

gilded Latin poets serve just as well on rough-and-tumble satirists. But if the coupling of Persius and Juvenal sometimes proves unhappy, that is best seen as the collateral damage of a *unctura acris* forcing us to see them in a productive new light.

It is an accurate (some, not I, would say sad) reflection of the current state of Classics that most of the volume's energy is generated in the reception wing. Hooley gives a masterful whistlestop of the authors' travels from antiquity to the twentieth century; Sogno nails late antique reception, introducing juicy new material for run-of-the-mill classicists; Gillespie's Renaissance expertise glitters; Braund and Osgood handle Dryden's *Discourse* (again in 'succession' terms) nicely; Parker and Braund make the minutes of the history of Persian/Juvenalian scholarship interesting; Richlin covers the often condescendingly dismissed school texts brilliantly. Perhaps the stand-out coupling is the awkward final duet: Nisbet fires off a bracing analysis of the institutional and ideological infrastructure around the art of paternalistic translation in nineteenth- and early twentieth-century England, of which we moderns like to suppose ourselves (impossibly) wholly innocent. He shows us the systematic elite containment of these authors along nationalist, classist and sexist lines. But then Winkler fills out an amorphous and superficial romp through 'Juvenal and Persius in the Media Age' with precisely another version of the same problematic bid for cultural ownership that Nisbet had so convincingly called out: 'And Juvenal's satiric perspective has become completely ours.' 'Ours'? *tota nostra*? You mean the rich white anglosphere male's? 'Our' satirists could scarcely have despatched it better themselves.

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W. KEULEN and U. EGELHAAF-GAISER (EDS), *ASPECTS OF APULEIUS' GOLDEN ASS. VOL. 3, THE ISIS BOOK*. Leiden: Brill, 2012. Pp. xvi + 255. ISBN 9789004221239 (bound); 978900422551 (ebook). €105.00/US\$144.00.

The team in charge of compiling the outstanding Groningen Commentaries on Apuleius' *Metamorphoses* or *The Golden Ass* has now also created an accompanying volume to its imminently forthcoming commentary on *Met. 11*, the 'Isis Book'. This is the third in a series, with B. L. Hijmans Jr. and R. Th. Van der Paardt (eds), *Aspects of Apuleius' Golden Ass* (Groningen, 1978) (AAGA) covering general themes of the novel, and M. Zimmerman *et al.* (eds), AAGA 2 (Groningen, 1998) concentrating on *Cupid and Psyche* as a companion volume to the Groningen Commentary on that section of the *Metamorphoses*.

This new volume collects articles on various aspects of the last book of the novel, which reflect its enigmatic nature by allowing often contradictory but always well argued essays to stand next to each other. The eleven articles by established scholars cover the book from many angles and tackle the problem of 'seriousness' of the Isis book under new, and often contradictory, perspectives. It begins with more traditional approaches such as textual criticism, as M. Zimmerman explains some of her textual choices for her new *Oxford Classical Texts* edition. L. Nicolini, building on her Italian book on linguistic puns in *Metamorphoses*, points out that even the 'serious' *Met. 11* contains a sizeable amount of wordplay.

The volume then moves on to contradictory character analyses. U. Egelhaaf-Gaiser's semiotic perspective focuses on Lucius' characterization through his baldness in *Met. 11*. S. Harrison's approach is more satirical, as he sees Lucius' character in *Met. 11* as a continuation of his portrait in the previous ten, despite the religious conversion. The impact of philosophy on *Met. 11* has been given a substantial space in this book: L. Graverini looks at the use of *prudentia* and *providentia* in the novel and argues that Lucius has won some understanding in the last book as opposed to the previous ten, with the help of benevolent Isis. F. Drews, on the other hand, contradicts Graverini by studying the pervasive influence of Plato on the novel by reading it alongside Apuleius' philosophical Middle Platonist books. L. van der Stockt reads Apuleius' and Plutarch's portraits of Isis together and focuses on the differences in the authors' philosophies and characterization of Isis. E. Finkelppearl studies the same two authors' differences in genre, portrayal of Egypt and of personalized versus institutionalized religion. For her, Lucius' religious belief at the end is credible. S. Tilg approaches the matter of *Isis*' 'seriousness' through the novel's intertextuality and does not see the many intertextual references in the whole of the novel as a

game changer. For him, the novel is intended to be both comic and serious at the same time. K. Dowden traces Lucius' journeys through Greece and to Rome, and sees his arrival in Rome and eventual settling down at Isis' temple as a proper *telos* and end point of Lucius' life. W. Smith looks again at the intriguing passage in *Met.* 11.27, where Lucius seems to identify himself with the author by claiming to be from Madaurus (like Apuleius) rather than from Corinth (where he appears to come from in *Met.* 1). Smith sees parallels to autodiegetic Greek novels and the *Acts of the Apostles*.

This book is wilfully contradictory, since it allows, even encourages, divergent interpretations to stand next to each other and engage with each other. It becomes clear that even today we cannot reach a wholly satisfactory explanation of *Met.* 11 and the Isis problem. As such its existence is a skilful demonstration of postmodern scholarship. It works well as such because its contrariness itself in the end forms a unifying whole. Just as the novel cannot be pinned down and put into a simple interpretative box, and even less so the enigmatic Book 11, so do modern interpretations have to work from contradictory approaches. This approach works in this particular book because it is a multi-authored volume.

Still, this volume is supposed to be a companion piece to the imminent commentary on *Met.* 11, which is also a multi-authored work. In fact, many of the authors of this volume are part of the collective working on the Groningen commentary. Most papers were delivered at a conference in Rostock in 2008 on the Isis book, designed to bring the contributors to the commentary together. What is a virtue in this particular conference volume may well lead to confusion in the commentary, so it remains to be seen how the diverging views can be reconciled. It is certainly a good thing to let scholars declare their interest and own interpretative angle on *Met.* 11 here, in a dedicated volume that thrives on the contradictions raised.

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D. F. KENNEDY, *ANTIQUITY AND THE MEANINGS OF TIME: A PHILOSOPHY OF ANCIENT AND MODERN LITERATURE*. London: I. B. Tauris, 2013. Pp. xii + 272. ISBN 9781845118150 (bound); 9781845118167 (paper). £56.00 (bound); £17.99 (paper).

Whither Classical Studies? What new directions will it take? This is the second book to appear in the I. B. Tauris series *New Directions in Classics* edited by Duncan Kennedy and Charles Martindale. The series aims, in the editors' words, to promote 'an open-minded classics committed to debate and to dialogue' and is pitched to a broad audience 'who want to engage seriously with ideas'. Duncan Kennedy's own book for the series certainly fits the brief. There was a time when innovative, interdisciplinary approaches to the field invariably show-cased their commitment to literary and cultural theory. However strong the resistance in certain circles, feminism, structuralism, new historicism and post-colonialism, as the editors acknowledge, have changed the face of classical studies. Much of the energy which was previously invested in theory has over the last decade or so been redirected to the area of Classical Reception. Reception Studies — interdisciplinary by their nature — sometimes built on these theoretical approaches but at other times relied on more conventional methodologies. The editors of this series have pioneered both a theoretically sophisticated model of reception and a theoretically inflected approach to the ancient world. But if this book is any indication, what they now are doing through this series, is creating a new language for Classics at the intersection of theory and the history of ideas.

The first chapter of *Antiquity and the Meanings of Time* exemplifies this new approach beautifully. After having introduced Paul Ricoeur's observation: 'time becomes human to the extent that it is articulated through a narrative mode, and narrative attains its full meaning when it becomes a condition of temporal existence' (ix) in the preface, K. goes on to analyse Augustine's *Confessions*. K.'s is a masterful reading which shows the complex entanglements of time, narrative and humanity in Augustine's text. What K. exposes is the theological dimension of Augustine's narrative choices. If, as Henry Chadwick remarks, language 'is a symptom of the fallen condition of humanity' (24), the author's ability to control narrative parallels the divine control over human history. K. traces the oscillations of these positions through the shifting temporalities of Augustine's *Confessions*. The chapter ends with a discussion of Roland Barthes' famous essay on the 'The Death of the Author' whose title K. sees as a clear echo of Nietzsche's 'Death of God'.