

subsistence." This sophistication is found not only the the decisions of the jurists but also in many of the documents concerning actual commercial transactions. This chapter should be required reading for all students of the ancient economy.

The final chapter examines "Litigation" (112–32). Unlike Crook and Nicholas, Johnston places his discussion of procedure last (112–22). This creates problems because certain terms like formulary procedure and *cognitio* (19) are used in the earlier chapters, but not explained until the end of the book. The second part of the chapter considers how the system worked in practice. Johnston raises important questions about the difficulty of access to the law and the impartiality of judges and magistrates, but reminds us that these problems exist in all legal systems, including our own. There is a glossary of twenty-seven legal terms and a brief, but useful, bibliographical essay.

For the instructor teaching a course on Roman law, Johnston's book is no substitute for the more extensive works of Crook and Nicholas. But if you are teaching a course on Roman history with a unit on Roman law, Johnston's book is the best brief introduction available in English.

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J. Chadwick, L. Godart, J. T. Killen, J.-P. Olivier, A. Sacconi, and I. A. Sakellarakis. *Corpus of Mycenaean Inscriptions from Knossos. Volume 4 (8000–9947) and Index to Volumes 1–4*. Incunabula Graeca LXXXVIII. Cambridge and Pisa: Istituti Editoriali e Poligrafici Internazionali and Cambridge University Press, 1998. Pp. 295. \$250.00. ISBN 0-521-32025-9 (CUP) and ISBN 88-8147-149-3 (IEPI).

With the publication of *CoMIK* 4, a full century of work toward making available the primary information about the Linear B tablets from Knossos reaches an advanced stage. However, the four volumes taken together do not constitute a proper *editio maior* of the inscriptions. The editorial team, presumably in consideration of the scale of the project and costs of publication, streamlined the material by opting not to give for each tablet, independent fragment, or related set of fragments certain key *desiderata* of an epigraphical corpus. *CoMIK* leaves out the essential description of the physical features of the tablets (size, shape, particularities of form, colors, clay composition, and state of preservation). This information is pertinent to how and why the texts were manufactured and used or reused, and it is still nowhere fully available in published form. There is no systematic update of palaeographical information regarding assignments to scribal hand or general class, nor any systematic restudy of the find-spots of the tablets, which is absolutely crucial for their correct interpretation. One may look at J. Driessen, *The Scribes of the Room of the Chariot Tablets at Knossos. Interdisciplinary Approach to the Study of a Linear B Deposit*. (*Minos* Suppl. 15: Salamanca 2000) (hereafter *Scribes RCT*), for an understanding of what can be gained by using such data in a combinatory way with contextual prosopography and linguistic chronology. Finally, the texts are accompanied by a minimal *apparatus criticus*. These ignore published and unpublished sources for the editorial histories of the tablets.

So much for what *CoMIK* is not. Proper conventionalized transcriptions, accurate drawings, and relatively high-quality photographs of the total Knossos

material were heretofore nowhere available in a single published collection. Now they are, and scholars fortunate enough to have access to these costly volumes can study the texts in *CoMIK* with strong confidence in their accuracy. *CoMIK* 4 in particular contains supplemental readings resulting from joins made to tablets and fragments after their publication in the first three volumes (219–31). This is followed by an index of assignment of texts to scribal hands (233–41). However, *CoMIK* 4, 236–38, gives the old attributions even for the key documents from our earliest known collection of tablets, the Room of the Chariot Tablets, despite the fact that the results of Driessen's careful restudy of the hands, now in *Scribes RCT*, 19–99, were electronically available before publication of *CoMIK* 4. The volume closes with indices of tablets by series and sets and a concordance of tablet numbers.

CoMIK 4 is a specialized volume that will be used by non-Mycenological classicists for the drawings and textual transcriptions of particular tablets in which they have become interested through their research on topics to which the Bronze Age antecedents to classical culture are relevant. After nearly thirty years of firsthand work with Linear B, my own view is that such intersections are many and diverse. The *CoMIK* volumes can also be used conveniently to illustrate how Linear B really works as a writing system. It will thus be a welcome reference—and a shock—for anyone working independently with the conventionalized drawings and characters in the late James Hooker's *Linear B: An Introduction* (Bristol 1980). For those hardy souls, I close with two teasers. What is wrong with the photographs presented with X 8808 *recto* and *verso*? And what is wrong with the transcription of Np(2) 8649 + 9677 + *fr.*?

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Mary Beard. *The Invention of Jane Harrison*. Revealing Antiquity, 14. Cambridge: Harvard University Press, 2000. Pp. xvi, 229. \$35.00. ISBN0-674-00212-1.

I am in the habit of reading books I have been asked to review on long airplane flights. In the air, I am a captive audience and this is frequently an advantage, given the dry writing style of some scholars. I reward myself for finishing a few chapters of the review book by wallowing in the prose of some livelier author—say, John Mortimer—during the rest of the journey.

But my most recent in-flight reading, Beard's *The Invention of Jane Harrison*, made reward superfluous: I didn't put it down until I finished it, leaving Mortimer to languish in the overhead compartment. Beard's biography is not only a well-researched exploration of how academic careers are made or lost but also a great narrative. Beard doesn't hesitate to turn a phrase ("oozing Platonism" characterizes Harrison's theory of art [20]), or to adopt techniques from fiction (the final sentence of chapter 6, "We shall end up pondering the tricky exercise of reading an archive," like those of several other chapters, is a cliff-hanger promise of what is to come). Why can't more scholars entertain as they educate?

Beard's material helps, of course. Harrison is the most famous female classicist, a dashing woman who succeeded in a male profession and a scholar whose theories shook up several fields for several decades. Most of us have heard anecdotes: Harrison swooning when George Eliot praises the way that