thus offers a uniquely valuable insider's view of the region's political and social anatomy. Roberto Nicolai's final paper in the first section of the book is a reminder of the numerous thorny problems in the textual tradition of Strabo, which are often a genuine obstacle to understanding what he meant to say.

The second part of the book contains nine papers devoted to Strabo's treatment of individual regions. They are prefaced by Enrico Bellucci's important study of the criteria by which Strabo recognized the ethnic differentiation of the population, which supplements Salmeri's preceding discussion of ethnicity and language. These papers are not simply concerned to elucidate Strabo's account, but are valuable contributions to the regional study of Asia Minor as a whole. John Thornton provides what is effectively a short historical monograph on Lycia, and Domitilla Campanile's subtle study of Phrygia offers historical explanations of popular or proverbial wisdom about the region preserved by a range of classical authors. Another valuable piece is Silvia Panichi's clear and well-informed discussion of the neglected area of Cappadocia.

Giovanni Salmeri's concluding remarks place the volume within the tradition of Strabonian research since Casaubon's fundamental edition of 1587. In the absence of a detailed modern commentary of Strabo's Asia Minor books, this volume should be enormously valuable and helpful. The density and learning of the papers would have been well served by an index, and even more by an *index locorum*. Collectively the contributors are much more sympathetic to their author than Syme had been in his posthumously published *Anatolica* (1995). Two types of scholarly enquiry are needed to make sense of Strabo. One is to investigate his debt to his predecessors and to the traditions of geographical and historical writing from which he formed his own monumental project. The other is to relate what he has to say to the evidence on the ground. These two approaches correspond to Louis Robert's famous phrase, which is duly evoked in Salmeri's concluding essay, 'la terre et le papier'. In contrast to the approach to Strabo's Asia Minor books by British and German scholars over the last century, extending from J. G. C. Anderson to Christian Marek, who have based their studies on first-hand knowledge of Asia Minor itself, the emphasis in this volume is on 'le papier' at the expense of 'la terre'. Nevertheless, as well as being a major addition to the Strabo bibliography, this is the most important Italian study of Asia Minor in antiquity to have been published in the last generation.

*University of Exeter* STEPHEN MITCHELL

## PAUSANIAS

S. E. Alcock, J. F. Cherry, J. Elsner (edd.): *Pausanias: Travel and Memory in Roman Greece*. Pp. xii + 379, ills. Oxford: Oxford University Press, 2001. Cased, £49. ISBN: 0-19-512816-8.

One of the many joys offered by this rich, sophisticated, and broad-ranging collection is reflection upon the changing but omnipresent rôle of Pausanias in Greek archaeology and topography in the eighteenth and nineteenth centuries. There was a time (at least until Wilamowitz weighed in) when Pausanias signified primarily as a rhetoric-free window onto the real Greek world, even if the precise nature of that reality was debated. How things have changed: future *Rezeptionsgeschichte*, no doubt, will find much to ponder in the 'literary' turn of contemporary Pausanian scholarship. For Jaś Elsner, in the opening chapter of this volume, the *Periegesis* is 'a wonderful text, which deserves to be read closely and carefully as a coherently

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https://doi.org/10.1093/cr/52.2.271 Published online by Cambridge University Press

conceived piece of writing' (p. 3)—a statement that would have been unthinkable even twenty years ago: Habicht's *Pausanias' Guide to Ancient Greece* (Berkeley, 1985), for sure, rehabilitated Pausanias' reputation, but not on aesthetic grounds. Ewen Bowie picks up the baton, pointing to not only affiliations with Herodotus and Thucydides, but also traces of Pausanian influence in contemporary writers; David Konstan, meanwhile, points to the pleasures an ancient reader might derive from the *Periegesis*. Claims for neglected brilliance are, of course, part of the tropology of scholarship on Roman Greek texts, and in a sense still recognizably Arnoldian (a newly canonized author must be seen to partake of Literary Culture). But in this case, they are also an index of the energy and vitality of current Pausanian studies, and the willingness of scholars to take him seriously as an idiosyncratic and powerful voice in his own right.

The volume is divided into three sections: 'Pausanias and his *Periegesis*, the Traveler and his Text', 'Studies and Comparisons', and '*Nachleben*'. Each section has four chapters and two 'commentaries' on chapters. This structure is markedly Pausanian, in that an identifiable, indeed traditional, narrative (author, content, reception) is intersected by metacommentary and digression. And, likewise, the interdisciplinary pluralism of the contributors (the volume includes pieces by 'historians', 'art historians', 'archaeologists', and 'literary critics') replicates the culturally accumulative progression of Pausanias' text. Digressiveness is a structural mode. As Elsner argues, the *Periegesis*, despite the errant path it weaves through Greek geography and history, betrays markers of intellectual systematicity throughout: meaningful juxtapositions, thoughtful patternings, exploitations of precedents, generic parallels. One could even argue (though the argument would require substantial nuancing) for parallels between the aesthetic system of Pausanias and the ποικιλία of Favorinus, Aelian, and Athenaeus.

Indeed, one of the many substantial gains offered by this collection lies in the drive to strip the *Periegesis* of its inherited status as anomalous ugly duckling. Cohen's chapter contextualizes the text in art-historical terms, arguing for a development, by the time of writing, of panoramic, synoptic vistas that located myth in geography (though the emphasis is overwhelmingly on the art, and the chapter has rather little direct purchase on Pausanias). The real star of the party is Jim Porter's brilliant coupling of Pausanias with the treatise *On the sublime*. This provocative but genuinely eye-opening chapter argues for a subjacent aesthetic of fragmentation and deracination: the evanescence of the past becomes not simply a cause for nostalgic despair, but also the precondition for its appreciation. Porter's analysis arguably overplays Pausanias's commitment to one particular aesthetic register (Pausanias does treat more recent works, and indeed treats them with respect), but it nevertheless represents a highly imaginative and exciting exposition of that register.

Socio-cultural contextualization too looms large. For sure, Elsner (briefly on pp. 5–8) and Rutherford (*passim*) present once again the case for Pausanias as pilgrim. This is a complex issue. Elsner and Rutherford convincingly demonstrate the centrality to Pausanian travel of religious and cultural identity, and the text's strategy of reanimating the experiential and cognitive phenomena associated with sacred journeys. But, despite the gains of cultural-comparative work (and of comparison with sacred travel within the Greek world), Pausanias remains, for me at least, an idiosyncratic and anomalous writer, capable of manipulating different generic modalities. The voice of the theoric acolyte is (as, indeed, Elsner avers on p. 8) one of many he employs—including the Herodotean recorder, the narrative historian, the ecphrastic art critic, and so forth—in the pursuit of his aggregative agglomeration of

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*πάντα τὰ Ἑλληνικά*. The *Periegesis* expresses, surely, the many-sidedness of Greece, of which 'pilgrimage' is but a single aspect.

The dominant tendency of Pausanian scholarship has been, of course, to use the text as a guide to the material realities of the ancient world. Two fine essays by two archaeologists, Anthony Snodgrass and Sue Alcock, demonstrate the prior need for a sophisticated understanding of the text. Snodgrass treats the lengthy discussion of the chest of Cypselus (5.17.5–19.10), offering a sympathetic assessment of the author's apparent attempts to understand the artwork and its inscription, composed in archaic Corinthian lettering in the boustrophedon format. Pausanias' methodology, according to Snodgrass, is much closer to that of modern art-historians than has been allowed: he attempted to read the entirety and comprehend it synoptically, even if in the process he misguidedly imposed a Homeric schema upon it (an error also, according to Snodgrass, endemic among modern scholars). Alcock's powerful chapter addresses the apparent structural unevenness in Book 4, where a disproportionate amount is given over to history, and little to the sights. Like Snodgrass, Alcock explains Pausanias' strategy by reference to his methodology, in this case his sustained exploration of the theme of freedom and slavery. If the text as a whole is (as we have learned to read it) saturated with the cultural politics of the here-and-now, these issues are, according to Alcock, metaphorically retrojected into the distant history of Sparto-Messenian relations.

Snodgrass's and Alcock's chapters also raise, incidentally, the question of scholarship's traditional agonizing over the status of Pausanias as pellucid recorder. The section on *Nachleben* is full of rich and subtle insights into early nineteenth-century topography (Wagstaff on Colonel Leake, Bann on Chateaubriand's *Itinéraire de Paris à Jérusalem*) and late-Victorian academic politics (Henderson on Farnell's *Cults of the Greek States*, Beard on Harrison and Verrall's *Mythology and Monuments of Ancient Athens*). All of these contributions underline the singular rôle of the *Periegesis* in the intellectual warfare of (particularly) the nineteenth century, and his gradual transition (via Harrison, Frazer, and Farnell) from 'ancient Baedeker' to guide to 'a quite different, imaginary, journey' (Beard, p. 236) into ancient religious sensibilities. And although this new *Periegesis* emergent at the turn of the twentieth century was no more 'literary' than before, this phase arguably marks the beginning of the processes leading to the current recuperation of Pausanias as a 'wonderful' text, saturated with mysteries, pleasures, and coruscant idealism.

*University of Exeter* TIM WHITMARSH

## GALEN'S *PROTREPTICUS* AND *ARS MEDICA*

V. BOUDON (ed.): *Galien II:* Exhortation à l'Étude de la Médecine; Art Médical (Collection des Universités de France publiée sous le patronage de l'Association Guillaume Budé). Pp. 454. Paris: Les Belles Lettres, 2000. Cased, frs. 400. ISBN: 2-251-00483-1.

Although the preface by J. Jouanna curiously refers to it as the first to be published, the present volume is the second in what at some point is to become Budé's complete collection of Galen's works with French translation and commentary. The two treatises chosen by B. are Galen's exhortation to the study of the arts, the *Adhortatio ad artes addiscendas*, or *Protreptikos*, and the more widely known *Ars medica*. (The

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