prescriptive *Oeconomicus* that girls arrived at marriage totally ignorant (see, by contrast, Lysias 1.7). The remainder of the chapter touches on Sparta's different marriage practices and the wedding ceremony (again controversies about the nature of the ritual are not addressed). This chapter, entitled 'The Joys and Miseries of Married Life', once again puts the major emphasis on the miseries. By contrast, David Cohen's *Law, Sexuality, and Society: The Enforcement of Morals in Classical Athens* (Cambridge, 1991) usefully draws on anthropology to suggest a more complex interpretation of the same material. The final chapter explores domestic life, with an emphasis on the highly limited rôles offered to women in the middle and upper classes. As this book shows, our evidence for the lives of ancient Greek women and male attitudes to them does not offer an attractive picture to the modern reader. But studies that stress the complexity of and contradictions in Greek views and attempt to interpret them in a larger historical and cultural context make the topic a more valuable area to investigate.

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CHILDHOOD IN GREECE

J. NEILS, J. H. OAKLEY: *Coming of Age in Ancient Greece. Images of Childhood from the Classical Past*. Pp. xviii + 333, b/w and colour ills. New Haven and London: Yale University Press, 2003. Paper, £27.50 (Cased, £45). ISBN: 0-300-09960-6 (0-300-09959-2 hbk).

Coming of Age in Ancient Greece combines a series of articles on childhood with the catalogue of an exhibit of 127 ancient Greek objects and images all relating in some way to the world of children and adolescents. The editors provide up to date bibliography, and the authors supply generous annotation to their well-illustrated articles. The articles themselves, by Jill Korbin (contemporary childhood studies), Mark Golden (a pungent survey of childhood as presented in Greek texts), Jeremy Rutter (childhood in Aegean prehistory), Lesley Beaumont (changes through time), Alan Shapiro (fathers and sons), Helene Foley (mothers and daughters), Jenifer Neils (ritual), and John Oakley (death), make a substantial contribution to a field almost invisible in English before Mark Golden's *Children and Childhood in Classical Athens* (Baltimore, 1990).

Books like this are like a feast. Richly illustrated and carefully written, this catalogue puts the exhibit on permanent display for study at our leisure. The first thing we notice is that childhood itself is an unstable concept. Lesley Beaumont argues that because black-figure scenes represent children as miniature adults, childhood was not a specially marked category in archaic Athens. She correlates the degree of accuracy in painted and sculptural depictions of children with political change and argues that children increased in social value after Kleisthenes. 'Accuracy' is a loaded term, however, and fluctuations in style and subject matter are not always that simple to explain. Oakley includes a wider variety of objects from a broader geographical area, and his survey of child burials indicates that concern for the individual child is evident already in the Geometric period and endures up to the late fifth century. He recognizes that a parent's disregard for gender when placing objects in a young child's grave is not

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a sign of disregard for children, but rather suggests that gender was not an issue for parents until their children reached puberty.

The single issue that most separates the ancient Greek experience from ours is that in the ancient Mediterranean almost half the children born did not reach adulthood. This terrible fact invests the objects and images of the catalogue with special meaning and communicates a message we can understand without having to experience it ourselves. Christiane Sourvinou-Inwood, in *Reading Greek Death* (Oxford, 1995; not in the bibliography) noticed that a high proportion of the grave monuments in early Athens commemorated the death of adolescents. At Metapontum fifty percent of those born did not reach the age of puberty, and this was a society where every adult woman would have had to complete six successful pregnancies just to maintain the population (J. C. Carter, *The Chora of Metaponto: The Necropoleis* [Austin, 1998], 1.25). When children died, parents grieved.

Except for Golden and Oakley, the authors concentrate on other issues. Alan Shapiro turns to scenes from myth to make observations about the family relationships of heroes as models for human fathers and sons. When it comes to real parents and children, however, his examples are not so heroic. Most of the scenes showing men and boys together belong to the context of same sex courting and male entertainment. The family life of fathers held little interest for the market in decorated pottery.

The death of a son was another matter. Croesus implied that in peacetime it was unusual for a father to bury a son (Herodotus 1.87.4), but in fact, if the evidence from graves means anything, this was not a rare experience. What does seem to be unusual is the depiction of a dead father saying farewell to his children. Shapiro gives us only four examples, all from Attica between 420 and 380 B.C.E. Our view of such scenes is obscured by time and cultural difference, but we can compare numbers and wonder why so many Attic grave reliefs show children saying farewell to mothers, but so few show them saying farewell to fathers.

Helene Foley explains the tension between mothers and daughters by the ambivalence both had to feel when a daughter was separated from her family by early marriage. She follows the mother–daughter relationship through the stages of a girl's life and takes us beyond the wedding through marriage, concluding with the grief of mothers whose daughters died too young. Mothers grieve for daughters, but we rarely find a daughter grieving for her mother. How do we explain the selection of motifs for representation? The asymmetries in the evidence gathered by Shapiro and Foley tempt us to dig a little deeper.

We expect articles that introduce a catalogue to be the appetizers that whet our taste for the exhibit. The catalogue should be the main course. In this book, however, where articles (194 pages) take up almost twice as much space as the catalogue (118 pages), and where the number of supplemental illustrations for the catalogue (161) overtops the number of objects in the exhibit (127), priorities seem to be reversed. How do the objects on display in the exhibit cohere? What language do they speak?

The editors separate myth from what appears to be reality by arranging the catalogue in sections: Introduction, Myth, Household, Education, Play, Ritual, and Transition to Adulthood. Catalogue text is clear, descriptions are accurate, and technical terms are explained. Problems intrude, however, when we notice that more than half of the objects in the exhibit are vase paintings whose scenes are described as real events with no regard to the meaning of gestures or problems of interpretation. Let's take, for example, the two cups of Douris, no. 44 and no. 45. No. 44 is the famous kylix with classroom scenes running around the outside and a palaistra scene in the tondo; no. 45 has two courting scenes on the outside and a courting scene in the tondo.

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Each of the four exterior scenes has the same number of figures: three men and two boys. In the classroom scenes the boys hold their heads high and share the action with their teachers. In the courting scenes the men aggressively importune the boys, whose gaze is directed downwards. The dimensions of the two kylikes are almost the same; the floral decorations as well as the kalos inscriptions are identical. It is therefore possible that the cups themselves belong to a set given as a courting gift to the same person. The concluding sentence of the catalogue description of no. 44 fails to capture the implications of this possibility: 'Thus this cup references the all-around training of an Athenian youth in athletics, music, and grammar.' The two cups taken together suggest that the full course of training in male social behavior extended far beyond the formal protocols of palaistra and schoolroom.

The exhibit includes many objects difficult to find anywhere else. My favorite is the little ceramic inkwell in the shape of a well-worn child's ball, beautifully formed in clay to represent leather polygons neatly stitched together. Presented in the context of the wooden exercise tablets on which real children once practiced the alphabet and wrote their first sentences, the inkwell combines the activities of mind and body that balanced the curriculum. I am grateful for the collection of objects presented here, but catalogues, like the exhibitions they reproduce, separate objects from their use and ignore the intentions of producers. Finally, in our time, the order imposed by the catalogue obscures any possible significance of the relationship of the individual object to its assemblage at the time of discovery or excavation.

Childhood was as complex in antiquity as childhood is now. The transition to adult status has always been fraught with hazards. It is too bad that the format of a museum catalogue does not encourage the kind of analysis that would tease out the rich ambiguity of some of the images and the complex interaction between object and context. If the menu had been a little less rich and the catalogue targeted as the main course, the articles could have stood alone in a useful separate volume, and the exhibit could have been encouraged to speak more for itself.

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TALKING ABOUT TYRANTS

K. A. MORGAN (ed.): *Popular Tyranny. Sovereignty and its Discontents in Ancient Greece*. Pp. xxvii + 324, ills. Austin: University of Texas Press, 2003. Cased, US$50. ISBN: 0-292-75276-8.

Tyranny, it turns out, is not so much repressive as productive. People (both ancient and modern) cannot stop talking about tyrants. And it is the effect of all this talk that this work sets out to examine. This is a book concerned with the discursive lives of tyrants rather than their actual ones. There is certainly a relationship between these tyrants of the imagination and their real-life counterparts, but it is one that is often tenuous, distorted, or opaque.

The chronological range covered here is wide. The earliest material discussed comes from the Bronze Age and the examination of tyranny continues until the fourth century B.C. Correspondingly wide is the range of disciplines brought to bear on the topic. Archaeology, art history, historiography, literary criticism, and epigraphy all find a place in this attempt to recount the reactions that the tyrant evoked.

The only parameter which is limited is geography. Despite the fact that the

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