

forensic oratory. He shows that speakers use imperative verbs in conjunction with medical imagery and resort to religious argumentation in order to elicit fear or contempt in the jurors.

The three chapters in part 4, perhaps the most cohesive in the volume, explore the intersection between gender and persuasion in trials from Classical Athens (Konstantinos Kapparis), Thucydides' Sicilian debate (Jessica Evans) and female speeches in Livy (T. Davina McClain). Jessica Evans' piece is a particularly effective demonstration of how speeches participate in the shaping of gendered identity and how, in turn, gendered appeals can determine the success or failure of a speech.

Part 5 assesses the persuasive role of language, style and performance in Attic oratory (Tzu-I Liao and Alessandro Vatri), Xenophon's historiographical works (Roger Brock) and Pliny's *Letters* (Margot Neger). S.C. Todd traces the uses and meanings of the word *martus* and its derivations from Herodotus to Eusebius. This impressive survey allows him to conclude that the primary function of a *martus* was less as an 'eyewitness' and more as someone 'who is prepared publicly and authoritatively to back your version of events' (297). I would also single out Liao's essay on Demosthenes 18: this detailed analysis of Demosthenes' language and use of pronouns demonstrates how this speech crosses and exploits the (theoretical) boundaries between symbouleutic and forensic oratory.

I found part 6, which maps out the persuasive operation of financial discourse, the most stimulating of the volume. Tazuko Angela van Berkel interprets Pericles' list of resources (Thuc. 2.13) as an example of 'numerical rhetoric', tries to boost collective morale; meanwhile, Robert Sing contrasts Pericles' rhetoric of numbers with Demosthenes' attempt to adjust financial arguments to his audience's expectations and beliefs. Both essays show convincingly that numbers are open to interpretation and that political leaders must be able to communicate, and exploit, financial information effectively.

Most of the chapters are rich in footnotes, and an *index locorum* makes it easy to follow up specific passages. As a whole, this collection of essays offers a valuable contribution to our understanding of ancient persuasion and paves the way for further interdisciplinary work on its mechanisms (and its failures). The breadth of topics covered will no doubt ensure that this volume will be useful to a wide audience of both specialists and non-specialists.

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HADJIMICHAEL (T.A.) **The Emergence of the Lyric Canon**. Oxford: Oxford University Press, 2019. Pp. xviii + 333, illus. £74. 9780198810865.
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Where, how and why did the canon of Greek lyric poets emerge as a distinct group, differentiated from other, less important composers? What social and political factors influenced the responses and assessments that drove this differentiation? In answering these questions, Theodora Hadjimichael argues that the canonization accomplished in the Hellenistic period, represented most prominently by Aristophanes of Byzantium's editions, Aristarchus' commentaries and epigrams such as *Anth. Pal.* 9.184, was the culmination of a process that began in late fifth-century comedy (and indeed earlier). For Hadjimichael, the canon is formed to a considerable extent by 'backward-looking' impulses (20). The cultural conservatism which apparently motivates Aristophanes to set

figures such as Pindar and Simonides against contemporary poets and lament changes in popular taste is succeeded by Plato's preference for older poets and the Peripatetics' anti-quarianism, both of which establish the parameters for Hellenistic scholarly activity (252–53). Differences between components of this intellectual genealogy are sometimes unhelpfully blurred, however: to say, for instance, that Plato is 'following the agenda of Aristophanes and comedy more generally' (279) gives a misleading impression of continuity between two distinct configurations of lyric's importance and appeal.

The book begins with an overview of lyric production in the Archaic period (23–45) and in Athens (45–57). The second chapter deals with the representation of lyric in comedy. While the general picture is accurate, Aristophanes' and Eupolis' exaggeration and distortion of social realities and generational conflicts for comic ends (67–68) warrants further exploration. Plato's use of the lyric poets, especially Pindar and Simonides, as sources of 'didactic value' (130) is examined in chapter 3. Hadjimichael follows previous scholars in emphasizing Plato's tendency to decontextualize quotations and to put them at the service of his own arguments (117). Stesichorus' function in the *Phaedrus* as a 'role model' for Socrates usefully exemplifies the complexity of the dialogues which Plato creates with his lyric interlocutors (111–15). The discussion of the Peripatetics in chapter 4 emphasizes continuities between their scholarly projects and those of later generations; Praxiphanes' textual criticism is representative (154). The sociocultural interests of scholars such as Chamaeleon are well presented (161), but the question of what difference such framing makes to an understanding of the poets under consideration is less fully addressed than it might have been.

In chapter 5, Hadjimichael traces the shift from performance to the use of written texts, and takes a sensibly cautious view of the evidence, stressing that widespread use of books should not be assumed in the fifth century and that lyric performance continued to be important (206). Scepticism about written sources is occasionally pushed too far. That Herodotus does not give the details of Sappho's treatment of Charaxus at 2.135.6 does not 'mak[e] it unlikely that he [had] come across the ... text of the poems' (199); in a narrative focused on Rhodope, such details would be beside the point. Hellenistic scholarship is discussed in chapter 6. Although the overview of relevant evidence is useful, the conclusion that these scholars were 'in terms of focus ... passive receivers of Greek literature' (252) underplays the distinction between choice of subject and interpretative method. We know too little, for instance, of Apollonius Rhodius' scholarship on Archilochus to say whether or not his work changed the terms on which Archilochus was read, but in the case of Aristarchus at least, it seems likely that his interpretations of Pindar went considerably beyond those of his predecessors in scope and detail. Chapter 7 discusses the 'paradox' of Bacchylides, to whom little attention seems to have been paid in the fourth century, but who is indisputably a member of the lyric canon in the Hellenistic period.

The book engages with a wide range of scholarly discussion, and gives careful consideration to the transmission, storage and circulation of texts and poems. Discussions are often speculative or cautiously inconclusive but, given the nature of the evidence, this is inevitable. Unfortunately, the author has not been well served by her editors: unidiomatic or erroneous phrasing is frequent, sometimes to the detriment of sense (for example, in the translation of Pl. *Resp.* 331a4–5 on page 129). More important is a consideration of method. Theodor Adorno famously located lyric's power in its capacity to transfigure 'individual impulses' through 'aesthetic specificity' such that they 'come to participate in something universal' ('On Lyric Poetry and Society'). Attending to the complex relations that poetic form establishes between such 'specificity' and larger contexts, whether in Adorno's terms or others, is vital for an understanding of why some authors were valued and some were not. The methods Hadjimichael deploys leave little room for attention to

poetic value and authority as distinctively wrought by poetry's own workings. For readers considering their own responses to such issues, however, this book provides many useful starting points.

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WRIGHT (M. E.) **Menander: *Samia*** (Bloomsbury Ancient Comedy Companions). London and New York: Bloomsbury Academic, 2021. Pp. vii + 166. £17.99. 9781350124769. doi:[10.1017/S0075426922000489](https://doi.org/10.1017/S0075426922000489)

For this series, and the volume on Menander's *Epitrepontes* within it (also published 2021), see my review, *ExClas* 25 (2021), 283–86. The *Epitrepontes* volume has a single chapter devoted to the plot, followed by a number of thematic studies. This volume, by contrast, is more simply, and rather deceptively, structured. Menander's *Samia* is in five acts; each act is assigned a chapter. There are two drawbacks to this: first, it conceals the richness of the book's discussion, which might have been better signalled with listed subheadings; second, it results in certain issues being given rather short shrift. Still, the book is a fine companion to a linear reading of the play (its final words, 'THE END', are an icon of the interpretative strategy); it can usefully be supplemented by the introduction to Sommerstein's edition (*Menander: Samia* (Cambridge 2013)).

The omissions are not, as one might perhaps have expected, the technical details: we get a rough guide to metre (89–90) and an account of the appearance of papyri (104–05); Pollux's catalogue of masks is reproduced (15–17). The Bodmer and Cairo codices are introduced, albeit briefly (7), as the 'two stages' of the *Samia*'s recovery; there is no account of the additional lines between 142 and 144 in *P. Oxy.* 2943. Even though they are fragmentary, they give an important impression of Moschion and Demeas' interaction; they are an index of our papyri's reliability; and they communicate the excitement of Menander's text as a work-in-progress.

The difficulties inherent in reading Menander's sometimes broken lines is illustrated with the play's opening (12–13); yet this is not taken as a prompt to discuss a crucial (and perhaps still controversial) plot point, the 'missing baby' (see Sommerstein on 55–56). At 23–24 Wright discusses a key descriptor of Moschion, κόσμιος ('decent, a good boy'); it should be noted, however, that Moschion claims not to be 'a good boy', but remarks that he was one, perhaps implying that he doubts the description's applicability to himself. Another surprising omission is a connected discussion of the disparity in wealth between the households of Nikeratos and Demeas (there are brief asides on the matter, for example at 36). The linear reading also means that we lack connected accounts of the characters, whose presentation is distributed across the whole book (compare, on Moschion, 21–27 and 116–22); the point is not made explicit, but one wonders if this is illustrating the notion of dramatic character developed by John Gould ('Dramatic Character and "Human intelligibility" in Greek tragedy', *PCPhS* 24 (1978), 43–67). If so, there are interesting further consequences for Menander's notion of character.

The opening act of the *Samia* requires us to confront two uncomfortable features of Greek comedy: rape and suicide. Wright tackles both issues coolly, and sets them into the wider context of comedy: the discussion of rape (24–27, and note also 94–98) will not satisfy everyone, but the comparison between that and comedy's attitude to suicide (35) is perhaps a new perspective relating to the question of comedy's view of violence more generally (see 73–75). Wright is interested in comedy's techniques: Menander's insults are catalogued (76–77), as is a rare topical joke (98–100, see also 117); the