

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.

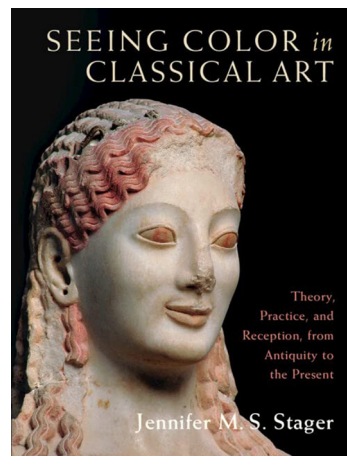
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## Seeing Color in Classical Art. Theory, Practice, and Reception, from Antiquity to the Present

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