new thing signify the beginning of a new (Christian) world. Scerrat Tonsson makes a convincing case for Skatarr having been performed as a carnival play, even though there is no direct evidence of such performances. Minna Skatteboe Jensen demonstrates that the two differing versions of the Prometheus myth in Hesiod's works are probably derived from variations in oral tradition. Harris takes Leontides' concept of "double scene" as the basis for his own version, and extends it to the macrocosm of vanishing culture meaning and the often repeated motif of the loss of non-existence of a son etc. in Rome.

The concern is clear evidence of the strong and lasting impact which the mythology has had on an entire generation of scholars.

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