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SUBJECT REVIEWS

(⋆ denotes that a book is specially recommended for school libraries; ⋆⋆ that it is suitable for advanced students only; [B] that a bibliography is included.)

Greek Literature

Why are human beings so incorrigibly addicted to telling stories (both true and false), and why do they need special storytellers, such as poets, to satisfy this craving at the deepest level? As promising a place as any to seek answers to these questions is the *Odyssey*, an epic more intensely preoccupied with the act and experience of narrative than any other. One approach to the *Odyssey*'s complexity of interest in stories of many kinds is via the sophisticated methods of analysis practised by narratology. Irene de Jong's [B]*Narratological Commentary on the Odyssey*[1] dissects the work's storytelling techniques with a technical precision that is constantly alert to cumulative and long-range structural effects of action, character, motivic recurrence (including type-scenes), thematic development, and the treatment of temporal relationships (not least, the 'interlaced' stories of Telemachus, Ithaca and Odysseus). Eschewing much of the fine linguistic detail expected in conventional commentaries, and treating the text mostly in terms of blocks of narrative, de Jong provides a meticulous, absorbing examination of the epic's unfolding patterns of narrativity. She is particularly strong on the organization of individual scenes, the temporal plan of the plot (its anticipations, retardations, etc.), and the rhetorical design of speeches, in all cases drawing close attention to similarities and divergences between different episodes of the poem and frequently laying out her analysis in tabular form. This will be an essential companion for all serious students of the *Odyssey*, a richly informative supplement to the standard commentaries. My one qualm relates to the explanatory potential of narratology, which picks up on many traditional critical issues but studies them in a manner heavily influenced by formalist and structuralist modes of thought, a fact discernible in de Jong's excessive battery of technical terms, some of them unnecessarily cumbersome, and a concomitant fondness for putting labels on things. In the end, narratology can clarify *how* stories are constructed and told, but not *why* – nor, ultimately, why they matter. De Jong is aware of this, but her methodology impedes her capacity to control its implications. As a result, one hears more about, for example, 'actorial analepses' (a crucial technique in the *Odyssey*) than about the human significance and uses of memory (a central source of the poem's dramatic and psychological power).

If Irene de Jong is understandably not concerned with the constitution of the Homeric text, Martin West's [B]⋆⋆*Studies in the Text and Transmission of the Iliad*[2] is devoted to this subject at a very high level of

[1] *A Narratological Commentary on the Odyssey*. By Irene J. F. de Jong. Cambridge U.P., 2001. Pp. xix + 627. Paperback £27.95.

[2] *Studies in the Text and Transmission of the Iliad*. By Martin L. West. Saur, Munich, 2001. Pp. 304. Hardback 110 euros.

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expertise. West's volume is an editorial adjunct to his Teubner text of the *Iliad* (in two volumes, 1998–2000), which is likely to be the standard edition for some time to come. Editions of the Homeric epics depend not just, like those of most other authors, on the evidence (ancient and medieval, direct and indirect) for textual transmission and editorial intervention, but also on disputable historical assumptions about the original character and development of the epic tradition itself. West believes, though not everyone does, that an individual oral poet (only later called Homer) himself used writing to create, probably over many years, what became the *Iliad* (named, he supposes, after the poet's origins in the region of Troy), and that it is therefore legitimate to attempt to reconstruct the original text. West here explains how he thinks from this beginning the poem was transmitted (and corrupted, not least by the interpolation of a whole episode, the Doloneia), and how the work of Alexandrian and later scholars impinged on the text. He goes on to supply abundant text-critical information, including an up-to-date list of Homeric papyri and, in the second part of the book, over a hundred pages of notes (which scholars and advanced students will want to consult alongside the commentaries) on individual passages. No Homeric editor will be able to avoid confronting West's cogently reasoned arguments. Although much of this book is inescapably technical, gritty readers will be rewarded not only by West's redoubtable erudition but also, once in a while, by his mischievous taste in wit.

Such is the bulk and continuing flow of scholarship on the Homeric poems that anthologies of secondary literature have an obvious justification. Several already exist, more are in preparation; the latest is a weighty volume of ⋆*Oxford Readings in Homer's Iliad*,[3] which gathers seventeen items (two of them specially translated from German) previously published between 1961 and 1993, just over half of them from the 1980s; some here appear in revised form. The editor, Douglas Cairns, supplies a substantial, copiously referenced introduction that groups the contributions under four headings – Origins and Early Reception; Self, Society and the Gods; Poetics; The Artistry of the *Iliad* – and contextualizes each piece critically within the configuration of modern scholarly positions: this is an outstanding overview in its own right of modern Homeric controversies, and it makes several acute points along the way (e.g. about the mistake of treating the epics as 'raw data' for the history of models of human psychology, 16–17). The selection of contributions is judicious: it is good, for example, to have Ian Morris's treatment of the historical status of the culture depicted in Homer, Richard Rutherford on the *Iliad*'s tragic affinities (with another piece by the same author on the relationship between the *Iliad* and *Odyssey*), Colin Macleod on the 'poetics' of the Homeric poems, Jean-Pierre Vernant on heroic death and immortality, and Oliver Taplin on the shield of Achilles. One gripe: it seems to be a series policy to dispense with an index, but collections of this kind need one even more badly than many monographs.

Jasper Griffin's [B]⋆*Homer*[4] was originally published in 1980 in OUP's 'Past Masters' series; a reprint now appears in Bristol Classical Press's new series, 'Ancients in Action'. Griffin has updated the bibliography, but the book is otherwise unchanged. It still reads well as an urbane, just a touch schematic, sketch of the significance of some of the central 'ideas' dramatized in the Homeric epics (ideas of gods, heroes, suffering, life

[3] *Oxford Readings in Homer's Iliad*. Edited by Douglas L. Cairns. Oxford U.P., 2001. Pp. xii + 503. Hardback £60.

[4] *Homer*. Ancients in Action. By Jasper Griffin. Bristol Classical Press (Duckworth), London, 2001. Pp. 111. Paperback £8.99.

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and death, morality, psychology, and social behaviour), as well as some of the more striking differences between the *Iliad* and *Odyssey* (not least the prominence of female characters in the latter). Griffin's account is enlivened by comparative literary references both to other traditions of epic and to later Western literature influenced by Homeric paradigms. From Homer to Michael Crudden's new translation of [B] *The Homeric Hymns*.[5] The Hymns have been translated into English more often than one might imagine, but in recent times mostly by Americans. Crudden commendably imposes on himself the discipline of using a six-beat, predominantly iambic line, sticking as tightly and consistently as he can to the stylistic traits of the originals: the result is a mostly smooth and accurate rendering, one that allows the longer hymns' narratives to flow attractively, while preserving enough distance from prose rhythm and idiom to prevent a false sense of proximity on the part of the modern reader. In addition to a concise introduction to the hymns' mythico-religious character there are excellent explanatory notes and a full glossary of names. This well executed project should help to make the poems more widely accessible, especially once it is paperbacked (I assume) in the World's Classics series. Among modern finds of previously lost Greek literature an Oxyrynchus papyrus (3965, edited by Peter Parsons in 1992) of fragments of Simonidean elegy – and, in particular, parts of a poem on the battle of Plataea – occupies a position of real note. [B]★★ *The New Simonides*,[6] edited by Deborah Boedeker and David Sider, brings together eighteen essays (several already in print), from an international array of scholars, which address the new material and its implications for a revised understanding of Simonides' work as a whole; the volume also contains (not very well printed) photographs of the new papyrus (and an older one, *P. Oxy*. 2327, which overlaps with it), alongside a text, apparatus criticus and translation of the fragments by David Sider. In the main fragment of the Plataea elegy Simonides addresses Achilles in quasi-hymnal fashion, praises Homer (for his 'truth'), invokes the muses, and embarks on a narrative of the events leading up to the battle; parallels between heroes past and present, and between Homer and Simonides himself, are therefore salient. The fragment is here commented on and appraised from a number of angles – in terms of its performance setting, its generic character, its implications for heroization of war dead, and its impact on later authors, including Herodotus, Pindar, Theocritus and Horace. (Several discussions are also devoted to other fragments from the new papyrus; their relationship to the Plataea elegy is unclear and contentious.) The book sets out a wealth of questions and suggestions, the latter often speculative; it will take a good while for all the ideas canvassed here to be sifted (a better general index would have helped) and assimilated into a clearer sense both of Simonides' work and of late archaic elegy in general. But the collection is an impressive display of the energy with which classical scholarship goes about absorbing new textual finds. Publications on tragedy in the present batch are dominated by Sophocles. Charles Segal's monograph [B] *Oedipus Tyrannus*[7] is a second, expanded edition of a work originally published in 1993; sadly it appeared not long before the author's untimely death at the start of this year. Written

[5] *The Homeric Hymns*. Translated with introduction and notes by Michael Crudden. Oxford U.P., 2001. Pp. xxviii + 159. Hardback £35.

[6] *The New Simonides*. Contexts of Praise and Desire. Edited by Deborah Boedeker and David Sider. Oxford U.P., 2001. Pp. xii + 312. Hardback £48.

[7] *Oedipus Tyrannus*. Tragic Heroism and the Limits of Knowledge. By Charles Segal. Oxford U.P., 2001. Pp. xii + 196, with 5 figures. Paperback £14.95.

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specifically for a general readership, the book includes a chronology and provides outline sketches of fifth-century Athenian culture, dramatic festivals, the nature of tragic myth, and the like; it undertakes, in its central portions, a scene-by-scene analysis of the play; and it completes its approach by surveying both some of the work's influences (from Seneca to Stravinsky, Cocteau and beyond) and the vast diversity of interpretations the play has produced. Segal writes with a light, lively touch (if, just occasionally, a little carelessly) and a widely garnered stock of knowledge. While the views he explores inevitably traverse much familiar ground, he has interesting things to say about many aspects of the work, including its special treatment of ('biographical') time and space, its ironic uncovering of 'a life story that cannot break free of its past' (62), and its final exhibition of an Oedipus who has become 'a hero of inner vision' (120). It would be hard to think of a more wide-ranging, stimulating introduction to the play for students. Sophocles' *Electra* is the subject of both a new commentary and a monograph. The virtues of Jenny March's edition of [B]⋆*Electra*[8] for Aris & Phillips' Sophocles series are clarity and unpretentiousness. Her commentary is less full and searching than Garvie's *Ajax*, but more accessible to the Greekless; her translation is admirably lucid; and she leaves no doubt about her reading of the play as a dramatization of righteous, triumphant revenge and the release from suffering that it brings. March takes the Sophoclean version to be something of a restoration of the original morality of the story of Clytemnestra's adultery, on which she has written more fully elsewhere (while her introduction here contains a convenient summary of the myth's traditions in both literature and visual art). This edition provides ideal support for first-time readers of the play, but more advanced students may wonder whether March's unequivocally 'positive' approach to the play can do full justice to its darker implications, as regards both Electra's own psychological traumas and the work's abruptness of ending. For example, March thinks that references by Electra and the Chorus to the Furies as avenging spirits 'need have no reference beyond their obvious one' (147), i.e. beyond what these characters themselves *intend* by them; but that is a peculiarly reductive way of limiting the resonance of such potent motifs. Similarly, March takes the closing scene's ostensible finality as just that – conclusive. But the ending's suppression of explicit disquiet over matricide carries its own implicit charge and can be read as intrinsically challenging to the mythologically reflective spectator. A somewhat more complex reading than March's emerges from Leona Macleod's [B]*Dolos and Dike in Sophokles' Elektra*,[9] a book which suggests that both 'optimistic' and 'pessimistic' readings of the play depend on (important but) one-sided truths. Macleod reexamines *Electra* through scene-by-scene discussion, contending that the work can best be interpreted as exploring a series of problematic relationships: between guile (*dolos*, used by Orestes and Electra just as much as by Clytemnestra and Aegisthus) and justice; between shame(fulness), felt by Electra over certain aspects of her situation, and justice; and between the ethical demands of the *oikos* (with irreconcilable pressures from the paternal and maternal sides) and the polis. In the end, Macleod maintains, it is the second in each of these pairs that prevails, bringing about a situation in which Electra's

[8] *Sophocles: Electra*. Edited with introduction, translation and commentary by Jenny March. Aris & Phillips, Warminster, 2001. Pp. iv + 236. Paperback £16.50.

[9] *Dolos and Dike in Sophokles' Elektra*. By Leona Macleod. Brill, Leiden, 2001. Pp. ix + 207. Hardback.

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and Apollo's wills converge. Macleod recognizes various layers of moral ambivalence in the play but ultimately comes down on the side of a modified 'affirmative' reading. Her book successfully foregrounds certain fundamental reasons for critical divergences over Sophocles' rehandling of the myth, as well as showing that extreme readings (of either the optimistic or pessimistic variety) miss things that matter, though Macleod's own view of the end of the play (esp. 178) is vulnerable to objections of the kind already indicated in March's case above. Do we need any more translations, some might ask, of a poet as familiar as Sophocles? Of course we do, not only because many translations rapidly date, but also because every new translation represents a fresh opportunity to revivify and reinterpret its original. No need, therefore, to do anything other than be pleased to see a version of B★*Antigone*[10] from Paul Woodruff, a seasoned translator of both Greek drama and Greek philosophy (and *Antigone*, as Woodruff himself observes, is a play peculiarly interesting to philosophers). The 'free verse' translation (with a marked iambic leaning in dialogue) is crisp and lean throughout; it strips down Sophocles' style to a spare directness, keeping key images but otherwise minimizing poetic idiom: Woodruff makes Creon, for example, refer to the idea of Haemon 'shack[ing] up' with Antigone, where Sophocles uses a compound noun of strongly poetic colour. The result is a pithy, powerful version that one could certainly imagine lending itself well to performance. Woodruff's shrewd introduction, partly under the influence of Mark Griffith's splendid edition (see *G&R* 47 [2000], 104), insists that the play's issues and characters are too complex (and dynamically shifting in relation to one another) to allow us to project a monolithic response back on to the original audience. The history of interpretation of *Antigone* has been blighted by the impulse to decide who is, in some unconditional way, right/wrong: the play is *about* an intractable conflict, but that does not make it a simple invitation to an audience to side with Antigone or Creon. Woodruff's translation, introduction and notes can only help to promote a more perceptive reading of the play. The only non-Sophoclean work on tragedy here is another Aris and Phillips commentary, William Allan's B★*The Children of Heracles*,[11] the thirteenth individual play to appear in the Euripides series that Christopher Collard, as General Editor, has so effectively overseen. Allan here exhibits all the qualities I previously praised in his monograph on *Andromache* (see *G&R* 48 [2001], 94), not least a carefully argued sensitivity to ways in which supposed disjointedness – a typical complaint about *Heraclidae* – can be reconstrued as a deliberately expressive and provocative manipulation of dramatic situation and focus. A very full introduction deals centrally with the myth and Euripides' treatment of it, as well as the contemporary historical resonance for a fifth-century audience of themes of supplication, law, war, and revenge; the translation is accurate; and the commentary manages to cover many kinds of material adeptly. My only complaint about this volume is the ungenerous font size of the commentary – all right for the young, I suppose, but hard on those of us who still read Euripides in middle age. Aris & Phillips continue to bulk large, even as we pass from tragedy to comedy. Alan Sommerstein's edition of Aristophanes, started in 1980, reaches its final goal (though a separate index

[10] *Sophocles, Antigone*. Translated, with introduction and notes, by Paul Woodruff. Hackett, Indianapolis, 2001. Pp. xxxi + 69. Paperback £4.45.

[11] *Euripides: the Children of Heracles*. With an introduction, translation and commentary by William Allan. Aris & Phillips, Warminster, 2001. Pp. xii + 236. Paperback £16.50.

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volume is to follow) with B★*Wealth*,[12] a volume whose value is augmented by the inclusion of a hundred pages of addenda (including references to recent secondary literature in several languages) for all the preceding commentaries. Sommerstein's editions have grown in scale and confidence as the series has progressed; their cumulative importance, as the best complete set of commentaries on Aristophanes in any language, cannot now be doubted. This volume contains a reliable text (which takes account of a recently published papyrus), a mostly helpful translation, detailed introduction (particularly meaty on the cult of Asclepius and the relationship of the play to a lost Aristophanic comedy of the same title), and a commentary replete with literary and historical information. Given the paucity of good modern scholarship on *Wealth*, this may prove to be the most valuable member of the entire set. A new translation of B*Menander*[13] by Maurice Balme gives us what survives of eighteen named plays, as well as a selection of other fragments, all of this rendered into trim, fluent blank verse for the trimeters, and allegedly (and much less successfully) trochaics for Menander's tetrameters. Names and a few other details are lightly annotated; Peter Brown supplies an accessible general introduction to the context and character of the plays. For those who want a translation to use alongside the Greek, Arnott's three-volume Loeb remains essential (see *G&R* 48 [2001], 231–2), but Balme's version is a suitable alternative for other purposes, especially as it services the reader's convenience by filling smaller textual gaps with conjectural supplements (printed in italics). This is another volume that school libraries, among others, will want to purchase when it appears, as it ought soon to do, in the World's Classics series. There are two Hellenistic items to register, though only one is new, since Walter Headlam's edition of the mimes and fragments of B★★*Herodas*[14] is a reprint of the original, posthumous publication of 1922, which was put together, after Headlam had died prematurely in 1908, by A. D. Knox (now perhaps better known for his career as a cryptographer – he appears as a character working at Bletchley Park in the film *Enigma*!). The main papyrus text of Herodas' poems was only published in 1891. Headlam then worked on his edition intensively for many years, and though his text and translation have dated his commentary has remained a valuable resource. For scholars and advanced students who do not already possess it (there was an earlier reprint in 1966), this is a chance to acquire what is not only still the fullest commentary in any language on Herodas but also one of the most learned of its era on any ancient author: a work crammed with profusely documented treatment of both linguistic and historical points. If Herodas, with the stylized vulgarity of his lowlife sketches, is still a relatively understudied author, one can no longer say that of the self-consciously highbrow author of the *Argonautica*. B★★*A Companion to Apollonius Rhodius*,[15] edited by Theodore Papanghelis and Antonios Rengakos, brings together a suitably heavyweight team of fourteen scholars, from more than half a dozen countries, to map out the terrain of major preoccupations in the current study of the poem. The range runs from text-

[12] *Wealth*. The Comedies of Aristophanes vol. 11. Edited with translation and commentary by Alan H. Sommerstein. Aris & Phillips, Warminster, 2001. Pp. xiv + 321. Paperback £17.50.

[13] *Menander*. The Plays and Fragments. Translated with explanatory notes by Maurice Balme, with an introduction by Peter Brown. Oxford U.P., 2001. Pp. xxxiv + 312. Hardback £50.

[14] *Herodas*. The Mimes and Fragments. With notes by Walter Headlam, edited by A. D. Knox. Bristol Classical Press, London, 2001. Pp. lxv + 465. Paperback £19.99.

[15] *A Companion to Apollonius Rhodius*. Edited by Theodore D. Papanghelis and Antonios Rengakos. Brill, Leiden, 2001. Pp. xiii + 362. Hardback

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critical, biographical and chronological issues, via critical and stylistic themes (narrative techniques, monologues, similes, formulae and other Homeric features, the importance of geography both real and imagined), to the influence of Apollonius (on Vergil, Ovid, and Imperial Greek epic) and the place of his poem in the history of shifting interpretations put on the myth of the Argonauts and the golden fleece. Greek is generally translated, but the writing is mostly pitched at a specialist scholarly level. This will no doubt become a standard point of reference in Apollonian studies, useful for both its stock-taking on well entrenched debates and its adumbration of some new lines of approach to the author. The Imperial period of Greek literature, once widely considered a decadent (or simply stagnant) backwater, has in recent years become the focus not only of rapidly expanding interest but also of some work of real intellectual vigour – a description certainly applicable to Tim Whitmarsh's B*Greek Literature and the Roman Empire*.[16] Whitmarsh develops the twin theses, already prevalent in recent scholarship on the era of the 'Second Sophistic', that Greek literature (in the sense of all élite, educated writing) of the first to third centuries was creatively sophisticated and dynamic, not flatly derivative, and that Greek cultural identity in this same period was a matter of constant debate and reinvention. In making his case, he inevitably circles round some familiar and vexed oppositions: between ideas of *paideia* (cultured education) and Greekness; Greek *paideia* and Roman power; and notions of past and present in Imperial Greek self-understanding. But Whitmarsh tackles them afresh from a perspective that draws heavily (and a little repetitively) on modern theories of the social construction of cultural identity and accordingly admits a great deal of fluidity to all the central concepts involved. His analysis of the literary creation of shifting varieties of cultural Hellenism depends on a compound category of mimesis that brings together (not altogether compellingly) the word's two senses of artistic representation and the imitation/emulation of predecessors: through detailed, complex readings of Plutarch, Dio Chrysostom, Lucian, Philostratus, and others, Whitmarsh tries to show how Greek 'paideutic' literature of the period is constantly a matter of 'self-representation through and against the canonical past' (27). But this self-representation often depends, he maintains, on a mastery of rhetorical and literary artifice, a manipulation of personae, and an agonistic (not a merely nostalgic) stance towards the Greek past that combine to make Hellenism itself elusive and sometimes even 'ludic' in character. The book displays much intellectual sophistication (though it is less secure on matters Classical than Imperial), even if one can inevitably disagree about nuances of interpretation (Plutarch's *De audiendis poetis*, for example, is surely misconstrued as 'attacking' (50) Plato's *Republic*). This substantial monograph will add a distinctive voice to ongoing debates about how best to interpret Greek culture in the Roman empire. One still somewhat neglected area of Imperial Greek literature is the subject of Desmond Costa's B★*Greek Fictional Letters*,[17] which offers a selection of pieces written either in the persona of wholly fictional characters (by Aelian, Alciphron, Philostratus, and Aristaenetus) or pseudonymously in the name of historical figures (Themistocles, Socrates, Euripides, Menander etc.). Costa's short introduction mentions affinities with rhetorical exercises,

[16] *Greek Literature and the Roman Empire*. The Politics of Imitation. By Tim Whitmarsh. Oxford U.P., 2001. Pp. xiv + 377. Hardback £50.

[17] *Greek Fictional Letters*. Edited by C. D. N. Costa. Oxford U.P., 2001. Pp. ix + 189. Hardback £40.

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New Comedy, and the novel, as well as supplying basic historical information; the translations read easily; the notes are lightweight and in places skimpy (on both literary and cultural matters); there is a fair sprinkling of misprints and some editorial oddities. The book could conveniently be used to introduce sixth formers or undergraduates to fictional epistolography, but it asks no searching questions. Once highly popular, the versified Aesopic fables of Babrius (2nd century AD?) are now almost arcane in status. John Vaio's [B]★★*The Mythiambi of Babrius*[18] is a set of text-critical notes on eighty-seven of the 143 fables. Vaio, who has been working on Babrius for several decades, has reexamined the manuscripts for himself and has many new proposals to make; future scholarship on the fables will need to take careful account of his work (while needing to beware, alas, of misprints). The final Imperial item is a welcome BCP reprint of Donald Russell's [B]★*Plutarch*,[19] originally published in 1972 and here supplied with an updated bibliography (Plutarch studies have waxed in the last thirty years, not least under Russell's stimulus) by Judith Mossman. Russell's book remains much the most reliable and informative introduction around to the scope, style, intellectual character, moral outlook, and influence of the Plutarchan *oeuvre* (both *Moralia* and *Lives*, with some special attention to *Alcibiades* and *Antony* in the case of the latter); as one might expect from Russell's larger record as a scholar, his work is always receptive to the interplay of rhetoric and ethical ideas in Plutarch's writing. As I was finishing these reviews, word arrived that the Bristol office of Bristol Classical Press (now owned by Duckworth) is to close, after a quarter of a century. BCP's founder, John Betts, is to be congratulated on all he has done to keep Classical publishing healthy in the UK. One can only hope that the BCP imprint, and the series that carry it, will continue to have a real presence in the market. To conclude, a little something to counteract the dominance of paganism. The JACT ★*New Testament Greek*[20] reader, produced by John Taylor (whose name, however, is modestly withheld from the title page), is part of the well established *Reading Greek* project and offers a selection of short passages from the gospels, Acts, epistles and Revelation. Each work has a very short introduction, and, more importantly, every passage is accompanied by its own vocabulary list (including some grammatical guidance), which together with the 'checklist of most common words' at the back means that the reader can dispense with a lexicon. It is assumed that students will have studied Greek grammar for up to a year. This is a nicely produced volume (with black and white illustrations, from Dura Europus to Rembrandt) that apart from its primary value within New Testament Greek courses could be profitably used to extend the Greek reading of Classics students.

STEPHEN HALLIWELL

[18] *The Mythiambi of Babrius*. Notes on the Constitution of the Text. Spudasmata 83. By John Vaio. Georg Olms, Hildesheim, 2001. Pp. lvi + 176. Paperback 35.8 euros.

[19] *Plutarch*. By D. A. Russell. 2nd edition. Foreword and bibliography by Judith Mossman. Bristol Classical Press (Duckworth), London, 2001. Pp. xiii + 183. Paperback £14.99.

[20] *New Testament Greek: a Reader*. Edited by John Taylor. Joint Association of Classical Teachers' Greek Course. Cambridge U.P., 2001. Pp. xv + 212, with 15 illustrations and 3 maps. Paperback £14.95.

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