

(<http://global.oup.com/booksites/content/9780198747093/>). This makes it possible to check all the evidence and judgements that underpin B.'s quantitative claims, and offers a resource for those wishing to conduct further investigations into Greek verbal periphrasis.

This volume is an excellent study based on a large quantity of well-handled evidence. B. is often able to correct or nuance assertions that have appeared in earlier literature, and there are many new insights. This book puts the subject of Greek verbal periphrasis on a new footing.

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THE MEANING OF KAIROS

TRÉDÉ-BOULMER (M.) *Kairos. L'à-propos et l'occasion. Le mot et la notion, d'Homère à la fin du IVe siècle avant J.-C.* (Collection d'Études Anciennes, Série Grecque, 150.) Pp. 361. Paris: Les Belles Lettres, 2015. Paper, €45. ISBN: 978-2-251-32685-6.

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This volume expands on a study published in 1992, based on T.-B.'s doctoral dissertation. T.-B. examines the origins and the development of the Greek term *καῖρός* from the Homeric poems to the fourth century BCE. She emphasises that its evolution cannot be separated from the evolution of the social practices and forms of knowledge that referred to it (p. 15). Part 1 (consisting of two chapters) considers the history and archaic origins of the word *kairos*. Part 2 provides a history of its contextual evolution.

Chapter 1 starts with the *Iliad*'s four instances of the adjective *kairios* (p. 23). In one, Menelaus has been wounded and reassures Agamemnon: 'The sharp arrow is not stuck in a critical [mortal] place (*en kairiōi*), but the shining war belt turned it aside from its course' (4.184–5). Two others (8.84, 8.326) refer to spots that are mortal if struck. In the fourth, Athena diverts an arrow aimed at Odysseus to a non-fatal location (11.439). Here, *kairos* is a spatial term; it describes a location in the body where a strike might prove fatal. Other passages from the Hippocratic corpus, Herodotus, Aeschylus and Euripides use *kairos* to refer to a part of the body (pp. 29–33).

T.-B. infers that *kairos* began as a spatial term for a critical point in the body, within the contexts of archery, hunting and warfare. The 'critical point' shifted from a point in space to a decisive moment in time. In this sense, *kairos* is a term of decision, whose semantic field is linked to notions of deciding, judging, cutting and discriminating.

From Pindar to Galen, many texts link the terms *kairos* and *krisis*. Perhaps best known is Aphorism 1 from the Hippocratic corpus (p. 45): 'Life is short, art long, opportunity [*kairos*] is fleeting, experiment is treacherous, judgment is difficult'. Another usage links *kairos* with appropriateness. In this sense it is semantically connected with *to deon* and *to prepon* (p. 57) and to notions of correct measure (*metron*, *dike*, *summetria*). When denoting a critical point that cuts and divides, *kairos* can refer to what has been cut or divided, including the results of well-calculated or appropriate action. This ethical sense of 'appropriate' (in contrast to excess) can refer to principles of justice and balance (*dike*) or to the aesthetics of balance and harmony (*summetria*). The chapter concludes with three appendices on the Indo-European root *ker ('to cut, separate'), including its links to the terms *kríno* and *keíro*, and its relation to *mētis*.

Chapter 2 turns to Archaic Greece and argues that, from Homer to the fourth century, *kairos* evolved from the spatial sense of a ‘critical point’ to the temporal sense of a ‘critical moment’. It focuses on Hesiod’s *Works and Days* – ‘a morality of *kairos*’ (p. 92) – and Pindar’s epinician odes – ‘a poetics of *kairos*’ (p. 105). Here, *kairos* was closely bound to the morality of action and, like *metron*, evoked the measure and appropriateness crucial to success in any undertaking. This ‘ethical *kairos*’ was central to *Works and Days* and the poetry of Theognis.

For Pindar, human action was closely connected to the will of the gods, so the *kairos* of successful action was linked to appropriateness and submission to order and the rhythms of nature. He also creates a new aesthetic *kairos* – an aesthetic transformation of an ethical principle: *kairos* as symmetry, harmony and variety (*poikilia*). Pindar’s poet is not a passive interpreter of the Muses, but bears witness by his art to his *sophia* (p. 148).

A new situation emerges in the late fifth century with the rise of the technical arts (*technai*). Part 2 considers *kairos* in the context of medicine, politics and rhetoric where, according to T.-B., the understanding of *kairos* reaches its ‘full development’ (p. 149). Fifth-century theories of *kairos* sought to circumscribe chance and the risks attendant on human action (p. 305). Physicians, sophists and strategists examined the shifting nature of *kairos* in order to develop systematic methods of prediction. In medicine (Chapter 3), *kairos* took on the meaning of ‘critical time’ in the aetiology of disease. (In a medical context Pindar’s *poikilia* became the ‘complexity’ of the medical art [p. 156].) In the context of dietetics, *kairos* was the art of precise measurement (*akribeia*) in *On Ancient Medicine* and *On Regimen* it came to mean ‘crisis’. In prognosis, especially of fevers, it meant the ‘critical days’ that marked predictable turning points in the course of a disease, and became ‘an art of time’ (p. 184). In a therapeutic context, the treatise *On Regimen* in *Acute Diseases* stressed the need to apply remedies at the right time and that errors in timing can have grave consequences.

Chapter 4 considers *kairos* in the arts of strategy and politics, starting with Herodotus, ‘a history without *kairos*’ (p. 197). *Kairos* appears only eleven times in his work, with a limited role. It refers to situations on the edge between war and peace (p. 200) and to decisive choices, for example, Gyges’ choice to spy on his master, strategic decisions at the Battle of Marathon and by Themistocles at the critical moments at the Battle of Salamis.

From Herodotus to Thucydides, there was a profound shift. For Thucydides, the focus of the historian’s gaze was human action: with the gods all but absent and the entire focus on human decision. Thucydides critically linked such decision to the mastery of *kairos*, understood as the ‘critical moment’ in the sense of the perception of decisive time as a result of rational analysis of situations in all their strategic, political and psychological complexity (pp. 210–11). But *kairos* was also linked to luck, for example, in the stories of Demosthenes and Nicias. Finally, *kairos* affected the fortunes of cities, in their understanding of critical times in decisions about alliances and warfare.

Chapter 5 turns to *kairos* as a rhetorical art, focusing on the figures of Protagoras and Gorgias. Gorgias claimed to be able to improvise on any topic, but his disciples Isocrates and Alcidas of Elea disagreed on the place of writing and the role of *kairos* in oratory. For Alcidas, a rhetor who was able to improvise could easily write, but only improvisation could hold the attention of the public. Isocrates prepared written speeches for public reading and argued that writing offered greater scope for style and expression. He understood the demands of *kairos* as when to speak and when to be silent, what to speak about, and the rhythm of discourse. For Isocrates, *kairos* was a product of practice and experience, ‘the soul of discourse’ (p. 277).

Plato profoundly reinterpreted these debates in two dialogues on rhetoric – *Gorgias* and *Phaedrus* – and defined the conditions for a ‘philosophical rhetoric’. For Plato, a good orator understands his audience, his subject, and how to create in them ‘persuasion and virtue’

(p. 293). To do this, he must master *kairos*, which determines the choice and form of discourse. In the epilogue and conclusion, T.-B. turns to the very different approach of Aristotle in the *Nicomachean Ethics*.

The volume also includes a detailed bibliography and an index of passages cited. The book adroitly moves across genres – poetry, history, ethics, medicine, warfare, politics, rhetoric – providing nuanced readings in each case. This study is a rich resource for anyone interested in Greek perceptions of the role of chance, timing and opportunity across many contexts. It follows in the footsteps of landmark studies such as M. Detienne and J.-P. Vernant's *Cunning Intelligence in Greek Culture and Society* (1978). Like that work, it makes an important contribution to both classical philology and an interdisciplinary history of ideas.

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VOICES IN ANCIENT ORALITY AND LITERACY

SLATER (N. W.) (ed.) *Voice and Voices in Antiquity. Orality and Literacy in the Ancient World, vol. 11.* (Mnemosyne Supplements 396.) Pp. xii + 444, b/w & colour ills. Leiden and Boston: Brill, 2017. Cased, €165, US\$180. ISBN: 978-90-04-32730-6.

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The term 'voice', and 'voices', has become a heuristic tool in Classics that has been indispensable in discovering and discussing nuances of texts by enriching the complex notion of authorship and literary characters, with an eye in most cases to historical audiences, readers and consumers of the ancient literary production. This volume arose out of the *Orality and Literacy XI* conference in Atlanta, Georgia, under the careful editorship of S., who has put together an engaging volume that offers many compelling insights to the intersections of literacy and orality and the exciting prospects and perspectives of a focus on voice. The editor's illuminating introduction explains the choice of the focus on 'voice', looking back in a welcome and fruitful manner at the genesis of the Brill sub-series *Orality and Literacy*. The volume is divided evenly in four parts following a generic thread: (1) 'Epic Voices' (E. Minchin, O. Cesca, D. Beck, R. Scodel and J. Gaunt); (2) 'Lyric and Dramatic Voices' (C. Lattmann, M. Foster, A. Bierl and N. Kaloudis); (3) 'From Singing to Narrative Voices' (A. Willi, G. Bakewell and R. Person); (4) 'Voices of Prose' (A. Buster, T.A. van Berkel, J. Kenty, J. Fisher, A. Kirk and A. Koenig). This review highlights some of the most important aspects and themes in the contributions that seem the most pertinent to the topic of 'voice'.

In Part 1 Minchin investigates the making of a distinct voice through long-term memory that activates indexing mechanisms of oral performance. A story such as the wedding of Pirithous and Hippodameia or stories about Heracles could be retrieved in consistency with the character that delivers them and the narrative in which they are placed. Poets use memory techniques and have their characters construct their voices in complex ways. Cesca focuses on messengers' speeches and considers the voice of the messenger and that of the poet, as both are preoccupied with being reliable *media* of transmission; messengers are 'vectors' of focalisation, and multiple layers of focalisation can endanger the reliability of the message through distance from the authoritative source. Oral poetry is conscious of this and carefully transmits messengers' voices. Beck illustrates how the