

reflections, Marcolongo discovers an epic hero perfect for our own times – an epic hero who is deeply human in his empathy, in his emotions, and in his tenacity in the face of adversity.

The work is composed of nine chapters, which range in focus from Aeneas as the unlikely hero to the artistry of the *Aeneid* as a literary work to the historical reception of the *Aeneid* as a monumental text of the literary canon. At times, the work can seem a bit meandering, which can make it enjoyable for the reader who is familiar with

the *Aeneid* and who likely shares the experience of being frustrated at times with Aeneas as an epic hero. Marcolongo concludes her reflections on Aeneas with an excerpt from Giorgio Caproni's poem about the relevance of the *Aeneid*. Through this poem, she highlights two essential characteristics of Aeneas – two characteristics which she seems to propose as an essential hermeneutic key for truly appreciating Aeneas as an authentic and truly human epic hero – determination and uncertainty.

Excerpts from this work could certainly be used to inspire classroom discussions about the complexity of Aeneas as an epic hero or when one's students are inevitably perplexed by the epic hero who seems all too human and all too real at times. Individual chapters could easily be separated out from this work to be used in the classroom. The author's writing style allows the work to be easily accessible to the secondary school student and the reflections back on her own study of the *Aeneid* as a secondary school student allows the work to be easily relatable to current students. There are definitely moments reading the *Aeneid* when the reader naturally gets frustrated with Aeneas and in those moments, Marcolongo's reflections might help to inform or at least provide a framework for our struggles with this man who did not seek glory in far-off wars, but who rather sought a place of refuge on distant shores for the remnant of his defeated people.

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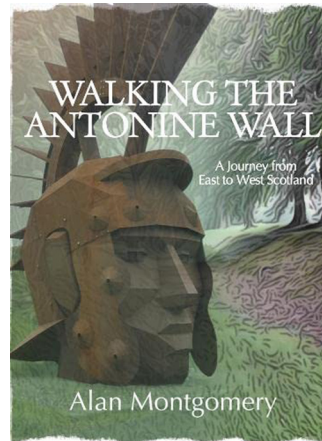
## Walking the Antonine Wall: A Journey from East to West Scotland

Montgomery (A.) Pp. 254, Perth: Tippermuir Books, 2022. Paper £11.99. ISBN: 978-1913836122.

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The Antonine Wall has always been, in the words of Alan Montgomery, an 'overlooked and underappreciated' monument,



remarked, 'The thing is, it's really just a ditch.'

In *Walking the Antonine Wall*, Montgomery endeavours to challenge these sorts of dismissive attitudes about this ancient structure by recounting his adventure of retracing the path of the Antonine Wall on foot, a journey of 38 miles through archeological sites, agricultural fields, woodlands, golf courses, hilltops, and bustling modern-day towns between Edinburgh and Glasgow. Part travel memoir, part guidebook, part scholarly monograph, and part encomium for the nation of Scotland, *Walking the Antonine Wall* offers the reader 'not only a thick slice of Scottish history, but also a snapshot of modern Scotland'.

Montgomery describes a variety of interesting sites along the path: Watling Lodge, the best-preserved section of the original Roman ditch that was built to fortify the wall; Tappoch Broch, a relatively well-preserved Iron Age fortress; Seabegs Wood, which offers evidence of the Military Way, the Roman road that ran parallel to the Antonine Wall on the south side of the rampart; and Croy Hill, where a giant steel sculpture of the head of a Roman centurion has recently been installed.

Two of the highlights of the book – and of Montgomery's journey itself – are the visits to the Rough Castle Roman camp and Bar Hill fort. At Rough Castle, the author notes a humorous Latin sign for modern-day dog walkers in the park (*Cura ut canis excrementum in receptacula in area vehiculorum posita deponas*), and he then describes, on a much more sombre note, the evidence of pits which would have contained concealed sharpened stakes, built north of the wall as defensive traps for invaders and once gruesomely nicknamed *lilia* ('lilies') by the men of Julius Caesar, who employed these tactics during the siege of Alesia in Gaul. As for Bar Hill, the dramatic vistas provided by the high elevation of the site make it Montgomery's favorite spot along the entire Antonine Wall path: 'It may not have the best-preserved Roman buildings ... but as a whole, Bar Hill has something special about it. If you can only visit one site on the Antonine Wall, this is undoubtedly the one that I would recommend.'

In respect to the visual aids included in *Walking the Antonine Wall*, the maps are small and somewhat difficult to read, and although the illustrations (created by Rob Hands) are attractive and contribute a certain timeless quality to the book, actual photographs of some of the locations visited by the author would have offered more clarity. I was also disappointed in the lack of practical information – Rick Steves-style recommendations for hotels, restaurants, restroom facilities, etc. – in the text. As Montgomery explains, he had originally intended to complete his walk in three and a half days, but inclement weather conditions and significant Covid disruptions resulted in a piecemeal journey completed over

the course of two years. Readers who may be inspired to recreate the author's journey in an epic three- or four-day continuous hike, therefore, will need to consult other resources.

Alan Montgomery's *Walking the Antonine Wall* is an enjoyable book that should appeal to a variety of readers: aficionados of travel writing, specialised scholars of Roman history, and especially Latin teachers who would like to learn more about Caledonia in order to share information about this frequently overlooked corner of the Roman Empire with students. The Antonine Wall may never be as famous as Hadrian's Wall, but it is certainly more than 'just a ditch', and as Montgomery eloquently and cogently argues in the book, it is a monument worthy of our attention and appreciation.

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## Telling Tales in Nature. Underworld Tales

Robinson (L.) Pp. 46. Seattle, USA: Independently published, 2022. Paper, £5.99. ISBN: 979-8791380333.

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This slim volume contains four short chapters, each of which is centred around a plant which is rooted in a myth: Pomegranate, Mint, Asphodel and White Poplar. After a brief description of each plant, attractively illustrated by Lydia Hall, author Lorna Robinson (of Iris Project fame) tells a mythological story from the point of view of the spirit of the plant itself. Each chapter ends with some background information about the myth and other interesting facts related to the plant.

For the pomegranate, Robinson describes the familiar story of Demeter and Hades, with the abrupt change from joy at eating the seeds to the onset of knowledge that Persephone had unwittingly fallen into a contract to stay in the Underworld six months of the year. The story of Minthe follows, more gloomy, as she waits by the side of the river Cocytus, crushed by the absence of the love of Hades. In Asphodel, Robinson takes on the persona of the Asphodel Fields themselves as they are created to welcome the shades of the dead. Finally, Leuke reminisces of the exhaustion of age, eventual death and final rebirth as the white poplar tree.

These stories are sad, slightly gloomy little things, aching with the pain of rejection and sorrow: perhaps not for every child, but maybe some will draw solace and interest from them and follow up further mythological references for themselves.

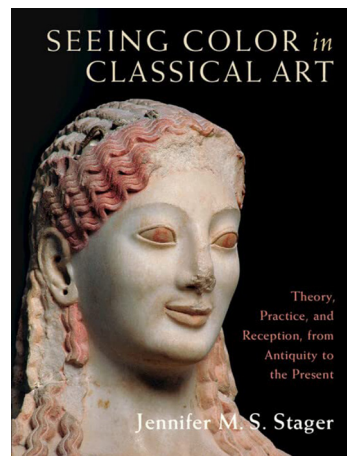
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## Seeing Color in Classical Art. Theory, Practice, and Reception, from Antiquity to the Present

Stager (J.M.S.) Pp. xiv + 328, b/w & colour ills. Cambridge: Cambridge University Press, 2022. Cased, £39.99. ISBN: 978-1-316-51645-4.

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Teaching around statues and art in the Classical world has changed significantly, and while the discussion of colour and pigment in art has become increasingly important, it still lacks in-depth analysis of the effect that colour has on our interpretation of art. This book does a very effective job on this and provides a helpful overview of how colour in art changes the story that an object can tell. This book provides students

and teachers with a very different perspective on colour in Classical art because it is centred around the conclusion that art was full of colour, and the discussion stems from that point.

What is immediately noticeable about this work of scholarship is that it is written with a mixed audience in mind. There are concepts around art, trade and art theory which could be complicated for a general reader, but they are explained simply, and tied into illustrated examples which make them hugely more accessible.

This book also provides context and history around the creation and use of colour in the ancient world. By examining the pigments and dyes that were used in various pieces of Classical art, and looking at their wider context and culture, the book helps to build a much more comprehensive picture of the role that colour played in the wider society. With an examination of the sourcing and process of the pigments, and a discussion of its place within ancient economies, the book provides readers with alternative approaches to engaging with polychromy in art in the Classical world. The analysis of the importance and far-reaching nature of the trade of pigments, and how they are interlinked, is necessary for students to better understand the importance of polychromy to the ancient viewers.

Furthermore, the book is particularly engaging for students and teachers due to its use of a high number of illustrations and pictures. While the book, as expected, is based on the use of the different types of objects including sculpture, paintings, architectural sculpture and mosaics, without the inclusion of images the accessibility of the book would have been greatly reduced. In its current form, this book is an amazing teaching resource as it allows educators to effectively tie the