

(state) and private, in investments in commerce. His conclusion in this chapter is that even though states did not have active commercial policies in the modern sense of the concept, they still played an important role in the development of commerce through their position as regulatory authorities, and – above all – their role as consumers and creators of demand.

The fifth chapter of the book ("Markets, merchants and morality") has a slightly misleading title, as it concentrates on the functions of markets and trade on a more concrete level. M. introduces three separate themes: the functioning of the actual market places; commercialising the surplus of villas in a elite culture dominated by a strong distaste for trade and commerce; and the relation of the elite cultures both in Greece and Rome to the new commercial practices that replaced the old, gift-exchange based redistribution of products.

The sixth chapter concludes the study with the concept of "Globalisation". M. points out the limits of this process, and how most of the Greek and Roman people still lived in near-subsistence economies. Markets did exist and surplus was traded, but this formed only a limited part of the economy of small farmers; M. argues that even though the members of the Roman state perhaps shared a surprisingly global view of themselves as members in a large Empire, this was well in advance of the commercialisation of this global identity. The limits set by the slowness of travel and cost of transport limited the globalisation of the economy to trade in luxury products and state-sponsored food staples.

In a book of this size, most of the interesting questions presented cannot be accessed with adequate detail – a deficiency which M. himself acknowledges. In fact, this is not a full-scale monograph on the subject, but – as the series title suggests – an introduction to a key theme in ancient history, and this purpose the book fulfils perfectly. Research on ancient economies has become a labyrinth of discussions, where different scholarly traditions collide, often resulting in incomprehensibility. M. has produced a book that serves as a good introduction to these collisions.

*Harri Kiiskinen*

*Greek and Roman Actors. Aspects of an Ancient Profession.* Edited by PAT EASTERLING and EDITH HALL. Cambridge University Press, Cambridge 2002. ISBN 0-521-65140-9. XXXII, 510 pp, 2 maps. GBP 65.

This collection of 20 articles addresses the topic of ancient actors: all aspects of their art (singing, dancing, gesturing) as well as their social standing and attitudes towards actors and acting in the ancient world. The time span covered reaches from classical Athens to the Byzantine period. Approaches range widely, from the publication of new pictorial graffiti to rather philosophical essays. All writers are acknowledged experts in their field. Following the table of contents, the first pages are taken up by lists of illustrations, contributors and abbreviations as well as an informative preface by the editors and two very useful maps of the ancient Mediterranean world. Of the contributions in the first part ("The art of the actor"), each tries to answer a specific question around this fascinating and controversial profession by taking into account all possible sources of information – which is understandable as, for the most part (of what still at best remains our approximation of) the complete picture has to be put together from little bits of scattered and very heterogeneous information, especially regarding the actual art of the actor, the way he performed, gestured, moved, spoke and sang on the stage. This evidence consists

mainly of an odd combination of elite attitudes of the philosophers and other literary authors, and representations on vase paintings and other pictorial sources. Especially interesting is the contribution of Hall on the important but half-forgotten aspect of much of ancient theatre: singing actors. Other rewarding chapters in this part are that of Csapo's on the limits of realistic acting in classical times and that of Handley's on action and language in Menander. Sifakis offers an outline of Aristotle's views on acting, and Green a careful analysis of vase paintings and terracotta figurines in a search for a reconstruction of performance style. The second part ("The professional world") deals with the practicalities in the social life and organisation of actors and dancers. In this chapter, the evidence is also divided between the more or less prejudiced elite testimonies and anecdotes, and the documentary material (inscriptions, papyri, paintings, reliefs, etc.). The contributions of Lightfoot, Brown and Webb are particularly interesting (on the *technitai* of Dionysos in the Hellenistic age, on actors and management in the plays of Plautus and Terence, and on female performers in Late Antiquity, respectively). There is also highly interesting material published by Roueché (pictorial graffiti from Ephesus). The last part ("The idea of the actor") takes the discussion onto the level of subjective experiences and ideas. Of these contributions, that of Fantham, on the often made comparison between the actor and the orator (concentrating on Quintilian), is the most interesting. The volume closes with a glossary of theatrical terms in Greek and Latin, a bibliography and two indices (major ancient passages cited and a general index).

*Hilla Halla-aho*

*Myth and Symbol I. Symbolic phenomena in ancient Greek culture.* Edited by SYNNOVE DES BOUVRIE. Papers from the Norwegian Institute at Athens 5. The Norwegian Institute at Athens, Bergen 2002. ISBN 978-82-91626-21-5, ISSN 1105-4204. 332 pp. GBP 25.

*Myth and Symbol II. Symbolic phenomena in ancient Greek culture.* Edited by SYNNOVE DES BOUVRIE. Papers from the Norwegian Institute at Athens 7. The Norwegian Institute at Athens, Bergen 2004. ISBN 978-82-91626-22-2, ISSN 1105-4204. 391 pp. GBP 40.

These two volumes contain collections of papers delivered at three international symposia arranged by The Norwegian Institute at Athens in 1998, 2000, and 2004. The proceedings of the first symposium, which was held at the University of Tromsø, were published in the first volume (14 papers), while the second volume contains contributions of the second and the third symposia held in Athens (17 papers). The then director of the Norwegian Institute at Athens, Synnøve des Bouvrie (hereafter B.), contributed both as the editor and by writing not only introductions for both volumes but also two other papers. In all, these two volumes include studies on varied subjects from 23 scholars, some of them contributing to both volumes.

B's introductory paper in the first volume ('The definition of myth. Symbolic phenomena in ancient culture') serves as an explanation for the name of the Symposium. B. gives a good synopsis of the basic earlier concepts of myth or mythical tales (Vol. I pp. 22–25), but on the whole, her identification of mythical tales with symbolic tales seems not to be successful. While B. leans on insights from the field of anthropology concerning the concept of symbol, it does not become quite clear what she means by "symbolic phenomena". Furthermore, if mythical tales are "manifestations of the 'symbolic' phenomena" (Vol. I p. 16), and these phenomena