notices the 'archaic-military flavour' of *certatum est* in 313, but not the senatorial tone of *sententia* in 314 (Gransden and Fratanuono *ad loc*. do not comment). Likewise, McGill neatly unpicks the emotional shifts and varying degrees of colloquialisms and more dignified language in Turnus' speech at 376-444.

One of the features that sets McGill's commentary apart is his willingness to point out the reception of *Aeneid* 11 in later poetry, especially Ovid, Lucan, and the Flavian trio Valerius Flaccus, Silius Italicus, and, above all, Statius. In doing so, he follows the commendable lead of R. Hunter's *Theocritus: A Selection* (Cambridge, 1999), who generously provides parallels and allusions from Vergil's *Eclogues*. But whereas this much-valued predecessor includes an *index locorum*, McGill's book does not, which diminishes its use for intertextual inquiry (admittedly, nowadays much-facilitated by e.g. the *Tesserae*-project: https://tesserae.caset.buffalo.edu/).

The volume is well-edited, with a handful of insignificant typos and the occasional derailed sentence. Something strange seems to have happened to the typesetting of my review copy: the letters are unevenly spaced throughout, which sometimes rather hampers readability. Hopefully these infelicities can be ironed out, although they in no way detract from this exciting, wide-ranging, and thought-provoking volume. May such commentaries continue to appear for the rest of the epic.

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[1]70 (ad n. 9) has become garbled: 'Once put the perm after constructed' (?). Further: 86 (ad 72-7): 'The point […] is not that A[eneas] was sexually attracted to A. as he was to the queen [sc. Dido]' > 'attracted to Pallas'; 125 (ad 242): 'such infs. appears' > 'appear'; 146 (ad 335): 'occurs Frequently' > 'frequently'; 185 (*bis*: nn. 494, 496), for the references to A.R. book 6, read '3'; 234 (ad 705-6): 'scoruful' > 'scornful'; 266 (ad 841): 'exclamatory' > 'Exclamatory'.

Quare Id Faciam

Morgan (J.) Pp. cxxi. Independently published. 2020. Paper, £5.99. ISBN: 9798661251015

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Julian Morgan rightly styles himself as an *emeritus aenigmatifix* (although I would rather go along with Sidonius Apollinaris' *aenigmatista*).

The book contains 100 puzzles with the preface, the clues and the rubrics for all the puzzles in Latin. In fact the only item in the whole book not in Latin is the ISBN number! Converting that to a Roman numeral might well be beyond the powers of even Mr Morgan!

The puzzles are nicely varied, ingenious and contain such headings, *inter alia*, as *verba transversa, sagittae, novomnia* and *coniunctis quaerendis*. Some are suitable for that rainy Friday afternoon with Year 9 (e.g. *Quaerenda*:*Scriptores* – a wordsearch with the Roman authors' names supplied) while others are more demanding in their knowledge of vocabulary and case endings. I particularly enjoyed number XXVII (*Clara Numerata*) where the answers (sorry, the *resolutiones*) are all structures or parts of structures likely to be known to GCSE students (e.g. *templum, amphitheatrum, thermae*).

The solutions to all the puzzles are given and the book seems an ideal resource for those unexpectedly given more leisure time by present (and future?) occurrences.

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The Cambridge Companion to Ancient Athens

Neils (J.), and Rogers (D.K.) (edd.). Pp. x + 494, ills, maps. Cambridge: Cambridge University Press, 2021. Paper, £29.99. ISBN: 978-1-108-72330-5.

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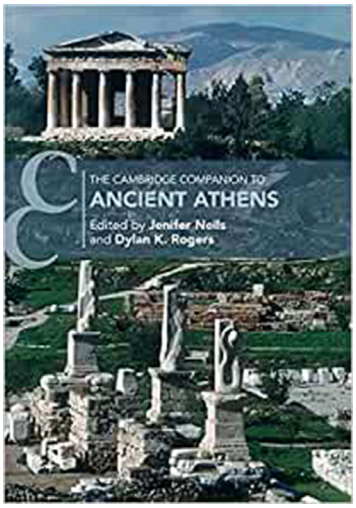

As expected of a Cambridge Companion, the scope of this volume is comprehensive and wide-ranging: it covers several hundred years, with a principal focus on the two centuries from Archaic to Hellenistic times. It comprises 34 essays by Classical scholars, and is arranged in five main sections: Urban Fabric, Inhabitants, Business and Commerce, Culture and Sport, and Politics. An additional section on Reception is concerned with Roman Athens, rediscovery and archaeology.

While it would be impossible within 500 pages to do justice to every aspect of a city of such significance as Athens, this book comes close to achieving that. Chapters include some niche titles, such as 'Death and Disease', 'Sex and the City', and 'Armed Forces'. Many chapters take an interdisciplinary approach. For example, one on 'Animals in Athenian Life' draws on artefacts, vase painting, mythology and literature, offering a rich cross-section of genres which is not usually expected of an introductory volume of this nature. This makes the work an engaging and instructive read, although those seeking an introduction to Athenian civilisation, for example to guide sixth-form study, will need to take a selective approach. Many chapters cover an extensive timespan; for example, 'Water and Waste Management' traces

Athens' water supply from the Late Neolithic Age to the Roman period. But this breadth does not come at the expense of some illuminating detail, such as regulations for the use of drinking water from the Halykos well in Attica.

A more superficial coverage is given to commonly published areas of Classical scholarship, such as literature, history and philosophy, which form the backbone of OCR's Ancient History and Classical Civilisation specifications, and which are core components of a Classics degree course. There is little or no preferential emphasis on the high Classical period of the later fifth century. This is not a book for readers looking for a political or military history of Athens or for detailed exploration of Classical authors and texts. While there are some interesting insights into the composition of Athens' fighting forces which might inform a study of the Peloponnesian War, the reader will find here no historical account or analysis of battle strategy. Drama belongs mainly in the chapter called 'Theatrical Spaces', which offers a detailed account of Athens' theatres, but does not investigate the playwrights or their output. Similarly, while the book has a useful introduction to the various philosophical schools which flourished in Athens from Plato to Zeno, which is informative on the appearance of the schools and the lives of their founders, the approach in this chapter is biographical rather than philosophical: there is no evaluation of ideologies or discussion of the reception of these philosophies within the city of Athens. The sophists too are perhaps a surprising omission.

The book is primarily an archaeological and anthropological biography of a city. Its structure gives prominence to the physical spaces of Athens and its environs: not only is the first section, devoted to Urban Fabric, the longest, but even in subsequent sections the buildings and archaeological remains are the foundation for discussion of social institutions. Most of the chapters favour material primary sources over literary texts. Throughout the book there is plentiful and fascinating use of inscriptions and particularly extensive use is made of the burials of the Kerameikos. For the student of the architecture and sculpture of the Acropolis, there are rich pickings to be found in several of the chapters. Generous and intimate detail is given to the topography of Athens (where many of the contributors are based), but Athens' wider empire, the Delian League, lies outside the scope of the book.

To the editors' acclaim, what is remarkable, given the diverse authorship (among the 33 contributors at least eight nationalities are represented), is the homogeneity of style, both in the structure of the essays and the style of writing. Frequent cross-referencing between the chapters lends uniformity to the volume. Each chapter is written with a conciseness which makes it informative rather than interpretative, leaving little room for authorial voice. The one reference to Elgin's 'looting' of the Parthenon sculptures is a rare exception to this. Despite the conciseness of language, this is a very readable work, accessible to the lay person and informed scholar alike.

The Cambridge Companion to Athens would suit any reader from an ambitious sixth-form student, perhaps researching an Extended Project Qualification, to the more seasoned academic. Each section concludes with a Further Reading section and a select bibliography, mostly of very recent and contemporary publications; links to digital resources also facilitate further study. The level of detail in the descriptions of the city's monuments would perhaps also serve to make it intriguing reading for the exceptionally informed traveller. But its principal value is as a starting point for research. It would be a welcome addition to a school library as enriching reading for older students, but in a school its greatest benefit would be for those teaching Ancient Athens at A Level or GCSE, whether or not they come from a Classics background.

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The Werewolf in the Ancient World

Ogden (D.) Pl. xviii + 261, colour pl. Oxford: Oxford University Press, 2021. Cased, £25, US$32.95. ISBN: 978-0-19-885431-9.

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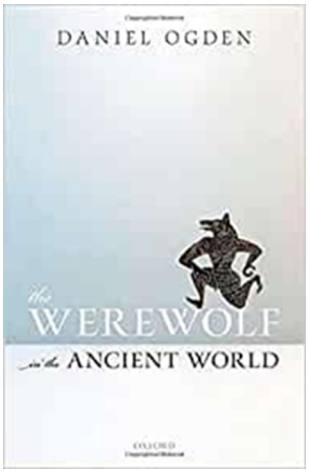

Werewolves have always fascinated; they are familiar to us from such films as *An American Werewolf in London* and the *Twilight* series, television series such as *Being Human* and *Buffy the Vampire Slayer* as well as books and pictures. The human cursed to transform into a wolf at full moon, becoming subject to wild emotions and howling at the moon, is a compelling story and one which clearly fascinated the ancient world as much as the modern one. Daniel Ogden's densely written and source-filled book covers not only werewolves but the ancient obsession with wolves themselves and their connections to ghosts, sorcerers and projected souls (also called astral projection). This book is packed full of source material for those who are keen to research more deeply into the phenomenon, but it is also helpfully written for those, perhaps teachers, who are wishing to find out more about werewolves for, perhaps, the Eduqas Latin GCSE Component 2, or the *Cambridge Latin Course* Stage 7 - both of which use Petronius' spooky werewolf story. Ogden opens with an interesting overview of the way that werewolves and folklore intertwine with that well-known Petronius story from *Satyricon* in prime position. For students, one of the most 'interesting' parts of this tale is why Niceros' friend urinates around his clothes before howling and running off into the woods. In the third chapter this is explained and there are several examples of the 'restraining use of urine magic', including Apuleius' account of two witches 'emptying their bladders' on Aristomenes to stop him