

ing, e.g., that in contrast to Berytus, emperors appear on the coinage of Tyrus only after it had become a colony under Severus. W. Oenbrink investigates the spectacular funerary monument known only from older descriptions, of AD 78/9 at Edessa and pertaining to a certain C. Iulius Samsigeramos also known as Seilas, the son of C. Iulius Alexion (not "Alexionus", as on p. 195; *IGLS* V 2212). Finally, a lengthy contribution of about 90 pages by O. Stoll is dedicated to Resaina and Singara in Syria, garrison cities of the Severan legions III Parthica (the assumption that the legion was based in Nisibis is rejected on p. 275) and I Parthica, respectively; in fact, much attention is accorded to the history of the legions themselves, with a significant number of inscriptions from all over the Roman world being cited.

To conclude, this is an interesting volume on an interesting subject. However, as mentioned earlier, there is no index at all, something which some readers may find unsatisfactory.

Olli Salomies

IDA ÖSTENBERG: *Staging the World: Spoils, Captives and Representations in the Roman Triumphal Procession*. Oxford Studies in Ancient Culture and Representation. Oxford University Press, Oxford – New York 2009. ISBN 978-0-19-921597-3. XII, 327 pp. GBP 70, USD 129.

This is a revised version of the author's doctoral thesis defended at Lund University in 2003, and forms part of a recent flurry of investigations into the ancient Roman triumph (see, e.g., T. Itgenshorst, *Tota illa pompa: Der Triumph in der römischen Republik*, Göttingen 2005; M. Beard, *The Roman Triumph*, Cambridge, Mass., 2007; H. Krasser – D. Pausch – I. Petrovic (eds.), *Triplici invectus triumpho: Der römische Triumph in augusteischer Zeit*, Stuttgart 2008). It is important to emphasize, therefore, that this volume complements rather than repeats these earlier volumes and forms an important addition to our knowledge of this phenomenon. This is because the author is ruthless in her focus on her chosen topic – the contents of the first part of the triumphal procession preceding the *triumphator* himself – which she then investigates in exhaustive detail. The volume is divided into five chapters, the first being a relatively short introduction (pp. 1–18), and the final a somewhat longer summation and integration of its findings (pp. 262–92), but the heart of the volume consists of three long chapters whose titles repeat the contents and order of its subtitle. There follow a substantial bibliography (pp. 293–315) and a good index of people, places, and objects (pp. 317–27). Comprehension of the subject-matter is assisted by 27 well-chosen black-and-white figures dispersed at the relevant locations throughout the book.

The first chapter, "Introduction", divides into four sections wherein the author first situates her work within previous studies of the Roman triumph, then explains her intention "to look both at the form, meaning, and function of the single displays and at the syntax of the parade" (p. 9) within the theoretical framework of performance analysis, before finally explaining her methods and sources. She is very clear about what she will not be doing – examining the origin of the triumph, the role of the triumphator himself, the route of the triumph – and all those who seek information on these and similar matters must look elsewhere. She also sets the chronological limits of her study as the period from the early third century BC until the early second century AD. However, this does not deter her from reference to triumphs outside these limits where she thinks it relevant. The second chapter, "Spoils", divides into six sections

wherein the author proceeds systematically to consider the evidence for the major categories of spoil, starting with arms and equipment, with an emphasis on chariots and artillery, and proceeding through ships and rams, coins and bullion, statues and paintings, arts and valuables, until finally reaching golden crowns. The third chapter, "Captives" divides into four sections wherein the author proceeds systematically once more through the evidence for four categories of captives from the obvious human prisoners, with an emphasis on the treatment of royalty, through a section on the treatment of hostages, and another on the treatment of captive animals, with a strong emphasis on the treatment of elephants in particular, until the surprise category of captive trees. The fourth chapter, "Representations", divides into four sections again wherein the author deals first with the problem posed by the modern understanding of so-called 'triumphal paintings' before proceeding to discuss the representation of cities and towns, chiefly by means of large three-dimensional models, that of peoples and rivers, chiefly by means of statues of their personifications, and that of war-scenes, by means of dramatic re-enactment with the focus on the deeds of the leading prisoners rather than on those of the triumphator himself. Finally, the fifth chapter divides into two sections, the first mainly summarizing the findings concerning the contents of that section of the parade preceding the triumphator, the second seeking to explain the messages conveyed by the various displays, individually and as a whole.

There is little to criticize in this volume, and much to welcome. A systematic, highly structured, and well-organized approach to its topic means that it is quickly and easily mined, and so destined to become a standard reference work, not least because most of the sub-sections within the chapters stand alone very well. The negative side to this, however, is that this work can become a little repetitive at times as the same contextual information, or the same line of primary source, is repeated for the next sub-section again. Another of its strengths lies in its frequent citation of the key primary sources both in their original language and in English translation. Furthermore, the author clearly strives to draw upon as wide a range of literary sources as possible, and is to be commended for her efforts in this manner. However, one occasionally feels that that she either misrepresents the evidence, or pushes it too far. For example, she concludes her argument that the war-chariot (*essedā*) became a symbol of the Britons rather than of the Gauls (p. 37) with a passage from Persius (6,43–7) that contains no clear reference to Britain, but only to Germany instead! Similarly, there is no evidence that the horse displayed in Aemilius Paullus' triumph was actually a captive enemy horse rather than a convenient vehicle for the display of captured horse-trappings (p. 172). Very rarely does any snippet of relevant information seem to escape her notice, although she does not include any discussion of the fact that Caligula transported the triremes by which he had entered the English Channel in early AD 40 back to Rome for his ovation there (Suet. *Calig.* 47) during her wider discussion of the display of captured enemy ships at triumphs. Again, the figures have been well-chosen and include some less-familiar objects, or details of such, that deserve to be better known. Furthermore, the author has clearly mastered a large secondary bibliography, although one may notice the occasional omission, and she does not always acknowledge how disputed her favoured interpretation of some pieces of evidence is, with a larger bibliography than her footnotes might sometimes suggest. The negative side to this is that she is sometimes familiar with, and seeks to demonstrate her familiarity with, interpretations better passed over in silence, as in the dating of Julius Caesar's famous elephant denarius to 54 BC rather than to 49 BC and the identification of the object before the elephant as a Gallic *carnyx* rather than a serpent (pp. 181–82: see B. Woytek, *Arma et Nummi*, Vienna 2003, 119–33; now D. Woods,

"Caesar the Elephant against Juba the Snake", *NC* 169 [2009] 189–92), although one does note that her language carefully distances herself from both dating and interpretation in this case so that it is not really clear where she stands on either issue. Finally, one should note that the most original and important section of the book, that most likely to spark further debate, is probably her discussion of so-called 'triumphal paintings' in the fourth chapter where she demonstrates that the art works conventionally referred to as such were of two very different kinds, commemorative paintings produced after the event for display in a public place and, for use during the triumph itself, three-dimensional models or what was effectively stage-scenery as part of a dramatic re-enactment.

In conclusion, this is a thoroughly researched, user-friendly, and well-written book that will doubtless prove the standard reference work on its particular aspect of the Roman triumph for many years to come.

*David Woods*

ANN-CATHRIN HARDERS: *Suavissima Soror. Untersuchungen zu den Bruder-Schwester-Beziehungen in der römischen Republik*. Vestigia 60. Verlag C.H. Beck, München 2008. ISBN 978-3-406-57777-2. VIII, 344 S. EUR 70.

Since the emergence of modern studies on women in antiquity during the 1970s and the 1980s, the status and role of Greek and Roman women in the family has been one of the main topics in the field. Scholars have focused in particular on women's roles as wives and daughters. Ann-Cathrin Harders has chosen another focus, the role of woman as sister, a subject that has been much less studied. In her book she discusses the dynamics of the brother-sister relationship in Republican Rome in nine case studies, beginning with the mythical tale of the Horatii and the Curatii and ending with the emperor Augustus and the Julio-Claudian dynasty.

Harders is particularly interested in social relations and norms of behaviour concerning kinship and various grades of kinship. Most of her case studies are about well-known persons from the Late Republic. Thus, she discusses the era which was criticised by early imperial authors as an era of moral decay in which traditional family loyalties and social values were broken. Harders is looking for a pattern in the ideal relationship between brother and sister. Furthermore, she is interested in the double role of a married woman as wife and sister. Harders explains her interest in the brother-sister relationship by the fact that a relationship with a brother was usually the longest male relationship to a Roman woman, as Roman children could lose their fathers very young.

A Roman woman could create social relations that surpassed the limits of the nuclear family and benefited the family in which she was born. Before starting with her case studies, Harders discusses some anthropological theories about kinship, Lévi-Strauss in particular. The point relevant for her book is the notion that producing offspring is not the only function of marriage. A marriage also makes men brothers-in-law. Women are thus also links between two families. Harders also pays attention to Maurizio Bettini's structuralistic view of the family. Bettini has demonstrated that not only agnatic kinship but also cognatic kinship was regarded as significant in ancient Rome.

There has been a long tradition in classical scholarship in emphasising the role of marriage as a tool in strengthening and creating political alliances in ancient Rome. Kinship created