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Women and War in Antiquity. Baltimore: Johns Hopkins University Press, 2015.

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The sixteen papers in this book derive from an international symposium, which was held in Lille in 2009. Although the fate of women and children in war has been investigated in recent research,¹ the various ways in which women were associated with warfare in antiquity is otherwise a fairly neglected topic as it has been taken for granted that warfare was a purely male activity and that the values and ideology associated with war pertained to the expression of masculinity. A collection of articles which challenges this view by analysing and problematising the relationship between war and women is, on those grounds alone, very welcome.

In the *Introduction* the editors provide information about the background to the symposium and resulting book and short descriptions of the papers. There is little attempt to discuss common themes in the papers and the ways in which they might point to further research. The editors state, not entirely in accordance with the book's title, that the goal 'was to investigate war from the perspective of gender'. Although some of the papers deal more generally with gender rather than specifically with women, the main focus of the book is on the relationship between warfare and women. The book is divided into a literary or mythic part and a historical part, within which the papers are organised chronologically. Although the editors claim that the symposium brought together specialists in material culture as well as in literature and history, the balance is uneven in favour of textual evidence. The ratio of male and female contributors is five to eleven, which, if it can be considered representative of the interest in women and gender in Classics in general, is a bit depressing.

In the first paper ('War, Speech, and the Bow are not Women's Business'), Philippe Rousseau discusses three passages from the Homeric poems in which a man (Hector, Telemachus) tells a woman (Andromache, Penelope) to go back into the house and to mind her own business and stay away from men's work, variously defined as warfare, speech, and the bow. These words have often shocked readers by their brusqueness and because they seem out of character.

1 See, for instance, S. Deacy and Fiona McHardy, 2015, 'Ajax, Cassandra and Athena: Retaliatory Warfare and Gender Violence at the Sack of Troy', in Geoff Lee, Hélène Whittaker & Graham Wrightson, eds., *Ancient Warfare. Introducing Current Research*, Volume 1 (Newcastle: Cambridge Scholars Publishing, 2015), pp. 252-72; and K. Gaca, 'Girls, Women and the Significance of Sexual Violence in Ancient Warfare', in E. Heineman, ed., *Sexual Violence in Conflict Zones* (Philadelphia: University of Pennsylvania Press, 2011), pp. 73-88.

Rousseau interestingly but perhaps not altogether convincingly argues that this is a misunderstanding of the context in which the words are spoken. In the *Iliad* Hector's words are not to be understood generally as a reference to male and female roles but rather as an affirmation of authority in a specific situation and were meant to be reassuring rather than dismissive. The two passages in the *Odyssey* intentionally refer back to the scene between Hector and Andromache in the *Iliad* and there is an element of humour in the weak and juvenile Telemachus comparing himself to the powerful Trojan warrior.

Marella Nappi ('Women and War in the *Iliad*. Rhetorical and Ethical Implications') explores the different ways in which the female voice is given space in the *Iliad*. The narrative includes descriptions of women watching or commenting on the fighting and she argues that their perspectives, which are different from those of the male warriors, serve to emphasise the terrible cost of the war and the horrors that await those who are vanquished. Although clearly subordinate to the male heroic viewpoint, taken together the statements of women were intended to present a divergent discourse of warfare.

Similarly, Therese Fuhrer's chapter ('Teichoskopia. Female Figures Looking on Battles') on the *teichoskopia* in Greek and Roman literature is also concerned with the presentation of a unique and female perspective on the progress of the war. As a literary device, the *teichoskopia* allows non-participants to have an overview not available to those caught up in the fray. Through her analysis of the battlement scenes with Helen in Book Three of the *Iliad*, Antigone in Statius' *Thebaid*, and Medea in Book Six of Valerius Flaccus' *Argonautica* Fuhrer shows that the *teichoskopia* is used not only to describe what is taking place but also to comment on the negative consequences of war.

In the only paper which deals with material and iconographical evidence ('Women Arming Men. Armor and Jewelry') François Lissarague investigates examples of gender confusion in Greek and Roman iconography. He argues that the motif of women helping men with their armour, which is common in Athenian vase-painting, is deliberately subverted in images of Amazons arming themselves since all those involved are women and there is no gender distinction between those who depart for war and those who remain at home. In depictions of the departure of Amphiarus, the necklace with which Eriphyle was bribed into forcing her husband to take part in the war against his will, can be interpreted as corresponding to the weapons of her husband. In images of Achilles disguised as a girl while hiding on Scyros the rendering of the shield as a mirror reflects his double gender identity. This is a wide-reaching paper and the argumentation comes across as too abbreviated to be entirely convincing.

Louise Bruit Zaidman ('Women and War. From the Theban Cycle to Greek Tragedy') analyses the *Seven against Thebes* and the *Phoenissae* in order to see