author provides a handy tabular synopsis of the main cases and a series of indexes. It is good to end with something simply magnificent: Thorsten Opper's *Hadrian. Empire and Conflict*[62] was written to accompany the British Museum exhibition of 2008, referring to itself as a catalogue (there is a list of objects), but it goes further than that. The pictures – figurative (notably the colossus of Sagalassus unearthed in 2007), architectural (including the Antinoeion at Hadrian's villa), and landscape – leap off the page in vivid colour, and the maps are exemplary. As to the text, there is serious reassessment, stressing the darker side of the reign and playing down any soppy, romantic view of Hadrian's philhellenism. The beard is military. (Marguerite Yourcenar is given full and fair attention, based on that of Ronald Syme.) Antinous is given resplendent treatment over thirty-three pages, the wife Sabina naturally less so (nine); the author, by contrast, seems to overdo the position of Livia, calling her an equal partner with considerable powers. On Hadrian's successor, Opper is ready to accept the standard hypothesis – a preference for Marcus Aurelius – but rightly shows caution in the note. For this book also has the proper apparatus: notes, bibliography, and index. This is a treasure for the general reader, attractive and instructive for sixth-formers and undergraduates, a delight to scholars.

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Art and Archaeology

To begin with fundamentals: *Latrinae et Foricae*[63] is a survey of Roman lavatories written by a Yorkshire doctor-turned-archaeologist (Barry Hobson). Much of the material comes from Pompeii (where Hobson has been involved with the Anglo-American Project), but the geographical range extends to most parts of the Roman Empire. It was Julius Frontinus, the conscientious *curator aquarum* (superintendent of aqueducts) to Nerva and Trajan, who perceived that, while Egyptians and Greeks showed some talent for making things, they had little sense of using that talent to practical benefit (*De aquis* 1.16) – how were lives at large made any better by a pyramid, or some pretty statue? – whereas Roman genius could deliver pure water over great distances, and all the boons of hygiene that ensued. This pride seems justified by the material evidence, which contrasts with the relatively inadequate or invisible 'facilities' of not only Greek and Hellenistic habitations but also pre-Victorian Britain. School groups at Ostia invariably find the social aspect of multi-seated toilets (*foricae*) 'gross', so it is worth knowing that the privacy of a single *latrina* was valued by those who could afford it. Above all, however, Hobson takes great care in this study to incorporate allusions (scatological though they may be) from Roman authors, especially the satirists – and, of the satirists, especially Martial. An 'anal' sense of humour is sometimes reckoned peculiar to Northern Europeans, or characteristic of

[62] *Hadrian. Empire and Conflict*. By Thorsten Opper. London, British Museum Press, 2008. Pp. 256. 215 figures and maps. Hardback £40, ISBN: 978-0-714-15074-1; paperback £25, ISBN: 978-0-714-15069-7.

[63] *Latrinae et Foricae. Toilets in the Roman World*. By Barry Hobson. London, Duckworth, 2009. Pp. x + 190. Paperback £14.99, ISBN: 978-0-7156-3850-7.

boys – but, as Freud knew, and as the testimonies quoted here suggest, the process of excretion is a less limited source of amusement and offence. More fundamentals: human bones. Estelle Lazer's *Resurrecting Pompeii*[64] sets out to answer what the author reports as visitors' most frequently asked question, 'So where are the dead bodies?' (A few of Fiorelli's body casts, on view behind bars in the scrappy *magazzino* by the Forum, evidently do not suffice). The straight answer, of course, is that really we should not expect many bodies: most sensible inhabitants of the city had heeded the overtures of volcanic activity and moved away, leaving behind those who stayed from incapacity or desperation, or who were detained by irresistible opportunities for looting. Then the archaeologist is obliged to add that the excavation history of Pompeii is such that skeletal material has, on the whole, been neglected. In this respect, Herculaneum offers more scope – with the relatively recent discovery (in the 1980s) of the skeletons of over a hundred men, women, and children trapped in buildings on the harbour front. Lazer, however, is critical of the analysis brought to bear on that material by the late Sara Bisel; in fact, she is determined in her own effort of 'resurrection' to avoid what she styles as the Bulwer-Lytton approach to the Vesuvian sites – that is, a tendency to invest every object, including the chained-up dog, with a story. The result is, I fear, a well-intentioned but rather disheartening monograph: the note of scepticism about what osteological analysis can reveal is sounded so stridently that the reader may wonder why the book was written at all. By contrast, a labour of love: the third instalment of *Roman Mosaics of Britain*.[65] The volumes for the north and south-west regions have appeared; Wales and the west is to come; all part of the same comprehensive scheme, yet perhaps it is still fair to say that volume 3, covering the south-east, will stand apart in terms of quantity and quality. Impartially, no one could claim that the mosaics from Britain make a match, technically or iconographically, with those displayed at Antakya, say, or the Bardo Museum. Nonetheless, the effect of this British corpus is impressive. Apart from the 'big names' (relatively) within the area – Fishbourne, Brading, Lullingstone – there is a surprisingly dense scatter of material, albeit surviving very piecemeal; and where green-field sites of Roman settlements have been thoroughly explored – Silchester being the obvious example – we realize that timber-framed housing was often embellished with mosaic pavements. So the accumulative message is that, by the Antonine period, elegant interiors were not a rarity in south-east Britain – as Tacitus (*Agricola* 21) foretold. And here is more than just a scrupulous catalogue. This reviewer sees a fair number of art and archaeology publications each year, and can testify that very, very few are produced to such a standard. Subscriptions and grants have helped, plus an evidently sympathetic printer. But above all one is struck by the engagement of the authors with their 'data'. Both Neal and Cosh have supplied many of their own plans and paintings to illustrate the book; the typeface is handsome, the layout harmonious, and even the paper seems of superior grade. The result recaptures the calibre of pre-war archaeological publications; Heywood Sumner, FSA would feel that his Hampshire haunts were justly served. Illustrations of the past, done to both handsome and

[64] *Resurrecting Pompeii*. By Estelle Lazer. Routledge 2009. Pp. xvii + 386. Hardback £60, ISBN 978-0-415-26146-3.

[65] *Roman Mosaics of Britain, Volume III. South-east Britain*. By David S. Neal and Stephen R. Cosh. London, The Society of Antiquaries of London, 2009. 2 parts. Pp. xix + 606. 531 colour and b/w photographs and illustrations. Hardback £200, ISBN: 978-0-85431-289-7.

meticulous criteria, were also an important part of Lord Elgin's mission to Athens (via the Ottoman court) in 1799. This is not an unknown aspect of the Elgin 'saga', but it is certainly overshadowed (by 'the marbles'), and understudied; and also perhaps deliberately overlooked by those convinced of his lordship's original villainy. Luciana Gallo's *Lord Elgin and Ancient Greek Architecture*[66] redresses the balance – telling the story of how Elgin recruited a team of artists, and publishing the results of their labour (in many cases for the first time) with a critical apparatus. Of the artists, the name of Lusieri will be fairly familiar, as Elgin's *factotum* on the Akropolis; Ivanovitch, Ittar, and Balestra less so, but their work deserves attention. Elgin, we learn, had aimed high, but rather unsuitably, in his initial choice of J. M. W. Turner (other British candidates were evidently not lured by the extra obligation of giving drawing lessons to Lady Elgin). He did so because his intention was to gather the most accurate records of what remained of 'Grecian' art and architecture. His stated motives were a desire 'to rescue from oblivion' the relics patently in a process of decay; to provide models and materials for the neo-classical arts in Britain (emulating the work of Stuart and Revett); and to outdo the French (whose inaccuracy Elgin deplored). Some will say that the image of Lord Elgin as custodian of ancient Greek architecture is rather like considering the Biblical Herod as a pioneer of child welfare. But this study goes some way to redeeming Elgin's reputation. As for the sculptural drawings – well, the draughtsmen were capable of meticulous, if somewhat laboured, work; but of course the pragmatic strategy of actually removing the objects of their study eventually rendered their labours redundant. (Associated documents, incidentally, leave us in little doubt that a paramount factor in this strategy was Anglo-French rivalry.) Whether Elgin was hero or villain will continue as a *controversia*. But here is a more distant topic of classroom debate. What sort of hero, if any, was Pelops? We may all agree that he had a disadvantaged childhood: to be chopped up and served as stew, even to Olympian deities, is not a good start in life. But suppose, once reconstituted, Pelops carries no psychological scars, and sets out to gain *kleos* ('renown', 'glory') in the usual ways. Arriving in the land that will bear his name, he finds that the woman whom he wants to marry (Hippodameia) is guarded by a maniacal father (Oinomaus) who challenges all suitors to a chariot race, with death the penalty for losing. Since Oinomaus is in possession of a team of unbeatably swift steeds, many suitors have already perished in the attempt to win his daughter. What can young Pelops do? According to Judith Barringer, who reassesses this story in the lead chapter of *Art, Myth, and Ritual in Classical Greece*,[67] his primary resort is to some magical winged horses of his own, provided by Poseidon. But another version of the myth involves a subterfuge whereby the king's charioteer is bribed to engineer an accident. Apart from conniving with this scheme, Pelops then does away with the charioteer – before settling down with Hippodameia. The upshot is a curse laid upon one of their offspring (Atreus) and all his descendants. But we come back to our question – how should Pelops be judged? In Barringer's view, when this story is

[66] *Lord Elgin and Ancient Greek Architecture*. By Luciana Gallo. Cambridge, Cambridge University Press, 2009. Pp. xvii + 344. 201 b/w illustrations. Hardback £80, ISBN: 978-0-521-88163-0.

[67] *Art, Myth, and Ritual in Classical Greece*. By Judith M. Barringer. Cambridge, Cambridge University Press, 2008. Pp. xv + 267. 159 b/w illustrations. Hardback £47, ISBN: 978-0-521-64134-0; paperback £17.99, ISBN: 978-0-521-64647-5.

carved in stone on the east pediment of Olympia, *c.*460 BC, Pelops cannot be represented as a 'cheat' – rather, he must offer 'a model of courage and inspiration to the Olympic competitor'. So she argues that Pindar's 'clean' version of the Pelops story (*Ol.* 1.36ff) is the key to the sculptures – not the 'cheating' variant, imputed to the obscure Pherekydes a decade or two later. So here is a book with familiar illustrations but some challenges to rethink their usual captions (further chapters address monumental decoration at Athens, Delphi, and Bassae, and *heroon*-tombs in Asia Minor, particularly the funerary reliefs from Trysa). The argument becomes sophistic – but why not: however specifically the Eleans may have commissioned the sculptural programme at Olympia, it is evident that its meaning was not securely anchored. Yet it is sophistry's nature to cut both ways. Who is to say that the Pelops who outwits Oinomaus with chariot-wheel sabotage is thereby deemed a 'cheat' – rather than showing admirable *metis*?

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Philosophy

Acumen's 'Ancient Philosophies' series is shaping up into a very distinguished range of introductions. We have had *Presocratics* by James Warren (see *G&R* 55 [2008], 147) and John Sellars' *Stoicism*; this year sees four excellent new volumes. I'll start with *Ancient Scepticism* by Harald Thorsrud:[68] like other volumes, a lucid and reliable introduction to its subject, which it traces from Pyrrho, through the New Academy, to Aenesidemus and Sextus Empiricus. (As far as topics go, I will only note that medical empiricism gets a raw deal, with just two pages at 196–8, and no real sense of its importance as part of the background to Neopyrrhonism.) Thorsrud makes a special effort to outline the main scholarly controversies as he goes along – though he commits rather swiftly to one position that could have done with more discussion when he credits Cicero with the development of a fallibilist position that 'provides a synthesis of sceptical caution and Stoic confidence' (101). He acknowledges that the position is controversial (202 n. 6), and excuses his speed by saying that an exploration of his reasons would go too far beyond the scope of an introductory account (208 n. 5): perhaps, but it might also have shed some much-needed light on Cicero as a source for Academic scepticism. The 'guide to further reading' is well considered and thoughtfully set out (and even lists reviews of major works). The idea that Scepticism counted for the ancients as a constructive epistemological choice is challenged in Lloyd Gerson's *Ancient Epistemology*.[69] Gerson's argument (some aspects of which will be familiar from his previous important work on the Platonic tradition) is that the ancients in general were epistemological naturalists – that is, they viewed

[68] *Ancient Scepticism*. By Harald Thorsrud. Ancient Philosophies. Stocksfield, Acumen, 2009. Pp. xvi + 248. Hardback £45, ISBN: 978-1-844-65130-6; paperback £14.99, ISBN: 978-1-844-65131-3.

[69] *Ancient Epistemology*. By Lloyd P. Gerson. Cambridge, Cambridge University Press, 2009. Pp. ix + 179. Hardback £45, ISBN: 978-0-521-87139-6; paperback £15.99, ISBN: 978-0-521-69189-5.