

influenced Aristotle's evaluation of humour. The *homolochos* (buffoon) of the comic stage incorporated aspects of the *agroikos*' *aischrologia* ('shameful, obscene speech'); his urbanity distinguished him from the rustic, but at the same time his *aischrologia* confirmed his crudity (Rosen, ch.10).

Political and moral issues also informed the figurative use of city and countryside in Latin poetry. Horace's gardens – 'human(e), artificial, mimetic and fantastic landscapes' – drew the *rus* into the *urbs*, establishing then collapsing their difference and separation to highlight the replacement of authentic *virtus* through *labor* by a simulacrum in the Augustan city (Spencer, ch.11). Virgil's *Eclogues* melded the pastoral with the urban to construct a civilized continuum without boundaries, where urban politics and urbane style transferred into the countryside. This chimed with the incorporation of bucolic frescos into interior decoration at Rome, a re-imagining of urban space influenced by Augustan ideology and government (Skoie, ch.13). But the distinction between city and countryside could also be employed to construct personality and experience. In the *Aeneid*, Dido's psychological state following the arrival of Aeneas at Carthage was mapped on to the city and its environs (Hall Sternberg, ch.12). And Martial's presentation of the city-countryside divide shifted in line with his movement between Rome and rural Celtiberia to create complex, changing antitheses (Merli, ch.14). Finally, in second-century AD Athens, rustic imagery on funerary monuments portrayed the citizen as a worker of the land. The connotations were political as well as moral, conveying an idealization of and alignment with Athens' pre-Roman past (Gray, ch.15).

In short, this collection highlights the polyvalence of the city-country paradigm in the ancient world and its importance in political and moral discourses, and paves the way for its further deconstruction.

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LEWIS (S.) *Ed. Ancient Tyranny*. Edinburgh UP, 2006. Pp.xiii + 282. £60. 9780748621255.

Sian Lewis's edited volume is more intriguing than the stock title suggests. In July 2003 a conference on 'Tyrants, Kings, Dynasts and Generals...' was held at Cardiff University, with contributors invited to offer new perspectives on the autocratic rulers and dynasties of classical Greece, Rome and beyond. The objective then was to open out the discussion on ancient tyranny; considering a greater range of autocratic positions in a wider variety of locations than has perhaps become standard. Fifteen of the sixteen papers presented here survive, in revised form, from the Cardiff conference.

L.'s own introduction gets the collection off to a solid start, providing an outline of key themes and a brief review of influential works by modern scholars.

The rest of the volume is then arranged into four thematic sections. Part 1, 'The Making of Tyranny', considers the way in which tyrannies came into being and their presentation in the ancient sources. Part 2, 'Tyranny and Politics', has three chapters on the social and political circumstances in which tyranny arose. Part 3, 'The Ideology of Tyranny', examines the presentation and ideology of tyrants in literature and history. The final section, 'The Limits of Tyranny', considers the sustainability of narrow regimes established, and maintained, through the use of violence and fear.

The third part of the collection may attract most attention, given its focus on ideology and the distinguished contributors to be found there. And with two papers (directly and indirectly) on Plato's representation of the tyrant, and another two on Athenian political discourse, there is much there that is quite familiar. However, some essays, such as Lynette Mitchell's 'Tyrannical oligarchs at Athens', do revisit old territory to good effect. Offering a reassessment of the enduring importance of the idea (if not the actual experience) of tyranny in Athenian politics, Mitchell links this to 'the demonisation of oligarchy' in Athens from the mid fifth to mid fourth century BC, noting that as oligarchy grew to threaten the 'legitimate' democratic constitution in Athens the presentation of the form increasingly began to conform to old tyrant stereotypes. This piece can be set usefully alongside a similar article by Robin Osborne on the changing discourse of tyranny (see his contribution to *Popular Tyranny: Sovereignty and its Discontents in Ancient Greece* (2004)); both articles offer a nuanced view of Athenian politics in turbulent times. Also of note in this section is Simon Hornblower's 'Pindar and kingship theory'. Developing arguments first proposed in *Thucydides and Pindar* (2004), Hornblower considers the 'good ruler/bad ruler' paradigms that we find in Pindar and the influence those models had on kingship theory in the fourth century. This is a paper sensitive to its subject, a paper that refuses to reduce elegant and elaborate poetry to a series of simple (and servile) political messages, even as it seeks to establish the telling influence Pindar had on Plato.

Overall, however, given the broad scope of each section and a lack of dialogue between papers, the internal divisions in this volume are a little spurious. For example, Matthew Trundle's fine contribution, 'Money and the Great Man in the fourth century BC', does not sit comfortably alongside the other pieces in Part 1. Essentially a paper on the nature of power in the Greek world after the fall of the Athenian Empire, it stands apart from other essays in the section. And to my mind, it may have been worthwhile in an edited volume to bring together the papers by Trinity Jackman ('Ducetius and fifth-century Sicilian tyranny') and Stephen Ruzicka ('The politics of Persian autocracy') in one section and explore some of the key points they raise in further detail. These entries, considering the nature of the 'barbarian' engagement with tyranny, are among the most provocative in the collection and offer real diversity.

They also show that the worth of this volume lies in individual essays by key contributors – essays such as Christopher Smith's '*Adfectatio regni* in the Roman Republic', a considered piece that restores tyranny as a real and relevant phenomenon in early Rome, and also as a key part of later discourse that strained to resolve tensions between personal power and communal responsibility. It is a thoughtful and wide-ranging piece that will both prompt and guide future enquiry.

In conclusion, although this volume suffers from some faults often found in conference collections, there is still much to praise and recommend. Certainly, the best papers in this volume offer either a considered re-evaluation of ancient tyranny or a change of focus that is most welcome. It is an ambitious collection that will do much to stimulate debate on an important subject.

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GOLDHILL (S.) and OSBORNE (R.) *Eds. Rethinking Revolutions Through Ancient Greece*. Cambridge UP, 2006. Pp. xv + 319, illus. £55. 9780521862127.

This book explores the theme of revolution with the aim of assessing not simply how revolutionary a particular aspect of Greek society was, but more importantly, what is at stake in claiming the Greeks were revolutionary or not. In this short review, I can only hint at the richness of this volume.

Osborne provides a brief introduction which emphasizes that although 'what happened in Greece was really new' (6), the assertions of modern scholars that the Greeks were revolutionary is a rhetorical construct conditioned by the historical circumstances of the scholars making the claim. Osborne demonstrates this argument in the first chapter by examining ancient and modern constructions of the Athenian democratic revolution. The bulk of his essay concerns modern Anglophone interpretations, and he effectively shows how the same historical moment is treated in radically different ways.

Davidson argues that the age-class system in Athens provided a context for the development of an 'intense helicocritical gaze on the male body' whereby not only the Council and the Jurors but indeed the whole deme was required to assess the age of candidates for citizenship based on physical (genital) inspection. The development of this democratic gaze is, for Davidson, a key to understanding the emergence of realism or 'naturalism' in the representation of the human figure.

Elsner's essay examines what Gombrich called the 'Greek Revolution' in art, namely the rise of naturalism and a viewer-centred perspective. Gombrich examined these developments as precursors to breakthroughs made in the Renaissance. Elsner, by contrast, looks at the changes as a 'series of losses'. Most interestingly, Elsner highlights continuities in ways that problematize the application of the term 'revolution' to Greek artistic

development. Caroline Vout explores the central place of Hadrian's beard in modern understandings of the Second Sophistic. Vout questions whether contemporary viewers of Hadrian's statuary would have interpreted the beard as 'Greek' and surveys multiple possible understandings of the bearded emperor: as Greek philosopher, as god or hero, as Roman general. While Vout seems to find the latter identification most valid, she insists that she is not pushing one particular interpretation but rather warning scholars 'to be aware of alternative readings' (123).

Harrison critiques the ways that scholars have constructed a revolution in Greek thought in the fifth century. Rather than seeing fifth-century developments as progression from irrationality to rationality, Harrison argues that some of the most striking developments of this period – democracy, historiography, criticism of contemporary divination and other religious practices – were not a product of the decline of religion but in fact 'a symptom of its life'. Harrison follows Talal Asad in arguing that 'knowledge and belief were not so clearly at odds' and that religious knowledge made possible the Greek revolution, rather than impeded it. Goldhill examines the Hymns of Synesius and Libanius and shows that they are a complex blend of Hellenic myth and Christian doctrine. Goldhill calls for more study of the 'cultural work of relocation and re-identification', which would replace simplistic narratives with more nuanced accounts of how individuals construct an identity for themselves in revolutionary times.

Dewald suggests that the value of fifth-century historical writing lies in the ways that these authors represent themselves and the actors in their narratives as deploying critical intelligence. Allen identifies the sudden emergence of a new term (*prohairesis* or 'ethical commitment') in philosophical and oratorical literature around 350 BCE. Allen argues that this neologism reveals both the fact of a prior revolutionary shift from military to rhetorical leadership as well as the ways that philosophical and political discourse struggled to find an epistemological basis for this radical change.

C. Osborne deconstructs the concept of an Eleatic revolution in modern scholarship by tracing the origins of this construct to the late nineteenth century when Zeller and Burnet developed a diachronic 'history of ideas' narrative of ancient philosophy in opposition to the dominant Hegelian interpretative model. Similarly Helen King argues that 'the casting of the medical revolution [of the fifth century] as part of a move from religion to science tells us more about ourselves than about the fifth century' (248). In the final chapter, D'Angour examines the evidence for a musical revolution in the late fifth century and suggests that it entailed a liberation of singing from tonic constraints.

This is certainly a volume for specialists since it assumes a great deal of familiarity with the material under discussion and several of the essays are rather heavy going. The essays, moreover, are uneven, not all addressing the same questions. Yet the end product is