

ney through Life, and Entertainment (in which a mirror is held up to the modern fascination with fitness and diet). There is then progress through the weightier topics of Power, Science, and Superstition and Religion, before finishing with Language, Culture and some of the Parallel Issues that face both us and the ancients in Chapter 9.

Each of these long chapters is divided into mostly clear sub-sections, and comparisons are drawn to modern society throughout. This allows rather broad topics such as Chapter 8's 'Words, ideas, and stories: Language, law, philosophy, and literature' to be investigated in accessible chunks. In this instance the alphabets of both civilisations are explored, before embarking on an explanation of the impact of both Greek and Latin on our society in terms of etymology, the evolution of Western language, legislature, mythology, poetry and theatre, thus exemplifying that 'journey' Aldrete and Aldrete determined to take us on from the start. Here, as in all chapters of the book, a plethora of sources is used to evidence the arguments made, although the reader is not allowed to become mired in the debates of Epicureanism or the Cynics, but is instead allowed a wry smile at Diogenes presenting a plucked chicken to Plato.

As far as possible, the authors give equal consideration to both ancient civilisations and, rather importantly, ensure that the contribution of ancient Greece to the ideas, structures and institutions of Rome is also recognised. For a reader in the British Isles, it is worthwhile noting that, while the focus is on the impact on Western civilisation, many of the comparisons drawn are with America. This particularly true of 'Chapter 4: Power to the People', where a considerable amount of time is devoted to the impact their classical education had on the Founding Fathers. This is balanced to an extent by a consideration of the fascist systems of 20th century Europe.

There is a dry humour running throughout this book, and the authors do not miss any opportunity to return to the central theme of 'know yourself' - offering examples such as the manipulative tactics of orators as cautionary tales for today's society. 'Chapter 9: Ancient and Modern Parallels' explores some of the most important global questions society faces today including environmental problems and the assimilation of immigrants. The examination of the ancients' knowledge of, and attitude to, the environment and their impact on it, is concluded with a sobering observation that environmental changes at least contributed to both the rise and fall of Rome (p.350). Equally, the discussion of resistance to Alexander the Great's efforts to fuse Persian and Macedonian cultures presents interesting angles on modern cultural mixing and interchange.

On a number of occasions in *The Long Shadow of Antiquity*, the authors recognise L.P. Hartley's observation that 'the past is a foreign country; they do things differently there' (p.381). While pointing out those similarities and connections that unite ancient and modern humans, they also draw out some of the crucial differences such as attitudes to slavery, women, and homosexuality, that mark us apart. These differences are not as explicitly developed as the connections, but that is a natural consequence of the aim of the book to show how the past has shaped us.

The general reader will take a lot from this interesting, informative, and fast-paced book. It manages to strike a balance between the good, the bad, and the ugly of the ancients' contribution to the modern Western world, and it is accessible enough to make it a useful recommendation to A Level students of Classical Civilisation or Ancient History; there is an excellent bibliography that provides ample scope for further research and its synthesis of many ancient sources will help to build a clear understanding of how they were received at the time, and their enduring importance.

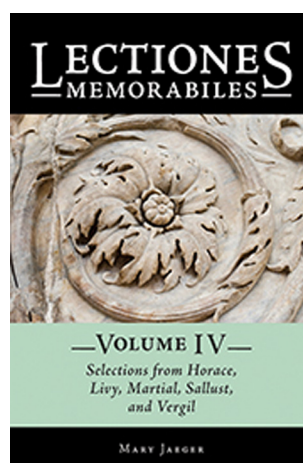
doi:10.1017/S2058631020000136

## Lectiones Memorabiles III: Selections from Caesar, Horace, Livy, Ovid, and Virgil.

Colakis, M. and Taoka, Y. Pp. xvi + 360, ill's, maps.  
Mundelein, IL: Bolchazy-Carducci Publishers Inc.,  
2018. Paper, US\$29. ISBN 978-0-86516-858-9.

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This book has the set texts for three of the themes of the IB specification for Latin, covering the themes *Virgil*, *History* and *Love Poets*. The Virgil section contains the last 340 lines of Book XII of the *Aeneid* and a couple of *Eclogues*. The history contains 22 chapters of Caesar (the stand of Vercingetorix) and four chapters of Livy (Hannibal in Italy). The Love Poets section has a selection of familiar and less familiar poems of Catullus, Ovid (from *Amores* 1) and some Horace *Odes*.

The book is in a series from the US publishers Bolchazy-Carducci and so will probably not be well-known to readers of *JCT*. It is worthy of consideration. The authors are both academics with a good track record in teaching in US high schools and colleges, and this experience is clearly reflected in this volume.

The layout has between 10 and 20 lines of Latin text on the left-hand side and notes on those lines on the rest of the page and on the facing page, minimising the amount of page-turning required. The notes, as is usual at this level, are a mixture of glosses, grammatical explanations and comments on content. There is a comprehensive Latin to English glossary at the back of the book. The book is also illustrated with a variety of black and white images from antiquity up to the current day via the Renaissance.

This layout is easy to use - all the information apart from vocabulary is available on the current page. The typeface is large, clear and attractive. The Latin words in the notes are in bold which helps draw the user's attention to them - not least to see whether there is a comment or not. I could not see what editions the texts are based on, but the book uses the letter *v* throughout for consonantal *u*.

The notes feel to be at a good level for the target audience, though they may be too grammatical for some styles of teaching. The book does not shy away from commenting on how the Latin fits together, and it does this in preference to longer glosses of phrases that some editors use. It regularly references the language to entries in a grammar book: being US in origin, this is to Allen and Greenough's *New Latin Grammar* rather than Morwood and so some of the terms are those used in the US (such as 'accusative of specification' instead of 'accusative of respect'; or referring to the 'present subjunctive in the protasis of a future less vivid condition'). The upside of this is that Allen and Greenough is available on-line section by section (<http://dcc.dickinson.edu/allen-greenough/>), so the entry can be brought up and projected on-screen for the whole class to see: this is probably

quicker than getting everyone to turn to the relevant page in their grammar books. This ability to keep checking on the details of how Latin works could be used to improve students' confidence in the technicalities of the language so they become a natural part of their approach to reading Latin.

The comments on content include literary terms (which are defined in an appendix), and extend to the bigger themes as well as the immediate context. They are generally clear, informative and engaging. They help build up a student's appreciation for the skill of the author, particularly for the verse selections. They can also be quite fun: I particularly enjoyed the note on *Amores* 1.1 line 1 where it comments that 'Ovid lets us sneak behind the curtain, to see him waging a different kind of war with the gods...', or the comment on Livy's use of *immo* as 'sarcastic, the equivalent of 'Yeah, right' '.

There is a brief introduction to each theme (between one and two sides) and to the individual authors. There is also a list of 'Commentaries for further reading'. Both left me feeling a little short-changed and wanting more information. I would have liked a longer discussion of themes and works, and a suggestion for further secondary reading for pupils rather than a list of other, more advanced, commentaries. The explanation of metre is similar: it sets out clearly the various metrical schemes met in the book, but assumes that the basics of scansion are already known, which is unlikely to be the case. There again, most people will have their own, well-honed method of teaching this.

For those taking the IB, this book should be seriously considered. Others may also want to consider it as a reader for first year of the A level course. It gives a good variety of authors and, at 360 pages, a lot of text for the money. It could be used to prepare the way for an author of one of the set texts at A level or to give experience of a different genre. It could be a good way to help consolidate the grammar and syntax of the language and to build up students' literary awareness prior to tackling examined authors. It could also be used as a reader to consolidate language for first year university students or for teachers wishing to focus on getting more fluency and confidence in their own Latin reading.

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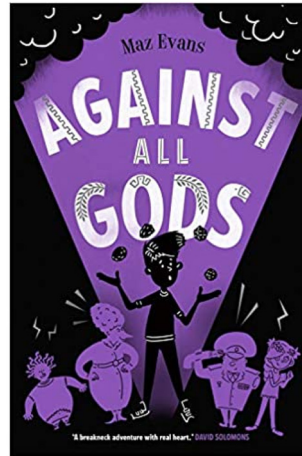
## Against All Gods

Evans (M). Pp. 314. Frome: Chicken House Books, 2019. Paper, £6.99. ISBN: 978-1-911077-00-8.

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The fourth and final book of the *Who Let the Gods Out?* series, *Against All Gods* is an enjoyable and humorous introduction to the world of the Olympian gods. Following the story of 13-year-old Elliot Hooper, the book opens in the Underworld as Elliot attempts to retrieve the fourth and final Chaos Stone. Once brought together, the Chaos Stones give the user a variety of powers which of course Elliot must prevent from getting into the wrong hands, notably Thanatos and Hypnos who want to end the world as we know it. Unfortunately, they have promised Elliot the return of his deceased mother, and so we watch him wrestle with his desire for a reunited family versus saving the world.



Although the last in the series, *Against All Gods* is easy enough to read as a standalone – there is enough exposition to allow the reader to catch up and enjoy the story. Written in large font and with illustrations at the start of each chapter, the book would be an easy and enjoyable read for most secondary school-aged children, though I suspect it would most be enjoyed by those under 11. I particularly enjoyed the drawings of Achilles as a general at the bottom of each page – when flicked through, he gets up to all sorts of activities and regu-

larly falls apart as does his character within the narrative.

The characterisation of the gods is a quick way to allow children a greater understanding of the Olympian gods' roles and background stories – Demeter is forever trying to feed everyone and Zeus and Hera have recently had a nasty divorce on account of Zeus' relationships with a few Miss World contestants. There were times when this characterisation did not always seem obvious – Hermes as a stereotypical 'gym bro' with an obsession with dieting, working out, and using youthful slang would not have been my first choice, but nevertheless there are links and perhaps these were explained in the preceding books. As an adult, I did find Hermes' colloquialisms somewhat grating, but I can see that younger readers would see the humour.

The story also allows the reader to gain an understanding of key myths – Elliot's mortal nemesis, Patricia Porschley-Plum eventually gets her just desserts in the Underworld, where she sees evildoers such as Sisyphus carrying out their punishments. Although these prisoners are not named, they could help form a background knowledge for later study of Classics.

The book ends with a 'What's What' of characters, places, and objects mentioned in the story, allowing the reader to learn a little more about the classical world and fill in gaps if the previous books have not been read.

Overall, *Against All Gods* is an enjoyable read that allows children to gain a general understanding of and interest in the classical world through a humorous and fast-paced story.

doi:10.1017/S2058631020000161

## Author Unknown: The Power of Anonymity in Ancient Rome

Geue, (T). Cambridge, MA: Harvard University Press, 2019. Pp. 320 Hardback ISBN 978-0-67498-820-0 £33.25

Andrea Allman

This book seeks to explore the power of names – and moreover, the power of no names – in Classical literature. The texts considered