

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

"includes narratives, which we may call 'symbolic tales'" (op.cit. p. 60), we seem to have two new concepts to define and a *circulus vitiosus* as well. But then, if "symbolic tales" are seen to be effective means of reflecting on, maintaining, but also revising collective experiences and cultural patterns along with values, as B. seems to think, what does this notion add to our concept of myths (or mythical tales)? When moving to the individual level, she strives to clarify the concept of *pensée mythique* with psychological views, which results in classifying the features of "symbolic tales" with the obscure language of popular psychology, e.g., as "nothing less than verbal magic, created by the dominance of the right hemisphere processes" (op.cit. p. 61). In the second volume, B. states that it is "the specific social context that may cause so-called 'mythical' [...] tales to function as 'symbols', in the sense of collective expressions or mobilising force" (p. Vol. II, p. 7). However, if we put 'traditional tales' and 'myths' in place of 'mythical tales' and 'symbols', the sentence reveals its flatness.

In spite of this discussion, the concept of myth varies from paper to paper in both volumes and the concept of 'symbol' is hardly treated at all. Nonetheless, one possible connection between these two concepts is more or less presented in two papers in the first volume, namely that a different culture's (e.g. our own) interpretation of myths (e.g., Greek myths) is always "symbolical": the interpreter cuts the myths off from their complex context and then we have symbols, not myths. Furthermore, while myths are deep-rooted in the culture where they are born, symbols can pass from culture to culture more or less intact (see Marjatta Nielsen's 'Greek myths – Etruscan symbols' and Kirsti K. Simonsuuri's 'Rethinking Sisypheos' in the first volume).

The papers in the first volume are described and reviewed, e.g., by E. Anagnostou-Laoutides and B.B. Powell (*The Classical Review* 56.2, 2006: 496–498 and *Bryn Mawr Classical Review* 2004.01.16, respectively). Because these reviews are easily accessible via the Internet, I summarise here only the papers in the second volume arranged according to common thematic aspects. In both volumes, the papers are not put in any particular order.

In the second volume, several writers discuss orality and/or performance of myths – this results from the subtitle of the third symposium ('Myth and symbol. Their occasion, audiences, and performance in ancient culture'). William Hansen contributed two short papers: 'Cognition and affect in oral narration', which is mostly concerned with the modern tradition of the story of 'The Sailor and the Oar', which occurs in the *Odyssey* and appears again, e.g., in the legend of St. Elias. Hansen's other paper ('Reading embedded narrative') gives examples of the myths in narrative contexts, sometimes framed by the narrator's comments, e.g., Achilles' unexpected (for a modern reader) use of the myth of Niobe when meeting Priam at the end of the *Iliad*. Jan Bremmer concentrates on the performance situation of myths ('Performing myths. Women's homes and men's *leschai*'), clearly showing by the length of his reports that our knowledge of women performing myths is very scarce compared to that of men. One example of the former presented by Bremmer is to be found in a fragment of Euripides, where a woman relates an Orphic cosmogony myth, which she has learned from her mother. Minna Skafte Jensen's point of view towards orality is the recording process and its possible influence on the narrative ('Myth and poetry in Archaic Greece. A comparative approach'). She reports the results of Finnish folklorist Lauri Honko and his research team, which taped a poem of over 16,000 verses performed by a narrator in 1990 in South Kanara, India. The singing took over a week's time. Skafte Jensen compares the situation with Homeric diction, pondering the division of the epics into books, whether it reflects the process of dictation or performance.

Several writers present iconographical material. Marjatta Nielsen gives new interpretations to two funerary reliefs, one Etruscan and one Greek. The latter one is the famous 4th century BC *naiskos* relief found in the Ilissos river bed, and the title of her paper ('The three ages of man') refers to the interpretation of this work of art. John Henderson handles images of a much later age, namely of nineteenth-century Danish neoclassicism ('Myth embedded in culture. The murals of Thorvaldsen's Museum, Copenhagen'). Henderson shows how the frieze of the museum by the famous Danish artist portrays the mythical themes of Thorvaldsen's work, but also the myth of the artist himself. David Jordan also has iconographical elements as a starting-point in his analysis of the descriptions of the initiation into the mysteries, but the main point in his paper is the striking interpretation of Plato's *Protagoras* and the traveller's tale in the opening of Apuleius' *Golden Ass* as latent tales or parodies of purification and initiation ('Two descriptions of *myêsis*'). Jordan uses Plato's *Phaedrus* and one of the tales of the Brothers Grimm (*The Goose Girl*) as intertextual references. H el ene Whittaker analyses both iconographical and textual material in her paper on board games as symbols of the game of life ('Board games and funeral symbolism in Greek and Roman contexts'). Jutta Stroszeck also presents several illustrations of the visible symbols of Greek victories erected either immediately or some time after a battle ('Greek trophy monuments').

In addition to the introduction, des Bouvrie contributed a paper successfully combining the genre of the victory ode with the athletic contests, focusing especially on the Olympic festivals and Olympia as a "summarising symbol" ('Olympia and the epinikion. A creation of symbols'). Pierre Vidal-Naquet's paper also reflects on the symbolic and mythic values of places which, in his examples, are culturally widely apart: the utopian country of Atlantis and the Jewish historical fortress town of Masada, both of which suffered catastrophic destruction ('De l'Atlantide a Masada. R eflexions sur querelle, mythe, histoire et politique'). He argues that both places have had a powerful impact on nationality, the stronger one being, of course, Masada on Jewish identity. Vidal-Naquet mentions some curious revivals of the Atlantis myth, e.g., the notions of the seventeenth century Swedish scholars that the Swedes were the descendants of the Atlantic race.

Pierre Ellinger begins with the name Pausanias and its etymology ("the end of evils") and then discusses the same kinds of phrases (e.g., *anapaula kak on*), which sometimes refer to death; he concludes with phrases in which the end of all evils can be seen as the most evil thing ('La fin des maux. Un nom – Pausanias – et un symbole (d'Hom ere a Pausanias le P eri eg ete, en passant par Platon)').

Three papers place special attention on gender roles. Christoph Auffarth deals with Aristophanes' *Women at the Ecclesia* ('Let women speak in the Assembly. Symbolic reversals in Aristophanes' *Ekklesiazousai*'). According to Auffarth, Aristophanes' later comedies have "certain mythical elements" due to their occurrences in festivals with their ritual actions. The rules of the festival function in a different way than the rules of everyday life and thus made possible an inversion of gender roles. Louise Brut Zaidman's concern about Euripides' *Hippolytos* is the opposition between two ideas of sexuality manifested by two goddesses: Artemis and Aphrodite. Hippolytus' extreme chastity is contrasted with Phaidra's *amour fou* and incestuous sexual drives ('Mythe et symbole religieux dans l'*Hippolyte* d'Euripide. Hippolyte entre Art emis et Aphrodite'). The notion of gender and the relationship between generations is also under scrutiny in Virgilio Masciardi's paper on Hypsipyle ('Hypsipyle et ses s eurs. Notes d'analyse structurale et historique'). Masciardi's approach is L evi-Straussian, and

he compares the myth of Hypsipyle to three other myths by constructing binary oppositions inside and between them: the Pelasgians, the Danaids and one Hittite myth of a queen, who bore thirty sons and thirty daughters and drowned the former in a river. The myths tell the story of massacre conducted by women, but also a denial of it, displayed by one woman (Hypsipyle, Hypermnestra).

The myth of the Pelasgians is also the subject of the most substantial contribution to this volume, the paper written by Christiane Sourvinou-Inwood ('Reading a myth, reconstructing its constructions'). First, she discusses the definition of myth and why myths are especially vulnerable to reductionist approaches – in this case, to political explanations. Sourvinou-Inwood has also elsewhere argued for the concept of myth as the constructions of mythic schemata, that is, of categories of assumptions, which occur modified in different myths. As the results of her insightful analysis, she presents some of the mythical schemata of the Pelasgian myth (e.g., "perceptions pertaining to a community's vulnerability through its women", "the importance of legitimate sons").

As such, both volumes contain many stimulating studies of myths in their cultural, literal and social context.

Tua Korhonen

SIMON GOLDHILL: *Who Needs Greek? Contests in the Cultural History of Hellenism*. Cambridge University Press, Cambridge 2002. ISBN 0-521-01176-0. VIII, 326 pp., 20 figs. GBP 15.95.

In his introduction, G. informs us that this book is "not a history of classical scholarship [...]. Nor is it a history of the 'reception' of Greek texts in the West [...]. Nor is it a history of education, nor a plea for a place for Greek in the modern curriculum" (p. 3). The book consists of five chapters, five intense contests about Greek and "Greekness", which, however, due to G.'s interdisciplinary and anti-chronological approach – and meandering style – contains less than clear-cut "cases". G.'s essayist and associative mind leaps easily back and forth from the first century BC to Victorian scholars. He has an eye for bizarre and delightful details and the history of passion for Greek and Greekness certainly includes many eccentric personalities. We may question G.'s choice of cases or examples as especially telling, of which he is aware since he also lists other contests which should be included in the full history of this area of study (p. 9) – an area whose terminology is still arbitrary: we speak about Hellenism or Greekness, and of Greekomania or Grecomania and sometimes even Philhellenism as a broader term.

G. begins with Erasmus who stimulated knowledge of Greek as a translator of the New Testament but also as an advocate of the new educational system including Greek. Despite the heading ('Learning Greek is heresy! Resisting Erasmus'), this chapter is concerned more with Erasmus' own Grecomania than a detailed analysis of the opposition he met when trying to promote Greek learning. What I felt especially missing in G.'s account was the contest between the advocates and adversaries of "eastern" Greekness (the Greekness of the former Byzantine Empire). This controversy was acute during the Renaissance, but also continued into the sixteenth and even to the seventeenth century in some parts of Europe. It turned up not only in the way in which Greek was taught, but also, e.g., in the conflict over correct