Indeed, the recovery of the classical past in Britain was as significant for Victorians and I was expecting to see some of the familiar names of antiquarians and archaeologists amongst R.'s scholars, scoundrels and generals, but I noticed none (cf. Richard Hingley, *The Recovery of Roman Britain 1586–1906* (2008)). There has been a good deal of research into how Britain's national Roman past provided the foundation for much of the imperial thinking of British generals and intellectuals. Sometimes this appears to have drawn upon the concept of the eternal stability of British national life (a theme popular with some politicians today), but this theme is not too relevant in this book, which has a very different agenda. R. argues that 'the quiet assurance of the eternal has never clung to the classical' (127) and, in these terms, failure plays a structural rôle in many of R.'s examples. This leaves me wondering about the activities of some Victorian antiquaries who contemplated the Roman ruins of Britain as an inspiration for the eternal. For example, John Collingwood Bruce's attempts to communicate the national and imperial importance of Hadrian's Wall and John Clayton's clearing and rebuilding of the monument made claim to the inheritance and stability of imperial order that linked imperial Rome to Victorian Britain. Is there something effectively timeless about the uncovering and display of Roman antiquities that encourages contemplation of the eternal?

Last, R.'s book raises the relationship between classics and other scholarly fields. Levine explored the growing professionalism of academic fields during the period when the idea of 'an unbroken line' in the classical tradition was developing (Philippa Levine, *The Amateur and the Professional: Antiquarians, Historians and Archaeologists in Victorian England, 1838–1886* (1986)). Many of the characters in R.'s book contributed little of lasting value to classical studies, but this was often a result of the society in which they lived. R. observes that, although classical knowledge was seen to provide a way for people to move upwards through the social hierarchy, in reality the nature of Victorian society largely prevented people from achieving social mobility through intellectual achievement (35). Other academic subjects also may have appeared to provide Victorians with opportunities for social advancement. However, the careers of the archaeologist Charles Roach Smith and the geologist/palaeontologist Gideon Mantell suggest that the self-made scholar in Victorian society may always have had to struggle to gain social standing.

As these few remarks indicate, R.'s stimulating and highly readable book is a delight to read. It is also an excellent volume for the first title in what promises to form a significant new series of books that contemplate horizontal classical reception.

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M. WYKE, *CAESAR IN THE USA*. Berkeley/London: University of California Press, 2012. Pp. xii + 306, illus. ISBN 9780520273917. £27.95.

This monograph examines appropriations of Caesar primarily in the twentieth and early twenty-first centuries, though it touches briefly on eighteenth- and nineteenth-century receptions. Wyke also expands her analysis beyond the United States at times. Her decade-long research on the reception of Caesar has already spawned several publications, including the monograph *Caesar. A Life in Western Culture* (2007). Despite some overlap, the current volume presents much additional material and fresh insights through its focus on the United States in diachronic arrangement. W. seeks to reveal 'broad thematic shifts in Caesar's use' and to show 'how that use intersected with political and social developments in the United States and abroad' (11).

One shift is expressed in the book's division into two parts. The first is entitled 'Education' and contains three chapters, spanning the period from 1900 to 1920, while the second part, covering 1920 to 2008, is concerned with 'Political Culture'. A portion of Part One illustrates classicists' efforts to 'enliven' the study of excerpts from Caesar's *Gallic War* in high school Latin classes. W. hints at the rôle of progressive educators in motivating these efforts, which included illustrated editions and model-making. Supporting materials like historical accounts and juvenile fiction tended to convey lessons on courage, strategy and effective leadership, contrasting with the Founding Generation's condemnation of Caesar as a brutal tyrant, although the earlier critique recurred at times. A persistent theme in W.'s study is the link between commercial interests and notions of educational uplift, as in the marketing of silent motion pictures.

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Firmly established in American education by 1900, Shakespeare's *Julius Caesar* became a tool in assimilating immigrant children. Making brilliant use of sources like school texts, W. pinpoints links between changing political values and shifts in the perception of Caesar. In a handbook for teachers, for instance, 'the Roman dictator is given positive qualities that match turn-of the-century support for the prospect of American *imperium*' (52). Presidential assassinations prompted educators to emphasize the horror of political violence, diminishing the status of Brutus while elevating that of Caesar. Similarly, early twentieth-century theatre productions presented Brutus as a tortured figure contrasting with a dazzling Caesar. The beginning of World War I spurred comparisons with the Roman campaign in Gaul. Caesar was alternately seen as a brutal invader, admirable general or an ambiguous figure, while sympathies with France increased interest in Vercingetorix. In the post-War period, however, waning enthusiasm for the *Gallic War*'s military exploits coincided with a diminished rôle of Latin in the curriculum.

Ch. 4, entitled 'Dictatorship. 1920s–1945', is anchored in a deft analysis of Orson Welles's *Death of a Dictator*, the iconic 1937 adaptation of Shakespeare's *Julius Caesar*. But W. also includes less familiar American critiques of emerging dictatorships and surveys appropriations of Caesar in Italian fascism. She maintains that some American journalists emphasized the effectiveness of fascist propaganda to deflect from their initial approval of Mussolini. By the 1930s '"Caesar" came to be deployed regularly in the United States as shorthand for gangsterism, demagoguery, and dictatorship' (128).

The centrepiece of the following chapter ('Totalitarianism. 1945–1955') is a superb analysis of MGM's 1953 movie *Julius Caesar*, highlighting references to the totalitarian regimes of Hitler and Stalin. But this decade also produced an introspective Caesar in Thornton Wilder's *The Ides of March* (1948). A heroic comic book version of Caesar (1950) tapped into admiration for American generals and anti-Communist sentiment while combining mass appeal with claims to educational utility. The chapter's incisive synthesis notes that images of Caesar in modern media 'capture the disjointed political ideologies of the Cold War era' (166).

A careful reading of the two final chapters ('Presidential Power. 1956–1989' and 'Empire. 1989–2008') reveals a fascinating story. Though occasionally used to endorse presidential leadership and reform efforts, appropriations of Caesar in the '50s and '60s served more often to voice concern about excessive presidential power or manipulation of the electorate. Following the political turmoil of the 1960s, references to Caesar focused on breakdown of order and failure of leadership, while Caesars Palace (*sic*!) in Las Vegas was adding another facet to American consumer culture. In the wake of Watergate, theatre productions of *Julius Caesar* aimed to expose a pervasive loss of values in Washington and the impact of mass media. By 1979 a more culturally inclusive *Julius Caesar* appeared on stage. After a marked decline, a flood of references to the dictator expressed dismay over a perceived overreach in executive authority, misguided empire-building and concomitant decline of the American republic during the presidency of George W. Bush.

W. offers a wealth of fascinating sources, and especially in Part Two integrates recent scholarship in modern history and political analysis with her own astute observations and case studies. While some might wish for a more tightly constructed argument and synthesis, the author weaves a host of insights into her account and makes a good case for the thesis implicit in the 'twinning of themes and time periods' (11–12) of her chapter arrangement. She amply supports the claims offered in her introductory preview, namely her assessment, that 'one of the distinctive features' of Caesar's reception in the United States is 'the extent to which the Roman dictator is utilized in cultural forms that openly seek to create or interrogate a sense of nationhood and of American identity' (9). Elegantly written and featuring pertinent illustrations, the volume should also appeal to interested general readers and to instructors seeking to include American Caesar receptions in a course. The book demonstrates the exciting possibilities in studying the use of classical figures in modern history and opens avenues for further exploration.

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