pastoral motifs by non-bucolic Hellenistic poets to that found in Theocritus. B. argues that the limited evidence from New Comedy emphasizes the poverty and hardship of pastoral life without any admixture of bucolic idealism. An excursus on Old Comedy's representation of rural life suggests that even Aristophanes contains more hints than does New Comedy of the leisure and eroticism of an idealized pastoral world.

A comparison of the use of pastoral motifs in Homer's *Iliad* and *Odyssey* serves as prelude to B.'s examination of their appearance in the *Argonautica*. B. concludes that Apollonius' primary model for his treatment of the pastoral is the *Iliad*: both poems relegate pastoral motifs to the margins of the epic narrative, primarily to similes (where shepherds' rôles as protectors and leaders are emphasized) and to the principal ecphrasis of each work. Apollonius differs from Homer, however, in that he includes more peaceful and pleasant representations of pastoral life, which serve as contrasts to the hardships and battles that typify the world of heroic epic. Although B. finds no concrete points of contact between Apollonius' depiction of the pastoral world and that of Theocritus, he suggests that Apollonius' increased focus on the eirenic aspects of the herdsman's life might be seen as another expression of the tendency that led to the development of bucolic poetry in the Hellenistic period.

Chapter 3, on the relationship between pastoral epigram and bucolic idyll, contains B.'s promised discussion of the 'Isolationsthese'. In largely convincing fashion, B. challenges the very existence of an earlier sentimental bucolic that is the supposed target of Theocritean parody. By painstakingly evaluating the evidence for dating each of the authors under whose names bucolic epigrams have been transmitted, B. attempts to prove that no pastoral epigram, positive or negative, can be securely dated as pre-Theocritean. This includes the two epigrams of Anyte cited by Effe as evidence for the earlier idealistic representation of the pastoral parodied by Theocritus.

B. next selects two 'typical' bucolic motifs, 'Rast und Syrinxspiel' and 'Erotik, Obszönität und Realismus', and compares their treatment in pastoral epigram and Theocritean bucolic. Through close readings and juxtapositions of selected epigrams and idylls, B. demonstrates that while there are indeed pastoral epigrams that present a pure, sentimental–idyllic view of the pastoral world, others present a picture closer to that found in Theocritus. Here B. aptly adduces Callimachus Epigram 22 Pf. (= HE XXXVI = AP 7.518), which alludes in playfully ironic fashion to Theocritus *Idyll* 1. B.'s investigation also shows that, in contrast to Effe's assertion, Theocritus' later imitators often modelled their own realistic–ironic depictions of pastoral life on that of their predecessor.

B. successfully undermines Effe's conception of Theocritus as isolated and unique in his parodic treatment of the pastoral world. Indeed, he is largely successful in showing that certain features treated by Effe as peculiar to a Theocritean representation of pastoral life in fact find correspondences in other Hellenistic poets.

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THEOCRITUS' EPIGRAMS

L. Rossi: *The Epigrams Ascribed to Theocritus: A Method of Approach*. Pp. xii + 417. Leuven, Paris, and Sterling, VA: Peeters, 2001. Paper, €63.60. ISBN: 90-429-0992-7.

This industrious book, a revised doctoral dissertation, offers a commentary on the twenty-six epigrams attributed to Theocritus in the bucolic and anthological

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traditions. A lengthy introduction is followed by text, translation, and commentary. Two final chapters contain the author's conclusions on the authenticity of the epigrams and the development of the Theocritean sylloge.

As the subtitle suggests, the commentary is intended to demonstrate a 'method of approach' to reading all ancient literary epigram. This methodology proposes that, for proper comprehension, each epigram must be examined on three criteria: its particular epigrammatic typology, its relation to epigram's epigraphic model, and its relation to the various *Realien* that could have influenced its composition. Rossi proposes a system of classification in which each epigram is categorized as belonging to a particular 'genre', 'sub-genre', or 'type'. R.'s use of 'genre' is modelled on the book divisions employed in the Palatine Anthology. Only three of these 'genres', votive, funerary, and ecphrastic, are found in the Theocritean epigrams. 'Sub-genres' are more narrowly defined groups within genres, such as funerary epigrams for persons lost as sea. R. argues, however, that this 'vertical' categorization ('genre'–'subgenre') is insufficient to establish a full epigrammatic typology, since it does not adequately account for those epigrams which, although they may formally belong to a given genre, place greater emphasis on a particular kind of content. An example of such a 'horizontal' category, R.'s 'type', is the bucolic epigram, whose bucolic content, rather than its 'generic' identity as, say, a votive or funerary epigram, more accurately determines its classification. According to R., 'Every classification turns out to be highly formalised and respects its own internal "code" '(p. v). The five opening chapters are each devoted to the description and history of a specific 'genre' or 'type'.

The usefulness of R.'s scheme of classification is significantly limited in two ways. First, the terminology employed is unnecessarily imprecise. If, as R. presents it, epigram itself is a 'genre', and funerary epigram is a 'genre' of epigram, the term is quickly rendered unhelpful. Secondly, as is often a danger with such schemes, R.'s typology creates a straitjacket that does not readily allow for a flexible treatment of poems that do not conform to a particular category. An example is Epigram 12, which R. is unsure whether to categorize as 'funerary', 'votive', or 'choregic'. At least as significant, surely, are questions of how and why the epigram exploits the 'codes' of each of these types.

There are hints that R. recognizes the limitations of her approach. After noting that most 'ecphrastic' epigrams in the Theocritean collection are descriptions of dedications (and so are also 'votive'), R. remarks: 'Epigrammatic genres were not divided into hermetic compartments, without any possibility of mutual interference and "contamination". Rather, the epigrammatists demonstrate a considerable predeliction for the fusion of more than one genre within a single poem' (p. 16). This phenomenon is implicit in the fact that nearly all of the Theocritean epigrams are listed under more than one of R.'s categories. Such issues deserve further consideration, especially in light of R.'s additional interest in the epigram–epigraph relationship. Are such 'fusions' as these a decidedly literary phenomenon, altogether absent in inscribed epigraphs?

There are occasions where R. might have made more productive use of her proposed categories. For example, R. develops a typology of the 'bucolic epigram', then immediately recognizes that the Theocritean epigrams (R.'s 2–6) fit it only imperfectly. While the point is not developed by R., this is surely where such classifications are most meaningful: as recognizable models or strategies to be manipulated in innovative ways by individual poets.

A strength of R.'s approach is its attentiveness to the relationship between epigram and epigraph. Even here, however, readers who anticipate the kind of rich treatment of

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the interplay been literary text and literal inscription demonstrated in recent articles by Peter Bing (e.g. 'Between Literature and the Monuments', *Hellenistica Groningana* 3 [1998], 21–43) will be disappointed. Still, R. is diligent and comprehensive, and she is a scrupulous observer not only of where meaningful connections are to be noted but also, equally importantly, of where the most significant distinctions lie. The case of bucolic epigram is again illustrative. After R. shows that no direct parallel between bucolic epigrams and inscriptions is demonstrable, she notes that poets nonetheless often inserted tell-tale epigraphic markers in their texts to make them appear more authentic (p. 61). R. also astutely observes that while ecphrastic epigrams developed from epigraphs attached to monuments, such epigraphs did not themselves regularly include detailed descriptions of their associated monuments or reliefs (p. 17).

Two sections demonstrate well R.'s concern to consider the *Realien* that might have influenced the production of epigrams: the commentary on Epigram 14, a poem modelled on ancient advertising signs, and a section (pp. 65–73) weighing the evidence on whether certain epigrams (1–3, 5–6) have been rightly considered as captions for works of art (R. thinks not).

It must be noted that an inadequate English translation (from the Italian) presents a serious obstacle to a full appreciation of this book. A glaring example is the consistent use of 'defunct' to refer to dead persons. Circumlocutions and stylistic oddities (e.g. frequent use of 'that' where English would have simply 'the'), while always obstructive, at times render the author's point irrecoverable. Translations of the epigrams themselves are also affected: γάρ is invariably translated 'in fact', and τραχὺς λύκος (Epig. 6.4) is simply 'bad wolf'. Few readers, I suspect, will make it beyond a few pages of continuous reading. Instead, the book will be consulted primarily for its commentaries on individual poems, updated bibliography, and summaries of scholarship since Gow.

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EARLY GREEK HISTORIOGRAPHY

N. Luraghi (ed.): *The Historian's Craft in the Age of Herodotus*. Pp. x + 340. Oxford: Oxford University Press, 2001. Cased, £50. ISBN: 0-19-924050-7.

What did 'history' mean to Herodotus and other early Greek 'historiographers'? Any answer must obviously involve them, their sources and audiences, their collective attitudes toward knowledge of the past and its transmission, and the interactions of these. The nexus of this book's fourteen essays, most of which treat with Herodotus, is precisely the background of early Greek historiography. More particularly, it is the historian's 'embeddedness' in his social and literary context, the influence and impact of the 'fast changing mix'of oral and written, and himself and his knowledge as part of the 'wider framework of fifth century Greek culture', that provide scope for this collection.

As the volume is 'in a way a tribute to (Oswyn Murray's) scholarship', the reprinted 'Herodotus and Oral History' and Murray's reconsideration of it are positioned

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