

public space by identifying locations used for education and recreation in Pompeii. Emily Hemelrijk picks up on the theme of examining segments of the urban population by exploring the rôle of women in ‘written space’ by showing that while women are very under-represented in epigraphy, they assumed greater prominence as recipients of honorary statues and as dedicators of statues and public buildings throughout the first three centuries of the Empire and that the epigraphy of these women betrays concerns with social status, civic merit and female virtues. To conclude this section, E. Baldwin, H. Moulden and R. Laurence return to the idea of using graffiti to reconstruct the use of spaces and individual movement by attempting to recontextualize the graffiti from the Villa San Marco in Stabiae by the use of quantitative analysis, space syntax and visibility graph analysis. Their results suggest the ubiquity of children, reveal the movement of slaves in the villa and demonstrate the great potential of such detailed analysis.

In the section ‘Written Space and Building Type’, F. Trifilò examines thirty-four inscriptions to establish that *platea* may refer to a broad monumentalized street or a small open square. He further suggests that the epigraphic recognition of *plateae* is both ‘place-making’ and transformative. That is to say that inscriptions formalize pre-existing spaces by labelling them in public texts. In the following chapter, A. Cooley reconstructs the epigraphic experience of visitors to baths and demonstrates that writing on and within Roman baths in the form of monumental inscriptions, statue bases and mosaics, served not only to commemorate benefactors, the imperial family and deities, but also to advertise the amenities of particular baths and to promote their use as sources of health and enjoyment.

Sears’ chapter provides a well-considered analysis of Severan influence on the written spaces of North Africa. The article is of particular note for its thoughtful statistical analyses of the relatively high numbers of Severan inscriptions to be found in North Africa. He notes, however, that this is partially in line with the gradual increase in commemorative and dedicatory inscriptions throughout the imperial period. He also demonstrates that new ‘epigraphic spaces’ such as fora and plazas were codified in the Severan period, as a function of increasing urbanization and wealth in North Africa, but that they rarely replaced previously dominant venues of aristocratic and imperial display. S. Esmonde Cleary argues that cities were unique as non-military epigraphic spaces in the West. He conducts a case study of Aquitania which supports his case but also introduces the possible exception of rural shrines. The article also includes discussion of epigraphy as a *lieu de mémoire* for local communities and the demographics of commemorators and commemorated. Louise Revell conducts a detailed examination of the fora of three towns in Baetica in order to show that they played an important part in demonstrating these towns’ commitment to the Roman ideal of urbanism. She also argues that the fora communicated this message of urbanism to locals and visitors alike.

Each of these articles is well-written and informative and the whole collection is bound together by a stimulating introduction by Laurence and Sears and a fascinating afterword by Keegan, both of which are worthy of close attention. As a whole, this volume rewards reading cover-to-cover, although certain chapters will undoubtedly draw the attention of specialists. For example, the current reviewer was particularly struck by the contributions of Newsome and Hillard because of their concern with the temporality of space and the effectiveness of graffiti. One could argue for a different arrangement of the contributions but the current order highlights some themes common to adjacent chapters. Nevertheless, there are surprising and provocative connections to be made throughout the volume and one is almost guaranteed to find something of interest in it.

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A. COOLEY, *THE CAMBRIDGE MANUAL OF LATIN EPIGRAPHY*. Cambridge: Cambridge University Press, 2012. Pp. xxii + 531, illus., maps. ISBN 9780521840262 (bound); 9780521549547 (paper). £69.99/US\$110.00 (bound); £27.99/US\$42.00 (paper).

The epigrapher’s bible, the *Guide de l’épigraphiste* (2010⁴) opens with a chapter on *traités, initiations* and *bibliographies*, as well as general introductions. The absence of English-language works which might be included in the category of *traités* is a long-standing gap. Among these *traités* three grand works dominate: R. Cagnat’s *Cours d’épigraphie latine* ((1914²), ‘vieilli mais non

remplacé'), I. Calabi Limentani's *Epigrafia latina* ((1991⁴), 'manuel classique') and J.-M. Lassère's *Manuel d'épigraphie romaine* ((2007²), a two-volume monster). By contrast, the *Guide* recognizes distinguished anglophone contributions both among general introductions — Fergus Millar in M. Crawford (ed.), *Sources for Ancient History* (1983), 80–131 and John Bodel's *Epigraphic Evidence* (2001), alongside works by Louis Robert and Albert Rehm — and in the category of disciplinary *initiations* — A. E. Gordon's *Illustrated Introduction to Latin Epigraphy* (1983) and L. Keppie's *Understanding Roman Inscriptions* (1991/2010). The title of Alison Cooley's impressive *Manual of Latin Epigraphy* might lead the unwary to think the gap has been filled. However, in the 2013 supplement to the *Guide* it has been added to the category of *initiations* (http://www.antiquite.ens.fr/IMG/file/pdf_guide_epi/2013_supplement.pdf). It is not a *traité*, that is to say, a work which seeks to be comprehensive in its guidance for what the new *Oxford Handbook of Roman Epigraphy* (2015) chooses to call the 'militant epigrapher' (that is, one actively publishing or republishing an inscription). In fact the *Manual* rather defies classification, since in many ways it combines the strengths of Gordon and Keppie as practical *initiations* to epigraphy with the historical reach of Millar and Bodel.

It is, in other words, very important to be clear what this book is, and what it is not. The book itself only states its purpose in a paragraph on the back cover (there is no introduction): 'This book advances our understanding of the place of Latin inscriptions in the Roman world. It enables readers ... to appreciate both the potential and the limitations of inscriptions as historical source material.' To that end, some two-thirds of this substantial volume consists of two immensely rich, and richly illustrated, essays on 'epigraphic culture' (firstly in the Bay of Naples and secondly in the Roman world). The third section, rather misleadingly entitled a 'technical guide', more narrowly 'provides guidance on deciphering inscriptions face-to-face and handling specialist epigraphic publications' (principally *CIL*). Anyone seeking substantial help on technical aspects of epigraphy will find themselves quickly pointed to the *traités* and other specialist works such as I. Di Stefano Manzella's *Mestiere di epigrafista* (1987) — although basic lists of epigraphic editing conventions, the coverage of *CIL*, of consuls, and of imperial names and titles are included. In this respect, as one would expect from an epigrapher of C.'s standing, the level of up-to-date and international scholarship that is referenced throughout for every point is exemplary, and means that this volume easily supercedes any existing treatment of Latin epigraphy in English (including, in this respect, the excellent new *Oxford Handbook*, with which it now finds itself in direct competition, since that too eschews the 'militant' epigrapher while being constrained in its referencing by the handbook format). The volume's richness can, however, be rather hard to access: this book is meant to be read, not used for reference. Especially in the absence of a bibliography (all references are confined to the footnotes), anyone attempting to pursue something specific becomes extremely dependent upon the index, and that has its limitations (for example, looking up 'punctuation' or 'interpunct' will leave you disappointed, although 382–3 with nn. 108–9 do reference two key discussions).

How should you use this book then? To whom will it appeal? Some of the best bits reflect C.'s own interests and past work. There are quite excellent mini-essays, for instance, on the birth of epigraphic scholarship in the Renaissance (362–70, hidden under the title 'working with stemmata'), the problem of renaissance and early modern forgeries (383–98), or the epigraphic document as monument rather than objective or archival text (220–8); there is a valuable overview of (Latin) Christian epigraphy at 228–50. The author's interests take the lead on occasion: the section on 'reading and viewing' is a mere three pages on literacy, followed by a fifteen-page section on the 'afterlife' of inscriptions (310–25). Although every guide to Latin epigraphy includes a survey of *CIL*, this is a particularly sensitive one, and both students and non-epigraphers in general will benefit enormously from the further section that follows on 'How to use *CIL*' (346–50). On the other hand, we are increasingly in need of a comparable section on 'how to use digital tools for epigraphy'; but there is little sense of the digital revolution here, only brief summaries of five of the principal online databases, preceded by a single sentence to the effect that they can be used to identify texts and search for illustrations, bibliography and linguistic parallels (332–3) (compare now Tom Elliot in the *Oxford Handbook*, and in general www.currentepigraphy.org).

The heart of this book, however, in several ways, is a long essay on the subject of 'epigraphic categorization' (127–220). As C. herself observes (128), 'This section will risk sacrificing clarity of vision ... in order to try to offer a more subtle picture of the overlapping functions of different types of inscription, and above all to emphasize how examining inscriptions in their original

physical location can offer insights into the motivations behind their production.’ Traditional epigraphic categories are discussed across the following ninety pages without a break (simply highlighted when they arrive by the use of bold text), and with a constant effort to deconstruct. The primary aim is to place them in both their monumental and cultural context (220). In this C. undoubtedly succeeds, and epigraphers and historians of every level will gain something from this essay. The volume as a whole is rich in case studies, often based around original studies or reassessments of material (especially in the first section, for example, nn. 123, 168, or the final case study which is a new edition of *CIL* XIV 2071), and some ninety texts are worked through in panels as models of epigraphic publication and commentary. With these latter above all, the work offers scope for use as a training manual, after the traditional model of Gordon and others (although some caution is necessary, as these are occasionally marred by editorial slips: for example, the text presented in no. 8 (40) omits all the square brackets which the accompanying photograph show to be necessary (fig. 1.12); likewise no. 89 (438 with figs 3.23–4)). It is unfortunate that the promised online resources (335 n. 30) do not seem to have materialized.

This, then, is primarily a socio-historical study of Latin epigraphy as a cultural phenomenon. Indeed, we get two bites at the cherry, firstly as a phenomenon in the Bay of Naples, and then more broadly in the Roman (but still mainly Italian) world. A reader might justifiably choose to read either Section One or Section Two depending on their range of interests, since there is substantial overlap, even repetition, between the two essays (for example, on *instrumentum domesticum*, 82–104 and 185–207). Anyone, student, ancient historian, even ‘militant epigrapher’ will benefit from this book, and should read it. It wears its learning lightly, but brings together a vast range of material and a very detailed knowledge of Italian epigraphy in particular, to make a strong case for how we should engage with one of the fundamental sources for our understanding of the world of the Roman High Empire. Along the way it has a very great deal to say about the discipline’s methodological underpinnings and history and the ‘Technical Guide’ is at its heart a sustained attempt to make one realize what the use of *CIL* entails, practically and intellectually; but it is not a manual.

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P. LIDDEL and P. LOW (EDS), *INSCRIPTIONS AND THEIR USES IN GREEK AND LATIN LITERATURE* (Oxford Studies in Ancient Documents). Oxford: Oxford University Press, 2013. Pp. xii + 403, illus. ISBN 9780199665747. £90.00.

This is an ambitious book. According to the editors, its principal aims are: (i) to explore how ancient literary texts help us understand how inscriptions were read, interpreted and perceived; (ii) to identify convergences and discrepancies between ancient and modern approaches to epigraphy; (iii) to explore the differences (and rivalries) between ‘performances on stone’ and the performance of literary texts; and (iv) to analyse the interface between the production of inscriptions and their reception in literature. The volume delivers on all. It kicks off with a splendid introduction by the editors, who offer a broad contextualization of their approach and point to a number of other avenues for research. The sixteen essays that follow are grouped under two headings: ‘Literary epigraphy and the ancient past’ comprises papers mostly focusing on how the ancients made use of inscriptions (real or forged) to retrieve something of (or to make a point about) the past; ‘Literary epigraphy: complementarity and competition’ focuses on modes of interaction between literary and epigraphic texts. Some of the best papers bring both thematic foci together, and the volume overall benefits from a significant degree of synergy between the various contributions, which the detailed indices help to unlock.

Several chapters explore the functional equivalence of inscriptions and monuments as ‘relics’ of a vanished past. The use of such relics often involved misapprehensions, furthered by the tendency to assume that a document is contemporary with the event it describes — as Hartmann stresses in his survey of ‘Inscriptions and Other Material Relics of the Past in Greco-Roman Antiquity’. The use of inscriptions as a means of getting at an authentic past differed greatly according to period and genre. Thus Mari, in her study of how visitors and scholars responded to monuments and inscriptions in Delphi, is able to identify the mid-fourth century as the moment when a marked interest in