The book contains much interesting material, but it should have done more to introduce the primary texts clearly to newcomers (I never gained an ordered sense of the plays as dramas). And it should have been shorter: the exposition is tiresomely long-winded, often stating the obvious at length ('although it [the present book] investigates not only several receptions but also theoretical models of transmission, it is itself merely [*sic*!] another reception in the relays it studies' (36)). On the other hand, it makes little attempt to justify crucial premises – for example, that the relationship between colonialism and the colonized can usefully be figured as 'incestuous'. This, you will observe, is *Freudian* postcolonialism. To be fair, the authors might not have succeeded in persuading me that any useful model of cultural transmission can be derived from dodgy psychodynamics, even if they had tried. But describing the Freudian model as 'officially sanctioned' (26) merely tempts derision.

doi:S0017383508000715 MALCOLM HEATH

Latin Literature

In 2006, Oxford University Press published a hardback translation of Terence's comedies by Peter Brown, reviewed in *G&R* 55 [2008] 118 f. Now they have issued a paperback version[1] identical in every other respect. Those who bought the hardback version for £60 may be unhappy to find that the paperback is selling for £9.99. However, Brown's stated hope to see his translations on the stage will be helped by this change. Francis Cairns has assembled thirty-four of his own papers on Roman Elegy,[2] (overwhelmingly Propertius), published in Britain, the United States, and five European countries from 1969 to 2003. Readers who wish to know what Cairns has thought on any particular passage will be able to consult his consolidated indexes on passages cited and on Latin and Greek words, complemented by a general index. For our first encounter with original writing we must examine John Warden's *Taking Back the Text*.[3] After a spirited critique of modern literary criticism, he proceeds to analyse selected poems of Catullus, Propertius, and Tibullus in what may seem to some a rather old-fashioned way and to others a rather self-indulgent way; even so, his work is stimulating and interesting: it clearly flows from a genuine enthusiasm for the poems he has chosen. He is correct to claim that the Phalaecian hendecasyllable starts with two *syllabae ancipites* (6) but he neglects to observe that the line never starts with two short syllables and usually starts with two long ones. Others must decide whether the complete absence of Cairns's name from Warden's book is significant and, if so, what the significance is. The title of Anton Powell's *Virgil the Partisan. A Study in the Re-integration of Classics*[4] is enough to alert the reader to the general thrust of his argument, but it may not prepare readers for his insistence on seeing *Eclogues*, *Georgics*, and *Aeneid* as best understood as a unity.

[1] *Terence. The Comedies*. Translated with introduction and explanatory notes by Peter Brown. Oxford World's Classics. Oxford, Oxford University Press, 2008. Pages xxviii + 338. Paperback £9.99, ISBN: 978-0-19-282399-1.

[2] *Papers on Roman Elegy 1969–2003*. By Francis Cairns. Eikasmos – Quaderni Bolognese di Filologia Classica, studi 16. Bologna, Pàtron Editori, 2006. Pp. ix + 483. Paperback €35, ISBN: 978-88-555-2966-2.

[3] *Taking Back the Text. Poetic Technique in Catullus, Propertius and Tibullus*. By John Warden. Toronto, Edgar Kent, 2008. Pp. vii + 111. Hardback CDN$72.50, ISBN: 978-0-88866-656-7.

[4] *Virgil the Partisan. A Study in the Re-integration of Classics*. By Anton Powell. Swansea, The Classical Press of Wales, 2008. Pp. xii + 309. Hardback £45, ISBN: 978-1-905125-21-0.

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Scholars have tended to see Virgil as apolitical or conscripted or propagandist and they have then set out to excuse whatever faults their interpretation entails. Powell has displayed a very wide-ranging familiarity with his scholarly predecessors and a sympathy with their conclusions even when he does not agree with them or, more commonly, believes that their analysis does not go far enough. He rightly sets Virgilian writing in its precise political context, judging that, for instance, the successes of Pompeius Sextus must have had an impact in Rome at the time, so that to igore it is to sacrifice an important tool. Powell is not afraid to use modern parallels that, among other things, demonstrate clearly to a contemporary audience how knowledge of the timing of an event can inform our understanding of it and of a writers' reasons to include or exclude it. He writes in a lucid and attractive style, displaying his admiration for Virgil on every page and his impatience with those who feel that it is their duty to apologize for his alleged weaknesses. Powell's arguments are sometimes obvious (though never articulated before him) and sometimes subtle, which is not to be taken as a euphemism for 'wrong'. When conversation turns to the *Octavia*, the first question raised is on the authenticy of the attribution to Seneca; A. J. Boyle's title, *Octavia Attributed to Seneca*, makes his own position clear but it conceals the very thorough discussion on which his conclusion rests. Every possible position is ventilated, with a detailed account of who has held it, why they held it, and whether it is plausible. It is on this analysis that he concludes that the work was written and first performed under Vespasian, long after Seneca's enforced suicide. The same meticulous thoroughness informs all the other elements of the introduction: 'The Neronian Principate' (five pages), 'Imperial Theatricality' (three pages), 'The Republican Theatre' (seven+ pages), 'The Imperial Theatre' (seven+ pages), 'The Performance Debate' (three pages), 'The *Fabula Praetextata*', (thirteen pages), 'The Divorce and Death of Octavia', (two pages), 'The Play', (sixteeen pages), '*Octavia* and Renaissance Drama', (twelve pages), 'Metre' (three pages), 'The Translation' (one page). After the text and facing translation (seventy-four pages), there are five pages on the establishment of the text, which might have been more conveniently situated at the foot of the pages of the text, hidden as they are between the text and translation and the commentary. The translation is clear and makes a serious attempt to include the poet's metre and structure. It does not allow paraphrase to conceal the subtleties of the text; where explanation is required, it is to be found where it belongs, in the commentary. The thorough and learned commentary, running to 206 pages, is clearly the heart of this work. As with the Introduction, the reader is given a full account of every possible point of view, with a patient exposition of why Boyle has reached each of his conclusions. Ancient sources are constantly cited, as well as modern scholarship. A bibliography and the standard indexes (forty-four pages) bring this handsomely produced volume to an end.[5] Oxford University Press has published an equally attractive volume in the same format as that of the *Octavia* in Andrew Zissos' edition of the first book of Valerius Flaccus' *Argonautica*,[6] though there is no obvious reason why this book is

[5] *Octavia Attributed to Seneca*. Edited with introduction, translation, and commentary by A. J. Boyle. Oxford, Oxford University Press, 2008. Pp. xc + 340. Hardback £70, ISBN: 978-0-19-928784-0.

[6] *Valerius Flaccus' Argonautica. Book 1*. Edited with introduction, translation, and commentary by Andrew Zissos. Oxford, Oxford University Press, 2008. Pp. lxx + 450. Hardback £100, ISBN: 978-0-19-921949-0.

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£30 more expensive than the *Octavia*. There is the same thorough attention to detail, the same patient exposition of the text and everything associated with it. The introduction is similarly organized: what little we know of (I) 'The Poet' (four pages) is followed by (II) 'The Myth' (eight+ pages); (III) 'The Poem', subdivided into 'Incompleteness and Intended Length', 'Structure, Composition, and Unity', 'Narrative Style', and 'Literary Models' (twelve pages in all); (IV) 'Poetics', sudivided into 'Self-consciousness', 'Modes of Allusion', 'Erudition and Aenigmata', and 'Obscurity and Ambiguity' (seven pages in all); (V) 'Similes Tropes and Figures', subdivided into 'Similes', 'Phonetic, Syntactic, and Rhetorical Figures', 'Metonymy, Synecdoche, Metaphor', and 'Irony' (five+ pages in all); (VI) 'Language', subdivided into 'Diction', 'Syntax', 'Novelty of Expression', and 'Compressed and Elaborated Expression' (seven pages in all); (VII) 'Metrics and Prosody', subdivided into 'Versification and Rhythm', 'Elision', and 'Licences' (four pages in all); and (VIII) 'The Manuscript Tradition'. The text and the very readable translation follow, with the *apparatus criticus* in its conventional place at the foot of the page. Curiously, most pages of text and translation take up little more than half of the available space. There is a very full bibliography, an *index nominum et rerum*, and an *index verborum*, but no index of cited passages. Marc Mastrangelo[7] seeks to rescue Prudentius from the neglect into which he has fallen, partly because of his willingness to build on classical foundations and partly because, as a Christian verse writer, he has been overshadowed by his contemporary prose scholars. Mastrangelo's long and detailed introduction sets the scene for the fuller treatment to come; here it is impossible to do more than list his chapter headings to indicate the broad sweep of his work: 1. 'An Epic Successor? Prudentius, *Aeneid* 6, and Roman Epic Tradition'; 2. 'Christian History and the Narrative of Rome'; 3. 'Christian Theology and the Making of Allegory'; 4. 'Pagan Theology and the Making of Allegory'; and finally 'Epilogue: Self, Poetry, and Literary History in Prudentius'. There is a full bibliography and a useful general index. The end notes are unnecessarily prolonged because they include author and title of every passage cited, no matter how many times the work is cited. This policy has rendered the bibliography far less useful than it should have been. But this book will long be of the utmost importance to anyone venturing on Prudentius. James Harpur has published his fairly free translation of the verse sections of Boethius' *Consolatio Philosophiae*,[8] a work written while the poet/philosopher was in prison awaiting execution. A generous introduction equips the reader with most of the information required to understand the work. Appendix I provides a life of Boethius and Appendix II a summary of the prose sections of the work. Since the work consists of alternating prose and verse sections, it might have been better to have placed these prose summaries where they naturally belong, between the appropriate verse sections. The translations of the verse sections read quite well, apart from gratuitous rhyming quite alien to Boethius' Latin. Boethius employs a wide range of metres, starting with the first poem's elegiac couplets – it is presumably no accident that, in line 4, Boethius mentions *elegi*, which Harpur translates as 'elegies'. Poem 1.7

[7] *The Roman Self in Late Antiquity. Prudentius and the Poetics of the Soul*. By Marc Mastrangelo. Baltimore, Johns Hopkins University Press, 2008. Pp. xii + 259. Hardback £43.50, ISBN: 978-0-8018-8722-2.

[8] *Boethius. Fortune's Prisoner. The Poems of Boethius's* The Consolation of Philosophy. Translated and introduced by James Harpur. London, Anvil Press, 2007. Pp. 96. Paperback £8.95, ISBN: 978-0-85646-403-4.

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is written in single choriambs followed by a long syllable (or a *breuis in longo*) – that is, five syllables per line – which Harpur renders with lines of similar brevity, but there is no discussion of the metres, even though Harpur the poet is clearly aware of the issues. Readers are left to guess as to why there is a poem of such short lines. And there are other similar cases. It is salutory to remember how much of ancient literature we have lost; on the whole the very best has survived, but occasionally what has survived serves only to remind us of how we would have preferred to have something else. So it is with the Hadrianic grammarian Q. Terentius Scaurus, whose *De Orthographia*[9] has survived but not his *Ars Grammatica*, surely a more rewarding work. Nevertheless, Federico Biddau has lavished a wondrous range of scholarship on this unpromising material. Twenty pages of bibliography are followed by eight-eight pages of general introduction. The text, with facing Italian translation (though it is hard to imagine how a reader who cannot translate this text could gain any benefit from it), takes up fifty pages. The remaining 170 pages are devoted to the commentary. The title *Reading Latin Poetry Aloud* gives no clue to the richness of this work by Clive Brooks.[10] After fifty-five pages of general introduction, including hints on the importance of post-classical Latin, on reading Latin aloud (with an especially welcome emphasis on quantity and stress), and on technical advice based significantly on W. S. Allen's *Vox Latina* (Cambridge, 1978), there then follows the heart of the book: selections from Catullus to Pope Leo XIII of Latin verse, with text, phonetic transcription, and translation. Each selection is provided with helpful notes where appropriate and their length varies from a few lines to a few pages. Together, they give a vivid account of the breadth and depth of Latin verse, to challenge the prejudice that the only worthwhile Latin poetry is the Latin of the clasical era. All the selections are recorded on two compact discs. They illustrate the technical points well but lack some passion. Appendices on further study, hints for singers (especially in ecclesiastical contexts where the Italianate pronunciation is challenged), Ennius, and a Goliardic song followed by *Adeste fideles* and *Gaudeamus igitur* (all excluded from the compact discs) bring the book to an end but for a 'Select Bibliography', including websites. *The Sites of Rome*,[11] apparently supposed to pun with 'Sights', is a collection of essays edited by David Larmour and Diana Spencer, loosely based on various places in Rome. Authors and titles of the essays will give an impression of the character of the work: 1. 'Rome at a Gallop: Livy on Not Gazing, Jumping, or Toppling into the Void', by Diana Spencer; 2. '"In the Name of the Father": Ovid's Theban Law', by Micaela Janan; 3. '"I Get Around": Sadism, Desire, and Metonymy on the Streets of Rome with Horace, Ovid, and Juvenal', by Paul Allen Miller; 4. 'Holes in the Body: Sites of Abjection in Juvenal's Rome', by David H. J. Larmour; 5. 'Victim and Voyeur: Rome as a Character in Tacitus' *Histories* 3', by Rhiannon Ash; 6. 'The Gates of Janus: Bakhtin and Plutarch's Roman *Meta-chronotope*', by Jason Banta; 7. 'Staging Rome: The Renaissance, Rome, and Humanism's Classical

[9] *Q. Terentii Scauri. De Orthographia. Introduzione, testo critico, traduzione e commento*. By Federico Biddau. Collectanea Grammitica Latina, 5. Hildesheim, Weidmann, 2008. Pp. cxiv + 244. Paperback €58, ISBN: 978-3-615-00341-3.

[10] *Reading Latin Poetry Aloud. A Practical Guide to Two Thousand Years of Verse*. By Clive Brooks. Cambridge, Cambridge University Press, 2007. Pp. xiii + 318. 2 CDs. Paperback £21.99, ISBN: 978-0-521-697408.

[11] *The Sites of Rome. Time, Space, Memory*. Edited by David H. J. Larmour and Diana Spencer. Oxford, Oxford University, 2007. Pp. xvi + 436. 18 figures. Hardback £75, ISBN: 978-0-19-921749-6.

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Crisis', by Jacob Blevins; 8. 'Sizing up Rome, or Theorizing the Overview', by Caroline Vout; 9. 'Ancient Rome for Little Comrades: The Legacy of Classical Antiquity in Soviet Children's Literature', by Marina Balina; 10. 'The Sites and Sights of Rome in Fellini's Films: "Not a Human Habitation but a Psychical Entity"', by Elena Theodorakopoulos.

doi:S0017383508000727 D. E. HILL

Greek History

Katherine Clarke's *Making Time for the Past*[1] is a very clear exploration of fragmentary authors writing local history. In examining how historians constructed and negotiated past time in their works, Clarke is able to show how the writing of local history was, in fact, highly political rather than a 'parochial' affair. She is very successful in proving that the use of a variety of strategies of temporal patterning was of concern to more than a scholarly audience – it was central to the affairs of the *polis*. Clarke also shows how Jacoby's argument that local historiography was a reaction to the writing of 'great' history is not entirely convincing: local historiography was partly the result of *polis* self-assertion and the need for the creation of identity. The book may have the concept of time in its core, but at the same time it is an excellent guide in the role and importance of local historiography in general, in creating political (in the sense 'of the *polis*') identity, and in negotiating the role of locality within the wider framework of the Greek and Mediterranean world (especially chapter 6). Although the emphasis on *polis* identity is sometimes misleading (particularly in the discussion of the Lindian chronicle, where *polis* identity is not the whole picture, as Lindos at the time was an important locality within the wider framework of the *polis* of Rhodes), this book will be of great value for anyone attempting to come to terms with Jacoby's fragments of the Atthidographers and the implications of his understanding of the genre for the nature of ancient history writing, whether local or not. The introduction of the cult of Asclepius into Athens has long been recognized as an important turning point in Athenian religious mentality. Robin Mitchell-Boyask's new study on the influence on drama of both the Asclepian cult generally and the construction of the Athenian Asclepieion specifically is a welcome contribution.[2] Mitchell-Boyask is best when discussing the possible impact of the plague on individual tragedies (especially the *Hippolytus*, *Oedipus Tyrannus*, *Trachiniae*, *Heracles*, *Phoenissae*, and *Philoctetes*). Through a careful analysis of the use of the word *nosos* ('disease') and its imagery in the plays, he reaches interesting conclusions about the use of medical terminology, the possible scapegoat function of Hippolytus in the same play, why *Oedipus Tyrannus* only got second prize (the imagery of the plague was too strong for the Athenian audience), the date of the *Trachiniae* (between 429 and 425), the role of Heracles as *alexikakos* ('averter of evil'), and the association of illness, imbalance, and tyranny in the later Euripidean plays. The writing is very clear and the book would be suitable for undergraduates. He is, however, less successful when attempting to use epigraphic or archaeological material: for example, he reserves only a passing reference for

[1] *Making Time for the Past. Local History and the Polis*. By Katherine Clarke. Oxford, Oxford University Press, 2008. Pp. xiii + 408. Hardback £70, ISBN: 978-0-19-929108-3.

[2] *Plague and the Athenian Imagination. Drama, History, and the Cult of Asclepius*. By Robin Mitchell-Boyask. Cambridge, Cambridge University Press, 2007. Pp. xiv + 209. 1 figure. Hardback £50, ISBN: 978-0-521-87345-1.

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