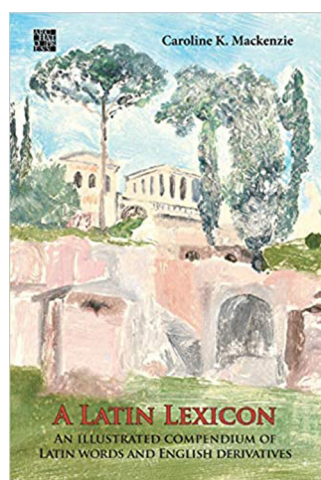


A Latin Lexicon. An Illustrated Compendium of Latin Words and English Derivatives.

Mackenzie (C.K.). Pp. cxviii, colour ills. Oxford: Archaeopress, 2020. Cased, £24.99. ISBN: 978-1-78969-762-9.

Emma Wall

Durham University
emma.c.wall@durham.ac.uk



This volume is a useful companion and reference guide for any student taking the OCR GCSE in Latin. It begins with a concise introduction explaining the function of the book and the methodology behind the selection of derivatives, as well as giving key grammatical terminology relevant to unpacking the GCSE wordlist. It would be a very useful classroom reference guide for students to consult when completing vocabulary acquisition activities.

The central part of the book lays out in alphabetical order

roughly 360 words of the GCSE vocabulary required for the OCR specification. This is done in a clear and simple layout, with a maximum of four words on a page. Each word is accompanied by a note as to what part of speech it is; nouns are accompanied by declension and gender, and verbs by their conjugation. The English meaning is then given, followed by a selection of English derivatives. However, for an illustrated compendium, there are relatively few illustrations, sometimes with upwards of ten pages between illustrations of the words, though each page is decorated with columns and leaves. The layout is organised so that the words are centralised on the page, leaving quite a lot of blank space to the left and right, which could have been used more beneficially for images to aid the visual learner.

This book could be used fruitfully in the classroom as a basis for vocabulary acquisition activities such as derivatives bingo or other similar games. The author notes that there are many 'themes' to the derivatives, such as nature, sport and medicine (p xi), and the thematic collection of derivatives may be a fun extension or revision activity for students. As the author gives a maximum of six derivations per Latin word, there is scope to use this book as a starting point for the collection of further derivatives, thus creating opportunities for students to further explore the connections between English and Latin. As more of a reference tool, the teacher has the freedom to use it creatively as a basis for vocabulary activities. Overall, this beautifully presented book encourages the student to think about how Latin is very much still present in the language that we use today, and will also aid students in the acquisition of new English words.

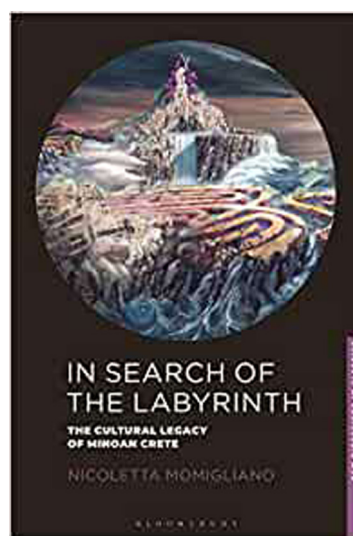
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In Search of the Labyrinth. The Cultural Legacy of Minoan Crete.

Momigliano (N.) Pp. xvi + 362, ills. London and New York: Bloomsbury Academic, 2020. Paper, £19.99 (Cased, £58.50). ISBN: 978-1-350-15670-8.

Eirini Apanomeritaki

University of Essex
eapano@essex.ac.uk



The subject matter of the book is the reception of the archaeological finds in Minoan Crete across literature, art, and other media. It examines responses to Minoan archaeology from antiquity to the twenty-first century, focusing though on the twentieth century. The book is organised in seven chapters. There is a chronological table available in the preface which guides the reader through the different ages of the Minoan civilisation the author refers to. As Momigliano explains,

her choice of responses to the Minoans is based on engagement with the archaeological finds of Minoan Crete. This choice results in a fascinating discussion of novels, poems, paintings, travel texts and films that help us appreciate archaeology in a continuous dialogue with cultural production. Momigliano acknowledges the heterogeneity of the material she examines in the preface; yet, as she suggests in the Introduction (Chapter 1), it is precisely the vast collection of artistic and literary responses to Crete of the Bronze Age that contributes to the modern 'cultural legacy of Minoan Crete' that the title promises. The legacy of Minoan civilisation, argues the author, goes beyond the archaeological remains and includes the different interpretations and transformations of these remains in modernity.

In Chapter 2 the author maps out early responses to the Minoans before the excavations in Knossos and Phaistos in 1900, starting from the relationship of ninth century Crete with ancient Egypt, Mesopotamia, Anatolia, and Mycenae. Momigliano moves on to provide an overview of the famous myths surrounding Crete, addressing at the same time misconceptions about Minoan culture which emerged with the excavations. She also underlines the tendency of the nineteenth century scholarship to connect myths to archaeological finds, something that both Schliemann and Evans were prone to do. Chapter 3 provides a historical account of the famous archaeological discoveries by Schliemann and Evans towards the end of the nineteenth century in Mycenae and Crete and explores the enthusiastic European responses to the Minoan finds until 1914. Continuing with the idea of the Minoan civilisation as Europe's ancestor, Chapter 4 looks at the impact of

Minoan Crete on the European collective imagination by turning to literature, history and art. Momigliano emphasises the diversity of the responses the Minoan past attracted from the mid-twentieth century until 1949. These interpretations of Minoan Crete incorporated issues of race, colonialism, decadence, femininity, and otherness. Chapter 5 covers the third quarter of the twentieth century, suggesting that despite the continuing excavations in Crete and Thera as well as the decipherment of Linear B, the cultural responses to the Minoans continued to address the opposition between Mycenae and Minoan Crete. Chapter 6 focuses on the last quarter of the twentieth century, examining the suggestion that the Minoans practised cannibalism and human sacrifice, and discusses the considerable number of cultural responses to this unexpected suggestion. The author looks at examples from fiction, poetry, fashion, film, advertisements, and ballet performances amongst others. The twenty-first century responses to the Minoans are presented in the last chapter, demonstrating the everlasting influence of Minoan Crete in modern times.

The book's main contribution to Classics is the broad perspective it offers regarding the reception of Minoan Crete and its material culture across media by carefully considering the developments in archaeological excavations and the historical context of each period. Momigliano's examples of 'Cretomania' and thorough research on the archaeological finds immerse the reader into the narratives about Minoan Crete. The book would be suitable for teachers of Classical Civilisation, especially in the thematic study of Myth and Religion. It is a study rich in illustrations of archaeological finds and their modern interpretations, many of which could be used in both GCSE and A Level Classical Civilisation. Due to its writing style and level of critical engagement with archaeology, the book would be a welcome addition to a Classics Department library, and it would be valuable reading for undergraduate students in the field of Classics.

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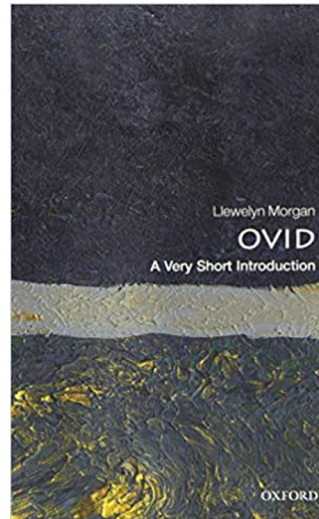
Ovid – a Very Short Introduction

Morgan (L.). Pp. xx+120. Oxford University Press, 2020. £8.99. Paper. ISBN: 978-0-19-883768-8

Giles Dawson

Freelance Classics teacher, Oxfordshire
gilesvdawson@gmail.com

It has taken nearly 25 years for OUP to consider P. Ovidius Naso worthy of attention in their excellent series 'A Very Short Introduction'. There are now 18 of these pocket-size books devoted to Classical topics and persons, including 'Alexander the Great', 'Herodotus' and 'Homer'; there is, as yet, no 'Augustus', 'Horace', 'Julius Caesar' or 'Virgil'. So Ovid, in whatever nook of the Elysian Fields he has his stall, can claim bragging rights where Latin poetry is concerned. Perhaps this is only fair, given the impressive influence he has exerted on later writers and storytellers in many languages.



It has to be said immediately that the publishers have found a first-class writer-academic for the job of describing Ovid's character and range, and explaining the appeal of 'this scintillating Roman poet'. Llewelyn Morgan introduces the man concisely, then gives a chapter each, in chronological order so far as is known, to the major genres and works.

One of the author's themes is Ovid's 'intense interest in the creation of art'; this poet could justifiably be said to be the first in history to exhibit this characteristic, certainly to anything like the degree that he

demonstrates. It would be hard to improve on Morgan's description of *Metamorphoses*, for example, as billing itself 'as both the stereotypical epic – an uninterrupted account of great deeds – and as its precise opposite, a Callimachean-elegiac collection of short, loosely related compositions'. Classical academics and teachers will need no convincing that *Metamorphoses* stands as 'the authoritative encyclopaedia of Graeco-Roman folklore'; but that observation needs to be firmly stated in a work of this kind which seeks to reach out to the general reader.

There is no doubt that Ovid was steeped in the work of his older contemporary Virgil and, again with *Metamorphoses* especially in mind, Morgan finds him '[mining] Virgil's poetry for material that will suit his unorthodox poetics ... Ovid as literary hooligan'.

A valuable function of this book might well be to tempt existing paid-up Classicists to explore the less-frequented byways of Ovid's art. The *Fasti*, and how to read it/them, surely falls into this category. Morgan makes a good case for this work being in a way complementary to *Metamorphoses*, in dealing with time in an ordered cyclical sense; whereas *Metamorphoses*, in its own unique and necessarily loose way, purports to move from the time of creation to the poet's present day.

It is in discussing the *Fasti* that Morgan does well to draw the reader's attention to an especially vivid account (in Book 4) of the poet meeting, in the theatre, a veteran of Caesar's campaign in north Africa. This passage has the same vivid documentary feel as the well-known 'picking up a girl' poem from *Amores*, where the setting is another place of entertainment – but for such a different purpose.

In the final chapter, 'Exile poetry', the author makes well-balanced judgements on the age-old question of what exactly *duo crimina, carmen et error* cover, leaning (in the case of *error*) on the possibility of Ovid having 'witnessed the planning of some kind of plot against the emperor, and failing to share what he saw with the authorities'.

In *Remedia Amoris*, Ovid claims 'Elegy admits that it owes as much to me as noble epic owes to Virgil'. Neither neophyte nor 'old hand' will be able to find a better distillation of this poet's output, his place in Classical poetry, and his individual take on life and love, than in this little book.

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