conquest. It is commendable that M., an architectural historian, time and again goes beyond the standard compilations of literary sources and parallels, and thus achieves a fuller panorama.

The topics grouped under 'The Body Beautiful' again range widely, beginning, as one might expect, with Vitruvius' description of the human body in terms of circle and square, to be emblematized by Leonardo centuries later. As I indicated earlier, the sections on *religio* and Venus will be valuable mostly for non-classicists, but there are fresh perspectives and connections throughout, such as the importance of squaring in augury, and the reference to 'Roma quadrata' is suggestive and apropos. Insightful also is her demonstration of the unique orientation (to the west) of the Temple of Divus Iulius and the reasons for it (pp. 175–9); this is a convincing addition to the literature on the power of Augustan architectural images, including the transfer of their rhetoric to other parts of the Roman world. Two central notions that emerge, then, are (i) 'at once a metaphysical proposition and a ritual formula, Vitruvian man is also and above all the architect's template' (p. 181); and (ii), so far from being an unsophisticated purveyor of outdated principles of Greek temple building, '*De architectura* made architecture concurrently [with 'humanitas', often in a quite bodily sense] the benchmark of civilization, the means of conquest, and the measurable index of Roman world dominion' (pp. 194–5).

The latter theme is extended in the last chapter. M. usefully elucidates why *gnomonice* was selected by Vitruvius as one of the three parts of architecture, with the Augustan horologium figuring prominently. The next section is the most venturesome (others will choose a less neutral characterization) in this book, pressing for close analogies between the matrices of the Prima Porta Augustus and *De architectura*. The chapter concludes with a more solidly grounded examination of the concept of 'corpus imperii'. It helpfully draws on Béranger's work, who anchored it in the Augustan context, and aims to show it as an operative metaphor and principle in Vitruvius' treatise.

Throughout complex arguments, often involving abstract subject matter, M.'s writing is consistently accessible and clear.

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VELLEIUS

U. SCHMITZER: *Velleius Paterculus und das Interesse an der Geschichte im Zeitalter des Tiberius*. Pp. 346. Heidelberg: C. Winter, 2000. Paper. ISBN: 3-8253-1033-7.

Velleius' historical narrative has suffered from a neglect that has pushed it off many classicists' agendas. Velleius' work burst onto the 'modern' world in 1520/1, and was remarkable for its intense topicality (his vivid account of the conflict between Roman and Germanic peoples struck a chord with contemporary Germans, again embroiled in a monumental—doctrinal—struggle with Rome). S.'s first chapter (pp. 9–36) offers a lively and encyclopaedic way into various receptions of Velleius, taking the reader right up to the twentieth century. S.'s survey makes it abundantly clear that Velleius has been lurking on the sidelines of much recent study of the late Republic, but the reader gains little initial sense of the methodological implications of S.'s contextualizing aim to integrate literary and cultural readings. S.'s introductory emphasis on Velleius' cultural milieu is important and thorough (pp. 23–36), though

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lacking in as full a discussion of the impact of Sallust (and the elder Seneca) as one might hope.

Having concluded Chapter 1 with an intriguing and provocative (if ultimately unconvincing in its current form) suggestion that Velleius embraced *mediocritas* as a vehicle for a politically nuanced critical subtext (pp. 29–36), S. moves on, in Chapter 2, to explore Velleius' interplay between structure and content in Book 1, whereby the narrative is configured in order to evoke didactic poetry. In turn, this alludes to a web of connexions between the poetics of imperial history, Roman history, and the senatorial, authorial voice. This works particularly well in S.'s exploration of the impact of Hercules and Orestes (pp. 43–60); although S.'s argument is at times rather overambitious, he does succeed in evoking something of the nebulous nature of associative and allusive historiography that we know to have existed. This is drawn out well in S's section on *translatio imperii* (pp. 66–71), which is vital to understanding the kinds of historiographical stress points that Velleius was addressing (particularly given S.'s acknowledgement of its connexion to the 'Codrus' excursus, discussed at pp. 60–4).

Chapter 3's contextualizing approach (pp. 72–100) proposes that we re-read Velleuis' Carthaginian emphasis as a literary-critical epiphany, whereby all post-Carthaginian Hellenic literary production becomes *de facto* 'Roman' (pp. 85–92). This proposition has implications for how we read all late-Republican literature, and S. teases out some of the artificialities of separating 'Republican' from 'Augustan' nicely (pp. 92–4), but his interpretation of the (literary) relationship between Catullus and Horace (in Velleius, discussing 2.36) detracts from the force of his case (that the two authors were, in lit. crit. terms, triflers—pp. 94–6).

This thematic approach continues, on-and-off, in Chapters 4–13, as S. traces the significance of literary-historical exegeses, *fortuna*, and suicide for a series of key passages: a mainly successful and well-conceived reading of Velleius' Gracchi (pp. 110–29) sets Velleius up as a historian who is highly alert to techniques for modelling the narratives and rhetorics of history; this is followed by a comprehensive discussion of the rôle of suicide for understanding *romanitas* (pp. 130–49). These two chapters work particularly well together, as demonstrated in S.'s treatment of the range of different kinds of suicidal moment (pp. 135–49), and this in turn develops into a brief study of Velleius 2.11–41 (pp. 150–5), which returns us to Caesar (via Jugurtha) at pp. 156–89. S.'s examination of Caesar here is disappointing mainly for the lack of convincing evidence for his reading of the *Homeric Hymn to Dionysus* into Velleius' account of Caesar and the pirates (pp. 164–76). Rather more might have been made of Velleius' striking introduction of Alexander the Great into the equation, not simply, connotatively, here with Dionysus, but also directly at 2.41.1. On civil war and the death of Cicero (pp. 176–89) S. writes sensitively, and this fits well, structurally, with the next chapter (on *fortuna*). Although at times S.'s readings continue to be excessively dependent on very faint allusions, his use of Livy as a back-story for Velleius is eloquently delivered in this chapter (pp. 190–225).

Chapters 11 and 12 take the story into the Principate, focusing on succession (in various forms). S. first of all discusses the significance of the *clades Variana* narrative, connecting it back to Carrhae (a fascinating suggestion, but too unsubstantiated as it stands) at pp. 252–62. Succession, whether literary, political, narrative, or military, continues to concern S. in his examination of Germanicus and Sejanus (pp. 263–86). Contemporaneity, of course, must have made an enormous impact on Velleius' methodology and style, and S.'s reading of Velleius' context offers a fluent explanation for the approaches he chose (pp. 263–9). In his concluding chapter (pp. 286–306), S. comes full circle to the didactic reading that he suggested in Chapter 2. Here, he draws

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in Aeneas (whose 'absence' was a feature of Chapter 2), and assesses the kinds of decision available to a man writing history in the wake of Sallust, Livy, and Augustus.

Although this study is flawed, at times, by a tendency to depend too heavily on some very tenuous allusions, its overall impact should be to remind us of the subtleties and nuances that Velleius' cultural cannibalism and intense generic self-reflexivity can display.

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RELIGIOUS *EXEMPLA*

H. F. MUELLER: *Roman Religion in Valerius Maximus*. Pp. xv + 266. London and New York: Routledge, 2002. Cased, £50. ISBN: 0-415-27108-8.

This new monograph makes a welcome contribution to an emerging strand of scholarship that takes seriously Valerius Maximus' *Facta et Dicta Memorabilia* as an original, coherent and purposeful work of literature. Valerius' collection of, and commentary upon, largely traditional *exempla* is an excellent source of information about ideology in first-century Rome and is representative of traditional values held outside a narrow élite. Mueller's stated aim is to recover a sense of the religious experience of the Romans through analysis of Valerius' treatment of various aspects of religion. As M. suggests (describing Valerius as 'passionate' about religion, p. 4), religion is a particular concern of the author: close comparison of Valerius' treatment of historical topics with those of other ancient authors highlights his emphasis on, and elaboration of, the religious elements. M. argues convincingly that the work portrays a living system where the gods are closely involved in the affairs of Rome and of individuals in Roman society, and where personal morality is interwoven with religion and guided by divine will. The work is scholarly and detailed, with a clear introduction and full and helpful footnotes. It is, however, aimed at those well versed in Roman culture, with little background or explanation for newcomers; the mass of detail can be confusing.

Chapters 1–3 constitute detailed analyses of Valerius' representation of three individual state gods: Juno, Vesta, and Jupiter. All three gods emerge as figures expressly concerned with the behaviour of mortals who regularly intervene in human affairs. Juno appears concerned primarily with the qualities of *pudicitia* and liberty, Vesta with patriotic self-sacrifice, and Jupiter with state politics and leadership and the maintenance of traditional morality. In Chapter 4, M. explores Valerius' references to Republican religious ritual as a means of heightening his moralizing rhetoric, and in Chapter 5 he discusses Valerius' portrayal of the intersection between morality and religion more generally, arguing that a genuine sense of awe at and devotion to watchful and judgemental gods permeated at least the moral framework of Valerius' work, and perhaps that of Roman society beyond the text.

Throughout the book, we find nuanced and insightful interpretation of individual passages, such as M.'s observation that Valerius' recasting of the story of the sacred chickens and their lying keeper at 7.2.5 has the effect of making an archaic ritual seem relevant to contemporary moral concerns (p. 115), or the perceptive analysis of the language of sacrifical devotion in Valerius' version of the story of Mucius Scaevola in 3.3.1 (p. 126), or of the moral complexities of 6.2 on freedom of speech (p. 164). There

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