doubt on account of the pictures and plans. Nonetheless, a fine synthesis of archaeological, social-historical, and textual materials on a critical late antique topic, ideally read in tandem with the useful collection of essays edited by Kate Cooper and Julia Hillner, *Religion, Dynasty and Patronage in Early Christian Rome, 300–900* (Cambridge, 2007).

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General

Classical mythology provides, as ever, a fertile seam of publications. *The Penguin Book of Classical Myths* by Jenny March offers a good point of entry for the general reader who wishes to delve into the rich mythological worlds of the Greeks and Romans.[1] The stories are retold by March in clear and accessible prose, and scholarly details are nicely integrated into the main text without recourse to footnotes. We move from the creation of the world ('In the beginning was the void' (21)) down to the foundation of Rome. The collection ends with a corrective to the idea that mythology only concerns itself with monsters, violence, and deception. It concludes 'in unashamedly romantic fashion with some inspirational stories of love' (535), including Hero and Leander, Pyramus and Thisbe, and Aphrodite and Adonis. What March does particularly well throughout the book is to give the impression of the complex layering and fluidity of mythological narratives without overwhelming the reader. The story of Hero and Leander, for example, is not simply, or exclusively, that of Musaeus, but also one that is experienced through, and mediated by, Shakespeare (*As You Like It*), Lord Byron, and A. E. Housman. The book is illustrated with some appropriate black and white images, mostly from Greek pots; the whole is enlivened by eight central pages of very fine, colour images. *The Cambridge Companion to Greek Mythology*, edited by Roger Woodard, offers a more in-depth and specialized analysis of the subject.[2] It is divided into three sections: part 1, 'Sources and Interpretations', considers the forms and uses of myth from the archaic down to the Hellenistic period; part 2, 'Response, Integration, Representation', examines the interaction between myth, religion, visual culture, landscape, and politics; a final chapter in this section looks at the Roman appropriation of Greek myth through the lens of Ovid; part 3, 'Reception', focuses on the evolving story of Greek mythology from the Middle Ages to the present day in literature and film, including a chapter on feminist responses to mythology. This *Companion* has assembled a strong cast of scholars and makes a valuable and simulating contribution to the field, most significantly because of the way in which it draws together and integrates a number of diverse approaches within the wider field. The only slight sense of surprise with this volume is that, given the importance of reception to the whole discipline of mythology, the 'Reception' section appears shorter and less well developed than the other two parts; but even in the best of volumes one cannot do everything. Three more titles have recently been added to the new Routledge series of 'gods and heroes of the ancient world' (in the spirit of e. e. cummings, the book covers eschew capital letters). In *Apollo*, Fritz Graf, the

[1] *The Penguin Book of Classical Myths*. By Jenny March. London, Allen Lane, 2008. Pp. xxiii + 590. Hardback £25, ISBN: 978-1-846-14130-0.

[2] *The Cambridge Companion to Greek Mythology*. Edited by Roger D. Woodard. Cambridge, Cambridge University Press, 2007. Pp. xvi + 536. Hardback £50, ISBN: 978-0-521-84520-5; paperback £18.99, ISBN: 978-0-521-60726-1.

renowned scholar of mythology and religion, presents a study of the god Apollo in his many guises, as musician, god of oracles and of healing, and the protector god of ephebes and the citizen body more generally (worshipped variously as Apollo Delphinios, Karneios, and Lykeios).[3] Graf describes how Apollo's close ties with civic life and dynastic succession, together with his youthful and warlike representation, encouraged Roman emperors from Augustus to Constantine to model themselves on the god. A final chapter traces Apollo's 'flourishing aftermath' from the Roman empire to modern times. Here we gain a real sense of the enduring power of mythology; we also get a sense, from Graf's conclusion, of what it is to present academic material in a manner that can be both informative and entertaining:

> This has been a trajectory that is as sketchy as it is wide; it does not offer itself to easy summarizing. Gods are as immortal as poets are: they live as long as their stories are told and affect people's emotions and imagination. Apollo has played many roles even after the rise of Christianity – image of the sun in the Middle Ages and beyond, of poetic inspiration in the Renaissance, symbol of Greekness to Winckelmann and his followers, expression of male erotic desire in more recent times. And still he lives on: in her 2007 book *Gods Behaving Badly*, Marie Philips has him living in contemporary London, an eternally lusting, bored, and unkempt adolescent who wonders about getting a tattoo, but who is powerful enough to kill a mortal lover or to turn off the sunlight, for the worst possible reasons of course. (176–7)

Athena, by Susan Deacy (the series editor of the Routledge 'Gods and Heroes'), offers us a journey around one of the most widely worshipped and influential of all Greek divinities.[4] Athena's significance cannot be contained in a single aspect: she is patron goddess of the most important city of the ancient Greek world, but also more widely the guardian of the polis; she has a central role in numerous hero myths (including those of Odysseus and Heracles). One of the most striking aspects of her representation (and one that has been the subject of particular interest within feminist scholarship) is her gendered identity as virgin warrior. Feminist writers, as Deacy explains, are divided about how to read the image of Athena: is she an empowering figure who embodies the potential for female power within a patriarchal system, or 'the ultimate patriarchal sell out: the strong woman who uses her powers to promote and advance men rather than others of her sex' (154)? As this book well illustrates, there can be no definitive answer to such questions. It is the questions, not the answers, that will continue to interest us. This is an engaging volume that can be recommended for anyone interested in Athena and her meanings, though unfortunately the quality of production is not what it could be: the pages are poorly glued and some of the photographs (such as the Parthenon Frieze on 114–15) are disappointingly grainy and indistinct. After the gods come the heroes. *Perseus*, by Daniel Ogden, offers 'the first scholarly book in English devoted to Perseus' myth in its entirety for over a century' (i).[5] The book is accessible and does well to illuminate many aspects of the Perseus myth. Chapter 5, for example, focuses on the way in which 'the myth of Perseus was repeatedly appropriated and adapted by cities and

[3] *Apollo*. By Fritz Graf. Gods and Heroes of the Ancient World. Abingdon, Routledge, 2009. Pp. xviii + 190. Paperback £16.99, ISBN: 978-0-415-31711-5.

[4] *Athena*. By Susan Deacy. Gods and Heroes of the Ancient World. Abingdon, Routledge, 2008. Pp. xviii + 175. Paperback £15.99, ISBN: 978-0-415-30066-7.

[5] *Perseus*. By Daniel Ogden. Gods and Heroes of the Ancient World. Abingdon, Routledge, 2008. Pp. xxiv + 194. Paperback £16.99, ISBN: 978-0-415-42725-8.

peoples and sometimes individuals as they sought to make claims about their antiquity or identity or to express relationships with others' (101). This is in many ways the best chapter in the book and provides an excellent case study on the ancient manipulation and reception of mythology. However, in contrast with the other volumes in the same series, it might be observed that Perseus does not have quite the same resonance as Athena or Apollo. All the ingredients are in place, and the presentation is impeccable, but the confection that is Perseus somehow lacks the necessary yeast to make it rise. As Ogden himself admits, of 'all the major Greek heroes he is the only one to whom it is difficult to attribute a personality. For the most part we can only see him as a cypher action-hero' (145). Unlike with other figures, it is hard to make Perseus add up to more than the sum of his mythical parts. Ogden has shown convincingly how the 'Perseus myth has spoken to us continuously since antiquity' (143); it is just that we have not always been listening. The presentation of 'companion' volumes has now reached new levels of sophistication: enter the two-volume boxed set of the Blackwell *Companion to Greek and Roman Historiography* edited by John Marincola.[6] It is divided into five parts: volume one comprises parts 1 and 2 – 'Contexts' and 'Surveys' respectively; volume two contains 'Readings' (part 3), 'Neighbors' [sic] (part 4) and 'Transition' (part 5). Part 1 introduces important issues that inform the whole genre of historiography, from 'The Place of Historiography in the Ancient World' (Robero Nicolai), to the use of myth (Suzanne Saïd), characterization (L. V. Pitcher), and speeches (John Marincola). The section concludes with a provocative and impassioned plea by A. J. Woodman for the importance, indeed necessity, of reading historical texts in the original Latin or Greek:

> No worthwhile study of Roman history can be conducted without reading what was written by these authors…. If they are read in anything but the original Latin, the reader will be unable to distinguish actual historical information from the author's imaginative constructions. And the study of history itself becomes impossible if readers do not acquire the means to distinguish fact from fiction. (144)

Part 2 provides extensive coverage (in fifteen articles) of the major genres and sub-genres of classical historiography, from 'The Development of the War Monograph' (Tim Rood) to 'The Epitomizing Tradition in Late Antiquity' (Thomas M. Banchich). The majority of volume two is taken up with readings of individual historians and their works. Some articles trace a particular theme, such as 'Contest in Thucydides' (Donald Lateiner) or 'Fortune in Polybius' (Frank W. Walbank); others focus on specific parts of a texts such as 'Rhampsinitos and the Clever Thief (Herodotus 2.121)' (Stephanie West) and 'Fog on the Mountain: Philip and Mt. Haemus in Livy, 40.21–22' (Mary Jaeger). The value of these close readings is enhanced for the general reader by a full *index locorum* at the end of the volume. Part 4 (which might have been better placed together with the survey material of volume one) considers the generic neighbours of historiography, including epic (Matthew Leigh), ethnography (Emma Dench), tragedy (Richard Rutherford), and the Greek novel (J. R. Morgan). A final brief chapter (again better placed in volume one?) surveys the developments in historiography from 250 to 650 AD (Brian Croke) and

[6] *A Companion to Greek and Roman Historiography.* Edited by John Marincola. Oxford, Blackwell Publishing, 2007. 2 volumes. Pp. xlii + 705. Hardback £200, ISBN: 978-1-4051-0216-2.

brings this impressive companion volume to an end on a suitably enthusiastic note: 'The research opportunities for current and future students of late antique historiography are manifold and exciting' (581). From the title of the series, 'Greece & Rome: Texts and Contexts', one might suspect a close and direct link with this very journal. It is, in fact, an independent Cambridge University Press initiative (under the series editorship of Eric Dugdale and James Morwood) to present students aged 16+ with resources for pursuing A-Level courses in Classical Civilization. **Alexander the Great*, by Keyne Cheshire, is the fifth volume in the series.[7] It has been carefully designed and makes excellent use of colour technology, not just for photographs (including a great image of an Iranian storyteller performing the death of Darius) and maps/plans, but also for inset boxes and for the highlighting of key words. The subject matter is well chosen (Alexander is a perennial favourite for all ages) and this title is likely to have a great appeal to those who wish to delve more deeply into the fascinating world of ancient history. An annotated selection of passages from Plutarch and Arrian is complemented along the way by a series of questions that are designed to prompt the readers to develop their own informed opinions. Such questions will not be to everyone's taste ('The Gordian knot is still famous today. How is the term used nowadays?' (41)), but in general they are a very effective way of instilling the value of active learning. No visit to the Forum in Rome should be made without a copy of Amanda Claridge's *Rome. An Oxford Archaeological Guide* in hand. Room should now be made, if not in hand then at least in one's suitcase, for *The Roman Forum* by David Watkin.[8] This is one of a series of books ('Wonders of the World' under the general editorship of Mary Beard) that aims 'to get something much more enlightening, stimulating, even controversial, than straightforward histories or guides' (280). Watkin's book is not concerned primarily with an attempt to reconstruct and understand the *ancient* Forum of Rome but rather seeks to come to terms with a space in which multiple layers of the past are present at once. To illustrate his point, he describes how the iconic remains of the temple of Vesta (as pictured on the front of Claridge's Oxford Guide) are not ancient at all in any authentic sense but rather are a fabrication based on surviving fragments and numismatic evidence of what it probably looked like, made at the instigation of Mussolini in 1933 (87; or perhaps 1930, as stated on page 4). For Watkin, it is the appreciation of such paradoxes that constitutes 'one of the riches of the Forum'. There are certainly many riches to be appreciated within this small volume. Highlights of Watkin's tour include chapter 2 'Visiting the Ancient Buildings with Piranesi' (with good illustrations) and the following chapter, on 'What Piranesi Does Not Show'. The use of literary theory within the discipline of Classics excites strongly contrasting views. For some, the very word 'theory' is anathema; for others, an explicit use of theoretical models and ideas forms an essential way 'into' the classical world. In truth (if one may be so bold), we all use theory of some sort in order to form our view of the world, engage critically with the ideas of others, and form arguments of our own. *Theory for Classicists. A Student's Guide*, by Louise A. Hitchcock, provides a clear-headed and highly accessible introduction to some of the most influential theorists and theories of the

[7] *Alexander the Great*. By Keyne Cheshire. Greece & Rome: Texts and Contexts. Cambridge, Cambridge University Press, 2009. Pp. viii + 189. Paperback £14.95, ISBN: 978-0-521-70709-1.

[8] *The Roman Forum*. By David Watkin. London, Profile Books, 2009. Pp. viii + 279. Hardback £15.99, ISBN: 978-1-86197-962-9.

last hundred or so years.[9] It is divided into two sections: part one deals with the 'Predecessors', four writers whose ideas and questions have had (and continue to have) a profound impact on theory: Freud, Marx, Nietzsche, and de Saussure; part two offers guided introductions to twenty-six of the 'Theorists', from Adorno to Williams via Barthes, Cixous, Derrida, Foucault, and Lacan. For each author a brief biography is provided, together with an account of his or her theoretical position (with suggestions for further reading); importantly, the impact and significance of each theoretical position for the study of Classics is also explicitly considered. One of the chief virtues of this guide is brevity: the contribution of each author is neatly encapsulated within no more than ten pages. Students are unlikely to be impressed by the absence of an index (regardless of the fact that the theorists appear in alphabetical order) but they will no doubt appreciate the 'key concepts' section at the start of each entry, which identifies the important ideas and buzz words associated with individual theorists. Key concepts for Bourdieu, for example, comprise habitus, doxa, hexis, cultural capital, field of cultural production, and taste (89). *Performance, Iconography, Reception*, edited by Martin Revermann and Peter Wilson, is a Festschrift produced in honour of Oliver Taplin, who retired from the University of Oxford in 2008 after forty years of distinguished service.[10] Two influential monographs that appeared at a relatively early stage in his career, *The Stagecraft of Aeschylus* (1977) and *Greek Tragedy in Action* (1978), helped to establish his reputation as 'the father of performance studies in Classics' (1). It is no surprise, therefore, that the theme of this edited volume (written by a predictably distinguished group of contributors) should be focused on performance from a variety of perspectives. Greek drama naturally dominates, with an emphasis not 'simply' on tragedy and comedy but also on the boundaries that separate the two genres (for example, Helene Foley's 'Generic Boundaries in Late Fifth-Century Athens'); there are also sections on Epic (including 'The *Odyssey* as Performance Poetry' by Oswyn Murray), Iconography (including an article by François Lissarague about the vase-painting of Magna Graecia that draws on Taplin's own important work in this area), and, of course, Reception (including an article on Hellenism and the performance of Wagner's *Ring* by Simon Goldhill). Page duBois directs our attention towards that large, yet largely ignored, category of people in ancient Greek society: slaves.[11] In her thought-provoking monograph, *Slaves and Other Objects*, duBois argues that indelible marks of slavery can be found on every object that has survived from the ancient Greek world, both textual and material, if only we care to acknowledge them. We are dealing, in duBois's own words, with 'the *embeddedness* of slavery in all the phenomena of ancient Greek life' (23). She begins her study with an examination of the way in which museums erase the presence of slaves in their presentation of material culture:

[9] *Theory for Classics. A Student's Guide*. By Louisa A. Hitchcock. Abingdon, Routledge, 2008. Pp. xvi + 213. Paperback £18.99, ISBN: 978-0-415-45498-8.

[10] *Performance, Iconography, Reception. Studies in Honour of Oliver Taplin*. Edited by Martin Revermann and Peter Wilson. Oxford, Oxford University Press, 2008. Pp. xvi + 583. Hardback £95, ISBN: 978-0-19-923221-5.

[11] *Slaves and Other Objects*. By Page duBois. Chicago, University of Chicago Press, 2008. Paperback £11.50, ISBN: 978-0-226-16787-9.

The absence of slaves and slavery in the exhibition of classical Greek antiquity…suggests to me that the forgetting or disavowal of ancient slavery has been inevitable, structurally necessary to representations of ancient Greek high culture and the civilizing project in the active acculturation of modern museum-going populations. Acknowledging the labor, sale and presence of slaves in classical antiquity would disrupt certain narratives of Western civilization, and the privileged status of the Greeks as exemplars and as origin. (81)

From an examination of the absent presence of slaves in material culture, duBois then shifts her focus to literary culture. Using texts such as Plato's *Meno*, Aesop's *Fables*, and Euripides' *Orestes*, she argues that the construction of slavery as a natural condition in the ancient world was fundamental to the way that Greeks thought about themselves and their own political freedom. However 'troublesome' the notion of slavery may be to museum curators and classicists, this book presents a powerful argument for the 'myriad ways in which it informs every relation, every space, all of everyday life and discourse in antiquity' (31). Peter Stewart's *The Social History of Roman Art* addresses the fundamental shift that has taken place in the treatment of images by historians, art historians, and archaeologists, arguing that the three have, in some ways, become closer.[12] The shift is characterized by an interest in the social context for the production and consumption of art in the Roman world. The book states explicitly that it is not a survey of Roman art from its origins to its demise, nor is it about the uses and abuses of art as historical evidence. Instead, its scope is the interaction between people and images. As a result, much of the book is about the function of art: what art was made for, and what functions it may have performed (inadvertently or not). The work is not, as a result, arranged chronologically, or even thematically; rather, five essays are presented on different aspects of the social context of Roman art; each takes a particular issue, commonly one with a strong tradition of eschewing social interpretations, and impregnates it with an approach that takes the ancient meaning of the images as the starting point, and the ultimate goal. Though Stewart is modest in his aims, claiming that an emphasis on the social is hardly new, he nonetheless tackles long-held beliefs that fundamentally question the role of art in the Roman world (such as the role of art in negotiating identity). The result is a series of chapters that gently challenge more entrenched approaches, outline the established literature in the field, and in the end leave one stimulated to ask more questions. The 'Romanization' of Britain has been a long-debated subject, and recent years have seen the transformation of the field. Elsewhere, change has been slower, with the notable exception of Gaul. Louise Revell's *Roman Imperialism and Local Identities* brings Hispania into the changing landscape of the Roman Empire.[13] Rather than presenting us with more critique of top-down interpretation or cultural superiority, Revell turns our attention from the process of Romanization to the nature of the term 'Roman', arguing that this term, closely bound to identity, meant different things to different people at different times. This is revealed through the interrelationship between people and the built environments in which they lived their ordinary, everyday lives. The result is a volume that gives detailed interpretation of

[12] *The Social History of Roman Art*. By Peter Stewart. Key Themes in Ancient History. Cambridge, Cambridge University Press, 2008. Pp. xvi + 200. Hardback £50, ISBN: 978-0-521-81632-8; paperback £17.99, ISBN: 978-0-521-01659-9.

[13] *Roman Imperialism and Local Identities*. By Louise Revell. Cambridge, Cambridge University Press, 2009. Pp. xiii + 221. Hardback £45, ISBN: 978-0-521-88730-4.

individual buildings or urban spaces, drawing out the ways in which identities (including 'Roman') were created through this interaction. More importantly, it moves the debate forward for the whole empire, emphasizing the diverse nature of what it was to be Roman. After years of skirmishes in Rome's cultural revolution, Andrew Wallace-Hadrill has now come out in full battle.[14] He marshals archaeological, iconographic, literary, numismatic, and epigraphic data to examine this critical period in Rome's development. The central argument is that the relationship between political and cultural histories is not of one or other as prime mover but one in which the two are inextricably woven together. Wallace-Hadrill traces this interconnectedness in a range of material (literary and archaeological), over the geographical extent of the empire, during the last two centuries BC and first century AD. The link between political and cultural revolution is the renegotiation of identity – political, social, political, linguistic, ethnic, and so on. Wallace-Hadrill shows the ways in which all dimensions of Roman life were drawn into this negotiation, manifested repeatedly in gestures, rituals, and rhetoric, and, most importantly, in the material world (in all its inclusivity) in which Romans lived. Without appreciating the fluidity and complexity of what it was to be Roman, it is impossible to understand the political changes that transformed Rome, Italy, and the known world.

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[14] *Rome's Cultural Revolution*. By Andrew Wallace-Hadrill. Cambridge, Cambridge University Press, 2008. Pp. xxiv+502. Hardback £65, ISBN: 978-0-521-89684-9; paperback £29.99, ISBN: 978-0-521-72160-8.