limited to this sense' (Stephanie West, 65). 'The idea of *nostos* is surprisingly multidirectional and does not always signify "homecoming"' (Irad Malkin, 83). 'The tragedians seem fully aware that *nostos* could refer to a safe movement either towards or away from a place, but also that the latter would have been the most expected meaning' (Giulia Biffis, 149). 'The term *nostos*, or "return", most readily refers to a return from a big event away from home (the Trojan War) or a return to a place where others, related by language or origin, have already been present or resident' (Lane Fox, 193). 'It is scarcely necessary to insist that the home to which a *nostos* leads was (as the other papers in this collection amply attest) a complex, contested, and relatively unfamiliar category, anything but "unmarked". The great variety of meanings for *nostos*, its cognates and equivalents, is already sufficient proof for that' (Nicholas Purcell, 268–69). The volume's subtitle, Nostoi *and Traditions of Mediterranean Settlement*, points in the same direction.

The book makes it abundantly clear that the concept of *nostoi* was closely associated with traditions of migrations, foundation stories and charter myths (the Dorian myth of the Return of the Children of Heracles comes to mind in this connection). 'The *nostoi* stories are indicative of processes of mobility, and are best seen as mythical archetypes of colonial foundations' (Guglielmo Genovese, 106). Not every case of *nostos* relates to a founder figure (as shown in the chapters by Catherine Morgan and Naoíse Mac Sweeney), and not everyone is entitled to a *nostos* of his or her own (see the contributions by Tanja S. Scheer and Purcell). But all *nostos* stories are embedded in the social and cultural contexts in which they were created and used. 'The poets who created and adapted them were remarkably sensitive to the political and cultural dynamics of *polis*, ethnos, and nation. The *Nostoi* tell a tale of total collapse, but they also tell of new beginnings … these stories were told from the vantage point of a world that had achieved a new stability' (Robert L. Fowler, 58). As is demonstrated over and over again in this book, throughout antiquity the *nostoi* myths provided Greek communities all over the Mediterranean with indispensable tools with which to negotiate their collective identities and their relationships with their neighbours, as well as with the wider world.

This is a rich and stimulating collection, which is likely to become a decisive contribution to our understanding of the social and historical background of the mythological tradition of *nostoi*. The book is based on a conference held at All Souls College in May 2016 and is dedicated to the memory of Martin West.

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GOLDSCHMIDT (N.) and GRAZIOSI (B.) (eds) **Tombs of the Ancient Poets: Between Literary Reception and Material Culture**. Oxford: Oxford University Press, 2018. Pp. xvi + 364, illus. £80. 9780198826477.
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A book about the physical remains of ancient poets' graves, monuments and epitaphs would be a thin one; it might include from this volume only Valentina Garulli's chapter on the marker of the boy poet Q. Sulpicius Maximus, inscribed with his hexameter Greek poem. However, the present editors rightly insist that 'if the term "material culture" has any force at all, it must include the imagined materiality of the tomb, as well as the actual materials out of which tombs were made' (9). The volume thereby accommodates studies of ancient and later traditions about poets' tombs. The subjects of its chapters range from religious activities at the grave sites (Emmanuela Bakola on Aeschylus and Barbara Graziosi on Orpheus; the Archilocheion, though mentioned, does not merit a chapter) to searches for alleged tombs, as in the section on the 'Tomb of Virgil', which includes Irene Peirano Garrison on Silius Italicus' adoption of the grave and Harald Hendrix on Petrarch's 'rediscovery' of it. Since many of the tombs are purely literary or artistic constructs, the book stands at a remove from archaeology and epigraphy narrowly defined, but it adds new perspectives to a conversation that includes A. Petrovic, I. Petrovic and E. Thomas (eds), *The Materiality of Text* (Leiden 2019) and R. Neer and L. Kurke, *Pindar, Song, and Space* (Baltimore 2019).

At a deeper level, this book's subject is literary reception, specifically the ways in which discourse about poets and their poetry interacts, often reciprocally, with discourse about their tombs. Thus, Johanna Hanink shows how Pausanias generates a literary and spiritual geography of Greece with treatments of Archaic and Classical poets' tombs that include comments on 'the lives, works, and reputations of the tombs' occupants' (237). Poets at least allegedly engaged in such discourse by composing self-epitaphs such as those discussed by Nora Goldschmidt (Ovid), Andrew Laird (Virgil) and Francesca Martelli (Ennius); and their poems often shaped the tomb stories, as Laird illustrates by showing how death, tombs and epitaphic language in *Aeneid* 5–7 inspired traditions of Virgil's death and burial, while those traditions in turn shaped reception of the poem. The discourse can be coloured by tension between the competing claims of material tomb and performed poetry as the more permanent form of memorialization; Richard Rawles argues persuasively for a double dose of this tension in Callimachus' 'Tomb of Simonides' (*Aetia fr.* 64), where the Hellenistic poet engages with the Archaic one's poetics of inscribed epigram in relation to oral poetic fame as articulated in 581 *PMG*.

Fictitious epitaphs among Hellenistic literary epigrams figure prominently. Verity Platt explores poems on Erinna (*Anth. Pal.* 7.11, 13) and Euripides (*Anth. Pal.* 7.43–47) that 'draw upon the metapoetic potential of poets' tombs as a means of securing and shaping their occupants' literary legacies' (24) and enable readers to 'ventriloquize' (27) the deceased poets in words that echo their poetry: 'In this context, fictional epitaphs constitute a dynamic form of reception' (30). Also on epigram, Peter Bing finds clues about Hellenistic reception in epitaphs for minor poetic characters such as Sappho's brother's lover, Doricha (Posidippus 122 AB); Silvia Montiglio examines vegetal images for echoes of the poets' words and as symbols of their ongoing vitality, for example the vine on Anacreon's tomb at *Anth. Pal.* 7.24; perhaps most importantly, Regina Höschele, working from the *Anth. Pal.*, reconstructs groupings of poets' epitaphs in earlier collections, especially that of Meleager, which 'invited his readers to reflect on the literary history of Hellas' (209).

This book covers precisely what its title promises: the role of ancient poets' tombs in discourses that participate in literary reception and material culture. Despite a broad chronological sweep, faithfulness to that topic enforces an unusually tight focus for an edited volume, reinforced by the editors' introduction, ample cross referencing, a good index and division into parts. Those parts, though loosely defined to accommodate variety, provide a comprehensible structure around four themes: the opposition, but also discursive 'slippage' (278), between a mortal monument and a poet's eternal oeuvre (part 1); the religious and mythical significance of the tombs (part 2); collections of poets' tombs in literature (part 3); and Virgil's tomb (part 4). The chapters exhibit various scholarly styles. Platt's is challenging and wide ranging. Others are more narrowly focused, such as Garulli's new edition of an inscription and the tight arguments of Höschele and Rawles. Still other chapters suggest tantalizing connections among numerous phenomena, for instance Bakola's exploration of the 'alignment between some key preoccupations of Aeschylean drama, his presentation in fifth-century literary critical discourses, his construction as cult hero in his second homeland Gela, and his presentation in fifth-century comedy' (145). All the chapters are informative, interesting and often strikingly original, but some do raise eyebrows; even this reviewer felt twinges upon first encountering the seemingly overprecious conflation of a poet's physical and literary *corpus* (24), until he read Goldschmidt on Ovid's doing just that (103).

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MILLER (J.F.) and STRAUSS CLAY (J.) (eds) **Tracking Hermes, Pursuing Mercury**. Oxford: Oxford University Press, 2019. Pp. xxiv + 378, illus. £80. 9780198777342.
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Tracking Hermes, Pursuing Mercury originates from a conference held at the University of Virginia in the spring of 2014. While other studies of the last few years examine the functioning of Greek polytheism and aim, therefore, at understanding Hermes within the network connecting him with the other deities, the scope of the volume under examination is 'to discuss in a coherent manner the surprising variety of his literary, cultic, and artistic manifestations' (2). For this reason, it brings together specialists from various disciplines (classical philology, epigraphy, history of religions, iconography) who, like Sophocles' *Ichneutae*, 'track the god's footprints in many domains that reflect his variegated nature' (1) or reconstruct the rise of Hermes 'from the naughty babe in his cradle to awesome *kosmokrator*' (10; see Henk Versnel's article in the volume under review). The result is a well-structured volume, consisting of 20 essays, divided into nine parts, with an introduction written by the two editors, John F. Miller and Jenny Strauss Clay, that presents the individual contributions and shows how they are bound together in a unitary project.

The contributions can be divided into two groups: the first investigates the variety of Hermes' roles in Greek culture, focusing on narrative and cultic dimensions; the second studies the Hellenization of Roman Mercury in Augustan literature, paying particular attention to his narrative representations.

The articles of the first group examine different aspects of Hermes: from *polutropia* to mediation, from iambic and comic traits to relations with exchange and communication, from the protection of the gymnasium to his function as a chthonic god. The individual authors investigate one or more of Hermes' prerogatives by bringing literary texts into dialogue with archaeological, epigraphic and iconographic sources. Three essays achieve particularly significant results. Jennifer Larson compares Hermes' theft of Apollo's cattle with the struggle between Heracles and Apollo for the tripod, recognizing the same structure in the two myths: in both cases *eris* is functional to the Olympic integration of the younger god who demonstrates his powers before Zeus by stealing something from his older brother. Jenny Wallensten records the votive dedications to Hermes from the Archaic to the Hellenistic age, delimiting the fields of intervention of the god through an integrated analysis of the dedicators and the divinities associated with him. Hélène Collard examines the function of herms, which are often represented in Greek ceramography. The most common hypothesis recognizes the herm as a space