she commemorates. Here comes the persuasive suggestion, from Olga Palagia, that the monument was a Roman commission, made in the aftermath of the battle of Pydna (168 BC). That Pydna was a triumph for Aemilius Paullus is well known, thanks partly to a victory monument erected at Delphi. The Macedonian king Perseus was not, however, taken at Pydna: rather he eventually surrendered from the sanctuary of the Great Gods on Samothrace. It may be objected that Pydna was not a naval engagement, and a Nike alighting upon a ship's prow may be unsuitable. But it was fought within sight of the sea; it was the Roman fleet that pursued Perseus to capitulation on Samothrace; and in any case, as Palagia points out, the motif of Victory upon some sort of *rostrum* was flexibly deployed across the Roman Mediterranean. One example – to judge from numismatic evidence – was put up by Augustus, no doubt as part of the programme whereby the essentially inglorious battle of Actium became 'a turning point in world history'. The phrase is from Barbara Levick's account of *Augustus: Image and Substance*[68] (48), a book that will meet the need of many students – but perhaps not as they would expect from its subtitle. Specialist studies about the 'image of Augustus' have proliferated since Paul Zanker's seminal study of *Augustus und die Macht der Bilder* (Munich, 1987; translated as *The Power of Images in the Age of Augustus* [Ann Arbor, MI, 1988]); moreover, important new archaeological evidence and reassessments of evidence about Augustan 'image-making' have recently emerged, notably from Nicopolis and, indeed, the Palatine. For Levick, this 'material evidence' is of little concern: acknowledging the intellectual legacy of Ronald Syme, who likewise was no archaeologist, she focuses upon the literary sources and problems of historiography. It is with her discussion of 'spin' and 'propaganda' that the value of her contribution lies. Even if Augustus himself remains, as she admits, an irredeemably enigmatic figure, his mastery of manipulating 'the feel-good factor' is here explored with impeccable care and seasoned judgement.

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General

As well as being an extremely generous colleague, Simon Price was a scholar whose work ranged widely and expertly across time, space and method. *The Birth of Classical Europe. A History from Troy to Augustine* by Simon Price and Peter Thenemann (the latest volume in the Penguin History of Europe Series) admirably reflects this range and expertise.[69] For a history of the classical world, the 'European' umbrella is somewhat tangential, a point the authors acknowledge, and, after the introductory discussion of the statue of Europa outside the European Parliament in Strasbourg, there are only occasional fleeting references to the European context (for instance, the impact of Greek colonization on European history, 95). This is not a criticism, and

[68] *Augustus. Image and Substance*. By Barbara Levick. Harlow, London, and New York, Longman, 2010. Pp. xxiv + 351. Paperback £21.99, ISBN: 978-0582-89421-1.

[69] *The Birth of Classical Europe. A History from Troy to Augustine*. By Simon Price and Peter Thonemann (2010) London, Allen Lane, 2010. Pp. xviii + 398. Hardback £30, ISBN: 978-0-713-99242-7; paperback £10.99, ISBN: 978-0-140-27485-1.

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the authors present an account that does justice to the book's inclusion within the series, and concurrently sets the developments in the classical world within a Mediterranean context that accords with current thinking.[70] The book is arranged chronologically, starting in the middle of the second millennium BC and ending in the early fifth century AD; each chapter deals with a major historical turning point: Minoan state-formation, the so-called 'Dark Ages' of Greece and the 'age of disorder' in the Near East, the rise of the *polis*, and so forth. However, cutting across this linear structure is the elaboration of three themes. The first, and best developed, is memory: in other words, the role the past played in the past. This is explored both in the ways that the ancients considered their past, but also in the ways that recent Europeans have considered ancient accounts of the past. The former is presented in the main body of the text, and the latter in grey boxes set within the text. The second theme is identity, and how different group identities were created and dissolved at different points and in different ways. The third theme is the changing spatial definition of 'Europe'. The text draws on recent research and controversies across the scope of the book and this, combined with the threads of thought from the themes, makes the work both authoritative and fascinating. No school trip to London is complete without seeing Cleopatra's Needle on the bank of the Thames, just as no trip to Rome can avoid the obelisks that are positioned in piazzas, on sculptures in fountains, or balanced on the back of diminutive elephants. How and why these enigmatic Egyptian artefacts reached Rome and the West is the subject of Susan Sorek's *The Emperors' Needles. Egyptian Obelisks and Rome*.[71] The book starts in Egypt, with an introduction to the Pharaonic development of obelisks, their manufacture, and their original citing. There follow three chapters that set out the background to Rome's receptiveness to these monuments: vicariously through earlier Greek interest, through the political annexation of Egypt by Rome, and through the resultant Egyptian influences in Rome – such as pyramidal funerary monuments. Augustus was the instigator of the systematic transportation of obelisks to the city of Rome, most famously for his sundial, and he brought at least a further four. His successors were to follow in this practice, so that at present in Rome there are fifteen still standing, in addition to six in Egypt and six elsewhere (Paris, London, and New York, among other cities). The book tells the individual stories of these obelisks, often revealing what their original role was, how they were transported to Rome, where they were erected, and, fascinatingly, how they were rediscovered in the post-medieval exploration of Rome and its antiquity. It belongs to the genre that takes a single archaeological feature and studies it in depth, rediscovering for current readers these almost-forgotten aspects of the classical past – a further example is Peter Aitcher's *Guide to the Aqueducts of Ancient Rome* (Wauconda, IL). The danger of antiquarianism hovers, and it is often hard to see how such books can move beyond the particularistic. However, the particulars are fascinating! *Wisdom in the Ancient World* is a wide-ranging, interdisciplinary study that attempts to look at wisdom in its many forms in antiquity.[72] It moves from supernatural

[70] See e.g. C. Broodbank, *An Island Archaeology of the Early Cyclades* (Cambridge, 2000).

[71] *The Emperors' Needles. Egyptian Obelisks and Rome*. By Susan Sorek. Exeter, Bristol Phoenix Press, 2010. Pp. xxiv + 168. Hardback £47.50, ISBN: 978-1-904675-51-8; paperback £16.99, ISBN: 978-1-904675-30-3.

[72] *Wisdom in the Ancient World*. By Trevor Curnow. London, Duckworth, 2010. Pp. xxii + 201. Paperback £16.99, ISBN: 978-0-715-63504-9.

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personifications to a number of human manifestations of wisdom and knowledge, including philosophers who considered it (and themselves?) the highest form of human intellectual attainment. Curnow argues that, across a number of ancient civilizations, wisdom was universally highly prized and acted as a bond between cultures. Chapters are organized thematically, covering religious wisdom, wisdom in myth and legend, human wisdom, the wisdom of collectives – such as professional groups – and wisdom literature. Again, the evidence is drawn from all over the ancient world: from Egypt and Mesopotamia, as well as Greece and Rome. In contrast to Curnow's universalizing account, it is the contention of Geoffrey Lloyd's *Disciplines in the Making* that the way in which education, and what today we would call research, is organized is not universal, and that this barely acknowledged cultural specificity leads us to imagine that our own mental maps of the intellectual world are universal.[73] The first of these points is discussed through an analysis of eight areas of human intellectual endeavour. The different and changing ways in which these 'disciplines' were defined, and how variously knowledge was systematized and structured over time and space, is elaborated through cross-cultural comparison, mainly between ancient China and Greece. The role of (intellectual) elites is critical in determining the direction that the structuring of intellectual activity takes: the elite can foster the development and evolution of a discipline, or maintain stasis within it and hinder development. The differences that emerge show diverse cultural contingencies at work in the production of scenarios for knowledge, yet, at the same time, the naturalization of these scenarios make it seem inconceivable that alternative ones can exist. Furthermore, the book highlights the different aims of knowledge – in terms, for instance, of how originality is measured or defined in intellectual enquiry. Lloyd concludes with a discussion of interdisciplinarity and the advantages and disadvantages of such an approach, as well as a discussion of the tightrope that academic disciplines have to walk between specialization and generalization. The tension between specialization and generalization is highlighted in the preface to Sitta von Reden's *Money in Classical Antiquity* , where the author confesses that this is the book she wanted to write nearly twenty years ago, but was advised to concentrate on a narrower field.[74] It is another example from the Key Themes in Ancient History stable of how an Austen-like piece of ivory can be drawn out to become Tolstoyan in its range. As with other volumes in the series, the way it manages to cover such an ambitious range (money: 600 BC–AD 300) is by considering the phenomenon of money through the lens of its social and cultural drivers and effects. Thus, for example, state formation and changing political dynamics were crucial in driving the development of a money economy. Similarly, changing technological and intellectual resources were also critical: metal supply and contract law. At the same time, however, the same factors were not at work in any given two instances in the ancient world: differing local circumstances led to different understanding and usage of money, and the use of money led to different consequences in different times and places – it is this economic

[73] *Disciplines in the Making. Cross-cultural Perspectives on Elites, Learning, and Innovation*. By G. E. R. Lloyd. Oxford, Oxford University Press, 2009. Pp. viii + 215. 6 b/w illustrations. Hardback £25, ISBN: 978-0-19-956787-4; paperback £16.99, ISBN: 978-0-19-969471-6.

[74] *Money in Classical Antiquity*. By Sitta von Reden. Key Themes in Ancient History. Cambridge, Cambridge University Press, 2010. Pp. xxii + 237. 10 b/w illustrations, 5 maps, 8 tables. Hardback £60, ISBN: 978-0-521-45337-0; paperback £18.99, ISBN: 978-0-521-45952-5.

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dimension that forms the bulk of the book. *Mystery Cults in the Ancient World* by Hugh Bowden[75] is a classic example of what we have come to expect from Thames & Hudson titles: richly illustrated (in both colour and black and white), written in a style that engages the general reader, and informed by a wide range of literary, archaeological, and epigraphic sources. It provides an accessible guide to all the major ancient mystery cults from the Eleusinian mysteries to the cults of Isis and Mithras. A welcome feature of the book is the use of work on anthropology and the cognitive science of religion in order to elucidate not simply the 'history' of mystery cults but what it meant to participate in these extraordinary rituals. For example, the procession in honour of the Mother of the Gods is compared with the Holy Week procession in Seville, in which a statue of the Virgin Mary is carried through the streets (8). In the final brief chapter, 'Encountering the sacred', we are invited to compare the use of glowsticks in ecstasy-fuelled raves with the use of torches in the Eleusinian mysteries, and are offered a striking account of the snake-handling churches in Tennessee and elsewhere as an interesting point of comparison with certain aspects of Bacchic cult. As to the answer to the question 'Just what is so mysterious about mystery cults?':

> The desire to identify a lost secret – something that, once it is correctly identified, will explain what a mystery cult is all about – is bound to fail. As we have seen repeatedly throughout this book, it is unlikely that any such lost secret ever existed…It is quite possible that within the surviving contradictory descriptions of the mysteries we actually have all the information there ever was. (214)

As Keats famously wrote in his 'Ode on a Grecian urn', 'Heard melodies are sweet, but those unheard are sweeter'. It is hard to say with any confidence just how sweet the melodies of ancient Greek music were, but we are certainly much better equipped to assess the evidence that has been preserved thanks to Stefan Hagel's *Ancient Greek Music. A New Technical History*.[76] This work

> endeavours to pinpoint the relations between musical, and especially instrumental, practice and the evolving conceptions of pitch systems. It traces the development of ancient melodic notation from reconstructed origins, through various adaptations necessitated by changing musical styles and newly invented instruments, to its final canonical form. It thus emerges how closely ancient harmonic theory depended on the culturally dominant instruments, the lyre and the aulos. (back cover blurb)

It is a book that looks set to have a significant influence on the discipline of Ancient Greek musicology, but does not make for easy reading for those without a certain level of expertise in musical theory: as such it includes sections on such topics as 'Superparticularity' and 'The proslambanómenos aulos' and is illustrated by over a hundred technical diagrams, with titles such as 'Ptolemy's tense diatonic' and 'Enharmonic octave species generating the Perfect System'. With *Ancient Drama in Music for the Modern Stage*, edited by Peter Brown and Suzana Ograjenšek,[77] we move from the technical to the cultural history of music. This volume, a companion

[75] *Mystery Cults in the Ancient World*. By Hugh Bowden. London, Thames & Hudson, 2010. Pp. 256. 189 illustrations (28 in colour). Hardback £28, ISBN: 978-0-500-25164-5.

[76] *Ancient Greek Music. A New Technical History*. By Stefan Hagel. Cambridge, Cambridge University Press, 2010. Pp. xx + 484. 12 tables. Hardback £65, ISBN: 978-0-521-51764-5.

[77] *Ancient Drama in Music for the Modern Stage*. Edited by Peter Brown and Suzana Ograjensek. Oxford, Oxford University Press, 2010. Pp. xviii + 460. 20 illustrations. Hardback £85, ISBN: 978-0-19-955855-1.

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to *The Ancient Dancer in the Modern World*, edited by Fiona Macintosh (Oxford, 2010), began life as a conference hosted by the Archive of Performances of Greek and Roman Drama at Oxford. It explores the relationship between ancient drama and music for the stage (i.e. opera) from the late sixteenth century to the present day. The nineteen contributors come from a refreshingly diverse range of academic disciplines: Classics, musicology, dance studies, English literature, modern languages, and theatre studies. The volume emphasizes that, although opera emerges at the end of the sixteenth century 'in part as an imitation or emulation of ancient Greek tragedy' (vi), it was sixty years before librettists began to use the plots of surviving Greek tragedies as the basis of their compositions. Since then, Greek drama (primarily, but not exclusively, tragedies) has continued to exercise a significant influence on the operatic repertoire up to the modern day – on the work of Wagner and Strauss, for example (not discussed in this volume), and more recently on the opera *Greek* by Mark-Anthony Turnage (based on a Berkoff play of the same name). *Approaches to Teaching the Works of Ovid and the Ovidian Tradition*, edited by Barbara Weiden Boyd and Cora Fox, is firmly set in the context of North American pedagogy.[78] Although one may be put off by the frequent references to instructors, freshmen, and sophomores, it would be wrong to dismiss this collection as being of value solely to a North American market. The nature of an American Liberal Arts approach to education means that Ovid is not the exclusive preserve of the Classics departments, but belongs equally to departments of English and comparative literature. As a result, Ovid is frequently introduced to students not through Virgil but through English Renaissance poetry or, say, Dante or Cervantes. The experience of teaching Ovid in such ways can offer much that is enlightening and stimulating to those from the British tradition. The book is divided into two sections. Part 1, 'Materials', provides non-specialists with brief overviews of important aspects of the study of Ovid ('Life and legacy', 'Roman religion and Ovid', 'Ovide moralisé', 'Ovid and the visual arts', 'Commentaries on Ovid', and Ovid in pre-modern and modern translation). Part 2 constitutes the main part of the book and is dedicated to 'Approaches'. The real strength of this section (despite a certain unevenness) is the combination of diversity (including contributions on politics, gender, and metapoetry, with a significant emphasis on the Ovidian tradition) and not-to-be-underrated brevity. Three new 'Classical Presences' have recently been added to the growing list of titles in the Oxford University Press series that explores the ways in which the classical past has been appropriated and exploited by the post-classical present. In *Virgil's Schoolboys. The Poetics of Pedagogy in Renaissance England*, Andrew Wallace turns his attention to the reception of Virgil in the grammar schools of sixteenth- and seventeenth-century England.[79] At this time, 'humanist schoolmasters were reflecting on their own vocation with an entirely new degree of self-consciousness about their methods, ambitions and weaknesses' (34). As Wallace shows, it was the grammar-school Virgil that formed a significant and powerful looking-glass for such Renaissance preoccupations. The book is divided into four

[78] *Approaches to Teaching the Works of Ovid and the Ovidian Tradition*. Edited by Barbara Weiden Boyd and Cora Fox. New York, The Modern Language Association of America, 2010. Pp. 294. Paperback $19.75, ISBN: 978-1-60329-063-0.

[79] *Virgil's Schoolboys. The Poetics of Pedagogy in Renaissance England*. By Andrew Wallace. Classical Presences. Oxford, Oxford University Press, 2010. Pp. xvi + 264. 8 illustrations. Hardback £60, ISBN: 978-0-19-959124-4.

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chapters. Chapter 1, 'The poet as schoolbook', examines glossed Renaissance editions of Virgil's poems and argues that such texts construct an image of Virgil as 'master'. For Wallace, the role of commentary in these books is not 'instinctively agonistic' but represents 'an extension of one of early modern pedagogy's most cherished constructions: the figure of the loving master' (31). The figure of the master acts as a surrogate form of the text, speaking up on behalf of the text that is 'the silent object of the student's attentions' (32). Chapter 2, 'Pastoral and the painful schoolmaster', focuses on Virgil's *Eclogues*. It looks at the way in which Virgilian scenes that concern the vocabulary of teaching were exploited by humanist commentators with an emergent emphasis on an 'erotics of the voice' (32). Chapter 3, 'Placement and pedagogy in the *Georgics*', considers the relationship between the *Georgics* and the rhetoric of instruction, and seeks 'to demonstrate how Virgil's poem became enmeshed in a network of self-reflexive pedagogical discourses' (33), with particular reference to the role of Cyrene at the end of the fourth Georgic. Chapter 4, 'Forgetting epic', focuses on one of the central anxieties of pedagogy: that students naturally tend to forget what they have learned. This concern is made all the more problematic by the fact that the students are exposed here to an epic poem that itself celebrates the benefits of forgetting. As Wallace argues, however, 'the project of forgetting epic is a form of remembering mastery' (34). Several centuries later, it was Virgil's schoolboys who would go on to become key players in the establishment and government of the British Empire. It is therefore hardly surprising that the classical world should have had such an important role to play in this new imperial project. *Classics and Imperialism in the British Empire*, a volume of essays edited by Mark Bradley, brings together scholars of ancient and modern culture in order to explore the complex interaction between Classics and imperialism during the heyday of the British Empire.[80] A central theme of the collection is a concern about the contested 'ownership' and diverse appropriations of the classical past under the British Empire. It is divided into five parts, each comprising two essays. Part 1, 'Classical scholarship and imperial hegemonies', explores ways in which classical ideals were invoked and developed in order to establish and consolidate imperial authority. Part 2, 'Classics and the superior race' considers the use of classical models by the ruling elite in order to inculcate and articulate notions of racial difference, with clear lines being drawn between the racially 'superior' colonizers and the 'inferior' subject populations. Part 3, 'Empire and the classical text', focuses on the reception of classical texts in nineteenth- and early twentieth-century Britain. One essay examines the impact on imperial Britain of Tacitus' *Agricola* – that provocative meditation on the benefits and dangers of empire; the other considers the journey of fragments of Bacchilides from the sands of Egypt to the British Museum as part of a wider attempt to impose a 'normative account of Western hegemony' (24) on a more diverse cultural heritage. Part 4, 'Decline and danger', explores the influence of Gibbon's *The History of the Decline and Fall of the Roman Empire* on social thinking in the late nineteenth and early twentieth centuries (including a discussion of attempts to link 'the disease theory of the fourth-century BCE crisis in Greece to contemporary theories about the dangers of tropicality

[80] *Classics and Imperialism in the British Empire*. Edited by Mark Bradley. Classical Presences. Oxford, Oxford University Press, 2010. Pp. xxiv + 335. 27 illustrations. Hardback £65, ISBN: 978-0-19-958472-7.

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within the British Empire' [25]). A final part, 'Relocating the Classics', highlights attempts by non-European writers to appropriate the classical tradition for themselves, against a backdrop of British imperial dominance. The first essay focuses on Altaf Hussain Hali's epic poem *Musaddas* and the way in which it challenges European claims to exclusive ownership of the classical past; meanwhile, in the second essay it is argued that the use of classical motifs in America at the turn of the twentieth century represents a similar attempt to take control of the classical past. *Classics and National Cultures*, edited by Susan A. Stephens and Phiroze Vasunia,[81] takes us beyond the story of a single nation-state and introduces us to a broad range of national cultures that have been shaped and influenced by the classical past: from familiar European suspects such Germany, Greece, and Italy to the relative *terra incognita* of India, China, Japan, Mexico, and South Africa. An important feature of this work is not just the expanded range of cultures whose relationship with the classical past is now under consideration but the diversity of ways in which that classical past is communicated and interpreted:

> State-sponsored institutions, privately funded scholarly enterprises, intellectuals participating in political discourse, poets and novelists, and the creators of popular images, all of these appropriate aspects of the discipline of Classics and the ancient Greco-Roman past in order to construct narratives of cultural authenticity. (1)

Contributions include a discussion of the ambivalent reception of the Acropolis within the modern Greek literary tradition (Lambropoulos); an exploration of the implications of the building in co-operation with UNESCO of the New Alexandrian Library in Alexandria, Egypt (Stephens); an analysis of the 1941 Indian costume drama, *Sikandar*, based on the life of Alexander the Great (Vasunia); and a study of the use of mimicry and classical allusion in the work of the Trinidadian writer V. S. Naipaul (Greenwood). The Blackwell Companions to the Ancient World series now boasts almost thirty titles, with at least a dozen more in preparation. The latest addition to the series is *A Companion to the Ancient Greek Language*, edited by Egbert J. Bakker.[82] This work provides a very useful reference point for anyone interested in the study of Greek linguistics, from Linear B to Modern Greek. It is divided into seven parts, covering sources (syllabaries, inscriptions, papyri, etc.), language (phonology, morphology, syntax, etc.), Greek in its geographical and chronological contexts (e.g. Greek dialects, Greek in Egypt, Greek and Latin bilingualism), sociolinguistics (including discussions of register variation, female speech, and forms of address), literature (e.g. the Greek of epic, lyric, and tragedy), the study of Greek language within antiquity (covering philosophy, grammar, and rhetoric), and a concluding part that traces the development of Greek from Byzantine literature through to the modern era. The breadth of the project does of course mean that some areas do not get as much coverage as others. There is, for example, surprisingly little on the development of Greek in the later Roman Empire (with

[81] *Classics and National Cultures*. Edited by Susan A. Stephens and Phiroze Vasunia. Classical Presences. Oxford, Oxford University Press, 2010. Pp. xiii + 373. 5 illustrations. Hardback £74, ISBN: 978-0-19-921298-9.

[82] *A Companion to the Ancient Greek Language*. Edited by Egbert J. Bakker. Blackwell Companions to the Ancient World. Oxford and Malden, MA, Blackwell Publishing Ltd, 2010. Pp. xl + 657. Hardback £125, ISBN: 978-1-4051-5326-3.

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only one sentence on the important change from pitch to stress accent in Nagy's account of Greek accentuation). However, this is not to detract from the book's value as an accessible and authoritative work of reference. Oxford University Press, though somewhat slow to react to the Companion/Guide phenomenon in Classics publishing, have been making up for lost time with their series of Oxford Handbooks, 'a major new initiative in academic publishing' (inside back-cover blurb). The *Oxford Handbook of Roman Studies*, edited by Alessandro Barchiesi and Walter Scheidel, focuses on the vast 'footprint' of the Roman Empire (1).[83] It sets out its stall as 'intended less as an encyclopaedia of the well-established, and more a research tool to aid the development of the subject: a guide that does not just inform but also inspires' (inside front-cover blurb). The aims are ambitious, but the final product is more than able to stand up on its own two (large) feet. The volume extends to nearly 950 pages and comprises fifty-five articles from an international team of academics (with some articles translated specifically for the project). In the words of the editors, 'Roman Studies not only cuts across conventional disciplinary boundaries but also liberally extends the notion of "Roman-ness" across a variety of cultures from the Atlantic to the Middle East' (2). This range is well replicated in the *Handbook* itself, which is loosely divided into five parts: 'Tools' (including papyrology, numismatics, and translation), 'Approaches' (e.g. gender studies, anthropology, psychoanalysis, and the Roman imaginary); 'Genres' (epic, letters, novels, etc.); 'History' (with essays ranging from early Rome to the later Roman Empire, along with contributions on, e.g., power, urbanism, and spectacle); and 'Ideas' (philosophy, Hellenism, women, space and geography, etc.). The combination of breadth and depth of coverage in an accessible and intellectually engaging form makes this *Handbook* an admirable product and is a good note on which to conclude this review.

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[83] *The Oxford Handbook of Roman Studies*. Edited by Alessandro Barchiesi and Walter Scheidel. Oxford, Oxford University Press, 2010. Pp. xviii + 947. 50 illustrations. Hardback £89, ISBN: 978-0-19-921152-4.

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