Confuted p. 9, *Zeus Cross-questioned* p. 224; *The Fisherman* p. 152, *The Fisher* p. 225; *The Assembly of the Gods* pp. 152 et 194, *The Council of the Gods* p. 226; *A Slip of the Tongue* p. 6, *On a Slip on Greeting* p. 227). Enfin, à trois reprises on peut regretter l'oubli du numéro de page exact: p. 4, n. 19 (see p. 00), p. 94, au début du deuxième paragraphe (see p. 00) et p. 189, au milieu du § 43 (see p. 000).

Le livre de Hopkinson représente une contribution remarquable aux études lucianesques et remplit parfaitement ses trois buts préliminaires: il nous présente l'attitude de Lucien vis-à-vis de l'écriture, les relations qu'il entretenait avec la littérature antérieure et la place qu'il occupe dans la culture contemporaine.

Orestis Karavas

Ismene Lada-Richards: *Silent Eloquence: Lucian and Pantomime Dancing.* Classical Literature and Society Series. Duckworth, London 2007. ISBN 978-07156-3491-2. 240 pp. GBP 16.99.

Over the last decade, an increase of scholarly interest in ancient dance and dancing has become apparent. The only monograph from antiquity that concentrates on dancing, Lucian's Περὶ ὀρχήσεως (*De saltatione*; *On the Dance/On Dancing*), deals for the most part with pantomime dancing, and this has, no doubt, directed the scholarly discussion to pantomime rather than to other dance genres. Pantomime is also the main subject in Ismene Lada-Richards' (from hereon L-R) *Silent Eloquence*, a most welcome book on Lucian's treatise. The author does not only examine the ancient text in depth but is able to direct the attention to many facets that are central to the understanding of the role of dance and dancing in Greco-Roman antiquity. The book testifies to the author's learning and scholarship, but also to her personal enthusiasm for the subject. The book is a delight to read.

The contents are divided into twelve main chapters, preceded by an introduction and followed by an epilogue and a postscript on the afterlife of ancient pantomime and of Lucian's text. The first five chapters focus on pantomime as a whole, the next two chapters (6–7) more on Lucian's essay, while the last chapters (8–12) mainly deal with the attitude of the educated élite to the highly popular, yet controversial pantomime dancing.

The book begins with an introduction on Lucian's essay and on pantomime dance. In a concise manner, L-R offers the reader the basic information in order to become familiar with the subject, describing the dance genre and going through its history. Pantomime was extremely popular in imperial Rome and thrived for centuries. Even though its development is not known in detail, there is a consensus over its roots in the Hellenistic culture. L-R explores the rare ancient testimonies that show the existence of dramatic dancing well before the Augustan period.

L-R explores in an interesting way the relation of pantomime with other performative forms of entertainment. She discusses "lowbrow" genres such as mime, dancing associated with femininity and "wonder-makers" whose acrobatic skills caught the attention and inspired awe in the audience. As L-R points out, even if pantomime dancers did not perform in a manner similar to, e.g., acrobats, they were surely influenced by the popular, physical shows of other kinds of performers. Tragedy is naturally taken up as well, since many of the stories performed

in pantomime were similar to the plots of Greek tragedy – a point Lucian emphasizes in order to show the educational value of pantomime and the close connection it had to Greek theatre, which was socially approved by the educated.

Although our knowledge of what a pantomime performance looked like, or "how they danced", is very limited, L-R traces the hints for the technique in pantomime performances in order to convey the story. She explores the different elements of a pantomime show, i.e. song, music, and especially dance, also raising the possibility of body memory and kinaesthetic learning as well as the codification of movement. Many of the details are speculative but we do learn quite a lot here.

A very important issue is the role pantomime played in society at large. This aspect is dealt with throughout the book, but some chapters focus on the theme from slightly different viewpoints. For example, Chapter 4 focuses on the relation of pantomime to politics and society, i.e., how the élite reacted to pantomime, the popularity of which was ever-growing, and Chapter 5 turns the attention to the ancient opinions about pantomime dancers whose morals and behaviour were often under scrutiny: the dancers were typically accused of immorality. They were seen as embodiments of loose morals and inappropriate sexual behaviour, as showcases of wrong gender models – especially for male citizens. L-R rightly observes that there is not one truth, so to speak, concerning pantomime. Rather, as she puts it, the essence of pantomime seems to have been its "intrinsic power to polarize opinion, to generate competing accounts of itself, almost alternative histories of what it was and what it represented" (p. 77). Of course, this has to do with the sources in our possession: there is no source that would have aimed at an "objective" picture of the phenomenon; at most, the "objective" remarks on pantomime, such as Artemidoros commenting on the importance of the hands of a dancer, are just something mentioned in passing.

Up to Chapter 5, the book studies pantomime from a more general perspective, after which Lucian's dialogue fully enters the scene. Chapters 6 and 7 explore the role of Lycinus in the dialogue, seen especially as a representative of the Second Sophistic. Central to the Second Sophistic, is the proper education, *paideia*, as well as what it meant to be included as one of the *pepaideumenoi*. In respect to pantomime, *paideia* plays an important role in the light of Lucian's essay. Very close to this issue is oratory. Viewing together activities that aim at expressing ideas and emotions as a public performance – one more verbally, the other more physically – is an extremely fruitful approach, as L-R is able to show.

A great part of the sources on pantomime consists of literary passages. They tell us in a very clear manner of the controversial stance that pantomime had as a public form of entertainment. Those in favour of the genre, such as Lucian's Lycinus, tried to emphasize its educational dimensions, seeing it as a method of enculturation. But here precisely was the danger. As pantomime affected the viewer very effectively, it could teach harmful and morally questionable habits. Lucian confronted a rather obvious difficulty: how to persuade the educated élite about the benefits of pantomime when the normal and accepted was the "verbal world", and Lucian tries to twist the nonverbal (i.e. pantomime) to the verbal (i.e. word, education, literature). This is closely linked to the fear that the sophists and the élite showed for pantomime, and it is also the essence of Lucian's text. He is a man of many masks – an outsider and an insider – and one of his roles is a representative of the sophists. The idea of the many masks of Lucian himself opens up an image of Lucian as a prime pantomime. The closeness of a professional public speaker with that of a dancer becomes evident. L-R concludes the chapter – and the book –

with the following, rather telling statement: "What it [Lucian's dialogue] really represents is a cultural contest whose top prize is the right to entertain, the right to control the politics of a multi-coloured performance culture" (p. 160).

Lada-Richards has done excellent work. The book shows how central dance was in antiquity and how it was, on the one hand, admired and esteemed, and, on the other, despised and criticized. The book is not only about pantomime, although its focus is on this dance form. It is also about the discourse of being and becoming a member of a society that emphasizes literary culture and the talent in performing one's education. The division of the text into chapters could have been different; especially the second part of the book would have benefited from a smaller number of chapters and a larger number of subchapters. The author's style seemed at points somewhat heavy to a non-native speaker of English, but it also gives the book a personal touch, a welcome feature in academic writing. Most importantly, though, *Silent Eloquence* makes a pivotal step towards dance being taken as a meaningful academic subject.

Manna Satama

Cicero: Catilinarians. Edited by Andrew R. Dyck. Cambridge University Press, Cambridge – New York 2008. ISBN: 978-0-521-83286-1 (hb), 978-0-521-54043-8 (pb). XVII, 282 pp. GBP 45, USD 85 (hb), GBP 17.99, USD 34.99 (pb).

Many classical scholars belonging to the older generation may have had to face Cicero's *Catilinarians*, or at least *Catiliniarian* 1, for the first time at school, this having been the first bit of Cicero they had to peruse. From the point of view of Cicero and/or the *Catilinarians* this is not necessarily a good thing, for one could describe Cicero's performance right from the beginning (with *Quo usque tandem abutere* and all the rest) as a bit on the heavy side, and I am quite sure the text as a whole will have left quite a number of teenagers with mixed feelings and perhaps even the wish never to return to this particular work again. It could, then, be argued that it would be preferable to have one's first taste of the *Catilinarians* at a more mature age. Reading the four *Catilinarians* with some attention is certainly worth the trouble, for both the subject itself, the fact that we have here speeches delivered both in the senate and before the people, and many other features (e.g., some of the material in *Cat.* IV) make this collection most interesting reading. It is thus with satisfaction that one observes the publication of this commentary, aimed at "advanced undergraduates and graduate students", by one of the most eminent Ciceronian scholars.

The format is pretty much what one would expect it to be. In the Introduction, we have notes on Catiline himself, his conspiracy, and on the speeches (publication, language and style, etc.). At the end, there are three Appendices dealing with the historical sources cited in the commentary, the date of *Cat*. 1 (the "common view" that the speech was delivered on 8 November being maintained), and with prose rhythm. As for the text of the speeches, it seems to be based on that of Maslowski with some modifications listed on p. 21. To comment upon a detail or two, I am not sure that it was a good idea to dispense with <*iure*> in 4,13, for the advantages of this addition seem to me more than obvious (there seems to be no point in L. Caesar simply observing without comment that his maternal grandfather had been killed along with his son). In 1,20, *aliquas* in *dubitas ... abire in aliquas terras* seems to me most unat-