

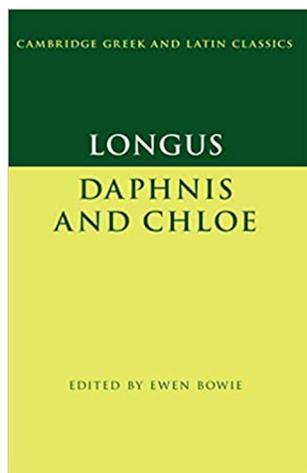
the *domus* versus the *insula*, the changing tastes of theatre audiences and attitudes to slaves, freedmen and freedwomen. The book ends with Appendices on currency, clothing, names and the calendar. This general reader might just ponder why virtually a quarter of the book is taken up with Pompeii and Herculaneum but those places tell us a tremendous amount about the Romans – as does this book!

doi:10.1017/S2058631020000604

Longus: Daphnis and Chloe (Cambridge Greek and Latin Classics)

Bowie (E). Cambridge University Press 2019,
ISBN-10: 0521776597

Emily Rushton



Bowie's commentary on an old favourite - Longus' *Daphnis and Chloe* - is preoccupied with the language of Longus, and the style of his writing in relation to other prominent novelists of the Roman imperial period. Without being too *meta*, Bowie's work does well to educate an audience about to enter a text that is preoccupied with education and new experience.

The introduction to the text briefly discusses a range of key, 'need to know' themes in the novel, but with an artful brevity that many commentaries can often lack. The discussions of

religion, city and country and art and nature compartmentalise and situate many of the textual references that are discussed throughout the commentary, and provide an opportunity for a new reader to enter the text with anchors upon which to situate a new translation.

Bowie's discussion of the manuscript is useful, concise and to the point. The textual background focuses predominantly on *Daphnis and Chloe's* position as a unique text within an already distinctive genre, but does try to give a whistle-stop tour of the plot in a single sentence almost as complex as the novel itself.

He highlights and signposts key poetic intertexts within the novel and the bucolic motif that interweaves and underpins the individuality of this tale. The discussion of Longus' plethora of poetic intertexts is a whistle-stop tour from epigram to tragedy, without compromising on his examination on much the text evokes and he celebrates Theocritan idyll and Sapphic desire.

The commentary is in equal part rich with linguistic knowledge as well as stylistic interpretation. There is enough translation aid within the commentary to set a small section of the text as an unseen, with ample grammatical scaffolding.

This commentary is relevant, timely and - above all - useful, and would be a beneficial and purposeful education text to give a broad

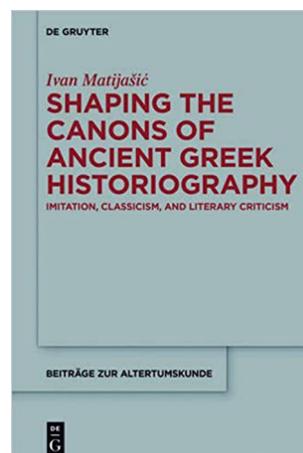
overview and taste for the story for someone new to the text. As an educational text, there is enough useful background and explanation for someone entering the text for both a close, textual read, or to make a thematic comparison to other works. But as Bowie himself emphasises, this commentary is intended as an examination of language, so, in that view, certainly provides more use as a close reader rather than a thematic overview.

doi:10.1017/S2058631020000550

Shaping the Canons of Ancient Greek Historiography. Imitation, Classicism, and Literary Criticism

Ivan Matijašić. *Beiträge zur Altertumskunde*, 359.
Berlin and Boston: de Gruyter, 2018. Pp. xi + 293.

Juliana Costa-Veysey



In Harold Bloom's obituary in the New York Times, Adam Begley asked the question that was behind Bloom's sponsorship of literary canons, a question that avid readers have asked themselves over the centuries 'What, in the little time we have, shall we read?'

Ivan Matijašić (henceforth IM) in this well-researched expansion of his Italian PhD thesis, deals with the formation and development of ancient Greek historiography. IM approaches it from an ancient rhetorical tradi-

tion as historiography was then regarded and judged as a branch of rhetoric, with most texts and fragments surviving as they became models to be copied and emulated by schoolchildren.

IM starts with a definition of the word canon. The word itself has religious connotations ('rule') and it was only in the 17th century that it started to be used in the sense of a list of books by the best authors in a given literary genre. IM prefers canons in the plural, meaning 'the variety of selections by different individuals for diverse purposes', as it encapsulates the paradigmatic nature of canons in that they are authoritative and prescriptive but also open, that is, bound to change with the needs and tastes of each era. Pinning down the definition of canon is not the only problem IM encounters, as the majority of non-canonical works and even a good number of canonical ones have not survived through the medieval tradition. This is particularly true of historians of the Hellenistic period. For this reason, IM had to rely on literary criticism, on what ancient rhetors and school teachers said about the canons of ancient Greek historiography.

The supremacy of rhetoric being therefore unavoidable, it is fitting that IM's starting point is Quintilian's influential *Institutes of Oratory* and Cicero's mentions of Greek historians in his letters,

philosophical works and principally in his rhetorical treatises (*On the Orator, Brutus and Orator*). Although Cicero never wrote history, his deference to historiography is clear as he called it *magistra vitae*. On the top of Cicero's list, unsurprisingly, are the two authors IM calls hyper-canonical, Herodotus and Thucydides, but Cicero also refers to Philistus, Ephorus and Theopompus, his judgement being inspired by their 'excellence in style'. A notable absence is Xenophon, seen more as a *princeps philosophorum* than a historian by both Cicero and Quintilian.

Chapters 3 and 4 are dedicated to the canonical lists of Dionysus of Halicarnassus (with a detour to Isocrates in the fourth century BC, justified by his presence in the works of Dionysus as one of the first to attempt to write a canon), which are the same as Cicero's except for two details – Dionysus does include Xenophon in the canons but is, a fact that might be astonishing to ancient and modern historiographers alike, very critical of Thucydides whom he considers inferior to Herodotus in choice of subject matter, style and narrative. Thucydides' style obfuscates and his narrative requires an interpreter, says Dionysus. IM cites Thomas Hobbes in his dismantling of Dionysus' conclusions – Dionysus was being patriotic, having come from Halicarnassus, birthplace of Herodotus; but most importantly, Dionysus was trying to establish his own authority and to promote his own work. In this, for those of us who have studied Herodotus, he is very similar to his Halicarnassian predecessor who famously set out to establish his *Histories* over the works of Homer.

Chapter 5 is where IM struggles in sustaining an argument the most, due to a lack of Hellenistic sources. The only conclusion to be drawn from this chapter is the unquestionable supremacy of Herodotus and Thucydides. Chapter 6 is an extension of the former chapter, but more interesting and fruitful as IM analyses the Greek historiographical canons from lesser known rhetorical treatises and the *progymnasmata* (school texts, which served as rhetorical exercises). These literary and papyrological sources from the Roman Imperial Age have contributed decisively to the shaping of the canons of Greek historiography, most authoritatively via Hermogenes' *On the Categories of Style*, in which the second century AD rhetorician endorsed the imitation of Herodotus' 'fabulous narrative' and 'use of poetic language', Thucydides' 'powerful and solemn style' and Hecataeus of Miletus' 'plain, yet genuine and sweet style' and the avoidance of Theopompus, Ephorus, Hellanicus and Philistus.

Chapter 7 discusses how diverse authors reacted to the canons of previous ages, and how each canon influenced the next only to a certain extent, each new list having its own purposes and objectives and, in this way, shaping the canons themselves. IM considers Dio Chrysostom, Roman emperors of the fourth century AD, such as Julian the Apostate, and important literary figures such as the eminent *grammaticus* and *rhetor* Ausonius and Saint Jerome. IM also analyses papyrological documents from Imperial Egypt and lists of authors preserved in a small number of Byzantine manuscripts. This period is crucial as the move from papyrus rolls to manuscripts in the Christian Era doomed many texts to forgetfulness. Religious zeal led Ammianus Marcellinus to say that imperial libraries were 'being shut like tombs'. The library of Alexandria was perhaps the most illustrious victim of that age, but texts had to contend with natural disasters, predators like rats and bookworms, continued use and lack of interest and investment. Preservation was costly, requiring the services of a scribe, materials and storage space. This range of factors is perhaps why even canonical texts have not stood the test of time or survived only in fragments.

The conclusions are much more tentative than the meticulous treatment IM has given to his sources, but I would disagree with other reviewers in that I do not find IM's research at any point

tedious, as IM acknowledges he 'does not aspire to completeness' but to stimulate 'further research' (p.6). This book is quite academic, and is therefore more informative to teachers of Ancient Greek and scholars interested in Greek historiography than secondary school students. The thoroughness and span of IM's research was valuable reading, particularly in contextualising the different canons. In the end, what is constant in the Ancient Greek Historiographical canons in this book and elsewhere is the supremacy of Herodotus and Thucydides, embodied in the janiform (looking both ways) herm now in the Naples Archaeological Museum, but originally discovered in Hadrian's villa. These two historians are not just the two authors that have survived to represent historians in Ancient Greek literature, but they are themselves part of the Western literary canon at large.

doi:10.1017/S2058631020000598

Time Travel Diaries: Adventures in Athens

Lawrence, C. Piccadilly Press, pp.288, paperback £6.99 ISBN 978-1848128477

Cressida Ryan



In this, the second in Caroline Lawrence's Time Travel Diaries series, we move from London to Athens, and to the middle of the Peloponnesian War (precise time to be revealed, no spoilers here).

In the first Time Travel Diary adventure, schoolboy Alex was convinced to return to Roman London by the slightly sinister Solomon Daisy, in a quest to find a girl. His enemy Dinu followed him, but the experience brought them together. They returned to the present day safely, and now find themselves unexpectedly cool at school, having become

famous in popular culture thanks to Daisy's interference. The superficiality of celebrity life brings benefits, but things don't settle for the boys. They're whisked off to Athens for a mystery holiday, and foolishly fail to realise that Solomon Daisy has escaped prison and is setting them up. The lure of fame and fortune convinces them to take on the next quest, which is a simple journey to spend time with Socrates and find out what he was 'really like'. The plot moves quickly as the teenagers face challenge after challenge. If the first Time Travel book established and tested the concept, the second pushes it to see what happens if the author and concept grow with the characters and become ever more daring.

Lawrence is the queen of the 'what-if' scenario, and is masterly in combining this with a quest to understand Socrates. From teenagers driving chariots, to girls shaking off the shackles of their gender, there are escapes and japes galore. The time travellers break the rules, which she of course invented, and have to work out how