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J. W. Rich (ed., tr.). *Cassius Dio: The Augustan Settlement (Roman History 53-55.9)*. Warminster, Wilts (ENG): Aris & Phillips, 1990. Pp. xii, 260. \$49.95 (hb.), \$24.95 (pb.). ISBN 0-85668-383-3; 0-85668-384-1.

Text, Translation, Commentary.

Of Cassius Dio's *Roman History*, written in eighty books, only 36 through 55.9 remain basically as he composed them. Fragments and epitomes of the remainder are extant. Rich's edition begins at 28 B.C., the year after Reinhold's *From Republic to Principate* (1988) ends, and goes through 5 B.C.

The author consulted numerous sources in several languages, thereby producing an impressive bibliography. Unlike many, he puts it at the front of the text and follows it with an excellent introduction, in which he discusses Dio's life and various issues dealing with Dio's *Roman History*.

Rich chose wisely in selecting Boissvain's text (1895-1931) for reproduction rather than Cary's Loeb Classical Library text. Boissvain's remains the most accurate of all texts, despite its age. The author's translation into today's idiom demonstrates its superiority to the dated Loeb edition, but, strangely, Rich felt compelled to change Dio's use of drachma to sesterces; a note on equivalents would have sufficed. His excellent commentary refers to many ancient as well as modern authors.

Rich includes two important elements at the end of his work—a critical apparatus, superb in showing variants at key points; and maps, a wonderful orientation for the reader.

This volume adds much to the study of Roman history. Students, scholars, and interested persons will find this updated version of an important ancient author interesting, helpful, and well worth its price.

Western Kentucky University
CW 86.2 (1992)

J. DREW HARRINGTON

Mark W. Edwards (ed.). *The Iliad: A Commentary, Vol. V: Books 17-20*. New York and Cambridge: Cambridge University Press, 1991. Pp. xvii, 356. \$84.50 (hb.), \$27.95 (pb.). ISBN 0-521-30959-X; 0-521-31208-6.

In this installment of a six-volume commentary on the *Iliad*, Edwards has met and even exceeded the generally high standard set in Kirk's previous contributions.

Prefacing this commentary are four introductory essays that enrich the reader's understanding of language and narrative in the epic at large. These explain how "the narrator of the poem often emerges to stand by our side and in person draw our attention in a particular direction, to criticize an action, to reveal a character's thoughts and motives, to foreshadow the future. . . , and to illustrate the heroic events he describes by comparison with those within our common range of experience." Edwards offers succinct, perspicuous treatments of narrative voice and thematic composition (including type-scenes and the large narrative elements dear to neoanalysts); he also examines the structure, deployment, and function of Homeric similes. Finally, he extends Kirk's treatment of linguistic/stylistic matters by dealing with emphatic word positioning, ring composition, metaphor, *hapax legomena*, and rhetorical figures. These essays may profitably be read as free-standing accounts, but

they also aptly lay the theoretical groundwork for many of the discrete discussions in the commentary proper: for example, the earlier general consideration of ring composition prepares the reader for the later specific comments at 17.90-105, 18.394-409, 19.172-80.

While Edwards shares Kirk's mainstream oralist views on composition as well as his special interest in prosody and formulaic artistry, there are some significant differences in emphasis in his approach to the *Iliad*. These include a more practical interpretive concern with plot and narrative technique, (comparatively) unpreoccupied with metrical/formulaic analysis. Edwards has also been more conscientious in tracking developments in Homeric scholarship, and not only by supplying bibliography. He has absorbed, reacted to, and used to advantage the results of the best recent and not-so-recent literary critical work on Homer, including that of Erbse, Fenik, Heubeck, de Jong, Krischer, Lohmann, Macleod, R. P. Martin, Reinhardt, and Thalmann.

Edwards' model commentary, well-informed, sensible, lucidly expressed, consistently furnishes judicious and discerning appreciations of Homer's poetic methods and materials. All students of the *Iliad* will do well to use the Cambridge commentary, and particularly this component of it.

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CW 86.2 (1992)

JAMES P. HOLOKA

Elizabeth Rawson. *Roman Culture and Society: Collected Papers*. New York and Oxford: Oxford University Press/Clarendon Press, 1991. Pp. vi, 615. \$135.00. ISBN 0-19-814752-X.

Foreword by Fergus Millar.

Elizabeth Rawson, First from Somerville, twenty years at New Hall, Cambridge (it took five women to replace her there), a short nine years at Oxford (at Corpus, the most Latin of colleges), untimely dead, was the finest type of British scholar, gentle, widely-read, hard-working, meticulous, quietly witty. This collection exemplifies her interests. (A) *Antiquarian*. For prodigy-lists, *Annales Maximi* probably unhandy; some from Valerius Antias. Manual for military tribunes as Polybius' source for Roman army. Vignettes of the "easy-going and successful" historian Sisenna, and L. Crassus' unconventional physician, Asclepiades of Bithynia. Bloodcurdling episodes in scholiasts to Lucan perhaps from Sallust. Spoils nailed to triumphators' houses. (B) *Prosopography*. Eastern clientelae of the Clodii; P. Crassus, disastrous but heroic at Carrhae; ambivalent judgments after 44 on Cassius and Brutus; the former important and underestimated. (C) *Religion*. Optimates exploited antiquarianism; *popularis* inroads not lasting. Though Caesar had support in Etruria, Etruscan *haruspices* were optimates. (D) *Romans as equals of Hellenistic Greeks*. Popilius Laenas humbled Antiochus Epiphanes. Pyrrhus' ambassador called the Senate "an assembly of kings". The Cossutii, architects and sculptors, worked on important Hellenistic buildings: e.g. Olympieion at Athens. Romans made their own a Greek device: logical organization of prose (Vitruvius, Celsus, Frontinus). Late Republic Rome's sophistic age: in it they learned to think. (E) *Theater*. (Rawson collected toy theaters, "penny plain, twopence colored.") Theater and playwrights in Italy: stone theaters in Campania (Pompeii) and Samnium (Pietrabbondante) long before Rome.