ancient philosophy in early modernity is an important field, thinly worked. It could do with a serious manifesto, more systematic attention, and (in general) bit more flag-flying. A job for a Guide or Companion, perhaps?

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General

Classicists need never feel lonely again: the number of companion volumes just keeps on growing. *The Edinburgh Companion to Ancient Greece and Rome* (eds. Bispham, Harrison and Sparkes)[1] is divided into four parts – the first contains introductions to the sub-disciplines within contemporary classics, to the regions (and 'regions') of the ancient world, and to the chronological periods (from 'dark-age' Greece to late antiquity). The second part deals with material culture and the third with texts and genres. The last section, 'Essential information and systems of reference' comprises eleven brief chapters that present all the things that you wanted to know about classics but were afraid to ask (from the names of the Greek months to the length of a *plethron*). The editors have chosen excellent contributors and the individual sections, as well as offering broad introductions, also lead readers to more challenging and cutting-edge approaches to the classical world in a clear way. The somewhat traditional selection of topics, however, does not fully exploit the fresh perspectives of the individual contributors. By contrast the inclusion of the final reference section is a thoughtful and considered attempt to accommodate the needs of a modern student. This student-friendly approach is sadly not reflected in the hardback price: £120. David Potter's *The Roman Empire*[2] is another addition to the excellent Blackwell Companions to the Ancient World series. Something of the size and complexity of the subject-matter is reflected in the volume itself. Although the volume reiterates familiar ways of presenting material (Part 1 sources, part 2 narrative etc.), individual authors find ways of cutting across traditional disciplinary boundaries. The outward-looking feel of the volume is reflected, for instance, in part 6 – religion – where 'traditional cult' forms only one of four chapters in this section; the others look out to Judaism and Christianity. The Cambridge Companions was one of the first companion series and this longevity is perhaps reflected in the latest volume, Glen Bugh's *The Hellenistic World*[3] (the chapters look long, the illustrations are scarce, and they are grouped together as plates, contributing to the impenetrable feel of the volume). However, despite first appearances, the volume contains meticulous coverage of key areas, by eminent scholars in the field, and a pleasantly surprising transdisciplinary approach within the individual chapters – for instance, Shipley and Hansen's chapter on the *polis* and federalism contains an enlightening section on 'physical layouts', Thompson's chapter on the Hellenistic family introduces a new 'hot topic' in classics more generally, and Rotroff's 'Material Culture' gives an excellent example of the integration of material culture into social life, eloquently showing the importance of objects (despite the curious extraction of 'Art' into a

[1] *The Edinburgh Companion to Ancient Greece and Rome*. Edited by Edward Bispham, Thomas Harrison and Brian A. Sparkes. Edinburgh UP, 2006. Pp. xii + 604. Hardback £120.

[2] *A Companion to the Roman Empire*. Edited by David S. Potter. Blackwell, 2006. Pp. xxxi + 691. Hardback £95.

[3] *The Cambridge Companion to the Hellenistic World*. Edited by Glenn R. Bugh. Cambridge UP, 2006. Pp. xxix + 371. Paperback $29.99.

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chapter of its own). For those with an interest in this period in particular, Heckel's *Who's Who in the Age of Alexander the Great. Prosopography of Alexander's Empire*[4] provides over 800 potted biographies, with references to the ancient literary and epigraphic sources. Entries range from 'Alexander' to 'Anonymous individuals: women: aristocratic women from Bactria–Sogdiana'. *Ancient Greece from the Mycenaean Palaces to the Age of Homer* (eds. Deger-Jalkotzy and Lemos)[5] is not strictly speaking a companion, though it is excellent company for anyone wishing for illumination of 'dark-age' Greece. The volume presents a re-examination of old material in the light of new and paradigm-shifting discoveries. Though the new-found brightness of dark-age Greece has become a commonplace of archaeological writing, this volume presents for the first time in one place the many individual contributions and discoveries that have underpinned this view. The picture that emerges emphasizes continuity from Mycenaean kingdoms to the archaic *kaloi k'agathoi*, and the consolidation of extensive trans-Mediterranean interaction. The volume covers important key topics such as Mycenaean palace formation, religion, hero cult, and the site of Lefkandi, presenting relatively recent data in a considered manner, and giving an integrated sense of the context into which they fit. Until the end of the nineteenth century it was largely unquestioned that the pastoral genre, complete with its singing shepherds, babbling brooks and wandering flocks, represented a faithful view of rustic reality. More recent structuralist interpretations have seen an idealized pastoral world as the locus for the contestation of binary oppositions (for example, countryside versus city; *otium* versus *negotium*). *Brill's Companion to Greek and Latin Pastoral* edited by Fantuzzi and Papanghelis[6] brings together an international flock of scholars in an exciting volume that interrogates the varied and dynamic reception of 'the pastoral' from Theocritus through to the world of Byzantium. Though the contributions range widely in focus, unity is provided by a shared concern with the nature of poetic representation: how authors and readers bridge the gap between text and reality. In particular, the volume argues that the 'low' genre of pastoral was developed explicitly in opposition to epic, with an idealized bucolicism providing the coherence for pastoral that myth provides for epic. In its range and in the quality of its critical engagement it will be an essential work of reference and stimulating point of departure for anyone who has an interest in the pastoral genre. Given the rise of the 'domestic goddess' in popular culture it is no surprise to see that food and dining should figure in recent investigations into the classical world. The cook-book of Apicius is the closest we may come to an ancient Mrs Beeton or Ms Lawson. The recent critical edition and text by Grocock and Grainger[7] present a detailed introduction which ranges in content from the everyday practice of cookery techniques to an examination of the manuscript tradition. This, it is argued, is no literary text but 'a haphazard collection assembled over many centuries'. Any questions as to the practical use of these recipes are conveniently answered by Grainger's *Cooking Apicius:*

[4] *Who's Who in the Age of Alexander the Great. Prosopography of Alexander's Empire*. By Waldemar Heckel. Blackwell, 2006. Pp. xxii + 389. Hardback £50.

[5] *Ancient Greece. From the Mycenaean Palaces to the Age of Homer*. Edinburgh Leventis Studies 3. Edited by Sigrid Deger-Jalkotzy and Irene S. Lemos. Edinburgh UP, 2006. Pp xxiii + 695. Hardback £90.

[6] *Brill's Companion to Greek and Latin Pastoral*. Edited by Marco Fantutzzi and Theodore Papanghelis. Brill, 2006. Pp. xxvi + 654. Hardback €224.

[7] *Apicius. A Critical Edition with an Introduction and English Translation of the Latin Recipe Text Apicius*. By Christopher Grocock and Sally Grainger. Prospect, 2006. Pp 414. Hardback £40.

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Roman Recipes for Today.[8] This book seems far more cook-friendly than the earlier Grainger and Dalby, *The Classical Cook Book* and offers a wider range of recipes from Apicius. Matthew Rollers' *Dining Posture in Ancient Rome*[9] examines not what was eaten but how. Building on recent theoretically informed work on gesture, non-verbal communication, and the body, this book amply demonstrates the unique potential of classical studies in bringing together methodological and analytical developments in disparate fields in the study of a single social practice. Having set out the three principle dining postures – reclining, sitting and standing – Roller draws upon literary and archaeological evidence in order to explore the social nuances of status, gender and age within the Roman dining context. Though Roller draws sensible attention to the male, elite and representational nature of literary texts, his analysis of funeral imagery is less sophisticated and does not fully take into account the specific context and diversity of viewers of the archaeological material. One of the fastest growing branches of classical scholarship of the last decade is that of reception studies. Gone are the days when a study of a particular author would conclude with an anecdotal *Nachleben*. *Classics and the Uses of Reception*, edited by Charles Martindale and Richard Thomas[10] shows just how far we have come. This volume does not attempt to present a unified approach to reception – though as Kennedy points out in his Afterword, the volume is shot through with evocations of, and challenges to, a central tenet of reception theory that 'meaning is realised at the point of reception' – instead, the collection represents a more subtle and often provocative conversation that should resonate widely. The individual contributions, by a sparkling list of contributors, are meticulous and stimulating, ranging from the Venus de Milo to David, Homer to Walcott and Nietzsche to Derrida. The collection is heavily weighted towards text, though surprisingly few contributions exploit recent developments in translation studies. Contributions that discuss visual culture are largely restricted to pre-twentieth-century 'high' art. This stands in marked contrast to the two edited volumes: *Julius Caesar in Western Culture* edited by Maria Wyke[11] and *Troy from Homer's Iliad to Hollywood Epic*,[12] both of which concentrate on aspects of classical reception in popular culture. The reception of classics in film is uniquely well theorized thanks in large part to Wyke's pioneering work in the 1990s. Her collection charts the repeated reinvention of Julius Caesar from antiquity to George W. Bush via Shakespeare and Mussolini. Though dealing with the same subject, the collection demonstrates the varied and diffuse nature of the reception of classical antiquity, bringing together architecture, theatre, film, art etc. The volumes by Martindale and Thomas and by Wyke show reception studies as a mature and vibrant sub-discipline with rigorous theoretical underpinning. Winkler's volume, though interesting and accessible, inevitably suffers by comparison. The book analyses the different elements that went into the making of the film in an attempt to contextualize a popular

[8] *Cooking Apicius. Roman Recipes for Today*. By Sally Grainger. Prospect, 2006. Pp. 128. Paperback £10.

[9] *Dining Posture in Ancient Rome. Bodies, Values, and Status*. By Matthew B. Roller. Princeton UP, 2006. Pp. xiii + 248. Hardback £26.95.

[10] *Classics and the Uses of Reception*. Edited by Charles Martindale and Richard F. Thomas. Blackwell, 2006. Pp. xiii + 335. Paperback £19.99.

[11] *Julius Caesar in Western Culture*. Edited by Maria Wyke. Blackwell, 2006. Pp. xvii + 365. Paperback £22.99.

[12] *Troy. From Homer's Iliad to Hollywood Epic*. Edited by Martin M. Winkler. Blackwell, 2007. Pp. xi + 231. Paperback £19.99.

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reworking of an ancient myth. Though it draws on Kirk's analysis of myth and rightly argues that we should take popular reworkings on their own terms, the thesis is underdeveloped and as an anatomy of a film it adds little to the editor's earlier work on *Gladiator* or *Spartacus*. What do we mean by the 'classical' and how should we define it? For Salvatore Settis the thing that distinguishes our relationship with the Classical past is an obsession with ruin and decay. *The Future of the Classical*[13] traces this obsession as it is worked and reworked throughout European history from antiquity onwards. In a volume that ranges confidently from Levi-Strauss to Ginzburg to Assmann, from Alberti to Winkelmann to Panofski, and from Piranesi to Wilkins to Le Corbusier (all in 111 pages), Settis argues that the idea of the decay and rebirth of 'classicism' was an essential element in the evolution of new European cultural and historical forms. As a result of this, for Settis, an understanding of this past use of the classical is an essential tool for the construction of the future. This book represents the very best of the European humanist tradition – encyclopaedic in its depth whilst light of touch. The 'Tragic' is another concept that successive generations from antiquity onwards have found it good to think with, as is demonstrated by the thirty-two authors (from 1672 to 1935) excerpted and discussed by Vassilis Lambropoulos in *The Tragic Idea*.[14] The volume provides brief and stimulating introductions to the many authors (each author is discussed in two to three pages), but cannot, by necessity, begin to explore them and to develop ideas in as much depth as one would like. At a time when the internet is making it easier and easier to access articles, it is worth thinking about the value of collected volumes. Laird's *Ancient Literary Criticism*,[15] the latest in the Oxford Readings in Classical Studies series (which has included volumes on Homer's *Iliad*, Virgil's *Aeneid* and Euripides), shows that a good collected volume is more than the sum of its parts. The judicious selection of articles, combined with an excellent introduction that fills gaps left by the selection, and a thoughtful section of suggested further reading shows the importance of ancient literary criticism for our understanding of both ancient literature and modern literary theory, as applied to either ancient or modern texts. *Roman Theatres: An Architectural Study* by Frank Sear[16] is a volume for which the term magisterial was truly coined. After an introductory section that outlines the function, design, technique, history and reuse of theatres in Italy and the provinces, the rest of the book provides a comprehensive catalogue of Roman theatres in the empire. The catalogue is arranged by province and then alphabetically by site. Each entry provides a description of the location and type of the theatre, followed by the dimensions and description of *cavea*, *orchestra*, *skene*, arena etc. Excellent plans complete the entries and these are complemented by high-quality maps, figures and plates at the end of the book. Though this is a catalogue and as such has no thesis to present, the bringing together of these data in one place brings strikingly to the fore the ingenuity and infinite adaptability of Roman theatre builders in responding to local and individual demands – imposed for example by topography, materials, and historical contingency

[13] *The Future of the 'Classical'*. By Salvatore Settis. Translated by Allan Cameron. Polity Press, 2006. Pp. vii + 136. Paperback £12.99.

[14] *The Tragic Idea*. By Vassilis Lambropoulos. Duckworth, 2006. Pp. 158. Paperback £12.99.

[15] *Ancient Literary Criticism*. Oxford Readings in Classical Studies. Edited by Andrew Laird. Oxford UP, 2006. Pp. xii + 491. Hardback £95; paperback £35.

[16] *Roman Theatres. An Architectural Study*. By Frank Sear. Oxford UP, 2006. Pp. xxxix + 465 with 144 plates. Hardback £195.

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– while working within a universally recognizable architectural genre. An aspect of Roman theatres that is not covered by Sear is the visual impact of the statuary that they contained. R. R. R. Smith's *Aphrodisias II*[17] is a catalogue of the portrait statuary from the site in Caria (south-west Turkey), a site which has yielded an outstanding number of such monuments, including those from the theatre. Detailed individual entries and high-quality photographs allow the reader to develop an intricate understanding of the complex visual arenas within which the elites of one Roman provincial city interacted from the first century BC to the third century AD. The unique and invaluable contribution of the Aphrodisias project, and its exemplary publications, is the rigorous recording and publication (with find-spots marked on the plans) of the archaeological contexts of the statues. This, combined with the work on production and technique, costumes and inscriptions gives a concrete cultural context for the display and viewing of honorific statuary in the city. In *The Mirror of the Self*,[18] the concept of viewing forms one of three interrogative tools with which Shadi Bartsch analyses early imperial literature (the other two are sexuality and self-knowledge). Though she examines this triad in Plato, Ovid, Martial and others, the main weighting is on Seneca. Bartsch argues that viewing, sexual desire and self-knowledge work together in the creation of the self, but that this relationship changes over time: in Plato, the mutual gaze exchanged by lover–philosophers spurs on philosophical desire; by the time of Seneca, however, desire and sexuality were jettisoned in the pursuit of self-knowledge. The book has a firm foundation in recent ideas about the concept of viewing, and it offers an enticing account of a particular phenomenon, drawing on an interesting selection of writers. Although the triad is a complicated and cumbersome motif for the author to carry through the text, the book represents a useful addition to the established corpus of analyses of skopic traditions in the ancient world.

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[17] *Aphrodisias II. Roman Portrait Statuary from Aphrodisias*. By R. R. R. Smith. Verlag Philipp von Zabern, Mainz, 2006. Pp xiv + 338 with 163 plates. Hardback €76, 80.

[18] *The Mirror of the Self. Sexuality, Self-knowledge and the Gaze in the Early Roman Empire*. By Shadi Bartsch. Chicago UP, 2006. Pp. viii + 325. Hardback £28.50.

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