

theme (20 themes in total), a ‘Checkpoint’ (which provides more detail about the quote in a business sense) and a ‘Want to know more?’ section which tells you about the classical context for the quotation in greater detail. Each day has its own dedicated page: this is a diary of classical business advice. The themes are varied, including ‘Personal Development’, ‘Internet’, ‘Leadership’ and ‘Human Resources’ – and of course, ‘The Watercooler’. The layout of the book is clear yet the purpose of this book is perhaps less immediately apparent.

Does the author expect this to lead to genuine advancement in business? Is it simply a bit of fun? Is the aim to provide the worker with tools with which to ‘spice up’ the internal memos, as suggested by Law? Or all of the above? Certainly, the book appears to be a light-hearted recipe for combining business and Classics, and the author makes the valid point that the ancients grappled with much the same issues that we do; therefore, if we listen to the voices from the past, we may learn something about how to approach the future.

The quotes in this ancient / modern business manual are judiciously chosen and often humorous: one such amusing example is ‘Almost no one dances sober unless they are insane’ (Cicero, *Pro Murena* 13) with advice about holding back at that office Christmas party. The inclusion of the original text as well as the translation means that some quotations could be used as a lesson starter, discussion point or extension activity. The business advice in the ‘checkpoint’ section often appears to be common sense and sound advice for getting on in the workplace; the language is straightforward and not overly technical. The ‘Want to know more?’ section is a welcome addition to contextualise the starting quote and often gives biographical details of the author as well as interesting anecdotes. The style of the language is informal – often the business advice includes the author’s own experiences written in the first person – but this makes it easy to read and engaging. The reader comes away feeling that they have come to know the author on a personal and professional level. However, at times the link between the quote and the business theme can seem somewhat tenuous (e.g. ‘I’m not looking to buy fish: I need to have a conversation with you’ [Plautus] as offering advice on using the internet and connecting with your customers). Some of the quotes are enigmatic and benefit from the extended explanation to set them in context. This is an enjoyable read and most likely would be used to dip in and out of, perhaps as discussion points. Whilst clearly aimed at a more mature audience, there are also instances where some quotes could be used for philosophical debate in schools, covering themes such as citizenship and justice. The translations are somewhat free but serve the purpose of the book.

On the whole, this book is an engaging, straightforward and enjoyable read which could be a welcome addition to a school Classics library for sixth-formers. It is interesting and instructive to explore the links between the concerns of the Classical world and those of the modern-day business setting, and to listen to the soundbites of the ancients. This book would be an ideal stocking filler for any Classics enthusiast.

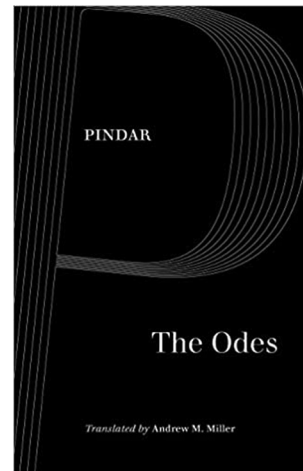
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Pindar’s *Odes*

Miller (A). University of California Press: Oakland, 2019. Pp. 376 £16.99 ISBN 978-0-52030-000-2

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Into a crowd of affordable, scholarly translations of Pindar’s *Odes* steps Andrew Miller’s new edition for the University of California Press. In a word, this edition, for reasons I’ll provide here, stands ‘best and preeminent over others’ (here I borrow from Peleus’ command to Achilles before he heads off to war at Troy at *Iliad* 11.783 as Miller does on p.2).

It provides a clear, readable, enjoyable English translation, extensive notes which render accessible to the general reader Pindar’s foreboding array of

mythological and cultural allusions, a helpful self-pronouncing glossary, and a masterful, erudite introduction that, I think, will become a standard resource. Together, these make this edition of the *Odes* a powerful tool for the modern student.

I highly recommend it for use in classics in translation courses, and foresee a special use in interdisciplinary courses that combine the humanities and the study of athletics (Miller’s discussion of Greek athletics in his introduction is very useful to that end).

Still, it has limitations in its efficacy in expected classroom use—which I’ll also note below.

First, some brief setting. Pindaric studies and translations of the poet himself tend to overwhelm the novice reader. So great is the gap between Pindar’s propositional content (long-dead athletes in long-forgotten Panhellenic contests) and poetic form (*epinikia*—commissioned odic performances which rehearsed athletic victories for athletes and their families) from modern readers’ own literary interests and sensibilities that many lightly-glossed or lightly-introduced editions of the *Odes* are simply incomprehensible to the Greek-less non-classicist. This makes these texts close to unusable in a modern high school or college classroom; it goes without saying that the poetic importance and beauty of Pindar is simply lost for these unfortunate students.

Miller’s *Odes* aim for the middle way in Pindaric translation, hoping to make Pindar accessible to the general English reader while sacrificing as little as possible in textual fidelity. He uses a pleasant iambic rhythm (to render ‘verse as verse’), without excessive adherence to Pindar’s own poetic form which might produce strange concoctions in English. His diction is, as he describes it, ‘vigorous’ (xi) while remaining plainly understood for a college-age reader. His straightforward verse translations in *Greek Lyric: An Anthology in Translation* (Hackett, 1996) laid the foundations for this approach.

His plain, effective rendering of Pindar is enviable—and reminds this reviewer most of Diane Arnson Svarlien's under-appreciated translation for Perseus Project 1.0 (Yale University Press, 1991).

The result is memorable lines of English poetry. For instance, the famous opening lines of *Nemean* 5 sing (219): 'I am no statue-maker, fashioning images / that stand in idleness and do not budge / beyond their bases. No! On every / cargo boat and every skiff, sweet song, / set forth now from Aegina, spreading wide the news'. And this from *Nemean* 3: 'Various actions thirst for various rewards; / what triumph at the games most loves is song, / deftest escorts of crowns and deeds of prowess' (204). *Olympian* 1, which, to the average reader, determines whether one turns the page or not, reads: 'Best is water, and gold, like blazing fire by night, / shines forth preeminent amid the lordliness of wealth' (25).

As impressive as Miller's achievement is, I list now a few criticisms of this volume.

The introduction, while notable for its broad learnedness and laudable in its clarity of prose, will occasionally lose a non-academic audience (namely, the audience we teach). It impresses the classicist; but liberal use of transliterated Greek and phrases like the 'dative case with modal force' (23) will hinder the general reader.

The introduction missed an opportunity, I think, to put into plain English *why* Pindar is considered to be the greatest of the Greek lyric poets. Rather, we get a lot of the *how* he did it. But a general-purpose introduction, I think, should fill out the picture of the enduring beauty of Pindar's poetry, and give modern voice to Quintilian's appraisal that his verse was an *eloquentiae flumine* ('flood of eloquence') (10.1.61).

Desired by this reviewer, too, was a broader take on the influence and afterlife of Pindar's poetry—e.g., on the influence of the Pindaric ode in European letters in the centuries following Pierre de Ronsard's *Odes* (1550). Admittedly, some brief mention is made in the preface, where Miller notes Voltaire's famous quip on the *divin Pindare*: i.e., that he is a poet whom all praise but no one understands. But this is too subtle for the average student to really take note.

In English, for instance, the influence of the Pindaric form is great: Dryden, Wordsworth, Tennyson, and Shelley ('Ode on a Grecian Urn') all imitated Pindar to great effect, producing some of the more memorable odes in the English language.

Lastly, the present volume lacks a helpful bibliography for students wishing to dip their toes into the exciting waters of contemporary Pindaric studies (alluded to in the preface and introduction to this edition). In this respect it is deficient with regard to the impressive ode-by-ode secondary scholarship apparatus presented by the *Oxford World's Classics* 2008 edition.

But these are desires for amplification of the present volume and do not affect my strong recommendation. The work as it stands is the best one-volume edition of Pindar's *Odes* to high school and college students currently available. Its scholarship will satisfy the expert; its dependable, enjoyable, often beautiful rendering of Pindar's poetry will satisfy the student and teacher alike.

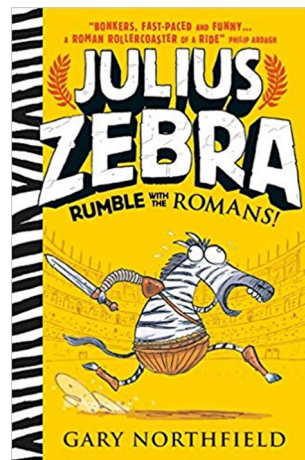
In closing, I would like to thank Lucinda Alwa, *magistra carissima mea*, for her notes and suggestions on this review—an educator well-versed not only in Pindar, but in lighting a love of Greek and of Latin that does not fade.

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Julius Zebra: Grapple with the Greeks!

Northfield, G. Pp. 296, ill. London: Walker Books, 2018. Paper, £6.99. ISBN: 978-1-4063-8096-5.

James Watson



This book is the fourth in a series that has already seen Julius Zebra, the hero of the tale, 'rumble with the Romans', 'bundle with the Britons' and become 'entangled with the Egyptians'. Readers may therefore have encountered Julius and his friends before seeing them 'grapple with the Greeks', but for your reviewer this book was his first encounter with this version of the ancient world.

As his name suggests, Julius is a zebra, and his friends include a crocodile, a giraffe, an antelope, a warthog and a lion.

A brief introduction reveals that they are at home as this story begins after adventures that have seen Julius become a gladiator in Rome and Pharaoh in Egypt. They are visited by Heracles, who asks for their help in re-completing one of his labours which has apparently been 'undone': this is soon revealed to be the need to obtain a golden apple. After surviving an attack by Talos, the friends – now without Heracles who goes to look for the apple elsewhere – first look inside the Labyrinth on Crete, where they encounter the Minotaur. Having failed to find an apple they leave the Labyrinth, meeting Theseus on their way out, who suggests that they try the Garden of the Hesperides. They gain access to the garden by building a Trojan Zebra, only to discover that apples are out of season. They travel to Phrygia to ask King Midas to turn a normal apple to gold, and although they succeed, they do so at a cost – Julius' brother, Brutus, is also turned to gold. Julius decides to go to the underworld to rescue Brutus but, despite finding him, fails to save his brother because he looked back at him on their way out, causing him to disappear. The friends are, finally, captured by Hades, who on hearing their story summons Heracles and punishes him for involving the animals in the quest; Hades rewards them with their heart's desire, which means that Julius is reunited with Brutus back home.

As will already be clear from this synopsis, the ancient world that Julius Zebra inhabits combines elements drawn from both myth and history. The story is set during the reign of Hadrian (largely an unseen presence, though stated to be seeking revenge on Julius for events that occurred in earlier books), and yet heroes of the mythological Greek past seem very much to be present, despite the remark that 'the real Greek legends were years ago' (p. 63). The description of the Cretan port is also somewhat anachronistic, as we learn that 'on the promenade pretty tavernas and restaurants were dotted among the