By examining the diachronic representations of certain mythic heroes who appear in or near death, Dova discovers intertextual connections that show an evolving definition of Greek heroism. Although the title might suggest that the book discusses heroic journeys to the Underworld, the book mainly focuses on the idea of mortality that such a setting might provide. The book's chief concern is the ancient Greek concept of the hero and how each work redefines heroism for its own context and protagonist. Each of the major heroes Dova considers (Odysseus, Heracles, Achilles, Meleager and Alcestis) visits the Underworld under unusual circumstances. Heracles is the primary unifying figure in all the examples (with Achilles a close second), as he appears to some degree in almost all the texts under consideration. The book has 30 distinct essays, which are grouped loosely into three major sections.

Part 1, 'Odysseus and the poetics of *katábasis*', focuses on how Homer uses the ghost of Achilles to recall and reformulate heroism in the First and Second *Nekyia* (*Odyssey* 11 and 24, respectively). In a close reading of *Odyssey* 11.482b–86a (16–28), Dova performs a masterful analysis over several essays on the concept of *makarismos* ('ritual act of calling one blessed', 222) as an aspect of a hero's *kleos*, making much of Odysseus' description of Achilles as *makartatos* ('most blessed of men') and the latter's subsequent rejection of the title. She convincingly argues that Odysseus subtly changes the qualifications for the title of *makartatos* to include *nostos*, thereby taking on the designation for himself and replacing the Iliadic requirements of *kleos* to fit the *Odyssey*'s poetics (28). Particular strengths of this section are its deft argumentation around possible textual issues (such as interpolations and scribal errors) as well as its detailed consideration of seemingly minor characters of the *Nekyia* – Elpenor, Aias and Odysseus' female helpmates (Anticleia, Circe, Nausicaa, etc.) – to show how the *Odyssey* differs from the *Iliad* in its treatment of *kleos*.

Part 2, 'Hades (and heroism) revisited', uses Heracles' ghostly appearance in the *Nekyia* (*Odyssey* 11.601–26) to lead into a larger discussion of Heracles' *katabasis* and how the lyric poet Bacchylides uses the hero's necromantic conversation with the ghost of Meleager in an epinician ode to glorify and console his ailing patron Hieron by 'connecting [Hieron] to a long line of heroes who earned *kléos* through suffering' (93). Dova's close-reading of Bacchylides' fifth ode is highly productive, especially in leading to a reconsideration of Meleager's heroism and how his situation parallels Achilles' in the *Iliad* – both have powerful mothers and loyal partners who beg them to enter battle. The description of Achilles as undergoing an 'inverted *katábasis*' (103) because he has foreknowledge of his death, however, is a bit perplexing as is the statement that 'the hero of a descent to the underworld knows that he will come back alive' (104), since much of the angst for such a hero (and the audience) is the idea that there might not be a safe return.

The discussion surrounding Achilles at the end of part 2 continues into part 3, 'Achilles, Alcestis, and the poetics of non-*katábasis*'. In this last section, Dova focuses on the myth of Alcestis, as it appears in Euripides' *Alcestis* and Plato's *Symposium*. At this point, the work moves rather far from the idea of heroism in relation to Hades to focus more generically on heroism in the face of mortality, and often the connections between the essays in this section and other parts of the book are tenuous. Of course, Heracles does appear in Euripides' *Alcestis* as well as the *Odyssey* and Bacchylides' fifth epinician ode, but his presence does not seem quite enough at times to link the heroism of Alcestis to that of the other heroes associated with a katabatic Heracles (namely, Odysseus and Meleager). Despite this occasional disorientation, Dova analyses intertextual echoes between the various sources of the Alcestis myth with remarkable precision and sophistication. Especially interesting are her essays about Plato's comparison of Achilles to Alcestis, both of whom die for loved ones (Patroclus and Admetus, respectively).

As a whole, this book is a thought-provoking study using intertextual analysis to further our understanding of how Greeks developed and applied the concept of heroism over time.

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DE JONG (I.J.F.) *Ed*. **Space in Ancient Greek Literature: Studies in Ancient Greek Narrative 3** (Mnemosyne Supplements 339). Leiden and Boston: Brill, 2012. Pp. xiv + 610. €184/$252. 9789004222571.

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This book completes a massive three-volume study of Greek literature from a narratological perspective under the editorship of de Jong and

others; the previous volumes having dealt with narrative and time. As the preface to volume 2 states, the aim of the series is both to study each author's narrative techniques and to uncover diachronic developments in Greek narrative over about 12 centuries. That the latter purpose is undeveloped, as the preface to the current volume concedes, is less important than the high quality of many of the discussions of particular authors and texts. And the stated purposes seem rather modest. In fact, the book valuably demonstrates one way to talk about space in literature (a tricky matter), although its approach has significant limitations.

Even with the omission of some authors discussed in the previous volumes (Hesiod, Menander, four orators and Lucian, the last of whom would have been especially well suited to spatial treatment), the book's scope is impressive: it covers 30 authors representing eight genres. The project's disciplined focus is also unusual for an edited volume. Some contributors wrote on the same authors for all three volumes, although the new volume has well-chosen newcomers as well. Their task was to show how their authors employ narratological devices relating to space, which are lucidly described in the editor's introduction. So each chapter discusses descriptions of places, landscapes and objects in them (ecphrasis is often convincingly spatialized) according to different categories of space, focalization (through the narrator, a character, an anonymous observer), viewpoint (panoramic or from within the scene, and if the latter fixed or shifting) and function (mirroring or contrasting with the themes of the narrative, characterizing, psychologizing or symbolic). The result is not repetition or monotony, but a sense of how supple and powerful spatial descriptions can be and how their functions can vary according to author and genre.

This brand of narratology, based heavily on the work of G. Genette and M. Bal, is essentially formalist and taxonomic. It uses an often rebarbative jargon (the book includes a glossary) that at best helps systematize features common to a great many narratives and at worst mystifies simple concepts. The danger is that one will simply slot a passage into a narratological category (for example 'shifting actorial standpoint') and do no more. Some chapters do take this purely formalist line – for instance, the editor's own chapters on Homer and the Homeric Hymns, which never get beyond critical commonplaces. At the other end of the spectrum are such outstanding contributions as K. Morgan on Plato, T. Whitmarsh on Philostratus and J.R. Morgan on Longus and (especially) Heliodorus. And most of the writers go beyond taxonomy and use it to show how spatial descriptions encapsulate important concerns of their texts, particularly when discussing the functions of space in the narratives: A. Harder on space as a structuring device in Callimachus' hymns; T. Rood on Xenophon's *Anabasis* and on space and imperial power in Herodotus and Polybius; L. Pitcher on Appian and Herodian; the three chapters on tragedy (R. Rehm and M. Lloyd) – to give just examples. There is much in this book to savour and learn from.

It is a consequence of the book's theoretical commitment that space is treated merely as a 'narratological category' and subordinated to narratological theory. It is therefore taken as self-evident rather than as requiring careful conceptualization in its own right. The only definition of space that is offered is common-sensical but inadequate: '... the setting of the action of a story, other localities that are referred to, ... and objects ("props")' (1) – that is, it is something simply to be filled by people and things. You would never know from this book that a body of spatial theory has been developed in the social sciences over the last three or four decades, although some of the contributors are clearly aware of it. Narratology is not the only way of discussing space in literature; for an excellent recent use of spatial theory, see A. Purves, *Space and Time in Ancient Greek Narrative* (Cambridge 2010).

Still, the narrow theoretical focus is also a strength. This book represents a rigorous and systematic survey of how space functions in most surviving Greek narrative texts. In the end, the question to ask is whether attention to space through narratology has enabled the writers to reveal aspects of these texts that readers might not otherwise have noticed, and I think that in a remarkably high proportion of the essays it has.

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