

note of it. Seneca Tragicus, largely ignored in Germany since the damnatio of Schlegel in 1809 and again of Leo in 1878, has over the past thirty years enjoyed growing interest within scholarly circles, and now one of the leading modern poets in Germany has made him fashionable again. Durs Grünbein, winner of the 1995 Georg Büchner Preis and translator of Aeschylus' *Persians* and *Seven against Thebes*, has teamed up with Bernd Seidensticker, a leading authority on the reception of ancient drama in German literature, to produce a volume aimed at increasing Seneca's visibility among the German public.

The centerpiece of the volume and its *raison d'être* is G.'s verse translation of the *Thyestes*, produced for the Nationaltheater Mannheim (première 21 May 2001, directed by Laurant Chétouane). G., against Zwierlein and Fantham, is fully convinced that Seneca's tragedies were meant to be performed, and has produced a translation (he himself prefers the term 'Wiedergabe') to match. His translation, the first German verse translation since Ludwig Uhland (1787–1862), is vigorous and modern (see l. 260, where 'fateor' is rendered 'Du sagst es'), and he only occasionally strays far from the Latin for effect (see e.g. 252–4, where 'non satis magno meum | ardet furore pectus, impleri iuvat | maiore monstro' is rendered 'Kommt, zeigt euch, Furor, Raserei. Noch spür ich nichts. | Braucht es doch Terror, aufzuwachen. Horror, Horror').

There is, however, much more to this volume. After the Latin text (which follows O. Zwierlein's 1987 OCT, save in four places) and G.'s facing translation are: short introductory remarks about the myth; notes to the translation aimed at the general public; an abridged interview between Thomas Irmer and G. (the full interview can be found in *Theater der Zeit* 10 [2001]); an informative, wide-ranging essay by Bernd Seidensticker, entitled 'Thyestes oder die Jagd nach dem Aussergewöhnlichen', which attempts to explain Seneca's obsession with the extraordinary and to place Seneca in the context of his time; a lengthy summary of Seneca's life by Antje Wessels; and finally five thought-provoking poems by G. centered on the figure Seneca ('In Ägypten', 'Julia Livilla', 'Sand ohne Kalk', 'In Eigener Sache', and 'Seneca oder die zweite Geburt'), the last two published here for the first time. It is a book strangely conceived, but one that with any luck will place Seneca squarely at the forefront of German awareness and is hence welcome indeed.

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B. TISÉ: *Imperialismo romano e imitatio Alexandri. Due studi di storia politica*. Pp. ii + 116, ills. Galatina: Mario Congedo Editore, 2002. Paper, €18. ISBN: 8-880-86464-5.

This short monograph grew out of Tisé's doctoral thesis on Alexander and the Romans in the Republican era, which was supervised by Profs S. Alessandri and G. Traina. The introduction (pp. 13–19) offers a brief but comprehensive, and therefore very useful, bibliographic survey, focusing on the seminal article of Peter Green ('Caesar and Alexander', *AJAH* 3 [1978], 1–26), and subsequent studies. T. follows Green in dismissing *imitatio Alexandri* as a factor in Julius Caesar's programme, and develops the distinction which Green emphasized between *imitatio*, *aemulatio*, and *comparatio*.

The core of the book consists of two chapters, the first arguing from literary, but also epigraphic and numismatic evidence, that T. Quinctius Flamininus was the first Roman *imitator Alexandri*. But that is not a motif of Plutarch's *Life of Flamininus*, nor is it directly supported by Polybius and Livy. The politics of his operations in Greece do not suggest that he would have gained any advantage by associating himself with the image of Alexander. If anything, the Alexander association would have been of more advantage to the anti-Roman propaganda of Philip V. The inscriptions and coins may reflect elements of Hellenistic models of kingship, in particular with regard to ruler cult and self-deification, but conscious imitation of Alexander was not a necessary factor in every Hellenistic model of kingship. T. appears to push *comparatio* into evidence of *imitatio Alexandri*, and to give false value to what might be described as Hellenistic influences.

The second chapter takes a more credible, and more generally accepted, line, that P. Scipio Africanus did not emulate or imitate Alexander. T. makes interesting points about Scipio's religious ideas, his use of religion and superstition as tools of persuasion, and the concepts of *imperium* and *imperator* to show that Scipio in general shared the values of the stereotypical Roman senator. He concludes with a comment on the name which Scipio gave to the city which he founded in Baetica, Italica, which served to advertise senatorial policy and not Scipio.

There are some incorrect or incomplete references and some misleading links between text and

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footnotes (as at p. 39, where two inscriptions recorded by Plutarch *Flamininus* 16 appear to be referenced as *IG XII 9.931* and 233). The book is attractively produced and has value not least for the lengthy bibliography.

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D. SHOTTER: *Rome and her Empire*. Pp. x + 453, maps, ills. London, etc.: Longman, 2003. Cased, £19.99. ISBN: 0-582-32816-0.

The author notes in his preface that the audience for Roman history has grown considerably in recent decades through the agency of extramural courses, popularizing books, films, and television programmes, and the work of a wide variety of historical and archaeological societies (p. vii). This book, therefore, is 'intended as an introductory taste of the history of Rome and her Empire for readers who are approaching the subject along a variety of routes and from a variety of standpoints' (p. viii). It may well appeal to the educated general public, for it has numerous positive features. However, subscribers to *Classical Review* are unlikely to find it as useful, and there are reasons to be careful about recommending it to beginning undergraduates.

It needs to be stressed at the outset that this is a succinct, competent, and learned attempt to produce a one-volume introduction to Roman history for general readers from various backgrounds. Eleven chapters describe events from the period of the kings to the fourth century A.D. There are appendices to many chapters, consisting of such things as tables, stemmata, and maps. The chapters are quite generously illustrated and accompanied by lists of books written in English for further reading. There are no footnotes or endnotes; the style seems uncomplicated and down-to-earth; there is a fair amount of help available in three separate indices (two on places and locations in Rome and the Empire respectively, and the third on personal and collective names). Above all, this is an affordable book, which puts it well ahead of many competitors.

There are, however, certain features which limit its usefulness to those more experienced in Roman history or to teachers who might be searching for an introductory textbook. The dustjacket argues that Rome survived the destructive consequences of aristocratic competitiveness, and managed to control a massive expanse of territory with a relatively small number of soldiers because of her ability to adapt to new circumstances without discarding too many cherished traditions. Yet in general the book reads as a political narrative rather than a work of argument or analysis. It is, in fact, much more about government at Rome than about the Empire and tends to reflect the concerns and approaches of our written sources in a fairly traditional way. The illustrations are unsurprising, all are in black-and-white, and some are of poor quality, especially a few coins, whose legends and images are barely discernible (e.g. Pls 5.8, 8.2, 10.1, 10.2). It is a shame that photography is so expensive, because there are academic costs involved in keeping the costs of illustrations to a minimum. There are particularly strong chapters on the late Republic and early Empire, as one would expect from the author's previous output, but the quality of the chapters on earlier and later Roman history seems pedestrian. Emperors from Vespasian to Commodus are dealt with in Chapter 8, whose compression is evident in its title: 'Emperors, dynasties, adoptions and a golden age'. The final three chapters are noticeably shorter than those which precede them. This might partly be due to the quality and quantity of the surviving sources but it does tend to give the unfortunate impression of a sprint to the finish.

The main problem is not really anything to do with the author. It is the nature of such a book for such an audience—a compromise between brevity and comprehensiveness. There are probably too many personalities and too many events for the traditional type of introductory political history not to be problematic. Beginners commonly talk of feeling swamped by 'facts, dates, names and places', and the danger remains here, especially when the format employs very few subheadings to relieve the relentless flow of the narrative. Furthermore, even the strongest of authors can hardly be an expert in all fields and so, inevitably, mistakes and distortions undermine the impact of a number of sections. Presumably, for example, it is the rape of Lucretia rather than the rape of the Sabine women which should be associated with the reign of Tarquin the Proud (p. 19). Few would accept that Roman imperialism should consistently and without argument be described as defensive, especially when referring to the campaigns of Julius Caesar and Trajan (e.g. pp. 215–16, 320). Chapter 3, dealing with expansion during the middle Republic, seems particularly riddled with infelicities. In spite of Polybius, it is hardly true that the Romans built a fleet from scratch using a wrecked Carthaginian warship as their model (p. 77). Hamilcar,

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