

changed perceptions of Seneca's Latin. Similarly, a promising chapter on 'Witchcraft and Stagecraft' (pp.119-139) is initially informative on Roman attitudes regarding witchcraft, but then follows a long diversion on French theatre and specifically Corneille's 1635 staging of *Medée*. This is successful as a close reading between Seneca and Corneille, but incongruous as a chapter within a general introduction, and not necessarily of interest to the Classicist, who may have preferred a chapter on comparisons between Seneca and Euripides.

The final chapter seeks to define Seneca's version of the myth within the web of intertext, and among the multiple modern re-readings and re-stagings. Here the lighter touch, covering a greater number of examples and across more artistic genres, but in less detail, is welcome, and encourages an appreciation for the uniquely Senecan elements of the *Medea* myth. This style is more within the remit of a general introduction.

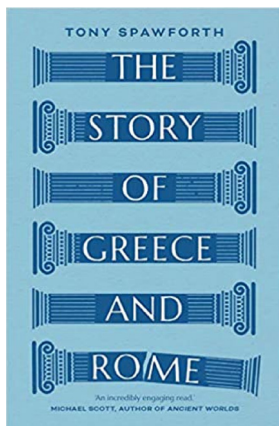
This book is eminently suitable for the undergraduate reading Seneca or exploring Reception, and I would suggest that the first four chapters would be useful for a student in secondary education. Parts of the book would even benefit those reading Euripides' version of the myth, or Seneca's letters, as his philosophy is often linked to his creative output. The extensive notes and bibliography also provide many opportunities for further exploration to interested readers.

doi:10.1017/S2058631020000306

The Story of Greece and Rome

Spawforth (T.) Pp. x + 375, maps, b/w & colour pls.
New Haven, CT and London: Yale University Press,
2018. Cased, £20, US\$30. ISBN: 978-0-300-21711-7.

Barry Knowlton



The story of Greece and Rome is a familiar one; unless it isn't anymore. If it isn't, then it needs to be retold; and Tony Spawforth would seem to be a good man for the job. He is an emeritus professor of Ancient History, the author of several books, and the presenter of many documentaries. I watched one of these; in which a young Tony Spawforth enthusiastically pursues the mortal remains and immortal glory of Alexander the Great. He says that he'd loved such things as a boy, and so had become an archaeologist. He

journeys to out-of-the-way excavations and returns to university museums. He consults with expert colleagues but tells his own story. His story of Greece and Rome might have been the basis of another documentary or two; but that it is a book makes it of more educational interest.

If the story of Greece and Rome is no longer as familiar as it was, it is because fewer people read about it. Documentary films are supposed to take the place, or supply the lack, of a more literate

engagement with the history of antiquity. Ideally, a documentary illustrates and supplements the viewers' reading. But if there were no more books on Greece and Rome, there would soon be no more films; just as if there were no museums, there would be no archaeological findings, only out-of-the-way ruins.

Spawforth says that his story 'is aimed at readers who are interested enough in the topic to start reading this book, but who have little or no background in the disciplines of Classics or Ancient History' (11). As I read, it seemed to me that the book might find an audience either among young students in an introductory survey, or among older world travellers. Spawforth is determined to make it 'relatable', with plenty of references to the present day and its popular culture. But most of the time he spends in the present day he spends in the museums that house the artifacts of classical antiquity. He seems to have been to every one in the world, and to know not only the Greek and Roman holdings but the histories of their acquisitions. As I read I was often reminded of Herodotus, who would often adduce in support of his inquiries what he himself saw in the places he had personally visited.

Spawforth also calls upon the pertinent ancient authors, but presents them in an unconventional way. He indeed does not assume that his audience has them in their background. Thus in describing the Minoan civilisation he quotes a passage about the power of King Minos; and only afterward identifies Thucydides as its author. An observation about Roman power is attributed to 'a Greek writer called Polybius' (94). Spawforth tells us of 'an Athenian philosopher writing in the early to mid-300s BC', before he tells us that it is Plato (124); and quotes another 'ancient writer' without ever telling us that it is Plutarch. Likewise, he does not assume that his audience knows Pope's Homer, but does take the time to acquaint them with that classic example of classical translation, and then makes a point of quoting Pope when he has occasion to lay out some lines from the *Iliad* or *Odyssey*. And in his extensive use of Herodotus we can see what can come of a pedagogical rather than a scholarly exposition of an unfamiliar but important ancient author.

The Story of Greece and Rome sorts out the Greeks and Romans so as to keep them clear and distinct, but not so as to elide their interactions. The individual chapters are well organised, and the transitions between them should help maintain the interest of students. If it would also appeal to older readers, all the better; and if it comes at Plato or Plutarch in such a way as to distract any conventionally textual teachers, let it be a salutary reminder of the circumstances in which we now would teach our students about Greece and Rome.

doi:10.1017/S2058631020000318

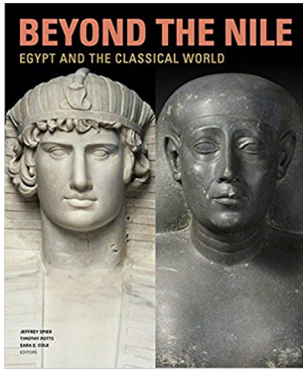
Beyond the Nile. Egypt and the Classical World

Spier, J., Potts, T., and Cole, S. (Eds). Los Angeles, Getty Museums. ISBN 978-1606065518. Pp. 360. Ill. 200. Hardback. £45.00.

Steven Hunt

University of Cambridge

This is the catalogue of the eponymous exhibition presented at the J. Paul Getty Museum in Los Angeles in 2018. It is a weighty volume,



packed, as is usual with Getty Museum publications, with over 200 high-quality, large-scale, full-colour photographs of exhibits drawn from the Museum's own collection and from museums from around the world. It is a scholarly work, but written for the intelligent audience and is accessible to the sixth-form student. The book aims to investigate the extent and nature of relations between the ancient cultures of the Mediterranean

and the Near East and is the first of what is intended to be a series to include Persia, Mesopotamia, Anatolia and others.

The book contains chapters on The Bronze Age (2000-1100BC), The Greeks Return to Egypt (700-332BC), Ptolemaic Egypt (332-30BC) and The Roman Empire (30BC-AD300). Each chapter follows a similar format: a map, a number of short articles on artistic, religious and political themes written by specialists in their field (lavishly illustrated), and an illustrated catalogue of objects. The book concludes with a chronology, bibliography and index.

For the teacher in a UK school, this book has much to commend it. There are several places where material is of relevance to currently-taught and assessed Classics courses. I choose four to detail below.

The Coming of Alexander and Egypt Under Ptolemaic Rule starts with a brief historical recap of the conquest of Egypt by Alexander and the division of his empire into territories held by his generals. A discussion of the governance of Egypt takes in how the Ptolemies exercised supposedly divine power, and used war and cultural propaganda to maintain and develop their ambitions in the Mediterranean. The section on agriculture, land organisation and the economy is clearly described, and takes in the development of the City of Alexandria and the construction of the Lighthouse at Alexandria: the section cautions against original readings of the 'success' of the central 'despotic' model of governance: evidence suggests that inconsistency in the application of regulations frequently led to failures in the organisation of the economy, for example.

Contact points: Alexandria, a Hellenistic Capital in Egypt starts with the Egyptian prophetic text The Oracle of the Potter (116BC?) and how it depicts the fraught relationship between Alexandria and the rest of Egypt. The section explores how much Alexandria was considered part of Egypt or separate from it (a construct more familiar in the Roman period than that discussed here). The City of Alexandria takes centre stage. How much was the city a mixture of Greek and Egyptian approaches to town-planning? How Greek were the types of buildings within the walls? Where did the population of the huge new city come from? What was the effect of the mingling of Greek and Egyptian populations (and others)? The authors draw evidence from the communal tombs of the Anfushy necropolis, located on the Pharos Island, which give some clues that the inhabitants – native or immigrant – adapted Egyptian imagery in a particularly local tomb type: Alexandrians, but still in Egypt.

Contact points: The Image and Reception of Egypt and its Gods in Rome starts with promotion of Egypt in the popular imagination of the Romans through the conquest of Egypt by Julius Caesar and Augustus. The authors distinguish between the contrasting ways in which Augustus projected his image: to the Egyptians he appeared in pharaonic dress as *autokrator*, and to the Romans back home as the victor over a captured people. The authors focus on the imagery

of the obelisk as a means by which Augustus and following emperors demonstrated their conquest of Egypt and their ability to 'out-do' the Egyptians through the construction of similar monuments of their own.

Traveling Gods: The Cult of Isis in the Roman Empire explores the appeal of the cults of Isis and Serapis to the Romans, particularly with reference to the travels of Vespasian to Alexandria in AD69 and the Severan period (AD193-235) when interest seem to peak. The rich illustrations of images of Isis and Serapis include the famous wall painting of the ceremony outside the temple from Herculaneum (with a detailed description of the events which might be going on there) (p.258), a grave stele of a priestess of Isis (p. 249), the wall painting depicting the arrival of Io in Egypt, from the Temple of Isis in Pompeii (p. 255), a wall painting of priests of Isis found in Stabiae (p. 260) and the unusual Ariccia Relief (p. 269), showing an Isaac ceremony – full of 'loud music' and dancing – of which this reader was previously unaware.

Indeed, this book's great attraction is the wealth of beautiful images: the Nilotic scene from Palestrina (pp. 200, 205, 251), Battle Between Pygmies, Crocodiles and Hippopotami from Pompeii (p.253), Head of Serapis from the Mithraeum in London (p. 291) are, as usual, a pleasure. But there are many, smaller, less-well-known images to delight the reader: the coinage of the Ptolemies (p. 188-189) shows a fascinating range of rulers, with a marvellous tetradrachm of Alexander III (as?) Hercules and an octadrachm of Ptolemy II showing Ptolemy I and Berenike I on the obverse and Ptolemy II and Arsinoe II on the reverse – a whole family set of portraits on one coin!

The articles are more than a simple catalogue for the exhibition and open up some worthwhile discussions about the ways in which ancient civilisations intermingled and how they diversified and enriched human experiences. The material could provide some useful reading for an interested student in the sixth form and for teachers as a library resource to dip into. This would be particularly the case for those teaching Alexandria (in *Cambridge Latin Course Book 2*), the introduction of the worship of Isis in Rome (in *Cambridge Latin Course 2* and Roman Religion courses in general), and the image of Augustus in Egypt (in OCR A level examinations on the Imperial Image).

doi:10.1017/S205863102000032X

Classics in Britain. Scholarship, Education, and Publishing 1800-2000

Stray, C. Pp. xxvi + 385, ills. Oxford: Oxford University Press, 2018. Cased, £90, US\$124.95. ISBN: 978-0-19-956937-3.

Edmund Gazeley

Merchant Taylors' School, Northwood

This work, as is made clear in the Preface (pp.ix-x), is the culmination of Stray's many years in studying the perception and pedagogy of Classics. This work, part of OUP's 'Classical Presences' series, which investigates the use and abuse of Classics (p.ii), contains both previously-published and unpublished material, and despite Stray's