

are mostly lesser-known works of Imperial literature, including plays, inscriptions, fables and verse. The concept is an interesting and original one: Geue argues that anonymity can in fact be a valuable feature or device which adds to the significance of the work, rather than detracting from it or rendering the text unimportant. Through a comprehensive and detailed analysis of the chosen texts (*Res Gestae*, Ovid's *Ibis*, the *Octavia*, Phaedrus' *Fables*, *Laus Pisonis*, Calpurnius Siculus' *Eclogues* amongst others),

Geue argues that the authors' decisions to name, or not to name, are deliberate, purposeful and add meaning. Both the internal and external anonymity of texts are considered throughout.

The original premise may seem obscure at first: why, in a book on anonymity, are texts with named authors discussed, for example? However, this book is about more than anonymity in its simplest sense. It is about the decisions around nomenclature and naming conventions in texts, the use of names to confer power, and the intentional erasure or avoidance of names to remove it. The book also questions the relationship between context and text. Geue proposes that texts in fact have more value when nameless as they can be appreciated without preconceptions or assumptions about the author.

The line of argument is at times difficult to follow, and, indeed, the language used in the book makes the discussion hard work for the reader in places: it would be advisable to have an English dictionary to hand. If you didn't know what *antonomasia* meant beforehand, you will do after reading this book. The author swings between a highly academic, scholarly vocabulary and a casual, informal and chatty tone: phrases such as 'so damn mentionable', 'whack-job' and 'monster-germs' sit alongside the technical vocabulary and it is not entirely clear who the intended audience is for this book. It would most likely be too technical, and the language too daunting and inaccessible for general use in schools.

The extensive use of original sources is commendable as Geue includes many passages from the texts in the Latin or the Greek, with translations and detailed analyses. The translations are well phrased and fluent. Whilst Geue starts off including passages with translations immediately afterwards, increasingly he moves on to using Latin and Greek terms and phrases without explanation. Not all of the Greek and Latin vocabulary items used in the book's discussions are translated. Certainly, any reader would need a working knowledge of both ancient languages to access the arguments fully.

One of the first major discussions in the book is a chapter on the *Res Gestae*, which is a peculiar choice in a book on anonymity, but Geue makes a convincing argument for how Augustus used anonymity to further his own interests; for example, by saying that Augustus did not name what he had done in rebuilding the Capitolium or the Theatre of Pompey without inscribing his name. Of course, the author of these works would have been common knowledge and the *Res Gestae* helps to erase this façade of anonymity completely. The deliberate omission of Antony's name – and furthermore, the reduction of Antony's name to a relative clause – Geue argues, is clearly deliberate and demonstrates that Augustus uses anonymity to further his own interests – *his* is the only name worth remembering. In other words, the power of anonymity is that which Augustus forces onto others. The political dimension to this discussion was very interesting and could be useful material for stretch and challenge at A Level or IB.

Another discussion worthy of particular mention is on the 'breathtaking nominal gymnastics' (p.100) of the *Octavia*. Geue observed that, as a general rule, this play appears to avoid names and therefore is able to use names in quick succession to great effect in order to shock the audience. The extent to which any original audience would have been fully aware of any intentional 'nominal gymnastics' is however unclear.

Whilst the first section of the book explored political texts and their internal and external anonymity, the second part explores three relatively obscure texts which are largely anonymous: Phaedrus' *Fables*; *Laus Pisonis* and Calpurnius Siculus' *Eclogues*. There is a valuable and thought-provoking discussion on the connection between the historical author and the persona of the author. The inclusion of texts which are little-known was refreshing and Geue's aims admirable in departing from the usual suspects: but most of the texts chosen are perhaps just too obscure to be of much immediate value in the classroom.

The third and final section of the book, titled 'Whence and When' explores prose texts such as the *Apocolocyntosis* and *Satyrical*. This was the most challenging argument to follow. The basic line of discussion is perhaps worthwhile, but could be expressed much more succinctly.

This book is complex, scholarly yet informal in tone, and the basic argument is an important one. Names in texts – and the lack of names in texts – are important. There is power in a name. The author's choices are deliberate. Anonymous texts – and there are many – are free of assumptions and preconceptions and can be appreciated at face value. Geue has a very wide interpretation of anonymity in this book. The extent to which anonymity is important is worth considering and it is enlightening to consider anonymity as a feature which can add to the significance of a text. The argument that the anonymous should be central to the study of antiquity is an innovative idea but it is unlikely to gain traction against the literary giants which dominate the Classical courses at school and university. As a text for use in schools, its use is arguably rather limited by the language of the book and the scope of the texts considered. For inquisitive sixth formers, the section on the *Res Gestae* may prove an interesting digression: but I would recommend not being too far away from a dictionary!

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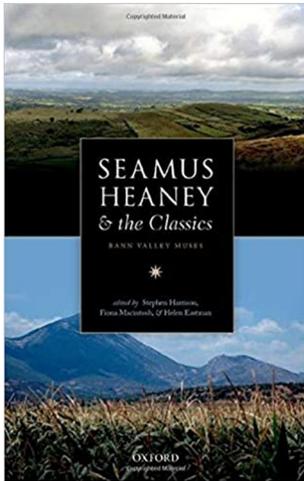
## Seamus Heaney & the Classics

Harrison (S), Mackintosh (F), Eastman (H) edd.  
pp. xii + 290. OUP, 2019. Hardback, £70 ISBN  
978-0198805656

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Retired Teacher

At last, a single volume on a major element in Heaney's (SH) work. The editors have been both judicious and wide-ranging in their choice of essays. Two of them have their own pieces in the volume. The decision to include pieces by a producer/director of SH's re-imaginings of Sophoclean drama is both wise and illuminating; one has to reread both to comprehend the sheer otherness of SH's



achievement and wonder at the eloquence and humility of the contributors, Lucy Pitman-Wallace and Helen Eastman; their chapters are informative, yet still knotty, even for one who has seen both productions.

There are, in all, 14 essays, with an Introduction, and an Epilogue from Lorna Hardwick. I was privileged to be present at the genesis, as it were, of the book, as a series of presentations in Oxford, in July 2015; it is a pleasure to recognise the contributors and their themes. Nine of the chapters deal with SH's interaction with Greek literature,

most notably the two plays of Sophocles; five treat SH's familiarity with Virgil, in particular the *Aeneid*. Indeed, the version of *Aeneid* VI was his last major work.

Much time is spent on that riverbank in the Underworld, but the byways are also fascinating: Neil Corcoran on SH's use of the figure of Antaeus illuminates SH's rural background, the grounding for much of his unique vision; Bernard O'Donoghue takes us to the rural/pastoral in SH, Yeats, Patrick Kavanagh and, of course, Virgil; Edith Hall peruses the notes in SH's school copy of Mackail's *Aeneid* for *aperçus*, finding much about which to speculate.

Almost every chapter is so dense that it will repay many readings; the scholars featured have devoted a great deal of time to mining SH's extensive oeuvre for relevance and meaning and discussions are wide and far-reaching (the bibliography takes up 11 pages). Moreover, SH has been interviewed extensively, especially during his later career; this material is also employed to productive effect by many of the contributors.

This relatively short compendium of essays - much more could be added to the theme - has been cleverly chosen and edited. It is fully worth the money, if you already know SH's poetry well; if not, this book will send you straight (back) to his oeuvre with renewed interest.

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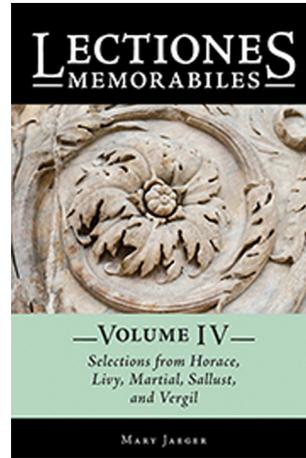
## Lectiones Memorabiles IV: Selections from Horace, Livy, Martial, Sallust and Virgil

Jaeger, M. Pp. xiv + 349, ills, maps. Mundelein, IL: Bolchazy-Carducci Publishers Inc., 2018. Paper, US\$29. ISBN 978-0-86516-859-6.

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This book follows very much the format and audience of Volume III reviewed above, and has the same strengths. The two themes it covers are *Social Criticism* and *Villains*. The former has a selection from Horace's *Satires*, *Odes* and *Epodes*, with some Martial as a



contrast. The latter pairs up Livy's stories of Lucretia and Verginia and compares the actions of the male protagonists (and the political ramifications) with Virgil's account of Mezentius in Book X of the *Aeneid* and with Catilina as portrayed by Sallust.

Jaeger has the same balance of grammatical rigour and literary comment, with full notes on grammar and content. The latter notes have some good asides. She is particularly good at unpicking some of the longer, more complex sentences in the Livy and explaining them grammatically in a way which not only makes the Latin clear, but also illuminates how the word order adds impact to the content. More generally, she seems as interested in displaying approaches and in developing skills as in giving definitive answers to the literary side of the works.

In her introduction, Jaeger comments that she has kept ambitious IB students in mind, but also hopes that their teachers will learn from it as well. She could have added students who have started Latin at university. She has a good literary sense and meets this aim well.

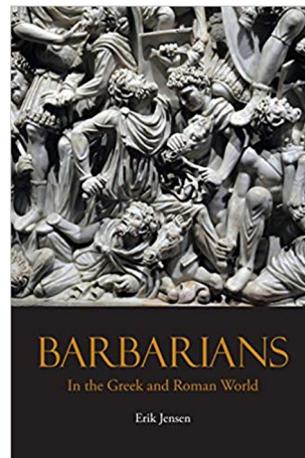
doi:10.1017/S2058631020000197

## Barbarians in the Greek and Roman World

Jensen, E. Hackett Publishing Company, Inc. 2018. Pp. 312 ISBN 978-1-62466-712-1 £15.99

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Jensen has undoubtedly undertaken an ambitious task with this work as he seeks to chart the interactions between the Greek, Roman, and Barbarian worlds covering the period from Mycenaean Greece to the collapse of the Western Roman Empire. Even while exploring such an enormous span of history, Jensen has remained remarkably thorough, arranging his material in a chronological fashion with sections covering the rise of Greek identity, contact with the outside world, the Greco-Persian Wars, the Hellenistic period and then a

shift in focus to the Roman world, Rome's place in Italy, contact between Greek and Roman identities, governing an empire,