

probably just shows that, being a professional Classicist, I can't help seeing an integral text as a collection of potential fragments.

MALCOLM HEATH

M.F.Heath@leeds.ac.uk

doi:10.1017/S0017383511000283

Latin Literature

The leitmotifs of this review are the varied pleasures and frustrations of reading and the difficulties of making judgements about literary works, whether aesthetic or intellectual. Both concern the practice of writing a review, but they are also the concern of many of the books under review here; translators and scholars aspire above all to share with the wider world their own pleasure in reading Latin texts, through translating antiquity into the more accessible idiom of the modern world, or by offering routes to the Latin language or the Romanness of the originals, or by enthusiastically excavating their textual delights in scholarship. Those familiar with Peter Jones' *Reading Ovid* will be glad to hear of the publication of a new commentary *Reading Virgil*, a similarly valuable guide to reading and, more importantly, enjoying – this is Jones' emphasis – Books 1 and 2 of the *Aeneid* for post-beginners in Latin who have studied the language for about a year.¹⁴ The volume tackles chunks of the poem at a time, and presents an array of different kinds of information and support on every page, each one in its own font: the introductory summary of the passage, the text, the line-by-line commentary highlighting grammatical structure, the list of learning vocabulary at the end, and then, underneath all this, the pacy running commentary in conversational style, moving the story along and bringing it to life with easy skill. On line 1.338, for instance, he comments, '*Punica regna* sends no shivers down Aeneas' spine – why should it?' (123), drawing our attention in swift passing to the dramatic ironies of Aeneas' presence in Carthage. I'll admit that I was initially put off by his introductory claim to be exploring only 'surface meaning' (whatever that is) and gruff dismissal of 'modern literary theory' (xi), but Jones's commentary turns out to be far from a closed-minded insistence on particular interpretations of a complex work. On the contrary, the commentary continually asks the reader to consider the kinds of questions that scholars explore and alludes to scholarly debates with great lightness of touch, pointing out the way to further paths of investigation. This will be a wonderful introduction for students, immediately enabling them to have a sophisticated engagement with Virgil's epic and to fall in love with its Latin even when their linguistic skills may falter. There are also some excellent new translations of both the masterpieces and the lesser lights of Latin literature, which aim to convey different kinds of pleasures of ancient texts to their readers. As Anne and Peter Wiseman mention in the introduction to their new translation, the pleasures of Ovid's *Fasti* have been dreadfully obscured for most of the twentieth century by the whimsical Loeb translation of *The Golden Bough's* Sir

¹⁴ *Reading Virgil. Aeneid I and II*. By Peter Jones. Cambridge Intermediate Latin Readers. Cambridge, Cambridge University Press, 2011. xiii + 320. 5 b/w illustrations. Hardback £55, ISBN: 978-0-521-76866-5; Paperback £17.99, ISBN: 078-0-521-17154-0.

James George Frazer, and, though recently the poem has been well served by two very good verse translations, theirs is the first to render it into prose – their aim: ‘not to interpret Ovid’s words, but to represent them as accurately as we can’ (xxxiii).¹⁵ The Wisemans declare themselves prepared to sacrifice the poetic in order to bring readers as close as possible to the Latin – no fudging the Latin to make more sense of the sometimes puzzling text – and their translation will be very useful both as an aid to reading the Latin original and to ancient historians using the poem as a source in translation. The *Fasti* is a rather baffling poem – playful (though not, to Peter Wiseman’s mind, subversive in its attitude to Augustus), erudite, crammed full of extraordinary details about myth, ritual, astronomy, and much more besides. This version really helps the reader to make sense of it; the translation is divided into paragraphs (giving the reader time to take a breath as it leaps from topic to topic), with the calendrical dates prominently placed at the start of each section, like an almanac. The explanatory notes are few, but the introduction is an invaluable starting point, infecting readers with excitement about this ‘precious document’ (xxx) and arming them with the knowledge to take it on. Donna Hurley’s new translation of Suetonius’ *Lives of the Caesars* is in some ways a similar kind of endeavour.¹⁶ Like the Wisemans, Hurley has a deep respect for her text as a document from another world towards which she wants to draw her readers, keeping the text rooted in its ancient context. For these translators, the pleasures of the texts are those of the ancient historian handling a source, and lie in their capacity to provide us with access to ancient Rome; neither the Wisemans nor Hurley are interested in traducing the unfamiliar in antiquity in order to make it more palatable for a modern readership. Hurley’s clear-thinking and appreciative approach to Suetonius will be familiar from her commentaries on the biographies of Claudius and Caligula. In addition to background information about Suetonius the man and the biographical tradition, and to her usual judicious discussion of sources, composition, and style, Hurley ends with a brief consideration of Suetonius’ value as a historical source – a subject of rich debate. She provides ample resources for allowing the reader to make sense of unfamiliar elements of the texts in her ‘What the Romans Knew’ section, as well as in the more usual maps, glossaries, timelines, and family trees. Each biography comes with an introductory preamble providing a brief overview of both life and biography, which will prepare the reader for Suetonius’ reorganization of his material into the rubrics that often render chronology and sequence of events obscure. Occasional explanatory footnotes serve as minimal commentary. Hurley does not want to prejudge the significance or accuracy of any detail for an ancient historian, merely to make the text accessible for others to draw their own conclusions. In contrast to Robert Graves’s timeless romp through the lives of the powerful and corrupt, Hurley promotes Suetonius as way into a more scholarly and sober, though no less rewarding, engagement with ancient Rome. I have already found Catharine Edwards’ version very useful for teaching Suetonius in translation, and no doubt this will be a useful and complementary addition to my resources. The self-proclaimed remit of the

¹⁵ *Ovid. Times and Reasons. A New Translation of the Fasti*. By Anne and Peter Wiseman. Oxford, Oxford University Press, 2011. Pp. xxxvii + 185. Hardback £55, ISBN: 978-0-19-814974-3.

¹⁶ *Suetonius. The Caesars*. Translated with Introduction and notes by Donna W. Hurley. Indianapolis, IN, Hackett Publishing Company, Inc., 2011. Pp. lix + 370. Paperback £10.95, ISBN: 978-1-60384-313-3.

Oxford World's Classics series is 'bringing readers closer to the world's great literature' and now readers are invited to draw near to Horace's *Satires*, *Epistles*, and *Ars Poetica*, in a lively new (prose) translation by John Davie.¹⁷ As with the previous translations, much of the value of the volume lies in the excellent Introduction, which takes the reader by the hand and leads them into a potentially bewildering work; in this case Bob Cowan is our engaging guide to contextualizing themes such as genre, freedom of speech, humour, the political complexities of the aftermath of civil war, and the philosophical underpinning of the poems. The award-winning Stanley Lombardo is already well known for his rendering of the Homeric epics into fresh, fast-moving translations designed to be read aloud, and for making liberal use of modern idiom as a way of bringing the ancient works to life for a twenty-first-century audience. Now, to follow his *Aeneid*, he has translated another mighty epic – though a tricky one – Ovid's *Metamorphoses*.¹⁸ Cautious readers need not fear that Lombardo has mashed Ovid's tales into unrecognizable modern vernacular – they retain their poetic timbre, but are always endowed with a welcome fluency and accessibility for the reader who comes to the text not steeped in antiquity. A straightforward pleasurable read, then, but this volume also provides in addition two very useful tools for those who might want to dig a bit deeper into the poems or use the translation as a reference work for Ovidian myths: it starts with an 'Analytical Table of Contents' and ends with a 'Catalog of Transformations'. The title of the delightful *The Gnat and Other Minor Poems of Virgil* is swiftly revealed as a tease and a trick once one is between the covers,¹⁹ since both the foreword by the late Gordon Williams and the introduction by the translator himself, David R. Slavitt, confess that the poems in this bijou collection are not by Virgil at all – the name was on the cover to lure you inside, just as attribution to the great poet has ensured that these nine poems have survived the centuries despite being, perhaps, inconsequential. Beautifully presented and a pleasure even to hold in one's hand, this volume would make a nice gift, perhaps, with its dedication to the lighter side of life. Slavitt tell us to judge his book only on the criterion 'was it fun?' (xvii). It was. And it was more than that too; poems such as *The Gnat*, *The Barmaid*, and *Pesto (Moretum)* convey a vivid sense of antiquity and those such as *The Gnat*, *Yes and No*, and *The Good Man* possess a lightly philosophical flavour that might lead to some agreeable armchair musings. Another 'lesser' work that has sneaked under the wire on the basis of association with a great name is the so-called *Panegyricus Messallae*, a two-hundred-line hexameter poem from the notoriously suspect Book 3 of the Tibullan corpus, which also contains the poetry nowadays attributed to Sulpicia.²⁰ The honorand Messalla was the uncle of Sulpicia, and fought

¹⁷ *Horace, Satires and Epistles: A New Translation*. Translated by John Davie with an Introduction and Notes by Robert Cowan. Oxford World's Classics. Oxford, Oxford University Press. 2011. Pp. xxxiv + 306. Paperback £9.99, ISBN: 978-0-19-956328-9

¹⁸ *Ovid Metamorphoses*. Translated by Stanley Lombardo, with an Introduction by W. R. Johnson. Indianapolis, IN, Hackett Publishing Company, Inc., 2011. Pp. xlv + 492. Hardback £29.95, ISBN: 978-1-60384-308-9; paperback £8.95, ISBN: 978-1-60384-313-3.

¹⁹ *The Gnat and Other Minor Poems of Virgil*. Translated by David R. Slavitt, with a Foreword by Gordon Williams. The Joan Palevsky Imprint in Classical Literature. Berkeley, CA, University of California Press, 2011. Pp. xvii + 66. Hardback £14.95, ISBN: 978-0-520-26765-7.

²⁰ *Corpus Tibullianum III 7 Panegyricus Messallae*. Translated with Introduction and commentary by Emanuela De Luca. Studi di Filologia Antica e Moderna 22. Calabria, Rubbettino, 2009. Pp. 137. Paperback €17, ISBN: 978-88-498-2608-1.

with Brutus and Cassius and then Mark Anthony, before eventually defecting to Octavian. The poem purports to be an encomium delivered on the occasion of his attaining the consulship in 31 BC, but Emanuela De Luca, who here provides introduction, commentary, and translation of this little poem into Italian, argues that the poem is a rhetorical exercise designed to *look* contemporary with Messalla's consulship and like a piece of juvenilia from Tibullus, but actually composed no earlier than the second half of the first century. The argument for later dating is initially inspired by aesthetic anxiety: if the poem were written in 31 BC then we would have to concede that it provided the model for similar passages in Virgil, Horace, Ovid, Manilius, Seneca, Lucan, Silius Italicus, and Statius. This would be to disrupt established aesthetic hierarchies: second-rate doggerel should not inspire genius. If this sounds rather an old-fashioned adherence to a certain kind of canonical history of Latin literature, be reassured that De Luca's case is argued with some delicate and convincing philological comparisons between the *Panegyricus Messallae* and other works, showing that several phrases only make sense if they are read as abbreviated adaptations of, and allusions to, lines in more highly regarded intertexts, and concluding that prior knowledge of these better works must be assumed. The introduction is careful and detailed, and the commentary similarly so, dealing mainly with philological issues, parallels in other authors, and comments on the manuscript tradition. The discussion of how one might date an enigma such as this would furnish a nice starting point for engaging advanced students of Latin language in very close critical readings of the text (comparing with poems securely attributed to Tibullus and parallels in other authors). All the material is gathered here for such an enterprise; however, for stirring analysis of the poem itself, one will have to look elsewhere. I had never before come across *Wars of the Romans*, first published in 1599 by the Italian jurist Alberico Gentili, which is here reproduced in the original Latin with a parallel English translation,²¹ but it is a fascinating work with far-reaching significance – engaging in a long-standing debate about the justification for war and imperialism in international law, a topic as relevant today as ever. Gentili's two-part work provides in turn both sides of the argument against and for the legality of Rome's acquisition of empire, both sides make their cases through marshalling Roman history in support. It was written at the time of the first European colonization of the Americas, when such questions were very much in the air, and, according to the three scholars who have collaborated to produce this edition (who are all in one way or another historians and theorists of international law interested in the role that Roman law has played in its continued development), Gentili pioneered the use of Roman law in addressing such issues. A few handwritten pages of C. S. Lewis' translation of the *Aeneid*, rescued from a bonfire, the basis for a whole book²² This sounds a little like a playful literary hoax, but this is a sweet book that starts with pictures of the handwritten manuscript and a personal reminiscence from his friend Walter Hooper of C. S. Lewis

²¹ *Alberico Gentili. The Wars of the Romans. A Critical Edition and Translation of De armis Romanis.* By Benedict Kingsbury, Benjamin Straumann, and David Luper. Oxford, Oxford University Press, 2010. Pp. xxx + 388. Hardback £75, ISBN: 978-0-19-960051-9.

²² *C.S. Lewis's Lost Aeneid. Arms and the Exile.* Edited with an Introduction by A. T. Reyes, Foreword by Walter Hooper, and Preface by D. O. Ross. New Haven, CT and London, Yale University Press, 2011. Pp. xxxiv + 208. Illustrated. Hardback £18.99, ISBN: 978-0-300-16717-7.

calling for his copy of the *Aeneid* on his deathbed. It then painstakingly reconstructs the circumstances in which Lewis had come to write his own translation of the poem. Surviving extracts from this enterprise are presented with the Latin text on the facing page. This book is a curiosity right enough, but should certainly be of interest to students of the art of translation, with its rich and intriguing contextualization of the process.

Much of the scholarship in this batch of books is concerned with revealing the hidden pleasures of Latin works that have recently been little appreciated. Katherina Volk and Steven Green's edited volume on Manilius' *Astronomica* wears its heart in its title: *Forgotten Stars* (the punning suggestion of celebrities who have fallen out of fashion is surely intentional).²³ The subtitle invites us to 'rediscover' this didactic poem that does not provoke universal admiration (Emanuela de Luca's introduction to the *Panegyricus Mesallae* has Manilius keeping company with the greatest Latin writers, whereas David Slavitt, introducing his own sub-Virgilian poetry, is most disparaging). This volume, substantial though it is, provides an attractive avenue to (re)discovery. No less than seventeen papers, contributed by an impressive array of scholars (including leading exponents of French, German, and Italian scholarship brought to an Anglophone readership), address a wide range of issues under five headings: 'Intellectual and Scientific Backdrop', 'Integrity and Consistency', 'Metaphors', 'Didactic Digressions', 'Reception'. Throughout, and despite the erudition on display, the tone is companionable and encouraging. I warmed to the friendly tips to help the uninitiated (read with Goold's Loeb, but keep your Teubner and your Housman within reach – a civilized tableau of scholarship in the age of libraries) and all the writing is lively and engaging – fun to read even if you thought you weren't interested in Manilius before.

Another valuable and varied (and slightly more svelte) volume of introduction is Paul Roche's edited collection of nine commissioned articles about Pliny's *Panegyricus*.²⁴ The editor begins with a judicious and informative account of the value of the *Panegyricus*, particularly for understanding a fascinating period in Rome's history; this introduction also contains useful lists and categorizations to aid future readers of the text. The chapters explore three main (overlapping) areas of concern: the historical context in which the thanksgiving to Trajan was composed, the rhetorical and generic contexts that inform it, and the work's 'interpretative potential and literary fabric' (22). Carlos F. Noreña discusses Pliny's self-representation in the speech as an insider and intimate of the imperial circle with access to knowledge and as a 'good consul'. Paul Roche's chapter takes an innovative approach to the text's engagement with Trajan's ideological messages and their relationship with the Domitianic past, through exploring the treatment of urban monuments in the text; as he says, the physical monument competes with literary panegyric as a method of commemorating the laudand. D. C. Innes demonstrates Pliny's creative engagement with the tradition of encomium, while Gesine Manuwald shows that Pliny is here adapting Ciceronian rhetorical strategies to his own imperial ends; she thus proposes Cicero as the prototype for imperial panegyric rather than Pliny himself. Bruce Gibson argues that the text establishes continuity with the

²³ *Forgotten Stars. Rediscovering Manilius' Astronomica*. Edited by Steven J. Green and Katharina Volk. Oxford, Oxford University Press, 2011. Pp. xix + 342. 11 illustrations. Hardback £75, ISBN: 978-0-19-958646-2.

²⁴ *Pliny's Praise. The Panegyricus in the Roman World*. Edited by Paul Roche. Cambridge, Cambridge University Press, 2011. Hardback £55, ISBN: 978-1-107-00905-9.

Flavian period, despite an emphasis on a radical shift from evil to good after Domitian's death. Gregory Hutchinson explores 'the sublime' as a quality both aesthetic and political, which Pliny uses to contrast the misfiring grandiosity of emperors such as Domitian with the genuine sublimity of the modest Trajan. John Henderson examines the way that Pliny deploys allusions to *exempla* from the sweep of Roman history as a means of exploring Trajan's status in relation to the various pasts of Rome. Finally, Roger Rees examines the significance of Pliny's influence on later Latin panegyric.

Ingo Gildenhard's *Creative Eloquence. The Construction of Reality in Cicero's Speeches* is an impressive and invigorating piece of scholarship, which I found a compelling read despite its intimidating heft (over four hundred pages of dense argument); the pleasure in reading this monograph is partly of seeing an ambitious task executed so deftly.²⁵ Gildenhard's argument is that, while each speech was originally composed to meet the rhetorical needs of the immediate situation, their significance en masse far transcends this; from analysis of the whole corpus we can deduce a Ciceronian 'philosophy', an understanding of the human condition that is distinctive and profound. The material is divided into three broad categories, which Gildenhard labels Cicero's 'Anthropology' (views on what it means to be human and individual, internal conditions, mental states, emotions), 'Sociology' (society, civilization, political concepts), and 'Theology' (the role of the gods in mortal life). Moreover, Gildenhard sees Cicero as theorizing the logic of Roman practice from vantage points that stand outside it, and, as an ideological innovator, skilfully tweaking traditional Roman knowledge in order to bring to his various audiences new ways of understanding the human condition. The work makes an important contribution to scholarship on political and ethical thought in the late Republic, as well as to the recent swell of scholarship on the nature of the self and the individual in ancient Rome. One thing that struck me was that many of the philosophical ideas that Gildenhard credits Cicero with developing over his lifetime – about the fragility of the human condition, the problem of how virtue is rewarded, the notion of an internal conscience as ethical regulator – bear a close similarity to key themes in the popular morality of the early Empire (as outlined by Teresa Morgan in *Popular Morality in the Early Roman Empire* [2007]); it would be very interesting to explore these resonances and the possible nature of the relationship between Cicero's thought and the body of popular ethical literature of the succeeding generations.

If Gildenhard's book produces the effect of a bracing shower that one leaves tingling and ready for the day, Sandra Citroni Marchetti's *La scienza della natura per un intellettuale romano* – a study of Pliny's *Natural History* – is a warm Jacuzzi of a book, which, much like its subject, seduces us with intriguing details and anecdotes.²⁶ In some respects this project resembles that of Gildenhard; Citroni Marchetti, too, sets out to deduce an overarching 'philosophy' from Pliny's encyclopaedic work, which at first sight seems drily technical and philosophically banal, but is revealed as a subjective take on its material that is able to address itself to the bigger issues of

²⁵ *Creative Eloquence. The Construction of Reality in Cicero's Speeches*. By Ingo Gildenhard. Oxford, Oxford University Press, 2010. Pp. viii + 464. Hardback £85, ISBN: 978-0-19-929155-7.

²⁶ *La scienza della natura per un intellettuale romano. Studi su Plinio il Vecchio*. By Sandra Citroni Marchetti. Biblioteca di Materiali e Discussioni per l'analisi dei testi classici, 22. Pisa and Rome, Fabrizio Serra, 2011. Pp. 302. Paperback €68, ISBN 978-8862273251.

empire, civilization, and the human condition. However, the methodology and tone of this work are very different from those of Gildenhard – this is more of a dreamy meander along paths of interest, encountering echoes and connections with a rich literary and cultural tradition, from which the ideological begins to emerge. All the papers except for the two introductory chapters and the conclusion are revised versions of papers published elsewhere, and they broadly fall into two parts. The first five chapters deal with Pliny's establishment of his own persona in the work as an intellectual of the imperial age, his 'personal mythology'. Six more explore specific themes in turn, such as the representation of money and the display of elephants, and especially familiar tales related by Pliny – Anaxagoras' prediction that stones will fall from the sky, Polycrates of Samos and his sardonyx, Tiberius Gracchus and the snakes, the Boy and the Dolphin story-type – demonstrating that their significance for Pliny's era is best understood when they are read against the vast cultural tradition on which Pliny is drawing. In her chapter 'The Innocent Love of the Dolphin', for instance, Citroni Marchetti demonstrates how a spare and simple reference to the tale of a dolphin dying on a beach beside a boy whose back is turned to him is far more than it seems at first sight. If one reads it in the light of the 'insieme dalle leggende' – the whole complex of traditional and new stories about boys and dolphins to be found throughout ancient literature – this brief reference becomes a profound and touching meditation on the nature of love. I found the experience of reading Richard Alston and Efi Spentzou's co-authored *Reflections of Romanity. Discourses of Subjectivity in Imperial Rome* intermittently enjoyable and frustrating, as when the water keeps running alternately hot and cold when you are trying to take a shower (to continue the ablution theme).²⁷ Much about this book is very appealing. It represents genuine interdisciplinary collaboration between two scholars of different disciplinary background (which I know from my own experience to be a challenging and rewarding endeavour). Its subject matter is important and timely: the changing nature of the self, memory and social identity, and the relationship between individual and society. Specifically, the focus is on Rome of the late first century AD, which the authors identify as an era of social fragmentation and loss of certainty that bears comparison with the postmodern condition. Their discussion is informed by and engages with a wealth of modern theories about the nature of self and subjectivity, and, without working with a teleological framework, is keen to explore the resonances between ancient and modern (their snappy methodological jingle is 'analogy, not genealogy' [22]). The sections of each chapter where the authors discuss and compare the treatment of themes such as grief and trauma in works by Latin authors (in particular the epics of Lucan, Statius, Silius Italicus, the histories of Tacitus, and Pliny's Letters) I found illuminating and thought-provoking. However, when the discussion leapt into the abstract and metaphorical – in the introduction and then towards the end of every chapter – the interesting ideas felt as if they were being dangled out of reach. Perhaps the book is aimed at those who have already completely mastered the ideas of the many modern theorists on whose work they draw, but, if you are not already familiar with the work of, for example, Lacan, Heidegger, Kant, Ricoeur, Kristeva, Kierkegaard,

²⁷ *Reflections of Romanity. Discourses of Subjectivity in Imperial Rome*. By Richard Alston and Efi Spentzou. *Classical Memories/Modern Identities*. Columbus, OH, Ohio State University Press, 2011. Hardback \$59.95, ISBN: 978-0-8142-1149-6.

or Levinas, I do not think you will come away enlightened. Should it really be such hard work to extract the nutritional value from this book? It seemed to me as if the genuinely interesting, thought-provoking ‘big ideas’ could have been communicated in a much more straightforward and accessible way, translating the insights of psychoanalysis and so on into a language that connected more directly and satisfyingly with the ancient texts being explored. Some of the connections made between ancient and modern seemed sloppy and misleading: for instance, there is a world of difference between the formalized, generic horror of the modern American horror film and the horrific breakdown of order that we find in Lucan (102) and others have explored those differences. Is it helpful to universalize the significance of cultural phenomena (such as funerals and weddings [100])? Is it fair to contrast ‘our’ (whose?) idea of fame as transient with Pliny’s idea of it as a route to immortality (141) – surely ambition for enduring fame still endures as a phenomenon today, among the ‘Plinys’ of our own age? To add to the frustration (and subliminally undermining one’s confidence in the content of the book as well) the book is very poorly copy-edited and proofread, full of typos, unsatisfactory translations from the Latin, and howlers such as ‘chews the reigns’ (110). There is some excellent material in this volume, and I wholly support its ambitions as a project, but perhaps it could have done with longer in preparation before being launched on the world. Finally, Marilyn B. Skinner’s *Clodia Metelli. The Tribune’s Sister* is a great way to kick off the new OUP series ‘Women in Antiquity’.²⁸ Attractively written and produced, this is a superior discussion of this colourful but elusive figure from the dying Republic. Without diminishing Clodia’s fascination, Skinner remains attuned to the difficulties of the sources and provides rich information about the political context and the complex of relations between the key players in her life. The book begins by discussing Cicero as an author and ends with detailed analysis of ways in which Clodia is represented first in the *pro Caelio* and then in Catullus’ poetry. She has long been, for students at all levels, a wonderful way into manifold issues in Classics and ancient history: source criticism, the role and lives of women in the ancient world, the workings of rhetoric and invective, and issues of reality and representation. This book places all this in the reader’s hand without seeking to resolve any of the productive enigmas of the ancient sources

REBECCA LANGLANDS

r.langlands@exeter.ac.uk

doi:10.1017/S0017383511000295

Greek History

We have been very fortunate to be able to write these reviews over the past four years. This is our last review for *Greece & Rome*. It is a happy coincidence that some of the books that we received in this last batch have been among the best that we have read over this period of time. We start with single-authored books before moving to translations and finally edited volumes. Luxury objects, often made

²⁸ *Clodia Metelli. The Tribune’s Sister*. By Marilyn B. Skinner. Women in Antiquity. Oxford, Oxford University Press, 2011. Pp. xxv + 195. 9 b/w photographs, 3 b/w line drawings. Hardback £65, ISBN: 978-0-19-537500-8; paperback £17.99, ISBN: 978-0-19-537501-5.