


True to form, there is no shortage of the author's own opinion about colleagues, institutions and the discipline, much of which makes for good reading. A Cambridge man who 'felt more at home academically outside Oxford', he recounts the rift ('a divide in interests') between Oxford and Cambridge archaeology that grew in earnest over the last decades of the 20th century: 'I have no heart for theory per se and mourn the loss of basic archaeological skills of observation and recording' (188). Also mentioned is the 'major' controversy involving Michael Vickers and David Gill over the value of ceramic vessels and their relation to metal ones (171–72). More positive in tone are anecdotes about ways classical archaeology matured at Oxford under Boardman's watch, becoming a more respected area of the undergraduate Classics curriculum and a more varied ('tailor-made') part of postgraduate study. Boardman played no small part in establishing and sustaining the Beazley Archive, having assisted Martin Robertson (his own predecessor as Lincoln Professor) in collecting photographs and books from Beazley's house following his death in 1970, and where he would later become a regular presence at morning coffee. Other contributions are equally significant, among them brokering the deal to put the digitized *Corpus Vasorum Antiquorum* (CVA) on the Beazley Archive's website and joining the editorial team of the *Lexicon Iconographicum Mythologiae Classicae* (LIMC), the latter described as 'the biggest undertaking in publishing that I ever had to deal with and most rewarding' (182).

Leaving aside family life, military service, hobbies and brushes with 'famous' individuals (all topics encountered throughout) among the most inspiring are instances where archaeological explorations led to pioneering publications. Boardman's fascination with the world beyond Greece and the Mediterranean is perhaps best illustrated in *The Greeks Overseas*, first appearing in 1964 at the suggestion of Max Mallowan, reprinted several times and eventually updated (4th ed., London 1999). While the approach might raise eyebrows today, the influence of the book has been significant as the author himself readily admits. His genuine curiosity about Greek colonies and connections never truly waned, informed early on by excavations in Smyrna, Chios, Crete and Tocra, and a stint as Assistant Director of the British School at Athens; and in later years by addressing the 'diffusion' of classical art in a series of published lectures at the National Gallery of Art (Washington, DC), as well as through travels to Persia and Asia. The most recent fruits of these labours include a book on *The Greeks in Asia* (London 2015) and another on Alexander the Great (*Alexander the Great: From His Death to the Present Day* (Princeton 2019)). Although these and other writings have long since made John Boardman a household name, his close friends, former pupils, colleagues near and far are bound to discover some hidden gems embedded in this highly readable and distinctive account.

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BORTOLANI (L.M.), FURLEY (W.D), NAGEL (S.) and QUACK (J.F.) (eds) **Cultural Plurality in Ancient Magical Texts and Practices: Graeco-Egyptian Handbooks and Related Traditions** (Orientalische Religionen in der Antike: Ägypten, Israel, Alter Orient = Oriental Religions in Antiquity: Egypt, Israel, Ancient Near East 32). Tübingen: Mohr Siebeck, 2019. Pp. ix + 374, illus. €129. 9783161564789.
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Any work on the Greek and Demotic magical papyri must contend with or skirt around the mire of the history of the texts' creation. Questions of influence, cultural syncretism, intended audience and background are all-important if we are to understand these texts,

but such questions are incredibly difficult to answer. These issues are well highlighted in this volume, which has developed from a conference held 12–13 September 2014 in Heidelberg's Internationales Wissenschaftsforum.

Scholarship on ancient magic has proliferated over the past 70 years and a theme which reappears throughout the volume is that much of our understanding of the Greek Magical Papyri has been shaped, one could almost say warped, by the nature of their publication in the early twentieth century by Karl Preisendanz. This is particularly emphasized in Richard Gordon's contribution, which discusses the decisions behind the creation of Preisendanz's edition and their resulting impact on our understanding of the magical papyri as manuscripts. This understanding is likely to be revolutionized by their republication under the aegis of the University of Chicago Magical Knowledge Project, directed by Christopher A. Faraone and Sofía Torallas Tovar. While this might not, then, be the most opportune time to publish a collection of essays on the papyri, I do feel that, nonetheless, the volume is likely to retain its usefulness. It comprises 13 chapters across three main parts. Rather than a comprehensive chapter-by-chapter review, I will provide an overview of these three parts while casting a spotlight on points of particular interest, especially in the context of current scholarship.

The highpoint of Part One is William Furley's in-depth analysis of *The Getty Hexameters: Poetry, Magic, and Mystery in Ancient Selinous* (Oxford 2013), edited by Faraone and Dirk Obbink. He issues a comprehensive challenge to its focus on the hexameters' Hellenic contexts and presents a convincing reinterpretation of them, alongside a newly revised text and a prose translation.

Daniel Schwemer challenges the notion that mere similarities between different magical rituals are sufficient to indicate cultural borrowing. He presents a useful framework for determining whether such similarities are the products of borrowing or of independent developments. Alongside this model is an interesting discussion that improves on previous analyses of the *voces magicae* (untranslatable magical words and phrases written in the Greek script), including the work of William M. Brashear. This theme is picked up again later with Joachim Quack's review of the current state of the understanding of these words, which calls for the application of greater Egyptological expertise in their interpretation.

Part Two provides close readings of ancient magical texts. Gordon's contribution is of particular interest for those who recognize the limitations of Preisendanz's and others' editions. Some of the issues of working with the texts in the form in which they are currently published are picked up again (this time the focus is on H.D. Betz) by Svenja Nagel, who demonstrates that a series of lychnomancy recipes has been misleadingly subdivided.

Christopher Faraone offers an important discussion of the definition of 'cultural plurality'. A focus on the recipes for the creation of domestic statues shows that the limited signs of cultural plurality displayed would not have been expressed in the final product. This realization raises, once again, the question of who the intended audiences of these magical handbooks were. Faraone concludes that they were priests and other Egyptians; in some instances, therefore, there was a recasting of non-Egyptian magic in a form that they could appreciate and understand.

The two chapters of Part Three address broader historical questions. Gideon Bohak and Alessia Bellusci present a new Cairo Genizah fragment found in the National Library of Israel, Jerusalem. This helps in the further reconstruction of the Greek Prayer to Helios, but also brings into focus the issues of transliteration and the inevitability of textual corruption.

The variety of the contributions entails a lack of cohesiveness. As highlighted, a definition of 'cultural plurality' is not offered until Faraone's contribution at Chapter 7. In many ways, the diverse nature of the volume reflects the very nature of the magical handbooks under study: one can dip in and pull out nuggets of interest without having to plough through the work as a whole. The indices provided understand this and facilitate

navigation. Many of the contributions are extremely interesting in their own right and will provide exciting insights to scholars from diverse fields.

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BOSHER (K.G.) **Greek Theater in Ancient Sicily**. Cambridge: Cambridge University Press, 2019. Pp. 233, illus. £24.99. 9781108725651.
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At the time of her untimely death in 2013, Kathryn Boshers's doctoral dissertation on Greek theatre in ancient Sicily remained unpublished. In agreement with her husband LaDale Winling, Edith Hall and Clemente Marconi edited the revised manuscript. The work under review is the result of these joint efforts, but it remains Kathryn Boshers's book. As explained in the foreword, the editors intervened as little as possible in the main text, while allowing themselves more freedom in the footnotes. The revision was completed by 2015, and so the bibliography does not include later publications.

The seven chapters trace a continuous history of the theatre in ancient Sicily and Magna Graecia. The chronological framework spans from Late Archaic to Late Hellenistic times. After an introduction which explains the aims of the book (Chapter 1), there follow five thematic chapters discussing: Epicharmus in his sociohistorical context (Chapter 2, but Epicharmus' fragments are discussed throughout the volume); the cults of Demeter and Dionysus and their relevance to the theatre in the west (Chapter 3); the role of politics and propaganda in the autocrats' patronage of theatre (Chapter 4); the evidence from theatrical (both comic and tragic) vases and what they can tell us about the characteristics of dramatic performances in the west (Chapter 5); the stone theatres in Sicily and Magna Graecia, their functions (assembly places also used for performance) and their sociopolitical role (Chapter 6). The book ends with a detailed conclusion that presents an overview of the subjects discussed and furthers their main contentions. It is furnished with two maps and with very good images of the vases and stone theatres discussed.

Boshers rejects an Athenocentric approach to Greek theatre, which ultimately hypostatizes the characteristics of the Athenian theatre as though they were essential to all forms of ancient drama. Instead, she attempts a reading of all the pieces of evidence for the theatre in the west in their sociopolitical and cultural context. The book takes as its starting point the fundamental observation that drama in Sicily was particularly connected to periods of autocratic rule. The main aim is to investigate how the local dramatic culture related to such a sociopolitical environment and how the two aspects influenced one another. The chapters explore their individual subjects thoroughly, offering much in-depth analysis, but all contribute towards addressing this more general question. It is impossible to cover the breadth of the book's topics in this short review, but I would single out the interesting chapters on politics and propaganda (Chapter 4, particularly the discussion of the rhetoric of tyranny and its use by Hiero) and on the theatrical vases (Chapter 5, which, among other things, contains an original interpretation of the so-called 'Chorēgoi vase'). The reconsideration of Demeter's cult in relation to Sicilian drama is also valuable (Chapter 3, contesting the thesis that Sicilian theatre was profoundly connected with the cult of Demeter).

Boshers is able to develop a general argument from the analysis of short literary fragments, offering a reinterpretation of whole tragedies and their local reception (Aeschylus'