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Classical Mythology: Images and Insights: Fifth Edition. By STEPHEN L. HARRIS and GLORIA PLATZNER, eds. New York: McGraw-Hill Higher Education, 2008. Pp. xx + 1132. Paper, \$85.94. ISBN: 978-0-07-353567-8.

Undergraduate instructors and senior high school teachers searching for a compact anthology of Greek literature that offers resources for studying classical myth need look no further. Although this paperback may seem expensive, it is more economical than purchasing multiple books. Harris and Platzner offer a comprehensive overview of both theory of myth and literary selections. The fifth edition of the text includes some new features, including a revision of the discussion of the "divine woman in myth," significant additions to the *Aeneid* text (including passages on Aeneas' shield and the Pallas-Turnus duel), revised material on contemporary uses of myth, and updated bibliographies.

Greek literature is represented by Hesiod's *Theogony* and excerpts from the *Works and Days*; the Homeric Hymns to Demeter, Hermes, Pythian Apollo and Dionysus; excerpts from the *Iliad* and the *Odyssey*; Aeschylus' *Oresteia*; Sophocles' *Oedipus Rex* and *Antigone*; and Euripides' *Medea* and *Bacchae*. Excerpts from Vergil's *Aeneid* and Ovid's *Metamorphoses* show the Roman perspective. Throughout, the translations are readable and free from modern anachronisms. Where the authors do not provide the originals (in translation), they offer summaries and interpretive essays. There are also helpful, though selective, guides to pronunciation of names.

The interpretive comments reflect contemporary scholarship without becoming too theoretical or trendy. The authors show a balanced skepticism—a difference from earlier versions of the book—towards the figure of the "Great Goddess," stating that "it is useful to consider her attributes as a conceptual model, if not as a literal figure" (p. 147). Each reading also contains study questions, which may strike some instructors as too simplistic or uninspiring ("Why does Aeneas fall in love with Dido? Later, why does he leave her? What part do the gods play in both of those events?", p. 975). Yet these questions should not be seen as exhausting the possibilities for discussion, but as opening up a few of many possible topics.

Any anthology, no matter how comprehensive, will fail to include some important material, but in this case only a few omissions stand out. Including Euripides' *Iphigenia at Aulis* or *The Trojan Women* would have offered insights into female perspectives on the Trojan War. Ovid's *Metamorphoses* is an indispensable source for authors of

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myth handbooks, but does not conform to the authors' view of how the Romans adapted Greek myth. According to Harris and Platzner, the Romans "historicized the myths, attaching them to real events and individuals in Roman history; they politicized the myths, making them serve the needs of the Roman state; and they reinterpreted the myths to reflect Roman ideas and values" (p. 882). They might have conveyed these points more effectively by anthologizing parts of Livy's first book. One great advantage this book has over other mythology textbooks, however, is that it pays extensive attention to post-classical adaptations of myths through art and poetry. The authors include only a small sample of this enormous body of material and list a few other works in the bibliography. But these small glimpses are enough to demonstrate to students that the classical myths still exercise an influence over creative minds. The last poem in the book is titled "Cassandra: Iraq."

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