

writer claims that although there are sophistic elements in Euripides' texts, one cannot take them to mean that the poet himself was a sophist. On the other hand, he uses the same argument on behalf of his own claim of Euripides' conservative character – the poet was a conservative because his texts hint in that direction (amongst many other things!) (p. 14–15). Yet Meltzer makes interesting and fresh observations on the reception of these dramas in the modern world, especially when he parallels fifth century Athenian culture with modern Western culture. A particularly fascinating example is Meltzer's comparison of Helen's loss of her identity to the phantom image in *Helen* with the threat of identity thefts in a virtual environment through the Internet. This book raises some interesting new perspectives on Euripidean drama and its reception. With its detailed bibliography and indexes, and quotations in original Greek with translations, this book is valuable for scholars of ancient drama as well as for those studying early philosophy.

Sanna-Ilaria Kittelä

*Brill's Companion to Thucydides*. Edited by ANTONIOS RENGAKOS – ANTONIS TSAKMAKIS. Brill, Leiden – Boston 2006. ISBN 978-90-04-13683-0. XIX, 947 pp. EUR 259, USD 368.

*Brill's Companion to Thucydides*, edited by Antonios Rengakos and Antonis Tsakmakis, is the first comprehensive collective work on Thucydides for several decades. The volume on Thucydides in the *Wege der Forschung* series of the Wissenschaftliche Buchgesellschaft was published as early as 1968. During the years intervening these two books there have been developments in the study of ancient historiography. New methodological ideas and approaches in modern literary criticism, inspired by phenomenological, hermeneutical and structuralist ideas, have found their way into the study of classical literature as well. The somewhat positivistic approach, typical of the classical scholarship of the twentieth century, has given way to a kind of study that calls the very nature of the text into question. As for the study of historiography, there has been a shift of focus from the reliability of the text as a historical source to a closer analysis of the narrative structures, the ways in which the text forms meaning and how it relates to the reality it deals with.

These new approaches are widely represented in *Brill's Companion to Thucydides*. The book consists of thirty-two articles written by leading Thucydidean scholars from all over the world. The book is divided into four parts. The first part, "Author, contexts, ideas", contains eight articles which deal with the author himself and the social and cultural background as well as the literary models for his work. While the first part deals with the external relations of Thucydides, the articles of the second part, "The art of Thucydides", consider the inner qualities of the work. Five articles of a more general character analyzing narrative techniques and devices as well as the historical methodology of Thucydides are followed by five more specific articles which discuss the ways in which Thucydides deals with certain themes (topography, warfare, religion, individual characters and "power politics"). The heading of the third part, "Wie es eigentlich gewesen?" refers to Leopold von Ranke, one of the pioneers of academic historiography in the nineteenth century. This may serve to underline the fact that not even the questions and approaches of the traditional study of ancient historiography have been neglected. These are indeed still important and certainly deserve to be taken into account in a wide-

ranging general presentation like this one. The contributions of this section discuss different aspects of Thucydides' *History* as a historical source, its relation to the *Realien* of ancient Greek history. They often turn to other sources in order to illuminate and check the historical evidence provided by Thucydides. Finally, the fourth part is dedicated to the reception of Thucydides. The five articles of this section discuss the *Nachleben* of the author in subsequent Greek literature, in Rome and late antiquity, in Byzantium, in Renaissance culture and in modern times.

As the scope of this review does not allow me to comment on every individual article, I shall only take up a few points about the book which I consider important. Some of the contributions are exemplary from a methodological point of view. One of these is Zacharias Rogkotis' article on the intertextual relationship between the two great historians of ancient Greece, Herodotus and Thucydides. By means of careful lexical and syntactical analysis of certain parallel passages, the author challenges the traditional view of their relationship as purely antagonistic. The article shows how Thucydides also used his predecessor as a literary model, a theme which is further discussed by Antonios Rengakos in the second part of the book. Another good example is the contribution by Egbert J. Bakker. The author's analysis of the meaning of the prefix *syn-/xyn-* in a few central passages of Thucydides' text and the tracing of official treaties and constitutions as a literary model of the work is indeed convincing.

In the introduction, the editors state that "[i]n many of the contributions of this volume, the focus is on argument rather than exhaustiveness, and it follows that they are to be read in a critical way". This certainly is something to bear in mind while reading the book. At times, the articles show something of an essayistic approach, and the argument is not always entirely convincing. For example, Josiah Ober's characterization of Thucydides and fifth-century Athens as "modern" (p. 134–6) seems to me quite dubious. Ober refers to Anthony Giddens' analysis of modernity and argues that "Thucydides had identified something akin to each of Giddens' three distinguishing factors in fifth-century Athens and thus that we may legitimately speak of Thucydides' modernity and the modernity of the Athens in which he grew up". Although the author guards himself against criticism by reminding that there are differences between "ancient" and "modern" modernity, I still consider the comparison unnecessary and misleading. I would maintain that the most crucial thing about modernity is the new linear concept of time, implying the idea of progress and the metaphysical nature of history, a trait which is utterly strange to ancient Greek culture (which is clearly illustrated by Thucydides himself, notably in the often-cited *to anthroponon* passage, Thuc. 1,22). In my opinion, this radical discontinuity renders the whole comparison rather meaningless, all the more so because the argumentation of the otherwise illuminating article is by no means dependent on it.

The editorial solutions in a book of such wide scope are important regarding the usability of the work. In this respect, the present volume gives no cause for complaint. For example, it was a good decision to unite the bibliographies of the individual articles into one single bibliography at the end of the volume. As the editors remind us in the introduction, the bibliography contains only titles which are cited in the articles. Thus, it cannot be taken as a comprehensive bibliography on Thucydides (indeed there are some works of more general character which are missing here, Wolfgang Schadewaldt's *Die Anfänge der Geschichtsschreibung bei den Griechen* and T. J. Luce's fairly recent *The Greek Historians* springing immediately to mind). The citations of the original text are mainly both in Greek and in English, which makes the articles accessible to those who do not have mastery of the Greek language, while those with command of the language do not have to content themselves with translations. A good balance has been

reached between the readability of the text and the physical dimensions of the volume. Despite its nearly thousand pages the book is reasonably easy to handle.

As a whole, *Brill's Companion to Thucydides* gives a comprehensive and well balanced view of what is currently known about the historian, stressing the latest developments in Thucydidean scholarship. At the same time, it offers a wide range of methodological *exempla* applicable to the study of any genre of ancient literature. As such, it will be indispensable for those who want to acquaint themselves with Greek historiography, and useful reading for anyone interested in the study of classical literature in general.

Ilkka Valve

DARIEN SHANSKE: *Thucydides and the Philosophical Origins of History*. Cambridge University Press, New York 2007. ISBN 978-0-521-86411-4. IX, 268 pp. GBP 55, USD 73.

Darien Shanske, currently associate professor of law at UC Hastings College of the Law, University of California, has written a philosophical treatise on Thucydides' *History of the Peloponnesian War*. The title of this book, *Thucydides and the Philosophical Origins of History*, suggests that history as a literary genre is somehow inaugurated by Thucydides' work. Shanske poses anew the fundamental question about Thucydides: How does his text function as a literary piece of work?

According to Shanske, Thucydides disclosed, or rather founded, a "world", not a physical one but "a boundless sphere of significant engagement" (p. 9). The purpose of his book is to reveal how Thucydides does this, i.e., what exactly is the world-disclosing quality of his work. Shanske illustrates his task by referring to Wittgenstein's fly-bottle metaphor. As regards Thucydides' text, it is as if we were inside such a bottle, viewing a world which is complete but at the same time a restricted system. Revealing the world-disclosing power of Thucydides' text is like revealing how we have been caught up in this Wittgensteinian fly-bottle and showing the way out.

The book is divided into four chapters. The first chapter, "Thucydides's Vision", deals primarily with the first part of Thucydides' work, from the opening sentence to the passage about the causes of the war (Thuc. 1,23). Thucydides' relation to his literary predecessors as well as his method and goal are preliminarily discussed here. The second chapter deals with Pericles, the most central character in Thucydides' work. After discussing Pericles' speeches, Shanske discusses the strange "temporal loop" Pericles is caught in: the character seems to recur constantly both forward (Cleon, Diodotus etc.) and backward (Themistocles) in time. Thus, using the figure of Pericles, the author introduces the concept of temporality which proves to be crucial for his interpretation of the work. In the third chapter, this concept is preliminarily discussed in the context of Attic tragedy, specifically as a characteristic of the concept of *deinon*. *Deinon* is a distinctive feature of Attic tragedy, referring to "self-exceeding disasters that are intimately bound up with logos" (s. 71). Shanske suggests that what is novel about Thucydides is that he employs the tragic *logos* in dealing with contemporary events and that the concept of *deinon* characterizes the tragic logic of his work as well.

Finally, in the fourth chapter, Shanske proceeds to analyze the temporality characteristic of Thucydides' text. He illuminates the nature of Thucydides' work by contrasting it with Plato