As Beard asks, 'How much difference, and to whom, did the qualities of the man on the throne make?' (400), which does not mean that she does not explore a number of fascinating anecdotes about Roman imperial behaviour. (In the interest of disclosure, I will admit that I first came across many of these in a class on Roman emperors taught by Beard herself some twenty years ago.) We next move to the 'haves and have-nots', making it clear that the non-elite was not an undifferentiated mass, as Beard elucidates a world of popular culture as well as one of crime and poverty. The final chapter looks at Rome outside Rome and here a number of themes from the book are tied together. Beard argues that in the Roman Empire of the second century CE we can see the co-existence of seemingly incompatible visions of empire, both consolidation and expansion: 'In practice…the empire of the first two centuries CE became less a field of conquest and pacification and more a territory to be managed, policed and taxed' (487). In contrast to traditional narratives, she lays out the social and cultural world of the provinces of the Roman Empire as one of bottom-up rather than top-down change, of hybridity rather than straightforward 'Romanization'. It is the material evidence that is the most striking here, notably the evidence of the scale of the Roman supply chain from 'Mons Claudianus' in the Egyptian desert, and the multicultural inscriptions from Hadrian's Wall, most poignantly that composed by Barates from Palmyra for his wife, Regina. Beard says that to write Roman history 'demands a particular sort of imagination' which is 'rather like walking on a tightrope, a very careful balancing act' (19): while lots seems familiar much more is alien. In this account, she walks the tightrope with aplomb. It is a joy to read a work aimed at a general audience which does not shy away from the complexities, absurdities, and difficulties of Roman history, as well as the complexities of the relationship of this history with our own present.

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Art and Archaeology

In 1830 a hoard of Roman silver weighing some 25 kilograms was recovered from farmland near Berthouville, between Rouen and Caen. The silver was mostly worked into drinking vessels and associated items such as jugs, ladles, and bowls. Two statuettes of the god Mercury confirmed this as a votive deposit, as indicated by various dedications from Romano-Gallic pilgrims, notably on nine pieces left by Quintus Domitius Tutus ('Mr Safe') in the mid-first century AD. Restored by conservation experts at the Getty Museum, the cache – along with several other treasures from Gaul – has served as witness to 'Roman luxury' in an exhibition on tour in the USA. The exhibition's catalogue is a volume that earns its place in any classical library. *The Berthouville Silver Treasure and Roman Luxury*[1] may not add very much to our understanding of

[1] *The Berthouville Silver Treasure and Roman Luxury*. Edited by Kenneth Lapatin. Los Angeles, CA, Getty Publications 2014. Pp. x + 190. 98 colour and 21 b/w illustrations, 2 maps. Hardback £39.95, ISBN: 978-1-60606-420-7.

luxuria in Roman discourse: it is left unclear what happens when a 'luxury object' is put out of circulation, or at least transferred into the enclosed economy of a sanctuary; and if Mercury was a deity of fortune favoured particularly by freed slaves, perhaps a set of silver spoons was not such an 'elite' attribute as supposed? Beyond such factors of value, however, the figurative elaboration on display is striking. At the centre of a libation bowl we find the Lydian queen Omphale in a drunken slumber, exposing her derrière – as if to say 'Beware how you imbibe'. One wine pitcher shows Achilles leaping aboard his chariot, with the body of Hector trussed in tow; turn the jug round, and there is Achilles again, now himself stricken in battle. On another pitcher, Achilles is among Greeks mourning the death of Patroclus; and there is Hector's corpse in a pair of scales, as the price of his ransom is assessed. We would be impressed to find such 'sophisticated' iconography upon objects in use at some stately villa at Rome or around the Bay of Naples. What does its appearance in the moist pastures of Normandy signify – at least for our preconceptions of 'provincial taste'?

The challenge of gauging repertoires in the provinces is made a little easier when all available material is collected. *Roman Sculpture from London and the South-East*[2] has been some while in preparation – groundwork was done by Tom Blagg, who died prematurely in 2000 – but it is worth the wait. Over two hundred pieces from London, the Greater London area, and the counties of Kent, Surrey, and Hertfordshire are catalogued. Close petrographic analysis has been conducted throughout, showing that certain works 'made in Britain' were produced using stone quarried from northern France. There is also a useful technical discussion of the colossal bronze head of Hadrian recovered from the Thames, hypothesizing that this is an early likeness of the emperor, created locally to mark the imperial visit to Britannia in AD 122. One advantage of a corpus such as this is that some problems of provenance are implicitly resolved. For example, it might be assumed that the togate figure of boy holding a ball, probably from a second-century-AD tomb, was a dislocated object, when found on the premises of Westminster School. However, presented in company with other funerary monuments excavated in the Westminster area – notably the sarcophagus of Valerius Amandinus – the piece may be claimed as more or less *in situ* originally (though here, again, the stone can be sourced across the Channel).

Hominibus bagis bitam ('[give] life to wandering men'): the inscription below a marble group of Bacchus and his entourage, from the Walbrook Mithraeum, sounds rustic when enunciated – though by the late third century AD it was not uncommon for the letter 'V' to be carved as 'B'. There is nothing strange about the imagery, however: a central Bacchus relaxed in youthful *contrapposto*, flanked by satyr, maenad, panther, and old Silenus upon a donkey. The shameless nudity of Bacchus and the accompanying satyr signals Londinium as a classical city – and such sculpted nudity would not again be on display in the capital until the seventeenth century, when the first collections of antique statuary were made. The cultural peculiarity of the classical nude body is noted in the catalogue of the 2015 British Museum exhibition *Defining*

[2] *Roman Sculpture from London and the South-East*. By Penny Coombe, Francis Grew, Kevin Hayward and Martin Henig. Corpus Signorum Imperii Romani, Great Britain, Vol. 1, Fasc. 10. Oxford, Oxford University Press for the British Academy, 2015. Pp. xlviii + 135. 20 colour plates, 84 b/w illustrations. Hardback £120, ISBN: 978-0-19-726571-0.

Beauty.[3] As Neil MacGregor points out in his Introduction, Napoleon Bonaparte needed to know that nudity was once 'the uniform of the righteous' (10) – if he were ever to feel happy about Canova's representation of him, 'Mars the Peacemaker', the statue kept by the Duke of Wellington at Apsley House since 1816. But how exactly did this culture of the unclothed body arise, in socio-historical terms – and how did it acquire such aesthetic and symbolic potency? The exhibition was successful, letting the objects more or less explain themselves. The catalogue, however, seems over-wary of indulging academic discourse – with the result that it remains distinctly a 'coffee-table' production, pleasing to regard but superficial in its commentary. A Platonic attitude may satisfy some readers – beauty is the beautiful: what else needs to be said? – but those studying Greek and Roman art from sixth form upwards will want more thorough exploration of the ways in which art, life, and ideas connect as components of 'the body beautiful'. By coincidence, another 2015 exhibition, at the Regional Archaeological Museum near Madrid, addressed a similar theme: its catalogue, for readers of Spanish, provides the sort of intellectual substance that one might have wished for in the British Museum production.[4]

It is a fact that each of us makes statements before we open our mouths: by our gait, our expressions, our gestures, and even the way we sit ourselves down. Decades ago, the anthropologist Marcel Mauss showed how 'techniques of the body' were culturally and socially conditioned: so it seems entirely legitimate to present a study entitled *Body Language in Hellenistic Art and Society*.[5] Jane Masséglia's monograph has the broad human interest of 'people-watching' as popularized by Desmond Morris *et al.*, and it is easy enough to summon modern examples of the sort of analysis that she attempts in antiquity: I will not be the only person who, if he ever walks along with hands clasped behind his back, senses an assimilation to Prince Charles. *Pace* Mauss, certain postures seem readily decoded because their significance has not changed much over centuries: the jutting elbow and hand on hip, for example, is a classic alpha-male marker of personal space and self-importance. Sceptics may feel that deconstructing the body language of a statue such as the Terme Ruler – 'arm akimbo, pelvic and hip tilt, and raised grip' (31) – does not take us any further in giving a precise identification to the piece; and how helpful is it to distinguish 'mourning' from 'thinking' when viewing a particular articulation of the arms? But we need not fear that we are looking for visual cues that were never intended. From Theophrastus onwards, there is plenty of literary evidence to assist in associating particular postures and gestures with traits of personality, states of mind, and philosophical affiliations – as well as with civic status. And for the Hellenistic period, of course, there is no shortage of small-scale, even 'mass-produced', objects to treat as stereotypical. Masséglia's use of such *Kleinkunst*,

[3] *Defining Beauty. The Body in Ancient Greek Art*. Edited by Ian Jenkins, with Celeste Farge and Victoria Turner. London, British Museum Press, 2015. Pp. 256. Over 250 illustrations. Hardback £30, ISBN: 978-0-7141-2287-8.

[4] *Dioses, héroes y atletas. La imagen del cuerpo en la Grecia antigua*. Edited by Carmen Sanchez and Immaculada Escobar. Madrid, Museo Arqueológico Regional, 2015. Pp. 450. Hardback €30, ISBN: 978-84-451-3511-2.

[5] *Body Language in Hellenistic Art and Society*. By Jane Masséglia. Oxford Studies in Ancient Culture and Representation. Oxford, Oxford University Press, 2015. Pp. xxiv + 362. 161 b/w illustrations. Hardback £80, ISBN: 978-0-19-872359-2.

and her careful analysis of those figures categorized as 'burlesque' or 'grotesque', sheds fresh light upon some well-known works, such as the *Drunken Old Hag* – and generally the range and intelligence of this study make it a highly readable and valuable addition to any bibliography of Graeco-Roman art.

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General Review

A Little Greek Reader by James Morwood and Stephen Anderson forms a companion volume to *A Little Latin Reader* by Mary English and Georgia Irby (though one might be seduced into thinking from the cover illustration and italic title print that this is a volume from the JACT Reading Greek stable).[1] The twenty-plus chapters focus on different points of Greek grammar (for example, 'Indirect Statement' [64–74] and 'Result Clauses' [99–106]), prefaced with brief grammatical introductions and then illustrated with a selection of unadapted passages in prose and verse. Each passage is supported by linguistic and contextual notes, and an extensive vocabulary is supplied at the back of the book. Although billed as 'an ideal supplement for undergraduate courses in beginning and intermediate Greek' (back cover blurb) it should also be of use to sixth-form teachers for revision and extension work (it was, in fact, trialled at the JACT Greek Summer School in 2013). Appendices supply short biographical notes and offer help on meter and dialect. There is also a useful guide to literary terms – though the definition of 'hyperbaton' – 'the dislocation of normal word order, *by way of displacing one part of one clause into another*' (213; our emphasis) – seems unnecessarily proscriptive.

Hellenistic and Biblical Greek. A Graduated Reader by B. H. McLean offers seventy graded passages of Greek taking the reader from 'Basic Level: Early Christian Texts' (13–67) through to 'Advanced-Level Hellenistic Greek: Atticizing and Literary Greek' (385–421).[2] Each passage is furnished with grammatical notes and a vocabulary list and is supported by a 'Summary of Verbal Paradigms' (423–46) and a detailed glossary (447–509). What sets this apart from other 'Biblical Readers' is the refreshing range of material covered – with a whole section devoted to inscriptions, including 'Sacred Laws of a Silver Miners' Association Dedicated to the Lunar God (IG^2 1366)' (309–12) and 'The Delphic Oracle Commands the Importation of Maenads (IMagn-Mai 215)' (375–80). McLean himself offers a very interesting – and wholly convincing – explanation for his decision to include such a broad range of 'extra-canonical' texts in the volume:

[1] *A Little Greek Reader*. By James Morwood and Stephen Anderson. Oxford, Oxford University Press, 2014. Pp. xvii + 294. Paperback £12.99, ISBN: 978-0-19-931172-9.

[2] *Hellenistic and Biblical Greek. A Graduated Reader*. By B. H. McLean. Cambridge, Cambridge University Press, 2014. Pp xxxiv + 509. Hardback £69.99, ISBN: 978-1-107-02558-5; paperback £25.99, ISBN: 978-1-107-68628-1.