suppressed, then tells the story of four Jewish classicists, each directly affected by the Second World War, whose relationship to their Jewishness as scholars differed: Eduard Fraenkel, Moses Finley, Arnaldo Momigliano and Pierre Vidal-Naquet. None of them, Goldhill argues, 'is simply at home in their Jewishness' (75). Goldhill also 'interviewed over thirty scholars' in search of an answer to his central question (55), and the second half of the essay navigates us through his conversations, littered with anecdotes ranging from the hilarious to the tragic (often both at once). Yet what it means to be a Jewish classicist remains 'opaque' (89), and the essay ends without an answer: undoubtedly the point, for if Goldhill's question were an easy one to answer, it would not merit being asked.

The final essay begins by positioning translation at the centre of the classicist's practice, as a transformative process which acts on both the text and the translator. Goldhill's aim is to trace why translation into and from Latin and Greek became so central to our discipline. His starting point is Matthew Arnold, who famously contrasted Hellenism and Hebraism (though 'he has little interest in *real Jews*' (96)), and declared that he practised his Greek translation skills daily. Goldhill then explores how verse composition into Latin and Greek was used by Victorian gentlemen academics 'in the formation of a cultured self' (122). He declares himself the product of a Victorian-style education: 'translating Racine from French into Greek iambics seemed … the beating heart of cultured achievement' (136). Yet, Goldhill triumphantly demonstrates, classics has also always inspired radical self-reflection: from Karl Marx and Percy Shelley to Dan-el Padilla Peralta. It has always sought its own translation. Goldhill's essays end on the personal reflection that it is his imperfect sense of belonging in the discipline which has driven his desire for change.

Goldhill's essays are searingly personal and filled with anecdote and vulnerability; they are both an advocate for the personal voice and an exemplar. The questions he poses are thoughtful and challenging. While he offers few answers, this merely demonstrates the sophistication of his discourse. The essays are anything but safe, and readers may find any number of points to disagree with him on. But the issues Goldhill raises go to the very heart of what our discipline stands for. Every classicist should read this book.

PETER SWALLOW
Durham University
Email: peter.swallow@durham.ac.uk

HALL (E.) **Tony Harrison: Poet of Radical Classicism** (Classical Receptions in Twentieth-Century Writing). London and New York: Bloomsbury Academic, 2021. Pp. 229. £75. 9781474299336.

doi:10.1017/S0075426923000137

The introduction to Edith Hall's *Tony Harrison: Poet of Radical Classicism* opens with Harrison's own assertion of the importance to him of the classics. It derives from a statement made at an event at the Friends' House on the Euston Road, organized by the campaign to save the Classics department at Royal Holloway in 2011:

> I owe a huge debt to the Classics. Classics has been in my bloodstream since I was eleven. I absolutely absorbed it greedily. It gave me all kinds of models of eloquence I've been mining ever since, in my poetry, my theatre work, and in my films. (1)

Hall treats the four metaphors in the statement, one financial, two physiological and one industrial, as insights into Harrison's feelings about both classical literature and his poetry, in which, she argues, economics, work, material production and corporeality are constant concerns. The first three of these add up to class politics, also present, as Hall shows, in the multivalent term 'eloquence'. Harrison's translations, adaptations, quotations from and allusions to classical texts are shown to enact those concerns, and in subsequent chapters, war, race and gender politics are added.

Hall finds a 'personal relationship' between Harrison and his classical sources (1), and argues that he 'treats ancient writers and figures as equals speaking to the contemporary public in vibrant living voices from the transhistorical community of authors with whom he interacts … Harrison's ancients speak to him in the present tense' (3), and Harrison speaks, loudly, opinionatedly and authoritatively, through classical texts for oppositional purposes, using 'the deft and opportunistic annexation of classical authority by a poet not born to it' (Patrick Deane, *At Home in Time: Forms of Neo-Augustanism in Modern English Poetry* (Montreal 1994), 30, cited by Hall on page 10). Though focussed on this central influence and source, Hall acknowledges the importance of others, including Byron, Keats, Shelley, Hugo, Rimbaud, Goethe, Heine, Gilbert Murray, Aimé Césaire and Milton. She places Harrison's work within a wider tradition of working-class encounters with, and dissemination of, the Classics that she explored, with Henry Stead, in *A People's History of the Classics: Class and Greco-Roman Antiquity in Britain and Ireland 1689 to 1939* (London 2020). But she also depicts Harrison's classicism as *sui generis*, neither Augustan nor Romantic, nor Early Modern, and certainly not the constrained and snobbish version of the classical education he received at Leeds Grammar School.

Following the introduction, the study progresses chronologically through Harrison's major works, the chapters devoted to *Loiners* and *Palladas*; *Phaedra Britannica*; the *Oresteia* and *Continuous*; *The Trackers of Oxyrhynchus* and other plays and poems; the films; *Fram* and Harrison's Euripides; and *Polygons* and other poems. The discussions of the poems are erudite and informative but the style is never less than accessible and lively. The study is part literary criticism and part biography, as the title suggests, and therefore examines Harrison's life, loves, friendships and passions beyond Classics. Throughout, it unapologetically identifies Harrison with the poet narrator of many of the poems, referring the reader to Harrison's own 'unapologetic and resonant "I"' and to classical precedents for the development of the personal 'I' voice (10). A literary biographer who states that they have 'revelled for many years now in the friendship' of their living subject and the subject's partner (vi) may find it difficult to be critical of the writing, and this study finds little to criticize. The outlook of Harrison's work is said to be benevolent and non-judgemental (16), 'for all his bitterness, anticlericalism and caustic sexual honesty', but that benevolence is selective. The roots from which scholarship divided him are described with warmth in the elegies and poems about his childhood, and the poems to his partners which are not just erotic but loving; yet that benevolence is not universal, and the poetry frequently judges and finds wanting. Understanding is shown of the skinhead in *v.*, but he is the product of a quite crude equation: unemployment = purposelessness = poverty = vandalism. Few people or institutions are given praise or charity. In the film *Metamorpheus*, Harrison's long-term friend Professor Oliver Taplin is made to stand for a crude stereotype of a lazy, greedy academic whose factual approach to literary history is contrasted with that of the rhapsodic, Muse-serving poet who can hear the healing scream of Orpheus. Given Harrison's complaint in 'Them & [uz] I' about being cast as a comic, prose-speaking prole in a school performance of *Macbeth*, that Taplin's dialogue is prose and only Harrison's poetry seems pointed. Given Harrison's emphasis on his own scholarship in his essays and introductions, the opposition scholar/poet rings false. Hall's scholarship, however, has served her well in this work which, perhaps most valuably, traces numerous connections among Harrison's works as well as between those works and their sources, and establishes the radical nature of Harrison's classical receptions.

Sandie Byrne
University of Oxford
Email: sandie.byrne@conted.ox.ac.uk

HARRIS (E.M.) (trans.) **Demosthenes, Speeches 23–26**. Austin: University of Texas Press, 2018. Pp. 304. $24.95. 9781477313527.
doi:10.1017/S0075426923000149

Demosthenes' speeches 23–26 are long and complicated, so it is no wonder that Edward Harris' translation of them was the 15th and last volume to appear in the series *The Oratory of Classical Greece* (1998–2018), which was brilliantly edited by Michael Gagarin. *Against Aristocrates* (speech 23) deals with intricacies of foreign policy involving a mercenary general, Charidemus, but it is also a valuable source for Athenian homicide law, sections 22–81 being worthy in themselves of serious study by students of Athenian law. *Against Timocrates* (24) involves domestic politics and elucidates the complex Athenian procedures for enacting legislation. In both, the speakers stress the importance of the rule of law in Athenian democracy and emphasize key legal ideas, such as the monopoly on the use of legitimate force by the state, the need for consistency in statutes and the principle of no punishment without a written law. The remaining two speeches, *Against Aristogeiton I* and *II*, are forgeries composed in the Hellenistic period, as Harris reconfirms through a study of laws and legal procedures, an analysis of style and vocabulary, and ceaseless points in his notes.

Harris is an excellent guide both to the historical issues of the period and to issues in Athenian law, having been an extremely active contributor to the scholarship in both areas for many years. He misses no opportunity to refer readers to his own publications, especially where he has challenged views of others, and he does not refrain from labelling 'specious' the argumentation even in several of Demosthenes' passages. As Athens' power ebbed following the Social War, the city's attempts to leverage its influence in northern Greece and its finances at home led to some perilous compromises, which are thoroughly detailed in speeches 23 and 24.

With regard to the Aristogeiton speeches, Harris' preoccupation with disproving their authenticity as Demosthenic, or even fourth-century forensic speeches at all, misses opportunities to discuss in themselves some pretty interesting arguments about the role of the judges in regard to the law and how to conduct a character assassination. Aristotle's *Rhetoric* also makes mistakes with regard to Athenian law, but it is undeniably fourth-century.

The translation itself is very readable, a significant improvement on the Loeb. Harris makes excellent decisions to break up many of Demosthenes' very long periods into shorter English sentences. I might, however, quibble with 'blackmailer' for συκοφÎ¬ντης. Unlike the συκοφÎ¬ντης, blackmailers want to avoid confrontations in court. A sycophant in the English sense is also obviously a different sort of creature, but the spelling 'sykophant' has become quite common and useful in scholarship.

Unlike many of the volumes in the Texas series, this one likely offers too many complexities for most readers to engage with entire speeches. But Harris' copious