

## BOOK REVIEW

*Gods and Mortals in Greek and Latin Poetry: Studies in honor of Jenny Strauss Clay.* By LUCIA ATHANASSAKI, CHRISTOPHER NAPPA and ATHANASSIOS VERGADOS. Ariadne Supplement 2. Rethymnon: School of Philosophy of the University of Crete, 2018. Pp. 368. Paperback, €24.00. ISBN: 978-618-82229-2-2.

A celebrated Classicist, Jenny Strauss Clay, is well known, especially to the Classical Association of the Middle West and South, as a former president of the organization. This festschrift comprises seventeen pieces by students and colleagues, in addition to an introduction and an index, including a biography and bibliography of the honoree, as well as dedicatory pieces (such as Diane Arson Svarlien's elegant translation of Horace's *Odes* 3.27 and Daniel Mendelsohn's fascinating piece/memoir). This is a carefully edited volume, with notable contributions on topics both Greek and Latin, from Hesiod to Ovid.

Taking a cue from Clay's work on Hesiod, Nancy Felson explores the changing partnership of Zeus and Gaia in the *Theogony*, studying the various roles Gaia assumes as supporter of but also opposer to Zeus' power, as she becomes at the end an endorser of Zeus' mature type of divine kingship. Closely related to Clay's work on gods and mortals, Lucia Athanassaki focuses on the origin and nature of the authority of melic choruses, with attention paid to Pindar's *Paeans* 6 and 8, as well as fragments 75 (*Dithyramb* for the Athenians) and 94 (a *Partheneion*). Zoe Stamatopoulou returns to Hesiod via Aeschylus by discussing fr. 281a Radt, where Dike's role is enhanced, as she is cast as an independent and powerful character. David Kovacs revisits Antigone's heroism in Sophocles' play by proposing to view her actions as the result of divine hostility towards the Labdacids and punishment for Creon's irreverent behavior. Athanassios Vergados looks at the relationship between Hermes and the slave Carion in Aristophanes' *Plutus*, tracing the change in the representation of Hermes as found in the hymnic tradition: reciprocity is key for understanding the comedy, but it is undeniable that such reciprocal relations based on *ξενία* or *φιλία* have irrevocably shifted over the centuries. Thomas Hubbard offers a reading of Callimachus' *Hymn to Artemis* and the focalization of the goddess through male gaze in the context of various myths surrounding Artemis'

male devotees and her female attendees, myths that reveal sexual tension and the ensuing destruction as the result of trespassing boundaries. The following two papers are on Theocritus: Anatole Mori discusses the complicated portrayal of the Cyclops in *Idylls* 6 and 11 in light of the Homeric tradition as well as in terms of the Hesiodic idea concerning the healing value of poetry. Polyphemus is self-absorbed, and his narcissism forebodes his future blinding. Benjamin Jasnow looks at *Idyll* 7 and Demeter in particular, a goddess that personifies both the cultic but also the poetic, especially with regard to Philetas as well as *iambos*.

Five chapters on Latin literature follow, with a special focus on Jenny's work on lyric poetry. Daniel Barber surveys various deities in Horace's lyric, such as Apollo, Jupiter, Mercury and Bacchus and their role in the first three books of the *Odes*, inspired by Clay's model of the gods' "mode of being present." Blanche McCune examines Horace's *psychopompoi*, in particular Mercury, and approximates the poet's role to the famous leader of the souls to the Underworld. The difference lies in Horace's role as a guide for the living, not the dead, to a place of repose and quiet with his poems. Stephen Smith assesses the role of Ceres in Virgil's *Aeneid*, the abandoned mother who is eventually reunited to Persephone after a long search. Aeneas' followers meet at the temple of abandoned Ceres, and Smith traces this reference throughout the poem, until the Trojans settle in their new home. Christopher Nappa analyzes Propertius' 1.20, the story of Hercules and Hylas, to show possibilities of reading the poem as a favorable look at homosexual/homosocial relationships between two males which can endure even after maturity. Finally, John Miller reads Ovid's Flora in terms of Augustan religious renewal by looking at how Ovid constructs the goddess with attributes of Venus, the primary goddess of Augustan propaganda.

There is no doubt that this volume reflects the many interests and preoccupations of its dedicatee. In these well-written essays, the reader will find interesting and innovative readings on a variety of Greek and Roman authors. One cannot fail to see the influence of Jenny Strauss Clay's scholarship on the individual contributions, and this is a great accomplishment.

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