

CADMO

REVISTA DE HISTÓRIA ANTIGA
JOURNAL FOR ANCIENT HISTORY

27



CENTRO DE HISTÓRIA DA UNIVERSIDADE DE LISBOA
2018



CADMO
REVISTA DE HISTÓRIA ANTIGA
JOURNAL FOR ANCIENT HISTORY

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Editora | Publisher

Centro de História da Universidade de Lisboa | 2018

Concepção Gráfica | Graphic Design

Bruno Fernandes

Periodicidade: Anual

ISSN: 0871-9527

eISSN: 2183-7937

Depósito Legal: 54539/92

Tiragem: 150 exemplares

P.V.P.: €15,00

Cadmo - Revista de História Antiga | Journal for Ancient History

Centro de História da Universidade de Lisboa | Centre for History of the University of Lisbon
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This work is funded by national funds through FCT - Foundation for Science and Technology under project UID/HIS/04311/2013 and UID/HIS/04311/2019.

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sobre o mundo grego antigo. A A. faz referências a Darwin e William James, evidenciando que os estudos clássicos são uma fonte de intermináveis análises comportamentais e factuais. Deste modo, é necessário louvar a inovação desta obra que faz uso da interdisciplinaridade seja no foro social como no biológico.

Ainda assim, apesar das referências a outras áreas que aqui encontramos, parece-nos que os exemplos dados são ainda exíguos e deviam mesmo ser mais práticos e claros. Há que referir que uma análise moderna em contexto de História da Antiguidade requer um cuidado redobrado, verificando-se que a investigadora tem tendência para alternar teorias modernas e contemporâneas com o que era considerado como ideal na sociedade do século IV a.C. Parece-nos que esse método se revela, por vezes, confuso.

Um estudo tão extenso e complexo como este requer, naturalmente, uma recolha de bibliografia o mais exaustiva possível. Todavia, a leitura de 43 páginas de referências torna-se exaustiva. Apesar de útil, talvez as citações bibliográficas devessem estar inseridas no corpo do texto, em vez de confinadas a notas de rodapé e a páginas no final do estudo. A opção tomada leva a que, por vezes, essas referências passem despercebidas, sem que, eventualmente, lhes seja dada a devida importância.

A matéria de estudo desta obra preenche uma lacuna e mostra inovação de tipo multidisciplinar no domínio da História da Antiguidade. Esther Eidinow realiza um trabalho completo, de extrema utilidade para futuras investigações na área da História Antiga, recuperando a história social e a sua pertinência para a compreensão da evolução do comportamento humano.

Joana Pinto Salvador Costa

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LAURA K. MCCLURE (2017), *A Companion to Euripides* (Blackwell Companions to the Ancient World), West Sussex, Wiley Blackwell, 632 pp. ISBN: 978-1-119-25750-9 (187.20€ Hardcover)

The last years have seen a resurgence of companions by Blackwell on Classical themes, including the Gregory (2008) *A Companion to Greek Tragedy* and Ormand (2012) *A Companion to Sophocles*. These books aim to review the research done in Classical Tragedy during the last decades and offer a more up to date approach. In this case, as the editor states (p.1-2), the publication of studies like Mastronarde (2010) *The Art of Euripides* and, Mossman (2003) *Oxford Readings in Euripides* display the new approaches taken in this companion. In fact, the editor states that along with offering “summaries of important scholarship and methodologies”, it aims to “develop original and provocative interpretations of plays” (p.2). One such original and provocative idea that permeates the book is the relevance of Euripides within his setting and in posterior drama. In fact, pivotal books like Taplin (2007) *Pots & plays: interactions between tragedy and Greek vase-painting of the fourth century BC* and Csapo, Goette, Green & Wilson edd. (2014) *Greek theatre in the fourth century BC* have brought a new light on the relevance of fourth-century Greek drama, and this Companion is fundamental to establish Euripides, not as the ‘end of tragedy’, but as an essential element in the transition from fifth to fourth century drama, leaving his imprint on

tragedy, but also on Middle and New Comedy.

The book is organized in 7 parts with a total of 36 chapters. The first part analyses Text, Author and Tradition, with a wonderful chapter by Mastronarde on the history and transmission of the text (a subject so many times absent from this kind of general books), as well as a very critical approach to Euripides' bibliography, by Scodel and a chapter on 'Euripides and the development of tragedy', by Gilbert, which will set the ground for Parts 5 and 6 on the main characteristics of Euripidean tragedy. Parts 2-4 focus on Euripides' plays, a chapter by play, including *The Cyclops* and *Rhesus*, as well as a substantive chapter on the fragments (Collard). Parts 5 and 6 ("Form, Structure and Performance" and "Topics and Approaches", respectively) give a good overview of the plays and their context, not exactly in a traditional sense, but exploring aspects that, in general terms, have been missing from the mainstream approaches to Euripides' plays: namely the role on the plays of the materiality of performance and the changes in the actors' and musicians' status by the end of the fifth century (Roselli "The Theatre of Euripides"), the change in music and the emergence of the 'new Music' (D' Angour "Euripides and the Sound of Music") and evolution in literacy and approaches to agency and responsibility (Dunn "Euripides and his intellectual context"). Even more traditional topics, like the form and topics of the plays (Dubischar), the chorus (Murnagham) or myth and religion (Wright and Fletcher), offer interesting and challenging approaches, where theory, context and actual readings of some plays really bring a wider picture of these questions. And if provocative was promised, provocative is offered, namely on Mueller's chapter on gender, where, streaming from the most recent approaches from gender studies (namely Judith Butler's), the reader is invited to think of ancient Greek theatre as an interesting example of gender reality as a performance, that is, given that "women" in these plays are actually men, and yet the public perceives them as female, "whatever is feminine about these staged women is purely a result of theatrical mimesis, of performance" (p.506). Finally, part 7 focus on Reception; clearly reception could have a volume of its one (or many, many volumes), and it is not fair to point missing aspects here, yet the choice to focus two of the four chapters in this part on the immediate reception of Euripides (Worman "Euripides, Aristophanes, and the Reception of "Sophistic" Styles" and Duncan "Euripides in the Fourth Century BCE") is an original one, and one that is very consonant with the main approaches of the book. This is followed by a chapter on Seneca (Star) and a great approach on Anglophone Reception in the Twentieth and Twenty-first centuries (Goff).

However, one of the things strangely missing in this book is the way politics influenced Euripides' tragedy. On pages 3-4, the Editor states that most of the readings have been informed by historicizing methods and theoretical studies that draw attention to questions of politics among others, yet the readings given as examples (*The Children of Heracles*, *Hecuba* and *Suppliant Women*), interesting as they are, are not particularly original or provocative and are very far from giving us a good picture of the role and importance of Athenian ideology in the way original audiences would have perceived Euripidean tragedy.

The book, as a whole, looks at this well-known *corpus* with very refreshing perspectives. As Ebbott states in the reading of *Hippolytus*, too many times we look at tragedy looking for a lesson or moral, "perhaps the urge to find one is a result of being a reader – or even more so, a scholar – of these dramas, rather than experiencing them as a viewer of a performance". This Companion

highlights the performative and contextual aspects of old plays, making experienced researchers look afresh to them and presenting itself as a great introduction for students and young scholars.

By the end of the book, we find ourselves facing a poet of his time (as Dunn states: “we find Euripides actively engaged in the intellectual and creative currents of his day.” p. 465), relevant, influential, adored by the public (more than once we are reminded of Plutarch’s story of the those who saved their lives because they could sing Euripides by heart), and more than anything, an Euripides pivotal to understand drama while he is alive and long after.

Sofia Frade

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THOMAS FIGUEIRA ed. (2016), *Myth, text and history of Sparta*. Piscataway, Gorgias Press, 353 pp. ISBN 978-1-4632-0595-9 (\$170.00).

The present work might seem somewhat unusual as a juxtaposition of three extremely erudite and insightful articles that ultimately stand on their own. The first two are related to the subject of Spartan myth, ideology and self-representation, and the third stands, more or less, in their periphery, that is to say, Attica. In fact, the title does not reflect the overarching consistency of these essays. Developed within the field of studies on Sparta led by Figueira, the common denominator for this book is methodology, wherein rests the virtues and usefulness of the efforts: the intricate and thoughtful analysis of historiography and mythography based on the criticism of documented testimonies, reconstruction of the transmission processes of information in between lost and extant authors, the reassessment of fragments and their inferences within historical context, and the subsequent heuristic valuation of source material.

In “*Politeia* and *Lakonika* in Spartan Historiography”, Thomas Figueira presents a comprehensive and masterfully heuristic reassessment of the lost historiographers, their fragments and the traditions to which they belonged to, with respect to the transmission of information on Lacedaemonian History and institutions. The question of Spartan exceptionalism presented by Hellenistic and Roman Antiquity, and to which extent it would have been warped from specific testimonies and traditions, is given the proper documental context according to the sources ancient authors themselves quoted and would have drawn from in their presentations of the Lycurgean, or Lycurgean-inspired, order. Directly tackling this, Figueira traces tentative biographies of authors concerned with these communities, infers the scope of their agendas, establishes the main characteristics of their lost works, and reviews the identifiable fragments accordingly. Historical context is given to the Spartan realities described by the sources, as well as for the ideological readings of political and social practicalities, not necessarily owing to a Lycurgean virtuousness, even if consequently justified as such. On the other hand, testimonies themselves can be sources for revivals and ideological aggrandizing, especially for “an audience with a marked propensity for nostalgia” (p.97) as Laconian historiography seems to suggest. On this matter, the discussion on Kleomenes and the readings on his life and actions is quite striking.