FRANCES B. TITCHENER and RICHARD F. MOORTON, Jr (eds.), *The Eye Expanded: Life and the Arts in Greco-Roman Antiquity* (Berkeley: University of California Press, 1999); xiii plus 294, 1 colour illustration, 15 bw photographs, 2 tables; hardback: ISBN 0520 210298, $ US 45.00/£35.00

The main title of this book is an adaptation of the earliest, nonclassical, book by Peter M. Green. It expresses well the main reason for the publication of this collection of articles, namely as a tribute to the career of a distinguished scholar of remarkably broad interests, which extend far beyond classical studies.

The subtitle, on the other hand, is quite misleading in suggesting that all articles revolve around a unified theme that shows how the arts (the word taken in its widest meaning) both defined and reflected life in Classical antiquity. How does, for example, a paper concerned with what actually happened when Alexander decided to cross the river Beas illuminate this interchange between life and the arts? Again, how does the contribution of E. Borza on the nationalistic claims to ancient Macedonia by both Greece and the Republic of Macedonia show this interaction? The sixteen-pointed sunburst symbol, highlighted in the jacket blurb, receives less than a paragraph of discussion, which refers only to propaganda, although of course one can justifiably include propaganda among the arts. A more appropriate subtitle would have been ‘Papers on Graeco-Roman antiquity and its legacy’. But that sounds dull, doesn’t it?

Readers should also be forewarned that E. Gruen’s and K. Galinsky’s contributions are slightly different versions of chapters published in their recent books. Though both present well written analyses, the first on the fascination of Jewish authors with the complex, ambiguous, and malleable figure of Joseph, and the second on Augustan Classicism as a dynamic synthesis of styles and traditions from all Greek periods, including the Hellenistic, one cannot help but wonder why they needed to be included here as well.

Nevertheless I found the majority of the essays, which are chronologically arranged, easy to read, well organised, and illuminating. F. Frost suggests that Athenian mythology, in particular the early legends
of Theseus, may have inspired the fabrication by the Peisistratid family of
the story about the ominous birth of the tyrant Peisistratos; thus the divine
warning, in the form of an omen, to his father against the birth of a son was
modelled on the oracle with the same advice given to Theseus’ father
Aigeus. The implication was that the circumvention of the divine advice in
both cases resulted in the birth of a great son.

A. Boegehold’s brief article focuses on a single line from Sophocles’
Antigone. Based on the body language current in modern Greece, he
persuasively argues that Antigone’s nodding (line 441) should be
interpreted as a non-verbal affirmation rather than an expression of shame,
guilt or fear. In a much longer and more complex article, R. Moorton Jr
argues for a political message in Aristophanes’ Acharnians involving a call
for peace, albeit conditional upon terms that would not jeopardise the
Athenian naval preeminence.

A. Samuel demonstrates (unfortunately without footnotes) that the
gearing of Greek economic thought towards stability and the imposition of
limits, rather than growth, had wide ranging socio-political implications in
Athens. The need to increase revenue and the desire by the citizens to get
a share in the benefits led to the creation of the empire, the use of a large
number of slaves, and the exploitation and suppression of women. In a
later essay, D. Engels provides a different picture of ancient economy.
After casting doubts on the theoretical models of a primitive under­
developed classical society as being based on anecdotal evidence, he
demonstrates that the average farmer, far from being exploited, produced a
substantial surplus that allowed him to participate as a consumer in the
economy of his polis.

Two articles are concerned with Alexander. The one by P. Spanns
attempts to show that, by the time he had reached the river Beas in India,
Alexander had enough common sense and military judgement not to cross
it; but he was also astute enough to make it appear as if he gave in to the
reluctance of his generals to continue, so that his image of an ambitious
and victorious conqueror would remain intact for posterity. E. Badian
ventures into art history to point out that the Macedonian king in the
Alexander Mosaic is depicted in an unheroic and unflattering rather than
glorifying manner; he explains this by identifying the commissioner of the
original painting as Cassander, who harboured great fear and hatred towards the king.

The contribution of F. Holt is concerned with the gradual decline of Greek culture in Bactria, reflected in the increasing number of errors found in local coin legends. (Some photographs would have been welcome here.) S. Burstein draws attention to the influence of Greek literature on the creation of Jewish biblical texts by arguing that the killing of the Assyrian general in the Book of Judith is modelled upon the murder of the Sogdian noble Spitamenes in Cleitarchus’ History of Alexander. Defending the unamended reading of a Polybian passage, paraphrased by Strabo, D. Delia points out that the Egyptians showed a much more active involvement in public life and government than the Alexandrian Greeks.

During the Hellenistic period the intimacy and community feeling of the old polis gave way to a preoccupation with everyday people and private affairs. F. Titchener advocates that this trend of focusing on the individual, which is also reflected in contemporary art and comedy, encouraged the development of the literary genre of autobiography.

E. Vandiver’s central argument revolves around the myths of the abduction of the Sabine women and the rape of Lucretia as used by Livy. She lucidly demonstrates that the historian presented these female characters not as passive and helpless victims but as autonomous individuals who took active control of their fates for the common good; he thus elevated them to role models of self-control and selfless conduct for his readers, especially females. R. Eisner contrasts the effect of the ancient civilizations and landscape of Italy on the work of two modern authors, D.H. Lawrence and N. Douglas. Although focusing on the features of Etruscan and Greek culture that suited their personal inclinations, they both found in Italy the balanced, leisurely lifestyle and sexual freedom lacking in protestant England.

This is a carefully produced and edited book with few misprints (mostly in the Greek quotations; see, e.g., 16 n.3; 143 n.104). The colour picture, however, of the Alexander Mosaic, being of a rather dreadful pinkish-orange hue as if it had been printed from a badly deteriorated transparency, does not do justice at all to this magnificent artwork. In
short this collection of wide ranging essays provides a fitting tribute to Peter Green, whose areas of academic interests are so widespread, but somewhat disappoints as an over-ambitious attempt to focus on the dynamic interaction between ancient culture and the literary and visual arts.

Gina Salapata
Massey University