

NOTES

1. *The Cambridge Companion to Early Greek Philosophy*. Edited by A. A. Long. Cambridge U.P., 1999. Pp. xxxi + 427, with 1 map. Hardback £37.50, paperback £13.95.
2. *Myth and Philosophy from the Presocratics to Plato*. By Kathryn A. Morgan. Cambridge U.P., 2000. Pp. viii + 313. £40.00.
3. *Plato and his Predecessors*. The Dramatisation of Reason. The W. B. Stanford Memorial Lectures. By Mary Margaret McCabe. Cambridge U.P., 2000. Pp. viii + 318. £37.50.
4. *Cross-Examining Socrates*. A Defense of the Interlocutors in Plato's Early Dialogues. By John Beversluis. Cambridge U.P., 2000. Pp. xii + 416. £45.00.
5. *Plato, Clitophon*. Cambridge Classical Texts and Commentaries 37. Edited with Introduction, Translation and Commentary by S. R. Slings. Cambridge U.P., 1999. Pp. xv + 360. £45.00.
6. *Socratic Wisdom*. The Model of Knowledge in Plato's Early Dialogues. By Hugh H. Benson. Oxford U.P., 2000. Pp. xi + 292. £40.00.
7. *Plato 1 Metaphysics and Epistemology*. Oxford Readings in Philosophy. Edited by Gail Fine. Oxford U.P., 1999. Pp. viii + 514; *Plato 2 Ethics, Politics, Religion, and the Soul*. Oxford Readings in Philosophy. Edited by Gail Fine. Oxford U.P., 1999. Pp. viii + 481. Paperback £14.99 each.
8. *Aristotle, Nicomachean Ethics*. Cambridge Texts in the History of Philosophy. Translated and edited by Roger Crisp. Cambridge U.P., 2000. Pp. xlii + 213. Hardback £27.50, paperback £7.95.
9. *Aristotle, Metaphysics Books B and K 1–2*. Clarendon Aristotle Series. Translated with a Commentary by Arthur Madigan. Oxford U.P., 1999. Pp. xl + 185. Hardback £35.00, paperback £14.99.
10. *Aristotle's Theory of Substance*. The *Categories* and *Metaphysics* Zeta. Oxford Aristotle Studies. By Michael V. Wedin. Oxford U.P., 2000. Pp. xiii + 482. £37.50.
11. *The Cambridge History of Hellenistic Philosophy*. Edited by Keimpe Algra, Jonathan Barnes, Jaap Mansfeld and Malcolm Schofield. Cambridge U.P., 1999. Pp. xix + 916. £85.00.
12. *The Cambridge History of Greek and Roman Political Thought*. Edited by Christopher Rowe and Malcolm Schofield. Cambridge U.P., 2000. Pp. xx + 745, with 2 maps. £75.00.
13. *Cicero, On the Commonwealth and On the Laws*. Cambridge Texts in the History of Political Thought. Translated and edited by James E. G. Zetzel. Cambridge U.P., 1999. Pp. xlviii + 207. Hardback £37.50, paperback £13.95.
14. *Pyrrhonian Inquiry*. Cambridge Philological Society Supplementary Vol. 25. By Marta Anna Włodarczyk. Cambridge Phil. Soc., Cambridge, 2000. Pp. ix + 72. Paper. Price not stated.
15. *Oxford Studies in Ancient Philosophy*. Vol. XVIII, Summer 2000. Edited by David Sedley. Oxford U.P., 2000. Pp. 374. Hardback £35.00, paperback £19.99.

General

I began to get bothered when I found the unfashionable R. B. Onions lavishly praised towards the end of the first chapter of ****The Epic Hero¹** but it was the final three words of that chapter, *res ipse* (sic) *dixit* (69), which really shook me. What follows – a heavily detailed account drawn from any number of traditions of the hero's life and feats – is apt to ramble on with Dumézil's Second or Warrior Function and an Indo-European setting much to the fore. We begin and end, inevitably, with the Greek hero and less obviously such assertions as the hero 'is part of but yet escapes id and instinct, the animal image and potency, yet still is not fully part of ego, matured psyche and self' (383). Even after 400 pages I'm not sure I understand the force of this claim. The last four pages of text refer to the *Poema del Mio Cid*, *Nibelungenlied*, the Byzantine *Digenid*, *Chanson de Roland*, the *Slovo o polku Igoreve*, *Njál saga*, the Old Irish *epos*, Ossete tales, and the *Iliad* ('barbaric and splendid as Mykenean-worked gold'), each of which, apparently, 'graphically proves that behind the *aitios* (sic) of the hero tale . . . lies the deadly attraction of the hero himself. *Caedo, ergo sum*' (at least that's

right!). ^B*Phoenicians*² considers this people both in the East and in the West (= the Carthaginians), the latter or 'Punic' horizon involving Romans as well as Sicilian Greeks. Of most obvious relevance to the classicist is Chapter Seven (170–89) 'Commercial Expansion Abroad', i.e., in Cyprus, Rhodes, Crete, Aegean, Greece, and, further west, as far as Spain and Morocco. Sometimes perhaps the author is too trusting, e.g., in accepting the historical veracity of biblical texts or concerted action by Carthaginians and Persians in 480 B.C., but exercises caution when it comes to child sacrifice – 'the data, at present, are far too limited to draw any definite conclusions' (136). To be rated the best popular survey currently available. According to ^{B**}*The Homeric Epics and the Gospel of Mark*,³ the author of the earliest gospel 'wrote a prose epic modelled largely after the *Odyssey* and the ending of the *Iliad*' (3), a 'groundbreaking' proposition indeed which has previously remained unnoticed over the course of two millennia despite the labours (and ingenuity) of so many. I find it hard to believe 'Mark's Jesus shares much with Hector and, even more so, with Odysseus' even when texts are presented in parallel columns (e.g., *Od.* 10.47–9 and Mark 4: 37 on page 59 [and cf. page 174] or [the even more dubious?] *Od.* 9.354–6 and 363–6 and Mark 5: 9 on page 69; cf. page 176) and the same or similar (but also very common) Greek words appear. And where will the parallels end? Are there really echoes of the murder of Agamemnon in the murder of John the Baptist even if both stories as related by Homer and Mark are heavily ironic and lead to the judgement 'Quelles fêtes des femmes fatales!' (79). *Fifty Key Thinkers on History*⁴ includes, from antiquity, Herodotus, Livy, Polybius, Tacitus, and Thucydides, from the pre-twentieth century, the likes of Jean Froissart, Gibbon, somewhat surprisingly Kant, Macaulay, Marx, and Vico, and such contemporary authorities as Braudel, Elton, Foucault, A. J. P. Taylor, and Toynbee. Herodotus sits a little uneasily between Hempel and his 'deductive-nomological model of explanation' and Hobsbawm whom I am delighted to find described as 'not a Marxist zealot'; typically, the Greek has what little we know of his life briefly outlined (156), while his *Histories* and its background and influence are sketched at much greater length (157–62) before we conclude with notes, translations, and 'further resources' (162–4), the last incorporating a novel touch, a reference to *The English Patient* [video recording]; and *I Claudius*, another video recording, appears under Tacitus, a historian 'who concentrated on the ugly' (298) yet escapes being categorized as a troublemaker as is A. J. P. Taylor. There is more than a whiff of Herodotus about *The First Fossil Hunters*,⁵ a book in which it is argued, if that's the right word, that 'the griffin is the earliest documented attempt to visualize a prehistoric animal from its fossil remains' (22), and that the Monster of Troy 'appears to be the earliest artistic representation of a fossil discovery in antiquity' (162). Having got so far it's quite a relief to read that 'not all fabulous creatures of myth were inspired by fossils, of course; some were imaginary' (199), an alternative explanation many may prefer. It's all great fun but is there any point, for example, to the sketch depicting 'philosopher and a giant bone' (212)? We can have a laugh perhaps at a zoology professor's centaur skeleton (see figs. 6.5 and 6.6) or the dinosauroid hominid model (fig. 6.8), but the author needs to exercise greater discrimination as, for instance, in her dating of the *Prometheus Bound* (= 460 B.C., 29) or note 8 of chapter four: 'Emily Vermeule received the tooth (now lost) from Christakis Loizides (now dead). . . . Dr. Vassos Karageorghis . . . does not recall hearing of a classical shipwreck discovered in 1973.' It does sound so very negative. It is the intellectual developments of the

mid and late fifth century and their exponents – the early medical writers, sophists, natural philosophers, and proto-scientists – which provide the ‘context’ of ^{B**}*Herodotus in Context*.⁶ The index locorum (311–16) reveals how extensively Rosalind Thomas travels in identifying the cultural background to the *Historias*. A late arrival, ^{B**}*Hippocrates, Places in Man*⁷ offers text, translation, and commentary. Claimed as ‘a magisterial synthesis of practical skills and theoretical knowledge’ (28–9) and, even more extravagantly, as possibly ‘the earliest work in the HC, and the earliest surviving work of Greek prose’ (33), the author being ‘an older contemporary of Hippocrates of Kos’, the *de locis in homine* is said to have ‘everything: “factual” information, scientific reasoning, clinical practice, ideological statements. It represents in miniature the entire HC’ (13), covering anatomy, physiology, pathology and nosology, precepts, ideology, and, in a loosely tacked on final chapter, gynaecology where we encounter the routine view that all gynaecological disorders are the result of the wandering womb. Equally standard is the emphasis on ‘flux theory’ and bodily imbalance. While not denying the value of the heavily annotated texts (all 300 plus lines) and translations (13–240) of ^{B**}*Archestratos of Gela*⁸ or of the Introduction’s discussion of technicalities, e.g., ‘Dialect, Language, and Style’, ‘Metre’, and ‘The Manuscript Tradition’ (= Athenaios), I must admit to being more interested in the section ‘Food’ (xlv–lv) and its evidence for a developing society such as a middle class with increasing cash for the purchase of consumable goods. Some of the notes are hardly necessary, e.g., ‘Greek soldiers normally lived in tents’ (21), ‘Thessaly is a huge plain . . .’ (32) or ‘Megara was a Spartan ally throughout the Peloponnesian War . . .’ (95), but there are also some real gems, e.g., those on Fragment 60. As the review in *G&R* 46 (1999), 253–4 readily suggests, a paperback version of ^B*The Athenian Acropolis*⁹ is most welcome. It may not be ‘the last word’ but it should certainly satisfy everybody for the moment whether they are concerned for history, archaeology and art or cult. That it is comprehensive is indicated by its four appendices, covering Pausanias, Plutarch, the major monuments, and chronology. Though it ought not to be, ^{B**}*Literature and the Visual Arts in Ancient Greece and Rome*¹⁰ is not the most exciting of books: it tends to be a rather tedious catalogue of others’ opinions, some of them very dated, and there is also too little on the cultural background in general and too much on the philosophers and literary critics almost as if the author felt altogether safer with these. But perhaps the title led me to expect a different kind of study or I am prejudiced by the use of words such as ‘thusly’ or references such as ‘Thomas B. L. Webster’ or ‘Robin G. Collingwood’, both of which grate or, again, by statements such as ‘An examination of lyric poetry must include Berlin papyrus 9571, one of many papyrus fragments surviving from antiquity. Its text is in Greek’ (28) or ‘Horace wrote poetry in a wide variety of genres and meters in the Augustan period, the last part of the first century B.C.’ (127–8). How patronizing can you get? Illustrations are few in number and scarcely related to the argument. Most disappointing. Waldemar Heckel supplies the Introduction (vii–xxix) and Explanatory Notes (543–86) to J. C. Yardley’s translation of Livy’s fourth decade, the books on Rome’s clash with Philip V and Antiochus III.¹¹ Events in Italy which also feature in these books include the repeal of the Oppian law and the Bacchanalian ‘conspiracy’, both of which episodes are instructive as attempts to control women’s behaviour. Select Bibliography (xxxi–xxxiii), a chronology, and maps complete a most useful package. ^{B**}*Strabo of Amasia*¹² continues this author’s rehabilitation (see *G&R* 47 [2000], 263), adhering to a standard

format, i.e., background, Greek tradition, Augustan Rome, politics and empire, Greek scholars, and last but certainly not least, the *Geography*. Not unlike a greatly extended *OCD* entry, worthy but hardly inspired would be my verdict on a study derived from a doctoral thesis.

The first hundred or so pages of ^{B**}*Pliny the Elder on Science and Technology*¹³ will appeal to non-specialists as being general in contents, covering this savant's life, works, sources, research, and language and style before we turn to the 'technical', i.e., chemistry, physics, earth sciences, minerals, gems, and metals where a cataloguing approach becomes standard, facilitating reference but making for rather stodgy reading. Final assessments of technology and Pliny and the environment will, again, be of a wider interest. Gladiators again? But a rather superior treatment in ^B*Gladiatoren und Caesaren*¹⁴ in which the historical/political background, the combatants themselves, Greek athletics in Rome (a strange inclusion), chariot racing (compare the contrasting pictures: from the film 'Ben Hur' and cupids decorating a sarcophagus), the theatre (equally unexpected), and gladiators a second time are considered and superbly illustrated. A final picture shows an exhausted Marathon runner from the 1996 Atlanta Olympics and directs our attention to a relief from the Naples Archaeological Museum already depicted (no. 57) with much the same subject. Has TV made that much difference? It's good to know that the Hamburg exhibition which this book accompanies will have reached the BM in the winter of 2000/2001.

No publisher gets anywhere near Philipp von Zabern when it comes to illustrated catalogues and even more magnificent than usual is the 'Katalog-Handbuch (hence the preceding essays, 1–309) zur Landesausstellung des Freistaates Bayern' or ^B*Die Römer zwischen Alpen und Nordmeer*.¹⁵ The objects listed (310–439) – from a Late Hellenistic bronze statuette of Athene to 19th-century 'Wiederbelebung' of Trier's Basilica and Porta Nigra – offer no mean index of Rome's cultural impact north of the Alps. The invaluable bibliography running to twenty packed pages (442–61) stands in sharp contrast to the two-page chronology and two-page 'ancient authors' but ensures the needs of both scholar and average reader are met (and the former may well want his memory jogged when the author is Eugippius). I like the contrast also between the pictures between front and end covers – the former depicting legionaries on the march and the latter a 'native' village.

Not at all what you might expect, ^{B**}*History and Silence*¹⁶ has much to offer those interested in the Late Empire, exploiting the disgrace and subsequent rehabilitation of the elder Flavian so as to consider the religious background and such 'problems' as the usurpation of Eugenius, the Christianization of the Roman aristocracy, the date of the *Saturnalia*, and, more generally, the *dammatio memoriae* (= a paradox inasmuch as this type of procedure 'must reinforce memory of the public enemy because the continuance of memory is essential to the success of the repression', 114) and the commemorative function of history and hence the importance of silence. Intriguing perhaps but I'm not convinced that parallels with Soviet purges really work.

Auxilia Epigraphica I¹⁷ is described as 'a search tool' and claimed to be 'indispensable . . . for seeking out parallel texts', a fair enough description and claim since this CD contains 3,416 inscriptions from Roman Britain.

Originally published in 1989 and reprinted in 1991 and, again, in 2000, ^{B*}*The Ending of Roman Britain*¹⁸ looks at the fourth and fifth centuries A.D., arguing, on the basis of the archaeological evidence and a salutary scepticism, that *Roman* Britain ended because of the collapse of the towns and a consequent

disappearance of the romanized economy. Bibliography is extensive but in desperate need of an up-date.

According to ****Constantine and the Bishops**,¹⁹ 'in conflict resolution . . . intentional vagueness is often the key to success' (197). Now where have I heard such a sentiment before and quite recently? Think of the Good Friday agreement. And what about this description of 'the type of rebel who is every ruler's worst nightmare: charismatic, eloquent, tireless, and utterly convinced of the justice of his cause' (213). Not a bad picture of Red Ken? I quote these two passages to stress that the author of this weighty tome does really understand how politics work and so is able to build up a convincing analysis of Constantine as a sincere Christian and as a ruler desperately anxious to reach a consensus acceptable to all whatever their beliefs. If there was intolerance, it was on the Christian side, and it was an intolerance which was not innate 'but rather was due to a particular set of circumstances which allowed Christian militants to reassert a rhetoric that Constantine had effectively stilled' (422). This is the kind of book which needs to be studied at leisure and at length.

'Why was Roman Society, after coming to its peak, unable to plunge directly into modernity' (175)? Slow to answer this question, *The End of the Past*²⁰ accelerates pretty quickly once it starts to move, attempting 'an appraisal of the institutional, mental, and material components of the hegemonic Roman system and its economy' (32). It is the peculiar and particular nature of the Roman economy that Schiavone constantly stresses, e.g., the failure of the owner of land and slaves to become an entrepreneur and, even more, 'the force that propelled the entire Mediterranean economy' (115), i.e., slavery, which, being so widespread and highly concentrated, 'could not but have a profound effect on the behavior and emotional life of the free population' (123). Very Italian in authorities cited, in its somewhat convoluted style, and in its impressive breadth which does not ignore Renaissance Italy and the American South or the likes of Aristotle, Hegel, and Marx.

^B*Translating Words, Translating Cultures*²¹ looks at nineteenth- and twentieth-century translations of Greek verse and their intellectual background and, more suggestively, 'the transplantation of classical images into new work' (43), from HD to Christopher Logue, and 'the role of translation in challenging political and cultural orthodoxy' (63) with examples drawn from the GDR and apartheid South Africa. All the familiar (and some unfamiliar) names are represented, but what I suspect are the constraints imposed by the series can leave the reader impatient for deeper investigation along the lines developed in more detailed treatments of Seamus Heaney, Derek Walcott, and Tony Harrison.

Going (all the way!) back to a Toronto conference of March 1994, ^{B**}*Antiquity and its Interpreters*²² offers 22 contributions outlining 'fruitful future directions' (2) in the study of the Renaissance dialogue with antiquity. Inevitably papers tend to be narrow in scope (e.g., 'Remaking Antiquity in Eighteenth-Century Seville') with just the occasional mainstream piece (e.g., 'Pliny's Laocoön?').

All fifteen papers in honour of John J. Peradotto which make up ****Contextualizing Classics**²³ are worthy efforts, and, in the main, reflect the interests of the journal *Arethusa*, i.e., women and gender studies (by Katz, Zeitlin, Kampen) and literary studies (by Nagy, Falkner, Kitzinger), while Simon Goldhill provides a *tour de force* (89–120) in which he takes the reader on a journey 'from the politics of the rhetorical school of the polis, via the proprieties of the Empire lecture hall and academy, to the theology and control of the body in the community of monks' (118), quite a trip.

Certainly no conventional biography (but all the better because of that), ^B*The Invention of Jane Harrison*²⁴ tells (part of) the story not only of

‘the most famous female classicist there has ever been’ (162) but also of two other intimately related women, Eugénie Sellers and Hope Mirrlees. Impatient of summary but immensely enjoyable, this book draws on archival sources to fill in gaps but not gaps in the sense of what has previously been unknown but gaps created by the construction of a ‘myth’, which, among other things, makes far too much of the imagined ritualist school. ‘There are many versions of a life’ (157), Mary Beard tells us, while ‘distress never comes in just one version. . . . But we *can* trace the origins of our preoccupation with that particular way of telling’ (160). The word ‘invention’ is exactly the right word to grace the title. I’m not entirely happy with the translation of *Odyssey* 6.185 (see page 138) but all else is unalloyed delight. A much more conventional biography with some new revelations to make about Evans’s fondness for young men (see esp. 281–2), ^B*Minotaur*.²⁵ first considers its subject’s career before Mycenaean hieroglyphs enticed the widower in 1894 to the site of Knossos, ‘the ninth in a line of distinguished suitors’ (124); then we progress to the glory years 1900–1907 when the Palace of Minos was laid bare; the much sadder final phase sees Evans desperately (and unscrupulously) defending his Pan-Minoan position and, as a result, becoming more and more of an anachronism and not a very pleasant relic of the past. The concluding pages (306–14) attempt to bring the reader up to date but, to my surprise, fail to mention the Thera eruption and its date and the recently identified connections between Crete and Egypt’s Hyksos rulers. It’s a good story, well told and attractively illustrated, but, at the same time, marred by irritating errors, references, for example, to ‘the sixth-century Boeotian author of the *Theogony*’ (104), Homer’s *semata legra* (132), and Aristides ‘who was ostracized for collaborating with the Persians when they invaded Greece’ (211). The author was born in Montreal and this may explain references to ‘Burrows, professor of Greek at University College, Cardiff’ (213: the institution in 1907 and for many years subsequently was the University College of South Wales and Monmouthshire), ‘the loss of the South African war’ (246: it might have been a pyrrhic victory but surely we won!), and ‘a regiment of the Royal Air Force’ (307). The first authentic Latin I (and quite a few others) read at school was an ‘easy’ selection from Ovid and I enjoyed it. Now American, and possibly British, undergraduates can share my experience and my pleasure by resorting to ^{B*}*The Student’s Ovid*,²⁶ a selection of 21 passages from the *Metamorphoses* including such favourites as the stories of Deucalion and Pyrrha (= 103 lines), Echo and Narcissus (= 171 lines), Pyramus and Thisbe (= 111 lines), and Pygmalion (= 54 lines). There’s plenty of assistance on the linguistic side (some of it hardly necessary, e.g., ‘*ante*: preposition + acc.’, though the brief Grammatical Introduction [15–20] is helpful in listing poetic forms and usage, habits of poetry, poetic word order, and declension of Greek proper nouns). Those who prefer a conventional and even an old-fashioned approach when it comes to teaching the classical languages to adult students will applaud the reprint of two volumes in the Teach Yourself series, *Ancient Greek* and *Latin*.²⁷ The former calls itself ‘a complete course’ and it very nearly is just that; the latter claims to be a ‘new edition’, though apart from the first word of the Introduction (where ‘Tucceia’ has become ‘Tuccia’) I see little sign of revision. But having taught history undergraduates from the earlier version I can confirm that this basic textbook works extremely well especially when supplemented with further explanation and more exercises, and I am not surprised that more than 80,000 copies have been sold. The autodidact, however, will have need of perseverance and determination. Although there are frequent references to

antiquity (e.g., 76–9 and 90–3), ^B*Slavery*²⁸ will be of an interest mainly because of its discussion of theoretical issues and its deployment of comparative evidence especially from the New World. But what's this statement that 'one word in classical Greek for a slave was *andrapadon* (sic) "four-footed"' (30)? The ten essays comprising ^{B**}*Death and Disease in the Ancient City*²⁹ cover topics such as death and ritual pollution, medical imagery, *stasis* as a disease arising in the city, the plague at Athens, the lack of any concept of public health, a marshy environment as both advantage (e.g., for protection) and disadvantage, Rome's several boundaries (= physical, ritual, economic, and legal) and exclusion from the city, most obviously in the case of the dead, treatment by the Romans of the corpse (either idealized or demonized), undertakers and executioners, and Roman funerary practice. The essays get better, or so it seems to me, when they consider the Roman material, citing more in the way of evidence and examples while eschewing broad, and sometimes ill substantiated, generalizations. Very much a mixed batch. If we can trust ^B*Fairytales in the Ancient World*,³⁰ and, on the whole, I am inclined to trust so scrupulous a scholar as Graham Anderson, versions of the Cinderella, Snow White, and plenty of other traditional stories may be identified in our ancient sources, Egyptian and Near Eastern as well as Greek and Roman, and I do not resist the conclusion 'that a substantial number of the folk- and fairytales that have been recognised since the Renaissance as the basis of the modern repertoire were long in evidence in antiquity' (167). The sexual element, it would seem, is likely to be sanitized (e.g., Cinderella as a highly paid courtesan and the double rape of Snow White), but this is a development which goes all the way back to Lucian. It is when we get to 'Appendix 1 Some difficult cases' (= Puss-in-Boots, The Frog Prince, the Kind and Unkind Girls, and Menander's *Dyskolos*) that I start being bothered: some 'links' appear pretty tenuous even when every allowance is made for transformation and rearrangement. ^B*Roman Officers and English Gentlemen*³¹ looks at the lessons which, in the late nineteenth and early twentieth century, imperial Rome was thought to offer imperial Britain; in other words, 'the past was used to serve the interests of the present' (52), much being said (often several times over) about parallels between British India and Roman Britain, the pioneering work of Francis Haverfield, and the concept of Romanization. The insular emphasis of Romano-British studies is made very clear by an account which will command the reader's attention though the occasional remark (e.g., '[Cramb] suggested that the current stage of the British Empire corresponded most easily with the period from Titus to Vespasian, when Rome still had 300 years to run', 30) may cause eyebrows to rise. A warm welcome is a certainty for a Latin rendering of Michael Bond's *A Bear Called Paddington* or *Ursus nomine Paddington*.³² It reads quite beautifully and will arouse more than an occasional chuckle. I willingly agree: 'iucundum est habere ursum domi.' Irresistible?

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NOTES

1. *The Epic Hero*. By Dean A. Miller. Johns Hopkins U.P., 2000. Pp. xiv + 501, with 5 figures. £40.50.

2. *Phoenicians. Peoples of the Past*. By Glenn Markoe. British Museum Press, London, 2000. Pp. 224, with 12 coloured and 74 black-and-white illustrations and 2 maps. £24.99.

3. *The Homeric Epics and the Gospel of Mark*. By Dennis R. MacDonald. Yale U.P., 2000. Pp. viii + 262. £20.00.
4. *Fifty Key Thinkers on History*. Routledge Key Guides. By Marnie Hughes-Warrington. Routledge, London and New York, 2000. Pp. xix + 363. Paper £11.99.
5. *The First Fossil Hunters*. Paleontology in Greek and Roman Times. By Adrienne Mayor. Princeton U.P., 2000. Pp. xx + 361, with figures and 7 maps. £21.95.
6. *Herodotus in Context*. Ethnography, Science and the Art of Persuasion. By Rosalind Thomas. Cambridge U.P., 2000. Pp. viii + 321. £40.00.
7. *Hippocrates, Places in Man*. Greek Text and Translation with Introduction and Commentary by Elizabeth M. Craik. Oxford U.P., 1998. Pp. xxiii + 259, with 5 diagrams. £45.00.
8. *Archestratos of Gela*. Greek Culture and Cuisine in the Fourth Century BCE. Text, Translation, and Commentary by S. Douglas Olson and Alexander Sens. Oxford U.P., 2000. Pp. lxxiv + 261. £48.00.
9. *The Athenian Acropolis*. History, Mythology, and Archaeology from the Neolithic Era to the Present. By Jeffrey M. Hurwit. Cambridge U.P., paperback 2000. Pp. xvi + 384, with 10 colour plates and 242 figures. £17.95.
10. *Literature and the Visual Arts in Ancient Greece and Rome*. Oklahoma Studies in Classical Culture Vol. 25. By D. Thomas Benediktson. University of Oklahoma Press, 2000. Pp. xi + 259, with 5 illustrations. \$37.95.
11. *Livy, the Dawn of the Roman Empire*. Books 31–40. Oxford World's Classics. Translated by J. C. Yardley. Oxford U.P., 2000. Pp. xliii + 612, with 4 maps. Paper £9.99.
12. *Strabo of Amasia*. A Greek Man of Letters in Augustan Rome. By Daniela Dueck. Routledge, London and New York, 2000. Pp. ix + 227. £47.50.
13. *Pliny the Elder on Science and Technology*. By John F. Healy. Oxford U.P., 1999. Pp. xvi + 467. £65.00.
14. *Gladiatoren und Caesaren*. Die Macht der Unterhaltung im antiken Rom. Edited by Eckart Köhne and Cornelia Ewigleben. Philipp von Zabern, Mainz, 2000. Pp. 160, with 124 colour and 19 black-and-white illustrations. DM.68.
15. *Die Römer zwischen Alpen und Nordmeer*. Zivilisatorische Erbe einer europäischen Militärmacht. Katalog-Handbuch zur Landesausstellung des Freistaates Bayern Rosenheim 2000. Edited by Ludwig Wamser. Philipp von Zabern, Mainz, 2000. Pp. xxii + 466, with 421 colour and 192 black-and-white illustrations. DM.98.
16. *History and Silence*. Purge and Rehabilitation of Memory in Late Antiquity. By Charles W. Hedrick Jr. University of Texas Press, 2000. Pp. xxviii + 338, with frontispiece and 3 illustrations. £25.00.
17. *Auxilia Epigraphica*. Vol. I Inscriptiones Britanniae. Edited by Manfred Hainzmann and Peter Schubert. CD-Rom. De Gruyter, Berlin/New York, 1999. DM.500.
18. *The Ending of Roman Britain*. By A. S. Esmonde Cleary. Routledge, London and New York, reprinted 2000. Pp. xi + 242, with 11 photographs and 48 figures. Paper £16.99.
19. *Constantine and the Bishops*. The Politics of Intolerance. Ancient Society and History. By H. A. Drake. Johns Hopkins U.P., 2000. Pp. xx + 609, with frontispiece and 9 illustrations. £52.50.
20. *The End of the Past*. Ancient Rome and the Modern West. Revealing Antiquity 13. By Aldo Schiavone. Harvard U.P., 2000. Pp. viii + 278. £28.95.
21. *Translating Words, Translating Culture*. Classical Interfaces. By Lorna Hardwick. Duckworth, London, 2000. Pp. 160. Paper £9.99.
22. *Antiquity and its Interpreters*. Edited by Alina Payne, Ann Küttner and Rebekah Smick. Cambridge U.P., 2000. Pp. xv + 324, with 77 illustrations. £60.00.
23. *Contextualizing Classics*. Ideology, Performance, Dialogue. Essays in Honor of John J. Peradotto. Greek Studies: Interdisciplinary Approaches. Edited by Thomas M. Falkner, Nancy Felson and David Konstan. Rowman & Littlefield Publ., Inc., Lanham, Boulder, New York, Oxford, 1999. Pp. ix + 359, with colour frontispiece. Hardback £54.00, paperback £22.95.
24. *The Invention of Jane Harrison*. Revealing Antiquity 14. By Mary Beard. Harvard U.P., 2000. Pp. xv + 229, with 9 illustrations. £23.50.
25. *Minotaur*. Sir Arthur Evans and the Archaeology of the Minoan Myth. By J. Alexander Macgillivray. Jonathan Cape, London, 2000. Pp. viii + 373, with illustrations. £20.00.

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