1.7.46–98 and Swift's Imitation', 'Variation and Inversion in Pope's *Epistle to Dr Arbuthnot'*, 'The Optimistic Lines in Johnson's *The Vanity of Human Wishes'*, 'Two Invitations: Tennyson *To the Rev. F.D. Maurice* and Horace *to Maecenas* (*Odes* 3.29)', 'Romantic Love in Classical Times?', 'Classical Humanism and its Critics'. In 1999, J. N. Adams and R. G. Mayer edited a collection of essays by a wide range of scholars on the language of Latin poetry published by the British Academy. The natural successor, a book on the language of Latin prose, has now been published, also by the British Academy, edited this time by Tobias Reinhardt, Michael Lapidge and J. N. Adams.[13] The list of contributors in the two volumes has, naturally, much overlap, but all the contributors, in both volumes, have names to be conjured with. As is my usual practice with books of this kind, I shall list the titles of each essay; readers should thereby know which essays they wish to consult. After a 36 page introduction by the editors, the essays appear in roughly chronological order of their topics: 'Connections in Archaic Latin Prose', 'The Language and Style of the Fragmentary Republican Historians', 'The *Bellum Africum*', 'Hair, Hegemony, and Historiography: Caesar's Style and its Earliest Critics', 'Cicero's Adaptation of Legal Latin in the *De legibus*', 'The Language of Epicureanism in Cicero: The case of Atomism', 'Pope's Spider and Cicero's Writing', 'The Impracticability of Latin *Kunstprosa*', 'Poetic Influence on Prose: The Case of the Younger Seneca', 'The Language of Pliny the Younger', '*Omisso speciosiore stili genere*', 'The Poetics of Fiction: Poetic Influence on the Language of Apuleius' *Metamorphoses*', '*Langues réduites au lexique?* The Language of Latin Technical Prose', 'Gregory of Tours and Poetry: Prose into Verse and Verse into Prose', 'Poeticism in Pre-Conquest Anglo-Latin Prose', 'The Varieties of Bede's Prose', 'Translator's Latin', 'Realistic Writing in the Tenth Century: Gerhard of Augsburg's *Vita S. Uodalrici*', 'William of Malmesbury and the Latin Classics Revisited', 'Metrical and Rhythmical Clausulae in Medieval Latin Prose: Some Aspects and Problems'.

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[13] *Aspects of the Language of Latin Prose*. Edited by Tobias Reinhardt, Michael Lapidge, and J. N. Adams. Published for the British Academy by Oxford UP, 2005. Pp. xii + 497. Hardback £50.

Greek History

Textbooks in Greek history seem to be coming thick and fast. In the latest contribution, the third volume to date in the new Blackwell History of the Ancient World,[1] P. J. Rhodes offers us a 'straightforward account': short chapters of narrative in which analysis is embedded, and which combine 'other aspects of Greek life with political and military matters'. By comparison with some other textbooks (Morris and Powell's *The Greeks*, for example), those other aspects are rather hard to find. There is certainly analysis: the chapter of 'retrospect' on the Athenian empire is a highlight. But the emphasis in this volume is undoubtedly on narrative – and that is, equally undoubtedly, its main strength. Well presented as it is (with time-charts – and, in one

[1] *A History of the Classical Greek World. 478–323 BC*. By P. J. Rhodes. Oxford, Blackwell, 2005. Hardback £50; paperback £19.99.

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of those random design decisions, an inexplicable image of an owl—at the start of every chapter), it may still prove heavy going for some students. But Rhodes' history should render traditional narrative lectures obsolete—and it is an absolute masterpiece of precision and restraint, as evidenced for example by his words on the Parthenon sculptures: which 'have been particularly emphasised in arguments as to whether objects removed from their original location, legitimately by the standards of the time but illegitimately by the standards which would be applied to comparable objects found nowadays, ought to be returned'. Just as Rhodes' history is the product of forty years of teaching in the University of Durham, so *Thucydides' War Narrative* also has a long history.[2] It has its origins in a 1975 Berkeley doctoral dissertation and more broadly, as Carolyn Dewald makes clear, in the very different intellectual and political climate of that time. A long introduction then presents the author's original thesis in the context of her intellectual development, and the formation of her unique (?) application to historical narrative of Bakhtinian dialogism ('the narrative is the vehicle through which a complex, three-pronged act of dialogic connection unfolds, linking the historian, the people whose decisions and actions originally came together to create events, and the History's past, present, and future audiences'). The original thesis itself is modest in its method (and written in a beautiful, limpid style). Dewald breaks down the action of the Archidamian war narrative into so many units of action (simple picture units, list units, developed picture units, extended narrative units, and complex, a-b-a structures), each with a fairly standard scene-setting introductory sentence, and so shows how in this section of the *History* Thucydides achieves an 'austere unity of tone' whilst allowing patterns to emerge from the action and the years to be seen in 'all their quiddity'. In later books, by contrast, the discrete unit of action gradually disappears in favour of a more unified structure, the reflection (it is suggested tentatively) of Thucydides' growing realization of the war being a single complex phenomenon. Dewald's treatment raises some big questions—not least as to why Thucydides' 'narrative habits' change in the way that they do. Her approach seemed to me most rewarding precisely as the original 'unit of action' becomes dissolved. But in her demonstration, for example, of the structural similarities between the account of the Sicilian expedition and Book 8, or her presentation of the years of the Peace of Nicias (in which 'political developments are presented as a long gunpowder trail that Thucydides shows being laid down', with military engagements played down), there is ample justification for this volume's eventual publication.

Olga Palagia and Stephen Tracy's edited collection on *The Macedonians in Athens 322–229 B.C.* contains the proceedings of a conference held in Athens in 2001 (if all the dates are reliable, it took substantially less time from conference to publication than for the published volume to reach my desk – an oddity).[3] It takes something of a leap of the imagination to divine clear themes running through the assorted pieces of this volume (a continuing Athenian thirst for freedom? the various responses of the Attic elite to Macedonian domination?). For the most part, we are presented with so many discrete slices of good old-fashioned ancient history: (amongst others) a treatment of the chronology of the 240s (Michael Osborne), a

[2] *Thucydides' War Narrative. A Structural Study.* By Carolyn Dewald. Berkeley, University of California Press, 2005. Hardback £32.50.

[3] *Macedonians in Athens, 322–229 B.C. Proceedings of an International Conference held at the University of Athens, May 24–26, 2001.* Edited by Olga Palagia and Stephen V. Tracy. Oxford, Oxbow Books, 2003. Hardback £75.

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dense, powerful account of the Lamian war (Brian Bosworth), a survey of the Attic coinage of the period (John H. Kroll), or another of the decrees of the post-Lamian war period, characterizing Athens – tantalizingly – as between oligarchy and democracy (Graham Oliver), as well as other contributions of narrower focus (bizarrely, for example, an indictment of Demetrius Poliorcetes' hetaira, Lamia, for her corrupting influence). The whole volume gives the impression of so many highly specialist craftsmen beavering away at their individual tasks. (There must be a common understanding underlying the division of labour, one senses, but what? – or did discussion throw up sharply variant models? If so, it would be nice to know.) One of the curious highlights for me was a short piece in which Christian Habicht disarmingly takes the reader through a series of points on which he has been proved wrong; you wait for the worm to turn even a little, but instead we end with a 'few remarks on another area in which I had recently to change my mind'. Another set of collected essays – again the proceedings of a conference—honours Professor Douglas MacDowell of the University of Glasgow (and the last holder of a chair of Greek that dates back to before the Act of Union).[4] The three themes of the volume, Law, Rhetoric and Comedy, pick up the main aspects of the honorand's own research. Even for those of us who do not thrill at discussion of legal procedure, there are rich offerings here: a thoughtful discussion of the point at which a societal norm becomes a law (Arnaoutoglou); staunch defences of the ideas that Athenian laws were meant to be read (Gagarin – with interesting concluding remarks on the subjective, rhetorical element to all legal systems) or that fourth-century readers might have picked up Lysias for pleasure (Usher); convincing reconstructions of the role of Antiphon in the 411 coup (Edwards) or of the early career in forensic oratory of Isocrates (Whitehead); and another contribution to the debate on comic freedom of speech (Sommerstein, arguing that 'neither in theory nor in practice was comedy above the law'). Most refreshing of all, perhaps, is a brisk piece by the ever-trenchant Kenneth Dover in which he relentlessly lampoons the strange industry of allusion-spotting in Aristophanes before expressing his concern at classicists' 'widespread conversion . . . to liminalitarianism' (i.e. initiation, ephebes, etc.) All in all, a high-quality volume which delivers an apt tribute to its honorand. Niall Finneran's is the latest addition to an increasingly common sub-genre – the biography of a city or archaeological site, in this case Alexandria.[5] He takes the story of Alexandria from its foundation to the present day (this traditional narrative scheme being designed to show how the symbolic associations of a place can evolve and shift while the physical space remains apparently unchanged), and all this in 141 well-spaced, well-illustrated, and accessibly written pages. Finneran's narrative is somewhat inevitably superficial in stretches. After a relatively leisured look at what we might call the Greek, Christian and earlier Islamic periods (though Finneran's thesis is precisely that such labels do not fit) the more modern history of the city is a mad rush that leaves scarcely any space for—what are for me the real draw—the literary evocations of the city of Cavafy or Durrell. ('The post-war period' in Egypt, we are told, 'was marked by conflict with Israel, and then, under President Sadat a move towards peace . . .'). The point of all of this, it emerges, is to show Alexandria as a model of cultural syncretism, an

[4] *Law, Rhetoric, and Comedy in Classical Athens. Essays in Honour of Douglas M. MacDowell*. Edited by D.L. Cairns and R.A. Knox. Swansea, Classical Press of Wales, 2004. Hardback.

[5] *Alexandria. A City and Myth*. By Niall Finneran. Stroud, Tempus, 2005. Paperback £17.99.

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'idealised picture of how three major related world religions have co-existed in some form of harmony' – and a model of how (if only . . .) they might do so again. Finneran's aspirations for Alexandria were undermined for me from the start by his confusing presentation of Alexander himself as a champion of syncretism: 'he believed in syncretic values, and he could almost have been an orientalist, in the old-fashioned sense of the word (by this I mean that he took great pleasure in the aesthetic values of the "Orient").' Much more, I sense, could have been made of these themes (for example, of the symbolism of the appropriation of 'Cleopatra's needles') if only Finneran himself had had the space in which to develop them. And now from a post-modern pre-modern city (as Finneran dubs it) to the story of one (ancient) city's transposition into another (modern) one. *Athens in Paris* is a study of 'the interconnections between French classics and the wider appropriation of antiquity in modern French thought'[6], focusing (amongst others) on Sartre, Lacan, Vernant, Lévi-Strauss, Foucault, and Derrida. Rather than, for example, laying out in introduction the institutional connections between her various *dramatis personae* (some of which would have been helpful), Leonard organizes her material instead into three long (and immensely complex) chapters on the reception of Oedipus, Antigone, and Socrates. Though some of the most interesting passages of the book to me concerned her intellectuals' direct political involvement (or their avoidance of it), the political of her title is generally with a small p, the central themes explored being of a much higher order: the 'difficulties of subjectivity and agency', the 'gaps between ethics and politics', or the 'impossibilities of the relationship between self-analysis and social commitment'. I have a sneaking sense that this book was probably sent to me by mistake – and, though I happily agree with Leonard's (mildly finger-wagging) conclusion that we classicists should all want to explore our intellectual genealogies, I should admit also that *Athens in Paris* for large stretches defeated me. I am not sure how a non-classicist might respond to the claim that the French debate on the role of the citizen 'took a *necessarily* classical turn', and I wonder just how *au fait* a reader would need to be with French classics, Greek tragedy, and continental philosophy to be able to navigate their way through the byways of *Athens in Paris* without difficulty. But even this bluff ancient historian learnt a number of useful and interesting things (notably from the discussion of Sartre's *Trojan Women*, and his conflation of ancient and modern colonialism) – and I will never so glibly cite Vernant in a footnote again.

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[6] *Athens and Paris. Ancient Greece and the Political in Post-War French Thought*. By Miriam Leonard. Oxford UP, 2005. Hardback £45.

Roman History

We begin at rock bottom—literally, for in ⋆*The Seven Hills of Rome*[1] G. Heiken and his colleagues have produced a fetching guide to what underlies the city and its survival, with illuminating 'timelines' putting the Eternal City into geological perspective. Then the hills, but Chapters 5 and 6 are devoted to the Tiber and to green sermons.

[1] *The Seven Hills of Rome. A Geological Tour of the Eternal City*. By Grant Heiken, Renato Funiciello, and Donatella di Rita. Princeton UP, 2005. Pp. xvi + 245, with 72 halftones, 19 line illustrations, 4 tables, 29 maps. Hardback £18.95.

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