and is a real delight – if not also a memory test – for those of us engaged by such a modern-day mythography. A neatly-illustrated map within the opening pages of the novel helps guide those who may fear contracting travel sickness from the speed Andrews moves her reader across this world.

Like her deeply mysterious arch-nemesis in the novel, Daphne also emerges as of uncertain origins and powers throughout most of the pages. Despite her tender years (only 17, which would seem implausible given her prowess if it wasn't for her not-altogether disclosed lineage), the heroine proves as much a match for Spartan manhood as the mercurial god Apollo, as well as virtually every other force she encounters. Daphne is intent upon not just her mission to rescue the stolen Olympian items in order to salvage the waning powers of the gods, but in uncovering her own true identity and that of the merciless rival who pits such obstacles against her. This sense of mystery pervades the work, as does the unrelenting brutality of the forces that she and her allies must combat. No less than the fate of Mount Olympus resides in her ability to solve all of these grim, if not also gory and tragic, challenges.

Andrews' writing style is terse and pithy, with short chapter lengths that rapidly move the reader from one semi-mythical locale to the next. The pace and rhythm of the work is well measured. She also possesses a fine sense of humour, often reflected in the banter her protagonists deploy. It might be said that Andrews possesses the writerly confidence equivalent of her exceptionally brave chief protagonist. As publisher James Patterson points out in the brief Foreword, he knew that *Daughter of Sparta* was something special not just in that the author has transformed Daphne from ancient victim to contemporary heroine, but that in battling the forces of ancient misogyny this fresh Daphne emerges as one who holds her own against the very gods and is fully deserving of the traditionally-male glory she reaps.

I look forward to reading the sequel.

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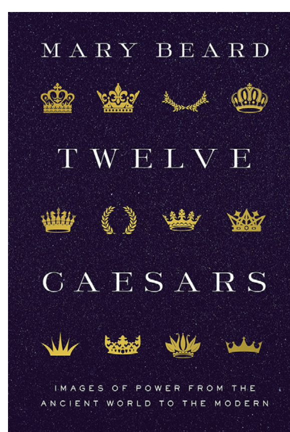
Twelve Caesars. Images of Power from the Ancient World to the Modern

Beard (M.) Pp. xii + 376, b/w & colour ills. Princeton, NJ: Princeton University Press, 2021. Cased, £30, US$35. ISBN 978-0-691-22236-3

Donald MacLennan

Royal Grammar School, Newcastle, UK
D.MacLennan@rgs.newcastle.sch.uk

Mary Beard's latest volume, *Twelve Caesars*, follows on from her recent works aimed at a non-academic audience – *SPQR* (2015) and *Civilisations: how do we look* (2018) – in its focus on the relevance and impact of the Classical World. The subject of this volume is not the 'Twelve Caesars' themselves, but their images and the meaning that these images have held for modern audiences, ranging from the 16th



Century AD to the present day. *Twelve Caesars* discusses the identification and mis-identification of images, how these images have been understood and used, and the wider implications of the early Emperors' legacy in our modern world. The author masterfully combines expert knowledge and scholarly rigour with a clear and engaging writing style.

The project began with a series of lectures, the A. W. Mellon Lectures in the Fine Arts, delivered by Mary Beard in Washington DC in Spring 2011, but it finds greater relevance at the time of publication due to the increasing scrutiny of images and their impact after Edward Colston's statue was toppled in June 2020. In the author's own words, both the images of the Emperors and 'contested images' today 'provided a focus for debates on power and its discontents (and they are a useful reminder that the function of commemorative portraits is not simply celebration)' (p.275). In this way, *Twelve Caesars* situates Classical forms of expression at the heart of modern debates about heritage, power, and commemoration.

Twelve Caesars is divided into eight chapters, each dealing with a particular aspect of the images of the 'Twelve Caesars'. The book begins and ends with a striking Classical image: a sarcophagus that was once believed to have held the remains of the Roman Emperor Alexander Severus. This sarcophagus was brought back to America from Beirut by a certain Commodore Jesse Elliot in the early 1840s and offered as a resting place for Andrew Jackson. The former president balked at the autocratic image that being buried in a Roman Emperor's sarcophagus would have brought and refused in strong terms. The sarcophagus has since been labelled (and celebrated) as the 'Tomb in Which Andrew Jackson REFUSED to be Buried' (p.6). This story is endemic of the work as a whole: *Twelve Caesars* gives a well-researched and often fascinating insight into images and objects related to the ancient world and discusses the issues that they provoke.

In the second chapter, the book discusses the problems associated with positively identifying the images of the 'Twelve Caesars'. This rigorous and thorough overview will be particularly interesting to students of the Classical World, who perhaps have not approached images from the ancient world with the same degree of scepticism. The excellently reproduced colour images allow the reader to engage well with the discussion.

The third chapter addresses the form of images, both in portraits and on coins. It shows how imperial images were emulated and even reproduced in efforts to communicate messages about power. The fourth and fifth chapters then consider the way in which the images of the 'Twelve Caesars', inspired by Suetonius' biographies, were codified as a set, reproduced, and how modern versions of the images became influential in their own right. In these three chapters, Beard discusses how the interaction between ancient and modern images is a two-way process: modern interpreters imitated and reproduced ancient images to add meaning to their own works, but in the process they added layers to the subjects with which they interacted.

Chapter six identifies subversive and satirical images of the 'Twelve Caesars' and addresses the nuanced way in which modern receivers have used imperial images to communicate their own messages. Beard highlights a number of 19th century artists who have asked searching questions of the imperial system through their images, focusing on the vice or cruelty of the emperors or on their (often rumoured) assassinations. Of particular interest is Beard's discussion of *The Death of Nero*, Vasily Smirnov's four-metre-wide painting of 1887 that depicts the *princeps'* ignominious end (p.231–234). The evocative painting is presented in a double page colour image and, as the author herself says, is an excellent example of how imperial images have been used to question rather than promote imperial power (p.231).

Chapter seven addresses the reception of women in the imperial hierarchy, including, amongst others, Livia, Messalina and Agrippina the Younger. Beard discusses the often-dimorphic depiction of these characters: as either models of virtue or vice. Particularly interesting are the author's thoughts regarding images of imperial women and power: she draws a number of interesting conclusions that, much like the images under discussion, have much to tell us about both the ancient and modern worlds (p.238–242).

In conclusion, this is an important book with much to say about the place of the Classical World in modern society. In an educational setting, it should be read by sixth form or undergraduate students thinking further about their subject. Whilst *Twelve Caesars* does not tell readers much – beyond a certain amount of background information necessary for the discussion – about the 'Twelve Caesars' themselves, it, more importantly, tells them why and how the 'Twelve Caesars' matter.

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Early Rome to 290BC: the Beginnings of the City and the Rise of the Republic

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Juliana Costa-Veysey
The Grange School, Cheshire, UK
JCosta-Veysey@grange.org.uk

Guy Bradley's *Early Rome to 290 BC* is an engaging analysis of Rome's ascension from a small hillside community to a supreme power in central Italy. I found it both accessible and scholarly, and enjoyed the way it presents the latest archaeological evidence in tables, maps and illustrations.

The main thrust of Bradley's argument is that the archaeology confirms Rome's cosmopolitanism from its inception. The tension and complementarity between Rome and other Mediterranean states helped to forge its unique and complex identity. Readers will be familiar with this paradox from literature, wherein Rome identifies with the foreign state of Troy in the *Aeneid* (perhaps as a way of distinguishing itself from the omnipresent Greeks) whilst nurturing the myth of autochthony in Romulus and Remus.

In chapter one, 'Sources and Approaches', Bradley recognises the constrictions brought on by Rome's positive spin on its history, with our main sources, including the inescapable Livy, emphasising the powerful Romanocentric self-construct of a state rising from humble beginnings to consolidate a vast empire. In order to create a more coherent picture, Bradley tries to treat archaeological and epigraphic evidence with the same amount of scepticism and, perhaps most importantly, he strives to compare Rome with other ancient societies of central Italy for context. Archaeology's main drawback, Bradley argues, is the fact that the city of Rome has been uninterruptedly inhabited and has suffered from constant alluviations. But he also contends that literature presents us with even greater issues, such as idealisation, anachronism and the personal agendas inherent in sources typical of Roman memory.

The most enjoyable aspect of this chapter for me was the comparison made between Livy and Dionysus of Halicarnassus, our main literary sources for the period. Bradley discusses the resuscitation of Livy's reputation among scholars, in the past tarnished by accusations of plagiarising earlier sources, his infamous lack of economic insight and the Romanocentric and anachronistic nature of his writing. Modern scholarship, however, recognises Livy's fine editorial eye, his ability to entertain his audience within the scope of the historiography of his day, his reconstructions of direct speeches and his astute treatment of individual psychology. Bradley contrasts this with Dionysus, whose writing was characterised by a very different agenda. He aimed at correcting previous Greek sources and at establishing Rome's Greek roots, whilst being both less scholarly and more pedantic than Livy.

At the end of this chapter, Bradley aptly suggests looking at Rome in the context of the wider Mediterranean world. Such an approach had already been attempted by scholars such as Vlassopolous with archaic Greece in order to avoid the pitfalls of the nationalist narratives of the 19th and early 20th centuries. Even ancient authors such as Livy and Cicero observed how Rome, like Sparta, participated in its wider milieu, which fed into its unique blend of democracy, monarchy and oligarchy; both Rome and Sparta nourished anxieties about population decline and land reforms and their respective elites were obsessed with militarism, austerity and sacrifice to the state.

Chapter two, 'Early Italy, from the Bronze Age to the Classical Era', goes further into looking at Rome from the outside in, particularly through archaeological evidence from neighbouring cities rather than the usual view centred on the capital. Bradley argues that some of the evidence from neighbouring cities can be more elucidating than the evidence from Rome itself, such as the 600 graves from Gabii dating from the ninth to sixth centuries BC which survived in larger quantities than those in Roman cemeteries.

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