Anna Rist, The Mimiambs of Herodas: Translated into an English 'Chioliambic' Metre with Literary-Historical Introductions and Notes. New York, NY: Bloomsbury Academic, 2016. Pp. 152. Cloth (978-1-350-00420-7) $120.00.

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its larger theoretical framework. Some may wish more explicit attention had been paid to consistently deploying a functional analysis, or interrogating its benefits in comparison to other theoretical orientations borrowed from anthropology such as symbolic, processual, network, etc. Others may find that the loose-fitting functional analysis serves this material well: it allows the reader to consult a range of well-researched case studies of epiphany, each presented with nuance, insight, and detail, and untethered to a potentially limiting theoretical framework. Indeed, Petridou's summarizing sentence does not adequately capture her rich and valuable contribution to the study of epiphanies, one that every scholar interested in the subject will want to consult.

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Anna Rist,
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One hundred and twenty-five years after being discovered, Herodas has never been more alive. Since 2000 alone major contributions include an updated Loeb edition (Cunningham 2003), the completion of a two volume scholarly commentary (Di Gregorio 2004), a Teubner edition (Cunningham 2004), one quarter of a collection on less-studied Hellenistic poets devoted to Herodas (Harder, Regtuit, and Wakker, eds. 2006), and a student edition with commentary (Zanker 2009). Anna Rist's new translation is a welcome addition, because its target audience is the general public. Herodas should be read by anyone interested in drama, obscenity, gender, and social class. He also deserves to be studied in survey classes of world literature. Rist's work, with its general introduction and introductions to the individual mimes, as well as its artistic and easily readable translation, is the perfect vehicle for bringing Herodas to the masses.

Rist does an expert job of describing the literary and social background of the Mimiambi. She begins with the discovery of the papyrus containing the eight

Mimiambi in 1891 and the third-century B.C. Hellenistic milieu in which Herodas wrote (2-7). While his contemporary Theocritus also focuses on dramatic character portraits, Herodas most closely works in the mime tradition, which includes improvised entertainments performed by a small troupe of actors and the literary mimes of Sophron from the fifth century (7-15). Herodas differs from most mime writers, however, in that he does not write in a common dialect or in prose, but marries his realistic content to an artificial form. Rist focuses not on the artificiality, but on the fact that the choliambic meter, used by Hipponax for personal invective, is a perfect fit for Herodas' often scathing verse (16-17). While she acknowledges that Herodas imitates the sixth-century Ionic of Hipponax, she does not discuss the dissonance that occurs from his choice of having realistic characters who should be speaking third-century koinê ("common," or as Rist translates it, "popular") Greek, converse in a literary meter and archaic dialect (17-20).

Rist then switches to the scholarly controversy over whether the Mimiambi were intended for fully staged performance, a recital by one or two actors, or private reading (21-26). Like most recent scholars, she believes that the Mimiambi could have been performed by at the most three actors, but perhaps by only one skilled archimimos ("head-mummer," as Rist translates it), although she does examine the Mimiambi as a learned book collection most likely to have been read, or performed, in its present order. The general introduction ends with Rist discussing her rendering of the Greek (27-29). She has captured the peculiarity of the choliambic (literally, "limping iambic") meter by ending her lines with the second to last syllable stressed instead of unstressed, as it is in a standard iambic line. She explains her choice of diction as follows: "American and other readers of non-British habit are positively invited to regard my native idiom as a quaint approximation of Herodas Ionic and, as I hope, indulgent enough to regard that as to the translation's advantage" (32 n. 33). Indeed, her English is colloquial while still slightly formal, just like Herodas' idiomatic and literary Greek.

A sampling of Rist's English lines will provide a sense of her skill as a translator as well as the appeal of the mimiambs themselves. In Mimiamb 1, Gyllis, a madam, tries to convince Metriche to be unfaithful while her man is abroad:

> Tell me, child, how long a time have you been wasting
> alone and wearing out a widowed bed? 'Tis ten months now
> since Mandris sailed for Egypt and he don't send you not a
> single letter! No, he's forgot you – drunk from fresher
> wells! (44)

Mimiamb 2 is a parody of a forensic speech, in which Battaros seeks damages against the merchant Thales for stealing one of his prostitutes:

> But perhaps he's going to say 'I've come from Ake, bringing
> corn, and put a stop to a feared famine.' Well, so
> I brought whores from Tyre: to the populace what difference?
> He don't give grist free to grind and nor do I give
> her for screwing free! (53)

In Mimiamb 7, Kerdon the cobbler, who in Mimiamb 6 is described as making dildos in private, here in his public shop attempts to get his customers to buy shoes, and maybe more:

> But come; if cash is a problem, I'm prepared to make it
> three darics: a gift! Plus these and these: they're yours for
> seven, for love of Metro here! (To Metro) Ah, don't deny it
> Your voice could send a shoemaker of stone flying
> up to the gods, for yours is not a tongue, it's pleasure's
> sieve! (117)

As Rist notes in the introduction, she has for the most part filled in lacunose lines with what she surmises to be the poet's likely intent (28). For the general reader, this sometimes gives the false impression that Herodas' text is more intact than it actually is. Zanker 2009 should be consulted in these instances.

In the individual introductions to the mimes, Rist focuses on how Herodas develops the individual traits of each of his characters, while also explicating difficulties of interpretation. For example, in the introduction to Mimiamb 3, she details the verisimilitude of the stern teacher, the distraught mother, and the delinquent boy who suffers abuse from them both, but in the footnotes she examines the Greek proverbs and technical terms for gambling that add to this verisimilitude (57-62). Similarly for Mimiamb 4, Rist analyzes the depictions of Kynno and Phile as they marvel over artworks in an Asclepian temple, and then discusses scholarly controversies concerning the number of speaking characters and Herodas' intent, including her own views, in the footnotes (67-75). In the final three individual commentaries, she outlines the arguments from her important articles on Mimes 6 and 7 (Rist 1993) and 8 (Rist 1998). Since these articles were first published, several scholars have engaged with her work, but she chooses for the most part here not to interact with

them directly. In her general introduction she notes a renewed interest in Herodean studies (33), referring readers to Esposito's chapter in Blackwell's Companion to Hellenistic Literature (2010). Zanker's entry in the online Oxford Bibliographies (2014) is also an important resource.

Rist's translation, as I hope this review demonstrates, is much more than a translation. From its provocative front cover image of the Capitoline Museum statue of a drunken old woman to the contents within, it is a window into a world of literary antiquity that few modern readers know. My only criticism, and it is not of the author herself, is the book's price: $120.00 for a one hundred and fifty-two page hardcover translation. This book's potential readership is very wide, but its cost may be prohibitive to the general audience for whom it is intended. It is hoped that the publisher will be able to lower the price substantially for future editions.

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Benjamin Straumann,
Crisis and Constitutionalism: Roman Political Thought
from the Fall of the Republic to the Age of Revolution.

Straumann's superb new book cuts a bold path. Assembling a wealth of evidence that solidifies but never limits its argumentative reach, Crisis and Constitutionalism forges a synthetic portrait of Roman political thought and traces its reverberations across the early modern era. At its center is the idea of a constitution, or a framework of higher-order laws that define and legitimate ordinary legal rules. According to Straumann, constitutionalism was a Roman invention, something that "developed out the crises of the [late] Republic" (18) and unified the otherwise disparate political arguments and initiatives of that era. Even as partisans continued to disagree about the legitimacy of certain legal innovations, Straumann argues, they revealed themselves to possess a shared sense of the kind of argument that had to be made for or against such measures. It was not enough to assess a law in moral or prudential terms, Straumann maintains: the critical test was whether or not it was constitution-