a good understanding of how epigraphical evidence can be used by the historian particularly of the Roman period. But those toiling in the Archaic and Classical (even early Hellenistic) periods will find less guidance. A small but significant slip describes the first volume of *Inscriptiones Graecae* in its third edition as incorporating Athenian decrees and laws down to 304 B.C.—in fact, it is all those before 403/2 (p. 154). *IG* I^3 does *not* cover the fourth century (p. 167).

Onomastics and prosopography have informed many areas of Greek history. J. K. Davies's *Athenian Propertied Families* reveals much detail about the structure of Athenian society (*pace* p. 75). The cavalry tokens discovered in the Athenian Kerameikos and Agora offer a valuable insight into the dominant cavalry élite of the third-century *polis*, and their prosopography reveals a great deal about the nature of Athenian social history in this period. It is true that the structure of personal names in Rome offers more than Greek names, but there is considerable mileage to be had from 'applied onomastics' (p. 77) in the Greek world. The *Lexicon of Greek Personal Names* does much to help establish a person's origin by considering the geographical distribution of a name (p. 78), and the recent volume edited by S. Hornblower and E. Matthews (*Greek Personal Names: their Value as Evidence* [Oxford, 2001]) also illustrates the potential that lies in the research of Greek onomastics. Names have often been used to authenticate inscriptions, as Glenys Davies has shown in her studies of the addition of names to Roman ash chests in the eighteenth century (cf. pp. 48–9). New inscriptions still add to the number of known names. Athens is no exception, where the recently discovered fifth century B.C. casualty list of cavalry dead during the Peloponnesian war includes the names Bathykles, Demoson, and Oinarchos, all new to Attica (L. Parlama, *Η Πόλη κατά απο την Πόλη* [Athens, 2000], pp. 396–9, fig. 452).

However unfashionable it may be, the historian of ancient Greece is still able to extract from epigraphy valuable evidence of events for which the literary sources do not always supply information. For the large part, B. and the contributors look to areas other than 'traditional political history', but the rôle epigraphy has to play in helping us to establish the rather dusty subject of when things happened remains invaluable. Inscriptions illuminate periods both rich and poor in literary sources. The trend in social and economic history encourages epigraphers to reassess their evidence. Epigraphy is now studied very much in a broader context, and often within its physical or archaeological environment. B. and his contributors extract these themes nicely: those who work on epigraphy must also continue to offer the student of ancient history fresh and interesting analyses of the rôle inscriptions played in the ancient world.

Centre for the Study of Ancient Documents/University of Liverpool G. J. OLIVER

INSCRIPTIONS THROUGH THE AGES

A. COOLEY (ed.): *The Afterlife of Inscriptions. Reusing, Rediscovering, Reinventing and Revitalizing Ancient Inscriptions*. Pp. xiii + 203, ills. London: Institute of Classical Studies, 2000. Paper. ISBN: 0-900587-86-5.

This book is a collection of essays which were presented during a two-day conference in July 1998 at Corpus Christi College, Oxford.

The volume begins with a list of illustrations (pp. ix–xii), notes on contributors (p. xiii), and an introductory chapter wherein A. Cooley lays out the aim of the

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collection, which is to present some interesting studies related to ancient Greek, Roman, and Etruscan inscriptions throughout the ages, from the Roman period to the twentieth century.

The two following chapters ('Inscribing History at Rome' by Alison Cooley and 'Inscriptions and Civic Memory' by Onno van Nijf) examine the original meaning of inscriptions, and the intentions of those who set up inscribed monuments throughout the Roman empire, in East and West alike. The first chapter considers how the history of the city of Rome was created and manipulated as much by its epigraphic landscape as by its literary and topographical traditions. The second chapter deals with the setting up of honorific inscriptions and public monuments in Termessos, which can be seen as 'a form of collective self-representation by the élite' (p. 23), and a means of commemorating the dedicatee and preserving the memory of the dedicant.

Chapter 4 ('The Afterlife of Some Inscriptions from Noricum: Modifications and Falsification' by Wolfgang Hameter) is devoted to the reconsideration of some lost inscriptions from the Bavarian part of Noricum. Hameter intends to provide new interpretations of these epigraphic texts in the light of their afterlife and seeks to discuss two fundamental problems in working with lost inscriptions: (i) whether there was an inscription at all; and (ii) whether a well-known inscription has been altered in modern times or not.

Chapter 5 ('Epitaphs, Models, and Texts: a Carolingian Collection of Late Antique Inscriptions from Burgundy' by Mark Handley) studies the function and codicological context of the manuscript collection BN Lat. 2832, which was created in the early Middle Ages and survives in Paris. Handley draws up two tables, the first of which lists the varied contents of the sylloge found in this BN Lat. 2832 and the second of which contains the details of the 'Burgundian' collection. The study of the contents of the rest of the mauscript discloses much about the circumstances and milieu of the creation of this collection.

Chapter 6 ('Renaissance Epigraphy and its Legitimating Potential: Annius of Viterbo, Etruscan Inscriptions, and the Origins of Civilization' by Amanda Collins) explores Annius of Viterbo's 'rediscovery' of 'ancient' inscriptions which he had himself created in order to rewrite the entire history of Western civilization. Collins seeks to single out the central rôle of these mostly pseudo-Etruscan inscriptions which were a persuasive proof for the foundation stories of the Italian town of Viterbo.

Chapter 7 ('Classical Inscriptions and Antiquarian Scholarship in Italy, 1600–1650' by William Stenhouse) examines epigraphic scholarship in the first half of the seventeenth century. The main question of this chapter is the new epigraphic activities of scholars who continue to work on inscriptions, i.e. to gather known examples and short treatises on individual pieces, and to use inscriptions as a primary source for historical scholarship.

Chapter 8 ('Welsh Stones and Oxford Scholars: Three Rediscoveries' by Jeremy Knight) concentrates on the rôle of the Roman and early medieval Latin inscriptions of Wales and on the way in which they were rediscovered, both physically and intellectually. The first rediscovery of Roman inscriptions in Wales was made by William Camden and his friend Bishop Francis Godwin of Llandaff; the second rediscovery, of the early medieval inscription, is associated with Edward Lhwyd; the third rediscovery is related to the foundation of the Cambrian Archaeological Association and its journal *Archaeologia Cambrensis*, published by J. O. Westwood and Sir John Rhys. The comparative study of these rediscoveries of inscriptions shows the influence of the ancient Roman inscriptions in Wales on the early medieval Latin ones.

Chapter 9 ('Enhancing by Inscription in the Late Eighteenth Century: the Case of

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Henry Blundell's Ash Chests' by Glenys Davies) discusses a group of ten inscriptions in Henry Blundell's collection of sculpture which, according to Davies, were all added to ash chests during the eighteenth century and by the same workshop of restorers. These additions seem to be essentially aesthetic, because ash chests looked more attractive and more marketable.

Chapter 10 ('Images of Death: Inscribed Funerary Monuments from Fourth-century Athens to Neo-classical England' by Graham Oliver) highlights the wider context in which funerary inscriptions must be seen. This context refers not only to the monument on which they were found but also to the physical space wherein they were set up. Moreover, Oliver elucidates the relevance of inscribed Athenian funerary monuments in the late eighteenth and nineteenth centuries, which are considered as a period of the Greek revival.

Chapter 11 ('The Rise of Typography and the Decline of Epigraphy? Architectural Inscriptions in the Nineteenth Century' by Colin Cunningham) seeks to single out possible reasons for the paradoxical death of architectural inscriptions found in major public spaces in Britain during the nineteenth century, when one might have expected extensive imitation of classical models.

Chapter 12 ('Epigraphy and Fascism' by Tim Benton) is devoted to the unusual interest which Italian Fascist architectural inscriptions present, and discusses their form, placement, and meaning in architecture within debates in modernism and politics. This discloses changes in Italian perceptions of modernity, history, and tradition.

Throughout this collective volume, the contributors display a profound erudition of ancient, medieval, and modern epigraphy. Their clear and accurate papers make for an exceptional contribution to every scholar or reader of inscriptions. The extraordinary quality of this volume is highly recommended for its usefulness: it highlights the historical evidence of inscriptions and points out the modification or creation of 'ancient' inscriptions, as well as their use for a particular interpretation of the past.

Harvard University HÉLÈNE PERDICOYIANNI-PALÉOLOGOU

MODERN MEDEAS

E. HALL, F. MACINTOSH, O. TAPLIN (edd.): *Medea in Performance 1500–2000*. Pp. xiv + 304, ills. Oxford: Legenda, European Humanities Research Centre, 2000. Paper. ISBN: 1-900755-35-1.

The risk in publishing conference proceedings is that, however sparkling the individual gems, the whole may turn out to be strangely less than the sum of its parts. This collection overcomes that danger, partly because of the shared focus on Medea but mainly because of Fiona Macintosh's substantial and unifying introduction. This succeeds in grounding the discussion in Euripides and Seneca, reviewing aspects of the reception of Medea in antiquity, establishing a chronological and geographical framework, and identifying the main (and, significantly, sometimes mutually exclusive) categories of interpretation—the Witch, the Infanticide, the Abandoned Wife, the Proto-Feminist (and sometimes Hero), the Outsider, and the modern Amalgam. To these are added exploration of the demands of different performance genres—dance, opera, film, and stage—and of their national and international contexts.

Ten further essays follow, rounded off by a list of productions of the play from the

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