Rui Morais. *Greek Art from Oxford to Portugal and Back Again: Tribute to Maria Helena Da Rocha-Pereira,* with a foreword by Delfim Leão. pp. vi + 57. 65 colour and b/w illustrations. 2017. Oxford: Archaeopress. ISBN 978-1-78491-586-5 paperback £20.00. ISBN 978-1-78491-587-2 e-publication £12.50.

This is really a book about the transmission of motifs in ancient art, and essentially consists of a series of examples linked by a very brief and somewhat idiosyncratic text which appears to have had no editing; the penultimate sentence reads 'The theme of the migration and circulation of images, subject to certain coordinates and the complexities of historical times, manifests in an anachronistic manner, lost in the collective memory' (p.54).

The first chapter introduces the issue of the production of copies and the issue of how motifs got transmitted and then proceeds to give evidence for use of squared up drawings to transmit designs in second-millennium BCE Egypt.

The second chapter deals with the transmission of designs in the Greek world. The initial pages are devoted to wooden and terracotta plaques, apparently simply because in Egypt such plaques had been used to transmit designs, and so in the Greek world they could have been, even though the author has no evidence that any of those illustrated were being so used. We are then given the evidence of painted imitation of Parthenon metopes on a Macedonian tomb at Lefkadia, followed by cases where similar images are found in vase-painting and sculpture. Morais asks (p.18) 'are these examples testaments to cross-influences between sculptors and vase-painters?', and answers 'Probably not'. But he does think (implausibly) that we need to presuppose pattern books to explain the production of near identical images of Herakles fighting the Nemean lion by the Red-line Painter.

The third chapter moves to the Roman world, opening with the 'lapidary phrase by Horatio' ('*Graecia capta ferum victorem cepit*') and acknowledgement that we are dealing with 'creative assimilation', and proceeding via drawings on papyrus and the existence of small paintings (*tabellae*) to issues of Roman wall paintings copying Greek originals, and a marble relief from Sirmium reproducing the iconography of the Gemma Augustea, and concluding with an (undated) textile fragment (bizarrely referred to as 'a fragment of a slate') from the Montserrat Monastery Museum in Barcelona showing Heracles and the Nemean lion.

The final chapter takes three case studies, the three Graces, the inebriated Dionysus, and the Knidian Aphrodite, in each case producing a number of examples that trace the motif across the Roman empire. If there is little to surprise here, there are some particularly wonderful examples of the Aphrodite from the art market and, in particular, 'one recently found in Northern Portugal, in the parish of Capela, Penafiel'.

While few will derive much profit from the text of this book, the illustrations provide a rather valuable teaching tool.

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Nicholas Rockwell. *Thebes: A History*. pp. xi + 177, b/w illustrations. 2017. London: Routledge Academic. ISBN 978-1-138-65833-2 hardback £105; e-publication £35.

This short overview of the history of Thebes between 1600 BC and AD 476 is part of the Routledge *Cities of the Ancient World* series, at present a scattergun collection of studies with Elis the only other mainland Greek community published to date. It is markedly shorter than other books in the series (149 pages of text compared to 239 pages for Elis), and the claims of the book to give an up to date assessment of all available information for the city over two millennia are very difficult to meet in this length.

The first two chapters (Mycenaean Thebes 1600-1200 BC; Dark Age and Renaissance Thebes 1200-700 BC) are varied in their focus, presenting the broader history of Minoan and Mycenaean Greece while segueing in and out of Theban material. This broader coverage is understandable to a degree in a work designed for a broad audience, but the archaeological information for Thebes in this period is sometimes difficult to easily discern, and more problematically, later myth is often invoked to enhance the presentation. Moreover, the differentiation is sometimes unclear, and the uneasy marriage this results in is encapsulated in the final sentence of the chapter on Mycenaean Thebes: 'The later legends enshrined in Greek literature may not be accurate historical accounts of Thebes in the Late Bronze Age, but they certainly help to give a sense of the great power and ultimate demise of