

Roman Literature, Gender and Reception: Domina Illustris. Edited by DONALD LATEINER, BARBARA K. GOLD and JUDITH PERKINS. Routledge Monographs in Classical Studies. New York and London: Routledge, 2013. Pp. ix and 337. \$125.00. ISBN 978-0-415-82507-8 (cloth), 978-0-203-54278-1 (ebk).

This collection of nineteen essays honoring Judith Peller Hallett is arranged in three themes that have been the focus of her scholarship over the past forty plus years: literature, gender and reception. The international roster of authors, from the United States, Britain, Switzerland, and France, reflect the influence of her scholarship, particularly in her pioneering efforts in classical sexuality and family studies, outreach, and, in the case of the last two essays, her engagement in social causes. All of the essays and the brief biographical sketch of Hallett are written in English. Each essay is preceded by an abstract and followed by its bibliography.

Illustrating the theme of Part I, "Roman Literature," are six essays. "Cicero and the Alien" (Erich Gruen) argues against the common use of Cicero's disparaging comments about foreigners to exemplify Roman attitudes towards various nationalities. Pointing out that one must consider the circumstances of Cicero's speeches and philosophical writings that prompt Cicero to such utterances, Gruen shows that such comments deserve more nuanced use.

"*Frigidus Sanguis: Lucretius, Virgil and Death*" (Michael Putnam) looks at this concept in Lucretius' didactic poem and Vergil's pastoral and epic poems. Though Lucretius disdains death, Vergil uses the phrase in the *Georgics* to express his reluctance to face death and its concomitant fear and in the *Aeneid* to heighten the pathos and terror of death. "Troy and Trauma in the *Aeneid*" (Marilyn Skinner) examines those passages of the last half of the epic in which *furor* is enhanced by recollections of Troy's destruction, particularly in the case of *Venus Victrix*, whom, Skinner argues, assumes her function as a goddess of war prompting Aeneas to extreme rage.

Ovid's use of rhetorical doubleness, Donald Lateiner argues in "Poetic Doubling Effects in Ovid's 'Ceyx and Alcyone' (*Met. XI*)", mocks this couple as well as the other "couples", Narcissus, Echo, Procris, and Baucis, and so satirizes love idylls. Timothy Wiseman ("Naso and Gods") demonstrates that, like other poets

and prophets, Ovid portrayed himself in the *Fasti* as chanting interpreter of the gods to the Roman people. In "A Note on Fame and the Widow of Ephesus," Sheila Dickison examines this ambiguous story through the lens of recent studies on the phenomenon of celebrity to analyze the themes of the widow's public self and the female virtue of *pudicitia*, her masculine trait of decisiveness, and lastly her choice of life over death.

Five essays comprise "Part II Gender." Amy Richlin ("The Fragments of Terentia") collects and examines fragments of Terentia's letters along with their echoes in Cicero's correspondence to discover themes in Terentia's lost letters and to recover her "matriotic" voice (a term coined by Hallett). Jacqueline Fabre-Serris ("Onomastics, Intertextuality and Gender: 'Phyllis' in Roman Poetry [Gallus, Vergil, Horace, Propertius and Ovid]) shows how Gallus' initial use of the mythic Phyllis to analyze fidelity/infidelity and constancy/renunciation was taken up by the other poets in ways connected to their genres of poetry.

In "Woman Warrior? Aeneas' Encounters with the Feminine," Thomas Van Nortwick demonstrates how Vergil uses Aeneas' interactions with Camilla, Dido, and Juno to develop his conceptions of a new Roman hero and manliness. Barbara Gold ("'And I Became a Man': Gender Fluidity and Closure in Perpetua's Prison Narrative") shows how Perpetua's transgression of Roman expectations of femininity is related to contemporary feminine asceticism and how Perpetua's final vision provides closure to her gender fluidity as well as narrative closure. In the last paper, "Dynastic Weaving: Claudian, *Carmina minora* 46–8," Henriette Harich-Schwarzbauer argues that these three poems form a unit to confirm the new, young emperor as a symbolic, not a military leader. These poems' subject are gifts that his mother-in-law intends (according to Claudian) him to use as civic leader and in so doing increase the likelihood of his surviving the dangers of war in order to preserve his dynasty.

Judith Perkins' paper, "The Spectacle of 'Bare Life' in Martial's *Liber Spectaculorum* and Martyr Discourse," commences the third theme "Reception." Perkins contends that Martial's poetry and Christian martyr acts present the image of victims of the Roman games in a way that appealed to individuals throughout the empire and led them to convert to Christianity and connects this image with Agamben's definition of the *homo sacer*. Hugh Lee ("The Role of Physicians [Galen, Mercuriale and Brookes] in the History of Greek Sport and the Olympic Revival") compares the physicians' views on exercise. Galen and Mercuriale thought that improved health provided that the individual did not pursue one form of exercise

excessively, in contrast to Brookes whose advocacy of athletic proficiency and establishment of Much Wenlock Olympian Games in 1850, followed by other local and national Olympic games, influenced Pierre de Coubertin to establish the modern Olympic Games with their full-time athletes.

In "A Renaissance Feminist Translation of Xenophon's *Oeconomicus*," Diana Robin examines how Piccolomini translated Xenophon's section of the text in which Ischomachus relates how he taught his bride household management and what Piccolomini's revision of this section reveals about contemporary Sieneese intellectuals, including the prominent women writers and readers. Bianca's name, Jane Donawerth argues ("Bianca: The Other African in *Othello*"), reveals that Bianca too is North African. Her nationality not only increases the multiculturalism in this Shakespearean play, but also the nuanced symbolism of the handkerchief she holds at the end of the play. Lee Percy ("Talfourd's *Ion*: Classical Reception and Gender in Nineteenth-Century Philadelphia") investigates the irony that in America, unlike in England, women played the lead role in the *Ion*, disguising themselves as a young boy. Yet to do so successfully, the women had to fail in their disguise and convey their femininity.

"Women and Classics in Victorian Oxbridge" (Christopher Stray) demonstrates how institutional contexts affected the relationship between nineteenth century women scholars and Classics, determining not only their status in the institution but the content of what they were allowed to study. The paper, "Ancient Myth and Feminist Politics: The Medea Project and San Francisco Women's Prisons," by Nancy Rabinowitz, summarizes Rodessa Jones' Medea Project through which imprisoned women in San Francisco (and Johannesburg) act in her plays that re-use ancient myth (Medea, Demeter-Persephone, Sisyphus, Pandora, Inanna) providing the women opportunity to reflect on their own lives. Rabinowitz concludes by examining what changes in society can such an individual project commence or support.

The final essay, "The Theaters of War" by Jana Adamitis and Mary-Kay Gamel, looks at several examples of Greek drama in the form called "engaged performance" and demonstrates how academics can address the trauma of war experienced by their students or members of the students' families, and their friends. After reviewing briefly how "engaged performance" has been defined, the authors examine in particular the impact of the work of psychiatrist Jonathan Shay has had on staging of classical drama by Meagher, Sellars, Auletta, Sater, McLaughlin, and others, including some collaborations between theatre groups and universities,

ending with Gamel's direction of *The Ajax Project* at Christopher Newport University.

The individual essays in this collection are innovative and insightful examinations of Roman literature, gender studies, and reception for the periods of the Roman republic and empire of interest not only to classicists, but ancient historians, feminist scholars, and reception scholars.

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