

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'.

Barthes and Augustine, K. argues, occupy opposite ends of the theological spectrum, and yet, through their engagements with narrative, both testify to the power of language to raise crucial questions about the nature of divinity. Despite being framed by insightful analyses of Ricoeur and Barthes, K.'s is neither a Ricoeurian nor a Barthesian reading of Augustine. Rather, Ricoeur, Augustine and Barthes are placed in enlightening juxtaposition with each text enriching the reading of the last. Although there is a recognition that Augustine may have influenced Ricoeur and Barthes, K. is not writing a reception history. Rather, what he produces through this collision of perspectives is the 'philosophy of ancient and modern literature' promised in his subtitle.

If theology emerges as the central thematic of the first chapter, then history and politics become the dominant themes of the second. Turning his attention to Virgil's *Aeneid*, a text which K. has analysed with great subtlety elsewhere, he shows how time and narrative are woven into the Imperial fabric of the epic. The *imperium sine fine* proclaimed by Jupiter is an effect of narrative as much as a 'representation' of worldly domination beyond the text. Again, K. finds his modern interlocutors: Derrida, Fukuyama and Hardt and Negri are prominent, but Virgil, Augustine and even Polybius are also called upon to do the work of theory in this chapter.

Chs 3 and 4 in turn deal respectively with 'Determination' and 'Self-Determination' and here Sophocles' *Oedipus Tyrannus* and Livy's *Histories* act as the key texts. K. uses Sophocles' *Oedipus Tyrannus* to explore the notions of 'open' and 'closed' time. He opens with Gary Saul Morson's assertion that while in life time is 'open' to a plurality of different outcomes, literature, with its compulsion for closure, represents time as 'closed' and predetermined. Morson worries that the temporal world-view adopted in literature can affect our experience of temporality in 'life'. As K. puts it rather more winningly: 'As you exit the theatre, can you be entirely clear that you have stepped outside the metaphysical discourses which intersect *Oedipus*?' (100). As the chapter progresses K. uses *Oedipus* to address the temporalities of interpretation. He asks whether literature, in its ability to anticipate the theories to which it gives rise, can upset the conventional chronologies of literary criticism. The fourth chapter investigates the phenomenon of counterfactual histories and the productive introduction of the question 'what if ...' into standard historical narratives. It is an indication of K.'s skill that Heidegger and Livy emerge as natural interlocutors in this exploration.

The final chapter concludes with a return to theology via the antitheology of Lucretius and Epicurus and the 'Scientific Revolution' to which they gave birth. One of the themes which reappears insistently here, as it does in the book as a whole, is that while texts exist in time they also resist their own temporal determinism and open onto unknown futures. The rich potentiality which K. locates in the texts he reads perfectly characterizes the book he writes. K.'s volume, and the series to which it belongs, boldly announce the future potential of antiquity.

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P. R. HARDIE, *RUMOUR AND RENOWN: REPRESENTATIONS OF FAMA IN WESTERN LITERATURE*. Cambridge/New York: Cambridge University Press, 2012. Pp. xii + 693, 37 illus. ISBN 9780521620888. £110.00/US\$180.00.

Impressive for the breadth of its coverage of so many authors and works across so many literary epochs, this study of representations of *Fama* in the Western tradition nevertheless combines that vastness of scale with Hardie's characteristic acuity as a close reader of text (text that extends in this case far beyond the Greco-Roman canon). While the book tells a continuous story, it is loosely divisible into two movements, the first extending down to ch. 9. After a foundational first chapter in which H. sets out his stall, complicating his subject by introducing the tensions and instabilities, 'the major duplicities and dichotomies' (6) and the order and disorder (19) that are encased or implicated in the figure of *fama*, he moves to the task of 'plotting *fama*' (cf. 43) by first dwelling (ch. 2) on aspects of κλέος in Homer and Hesiod before moving to Virgil via the latter's response in *Aeneid* 1 to the 'plot of *fama*' that H. discerns in *Iliad* 2. Chs 3–5 carry important weight in the book as a whole because of their focus on Virgil and Ovid, those hardy perennials whose influence pervades so much of the volume. Ch. 3, on Virgil's personification of *Fama* in *Aeneid* 4, skilfully relates the monstrous vision of 4.173–97 to 'structures and homologues' (78) extending over the epic as a whole; after this fundamental treatment (78–125), H. moves in a