General

The themes of ethnic identity and cultural clashes and assimilations are familiar territory for classicists now, but their richness and scope ensure a steady supply of new and stimulating books exploring different aspects of the field. B★★*Being Greek under Rome*[1] edited by Simon Goldhill is one of the latest valuable additions to the ever-increasing bibliography here. The wide-ranging essays in this volume examine the extraordinary way in which Greek culture continued to flourish for several centuries after Roman military and political power had brought the world under its sway. The contributors consider the phenomenon from a variety of angles, starting with Polybius, who gives us our earliest insight into the world of Roman imperialism through Greek eyes, and continuing through to the authors of the Second Sophistic, who give the issue of Greek identity and intellectual prowess renewed vigour. Within this time-frame the volume encompasses a range of contexts, from the astonishing power still wielded by the Homeric epics to the continued importance of Greek festival-culture in Roman Asia Minor; and a range of authorial perspectives, from Josephus to Plutarch. The underlying theme, however, or at least one of them, is the resilience of Greek ways of thinking, writing, and behaving, which was secured largely by their propensity for adaptation and reuse, an issue which may leave us wondering to what degree 'Greekness' as an identifiable label could remain discrete from Roman, or Jewish, or Christian, or any other designation in the all-encompassing world of the Roman Empire. A quite different insight into the realm of shifting identity and the use of prestige tags is offered by Andrew Erskine in B★★*Troy Between Greece and Rome*.[2] This excellent treatment focuses its attention on one cultural symbol, a single city, but one of monumental importance in the formation of Greek and Roman self-perception and competitive self-presentation. Zeitlin, in Goldhill's edited volume above, examines the staying-power of the Homeric epics in a broader sense, mainly as revealed in works of the Second Sophistic; Erskine concentrates on the earlier pre-Augustan period, and specifically on Greek reactions to the city of Troy, but there is considerable overlap of interest here and the two offerings would be profitably read in close proximity. Erskine's focus on the Greek might seem to belie his title, were it not for the fact that he includes both the creation of Greek local histories and identities during the Classical and Hellenistic periods, and Greek reactions to the Roman appropriation of the prestige of Troy throughout its growth to the status of an imperial power. Thus he explores not only the intricate and fascinating world of the Hellenistic period, in which Trojan and Greek heroes were voraciously seized upon by Greek cities and incorporated into their accounts of the past, creating a web of mythological connections focused largely on the events at Troy, but also the effect on this carefully constructed system of an attempted Roman take-over bid. Erskine writes engagingly and his theme is of great interest, not least because of the paradox that a defeated city should become such a potent symbol for future powers to

[1] *Being Greek under Rome*. Cultural Identity, the Second Sophistic and the Development of the Empire. Edited by Simon Goldhill. Cambridge U.P., 2001. Pp. viii + 395. Hardback £45.00.

[2] *Troy between Greece and Rome*. Local Tradition and Imperial Power. By Andrew Erskine. Oxford U.P., 2001. Pp. xxv + 303. Hardback £45.00. While in the city of Troy, we might note the appearance of the helpful and compact volume *Troia*. Archäologie, Geschichte, Mythos. By Deiter Hertel. Munich, Beck, 2001. Pp. 128, with 4 maps and 16 illustrations (3 in colour). Paperback DM 14,80, which includes in its treatment some comment on the 'after-life' of the Troy story.

https://doi.org/10.1093/gr/49.2.270 Published online by Cambridge University Press

appropriate. B★★*The Raft of Odysseus*[3] by Carol Dougherty takes the theme of ethnicity in yet another direction. Embracing the *Odyssey* as a 'poem about travel, cross-cultural contact, and narrative', she investigates in this book the idea that the *Odyssey* may be seen as a reflection of eighth-century Greek attempts to make sense of the wider world that was rapidly being opened up to them through trade, exploration and colonization. She is careful to dissociate herself from the view that an epic poem might be used to 'read off' the historical reality of archaic Greece, but rather sees it as an imaginatively constructed reflection of the concerns of the age. There is much of interest and importance here, even if the arguments will not necessarily gain universal assent and the theme itself of the *Odyssey* as a travel-text is not revolutionary. Nevertheless, the investigation is executed with considerable style, the subject matter could hardly be more appealing, and the attempt to relate the world of poetic fiction to the realities of the ancient Mediterranean and to understand the nature of ethnographic enquiry has been a relatively neglected field, to which this book comes as a welcome addition. Travel-literature is represented not only in the poetic world of Odysseus and his men, but also in the much more real world of Pausanias. He enjoyed only walk-on parts in Goldhill's volume on the Second Sophistic, but comes into his own in B★★*Pausanias. Travel and Memory in Roman Greece*,[4] an immensely valuable collection of essays edited by Susan Alcock, John Cherry and Jaś Elsner. As the editors acknowledge in their preface, the revival of interest in Pausanias had already been kick-started by Habicht's book of the mid-eighties, and there has been an increasingly steady stream of contributions to this process ever since, partly in parallel with the new surge of interest in other geographical authors such as Strabo, and partly stimulated, I suspect, by the explosion in popularity of travel-writing as a genre over the last decade. However, the editors would be perfectly entitled to claim that they have, with this volume, pushed Pausanian studies on to a new level of scholarship. The work is divided into sections which focus respectively on the author and his work; particular studies; and the later use and influence of the text. Each section is a treasure-trove of interest, and the diversity of the individual essays has been unusually well brought together by the editors through their arrangement of the work, so that the whole is very clearly more than the sum of its parts. The 'real world' of Pausanias which I contrasted with the fictional Odyssean world is, of course, as carefully constructed as any other literary text, but its relation to reality is sufficiently close to leave the reader of this book hankering to hop on a plane to Greece, text of Pausanias in hand. B*Ireland and the Classical World*[5] by Philip Freeman takes us on our travels to quite a different corner of the world of Classical Antiquity. This unusual book concentrates on the task of putting Ireland on the Greco-Roman map, and uses archaeological, linguistic, and literary evidence in support of this aim. The result is more of a survey than a detailed analysis, but nevertheless the material is of some considerable interest and the reader may well be surprised to discover quite how extensive the real and imagined contacts between the Mediterranean and this remote island in the outer ocean were. Four further books, all in their different ways,

[3] *The Raft of Odysseus*. The Ethnographic Imagination of Homer's *Odyssey*. By Carol Dougherty. Oxford U.P., 2001. Pp. viii + 243. Hardback £32.50.

[4] *Pausanias*. Travel and Memory in Roman Greece. Edited by Susan E. Alcock, John F. Cherry, and J. S. Elsner. Oxford U.P., 2001. Pp. xii + 379. Hardback £49.00.

[5] *Ireland and the Classical World*. By Philip Freeman. University of Texas Press, 2001. Pp. ix + 168, with 27 illustrations and 6 tables. Hardback £24.95.

https://doi.org/10.1093/gr/49.2.270 Published online by Cambridge University Press

testify to the present breadth of classical studies. The collection B★★*Texts, Ideas, and the Classics*[6] derives from a conference held in Oxford in 1997 under the title 'Working Together: Scholarship and Theory in Classical Literature'. The papers are grouped according to their theoretical influences: literary language, narratology, genre, historicism, and reception. Harrison provides an introduction exhorting traditional scholars and 'the more theoretically inclined' to work together, but other contributors prefer to emphasize the benefits of argument. Barchiesi notes (p. 142) that 'in my generation, quarrel and tussle, ancient versus modern, scholarship versus theory, has been an indispensable stimulus . . . I am not ready for a world of co-operation.' Barchiesi goes on to discuss Kroll's theory of *Die Kreuzung*, the crossing of literary genres. The piece is a model of clarity and suggestions in exploring the ways in which genre is now used less prescriptively, concentrating on 'how texts construct and invoke genres, and re-create a genealogy, not on how literary species transmute and survive' (p. 155). He also is one of many contributors who emphasize that interpretation is a constantly developing process and is typical of the informative nature of the papers (only Danielewicz uses theory in an entirely mechanical and rather unproductive fashion). The voices are not always united, but the last word should perhaps be allowed to Don Fowler, who for so long graced the pages of this journal with his challenging reviews: 'twentieth-century literary theory has to offer classical studies both a set of methods and an interrogation of foundations . . . One of the nice things about the conference on which this volume is based is that we did not agree all the time.' (p. 69). A very different beast, but one which agrees very little of the time, is Martin Bernal's B*Black Athena writes back*.[7] This is not the place to consider the detail of the book's arguments, but rather in Bernal's own style to consider the agenda of the piece. The autobiography on p. 22 is particularly engaging. There Bernal describes how he sought to emulate his scholarly (and professional) grandfather, realizing that he could never compete with his 'controversial' father. This may be as disingenuous as the 'programmatic' simile in *Aeneid* I, but other points are more obvious. On p. 23 he admits, as he has done before, that the project should have been entitled *African Athena*, but we look back at the cover and find his Athena provocatively stained black in the top half. The very title implies an impartial (even divinely imspired?) response from the book itself. Bernal himself only appears in the subtitle: *Martin Bernal responds to his critics*. It is indeed the ill-judged rhetoric of the book which annoys most profoundly, not only the gimickry of the cover, but the self-avowed repetition within the work, and the continued belief that classical scholars find it difficult to deal with Egyptian or Eastern influence on the Greek and Roman worlds or the suggestion that the Ancient Mediterranean was an interconnected world. For an appreciation of rhetoric lacking in Bernal's book, we must turn to David Konstan's B*Pity Transformed*.[8] This is, together with Lillian Doherty's *Gender and the Interpretation of Classical Myth*,[9] a new addition to the Duckworth Classical Inter/Faces series. This

[6] *Texts, Ideas, and the Classics*. Scholarship, Theory, and Classical Literature. Edited by S. J. Harrison. Oxford U.P., 2001. Pp. xiii + 330. Hardback £50.00

[7] *Black Athena writes back*. Martin Bernal Responds to his Critics. By Martin Bernal. Duke U.P., 2001. Pp. xxvi + 550. Paperback £18.50.

[8] *Pity Transformed*. By David Konstan. Duckworth, London, 2001. Pp. x + 181. Paperback £9.99.

[9] *Gender and the Interpretation of Classical Myth*. By Lillian E. Doherty. Duckworth, London, 2001. Pp. 192. Paperback £9.99.

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series aims to focus on areas of contemporary interest, while adopting an interdisciplinary and intercultual approach. Konstan's book does so admirably, considering pity as an emotion in a range of ancient contexts: the courts, literature, philosophy, historical events, and through religion into the Christian era. Throughout he strives to fulfil the series' objectives by comparing ancient attitudes to pity as an emotion with modern theories, and in particular within the chapter on legal oratory where the ancient approach is set clearly beside contemporary American practice. As Konstan admits in his conclusion, there are no simplistic answers to what pity meant in the ancient world, but this is a thought-provoking book across a wide range of time and genres. Doherty achieves a similar breadth in her consideration of the different approaches to myth from the standpoint of gender studies. Again the contemporary element is not limited to scholarship, but Doherty considers the effects of media centralization on modern 'myth' and concludes with the positive message that classical mythology is not merely the preserve of scholars but 'belongs to all of us' (p. 169). Ancient criticism is offered in a new edition of the Penguin Classics ⋆*Classical Literary Criticism*[10] with a new introduction, new notes, and revised translations by Penelope Murray. This contains translations of Plato, *Ion, Republic* 2–3, 10; Aristotle, *Poetics*; Horace, *The Art of Poetry*; Longinus, *On the Sublime*, with a generous introduction including bibliography and a chronology, and brief but explanatory notes. This is a welcome new edition. There are also two books which will have a particular appeal in schools. Helen King's ⋆*Greek and Roman Medicine*[11] is a new addition to the Bristol Classical Press, Classical World Series. This discusses not only Greek and Roman medical theory and practice, but also includes a chapter on the plague at Athens, probably the first contact which most students have with the world of ancient medicine. The book contains the usual features of the series, such as suggestions for further reading and study, but is particularly notable for the way in which it briefly traces the story beyond the classical world and up to the modern. This again helps to emphasize the continuity of the two worlds, like other books here reviewed, not only in terms of practice, but also in attitudes, such as those we hold towards doctors, and those which they hold towards patients. For a rather different audience in schools is Hiner's ⋆*Latin Comprehensions for Schools*.[12] This is a welcome addition to the Greek companion volume and will prove invaluable. Again there is a clear progress in difficulty through the book, and there is a healthy proportion of grammatical questions ('I feel that a true understanding of the language has to be founded on a sound basis of grammar and syntax'.) There are quite a few typographical errors, and the layout with its use of boxes is perhaps less appealing than that of the Greek volume. The passages have proved accessible and useful throughout the range envisaged by the author (GCSE to A level). All will have their favourites which are missing, but there does seem to be a slightly easier standard at the end of the book when set beside the Greek volume. This is matched by the lack of verse passages which is a shame, since it will perhaps contribute to the increasing distance between verse and prose in schools. That said, this is a welcome book which fills a significant gap. Yet another bundle of

[10] *Classical Literary Criticism*. Original translation by T. S. Darsch. New introduction, notes, and revisions by Penelope Murray. Penguin, London, 2000. Pp. lxiv + 188. Paperback £7.99.

[11] *Greek and Roman Medicine*. By Helen King. Bristol Classical Press, 2001. Pp. xi + 73. Paperback £8.99.

[12] *Latin Comprehensions for Schools*. By M. Hiner. Bristol Classical Press, 2001. Pp. 82. Paperback £8.99.

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recent publications is held together by the theme of performance. *Oxford Orations*[13] gathers together a selection of Godfrey Bond's 139 speeches in his role as public orator of the University of Oxford for over a decade. The nature of the book may seem unusual for notice in this journal, since the speeches themselves are not on classical themes. However, this collection brings to the attention two important points about our subject as it moves into the 21st century: namely, the ongoing use of Latin for public oratory, at least in the rarefied environment of a university, a legacy of the great rhetorical traditions of Greece and Rome, and the extraordinary diversity of talents displayed by a Classicist who could turn his mind to composing speeches in honour of Jacqueline du Pré or Andrei Sakharov with no less skill and style than when commenting on the plays of Euripides. Both are testimony to the continued importance of our subject in fostering technical accuracy alongside a wide-ranging engagement with the world around. Performance of a different kind is evoked by the masterly edition by Egert Pöhlmann and Martin West of [B]★★*Documents of Ancient Greek Music*.[14] This beautifully produced and amply illustrated volume provides an up-to-date collection of the extant remains of Greek music covering a period of about eight centuries, from the fifth century BC. It is a wonderful illustration of how the most rigorous and painstaking scholarship can succeed in bringing the ancient world to life, allowing it to sing out to the modern reader in ways which have been a source of speculation since the middle ages, and reinforcing the point that the classical world, which we tend all too often to encounter in the quiet of the library, was in reality rich in performance and far from silent. Calame's [B]*Choruses of Young Women in Ancient Greece*,[15] in a new and revised edition, offers a quite different insight into performative ritual in ancient Greece, taking as its focus the role and significance of the enigmatic choruses who performed before and on behalf of the whole community at particular public occasions. This is an old book now, first published over a quarter of a century ago, and the field of Greek religion, particularly in terms of its social and political context, has since been transformed. However, Calame's study still provides interesting analysis of a range of festivals and further elucidates the performative context of Greek lyric poetry. The ongoing importance and influence of the classical world is neatly illustrated by the final pair of books. Firstly, *Agamemnon's Crown*[16] offers two plays based on the tale of the *Oresteia*, and a contemporary short story which also takes its inspiration from Ancient Greece. That the classical world might hold the answers to everything, and in a sense provide sufficient food for thought to last through to the present day, was clearly perceived by the scholars of the early sixteenth-century. [B]*Friends Hold All Things in Common*[17] concisely presents some of the ideas on friendship

[13] *Oxford Orations*. A Selection of Orations by Godfrey Bond, Public Orator 1980-1992. Oxbow Books, Oxford, 2001. Pp. xi + 89. Paperback £12.95.

[14] *Documents of Ancient Greek Music*. The Extant Melodies and Fragments edited and transcribed with commentary. By Egert Pöhlmann and Martin L. West. Oxford U.P., 2001. Pp. 222, with 28 illustrations. Hardback £40.00.

[15] *Choruses of Young Women in Ancient Greece*. Their Morphology, Religious Role, and Social Functions. New and revised edition. By Claude Calame. Tranlsated by Derek Collins and Janice Orion. Oxford, Rowman and Littlefield, 2001. Pp. xvi + 282. Paperback £20.95.

[16] *Agamemnon's Crown*. By William and Audrey Knight. The Book Guild, Sussex, 2001. Pp. viii + 105. Hardback £10.95.

[17] *Friends Hold All Things in Common*. Tradition, Intellectual Property and the *Adages* of Erasmus. By Kathy Eden. Yale U.P., London, 2001. Pp. ix + 194. Hardback £25.00.

https://doi.org/10.1093/gr/49.2.270 Published online by Cambridge University Press

that Erasmus drew from particularly Pythagorean, Platonic and Christian thought. We could hardly wish for a clearer illustration of the strength of the classical tradition and the belief in ancient wisdom shown by some of the most influential thinkers of the Renaissance.

CHRISTOPHER BURNAND AND KATHERINE CLARKE

https://doi.org/10.1093/gr/49.2.270 Published online by Cambridge University Press