

Kultbilder aus der Sicht der antiken Philosophie. Zur antiken Debatte an Hand des Beispiels Marcus Terentius Varro; N. G. Wilson, A Note on Latinisms in Aelian.

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The Cambridge Companion to Herodotus. Edited by C. DEWALD – J. MARINCOLA. Cambridge University Press, Cambridge 2006. ISBN 0-521-53683-9 (pb), 0-521-83001-X (hb). XXII, 378 pp. GBP 17.99 (pb), GBP 45 (hb).

This Companion continues the tradition of high standards of the Cambridge Companions to Literature. It is a carefully and thoughtfully edited collection of 20 contributions by distinguished scholars covering a great variety of aspects on Herodotus (henceforth H) and his *Historiê*. The approach of this volume is primarily literary, emphasizing Herodotus' literary art and history writing, but not neglecting other aspects of his work.

The Introduction by Dewald and Marincola is important in setting the frames of Herodotean studies and explaining the present state of scholarship and how the articles in this volume fit into it. The amount of research produced on H makes one wonder whether anything new can be said. As scholarship progresses, be it classical studies or related sciences, such as anthropology or sociology, new angles can be applied even to Herodotean studies: the authors in this volume are applying a "new attitude in reading Herodotus," as Dewald and Marincola state. It is also true that scholarship always mirrors its own time. However, the modern studies on H all depend more or less on the traditional landmark of Herodotean scholarship, the work of Felix Jacoby in Pauly-Wissowa (1913). Jacoby covered almost all aspects of H and, thus, later studies have had to take a stand on his work which also has influenced the questions studied (to name only a few: how H came to be the "first" writer of Greek history, what caused his development from ethnographer and geographer to a historian, in what order the work was composed and does it form an artistic whole, are H's stories to be trusted, etc.).

All 20 chapters are mentioned below, although it is quite impossible to discuss them all. Their titles seem to follow mainly traditional patterns like "Herodotus and X" or "X and Y in Herodotus," which comes naturally in this type of handbook but makes the table of contents somewhat less interesting. Usually, each chapter includes a 'Further reading' section as well as endnotes. This is a welcome practice, since many of the chapters have been kept short. A general bibliography, a timeline, and indices appear at the end of the volume. Five maps of different parts of the Herodotean world are included at the beginning of the book.

The first four chapters set H into context. Chapter 1 by J. Marincola, "Herodotus and the poetry of the past", discusses the relationship of H, the first great prose writer, to his poetic predecessors. Marincola focuses on the conceptual areas where H is indebted to poets or where he distinguished himself from them. The main point of reference is naturally Homer, but also, e.g., Pindar, Bacchylides and Simonides are dealt with in regard to story-telling, how H positions himself between the past and the present, and the roles of glory, wisdom and truth.

In Chapter 2, "Herodotus and his prose predecessors", R. Fowler explores the genre; what other studies had been performed before and were being produced at the same time, and how unique H's *historiê* was. The question of sources and influences, both written and oral, is not an easy one, but Fowler shows that something can be said. As an Appendix to his chapter,

Fowler lists the writers (and their known works) of genealogy, ethnography, geography, and local history who were active before and during H's career.

H's connections with tragic poets and poetry are discussed in Chapter 3, "Herodotus and tragedy", by J. Griffin. The myths were building blocks for H as well as for the tragedians, of whom Sophocles was his personal friend. H's storytelling, however, could be interrupted by long passages of ethnographic or geographic content, which of course does not happen in tragedy. Griffin includes an interesting discussion on H's choice of characters, e.g., Croesus, whose story opens the *Histories*, as underlining the motif of the conduct of Greeks and barbarians.

R. Thomas explores "The intellectual milieu of Herodotus" in Chapter 4. H is placed among the late archaic and early classical philosophers, intellectuals and sophists. H's versatile background (origins, travels and exiles) made sure this milieu was not one-sided. The important concept of *nomos*, custom, is also discussed thoroughly here, and it will, of course, crop up in almost all other chapters as well.

Chapters 5 to 10 discuss H's methods, language and style. H is peculiar among the ancient historians in his way of using the first person and discussing his own role as a researcher; that was not common in his time although we are accustomed to reading such discussions by scholars today. N. Luraghi studies H's methods of research and his "footnotes" in Chapter 5, "Meta-historiê: Method and genre in the *Histories*". Herodotus' method consists of three cornerstones: oral information (*akoê*), personal eyewitness testimony (*opsis*), and his own reasoning (*gnômê*). Quite fascinatingly, L. explains how H's method of using *akoê* statements function both in making his writings clear and understandable to the audience and, at same time, defining the limits of possible knowledge. Such statements also act as a reminder of what sort of information H is passing on; he hardly expected people to believe that he actually travelled around gathering information.

Herodotus' style is examined in Chapter 6, "The syntax of *historiê*: How Herodotus writes" by E. Bakker. He airs older concepts of Herodotus' style as paratactic both at sentence level and in the whole organization of the work (i.e., co-ordinating style presenting all elements at one and the same level). Bakker thinks that Herodotus' style "cuts through the contrast between *parataxis* and *hypotaxis*" and, in order to describe this style, he uses the term *syntaxis*, introduced by Dionysius of Halicarnassus. Bakker goes on giving examples of H's "syntactic" style in using discourse particles *men ... de*, and especially characteristic of H, the combination of *men nun*. Bakker also observes the deictic use of demonstrative pronouns *houtos* contra *ekeinos* and considers this the beginning of a tradition in historiographical narrative (unlike H's *syntaxis*.) Analysis of H's narrative strategies continues in the seventh chapter, "Speech and narrative in the *Histories*" by C. Pelling.

The power of *logos*, power of the story, was one subject of interest for H, as is shown by C. Dewald and R. Kitzinger in Chapter 8, "Herodotus, Sophocles and the woman who wanted her brother saved." H is using an anecdote of a woman who chooses her brother to be saved instead of her husband or son, to indicate the weaknesses of Darius' politics. King Darius is the one giving the woman this possibility of choice, and the woman's argument surprises him. As a convenient point of comparison, H's friend, the tragedian Sophocles (this connection was already discussed in Ch. 3) used the same story in the *Antigone*.

In Chapter 9, "Stories and storytelling in the *Histories*," A. Griffiths looks at the structures of stories in H. The variation of the general level and precision (and pseudo-precision) within the stories make them vivid and reliable. Variation between the stories is needed for

the whole work to be interesting. There is an abundance of analeptic and proleptic stories that jump aside introducing the background or future dealings of persons introduced at a particular moment. Griffiths also discusses the Homeric epic and oral tradition as H's model for this multi-threaded text type. Oral transmission is also obvious as H's source material. H however, did not simply gather and present folktales; Griffiths shows how he reshaped them for his purposes, for example, by clearing away some simplistic divine or magical solutions. The whole opus magnum of H is proven to be very carefully compiled and the stories are definitely not arbitrarily placed within it. I would certainly have liked a chapter of its own on the subject of comparing of H' technique with Near Eastern narrative traditions to which G. makes reference in the Further Reading section.

C. Dewald approaches "Humour and danger in Herodotus" in Chapter 10. The humorous elements are embedded in the *logoi* which H used as his building material. In certain anecdotes the humour, jokes and puns are, in fact, vehicles of criticism or even aggression.

Chapters 11 to 15 concentrate on ideological, religious and political issues. Despite the somewhat obscure title of Chapter 11, "Location and dislocation in Herodotus" by R. Friedman, it provides a most interesting discussion on the boundaries, both geographical and political, that define H's subjects *versus* H's own, deterritorialized perspective of describing small and big cities in an *equal* manner. Other dimensions of locality are discussed through H's stories on itinerants, exiles and travelers. The concept of (dis)location is also significant within the panhellenic vs. intrahellenic identities.

H's views of the world (natural and divine) and connections to natural sciences present in his day are discussed in Chapter 12 "Herodotus and the natural world" by J. Romm. We delve deeper into the concepts of the divine world in Chapter 13, S. Scullion on "Herodotus and Greek religion." H's view on religious practices and gods is quite mundane, and closely tied to *nomos*, custom. The gods and cults vary from place to place; the *nomoi* of different cultures can be compared and H treats the Greek *nomoi* in a respectful tone, whereas others' religious *nomoi* may be criticized. H seems to imply to the existence of a (universal) divinity 'behind' the gods.

Wars are the nodes in political history, and L. Tritle discusses the way H deals with them in Chapter 14, "Warfare in Herodotus." The author discusses H's own experience, his stance and the descriptions of certain important battles (Marathon, Thermopylae, Salamis, Plataeae). In Chapter 15, "Herodotus, political history and political thought", S. Forsdyke challenges old views that considered H's political understanding to be poor. This new reading is indebted to modern views of what political history is; it does not consist simply of military and constitutional developments, but also of social practices and norms.

The geographic point of view is taken under consideration in Chapters 16–19. The Greek cities are discussed in Chapter 16, "Herodotus and the cities of mainland Greece", by P. Stadter. The obvious counterparts, Sparta and Athens, are examined first, then other cities. Just as H himself probably moved later in his life to the Athenian colony of Thurii in southern Italy, we move to the West in Chapter 17, in which R. Vignolo Munson discusses H's view of colonization and Sicilian tyranny in "An alternate world: Herodotus and Italy."

M. Flower takes us back to the beginning of the *Histories* and to the great opponent of the Greeks in Chapter 18, "Herodotus and Persia." The Persians and their empire get as much space as the Greeks in the *Histories*. H may have wanted to emphasize how great a deed the Hellenes managed to perform by beating the Persians. Moreover, he may have wanted to remind the Greeks that Persia was still a mighty power, and a possible threat.

In Chapter 19, "Herodotus and foreign lands", T. Rood moves on to other non-Greek areas and analyses how H combines ethnographic and geographic information in order to explain the historical and political impact of those areas. After all, the essence of H's whole work is to understand why and how Greeks and barbarians fought with each other. It is uncertain, however, to what extent we can say that H (anachronistically) used an anthropological method in order to try to understand foreign customs in their own right. H clearly directs his work at a Greek audience, always explaining how foreign people and customs differ from the Greek standards, and only rarely providing explanations for why that is.

The book on the whole focuses on the world and times of Herodotus himself. The last chapter by S. Hornblower is the only to discuss the reception of H, and that takes only into account "Herodotus' influence in antiquity". Hornblower first deals with allusions, borrowings and denials of H visible in his contemporaries (writers of tragedy and comedy as well as historians). After that, in the fourth century and later, H is referred to also by name, although borrowings can of course also be unattributed. Hornblower also studies the impact of H on the Hellenistic historians as well as on those of the Roman period.

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Die Fragmente des Aristoxenos aus Tarent. Neu herausgegeben und ergänzt, erläutert und übersetzt von STEFAN IKARUS KAISER. Spudasmata 128. Georg Olms Verlag, Hildesheim 2010. ISBN 978-3-487-14298-2. XXXIX, 247 S. EUR 39.80.

This book contains the literary fragments by Aristoxenus of Tarentum, a Greek philosopher and musical theorist who lived in the fourth century BC. Kaiser has collected over 400 references to the writings of Aristoxenus and to "the Musician" himself from the works of later authors dating from the second century BC to the 15th century AD. The texts are arranged chronologically and subdivided by their context into four categories: 1. *philosophica* 2. *historica* 3. *ad Aristoxenum vel ad rem musicam pertinentia* and 4. *miscellanea et incerta*. The majority of the sources are Greek and Latin texts but there are also some Arabic musical writings included (Al-Farabi and Al-Katib), although not the original texts but only French and German translations. Nearly all of the Greek texts are translated into German, some of them for the first time. There is also an introduction which includes a brief account on Aristoxenus' life and his works and an examination of his significance in literary history.

This is a thorough and well-organized study which will surely be useful to anyone looking for further information on Aristoxenus and more details regarding his contribution to the theory of music in addition to the *Elementa harmonica* and the *Elementa rhythmica*. The reader also learns about less-known sources dealing with ancient Greek music. Although this book does not introduce any revolutionary new evidence on Aristoxenus or his works, it clearly demonstrates his influence on later musical writings, also in the Arabic world. In summary, Kaiser's book is a highly recommendable read for those interested in ancient Greek music.

Kimmo Kovanen