Untersuchung zum nachklassischen Kauf- und Übereignungsrecht [Frankfurt am Main, 1982]).

Notwithstanding these objections, H. does have much that is useful to say about the legal heritage of late antiquity, the functioning of the imperial consistory, the regulations on civil litigation, court proceedings, criminal law, the continuous erosion of legal privilege, the diversified system of punishment, and the *episcopalis audientia*. Thus all students of late antiquity will certainly have this book in their rucksack while 'travelling hopefully' (p. vii) through the difficult field of late Roman law.

Mannheim STEFAN REBENICH

GREEK PHILOLOGY

H.-G. NESSELRATH (ed.): *Einleitung in die griechische Philologie,* unter Mitwirkung von W. Ameling et al. (Einleitung in die Altertumswissenschaft). Pp. xvi + 773, 106 ills, (loose in pocket) 3 maps, foldout chart. Stuttgart and Leipzig: B. G. Teubner, 1997. Cased, DM 86. ISBN 3-519-07435-4.

This is the companion piece to an equally massive *Einleitung in die lateinische Philologie* edited by Fritz Graf, which appeared a few months earlier in 1997 (I was first asked to review this book in January 2000). The pair of volumes is meant to be a modern replacement of an old standby of German classical scholarship, the three-volume *Einleitung in die Altertumswissenschaft* edited by Gercke and Norden, the parts of which appeared in three or four editions from 1910 to the 1930s. That work has a firm place in introductory bibliographies of classical studies, but the parts probably best known to many English-speaking scholars are the portions (new in the third edition) which have appeared in English: Paul Maas's dauntingly concise introductions to Greek textual criticism and Greek metre, and Wilamowitz's brief history of classical scholarship. Whereas in the earlier work some sections covered Greek and Roman aspects together, the new work separates the two cultures (with some inevitable exceptions), reflecting both the disciplinary trend toward greater recognition of the uniqueness of Roman culture and the institutional environment in which Latin/Roman studies tend to have more numerous connections with other areas of the Western European university and school systems. Of the twenty-six contributors, four are British, two Italian, and the rest active in German-speaking universities (including A. Kambylis): a much more international team than for Gercke–Norden, but with no French, Spanish, or North American contributors. (One may note in passing that all the contributors are male. The Latin volume includes a couple of North Americans and two women among its contributors.)

The purpose of the *Einleitung* is to provide a comprehensive overview and an introduction to separate subfields that will be of use to advanced German students of classics, to Gymnasium teachers, and to students and scholars in allied disciplines. Most of the contributors seek to provide not only a basic brief coverage of their topic but also guidance to fuller authoritative treatments, naturally with varying degrees of bias toward material written in German. Yet the compression required was clearly frustrating to some authors, and different strategies produced different levels of bibliographic assistance and different degrees of accessibility to the intended users.

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The quality of the production and of the content is, as one would expect, very high. In a review it is only natural that shortcomings receive disproportionate emphasis.

The work is divided into eight major sections. The first, 'Geschichte der Text' (pp. 3–83), starts with Tiziano Dorandi on 'Tradierung der Texte im Altertum; Buchwesen', a section that serves for both the Latin and the Greek volume. As a result, the early Greek period (archaic and fifth century) is somewhat short-changed, and some important topics are not addressed, such as the earliest Greek books, their relation to performance and oral culture, the extent of literacy, and the means of transmission of Greek literature before the burgeoning of a book culture among the intelligentsia in the later fifth century. Herbert Hunger provides a fine summary of practical, social, and historical aspects of manuscript transmission, a review of some major varieties of minuscule writing (with sixteen images of short extracts), and good guidance to the *Tafelwerke* that a student will need to consult to get a real idea of what manuscripts look like. Kenneth Dover supplies an admirably concise and clear outline of 'Textkritik' in fourteen pages. In the section on papyrology, Dieter Hagedorn devotes most of his space to the contribution of papyrology to various classical subfields: there are no illustrations and for palaeographic aspects the reader is directed to well-known handbooks and *Tafelwerke*. Georg Petzl deals with epigraphy in twelve pages by providing extensive bibliographic references after each brief paragraph.

'Geschichte der griechischen Philologie' (pp. 87–132) contains two excellent chapters by Nigel Wilson, covering material to which the English-speaking student will have readier access in Pfeiffer's *History of Classical Scholarship* (Oxford, 1968), Reynolds and Wilson's *Scribes and Scholars* (Oxford, 1991, 3rd edn), and Wilson's *Scholars of Byzantium* (London, 1996, revised edn). Ernst Vogt covers the period from the Renaissance to the present, including two pages on influences since 1945 and only five lines on the influence of modern literary theory (Bakhtin, Barthes, Genette, and Derrida are named, but no classical scholars who have used their insights), and there is no hint of the notion of 'a discipline in crisis', of allegations of inherent elitism or 'colonialism' or sexism, or of the controversy over Martin Bernal's *Black Athena* (New Brunswick, 1987)—all of which have been raised in the USA and to some extent in other English-speaking countries.

The third part (pp. 135–68) provides a history of the Greek language, with Klaus Strunck covering the period from Mycenean to classical and the late Robert Browning that from Koine to the beginnings of Modern Greek (the English-speaking student will turn instead to Browning's excellent *Medieval and Modern Greek* [Cambridge, 1983, 2nd edn)]. Strunck's contribution is one of the densest and most technical in the book, and it seems unlikely that a student who is not already trained in linguistics or familiar with much of the material will find this very accessible as an introductory overview.

The longest section of the book (pp. 171–362) is devoted to the history of Greek literature: Enzo Degani on the period up to 300 B.C.E. (the longest individual chapter in the volume), Richard Hunter on Hellenistic (300–30 B.C.E.), Heinz-Günther Nesselrath on 'Kaiserzeit' (30 B.C.E. to *c.* 300 C.E.), Jörgen Hammerstaedt on late antiquity (*c.* 300–565 C.E.), and Athanasios Kambylis on Byzantine (reckoned by Kambylis as coeval with the Byzantine state established by Constantine, but to conform with the organization of this book most of K.'s discussion pertains to post-Justinian phases). Degani's contribution is the one about which I have the most qualms and criticisms. This may be partly because I am a specialist in this period and more knowledgeable and sensitive here than in several other sections (perhaps a Greek historian would be equally disturbed by details in the section on Greek history). But

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the contrast between Hunter on Hellenistic and Degani on archaic and classical suggests that there is more involved. First, the bibliography that accompanies Degani's discussion is less directly helpful than for most other sections because he refers for fuller guidance to a massive (630-page) bibliography published in Volume III of *Lo spazio letterario della Grecia antica,* edited by G. Cambiano, L. Canfora, and D. Lanza (Rome, 1996), a book not yet in my own university's library, and I would guess not readily available to a good number of the intended users of the *Einleitung* in Germany. Secondly, there is too little attention paid to problems of definition and periodization, and too much faith in development (e.g. the themes of archaic 'lyric' are 'new'). Third, the outmoded biographical approach is too much in evidence: I often had the feeling that I was reading a literary history written in the 1950s. Few may wish to follow Nagy in effacing entirely the historical person Hesiod, but most scholars now recognize that first-person statements in poetry are heavily conditioned by generic and rhetorical strategies and may be the vehicle of a widely shared ethical stance rather than of an individual psyche. But in this chapter, the details of Hesiod's life are read from his poems, Archilochus is said to have once been engaged to Neobule, Sophocles is the pious defender of prophecy, Euripides' changing political stances are read from his plays, and Aristophanes is described as battling all harmful cultural innovations—all without acknowledgement of the necessary qualifications and doubts that have long been advanced. D. several times reports what 'the tradition' tells us (e.g. 'Anaxagoras taught Perikles, Thucydides, Euripides, and Socrates') with no indication that the tradition is in such cases of doubtful reliability. Finally, one sometimes wonders whether the intended audience of this book should be exposed to particular 'facts' (e.g. the eccentric theory that Xenophon wrote Thucydides 5.25–83; dramas are dated without sufficient acknowledgement of difficulty, doubt, and controversy, as on p. 226, Soph. *OT* is dated 'vielleicht bald nach 415').

Hunter's presentation of Hellenistic literature shows a more sophisticated, modern approach while still fulfilling the needs of its tradition-bound context. The bibliographic guidance provided is generous, up-to-date, and international. The remaining chapters of literary history also give good guidance to the novice, but much of them reads like a list of writers in chronological order with some indication of their output: an author would need more space to make the individual qualities and merits of these works come alive. Though the compilation and arrangement is of course useful, the information given here rarely exceeds what one would find in a reference work like the *Oxford Classical Dictionary.* Kambylis's 'Abriss der byzantinischen Literatur' does a fine job of orienting the ordinary classicist to the general issues and outline of that period, although for greater depth on any particular author one would need to consult the *Handbucher* of Krumbacher, Beck, and Hunger to which K. refers.

For lack of a better location, a short section on Greek metre by Richard Kannicht concludes this section of the book. This is clear but necessarily dense. Many metrical schemes are given, but without the Greek texts. Again, a reader with no previous experience in Greek metre may have trouble assimilating much from such a presentation, although it will help someone review or extend pre-existing knowledge and appreciate the structure of that knowledge.

The fifth section (pp. 365–454) addresses Greek history, with Gustav Adolf Lehmann writing on archaic, classical, and Hellenistic, Walter Ameling on 'Kaiserzeit' (up to *c.* 300 C.E.), and Edgar Pack on late antiquity. Archaic history is presented in the usual topics (*polis*, colonization, tyrannies, the Spartan system) and early classical in terms of Athenian political developments and the major wars. There is a single paragraph about the restricted status of citizen-women in the radical democracy of

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Athens, and a similar amount of space is devoted to slavery in Athens. From 400 B.C.E. on, Lehmann gives a summary of political–military conflicts. Ameling's section is more in the line of social and administrative history, and a similar emphasis is featured in Pack's contribution.

Fritz Graf contributes forty-eight pages on Greek religion to form the sixth section, briefly covering rituals, sacred places, priests, myth and religion, festivals, oracles, healing, mysteries, and the gods, with a good classified bibliography. G. accepts (with reference to R. Schlesier) the claim that there was no difference in form of cult between Olympian and chthonian gods in archaic and classical times; but see S. Scullion, *ClAnt* 13 (1994), 75–119.

The section on Greek philosophy and Greek science (pp. 507–82) contains a survey of the former (from Thales to Johannes Philoponos) by Friedo Ricken and of the latter by Alfred Stückelberger. Naturally, little depth can be expected in such a short presentation of Greek philosophy; it will strike English-speaking scholars of ancient philosophy as odd to see Wilamowitz's *Platon* featured in the bibliography (there is little evidence here of the richness and variety of Platonic studies in the past several decades).

The final section of the book (pp. 585–707) covers Greek art (archaic: Wolfram Martini; classical: Adolf H. Borbein; Hellenistic: Robert Fleischer; Kaiserzeit and late antiquity: Dietrich Willers) and Greek numismatics (Herbert A. Cahn). Although a number of small black-and-white illustrations are provided throughout this part, reference is also made to many works that are not illustrated, and some illustrations are of such murky quality that it can be frustrating to try to match what one can see to what one has untangled from a syntactically convoluted art-historical description in German. Again it is noticeable that the expert in the earlier periods tries to offer a very traditional survey, while the Hellenistic expert more openly acknowledges methodological problems, and for Roman imperial times Willers adopts the reasonable approach of offering a short general paragraph on a topic and then a bibliographic one of substantial size.

There are a good number of cross-references and very little duplication between the chapters of different contributors (there is some overlap on epigram, pp. 244, 265); I missed a cross-reference from Kannicht's remarks on colometry of lyric poetry (p. 344) to Dorandi's (p. 6), since the latter actually gives more references to the early papyrus evidence. A rare lapse of consistency between sections is seen in the statements on p. 116 (Wilson says it is 'no longer credible' that Georgios Gemistos Plethon inspired Lorenzo de Medici to found the Platonic Academy in Florence) and p. 118 (Vogt refers to Ficino as a teacher at the Academy founded at Plethon's urging). I detected very few misprints (p. 187, read 'oft mit'; p. 189, read 'Enkomia' for 'Enkom,ia' and in the next line delete 'ist das'; p. 343, the fourth element of the Dochmius should be ⏑; p. 362, read 202–38 for 232–308). There is a sixty-five-page index of all proper names and many key terms: it is not stated who prepared this, but that person deserves hearty thanks, and the publisher is to be commended for including an index of such scope.

To conclude with what may seem a churlish question in view of the hard work of the editor and contributors, the high quality of the production, and the very modest price of such a large book: was it really a good idea to put all of this into one huge volume? Would it not have been better to leave the literature and the history and philosophy to other introductions of more useful length (especially since the contributions on the classical period in this work are relatively traditional), and to give more space to the other topics (*Hilfsdisziplinen* and the less central extensions

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of classical scholarship), in which the intended audience probably needs more introduction and more guidance to authoritative resources? Perhaps I misjudge the German audience. In any case, for introducing English-speaking graduate students to most of the covered topics, we are not badly served in most areas by existing separate resources in English (among the exceptions are Byzantine literature and palaeography/codicology of Greek minuscule books).

University of California, Berkeley DONALD J. MASTRONARDE

GREEK PROSODY

A. M. Devine, L. D. Stephens: *The Prosody of Greek Speech*. Pp. xvii + 565. New York and Oxford: Oxford University Press, 1994. $60/£42. ISBN: 0-19-508546-9.

'. . . even an approximately correct pronunciation of [Greek] is impossible, particularly in respect of the musical accent. . . . The same applies to rhythm.' These words of Maas (*Greek Metre*, tr. H. Lloyd-Jones [Oxford, 1962], pp. 55–6) are quoted by Devine and Stephens (p. vii) to illustrate the pessimism that often accompanies thoughts about our knowledge of the sound of ancient Greek, especially its prosodic aspects.

D. & S. challenge this attitude by approaching Greek prosody with 'a rather different methodology—a sort of archaeological laboratory phonology' (p. vii), in fact by combining a wealth of typological data on prosodic systems with some fresh approaches to the Greek material. Studies of living languages, giving insights into the range of prosodic phenomena that occur, are continually exploited as sources of questions to ask of the Greek data and as a check on possible interpretations of those data. The authors have developed their methods over a period of twenty-five years, during which some of their conclusions have already been stated in several articles and a small monograph (see the list of their joint publications on pp. 561–2).

The book is not intended as an introduction to Greek prosody; for introductions the authors send us (p. x) to the standard works of W. S. Allen (*Vox Graeca* [Cambridge, 1987, 3rd edn]; *Accent and Rhythm* [Cambridge, 1973]). However, D. & S. summarize extensively the experimental and typological literature on prosody, envisaging that 'a concise yet fairly comprehensive account of this material with its associated bibliography might serve as a convenient source-book for future students and researchers' (p. vii). The quantity of literature cited should indeed make the book invaluable to anybody interested in tracking down studies relevant to prosody.

D. & S. begin with a chapter on the physiology of prosody, explaining how the brain, lungs, and vocal tract contribute to the production of pitch and rhythm. The rest of the book is arranged more or less by unit of speech, starting with the syllable and progressing to the foot, word, appositive group, minor phrase, major phrase, and utterance.

Three sources of evidence are particularly exploited: poetic metre, fragments of Greek music, and punctuated inscriptions. Statistically significant tendencies concerning the placement of words in verse or the setting of words to music are regarded as

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