

deceased person as a form of consolation for us. When DLM sees Aristotelian tragic pleasure as the result of a complicated mental process of realizing and recognizing tragic pity and fear, the question arises how tragic pleasure is connected with *catharsis*. She does not deal with this problem in her Appendix, which essentially is a survey of the most notable views pertaining to *catharsis*.

If the first part of the book brings out quite familiar thematizations with new suggestions, Part II is an analysis of the occurrences of the descriptions of pity and fear in some tragedies, whose selection is based on the "diversity of styles" (p. 142). In addition to the above-mentioned tragedies, DLM briefly handles Sophocles' *Oedipus in Colonus* and *Philoctetes* and Euripides' *Medea* and *Helen*. Her main observation is that tragic characters not only reveal their sufferings for all to see or realize, but also direct others by their speech and actions to react to their situation. This guiding can, however, have a different effect on the internal audience (the characters of the play) and the external audience (the spectators/readers of the tragedy). The fear, for instance, which Odysseus feels while seeing Ajax's madness, is also the fear that Ajax's misfortune could befall on him, too – the idea of the contamination of misfortune. The spectators of this scene are not in imminent danger and this is also the reason why they can feel a more "abstract" kind of fear. Furthermore, DLM shows how both pity and fear have a rich variety of instances in these tragedies. In this way she makes her point clearer: the Aristotelian tragic emotions are certain kinds of complicated and detached emotions.

In all, this book is a commendable contribution to the interpretation of tragic emotions. The emphasis is on the philosophy of the mind and aesthetics instead of the ethico-political point of view, according to which modern scholarship until recently has tended to interpret Aristotelian tragic emotions. The exposition is clear and easily comprehensible. Sometimes, however, the reader wonders if DLM has given enough thought to her target audience – the experts or the novices or those in between? She does, for example, point (although only in a footnote) out the obvious fact that *Politics* VIII "has sometimes been held as a model for catharsis in the *Poetics*" (p. 239 n. 6). Regrettably, there is no *index locorum*.

Tua Korhonen

The Cambridge Companion to Greek and Roman Theatre. Edited by MARIANNE McDONALD and J. MICHAEL WALTON. Cambridge University Press, Cambridge 2007. ISBN 978-0-521-54234-0. XVI, 365 pp. GBP 17.99.

The Cambridge Companion series has offered easily digestible, well-written and reliable essays on many research topics in classics since the 1980s. This volume presents a many-sided picture of theatre in Greece and Rome. It contains 16 essays divided in two parts (8 essays per part), each essay being followed by endnotes and suggestions for further reading. The volume begins with an introduction by the editors McDonald and Walton (pp. 1–9). As an opening statement they write that the book is about theatre, not plays and playwrights, and that it is about "the circumstances of presentation rather than the material that was presented". This is a most welcome approach since ancient theatre was about doing and seeing – the texts that we have are only a thin slice of the whole. The volume succeeds in presenting the central themes

of ancient theatre. It gives a general overview of the subject with some chapters diving deeper into thematic details. This is a good companion for teachers and students in classics, history, and theater and dance studies.

Part I, "Text in context", focuses on texts in their historical and social contexts. The first essay is by Mark Griffith, "'Telling the tale': a performing tradition from Homer to pantomime" (pp. 13–35). This contribution provides a historical background for the essays to follow and describes the various literary genres that are closely related with drama. Richard P. Martin's essay "Ancient theatre and performance culture" (pp. 36–54) introduces themes that are central to drama: person/individual, game, play, education, entertainment, religious ritual and the polis. The next essay continues from this, going a bit deeper into one of the themes introduced earlier. Fritz Graf ("Religion and drama", pp. 55–71) surveys some central themes, such as festivals that were the main venue for drama in religious public displays, ritual in general and on stage (i.e., ritual in the play itself), the gods on stage and some theological issues.

John Hesk concentrates on "The socio-political dimension of ancient tragedy" (pp. 72–91). His essay succeeds in showing the important role tragedy played in Athenian (and later, in Roman) society in reflecting the political atmosphere. When commenting on modern adaptations of the Brechtian approach, Hesk rightly reminds us that ancient tragedy did not offer pat solutions to political or social questions, but, rather, "its 'lessons' – if indeed they can be so simplistically described – took the form of open-ended social and ethical problems". David Wiles writes about "Aristotle's *Poetics* and ancient dramatic theory" (pp. 92–107). Aristotle's *Poetics* has a lot to carry, since it is the only theoretically orientated contemporary text on ancient drama. Wiles discusses Aristotle's reception in his own times in Athens, where he was an outsider, as well as the modern interpretations of *Poetics*.

Gonda van Steen handles old comedy in the essay "Politics and Aristophanes: watchword 'Caution!'" (pp. 108–23). Although Aristophanes is the best-known writer of Athenian 5th century comedy, one does well to remember that only a small part of his production is known to us. This also means that one must be cautious when defining Aristophanes' politics, as van Steen rightly notes. In the next essay, "Comedy and society from Menander to Terence" (pp. 124–38), Sander M. Goldberg introduces the genre of New Comedy with its most famous writers. The first image in the whole book is discussed in this essay, as if underlining the focus of Part I, the text. However, texts and images tend to work well together especially in discussions of action. It is another thing to discuss dramatic texts from a philological point of view.

Hugh Denard closes Part I with "Lost theatre and performance traditions in Greece and Italy" (pp. 139–60). The author continues from the introductory chapter by reminding the reader that there were numerous other theatrical activities in antiquity besides tragedy and comedy even though the latter two tend to overshadow other genres in modern scholarship. Of interest is Figure 2, showing perhaps "dance-drama" in a rarely discussed fresco from Pompei. The essay, along with Part I, ends with a chapter on "the death of theatre", for which the Christian church may be credited.

Part II, "The nature of performance", explores elements other than text, "the plot", that constituted a theatrical performance in antiquity. Richard Green writes on "Art and theatre in the ancient world" (pp. 163–83). The title is slightly misleading, "art" referring to images mainly on vases. The content of the essay is, however, a good introduction to the images representing performances related to theatre. Rush Rehm handles "Festivals and audiences

in Athens and Rome" (pp. 184–201), first discussing what a festival was and then moving on to festivals in Athens and Rome. The chapter describes the festivals as a whole, the audience popping up here and there. Richard Beacham examines the concrete locus of drama, "Playing places: the temporary and the permanent" (pp. 202–226). He begins with the two central, almost iconic, structures for ancient theatre, the Theatre of Dionysus in Athens and the great Theatre of Pompey in Rome. In this chapter, the audience occupies a rather central role, the author pondering on how space was used in the theatrical performances in order to create the scene for the audience ("a mental scenscape"), how the audience entered and moved in the theatron, and what they saw in the skênê and orchêstra, etc. Beacham refers to the role of architecture as a visual display of status especially in Rome.

With Yana Zarifi's essay "Chorus and dance in the ancient world" (pp. 227–46) the reader is guided to the essential feature of any drama in the ancient world. This chapter is basically about the Greek contexts of dance; only the last section is about pantomime, which flourished in the Roman Empire. This is a rather typical feature in discussions of "ancient dance", and mostly due to the wealth of material from the Greek side if compared to the Roman sources. Zarifi has aimed at too broad a discussion of dance: she writes on dance in different contexts, the meaning of dance, Plato's ideas about dance, etc. In such a limited space, it would have been better to concentrate on dance in drama and theatre. The author's choice reflects, I think, the notion of dance being somewhat marginal in the modern mind. Perhaps this is one of the reasons for our need, in discussing dance in antiquity, to cover every possible aspect as if otherwise the reader would not get the main point.

The last section of Zarifi's essay handles pantomime dancing where the mask played an important role, and thus it is nicely followed by Gregory McCart's text on "Masks in Greek and Roman theatre" (pp. 247–67). Graham Ley then discusses costume and other props in "A material world: costumes, properties and scenic effects", pp. 268–85). Together these two chapters form a coherent discussion of the appearance of the actors and of the visual experience of the audience. Of special interest is McCart's enlightening essay. He writes from a practical point of view based on concrete experiments of staging ancient drama with masks. He discusses, for example, the actor's movements or use of voice when wearing a mask, the power of silent masks, the use of gestures, the physicality of ancient drama, etc. The text underlines the fact that we should not think of ancient drama only through the text (script) – the power of drama lies not in the words alone but in its entirety.

In the next chapter, J. Michael Walton explores social and cultural settings of the theatre as an organization ("Commodity: asking the wrong questions", pp. 286–302). Here, too, the dramatic text is put aside; instead, the focus is set on very pragmatic issues. Theatre is examined as a commercial enterprise, which balances the discussion of theatre from the religious point of view. Marianne McDonald concludes the volume with "The dramatic legacy of myth: Oedipus in opera, radio, television and film" (pp. 303–26). At the end, there is a useful list of playwrights and plays (pp. 327–30) and an equally useful glossary of Greek and Latin words and terms (pp. 331–40). Even though each chapter has its own short bibliography, there is also a general select bibliography at the end, with both primary and secondary sources (pp. 341–53). The index (pp. 354–65) is detailed enough for this kind of general presentation of one subject.