
This is very much a Festschrift, but it is not a routine example of the genre. None of the contributors wrote a dissertation. Edith Hall foregrounds representations of personified fates, and only one was ever student at all. They see her friends, and the book celebrates the unique place of Froma in the centre ('the tragic of the title seems to attempt to broaden the book's territory just enough to include the outlying papers'), but of Greek literature and of its relation to Greek visual culture. Very little here seems pulled out of the traditional bottom drawer, and this is not a volume to which the contributors have been generous with their second-best. It is evident that an unusually distinguished group of scholars mostly really tried to help make the volume hold together, and to present really good work. The book covers a considerable range, beginning with Laura Slatkin on Homeric visualization as a prelude to tragedy, and ending with Helene Foley on the chorus in twentieth-century tragic productions. Most of the papers are directly related to visualization within tragedy, to the relationship between tragedy and painting, or visualization in tragic receptions; and the theme manages to remain without too much strain for some topics that might seem hard to accommodate. For Elinor's essay, for example, looks at the espressives of pictures with tragic subjects in Philoctetes' Imagines.

The study of social networks has shown how a few individuals have far more connections than others, and serve as the nodes through which information passes from one sector to another. Froma Zolotin has both been an important generator of ideas and approaches that have shaped a whole generation of Hellenists (and indeed other classicists) and also a central node in a scholarly/social network, important in transmitting these ideas back and forth across the Atlantic. She has helped preciple over the arrival of structuralism, its transmutations into post-structuralism, the arrival of gender as a significant and tricky subject, and the development of a Hellenistic branch of new historicism. In the poem 'Masks', the last stanza in the collection is a desire to see the audience from, as masks can do in modern indoor theatres, the proscenium facilitate their close involvement. W. restores to Greek tragedy the religious dimension, which in this view was excessively de-emphasized in the collection Nekyia: What to do with Dionysios? (eds Winkler and Zolotin, Princeton UP), and in particular by Simon Goldhill's influential essay, 'The Great Dionysiacs and Sociality', which, as its title suggests, placed tragic performance primarily in the context of those parts of the ceremonies which stressed the civic ideology and cultural self-assertion of Athens as a polis.

W. compellingly argues by contrast that the central function of the theatre performances at the festival was religious; the inclusion of the images of the god and the chorus in the ritual/theatre division is a modern imposition. The festival precipice was a sacred space for theoi, and for an interaction between audience and god. And each tragedy was not merely an enactment, but a new re-enactment of events that once happened. So the actor both was and represented a deity. A ritual, of course, was present at the festival when Sophocles' tragedy was performed, mediated through the power of Sophocles' verse and by his inspired principal seer.

This insistence on the reality to the Athenian audience of polytheism and hero-cult is an invisible counterbalance to more secularized renderings of Greek tragedy. The book requires us to recognize that through-out the festival, especially in the performance of drama, there was 'a genuine contact with the . . . divinities' (177, quoting Verse). W. organizes his argument into three parts. The first two substantive chapters discuss the evidence, and the art of the ancient mask-maker. Then three chapters discuss the use of the mask in the twentieth century; this section provides both an excellent survey of modern approaches to mask in general (particularly good on Copeau), and also a specific case study of Peter Hall's National Theatre production of the Oresteia. Here W. is rightly critical of Hall's division between stage mask and chorus, and his insistence on having the chorus face forward into the audience for much of the action (in contrast, for example, to the work of Michael Chaussé); the result was that the audience was distanced from the action despite Hall's declared aim of revealing it.

The book then returns to the ancient mask; armed with the results of his excursus into modern uses of the mask, W. is now able to go far more deeply into the opening chapters into the role and function of the mask in classical Greek tragedy. The four chapters, 'Masks and polytheism', 'The mask of Dionysus', 'Sacred viewing' and 'Mask and self', place the mask firmly in the context of Greek polytheism, and establish the mask's role as a sacred object, an aspect of the worship of Dionysos' (202). The book returns to the ancient mask; armed with the results of his excursus into modern uses of the mask, W. is now able to go far more deeply into the opening chapters into the role and function of the mask in classical Greek tragedy. The four chapters, 'Masks and polytheism', 'The mask of Dionysus', 'Sacred viewing' and 'Mask and self', place the mask firmly in the context of Greek polytheism, and establish the mask's role as a sacred object, an aspect of the worship of Dionysos' (202).