Women's Classical Caucus Newsletter

CLŒLIA

Volume 38, Number 1 Fall 2008

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Women's Classical Caucus: 36 years of bringing women to Classics

2008 WOMEN'S CLASSICAL CAUCUS, INC.

Cloelia: Women's Classical Caucus Newsletter is the official publication of the Women's Classical Caucus and will in future be distributed once a year, in the fall. We are always happy to receive articles, reports, news items, and announcements of interest to WCC members. Please send corrections and comments about an issue to the editor:

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Essays describing issues in which the WCC may become involved or situations where WCC action and support may be needed are welcome. They should be limited to 800 words. Essays on more general or theoretical topics should be limited to 1200 words.

Writers interested in contributing should contact the editor at least one month prior to deadline to inform her of their intentions. Readers who know of potential writers may suggest them to the editor who will contact the writer about the suggested topic. Announcements and calls should be sent directly to the editor. These should include a title, all relevant dates, address and email of contact people, and a brief description. Generally announcements should be 100-300 words, but exceptions are made in cases of events especially interesting to the membership.

Preferred means of submission is by email, as either an attachment readable by Word or an embedded email message.

Thanks to our wonderful Webmistress, Chris Ann Matteo, our website is now an excellent place to find additional information about the Caucus: http://www.wcclassics.org
editor@wccaucus.org or
camatteo@mac.com
The APA website also has a link to our site.

The Editorial Board for *Cloelia* is made up of:
Marice Rose (MRose@mail.fairfield.edu)
Jeri Fogel (jerise@jerise.com)
Ann Michelini (Ann.Michelini@starband.net)

This publication was made possible by the generous assistance of the Agnes Scott College and its Department of Classics . Thanks also to Ann Michelini for editng Book Reviews, and to all the WCC members who sent material.

Cloelia

Women's Classical Caucus Newsletter

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Mission Statement of the Women's Classical Caucus

"The Women's Classical Caucus, Inc. is a tax-exempt, not-for-profit membership corporation founded in 1972 and incorporated in 1992. Our mission is both scholarly and professional. We seek to incorporate feminist and gender-sensitive perspectives in the study of all aspects of ancient Mediterranean cultures, particularly the study of women in classical antiquity. We also strive to advance the goals of equality and diversity within the profession of Classics, to foster supportive professional relationships among classicists concerned with questions of gender, and to forge links with feminist scholars in other disciplines."

New members welcome: All students of Mediterranean antiquity who are interested in promoting the study of women, sexuality and the family in the ancient world, and/or who are concerned about the position of women in the profession, are invited to become members of the Women's Classical Caucus. Our membership includes college and high school teachers, students, and independent scholars, and we welcome representatives of both genders. NB: Men currently make up 25% of our membership. Members receive an issue of the newsletter each year and are entitled to participate in all WCC services, including the placement roster, the referees' and reviewers' list, and the speakers' bureau. The Women's Classical Caucus sponsors a panel every year at the annual meeting of the American Philological Association, which meets jointly with the American Institute of Archaeology. Meetings are held during the first week of January. Our meetings afford an opportunity to share the fruits of our scholarship and to explore new strategies for effecting a more balanced partnership between the sexes in the academic world. Less formal meetings of the caucus are often held at regional meetings, and in recent years we have held panels and set up tables at ACL, CAMWS, and CAAS.

The annual dues of the WCC are $20 ($10 for graduate students; $5 for retirees), payable at the beginning of each calender year in US dollars only. We cannot accept any foreign currency. Life membership is $200. Please send checks to the Treasurer. See inside back page of *Cloelia* for form.

Steering Committee News

CONGRATULATIONS TO NEW ASSOCIATES

Hallie Marshall, new Elections Coordinator
Antony Augoustakis, incoming Secretary-Treasurer
and many thanks to outgoing Elections Coordinator
Ann O. Koloski-Ostrov and Secretary-Treasurer Maryline Parca!!

WCC ARCHIVES ANNOUNCEMENT

Make room on those crowded shelves by contributing your WCC files to the Archives. Past officers and long-time members are especially encouraged to send their WCC papers. No need to sort or organize; duplicates are fine. Just toss your Caucus files into a container and send them to Janet M. Martin, WCC Archivist, Department of Classics, 141 East Pyne, Princeton University, Princeton, NJ 08544. Please let me know they are on the way (jmmartin@Princeton.EDU).

Every year WCC presents prizes for outstanding scholarship. Prizes for 2007 were:

Best Article:
Teresa R. Ramsby, University of Massachusetts Amherst, and Beth Severy-Hoven, Macalester College, "Gender, Sex and the Domestication of Empire in the Art of the Augustan Age." *Arethusa* 40 (2007) 43-71.
Best Faculty Paper: Anise K. Strong, Northwestern University, "Daughter and Employee: Mother-Daughter Bonds AmonG Prostitutes." Presented at APA 2007.
Best Student Paper: H. Christian Blood, University of California at Santa Cruz, "queer Icons, Iconoclasts, and anti-Icons: Plato and his Symposium in Athens, Hollywood, and Washington D.C." APA 2007.

Note from WCC SC Co-Chair

To Women's Classical Caucus

We believe in the centrality of our mission. Our continued strength requires the engagement of us all.

As we face a period of economic uncertainty, many of us are encountering challenges in maintaining our commitments to the greater scholarly community, due to dwindling support from home institutions and other traditional resources. It thus becomes more important than ever for the WCC to sustain and strengthen our dedication to feminist scholars and gender-oriented scholarship of the ancient Mediterranean. We continue our efforts to subsidize travel to the annual meeting of the APA/AIA, aiming always for fairness and transparency in allocation of funds. Need, however, has taken its toll on our resources. Over the next few years, the WCC will be calling on its membership to help rebuild the Equity/Travel Fund to a level that can provide for the most urgent needs of our community.

Allison Futrell
Sally MacEwen
Co-chairs for 2008

* * * * * * * *

CONGRATULATIONS NEW SC MEMBERS!
Allison Glazebrook, Brock University
Cathy Keane, Washington University

Notes from Steering Committee 2008

With 2008 coming to a close, it is time to remind our members of important changes announced last January and soon to be implemented as well as of exciting news and prospects.

Various considerations—among which the wish to be mindful of the environment, the rising costs of postage, and the example set by the APA—suggest that the Women's Classical Caucus should move toward the electronic distribution of its newsletter. Thus, this issue of Cloelia will be the last one to be mailed to our entire membership. However, those of you who prefer to read the newsletter in printed form may continue to receive their copy of Cloelia in the mail by informing the secretary-treasurer of their preference.

Following an extended discussion at its annual meeting in Chicago, the Steering Committee voted to raise the annual dues from $15 to $20 for regular members and from $5 to $10 for student members, and to raise the Life Membership from $150 to $200, effective January 2009. Another outcome of that meeting was the creation of a Travel Grant Fund to ensure that support to attend our costly professional meetings continues to be available to junior faculty and graduate students.

The following are permanently available on the website already:

- **Book Reviews**
- **Digital Transformation: *Cloelia* and Membership (PayPal) and Member Feedback**
- **Dues Form 2009**
- **Dues Increase by SC approval for 2009**
- **Equity Fund Appeal**
- **Feminism and Classics V, Ann Arbor Michigan, May 2008**
- **CFP "GENDER, EAST AND WEST IN THE ANCIENT WORLD," proposal for the WCC Panel at APA 2010, Anaheim, California**
- **Draft Steering Committee Minutes, January 2008**

2008 Business Meeting Minutes
to be approved January 9, 2009

Sally MacEwen called the meeting to order.
ELECTIONS: Ann Koloski-Ostrow (outgoing chair) and Hallie Marshall (incoming chair) reported that a slate of four candidates was presented to the membership this year. Elections were help by email. Celia Luschnig and Karen Bassi were elected for four-year terms.
GRADUATE STUDENTS: Ruby reported that things were going smoothly.
LCC/CWSMG REPRESENTATIVE: Christina Milnor reported that things are going well. The latter committee will publish reports about women and minorities in the profession and is considering a panel on career progress.
WEBSITE: Chris Ann Matteo reported that a sub-committee has ben formed to review the use of the website. Ideas should be sent to her via the website.
CLOELIA: Sally MacEwen reported that after the considerations of the Website subcommittee, *Cloelia* will be reorganized with attention to overlaps with the website. It may only include essays and book reviews. I will be sent by email unless people request a paper copy. As she continues to serve as co-chair of the Steering Committee, a guest editor is needed for the 2008 issue. Cynthia Jones of U Missouri at Kansas City volunteered. The topics for the issue include a report from FEM V and essays on future directions for WCC. Submissions may be sent to her at jonescy@umkc.edu.
SECRETARY-TREASURER: Maryline Parca repoted that a new Secretary-Treasurer is needed. The main function is keeping records of members. It is a five year term.
LIST SERV: Ruby Blondell reminded members that the list does not accept attachments.
OUTREACH: Ruby reported that WCC lunches were offered at CAAS and CAMWS.
MENTORING PROGRAM: Lillian Doherty reported that mentors and mentees are needed. There have been 40 over the years--there is no set end to the relationship, so any stage in someone's career is game.
CONFERENCES: the CFP for the 2009 panel was distributed. Ideas were solicited for 2010. Pop culture and religion were both suggested. Ruby will send a request for ideas to the list.
Feminism and Classics VI: We need leadership. A topic should be discussed at the end of FEM V.
AWARDS: The SC has set new deadlines, regulations and categories. Micaela Janan is in charge of distributing the submissions to the judges.
EQUITY FUND: The SC decided to continue to solicit funds for use in crises. It was suggested that any letter include examples of how it was used. Ann Suter noted that Tshirts are a lot of work for not much profit, but do provide visibility. Maryline will price them along with tote bags.
Notes taken by Sally MacEwen

Ann O. Kowolski-Ostrove addresses the 2008 Business Meeting, January 4, 2008

From the Editor

Sometimes things don't work out as planned, and sometimes they work out all right after all.

Due to problems with communication, my health, an absurd number of deadlines in a month and a daughter who came home for a couple of months of comfort food and support after she graduated from college, at the point when everything was supposed to be ready to go for *Cloelia*, I discovered I had no text and no time for a paper printing. What did I learn? Something I should know, but never seem to: that people will help. I owe special thanks to Maryline Parca, Chris Ann Matteo, Ann Michelini for material support and many others for their words of support and concern. Happily Ann had Book Reviews ready to go, and other items were gathered. And suddenly, here was complete *Cloelia* once again, no longer with an overarching theme, but still focussed on issues of today and tomorrow.

Readers will note that a number of items are no longer included. These were duplicates of information available on the website, which can be kept up to date. As you can read on the cover page, this may be the last paper edition, and so this is a kind of dry run on what that could look like. Let me know if you are interested!

Next year I will be editor of *Cloelia* only, not also co-chair of the Steering Committee, and look forward to developing the new format. At that point I expect to turn the task over to someone else.

Now, here's the contribution I was going to add if the issue was about the future of the WCC:

Hillary Clinton's candidacy for president stirred up so much emotion in me, I was almost overwhelmed. It was clear that my young women students were not feeling the same emotions, however. Fortunately, I heard the same from many women my age: it is still painful to watch women - and have it still happen to oneself - get disappeared into a mass of good people whose efforts and contributions are appreciated but somehow not seen as what we imagine to be leadership, which goes to the Personalbe" young man. My own reaction shocked me – I was truly hurt. I called it, "the Hillary effect" and had to reassert old defense mechanism about how it wasn't really about me, defense mechanisms that should no longer be needed, but are.

I have noticed that the "waves" of feminism track the phases of undoing racism which I have been observing for many years. People would come to anti-prejudice workshops saying, "I don't see color" or "I only judge people what people do." In the first phase, they saw that there aren't enough women or minorities on committees or in leadership positions and try to make up for it with quotas and affirmative actions. More diverse organizations are more likely to think they have a problem with diversity than homogeneous ones. In the second phase, people realized that the world needed be restructured in such a way that the cultures and ways of knowing of non-dominant groups can find a place, and institutions had diversity days and tried to acknowledge that different people had different ideas of beauty, community, affection and the like, that "men are from Mars, women are from Venus." This meant being hyper-aware of differences, an important step away from the "I don't see color/gender" phase, but not the ultimate goal.

If there is a third wave, it still lacks definition, and this seems to me to be where we need to focus attention. Some people define "post-feminism" as "humanism," that is, having acknowledged the differences, we need institutions and ideologies that embrace all the ways of being human in the world. The problem is, this absolves people of responsibility for what they do individually. Over and over, students say, "I don't care abour race/gender," or "I've never been the victim of prejudice," very much like the old "see no evil" approach of the first phase. It makes me want to scream, "have you watched television lately?" Have you seen any commercial with men doing laundry as a norm? How man assume that women only care about filing their nails and having a house that smells nice? Didn't we get rid of that in the 50's? When I look at heroes (which you may know I do a lot), I see *Buffy the Vampire Slayer* and Captain Janeway of *Startrek: Voyager* from the 1990's, but now I see an Elektra or the women of X-men so watered down from the edgy characters of their graphic novels that they barely have any heroic qualities.

Don't get me wrong: I'm not a curmudgeon about today's youth. Young people are right that it does not help to hang onto the second phase of undoing racism where it was necessary to "play the race (or gender) card" to get any attention to our causes. But what shall we put in its place? Post-modernism can be an ideology by which we are aware of all the ways people are as individuals. But it is easily confused with that first wave where people said, "I don't see race/gender." Gender has simply disappeared from the political discourse - Clinton couldn't give a speech about it the way Obama did about race - but as Ruth Scodel notes in her summary of Fem V in this volume, every time we look at women in the ancient world (and men and gender, for that matter), we see something new, and surely there is still much to understand about these subjects in our own world, too.

So my point at last: there is still sexism, but we can't face it the same way. At the last meeting of the Steering Committee, we learned that there are now as many women getting Ph.D.'s in the

Continued on next page

field as men, but there are still fewer at higher ranks. The president of Harvard can still ask what's the matter with women in science instead of what's the matter with science. The way some people learn, exemplified by the standard methods, do not work for everyone, and it may well be that many men would do better if science were taught a different way, as well.

The dilemma remains: to erase race and gender as constructs, or find the places that matter for individuals. For strictly biological reasons, rape is a crime of male against female, and to try to bury that with non-sexist language does not help. This year at the APA, WCC will sponsor a roundtable on how to talk about rape and date-rape when teaching texts like Ovid in our classes that recognizes the import of this subject for college-age people. The subject was brought to our attention by Sharon James' paper at Fem V; that paper is reprinted in this volume starting on the next page. How, she asks, can we couch the discussion in ways that enlighten both men and women students? Sexual harassment continues in job interviews and graduate classes. Women (and men) have to learn not to take this personally—to do otherwise is still to submarine one's career—but ignoring it is no different from dismissing it in the pre-feminist way.

So fortunately or unfortunately, the WCC still has a job to do, to call attention to the state of the institution of classics and the ways its rules can be used against women, because they are there, and because there still is no one else to do it.

I now have a bumper sticker that says, "I'll be a post-feminist in the post-patriarchy."

Sally MacEwen
Agnes Scott College

A special thought about Robert Fagels, from CAAS

Hello. I am Chris Ann Matteo and I was honored to have been one of Robert Fagles' students while I was here at Princeton. During his life and since his passing in March this year, much has been written to express the heartfelt gratitude that we who were privileged to study with Fagles have felt. So, rather than recount the marvelous literary and personal accomplishments of this beloved teacher, I want to share the personal side, from the point-of-view of a student. Robert Fagles, and his wife Lynne, blessed every major rite-of-passage of my adult and intellectual life: from shepherding me through my doctorate, to celebrating my wedding in Princeton's Chapel, to rejoicing at the birth of our daughter, Lucy.

Robert Fagles had a gift for words and every one of his words was a gift, a doron, a donum. Case in point: when I first brought my 2-month-old baby to meet my department in East Pyne Hall, he greeted her with "Ah! The Luminous One!" (Lucia Clara's name means, of course, the bright light of day.) So, with effortless grace, with charis and charitas, our daughter received a Homeric epithet, and a gift we will never forget. His character and words had the power to elevate the ordinary. To this day I strive, inspired by his example, to see beauty in my work, my family and my colleagues, and to believe without fail in the brilliant promise of my students.

FEMINIST PEDAGOGY AND TEACHING LATIN LITERATURE

Sharon L. James
UNC Chapel Hill

This paper offers an ad feminam perspective on integrating feminism into pedagogy and Latin literary studies, as it arises from personal experience rather than formal research. Such a view takes into account some realities of modern college and university life that have made feminist interpretation a virtual necessity for me in certain courses. I will draw here on experiences of the last 20 years to discuss various aspects of teaching, both in English and in Latin, that bear on the integration of feminist scholarship into pedagogy.

20 years ago, when I taught as a graduate student, the rapes in Ovid's Metamorphoses regularly enraged my female students. Since they read these rapes as literary, and not relevant to themselves, perhaps because of the fantastical transformations involved, they didn't have a strong personal involvement. But over the past years, I have observed an increasing trend, in which students—perhaps particularly women—seek a kind of mirror in ancient literature, a space in which to consider aspects of life that they consider relevant to their personal lives, and they regularly find a compelling interest in Greco-Roman women's issues and male-female interactions.

This trend began for me almost 15 years ago, at a private Northeastern college, when a student, in the process of acknowledging to herself that she was gay, wrote a paper about Ovid's Iphis/Ianthe episode. The paper analyzed Ovid, but clearly also served as a means of considering possible ramifications of coming out, both to herself and to her friends and family. We had a discussion about the problems for lesbians, as dramatized by Ovid, of life in a universe of compulsory heterosexuality. It was clear that the whole experience seemed both intellectually and personally useful for her.

This episode turned out to be a harbinger of things to come. I regularly teach Ovid's love poetry and Terence's comedy in lecture classes, and feminist and female-related issues always arise. Students take a great interest in these texts, particularly in what they see as sexual exploitation of women and in rape. Terence's plots particularly strike chords: my students interrogate the gender and class values that encourage rape, and marriage as a solution to it. Their reactions are so impassioned that I must often slow classes down, to go through the texts and demonstrate Terence's sympathies with women and his recognition of the brutality of rape. I have learned to adjust my syllabi, to add time for my students' reactions to these issues in Terence and Ovid: their powerful personal responses could not be ignored or dismissed with "We have to move on now."

It has become evident that rape forms part of the realities of college life for women, in a way that seems different from my own college years. Several of my students have been raped in their dorms, by fellow students; many of them know other young women who have been raped. Some have known young men who committed rape, not believing it was rape because the victim was too drunk to refuse. Terence's *Eunuch* has brought this pattern up more than once. I once learned, late in the semester, that I had seated a student—alphabetically—next to a student who had raped her in her dorm two years earlier. Many students in the class had known about it, but I learned of it only when one of my classics majors found out, and had the moral courage to tell me. I could act only by telling everybody that they were free to sit wherever they wanted for the rest of the term. I have never again used assigned seating, even in large lecture classes. Though it helps in learning students' names and in maintaining a calmer classroom atmosphere, I found the price too high, and I have been haunted by the experience ever since. I wish I could say that I had been allowed to think, in the intervening time, that rape was less of

Feminist Pedagogy and Teaching Latin Literature, continued

a reality on campuses. I have not.

Several years ago, my students began to tell me that Terence made them more conscious of their own vulnerability to rape; they claim to have become more cautious about their own safety, even on campus, after reading his plays. One student came to see me, months after class had ended, to tell me that while we had been reading Terence the previous semester, her sister had been raped at another college. My student had found it very helpful to have a classroom space in which to think about what rape meant, what her sister had gone through, and how she felt about it. She went on to thank me for teaching Terence, and for having given her this particular space. Needless to say, I was hardly prepared to be thanked for such a thing. The whole experience gave me real grounds for thought.

Another student, after reading *Hecyra* and *Eunuch*, came to see me, quite upset; she had been raped by a student in a dorm at a different campus. The plays had alarmed her, and she had questions for me about rape in Rome. If she had been forced to marry the rapist, she said, her life would have been ruined, and what did Terence think about that? I found myself giving her a copy of my own article on rape in Terence, and telling her that I think Terence knew that marriage to a rapist was appalling. She told me later that reading my article had made her feel better.

These conversations, which take place in the office, have been challenging, to say the least, but the students seem grateful to have somebody neutral—not a therapist or family member—with whom they can discuss not their own experience of rape, but the subjects of rape, male motivations for rape (a question that presses at them), and socio-legal solutions to rape. The conversations stay brief and focused on the Latin texts, and thus seem to give the students a space for thinking about rape in a larger context, something they consistently seem to find valuable.

I have found these experiences very surprising (particularly when several occurred independently in the same week). I certainly never expected to assign my own scholarship as a form of therapy, or to see Latin poetry encourage greater personal vigilance and awareness of female vulnerability. But these events continue to recur, and my female students continue to tell me that reading Ovid and Terence has been valuable to them because it forces them to think about violence, exploitation, and rape, both in antiquity and in their own lives. Even students not struck by the topic of rape regularly tell me that my courses on women in antiquity have opened their eyes to issues they had previously not noticed.

None of this is scholarly, of course; it might even be called "merely" pedagogical or anecdotal (though it is now a predictable pattern, and thus affects my preparations for class). But it is relevant to my professional life, as teaching necessarily involves engagement with students who bring their own interests and concerns to class. In addition, I am the designated feminist in my department (which has been very supportive of my teaching and research) and am therefore always teaching texts relevant to feminist interpretation. It is my impression that rape is a pandemic on college campuses, and almost never reported; thus it is part of the college experience of many students, and is relevant to the classroom.

The standard imaginary model for students has always been a "disinterested" or "objective" male, and the standard imaginary model for examining literature has historically been a "disinterested" or "objective" approach to texts. Such students and approaches are often openly hostile to classroom feminism. But over the years, the very experience of feminist pedagogy and interpretation of Latin literature has shown me that an entirely different group of students exists. To teach texts about rape as though rape were not an outrage is a lie, and students know it.

It is appropriate to remark that to some extent my students are self-selecting, rather than random. That is, I teach courses both large and small on women in antiquity.

Feminist Pedagogy and Teaching Latin Literature, continued

There are male students in the lecture classes, but they are much outnumbered. Such classes draw students who may already be interested in women's issues, though the student who wrote on Iphis and Ianthe was in a myth class, dominated by men. I always hear from many students, however, that they signed up for my sizable lecture class on women simply because it fulfilled a curricular requirement, fit their schedules, and looked like it might not be too boring. In addition, I have learned that it is relatively popular with sororities. Why this should be so, I cannot figure out, as my tests are thought to be difficult and my grading is considered tough. I had expected to develop a reputation as a feminist to be avoided by fraternity and sorority members. Not so. These groups do not begin as self-announced feminists; often, in fact, they evince skepticism of apparently feminist topics in class. So I'm willing to say that I have a fair percentage of randomly enrolled students, that is, not students already avowing feminist concerns.

It is also worth considering here whether or not these issues are relevant to the profession at large. In my view, they are. Women are now the majority, by at least a slight margin, of college students—to such an extent that admissions committees admit to quiet policies favoring male applicants, because they fear heavy gender imbalances on campuses. The old model of student, that "disinterested" male, no longer exists—or if he does, he is a minority on campus. In addition, students are now often politicized even before they arrive on campus, and of course the normal socialization process winds up politicizing many of the apolitical. Thus, I think my own experience may soon become common even to my (usually male) colleagues teaching more generalized courses, such as Greek or Roman Civ. That is, I think women students may begin asking new questions and demonstrating interest in subjects not normally raised in those courses, and refusing to be dismissed.

Male students are often suspicious of feminism, and must be reassured that I don't consider them personally responsible for patriarchy, sexism, or violence against women. I find that asking if they think they are like, say, Euripides' Jason, or one of Ovid's rapist-gods, helps them to see that they too can find sexism and violence objectionable, once they understand that feminists (I and their female classmates) do not lump all men into a single category of "evil." Female students who are suspicious of feminism usually misunderstand it, so I often spend time explaining that (a) feminists are not angry, negative whiners; (b) feminists don't hate men; (c) feminism is about equality, not privilege or retribution. (I note parenthetically that a few years ago I had to reassure a senior male classicist of the same things.) But the truth is that the Latin literature does most of my work for me. Ovid and Terence (plus Euripides) bring out issues of male and female, sexism, patriarchy, violence, and especially rape, in ways that rouse the feminist in even the most unsuspecting students.

When one is teaching Plato or Aristotle, Cicero or even Vergil, it can be hard to demonstrate to students that studies of antiquity can be relevant to their lives. But the very texts and genres that deal with women, misogyny, sexual exploitation and violence seem instantly relevant to students (perhaps, as I have noted, more so to a self-selecting group). On occasion I have even tried to teach without bringing in feminist perspectives, but my students effectively demand those interpretations. In addition, student outrage over the abuse of women regularly depicted in ancient literature helps to keep me from naturalizing that aspect of antiquity—my students remind me not to adopt the dominant male perspectives that are enacted in virtually all ancient texts. More than once have I found myself looking at students, as I was trying to describe something like the rape-marriage connection in Roman comedy as though it were less weird and abnormal than they think, and realizing that they thought I sounded crazy. I decided they were right.

Surviving as a feminist in this field—and I do think that Latin studies have been

Feminist Pedagogy and Teaching Latin Literature, continued

less open to feminism than Greek studies are—often means submitting to the masculinist traditions of the discipline, and thus internalizing masculinist attitudes toward even such outrageous crimes as violent rape, treating it as a mere literary phenomenon rather than a social and human event represented on stage and in poetry. Though New Comedy seems to condone rape that leads to marriage, it is worth noting that each play with such a plot somewhere acknowledges the rape as violent, outrageous, illegal, and deserving of significant penalty. Oddly, classicists often do not show that same consciousness. Though I have published on this very topic, I too have occasionally been guilty of underplaying the outrage of rape. (Not unrelated, perhaps, is a comment that I have heard more than once, in overt praise of my work, namely that I am a "responsible feminist" or do "reasonable feminist work." I pass over that entire concept without comment.)

My students, however, do not allow me to naturalize or normalize literary rape. No matter that I tell them, this is a convention of the genre, etc., they stubbornly insist on seeing rape as appalling and deserving of open condemnation. They are bolder readers of Terence and Ovid than even I have been, and not always in a naive, first-year-college-student kind of way, as they often read very attentively. They, of course, do not have to pass blind peer reviews in order to publish. Hence, in a way, they are more free than I am to wrestle with just what the texts actually say, represent, dramatize. They may be more open to the shock effects that Ovid and Terence deliberately create, and thus may be truer to the texts than classicists are. These students seem to know something that we have forgotten.

Thus, oddly, even my random undergraduates are more open to feminist Latinist scholarship and pedagogy than most of my colleagues in the APA at large. My experiences with students on the subjects of rape in antiquity and the present are unsettling for me, but they seem to be empowering both personally and intellectually, not to mention politically, for the students. They have certainly encouraged me to speak openly in my classes about feminist interpretations of Latin poetry.

I'd like to report on one positive experience—one not focused on rape or trauma. In 2004 I taught a first-year seminar course called "Women and Comedy from Athens to Hollywood." I had eleven women students, who were required to write, produce, and stage an original play. They transferred the plot of Lysistrata to the UNC campus, and called their production Alyssastrata, after its protagonist, Alyssa. Since there were no male students, the boyfriends who were being cut off from sex had to be played by women. The play was extremely funny, quite raunchy, and very Aristophanic. The most revelatory aspect was this: the students who had played men said that the experience was transformative, even revolutionary, for them, that they felt really liberated swaggering around the stage acting macho and suffering no inhibition, instead of having to act like girls, as they normally do. The others expressed envy. The one who had played a sorority girl said, "Well, I am in a sorority, so it wasn't a stretch for me. If I could do it again, I'd want to play one of the men. I'd want that liberating experience." They all said that doing this wild, risqué production had really altered their perspective on male-female relations, and on the kinds of freedom—basic physical freedom—that are, and are not, allowed to them as modern young women.

So, to summarize: I think I can say that feminism is able to reach even resistant modern students, if only by authorizing their instincts to be hostile to rape, to sexual exploitation and abuse of women. Given the apparent pandemic of rape on college campuses these days, I think those instincts deserve support and encouragement, not least because that encouragement can help young women to recognize other aspects of sexism and inequality that still hamper them. In some ways it remains amazing to me that I am best able to do so by teaching Latin drama and poetry, but in fact it has become part of my regular pedagogical practice.

VERY SPECIAL WCC ROUNDTABLE

Teaching Rape Texts in Classical Literature: Pedagogy, Activism, and the American University

Nancy Sorkin Rabinowitz and Amy Richlin (co-organizers)

Certain classical texts about rape (for instance, Ovid, comedy) notoriously elicit students' responses from their personal lives, both in class and in office hours. While the problem of rape on campus has gone underground to some extent in recent years, what we assign does bear on our lives and those of our students. How can we best address students' needs through our teaching? Can we do so without polarizing our classrooms? Should we respond outside the classroom? Our roundtable will provide a space for discussion of classicists' experiences and best practices around these pedagogical and ethical issues.

The roundtable will take place during lunch on Saturday at APA 2009.

The panel was inspired by a talk given by Sharon James at Feminism and Classics V in Ann Arbor Michigan, May 2008. Her paper is printed on page 10.

Celebrate with Ruby!
Ruby Blondell at the networking party preceding the Women's Classical Caucus Business Meeting, Chicago, January 2008

OTHER WCC EVENTS AT APA

WCC SC Meeting
Thursday 7-10
WCC/Lambda Party
Thursday 10-12
WCC Business Meeting (with nibbles): Friday 4-6
WCC/Lambda Grad Student Cocktail Hour: Friday 6-7
Check program for locations

2008 ANNUAL WCC AT APA

ANNUAL WCC SPONSORED PANEL

Women, Power and Leadership in the Ancient World

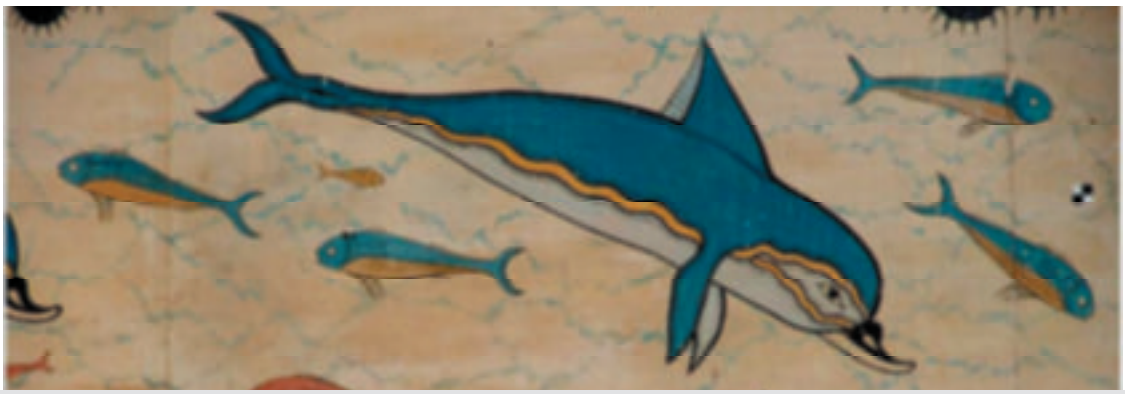
Ruby Blondell, Susanna Morton Braund,
Elizabeth Langridge-Noti, Organizers
Friday, January 9, 2009
See program for time and place

ANNUAL LAMBDA/WCC PARTY THEME

The Lambda theme for this year's joint APA opening night reception with the WCC and CSWMG. This year's Lambda panel, "Rethinking Homosexual Behavior in Antiquity" (details at http://www.lambdacc.org/panels/2009.html), is inspired by the work of James Davidson. Our theme will therefore be:

COURTESANS AND FISH(CAKES)

The possibilities are limitless! Think courtesans, tarts, whores on the one hand, and on the other anything fishy (including fishy tarts of course--or even cakes!).



Childcare grants for APA meeting

The Women's Classical Caucus will again offer a limited number of Child Care Grants to offset some of the cost of childcare at the APA/AIA meetings. WCC members in good standing, including graduate students, are eligible to apply for these grants.
Applicants should e-mail Professor Maryline Parca (<mparca@uiuc.edu>) with a brief statement. The deadline is December 1, 2008.

Caucus News and Notes

SEEKING GRADUATE STUDENT REPRESENTATIVES!

In an effort to increase undergraduate and graduate student involvement in the Women's Classical Caucus, we are currently seeking graduate student representatives at institutions across America to assist us in acting as liaisons to the WCC. In particular, the graduate reps would help the current WCC graduate liaisons, Alex Dressler and Lindsay Morse, communicate to the WCC the concerns that are unique to graduate students. Additionally, grad reps would work with us to do any/all of the following:

- facilitate the membership process for interested students and faculty within their departments
- distribute information about upcoming events to their departments
- propose new topics for student-run panels or gatherings at regional or national conferences
- communicate any concerns from their department relevant to the WCC mission
- encourage departmental participation in the variety of activities offered by the WCC, such as the mentoring program or writing for Cloelia

Anyone interested in getting involved or learning more about the position should contact the current members, or visit the website, www.wccaucus.org

Alex Dressler alexd3@u.washington.edu
Lindsay Morse morsel@u.washington.edu

WCC Travel Grants

The Women's Classical Caucus will offer two Travel Grants to members in good standing who need financial assistance to attend the 2009 meetings of the APA/AIA. These grants will be named in honor of Shilpa Raval and Corinne Crawford.

All applicants must have been WCC members in good standing by 15 January 2008 (undergraduate and graduate students) or 15 January 2007 (post-PhD scholars). In evaluating the applications, the WCC may also take into account the applicant's reasons for attending the APA/AIA (e.g., presentation of a paper or poster; interviewing for jobs; other participation on the APA/AIA program); record of service to the WCC; and receipt of previous grants from the WCC.

Applicants should send Professors Alison Futrell (<afutrell@email.arizona.edu>) and Sally MacEwen (<smacewen@agnesscott.edu>) a current CV, a one-page statement outlining the reasons for attending the APA/AIA, and a projected budget. The statement should also include mention of other sources of funding (received and pending). The deadline is December 1, 2008.

WCC Mentoring Program needs volunteers

Would you like to be paired with a mentor--someone at a different school, who's a little ahead of you in career, from whom you could get advice and support as you make your way through the labyrinth of grad school, job market, publishing, tenure, and promotion? (This is not just for grad students, but for people at any stage of their careers.) Would you like to be a mentor to another scholar?

If you fit either of these categories, the WCC mentoring initiative was created for you. The procedure is this: when someone contacts us asking to be paired with a mentor, we ask for her or his research specialization and any special issues (s)he would like to discuss with a mentor (such as going on the job market or combining career and family). We then look through the list of volunteers, trying to find a good "match." If there is no one in the same field who is still unmatched, we may approach someone we know to see if (s)he is interested in mentoring. We approach the prospective mentor first and make sure (s)he is available, so the prospective "mentee" does not need to worry about the possibility of being rebuffed. We send both parties an introductory message and some general guidelines for the mentoring relationship, proposed by former grad student members of the Steering Committee. Then we remain available to mediate if any misunderstandings arise and to re-match people if they so desire. These relationships may be open-ended, or you may reach agreement on a specific time frame or specific goals for them.

At any time, we would welcome feedback on how the initiative is working and on ways to improve it. Some people in mid-career might like to <u>have</u> a mentor and to <u>be</u> a mentor at the same time--that's fine. If you would like to be a mentor, please don't hesitate to volunteer (and don't be discouraged if you have volunteered but haven't yet been matched). Although the number of volunteers thus far has exceeded the number of prospective "mentees," we are sometimes at a loss to match people in specific fields. And if more people apply after seeing this announcement, we'll need more mentors too!

Please contact:

Lillian Doherty (Professor, University of Maryland) can be reached at LDoherty@umd.edu,301-405-2022 (school) or 301-622-9730 (home).

We look forward to hearing from many of you!

THE EQUITY FUND AND TRAVEL FUND NEED YOU!

Of late the WCC has had to fight fewer equity battles – not that those of the past have all been won. The Equity Fund, originally set up to assist those seeking redress from unfair treatment at their institutions, has also become a resource which allows the Caucus to fulfill its mission of encouraging work informed by feminist and gender theory and assisting needy junior faculty and graduate students to attend our costly professional meetings. Each year several APA travel and child-care grants and three awards for outstanding presentations and publications are sponsored by the Equity Fund.

Unfortunately, the resources required for these projects have not been matched by member contributions to the Equity Fund and to the Travel Grant Fund. These are the only two resources that make it possible for our association to fulfill its mission. Thus, when you renew your membership, please use the dues form you will find in the newsletter or on our website to make a tax-deductible donation to one of those Funds. Your generosity will help the Caucus continue its efforts to ensure gender equality and diversity among Classicists. SEE MEMBERSHIP FORM FOR DONATION INFORMATION.

FEMINISM AND CLASSICS V

Reported by Ruth Scodel

The Feminism & Classics conference held at the University of Michigan in May 2008 was the fifth installment in the series. Twenty years is a long time in contemporary scholarship, but this event offers a special pleasure because it keeps up with what is going on right now without pretending that everything we could have done in twenty years was completed. So there were plenty of papers that tried to find hard truths about the actual lives of ancient women, just as there were plenty that examined gendered identities entirely as ideological constructs. Reception was probably the most salient new area, and it too covered a remarkable range, from Byzantine and French neo-classical tragedy through Buffy. Feminism & Classics is about inclusiveness, intellectual and practical. There were presentations by undergraduates and by emeritae, and I was especially pleased to hear one Michigan graduate student describing the extremely helpful comments she had received from one of the most distinguished scholars in her field. I did not hear of a single session at which the questions were nasty or served to show off the learning of the questioner instead of advancing understanding or helping the presenter. Only one paper in almost three days went badly over time, a proof that everybody was serious about courtesy. At the beginning there was a panel on pedagogy and near the end a roundtable about mentoring. Our ideals still function. And I think pretty much everybody had a wonderful time.

As organizer, I am left with one modest embarrassment. My fund-raising was very successful, with seed money from the WCC and contributions from the Loeb Foundation, and internally from the Center for Research on Women and Gender, the Else Fund of the Department of Classical Studies, Contexts for Classics, and the Cavafy Chair of Modern Greek. I had no idea how many participants would apply for the financial help we offered for graduate students, adjunct and part-time faculty, independent scholars, and others who had no access to research support. Some did, and we were very happy to make it possible for them to attend. But while raising a lot of money, I also kept expenses really, really low. We held sessions in regular classrooms (free, including A/V). We had the opening reception in the department library (free). We served breakfasts, lunches, and coffee breaks in our classroom with some rented tables. My secretary, Debbie Walls, kept a very close eye on how much we needed and adjusted the catering orders. We made our own coffee in rented urns—fair trade organic coffee, expensive by the pound but cheap by the cup, mostly purchased and ground by me. And, as everyone who was there will remember, I made the cookies (labor free). So I need to apologize to everybody, because registrations should have been cheaper. We gave some money back to the Institute for its next project, I gave modest bonuses to the departmental office staff who had so much extra work, and we will sponsor a reception at the next conference (in Toronto).

One issue raised in the pedagogy panel and in the final discussion that we are nowhere near settling: the word "feminism." Our panelists showed that the issues we care about are still issues students care about and sometimes issues that they cannot escape, for example, how should we teach Ovid in the awareness that students in our classes may have been raped? Still, most of our students think they don't need "feminism," although a few may have changed their minds after seeing some of the sexism directed at Hillary Clinton (just as some who may have thought racism was over may have thought again in recent weeks). Maybe the most important contribution of this conference series is precisely that it reminds all of us about the strength of our own dynamic tradition.

BOOK REVIEWS

Ann Michelini, Editor

Ronnie Ancona & Ellen Greene, eds. *Gendered Dynamics in Latin Love Poetry*. Arethusa Books. 2005, The Johns Hopkins University Press. ISBN: 10: 0801881986. Hardcover. $55.00.

Gendered Dynamics (hereafter GD) is a confident and sophisticated collection of essays covering a wide range of topics in gender and sexuality. Published as the development of a Women's Classical Caucus panel at the 2001 APA, these essays form the first anthology to focus specifically on the complexities of gender in Latin love poetry. Although uneven in quality, many of the essays here are stimulating and open new windows into gender in Latin poetry and culture. Since there are 13 essays, each will receive an unfairly brief summary here.

The collection appears in three parts: "Male Desire and Sexuality," "The Gaze," and "Female Silence and Subjectivity." The first section includes essays by Trevor Fear ("Propertian Closure: The Elegiac Inscription of the Liminal Male and Ideological Contestation in Augustan Rome"); Ronnie Ancona ("(Un)Constrained Male Desire: An Intertextual Reading of Horace's Odes 2.8 and Catullus Poem 61"); Ellen Greene ("Gender Identity and the Elegiac Hero in Propertius 2.1"); and Kirk Ormand ("Impossible Lesbians in Ovid's *Metamorphoses*"). This section, as throughout GD, while heavy on the Propertius, extends beyond elegy to the erotic poetry of Horace, Catullus and Ovid. Fear's contribution shines; he argues that the young male lover of Propertian elegy is not a subversive figure of counterculture but exists in a socially sanctioned phase of Roman masculinity, the *tirocinium adulescentiae*, or "the apprenticeship of youth" (15). And yet Fear complicates this picture, referring to the work of theorists lik Dick Hebdige and Stuart Hall on youth subcultures in order to argue that elegy can be read as a "negotiated version" of the dominant Roman value system. Fear thus offers a viable alternative to the either-or reading of elegy that has it either supporting or subverting gender ideologies.

Ancona and Greene examine the representation of male desire in multiple texts. Ancona compellingly argues that Horace's Ode 2.8 depicts male desire for the goddess/whore figure of Barine in a distorted version of the marriage poem of Catullus 61, thus calling into question the idealized vision of marriage as a control for male sexual behaviour in the earlier poem. Greene shows that Propertius' introduction to his second book presents a split gender personality by accessing the male model in epic discourse (heroic, glorious, dominant) within elegy (enslaved, soft and feminized). As in Fear's essay, the Propertian poet-lover thus eludes a coherent, legible gender role and, Greene argues, the gender norms associated with both genres.

Ormand's essay locates male sexuality in its absence. The two young women in love in Ovid's tale of transvestitism and sex change (*Met*. 9.666ff) face an impossible problem; as women they are equal partners, and so their love lacks the crucial element of sexual relationships in Roman culture, hierarchical imbalance of power. Ormand's essay provides a succinct review of work on homosexuality in antiquity (a discussion missing from the other essays in this collection). Female-female sexual relationships have received less attention than male-male; but, as Ormand shows, the Romans had a clear category for this kind of sex, based on the unnatural figure of the penetrating woman, or tribas. Ovid's story, however, is not about tribades, nor is it about other kinds of lesbian relationships that exist on Adrienne Rich's "lesbian continuum," which Ormand cites as an epigraph. The love

Book reviews, continued

of Iphis and Ianthe is illegible even as female sexual deviance, and is only conceivable in terms of Roman sexuality as the absence of masculine dominance.

Each essay in the second section of the collection, "The Gaze," centers on the act of looking in poetry. Several essays work with feminist film theory, particularly the contributions of Elizabeth Sutherland ("Vision and Desire in Horace Carmina 2.5") and Patricia Salzmann-Mitchell ("The Fixing Gaze: Movement, Image and Gender in Ovid's Metamorphoses"). Sutherland argues that the terms of early feminist film theory can be usefully applied to Horace's poetic depiction of an attractive female; it is not only the feminized object of the gaze that attracts, but the masculine and masculinizing act of looking that creates desire and dominance over that object. But by closing with the image of Gyges, an eroticized young man and figure for problematic voyeurism, Horace destabilizes the gaze of the Ode, a move that Sutherland suggests may be related to Roman male anxieties about self-positioning through spectatorship. Horace's poem thus requires a more nuanced conception of the gaze. Salzmann-Mitchell's excellent article deals with complications found in more recent gaze theory; after a useful review of developments in gaze theory, she argues that within the *Metamorphoses*, while viewers clearly have power over the feminized objects of their vision, these feminine objects, through their very immobility (Andromeda chained to the rock; Atalanta paused in her race) halt both the narrative and the progress of the reader-viewer. Ovid sets up the gaze only to destabilize it.

Kerill O'Neill's contribution ("The Lover's Gaze and Cynthia's Glance") likewise argues that the female object of the gaze has power over the viewer; in this case Cynthia, by recognizing the desire of her beholder, has the power to destabilize gender roles and dominate her lover throughout the Propertian corpus. Hérica Valladares' rich article, "The Lover as a Model Viewer: Gendered Dynamics in Propertius 1.3," also sees the Propertian lover who discovers the sleeping Cynthia in 1.3 as affected by the object he beholds: he stands fascinated, not possessing. Valladares compares the scene to pictorial representations of mythological scenes involving Ariadne and Io, as Propertius' language suggests, and invokes ancient theories of vision and realism to argue for a more complicated picture of desire and dominance.

Two final essays in this section turn to Ovid's erotic poetry: Christopher Brunelle's "Ovid's Satirical Remedies" and Victoria Rimell's "Facing Facts: Ovid's *Medicamina* through the Looking Glass." Brunelle's article focuses on a particularly misogynistic passage in Ovid's *Remedia Amoris* (399-440) in which the reader is asked to stare at the disgusting details of the moist and stinking female body. In this

Book Reviews, continued

passage, describing what Brunelle calls "ugly sex," Ovid employs elements of satire: grotesque images, didactic tone and an aggressive stance toward his readers. By insisting on reader participation and thus implication in this passage, however, Ovid performs a sort of social criticism: he exposes the misogynistic gaze of the masculinized spectators of the simultaneously repulsive and attractive female body. Rimell's sparkling essay looks at the image of the mirror in Ovid's neglected *Medicamina faciei feminae* and the mythical subtexts of Medusa and Narcissus, two figures of deadly viewing. Ovid shows us the many faces of the woman as she looks in the mirror, making herself up with a combination of ars and cultus, two key concepts of both Ovidian poetics and Roman imperialism. Rimell show us that while the text figures the woman as the object of "mirror tyranny" (in Irigaray's terms), the mirror makes all its viewers vulnerable: "Both male and female readers look at their mirror image in the Medicamina, an experience that threatens as well as bolsters self-identity." (200).

The essay which begins the final section, Phebe Lowell Bowditch's "Hermeneutic Uncertainty and the Feminine in Ovid's Ars Amatoria: The Procris and Cephalus Digression," also applies French feminism and Lacanian psychoanalysis to Ovid. Bowditch argues that Procris (Ars III.685-746) embodies the contradictions of the Ars' conception of the feminine; as a reader (however mistakenly) of signs, Procris resists objectification by the narrator, and suggests (at Ovid's suggestion) that total (male) control over the (feminine) instabilities of text and meaning is impossible. Tara Welch's essay, "Amor versus Roma: Gender and Landscape in Propertius 4.4," places Propertius' Tarpeia within the city of Rome, or rather, outside the city. Welch shows that, while Tarpeia travels between and around areas like the Capitol that are, "ideologically charged, urban shorthand for Rome's masculine power and glory," (311) she is contained within a liminal, empty, feminine space, a topographical confinement which Welch argues, opens a place apart from which Propertius allows Tarpeia to speak in dissent. Finally, Efrossini Spentzou ("Silenced Subjects: Ovid and the Heroines in Exile") explores Ovid's struggle with silence as it plays out in the *Tristia* and the *Heroides*. Silence, like speech, is gendered; the male poet overcomes the silence of exile by writing letters home, thus performing his disempowerment. The women of the *Heroides*, after silent lives, finally find the power of words in their letters.

In sum, the commitment to complexification, ambiguity, fluidity and dynamism throughout these essays is surely an improvement over much scholarship on Latin love poetry. But the activist agenda that motivated earlier work in feminist and queer theory in Classics seems generally absent from GD. This may be taken as a good sign; thirty years after the emergence of feminist critique, GD has the tone of more traditional work in Classical philology. I miss the urgency and originality of earlier feminist critique, though I also welcome the theoretical depth and sophistication shown here. The reader is left with a sense of frustration at the many unanswered questions raised in GD, but also the hope that future scholarship will generate answers to the provocations of this collection.

Sarah Blake
York University

Joan Breton Connelly, Portrait of a Priestess: Women and Ritual in Ancient Greece. Princeton University Press, 2007. ISBN: 13: 978-0-691-12746-0. Pp. xv + 415. Many black-and-white figures & 27 color plates. Cloth. $39.50.

Joan Connelly's masterful new work presents a comprehensive study of priestesses from the Archaic to Roman periods and offers a sweeping – and thoroughly documented – challenge to the notion of priestesses as marginal players in the gendered poleis of Greece. This study, the first major synthesis

Book Reviews, continued

of this institution in the scholarship, seeks to challenge these scholarly commonplaces and to restore to our models of women's agency in the ancient world the thousands of elite women who acted on behalf of the state through their conduct of civic religion.

Evidence for priestesses (and other female cult agents) derives from a broad range of genres: from inscriptions, sculpture, literary and historical sources, etc., spanning the widest possible time frame of Greek culture – from the Mycenaean period to the Early Christian era. Connelly's span is likewise broad geographically, attempting to minimize Athenocentric bias by introducing evidence from a broad range of mainland Greek, Aegean, and Ionian sites. (Magna Graecia remains underrepresented in this treatment.) One of the many contributions here lies in the wide collection of documentation Connelly amasses. Prioritizing the evidence of daily life (epigraphic and archaeological), Connelly documents hundreds of priestesses and cult officials, surveying the evidence for general trends and assessing in greater detail the four best attested ancient female priesthoods: the Pythia at Delphi, Athena Polias at Athens, Hera of Argos, and of Demeter and Kore at Eleusis.

Moreover, priesthood offered the sole arena in polis life in which women acted as civic officials, with status and responsibilities analogous to their male counterparts. As has been noted by Simon Price, priesthood was the sole venue in the polis in which Greek women took on roles comparable to those of men. Connelly expands this contention, offering a wealth of parallel treatment for cult functionaries of both sexes, citing similarities in paths of acquisition (priesthoods for both men and women could be inherited, purchased, or appointed), parallels in perquisites and duties, command over temple goods and personnel, and similar forms of recognition from the state – honorific inscriptions, the right to dedicate sculpture within the sanctuary, and priority seating at civic functions, among others. Throughout, she counters scholarship arguing for priestesses as subordinate to priests by pointing out their complementarity. (See, for example, her response to Detienne's suggestion that women were barred from sacrifice out of an -- otherwise not attested – fear of pollution from a potentially menstruating woman by instead positioning the gender-specific tasks in sacrifice as an extension of male and female roles within the household.)

From her amassed evidence, Connelly proposes a new model through which to understand the role and position of priestesses in Greek society. Rather than unique and singular blips in Greek gender norms, she argues that priestesses should more properly be situated within the greater context of women's agency in civic religion. Building on such sources as the elderly women's chorus of the *Lysistrata* as they recount their religious service to the state, Connelly expands the frame in which women's participation in *polis* religion be understood: in childhood, a girl may serve as an *arrephoros* or an *aletris*, later she participates in the Brauronia, and as a maiden, may act as a *kanephoros*. With cult activity functioning as a sort of cursus honorum in the *polis*, women move from such girlhood roles to serve either as virgin priestesses or lower level cult agents such as *hydrophoroi* or *kleidophoroi*, and later perhaps, if a woman is deemed sufficiently elite and qualified, to the generally higher priesthoods held by matrons. Priesthood, then, worked as a natural extension of women's already established standing as cult agents, and was linked to the same norms of social status, family wealth, age and clan expectations that already governed the lives of ordinary and elite Greek women.

Connelly's study also takes aim with a long chronological lens, with priority given to Archaic through Roman Greece, framed by brief forays into Mycenaean and early Christian evidence. It is this long lens that offers many of the strengths and weaknesses of the study

Book Reviews, continued

as Connelly seems to read into the evidence a great deal of continuity in the institution of priesthood across time, if not also place. It is an understandable temptation, as the Hellenistic and Roman periods are much better documented – across all evidentiary genres—than the Archaic and Classical, and one which offers some intriguing suggestions: positing, for example, the dedications of Archaic *korai* as foreshadowing the Classical and Hellenistic tradition of sanctuary dedicatory sculptures of priestesses. On the other hand, while Connelly does note some diachronic changes (such as the Hellenistic rise of private religious practice), she often glosses over the possibility of other discontinuities across her long time span. Far more helpful to have had summary discussions linked to each era; if assigned to an undergraduate class, special care will be needed here. (Another major weakness emerges in the use of the Bronze Age evidence; Connelly's sources are twenty-some years out of date and make no reference to the flurry of recent work on women's involvement in Bronze Age religion.)

But perhaps the greatest area for caution stems from Connelly's (often highly) optimistic reading of women's status in Ancient Greece – a tendency present either in the face of inconclusive or contradictory evidence (for example, Athenian women's attendance at the theater) or in her near avoidance of discussion of the institution of the *kyrios*. Since at least one of the priestesses she mentions is represented by her guardian rather than herself, this omission is glaring as it goes to the heart of questions regarding the autonomy and public roles of priestesses.

But overall, despite these weaknesses, Connelly offers here a major contribution to the field – welcome, timely, and with a wealth of data to be mined for years to come.
(With useful document citations and index.)

Barbara Olsen
Vassar College

Bella Vivante, *Daughters of Gaia: Women in the Ancient Mediterranean World*. Praeger Series on the Ancient World. Praeger 2007. ISBN: 0-275-98249-1. Pp. xxxi + 231. 37 black-and –white-figures. Cloth. $49.95.

Bella Vivante's new book, Daughters of Gaia, has long been anticipated—and for good reason. The author presents one of the best perspectives, with extensive research comparanda, on women in antiquity throughout the Mediterranean region. In addition, her research and methodology are clearly described in the Introduction of the book. Her Preface demonstrates her dedication to Women's Studies during the past decades. Vivante's passion about this fascinating and at-times puzzling topic is seconded by her scholarly ability and in-depth knowledge about women in antiquity. Vivante has spent her entire academic career in looking for what truth is: some years ago she made the past more vivid to a generation of young feminist scholars by conducting a seminar on Sappho on the island of Lesbos. Her seminal chapter in Rabinowitz and Richlin (*Feminist Theory and the Classics*, 1993), a comparison between the Native and Greek model changed my approach to my dissertation. Vivant's open and all inclusive approach has encouraged many of the younger scholars to "take the topic where it takes you." Unlike many scholars, she appears to work without bias or fixed agenda.

What makes Vivante's approach so engaging is that she does not fall into the conventional pitfall of so many other books about women in the ancient world that see only their limitations from a modernist perspective. Instead, she starts from the premise that women were active agents to the extent possible in their own lives, within the context of the restrictions they may have faced. She thus presents a very refreshing, empowering view of women in ancient cultures that enables us to appreciate the subtle complexities of ancient women's lives and not only the limitations they faced. A major way Vivante accomplishes this goal is by using Native American comparanda as mod-

els for approaching women's roles. She thereby extricates herself from the narrow lens of a modern Western-only approach which limits what can be seen about ancient women and how we interpret what we find. By questioning Western perspectives and putting to rest once and for all the Western colonial model, especially northern European ideology, Vivante enables the reader to actually grasp women as the essential central force for creativity, genesis, education (cf. German and Greek, *Bildung*, *morphosis*), a traditional ideal associated with the feminine. In the process she also puts to rest all the supposed Judaic and Christian "norms" which have distorted our modern views of ancient societal traditions.

Also unique is Vivante's cross-cultural and diachronic examination of women in these four major ancient cultural areas—Egypt, Mesopotamia, Greece and Rome. She can consequently explore in greater depth features that were both similar and contrasting among these ancient cultures and how they were transformed over time. She thus shows, for instance, the diminution in women's economic roles from the earliest to the latest periods, or how rituals celebrating female sexuality were suppressed over time to focus primarily on married women's maternal roles.

All chapters succinctly illustrate the myriad region-specific customs, while at the same time outlining her theoretical methods. Because of their importance in establishing real women's place in their societies, she begins with an overview of ancient goddesses, both their general characteristics and those specific to each society, elaborated in the second chapter by examining ancient women's vast ritual roles. She then explores with the same breadth and depth of interpretation women's roles in the family, health issues, and economic status. Her chapter on women's roles in public governance spans from the behind-the-scenes influences of ancient Athenian and Spartan women to the royal women who aided their ruling men, to the few women who ruled outright. Likewise, her chapter on women warriors looks first at how women were foremost the object of military violence, to those who supported their warring menfolk, to those who engaged in combat, incorporating the significance of female deities of war like Inanna and the importance of the Amazons, whose descriptions shifted from the historically based accounts of Herodotos to the outlandish fantasies of later writers. Vivante concludes with women's own writings in two chapters, the breadth of ancient female philosophers and the many subjects of female poets.

Vivante's maps and illustrations of works of art are clearly articulated and well-defined making this book both reader-friendly and very importantly student-friendly. One struggles to find a book that can be used to enhance the student's knowledge, especially for university classes which are designed to use interdisciplinary methods, yet Vivante is successful.

In conclusion, this book is a must for anyone wishing to gain a meaningful understanding of women's roles in the ancient Mediterranean world and a very valuable addition for any course on ancient women. Vivante packs a wealth of information into a highly readable, easily accessible style. And with the forthcoming publication in paper by the University of Oklahoma Press, with many more illustrations, the book will be even more accessible for classroom use.

Catie Mihalopoulos
California State University Channel Islands

C. A. Faraone & L. K. McClure, eds. *Prostitutes and Courtesans in the Ancient World*. University of Wisconsin Press, 2006. ISBN: 0-299-21314-5. Pp. x + 360. Paper. $24.95.

The study of prostitution in the ancient world has historically been plagued by romanticized images: the elegant, independent hetaira and the salacious idea of sacred pros-

Book Reviews, continued

titution are two of the most pervasive. This collection of fourteen essays serves as a welcome antidote to any such assumptions the reader may hold about the sex trade in antiquity, and provides readers with a realistic survey of the variety of evidence and theory involved in the field.

Following an introductory essay, the collection is divided into three parts. The first, "Prostitution and the Sacred," begins with Martha T. Roth's "Marriage, Divorce, and the Prostitute in Ancient Mesopotamia". Her discussion of the fluidity of the vocabulary used for sex workers and promiscuous women concludes that it is a sexually free agent, prostitute or otherwise, who creates anxiety for society. Phyllis A. Bird's "Prostitution in the Social World and the Religious Rhetoric of Ancient Israel" explores similar lexical problems in the Hebrew Bible, this time based on the linguistic difficulty of identifying a prostitute from the Hebrew words for fornication and fornicator with any certainty. Fornication is eventually used as a metaphor for Israel's infidelity to God, an image that developed a life of its own while also reinforcing ideas about prostitution. In "Heavenly Bodies: Monuments to Prostitutes in Greek Sanctuaries", Catherine Keesling reexamines two votive monuments, which are dedicated by prostitutes and said to transgress the norms of dedicatory sculpture; she questions if they were as transgressive as the literary discourse claims. Stephanie L. Budin, in "Sacred Prostitution in the First Person", convincingly demolishes the theories for the existence of temple prostitution in the ancient world. She revisits the standard examples claimed to describe such sacred prostitution in the first person to show that they are either misinterpretations of classical authors or mistranslations; particularly egregious is Ramsay's 1883 translation of *pallakē* as 'sacred prostitute' (87).

The second section is entitled "Legal and Moral Discourses on Prostitution." Edward E. Cohen's "Free and Unfree Sexual Work: An Economic Analysis of Athenian Prostitution" explores the labor context in which prostitution took place in Athens. He contends that the difference between a *pornos/ē* and a *hetairos/a* was based on the distinction between *doulos* and *eleutheros*, a distinction at the core of Athenian society. In Allison Glazebrook's "The Bad Girls of Athens: The Image and Function of *Hetairai* in Judicial Oratory", we are given a whirlwind tour of the negative images of *hetairai* constructed in the Athenian orators, and how these images are used to the orator's advantage. In "The Psychology of Prostitution in Aeschines' Speech against Timarchus", Susan Lape investigates the use of male prostitution as a psychological rhetorical tactic to make Timarchus' soul seem morally corrupt and thus a threat to the stability of the *polis*. Thomas McGinn surveys the evidence for locating brothels in specific areas of cities in "Zoning Shame in the Roman City"; he concludes that while evidence from classical antiquity for containing the sex trade in specific locations is very weak, the idea of segregating brothels probably arose during the Christian period. Marsha McCoy argues that Cicero's attack on Clodia builds on his earlier prosecution of Verres in "The Politics of Prostitution: Clodia, Cicero, and Social Order in the Late Roman Republic". By making his accusations in the law courts, Cicero wishes to repudiate Clodia and Verres and banish them from civil society, as they threaten it by subverting its norms; the former misused a meretrix while the latter practically became one. In "Matrona and Whore: Clothing and Definition in Roman Antiquity", Kelly Olson gives an excellent account of how the clothing of different status groups was envisaged in Rome. She suggests that literary depictions of matronae and prostitutes are idealized rather than reflecting what women actually wore.

The third section, "Prostitution, Comedy, and Public Performance," opens with Christopher A. Faraone's "Priestess and Courtesan:

Book Reviews, continued

The Ambivalence of Female Leadership in Aristophanes' *Lysistrata*", which gives a reading of Lysistrata that emphasizes both the familiar role *Lysistrata* plays as a priestess of Athena and her less well-recognized persona as a courtesan, manipulating the sexuality of a group of young women. Sharon L. James looks at the behavior of courtesans at dinner parties in Rome in "A Courtesan's Choreography: Female Liberty and Male Anxiety at the Roman Dinner Party", and shows how men fear that the courtesan doesn't desire what they desire, but are kept in suspense because they know she can pretend desire. Anne Duncan continues this theme in "Infamous Performers: Comic Actors and Female Prostitutes in Rome", which investigates the parallels between actors and prostitutes. Both Plautus and Terence depict prostitutes metatheatrically as figures who are able to play a role; the more the customers enjoy what both prostitutes and actors do, the more they worry about their desire for that pleasure (258). Finally, in "The Phallic Lesbian: Philosophy, Comedy, and Social Inversion in Lucian's *Dialogues of the Courtesans*", Kate Gilhuly questions why it should be a discussion of female homosexual practice that provides the frame for the most explicit discussion of sex that Lucian presents.

This collection originated as papers given at a conference on the topic in April 2002, and most of the papers appear to stand as they were presented. While this could be a drawback in a book trying to present a coherent picture of ancient prostitution, this volume does not set out to do that; rather, it "attempts to reflect the diversity of contemporary directions and approaches to the questions and issues engendered by the subject" (18). In this aim, it succeeds admirably and represents the complex nature of ancient prostitution well. One might have asked for more on the historical evidence for male prostitution in both Greece and Rome, but this is a direction for future research. Indeed, the variety of material discussed in this collection means that readers of *Cloelia* will find it a valuable springboard into further study of this fascinating subject.

Liz Gloyn
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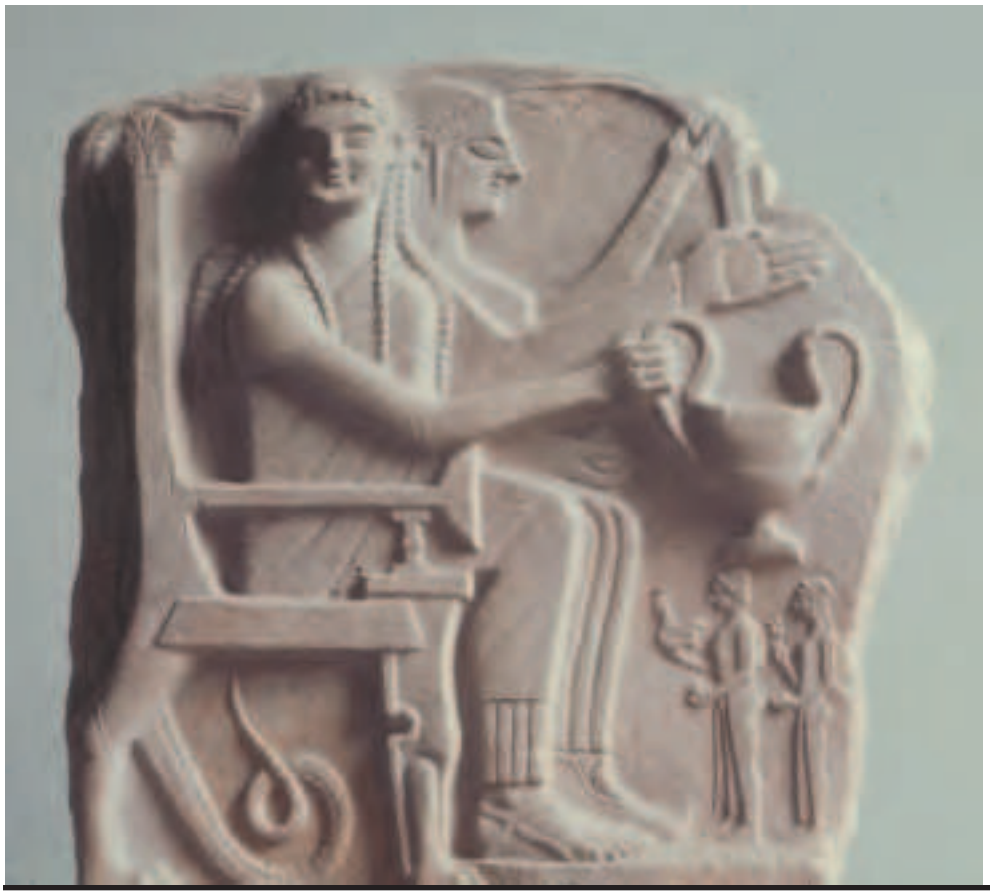
Matthew B. Roller, *Dining Posture in Ancient Rome: Bodies, Values, and Status*. Princeton University Press, 2006. ISBN: 13-978-0691-12457. Pp. xiii + 219. 18 black-and-white figures & 8 color plates. Cloth. $39.50.

Viewers of shows, such as *I, Claudius*, may recall that the Julio-Claudian women are most often portrayed reclining in the company of men during the sumptuous dinners, as represented in Robert Graves' reconstruction of Roman society in the early empire. As we know from Varro, Valerius Maximus, and any standard handbooks on Roman culture and daily life, women used to sit during the Republic, while men were reclining, as opposed to a later development in the Imperial era, when women began to recline as well. Matthew Roller (henceforth R.) revisits this well-established axiom by looking both at the literary sources and the surviving material culture, including funerary objects and wall paintings, of the period between the third century BCE and the second century CE. A distinction between the Imperial and Republican times with regard to dining postures, as R. concludes, is not clear, since the deviations from the rule, as recorded by Varro and Valerius Maximus, are many, underscoring therefore the complexities behind the dining posture of the various social groups, namely of men, women, and children. The book is divided into three chapters, devoted to each of the three groups stated above, with great emphasis on men, because of the wealth of our sources, when compared to those on women. These chapters are followed by an Appendix on sympotic wine drinking (and the intriguing term *comissatio*), a reference catalogue of funerary monuments and wall paintings discussed, bibliography, and two indices.

Book Reviews, continued

The first chapter looks at the association of men's reclining with the Roman *otium* and the pleasures accompanying a *convivium*. On the one hand, the literary evidence we have from Plautus to Martial points to the exploitation of the motif of dining as the quintessential part of being an elite Roman at leisure: a convivium constitutes an activity outside the hustle and bustle of business (*negotium*). On the other hand, however, by looking at the funerary monuments, this prevalent ideology seems reversed: subelite Roman citizens, mostly freedmen, are depicted as elite diners, who enjoy the pleasures associated with dining (notably *otium*) and thus aim at obtaining social status: their identity is, therefore, constructed through their representation at otium, not through their engagement in *negotium* (45). A large part of this chapter is devoted to Pompeian wall paintings both from subelite and from local elite houses (such as the Casa del Fabbro vs. Casa di Giuseppe II, the Casa dei Casti Amanti, and the Casa del Triclinio). R. maintains that by exhibiting convivial wall paintings as the central and largest image in the dining rooms of subelite houses, the viewers are provoked to comprehend the depictions as a competitive display of learning, while the home owners articulate their status aspirations (77). Furthermore, such display may provide a behavioral paradigm, urging the viewer to imitate (or not) the depicted diners (most often by engaging in sex). By contrast, in the grand houses of the elite, we observe the opposite trend, that is, of non-central, smaller panel paintings, which most often depict non-human figures. R. finishes the chapter with a survey of instances where men do not recline (when in the military, when mourning, or at the , for instance).

In the second chapter, R. looks at representations of women dining, again from both the literary tradition and material culture.



Contrary to Varro's and Valerius Maximus' assertion that the habits of "respectable" women changed over time with regard to reclining, R. shows that based upon the evidence from Republican sources, women's reclining betokens a strong sexual connection with their male counterparts (112). As R. rightly points out, the claim of the antiquarians Varro and Valerius Maximus that women used to sit in the good olden days is rather a commen-

Book Reviews, continued

tary on the declining morals of their own age. Moreover, there is a strong link between reclining and sexual transgression, when drunkenness is involved. Women who recline are most often associated with wine drinking that eventually leads to *stuprum* or *adulterium*. Likewise, evidence of seated women from our literary sources of the early empire emphasizes that sitting (as opposed to reclining) constitutes a conscientious act of promoting female virtue.

When one looks at the funerary monuments, however, it is clear that subelite iconography of dining women almost always portrays them seated. This posture signifies sexual restraint, as it separates the female from the male body and showcases female pudicitia; thus the subelites strive to affirm their place in the social rank to which they aspire. Conversely, the examined Pompeian paintings depict women enjoying the convivia, by reclining and drinking, evidence that leads R. to conclude that this constitutes a reflection of every day practice, as opposed to the idealized, seated posture, employed for its connotations of female exemplary behavior.

In the final chapter, R. re-examines the notion that children, when present, usually sat at *convivia*; consider, for instance, the well-known example of Britannicus sitting with other noble children when he is poisoned. Judging from the scant data, both literary and visual, however, R. explains the various postures assumed by elite boys, seated or reclining, as a reflection of their progress from boyhood to adulthood. Thus a *puer praetextatus* who has not taken up yet the *toga virilis* can be allowed to recline as a symbol of his acculturation into the society of adults. This last chapter confirms the general idea behind dining posture in the Roman world, namely that it is a fluid and dynamic state rather than an unvarying and static condition.

Certainly this book constitutes a very welcome addition to the study of Roman social life; it will be an indispensable companion to all of us who teach classes on women in antiquity or Roman social history and civilization, and thus it is a wholeheartedly recommended reading.

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André Lardinois and Laura McClure, Editors, *Making Silence Speak: Women's Voices in Greek Literature and Society*, Princeton University Press, 2001. Pp. x + 302, 6 illustrations. ISBN 0-691-00466-8. Hardcover, $72.00. Paperback, $27.95.

This useful and informative book begins with an introduction by Laura McClure and is divided into three sections. The book also contains an extensive bibliography and index. The introduction clearly lays out some of the broader issues in studying women's speech in antiquity, first reviewing the perceptions found in male-authored texts and categories regarded as primarily men's speech or women's speech. She then introduces some of the approaches to studying gendered speech patterns, for example sociolinguistics, discourse analysis, and the relationship of comparative anthropology and the ethnography of speech. McClure then presents a summary of the contributions to the text.

Nancy Worman's chapter is a clear discussion of the power of Helen's vocal mutability in both the *Iliad* and the *Odyssey*. Worman shows how Helen's self-abuse protects her from the abuse of others; her flyting speech toward Paris at the beginning and end of Book Three, for example, acknowledges her connection to Paris and Aphrodite but deflects the blame of that connection by preempting and refashioning it via a connection to warrior speech, specifically heroic lament. As Worman puts it, "no one else abuses her as she abuses herself" (29). Helen thus becomes a lens for the darker side of her tradition while assuming the power of her detractors by her acknowledgement of their complaints.

Book Reviews, continued

Helen likewise gains power through self-connection with the Muses and the poet in order to confirm her story to Telemachus, praising his father and showing her own likeness to Odysseus. Worman makes a persuasive argument that the external audience has made too much of the negative connotations of Menelaus' speech in view of the reaction of the internal audience; the content and style of Helen's speech in book three of the *Odyssey* disarms the possible negativity of Menelaus' speech. Through the co-opting power of her speech, Helen even manages to present as a welcome and suitable gift a dress for Telemachus' future bride, an item which might have produced a negative reaction in the internal audience. As Worman explains, because Helen is the creator of the gown, she becomes the craftsman of this wedding symbol, rather than the associated sign of marital infidelity,. Helen is "a subtly appropriate and appropriative speaker" (36).

Lisa Maurizio's chapter discusses the way in which the Pythias found her authority in ambiguity. For example, the Pythias made the unknown readable for colonists by replicating it in her language. The birth imagery in the oracles, further, reflects the perception of the oracles themselves as prophetic offspring from the "impregnation" of the Pythias by Apollo. Yet this origin gives them their authority, not their content. As a contrasting example of oracular speech, we are given Cassandra's unambiguous and, therefore, unaccepted (unbelievable) statement in Aeschylus' *Agamemnon*. The Watchman's enigmatic statements are then understood by the external audience, while Cassandra is not understood by the internal audience, the chorus of old men. Maurizio asks that we entertain the idea that ambiguity was a self-chosen style of the Pythias which represented their subjectivity to the god.

Richard Martin's chapter is the most difficult of the book; when I assigned this book in a college-level class this article was the only one with which the students struggled. That is not to say that it is inferior, but it is intricate; Martin's discussion of the enigma of the female voice in lyric through the personification of abstract concepts is certainly complete. His discussion focuses on the identification of the female character in lines 861-64 of the *Hymn to Apollo*. His conclusion that the character is Penia, Poverty, is compellingly argued. His further point that, because men found women's voices enigmatic, it was natural to assume a woman's voice to say things not permitted to men, has ramifications for the study of more than lyric poetry.

André Lardinois' chapter is a clear and thorough discussion of Sappho's female voice as used in the genres of lament, hymns to goddesses, and praise of brides. While focusing on fragments 1, 2, 16, 31,94, and 96, Lardinois' chapter gives an excellent grounding to many of the salient issues in understanding women's voices from antiquity. There are two points to be highlighted: first, lament plays a large and natural part of wedding poetry as girls mourn their own loss of childhood and friends mourn the loss of their playmates. Second, women were able to transcend, at least in the realm of the day and the performance, some of their societal restrictions by association with goddesses, acknowledgement of a bride's beauty in erotic terms, and public lament for the loss of loved ones. These performances were not subversive but rather "part of rituals of controlled ambiguity" (92) which expose and diffuse societal tensions by temporarily suspending normative rules.

Josine Blok's chapter is a clear and important explication of the spatial and chronological patterns of women's presence and speech in Classical Athens. Blok outlines the issues of private versus public space and the times and occasions when there was sharing or crossover. As Block concludes, "Provided it was the right time and the right occasion, women were perfectly entitled to be in public space; they would not by definition lose their re-

Book Reviews, continued

spectability by being there, nor was the public area suddenly changed into a feminized sphere" (116).

Mark Griffith's chapter outlines some of the distinctions of men impersonating women, mostly in the context of tragic performance, including their use of emotive expressions, references to domestic activities, and silence. To the question of whether women had "(a) distinctive voice(s) in Athenian tragedy," Griffith concludes that the answer is "yes and no—but perhaps more 'no' than 'yes'" (121). Still, in his more detailed treatment of Antigone, Ismene, and Eurydice in Sophocles' Antigone, Griffith shows the power of these distinctive voices and how they can be subverted and subversive. For example, Antigone is feminine and yet outside the norms for a female, and it is this use of the gendered speech which provided Sophocles and his male fellow-citizens an opportunity to represent and critique their society. No, "women do not all speak alike. . .and they no not always speak as 'women,'" (136), but the manipulation of the audience's expectations gave a valuable tool to the playwright to say something a male citizen would not be expected to say.

D. M. O'Higgins' chapter explores some of the transgressive aspects of women's cultic speech. For instance, the sexual overtones of the speech of the crone in the Eleusinian Mysteries, like the (decayed) piglet and the snake in the Thesmophoria, mixes decay and fertility in one representative body. O'Higgins further shows how "the fecundity of a woman who seems destined only for a grave" illustrates the "ever-renewing life cycles over which they keep watch" (154). Her argument is less persuasive when she discusses the anger of the women toward men latent in these rituals, saying that "such talk did not necessarily serve (the interests of those holding power) as a 'safety valve'" because these situations had the potential for "getting out of hand" (156). The danger of the build-up being too great, however, and even the example of the women's lament "cursing" the Sicilian expedition in Aristophanes' *Lysistrata* are surely not proof enough that the Athenians perceived political power as somehow having "shifted" to the women; the image could easily be seen instead as a poetical omen concerning the war and its handling.

Michael Gagarin's chapter is a clear and useful review of the significant instances of women's speech in Attic oratory. While his point—that in the majority of his examples women' speech was clearly manipulated to strengthen or confirm the speaker's case—is solidly made, there are two points which beg to be explored. Why is it surprising, even in oratory, that the speeches were adapted? Certainly the fact that Thucydides polishes the speeches in his work even while chastising Herodotus for inaccuracy is evidence that such polish would be expected in written records. One other point raised by Gagarin's article is that women supporting the speaker seem to be more obviously adapted (i.e. strengthened); but even Callicles' mother-in-law in Demosthenes 55 uses precise measurements if not polished oratory and the women in Demosthenes speak as if they are cross examining their husbands. The deception of the stepmother in Antiphon 1 as well as that of the wife in Lysias 1 naturally determines how they would be portrayed by the orator. This bias too needs further discussion.

Eva Stehle's chapter first surveys (primarily) fourth century grave inscriptions, finding both that emotional loss is portrayed more freely by the time and that the attachment of a mother to her daughter gives the public a context to share in the loss of a young woman. Stehle then explores the idea that Erinna in her Distaff portrays Baukis as "leaping" into unwarranted freedom at the time of her marriage, like the boys in the tortoise game; Erinna likewise identifies herself with the tortoise-mother, crouching and immobile. While her society demanded the control of women through *sophrosyne*, they did allow uninhib-

Book Reviews, continued

ited release in lament. Stehle therefore concludes that Erinna resolves her internal conflict by "leaping" into the world through her poetry, weaving something poetically that could go into the world to declare her love for her friend.

Marilyn Skinner's chapter first develops a picture of the ekphrastic movement in Alexandrian literature, which draws heavily on Sicilian predecessors as it features women as protagonists. Skinner portrays Herodas as parodic in his use of women viewing, while Theocritus pays homage to the parallelism between poetic composition and weaving. The influence of Erinna and other women writers provoked a backlash from Herodas; to Skinner, this backlash indicates the importance of these authors in the Hellenistic milieu, but without additional evidence this conclusion remains hypothetical.

Raffaella Cribiore's chapter is an enlightening survey of the letters of the family of Apollonios, *strategos* of the district of Apollonopolites Heptakomia in Upper Egypt. These letters portray the literacy and personality of the various family members, focusing on the wife and mother of Apollonios. They also give a picture of familial and regional strife which illuminates the area and era.

Patricia Rosenmeyer's chapter, the final contribution of the volume, presents an exciting exploration of how Phryne's reputation was manipulated through the centuries, focusing on the letter of Alciphron in the late second or early third century. Through her voice in the letter, Phryne represents both the person and the statue carved by Praxiteles in alternation and in combination. This in-version of Pygmalion, as Rosenmeyer calls it, allows Alciphron to play with the issues of presence and absence in the epistolary format as well as the interplay between voyeur and viewed.

Keeley Lake
Wayland Academy

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BOOKS RECEIVED

Dillon, John M. *Morality and Custom in Ancient Greece*. Indiana University Press, 2004.
A breezy, anecdotal account, the book opens with some well-known Greek texts that provide evidence for relations within the family. Most of the texts used are from the orators, though New Comedy is also mined for data. Subsequent chapters pass on to male-male sexuality, slaves and masters, and religion. Although a synoptic overview seems to be absent, Dillon's book might be a useful adjunct to a classical civilization course.

Dué, Casey. *The Captive Woman's Lament in Greek Tragedy*.University of Texas Press, 2006.
The author argues that lamentation by female captives can be identified as a subgenre in Greek literature. Echoes are found in epic and the plays of Aeschylus, concluding with three chapters on Euripidean plays, Hecuba, Trojan Women, and Andromache. The lament is "a particularly effective vehicle with which to explore and even challenge wartime ideologies" in Athens.

Ginsburg, Judith. *Representing Agrippina: Constructions of Female Power in the Early Roman Empire*. APA Classical Studies, 50. Oxford University Press, 2006. (Includes an introduction by Erick Gruen.)
The manuscript, unfinished at Ginsburg's death, was "minimally" edited by friends of the author. The volume deals with the uses of Agrippina's persona in literature, visual art, and rhetoric. Gruen: "The contrived representations, whatever their relation to reality, reveal the face presented by the regime <of the Julio-Claudians> and the means designed to discredit it."

Hejduk, Julia Dyson. *Clodia: A Sourcebook*. Oklahoma Series in Classical Culture. University of Oklahoma Press, 2008.
The book falls into two parts. The first is a collection of Cicero's references in the Pro

Books Received, continued

Caelio and the Letters to the famous Clodia Metelli (followed by the few testimonia in other authors), while the second follows the treatment of the mistress figure in elegiac poetry. Extensive footnotes help orient the modern reader to these texts.

Kenaan, Vered Lev. *Pandora's Senses: The Feminine Character of the Ancient Text*. Wisconsin University Press, 2008.

The volume reexamines and reconstructs the Hesiodic myth of Pandora. The author traces the central importance of Pandora's "difference" through both Hesiodic poems, reaching the conclusion that "Pandora embodies the very idea of the ancient literary text." Other sources include Aristophanes, Socratics and Ovid. Kenaan "seeks to move beyond a critical anatomy of ancient binary thought...to dismantle misogynist language by demonstrating that the notion of a text's meaningfulness would be meaningless without the presence of the feminine."

Lefkowitz, Mary R. *Women in Greek Myth*. 2nd edn. Johns Hopkins University Press, 2007.

The author includes "six additional essays." Power relationships between men and women are obvious, since women are "under supervision"; but L. is convinced that male intention is the main question, and she finds this to be "kindly." The aim of the new essays is to reply to criticisms of the earlier version and to supply gaps noted by reviewers.

Parca, Maryline & Angeliki Tzanetou. *Finding Persephone: Women's Rituals in the Ancient Mediterranean*. Indiana University Press, 2007.

This collection of essays explores the cultural significance of women's religious activities. D. Lyons examines the tendency for male-authored texts to emphasize episodes of sexual scandal at female rituals. A section on gender and agency explores depiction of women's ritual acts in Greek and Roman visual and literary sources. Succeeding sections on "Performance" and "Appropriations and Adaptations" deal in fascinating detail with particular rituals or responses to women's religious agency.

Skinner, Marilyn B. *Sexuality in Greek and Roman Culture*. Blackwell, 2005.

A wide-ranging tour de force, this volume moves from sexuality in the Homeric poems and the archaic age through imperial Rome. There are two chapters on Athens, two on the Hellenistic world, and four on Rome. Section headings include, "Achilles in the Closet?" "Interview with the Kinaidos, " and "Boys Named Sue" (this last on effeminate styles in oratory). The snappy titles are followed by balanced and persuasive summaries of ancient evidence. There is an extensive bibliography.

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