topples over into insouciance. If you think the 'cheap and nasty' book-production of papyrus fragments of Nicarchus significant enough to merit repeated mention (xvi, 74f., 114), shouldn't you tell your readers something about the nature of this evidence? If you are dismissive of biographical readings, should you allow your distaste for certain poems to lure you into speculation about a poet's 'personal hang-ups' (90)? If you have argued at length (and persuasively) for a symposiastic setting for skoptic epigram, can you also maintain that 'skoptic epigram comes from nowhere' (209)? And, to indulge a pet peeve, if you say that a first-century author 'catches the mood of a dawning age of Greek culture, the Second Sophistic' (16), does it make sense to footnote Philostratus, whose second sophistic dawned at the end of the fourth century BC? Nisbet writes in a very individual style, expressing the hope that the book 'will be more or less fun to read' (xvii); it is, more or less. But the highly figured language risks alienating both readers who don't know what 'zinesters and webmonkeys' are (xvi), and readers who do know what 'reverse engineering' is (114).

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Latin Literature

The first book in this collection is a reprint of Van Sickle's *The Design of Virgil's Bucolics*[1] originally published in 1978. Since then, much has been written on the topic and consequently the author has devoted a preface of thirty pages to revisit the issues and, with a fair amount of autobiography, to accept or dismiss more recent work. But the central idea, that the *Eclogues* are a unified piece of work, remains unchallenged. Pedants will notice that the introduction of a new preface has played havoc with the pagination. There must be some question as to whether we need another translation of the *Aeneid*. Whether or not we do, Stanley Lombardo[2] has prepared one. As so often with modern translations, no attempt has been made to tie the translation to the line numbers of the text. To illustrate his style, I offer his version of Dido's speech at 4.305–41:

> But the Queen (are lovers ever really fooled?)
> Had a presentiment of treachery. Fearing all
> Even when all seemed safe, she was the first
> To detect a shift in the wind. It was evil Rumor
> Who whispered that the fleet was preparing
> To set out to sea.
> She went out of her mind,
> Raging through the city
> *as wild and furious*
> *As a maenad when the holy mysteries have begun,*
> *Her blood shaking when she hears the cry 'Bacchus!'*
> *In the nocturnal frenzy on Mount Cithaeron,*
> *And the mountain echoes the sacred call.*

[1] *The Design of Virgil's Bucolics* (Second edition). By John B. Van Sickle. Bristol Classical Press, 2004. Pp. xxxvi + 254. £18.

[2] *Virgil Aeneid*. Translated by Stanley Lombardo, Introduction by W. R. Johnson. Hackett Publishing Company Inc., 2005. Pp. lxxi + 355. Hardback £24.95; paperback £7.95.

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There is nothing in the Latin to justify 'a shift in the wind' or 'whispered' or 'corners'; *totamque* is ignored; the italicizing of the simile is an irritating practice adopted throughout, as it was in the same translator's *Iliad* and *Odyssey*. Virgil's magnificent *tandem his Aenean compellat uocibus ultro: / 'dissimulare etiam sperasti, perfide, tantum / posse nefas tacitusque mea decedere terra? . . .'* is reduced to:

> Finally she corners Aeneas and says:
>
> "Traitor! Did you actually hope to conceal
> This crime and sneak away without telling me? . . ." 345

The book starts with four pages of *Translator's Preface* followed by W. R. Johnson's 57-page *Introduction*. The book ends with a 'Glossary of Names' and 'Suggestions for Further Reading'. It is not clear why the cover has a picture of part of the Washington memorial for those who perished in the Vietnamese war. Yasmin Syed has produced an interesting study on the Roman concept of 'Self'[3] with particular reference to Virgil's *Aeneid*. Her general approach is to offer a close reading of many parts of the text; her analyses are interesting and persuasive and will ensure that readers come away with a fuller appreciation of the *Aeneid*. Whether these studies advance understanding of the ancient sense of 'Self' or not, may be a moot point; but even if we think not, the individual analyses have a value and interest as free-standing observations. Furthermore, Syed has certainly demonstrated the importance of Virgil for every generation of Romans from Virgil's own time to the fall of Rome, and that he certainly contributed to the Roman sense of what it meant to be a Roman. Once we leave the Introduction behind, the work is largely free of jargon, save following the almost universal use of 'gender' when what is meant is 'sex'. Christopher Nappa has written a very thoughtful and interesting study on Virgil's *Georgics*[4] designed to reveal the importance of that poem in the political world in which it was written. He starts by recalling Donatus' account of the reading of the poem to Augustus by Virgil and Maecenas immediately after Actium. After a robust defence of his willingness to recognize authorial intention as a legitimate subject for study (pp. 4–5; but why are scholars still intimidated by the stultifying theory that the study of authorial intention is illegitimate?), Nappa explores the *Georgics* and parts of the *Eclogues* in search of answers to the questions he has posed. The detailed arguments are too subtle to be fairly treated here, but they are elegantly written and likely to meet with much agreement. Readers will get some appreciation from Nappa's closure (pp. 231–2):

> Vergil is a political poet, whether we like it or not. He signed his name only once, at the end of the *Georgics*, while contrasting himself with Octavian and linking Octavian to Jupiter. The king of the gods invented a system in which human beings – indeed, all of nature – might flourish and advance, create the *artes*, and learn to control terrible but necessary forces like the heat of *amor*. His order may seem cruel, and it is unquestionably difficult. Still, it works. Octavian was the most powerful of the poet's students – he would not, and could not, learn to be Jupiter himself,

[3] *Virgil's Aeneid and the Roman Self*. Subject and Nation in Literary Discourse. By Yasmin Syed. The University of Michigan Press, 2005. Pp. x + 277. Hardback.

[4] *Reading after Actium*. Vergil's *Georgics*, Octavian and Rome. By Christopher Nappa. University of Michigan Press, 2005. Pp. xii + 293. Hardback £41.

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but he had to order and maintain a parallel dominion, a world state in which Rome and Italy had become the center of culture and power. The farmer must ensure that the forces of nature do not get out of control so that his small kingdom might prosper and not descend into the chaos and doom of Noricum or the wild barbarism of Scythia. Octavian bore a similar burden for a larger realm.

Philip Hills' *Horace*,[5] a contribution to a new series entitled 'Ancients in Action' published by Bristol Classical Press, is an introduction to the poet intended for those who have no Latin. Hill takes his readers chronologically through the poet's *oeuvre* with a concentration on what presumably are Hill's favourites. The last chapter is devoted to Horace's influence on modern poetry. This is an attractive little book from any point of view and should make an excellent introduction to Horace, enticing its readers towards a greater interest in the poet. To assist in the achievement of that aim there is a very full report of other modern works for readers to follow up. Sarah Annes Brown's *Ovid*[6] is a member of the same series as Philip Hills' Horace, but there the similarity ends. Whereas Hill concentrates on the Latin author, relegating study of his Afterlife and Influence to a final chapter of thirteen pages at the end of the book, Brown hardly touches on the Latin poet but concentrates on his translators, his imitators and those influenced by him, either consciously or not. After a general introduction, Brown gives us five chapters on Daphne, Actaeon, Philomela, Arachne, and Pygmalion, followed by a chapter on 'Ovid in the Third Millennium'. An analysis of the beginning of the treatment of Actaeon will serve to give a fair impression of the whole. The chapter starts with observations on the similarity between the Actaeon myth and the death of Diana, Princess of Wales, and, in particular, the words of the poet Andrew Motion, and those of the Funeral Oration delivered by Earl Spencer, both alluding to the irony that someone named after a huntress should herself be hunted to death. There follows a brief account of how Ovid treated the myth, interspersed with more dubious observations. Consider, for instance:

> [Ovid] describes the author's final metamorphosis and death with great pathos . . . David Slavitt offers a particularly effective translation of this scene:
>
> > His ears are sharpening into pointed
> > excrescences, while his hands are pointing, becoming hoofs,
> > and his arms are turning to forelegs. His skin is a hide, and his heart
> > is cold with terror.
>
> The catalogue of change cheats us into expecting that Actaeon's heart has also become something different – the placement of 'heart' at the end of the line delays and intensifies our shock when we realise that his consciousness remains that of a suffering human.

There is a fundamental problem with this analysis. The Latinless reader cannot tell whether these comments are intended to be about Ovid or Slavitt. It is true that Ovid plays with the idea that Actaeon is both stag and human, but not in the lines translated above (3.195–8) where there is no mention of 'heart' at all. Furthermore, whether Slavitt thinks that 'his heart was cold with terror' necessarily refers to a

[5] *Horace*. By Philip Hills. Ancients in Action. Bristol Classical Press, 2005. Pp. 159. Paperback £10.99.

[6] *Ovid*. Myth and Metamorphosis. By Sarah Annes Brown. Ancients in Action. Bristol Classical Press, 2005. Pp. 159. Paperback £10.99.

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human characteristic, Ovid's *additus et pauor* est surely belongs closely with the list of indisputably animal characteristics of which this is the climax. This book will take its readers through a Cook's tour of quotations from especially English authors all loosely connected with Ovid's *Metamorphoses*. But it is too self-indulgent to be of value to a reader who might reasonably have concluded from the title that it would be a helpful introduction to Ovid's work. There are on my shelves seven translations of Ovid's *Metamorphoses* published since Mary Innes's 1955 Penguin (Gregory 1958, Hill 1985–2000, Melville 1987, Boer 1989, Slavitt 1994, Simpson 2001, Raeburn 2004). That fact alone should have deterred the production of yet another version. Certainly, one would expect any new entrant to the field to claim some particular advantage. Unfortunately, Charles Martin's version[7] makes no such claim. Like some other modern versions it is the work of a poet, which usually means, as in this case, that its lines are numbered as those of the translating poet not the Roman author, with the result that it is almost impossible to use this translation to elucidate a passage identified only by its classical reference. The book is beautifully and remarkably inexpensively produced; it includes an introduction by Bernard Knox, part basic background, part eulogy of the translator. The dust cover also includes numerous quotations of warm praise from a variety of scholars and others. I choose, more or less at random, a brief passage from the translation for readers to judge:

> The countless indications of her guilt
> went by Diana, much too innocent
> to recognize loss of virginity –
> they say her nymphs were well aware of it.

Four lines of Martin for only two (2.451–2) of Ovid. This is not a successful attempt to catch Ovid's pithy diction. 'How is it possible for a poet to find his own individual voice, when he is writing in a tradition so venerable and so constrained by convention as Roman epic?' To answer this question, Monica Gale and ten other scholars met at a Celtic conference in Maynooth in 2000. Their work has now been assembled in *Latin Epic and Didactic Poetry*.[8] The contributors and their contributions are: Llewelyn Morgan 'Getting the measure of heroes: the Dactylic hexameter and its detractors', Andrew Laird 'Politian's *Ambra* and reading epic didactically', Monica Gale 'The story of us: a narratological analysis of Lucretius' *De Rerum Natura*', Damien Nelis 'From Didactic to epic: *Georgics* 2.458–3.48', Stephen Harrison 'Virgil's *Corycius senex* and Nicander's *Georgica*: *Georgics* 4.116–148' Ray Clare 'Tradition and Originality: Allusion in Valerius' Flaccus' Lemnian episode', Bruce Gibson 'The repetitions of Hypsipyle', Catherine Ware 'Claudian: the epic poet in the prefaces', Roger Green 'Approaching Christian epic: the preface of Juvencus', Philip Hardie 'Virgilian imperialism, original sin and Fracastoro's *Syphilis*', and Ceri Davies 'The *Aeneid* and twentieth century Welsh poetry.' While, perhaps, no Latin scholar will read all of these very wide-ranging essays, all will surely find something of value here. The rich and thoughtful introduction to A. J. Woodman's translation of

[7] *Ovid Metamorphoses*. Translated and with notes by Charles Martin. Introduction by Bernard Knox. W. W. Norton & Company, 2004. Pp. xxvi + 597. Hardback $35; paperback $17.95.

[8] *Latin Epic and Didactic Poetry*. Genre, Tradition and Individuality. Edited by Monica Gale. The Classical Press of Wales, 2004. Pp. xxiv + 264. Hardback.

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the *Annals*[9] is all you would expect and more from a meticulous scholar who has been thinking about the subject for many years. Teachers of classical literature in translation are only too familiar with the experience of wanting to draw attention to a detail in a text only to find that the translation they are using obscures the detail entirely. At first sight, that is not a fault they will encounter here. If this translation errs, it errs only in excessive literalism, a most unusual complaint. Strangely, however, this very literalism can deceive. For instance, at 1.55.1 *Druso Caesare C. Norbano consulibus* is rendered 'With Drusus Caesar and Gaius Norbanus as consuls' which is more literal than 'In the consulships of Drusus Caesar and Gaius Norbanus' or even 'In AD 15', but the more literal translation misleadingly suggests that there is something about Drusus Caesar and Gaius Norbanus significant for the narrative after it, in spite of the fact that in the Introduction (p. xix) the idiom is fully explained. The translation is often punctuated by one asterisk or three, but there seems to be no explanation of why. Sometimes, an ambiguity in Tacitus is ignored in the translation. In the first few words of the account of Tiberius' reign (1.6.1) *primum facinus noui principatus* the translation renders *facinus* as 'act'. That is, indeed, possible, but Woodman's readers are surely entitled to know that there is another quite different possibility. But such details do not obscure the real merits of a most useful work which will bring Tacitus to life for a whole new generation capturing so much, including the idiosyncratic style of one who is indeed (p. ix) 'the greatest historian of ancient Rome'. These reviews end with two works, one by Scott McGill the other by Theodore Ziolkowski devoted to the *nachleben* of Virgil[10] and Ovid[11] respectively. McGill has produced a fascinating collection of Virgilian Centos, poems composed of Virgilian segments rearranged to produce something entirely different, while Ziolkowski has cast his net much wider to report on literature inspired by Ovid's *Metamorphoses* embracing European and American literature up to our own time.

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[9] *Tacitus the Annals*. Translated, with Introduction and Notes. By A. J. Woodman. Hackett Publishing Company Inc., 2004. Pp. xxx + 412. Paperback.

[10] *Virgil Recomposed*. The Mythological and Secular Centos in Antiquity. By Scott McGill. American Philological Association. American Classical Studies 48. Oxford UP, 2005. Pp. xxviii + 231. Hardback £45.

[11] *Ovid and the Moderns*. By Theodore Ziolkowski. Cornell UP, 2005. Pp. xvi + 262. Hardback.

Greek History

As the British Museum's highly successful exhibition on Achaemenid Persia packs up and moves to Barcelona, the more positive (and less Hellenocentric) view of the Persian Empire that informed that exhibition can be safely said to be triumphant. In the light of the work of Pierre Briant and others, few would now claim, for example, that Persia after the Persian wars was on its decadent last legs, waiting for merciful release at the hands of Alexander. Now a new book by one of the great figures of Greek history of the last half-century reminds us that such a position is not entirely novel, and that not all Greek historians have been slaves to their Greek sources.[1] 'This

[1] *The Greek Wars*. The Failure of Persia. By George Cawkwell. Oxford UP, 2005. Pp. 316. Hardback £65.

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