> legion, just as the eagle is the commander of the birds – and every legion has an eagle at its head. If the son has adequate means, he will be a prize athlete and presented to the emperor; if he is rich, he will have wide rule or even become emperor himself. To see a dead eagle in a dream is propitious only for a slave or for someone in fear of someone else: the dream predicts death for the person posing the threat and for the slave's master. For others it signifies unemployment … One should also bear in mind that the outcomes of eagle dreams will vary with the various types of eagle (2.20.3–4).

Artemidorus announced his method early in book 1 and fully illustrated it through book 2. But he later found it necessary to add a supplement (book 3), and later still verification of his technique with further and singular examples (books 4 and 5). Experience, *peira*, repeatedly emphasised, was what he insisted he brought to his craft.

All of this is usefully covered in Peter Thonemann's introduction to Hammond's translation and more fully in his monograph, an expository introduction that will be best appreciated by Artemidorus' first-time readers, undergraduates perhaps, attracted by its breezy, journalistic style. The donnish at times gives pause. Artemidorus 'ought to have' thought harder about an apparent logical deficiency in his presentation and doubtless found 'the athlete and the gladiator … eminently good to think with' (42, 176). Such touches deter. The avowedly 'literal' quality of Harris-McCoy's translation (43) is forgotten, and the faint-praise understatement that his commentary provides no more than 'useful notes' is rather harsh (219). (I judge the notes far more valuable than the monograph's opening pages on *Wasps*.) A conventional line is taken in the supposition that Artemidorus, a citizen of Daldis and Ephesus, privileges the eastern over the western Mediterranean, with the civic life of the Greek polis front and centre. Yet a wider Roman world could be implicated all the same. It hardly matters that Artemidorus names Rome and Puteoli alone as the cities he visited in Italy. He could not have reached them without seeing much more along the way, and presumably finding a host of opportunities as he did so to collect dream material. Travel after all brought 'contact with all sorts of men and different races' (5.74), and not just for the athletes in whom Artemidorus perhaps had a special interest, making for the major centres of competition so that he could cater to their pre-performance anxieties. I am unsure, moreover, whether 'municipal *bourgeoisie*' best describes the social stratum of which Artemidorus is said to have been an 'ordinary' member (142). It is evident nonetheless, and far better to stress, that this 'ordinary' figure, mercifully no sophist, produced a most extraordinary book. With new translations now available and Thonemann's guide at hand, wide appreciation of its thoroughly absorbing and often disturbing content is guaranteed.

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PENELLA (R.J.) **Libanius: Ten Mythological and Historical Declamations: Introduction, Translation, and Notes**. Cambridge: Cambridge University Press, 2020. Pp. x + 239. £85. 9781108481373.
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In this volume Robert Penella offers an English translation of ten declamations attributed to Libanius of Antioch. The book follows the successful pattern of his previous translations of late antique orators and rhetoricians, consisting of a general introduction to Libanius and declamation, introductions to the individual declamations (*Decl.* 3–8, 11, 13–14, 24) and annotated translations. Nine of these declamations have not been previously translated, and the tenth (*Decl.* 6) is included because of its thematic relevance. An appendix provides a separate introduction and translations of two fragmentary historical declamations by Libanius, an anonymous declamation that takes the opposing side of Libanius' *Declamations* 3–4 and Gregory of Cyprus' declamation in response to Libanius' *Declamation* 13.

Of the mythological declamations, only *Declamations* 7 and 8 (Poseidon's prosecution of Ares for killing Poseidon's son in retaliation for the son's rape of Ares' daughter, and Ares' defence) are judicial speeches, which are by far the most common kind of declamation and the focus of most ancient classroom training. There are also two deliberative speeches delivered by Menelaus and Odysseus as a pair at Troy as they try to secure Helen's release before the Trojan War, a theme suggested by references in *Iliad* 3 and 11 (*Decl.* 3–4), Achilles' response to Odysseus' embassy speech in *Iliad* 9 (*Decl.* 5) and Orestes' self-defence for the killing of his mother Clytemnestra (*Decl.* 6). The role of the gods in two of these scenarios required special handling, as Penella discusses (6–7, 21–22, 26): the judicial speeches of Poseidon and Ares are heard by a panel of gods on the Areopagus, the divinely instituted site of the 'future' Athenian homicide court (*Decl.* 7–8) and Apollo, Athena and the Furies are conspicuously absent from the court as Orestes makes his plea of self-defence against an unknown human prosecutor, apparently in Mycenae, before a panel of human judges including some Trojan War veterans (*Decl.* 6, probably not by Libanius).

The historical declamations include fictional themes set in the fifth century BC: Cimon's request to take the place of his dying father Miltiades in prison (*Decl.* 11); Corinth's prosecution of Athens for impiously forcing the Potidaeans to become cannibals by a lengthy siege (*Decl.* 13); Callaeschrus' request to bury a tyrant (his son Critias) as the prize for killing the same, although the law denies burial to tyrants (*Decl.* 14); and Archidamus' self-defence for illegally addressing the Spartans as a man younger than 30, despite the military success resulting from his proposal (*Decl.* 24). Penella's detailed discussion of the inspiration for these speeches explores the relation between their historical sources and the imagined declamatory occasion. *Declamation* 24 prompts a valuable comparison to one of its source texts, Isocrates' *Archidamus*, as well as a discussion of its contemporary relevance: the embarrassing failure of graduates of the rhetorical schools to participate actively in local governance (131–32). *Declamation* 14 contains many of the genre's most common themes, as Penella notes: 'tyrants, tyrannicides, conflicts between fathers and children, gifts granted by the state for acts of service, and conflicts between laws', as well as 'the disowning of a child … and self-denunciation, or requesting the state authorities to allow oneself to commit suicide' (125–26). Penella's translation of *Declamation* 14 could therefore serve as a convenient, compact introduction to both Latin and Greek declamation.

This book not only significantly increases the total number of Greek declamations available in English translation, but it is also the fullest translated collection of both historical declamations and mythological declamations in any modern language. Those interested in late antique rhetorical education or the reception of Greek epic, tragedy, myth and history will find here a treasure trove of entertaining and persuasive speeches in persona that can be enjoyed on their own, in comparison to ancient models and (in a move that would delight Libanius himself) as stimulating models for creative writing and speaking assignments for students enrolled in ancient literature and history courses.

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HOPKINSON (N.) **Quintus Smyrnaeus: *Posthomerica*** (Loeb Classical Library 19). Cambridge MA: Harvard University Press, 2018. Pp. xvi + 745. $26. 9780674997165.
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Posthomerica by Quintus Smyrnaeus (probably third century AD) is a Greek epic poem consisting of about 8,800 verses in 14 books (λόγοι). The Latin title *Posthomerica* translates the Greek τὰ μεθ' Ὅμηρον (or τὰ μετὰ τὸν Ὅμηρον or οἱ μεθ' Ὅμηρον λόγοι) found in some manuscripts. The poem includes the events of the Trojan War after the *Iliad* (following the death of Hector and the return of his corpse to Troy) and before the *Odyssey*. As a scholarly poet, Quintus succeeds in presenting diverse and complex mythological material in a grand epic manner. Since the beginning of the 21st century, this type of epic has seen a major revival; researchers' interest in the *Posthomerica* has increased significantly, with most studies emphasizing the originality and creativity of their poet. As a result, the more-or-less conventional view of Quintus as a συρραφεύς ('compiler'), as opposed to a συγγραφεύς ('author'), has been revised to a great extent.

The first English translation of the *Posthomerica* was published in 1913 by Arthur Way in the Loeb Classical Library (LCL) series. This was followed by the translations of Frederick M. Combellack, *The War at Troy: What Homer Didn't Tell* (Norman 1968), and Alan James, *The Trojan Epic: Posthomerica* (Baltimore and London 2004). The new LCL edition by Neil Hopkinson replaces Way's archaizing iambic pentameter translation.

Hopkinson's new bilingual edition begins with a succinct and insightful six-page introduction. This deals with the structure and content of the *Posthomerica*, which are reminiscent of the four poems of the Epic Cycle: books 1–4 correspond to the *Aithiopis*; 5–10 to the *Little Iliad*; and 11–14 to the *Iliupersis* and the *Nostoi*. It is likely that Quintus had access to the Epic Cycle material not through textbooks but through the poems themselves. These were probably scarce to find during the third century AD due to their inferiority to the Homeric epics. Thus, Quintus had an opportunity to compose a narrative that could replace the Epic Cycle and fill the gap between the two Homeric epics in close imitation of Homer's language and style. This explains the high degree of 'Homericity' in the work, which Hopkinson emphasizes by pointing out the verbal and thematic echoes between the end of the *Iliad* and the beginning of *Odyssey* and the deliberately Homeric diction of the epic. Hopkinson also offers brief comments on the characters, possible philosophical influences and the date of the work. Quintus obviously keeps very close to Homer in terms of language and style. Nevertheless, his post-Homeric take on composition, structure, ethics, philosophy and ideas reveals his attempt to update Homer by assimilating the Homeric epics into the literary aesthetics of his time. Hopkinson maintains that it is hardly possible to place Quintus' epic in a specific cultural context (xi), although I think that his work falls well into the Greek cultural movement of the Second Sophistic. Quintus'