unpretentious translation. The introduction is informative (the explanation of the historical background is so luminous that it left me wondering why I had ever found it confusing). The commentary ranges from papyrological and linguistic detail to historical and ideological content. The book is also a visual delight: since it was designed and typeset by the author, Herrman merits an unusually comprehensive encomium. And finally, a pleasing surprise – as Donald Russell once described the declamations of Choricius of Gaza. Robert Penella, adding to his already considerable contributions to the dissemination of late antique orations, has recruited a team of translators to produce a complete translation (declaration of interest: I was one of the recruits).[22] Penella himself translates Choricius' informal introductory talks and supplies the introduction; an epilogue by Eugenio Amato gives an account of the declamations' Byzantine and Renaissance reception. I note that we don't yet have a complete translation of Libanius' declamations: may we have a volunteer, please?

MALCOLM HEATH
M.F.Heath@leeds.ac.uk
doi:10.1017/S0017383510000550

Latin Literature

A recurrent theme in this batch of new publications is the attempt at synthesis between the study of classical literature and the study of its later reception. In one way or another, many of the works here are seeking to come to a better understanding of Latin texts by examining the ways in which they have subsequently been interpreted, labelled, chopped about by editors, imitated, plundered, and canonized, and to see them as forming part of a continuous intellectual and literary history unrolling to the present day. A most successful exponent of this approach is Aude Doody's impressive and illuminating study,[23] which traces various aspects of the reception of Pliny's *Natural History* and argues that, as a result of accidents of interpretation along the way, the work has been radically misunderstood. To modern eyes, the *Natural History* looks so instantly recognizable as a modern encyclopaedia – complete with *summarium* as user-friendly table of contents – that it is hard for us to appreciate how innovative and quirky it was in its own time. Moreover, modern scholars have considerable investment in conceptualizing the work as a repository of facts and knowledge about, say, ancient art or science, upon which they may draw. In a study that ranges from technical detail of textual criticism and *mise-en-livre* in sixteenth-century editions to the broad sweep of intellectual history, encompassing along the way Francis Bacon, Diderot, and the French enlightenment, Doody unpicks the story of how we have come to our modern conception of Pliny's work, in a way that challenges us to rethink this conception. Her aim is partly to defamiliarize a *Natural History* that we accept too easily as an encyclopaedia, and offer instead 'the alarming possibility of a radical Pliny' (4). The book is scholarly, wide-ranging, and theoretically

[22] *Thetorical Exercises from Late Antiquity. A Translation of Choricius of Gaza's Preliminary Talks and Declamations*. Edited by Robert J. Penella. Cambridge, Cambridge University Press, 2009. Pp. xii + 323. Hardback £65, ISBN: 978-0-521-84873-2.

[23] *Pliny's Encyclopedia. The Reception of the* Natural History. By Aude Doody. Cambridge, Cambridge University Press, 2010. Pp. viii + 194. Hardback £55, ISBN: 978-0-521-49103-7.

https://doi.org/10.1017/S0017383510000562 Published online by Cambridge University Press

attuned, but wears all of this *gravitas* lightly. A particular delight is its seamless integration of Classical reception methodology with Latin literature; it provides a model of *how* this kind of study of ancient literature should be done – through a keen awareness of the genesis of interpretations and interpretative methods – and at the same time demonstrates *why* such an approach is so productive and so necessary for our understanding of ancient literature. Edited by Maria Wyke and Luke Houghton, *Perceptions of Horace*[24] is a collection of seventeen chapters by scholars from a variety of disciplines, each exploring a different moment in the reception of Horace and his poetry from his day to our own. The arrangement is chronological and the papers really do span these extremes, with a substantial number of earlier chapters considering Horace's *own* reception of his own work (or at least his attempts to direct its reception by others), and the last chapter ending in our twenty-first century, with the discussion by John Talbot, a professor of English literature, of English Alcaics. As the editors point out in their introduction, a sceptical reader might be tempted to see the volume as splicing together two disparate areas of scholarship: the literary study of Horace's own work and the later reception of his work by others. However, their co-authored introduction makes a careful and convincing case for the coherence of the collection, which involves thinking through ideas about reception, perception, and self-representation and also acknowledging how rooted later receptions are in the self-fashioning of the Horatian originals. The introduction is peppered with jokes, some of which might baffle a new-comer to Classics ('Horace has yet to find her Samuel Butler'); this volume has its origins in a 2007 conference held at University College London, and there is something about its combination of erudition and liveliness that makes one suspect that the conference must have been a pretty good bash. No fewer than five new monographs by established Latinists have as their primary focus the representation of broad intellectual and cultural themes in the poetry of the Augustan age. Despite its title, Philip Hardie's *Lucretian Receptions*[25] is not primarily a study of Lucretius and neither does it belong to the field of Classical Reception Studies, in either methodology or subject matter – although the last of eight chapters is devoted to Milton's *Paradise Lost*, which Hardie reads as closely engaged with Lucretius' poem in its treatment of ideas about sense perception and illusion, and the relationship between language and reality. Rather, this study explores the *presence* of Lucretius' *De Rerum Natura* in later poets, mostly within antiquity, and predominantly the works of the Augustan poets Virgil and Horace in the following generation. Through close and nuanced readings of the way in which later poets adapted and reworked, for the requirements of their own age, Lucretius' ideas about three important philosophical concepts – history, the sublime, and knowledge – this study provides an intellectual, literary, and cultural history of these ideas that is highly attuned to the way in which they are shaped by both historical context and literary tradition. Most of the chapters are revised versions of earlier publications, only two are entirely new, but with its broad vision the book forms a

[24] *Perceptions of Horace. A Roman Poet and His Readers*. Edited by Maria Wyke and Luke Houghton. Cambridge, Cambridge University Press, 2009. Pp. xii + 366. 5 b/w illustrations, 1 map. Hardback £60, ISBN: 978-0-521-76508-4.

[25] *Lucretian Receptions. History, the Sublime, Knowledge*. By Philip Hardie. Cambridge, Cambridge University Press, 2009. Pp. ix + 306. 4 b/w illustrations. Hardback £55, ISBN: 978-0-521-76041-6.

https://doi.org/10.1017/S0017383510000562 Published online by Cambridge University Press

coherent treatment of important ideas that will be of wide interest to Latinists. Micaela Janan's *Reflections in a Serpent's Eye*[26] is a Lacanian reading of the representation of the city of Thebes in Ovid's *Metamorphoses* as an exploration of the question of what makes a civic community. A long and meaty introductory chapter is necessary to talk through the challenging theoretical approaches that she will be adopting in her interpretation of Ovid's poem – providing explanation of the essence of the psychoanalytical and critical theories to be employed, of the insights to be gained by applying them to ancient literature, and indeed (drawing on Charles Martindale's ideas about 'reception') of the justification for applying modern psychoanalytical theory to Roman poetry. None of this is easy terrain (the formulae on p. 48 will freak out the uninitiated if nothing else does!); however, it is very well done, and once the analysis of the *Metamorphoses* (predominantly focusing on Book 3) gets going in the following six chapters the book is full of valuable insights into Roman ideas about cities and communities, as well as into Ovid's reading of Virgil's *Aeneid*. It is rather a shame that Michèle Lowrie did not opt for a poetic, Janan-style title for her work, rather than the ungainly and unmemorable *Writing, Performance, and Authority in Augustan Rome*,[27] because this is a cracking book, which we are going to want to talk about, and it needs a better handle. Drawing to an extent on some of Lowrie's previous articles on various Latin authors, it takes a sustained and wide-ranging approach to a knotty subject that is hard to define succinctly (I do sympathize with the title's struggle to express the book's subject matter). This is the web of issues, currently attracting considerable interest from scholars of Roman literature, surrounding questions about the role and nature of literature and writing in Roman culture, ancient self-representation of literature, the extent and nature of the social and cultural power that literature can wield in the world outside the text, and the difference made by various modes of production and consumption of literature – from divinely inspired song to monumental inscription. Lowrie explores the productive and dynamic relationship not just between text and performance but also between textualization and perfomativity. The writing style could be lighter at times, but the ideas are very satisfying. John F. Miller also explores the treatment by Augustan poets of resonant – though less abstract – subject matter that plays out against the fraught historical and cultural context in which they were writing.[28] Here the subject (rich and variegated) is the god Apollo as represented in the poetry of the Augustan age, viewed from a variety of thematic perspectives that shed differing lights on Apollo's significance, including Augustus' association of himself with the god, Apollo's role in the battle of Actium, poetic responses to the Temple of Apollo on the Palatine, and the differing treatment of the god in Virgil's *Aeneid* and Ovid's *Metamorphoses*. Meanwhile, a kind of complement to this treatment of an Olympian is provided by Elaine Fantham's study of the poetic representation of the

[26] *Reflections in a Serpent's Eye. Thebes in Ovid's* Metamorphosis. By Micaela Janan. Oxford, Oxford University Press, 2009. Pp. ix + 276. Hardback £58, ISBN: 978-0-19-955692-2.

[27] *Writing, Performance, and Authority in Augustan Rome*. By Michèle Lowrie. Oxford, Oxford University Press, 2009. Pp. xiv + 426. Hardback £79, ISBN: 978-0-19-954567-4.

[28] *Apollo, Augustus and the Poets*. By John F. Miller. Cambridge, Cambridge University Press, 2009. Pp. xi + 408. 10 b/w illustrations. Hardback £65, ISBN: 978-0- 521- 51683-9.

https://doi.org/10.1017/S0017383510000562 Published online by Cambridge University Press

rural Italian deities in *Latin Poets and Italian Gods*,[29] which looks especially at the works of Virgil and Ovid, but also includes a discussion of the god Priapus and a final chapter on Statius. In her preface, Fantham acknowledges a debt to the expertise of K. Sara Myers, who has published extensively on myth in Ovid's *Metamorphoses*. The benefits of Myers' expertise can now be experienced by a wider audience through her commentary on the poet's *Metamorphoses* XIV,[30] newly published in the Cambridge Green and Yellow series. In addition, this commentary is a welcome partner for Neil Hopkinson's on Book XIII in the same series, since the whole of Ovid's 'Little *Aeneid*' (*Met.* 12.623–14.573) may now be studied in its entirety as a Latin set text. The primary aim of this kind of commentary is, of course, to support the reading of the fledgling Latinist, with suggested translations and interpretations for many lines, alongside useful stylistic points and background historical information. However, the approaches and insights of recent scholarship are effortlessly incorporated into the notes and, best of all, the introduction offers a compelling sense of why this particular section of the *Metamorphoses* might be especially worth studying: its direct reworking of the very material of Virgil's mighty *Aeneid* sheds light on Ovid's engagement with his predecessor and highlights his generic experimentation; its treatment of Roman myth and Roman history towards the end of a poem best known for its light touch with Greek myths raises all kinds of interesting issues about the relationship of the work to the cultural and political contexts in which it was composed. A succinct discussion in the introduction of the treatment of chronology and narrative structures in the *Metamorphoses* places Book XIV in the broader poetic context, and, throughout, footnotes and references point the way to the wealth of stimulating recent scholarship in these areas, guiding the student from the text into the broader current debates. Paul Roche's new commentary on Book 1 of Lucan's *Civil War*[31] is of a different kind, providing not linguistic guidance but guidance in interpretation of the sense and themes of the poem, as well as to the many intertexual and intratexual references to be appreciated. The introduction does a nice job of preparing the reader for an informed reading of the text (I have in mind undergraduate students, with whom I am currently reading Lucan and who have benefitted from this introduction), by covering some fundamental aspects of the topic: how the content of Book 1 relates to the rest of the poem; the debates of contemporary scholarship and how they bear on interpretation of Book 1; Lucan's relation to his epic predecessors and to the contemporary literary and historical scene; his deployment of historical material and of Stoic ideas, as well as his language and style. A new contribution to the ongoing rehabilitation of the poetry formerly known as Silver Latin comes in a neat little Oxford Classical Monograph on Silius Italicus' *Punica*: Ben Tipping's *Exemplary Epic*.[32] This is one of the first books in English devoted to the Flavian epicist, whose

[29] *Latin Poets and Italian Gods*. By Elaine Fantham. Toronto, University of Toronto Press, 2009. Pp. xii + 229. Hardback £35, ISBN: 978-1-4426-4059-7.

[30] *Ovid* Metamorphoses *XIV*. Edited with commentary by K. Sara Myers. Cambridge Greek and Latin Classics. Cambridge, Cambridge University Press, 2009. Pp. ix + 237. Paperback £18.99, ISBN: 938-0-521-00793-1.

[31] *Lucan* De Bello Ciuile *Book 1*. Edited with a commentary by Paul Roche. Oxford, Oxford University Press, 2009. Pp. xi + 418. Hardback £68, ISBN: 978-0-19-955699-1.

[32] *Exemplary Epic. Silius Italicus'* Punica. By Ben Tipping. Oxford Classical Monographs. Oxford, Oxford University Press, 2010. Pp. x + 245. Hardback £50, ISBN: 978-0-19-955011-1.

https://doi.org/10.1017/S0017383510000562 Published online by Cambridge University Press

seventeen-book epic poem about the Punic Wars was famously once described as the worst poetry ever. Tipping wants us to enjoy Silius' poetry, and he does make a point of presenting the poem as interesting *qua* Roman epic, as a specimen of the genre. However, the emphasis of his study is on Silius' exploration of moral values such as *pietas* and *fides* through its depiction of historical events, and on the poem's participation in the venerable tradition of Roman exemplary history (more Latin-literature-as-intellectual-history). Tipping's focus is on the question of how Silius represents as exempla the three central protagonists in the Punic war – the Carthaginian leader, Hannibal, and the Roman generals, Fabius Maximus Cunctator and Scipio Africanus Maior – each of whom are given a chapter in the book. He shows that each is a complex mixture of flaws and virtues, and that the moral messages of the poem are correspondingly nuanced and flexible, allowing different readers to draw different lessons from the same material. While it provides a welcome and accessible introduction (despite the misplaced footnotes on the penultimate page) to the study of a poem that will no doubt attract increasing interest in the coming years, Tipping's book is no less useful as an addition to the growing scholarship on ethics and exempla in Roman literature. Though not cutting edge in this respect, it offers a clear exposition of the poem's engagement with moral themes, and is evidence of the 'ethical turn' in the study of Latin literature, away from the political concerns that dominated the late twentieth century. Turning now to Roman comedy, the 'Funny Words' of Michael Fontaine's title[33] is, fittingly for a study of jokes and word-play, a pun: the book examines the nature of humour in Plautus' comedies (funny ha ha), based on careful scrutiny of places in the text that have perplexed previous commentators and readers, where the words and ideas look a bit odd (funny peculiar). His is a bold approach that seeks to unlock the puzzle of all these passages with a unified explanation that calls for a radical reappraisal of Plautine comedy. In essence, his argument is that the sophistication of Plautus' humour has been to a large extent obscured by the generations of scribes and editors who have amended odd-looking words and forms because they haven't got the joke, and that the result has been an overall homogenization and dumbing down of Plautus' playful and creative Latin (which was actually, Fontaine argues, Latinized Greek or very Greeky Latin) in a way that has often made nonsense of his characterization and plots, creating further problems of interpretation. As Fontaine says, the principles of textual criticism – to be guided by context and by parallels found elsewhere – are often at odds with the mechanisms of linguistic humour, which relies on novelty and surprise: 'comedy is the natural enemy of the conceptual set' (7). The hard-core study of words and jokes that occupies the opening chapters will be challenging for many, though all Latin and Greek is translated and the writing style is engaging; on the other hand, it would provide a marvellously lively introduction to the potentially dry discipline of textual criticism for students with some ancient language under their belts. As Fontaine admits, recapturing the humorous impact of an ancient play many thousands of years later is already a speculative business, all the more so when the original joke has been tidied away in emendation. However, his conclusions about the Greekness of the plays and the sophistication of their audience are thought-provoking; not all readers will be

[33] *Funny Words in Plautine Comedy*. By Michael Fontaine. Oxford, Oxford University Press, 2010. Pp. xvi + 311. 7 b/w photographs. Hardback £74, ISBN: 978-0-19-534144-7.

https://doi.org/10.1017/S0017383510000562 Published online by Cambridge University Press

prepared to follow him all the way, but there is plenty of meat in his analysis of passages and his suggestive interpretations of the plays. As the title suggests, Alison Sharrock's *Reading Roman Comedy*[34] is more of a guidebook, aiming to provide an initial orientation to the Roman plays – especially for 'less-than-avid readers of Plautus and Terence' (ix), with whom she claims to sympathize. Her methodological approach is embedded in the mainstream of Latin literary criticism with a focus on intertextuality, combined with liberal application of modern ideas about laughter and comedy. The book itself is structured largely to draw attention to the structure of the plays themselves – one chapter is on 'Beginnings' and another on 'Endings', one on 'Plotting and Playwrights', another on the humorous effect of repetition such as alliteration and doubling. This thematic and analytic organization, with copious brief references to passages across the corpus of plays, should indeed enable students to get a handle on generic tropes and forms of Roman comedy so as to appreciate the genre as a whole. They might, on the other hand, find the plots and shapes of the individual plays getting lost among all the bits and pieces – the image on the dust jacket of scattered words is perhaps self-referential – and will need to go elsewhere for help in reading a particular play. Still in the world of ancient humour, Costas Panayotakis has done a great favour to scholars in the field by editing, translating into English, and providing extensive commentary (totalling more than 500 pages) on the ninety-six surviving fragments of ancient mime attributed to the Late Republican comic playwright Decimus Laberius.[35] James Zetzel's translation of ten of Cicero's speeches succeeds admirably in achieving his stated aim of conveying a sense of Cicero as a 'real, funny, vigorous effective speaker' (xxvi), who employed slang and sexual innuendo alongside his grander rhetorical flourishes.[36] Zetzel's translations communicate Cicero's stylistic versatility and, above all, the performability of the speeches; one could happily read these aloud without stumbling. Cicero often comes across in English translation as a pompous and convoluted writer; here the pithy, accessible style – lots of short, punchy sentences – really makes *sense* of the speeches, and makes them fluent and powerful for non-Latinists. I even found myself laughing out loud at some of Cicero's witticisms. Students will benefit hugely from gaining access to the rhetorical style and potency of Cicero's writings, as well as to the content of this useful selection, which spans his career and illustrates his range; the volume includes the fourth speech against Verres, pro Manilio, the second speech against Catiline, pro Murena, pro Archia, pro Caelio, in Pisonem, pro Marcello, and the fourth and ninth Philippics against Anthony. There is also helpful supporting material, including a map, a chronological table, and basic information about Roman customs, as well as a brief introduction to each of the speeches, providing context and pointing up the main themes. Two new translations from Oxford World's Classics

[34] *Reading Roman Comedy. Poetics and Playfulness in Plautus and Terence*. By Alison Sharrock. Cambridge, Cambridge University Press, 2009. Pp. xi + 321. Hardback £59, ISBN: 978-0-521-76181-9.

[35] *Decimus Laberius. The Fragments*. Edited and translated with commentary by Costas Panayotakis. Cambridge Classical Texts and Commentaries. Cambridge, Cambridge University Press, 2010. Pp. xxix + 512. Hardback £80, ISBN: 978-0-521-88523-2.

[36] *Cicero. Ten Speeches*. Translated with notes and introduction by James E. G. Zetzel. Indianapolis, IN and Cambridge, Hackett Publishing, 2009. Pp. xl + 332. Hardback £32, ISBN: 987-0-87220-990-9; paperback, £9.95, ISBN: 987-0-87220-989-3.

https://doi.org/10.1017/S0017383510000562 Published online by Cambridge University Press

complement one another nicely, being of two strands of literary endeavour from the same writer, Seneca the Younger: his tragedies (translated by Emily Wilson)[37] and a selection of his moral letters by Elaine Fantham.[38] Neither translation attempts anything flashy – the series' remit is to be both readable and accurate, which is a pretty tough thing to pull off without worrying too much about stylishness. Wilson's introduction is clearly aimed at the general reader without a background in Classics, providing a basic introduction to Seneca's life and works. Fantham's introduction, as one might expect from such an eminent Latinist, has more scholarly substance and nuance to it, covering the same ground – the turbulent political background to Seneca's life, the themes of the clash between reason and passion in his writings – in a more intellectually stimulating way. Brief introductory remarks to each letter provide helpful guidance with a light touch, and point up key themes and cross-references between the letters that are reproduced here. There are three new volumes in the Oxford Readings in Classical Studies series – on the subjects of Horace's odes and epodes (edited by Michèle Lowrie),[39] Lucan (edited by the late Charles Tesoriero),[40] and Persius and Juvenal (edited by Maria Plaza).[41] These companions repackage in one volume selections of previously published seminal articles, some translated into English for the first time, often updated, and all polished up so that, for example, all Latin and Greek citations are also provided in a standard translation. As well as providing convenient resources for lecturers and undergraduates by gathering key scholarship into one place, these volumes offer thought-provoking overviews of the history of Classical scholarship in recent decades, in their introductions and in the very selection and arrangement of their material. I have already gratefully used two of these volumes in my own undergraduate teaching; they are an excellent way of opening students' eyes to the range of alternative approaches to ancient literature and to changing trends in scholarship. A slightly different approach to the introduction-and-overview volume is taken by the Cambridge Companions to Literature series, whose latest addition is *The Cambridge Companion to Tacitus*, edited, just as one would have hoped, by A. J. Woodman.[42] A brief preface contains a touching valedictory for Ronald Martin, the last of whose many valuable contributions to Tacitean scholarship is included in this volume; then, after an introduction from the

[37] *Seneca. Six Tragedies*. Translated with notes and introduction by Emily Wilson. Oxford World's Classics. Oxford, Oxford University Press, 2010. Pp. xxxvi + 240. Paperback £9.99, ISBN: 978-0-19-280706-9.

[38] *Seneca. Selected Letters*. Translated with notes and introduction by Elaine Fantham. Oxford World's Classics. Oxford, Oxford University Press, 2010. Pp. xlii + 314. Paperback £9.99, ISBN: 978-0-19-953321-3.

[39] *Horace. Odes and Epodes*. Edited by Michèle Lowrie. Oxford Readings in Classical Studies. Oxford, Oxford University Press, 2009. Pp. viii + 472. Hardback £89, ISBN: 978-0-19-920769-5; paperback £39, ISBN: 978-0-19-920770-1.

[40] *Lucan*. Edited by Charles Tesoriero, with an introduction by Susanna Braund. Oxford Readings in Classical Studies. Oxford, Oxford University Press, 2010. Pp. xi + 540. Hardback £89, ISBN: 978-0-19-927722-3; paperback £39, ISBN: 978-0-19-927723-0.

[41] *Persius and Juvenal*. Edited by Maria Plaza. Oxford Readings in Classical Studies. Oxford, Oxford University Press, 2009. Pp. vi + 559. Hardback £100, ISBN: 978-0-19-921696-3; paperback £39, ISBN: 978-0-19-921697-0.

[42] *The Cambridge Companion to Tacitus*. Edited by A. J. Woodman. Cambridge Companions to Literature. Cambridge, Cambridge University Press, 2010. Hardback £60, ISBN: 978-0-521-87460-1; paperback £18.99, ISBN: 978-0-521-69748-4.

https://doi.org/10.1017/S0017383510000562 Published online by Cambridge University Press

editor, the volume is made up of twenty-one newly commissioned articles by an impressive array of leading scholars. The aim, amply fulfilled, is that each short snappy piece should demonstrate current scholarship in action, as well as providing an introduction to the field. A substantial final section is devoted to the reception of Tacitus' writings, including in the manuscripts and early printed editions (Martin's contribution), then by Gibbon, by Syme, and in twentieth-century novels, bringing us back to the point where this review article began: the extent to which understanding the history of a text's reception has become a key aspect of understanding the Roman text itself.

REBECCA LANGLANDS
r.langlands@exeter.ac.uk
doi:10.1017/S0017383510000562

Greek History

Raaflaub and van Wees' *Companion to Archaic Greece* is a scholarly enterprise.[43] Its Preface sets out its goals: to offer a survey of the current state of the evidence and scholarship, and to offer suggestions for new research (xx). It does both successfully. The collection is divided into four parts: Part I consists of Davies' assessment of the modern historiography of 'archaic' Greece (which portrays the modern currents and meta-narratives and urges a comparative perspective) and Thomas' Mediterranean contextualization of archaic Greece. In Part II ('Histories'), Morgan's overview of the Early Iron Age warns against notions of a 'Dark Age' and of 'Progress' and emphasizes the prominence of the elite over the course of the eighth century; Morris, on the other hand, underlines egalitarianism and promotes the idea of an eighth-century revolution. Ulf suggests that the works of Homer and Hesiod addressed contemporary political issues that would appeal to a wide audience of archaic Greeks; Hölkeskamp's article links the emergence of tyranny with *polis*-identity and views tyrants as preoccupied with strategies to maintain power; Nafissi places emphasis in Spartan history on the role of military success and the mythical and genealogical discourse surrounding the *basileis*; Stahl and Walter sketch a 'logical' evolution of the Athenian state; Wiesehöfer accentuates the significance of transcultural exchanges of ideas and objects between Greece and the east. Part III ('Regions') opens with Sanne Houby-Nielsen's highly original view of Athens 'from the sea', which stresses the role of islands, promontories, straits, and rivers in the emergence of Athens; Mazarakis Ainian and Leventi emphasize the role of the Aegean Sea in enabling interaction with the east and the north; Kennell and Luraghi suggest that more understanding of *periokoi* and helots may be possible in the light of recent archaeology; Nielsen and Roy highlight interaction between the Peloponnese and the rest of the Greek world and argue that the Peloponnesians were in the mainstream or at the forefront of social development; Whitley suggests the atypicality and diversity of Crete, and posits a link between the absence of visual culture or mainstream epigraphic activity and the lack of democratic institutions on

[43] *A Companion to Archaic Greece*. Edited by Kurt A. Raaflaub and Hans van Wees. Chichester, Wiley-Blackwell, 2009. Pp. xii + 750. 15 maps, 75 figures, 12 tables. Hardback £105, ISBN: 978-0-631-23045-8.

https://doi.org/10.1017/S0017383510000562 Published online by Cambridge University Press