

decay? Were they popular because they brought a new spirituality qua mystery cults? Are magic and astrology religions? For all the surface confidence of *Les Religions orientales*, a close reading reveals numerous cracks and incoherencies, compounded by the decision in the fourth edition to include the cult of Dionysus/Bacchus because the god was essentially oriental; the rhetorical aim was, of course, to bolster the role of the category ‘mystery’ – itself subjected to no scrutiny at all. This is a fine inauguration of a worthwhile project.

doi:10.1017/S0017383508000624

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General

Don Fowler was an outstanding scholar and inspirational teacher. His death in 1999 at the age of just forty-six left a great sense of loss that is still felt far beyond the confines of Jesus College, Oxford, where he taught for the last nineteen years of his life. *Classical Constructions. Papers in Memory of Don Fowler. Classicist and Epicurean* is an affectionate and stimulating collection of papers by prominent Latinists.¹ The volume begins with a previously unpublished article by Fowler – ‘Laocoon’s Point of View: Walking the Roman Way’ – and the thirteen contributions that follow resonate with his intellectual spirit, humour, and informality. A comprehensive bibliography records the astonishing variety and scope of his research, from Virgilian acrostics to Deviant Focalization, but by readers of this journal he will be most fondly remembered for his six years as subject reviewer for Latin literature (1986–1993). As Stephen Harrison writes ‘Don’s contributions here became something of an institution in Latin studies, and their publication was eagerly or fearfully awaited by his friends and colleagues for their jokes, learning and avowedly personal tone, commitment to the subject, and non-avoidance of controversy’ (352). *Visualizing the Tragic. Drama, Myth, and Ritual in Greek Art and Literature* is dedicated by its editors ‘For Froma, with all our love’.² This ‘Froma-fest’, or celebration of the ‘Zeit-lingest’, honours the unique contribution of one of the most influential living critics of Greek drama, whose work – including such articles as ‘Travesties of Gender and Genre in Aristophanes’ and ‘Playing the Other: Theater, Theatricality and the Feminine in Greek Drama’ – has done so much to expand our view of the Greek world. This is no ‘mere’ celebration, however, but a serious interdisciplinary contribution by leading scholars to ‘the discourse of sight’ – the way that Greek tragedy is visualized both through verbal and artistic representations (from vase painting to the modern staging of tragedy) and the impact that this has on the wider discourses of knowledge, power, and reality. The volume ends with contributions from two giants of the French classical world – Pierre Vidal-Naquet and Jean-Pierre Vernant – who both died before the publication of the book. Their recollections of Froma form a riveting and poignant diptych – Vidal-Naquet writes ‘in friendly rivalry with Jean-Pierre Vernant’ (393); Vernant, in the full knowledge of his own mortality, revisits Zeitlin’s introduction to a collection of his essays, *Mortals and Immortals*:

¹ *Classical Constructions. Papers in Memory of Don Fowler. Classicist and Epicurean*. Edited by S. J. Heyworth. Oxford, Oxford University Press, 2007. Pp. xv + 368. Hardback £55, ISBN: 978-0-19-921803-5.

² *Visualizing the Tragic. Drama, Myth, and Ritual in Greek Art and Literature*. Edited by Chris Kraus, Simon Goldhill, Helene P. Foley, and Jas Elsner. Oxford, Oxford University Press, 2007. Pp. xxii + 457. Hardback £74, ISBN: 978-0-19-927602-8.

Even now, at the end of my days, when looking back I ask myself what all those books I have written mean, what that long-drawn-out effort comes to, rereading [Froma's] introduction gives me the sense of discovering myself and understanding myself better than I had done on my own account. (387)

The Greek Theatre and Festivals. Documentary Studies (edited by Peter Wilson) presents a very different approach to Greek drama.³ Its focus is on inscriptions, monuments, and other archaeological evidence as sources for the context of Greek drama. It is divided into three parts – ‘Festivals and performers: some new perspectives’; ‘Festivals of Athens and Attica’; ‘Beyond Athens’ – and ranges widely from fifth-century Sicily to Hellenistic Cyrene. In his introduction, Wilson weighs his words carefully when locating his study within the wider social and political contexts of Greek theatre studies and it is worth quoting at length:

The approach collectively exemplified in this volume advocates recognition of the specificity and complexity of the material conditions of dramatic production as they varied over time and place; and the recognition of the importance of close contact with the raw data relating to the organisation and operation of theatre and festivals. Attention to such information need not represent a retreat to naïve empiricism. Analysed with the appropriate care and sophistication, the documentary evidence can be a more eloquent testimony to the ideological and historical complexity of its societies. Interpretation arrives at an apprehension of such complexity through a ‘bottom-up’ approach, from the evidence for material conditions, rather than via the ‘top-down’ method of some of the more abstract forms of structuralism and post-structuralism. (2–3)

The contrast with *Visualizing the Tragic* (to which Wilson also contributed) could not be sharper.

For anyone who wants an intelligent yet accessible overview of Greek and Roman drama then John Burgess’ *Pocket Guide* is a good choice.⁴ It is not the work of a professional classicist, but a theatre director, designed to be accessible to those without Greek or Latin. It provides useful plot summaries, well-informed sections about the forty individual plays (though without specific references for further reading on each play), and brief details about available translations and the performance history of each play. Classicists may balk at the inevitable generalizations and simplifications that such a project demands, such as the categorical statement that ‘The real-life Socrates was a moral philosopher who had no interest in the natural sciences’ (262), but there is an undeniable excitement in the presentation of the whole canon of classical drama from Aeschylus to Seneca, rather than in the traditional divisions into its constituent parts. The perspective of a professional director also encourages one to see the plays in a broader theatrical context – for example, in the comparison between Chekhov’s *Cherry Orchard* and Sophocles’ *Electra* (106–11). There is a useful section on general further reading at the end of the book, which covers each playwright and sections on ‘Origins’, ‘Stage History’, and ‘Other’ – the latter (rather disappointingly) not to be mistaken for ‘The Other’.

Momigliano and Antiquarianism is not a biography of this giant of historiography.⁵ It is more a study in the history of ideas, taking as its focus Momigliano’s

³ *The Greek Theatre and Festivals. Documentary Studies*. Edited by Peter Wilson. Oxford Studies in Ancient Documents. Oxford, Oxford University Press, 2007. Pp. xviii + 431. Hardback £70, ISBN: 978-0-19-927747-6.

⁴ *The Faber Pocket Guide to Greek and Roman Drama*. By John Burgess. London, Faber and Faber, 2005. Pp. xxix + 384. Paperback £8.99, ISBN: 978-0-571-21906-3.

⁵ *Momigliano and Antiquarianism. Foundations of the Modern Cultural Sciences*. Edited by Peter N. Miller. Toronto, University of Toronto Press, 2007. Pp. xiv + 399. Hardback £48, ISBN: 978-0-8020-9207-6.

1950 essay 'Ancient History and the Antiquarian', in which Momigliano argued that antiquarianism was the foundation for what we now might term the humanities. The suggestion, in the light of reception studies, and the more widespread acknowledgement of the role of archaeological material in ancient histories and the like, may seem less surprising today than it did in 1950, and the volume carefully sets out the intellectual contexts and reception of this idea. The premise for the excellent *Technology and Culture in Greek and Roman Antiquity* is the omnipresence of technology in the ancient world – 'you find technology everywhere' (1) – and that this ubiquity is insufficiently reflected in the scholarly attention given to technology.⁶ Cuomo hopes that her attempt to bring technology to the mainstream will demonstrate its potential for 'invaluable insights into ancient culture' (2). The book is organized in an unconventional manner for books in this area, and is challenging and refreshing as a result: it does not examine the technology alone, but brings to the fore the nature of our sources for it, emphasizing the two elements as dual strands, feeding into each other in our understanding of what ancient technology was. It has, in other words, as strong an emphasis on the representation of technology, as on the technology itself. The book's organization is also unusual in distancing itself from what Cuomo considers two methodological *culs-de-sac* that have pervaded previous studies (the *blocage* question, and the 'mainstream' views of the marginality of technology). Furthermore, it does not give a chronological survey of different technologies. Instead, it provides five case studies that range chronologically, geographically, and in subject matter (medicine in classical Athens, warfare in Hellenistic Greece, carpentry in the early Empire, land survey in the second century AD, and architecture in late antiquity). Each chapter addresses a big question, while contributing to the overall reassessment of the cultural role of ancient technology. For the latter, Cuomo argues for the hitherto under-acknowledged importance of understanding the nature of the representation of technology in the sources that have survived. The case studies show that the descriptions of ancient technology are as rarefied and 'artful' as those of Columella and Hesiod for agriculture. Importantly, the case studies illustrate the ways in which ancient descriptions of technology were social and political on a symbolic level – technological knowledge questioned social stability and political stasis through its emphasis on transformation, change, and innovation. Cuomo acknowledges the preliminary nature of her investigations in the case studies, and gives many suggestions for important future directions: 'Let a thousand history-of-ancient-technology flowers bloom!' (166). By contrast, *The Oxford Handbook of Engineering and Technology in the Classical World* does what you expect a book on technology to do.⁷ It sets out to survey the role of technology in Greek and Roman cultures, from the eighth century BC to the fifth century AD, aimed particularly at those new to the subject. For this readership, the book provides introductory chapters on many aspects of ancient technology, written by an excellent line-up of authors. There are some good illustrations (e.g. Lancaster's chapter) that answer the need in us to understand 'how it all worked', and the chapter

⁶ *Technology and Culture in Greek and Roman Antiquity*. By Serafina Cuomo. Cambridge, Cambridge University Press, 2007. Pp xi + 212. Hardback £40, ISBN: 978-0-521-81073-9; paperback £15.99, ISBN 978-0-521-00903-4.

⁷ *The Oxford Handbook of Engineering and Technology in the Classical World*. Edited by John Peter Oleson. Oxford, Oxford University Press, 2008. Pp. xviii + 865. Hardback £82, ISBN: 978-0-19-518731-1.

bibliographies give leads for further reading. The book is divided into eight parts. The first (in three chapters) deals with the sources for ancient technology – literary, iconographic, and archaeological – and with the historiography of the subject. This section ‘sets the stage for the consideration of individual technologies’ (7). Ironically, the author chosen to tackle the written sources is Serafina Cuomo; she is thus forced into the position of doing exactly what she aims not to do in her own book, despite the content of her contribution. The second section (five chapters) is on primary or extractive technologies, such as mining, fishing, and quarrying. Section three looks at engineering and complex machines, such as hydraulic engineering, tunnels, and canals. Eight chapters make up section 4 on secondary or manufacturing processes. These include food processing, metalworking, and ceramic production. The fifth section deals with transport and the movement of goods and people. Two chapters make up the next section, on technologies of death – both of which deal with warfare and fortifications, rather than the death of individuals. The technologies of the mind – books, timekeeping, gadgets, and so forth – form the seventh section. The last section, on ancient technology in the modern world, contains one chapter on ethnoarchaeology and its potential for exploring ancient technology. The volume is useful and instructive and provides an excellent introduction to the diversity of ancient culture. Perhaps a little surprising is a lack of awareness (except, obviously, in the final chapter) of the anthropological and ethnoarchaeological work that has focused on understanding technological processes, and specific choices (such as the work of Olivier Gosselain for ceramics, or Sander van der Leeuw for innovation). As a result, the social dimensions of technology, though implicit, are almost completely absent.

The Cambridge Economic History of the Greco-Roman World sets out with two aims: to summarize the state of knowledge in this vast subject, and to contribute to shaping the future research in the area.⁸ The book represents the first time that a single-volume economic history of the Greco-Roman world has been published, and this is attributed largely to the recent acknowledgement of the importance of archaeological data (including inscriptions, papyri, coins, etc.) in prompting alternative ways of looking at the ancient economy. It is also partially justified by the assumption that the major cultural achievements of classical antiquity were possible only because of the continued growth of the economy. The editors point out three ‘challenges’ for the twenty-first century: first, through the more systematic use of archaeological data, to find ways of documenting economic performance more accurately; second, to continue the example set by Finley and Hopkins in engaging with social sciences in order to understand better the roles of institutions and ideologies in economic development; and third, to pursue comparative analyses to investigate the ultimate decline in economic good fortune. The volume provides the basis and springboard for tackling these challenges. A brief introduction sets out clearly and concisely the primitivist–modernist–substantivist–formalist (and so forth) debates in order to contextualize the rest of the volume. This is followed by five chapters on the ‘core analytical categories’ that are relevant to the rest of the book. These deal with ecology, demography, household and gender, and technology. The inclusion of gender as a core category is a particularly welcome symptom of the widespread acceptance of the centrality of gender in studies of the ancient world, and is representative of the way in

⁸ *The Cambridge Economic History of the Greco-Roman World*. Edited by Walter Scheidel, Ian Morris, and Richard Saller. Cambridge, Cambridge University Press, 2008. Pp. xiv + 942. Hardback £120, ISBN: 978-0-521-78053-7.

which all contributions in the book take measured account of recent developments without drum-banging. A possible exception to this might be the treatment of technology, which, while representative of its field in terms of its approach (see the Oleson volume above), is also representative of it in neglecting recent anthropological approaches to technology. Thereafter, the book is organized into seven further parts, arranged chronologically. Part II covers the build-up to the classical period in Greece. Two chapters give the historical background ('Aegean Bronze Age' and 'Early Iron Age Greece'), two chapters give a wider Mediterranean view (central and western Mediterranean, and the Persian Near East). One chapter is devoted to Archaic Greece. Part III is on classical Greece, with chapters on production (agricultural and marine, labour, capital), distribution (trade), and consumption. Part IV widens the view out to the Hellenistic states, divided into three chapters: 'Hellenistic Near-East', 'Hellenistic Egypt', and 'Greece and Western Asia-Minor'. The rest of the book is devoted to Italy. Part V, 'Early Italy and the Roman Republic', includes one chapter on 'Early Roman Italy' (which should be read in conjunction with the earlier Chapter 9, the 'Iron Age in the Western Mediterranean') and one on the 'Late Republic'. The early Roman Empire is the subject of Part VI and follows the structure of Part III, with chapters on production, distribution, and consumption. A fourth chapter deals with the state and the economy. Part VII considers 'Regional Development in the Roman Empire', with chapters on 'Western Provinces', 'Eastern Mediterranean', 'Roman Egypt', and 'Frontier Zones' (Britain and North Africa). Part VIII, an epilogue, considers the transition to late antiquity. The selection of authors is excellent: individuals who have transformed the field in the past twenty years, all of whom write in a clear, succinct style. They give excellent summaries of often contested and controversial subjects, in which debate has raged in a number of languages. The book provides an essential and exciting introduction for those new to the subject and, for the not so new, the meticulously well-informed and up-to-date syntheses of the current scholarly debate will be invaluable.

Thomas Schmitz's *Modern Literary Theory and Ancient Texts* is a translation of a work first published in German in 2002, targeted primarily at students of Classics.⁹ Though its style is sometimes stilted – the section entitled 'Whither now?' sounds better in German – and its tone is unashamedly didactic, it is a clear and engaging introduction to some of the most important areas of modern literary theorizing, which begins with an awareness that literary theory is prone to 'evoke strong reactions (ranging from mild irritation to utmost anger)' (3). What sets this apart from a simple introduction, however, is the way that the general theoretical position outlined in each chapter is keyed into the context of modern classical studies (for example, Bakhtin on Petronius' *Satyrice*, Reader-Response criticism on Ovid's *Metamorphoses*). One slight disappointment is that this 'modern' introduction has only a paragraph on postcolonial theory (206–7) and fails to give any attention to the important theoretical advances that have been made (and are still being made) in the area of reception studies. This is, however, a useful book and one that can be strongly recommended to undergraduates and even intrepid sixth-formers – though *caveat lector* when any author tells you that he is 'deeply aware' of his 'own prejudices and limitations' and that he considers it 'an act of honesty' towards his readers 'to be frank about these limitations instead of

⁹ *Modern Literary Theory and Ancient Texts. An Introduction*. By Thomas A. Schmitz. Oxford, Blackwell, 2007. Pp. x + 241. Hardback £50, ISBN: 978-1-4051-5375-1; paperback £18.99, ISBN: 978-1-4051-5374-4.

trying to hide them behind a specious display of impartiality' (12). From theory explained to theory in action. In *Figuratively Speaking*, Sarah Spence sets out to demonstrate the important role played by figurative language in the articulation and communication of a culture's concerns and obsessions, from Roman antiquity through to 'our present, post 9/11 moment' (back cover).¹⁰ The topic is an interesting one, but the non-specialist reader needs to approach the book with some caution. It does not seem ideally suited to its target audience of 'anyone thinking about the Classical world for the first time and for all who welcome the challenge of new perspectives on Classical culture' (back cover). An accessible and often illuminating engagement with popular culture ('Rhetoric is a Jedi mind trick. Like Obi-Wan Kenobi, the orator sets out to make you see things his way' [9]) is mixed with impenetrable-seeming statements:

The premise of this book is that, in the western tradition, figurative speech – using language to do more than name – provides the main way that language articulates possibility. It argues for a reassertion of the fundamental importance of rhetoric and the acknowledgement that there are embedded 'tropes of possibility' for each culture that offer means of enabling – as well as, admittedly, destroying – the potential of that culture. (10)

It is not that the argument is uninteresting or lacking in sophistication, but that it does not show enough of the working to allow the intended reader to see how the argument holds together. On a trivial level, for example, the figure of the chiasm (*sic*) is explained as follows: 'The name derives from the Greek letter X, chi, since the figure works by inverting terms' (97). The reader who already knows what a chiasmus is will have no difficulty with this explanation, but the one who doesn't might be justifiably perplexed. More important for the wider thesis of the book is the simple declaration that the use of repetition (*anaphora*) in the classical world was as 'a form of superficial decoration, a stylistic element added for emphasis', whilst 'in the sign systems of our culture, repetition has migrated from superficial ornamentation to deep structural principle'. This observation is used to provide 'a glimpse of what differentiates our era from all others' (19). But it is not obvious why we should accept this as a given: was repetition not always a fundamental cultural 'building block' from Homer onwards? 'Imagine a time when the world's greatest living mathematician was a woman, indeed a physically beautiful woman, and a woman who was simultaneously the world's leading astronomer' (13): so begins Deakin's enthusiastic biography of the fifth-century AD philosopher, astronomer, and mathematician Hypatia, most famous for meeting her death at the hands of a Christian mob, apparently instigated by the bishop and future saint Cyril of Alexandria.¹¹ The story is a good one, explored in fictional form by Charles Kingsley in his *Hypatia*. Deakin's biography developed out of a paper in the *American Mathematical Monthly*, 'Hypatia and her Mathematics', and claims to be the first ever biography to give a serious assessment of her work as a mathematician. Unfortunately, the transformation from technical article to generally accessible book is not a success. First and most importantly, the discussion of Hypatia and her place within the social, political, intellectual, and religious world of fifth-century AD Alexandria is based on woefully inadequate

¹⁰ *Figuratively Speaking. Rhetoric and Culture from Quintilian to the Twin Towers*. By Sarah Spence. Classical Inter/Faces. London, Duckworth, 2007. Pp. 144. Paperback £12.99, ISBN: 9780715635131.

¹¹ *Hypatia of Alexandria. Mathematician and Martyr*. By Michael A. B. Deakin. Amherst, NY, Prometheus Books, 2007. Pp. 231. Hardback \$28, ISBN: 978-1-59102-520-7.

foundations, showing little awareness of current scholarship and relying in large part on the eleventh edition of the *Encyclopaedia Britannica* and the *New Catholic Encyclopaedia*. To add insult to injury, the serious mathematical emphasis of the work is presented apologetically: because of the ‘mathophobia’ that is imagined to be suffered by the majority of the audience, Deakin has ‘felt compelled to confine most of the technical details to the first of the appendixes’ (15). *Classical Mythology*.

A Very Short Introduction presents an understanding of myths ‘not as fossilized entities, but as living agents’ (2), with the aim of underlining the enduring relevance of myth, however we understand the term.¹² This is an excellent introduction – written in an engaging style and well illustrated – in short sections and chapters, often thought-provoking and always interesting. It takes its remit as a ‘very short introduction’ seriously and does not indulge in the attempt to summarize the whole of mythology. For Morales, classical myth is ‘a continual process of telling and retelling, of provoking and responding, of critiquing and revising’ (115). The powerful diversity and vitality of that process is brought out through such contrasting examples as a Key Stage 2 lesson plan for a mythology project from a National Curriculum teacher’s manual, Siegmund Freud’s bookplate (with predictable illustration), and the lesbian subtext to a kiss shared between Xena: Warrior Princess and Gabrielle. Importantly, this short introduction gives emphasis to the Roman contribution to ‘mythology’; along the way, it confronts and debunks one of the most influential popular proponents of classical mythography in modern times: Robert Graves, along with his *Greek Myths* and *White Goddess*.

Birds in the Ancient World from A to Z, part of a series that already includes ‘Food’, ‘Sex’, ‘Sport’, and ‘Greek and Roman Dress’, is clearly something of a labour of love, written by a distinguished classicist and dedicated ‘to the members of the Leeds Birdwatchers Club and the local group of the RSPB’.¹³ In essence this is an updated version of D’Arcy Thompson’s *A Glossary of Greek Birds* (first edition 1895; second edition 1936) that takes on board the ornithological advances that have been made in terms of naming and identification, and it is explicitly designed to be accessible by readers without ancient Greek. It contains an extensive bibliography, where Eduard Fraenkel’s edition of Aeschylus’ *Agamemnon* can be found next to an article on the ‘Greenland White-fronted Goose’. Even for those without any particular ornithological interest this is a book that exerts a curious fascination. Those who have read their Catullus will want to consult the discussion on the identity of Lesbia’s *passer*, though one feels that the ‘answer’ may disappoint many: ‘House Sparrow is the obvious identification of Lesbia’s pet, but has proved generally unacceptable because adult Sparrows do not respond to domestication, being intractable and unfriendly to strangers’ – but not so, ‘if removed from its nest when only a few days old’ (228).

From feathered friends to *Winged Words. Flight in Poetry and History* by Piero Boitani – whose very name sounds like that of an early aviator – is not simply a book about flying, but an eccentric, impressionistic, and exuberant celebration of the meaning and potential of flight through a ‘series of personal journeys through the Western *imaginaire*’ (ix).¹⁴ This is not a book with an obvious argument, and it is striking that the story that it does not tell is easier for the

¹² *Classical Mythology. A Very Short Introduction*. By Helen Morales. Oxford, Oxford University Press, 2007. Pp. 143. Paperback £6.99, ISBN: 978-0-19-280476-1.

¹³ *Birds in the Ancient World from A to Z*. By W. Geoffrey Arnott. London, Routledge, 2007. Pp. xiii + 288. Hardback £60, ISBN: 978-0-415-23851-9.

¹⁴ *Winged Words. Flight in Poetry and History*. By Piero Boitani. Chicago, IL, University of Chicago Press, 2007. Pp. xiii + 262. Cloth £18.50, ISBN: 978-0-226-06561-8.

author to define than the one that is: here readers will find no accounts of ‘annunciations, winged penises, ecstasies, sexuality, airy pilgrimages, or levitations of saints’ (ix) – and no mention of sparrows either. Like a metaphorical performance of flight itself, *Winged Words* ranges freely over a vast expanse of material: historical, mythical, and poetic (with chapters on Pegasus, Icarus, Hermes, Halcyons, Eagles, Musée des Beaux Arts, Night Flights, and finally, perhaps inevitably, ‘2001: The Mad Flight’). There is much of interest and moments of real exhilaration – it is hard not to be infected by the intellectual wanderlust that is a defining feature of the European humanist tradition. Though one may arrive at the end a little weary and a little giddy, one cannot regret the ride. It certainly sets a new standard for the airport novel.

The Greek and indigenous settlements of the Black Sea area are renowned for the extraordinary wealth of their material culture. They are also as famous for the controversy that they provoke over the accuracy of Herodotus’ description of the area. However, much of the archaeological and methodological material has been inaccessible to a non-Russian-reading audience. *Classical Olbia and the Scythian World* presents the proceedings of a conference held in 2001 on the settlement and, to a lesser extent, the region of Olbia, but the papers presented are more like those of a thoughtful introduction to this otherwise little-known (except through the work of Braund himself) area.¹⁵ The volume introduces material from recent (and less recent) excavations, with excellent (though not numerous) illustrations, and raises some of the contentious issues in the field. These include the problems of assigning ethnicity through archaeological data, the arguments for an early non-Greek presence at the site, and the nature of Herodotus’ testimony. The volume spans the period from roughly 600 BC to the Roman Empire. It provides an excellent introduction to the material and debates in this single area, and it provides a counterpoint to studies of the colonization of the central Mediterranean.

The extension of traditional disciplinary boundaries is exemplified in another Blackwell companion, this time *A Companion to Classical Receptions*.¹⁶ The study of the ways in which ‘Greek and Roman material is transmitted, translated, excerpted, interpreted, re-written, re-imagined and represented’ (1) forms a working definition of the scope of reception studies in Classics. The book complements the recent *A Companion to the Classical Tradition* (see *G&R* 55.1), and the first chapter attempts, through two careful case studies, to illustrate the differences (and similarities) between the two. Throughout the book, authors take individual positions and lines of enquiry that give a varied picture of complementary work in the field. The first part deals with the reception of antiquity in antiquity, and these chapters raise the dual potential of reception as a means of understanding our own ‘pictures’ of the past (how we have come to see the ancient world as we do), and as a means of understanding the processes of historical regeneration. Moving from ancient to modern receptions, Part II examines the more public, institutional transmission of Classics, with a particular emphasis on education. Four chapters deal with translation of different sorts in Part III, while in Part IV the twentieth-century re-working of classics on a theoretical level (feminist theory, Gide, Freud) are discussed. Parts V and VI concern specific fields in

¹⁵ *Classical Olbia and the Scythian World. From the sixth century BC to the second century AD*. Edited by David Braund and S. D. Kryzhitskiy. Proceedings of the British Academy 142. Oxford, Oxford University Press, 2007. Pp. xi + 211. Hardback £45, ISBN: 978-0-19-726404-1.

¹⁶ *A Companion to Classical Receptions*. Edited by Lorna Hardwick and Christopher Stray. Oxford, Blackwell Publishing Ltd, 2008. Pp. xviii + 538. Hardback £95, ISBN: 9781405151672.

Classical reception: performing arts and film respectively, and Part VII considers the cultural and political use and abuse of the classical past. Part VIII examines areas of radical translocation of classical material (Derek Walcott, von Gloeden). Part IX contains a chapter on the future of reception studies. Taking an indissoluble link between the future of classical studies and the future of classical receptions as its starting point, the chapter raises several potential directions that may prompt gloom or enthusiasm in readers; importantly, this volume (along with Kallendorf [ed.], *A Companion to the Classical Tradition*, 2007 and Martindale and Thomas [eds.], *Classics and the Uses of Reception*, 2006) exemplifies the recent boom in reception studies, and its potential to critique our subject and methodology. There have been two recent additions to the modern reception of the classical world: a historical crime novel and a graphic novel (neither of which genres finds space in the *Companion*). *Betrayal. Part One* is volume 3A of the Age of Bronze series that sets out graphically to tell the story of the Trojan War.¹⁷ The story picks up at the point where the Achaean army sets sail after the sacrifice of Iphigenia. The novel uses a range of sources in order to tell this version of the story, and the graphic representation and selection of scenes would provide rich pickings for students of reception. The presentation of the story as a comic strip is gripping, and the cinematic techniques lead to some arresting highlighting of elements in the tale. *Death Comes by Amphora* is the unpromising title of a murder mystery set in Athens in 461 BC.¹⁸ The plot is at times reminiscent of Samozza's *The Athenian Murders* (though perhaps less contorted), and the prose more mechanical: 'Two grey lines like legs stretching down from the city showed where the Long Walls were being built that would protect this area against enemy attack and ensure access to the port' (5); 'Lysania bristled. He couldn't allow Hermon to establish that sort of angry father relationship' (91). Death comes in many forms.

doi:10.1017/S0017383508000636

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¹⁷ *Betrayal. Part One*. Age of Bronze volume 3A. By Eric Shanower. Berkeley, CA, Image Comics, Inc., 2007. Pp. 176. Hardback \$17.99, ISBN: 978-58240-845-3.

¹⁸ *Death Comes By Amphora*. By Roger Hudson. Tunbridge Wells, Twenty First Century Publishers, 207. Pp. 263. Paperback £7.99, ISBN 078-1-904433-68-2.