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Review

Reviewed Work(s): Arrian of Nicomedia by PHILIP A. STADTER

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founded the Museum at Alexandria and that the year was 294 B.C. (Chronology and p. 18). No amount of notes could explain why Ferguson calls choliambos "Hipponactean" (p. 58), when that term is universally applied to an entirely different lyric meter.

All in all, though, there are few lapses, and Ferguson's book is a useful guide for a first approach to Callimachus.

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Theocritus. By STEVEN F. WALKER. Boston: Twayne, 1980. Pp. 167. Cloth. \$14.95.

Amid the recent resurgence of literary criticism on ancient pastoral (for a recent survey see my *Poetry and Myth in Ancient Pastoral: Essays on Theocritus and Virgil*, Princeton, 1981, "Introduction," esp. 3-14), this well-informed, lucid, and sensitive book deserves a warm welcome. Walker skillfully combines a general introduction to Theocritean poetry for the non-specialist with a challenging interpretation of the most celebrated part of the corpus, the pastoral *Idylls*. He surveys the background of history, culture, literary sources, text and transmission, and influences on later poets with a liveliness of style and matter that avoids the dreary flatness of the popular handbook. Thus he not only notes Theocritus' Epicurean affinities (making good use of Rosenmeyer's *Green Cabinet*), but adds an interesting point about a possible ironic reversal deriving from the Cynics: "Philosophy in rags, Poetry in goatskins" (22). He handles difficult subjects with intelligence, clarity, and a discriminating sense for the essentials, as in his account of Virgil's "imitations" of the *Idylls* (133-41). The chapter on Theocritus' place in Renaissance and later poetry, though necessarily brief and selective, gives an interesting account of the conflict between Theocritean "realism" and Virgilian "elegance" in the eighteenth century and early Romanticism (145-47). There is a fascinating page on Theocritus in Russia and a wonderful suggestion, from an author familiar with Mallarmé and Debussy, about possible musical and dramatic performance of some of the *Idylls*: one hopes that this may attract some enterprising producer's eye.

The most original and important part of the book is the long second chapter, "The Seven Pastoral *Idylls*" (34-84). Walker firmly believes that 1, 3-7, and 11 form a unified and coherent corpus. Though he does not push the point, he also believes that the poet intended them to be read in that order, creating a double progression: (a) from herdsman/lover (1) to herdsman/poet (7) to the poet himself, undisguised (11); and (b) from defeat by love (Daphnis in 1) to poetry's victory over love (Polyphemus and Nicias in 11). The bucolic corpus, he argues, is built around three major myths: Daphnis in 1, Comatas in 7, and Galatea-Polyphemus in 6 and 11. These myths reflect the pastoral's recurrent concern with the creative sublimation of eros into art. Daphnis in 1 dies because he cannot effect this sublimation, whereas Polyphemus in 11 benefits from song's triumph. Likewise Comatas' victory in 5, probably the most puzzling detail in the corpus, is to be explained by his success in subordinating "his amorous pursuits to aesthetic pursuits" (60). The various *nymphai*, named and anonymous, throughout these poems present the herdsman/lover/poet with the challenge of transmuting a potentially dangerous manifestation of the Eternal Feminine from sexual object into an *anima*-figure that can release his erotic energies and the power of the unconscious into the creative work of art (Walker, happily, does not insist too heavily on the Jungian terminology).

Such an approach holds out the attractive possibility of linking the bucolic *Idylls* through an underlying mythic pattern, fundamentally, the love, *pathê*, and death of Daphnis or, even further in the background, the myth of Orpheus (see p. 124), with its eternal triangle of Love-Art-Death. Yet this interpretation is not without its problems. It is arguable, for example, that *Id.* 1 and 7, with their multiple parts and complex, contrasting elements, contain synchronically all of the terms which Walker would read in a diachronic progression. Walker tends, in retrospect, to isolate the story of Daphnis in 1, even though he recognizes earlier (p. 43) that it is only part of the total design. Nor is it entirely clear, from Walker's interpretation, why Daphnis dies still "dear to the Muses" (1.141) if he has failed to sublimate love into poetry. I doubt that the nymph-figures of *Id.* 3, 5, and 6 can sustain

the *dolce peso* which Walker imposes on them (pp. 47, 58, 63), particularly Clearista in 5.

The most serious problem, in my opinion, is Walker's interpretation of *Id.* 11, which he reads as if song heals Polyphemus' (and Nicias') love-sickness. Yet verses 72-79, which Walker cites as proof of this "cure" (p. 75), suggest to me that the poor Cyclops, like Virgil's Corydon, is only looking for another, less reluctant object for his affection. Certainly in line 79 he is still deceiving himself with materialistic delusions about his land-based wealth, while 77-78 suggest delusions or fantasies of another kind. The line about Nicias' expertise as a doctor (5) invites comparison with the exaggerations and role-playing of the second *Paidika* (30.21-32), which may fruitfully be compared with *Id.* 11 in a number of particulars. The clash of imagination and reality throughout the Cyclops' song, which Walker underplays, poses at least the possibility of an ironic contrast between the frame and the centerpiece.

On the non-pastoral *Idylls* Walker is particularly helpful with 2 and 15, although nothing in Simaetha's account in 2.111-40 convinces me that we should be more sympathetic toward her seducer and tougher minded toward her (see pp. 96-98). Drawing on Dover and Devereux, Walker is able to approach the pederastic poems without prejudice; but *Id.* 30, with its sensitive modulations between self-conscious pathos, amorous conventions, and playful exaggeration, still seems to me to deserve a far higher rating than he allows (p. 109). On Theocritus' influence I should have expected more on pastoral elegy and more than a passing reference to Milton's *Lycidas* (but cf. p. 152, n. 4).

Within the exiguous limits permitted by the series, Walker has accomplished a great deal. With discerning judgment he has digested and condensed much complicated material into a form that is a pleasure to read. The book provides an excellent introduction to Theocritus' work for the undergraduate and stimulating collateral reading for courses in pastoral poetry. Walker has demonstrated once more the aesthetic seriousness of the pastoral *Idylls* and shown how Theocritus is able to infuse into the old myths, etiolated in the Hellenistic period, fresh color and new life. He elicits from these poems their special uniqueness, delicacy, and consistency as a vision of life and of art. His contribution to the understanding of the bucolic poems is stimulating and important; it should not be overlooked.

CHARLES SEGAL
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Arrian of Nicomedia. By PHILIP A. STADTER. Chapel Hill: Univ. of North Carolina Press, 1980. Pp. xi and 256. Cloth. \$18.50.

Arrian is an author whom most classicists know only in part. His history of Alexander the Great is fundamental for that subject; his philosophical works are essential for the study of Epictetus; and the student of ancient warfare has much to learn from the *Tactics*. But hardly anyone reads all of these, and in teaching one of these subjects one may well wonder if the fact that Arrian wrote on the others has implications for using his works intelligently.

Stadter's treatment of Arrian makes a persuasive case for the unity of the man's work. There are nine chapters, treating (1) Arrian's career, (2) the philosophical works, (3) the *Tactics* and *Periplus* of the Black Sea, (4) the *Cynegeticus*, (5 and 6) the *Anabasis*, (7) the *Indike*, (8) the lost works, and (9) Arrian's place in the culture of his time. It is probably inevitable that these chapters will be read mostly for the light they shed on individual works; in particular the two chapters on the Alexander histories will be one of the standard introductions to them (along with Brunt's introduction in the Loeb and Bosworth's new commentary).

Nonetheless, the point of the book is that many characteristics of Arrian's works can be understood only in light of his career and total complex of interests. Stadter approaches Arrian as a figure of the second century A.D. and in particular as a Greek with an active role in the Roman Empire. He emphasizes his military career and shows that his long governorship in Cappadocia points to a man of real military ability. Arrian's philosophical works, however, were more famous in antiquity, and it seems that after an early retirement Arrian devoted himself almost exclusively to literary pursuits.

Of the numerous points of interest, the approach Stadter takes to the Alexander history may be the most obviously useful to teachers. Stadter insists on the *laudatio Alexandri* as the main focus of the *Anabasis* and vindicates Arrian's ability, as an experienced general and writer on tactics, to create his own military narrative. He argues

that the long-held view that the military account in Arrian is a thinly-covered version of Ptolemy is false and that the style of narrative is Arrian's own. This is rewarding reading, whether or not one follows the argument in every particular. Arrian's attitude toward Alexander is analyzed as that of an (intelligent) subject toward his emperor.

The discussion of the *Cynegeticus* includes a comparison with Xenophon's work on this subject, which brings out the complexity of their relationship clearly and leads to some interesting remarks on the general question of literary imitation, derivation, and borrowing, with important consequences for understanding the Alexander history and with implications for many other questions in ancient literature.

Many points of detail will raise queries or controversy, but overall Stadter has given a convincing portrait, well written, adequately but not heavily documented: worthwhile reading for itself and invaluable for the light shed on Arrian's works.

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The Intellectual Revolution: Selections From Euripides, Thucydides and Plato. Joint Association of Classical Teachers' Greek Course. New York: Cambridge Univ. Press, 1980. Pp. xii and 159. 45 illus., 7 maps. Paper. \$9.95.

Greek Vocabulary. Joint Association of Classical Teachers' Greek Course. New York: Cambridge Univ. Press, 1980. Pp. x and 45. Paper. \$5.95.

The Intellectual Revolution is a companion volume, in the same format, to JACT's earlier *A World of Heroes: Selections from Homer, Herodotus and Sophocles* (discussed by this same reviewer in *CO*, 57 [1980], 89-90). Here again there are introductions for each author and work, several selections interspersed with summaries or translation of intervening passages, and a running vocabulary opposite each page of Greek. The selections are as follows: from Euripides, 584 of the *Medeia's* total of 1419 lines, including virtually all of *Medeia's* three confrontations with Jason and her decision to kill her children; from Thucydides, *parts* of 4.26-40 (Kleon's assumption of the command at Sphacteria and his capture of the Spartans there), 6.15-61 (mutilation of the Hermai, the inquiry, Alkibiades' recall), and 6.30-32, 7.70-8.1 (the Sicilian expedition); from Plato, passages from *Protagoras* (310b-320c), *Apology* (28a-35d), *Phaidon* (116a-end: Socrates' death), and *Gorgias* (483b-522e). I will not repeat here what I expressed before, positively and negatively, about the previous volume, save to reiterate my doubts about the wisdom of running vocabularies and to suggest that authors like Thucydides in particular often require more than just vocabulary assistance (the new series of Bryn Mawr Greek Commentaries offers an example of the kind of aid to comprehension—odd syntax, cases governed, ellipses, etc.—which I think can be useful). It must, however, be admitted that *The Intellectual Revolution* is an attractive package of readings; the student who has worked through the sophistries of Jason, the political maneuverings of Alkibiades (but why give us Sphacteria?), the court procedures of Athenian democracy, and the power philosophy of Kallikles will certainly emerge with a much improved awareness of the cultural and political dilemmas of late fifth-century B.C. Athens, even though some instructors may prefer more continuous readings than this volume provides.

Greek Vocabulary is the long-promised vocabulary booklet designed to accompany the entire JACT Greek Course. In my review of *A World of Heroes* I anticipated that this would contain *all* the words from the selections in *Reading Greek, A World of Heroes, and The Intellectual Revolution*. I was in error; what has appeared is a more modest effort, namely the words to be *learned* (and hence not reglossed) in the selections, a total of about 2,600 entries. For students who cannot remember where they previously encountered a word in this core vocabulary such a booklet will probably be very valuable, but the cost is (to me at least) surprisingly high, and as in the readers themselves there is still no breakdown of words into component parts, nor any meanings beyond those specifically appropriate to the texts. Teachers with students interested in doing further work in Greek might well advise them to take the plunge and purchase the abridged Liddell and Scott instead.

TIMOTHY GANTZ
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Greek and Roman Slavery. By THOMAS WIEDEMANN. Baltimore: Johns Hopkins Univ. Press, 1981. Pp. 284; 2 maps. Cloth, \$25.00; paper, \$8.95.

Like "Women in Antiquity" and "Liberty," interest in slavery in antiquity has been elevated into a major area of concern by scholars in recent decades. It behooves classicists especially, as legatees of three of the five genuine slave societies in mankind's history, to understand profoundly the ethos of slavery. Enormous strides have recently been made in analyzing and describing Greek and Roman slavery, and now we are fortunate to have as by-product of this comprehensive research Wiedemann's masterful sourcebook for an institution which was basic to Greek and Roman society in all its manifestations.

Wiedemann, of the University of Bristol, has had the encouragement and advice especially of Joseph Vogt at Tübingen, Peter Brunt at Oxford, and M.I. Finley at Cambridge. Out of the vast source materials, he has put together a collection of about 300 passages, in English translation, in a total of 243 selections, ranging from one line "snippets" to extensive passages, judiciously chosen, and embracing about nine hundred years, from the fifth century B.C. to St. Augustine. He has stayed mostly with the literary sources, and the ones he has most frequently mined for nuggets are the Digest, Pliny the Elder, Ulpian, Seneca Philosophus, Suetonius, Xenophon, Aristotle, the Theodosian Code, Dio Cassius, and Livy. There are also thirty-two inscriptions and (only) three papyri. All the versions are Wiedemann's own, carefully done and deliberately rather literal—to avoid subjective intrusions.

Here are some of the major themes Wiedemann has chosen to illustrate: the slave as chattel property; debt-bondage and serfdom; manumission; moral inferiority of slaves; status symbol and economic investment; sources of slaves; domestic, rural, public slaves; treatment of slaves; resistance by slaves; Stoics and Christians vis-à-vis slavery. There is an excellent select bibliography.

In preparing a source book the author confronts inevitable problems of selection and organization. Wiedemann has preferred to omit passages from drama and poetry (Homer, for example, is not included) because they cannot suitably be divorced from context. Yet for the prose passages he has exercised excessive reserve in not giving explanatory notes for details which might trouble students, the general reader, and even the teacher, though his introductions to specific passages are eminently helpful and insightful. Some might cavil that he has arranged the material by themes rather than in some sort of chronological order. Thus Greek and Roman slave institutions jostle each other in a rather over-generalized manner.

None, however, will doubt that Wiedemann's mastery of the subject is superb, and his range comprehensive. Here in this new "age of translation" is a splendid source book for the study and teaching of what no one in classical antiquity thought of calling "that peculiar institution."

MEYER REINHOLD
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Enemies of Poetry. By W.B. STANFORD. Boston: Routledge & Kegan Paul, 1980. Pp. vii and 181. Cloth. \$25.00.

This is an excellent book in which the Regius Professor (now Emeritus) of Greek in Dublin goes on to the attack. His aim is (p. 1) "to identify and if possible to refute the main reasons why non-literary scholars and critics have so often misunderstood and misrepresented fictional writing, especially poetry." He has strong views (p. 1): "Critics such as Plato and Bentley and Leaf have said such outrageous things about poetry that I still find it hard to discuss their strictures dispassionately. If I have overstated the case at times, I apologize. But the antipoetic forces are still so strongly entrenched in classical studies that to make any lasting impression on them one must thrust hard." Something will be said later about the tone of this book, but it is enough to say here that Stanford fully makes out his case.

The first five chapters (pp. 1-88) identify various types of enemies of poetry. Their fault is mainly the kind of revisionism that relies on factualism; they include historicists, scientists, psychologists, mathematicians, philosophers, politicians, and moralists. The targets are clearly defined, and one of the great values of these chapters (as of the book in general) is the way in which Aristotle's