cultural concerns. Schmitz's solution is not merely 'den Umgang mit der *longue durée*' but a focus upon what he sees as the philological and historical core of classics, resisting temptations to popularise that result in dumbing-down.

A different view of the value of popularisation is given in T. Harrison's discussion of the 2007 campaign for the retention of the Ancient History A Level (a standard school leaving/university entrance examination) in Britain. Like R. Lane Fox in his closing discussion of his role in Oliver Stone's *Alexander* (2005), Harrison reports on a popularisation in which he participated. Their conclusions point in the opposite direction from those of Schmitz. Harrison is surprised and heartened by the enthusiasm for Classics the campaign revealed, but warns that this conceals 'fissures' in the UK Classics community which may hinder attempts to overcome future challenges. Lane Fox also urges classicists not to belittle popularising, identifying public support for Classics as a crucial bulwark in an era of educational instrumentalisation.

Two of the final five essays break with the European and American perspective of the rest. E. Craik's discussion of Hippocratic medicine provides an authoritative introduction to the corpus and also draws parallels with Traditional Chinese Medicine, suggesting that these may result from ancient cultural contact. T. Minamikawa surveys the institutionalisation of ancient history in Japanese universities and argues that the non-European perspective can generate fresh insights into classical antiquity on questions such as literacy and frontier administration.

S. Humphrey's 'De-modernizing the Classics', is another highlight. Developing positions adumbrated by Hartog, Chaniotis and Güthenke, Humphreys argues that 'today's "classical antiquity" is not an exotic territory insulated from modernity by the onward movement of history; it is a modern construction, separated out from global flows of communication by processes of boundary-maintenance, imagined simultaneously as universal and localized'. She recommends moving away from the 'culturalist' paradigms that have governed the modern humanities, advocating comparatism as the best approach to applying Classics in the present. She meets Hartog's implicit question 'whither applied Classics?' with an answer that is radical, idiosyncratic and worthy of further discussion. It is followed by J. Ober's expert discussion of recent Anglophone work on Athenian democracy in Classics, politics and philosophy, testament both to the ability of other disciplines to cast new light on old problems and to antiquity's continued relevance to present debates.

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THE CLASSICAL TRADITION

BOWERSOCK (G.W.) *From Gibbon to Auden. Essays on the Classical Tradition*. Pp. xiv + 240, ills, map. New York: Oxford University Press, 2009. Cased, £30, US$45. ISBN: 978-0-19-537667-8.
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The best scholars communicate intellectual and aesthetic pleasure as well as ensuring the concentrated engagement of their readers, and B. is a master in both respects; the essays collected here combine *otium* and *negotium* to superb effect. The volume assembles what are, in every sense, occasional essays, and they are greatly superior to the generality of periodical articles, containing, as they invari-

ably do, reflection of a quality and standing that would otherwise fuel many a monograph published by a university press. All are argued with great precision, elegance and economy. There is not only a palpable intelligence and sensibility at work throughout the collection, but one that both cumulatively and distinctly develops across the essays a genuinely informing thesis about the meanings later authors took from their classical learning, from Gibbon's simultaneously late humanist and Enlightened character, along with his subtle repudiation of Christianity, to Auden's anxiously modernist commitment to the faith, replete with his alertness to the late antique setting in which it rose to dominance in what was beginning to be understood by scholars as a decidedly complicated 'West'.

One might, indeed, characterise the collection as forming an enquiry into the varied experiences of intellectual, spiritual and experiential liberation induced (at least potentially) by what were often deeply personal studies of Classical culture. The essays sensitively place the varieties of humanism available in an increasingly secular period during which classicism could serve both to challenge Christianity and also to humanise it. This is apparent in B.'s sympathetic treatment of Burckhardt's long-influential examination of the sometimes lamentable consequences of Constantine's conversion, as laid out in *Die Zeit Constantins des Grossen*, as well as in his equally sympathetic discussion of Arnaldo Momigliano's late-flowering interest in religion, as elaborated in *Pagans, Christians, and Jews*, illuminatingly read by B. as a form of autobiographical reflection by Momigliano the scholar in exile. The continuing maturation of classical studies – whose 'porous and multiform' nature B. defends against castigators of perceived scholarly decline – allows him to examine the sexual dimension that the subjects of his essays had themselves so often to suppress or disguise in their own writings; Gibbon's sexuality, and that of his fellow-bachelor Jacob Burckhardt, can only be the subject of conjecture, but those of Edward Lear, C.P. Cavafy and W.H. Auden are central to B.'s exploration of their experience of the Classics. Same-sex orientation was a matter celebrated by Cavafy, and worried over by Lear, whose investment in the classics is beautifully captured in a short account of his travels in Petra, and of the art that resulted.

Lear's distinctive contribution further illustrates an important aspect of B.'s interests: the way our own understandings of time and place are mediated in turn through time and place. Thus, he celebrates the fact that Lear's 'exquisite drawings and magnificent painting constitute a record of Petra in the mid-nineteenth century that is without parallel'. In common with such pioneering post-Enlightenment students of history and literature as Sir Walter Scott, B. is frequently and rewardingly concerned with exactly how distance – in this case from the classical world – has been measured across time, including how elements of that same past have been considered closer to some of its students than to others. This is instanced throughout the volume, as in a suggestive essay on the eighteenth-century reputation of Suetonius (never higher, either before or since), and his influence on the biographical writings of Johnson and Rousseau, an influence that went no further. It is also examined as changing quickly within one scholar's lifetime: Gibbon's confidently untroubled portrayal of civil war in the ancient world was subsequently undercut by his own experience as he looked on at the unfolding consequences of the American and French revolutions. Analogous sensibilities can combine across time, as in B.'s subtle appraisal of Cavafy's reflections on the emperor Julian. B. details how Cavafy, the Christian poet, loathed Julian's puritanical paganism, as had Gibbon, the sceptical historian, to whom Julian's brand of enthusiastic Neoplatonism had been anathema. Cavafy's understanding of Julian had been deeply affected by his

reading of Gibbon, whose impact on other artists, from Wagner to Joe Orton, is similarly traced in several of the essays collected here. Gibbon is, in many ways, the appropriately unifying presence in the book.

Artists are just as significant as scholars in B.'s account; sometimes they come together, as in Gibbon, whose history is a work of literary genius, and also, more personally, when B. reminisces about his own portrayal of the messenger in a 1956 production (as that year's Harvard Greek play) of *Oedipus at Colonus*, in which the part of Creon was played by Erich Segal, classicist and, subsequently, novelist. This memory is freighted by the ever-present history of classical scholarship, as Herbert Bloch and Werner Jaeger (refugees from Nazi Germany, and living links to a tradition of classical scholarship that had had an enormous impact on American universities) were in the audience on that occasion. An artistic parallel informs B.'s appreciation of the 'pointillist brilliance' displayed in Burckhardt's *Greichische Kulturgeschichte*, and parallelism turns into the *Ding an sich* as B. describes Berlioz's *Aeneid*-inspired opera *Les Troyens* creating an impact 'uncannily like the experience of reading – and hearing – Virgil's poem'. On one occasion only does one feel that B. privileges the achievement of the artist over the claims of scholarship, and this occurs in the final piece, a short introduction to Auden's essay, 'The Fall of Rome'. B.'s essay is infinitely better than Auden's: one feels, *contra* B., that the editors of *Life* were right to reject it in 1966. Auden drew on E.R. Dodds and Charles Norris Cochrane, a justly forgotten populariser of post-war Christian angst, in making his etiolated argument; Dodds was clearly Auden's superior in this area, even though the book that inspired him in this instance, *Pagan and Christian in an Age of Anxiety*, is itself far from being Dodds's best work. Dodds was rather more discriminating in his friendships with poets than Auden was in his sometimes embarrassingly pseudo-academic enthusiasms.

In common with Dodds, B. is a scholar alive to all that art and literature, past and present, have to offer, and this shapes his literary style. He presents his reflections with clarity of judgement and a lucidity of argument that would-be popularisers of such material very rarely attain. His championing of Gibbon's commitment to achieving the exacting Horation fusion of *dulce* and *utile* is becomingly reflected.

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WAR POETS

VANDIVER (E.) *Stand in the Trench, Achilles. Classical Receptions in British Poetry of the Great War*. Pp. xx + 455, ill. Oxford: Oxford University Press, 2010. Cased, £75. ISBN: 978-0-19-954274-1.
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In winter 1917–18, four years into the first industrialised mass war the world had seen, readers of *The Spectator* were preoccupied with rendering Sir Henry Newbolt's famous line 'Play the Game' into Latin. The magazine published no less than seventeen letters from readers who suggested translations ranging from the brief and literal (*lude juste*) to the elaborate (*ad astra, non populos, ludite*). However, some readers wondered whether the sentiment was essentially untranslatable since 'No short phrase of classical Latin could include the light-heartedness,