The remaining papers deal with political oratory and each is primarily concerned with the mechanisms by which a politician can develop a distinct personal identity through his or her speaking. The oratory of Margaret Thatcher and Tony Blair are obvious contenders for dissection; less familiar is F. E. Smith, whose maiden speech is analysed by Christopher Smith, in order to demonstrate how F. E. Smith employed language, delivery and gesture to create a persona combining high intelligence and a studied contempt for the government. Lynette Hunter's final chapter on contemporary political rhetoric opens up wider perspectives by sketching out a threefold classification of speaking to, speaking for and speaking at, seeing an increasing dominance of the third mode in current debate: politicians handle the existence of diverse audiences through the adoption of stereotypical characterizations which shut off debate.

The papers in this collection undoubtedly gain by being published together, and the excellent editorial commentaries which link the chapters reinforce their coherence: the volume is a welcome presentation of a variety of approaches to the act of public speaking.

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ANCIENT COLOURS

L. CLELAND, K. STEARS (edd.), with G. Davies: *Colour in the Ancient Mediterranean World*. (BAR International Series 1267.) Pp. x + 154, ills, colour pls. Oxford: John and Erica Hedges Ltd, 2004. Paper. ISBN: 1-84171-373-2.

In analysing the Greco-Roman world, we are often required to state whether that world is essentially similar to our own or essentially dissimilar. The poets capture the issue: Shelley asserted that 'we are all Greeks'; Louis MacNeice held that 'It was all so unimaginably different/and all so long ago'. This issue is to be found also in the matter of colour, which is treated in this volume of twenty-five useful essays.

David Warburton invokes the work of B. Berlin and P. Kay, *Basic Colour Terms* (Berkeley, 1969; Palo Alto, 1999), to argue that the Greeks and the Romans were similar to us in their use of colour terms: 'In my opinion, the only point of departure for the study of colour in antiquity is the assumption that the languages of the ancient world used terms to express hues in similar fashion to modern languages'. But Michael Clarke, in a penetrating essay that rejects the argument of Berlin and Kay, uses the colour words of early Greek (such as *khloros*) to establish that colour may be culturally specific, and that the Greeks and Romans were not similar to us in their use of colour terms. Clarke's position is backed up by Carole Gillis, who notes that 'the evidence of bronze age Greece indicates clearly that there is not a universal, basic, inherent, mental superstructure regarding colours'.

Further support for this view is provided by the fact that it is notoriously difficult to translate into English certain Greek words for colour such as *argos* and *glaukos*. This may also be the case with a modern language such as Irish: the adjective *gorm* can mean not only 'blue', but also 'rich green' (of grass), 'dark grey' (of a horse), and 'black' (of a man). Cf. the various connotations of English 'blue' in the 1800s (as outlined by Tracey Rihll).

Colour in the Ancient Mediterranean World is divided into three sections (with an

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After-Paper by Liza Cleland). The first section on *The Creation of Colour* is very technical; the second section is entitled *Colour in Artistic Culture*; the third section is called *Colour in Literary and Linguistic Culture*. A brief review cannot adequately cover the many topics addressed in twenty-five essays; what follows is a selection of topics arranged according to colour terms.

White. Andreas Fountoulakis notes that, when the adjective white (*leukos*) is applied to Adonis by Bion, it should be seen as a sign of youthful beauty. Jacqueline Clarke shows that in Catullus colour terms for white can be positive or negative: in Poem 61, those terms are used for the bride in happy contexts, but when in Poem 64 whiteness is used of the virgin Polyxena brutally slaughtered on the tomb of Achilles, it suggests a horrible travesty of marriage.

The adjective 'white' becomes important in the reception of Greek visual art in the Victorian and modern periods; sculpture is often considered to be white and so classical; it can also be granted religious connotations. Oliver St John Gogarty adverts to the paradox of regarding white Greek sculpture as classical: 'We call the white marble classic, it was coloured once'. Compare the colour reconstructions of capitals in this book by Wace and Baranski. The religious connotations of white Greek sculpture feature in Pater and Henry James: Pater finds that 'white Greek goddesses' contrast with the spiritual unease of the contemporary world; James notes that Greek sculptures slowly drop on the spirit 'the large white mantle of peace'.

Red. Red, including the bright-red cinnabar, is one of the most frequent colours used in the palace of Herod the Great at Jericho (S. Rozenberg). Patricia Hannah argues convincingly that men in Athens used a type of red ochre (*miltos*) to colour their bodies. Mark Bradley points out that, for Romans of the early empire, *rubor* in Latin meant 'blush', not 'redness', being the visible expression of *pudor*.

Black. Kerasia Stratihi stresses the significance of the colour black (*melas*) for the cult of heroes: sacrifice takes place at night, a black victim is sacrificed, black clothes are worn.

Brown. Mary Eaverly notes that normally in Egyptian art, men are painted dark (usually reddish brown) and women light. But during the reign of the pharaoh Akhenaten (1352–35 b.c.), both men and women are painted dark. This reflects the increased status of women at this period, notably Nefertiti.

Violet/Purple. I. I. Ziderman shows that the colour term *tekhelet* in the Bible denotes a violet colour that is derived from a sea snail, the banded dye-murex; this sea snail may also produce the colour purple, because of the difference between males and females.

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SYNAESTHESIA

C. CATREIN: *Vertauschte Sinne. Untersuchungen zur Synästhesie in der römischen Dichtung*. (Beiträge zur Altertumskunde 178.) Pp. 240. Munich and Leipzig: K. G. Saur Verlag, 2003. Cased, €82. ISBN: 3-598-77727-2.

The only trouble with such a very good book-of-the-thesis is that it sets standards such as are very rarely reached and shows up the depressing quality of much recent work at this level. It helped to have a supervisor (Woldemar Görler) expert both in

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