something entirely new to me: that there is, in transatlantic perception, a 'Cambridge Culture' of Classical archaeology, a 'school' of theorists committed to 'a fundamentally ahistorical' method of explaining the styles and artifacts. Whitley, Shanks, Osborne, Spivey *et al.*, here presented as a coterie of conspirators, may have it in common that they once studied in the Classics Faculty Library at Cambridge, and more or less at the same time. But I am not sure which of us would be the more horrified at any suggestion of intellectual concord and joint enterprise—let alone mutual respect.

doi: 10.1017/S0017383506000350 NIGEL SPIVEY

Religion

Almost all of this year's books deal with Greek religion and myth, reminding one both of the field's apparently unlimited openness to re-interpretation, and of its ability to capture imaginations, not least among the young. Only one of them, however, is by an English scholar; and she is not only of an older generation but has spent many years of her working life in the United States. This absence is of course in a sense fortuitous; but may also prompt one to reflect on David Martin's question in his recent *On Secularization: Towards a revised general theory* (2005): with the advance of a consumer ethos mainly interested in measurable utility, are the universities in Britain ceasing to be bases for a diffuse humanism? Corinne Pache (now at Yale), who is already known for her translation of Nicole Loraux' *Les mères en deuil* (1998), was alerted to the potential interest as a dissertation topic of a neglected area, hero-cults of (small) children. Despite the considerable attention devoted lately to the cults of (adult) heroes, most people would indeed be hard put to name even one such cult apart from Mermeros and Pheres, the sons of Medea, at Corinth, of Melikertes-Palaimon at the Isthmus nearby, and Pelops at Olympia.[1] In order to give the book some argumentative coherence, she has however been rather selective. One will find no reference here to the 'boy kings' of Amphissa identified with the Dioscuri, and later with the Cabiri (Paus. 10.38.7), nor to the sons of Trophonius at his oracle-site at Lebadeia (Paus. 9.39.5), nor to Patreus and his two sons at Patrae, all three represented as young boys (Paus. 8.20.7), nor even to Sosipolis at Olympia, the mysterious baby who metamorphosed into a snake and saved the Eleans from the Arcadians (Paus. 6.20.4f.). Instead, Pache concentrates on seven relatively well-known mythic cases of pre-pubertal children, usually killed by some form of transgressive violence, who received posthumous cult as heroes: the children of Medea and Heracles (victims of their own parents' violence), Linus and Demophon (failed immortalization), and the three cults associated with pan-hellenic games, Pelops, Melikertes-Palaemon, and Opheltes-Arcemorus at Nemea. These are, I think, tacitly understood by her as the three major modes of child-heroization. She rightly sees Brelich's *Gli eroi greci* (1958) as a decisive break with the older discourses of *biothanatoi* (Pfister), chthonic powers aligned with the Cabiri (Nilsson, *Griechische Feste*, p. 213: not cited by Pache), or cults of a mother-goddess with two children (W. R. Halliday: again not cited by her), and inclines to favour his model of initiation-rite. One of her main concerns, in the manner established by Franz Brommer and Timothy Gantz, is to combine literary

[1] *Baby and Child Heroes in Ancient Greece*. By Corinne Ondine Pache. University of Illinois Press, 2004. Pp. x + 234. £24.95.

https://doi.org/10.1017/S0017383506000362 Published online by Cambridge University Press

sources with archaeological evidence, especially vase-paintings, rightly insisting on their mutual independence – the vases, for example, use their own topoi to connote narrative density, such as the central altar to suggest the transgressive nature of the killing, or the hydria falling to the ground in the background to symbolize violence and fear (I would say rather that the falling hydria evokes a sudden, loud sound, that differentiates this particular, dreadful, moment from those before and after; sound is commonplace in the anthropology of time). Her main discussions are however solid and interesting, full of good sense and adroit use of analogy and parallel; those of Medea's children (note her criticisms of Christiane Sourvinou-Inwood, p. 41f.), and of Opheltes and Melikertes are of particular value. I would also draw attention to her remarks on the way mythic narratives ritualize child-deaths in terms of hunting, war and sacrifice (p. 65); on the motifs of picking-flowers (p. 99) and singing lullabies (p. 107f.); the establishment of games as compensation for death (p. 133); and on how death in these cases confers beauty, immortality and significance (p. 155). One or two criticisms ought to be made, however. Pache never sets out clearly the rationale behind her decision to omit a number of cases of child-heroes, or analogous cults such as the Athenian Tritopatreus (Cicero, *ND* 3.53), some of which I have mentioned above. Nor does she attempt a general sketch of the ideological values of childhood in Greek society and cult (she was unable to consult Jeannine Uzzi's interesting *Children in the Visual Arts of Imperial Rome* [2005]), let alone tackle the possible relation between high rates of child mortality, infant exposure (especially of girls) and maternal peri-natal death, on the one hand, and the phenomenon of child-heroization on the other. She inclines instead to psychologize and domesticate the motif of child-killing by referring to the mundane fears of ordinary parents; she actually claims that the story of Medea is 'a representation of a parent's darkest fears' (p. 9). Such suburban clichés have no place in the discussion of myth-narratives, any more than the claim that the myths are interested in drawing attention to the multifarious dangers to small children from 'community, relatives, parents' (p. 181). Although she notes the pattern whereby dead children re-appear in cult as youths, she makes no attempt to explain it (p. 154f.). She oddly views failed immortalization as the metaphorical expression of the ordeal (athletic competition) that worshippers underwent in celebrating hero-cults (p. 83). On a more trivial level, though the book is well-produced, nicely illustrated and carefully proof-read, the index is poor – one will not, for example, find the name Kothos there, though the story is discussed on p. 45f.; likewise Kaphyai (p. 22f.). Yet fleeting references to scholars, Jebb or Kirk or Kassel, are faithfully and pointlessly listed. All in all, though, a worthwhile study.

It is common nowadays to claim that accounts of Greek religion in general are virtually impossible to write, especially at an introductory level, so that one must study Athens more or less in isolation. All that is meant by this, however, is that it is difficult to find sufficient evidence to write a study centred on a single polis, in keeping with the dominant model of 'polis-religion'. It is therefore extremely welcome that Joannis Mylonopoulos (now at Erfurt), already known from his work on the great Heidelberg bibliography of Roman social and religious history (J.-U. Krause *et al*. 1998), has tackled the subject of the cult of Poseidon in the Peloponnese.[2] It is familiar that the peninsula was always one of the main centres of the cult of this

[2] *Peloponnesos oikiterion Poseidonos. Heiligtümer und Kulte des Poseidon auf der Peloponnes*. By Ioannis Mylonopoulos. Kernos Supplement 13. Centre International de la Religion Grecque Antique, Liège, 2003. Pp. 492. Paperback.

https://doi.org/10.1017/S0017383506000362 Published online by Cambridge University Press

divinity. The sanctuary at the Isthmus, already in the eleventh century BC the most important sacral meeting-place of post-Mycenaean Corinth, is among the very earliest known religious archaeological sites of Greece; Aegae and Helice (destroyed in 373/2 BC) were already famous centres of the cult in Homeric times. Other important sites were the Amphictyonic centre on the island of Kalaureia, now Poros, which offered secure asylum (Paus. 2.33.2), the entrance to the Underworld at the tip of Cape Taenarum in Laconia (Paus. 3.25.4f.), and the shrine of Poseidon Hippios outside Mantineia, rebuilt by Hadrian close to the hippodrome (Paus. 8.10.1). This is in many ways a model study, an example of the type of painstaking work that urgently needs to be done, for cults of other deities, and for other areas of Greece and of Greek colonization. The essential requirement is an intimate knowledge of the relevant archaeology: Mylonopoulos describes each site in detail, complete with maps and ground-plans, and works over *la longue durée*, from Mycenaean times to Theodosius. It thus emerges that it was the Archaic period that saw the most rapid expansion of cult-places. Later foundations, such as the temple of Hipposthenes and Poseidon at Sparta, or of Poseidon Epoptes at Megalopolis, seem to have occurred only sporadically and under pressure of special circumstances. Yet almost everywhere investment in buildings was relatively low. The archaeological catalogue and analysis of the locations, intra- and extra-urban, of temples and sanctuaries, occupies more than half the book (some 260 pages); much of the remainder deals with festivals, types of sacrifice, votive-types (mainly animal figurines except at Penteskouphia), and objects and animals sacred to the god. The next three, much briefer, chapters focus upon aspects of the deity himself: cult-epithets (here almost exclusively connected with horses and earth-movements), areas of intervention (again mainly earthquakes and horse-raising; the cult of maritime Poseidon is mainly of imperial date), and links with other deities, especially Athena and Aphrodite, and in Arcadia Demeter. The final chapter discusses Poseidon as poliadic deity (probably of six cities, though only Mantineia and Troezen are confirmed by literary sources) and as the main cult-figure of loosely organized local leagues (amphictyonies). Oddly enough, in no case was a temple to poliadic Poseidon built on an acropolis. There are no exciting new theories here – and surely we have had enough of those in relation to Poseidon, earthquakes, and horses – but solid, useful work, all the more striking in that this is not a Habilitation but a PhD thesis.

Sally Humphreys has for many years brought a distinctively anthropological point of view to bear on her work on the ancient Greeks: one remembers, from her first collection, *Anthropology and the Greeks* (1978), the accounts of the social structure of the polis, and of the evolution of social differentiation, with its use of Basil Bernstein's notion of communicative codes; and from *The Family, Women and Death* (1983, 1993), the studies on Greek kinship, and on death and time, all at that time innovative themes. Her new collection is written in the same spirit, though the specifically anthropological perspective has largely given way to an informed discursiveness apparently absorbed unconsciously from Arnaldo Momigliano, combined with an almost oppressive familiarity with modern American intellectual trends (she worked for many years at the University of Chicago).[3] Despite its title, this is not a book that can be compared with Robert Parker's two recent volumes on Athenian religion: it consists of essays on rather disparate topics, in

[3] *The Strangeness of Gods. Historical perspectives on the interpretation of Athenian religion*. By S. C. Humphrey. Oxford UP, 2004. Pp. 399. Hardback £55.

https://doi.org/10.1017/S0017383506000362 Published online by Cambridge University Press

different tones, of various dates, some from the early 1980s, others more recent; some have been previously published, others (chapters 4–6) apparently not. One of these (chap. 5) is evidently older, however, since it too, like nos. 1–3, is provided with an Afterword containing fresh reflections, more recent bibliography, and self-criticism. Nominally, at any rate, the book is composed of chapters devoted alternately to analysis of discourse, and analysis of data thus 'constructed'. To simplify extremely her general aim, one might say that she opposes the dominant pragmatic paradigm in the study of Greek religion (viz. that "Greek religion is centred on ritual practice, essentially blood-sacrifice") by insisting on the continuing importance of 'theological' reflection: efforts expressed in literature, especially poetry, to modify and ameliorate popular belief, and the general importance of a complex Athenian discourse about religious affairs and meanings. This in turn involves questioning conventional modern views of the differences between fundamental categories such as 'religion', 'philosophy', 'literature' and so on, and the revalorization of the role of allegory. This argument is both valuable and important as a corrective to the dominant Anglo-American view (which is, however, much less prevalent on the Continent), and had her book contributed directly to this theme—which emerges directly from her long-standing pre-occupation with the opposition between the immanent and the transcendent – in relation to Athens, we could have welcomed it unreservedly. Unfortunately too many other topics come crowding in, and the reader for long stretches loses sight of what ought to have been a sustained argument. As it is, the two longest and most detailed, and new, pieces, on the cults of the demes (ch. 4) and on the Anthesteria (ch. 6), do attempt to exemplify what she is getting at, by offering a history of the supposed long-term changes in these cults, unfortunately on the basis of evidence that is inevitably inadequate to the laudable intention. The other detailed piece republishes her old 1985 essay on what is presented as the religious 'programme' of Lycurgus, which has now been largely superseded by the work of others, who have shown, for example, that many of his views or claims relating to religion were perfectly conventional in his day and can easily be paralleled in other orators. The first chapter, on desirable reading-strategies and modern receptions of antiquity, written in Foucauldian spirit, is in some ways the freshest: it need disturb no one that it has very little to do with the main argument. Un pot-pourri, then, engaged and reflective; but it would have been better if Humphreys had been prepared to tackle her main issues directly at the middle range, neither zooming here up so high, nor focusing there so intently on minutiae. There could have been a middle way. Just such a middle path is taken by Ilias Arnaoutoglou (who has previously published a reader of Greek legal texts [1998] and formerly worked for the *Lexicon of Greek Personal Names* in Oxford) in his dissertation, directed by D. M. MacDowell at Glasgow, on private religious associations in Hellenistic Athens.[4] Discontented with the dominant model of Athenian religion, which operates with a largely unmediated dichotomy between 'public' and 'private', between the citizen and the banqueter or symposiast, he found what seemed a promising bridge in the private association, whose potential importance has, until the recent work of N. F. Jones, *The Associations of Classical Athens* (1999), been largely lost sight of in the years since the pioneering publications of P. Foucart, E. Ziebarth, F. Poland and M. San Nicolò. This

[4] *Thusias heneka kai sunousias. Private religious associations in Hellenistic Athens.* By Ilias N. Arnaoutoglou. Yearbook of the Research Centre for the History of Greek Law 37, Suppl. no. 4. Academy of Athens, Athens, 2003. Pp. 231. Paperback.

https://doi.org/10.1017/S0017383506000362 Published online by Cambridge University Press

neglect was due largely to two factors, the absence of relevant epigraphical sources; and, in the case of Hellenistic Athens, W. S. Ferguson's moralizing view – itself by then traditional in the field – that private associations were essentially foreign and vulgar. Arnaoutoglou argues that private cult associations may well have existed much earlier than the fourth century, particularly attached to local and rural shrines, but that nothing is known about them until the later fourth-century extension of epigraphic culture, and an increase in available funds, led to an upsurge in inscriptions. He also rightly argues that it is illegitimate to use material from later periods, the Roman Empire in particular, to supplement gaps in the late-Classical/Hellenistic evidence, since private associations are so heavily implicated in local interests and contexts. As a result, we may well be able to pose sophisticated questions, but in many cases they simply cannot be tackled. This is not to imply that he limits himself to mere description, though his Appendix 1 lists 175 epigraphic texts (which need to be taken with the differently-conceived lists of R. L. Garland and J. D. Mikalson) as his basic material, and his chs. 2–3 provide a clearly-presented overview of organization, showing, for example, that there are no exclusively foreign associations, and stressing how closely they model themselves on the wider politico-legal habits of the polis (the influence of O. van Nijf will be clear). Finally, in ch. 4, he argues that the euergetic model only penetrated Hellenistic private religious associations to a limited extent, and that the concepts of patron-client relations and of marginality are of little use in understanding them; but that associations effected a form of long-term value-socialization based upon the desire for distinction in Bourdieu's sense. This is a sober and useful piece of socio-religious history that deserves to be more widely known than it probably will be, in view of its place and form of publication.

We may now turn to myth, which has arrived at a pedagogical status that would have been impossible to imagine forty years ago. Messrs Trzaskoma, Smith, and Burnett, all at the University of New Hampshire, have produced a well-structured, practical, and inexpensive reader of translated extracts for class-room use with students who need possess no prior knowledge of the ancient world.[5] It consists, in the manner made popular by the classic textbook of R. J. Lenardon and M. P. O. Morford, *Classical Mythology*, now in its 7th edition (2003) and ever more costly, entirely of extracts from more than fifty classical authors, arranged in alphabetical order from Acusilaus to Xenophon, and freshly translated by themselves. In order to cut down the bulk, and to leave space for lesser-known names such as Palaephatus, Cleanthes, Conon or Fulgentius, they have omitted Homer, Greek tragedy, Apollonius Rhodius, and virtually all Roman material, apart from a bit of Lucretius and Vergil, *Aeneid* books 2 and 6, all easily available in translation elsewhere; Apollodorus is savagely cut, and the mythical sections of Diodorus Siculus hardly represented; however, the entire *Theogony* and an effective selection from *WD* and the Homeric Hymns are included. The translations are straightforward, and range widely in style, from sub-Lattimore (*Hymns* – in prose) to New Hampshire camp (Lucian). The book emerges from their own teaching experience, and is designed to supplement teaching of Homer or Ovid's *Metamorphoses*, or even a class working with, say, Lenardon & Morford. They also envisage it being used to prepare students for looking at Greek mythological vases or other archaeological materials. The index is intended to make it possible to use the book as

[5] *Anthology of Classical Myth. Primary sources in translation.* Edited with introductions and notes by Stephen M. Trzaskoma, R. Scott Smith, & Stephen Brunet. Hacket Publishing Co., Indianapolis (distributed in Europe by Gazelle), 2005. Hardback £32; Paperback £11.95.

https://doi.org/10.1017/S0017383506000362 Published online by Cambridge University Press

an adjunct in this way, by giving the reader access to all the passages referring to, say, Hermes, Niobe or Sisyphus. Apart from underlining the fundamental fact of unlimited narrative variation and transformation, the aim is to suggest the variety of literary forms and modes in which Greek myth was mediated, and thus some of the generic possibilities and closures so effected. The volume is furnished with useful supplementary material, hints to students and teachers, maps, genealogies, chronologies of authors and texts, one or two inscriptions including the *Hymn to the Kouros*, and one or two extracts from the magical papyri, all of which evidence a desire to move away from a narrow, i.e. literary, view of myth. The same desire is suggested by the inclusion of a short section devoted to gods and offerings in Linear B tablets by T. G. Palaima. Despite the absence of a supplementary reading-list, the book is a real alternative to other similar textbooks, so long as the teacher is prepared to put in some thought about how best to adapt it to his or her local requirements. As I mentioned, the role of allegory in sustaining the cognitive viability of Greek religious thinking is one of Sally Humphreys' major themes. The appearance of an English translation by Catherine Tihanyi of Luc Brisson's ten-year-old *tour de force* on the 'rationalization' and re-working of myth by thinkers, then philosophers, from the fifth century BC to the Late Renaissance, may therefore please her.[6] Brisson, however, who is a directeur d'études at the CNRS in Paris, is interested in a rather later, and highly specialized, version of Humphreys' 'internal' allegorizing. His project, as is evident from the provocative title, is to demonstrate the illusoriness in the long term of the supposed dichotomy between mythical and philosophical thinking under discussion in the later writings of Louis Gernet, and in J.-P. Vernant's essays 'Du mythe à la raison' and 'La formation de la pensée positive dans la Grèce archaïque' in *Mythe et pensée* (1965). Already in the Derveni papyrus (written c. 340–20 BC, but apparently a 'living' text) we can find an advanced and inventive set of techniques (including etymologization and probable citation of Anaximander and Diogenes of Apollonia) for re-writing, and so in a sense saving, an earlier cosmology, through the device of insisting upon a correct grasp of the author's *hyponoia*. Plato's elevation of *logos* over *mythos*, argument over narrative, verifiability over unverifiability, and his correlative elevation of the philosopher's role as hermeneutic policeman, are seen as mere distractions in the course of the development of an alliance, traceable in Aristotle, the Stoics, and Euhemerists alike, between philosophy and myth, increasingly seen not as 'false' but as a transcription of primitive wisdom about God. The movement becomes full-fledged in Middle- and Neo-Platonism: ch. 5 is about the emergence of the new term *allegoria* for this process of re-writing, and of an alternative, *ainigma*, evoked from forms of signification current in initiations into mysteries; this development is seen as a response to Epicurean and Academic attacks on these reading strategies; ch. 6 takes on Athenian Neo-Platonism, which involved reading Plato through Orpheus (esp. the *Rhapsodies*), Homer, Hesiod, Pythagoras, and the Chaldaean Oracles. The three final chapters hurry through the following millennium up to the late Renaissance, stressing the ingenuity with which *a priori* meanings could be imposed on, or read into, earlier texts, in particular Christian ones. To fit all this into a slim book, Brisson has to move at a great rate, and, gifted though he is at exposition, the reader is often lost in a welter of names and ideas, especially towards the end –

[6] *How Philosophers saved Myths. Allegorical interpretation and classical mythology.* By Luc Brisson. Chicago UP, 2004 (inside US); 2005 (outside US). Hardback £21 or $30.

https://doi.org/10.1017/S0017383506000362 Published online by Cambridge University Press

indeed by the last two chapters, he has almost completely given up providing sign-posts. Brisson's *maîtres* were Jean Pépin and Félix Buffière, the great French scholars of allegory, whom he often cites (the book is dedicated to Pépin); the work of anglophone scholars who have covered part of the same field is largely ignored, though Robert Lamberton's excellent *Homer the Theologian* (1986) is cited twice. The translation is careful and fluent, but, I found, somewhat dry – in keeping with the style of the original. Nor has any attempt been made to accommodate anglophone readers, though the author has made one or two changes, and corrected some details. Despite these minor problems, the publishers are to be thanked for making available in English a book on an important aspect of the history of myth commonly ignored, or depreciated because it fails to correspond to what we expect of 'Greek myth'. Finally, another translation of a book in French from an American academic press, Philippe Borgeaud's *La Mère des dieux: De Cybèle à la Vièrge Marie*, also ten years old, permits a quick passage to Rome.[7] For Borgeaud, who is Jean Rudhardt's successor at Geneva, the cult of the Anatolian Mother, so far from being deeply exotic and 'other', was itself, even in Mermnedan Lydia, heavily influenced by Greek conceptions of Mother Earth during the Archaic period. What came to be imported into Ionia, Chios, Laconia, Magna Graecia, Massilia and elsewhere in that period was a deity in a sense already familiar and easily assimilated. Once received, she functions as the domestic Other, comparable in some ways to the cases of Dionysus, and Pan. In democratic Athens, for example, her shrine, the Metroon, The House of the Mother = Gaia/Rhea/Demeter, built (he suggests) at around the same time as the rebuilding of the *bouleuterion* in the late fifth century BC, was the official location of the city's archives. The oddity of such a female presence in the male democracy was marked by stressing, and elaborating, specifically Phrygian features of the cult of Cybele: the Mother becomes two divinities (a large proportion of the Classical figurines are double), domestic and foreign. In Rome, something similar occurs: as 'Trojan' (the Idaean Mother), Cybele can be considered Roman; but the famous black meteorite came not from the Aeolid but from Pessinus in Galatia; hence the name of the *galli*, the castrated servants of divinity, whose exoticism guaranteed the (false) exoticism of the cult as a whole. Borgeaud develops at length a fairly convincing 'structuralist' account of the Attis-myths (in the introduction to the translation, he maintains his view of a Graeco-Roman Attis against Maria Gracia Lancellotti's more recent Phrygian one), such that the theme of continence and chastity become a leit-motif of the second part of the book, themes that fed directly into Christian models of purity. In passing, he convincingly shows (pp. 116–19), after Rutter, the spuriousness of the famous account of the *taurobolium* by Prudentius, and of its pendant, the *fossa sanguinis*. It surely is time that this old chestnut ceased to be circulated as a 'fact'; but some errors never die. Borgeaud has thus given an old idea, the domestic Other, new vigour, and pursued its implications in many subtle explorations of familiar materials. It must however be said that he writes in a rather mannered, even elusive fashion, the reader being left to make what he or she can of it. On the other hand, since the material is exceedingly complex, even contradictory, it might be argued that too much direct assertion should be avoided. Moreover, whereas Catherine Tihanyi succeeded in giving her translation an authentically

[7] *Mother of the Gods. From Cybele to the Virgin Mary.* By Philippe Borgeaud. Johns Hopkins UP, 2004. Hardback.

https://doi.org/10.1017/S0017383506000362 Published online by Cambridge University Press

Anglo-American tone, Lysa Hochroth evidently belongs to the tradition that prefers the otherness of the source-language always to shine through; this version has therefore a certain quaintness, the scriptual equivalent of a strong accent. There is too rather a large number of oddities, such as 'Achaemenidian', 'Pasargad', 'Dactyli', *Bacchantes* as the title of Euripides' play. More generally on the production side, the Johns Hopkins Press has made none of the desirable improvements to the poor-quality French original: there are still no maps or plans; the Greek is all transliterated, even when inscriptions are cited; there is no consolidated bibliography, nowadays surely an indispensable amenity to the reader; and, worst of all, in a book full of references to archaeological materials, there is not a single illustration. M. J. Vermaseren's *Cybele and Attis* (1977) was certainly a less good book, but it at least provided the reader with the visual stimuli without which writing can easily become mere words.

doi: 10.1017/S0017383506000362 RICHARD GORDON

General

We start with a trio of books on which to feast the eyes. *Antiquity and Photography*[1] was published to accompany an exhibition at the Getty Villa in Malibu, the subject of which was early photographs of archaeological sites. The exhibition and the book celebrate the contribution made by photography to the study of the distant past. While this may seem at first an implausible relationship, on reflection the potential of photography was obvious – in part as a form of accurate documentation, but no less importantly as an immediate and compelling means of inspiring generations with interest in a world that was distant both in space and in time. Nothing can beat the excitement of actually 'being there' on site in the geographical setting itself, but good photography can help to bridge the miles, just as this book can act as a substitute for those of us who could not make it to Malibu for the exhibition. The photographs themselves are of variable quality, naturally enough given their extreme age, but this is no obstacle to our enjoying fascinating glimpses into a two-layered history, that of the archaeological remains themselves and that of the intrepid explorers who set out to find and record the classical past, incongruously dressed in their Sunday best in precarious and uncomfortable conditions. The other two picture books form a duo in their own right in the 'Unfolding History' series. *Great Monuments of the Ancient World*[2] and *Castles, Fortresses and Citadels.*[3] The former offers a wealth of detailed and high-quality photographs of ancient sites covering a huge time span and stretching from South America to India. Sites such as Stonehenge, Ur, and the pyramids of Giza lead us on to more strictly Classical territory – Mycenae, the Athenian acropolis, Petra, and Pompeii, before the tour swings off to Machu Piccu and the like. The array might seem to lack unity; indeed in historical and architectural

[1] *Antiquity & Photography. Early Views of Ancient Mediterranean Sites.* By Claire L. Lyons, John K. Papadopoulos, Lindsey S. Stewart, and Andrew Szegedy-Maszak. Thames & Hudson, London, 2005. Pp. xii + 226, with 122 illustrations. Hardback £35.

[2] *Great Monuments of the Ancient World.* By Henri Stierlin. Unfolding History. Thames & Hudson, London, 2005. 30 fold-out plates with 119 illustrations. Hardback £19.95.

[3] *Castles, Fortresses and Citadels.* By Henri Stierlin. Unfolding History. Thames & Hudson, London, 2006. Pp. 186, some folding out, with more than 100 colour illustrations. Hardback £19.95.

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