criticism of Boudica's campaigns and authors' reactions to British atrocities; finally, pagan and Christian Boudicas are reviewed, and 'Narratives of national identity', where she fits awkwardly into imperialist Britain, and a conclusion that estimates her appeal to more recent warriors. Williams writes attractively and, as she dances agilely from scene to scene, makes it hard to put down the book. That dancing, with writers from diverse epochs juxtaposed, does sometimes give an impression of 'one damned thing after another', though Williams is concerned with testing the robustness of a distinctive theme. More dates attached to the text would have saved irresistible trips to the bibliography to place delicious quotations. May I borrow one? 'Boadicea decided not to buy the dress after all. She hurried across the town [Camulodunum]… and found Jesus waiting impatiently' (183).

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Art and Archaeology

In an ideal world, every visitor to Rome would have the amiable company of Amanda Claridge in person. A compromise is the revised edition of her archaeological vademecum, *Rome*.[62] First published in 1997, this has since been subject to formidable rivalry, in the shape of Filippo Coarelli's *Rome and Environs* (Berkeley, CA, 2007). Perhaps the best way of indicating the relative difference in style and tone of the rivals is to see what each has to say about a single (and singular) monument, the tomb of the Eurysaces by the Porta Maggiore, inscribed *Est hoc monimentum Marcei Vergilei Eurysaces pistoris, redemptoris, apparet*. That Eurysaces was a miller/baker (*pistor*) and contractor (*redemptor*) is agreed, but where Coarelli (204–5) reads *apparet* as an abbreviation for *apparitor*, 'subordinate', or 'public servant', Claridge (385–7) accepts the verb in a jocular sense, meaning 'it's obvious!' Both authorities suppose Eurysaces to have been a freedman who made a fortune supplying bread rations during the mid-first century BC. However, while Coarelli cautiously notes the 'cylindrical architectural elements' that 'seem to depict the receptacles in which the dough was kneaded', he has little else to say about the motivation for such an unconventional tomb design. Claridge, by contrast, does not hesitate to characterize Eurysaces as a Trimalchio-type who 'was immensely proud of his wealth and could afford to be humorous about it'. Pedantic debate about inscriptions, naturally, is not within the scope of books such as these, and the expertise of both authors runs equally profound. All that one might add here is that years of experience in leading the annual summer course at the British School at Rome, and occasionally explaining the Forum to visiting royalty, may serve to prime a professor with particular skill in clear and engaging exposition. The guidebook uses a number of illustrations provided by trained architects (the late Sheila Gibson, Mark Wilson-Jones), and much of a guide's expertise in Rome does, of course, rely upon knowledge of *ars edificatoria* – a discipline

[62] *Rome. An Oxford Archaeological Guide*. By Amanda Claridge. Second edition. Oxford, Oxford University Press, 2010. Pp. xiv + 540. 160 site maps, plans, and photographs. Paperback £18.99, ISBN: 978-0-19-954683-1.

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that, as Vitruvius explained (1.1.4–10), encompassed diverse areas of both art and science. Travellers in the realms of classical antiquity often wonder at the engineering marvels wrought by pre-industrial hands: so there is a natural demand for monographs such as Carmelo Malacrino's *Constructing the Ancient World*.[63] Informed throughout by Vitruvius, yet taking account of recent excavations, Malacrino begins with a descriptive inventory of materials, before focusing upon the *polis* as an institutional catalyst for innovation in building techniques. The Early Iron Age sites of Karphi on Crete and Zagora on Andros seem like modest and huddled settlements, but historically they may rank as the precursors of the Eternal City – for, as Malacrino shows, the transition from Greek to Roman technology is seamless. The arrival of concrete, or *opus caementicium*, in the mid-Republic, may be hailed as a revolution; and by the time of Nerva and Trajan, Romans might have liked to think that they had a knack for practical solutions. But it can be shown that not only did Greeks do the 'blue skies' research in mathematics and physics but they often pioneered the application of their science (the underground aqueduct created by Eupalinos on Samos in the second half of the sixth century BC is an outstanding example of this). Can the story be traced back into the Prehellenic period? Malacrino alludes briefly to hydraulic projects at Mycenae and Tiryns, but sees no continuity of practice. However, John McEnroe (*sic*: he must weary of that) argues in his *Architecture of Minoan Crete*[64] that our knowledge of habitation on Crete between 7000 and 1100 BC has deepened considerably since Arthur Evans excavated the palace of Knossos. In a well-illustrated chronological survey, McEnroe sets out to define the development of a vernacular architecture evolving from a Neolithic pattern of numerous scattered small settlements. But revising Evans proves more difficult than expected. Despite the revelation (by Peter Warren) of Myrtos on the south coast, evidence of indigenous precedents for the palaces at Knossos, Malia, and Phaistos remains thin: to infer influence from Egypt or the Near East is still the most plausible explanation of the arrival, in the early second millennium, of palatial style and ideology. And while parts of the centralized palace complexes have been characterized in terms of the Greek *polis* – an 'Agora', 'theatral areas', possibly a 'Council meeting room' in the 'Hypostyle Crypt' of Malia – the anachronistic denominations imposed by Evans upon Knossos – 'Throne Room', 'Queen's Megaron', 'Piano Nobile' – are with us still. For all that McEnroe stresses the function of architecture as a statement of cultural identity, he labours to resolve the question of how far Knossos changed under presumed Mycenaean occupation during the Final Palatial Period. (All things considered, new frescoes and fortifications do not seem much of a 'makeover'.) Tomb design and mortuary practice in Bronze Age Crete may offer more clues to solving that problem. And, in some archaeological situations, funerary relics are the only way – as evident from Corinna Riva's account of *The Urbanisation of Etruria*.[65] Ever since George Dennis, Etruria has

[63] *Constructing the Ancient World. Architectural Techniques of the Greeks and Romans*. By Carmelo G. Malacrino. Los Angeles, CA, Getty Publications, 2010. Pp. 216. 200 colour illustrations. Hardback £35, ISBN: 978-1-60606-016-2.

[64] *Architecture of Minoan Crete. Constructing Identity in the Aegean Bronze Age*. By John L. McEnroe. Austin, TX, University of Texas Press, 2010. Pp. viii + 202. 204 b/w and 8 colour illustrations, 1 map, 4 tables. Hardback £40, ISBN: 978-0-292-72193-7.

[65] *The Urbanisation of Etruria. Funerary Practices and Social Change, 700–600 BC*. By Corinna Riva. Cambridge, Cambridge University Press, 2010. Pp. xii + 247. 59 b/w illustrations, 3 maps. Hardback £50, ISBN: 978-0-521-51447-7.

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been a land of 'cities and cemeteries', yet largely without the cities. Despite excavation campaigns on the plateaus of such major centres as Veii, Cerveteri, and Tarquinia, it is still difficult to explain how the Etruscan city-states emerged so rapidly from the background of 'Villanovan' culture in central Italy. The seventh century BC is characterized as 'Orientalizing', but no one nowadays wants to resort to ideas of immigrant settlers from the East. The strategy here is to propose that 'seventh-century political authority was constructed in burial ritual' (10), and so use the evidence from tombs as a means of inference for political developments in the society of the living. A ruling class – routinely referred to as 'the elite' throughout this study – commits conspicuous resources to its funerary ritual, displaying its 'power over accessibility to the wider world' (37), which in turn fosters the 'regulated settlement dynamics' (21) that constitute urbanization. Readers who come to this book hoping for information about houses, markets, drainage systems, and council chambers will be disappointed: Riva's concern is not so much with the spatial articulation of individual cities as with evidence for their 'networking' within Italy and the Mediterranean. Theoretically it appears impeccably up-to-date – but the spirit of Fustel de Coulanges may feel content that his thesis of 1864, *La cité antique*, at last has its Etruscan application. The ancient city originates from *le cults des morts*: if Riva is right, this hypothesis works even better for Etruria than it does for Greece and Rome. 'If the house could speak, it would tell a very clear story.' Lisa Nevett cites Aeschylus (*Agamemnon* 37–8) as an opening epigraph for her account of *Domestic Space in Classical Antiquity*,[66] heralding the more obscure narrative we are obliged to salvage from archaeology. Each chapter is headed by one citation from an ancient source and one citation from a modern theorist: this juxtaposition unhappily emphasizes the vacuity of sociological pronouncements (e.g. 'All societies have culturally acceptable uses of domestic space'), but our author is at home with her subject and, while drawing evidence from familiar sites (Olynthus, Delos, Pompeii), explores aspects of the ancient household that are rarely given much attention (the recycling and disposal of rubbish, for example). Other topics – such as the location of the symposium, or the layout of mosaics – are shown to be more complex and nuanced than they might seem. The sanctuary of the Great Gods on Samothrace was about creating residences for Olympian deities and monuments to Hellenistic monarchs – appropriately grandiose on both counts. One scholar who has done much to illuminate that architectural grandeur is Jim McCredie, to whom *Samothracian Connections*[67] offers an affectionate Festschrift. McCredie's work on individual buildings – such as the Rotunda of Arsinoe – is duly celebrated, and the contents make a valuable addition to literature on Samothrace. If one were to select a highlight, it might be an essay about the best-known relic from this site, the Louvre's *Winged Victory*. Strategically placed at the head of a staircase, the statue today retains the power to arrest millions of visitors annually shuffling towards the Mona Lisa; but beyond establishing the figure's original pseudo-marine setting, and details of her pose, we have been unsure whose victory

[66] *Domestic Space in Classical Antiquity*. By Lisa C. Nevett. Key Themes in Ancient History. Cambridge, Cambridge University Press, 2010. Pp. xvii + 178. 38 b/w illustrations, 3 maps. Hardback £45, ISBN: 978-0-521-78336-1; paperback £19.99, ISBN: 978-0-521-78945-5.

[67] *Samothracian Connections. Essays in Honor of James R. McCredie*. Edited by Olga Palagia and Bonna D. Wescoat. Oxford, Oxbow Books in Association with the American School of Classical Studies in Athens, 2010. Pp. vi + 242. Hardback £40, ISBN: 978-1-84217-970-3.

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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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