



Attic Hydria. Ashmolean Museum, Oxford.

peared in Rome as early as the third century B.C., and, while Romans preferred farce, Seneca's tragedies endured and provided models for Shakespeare. Rich illustrations show the striking difference between the simple Greek theaters and the more ornate Roman structures. This contrast reflects the aesthetic distance "between creative art and elevated spirit on one side, and of show business . . . and adaptation of inherited forms on the other."

UNSETTLING EUROPE. By Jane Kramer. Vintage, 1981. 217 pp. \$4.95

Kramer, a *New Yorker* writer, pokes behind statistics to tell the stories of individual "casualties and survivors" of the postwar European migrations. In addition to migrant workers, many of the newcomers "whom Europe never expected to accommodate" were political refugees from former British and French colonies; painful reminders of an imperial past, they often received cool treatment. In London, officials were told to channel the influx of "New Commonwealth citizens" (a euphemism for "colored") into neigh-

borhoods shaded green on a special "re-settlement map." Akabar Hassan, an Indian merchant from Uganda and a proud British subject, had no sooner arrived in London in 1972 than he was asked "whether he had ever considered the Outer Hebrides as a place to live."

BROTHERLY LOVE. By Daniel Hoffman. Vintage, 1981. 176 pp. \$5.95

Shaping America's past to the long narrative poem has proved a difficult challenge to many of our strongest poets. Hoffman has focused his effort on William Penn, "the Great Peace Maker," a figure of both legend and history. Considering Benjamin West's painting, *Wm. Penn's Treaty with the Indians 1681*, the poet asks *how few . . . have ever read or ever wondered/ What, exactly what, in truth, was promised and agreed to . . . ?* Original documents threaded through the narrative give us an answer: The Indians received needles, shoes, tobacco, rum; the white men, the Indians' hunting grounds. *Even before there was a Philadelphia/ There was a Philadelphia lawyer*, Hoffman observes. At first the Quaker settlers, having suffered in England, are eager to live peaceably. But when it appears that King Charles II, *In all things profligate/ may have twice given/ the same wilderness* once to Penn, and once to Lord Baltimore, fighting breaks out between Quakers and Maryland Catholics. The scramble for land quickly erodes Quaker restraint. Thomas Penn (William's son) forces the Indians to cede their lands on the forks of the Delaware, and, by 1756, bounties are offered for Indian scalps. Hoffman has combined the considerable resources of his art (precision, resonance, wit) and strong historical documentation to retell the familiar story of brotherly love gone sour.