

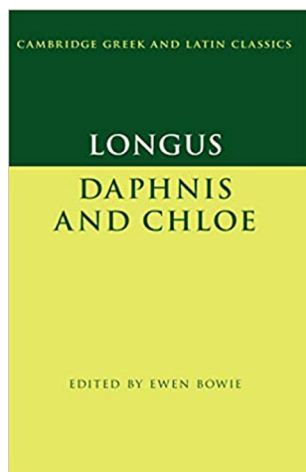
the *domus* versus the *insula*, the changing tastes of theatre audiences and attitudes to slaves, freedmen and freedwomen. The book ends with Appendices on currency, clothing, names and the calendar. This general reader might just ponder why virtually a quarter of the book is taken up with Pompeii and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

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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

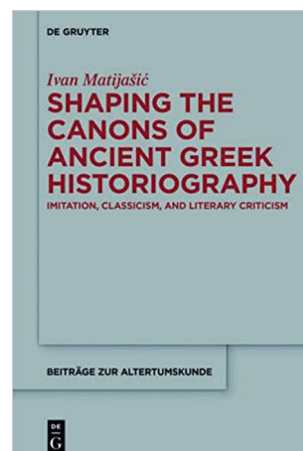
overview and taste for the story for someone new to the text. As an educational text, there is enough useful background and explanation for someone entering the text for both a close, textual read, or to make a thematic comparison to other works. But as Bowie himself emphasises, this commentary is intended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

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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,