misogyny. Mayhew sets out a test for such 'ideological' influence (7) and applies it to every text that has been adduced in evidence against Aristotle. The result is almost complete vindication: it is only Aristotle's claim that women are naturally paler than men that Mayhew cannot quite exonerate, and even here the mistake rests on an empirically real phenomenon. (The question is *why* women were, *ceteris paribus*, paler: Mayhew thinks that Aristotle might have overlooked culturally contingent differences of diet.) Since the book is a defence against a particular charge, it contains rather little exegetical novelty. It covers some interesting and relatively unfamiliar ground, though, from eunuchs to the dominant females of the insect world (forget about the 'king' bee). If *you* are appalled at Aristotle's belief that women have smaller brains than men (but then for him the brain is not the organ of thought), or if *you* think he makes women no more than seed-beds in the process of reproduction (he does not at all), you should read this book at once. *Jewish Women Philosophers of First-Century Alexandria*[20] by Joan Taylor is really a study of the *de vita contemplativa*, a work in which Philo of Alexandria described a mixed contemplative community on the outskirts of Alexandria which has through the ages been variously identified as Christian, Essene, or the product of Philo's own imaginings. Taylor argues for a 'straight' reading of Philo: that it was a Jewish community which, if idealized by Philo (with an eye to impressing a Roman audience), was not invented by him. Her arguments are compelling, and the account is rich in contextual detail: everything from the geographical location of the community to the clothes they wore is reconstructed here. But why *Women Philosophers*? The 'philosophical' angle of the book is an oblique one: it is that Philo, and the community he describes, wish to represent Judaism at large as a philosophical people. 'Women' are relevant here only, in truth, because women seem to have been included in the community on equal terms with men – a fact which Taylor reasonably encourages us to think is indicative of the existence of a wider community of thoughtful Jewish women in Alexandria. But since Taylor draws the terms and limits of her reconstruction of their position from what we already know (or think we know) of women and philosophy in antiquity, she has little to add to the wider question, and starts to seem unduly concerned with what is only one aspect of the community whose whole life she discusses so well.

doi:10.1093/gromej/cxi016 GEORGE BOYS-STONES

[20] *Jewish Women Philosophers of First-Century Alexandria.* Philo's 'Therapeutae' Reconsidered. By Joan E. Taylor. Oxford U.P., 2003. Pp. xv + 417, with 22 figures. Hardback £70.

General

Richard Rutherford's **Classical Literature: A Concise History*[1] is one of the first to be published of a new series, Blackwell Introductions to the Classical World; if other contributions are to be of such a standard, this will be a welcome contribution to modern literature on the subject. The preface is suggestively Livian in tone: Rutherford begins by apparently setting out his limited ambition for the work: 'My aim in this volume is to provide a short, accurate and readable guide to the works of Greek and

[1] *Classical Literature.* A Concise History. By Richard Rutherford. Blackwell, Malden and Oxford, 2004. Blackwell Introductions to the Classical World. Pp. xi + 350, with 3 maps. Paperback £16.99.

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Latin literature which have generally been found most important and interesting.' He notes several objections to the viability of the project, even modestly questioning his own competence for such a project; however, as with Livy, the real scope of his project is enormously ambitious, even if the physical length of the book certainly is not ('I know of no other book by a single author which attempts to survey the whole field, both Greek and Latin'), and he aims to entertain and to stimulate the thoughts of a wide readership: 'My chief hope is that it may lead the non-classical reader, or simply the reader, to discover how much there is that lives and delights and provokes in the literature of the ancient world.' As a 'classical' reader, I am perhaps not best placed to evaluate its success in attaining that aim, but it strikes me as being a gem of a book. First, it is arranged in a more stimulating way than is traditional for such histories, being organized not chronologically, but generically and thematically. This is not to say that chronology is ignored: there is a useful literary and historical timeline at the back, and indeed this structure better allows the development of different literary forms to be traced through time, and most interestingly the connections and interdependence of Greek and Roman literature are thus constantly foregrounded. There are obvious thematic groupings, such as epic, drama, erotic literature, and thinkers (philosophy), but it is good to see the prominence given to rhetoric, as well as the suggestive connection made between history and fiction in a chapter dealing with both these and biography. The chapter entitled 'Literature and Power' is a particularly interesting essay on the varied ways in which writers mediated the relationship with their patrons according to the changing socio-political circumstances across the whole period of the ancient world. Second, this temporal scope itself is helpful, with a range of very early and later authors discussed, and Rutherford often looks beyond the confines of the ancient world to trace its inspiration of the modern. Third, there is the personality of the author, which is self-confessedly ever-present throughout the book. There are frequent notes of humour, such as in his description of the spelling of ancient names as 'a matter which evidently excites many people more than it does me'. Pithy sayings often conclude sections: 'Perhaps loneliness is more of a cultural universal among emotions than most'; 'the greatest temptation for the skilled orator is to end up deceiving himself'; 'Virgil would not have been the poet he was without Augustus, and Tacitus would not have written as he did without Domitian.' This is a book of its age, with acknowledgements of and nods towards current fashions, but Rutherford never shies away from writing his mind: 'Despite the claims of some high authorities, literature is not a hermetically sealed zone.' However, more recently discovered – and fragmentary – texts do helpfully get more than their share of space, with Menander, Archilochus, and Gallus all given due attention. There are also useful and up-to-date suggestions for further reading. But, what I think most elevates this book out of the ordinary is the sheer love for his subject that Rutherford communicates to the reader on every page. This is not a blind passion – the Greek novel deservedly gets comparatively short shrift – but his delight in the variety of the authors he discusses is plain for all to see; nor is it a mere hedonistic delight: this stuff really matters. An appreciation of rhetoric remains vital in dissecting any piece of language; 'epics' seem to be hitting cinema screens with ever-increasing frequency, and there is a constant re-evaluation of what 'heroic' behaviour consists of; there still exists in the modern age a Tacitean horror that, under an evil regime, 'the subjects are compelled to accede to or even play a role in crimes and misconduct'. As well as for Rutherford's broader constituency,

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this book should make particularly invaluable reading for undergraduates, sixth-formers who are looking to pursue Classics at university (and it should be a must for school libraries), and unsympathetic government ministers who fail to appreciate the need for the study of traditional arts subjects, for whom the final Tacitean quotation of the book – albeit taken slightly out of context – is peculiarly apposite: 'foreign kings, or anyone else who emulates their barbaric behaviour, achieve only dishonour for themselves and renown for their victims.' One of the most commonly cited points of contact between the Classical world and the modern is, of course, the existence of democratic systems of government. The current crop of publications represents analysis of modern democracies, a detailed study of Classical Greek democracy, and two attempts to bring the two together. *Democratization, Development, and the Patrimonial State in the Age of Globalization*,[2] while not being of direct relevance to the Classicist, nevertheless, through its examination of the way in which certain post-colonial countries have struggled unsuccessfully to develop democratic systems of government, raises issues which might help the student of the ancient world better to understand why democracy, albeit in a different form, managed to flourish in some city-states. Peter Rhodes' **Athenian Democracy*[3] brings together an excellent collection of essays by a series of eminent international scholars. The volume is clearly organized and helpfully introduced, with articles grouped into sections on 'Political Institutions', dealing with some of the practicalities of the functioning Athenian democracy, such as jury pay and voting procedures, 'Political Activity', which considers the personalities (not least the demagogues) and contexts (such as the competitive world of the theatre) which characterized the democratic world of Athens, 'Moments in History', which offers studies on key turning-points in the development of the fifth-century democracy such as the reforms of Solon and Cleisthenes, and 'A View of Democracy', offering some reflections on what factors gave rise to the emergence of democracy at Athens. The quality of the work collected here will ensure that this volume makes its way onto the shelves of scholars at all levels, but it will be of particular value to undergraduates who need guidance as they approach the alluring and popular, but complex and easily misunderstood, world of Greek democracy. The accessibility of the book (and its parent series), while not in any way compromising the scholarly seriousness of its content, will make it an attractive purchase for school libraries too, especially those with students studying this topic for Ancient History, as well as offering important background for those studying Classical Civilization. Also from Peter Rhodes comes a shorter study, *Ancient Democracy and Modern Ideology*[4] which addresses the problem of how most profitably to receive, interpret, and use that evocative and complex phenomenon 'democracy', which almost any aspiring undergraduate will assert is the greatest legacy of the Classical world for our own and one of the prime reasons for studying the ancient world. With such bold assumptions wheeled out annually on university applications, a book which encourages a closer look at the use and abuse of this connection between past and present and a more careful and

[2] *Democratization, Development, and the Patrimonial State in the Age of Globalization.* By Eric Budd. Lexington Books, Lanham and Oxford, 2004. Pp. x + 162. Hardback £46.

[3] *Athenian Democracy.* Edited by P. J. Rhodes. Edinburgh Readings on the Ancient World. Edinburgh U.P., 2004. Pp. xiv + 358, with 2 maps. Paperback £19.99.

[4] *Ancient Democracy and Modern Ideology.* By P. J. Rhodes. Duckworth, London, 2003. Pp. 142. Paperback £10.99.

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discerning approach to working out what was really distinctive about the Athenian democracy is extremely welcome. Peter Rhodes wears his great expertise in this area of ancient history lightly, as he cuts a path for the reader through the tangled mess of interpretation and re-interpretation spanning centuries, and puts forward some provocative and important questions, not least over the valuation of democracy as an inherently 'good' form of government. He also includes a very interesting chapter on 'fashions in scholarship', which not only offers an effective introduction to some of the major figures in the history of the subject, such as Grote, but also brings home very clearly the more general point that our reading (in terms not just of interpretation, but also of approach) of the past is largely conditioned by the present. This book will prove a thought-provoking read for Classicists at all levels. Samons' *What's Wrong with Democracy*[5] pursues the critical approach to ancient democracy still more fervently. He takes as his starting-point the way in which democracy has become an unquestioned desideratum of the modern world, ideally to be imposed, or rather 'introduced', wherever it is still absent. Although Samons' stated aim is 'to present and foster criticism of modern democracy' (p. 1), he uses this as the spur to examine the functioning and ideals of the Classical Athenian democracy more critically than has sometimes been the case, as a corrective to the assumption of its merits. Moving from discussion of the institutions of democracy, with leading subtitles such as 'Did the Demos Rule Well', to a study of the Athenian democracy as an imperial power, he concludes by returning to his stated theme – a criticism of the American, imperial democracy. Of course, the notion that the fifth-century democracy was open to abuse, and was particularly dangerous in the context of imperial expansion and rule, is not new to those who have read Thucycides and recall his presentation of figures such as Cleon, and episodes such as the Mytilenian debate. It is, however, still of interest to see the case argued so vehemently with the intention to pass contemporary political comment now, in spite of the differences between Athenian and American democratic ideals and practice. One might note in passing the publication of a volume about a modern politician who was very much influenced by the ancient world, though not explicitly its democratic government. *The Mind of Gladstone*[6] is, as its title suggests, a work about a modern statesman, not primarily as politician, but as intellectual. The whole book offers a fascinating portrait of a major figure of the modern era, but its main interest for the Classicist lies in chapters on 'The Study of Homer' and 'The Olympian Religion', where Gladstone's substantial forays into the world of Homeric scholarship are explored. Not all will be familiar with Gladstone's works such as the three volumes on *Homer and the Homeric Age* (1858), *Iuventus Mundi: The Gods and Men of the Homeric Age* (1869), and *Homeric Synchronism: An Enquiry into the Time and Place of Homer* (1876), or his translations of Horace's *Odes* (1894). One reason may be that the works met with a mixed reception among Classical scholars. However, this book brings out very effectively how strong the Classical influence, among others, was on a figure who would wield great influence himself over his age. The relationship between ancient and modern worlds is explored rather

[5] *What's Wrong with Democracy?* From Athenian Practice to American Worship. By Loren J. Samons II. University of California Press, Berkeley, Los Angeles, and London, 2004. Pp. xx + 307, with 3 black and white photos, 3 maps, and 1 table. Hardback £17.95.

[6] *The Mind of Gladstone.* Religion, Homer, and Politics. By David Bebbington. Oxford U.P., 2004. Pp. viii + 331. Hardback £50.

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differently by Geoffrey Lloyd in *Ancient Worlds, Modern Reflections*.[7] Here he builds on his earlier work on the points of contact between western Classical and ancient Chinese medicine (see *The Way and the Word* reviewed in *G&R* 50.2 [2003]), but this time the focus is on the various ways in which the modern academic world approaches and interprets aspects of both the European and the Chinese past. It is a book of questions, in so far as it acknowledges and indeed embraces the difficulties for the modern scholar in deriving meaning from worlds which are so distant and alien. To what degree the modern world imposes its own philosophical outlooks and intellectual preoccupations on the ancient world which it studies is, of course, a concern which must underpin all ventures into the past. As Lloyd says, 'All description, all history, is evaluative.' (p. 188). He does, however, take on the problem with a view to reinforcing in his conclusion the validity of the modern scholarly enterprise. With care and awareness, not only our western Classical predecessors, but the inhabitants and cultures of other parts of the past, which are remote not only in time but also in space, can offer guidance to the present. The erudition is lightly worn and this readable and thought-provoking volume should earn favour with a wide readership. While we are on the subject of cross-cultural affiliations, it is perhaps apposite to mention Freeman's *Egypt, Greece and Rome*,[8] which has appeared in a second edition, with major updates to reflect new scholarship and approaches. The area which has been most developed and enlarged concerns the Ancient Near East, particularly resonant as the full extent of the world to which Greece and Rome belonged, namely that stretching not only across the Mediterranean, but also right across the fertile crescent, becomes more accessible to the Western world and simultaneously more important to its scholars and readers as formative for and influential on our own European culture. Unlike many books of such broad scope and ambition, this one manages to combine range with valuable scholarship, and is to be recommended to both the student and the general reader as an accessible, interesting, and informative introduction to the ancient world. Recent publications include three collections of essays in honour of Classical scholars. *Being There Together*[9] offers sixteen contributions for Michael C. J. Putnam on the occasion of his seventieth birthday. They are, as one would expect, mostly in the field of Latin poetry – Catullus, Vergil, Propertius, Silius Italicus, Lucan, Tibullus – but they also move beyond, to Dante, eighteenth-century reception, and so on. Thus, the contributions range widely and are unified simply by their reflection of the honorand's interests and expertise. The figure of Putnam is evoked with affection and admiration in a lengthy introduction by Philip Thibodeau, and the volume closes with a bibliography of Putnam's work to date in the field of Classical literature – an impressive array of publications, starting with a short piece on Catullus 66 in *Classical Philology* 1960 and finishing at the moment over forty years later with an article on 'Two Ways of Looking at the *Aeneid*' in *Classical World* 2003. In the same vein, but with a different flavour to match the different tastes and interests of

[7] *Ancient Worlds, Modern Reflections.* Philosophical Perspectives on Greek and Chinese Science and Culture. By G. E. R. Lloyd. Oxford U.P., 2004. Pp. xi + 222. Hardback £25.

[8] *Egypt, Greece and Rome.* Civilizations of the Ancient Mediterranean. Second Edition. By Charles Freeman. Oxford U.P., 2004. Pp. xii + 714, with 80 plates, 20 maps, and 10 figures. Paperback £18.99.

[9] *Being There Together.* Essays in Honor of Michael C. J. Putnam on the Occasion of his Seventieth Birthday. Edited by Philip Thibodeau and Harry Haskell. Afton Historical Society Press, Afton, 2003. Pp. xii + 301. Hardback.

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the honorand is *For Particular Reasons*,[10] a volume in honour of Jerker Blomqvist, Professor of Greek Language and Literature at Lund University, previously Professor of Philology at Copenhagen. Blomqvist's philological research is reflected in the subject-matter of many of the contributions on Greek archaisms, Attic accentuation, Modern Greek morphology, Boiotian toponyms, and particles in Byzantine historical texts. There are, however, also some more literary analyses, such as Strid's piece on Sophocles' *Antigone* or Svenbro on *Hesiod*, and a whole host of varied and fascinating topics – on the medical writing of Soranus, on the biblical tradition, and on the relationship between ancient and modern literature, such as Mellberg's article on 'Influences of Scandanavian Literature on Greek Literature' or Linnér's on 'Julian 'the Apostate' in Cavafy's poetry'. The offerings are extremely scholarly and form an extraordinarily diverse collection. Finally, *Theatres of Action*[11] is a collection of essays in honour of Chris Dearden, Chair of the Classics Faculty at Victoria University of Wellington for almost three decades, and enormously influential in strengthening and expanding the subject within the university, as well as widening access further afield. The title of the volume naturally picks up on one of Dearden's major areas of expertise – the world of both tragic and comic theatres – but its contents are wide-ranging, reaching from Homer's *Odyssey*, through Aeschylus, Herodotus, the Greek theatre, then on to Vergil, Lucian, and even up to contemporary New Zealand – a fitting tribute to a long and varied academic career. The contributors include not only colleagues, but also several former pupils, neatly encapsulating the value of Dearden's teaching talents and the continued vitality of the subject, which Dearden himself has done so much to foster. The editors have done a good job in drawing disparate contributions into a coherent whole, and the quality of the articles will offer scholars in a range of specialisms something of novelty and interest. The theatrical theme of the previous volume leads us neatly to Wiles' *A Short History of Western Performance Space*,[12] which is aimed at students of theatre studies, but is of interest to Classicists also, since it takes the Greek theatre as its starting point. The scope is very broad: Wiles takes theatrical performance to include a whole range of activities in contexts which more traditional studies might exclude, such as churches, the street, and so on. As his title suggests, he allows these contexts to provide the framework for the book, devoting chapters to, for example, sacred space, processional space, and cosmic space. There is considerable merit in an approach which acknowledges and focuses on the theatricality of life in a multitude of spaces – one might think, for example, of the way in which ancient historians, such as Tacitus, portrayed the period of the Julio-Claudians in highly theatrical tones, as though the Principate itself was nothing more than an elaborate performance. In any case, some of the arenas which might seem less obviously 'theatrical' to us in a modern context, such as the space of a church, were in antiquity inextricably linked and overlapping – the space of the formal theatre in Athens was also sacred space in so far as the entire theatrical experience was part of a religious festival. One might

[10] *For Particular Reasons*. Studies in Honour of Jerker Blomqvist. Edited by Anders Piltz, Johanna Akujärvi, Vassilios Sabatakakis, Karin Blomqvist, Georg Walser, and Lars Nordgren. Nordic Academic Press, Lund, 2003. Pp. 345. Hardback 280 kronor.

[11] *Theatres of Action*. Papers for Chris Dearden. Edited by John Davidson and Arthur Pomeroy. Supplement to Prudentia 2003. University of Auckland, New Zealand, 2003. Pp. xiii + 237. Paperback.

[12] *A Short History of Western Performance Space*. By David Wiles. Cambridge U.P., 2003. Pp. ix + 316, with 20 plates and 35 figures. Paperback £45.

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still, however, wonder whether by allowing theatrical space to be so all-encompassing, the author is in danger of overlooking some of the distinctive features of space which is explicitly set aside and designated 'theatrical'. Either way, this book will prove stimulating and thought-provoking. Another book and another configuration of space, this time not as the context for theatrical performance, but as a gendered entity. *Landscapes, Gender, and Ritual Space*[13] offers an exploration of the way in which female, no less than, but differently from, male ritual practice in ancient Greece was connected to the demarcation of space (both intra- and extra-*polis*) and thereby to the identity and integrity of communities. Using recent gender theory, Cook traverses a range of evidence, much of it archaeological and epigraphic, by new paths, considering at a variety of levels – the home, the city, the territory, and beyond - issues of pollution and purity, state and individual, and 'how dividing the landscape into ritual space and productive space was related to the social articulation of gender as enacted in ritual' (p. 5). The book culminates in a close study of Artemis, whose sanctuaries, so Cook argues, can be used as a barometer for a city's recognition of its women. The subject-matter is fascinating and engaging; the task is an extremely difficult one. One might complain at the failure to tease out fully the complex nature of 'ritual' itself, and of its relationship to political reality, or question some of the connections made, for example, between practice at border sanctuaries and the priorities and values of the city for its own female inhabitants. However, those interested in ancient religion, political dynamics, or gender will find much here to interest and provoke them. Gender is also the focus of our next book, *Gender in Ancient Cyprus*,[14] which takes the restricted space of a single island, but studies its gender relations over eight millennia. The evidence drawn upon is naturally archaeological, since the millennia which Bolger treats stretch only as far forward as the late Bronze Age. Through her close and careful study of material remains, such as figurines, grave offerings, and dwellings, she is able to piece together a picture of the worlds of home and work, life and death, for the inhabitants of the island, with the focus on how social, economic, and political changes (and continuities) were shaped in terms of gender dynamics. She looks, for example, at the way in which domestic space on the island, work roles, community rituals, growing up, and dying were configured according to gender, not always in predictable ways. The close geographical focus not only enables her to create a strongly vivid picture of a Mediterranean microcosm, but within this reminds the reader constantly that gender differentiation is part of a coalescent community. While we are on the island of Cyprus, we should note another contribution to the study of its early habitation. *Cyprus Before History*[15] covers exactly the same chronological span as the previous book, and shares many of its concerns. Setting the two alongside each other offers an interesting study in the organization of evidence and ideas, for, while Bolger's book is thematically arranged and focused on the question of gender dynamics, Steel organizes her work chronologically after an introductory chapter on the

[13] *Landscapes, Gender, and Ritual Space*. The Ancient Greek Experience. By Susan Guettel Cole. University of California Press, Berkeley, 2004. Pp. xiv + 292, with 3 maps. Hardback £29.95.

[14] *Gender in Ancient Cyprus*. Narratives of Social Change on a Mediterranean Island. By Diane Bolger. Rowman and Littlefield, California, 2003. Pp. xvii + 269, with 49 illustrations. Paperback £26.95.

[15] *Cyprus Before History*. From the Earliest Settlers to the End of the Bronze Age. By Louise Steel. Duckworth, London, 2004. Pp. xvii +279, with 29 plates and 70 illustrations. Paperback £18.

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geographical nature of the island. Her central themes are those of economic history, the movement and settlement of populations, the gradual development of the island to take advantage of its crucial position in the Mediterranean nexus of communications, patterns of production and trade. This is a careful study from a practising archaeologist, and will be of interest to all those who make the island world of the Mediterranean their concern. Everyday life in the Greek world is treated rather differently by Dillon in *Salt and Olives.*[16] This accessible and entertaining book focuses on Athenian society and considers various aspects of domestic and daily public life, about which surprisingly little is known. The *oikos* is the main focus of attention, but Dillon moves beyond this to think about broader friendships, and various extramarital sexual relationships, with courtesans, with homosexual partners, as well as working and amicable relations between slaves and freeborn, and between men and gods. The text is neatly balanced between general exposition and illuminating anecdotes from classical literature, which populate the world of Athens and thereby bring it to life. Although this book is designed for undergraduates, its appealing nature and practical assistance (such as a glossary of terms and a note on Athenian money) would make it accessible to enquiring sixth-formers who are studying Athenian culture and society. It offers an unusually vivid and approachable route into the complex world of how life in the ancient world actually functioned – all to easy to forget in the search for ideologies and structures. Still in the world of social history, *Slaves and Other Objects*[17] attempts to bring back to the fore of scholarship a phenomenon which underpinned both Greek and Roman cultures, but which is perhaps too easily dismissed as inaccessible through lack of evidence. It is, indeed, revealing that she includes 'slaves' rather than 'slavery' in her title, since the focus here is not on the abstraction that can so easily be brushed aside, but on the lives of human beings who were simply one of a range of possessions to be used at will by their owners. DuBois comes at the topic with a mission to correct the wrong thinking (or at least selective and sanitizing thinking) of Classical scholars. She rightly takes to task those who would read the history of slaves in the ancient world too readily in the light of other, more recent, periods of mass slavery. However, some of her other criticisms seem unduly severe, perhaps even misconceived. The list of those who have misrepresented the importance and position of slaves in the Classical world includes museum curators, whose interpretative displays of the past tend to occlude the role of slaves, and Classicists, who 'at times uncritically construct the Ancient Greeks as our ancestors, as the heroic inventors of philosophy and democracy, almost unconsciously finding a utopian past in antiquity, a site of democracy and philosophical conversation, one in which menial tasks and agricultural labor were invisibly performed by the unfree, those owned by the free with whom many readers identify' (pp. 6–7). Well, museum curators will always have to employ interpretative frameworks in their display of material, and are surely aware of the ways in which their choice and ordering of artefacts will influence the story taken home by the viewer. And many Classical scholars would feel rightly aggrieved at their rather outdated characterization as uncritical positivists, who idealize the Classical past as the unproblematic forerunner to their own upper-middle-class existence. Ultimately, of course, we can only assess the

[16] *Salt & Olives.* Morality and Custom in Ancient Greece. By John M. Dillon. Edinburgh U.P., 2004. Pp. xviii + 217, with 3 illustrations. Hardback £19.95.

[17] *Slaves and Other Objects.* By Page duBois. The University of Chicago Press, Chicago and London, 2003. Pp. xvii + 290. Hardback £31.50.

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evidence that survives, while lamenting the loss of so many voices from antiquity. The investigation into the life of slaves is surely a valid one, and the questions raised by this book are important and worth asking; but the level of zeal and the polemical framework in which the questions are asked seem to relate to a bygone age of scholarship. How many Classicists with any interest in social, or economic, or cultural history really believe that the ancient world was *not* reliant on slaves in order that a few might achieve the 'good life' on which the literary sources focus? The notion of interdependence is already clearly stated in Aristotle's *Politics* for all to see. Yet another recent work of social history is *Envy, Spite and Jealousy.*[18] This volume, the product of a conference held in Edinburgh in 2001, presents a selection of insights into the phenomenon of rivalry, which so permeated Greek society. The contributors comprise a distinguished array of Classical scholars from around the world, and the volume manages to combine diversity, brought by the contributors' fields of expertise, with an unusual level of unity through the focus on a single emotion. Of course, the question of whether rivalry really is a single emotion is at the heart of the book. The title suggests at least connotations, all on the negative side of the scales, but, as Christopher Gill's piece 'Is rivalry a virtue or a vice?' suggests, an apparently negative emotion can just as easily be construed more positively. Rivalry in athletics, rivalry in theatrical contexts, rivalry in the military sphere underpinned the pursuit of excellence in Greek society. But, as the various contributions to this volume eloquently illustrate, 'the rivalrous emotions' could be viewed more ambiguously. The book is helpfully arranged into three main groups of investigation – concentrating respectively on the presentation of envy in philosophical works, then in a variety of literary genres, and finally on its function in the political sphere. Poison of a more literal kind is the subject of the next book. *Greek Fire, Poison Arrows and Scorpion Bombs.*[19] If historical scholarship is the natural product of its own age, then this volume is the predictable baby of the twenty-first-century 'bio-terrorism' generation. Explicitly aiming to pick up on the interest in ancient violence generated by recent cinematic productions such as *Gladiator* and *Troy*, according to its flyer, Mayor has traced the history of chemical warfare back to the ancient world. The book makes for a fascinating read, appealing to the lurid horror-value of discovering that the inhabitants of the ancient world had already anticipated most of the more gruesome military tactics in use now. Mayor carefully provides ancient evidence for her assertions, and it is undeniable that some of the tricks of warfare have changed little over the centuries. Human beings can still, after all, be damaged in the same ways. However, the observation of similarity between different ages, or the existence of continuities across time, is not in itself a book-worthy phenomenon. One needs to go on to ask what the significance is of these similarities. What do they reveal other than the fact that members of the human race are long-practised at harming each other? The Classical world has also been giving rise to a rush of more creative writing. First, maintaining the corporeal theme, we have Henderson's

[18] *Envy, Spite and Jealousy.* The Rivalrous Emotions in Ancient Greece. Edited by David Konstan and Keith Rutter. Edinburgh U.P., 2003. Pp. xii + 305. Hardback £45.

[19] *Greek Fire, Poison Arrows & Scorpion Bombs.* Biological and Chemical Warfare in the Ancient World. By Adrienne Mayor. Overlook Duckworth, London, 2003. Pp. 319, with 3 maps and 45 figures. Hardback £20.

[20] *Aesop's Human Zoo.* Roman Stories about our Bodies. Translated from Phaedrus' Latin by John Henderson, with illustrations by Thomas Bewick. University of Chicago Press, Chicago and London, 2004. Pp. ix + 137. Hardback $20.

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Aesop's Human Zoo,[20] a collection of 'Roman stories about our bodies', namely Henderson's translations of the poems of Phaedrus, the Roman freedman who adapted Aesop's fables for a bawdier market. Covering the whole range of human bodily function and experience, they will prove entertaining for any modern reader, but also offer an acute insight into the world of ancient humour, beautifully captured by Henderson's clever translations and Bewick's sharp and resonant illustrations. An ideal gift for anyone who might be in danger of deeming the Classical world dry, dull, or unduly serious. *Homer's Sun Still Shines*[21] brings together posthumously some of the translation and classically-inspired poetry and essays of Vera Lachmann, whose remarkable life spanned most of the twentieth century. These are, in essence, highly evocative reactions to classical literature and the landscape of Greece, and in a sense just as revealing of the character of the author as of the Classical world. The book comes with an audio CD, which includes a selection of poetry (Homer, as told by Lachmann, and some of the lyric poets in Greek and in translation); some Sophocles and Aristophanes; and finally some music. This highly personal collection will delight some, and pass others by, according to taste. Finally, *Abbreviated Lays*[22] is bound to raise a smile with its selection of humorous short poems on classical themes – literary, mythological, and historical – ranging from Aeneas through to Gibbon. The theme of each poem is elucidated in a short note at the bottom of the page, thus offering some educational value, though the humour is mostly not too heavily dependent on background knowledge. Some of these creations are more successful than others, and this is a volume that will divide its readers into fans and opponents, but the approach is imaginative (including some interesting games with the arrangement of words on the page and some neat acrostics). Each poem starts with a Latin tag, so let Julius Caesar and his introduction of an extra month to deal with his backlog of tasks provide us with the cue to finish: *tempus me deficit*.

CHRISTOPHER BURNAND AND KATHERINE CLARKE

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[21] *Homer's Sun Still Shines*. Ancient Greece in Essays, Poems, and Translations. By Vera Lachmann. Edited with an introduction and notes by Charles A. Miller. Trackaday, New Market Virginia, 2004. Pp. 105, with audio CD.

[22] *Abbreviated Lays*. Stories of Ancient Rome, from Aeneas to Pope Gregory I, in Double-Dactylic Rhyme. Poems by A. T. Reyes, with notes by S. S. O. Edgar, and drawings by C. Hermann. Oxbow Books. Oxford, 2003. Pp. x + 104. Paperback.

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