

coinages; post-secular and post-dramatic. In Wiles' words, "the mask made someone happen" (p. 12) – he argues that masking added another dimension to the experience of performance and it is this dimension that he attempts to clarify in his work.

In chapter 9 Wiles argues convincingly for theatrical "epiphany", of tragedy as *theoric* activity, "a rite of viewing", a Greek encounter with the god Dionysus (p. 205, 227). When an actor put on his mask, he was catching a glimpse of the other world of the gods, and at the same time making this possible for the spectator as well. In the last two chapters Wiles examines the masked nature of tragedy, how certain drama texts like Sophocles' *Ajax* are composed in such a way that they flourish when performed with a mask and its intense gaze, as well as tragedy's nature as something to be seen, an essentially visual performance. The Greek sense of self was completely different from our individualistic thinking; an Ancient Greek formed his/her identity by the way he/she was seen by others. In the light of this, the nature of the mask as something which saw the god and the other world and formed a connection between them and the spectator is understandable. Equally understandable are the outward features of the mask, namely, the piercing eyes.

In his work Wiles has rejected linear historiography, as he stresses the notion that we understand the past only through the present. Through ancient material evidence and modern and post-modern theatre practise he guides the reader to ancient ritualistic and ideological thinking, as well as to tragedy as a performance and text, and firmly convinces the reader of his answer to the question: what made the mask an inseparable part of a fifth-century BC Athenian theatre performance? And finally, while reading the epilogue, the reader gets the second question answered as well: why are we so reluctant to use masks in theatre today, why are they so alien to us? Precisely because they are alien, other and ancient. We do not see the world as an ancient Greek did, and that is what Wiles is pointing to throughout this work. In studying the mask, it is essential to understand this feature. Maybe because I lack the masked experience, it took me some time to see this – I was not able to see the mask clearly, but instead kept theorizing about it, trying desperately to understand it from my own modern point of view. But it does not work like that with the ancient, tragic mask!

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*XII Congressus Internationalis Epigraphiae Graecae et Latinae: Provinciae Imperii Romani inscriptionibus descriptae: Barcelona, 3–8 Septembris 2002.* Ediderunt Marc Mayer i Olivé, Giulia Baratta, Alejandra Guzmán Almagro. Monografies de la Secció Històrico-Arqueològica 10. Institut d'Estudis Catalans; Universitat de Barcelona; Universitat Autònoma de Barcelona, Barcelona 2007. ISBN: 978-84-7283-921-2. 800 pp. EUR 120.

Tomis duobus ponderosis continentur Acta XII congressus internationalis epigraphices Graecae et Latinae mense Septembri a. MMII Barcinone habiti. Libellorum auctores auctricesve ex omnibus fere orbis terrarum oriundi, plurimi ex Hispania Lisitaniaque, multi non solum ex aliis civitatibus quae pars erant Imperii Romani, sed etiam ex Europa septentrionali orientaliqque, Asia, Africa, America, Australia in urbem Barcinonensem convenerunt, ut cum aliis rerum epigraphicarum cultoribus dissererent, ab iis novas res discerent rursusque iis sapientiam suam partirentur, et simul ut eodem tempore magnifico

hospitio dominorum, qui illum conventum administrabant, exciperentur. Homines studiosi in actorum duobus voluminibus libellis numero plus minus 190 de omnibus fere generibus studii orbis antiqui variisque rei epigraphicae argumentis ad eum pertinentibus disceptant. De operis editi indole eiusque significatione haec fere dicenda sunt (plenum libellorum indicem invenies interretialiter <http://www.ub.edu/epigraphiae/>).

Editio acroasium Barcinone habitarum largiter subministrata statum scientiae epigraphicae nostrae aetatis optime in conspectum cedit. Continentur secundum ordinem alphabeticum ipsorum scriptorum libelli quidam maiores (plenarii ut vocabulo moderno utar) et alii plerumque aliquantum breviores ad rem epigraphicam et Graecam et Romanam pertinentes (subtitulo notatur de provinciis Imperii Romani describendis agi, non desunt autem libelli qui de rebus Graecis tantum disserant). Editores actorum igitur ordinem systematicum apte et congruenter compositum inducere noluerunt, contra usum actorum congressuum praecedentium Nemausi Romaeque habitorum. Tamen non est cur in ea re qui volumina ediderunt nimis reprehendantur. Plures libelli bene concepti et maximi momenti sunt, aliae quaedam commentationes fortasse cognitione minus dignae. Sed haec proprietas communis librorum huius generis est. Opus nimis difficile est spatio restricto ab iis qui huic ephemeridi edendae operam dant mihi concesso libellos accuratius describere. Sed ii presertim qui in studiis nostris praecellere mihi videntur mandatum sibi datum plerumque optime perfecerunt. Hic illic autem editores in libellis seligendis edendisque paullulum severius agere potuerunt. In universum tamen de opere maximi momenti agitur quod in loculamento uniuscuiusque rerum epigraphicarum cultoris sub manibus esse necesse est. Gratiae quam maximae sunt agendae amico nostro Marco Mayer eiusque collegis quod fontes novos argumenta themata, denique res epigraphicas Barcinone propositas nobis suppeditaverunt.

*Heikki Solin*

*Inscriptiones Graecae. Consilio et auctoritate Academiae Scientiarum Berolinensis et Brandenburgensis editae. Voluminis IV editio altera. Fasciculus II: Inscriptiones Aeginae insulae.* Schedis usus quas condidit HANS R. GOETTE edidit KLAUS HALLOF. Gualterus de Gruyter et socii, Berolini – Novi Eboraci 2007. ISBN 978-3-11-019522-4. XIII, 201 S., 28 Taf. EUR 248.

Ein sehr willkommener Band. Aus circa 213 in der ersten im Jahre 1902 erschienenen Auflage von *IG IV* enthaltenen Inschriften sind es in der neuen – wenn ich richtig gerechnet habe – 494 geworden. Ein bedeutender Zuwachs. Die Struktur des Bandes ist die altbewährte. Die Edition ist von nützlichen *Fasti* vorangegangen. Dort habe ich einige Einträge vermisst: 1) ein bekannter Arzt namens Petronas oder verkürzt Petron: Schol. in Hom. II.11, 624, *RE* XIX1191f; 2) Pythainetos, Verfasser von *Aiginetika*: Athen. 589f; 3) Epigonos, ein Flötenbläser *SEG* XLIV 129.

Die Edition, von zahlreichen Photos begleitet (die freilich nicht immer eine sichere Lesung ermöglichen), ist von guter Qualität und fasst alles zusammen, was uns zur Zeit über die epigraphische Überlieferung von Aigina zur Verfügung steht. Auch die *Alienae* sind weitestgehend mit berücksichtigt. Ich frage mich aber, ob es nötig war, etwa Grabinschriften von Rheneia mit vollständigen *Lemmata* neu herauszugeben; sie sind ja vor nicht langer Zeit