Anglo-American tone, Lysa Hochroth evidently belongs to the tradition that prefers the otherness of the source-language always to shine through; this version has therefore a certain quaintness, the scriptual equivalent of a strong accent. There is too rather a large number of oddities, such as 'Achaemenidian', 'Pasargad', 'Dactyli', *Bacchantes* as the title of Euripides' play. More generally on the production side, the Johns Hopkins Press has made none of the desirable improvements to the poor-quality French original: there are still no maps or plans; the Greek is all transliterated, even when inscriptions are cited; there is no consolidated bibliography, nowadays surely an indispensable amenity to the reader; and, worst of all, in a book full of references to archaeological materials, there is not a single illustration. M. J. Vermaseren's *Cybele and Attis* (1977) was certainly a less good book, but it at least provided the reader with the visual stimuli without which writing can easily become mere words.

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General

We start with a trio of books on which to feast the eyes. *Antiquity and Photography*[1] was published to accompany an exhibition at the Getty Villa in Malibu, the subject of which was early photographs of archaeological sites. The exhibition and the book celebrate the contribution made by photography to the study of the distant past. While this may seem at first an implausible relationship, on reflection the potential of photography was obvious – in part as a form of accurate documentation, but no less importantly as an immediate and compelling means of inspiring generations with interest in a world that was distant both in space and in time. Nothing can beat the excitement of actually 'being there' on site in the geographical setting itself, but good photography can help to bridge the miles, just as this book can act as a substitute for those of us who could not make it to Malibu for the exhibition. The photographs themselves are of variable quality, naturally enough given their extreme age, but this is no obstacle to our enjoying fascinating glimpses into a two-layered history, that of the archaeological remains themselves and that of the intrepid explorers who set out to find and record the classical past, incongruously dressed in their Sunday best in precarious and uncomfortable conditions. The other two picture books form a duo in their own right in the 'Unfolding History' series. *Great Monuments of the Ancient World*[2] and *Castles, Fortresses and Citadels.*[3] The former offers a wealth of detailed and high-quality photographs of ancient sites covering a huge time span and stretching from South America to India. Sites such as Stonehenge, Ur, and the pyramids of Giza lead us on to more strictly Classical territory – Mycenae, the Athenian acropolis, Petra, and Pompeii, before the tour swings off to Machu Piccu and the like. The array might seem to lack unity; indeed in historical and architectural

[1] *Antiquity & Photography. Early Views of Ancient Mediterranean Sites.* By Claire L. Lyons, John K. Papadopoulos, Lindsey S. Stewart, and Andrew Szegedy-Maszak. Thames & Hudson, London, 2005. Pp. xii + 226, with 122 illustrations. Hardback £35.

[2] *Great Monuments of the Ancient World.* By Henri Stierlin. Unfolding History. Thames & Hudson, London, 2005. 30 fold-out plates with 119 illustrations. Hardback £19.95.

[3] *Castles, Fortresses and Citadels.* By Henri Stierlin. Unfolding History. Thames & Hudson, London, 2006. Pp. 186, some folding out, with more than 100 colour illustrations. Hardback £19.95.

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terms it does. It is simply a roll-call of twenty-nine famous and spectacular examples of stunning design and technological expertise. However, this in itself gives the book some coherence, together with the uniform format of a pair of photographs of each site opening up to yield a magnificent large aerial view. If nothing else it is testimony to the amazing endurance of some of the boldest building projects ever undertaken by man in the days when quality counted for something and slave-labour kept the costs down. The second of these books ranges from the Great Wall of China to Carcassonne and the Tower of London, via Masada and Aleppo, covering a particular type of monumental architecture, designed above all to protect and to inspire a sense of strength in conflict. *Castles, Fortresses and Citadels* is naturally unified by the common theme of defence in conflicts through history. There must surely be a certain poignancy in the fact that one of the sites featured, Dubrovnik, has had to rely so recently on its ancient fortifications for the survival of its citizens. From buildings to the building-blocks of the ancient languages. It is good to see the appearance of a new edition of **Bradley's Arnold Latin Prose Composition*.[4] Mountford's edition bears all the strengths of the old version, which has stood the test of time in introducing students to both the main constructions in Latin and many of the more obscure points also. However, the format has been greatly improved and this version is much more user-friendly for the language-shy. Although the direction of the work, as its title suggests, has always been towards prose composition, the clearly set out syntax and helpful practice exercises at the end of each section mean that the book will prove helpful to students engaged in the full range of language-learning activities. It is worth noting also that those who prefer to learn their Latin aurally can do so using *Readings from Wheelock's Latin*, [5] a 4-CD set containing readings of all the paradigms, vocabularies, and *sententiae antiquae* from the forty chapters, together with all the reading passages. For those learning at distance or independently, this should prove a very helpful resource. Next we should simply note the appearance of a host of foreign publications on thematic issues. For those with Italian, the wonderful Laterza press has produced a general guide to the ancient theatre. *Il teatro antico*[6] whirls its readers from Aeschylus to Seneca with comment on all the major extant theatrical works of Greece and Rome and prefaced by some introductory comments on issues such as the chorus and the religious dimension: at €24 it is a bargain. More clearly designed for the specialist is *L'equilibrio internazionale dagli antichi ai moderni*,[7] an even more reasonably priced volume with a distinguished list of contributors, who tackle and explore a series of ancient and modern historical situations in which political, ideological, and cultural balances have been achieved. Each contribution deserves a review in its own right – the ancient ones cover the problem of Panhellenism, the conflict between Rome and

[4] *Bradley's Arnold Latin Prose Composition*. Revised Edition. Edited by J.F. Mountford. Bolchazy-Carducci Publishers, Inc., Wauconda, Illinois, 2006. Pp. vi + 450. Paperback $29.

[5] *Readings and Performances from Wheelock's Latin*. Readings and performances by Mark Robert Miner; produced by Richard LaFleur. Bolchazy-Carducci Publishers, Inc., Wauconda, Illinois, 2006. 4 CD set with 8-page booklet. $35.

[6] *Il Teatro Antico. Guida alle opere*. By Guido Paduano. Laterza, Rome, 2005. Pp. vii + 358. Paperback €24.

[7] *L'equilibrio internazionale dagli antichi ai moderni*. Edited by Cinzia Bearzot, Franca Landucci, and Giuseppe Zecchini. Vita e Pensiero, Milan, 2005. Pp. viii + 204, with 8 illustrations. Paperback €18.

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Carthage, the rather different clash between the Hellenistic world and the growing power of Rome, and the relationship between Rome and the world of Parthia and later the Sassanids – but for now let it suffice to say that the observations are acute and the subjects of great interest, making for a very attractive volume. The next swathe of foreign publications covers different genres of literature. *Ars/Techne* brings together a number of essays on a range of technical literature. Many naturally concern the art of rhetoric, on which many both well-known and more obscure treatises are extant. But other angles are also represented, such as Ptolemy of Cyrene's work on music in a piece by Eleonora Rocconi. Yet another Italian contribution is Carbone's serious and scholarly volume on a light-hearted topic, *Tabliope*, on the subject of games and literature in the Graeco-Roman world.[8] Also in ludic vein is a Portuguese publication, *Sátira, paródia e caricatura*,[9] a wide-ranging collection of essays stretching from Homer, through Simonides and Plato, to more modern authors. Different forms of continuity have underpinned the work of Geoffrey Lloyd over the last few years (see reviews of *Ancient Worlds, Modern Reflections* in *G&R* 52.1 [2005] and of *The Way and the Word* in *G&R* 50.2 [2003]). The latter of these two explored connections between western Classical and ancient Chinese medicine, and it is this spatial span between western and eastern traditions, added to a temporal continuity from antiquity to the present day, which form the matrices for his latest production, *The Delusions of Invulnerability*.[10] Here Lloyd brings his breadth of knowledge and capacious thinking to the problem of wisdom and how it was generated, regulated, and received in two very different cultures, with a view to illuminating underlying questions and issues which may still be of relevance to us today. Continuity between the Classical past and the present via the so-called 'western tradition' underpins the exploration of yet another theme treated by a range of authors in *Same-Sex Desire and Love*.[11] At least, the presence of such a volume takes a certain degree of continuity for granted to provide its conceptual unity. The preface sets out the editors' aspiration to demonstrate how much the study of same-sex desire and love has advanced in the quarter of a century since Dover's *Greek Homosexuality*, in terms of both theoretical debates and the understanding of socio-historical contexts. On an ever potentially controversial subject, the volume was modified before publication in the light of adverse media interest in one of its intended contributions, and the association, perhaps even hijacking, of the book by particular interest groups strikes one as unfortunate, since it may cloud the differences in context and perception of homosexuality between Classical antiquity and the present day. As always, observation of continuity must always carry with it the attendant alertness to the possibility of change and difference à la Lloyd. That the ancient world was indeed interested in sex and love, including both homosexual and heterosexual liaisons, as a theme for literature, art, and philosophical debate is, of course, not in doubt. Anyone who needs reassurance on this matter should pick up Bertman's new

[8] *Tabliope. Richerche su Gioco e Letteratura nel Mondo Greco-Romano.* By Gabrielle Carbone. Università degli Studi de Napoli Frederico II, Naples, 2005. Pp. 463. Paperback.

[9] *Sátira, paródia e caricatura. Da Antiguidade aos nossos dias.* Edited by Carlos de Miguel Mora. Universidade de Aveiro, 2003. Pp. 304. Paperback.

[10] *The Delusions of Invulnerability. Wisdom and Morality in Ancient Greece, China, and Today.* By Sir Geoffrey Lloyd. Duckworth, London, 2005. Pp. 176. Paperback.

[11] *Same-sex desire and love in Greco-Roman antiquity and in the Classical tradition of the west.* Edited by Beert C. Verstraete and Vernon Provencal. The Haworth Press, Binghamton, NY, 2005. Pp. xvii + 491. Paperback.

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translations of *Erotic Love Poems of Greece and Rome*.[12] This is not really a book for experts in the field in so far as it is both in translation and highly selective, but it covers a broad scope of authors, from Homer to Pompeian graffiti and beyond, briefly introduces each author, and offers at least a glimpse into the range of themes and emotions which were treated. It would make a handy starting point for anyone interested in exploring the earlier phases of one of the most enduring genres in world literature, love poetry, but the reader would need to move swiftly through and beyond this book to find further more detailed commentary. Another generically-driven book is a neat volume from Crete and the Rethymnon Classical Studies series on *Roman and Greek Imperial Epic*.[13] The quality of the volume is almost guaranteed by the list of contributors – including not only Paschalis himself, but also O'Gorman, Barchiesi, Hardie, and Hunter, to name but few of a distinguished cast. The focus on imperial epic is timely, given recent interest in Flaccus and Statius, and more generally in the resurrection and transformation of well-known literary forms from the Greek tradition in the new circumstances of the settled, peaceful, flourishing Roman empire. Each individual contribution is worthwhile, but the volume overall adds up to a really substantial illumination of imperial epic. Speaking of epics, Robin Lane Fox claims to have written one to cover the grand sweep of antiquity in *The Classical World. An Epic History from Homer to Hadrian*.[14] From most authors this would be a vain boast, but Lane Fox, with his wealth of learning and unbridled passion for the subject, is a worthy claimant to the task. He implicitly reasserts the power and value of narrative history by adopting a magisterial chronological sweep from Homer onwards, but, as Lane Fox has often claimed, narrative is a medium which is no less susceptible to nuance, uncertainty, and interpretation than other, more obviously analytical forms of history. This is neatly illustrated by the subtle underpinning of the 'story' by major themes such as justice and freedom, by the careful balance between vastness of scope (both geographical and chronological), an eye for deep structures, and a sense of intricate differentiation, and above all by the choice to tell this particular history of the Classical world through the eyes of one its greatest admirers, the emperor Hadrian. This perspective is not explicit, of course, but rather embedded in the book's appreciation for where all those centuries of history had led to by the second century AD. The whole is infused with an enthusiasm which should win over even the most entrenched proponent of the view that 'the Classical world is no longer relevant.' For Lane Fox both the Classical world and the art of story-telling on a grand scale are very much alive. One of the most important but elusive aspects of Archaic and Classical Greek history is the emergence of that most difficult to define entity, the *polis*. Lane Fox devotes some time to discussion of the possibilities (pp. 24–8), and, while his questions about whether the *polis* refers to a 'community' or a 'settlement' or a 'citizen-state' or a 'community of warriors' would remain worth asking in conceptual terms, some assistance in pinning down the essence of the *polis* might be offered by the appearance of *An Inventory of*

[12] *Erotic Love Poems of Greece and Rome. A collection of new translations.* By Stephen Bertman. New American Library, New York, 2005. Pp. xviii + 129. Paperback $13.95.

[13] *Roman and Greek Imperial Epic*. Edited by Michael Paschalis. Crete UP, Herakleion, 2005. Pp. x + 195. Paperback.

[14] *The Classical World. An Epic History from Homer to Hadrian.* By Robin Lane Fox. Penguin, London, 2005. Pp. xvi + 694 with 11 maps and 71 figures. Hardback £25.

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Archaic and Classical Poleis.[15] This masterly volume, emerging as it does from the Copenhagen Polis Centre on the basis of work carried out over a ten-year period (1993–2003) and funded by the Danish National Research Foundation, is a salutary reminder of the value of long-term research projects to our subject and the short-sightedness of those who would insist on preferring rapid-fire productivity, sometimes of doubtful quality, to sustained scholarly research. The latter always takes time and effort and the results almost always reflect that. Before launching into a survey, area by area, of every *polis* known from our evidence, the volume sets out its stall. There is a small section of explanation as to how most profitably to use the book, setting out its methods and conventions for the reader, followed by a whole series of sections (150 pages in total) in which parameters are set (chronologically, in terms of definition and terminology, and so on), and different aspects of the *polis* are discussed, as well as the different types of available evidence being assessed. Over a thousand pages of inventory are followed by another 150 of appendices. With bibliography at the end of each regional section and meticulous care taken over the entries on each *polis*, this is a masterpiece of scholarship – clearly not a book to read cover to cover, but a magnificent and essential resource for anyone studying the Greek world. One of the most striking, though not unique, features of the best-known *polis* of all, Athens, was of course its foray into varying forms of democracy at a certain point in its history. The democracy that flourished in some of the Greek *poleis* and its resurgence and later dominance in European thought and practice is the subject of a new book by Canfora, *Democracy in Europe*.[16] By contrast with some volumes which trace the history of a concept or a form across millennia, this one actually does so with understanding, assurance, and style. Canfora's trick is to focus attention on key stages in the evolution of democracy as an intellectual and political form, without insisting on clinging to the Greek version as paradigmatic. Indeed the great majority of the work is devoted to the post-Classical history of European democracy, as the title leads us to expect. Nevertheless, for the Classicist, to see the later history of such a key feature of the ancient political landscape (some would argue for Republican Rome as well as for Greece) always has the potential to enhance illumination of the ancient world. While we are on the subject of continuities between the Greek *polis* and the modern world, we should note the arrival of another excellent volume from the Institute of Classical Studies in London. *Ancient Athens and Modern Ideology*[17] started its life as a doctoral thesis and has been successfully transformed into an interesting book. Its highly theoretical approach is dependent on modern thinkers for its underpinning rather than on ancient evidence, and it is these modern thinkers – Weber, Polanyi, and Finley – who articulate the structure of the book. It represents a bold foray into a hotly fought-over piece of intellectual territory. From Athens and the history of democracy we move to the rather different world of the Hellenistic kingdoms. It is a great pleasure to note the

[15] *An Inventory of Archaic and Classical Poleis*. Edited by Mogens Herman Hansen and Thomas Heine Nielsen. Oxford UP, 2004. Pp. xv + 1396. Hardback £135.

[16] *Democracy in Europe. A History of an Ideology*. By Luciano Canfora, translated by Simon Jones. Blackwell, Oxford, 2005. Pp vi + 302. Hardback £40.

[17] *Ancient Athens & Modern Ideology. Value, Theory & Evidence in Historical Sciences*. Max Weber, Karl Polanyi, and Moses Finley. By Mohammed Nafissi. Institute of Classical Studies, University of London, 2005. Pp. xi + 325. Paperback £45.

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appearance of Erskine's *Companion to the Hellenistic World*[18] in its paperback version. As reviews of the hardback original observed, the volume was, and is, rare in combining such a broad scope with such detailed and scholarly insights, such comprehensive treatment with a sense of new discoveries and approaches. Companions and 'survey books' are regularly subject to the criticism that they fail to add anything to what we already knew, and simply regurgitate the fodder over and over again for more generations of as-yet unfledged young. The same could not be said of Erskine's volume which lines up an array of serious scholars and allows them to play to their strengths and interests, leaving Erskine's editorial eye to watch over overall coverage and the unity of the undertaking. The result is an important contribution to the field of Hellenistic scholarship, useful to both the expert and the less-experienced reader. The transformation into paperback is to be warmly welcomed for bringing this book within the financial reach of a broad readership, not least that of undergraduates. If democracy and kingship could be seen to characterize two phases of Lane Fox's sweeping history, war was a phenomenon which spanned the whole period. *Soldiers and Ghosts*[19] takes war in the ancient world as its theme. Like Lane Fox, Lendon starts with Homer, but his chronological sweep stretches beyond even Hadrian to the late fourth century. Although the subtitle encourages us to think that Lendon is focusing on one, albeit important, aspect of warfare, namely direct engagement or battle, in fact the scope of his book is much broader than that and covers, for example, strategy, war experience, and the impact of technological advances. Lively and engaged, it should be of considerable interest both to the ancient historian and to anyone interested in the conduct of, and ideology underpinning, armed conflict in any period. Warfare has attracted scholarly attention also in a multi-author volume, *The Ethics of War*, edited by Sorabji and Rodin.[20] This brings together contributions by academics, philosophers, ethicists, and public policy figures on the subject, looking both back at past conflicts and forwards to emerging issues. The book has clearly been stimulated by very recent events such as 9/11 and the attacks by the West on Afghanistan and Iraq, but the ethical questions raised by such conflicts concerning justification, aims, parameters, civilians, and so on, are not so very different from those which our study of the ancient world evinces. Although the book does not address the ancient world in any concerted way, the notion of the *iustum bellum* or the 'just war' remains as pertinent now as it was in the period of Roman imperialism when the civilizing mission was enough to 'justify' almost any exercise of force over another people. This seems to be a prime instance when past and present may offer mutual illumination. If too much talk of warfare is dispiriting, then it is worth remembering that the Classical world was not all about doom and gloom. Finally we have two books which between them represent the more positive mainstay of ancient Rome, bread and circuses. *Food in the Ancient World*[21] is a delightful book and takes the reader way beyond mere

[18] *A Companion to the Hellenistic World*. Edited by Andrew Erskine. Blackwell, Oxford, 2005. Pp. xxviii + 595, with 36 figures. Paperback £19.99.

[19] *Soldiers & Ghosts. A History of Battles in Classical Antiquity*. By J. E. Lendon. Yale UP, 2005. Pp. xii + 468, with 31 illustrations. Hardback £18.95.

[20] *The Ethics of War. Shared Problems in Different Traditions*. Edited by Richard Sorabji and David Rodin. Ashgate, Aldershot, 2006. Pp. ix + 253. Paperback £16.99.

[21] *Food in the Ancient World*. By John M. Wilkins and Shaun Hill. Blackwell, Oxford, 2006. Pp. xiii + 300, with 30 figures and a map. Hardback £55.

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bread. The collaboration between John Wilkins, who has made ancient food into an academic specialism, and Shaun Hill, chef and former owner of the Michelin-starred Merchant House, has clearly been a fruitful and life-enhancing one. The subject matter is appealing, the style both learned and light, the range of the treatment imaginative and varied. The authors declare themselves to be interested in both the food and the contexts in which it was eaten – thus we see food here as a means to survival and as a social phenomenon. Different angles are explored including medical approaches to food and food in literature, and the book ends with a series of ancient recipes, together with comments or tips on how to turn them into edible reality. Although there is a declared intention to 'review the diet of the millions of ancient Greeks and Romans who did not belong to the pampered Roman elite of the pages of Suetonius' (ix), in other words to focus to some degree on the 'bread' of the Roman mob, this book whets the reader's appetite for the full menu gastronomique. And finally, we draw our editorial stint to a close with something spectacular. *Spectacular Power in the Greek and Roman City*[22] goes way beyond circuses, just as our last book extended the palate beyond bread. But the phenomenon whereby huge crowds gathered to watch spectacles of various kinds and thereby interacted both amongst themselves and with the object of their gaze, as well as being incorporated into a matrix of power relations, self-defining displays, and political self-assertion, was almost as central to life as bread itself. Each chapter is self-contained, but the whole does add up to a still more powerful evocation of spectacle and display on a grand scale – the recurring theme of elephants merely underscores this point. This book has the merit of analysing ancient societies and their dynamics from the outside, but also perhaps more significantly, drawing the reader in to a point from which he or she can imaginatively share the wonder of the ancient viewer, reminding us yet again that, in spite of spatial and temporal distance, direct engagement with the artefacts, words, and ideas of the Classical world is still what makes the subject thrive.

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CHRISTOPHER BURNAND AND
KATHERINE CLARKE

[22] *Spectacular Power in the Greek and Roman City*. By Andrew Bell. Oxford UP, 2004. Pp. vi + 289. Hardback £50.

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