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This is a revised English version of the Italian translation which was published by Levante Editori, Bari, in 2000 (the translation is by Francesco de Martino). Sommerstein, widely known as an author of commented editions and studies of Aristophanes and Aeschylus, presents here a brief volume meant as an introduction to Greek Drama for those at the "sixth form and undergraduate level" (p. I). It consists of sections devoted to descriptions of the Greek dramatic genres, sketches of the main practitioners of the craft and their works, and an anthology of dramatic texts and documentary evidence. There are also a timetable of authors, works, and historical events, and a section which contains references to further reading. This slim book gives a good introduction to the texts and
their performative and civic contexts and can be warmly recommended not only for undergraduate students, but also for a general reader.

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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