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80–205, with accompanying notes on 256–79) is the heart of the book. It is a masterpiece of both information and exegesis. Rose not only provides a reliable overview of previous scholarship but adds many new details and insights, the worthwhile result of viewing this statuary from his useful, holistic perspective. The catalogue includes familiar groups, such as the imperial family on the Ara Pacis and the Ravenna relief, along with lesser-known but important statuary from all parts of the Julio-Claudian empire. This beautifully produced book is a must for anyone seriously interested in Roman imperial art.

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Kevin Crotty. *The Poetics of Supplication: Homer's Iliad and Odyssey*. Ithaca and London: Cornell University Press, 1994. Pp. xiv, 240. \$36.50. ISBN 0-8014-2998-6.

Crotty's ambitious book provides a key to understanding Homer's artistry as it is displayed in the events and characters of the narrative, and as it affects the minds of readers/listeners. Throughout, literary explication is adroitly mingled with reader (listener) response theory.

The key lies in right appreciation of supplication scenes. The prominence of these in the *Iliad* (think of Chryses, Thetis, Phoenix, and especially Priam) has always been recognized. Crotty argues that they are crucially important: the various supplications, by their appeal to pity (ἔλεος), challenge the predominant ethos of the shame (αἰδώς) culture on display in the poem.

Crotty exhibits the implications of ἔλεος particularly in the great final episode of Priam's supplication of Achilles and in scenes involving Andromache and Hector, Phoenix and Achilles, Patroclus and Achilles, and Odysseus and Achilles. Invariably, supplication is a ceremony whereby participants attain a higher awareness of the griefs common to all humankind, transcending any immediate objective of suppliants or consideration of plot advancement: "the participants . . . experience victory, shame, memory, pity in an especially compelling way and . . . apprehend and configure them anew." Supplication involves "crystallizing of the emotions of pity and shame and the social and familial values that give rise to such emotions."

Crotty develops a corollary thesis that this deeper meaning of supplication implies an enlightening analogy: the suppliant is to the person supplicated as the poet is to his audience. Thus, the *Iliad* "affords the opportunity to the listener to imagine scenes from far away and long ago, and yet to feel the emotions [especially the griefs] of the characters as though they were his or her own."

Although the second, *Odyssey* half of the book contains much of interest, including intelligent analyses of the Eumaeus episode and of Odysseus' reunion with Penelope, Crotty is here sometimes repetitive and verbose and too preoccupied with refining the theories of others. The overarching thematic significance of scenes of supplication (or quasi-supplication) and narrative song is not so convincingly demonstrated as in the discussion of the *Iliad*.

On balance, Crotty's book, as literary criticism and as a judicious foray into reader response theory, is stimulating and cogent.

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