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After a general introduction containing the history of the collection and a “guide to the reader” (pp. 6–8), the 88 pieces are presented (each with its own catalogue number). The arrangement is, in the first place, chronological (37 Archaic objects, 36 Classical and Hellenistic, 15 Roman⁵), then subdivided within each period geographically (Asia Minor 12 objects, Greece 2, Magna Graecia 39, Sicily 4, Campania 6, Etruria 10, Italy and Rome 15), and within each geographic region according to roof elements.

When the author maintains that the collections “provide ... an almost complete overview of Archaic and Classical-Hellenistic roof decoration” (p. vii), this is, thus, an exaggeration—a fact that becomes even more obvious when the material is divided according to categories. Of the 88 catalogue entries, all but eight are either antefixes (54) or revetment plaques (26). Nonetheless, by detailed and informative introductions concerning various regions and terracotta elements (including useful *Forschungsberichte*), Lulof manages to tie the book together and produce some kind of total effect.

In any case, the core of the collection (almost half of it) is composed of 41 Tarentine antefixes, 39 of which derive from the private collection of P. Arndt and reached the museum in 1934 via C.W. Lunsingh Scheurleer. Lulof devotes ample space discussing and analysing these antefixes, which constitute a group of considerable scholarly interest (pp. 11–14, 41–44). The earliest fourteen numbers are decorated with various kinds of Gorgoneia (or Medusa heads, as Lulof prefers to call the more “humanized” versions *en vogue* in the Classical period). During the 4th century, they were replaced by a more varied repertory: female heads and male ones with Phrygian or lion-head caps, horned heads of Pan, etc.

The terracottas from Asia Minor consist of one almost complete geison revetment plaque from Düver (no. 1) and eleven small fragments “from the same mould”. The Sicilian and Campanian terracottas are mostly antefixes, the Etruscan fragments are small and insignificant. The most interesting pieces from Central Italy are two large fragments of moulds: one of a shell antefix with female head from South Etruria (no. 36) and the other of a Campanian Gorgoneion antefix framed by tongues (no. 37). Considering the rareness of such roof terracotta moulds, these pieces are of great importance, in particular for their good state of preservation.

Of the fifteen Roman terracottas, eight are “Campana” reliefs: one well-preserved, almost complete plaque from the *Horti Sallustiani* in Rome (no. 74) and seven small fragments. For reasons of personal preferences, I very much appreciate that Lulof has chosen to include (even though in an appendix) the sixteen Roman roof-tiles in the Museum’s possession.

⁵ To which should be added 16 roof-tiles, numbered separately, in an appendix (pp. 93–98).

The problems that have befallen many museums (including the Ny Carlsberg Glyptotek) because of the recent, stricter attitude to acquisition of unprovenanced objects of art has affected the Allard Pierson Museum, too: “Some forty items in the Museum’s collection of architectural terracottas [that is, almost half the number of entries in the catalogue] have been acquired on the art market over the last thirty years with unknown provenances” (p. vi). In spite of explicit hesitation, Lulof finally chose to include them in the catalogue. Strong arguments could be raised against her decision, but I still think she acted wisely. Mistakes already made are not remedied by concealing the existence of such objects.

The illustrations are numerous and of very high quality. Fourteen objects are reproduced in colour, all entries in black and white—a large number of them seen from more than one angle: “a front view and a view of the best preserved side (in some cases also a rear view, if advisable)” (p. viii). There are also drawings of all objects (made by the author herself): a vertical section, a rear view, and in some cases a front view, too.⁶

Lulof’s book is in many respects commendable. Its clear arrangement, detailed catalogue entries and lavish illustrations (including profile drawings) could very well serve as a model for a long-felt desideratum: a *Corpus ornamentorum fictilium antiquorum*.

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H. Dodge, *Spectacle in the Roman World* (Classical World Series), London/New York: Bristol Classical Press 2011. 99 pp. ISBN 978-1-85399-696-2.

Hazel Dodge’s new book on *Spectacle in the Roman World* forms part of the Classical World Series published by Bristol Classical Press. Over the years, this series has produced a large number of useful introductions to central topics within the Classical field, including, among others, Andrew Wallace-Hadrill’s *Augustan Rome* (1993) and Zahra Newby’s *Athletics in the Ancient World* (2006).

The series aims at presenting accessible guides to key themes in ancient civilisations for late school and early university students. This might seem an easy task, but is in fact no small challenge. To achieve their purpose, these introductions need to be concise but still substantial, basic but also

⁶ The profile drawings of two pan-tiles (fig. 35k–l) are printed upside down.

comprehensive, easily read but not shallow. *Spectacle in the Roman world* manages this balancing act rather successfully, although, as I shall argue, some discussions seem almost too brief and would have benefitted from a somewhat deeper penetration into their arguments and contextualisations.

The book consists of seven short chapters, followed by an appendix, suggestions for further reading, and an index. The introductory chapter, "Approaching Roman spectacle", briefly presents the diverse sources that give evidence of *spectacula*: archaeological, literary, epigraphic, iconographic, and osteological. Dodge also adds reconstructions and re-enactments as a novel means of testing aspects of spectacles in practice.

The discussion in this first chapter is relevant, as it underlines the types of information that can be extracted from what sources, but I find it too brief. Precisely because of the comprehensive nature of this series, a more substantial introduction would have been helpful. As it stands, the students are not really provided with useful tools to approach Roman spectacles. Also, this would have been the place to define what a Roman spectacle is, what role it played in ancient society and why it is of interest to us today. I also missed a clear statement of the contents of the book: what kinds of spectacles are treated and what kinds are not. Certainly, the format does not allow the author to embrace the variety of performances considered Roman spectacles today. But it would have been relevant to know from the start that theatre plays, mimes, processions, religious festivals and even public orations and dining were spectacles too, but that this overview focuses only on the Roman classics: chariot racing, gladiator fights, animal shows and aquatic displays.

That said, the following chapters provide adequate basic information about the Roman key spectacles. Chapter 2 deals with the circus and chariot racing. Here, Dodge devotes most of the space to the Circus Maximus and to chariot racing in Rome. She also presents some very notable inscriptions that give fascinating information about famous charioteers, and she notes the interesting fact that names of horses appear in the epigraphic evidence, indicating the individual importance of some of the swift steeds. Chapter 3 focuses on gladiators. Here, Dodge presents a range of themes and perspectives such as the possible Etruscan and Samnite origins, the funeral context, different types of gladiators, their equipment and training, gladiatorial graffiti, physical remains of gladiators, women gladiators, and the amphitheatres in Rome and in the eastern Empire. This chapter is the most extensive and informative in the book. In particular, Dodge should be applauded for discussing such a vast variety of sources: buildings, text, relief, and not least the remains of gladiators found in 1993 at Ephesus. This graveyard has preserved thousands of bones of gladiators, mostly male, who died between the ages of twenty

and thirty from their wounds, evidence that provides helpful information about injuries, training and diet.

Chapter 4 treats the animal shows in Republican and Imperial times. Here, as in all chapters, Dodge does not limit her survey to Rome, but includes discussions of spectacles from all around the Empire, a very laudable approach. One important point made here is the role of the army in collecting animals for the shows (p. 56). The short Chapter 5 (only five pages) takes up the *naumachiae*, large-scale enactments of naval battles set in artificial lakes and performed first by Julius Caesar, later by emperors such as Augustus and Titus. Dodge briefly mentions the inflamed debate on whether or not the Colosseum was actually used for water shows, but does not really explain why she thinks that Titus' show in the amphitheatre, noted by Dio Cassius, is doubtful (p. 65), whereas Domitian's, mentioned by Suetonius, is not (p. 66). In Chapter 6, Dodge deals with "Spectacle in Late Antiquity", where she presents a balanced discussion of the role of Christianity in the changes in displays at this time. Finally, Chapter 7, "Roman spectacle: ancient contexts and modern perceptions", sets the spectacles in their political context. Here, Dodge also addresses public executions as entertainment, along with the social aspects of seating arrangements according to rank. In the final passage, she brings up Hollywood's modern adaptations of the Roman spectacle. This is a topic very much in vogue that could have been given further attention. The finishing sentence, "All such productions heavily emphasised the bloodlust, cruelty and 'uncivilised' nature of Roman culture, with strong moralising and eroticising elements", leaves the reader with more questions than answers.

The main chapters are followed by an appendix entitled "Roman buildings for spectacle" listing major examples of circuses, theatres, amphitheatres, stadia and *naumachiae*, and also includes drawings. Hereafter follow suggestions for further reading. The recommendations are valuable, although a bit sparse on the most recent works. An index concludes the book.

The book includes some disturbing factual errors. For example, Caecilius Metellus' triumph showing elephants was held in 250 BC and not in 252 BC as stated (p. 49). Aemilius Paullus' execution of deserters is not described in Plutarch's *Life of Aemilius Paullus* 16–23, but by Valerius Maximus (2.7.14) and in Livy's *Periochae* 51 (p. 49). Dio Cassius does not call Augustus' *naumachia* a *stagnum* at 55.10.7 (p. 63) and his description of Titus' aquatic display is in book 66, and not at 46.25.2–4 (p. 65).

The style is fluid and the text is generally accessible, but the arrangement of contents causes occasional difficulties. Dodge has a tendency to jump back and forth between centuries, also in single passages, which at times makes it difficult for the reader to follow her line of argument. I give two ex-

amples: The section entitled “Equestrian sports in Greece and Etruria” (pp. 16–17) devotes half of its space to discussions about Rome, including Caligula and Nero. The beginning of p. 22 takes us in three sentences from Caesar back to Fulvius Nobilior in 186 BC, and then immediately forth to the 6th century AD.

Despite these critical remarks, *Spectacle in the Roman World* provides what the Classical World Series sets out to do, namely, giving beginner students an introduction to a central Roman topic. Its strengths are the inclusion of areas beyond the city of Rome and the discussion of all types of sources. Hopefully, *Spectacle in the Roman World* will encourage students to understand that buildings, texts, archaeological material and inscriptions together can provide a fuller picture of ancient cultural contexts.

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Classics and Comics, eds. G. Kovacs & C.W. Marshall, Oxford: Oxford University Press, 2011. 288 pp., 38 figs. ISBN 978-0-19-973419-1.

Reception studies have become an undisputed part of the Classical curriculum during the last decades, and considering the cultural appraisal comics have enjoyed in the very same period, it was only to be expected that the links between comics and Classics would become the focus of scholarly attention sooner or later. And this volume is indeed welcome: as the editors put it in the introduction, “comics represent an important and underexplored corpus of material that reflects popular conceptions of antiquity” (p. vii–ix). This anthology, therefore, sets out to explore how Classical themes are treated in the world of comics. But also, more ambitiously, it aims to explore how comics can actually contribute to our understanding of antiquity.

The anthology consists of four parts, preceded by an introduction where George Kovacs considers the contexts in which comics have developed as a medium and the various ways in which Classical themes are adapted to this medium. Of the following four parts, the first is the most wide-ranging, exploring a number of approaches to the topic of Classics and comics. The two first contributions in this part are the most innovative, as they explore what the world of comics can actually tell us of the ancient world: Gideon Nisbet examines a papyrus from Oxyrhynchus and proposes to read it as a graphic novel, while Kyle P. Johnson approaches the shield of Achilles which is described in Homer’s *Iliad* as a comic strip. Nicho-

las A. Theisen analyses how Classical themes are treated in Japanese manga culture, thereby demonstrating that western readers invest such themes with meaning that may not have been intended. Finally, Brett M. Rogers examines the superhero myth and its links with American comics.

Part two continues on this track and explores the adaptations of mythologies in comics. C.W. Marshall examines how the furies are portrayed and developed mainly in two well-known comics presented by DC Comics, Neil Gaiman’s *The Sandman* and *Wonder Woman*. Craig Dethloff then analyses the development of the American superhero-comics and the changing expectations that these superheroes were supposed to meet; Dethloff makes the interesting observation that the ancient gods, not really “superheroic” in the modern sense of the expression, were difficult to adapt to such expectations and that they were used rather because of “the spirit of aesthetic elegance they conveyed” (p. 114). R. Clinton Simms then examines how one of the most problematic of these gods, Ares, has been portrayed in comics. Simms demonstrates how Ares has become an increasingly complex figure; however, one could have wished that Simms would have delved deeper into the changing concepts of war that have led to the emergence of this more troubled, complex Ares in recent comic adaptations. Finally Benjamin Stevens analyses the interplay between superhero characters and biblical themes in *Kingdom Come*, without specifically analysing Classical mythology, however.

Part three turns from gods to issues of ancient history. Vincent Tomasso discusses references to the Battle of Thermopylae in Frank Miller’s *Sin City* and interprets this reference as an argument that there is no room for “ancient Greek values” in today’s cynical world. Emily Fairey compares the Persians as depicted by Frank Miller in *300* and the Persians as they are rendered in Greek vase painting. Fairey concludes that Miller’s Persians stem from the “supervillain” tradition. However, she could have penetrated more deeply the idea that the portrayal of these “supervillains” may have stemmed from the idea of the battle representing a “clash of civilisations”, an idea recurring through later western cultural history. Anise K. Strong examines the “dream of Augustus” which is a fascinating episode from Neil Gaiman’s *The Sandman* and Martin T. Dinter provides an overview of the idea of Antiquity in the French/Belgian *Les Bandes Dessinées*-tradition.

Part four treats adaption of the myth of Troy to comics. Cartoonist Eric Shanower describes his work with his acclaimed *Age of Bronze* in a “cartoon essay”. This is a pleasant surprise, but of course makes perfect sense in this context. Chiara Sulprizio analyses Shanower’s decision to leave the gods out of the story and instead put the emphasis on human motivations, more specifically love, eroticism and desire. However one might argue that Sulprizio could have ad-