and identifies its place in the history of the western empire as Rome's reign drew to an end.

University of Warwick SIMON SWAIN

CLASSICAL FOLKTALES

W. HANSEN: *Ariadne's Thread. A Guide to International Tales Found in Classical Literature*. Pp. xv + 548. Ithaca and London: Cornell University Press, 2002. Cased, £29.50. ISBN: 0-8014-3670-2.

Folklore, as Gregory Nagy notes in the preface to this superb addition to the 'Myth and Poetics' series, often seems antithetic to the 'classic', an authorless, multiform, repetitious mass miles beneath singular works of personal craft and genius. Hansen elegantly transcends the antiquated opposition by showing precisely how hundreds of the best-known (and many obscure) Greek and Latin stories are woven from the sturdy threads of migratory international tales. One of the few full-fledged folklorists who is also a working classicist, H. is equipped to range magisterially over the entire spectrum of traditional narratives, from the Jatakas to old American jokebooks, discovering illuminating parallels, curious doublets, and striking differences, all of tremendous value for delineating the exact artistic shape of the ancient congeners. The effect on our reading of many classical texts is like donning 3-D glasses: depths not suspected suddenly loom forth. This is an exciting, precious collection for anyone dealing with verbal art of the classical past.

The book is organized through a judicious application of the categories of Antti Aarne and Stith Thompson, *The Types of the Folktale* (AT). Rather than pin a classical specimen to every lemma in that venerable compendium, H. lets the ancient material steer us through the labyrinth of more recently attested tales. Each of the ninety-seven short chapters connects a tale-type to one or more ancient instantiations, from 'Apprentice and Ghost' (AT 325*—a version appears in Lucian's *Lover of Lies*) to 'Youth Who Bathed Himself in Blood' (AT 650C—the international type underlying Achilles' heel and Ajax's vulnerable armpit). In each chapter, the relevant AT type is first summarized; its medieval and modern appearances are noted; and the ancient stories are briefly narrated, then analyzed in terms of their adherence to the type, or—as often in the classical material—admixture of several types. Some bulk larger: the 'Girl as Helper' (AT 313C) unites Medea, Ariadne, and (a surprise) Heracles' cleaning of the Augean stables. 'Potiphar's Wife' (which Thompson treated as a 'motif') leads to Hippolytus, but also nineteen other tales of illicitly desired young males, mined from Pseudo-Plutarch *On Rivers*, Hieronymos *On the Tragic Poets*, Apollodorus, Apuleius, Decimus Laberius, and the like. Other types, such as 'Local Moon' (AT 1334—a moron thinks each town has its own moon) crop up allusively but unmistakably (in this case, in Plutarch *On Exile* and the late antique jokebook *Philogelos*).

To the possible charge of conservatism—deep play, material culture, and group identity being fashionable in folklore nowadays—one might respond that ancient texts bar much beside taxonomy. The truth is H. is fully *au courant*. He speaks to feminist interpretation of the Cupid and Psyche tale, analyzes the sociology of mariners' tales, and is aware at every turn of variation in genre, region, and performance. Moreover, from his perspective at the epicenter of American folkloristics (Indiana), he writes lucidly and generously about the history of the discipline, not just in the rich

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introduction, which is one of the best summaries of the field one could want, but throughout the meticulous analyses.

Of the many rewards in H.'s masterpiece, coverage and accessibility deserve special mention. Not just poets and mythographers, but historians, philosophers, travel writers, orators, grammarians, and novelists too are scoured for stories, yielding a treasury of tales. Twelve dense index columns of ancient sources join the forty-two-page bibliography, the general index, and the 'Index of Tale Types' in the backmatter. Far from merely a reference book, the volume mirrors the multiformity of its subject, making a fine text for advanced myth classes, a resource for scholars in comparative studies, and a delightful bedside reader.

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ANGER IN ANTIQUITY

W. V. HARRIS: *Restraining Rage: The Ideology of Anger Control in Classical Antiquity*. Pp. xii + 468. Cambridge, MA: Harvard University Press, 2001. Cased, $49.95. ISBN: 0-674-00618-6.

Scholars of the past do not have the benefit of the novelist's omniscience; we cannot probe the feelings of the characters we study. Yet, Harris argues in this important book, our understanding of classical culture and its complex motivations stands to lose, humanistically and intellectually, if we ignore the ancients' representations and theories of emotion—especially the fiery one that seems to have concerned them most, anger. Such is the ubiquity of anger as a theme in ancient writing that H. is able to examine a remarkable range of texts and topics, and he does so with sensitivity and great learning. His book is at once bold and prudent: bold in its successful effort to fit its vast and varied material into a coherent historical story, and prudent in its portrayal of social and political evolution in Athens and Rome.

Is it possible to define anger? In *The Body in Pain* (New York, 1985), Elaine Scarry notes the poverty of language in regard to analyzing subjective phenomena that straddle rational judgement and irrational sensation. Aristotle acknowledges that the challenge of defining anger lies both in its range of intensities, from irritation to fury, and in its special relation to reason: the type of anger he calls *thumos*, for instance, 'seems to listen to reason (*logos*) to some degree, but it hears wrong' (*Nic. Eth*. 7.6.1). H.'s survey of poetry, oratory, medicine, and philosophy from Homer to the early Christian fathers takes full account of anger's protean nature. But his book is not a catalogue—far from it. It demonstrates how what initially and intermittently appears as criticism of the effects of uncontrolled rage in Homer and the lyric poets evolves, by the Hellenistic period, into broad advocacy of the habit of restraining and even eradicating anger. This leads, in the Roman imperial period, to the full-fledged philosophical articulation of the self-governing, anger-free ideal citizen—a widespread and apparently attractive model.

The call for anger control in antiquity represents a contrast to the modern psychological approach, pop and otherwise, which treats anger as a positive pressure that demands and deserves release (more on this below). What the heart of the book seeks to explain are the political and social conditions that kindle the ancients' misgivings about anger, which H. considers virtually without parallel, though he stops short of pressing this unprovable claim. His convincing and extremely well-illustrated (if rather unsurprising) answer is that the interest in restraining personal anger for the

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