

NOTICES

MULROY (D.) (trans.) *Sophocles' Antigone. A Verse Translation with Introduction and Notes*. Pp. liv + 96. Madison, WI and London: The University of Wisconsin Press, 2013. Paper, US\$9.95. ISBN: 978-0-299-29084-9.

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'My art discovered signs that tell the tale', says Tiresias (998) and perhaps every hopeful translator. M., an experienced practitioner who has produced translations of Greek Lyric, Catullus, Horace and Sophocles' *Oedipus Rex*, now applies his art to the *Antigone*. This book is suitable for readers with little or no background in Greek theatre, the historical context or Greek mythology. The introduction includes a clear synopsis of the play, a description of the historical context of *Antigone* and Sophocles' other work, and some fine, detailed information about mythological allusions in the play and the conventions of ancient Greek theatre. A section on the play's interpretation could have been developed further. M. finds magisterial interpretations 'presumptuous' (p. xlvi), and only introduces us to one (Hegel's, perhaps the most magisterial of them all), before giving his own idiosyncratic view that 'the critical ethical conflict is not between Creon and Antigone but between Antigone and Ismene' (p. xlix).

M. has chosen to render the spoken parts into a clean and unadorned iambic pentameter, the style of which one can glimpse in Antigone's words to Ismene or some well-known lines of Creon:

Do what you please. I'll bury him. To die attempting that seems glorious to me. Beloved and loving, I'll lie down with him a holy criminal. We have to please the dead much longer than our rulers here. I'll rest with them forever there. But suit yourself. Dishonor what the gods revere.	71–7
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You'll never know the judgment, mind, or soul of any man until he's proved himself discharging offices and making laws.	175–7
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Obedience, however—that's the thing that saves the lives of countless righteous men. Good order, then is what we must defend— and never letting women take command.	675–8
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The sung choral sections appear in short, rhymed and italicised stanzas. This is quite an accomplishment, given that the translation remains accurate, though some may feel that the brevity and rhyme occasionally rob these lines of the heft they require.

<i>Of old, Labdacid sorrows grow. They weigh upon the dead below.</i>	593–603
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*No parent sets his children free.
Some god attacks relentlessly.
Now by the death gods' bloody blade,
mad speech and passions unallayed,
this family's last bright branch must fade.*

The anapaestic choral passages are translated in an equivalent but loose anapaestic rhythm in lines of varying length.

Zeus, who despises the boastful 127–33
words of grandiose tongue,
seeing them approach like a river,
proud in the clanging of gold,
brandished a fiery missile
smiting an enemy who
stood on a parapet raising
premature victory cries.

The translation is accompanied by many explanatory footnotes to help the reader along. There are two appendices. The first is a guide to pronunciation that is useful but quirky and inconsistent (e.g. Haemon is Hē'-mon but Hephaestus He-fes'-tus, Are'-gīv' for Argive, Si'-puh-lis for Sipylos). The second contains useful and detailed synopses of the Oedipus story as it survives in Homer and the tragedians. Finally, there is a brief 'Suggestions for Further Reading'.

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PERNOT (L.) (trans.) *Alexandre le Grand. Les risques du pouvoir. Textes Philosophiques et rhétoriques*. Pp. xxiv + 242, map. Paris: Les Belles Lettres, 2013. Paper, €25. ISBN: 978-2-251-33967-2.
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The volume is a translation of selected works of three authors: Seneca the Elder (*Suas.* 1 & 4), Dio Chrysostom (*Or.* 2 & 4) and Lucian (*Dial. mort.* 12, 13 & 25) with individual introductions and collected notes. The work also includes a foreword, a brief chronology and map of Alexander's expedition, two appendices, a table of critical notes and a catalogue (with comment, but not translation) of 24 declamations on the subject of Alexander.

Research on the reception of Alexander, as opposed to the historical Alexander, has been steadily increasing in recent years, with R. Stoneman, *Alexander the Great: a Life in Legend* (2007) and D. Spencer, *The Roman Alexander: Reading a Cultural Myth* (2002) proving to be definitive monographs. In this environment, it is an ideal time for P.'s edition to be published. P.'s extensive research on ancient rhetoric – his two volume *La rhétorique de l'éloge dans le monde Gréco-romain* (1993) and *La rhétorique dans l'Antiquité* (2000) – more than qualify him for the task.

P.'s translations are a close rendering of the original Greek and Latin, and his translation of Lucian faithfully renders the dialogues in a jocular tone. The introductions give a useful