

usefulness of having at hand a set of stock images regarding the margins of the world. His chosen examples demonstrate this very nicely when it comes to Imperial writings about Britain, an area that "never became domesticated" (p. 92) in literature because it had much more use the other way. Generally, the anachronistic material and the ensuing "threat to dissonance" could, one feels, be best explained by a context where the conventional mode of doing ethnography was predominantly a literary phenomenon rather than a basis for epistemic regime. Woolf, however, reluctant to endorse "such an austere position" (p. 113), suggests a potential new "middle ground" in the permeable transfer zone of the Rhenish borderland – always an extensively studied area – though doing so necessitates viewing Tacitus as a slightly more innocent and agenda-free transmitter of "barbarian tales" than usual (p. 104). The stratified and highly antiquarian nature of western ethnographical tradition is well demonstrated by Woolf's look into Ammianus' famous Gallic ethnography, followed by some extremely perceptive general remarks regarding the nature of the classical ethnographic tradition. Lastly, copious endnotes and a very commendable bibliography lend an appropriate amount of support to this insightful study. A short general index provides some essential guidance and suffices nicely in a work of such conciseness, particularly in conjunction with an index of the main source passages discussed.

Time and again this book brings up intriguing possibilities and excellent points, demonstrating the author's learning in his subject. Woolf uses the concept of "middle ground" cleverly in addressing old scenarios from a new angle, and in a study generally demonstrating the formulaic and uninformative nature of ancient ethnography, the results are remarkably constructive and optimistic. The literary matrix of tradition-bound ancient literature, however, differs from the original context of the term "middle ground" to such an extent that the applicability of the concept to ancient literature will need to be examined in even more detail in the future. In a vast majority of cases, it will be very difficult to prove conclusively that the "barbarian tales" would indeed have been born in the "middle ground" of provincial informants being suggestively interrogated by the Romans or Greeks – and even if they were, we are left with the question of who transmitted them into the literary tradition preserved by such bookish writers as Diodorus, Strabo, or Parthenius. The chronological horizon for many such "new" traditions to be transmitted from the field into the learned literary accounts appears curiously narrow, and it seems slightly mysterious how something close to travellers' tales would have managed to cross the socio-literary prestige gap so swiftly. Either we must accept improbably early dates for these nameless "barbarian *érudits*" (p. 89), or postulate an even more acute hunger for alien wisdom among the literati than Momigliano did.

Antti Lampinen

CRISTINA MAZZONI: *She-Wolf. The Story of a Roman Icon*. Cambridge University Press, New York 2010. ISBN 978-0-521-19456-3 (hb), 978-0-521-14566-4 (pb). XIV, 282 pp. GBP 55, USD 85 (hb), GBP 16.99, USD 24.99 (pb).

Professor Cristina Mazzoni of the University of Vermont has written the first comprehensive study of the Roman she-wolf. This is a wide-ranging book in which this author illustrates various roles of the she-wolf by analyzing paintings, statues, maps, poetry, fiction, and historical narrative from antiquity to contemporary times.

The book is divided into three parts. In the first part, Mazzoni examines the bronze statue of the *Lupa Capitolina* itself: its background as well as its significance and influence through the ages. The second part of the book is an analysis of what has been written about the she-wolf. The third part concentrates on visual representations. Each of the parts is further divided chronologically (Antiquity; Middle Ages and Renaissance; modern and contemporary times), which makes the book well-structured.

The iconography and art-historical influence of the she-wolf in antiquity has previously been discussed comprehensively by Cécile Dulière (*Lupa Romana*, 1979) and Claudio Parisi Presicce (editor of the volume *Lupa Capitolina*, 2000). Mazzoni summarizes their results and integrates their conclusions with those of recent studies and her own analysis of the ancient literary sources and later representations of she-wolves. Some of Mazzoni's interdisciplinary viewpoints, focusing especially on various aspects of the she-wolf's motherhood, are a refreshing addition to more traditional interpretations of the she-wolf legend.

Mazzoni discusses the debate about the dating of the *Lupa Capitolina* launched in 2006 by Anna Maria Carruba's statement that the statue is of medieval origin. In addition to Carruba's arguments, Mazzoni presents more recent research that proves, the Sardinian origin of the *Lupa*'s metal and locates the clay used in the casting just north of Rome.

The book also studies various associations of the she-wolf, both positive and negative. For example, in the misogynistic writings of the early Church Fathers, the she-wolf often represented promiscuity. Conversely, many cities and city-states, from medieval Siena and Perugia to 20th century Romanian cities, have erected monuments of the she-wolf as a symbol of their Roman roots. In the mid-1800s, during the Italian unification, the she-wolf stood for the ultimate goal of the nationalists: Rome (then part of the Papal States) as the capital of unified Italy.

Unfortunately, Mazzoni neglects to cite the excellent thesis of Nadia Canu (*Le valenze del lupo nel mondo romano. Periodo arcaico ed età repubblicana*, 2006), with its broad analysis of the *Lupa*'s anatomy and significance. Also, Mazzoni inconveniently refers to ancient authors with the page numbers of their translated works, instead of the abbreviations with section numbers, more commonly used by classical scholars.

The strength of Mazzoni's book is in its wide historical perspective, and especially in her general discussion of the significance, interpretation and influence of the Roman she-wolf after antiquity.

She-Wolf. The Story of a Roman Icon is a vividly written book, which skillfully combines diverse sources and standpoints into a coherent and readable study. The black-and-white photographs, some of which were taken by the author herself, support the text and illustrate the diversity of the visual representations of the she-wolf across the centuries.

Mika Rissanen

JEAN ROBERTS: *Routledge Philosophy Guidebook to Aristotle and the Politics*. Routledge, London – New York 2009. ISBN 978-0-415-16576-1. VIII, 146 pp. GBP 15.99.

Jean Roberts's *Aristotle and the Politics* is a very good contribution to The Routledge Philosophy GuideBook series. The aim of this series is to introduce students to the classic works of philosophy, and Roberts's book achieves this aim in an exemplary fashion: it gives the reader