

their performative and civic contexts and can be warmly recommended not only for undergraduate students, but also for a general reader.

Heikki Solin

DAVID WILES: *Greek Theatre Performance. An Introduction*. Cambridge University Press, Cambridge 2000. ISBN 0-521-64027-x (hb), 0-521-64857-2 (pb). XII, 243 pp. GBP 48.00 (hb), 12.95 (pb).

David Wiles' (henceforth W.) book *Greek Theatre Performance* (henceforth *GTP*) is divided into the following chapters: 1. "Myth", 2. "Ritual", 3. "Politics", 4. "Gender", 5. "Space", 6. "The performer", 7. "The writer" and 8. "Reception". At the end of the book there are also a brief chronology, notes, a bibliography for further reading and an index. According to the back cover, "The book assumes no prior knowledge of the ancient world, and is written to answer the questions of those who want to know how the plays were performed, ..." *GTP* keeps it promises. W. gives brief background information about every subject throughout the whole book. He even tells the reader that Homer's *Iliad* dealt with the siege of Troy and that the *Odyssey* dealt with the return of the Greek warrior Odysseus to his island home after Troy had fallen (p. 14). W. also discusses briefly, e.g., gods and heroes (in chapter 1), the timetable and organization of the City Dionysia (in chapter 2), the development of Athenian democracy (in chapter 3) and the sexuality of Athenian men and women (in chapter 4). The reader really does not have to know anything about ancient Greece beforehand. The first four chapters also serve as a kind of introduction to the next four chapters of which I found especially chapter 5 (which, by the way, is the only chapter with a "Conclusion") fascinating and thought-provoking. Chapter 5 is full of clear observations and interesting points concerning the theatre of Dionysus and performing in it (some of which were already discussed in Wiles' excellent book *Tragedy in Athens*, Cambridge University Press, Cambridge – New York 1997). The division of the chapters into subchapters is clear and logical throughout the book. For instance, chapter 6, which, according to W. (p. 3) "is perhaps the core of the book", is divided into subchapters "The chorus", "The aulos-player" and "The actor". Chapter 7 deals with, among other subjects, the transmission of the texts and the career of the dramatist. In chapter 8, W. analyzes three performances: *Oedipus* in 1585, *Prometheus* in 1927, and *Electra* in 1986, and also handles the issue of translation. The bibliography for further reading is quite up to date (most of the entries are from the 90's) and the index is adequate (I found no faults or defects in it).

Although I am aware that *GTP* is meant to be an introduction and that it is aimed at students, I still want to point out some minor observations and make a few suggestions which, I imagine, could benefit the readers (who are supposed to have no prior knowledge of the ancient world). Sometimes W. writes sentences like "... the crime of Oedipus' father Laius, who raped a prince." (p. 20), "... Bellerophon, who tried to fly to Olympus on a winged horse;" (p. 25), and "In Euripides' *Hecuba* an unburied man flies in to haunt his mother." (p. 40). In stead of *a prince*, *a winged horse* and *an unburied man* (my italics) W. could have written e.g., *Pelops' son Chrysippus, his winged horse, Pegasus* and *Hecuba's son, Polydorus*. On page 81, W. discusses the absence of

homosexual love in tragedy and says that "In a lost play by Aeschylus, Achilles recalled embracing his dead boy-friend Patroclus, but elsewhere desire is heterosexual." In the note, W. tells us that this lost play was the *Myrmidons*. He should also have mentioned Euripides' *Chrysippus* which probably dealt with the rape of Chrysippus by Laius, and Sophocles' *Niobe* in which one of the sons of Niobe, when being shot by Apollo, called upon his lover for help. Sometimes there are references to the figures in the text (e.g., on pp. 89, 100 and 126) but usually the figures and plates are left unmentioned which, in my opinion, is a bit annoying. It is much more informative to read a book in which all the figures and plates are somehow mentioned or referred in the text. All the references made to the text are correct, except the reference on page 131 (made to p. 00 which, I assume, must be p. 51). On page 122, W. claims that "Greek tragedies are set in a single place, with only two clear exceptions". In the note, the *Eumenides* of Aeschylus and the *Ajax* of Sophocles are mentioned. W. could also have mentioned Aeschylus' *Aetnaeae* which possibly had four or five changes of scene (1st scene is Aetna, 2nd Xuthia, 3rd Aetna again, then Leontini, then Syracuse and Temenite, a suburb of Syracuse), and (Critias'/Euripides'?) *Peirithous* (which probably had scenes both in the upper world and in Hades), even though, I must admit, the information we have about the scenes of the *Aetnaeae* and the *Peirithous* is far from clear. (In addition to these plays, Sophocles' satyr play *The lovers of Achilles* might have contained at least one change of scene.)

GTP is an introduction, as is clear from its name, and as such, it is suggested reading for all students of Greek drama. Furthermore, I suggest that students should also read, together with *GTP*, a book which describes briefly the action of all the extant plays (for instance, A. H. Sommerstein, *Greek Drama and Dramatists*, London – New York 2002, or J. M. Walton, *Living Greek Theatre*, New York – Westport – London 1987). Naturally, it goes without saying that students of Greek drama should also read the plays themselves. David Wiles' first sentence in the Introduction is a question. He asks "Does the new century need a new introduction to Greek theatre?" After having read this book, my answer is a yes. W. has managed to pack a lot of useful information and many inspiring ideas into this book which is not too long. I can sincerely recommend *GTP* to all translators and directors who are working with a production of any ancient drama, as well as to every classicist who is interested in (re)performances of ancient dramas. After all, the ancient Greek dramas were originally written to be performed.

Vesa Vahtikari

The Cambridge companion to Roman satire. Edited by KIRK FREUDENBURG. Cambridge companions to literature. Cambridge University Press, Cambridge 2005. ISBN 0-521-00627-9. XVI, 352 pp. GBP 18.99.

In his important introduction to satire in 1994, Dustin Griffin suggested that the new studies of satire should have an intense historicist understanding of its sociopolitical contexts and functions. In a thematic issue of *Arethusa* devoted to satire in 1998, Susan Morton Braund and Barbara K. Gold claimed that the growing interest in Mikhail Bakhtin's work and gender theory has brought corporeal issues into focus. As still