

Faraone, 'The Ethnic Origins of a Roman-Era *Philtrokatedesmos* (*PGM* IV 296–434)', discusses several variants of a binding recipe that was used in the late Hellenistic and Roman periods to effect erotic subjugation. He convincingly shows how the recipe developed from the Greek *katedesmos* into its later 'syncretistic' forms rather than from Egyptian antecedents as has been previously suggested.

Sarah Iles Johnston, 'Sacrifice in the Greek Magical Papyri', argues that magic practitioners, rather than subversively reversing normal ritual patterns, experimented with extending them. (In this, her perspective bears some resemblance to that of Versnel in his article.) She also points to the initiatory structure of certain magical-ritual acts. One feels, however, that she may perhaps be overstating the 'orthodoxy' of magical sacrifice, and that there is more ambiguity at work here than she is willing to allow.

Lynn R. LiDonnici, 'Beans, Fleawort, and the Blood of a Hamadryas Baboon', discusses the various types of substances prescribed in the recipes of the *PGM*. This is a useful survey, with several interesting observations, though the article seems to lack a main thesis.

Oliver Phillips, 'The Witches' Thessaly', briefly surveys the references to Thessaly as the home of witches, and concludes by attributing the cause of this dubious reputation to the legend of Medea.

Peter T. Struck, 'Speech Acts and the Stakes of Hellenism in Late Antiquity', is a stimulating and many-layered study in the construction of cultural identity, using the examples of Porphyry and Iamblichus to describe alternative strategies for self-definition in a multi-cultural society.

Finally, it should be mentioned that the volume also contains an article, by Ayse Tuzlak, on the heresiological construction of Simon Magus as a 'magician', and two articles dealing with the survival of ancient magical forms in pre-modern and modern Egypt: Marvin Meyer, on the 'Prayer of Mary', and Nicole B. Hansen, on execration magic.

More care should have been given to the editing of this volume. It contains rather too many typographical errors. In one of the articles, the conclusion repeats *verbatim* ten lines that already appeared ten pages previously (cf. pp. 213 and 223). On the other hand, the inclusion of an index of primary sources is most welcome. Although the volume as a whole cannot be said to constitute a decisive advance in our understanding of magic as a phenomenon, or of the theory of ritual, many of its essays are significant contributions to the study of the particular documents or themes they discuss.

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## ANCIENT ACTING

P. EASTERLING, E. HALL (edd.): *Greek and Roman Actors. Aspects of an Ancient Profession*. Pp. xxxi + 510, maps, ill. Cambridge: Cambridge University Press, 2002. Cased, £65/US\$90. ISBN: 0-521-65140-9.

As Easterling and Hall make clear in their preface to this collection, it seeks neither to be a comprehensive reference work on ancient actors nor a continuous narrative, but rather a 'series of complementary essays' on ancient actors and acting. The twenty essays cast their net widely, from Thespis to Byzantium, and from great public

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festivals to varied private performances. They fall into three categories, but with considerable overlap.

The first eight essays center on the actor as artist and master of specialized techniques. Hall's sweeping study of singing actors throughout the Greek tradition (and their influence on the Roman also) produces a salutary alienation effect: musical form profoundly shaped the limits of acting throughout antiquity, the more so as stars emerged at the expense of the drama as a whole. Wilson focuses on the aulos-player as performer in his/her own right, at first hired by the poet but in time the production manager for the whole enterprise and often accorded virtuoso status as well. Valakas's essay on the actor's body, among the most abstract in this volume (and likely to be quite hard going for students), challenges the 'logocentricity' of the neoclassical view of acting with telling examples from Greek tragic performance. Green's richly illustrated contribution builds on his important earlier work on evolving audience perception of tragic and comic acting style to argue for significant shifts in the late fifth and fourth centuries. Csapo uses the traditions about Kallipides to argue convincingly for a new understanding of 'realistic' acting in the late fifth century (curiously just when, as Green shows, tragic costume differentiated itself more sharply from everyday reality). Sifakis's analysis of Aristotle says more about the philosopher's use of acting in his own arguments than the historical reality, but still reveals 'vestigial traces of the actor's art' in the Hellenistic period. Handley offers a beautifully nuanced study of Menandrian speech in performance, where the venues include not just the traditional festivals but new styles of performance in symposia and the Roman tradition. Hunter argues for 'two cultures' in the Hellenistic Diaspora generating divergent performance traditions to serve their respective needs.

The second section takes a sociological turn and offers the most new archaeological evidence (though note also Green's discussion in the previous section of a remarkable new south Italian vase showing a male slave disguised as a young woman). Lightfoot shows how the guilds of *technitai* functioned as virtual cities (perhaps the real embodiment of Aristophanes' city in the air?). Brown sees influences of the *technitai* model in Rome, but strongly inflected by the actor-managers and the possibility of slave performers. Jory's analysis of masks in the sculptural program of the Sebasteion in Aphrodisias takes us into the much more shadowy yet persisting world of mime performers. Rouché resurrects from the site and old excavation notebooks remarkable pictographic evidence for late antique performers at Ephesus. Webb traces evidence for female performers, mostly in mime, for several centuries down to the Christian domination. Puchner surveys the whole of Byzantine history, but finds evidence for actual performers only in the earliest period, despite nineteenth-century hopes for continuous traditions.

The last section treats loosely the actor as metaphor, though one or two essays might have fitted better elsewhere. Easterling meditates on the actor's iconic status and symbolic function in antiquity, in contexts ranging from dreams to diplomacy. Falkner makes a strong case for most surviving scholia on performance deriving from Hellenistic (rather than the original classical) performance, and argues intriguingly for structural parallels in the rôles of actors and scholars as interpreters of inherited texts. Fantham explores the dynamic tensions between acting and oratory in the Roman social context. Edwards argues provocatively that the Romans, influenced especially by Stoicism, found 'acting good to think with', especially under the emperors, as she reads several famous historical death scenes. Lada-Richards returns us to the Greek performer, especially as staged in Aristophanes, finding a comic subjectivity that differs from the tragic, so that the tragic actor becomes 'the successor of the Muse-inspired

bard'. Hall closes the volume with the afterlife of the ancient actor, appearing in both tragic and comic guise from the Jacobean to the Victorian stage.

No essay here disappoints, but the volume as a whole seems truer to its subtitle of 'Aspects' than the ambitions of the main title. While the editors quite rightly note the value of examining certain key anecdotes and figures from multiple perspectives (we do hear a lot about Polos and that urn), one yearns for a little more flesh on some of the other 3000 recorded *technitai*. Hall pays deserved tribute to Mary Renault's reimagination of the life of a Hellenistic actor in *The Mask of Apollo*. I thus find myself wishing that narrative history and the judicious use of imaginative reconstruction were more fashionable these days, especially given this topic.

The collection is nonetheless welcome and likely to stimulate more discussion. Each essay closes with a brief discussion of suggestions for further reading, which will be welcome for students and more experienced scholars alike. An ample glossary assembles nearly all the technical terms for the benefit of non-specialist readers (though I do miss one essayist's 'choreut' here). Only one feature prompts lament, but that a heartfelt one. While editing and general production standards are superb, in the absence of the usual explicit claim to the contrary, one must assume that the already yellowish and flimsy paper is neither acid-free nor of long-lasting quality. We have been down this unhappy road before, and one hopes this is a temporary aberration: both readers and authors deserve better from Cambridge.

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## HISTORIOGRAPHY

T. E. DUFF: *The Greek and Roman Historians*. Pp. 136, maps. London: Bristol Classical Press, 2003. Paper, £9.99. ISBN: 1-85399-601-7.

Duff's concise but stimulating survey of the principal Greek and Roman historians from Herodotus to Cassius Dio offers a helpful introduction for students of ancient history and classical civilization seeking access to a genre which transcends boundaries between the Greek and Roman worlds and evolves in complex ways over almost a thousand years. Amidst such terrain, the need for a clear and sensible guide becomes particularly vital. The story begins with Homer's *Iliad* (Chapter 1) as a text that set the agenda for later Greek and Roman historians through its focus on warfare and its creation of a moral universe which sees the generic boundaries between epic and historiography become blurred. D. then divides his material: there is a Greek half (Chapter 2, 'Herodotos'; Chapter 3, 'Thucydides'; Chapter 4, 'Fourth-century Historians', including Xenophon, the Oxyrhynchos historian, Theopompos of Chios and Ephoros of Kyme; Chapter 5, 'Hellenistic Historians', including Douris of Samos, Phylarchos and Polybios) and a Roman half (Chapter 6, 'Roman Republican Historians'; Chapter 7, 'Livy'; Chapter 8, 'Imperial Rome'; Chapter 9, 'Historians of Imperial Rome: Tacitus'; Chapter 10, 'Historians of Imperial Rome: Other Voices', including Velleius Paterculus and Suetonius; Chapter 11, 'Greek Historians of the Roman Imperial Period', including Plutarch, Arrian, Appian, and Cassius Dio). D. therefore covers much ground, although he does omit Ammianus Marcellinus.

Extracts from the Greek and Latin throughout the volume are given in English

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