

## BOOK REVIEW

*Greek to Latin: Frameworks and Contexts for Intertextuality*. By G.O. HUTCHINSON. New York and Oxford: Oxford University Press, 2013. Pp. xii + 438. Hardcover, \$185.00. ISBN 978-0-19-967070-3.

Hutchinson has produced yet another stimulating, learned, and indispensable monograph on a topic that has remained largely marginalized in Classical scholarship, the relationship between Latin and Greek literature. This study is not about the relationship between Virgil and Homer, Valerius Flaccus and Apollonius of Rhodes, but rather it is concerned with intertextuality between the two literatures more broadly. The book is divided in four parts, with fourteen chapters *in toto*, a very short introduction, and a bibliography with two indices.

The first part (“Time”) opens with two chapters on the structures of time. The first (“Making Histories”) deals with the Roman conceptions of literary history: what emerges is the division “into two firmly separated histories, Greek and Latin” (12). Roman authors rarely name Greek authors later than the third century BCE, in line with the concept that Greek literature at some point stops, that is, when Latin literature itself begins. Also authors tend to give priority to Latin predecessors when they mention their place in the literary sequence, leaving the Greek in second place.

The second chapter (“Strife and Change”) examines the division between “old” and “new,” where the former comprises Greek literature or any Latin predecessors, even contemporary authors, contrasted to the latter, which encompasses the “new” Latin literary production. The obsession with the *primus inuentor* and the Latin claim to primacy and merit are of course well known: but to imitate means to do so successfully, not just to attempt to do so (“actively capturing and matching,” 29). For the Romans, Greek (Attic) literature’s peak coincides with the military greatness of Athens, and therefore decline ensues with military disintegration, which itself forms the basis for similar pronouncements concerning the decline of Latin literature.

The second part (“Space”) turns to literary experience in terms of space: the third chapter (“Rome, Villas, South Italy”) looks at the spatial approximation of two otherwise separated countries, Greece and Italy, through Southern Italy and Sicily; the proliferation of the book trade, of performances, of education provided by Greek freedmen and intellectuals help bridge the spatial gap. In addition, Roman villas function as centers of literary activity, and poetic inspiration in particular. The following chapter (“Sicily, Athens, Rest of Greek Mainland, Rhodes”) continues the exploration of Roman engagement with Greek literature in these places: Sicily (though evidence is sparse), Athens (the epicenter of Roman interaction with the Greek tradition), mainland Greece (e.g. Mt. Helicon’s prominence), and Rhodes (a place favored by Tiberius, for example). Finally in chapter 5 (“Asia, Massilia, Alexandria”), Hutchinson completes the spatial “tour” of the Mediterranean to emphasize in conclusion the complicated relationship with Greek literature, as portrayed by the Latin authors, is not one of scorn but also of enthusiasm and respect (131).

In the third section (“Words”), Hutchinson turns to the issue of language first in chapter 6 (“Two Languages”), and more specifically to the Latin authors who write in Greek. Roman authors attain a high level of mastery in Greek and write in Greek by maintaining their Roman identity. Prose authors abound (e.g., Marcus Aurelius), while in poetry the picture is more complicated (e.g. the Roman-ness of Babrius). Because of the inherent differences between the two languages, the gap was often thought to be diminished through borrowings from Greek.

In the next three chapters (“Transposition and Triads,” “Styles and Settings,” and “Trunk and Branches”), Hutchinson explores the Roman use of Greek literature. First he compares passages from authors like Livy and Silius to Polybius or Valerius to Apollonius. Then he looks at the stylistic adaptations and departures from the Greek original to conform with the Latin author’s own style and the style of the period, as well as the fitting of a particular scene to the specific framework of the new literary product in Latin.

In the final section of the book (“Genre”), Hutchinson turns to questions of genre. He calls the smaller entities “genres” (e.g. pastoral) and the larger entities “super-genres” (e.g. poetry or prose). Chapters 10 and 11 (“The Landscape of Prose,” “The Grounds of Prose”) are dedicated to prose writings: history, philosophy, oratory; Chapters 12 (“The Grounds of Hexameter Poetry”), 13 (“Space and Intertextuality in Hexameters”), and 14 (“Hexameters: History and Internal Mixture”) look in more detail at the super-genre of hexameter poetry.

By examining the links between philosophy and oratory or oratory and history, Hutchinson underscores the slight link between Roman philosophy and history: compare, for instance, Sallust, Livy, or Tacitus to past or contemporary Greek authors who freely draw and quote from philosophical texts. Oratory and history or oratory and philosophy are more readily interconnected. From an overview of texts and themes, we move to the situation and setting (“the grounds”): Hutchinson surveys different types, from letters, dialogues, speeches, to the space (real or imaginary), where philosophy or oratory take place (villas, official spaces).

In his final chapters on poetry, Hutchinson follows the same structure as in the prose sections. Important questions are asked and answered by means of a plethora of examples. Since Latin hexameter poetry encompasses a wide array of genres (narrative, didactic, pastoral, satire, occasional poetry, inscriptions), there is a wealth of passages discussed here with regard to the relationship formed between the Latin authors and their Greek models. Of particular interest is Hutchinson’s final chapter on the mixture of sources, but also on how poets like Silius Italicus at times move back towards Homer, not just Virgil or Ovid. This intertextual complexity is evident in Lucan and Statius among others, with the notable use of tragedy or epinician by Statius, in what Hutchinson calls the illuminating of the super-genre (that is, hexameter poetry) by external genres.

I believe that Hutchinson’s new book is going to be a valuable tool for further research on the interaction between the two literatures. A plethora of literary sources, as well as epigraphic materials, will be particularly useful for graduate students studying the history of Latin literature: Hutchinson offers an innovative, comprehensive overview and detailed survey beyond the confines of well-known handbooks.

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