look at the evidence, with striking results. The Stoics, she suggests, are concerned rather about feelings being directed *appropriately* than about their elimination as such. What is more, their definition of 'emotion' is quite specific. As she puts it: 'one has not had an emotion until one accepts that the way the emotion presents its object is really true' (108). This leaves a lot of room for the sage to experience and exhibit feelings, even strong feelings. For a start, there are the *eupatheiai* (virtuous correlates of passion), which are 'corrected versions of human feelings, not diminished versions' (52); and then there are *propatheiai*, explained as the feelings one has before making the intellectual commitment that is such an important part of the emotion. Graver also deals with questions normally sidestepped by commentators: for example, how the Stoics account for *individual* moral characters, given the principal and (as she puts it) 'non-scalar' division of the world into the good and the bad (chapters 6 and 7). This is, then, a really excellent and lucid account (and highly readable, too). Unusually, it does nothing to strain the evidence to 'modernize' the Stoics. I end with a more uncomfortable encounter between world-views: Niketas Siniossoglou's *Plato and Theodoret*.[22] This is a fascinating and nuanced study of a period when Christianity was in the political ascendancy but had not yet achieved cultural domination. Siniossoglou argues that Theodoret challenged those on the Hellenic side of the divide by his demonstrably violent and dishonest appropriations of Plato, who is made to speak for conceptions of monotheism, asceticism, cosmology, eschatology, and law that he could scarcely even have entertained. Siniossoglou is a bit evasive about what Theodoret hopes to achieve by doing this: he argues both that Theodoret's works are meant for the old-school Greeks they purport to address (47) and yet that those same Greeks would not stand a chance of being taken in by any of it. He may be on stronger ground when he suggests (as he seems to do in the final chapter) that Theodoret's works are intended to effect a sort of *colonization* of Greek culture. In any case, this is an eye-opening account of a fascinating period of our intellectual history.

doi:S0017383508000764 GEORGE BOYS-STONES

[22] *Plato and Theodoret. The Christian Appropriation of Platonic Philosophy and the Hellenic Intellectual Resistance*. By Niketas Siniossoglou. Cambridge, Cambridge University Press, 2008. Pp. xi + 267. Hardback £50, ISBN: 9780521880732.

General

Thomas Hobbes is best known as the author of one of the most important of all works of political philosophy – the *Leviathan* (1651); less well known is his work as a translator of both Thucydides and Homer. Eric Nelson has now produced the first modern edition of Hobbes's translations of the *Iliad* and *Odyssey*, undertaken when the philosopher was already in his eighties and in the grips of a severe 'shaking palsy' (probably Parkinson's disease).[1] This is a welcome publication for all those interested in the reception of Homer and in translation studies more broadly. In a general

[1] Thomas Hobbes, *Translations of Homer. 1. The Iliad. Volume XXIV*. Edited by Eric Nelson. Oxford, Clarendon Press, 2008. Pp. lxxxi + 406. Hardback £125, ISBN: 9780199541003. Thomas Hobbes. *Translations of Homer. 2. The Odyssey. Volume XXV*. Edited by Eric Nelson. Oxford, Clarendon Press, 2008. Pp. 327. Hardback £125, ISBN: 9780199541010.

https://doi.org/10.1017/S0017383508000776 Published online by Cambridge University Press

introduction, Nelson seeks to contextualize Hobbes's work within the wider political and cultural context of the age. He argues that the translations of Homer have been unfairly dismissed as an unimportant part of Hobbes's oeuvre and shows convincingly that Hobbes 'routinely departed from Homer's Greek and from previously published translations and commentaries in order to bring the *Iliad* and *Odyssey* into alignment with his views on politics, rhetoric, aesthetics, and theology' (xxii). In other words, Hobbes's poetry is to be understood as 'a continuation of *Leviathan* by other means' (xxii). For those who have not encountered Hobbes's Homer before, here are the opening eight lines of his *Iliads* [sic]:

> O Goddess, sing what woe the discontent
> Of *Thetis* Son brought to the Greeks, what Souls
> Of *Heroes* down to *Erebus* it sent,
> Leaving their bodies unto Dogs and Fowls;
> Whilst the two Princes of the Army strove,
> King *Agamemnon* and *Achilles* stout.
> That so it should be was the will of *Jove*,
> But who was he that made them first fall out?

Making Mockery. The Poetics of Ancient Satire is an exploration of comic mockery and satire from archaic Greece to imperial Rome, from Homer to Juvenal.[2] Rosen's thesis is that satirical poets should be conceptualized 'as participants in a literary activity that transcends the boundaries of single authors, genres and temporalities' (4). As he persuasively argues, the reason why such a conceptualization still needs to be made lies with the satirists themselves and their seductive personal voices:

> Such poets…will always try to leave the impression, however disingenuously or ironically, that they are driven to transgress social norms by the depth of indignation they feel against their targets; and indignation will always *seem*, at any rate, to be rooted in the highly contingent and personalised historical moment. (4)

Rosen offers his readers a richly detailed and subtle analysis of the 'genre' of satire, with a particular emphasis on the highly fraught relationship between poet and audience. Though Rosen himself claims not to be 'an especially good satirist' (xiii), he show his own self-effacing wit in his acknowledgment to his wife in the closing lines of the preface: 'It is true that neither of us can quite put a finger on what exactly she did to help in the writing or production of this book, but her contribution is no less significant or appreciated for that' (xiii). A minor gripe, not about the content but the production, is that the clarity of the printed text is not as sharp as it could be – particularly in the footnotes – something which one of Rosen's ancient satirists would no doubt have been quick to exploit. *Talking Books. Readings in Hellenistic and Roman Books of Poetry* by Gregory Hutchinson has been published with the professed aim of broadening and deepening 'the study of poetry-books' (vii).[3] Although seven out of the eleven chapters have all been published before (from 2002 to 2006), the overall value of the book clearly adds up to more than the sum of its parts. In fact,

[2] *Making Mockery. The Poetics of Ancient Satire*. By Ralph M. Rosen. Oxford, Oxford University Press, 2007. Pp. xiii + 294. Hardback £32.99, ISBN: 978-0-19-530996-6.

[3] *Talking Books. Readings in Hellenistic and Roman Books of Poetry*. By G. O. Hutchinson. Pp. xiv + 332. Oxford, Oxford University Press, 2008. Hardback £60, ISBN: 9780199279418.

https://doi.org/10.1017/S0017383508000776 Published online by Cambridge University Press

this reconfiguration of previously published articles into a new form nicely illustrates the central concern of Hutchinson's work (described in the opening chapter, 'Doing Things with Books'): namely, how Greek and Latin books were structured and how that structure affected the way in which the books were read. Much of the evidence for reading habits in the third to first centuries BC comes from papyri – an area of research where, as Hutchinson's work shows, important discoveries continue to be made. An understanding of the Hellenistic traditions of book production, which has emerged from the papyri, is itself fundamental to our wider understanding of the Latin literary tradition. This is forcefully illustrated by Hutchinson through his discussions of Latin authors such as Catullus, Horace, and Ovid and their relationship with Hellenistic authors such as Posidippus and Parthenius. This is an area of increasing critical activity (see, for example, Richard Hunter's *The Shadow of Callimachus* [*G&R* 55 (2008), 157]) and Hutchinson's book makes an important contribution to the debate. In the age of Wikipedia and the world wide web, questions about how knowledge is ordered and controlled have never been more topical. It is just such questions that underlie *Ordering Knowledge in the Roman Empire*, a stimulating and innovative collection of essays edited by Jason König and Tim Whitmarsh.[4] In the words of the editors, the volume 'seeks to explore the ways in which particular conceptions of knowledge and particular ways of contextualising knowledge were entwined with social and political practices and ideals within the Roman Imperial period' (3). There follows a series of case studies, with a specific emphasis on 'technical' literature. They are divided into two sections. The first – 'Knowledge and Textual Order' – is focused on 'the way in which authors order their own texts and the writings of others' (4); it includes discussions of Galen and Athenaeus (John Wilkins), Diogenes Laertius (James Warren), and Isidore of Seville (John Henderson). The second section – 'Knowledge and Social Order' – concerns the way in which texts seek to make sense of the world *outside* the text; it includes discussions of Frontinus (Alice König), Manilius (Thomas Habinek), and Galen (Rebecca Flemming). *The Routledge Handbook of Greek Mythology* (first published in hardback in 2004) provides readers with a sweeping mythological narrative that begins with Chaos and ends with Romulus and Remus.[5] The book began as an attempt to revise H. J. Rose's classic, though now seriously outdated, *Handbook of Greek Mythology* (1928), but ended up as a 'substantially rewritten' account (xvi). In the provision of a readily available and detailed narrative of Greek mythology, this book has much to recommend it. However, the presentation of material (densely-packed pages of text with a thin scattering of illustrations) does not do much to entice the reader. It is hard not to feel that it would have been better to make a clean break with Rose, in order to produce an account more obviously suited to the demands of the modern reader. It is a shame, for instance, that the sources for the various myths are presented at the back of the book rather than at the foot of each page, where they could be readily consulted. In his opening discussion on the sources for Greek myth, it is also surprising to see that Hard keeps so close to the spirit of Rose (and of the early twentieth century) in his assessment of later Imperial literature

[4] *Ordering Knowledge in the Roman Empire*. Edited by Jason König and Tim Whitmarsh. Pp. xiii + 304. Cambridge, Cambridge University Press, 2007. Hardback £50, ISBN: 9780521859691.

[5] *The Routledge Handbook of Greek Mythology*. By Robin Hard. Pp. xx + 753. Abingdon, Routledge, 2008. Paperback £24.99, ISBN: 9780415478908.

https://doi.org/10.1017/S0017383508000776 Published online by Cambridge University Press

(from which much mythological information is derived). Of Quintus Smyrnaeus, for example, we read that 'although there are some attractive passages, the poem as a whole is long-winded and artificial and does not often come to life' (17). A contrasting perspective on mythology is provided by *Minos and the Moderns* by Theodore Ziolkowski.[6] The book looks at three strands of myth that were particularly popular in Europe at the beginning of the twentieth century in literature, visual and performing arts, and popular culture: Europa and the bull, the minotaur and the labyrinth, and Daedalus and Icarus. All are linked by their setting in Crete and by the figure of King Minos. The book looks at the role of Arthur Evans' excavations at Knossos in re-awakening interest in the myths, and goes on to show how they were quickly appropriated and transformed into forms ranging from high-culture poetry to popular advertising and cartoons. Their role was similarly mutable, as they were reformulated as emblems of sexual awakening, political satire, and European identity. The book is a useful demonstration of the redeployment of ancient myth for contemporary means, and in this it offers some tightly argued examples. *Placing Modern Greece* deals with the relationship between the 'ideal and the materially real' in the Greek landscape – that is, between idealism as an attitude to Greece and attention to the physical reality of the land of Greece.[7] It explores the link created in nationalist discourses between the particularity or enduringness of the natural features of Greece's landscape and universal concepts such as freedom and emancipation. In order to do this, the book takes for granted the constructedness or 'unnaturalness' of nature, in line with recent work in anthropology, archaeology, and elsewhere. It is this rarefied character of landscape that makes it so functional in the construction of Hellenism. The book is based on German and Greek authors writing about Greece at the time of the rise of Greek nationalism and thus has implications for classicists, given the role of Greece's ancient past in the construction of modern Greek national ideology. However, readers with a strong interest in German literature of the early nineteenth century will probably be at an advantage when reading this book. *The Recovery of Roman Britain 1586–1906* examines the interrelationship between ideas of British nationhood and the study of the Roman presence in Britain.[8] Interestingly, it has a strong focus on the changing relationship between archaeological and literary data, especially as new finds and sites were discovered alongside the development of accounts derived from classical authors such as Tacitus, Julius Caesar, and Cassius Dio. The book is arranged into four themes, rather than giving a chronological account. The first of these is the 'civility' (from the sixteenth to the late eighteenth century) or 'civilization' (from the early nineteenth to the early twentieth century) introduced to Britain by her incorporation in the empire. Earlier work in this area, including that by Hingley himself, has concentrated on the relationship with nineteenth-century British colonialism and empire; this book shows how much older the germs of these notions were. This is achieved through the detailed exploration of

[6] *Minos and the Moderns. Cretan Myth in Twentieth-century Literature and Art*. By Theodore Ziolkowski. Pp. xiii + 173. Oxford, Oxford University Press, 2008. Hardback £29.99, ISBN: 9780195336917.

[7] *Placing Modern Greece. The Dynamics of Romantic Hellenism, 1770–1840*. By Constanze Güthenke. Pp. x + 276. Oxford, Oxford University Press, 2008. Hardback £55, ISBN: 9780199231850.

[8] *The Recovery of Roman Britain 1586–1906. A Colony So Fertile*. By Richard Hingley. Pp. xiv + 389. Oxford, Oxford University Press 2008. Hardback £75, ISBN: 9780199237029.

https://doi.org/10.1017/S0017383508000776 Published online by Cambridge University Press

contemporary accounts of antiquarians, such as the investigations at Silchester, where a 'forum' was identified, and the introduction of brick technology (!) was ascribed to the Roman presence. The book also argues for the interlocking nature of archaeological thought about the integrity of Roman Britain with wider contemporary events in setting British unification debates of the seventeenth and eighteenth centuries alongside the simultaneous increase in knowledge of the 'walling' of the empire. The link between material culture and accounts of the British past takes a different direction in the consideration of 'ruination', where changing attitudes towards the ruins of the Roman past are mapped onto contemporary concerns: in the seventeenth century, the material remains of the Hadrianic and Antonine walls celebrated James I's unification of Britain; by the mid-eighteenth century, these remains had become 'ruins', reflecting the potential decline of contemporary civilizations; this was developed further in the nineteenth and early twentieth centuries into a metaphor for the decline of Britain's empire. *Debating the Athenian Revolution*, edited by Robin Osborne, is the second volume to come out of his AHRB project 'The Anatomy of Cultural Revolution', intended to look at the nature of cultural change *per se*, as well as at the particular palette of changes that took place in Athens at the end of the fifth century BC.[9] He argues that these changes were dramatic and manifold, and thus require wholesale review, rather than the piecemeal treatment that individual areas have hitherto received. The volume begins with Akrigg's convincing argument that the total population of Athens decreased dramatically in the last third of the fifth century; the demography of the city in the fourth century was very different from that of the fifth. Eidinow explores the sudden appearance (particularly in Athens) of curse tablets in the late fifth century. This is set within the widely accepted anthropological framework that sees cursing as the individual's response to times of social uncertainty and feelings of ineffectiveness. When linked with the new practice of the publication of law-court speeches, and with Akrigg's decreased population, we see fourth-century Athens as a small, highly factionalized community. Taylor looks at the prosopographic (and so *deme*-related) evidence for participation in Athenian politics. She traces a decline in participation by the wealthy and an increase by those citizens living outside Athens. The change in political tone is thus seen as bottom up. Shear looks at the physical setting for civic participation, arguing for a shift from the traditional focus of the Acropolis to the Agora. The epigraphic data in the Agora suggest the inscription of civic duty in secular public space. She draws an instructive contrast between the changing location for the placement of law codes and statues from the Acropolis to the Agora. Osborne develops this argument further in his introduction (13–15), by contextualizing this discussion within the broader changes in religious observance. Lorenz examines the structure of iconography on Greek ceramics, describing the visual impact of the abandonment of clear narrative representation (for example of mythological scenes) for the merging of distinct levels of narrative. She draws on the work of Gerard Genette in calling this communicative strategy *metalepsis*, and argues that such a strategy forces the viewer into a less certain position, with multiple potential perspectives, where he or she is the arbiter of what he or she sees. This links with other contemporary imagery in Athens, such as grave *stelai*, and suggests a change in the cultural and ontological landscape of late

[9] *Debating the Athenian Cultural Revolution. Art, Literature, Philosophy, and Politics 430–380 BC*. Edited by Robin Osborne. Pp. xv + 341. Cambridge, Cambridge University Press, 2007. Hardback £55, ISBN: 9780521879163.

https://doi.org/10.1017/S0017383508000776 Published online by Cambridge University Press

fifth-century Athens. Schultz addresses the individuality of artists, arguing for the acknowledgement of the individual style and quality of individual sculptors on the part of ancient Athenians. He does this through the examination of commission and payment records of sculptors at Epidauros. Irwin's subject is a comparison of the treatment of Minos by Herodotus and Thucydides. She show the 'side-by-side'-ness of the composition of the two texts and argues for the way in which this is linked to both Athenian imperialism and reactions to it. Long focuses on the invention of Socratic dialogue as a literary and philosophical form, arguing that form and content are inseparable. The dialogic form engenders a belief that dialogue – exchange of ideas – is important for the development of ideas, while simultaneously demonstrating that the philosopher can develop these ideas in dialogue with himself. As a result, a non-philosophical explanation must be sought in explaining the emergence of the form, an explanation that Osborne suggests stems from the lack of confidence in existing public institutional debates and the need for many voices to be heard. In this, developments in philosophy parallel those regarding curse tablets and vase iconography. Tordorff shows that New Comedy was as politically engaged as that of the mid-fifth century, but that the way that engagement was expressed was different. As with Lorenz for vases, Tordorff argues that the New Comedy insisted on the centrality of the audience in coming to a conclusion about the level of commitment, and on the nature of the constitution. Hall turns the focus to the global, looking at the spread of Athenian tragedy in the wider Greek Mediterranean, arguing that this brought about a change in the form of the drama, even though it was the same plays being performed; again, the focus on the audience is central. Finally D'Angour examines the professionalization of musicians (and actors) at tragic performances, and the distancing of the music from the audience that this implied: a tragic performance could no longer be the amateur product of a *deme*, but had to be expensively trained for – in the same way, it is suggested, that participation in politics may have been. While the contributions address the overarching theme of the project, and Osborne threads an argument between them, what make the papers particularly instructive is that, as well as their role in the discussion of the fifth–fourth-century revolution, each addresses a particular issue within its own sphere – for example, Lorenz tests Luca Giuliani's link between ways of reading and ways of seeing; Akrigg addresses the role of demography, as well as its detail for Athens; and Tordorff explains a change in Aristophanic comedy.

The Monetary Systems of the Greeks and Romans is the publication of the proceedings from a conference held at Colombia to examine the role of non-coinage exchange in the ancient world.[10] Within the seemingly interminable debate between primitivist and modernist interpretations of the ancient economy, the volume purports to argue for a third way (and in this it is in line with investigations of exchange elsewhere). However, despite such an avowed intent, the individual contributors more or less come down on one side or the other, and the editorial introduction is almost explicitly partial. Harris has done an excellent job of bringing to the fore themes that cut across the contributions. The use of bullion is one such theme – one for (Kroll on the East Greek cities) and two against (Harris on the Roman Empire and Andreau on Vesuvian cities). On the question of the spread of coinage, practical considerations are offered by Kroll (the presence of electrum in

[10] *The Monetary Systems of the Greeks and Romans*. Edited by W. V. Harris. Pp.xiv + 330. Oxford, Oxford University Press, 2008. Hardback £37.50, ISBN: 9780199233359.

https://doi.org/10.1017/S0017383508000776 Published online by Cambridge University Press

Lydia), while state initiative is argued for by Manning (for facilitating tax collection in Hellenistic Egypt). In the area of credit, Schaps follows Finley most closely in arguing for the existence, though on a very modest scale, of Greek credit, while Cohen (for fourth-century Athens) and Harris (for Rome) argue for the extensive use of lending and borrowing. The latter two also (almost as a result, if we follow a modernist perspective) argue for the striking elasticity of money supply. Regarding the extent of monetization, Andreau makes a case for the early monetization of Italy, while Manning claims that social class and location were crucial in determining monetization in Hellenistic Egypt. Van Minnen adds a diachronic dimension by arguing for changing degrees of monetization in Roman Egypt. Katsari claims that urbanism (and the related economic and trading) was the most significant factor affecting monetization. Seaford argues for the interrelatedness of monetization and tragic forms in Classical Athens. This rests on the importance of the dithyramb as a potential means of display – a potential that was exploited in spending large sums on pay receiving (*misthophoroi*) pipe players as opposed to amateur choruses. Seaford argues that this use of money controlled performances by hiring urban professional soloists and even entire choruses. Thus there was a link between the availability of cash to pay professionals, the power of individuals in controlling that cash (later elaborated in the role of the *choregos*), and the changing form of religious festivals, culminating in the tragic form of the fifth century. Turning to economic integration, Kessler and Temin make a case for the integration across the Mediterranean in the late Republic and early empire (based on wheat prices). Van Minnen argues that the various economic changes in the long period from the first to sixth century AD in Egypt had differing effects on different groups of people, from big land-owners to farmer owners to tenants, to ordinary urban dwellers. A more numismatic approach to money is taken by Karsten Dahmen in *The Legend of Alexander the Great on Greek and Roman Coins*, though the approach is more cultural history in character.[11] Dahmen collects the vast number of numismatic representations of Alexander from both the Greek and the Roman worlds and argues for the historically specific deployment of his legend. The starting point is the claim that coins are official documents and part of the deliberate symbolization of public and civic identity. From this, Dahmen shows how the image of Alexander was appropriate, for different reasons, in different times and places. For the cities of the Eastern Empire (such as Smyrna), the image of Alexander was deployed to show the Greek roots and shared Greek cultural identity of cities claiming him (rightly or wrongly) as their founder. For cities under Caracalla, who identified himself with Alexander, the minting of coins with Alexander's image was a display of loyalty to the empire. *Roman Dress and the Fabrics of Roman Culture* is an unusual volume for books on this topic as it did not originate in a conference.[12] Instead, a cross-cultural and cross-disciplinary review of the general literature on the subject was conducted, in order to identity themes that would repay detailed exploration in the Roman context. With these in mind, a group of scholars was asked to explore the themes in a seminar. This focus from the inception of the project is evident in its end product. As a result of the initial literature review, the editorial

[11] *The Legend of Alexander the Great on Greek and Roman Coins*. By Karsten Dahmen. Pp. xv + 179. Abingdon, Routledge, 2007. Paperback £19.99, ISBN: 9780415394529.

[12] *Roman Dress and the Fabrics of Roman Culture*. Edited by Jonathon Edmondson and Alison Keith. Pp. xviii + 370. Toronto, University of Toronto Press, 2007. Hardback £55, ISBN: 9780802093196.

https://doi.org/10.1017/S0017383508000776 Published online by Cambridge University Press

introduction is more wide-ranging and less parochial than such chapters often are, giving a concise but rich introduction to the discipline. The scope of the contributions ranges from the Republic to the Late Antique, and to all corners of the empire. The data include archaeological, iconographic, and literary sources, with many contributors using a combination of the three. Part I deals with masculine attire, ranging from the different statuses of the toga to the meanings of the naked *retiarius*. Part II explores the ways in which women in the empire used dress code to express themselves in a sartorial system prescribed by a patriarchal culture. Part III explores the ways in which dress code was used to negotiate cultural and social difference under the expanding empire. The authors in these contributions offer thoughtful and detailed studies of different aspects of Roman dress. Kelly Olson's contribution to the obvious burgeoning interest in dress is restricted to female attire.[13] Again, it starts from a position of trying to establish the importance of dress to understandings of the past, and asserts the role that Roman dress played in the articulation of differences of social and moral status. It also sets out the subtlety of Roman dress code and its decipherers, where small details of dress were used to express identity. Olson uses literary and iconographic data to explore these positions and their implications. Having established the role of clothing in representing and creating ('shaping': 1) the identity of the wearer, she moves on to argue that women were active and knowing creators of their own images. She includes aspects beyond dress in its strictest sense, such as adornment, grooming, hygiene, and body image. There are only four chapters to the book, and the first two are, at first sight, disappointing – in that they appear to outline the details of dress and the processes of adornment. However, though there are sections entitled 'Headgear and Ornaments for the Head', and 'Shoes, Fans, Parasols', these offer a more critical understanding of the nature of the sources than is usual, for example on the differences in the iconographic and literary testimonies. The last two chapters deal more closely with the social dimensions of the process of dress and adornment. One deals with the 'dangers of adornment' and investigates the unsurprising censure of over-adornment in the classical sources; the other raises the paradox that, while decrying over-adornment, ancient sources were equally emphatic about the importance of correct and appropriate dress in establishing, maintaining, and creating status and wealth. The chapter also brings to the field the concept of 'looks engagement', which emphasizes women's personal pleasure in adorning themselves. The collection of essays (originally a conference) in *Reading a Dynamic Canvas* takes as its starting point the fact that personal adornment is a crucial part of communicative systems in societies,[14] and in this it is in line with *Roman Dress* and with recent developments in anthropological and archaeological approaches to the subject. In particular, the volume focuses on the role of adornment in the communication of identity. The contributions span a wide geographical and temporal span – from the ancient Near East to Roman Britain. Unlike *Roman Dress*, the contributions here focus on material culture exclusively, and some authors show a nuanced approach to the changing social roles of material culture (such as jewellery). The aspect of identity that emerges repeatedly in the volume is that of social status,

[13] *Dress and the Roman Woman. Self-presentation and Society*. By Kelly Olson. Pp. xv + 171. Abingdon, Routledge, 2008. Paperback £19.99, ISBN: 9780415414760.

[14] *Reading a Dynamic Canvas. Adornment in the Ancient Mediterranean World*. Edited by Cynthia S. Colburn and Maura K. Heyn. Pp. x + 230. Newcastle upon Tyne, Cambridge Scholars Publishing, 2008. Hardback £34.99, ISBN: 9781847184061.

https://doi.org/10.1017/S0017383508000776 Published online by Cambridge University Press

though other aspects, such as age and gender, are touched upon. Many papers attempt to link their findings with regard to adornment and identity into the wider context of the region or period under investigation and, though the success of this varies, the attempt should nonetheless be applauded for its good intentions. In *Pastoral Politics*, Timothy Howe argues for the unjustly neglected importance of the study of animal husbandry in our understandings of the ancient world.[15] He develops a social context for animal husbandry – which he calls 'pastoral politics' – that moves away from the particularist study of animal management strategies. Instead, he insists on the acknowledgement of the social dynamics that lie at the basis of large-scale animal production. In the case of early Greece, animal husbandry was a mobile economic activity of the elite, who saw it as an appropriate and desirable source of wealth for a period extending well into the Archaic period. Although this perception appears to have been held fairly uniformly across Greece, the strategies of management were very finely tuned according to local circumstances, and were inseparable from the social and cultural behaviours. The book ends with an examination of what happens at the end of the process of animal husbandry: elite sacrificial display, equestrian competitions, feasting, etc. By stressing the importance of these events in creating good will and in accentuating elite status, Howe demonstrates the continued relevance of social explanations in animal husbandry. These final conclusions are not, perhaps surprising, but the value of the book lies in the careful working through of the argument in chapter three, making the case for the complex social embeddedness of animal husbandry. *Then it was Destroyed by the Volcano* is another volume devoted to the reception of the classical past, this time in cinema and television.[16] It is very wide-ranging in terms of the sources that it uses – from Godard's *Le Mépris* to Twentieth Century Fox Television's series of *Buffy the Vampire Slayer*. The discussion of this material is organized thematically, such as 'Alexander the Hero'. The volume moves beyond stating the importance of the reinterpretation of the past for contemporary purposes, and discusses the conflicting role of the past and present in these representations, and challenges the interplay between high and low culture, demonstrating this interplay in productions such as *Buffy*. The discussion of six versions of the *Odyssey* show the very different uses to which classical mythology is put, from the humanist version of Rossi (*L'Odissea*,1968) to the political messages of the Cohen brothers (*Oh Brother Where Art Thou?*, 2000). *Rome. Season One. History Makes Television* is a collection of essays prompted by the success of the BBC TV series.[17] The first four chapters approach the links between television and history: a history of the ancient world on television; the similarities between *Rome* and ancient historians in combining juicy titbits with factually 'correct' elements; the sometimes awkward role of the historical consultant; and the comparison of Roman spectacle and TV as spectacle. Next come four chapters on the representation of Roman Republican history: two on the role of the army, one on the youth of Augustus, and one on the assassination of Julius Caesar. The next three chapters deal with gender, examining

[15] *Pastoral Politics. Animals, Agriculture and Society in Ancient Greece*. By Timothy Howe. Publications of the Association of Ancient Historians 9. Pp. x + 143. Claremont, CA, Regina Books, 2008. Paperback £12.99, ISBN: 9781930053540.

[16] *Then it was Destroyed by the Volcano. The Ancient World in Film and on Television*. By Arthur J. Pomeroy. Pp. viii + 152. London, Duckworth 2008. Paperback, £14.99 ISBN: 9780715630266.

[17] *Rome. Season One. History Makes Television*. Edited by Monica S. Cyrino. Pp. xiii + 255. Oxford, Blackwell, 2008. Paperback £19.99, ISBN: 9781405167758.

https://doi.org/10.1017/S0017383508000776 Published online by Cambridge University Press

the creation of lead female figures in re-creations of a society held to be deeply patriarchal, and the conniving roles they are traditionally (and still) given. The following four chapters examine the ways in which power and culture are signalled in the series: through the use of costume and the trope of gossip, through gendered religious participation, through the social structuring of social space, and through the extensive use of Latin in the series. The last two chapters discuss sexuality: one looking at the sexualization of the male figures, and one examining the continued trope of licentiousness as depicted in the recurrent motif of incest. Hot on the heels of *Ancient Rome on Five Denarii a Day* (see *G&R* 55 [2008], 158–9) comes the prequel: *Ancient Athens on Five Drachmas a Day*.[18] It is the same *Rough Guide* concept and ought to have the same appeal as the first volume, but second time around – for this reviewer at least – the novelty value has worn a bit thin. The information provided is interesting enough and often amusing: 'After a battle, it is usual for the winners to erect a trophy – namely the arms of an enemy soldier mounted on a tree stump' (105). At the same time, one feels that anyone who is interested enough in ancient Athens to pick up this title might be better served by titles such as *The Ancient City. Life in Classical Athens and Rome* by Peter Connolly and Hazel Dodge and the *Panorama of the Classical World* by Nigel Spivey and Michael Squire, the latter newly published in paperback.[19] But if you do venture into Athens, guidebook in hand, one note of warning: should you ever have cause to use the phrase 'Unhand my wife immediately, you drunken unpleasant fellow', the Greek translation at this point – *autik' aphes em', anthrope, hode gar ho emou aner niken en toi Delphikoi palaismati enikesen* (127) – is unlikely to help. *Intermediate Latin* by Andres T. Reyes is a stand alone textbook that seeks to bridge the gap between 'pretend' Latin and authentic Latin texts.[20] It is a real labour of love – the object of that love being Groton School, Massachusetts. It is published in celebration of the eightieth birthday of a former Classics master and uses materials prepared at the school. This 'omnium gatherum of Latin miscellanea from Classics handouts of bygone days' (v) contains much that is of interest to teachers of Latin, including a helpful appendix of 'words readily confused'; unfortunately – despite the use of rubrication to pick out section headings, the material is not presented in a way that makes it easy to use. It will make most sense – and be of most use – to those who are familiar with the pedagogical practices of Groton School; others will content themselves with some very good photographs, and excellent illustrations by the late Sheila Gibson; still others will enjoy the eccentric accumulation of classical whimsy – we had not expected to take away from a book of Latin grammar an entry from the general index of R. Meiggs's *The Athenian Empire* the improbable 'Probably, passim'. Beginnings and endings always attract attention – in literature as in life. In recent years we have seen volumes such as *Beginnings in Classical Literature* (F. M. Dunn and T. Cole [eds], Cambridge, 1992) and *Classical Closure. Reading the End in Greek and Latin Literature* (D. H. Roberts, F. M. Dunn, and D. P. Fowler [eds], Princeton, 1997). A colloquium in Lyon in 2006 put the two concepts together, and the proceedings of that

[18] *Ancient Athens on Five Drachmas a Day*. By Philip Matyszak. Pp. 136. London, Thames & Hudson, 2008. Hardback £12.95, ISBN: 9780500051573.

[19] *Panorama of the Classical World*. By Nigel Spivey and Michael Squire. Pp 368. Thames & Hudson, 2008. Paperback £18.95, ISBN: 9780500287712.

[20] *Intermediate Latin*. By Andres T. Reyes, with drawings by Sheila Gibson. Oxford, Oxbow Books, 2008. Pp. 362. Paperback £14.95, ISBN: 9781842173312.

https://doi.org/10.1017/S0017383508000776 Published online by Cambridge University Press

conference have now been published as *Commencer et finir. Débuts et fins dans les littératures grecque, latine et néolatine*.[21] The virtue of this collection (written almost exclusively by French scholars) is the sheer range and diversity that is encapsulated within the fifty published articles – from Homer to Giovanni Pontano via Pindar, Terence, Ovid, and Macrobius. This is not a publication in which any coherent theoretical position can be discerned, but few will fail to find something of interest within its 830 pages. Abstracts for the articles are gathered together at the end of the second volume – in French, of course, but variously translated into English, German, Italian, Spanish, and Latin. There is a helpful *index locorum* and index of modern names, together with a consolidated bibliography (in which it was a surprise – from an anglophone perspective – to see no reference to Frank Kermode's *Sense of an Ending*).

doi:S0017383508000776 VEDIA IZZET and ROBERT SHORROCK

[21] *Commencer et finir. Débuts et fins dans les littératures grecque, latine et néolatine. Actes du Colloque de Lyon (29–30 septembre 2006)*. Edited by Bruno Bureau et Christian Nicolas. 2 vols. Centre d'Etudes et de Recherches sur l'Occident Romain 31. Lyon, CERGR, 2008. Pp. 830. Paperback €99, ISBN: 9782904974335.

https://doi.org/10.1017/S0017383508000776 Published online by Cambridge University Press