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The first translation into English, with
annotations and a critical introduction, of a
significant study of the importance of the
metaphor in philosophy.

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The Greek Philosophers in two volumes is a work by British agnostic A. W. Benn. It represents a history of Greek philosophy in ancient times, along with the reference to the influence that ancient thought had on the development of modern philosophy. Stretching from early Greek thought to Neo-Platonism, the survey covers the works of Greek Humanist, Socrates, Plato, Aristotle, The Stoics, Epicurus, The Sceptics and Eclectics, Plotinus and more.

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Bodily gesture. A Roman worshipper spins in a circle in front of a temple. Faced with death, a Roman woman tears her hair and beats her breasts. Enthusiastic spectators at a gladiatorial event gesticulate with thumbs. Examining the tantalizing glimpses of ancient bodies offered by surviving Roman sculptures, paintings, and literary texts, Anthony Corbeill analyzes the role of gesture in medical and religious ritual, in the gladiatorial arena, in mourning practice, in

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aristocratic competition of the late Republic, and in the court of the emperor Tiberius. Adopting approaches from anthropology, gender studies, and ecological theory, *Nature Embodied* offers both a series of case studies and an overarching narrative of the role and meanings of gesture in ancient Rome. Arguing that bodily movement grew out of the relationship between Romans and their natural, social, and spiritual environment, the book explores the ways in which an originally harmonious relationship between nature and the body was manipulated as Rome became socially and politically

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complex. By the time that Tacitus was writing about the reign of Tiberius, the emergence of a new political order had prompted an increasingly inscrutable equation between truth and the body--and something vital in the once harmonizing relationship between bodies and the world beyond them had been lost. Nature Embodied makes an important contribution to an expanding field of research by offering a new theoretical model for the study of gesture in classical times.

To practising bonpos, Bon simply means the true religion of Tibet, while to Tibetan

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Buddhists, Bon refers to the false teachings and practices that were prevalent before Buddhism finally succeeded in gaining a firm hold on the country. The present study resulted from a period during which the author, a renowned scholar of Asian languages and cultures, was engaged in intense contact with practicing bonpos. It consists of the translation of fundamental texts of Bon, based on a manuscript of some 400 years of age, in which the entire Bon tantric practice is summarized. In many ways remarkably parallel to the early Buddhist teachings, much of the Bon tradition was subsequently

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incorporated back into Buddhism when that religion was formally adopted into Tibetan culture. This important study, first published in the 1960s and long out of print, will be welcomed by all with interest in the religions of the Himalayas.

According to Aristotle the main purpose of tragedy is the manipulation of emotions, and yet there are relatively few accessible studies of the precise dynamics of emotion in the Athenian theatre. In *Greek Tragedy and the Emotions*, first published in 1993, W.B. Stanford reviews the evidence for

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'emotionalism' - as the great Attic playwrights presented it, as the actors and choruses expressed it, and as their audiences reacted to it. Sociological aspects of the issue are considered, and the whole range of emotions, not just 'pity and fear', is discussed. The aural, visual and stylistic methods of inciting emotion are analysed, and Aeschylus' Oresteia is examined exclusively in terms of the emotions that it exploits. Finally, Stanford's conclusions are contrasted with the accepted theories of tragic 'catharsis'. Greek terms are transliterated and all quotations are in

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translation, so Greek Tragedy and the Emotions will appeal particularly to those unfamiliar with Classical Greek.

By the time of Lucian, popular religion had ceased to hold much influence over the hearts of the cultured classes. Philosophy was the new God, but there were efforts in some circles to divert men's minds from the philosophical sects and restore a sort of unorthodox faith in the old religion. Against this artificial revival of mythological faith, Lucian pitted the influence of his tremendous satirical powers. In the

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"Dialogues of the Gods," he pulls the curtain aside-exposing the Gods as they engage in private disputes, domestic brawls, and love affairs, with their jealousies and scandals, their paltry strifes and petty motives. The lesson is simple: Can one worship beings with such weaknesses, such foibles, and such scandalous and immoral lives? This new translation by Baudelaire Jones breathes fresh life into ancient deities such as Zeus, Hera, Hermes, Aphrodite, Poseidon, and Athena, revealing complex, contradictory, sex-obsessed creatures that modern mortals can surely relate to.

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Bouquet composed his imitations and translations of Alciato's emblems around 1590. The main interest of this collection is the light it sheds on the way Alciato, a Renaissance artist, was read in France in the late 16th century.

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