Plato, the Gospels and the novels, especially Koen De Temmerman on Chariton and J.R. Morgan on Longus) or on the performative dimensions of narratological speech analysis (Evert van Emde Boas on the tragedians; Huitink and Mathieu de Bakker on the early and later orators, respectively) point to a productive openness for theoretical intersections which should be exploited more explicitly.

Lastly, several contributors discuss rare (sometimes arguable) instances of free indirect discourse in ancient literature or the syntactical phenomenon of downshift (*cf.* index), often resulting in a metaleptic blurring of voices. These reflections touch upon an issue first raised by the Introduction (10): such discussions of free indirect discourse or

downshift mark moments in narrative when speech as a narratological category becomes elusive and the tripartite division of speech modes (direct discourse, indirect discourse and reported speech acts) reaches its limits. In these and similar contexts, engagement with perspectives from cognitive narratology (addressing the fuzzy borders of speech and consciousness) would enrich this volume's original analysis of speech modes.

Overall, SAGN 5 has successfully reacted to earlier criticism of the series by further broadening its scope. With its mostly traditional narratological perspective, this book offers a disciplinary starting point for students and scholars interested in a particular author or text, as well as a useful springboard for experts in the field to dive deeper, conceptually and diachronically, into the study of Greek narrative.

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DIXON (D.W.) and GARRISON (J.S.) **Performing Gods in Classical Antiquity and the Age of Shakespeare**. London and New York: Bloomsbury, 2021. Pp. 197, illus. £85. 9781350098145. doi:[10.1017/S0075426923000460](https://doi.org/10.1017/S0075426923000460)

What do we see when we watch actors playing gods onstage? In *Performing Gods in Classical Antiquity and the Age of Shakespeare*, Dustin W. Dixon and John S. Garrison argue that staging gods is intrinsically metatheatrical: when human actors present themselves as immortals, they highlight the uncanny power of performance to effect radical transformations. Observing that 'actors playing gods must transcend both identity and mortal ontology' (2), the authors assert that dramatists 'depict the gods as evocative metaphors for theatrical power' (3). After a lively introduction, the first chapter offers a broad survey of 'gods as focal points for exploring metatheatricality' (15), through examples of the *deus ex machina* and its variations in plays by Euripides, Aristophanes, Shakespeare and others. The second chapter examines staging Helen of Troy in Euripides' *Helen* and Marlowe's *Doctor Faustus*. The third explores actors' transformations in plays including Daniel's *The Vision of the Twelve Goddesses*, Beaumont's *The Masque of the Inner Temple and Gray's Inn* and Plautus' *Amphitruo*. The fourth chapter looks at the influence of the *Oresteia* on *Hamlet*, and the fifth considers theatre as conferring a kind of immortality on authors and players. The book closes with an afterword on Mary Zimmerman's 1996 play *Metamorphoses*.

Dixon and Garrison develop some compelling and persuasive arguments about gods' theatrical effects. In Chapter One, attention to the privileged power of gods' speech acts leads to strong readings of Athena in Sophocles' *Ajax*, Mercury in Robert Wilson's *The Cobbler's Prophecy* and Apollo's oracle in Shakespeare's *The Winter's Tale*. In Chapter Three, a discussion of Jupiter's impersonation of a mortal in *Amphitruo* leads to a useful analysis of his intervention in Shakespeare's *Cymbeline*, when 'we see a classical god on the Renaissance stage being instrumental to raising someone's status' (90). Alongside these illuminating readings, there are also some missed opportunities. Although the book's stated focus is the metatheatrical resonance of immortals onstage, in practice most of its chapters do not actually explore staging gods. The chapter on Helen of Troy develops the claim that her beauty and semi-divine parentage make her like a god, and the discussion of *Hamlet* similarly rests on the idea that 'Via simile King Hamlet is given the position of a classical god' (106). As the authors observe elsewhere, however, 'gods and humans do differ starkly. One possesses immortality and supernatural powers. The other is marked by fragility in the face of impending death and limited autonomy' (117). King Hamlet, in