was devised and illustrated here in black and white: Orestes kills Clytemnestra on stage, but hidden from the spectators by the encircling Chorus.

Phoenissae (1998) is even more boldly handled, the performance beginning with 'three-dimensional' simultaneous staging of Jocasta (Greek text line 1–6), Tiresias (867–85), and the *teichoskopia* (101–92, in part), the latter interrupted by the Messenger with news of the defeat of the Seven (1165–70, 1153–62, 1172–86). All this is to juxtapose emphatically at the start three essential aspects of the tragedy: the mother's agony, the seer's importance, and the defeat of the attackers; then the rest of the play-text follows in shortened form. On pp. 89–103 N. prints her assistant producer's blocking for positions and movements, for choreography, for miming (of the brothers' duel) to accompany the Messenger, and for lighting.

Euripides' Supplices (1999): N.'s own heartfelt exposition of the play's meaning for our own time, and for the agony of women, wives, and mothers, in war, includes the poignant note (p. 106) that the production occurrred during the conflict in Kosovo. Music came from sixteen composers, from Purcell, through Schubert and Mahler, to Michael Nyman (from Peter Greenaway's *The Cook, the Thief, his Wife and her Lover*, accompanying Evadne's entry monody). Colour photographs include Evadne all in scarlet, confronting a subfusc Iphis (and on level stage, it appears).

Eumenides (2000) has a good essay by N. on its power in the theatre, but also its difficulties there; there are directions for movements and music, and a résumé of the choreography; but for once the pictures are disappointing, being only of three of the masks used. *Agamemnon* (2001), *Prometheus* (2002), and *Antigone* (2003) are suggested only by brief selections from the performance-texts, but there are fine colour pictures of a scarlet-clad Clytemnestra netting Agamemnon with filmy scarlet as he sits in a bath-tub (from a second-hand dealer? He wears his clothes!); and from *Prometheus* a striking mask of a one-eyed, one-toothed Phorcys (Greek line 794), but it is not explained how the mask was used—perhaps in mime? Antigone is sampled more generously, and equipped with a wider range of essays by the student directors and actors; again there are accounts, and sketches, of some of the postures and movements, and colour pictures of the chorus entering and dancing.

In all: a richly suggestive testament to a dynamic and hugely successful teacher and producer: N. must be as proud of her pupils as Pisa seems rightly proud of her.

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KOMOS AND COMEDY

B. PÜTZ: *The Symposium and Komos in Aristophanes*. (Drama: Beiträge zum antiken Drama und seiner Rezeption 22.) Pp. x + 306, ills. Stuttgart and Weimar: Verlag J. B. Metzler, 2003. Paper, €39.95. ISBN: 3-476-45318-9.

This revised PhD thesis written in St Andrews between 1997 and 2000 is the first monograph on symposium and *komos* in Old Comedy, particularly in Aristophanes. With a methodologically paradigmatic shift from strictly textual–philological approaches to anthropological and cultural studies in Greek philology, especially in the exegesis of Greek drama, subjects such as drinking, food, revel, wine, sacrifice, and ritual in general in Old Comedy have recently seen a tremendous interest.

Pütz, German by origin but publishing in English, 'looks' at the material 'from two

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angles', providing (a) the analysis of how 'these forms of celebration . . . help shape a play's plot or . . . depict characters' and (b) the discussion of the 'information . . . on some practical sympotic matters' (p. 1).

The detailed study succeeds much more in the second than in the first goal. Aristophanes and the comic fragments are combed through and a lot of material is piled up. What cannot be integrated in the two main subdivisions ('Symposium' and 'Komos') is added in massive and well-informed appendices ('Wine', 'Cottabus', 'Riddles', 'Perfumes'). P.'s inquiry is a rather decent and diligent thesis concentrated on the realia, but due to her lack of expertise and acumen in textual interpretation it is not really the desired monograph on the subject. Any literary theory, reflection on methodological matters or new terminology is strictly avoided. She is not familiar with the most stimulating results of the latest research in drama and performance. Even where she tries to tackle the Aristophanic texts she does not succeed in giving new and intelligent readings.

The book, written in a simple and matter-of-fact style, has a clear-cut structure: a short and good introduction (pp. 1–8) is followed by the first big chapter 'The symposium in Aristophanes' (pp. 9–144). Its tripartite subdivision (a) 'Feasting in Peace' (*Ach*., *Peace*, *Lys*.), (b) 'Feasting in Changed Circumstances' (*Birds*, *Eccl*., *Plut*., *Frogs*), and (c) 'Feasting and Age' (*Clouds*, *Wasps*, *Knights*) is practicable but not necessarily self-evident. To some extent this results from the over-emphasis on the light-hearted and festive aspects of these social institutions. Her main assumption that the embedding of such scenes 'help[s] to create the atmosphere of exuberance which is characteristic of Old Comedy' (p. 6, cf. p. 8) is hardly original. In the so-called peace-plays she stresses the communal and celebratory feature which would symbolically deepen the new status reached by the comic hero. In scenes where feasting scenes are disturbed they would express the threat of disorder and war. *Thesm*. are not considered even though the subject plays a significant rôle also there. Happiness and exuberance, the peaceful relation between characters and states and the enactment of victory by a character or group of persons would be expressed by this theme. Gloomy or ironic sides, as in *Ach*., are considerably played down.

The much shorter second chapter, 'The Komos in Aristophanes' (pp. 156–89), is even more disappointing. The bright aspect is again too much emphasized. The komastic scenes just seem to stand for 'a pleasurable life' (p. 190). Even though aeschrology, violence, mockery, hybris and aggressiveness are hinted at, P. focuses again on 'exuberant happiness, feelings of community, and victoriousness' (p. 197). Both chapters and the subchapters are summarized in concise conclusions (pp. 145–55, 189–91), followed by a conclusion of the entire book (pp. 192–97) and the aforementioned, too detailed appendices (pp. 198–278!), a bibliography, illustrations, and an index of comic fragments.

The etymological link of 'komos' with 'comedy' has always been known. P.'s contribution to the question of its origins is meagre. It is questionable whether it suffices to say for *komos* and symposium 'that their cheerful atmosphere fits that of comedy' (p. 196) without really analysing what the humour and laughter are all about and providing a 'grammar' of the comic genre. Much more has already been done with Philocleon's final *komos* in *Wasps*. On the socio-historical level P. points out that both phenomena appear in aristocratic and non-aristocratic versions. Therefore symposia were not restricted to aristocratic circles, but also low-class people of the broader audience had an idea of them, as the characters of lower status in the plays, otherwise the spectators would not have understood the jokes or allusions being made.

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A basic drawback is that in P.'s view symposium and komos partly overlap. Therefore the separate treatment of either side seems inappropriate. I think it is hardly possible to deal with these blurring aspects without also touching the interrelated subjects of sacrifice and Dionysiac festival. What I miss most in such a bright and merry perspective is a generic framing of symposium and komos in the typical world-upside-down and a connection with the characteristic themes such as utopia, Golden Age, as well as the ritual occasion where both *komos* and symposium play an equally decisive rôle. Especially the victorious *komos* at the end often alludes to the aspired victory of the comic poet and directly transcends the inner system of fiction towards the outer frame of the ritual performance. There is a complete ignorance of new approaches of the performative dimension of Aristophanes with his specific oscillating between inner and outer linguistic instance. The cultic and religious aspect of Dionysus is hardly ever mentioned. P. is not aware of possible ritual plot-patterns integrating the *komos*, as P. Sfyroeras, *The Feast of Poetry: Sacrifice, Foundation, and Performance in Aristophanic Comedy* (Diss. Princeton, 1992; Ann Arbor, 1993) tried to do in the wake of Francis Cornford.

She stresses the point that 'the komos has not received very much attention in recent years' (p. 6). Therefore it is a severe flaw not to mention the best modern treatment by P. Ghiron-Bistagne, *Recherches sur les acteurs dans la Grèce antique* (Paris, 1976), esp. pp. 207–97. She is not up to date with the research on the *status quaestionis*; other very basic titles are neglected, e.g. S. Peirce, 'Death, Revelry, and *Thysia*', *Class. Antiquity* 12 (1993), 219–66 (confirming the cheerful view). She even does not know the most fundamental study on the symposium and food by P. Schmitt Pantel, *La cité au banquet. Histoire des repas publics dans les cités grecques* (Rome, 1992), esp. pp. 222–31 ('La cité nourricière selon Aristophane'). Last but not least, she ignores my book *Der Chor in der Alten Komödie. Ritual und Performativität* (Munich, 2001) (published in fall 2000!) whose second chapter deals entirely with the *komos* and provides a new cultural and performative approach on the issue.

P. has assembled a lot of material, but we might have easier access to it through lexica. For the reader interested in literary and cultural interpretations of the sophisticated author Aristophanes deeply grounded in the genre of Old Comedy this contribution is disappointing. *Quid novi*? The all-encompassing and stimulating book on the intriguing subject has still to be written.

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SOCRATES AND THE SOCRATICS

G. Romeyer Dherbey, J.-B. Gourinat (edd.): *Socrate et les Socratiques*. Pp. xi + 531. Paris: Librairie Philosophique J. Vrin, 2001. Paper, FFr 320. ISBN: 2-7116-1457-3.

The book under review is a set of twenty-one essays on the historical Socrates, the minor Socratics, and modern receptions of Socrates, assembled from discussions and seminar presentations at the C.N.R.S. between 1992 and 1994. The series was surely inspired by the publication in 1990 of the second edition of Gabriele Giannantoni's *Socratis et Socraticorum Reliquiae* (*SSR*), and the volume presents itself as an accompaniment, a prelude, or a postlude to this collection. Giannantoni himself

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