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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institution of tyranny is attested throughout most of the Greek world, this is a book that is essentially about Athens. This is not necessarily a problem. The Athenian material is certainly rich. Indeed, as the editor notes (p. 273), there are a number of genres (esp. Attic oratory and lyric poetry) that fail to get the treatment they deserve in this collection. However, the Athenocentrism of the collection is not just a function of the sources. The communities of Sicily operated with a sophisticated political discourse in which the tyrant features strongly, and they could easily have supported detailed studies on the rôle of tyranny as a 'foundational ideological force'. Rather, we end up in Athens because the type of analysis offered and the research questions asked only really make sense or gain their greatest force in Athens. No city does discourse, dissent, or debate like Athens. To put it another way, could this book have not been about Athens? Well yes, but it is doubtful whether the papers would have had anything to say to each other. We should resist the editor's suggestion (p. ix) that studying Athenian themes helps us with our evaluation of wider Greek culture, as this just blinds us to the peculiar idiosyncrasy of the Athenian discussion.

The only real danger with an Athenocentric approach is that gems such as Sarah Morris's introductory essay on Greek kingship in the Bronze Age and archaic period have the potential to be lost or overlooked. This article usefully reminds us just how thin and inappropriate our concept of kingship is for discussing the ancient evidence. We would do better looking outside Greece for the origins of tyranny rather than positing it as a response to a native version of absolute hereditary power. Raising more questions than it answers, this chapter should serve to stimulate debate amongst both Bronze Age and classical historians.

Readers should also enjoy the tension between the articles by Raaflaub and Kallet on the position occupied by the tyrant in Athenian civic ideology. For Raaflaub, the tyrant is a figure who is antithetical in every respect to democratic ideology. He is a hate-figure whose features serve to define through opposition Athenian collective identity and motivate its actions. In contrast, for Kallet, the tyrant is a more ambiguous figure whose spectacular and extravagant acts provoke imitation by the Athenian populace. The *demos* was not averse to playing the tyrant, particularly in acts of expenditure and building works. In fact, one suspects that Kallet and Raaflaub have got different ends of the same stick (or carrot). The differing attitudes may well reflect different moods and genres. The notion of a single 'official' attitude is always going to be fragile. Moreover these differing attitudes may well be interlinked, i.e. some of the frisson and pleasure in playing the tyrant comes from flirting with its unacceptability.

The other articles in the volume bear out the fact that discussions of tyranny are not made up of simple slogans. Dewald illustrates the ambivalence in Herodotus' account of tyranny—a situation that contrasts with his discussion of eastern despotism. Seaford sets outs the characteristics of the tyrant in tragedy. He argues that the tragic tyrant is not a mere cypher for the city, as has often been argued, but an individual who plays out some of the ethical and social anxieties that attended the Athenian audience. The audience fears the tyrant and learns from him. If tragedy distances the tyrant, then comedy is more interested in bringing him closer to home. Henderson surveys the references to tyranny in Old Comedy and the way in which the title is applied in turn to both *demos* and demagogues. In the topsy-turvy world of Comedy, everybody gets to be a tyrant, just as inevitably they get to be tyrannized. Ober completes the analysis of the democratic discourse of tyranny by looking at how the myth of tyrannicide is played out in selected Athenian monuments and texts. The monuments he chooses are well known (Tyrannicides group, Law of Eucrates relief, the Dexileos monument), but by placing them in a wider ideological context he gives their meanings a new intensity.

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Moreover, it was not just democrats who stood to gain from the figure of the tyrant. In a subtle and perceptive reading of Isocrates and Plato, Morgan shows how the discourse of tyranny is used by these authors to increase their authority and legitimate their strategies of communication. Finally, Robin Osborne uses changing attitudes to tyranny in Athens to elucidate larger changes in the way the Athenians viewed politics. In tying these changes to events, he usefully reminds us of the diachronic aspect of a topic that until his chapter had only really been considered synchronically.

This is a useful collection of essays on Athenian public culture. Those familiar with current scholarship on democratic ideology will find its conclusions reassuring rather than surprising, and this is perhaps the ultimate function of talking about tyranny. It allows us to pretend that we can comprehend that which always threatens to become too spectacular and unpredictable.

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ARTICLES ON DEMOCRACY

P. J. RHODES (ed.): *Athenian Democracy*. (Edinburgh Readings on the Ancient World.) Pp. xviii + 358, maps, ill. Edinburgh: Edinburgh University Press, 2004. Paper, £19.99 (Cased, £60). ISBN: 0-7486-1687-X (0-7486-1686-1 hbk).

Athenian democracy, from antiquity to the present day, has been the subject of much scholarly analysis and dispute. Since the 1820s, the material, literary, and documentary evidence has expanded alongside the willingness of scholars to employ varying approaches to the subject. The study of Athenian democracy has been conceived of as part of the history of ideologies, institutions, social structures, cultural phenomena, and historical events. Rhodes's assemblage of articles on the subject is laudably representative of the diverse lines of investigation which emerged in the twentieth century.

R. circumscribes the scope of the book clearly: it is a collection of studies of the specifically Athenian version of democracy (cf. chapters 1 and 3 of E. Robinson's *Ancient Greek Democracy: Readings and Sources* [Oxford, 2004]). It opens with a historical outline of Athenian democracy and a survey of scholarly responses to Athenian democracy from the nineteenth century onwards. To R.'s point that Grote's *History of Greece* was the first history to portray the democracy of Periclean Athens in a positive light we should now add notice of Oswyn Murray's discovery and publication of Edward Bulwer Lytton's abandoned Volume III of *Athens: Its Rise and Fall* (London, 2004).

The fourteen articles are distributed between four parts: 'Political Institutions', 'Political Activity', 'Moments in History', and 'A View of Democracy' (the latter consisting solely of Meier's 'The Greeks: the Political Revolution in World History'). Where other editors might have been tempted to allocate a section to 'ideology', for R., democratic ideology emerges through the study of concepts (J. K. Davies, 'Athenian Citizenship'), institutions (S. Dow, 'Aristotle, the *Kleroteria*, and the Courts'; M. Markle, 'Jury Pay and Assembly Pay at Athens'), and political activity (M. Finley, 'The Athenian Demagogues'), and at moments in history (J. Ober 'The Athenian Revolution of 508/7'). Each part is prefaced with a discreet but inviting description of

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