the way). Non-Greeks, women, monotheists, poets, and rulers are identified too (not atheists, though, interestingly), as are those articles 'in which emendations are discussed or proposed'. One index of plants is cross-referenced from another that organizes them according to their botanical (Latin) name. Here are some more numbers: £200, which is 30% more than a new LSJ. That is eye-watering, but try not to let it be off-putting: this is a magnificent resource.

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General
Jacob Wackernagel (1853–1938) is one of the giant figures of classical and comparative philology. His 'Lectures on Syntax' originally delivered at the University of Basel in 1918–19 quickly established itself as an outstanding, if uneven (as the author himself acknowledged), introduction to the linguistic universe of Greek, Latin, Germanic, and everything. Up until recently, it has only been accessible in the original German (and out of print since 1996). David Langslow has now produced the first English translation of this monumental work – itself a monumental achievement, over ten years in the making.[89] Although many might regard this work as relevant only to those with a specialist interest in linguistics, it deserves the attention of anyone who has an interest in the way that languages work. Sections such as 'Nouns Lacking Singular or Plural Forms', 'Plural for Singular', 'Decline of the Infinitive in Greek', 'Proper Names and Adjectives', and a three-and-a-half-page discussion of the gender of the Latin *dies* exert a curious fascination. Take the following opening to Lecture I, 17, which nicely illustrates the balance of informal style and uncompromising scholarship:

> What though is the meaning of singular and plural? How do they compare with each other? The standard view is that the plural form expresses a multiple of what is expressed by the singular form. But even this is by no means always the case. Even in the personal pronoun this is not true. Gk ἡμεῖς means not 'I and I' but 'I and you', 'I and those who belong to me'; similarly, ὑμεῖς is not always an agglomeration of several single yous. (126)

When Eduard Fraenkel made his application for the Corpus Christi Professorship of Latin at Oxford in 1934 he included testimonials from 'a glittering array of scholars' (S. P. Oakley in Butterfield and Stray, 84). These included not only Wackernagel but his near contemporary A. E. Housman (1859–1936). Housman is most famous for his poetic oeuvre, in particular *The Shropshire Lad*; among Classicists, however, Housmania is also rife: Housman is revered and (in some quarters) reviled as a dominant (and dominating) figure in the field of textual criticism. In *A. E. Housman. Classical Scholar*, edited by David Butterfield and Christopher Stray, the spotlight is turned firmly away from Housman the poet and onto Housman the textual critic

[89] *Jacob Wackernagel. Lectures on Syntax with Special Reference to Greek, Latin, and Germanic*. Edited with notes and bibliography by David Langslow. Oxford, Oxford University Press, 2009. Pp. xxii + 982. Hardback £150, ISBN: 978-0-19-815302-3.

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and his contribution to classical scholarship.[90] The volume includes articles by a distinguished array of scholars, including no fewer than three subsequent holders of Housman's chair, the Kennedy Professorship of Latin at Cambridge. This is an absorbing and erudite volume. It is divided into three parts: 'Housman the Scholar' (including an assessment of his work on Propertius, Manilius, Juvenal, Lucan, and Ovid); 'Housman's Scholarly Environment' (including his testy and often downright hostile relationships with scholars such as Jebb, J. P. Postgate, and W. M. Lindsay; and 'Housman's Legacy' (concluding with a brief and entertaining description by James Diggle about how he came to acquire Housman's cap and pen). Maurice Bowra (1898–1971) was a scholar of a later generation than Wackernagel and Housman, though by coincidence he too supplied a testimonial for Eduard Fraenkel's (obviously capacious) application for the Corpus professorship. *Maurice Bowra. A Life*, by Leslie Mitchell, is the first biography ever published on this prominent twentieth-century 'Classicist, poet, wit, raconteur extraordinary, and Warden of Wadham College for over thirty years' (inside cover blurb).[91] This book does not attempt to provide a detailed assessment of Bowra's (considerable) contribution to Classical scholarship but is focused rather on Oxford intellectual life and the cult of Bowra's personality. The interest of the author in his subject is understandable since he was educated at Wadham College; likewise the interest of Oxford University Press can be explained by the fact that Bowra was such a notable Oxford figure. The appeal for the general reader is harder to appreciate. As Mitchell writes, Bowra 'performed on a narrow stage. His beliefs and concerns were largely Oxford in character and provenance. The tribe which inhabited that city had its own rituals and codes, which were not always those of the world outside' (x). The attempt to make Bowra more marketable to the 'world outside' is responsible for a quite remarkable piece of blurb-writing. Bowra, we learn,

> met nearly everyone of consequence in the worlds of literature and politics, and had stories to tell about them all, from Jean Cocteau to Virginia Woolf, from Adolf Hitler to the Kennedys, from Isaiah Berlin to Charlie Chaplin. By force of personality and intellectual range, he influenced the thinking of almost everyone with whom he came into contact. (inside cover blurb)

Spike Milligan's *Adolf Hitler. My Part in his Downfall* appears modest in comparison. And so to school. **Latin Beyond GCSE* follows a format familiar to all those who have encountered John Taylor's *Greek to GCSE* I and II.[92] Those looking for engaging presentation in order to soften the blow of learning Latin will be disappointed (there is one map and a reproduction of Ronald Searle's cartoon 'The gerund attacks some peaceful pronouns'). But that is not what Taylor is about. He seeks neither to oversimplify nor to patronize, but has the enviable ability of explaining complicated points of grammar in an understandable way. The book includes a good selection of basic sentences (Latin/English and English/Latin) and more advanced, graded passages from original Latin texts. There is a clear introduction to the

[90] *A. E. Housman. Classical Scholar*. Edited by David Butterfield and Christopher Stray. London, Duckworth, 2009. Pp. x + 288. Hardback £50, ISBN: 9780715638088.

[91] *Maurice Bowra. A Life*. By Leslie Mitchell. Oxford, Oxford University Press, 2009. Pp. xii + 385. Hardback £25, ISBN: 978-0-19-929584-5.

[92] *Latin Beyond GCSE*. By John Taylor. London, Bristol Classical Press, 2009. Pp. xvi + 256. Paperback £14.99, ISBN: 9781853997204.

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scansion of hexameter and pentameter (86–9) and helpful appendices of 'words easily confused' (201–2, though one fears that this will not be enough to eradicate 'I garden' as a translation of *hortor*) and 'important words with more than one meaning' (203). This no-nonsense book will be of use not just to school pupils but also to anyone who takes up the language at a later stage. **Advanced Latin. Materials for A2 and Pre-U*, edited by Stephen Anderson, James Morwood, and Katharine Radice, is designed to provide 'a range of material to help students build and develop the knowledge and skills needed for A2 and Pre-U Latin' (back cover).[93] On the linguistic side, it comprises translation/comprehension exercises modelled on the language exercises in the new A2 prose and verse papers; harder unseen translations (prose and verse); and a series of Latin prose compositions (with notes and an English/Latin vocabulary list). On the literary side, there are annotated bibliographies of set-text authors, a series of sample passages for Pre-U unseen literary criticism, and a section of sample commentaries from the prescribed authors. The section devoted to sample commentaries ('Explorations') is designed to meet the needs of both Pre-U and A2 students. The commentaries do not present themselves as model answers but are designed to illustrate the multiplicity of ways 'into' literary texts (considering, for example, context, content, literary techniques, parallels with other texts). This book will be of particular use to those embarking on the new Pre-U Latin course (Stephen Anderson was syllabus director for the Pre-U Latin and Greek) since little established material is yet available, but also of value those who are working towards the new A2 examinations. *Richard Ashdowne and James Morwood's *Writing Latin. An Introduction to Writing in the Language of Cicero and Caesar* provides a new and accessible guide for anyone who wants to learn how to write (rather than simply read) Latin.[94] This was staple fare in the nineteenth and early twentieth centuries but most existing guides to prose composition from earlier generations (such as *Bradley's Arnold*) are not well suited for the modern student since they assume too much, explain too little, and tend to overcomplicate the practice sentences that they provide. Morwood is, of course, an established master in the art of removing the fog of confusion and imprecision from Latin (and Greek) grammar. This present collaboration assumes no previous experience of writing Latin and supports the student with clear grammatical explanations and sensibly graded exercises. It is pleasing to note that *Writing Latin* has moved beyond the traditional diet of military and political passages for translation, in order 'to reflect the diversity of Roman and modern life in a way not done before in this kind of book' (v).The section on word order (123–31) is particularly good, as is the section on Latin prose style (133–45). A newly published **Key* will make this book all the more useful to independent learners (and canny pupils).[95] If one has learned the lessons of *Writing Latin* then perhaps one day one might aspire to the august position of Orator of the University of Cambridge (established in 1521). In

[93] *Advanced Latin. Materials for A2 and Pre-U*. By Stephen Anderson, James Morwood, and Katharine Radice. London, Bristol Classical Press, 2009. Pp. vi + 154. Paperback £11.99, ISBN: 978-1-853-99729-7.

[94] *Writing Latin. An Introduction to Writing in the Language of Cicero and Caesar*. By Richard Ashdowne and James Morwood. London, Bristol Classical Press, 2007. Pp. vi + 186. Paperback £12.99, ISBN: 978-1-853-99701-3.

[95] *Key to Writing Latin*. By Richard Ashdowne and James Morwood. www.lulu.com/content/835830. Pp 44. Paperback, £5.

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this role, Anthony Bowen wrote and delivered 121 Latin speeches in praise of a variety of distinguished people on the occasion of their receiving honorary degrees. Fifty-two of those speeches have been presented (with facing translations) in *Cambridge Orations 1993–2007. A Selection*, a 'follow-up' volume to James Diggle's *Cambridge Orations 1982–1993. A Selection*.[96] The speeches are addressed to a host of distinguished honorands including Desmond Tutu, Margaret Atwood, David Hockney, and Rowan Williams. The enjoyment that Bowen has derived from his role is readily apparent both in the Latin texts (soaked in Cicero, Horace, etc., and even, if one looks closely enough, Christopher Wren) and in his translations. One passage will suffice, *exempli gratia*, from his oration to Nelson Mandela (54–5):

> *algam quondam inter phocas sumebat; nunc ordinum doctissimorum sumit togas, quibus fingamus eum, cum in patriam redierit, dissectis ad libidinem atque in camisias sui generis consutis adeo felici se exemplo uestitum, tamquam Irim arcus spargentem, praebere ut omnis iuuentus amore discendi aemula concitetur.*

> On Robben Island there was seaweed to gather; now he gathers weeds of Academia. Shall we picture him, upon his return, cutting them up and patching them into the shirts for which he is famous, to present himself like Joseph in such rainbow attire that all the youth of his country in sheer emulation is spurred to learning?

Greek Mythology. Poetics, Pragmatics and Fiction, by Claude Calame, is a translation, by the veteran translator Janet Lloyd, of a work that first appeared in French in 2000.[97] In this book, Calame examines myth not as an abstract form but in the specific contextualized forms in which it was performed and communicated in the ancient world – as 'epic recitation, ritual celebration of the victory of an athlete, tragic performance, erudite Alexandrian poetry and antiquarian prose text' (i). As he rightly emphasizes, the function of Greek myth cannot be separated from the contexts through which the myths were narrated. The book is divided into seven sections: Narrative and Poetic Creations; Bellerophon and the Pragmatics of Epic Narrative; Clytemnestra and Orestes at the Pythian Games; Io, the Danaids, the Outside and Tragic Inflections; Helen and the Purposes of Historiography; Tiresias in an Alexandrian Hymn; and Pausanias and the Pantheon of Troezen. As Calame describes in the brief conclusion to his book,

> 'mythology' and poetic (or 'poietic') manifestations were interdependent; there was no clear distinction between 'storytelling' and 'poetry' or 'singing'… Given that the stories that we apprehend as 'myths' are fuelled by the external world to which we are therefore able to return all the wiser, they could never exist independently of the poetic and literary forms by means of which this process of symbolic creation operates. (265)

The specific contexts of mythical narratives are also of vital importance to Richard Buxton in his monograph *Forms of Astonishment. Greek Myths of Metamorphosis*.[98] The transformation of gods and men as a theme of Classical mythology is familiar from

[96] *Cambridge Orations 1993–2007. A Selection*. By Anthony Bowen. Cambridge, Cambridge University Press, 2008. Pp. viii + 105. Paperback £15.99, ISBN: 978-0-521-73762-3.

[97] *Greek Mythology. Poetics, Pragmatics and Fiction*. By Claude Calame. Translated by Janet Lloyd. Cambridge, Cambridge University Press, 2009. Pp. xii + 275. Hardback £55, ISBN: 978-0-521-88858-5.

[98] *Forms of Astonishment. Greek Myths of Metamorphosis*. By Richard Buxton. Oxford, Oxford University Press, 2009. Pp. xvi + 281. Hardback £50, ISBN: 978-0-19-924549-9.

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Ovid's *Metamorphoses* (and from Ted Hughes' translation); here, Buxton explores the Greek antecedents to Ovid's stories of shape-shifting. In the first part of the monograph ('Narratives and their Contexts'), Greek narratives of metamorphosis are analysed in a range of contexts: 'The *Odyssey*'; 'Athenian Drama'; 'Visual Arts'; 'Hellenistic Transformations'; 'Post-Hellenistic Narratives'. In the second part ('The Logic of Transformation'), Buxton searches for cross-contextual patterns underlying the beliefs investigated, under headings that include: 'Shapes of the Gods'; 'The Human Aetiology of Landscape'; 'Plants, Trees, and Human Form'; 'Challenges to the Metamorphic Tradition'. Questions addressed during the course of this investigation include 'Did the Greeks take the possibility of metamorphosis seriously?' (24); 'Is a propensity for metamorphosis an essential part of divinity, or merely marginal?' (25); and (importantly) 'Can we still be shocked by a group of tales which have become so familiar to us?' (25). Buxton concludes:

> The metamorphic tradition expressed in narrative form the astounding, destabilizing irruption of divinity, and the existence of remarkable continuities between human life and the natural environment. Stories told in this tradition were a way of articulating, and perhaps even partially coping with, the astonishing strangeness of life's outcomes. (252)

Ancient Rhetoric, edited by Erik Gunderson, is the latest in what is now a long and admirable line of Cambridge Companions.[99] It has the familiar ingredients of expert authors and good breadth and depth of coverage, presented in an accessible but stimulating form. The book is divided into four parts: 'An Archaeology of Rhetoric' (including chapters by Malcolm Heath and Robert Wardy); 'The Field of Language' (including Catherine Steel and James Porter); 'The Practice of Rhetoric' (including Jon Hesk and William Batstone); and 'Epilogues' (including a typically playful and provocative 'volume retrospect' by John Henderson). One of the refreshing aspects of this volume is its insistence on seeing rhetoric not simply as a fixed and discrete set of techniques (notwithstanding the short appendix on 'Rhetorical Terms') but as a contested set of practices closely linked to specific cultural and political contexts. It is this spirit of contestation that animates the volume. The seductive power of rhetoric is nicely captured at the start of Gunderson's chapter on 'The Rhetoric of Rhetorical Theory':

> Theories regularly enjoy a specific rhetorical advantage: their audience generally comes to them pre-persuaded that theoretical accounts are authoritative and that well-articulated theory has a masterful tale to tell about practice. For a writer of an overview of a subject, this disposition makes for lighter labors. Neutral, factual, true: an objective account of practice persuades us that theory itself is to be trusted.
>
> It is clear, though that I am here to put you on your guard, even at my own expense as the authoritative authority. For I am here to persuade you that theory persuades. Specifically, there is no such thing as 'The theory of rhetoric.' Instead there are various performances that have been labeled by their authors as 'The theory of rhetoric.' (109)

The blurb of *Cities of Pamphylia* by John Grainger states that 'Pamphylia, in modern Turkey, was a Greek country from the early Iron Age until the Middle Ages. In that land there were nine cities which can be described more or less as Greek, and

[99] *The Cambridge Companion to Ancient Rhetoric*. Edited by Erik Gunderson. Cambridge, Cambridge University Press, 2009. Pp. x + 355. Hardback £50, ISBN: 978-0-521-86054-3; paperback £18.99, ISBN: 978-0-521-67786-8.

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this book is an investigation of their history'.[100] The book is arranged chronologically, from the 'Arrival of the Greeks' – between *c.*1190 and 800 BC – in Chapter 1 to 'The End of Greek Pamphylia' – about a thousand years later – in Chapter 10. Sites are not presented in individual histories but treated at the chronologically appropriate time. In this it is unique: hitherto, there was only one book on the region, and several accounts of individual cities. While the book is useful in bringing together material that is usually treated disparately, there are several issues that the author does not tackle, and that make the book little more than a gazetteer. Grainger admits that Pamphylia was (and is) a remote region: it was 'never important in affairs at any time' (xv), which makes us question why we should be interested in it at all. The answer, apparently, is because it is a regional history. However, what regional history means is not explained: if it is an exercise in historical methodology, its parameters are not set out here; neither is the scholarly background to regional histories – especially the recent and prominent contributions on the Mediterranean – referred to. This lack of scholarly context is apparent in other places in the book: for example, the passing comment on early colonists, 'it seems reasonable to assume that they were actually traders not "colonists"' (17), gives no hint at the gallons of ink spilt on this subject; the cities included in the book are not justified in terms of their selection – 'Along the western coast there was a string of small settlements… The last three can be reckoned as cities' (21) – again ignoring the debates of the last thirty years on definitions of urbanism; and the discussion of migration as though it were unproblematic (ch. 1, *passim*). Perhaps the most perplexing is the lack of definition of what 'Greek' might mean, Grainger using it to describe all the inhabitants of the region, which included groups as disparate as Euoboeans, Pergamenes, Seleukids, Attalids, Romans, Christians, and Byzantines, throughout the area's occupation. In fact, it seems that any culture living in the region is included until it came under the control of the Turks – discussed as a similarly un-nuanced category. The past fifteen to twenty years has seen a florescence in studies devoted to ancient gardens. This is due in large part to the work of Jashemski and to the Dumbarton Oaks Colloquia on the History of Landscape Architecture and their subsequent publications, and has resulted, most notably, in the excellent publication of an international conference in Rome, *Horti Romani*, and in the single-site study, *The Natural History of Pompeii*. *The Roman Garden* is a rare attempt at a (short) monograph treatment of the subject on a wider scale.[101] In this book, Katharine von Stackelberg takes as her starting point the now well-established position that gardens are both physical sites and sites of representation, that they are vehicles for cultural communication and that they promote and elicit responses: principally here memories. The last point is cleverly introduced through discussion of Pliny's *imago hortorum*, where *imago* is read as having been designed to elicit responses. Chapter 1 discusses the literary and material data for Roman gardens, discussing the different uses of *horti* in different authors, and the different terms and structures associated with gardens. Chapter 2 outlines one of the recent approaches to space, that of Hillier and Hanson, detailed in their 1984 publication, *The Social*

[100] *The Cities of Pamphylia*. By John D. Grainger. Oxford, Oxbow Books, 2009. Pp. xv + 255. 24 colour plates. Paperback £30, ISBN: 978-1-84217-334-3.

[101] *The Roman Garden. Space, Sense, and Society*. By Katharine T. von Stackelberg. Routledge Monographs in Classical Studies. London, Routledge, 2009. Hardback £60, ISBN: 978-0-415-43823-0.

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Logic of Space. Their access (or gamma- or y-) analysis forms the basis for the interpretation of the archaeological spaces discussed in the book, and it is adopted wholesale, despite the considerable criticism levelled at its universalizing tendency in archaeological scholarship (particularly problematic in this regard are pp. 58–9). Chapter 3 discusses literary descriptions of the responses evoked by gardens: power, awe, and pleasure. These three chapters form the background and foundation for the discussion of three case studies presented in Chapter 4. The first presents two archaeological houses from Pompeii, the second addresses Pliny's literary Tuscan Garden, and the third explores the historical question of Caligula's choice of the *Horti Lamiani* as the location for receiving the Alexandrian embassy. The case studies are neatly and carefully argued and show the potential of the approaches set out in Chapters 1–3. The book shows ease in the use of both literary and archaeological evidence, and considerable skill in explaining clearly complex theoretical positions. One of the problems, however, is in the nature of the evidence. By 'Roman garden', the author really means the 'Roman atrium house garden'. In the same way that discussions of the Roman house are dominated by the Vesuvian material, the discussion of Roman gardens here is inadvertently limited to Pompeii. This elision is clearest, and most disappointing, at p. 24, which comes after a lengthy and thought-provoking discussion of the different kinds of cultivated and garden space. As a result, the garden becomes an extension of the atrium house, much as the argument of the book becomes an extension of Andrew Wallace-Hadrill's argument about the Roman house. The notes to this section give the game away: 'Sculpture displayed in Roman gardens generally had some direct connection to garden life. The most popular subject for both sculpture and painting was Venus, the goddess of gardens.' The evidence given in the note here is to three Pompeiian houses (p. 27 and n. 39). This is more than pedantry: as the author acknowledges, Venus may have had particular resonance in the Campanian region because she was the tutelary goddess of Pompeii; however, she does not probe the implications of this problem in her evidence further.

The subject of Yulia Ustinova's *Caves and the Greek Mind* is the importance of caves in Greek quests for truth – through oracles, seers, prophets, and so forth.[102] The book claims to bring to classical studies new methodologies from neuroscience in trying to understand why caves were of such importance (this importance is never demonstrated – except obliquely in p. 4 n. 17: 'see Ch. 2' – though affirmed repeatedly). Though the links between oracles and caves have previously been noted, they have been explained either as a result of caves being the sites of burials (ancestor worship) or as liminal places between the human and the divine. This study concentrates on the effects on the human mind of entering cave space. The argument, as put in Chapter 1, runs that to gain superhuman knowledge (of the past, present, or future) the 'human mind needed to 'mingle with the divine' (7). In order to do this, a state of *ekstasis*, *mania*, or *enthousiasmos* was necessary; in modern neurological-speak, this is an altered state of consciousness. Different or altered states of consciousness can be caused by pathologies (such as in the case of schizophrenia) or by more controllable means such as chemicals or environmental conditions. Such states can lead to altered thinking,

[102] *Caves and the Ancient Greek Mind. Descending Underground in the Search for Ultimate Truth*. By Yulia Ustinova. Oxford, Oxford University Press, 2009. Pp. xii + 315. Hardback £50, ISBN: 978-0-19-954856-9.

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disturbed senses of time, perceptual distortion, and hallucinations. Entering caves, Ustinova argues, can lead to such altered states of consciousness: 'caves humble and overwhelm human beings' (32), leading to feelings of uncertainty, discomfort, fear, claustrophobia, disorientation, diminished vision, and changes in perception. The sensory deprivation resulting from entering a cave or spending extended periods of time in a cave results in altered states of consciousness in the human mind, such as visions or out of body experiences. The subsequent chapters give examples from the Greek world of instances of oracles, sages, prophets, seers, and the like found in caves. The most substantial of these is Chapter 2, on oracles, where it is argued that oracles were found in caves either because of the isolation they provided leading to sensory deprivation and ensuing trances (such as Delos, 116), or because of the noxious that gases they emitted, leading to altered states of consciousness (such as Delphi, 147). Chapter 3 ('Seers and Poets' – including sybils), Chapter 4 ('Sages and Philosophers'), and Chapter 5 ('Near-death experiences: Real and Make-believe') iterate the argument and conclusions. The author acknowledges her debt to David Lewis-Williams' *The Mind in the Cave* in her methodology (of combining modern neuroscience with ancient data), though she does not do the same for the controversy around this approach, summarized in a review of *The Mind in the Cave* in the *Cambridge Archaeological Journal* 13 (2003), 263–79. The book claims, in an attempt to distance itself from biological determinism, that the responses to caves are culturally tempered. This aspect is particularly poorly developed here, as there is little elaboration of how that culturally specific working-through might have manifest itself, or what it might have meant, and there are no comparanda in order to show the uniqueness of the Greek responses.

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