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) Introduction:

Xenophon has had perennial appeal and interest for students of the Classics. He has been a staple of elementary Greek language instruction. His Socratic writings, his story telling abilities in the and his coverage of Greek history have assured him a central place in Classical scholarship and education. At he same time, however, there has been bias against Xenophon from the scholarly perspective. He is seen as inferior to Thucydides as an historian, to Plato as a philosopher, and to both as a prose stylist and intellect. He is seen as an important source, but an unimportant intellect; a clear writer but not a prose stylist of note. There has of late, however, been a resurgence of scholarly interest in Xenophon: new large-scale studies of the and ; new school texts of the ; and new translations of and . But there has not been the same attention paid to the Anabasis, perhaps the most exciting, curious and readable text in Xenophon's corpus.

This study looks to sketch out a reading of the Anabasis that will illuminate some of the more interesting aspects of this text. There are, in short, Xenophon's rhetorical purposes in writing, and the manner in which he develops his narrative. The inquiry starts from a question that occurs to the reader when the end of the text is reached and there is a vague sense of uneasiness about the ending, a sense that things have not turned out as we thought they would, that there is still a questions left unsettled of unanswered: what is t— to t)i o — a a ut tq
