

The commentary is comprehensive and meticulously documented throughout. It intends to establish Phrygius' literary models and sources by finding and identifying allusions as well as relevant thematic and linguistic parallels and echoes from ancient and Neo-Latin literature. Owing to the vast reference material presented, a reader would have appreciated some concluding remarks about Phrygius' literary models and sources and in what way Sjökvist thinks they profiled him as a writer. By consistently taking the political, religious and social contexts into consideration, Sjökvist has opened intriguing aspects of the poems. Several times he has been able to revise ideas stated in earlier research and offer fresh and convincing interpretations concerning, for example, such things as Phrygius' relationship with the royal family, the dating and the dedicatory questions of the poems. One of the features that draw attention in the poems presented is Phrygius' self-expression, which comes out both in respect to his career-building and in respect to the Swedish history of literature. Phrygius wrote himself a part in *Ecloga prima* and *Threnologia dramatica*, complaining about the absence of Swedish literary models and pitying himself as he felt that he was not appreciated in accordance with his merits. Since Phrygius has a special position in the history of Swedish Neo-Latin literature, it would also have been interesting to learn something about his possible impact on future writers.

Raija Sarasti-Wilenius

Wandering Poets in Ancient Greek Culture. Travel, Locality and Panhellenism. Edited by RICHARD HUNTER and IAN RUTHERFORD. Cambridge University Press, Cambridge – New York 2009. ISBN 978-0-521-89878-2 (hb). XIV, 313 pp. GBP 55, USD 99.

Mobility, cosmopolitanism and globalisation in the field of cultural flow and exchange no longer seem to be unique to the modern period, upon perusal of this book. The editors Richard Hunter and Ian Rutherford have here put together a collection of papers on wandering poets that were first presented at a colloquium in Cambridge in April 2005. Three papers are by women, eight by men. The introduction spells out certain themes, such as the holding of international festivals and competitions, which recur in numerous variations throughout the book in varying contexts (festivals on pp. 18, 32, 35, 38–42, 50, 158, 206, 223, 265–6 and competitions, musical and poetic on pp. 6, 18, 59, 187, 195, 203–12, 239). This leads to a certain amount of repetition which is most felt in Sophia Aneziri's article (pp. 217–36 on World Travellers: the associations of Artists of Dionysus) or least to loud resonance between papers in the repeated citations of the *Homeric Hymn to Apollo*, the (wandering) lives of Homer, the case of Thamyras the Thracian (*Il.* 2,599) as compared to Demodocus (*Od.* 8,64), of Peisetairos at Aristophanes *Birds* 904–57 in his confrontation with a wandering poet, the mention of wandering *demiourgoi* at *Od.* 17,382–6 and of Pindar's *Pythian* 2 and 4 and *Paeon* 2 and 4. On the other hand appeal to the same sources lends unity to the book and reinforces the dimensions of global cultural flows (so-called "ideoscapes") that were in operation from the Bronze and Iron Ages down to the imperial period (in Aneziri p. 234, borrowing ideas of Appadurai 2003).

The editors furthermore acknowledge their debt to such works as *Wandering in Ancient Greek Culture* by S. Montiglio (Chicago 2005), *Mobility and Travel in the Mediterranean from Antiquity to the Middle Ages*, edited by R. Schlesier and U. Zellman (Münster 2004) and the pioneering work *Poeti vaganti e conferenzieri dell'età ellenistica* by M. Guarducci (Rome

1929). Thus throughout the book the phrase "*poeti vaganti*" is cited *passim* in its Italian form until it emerges on p. 168 that this was the very title of the colloquium. The fundamental archetypes of *poeti vaganti* are Orpheus and Odysseus (pp. 1–3). In time, Simonides, Pindar and Bacchylides wrote songs for patrons from all over Greece. The basic reasons for travel are catalogued (pp. 17–9) as being in order to perform in festivals held at major sanctuaries, to participate in poetic competitions, to enjoy semi-permanent residency in the court of a tyrant or king, to carry out a foreign commission for a song, to travel with a powerful patron or to carry out diplomatic activities and finally to describe a certain locality and delineate local traditions, as e.g. in the Homeric *Catalogue of Ships*. They might also travel to perform in cities, expecting to get commissions from individuals and cities along the way, just as in Plato's *Ion* (541b8) where Socrates teases a rhapsode with "rhapsodising as he travels around Greece" on his return from the festival of Asclepieia at Epidaurus. The editors cite research on striking parallels from 17th century Japan, from the circulating poets of late Medieval Europe, from modern India and from the movements of the griots in western Africa (see references on pp. 14–5).

Richard Martin (pp. 80–104) even compares present-day vagrant classicists to ancient poets in that "wittingly or not, they have replicated the complicated itineraries, competitive atmosphere, quest for patronage and desire for publicity that were all known to ancient Greek performers" (p. 80). Based on her doctoral thesis and recent publications, Mary Bachvarova, in her article on Hittite and Greek perspectives on travelling poets, texts and festivals (pp. 23–45), extends the agenda of the book beyond ancient Greece to archaic times and from Greece to Anatolia, the Eastern Mediterranean and the east-west interface, in the tradition of West and Burkert. Bachvarova suggests that in the late Bronze Age songs and singers most often travelled in the context of the wholesale relocation of religious cults. In his paper on Thamyris the Thracian, Peter Wilson (pp. 46–79) brilliantly speculates on the potential citharodic, lyric threat of mystery religiosity as a rival tradition to Homer's epic hexameters, using vase-painting and Sophocles's play as evidence. Ewen Bowie (pp. 105–36) deals with wandering iambic, elegiac and lyric poets in whose poetry the target audience often seems to be from outside the poet's polis. There is a certain overlap here with Giovan Battista D'Alessio's article on defining local identities in Greek lyric poetry (pp. 137–67). Ironically local communities seem to have entrusted the task of self-representation to foreign poets (p. 167). Lucia Prauscello (pp. 168–94) concentrates on one particular *poeta vagante*, Timotheus of Miletus, from the evidence of the so-called "forged" Laconian decree transmitted by Boethius (*De inst. mus.* 1,1), of Polybius (4,19–21) in his famous Arcadian passage, of Plutarch *Philop.* 2 and of Pausanias 8,8,50,3. She assesses the process of cultural re-appropriation which his poetry and music underwent in the Hellenistic and early imperial periods in Sparta, Arcadia and Crete.

Andrej Petrovic focuses on the role of wandering poets as local historians (pp. 195–216) and as authors of poems and epigrams written for public monuments. This phenomenon is linked to the ideas of D'Alessio, as is pointed out in n. 70 on p. 213. Sophia Aneziri picks up a fascinating theme, that of the associations of Artists of Dionysus (pp. 217–36) who operated in the Mediterranean world during the Hellenistic and imperial periods. Once again the scope and agenda of the title "ancient Greece" is stretched to its limits. There is plentiful evidence for these guilds from inscriptions of decrees from Hellenistic cities and leagues, decrees of the Senate, and lists of competitors in musical contests. Membership of a guild guaranteed inviolability, security, immunity from taxation, exemption from liturgies, front seats in public assemblies and priority in consulting the oracle (p. 230). The Artists of Dionysus operated as mem-

bers of a unified world-wide guild within the Roman Empire (p. 233), so that the organisation of the associations reveals a correspondence to their social and political environment (p. 234).

Ian Rutherford chooses to write about Aristodama, an itinerant poetess (pp. 237–48), who figures in two decrees, one from Lamia and the other from Delphi. He has cross-references to Aneziri and Petrovic in n. 10 p. 239, to D'Alessio in n. 15 p. 240, nt. 38 p. 244, n. 40 p. 245, n. 45 p. 246 and to Chaniotis in nt. 41 p. 245. In contrast to Sappho who stayed on Lesbos, Hellenistic poetesses such as Alkinoe, Glauke, Anyte of Tegea and Aristodama herself enjoyed a degree of interstate mobility. By sponsoring Aristodama and also Nicander, Aetolians wanted to construct a pan-Aetolian poetic tradition and to forge a political community through song (p. 248). Angelos Chaniotis (pp. 249–69) lays emphasis on the contribution of orators, historians and envoys towards shaping memory (*mnemopoiesis*) in the Hellenistic world (p. 253). He proposes the neologism "mnemopoetic" to allude both to the constructed nature of Hellenistic images of the past and to the aesthetic qualities of narratives of the past (p. 254).

As a minor criticism I point out that references from p. 11, including the notes, do not figure in the index e.g. to Plutarch's *De musica* 1134b–c. Furthermore the mention of "wandering" in the index points only to p. 16, whereas the concept crops up throughout the book: neither "travel" nor "itinerancy" is indexed either. Quite clearly, however, the cross-fertilisation of the colloquium has led to frequent cross-linking within the book, especially to D'Alessio's article. The style of English used is elegant: Petrovic admits to having his language polished by Lilah Fraser and Alan Sheppard (p. 195), while Aneziri's paper was translated by A. Dumas (p. 217). The editors have done an excellent job: their introduction (pp. 1–22) aptly summarises and points forward to the contents of the book, emphasising the wider context of ancient networks of exchange, patronage and affiliation between communities.

Stephen Evans

JOHN HEATH: *The Talking Greeks. Speech, Animals, and the other in Homer, Aeschylus, and Plato*. Cambridge University Press, Cambridge 2005. ISBN 978-0-521-83264-9. VII, 392 pp. GBP 55, USD 90, EUR 77.

In this book, Professor John Heath argues for the superiority of language in the archaic and classical Greek efforts at self-definition. His conclusion is that the lack of articulate speech served as a primary tool for distinguishing and dismissing the various marginal groups in ancient Greece. Furthermore, because non-human animals do not talk, their position was to function as the lowest level of the Others in the Greek world.

The first part of the book includes the chapter "Bellowing like a bull: Humans and other animals in Homer", the main focus being, however, to explore the "evolution of a hero", which, according to H., results from the strengthening of young men's ability in persuasive speech. The two cases are Achilles in the *Iliad* and Telemachus in the *Odyssey*. In the second part of the book, the positions of children, women, slaves and barbarians are discussed in reference to their degrees of incompetence in articulate and authoritative speech. The third part contains two chapters: first, H. connects the well-known decrease in animal imagery throughout the trilogy of the *Oresteia* with the increasing emphasis on the power of human *logos*, and secondly, there is a fresh reading of Plato's dialogues, especially the *Republic*, to show how Socrates' dialectic-