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Stuart Gillespie, ed. *Newly Recovered English Classical Translations, 1600–1800*, Oxford: Oxford University Press, 2018, pp. 529; annexe, pp. 319.

Gillespie's work collects, coordinates and publishes a very large quantity of entirely new English verse translations of ancient Greek and Roman authors. No fewer than three hundred and nineteen translations, or extracts from translations, appear here for the first time. The translations, all produced during the seventeenth and eighteenth centuries, are carefully edited from their manuscript sources according to sensible principles, and the resulting text is unencumbered and highly readable. Taken as a whole, this book represents an extraordinary accumulation of scholarly labour and, as its contents are digested over the coming years, it will change our understanding of the reception of the poetry of Antiquity in England during these centuries.

Despite the ongoing efforts of modern editors to expand the number of known versions of ancient poets, studies of the reception of many of these classical works have tended to focus upon translations printed in the translator's lifetime. Gillespie's work has now made this familiar landscape immeasurably more varied and complex. His collection encourages browsing and alighting rather than sequential reading, and I was regularly surprised to come across versions whose existence I had never suspected. Most of the new translations edited here are published from a single manuscript source. As such, they have had very little in the way of 'reception' themselves, and little or no influence on subsequent poetry, but they show what intelligent contemporaries made of, and made out of, the texts available in their day.

The sources for this collection are still expanding in number, and the uncertain extent of the material has given the work an unconventional tripartite structure: a book, a 'digital annexe', and an online repository. The first part, and the only part available in paper form, is a substantial volume at 529 pages. It is extended by the annexe, a pdf document of 319 pages paginated consecutively with the first part. The annexe is freely available to download at https://nrect.gla.ac.uk, although those who have not bought the first part will have to work harder to understand the context of the poetry it presents. The annexe contains much longer pieces. Sometimes a short sample of a work is offered in the printed text, and a longer extract is supplied in the annexe. Although the annexe has the proportions of a second volume, its contents are organised around the structures established in the first part. This is potentially confusing, and to facilitate coordination the material in the annexe is listed at the start of each chapter in the printed book, and the book's indices also include the works published in the annexe. The book and the annexe are supplemented by an online repository attached to the website. This is intended to accommodate future additions to the collection, although at the time of writing no further texts had arrived.

The work is organised into nine 'chapters' each centred on a classical author (Horace, Juvenal, Ovid, Seneca and Vergil) or on a category (such as 'Epigram'). Only poetry is considered: thus under 'Seneca' the reader will find versions of *Thyestes* by nine translators, and further versions from seven other plays, but nothing from the prose works. The categories under which the material is distributed are sometimes awkward: Catullus and Petronius, for example, are grouped together under the heading 'Latin Elegy and Love Lyric excluding Ovid'. The chapters are ordered alphabetically, and consequently Epigram comes before Horace, and Ovid before Vergil. This structure invites us to see the poems as an incomplete assemblage of data, gathered for a literary analysis which has yet to begin.

Each edited translation is provided with a brief but judicious biographical sketch, which locates the translator precisely enough to allow readers to start to assess the poetry which follows. Each sketch includes a date of composition, often necessarily uncertain, for the work. Within each 'chapter', the translations are not printed in chronological order: the versions from Juvenal, for example, are presented in the order of the satires which was established in Antiquity. The chronology of the material, and hence ideas about its development and direction, can be obscured by this mode of presentation. A reader who wishes to focus on translators who flourished before the Civil War, for example, will have to work hard to extract this information from the book.

Editorial policy is shaped throughout by a desire to improve the readability of these texts. When faced with such a diverse range of sources, and considering the likely readership for the book, this must be the right decision. The process of editing the texts is made much simpler by the fact that most of the texts printed are extant in a single known manuscript. The texts themselves are very lightly annotated by the editor. This is partly a practical consideration: to annotate the material thoroughly would have delayed publication by many years, and it would have greatly extended what is already a long book. However, it is also consistent with the author's stated wish to present rather than 'process' the material (p. 12).

This book has its weaknesses: there is some inconvenience to the tripartite structure; the categories which organise the material are sometimes awkward; chronological considerations are obscured by generic ones. Moreover, this very big collection has a very short introduction, running to just fifteen pages. But the brevity of the introduction is the consequence of a broader editorial decision about the purpose of the collection. This is a book which studiously avoids having a thesis. The extensible structure, the regular use of extracts from larger works, the way the work overflows first into the annexe and later into the online repository, all oblige the reader to notice its incompleteness. The author is keenly aware of how much may yet come to light, noting that four fifths of the manuscripts used came from just four large research collections: the Bodleian Library, the British Library, the Brotherton Library, and Yale University Library. Gillespie's work is exciting because of the abundance of new material it offers, and because of the pervasive sense of what may still be discovered. This admirable collection withholds its conclusions because its insists on its status as a work in progress.

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