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Jeffrey M. Hunt, R. Alden Smith and Fabio Stok,
Classics from Papyrus to the Internet: An Introduction to Transmission and Reception.

Austin, TX: University of Texas Press, 2017. Pp. 360. Paper
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It is an exciting time for classical reception studies, including fresh appraisals of Classics and its history. To take just one ‘generational’ marker, the twenty-five years since Charles Martindale’s *Redeeming the Text* (Cambridge, 1993) have seen an explosion of work, including theoretical or methodological surveys like Lorna Hardwick’s *Reception Studies* (Cambridge, 2003), as well as compendia, by their nature indicating both expansion of the field and interest in its definition, like Craig W. Kallendorf’s *A Companion to the Classical Tradition* (Wiley-Blackwell, 2007) and Hardwick’s and Christopher Stray’s *A Companion to Classical Receptions* (Wiley-Blackwell, 2008). New publications are building on and replacing older surveys, with, e.g., Gilbert Highet’s masterly *The Classical Tradition* (Oxford, 1949) answered by more overtly pluralistic publications, e.g., the monumental *Oxford History of Classical Reception in English Literature* (since 2012, four volumes to date, some 80 chapters covering the years 800–1880). Reflecting these developments in scholarship, more institutions are including reception studies into course offerings, with effects on hiring and training.

The time is thus right, and the need is real, for studies of Classics that harmonize the growth of reception studies with longer-standing approaches. It is after all easy *simply* to recognize a classical allusion in a modern work, without necessarily detailing the processes of transmission that made it possible. As a hedge against the risk of such scopophilia, theoretical and methodological introductions to ‘reception’ are usefully complemented by fresh presentations of ‘tradition,’ the historical and material aspects of ‘transmission’ including the history of scholarship. As Kallendorf puts it in his foreword to the volume, the situation “demands a new treatment of how classical texts have been passed from generation to generation”—‘transmission’—and that “is compatible with developments that are transforming classical studies as a field,” in particular ‘reception’ (2).

The volume aims to provide that treatment. It was conceived as an adaptation of Stok’s *I classici dal papiro a Internet* (Carocci editore, 2012), intended “not

only to convey the history of classical scholarship but also to speak broadly to the training and development of a new generation of classicists” (ix). The first purpose is accomplished admirably. The volume offers a detailed survey of the history of ‘classical scholarship’ broadly understood, stretching from ancient writing practices and sociologies of literacy (Chapter One); through the emergence of formalized education and ‘scholarship’ as such (chapter two); to practices of transmission in Late Antiquity, the Middle Ages, and the Renaissance (Chapters Three and Four); to the effects of printing (Chapter Five); and ultimately to the establishment of Classics as a field (Chapters Five and Six). (This chronological organization seems drawn from Stok 2012.)

Obviously this is a massive undertaking, and it is to the authors’ credit that they have distilled that complex history into a presentation that is generally very clear, brisk but not superficial, and energizing. In many places the survey is thrilling, with the authors’ narrative communicating something of the excitement in scholarship familiar to readers of, e.g., Stephen Greenblatt’s *The Swerve* (Norton, 2011). One imagines that excitement helping direct readers, especially students, to the many earlier studies referenced in the hundreds of endnotes and gathered in the extensive bibliography, including, e.g., L.D. Reynolds’ and N.G. Wilson’s *Scribes and Scholars* (Oxford, first ed. 1968), Reynolds’ *Texts and Transmission* (Oxford, 1983), and David M. Schaps’s *Handbook for Classical Research* (Routledge, 2011). This alone—a story whose detailed and excited telling will help point Classicists-in-the-making to further study of their field’s history and methods—is a strong reason for recommending the volume.

It is somewhat less clear, however, whether the volume in itself—as a stand-alone book—achieves its second stated aim of “speak[ing] broadly to the *training* of a new generation of classicists” (ix; emphasis added). The history is fascinating and seems likely to invite further study; I imagine assigning the volume in stages over a semester, or individual chapters in particular courses. But the same material is less effective at conveying methods. For example, so many specialties are touched on—epigraphy, papyrology, medieval manuscript traditions, modern textual criticism, lexicography, and more—so quickly, in rough chronological order of application, that technical terms, names, and suggestions of method multiply in a way that may be confusing to readers who are not *already* oriented to the field, including its subdivisions and well-known scholars as well as ancient authors and their works.

This potential for confusion is compounded by formatting. The book is attractively designed and visually easy to read in terms of typeface and printing; and the inclusion of some figures and illustrations is helpful. By contrast, the use of end-

notes instead of footnotes makes following up on new or specialized information, of which there is by design a great deal, somewhat more difficult. More problematically, technical terms, including names of places, authors, and scholars, are not distinguished from the rest of the text, e.g., by boldface type or sidebars, and there are no glossaries. This would seem to obligate readers to consult other handbooks and dictionaries simultaneously and continuously. Similarly, certain events in the history of Classics are referred to but not explained, in a way that must seem mysterious to uninitiated readers; e.g., as proof of the need for caution in attributing ancient commentary solely to a traditionally named author, in this case Servius, the volume offers “the failure of the Harvard edition undertaken in 1946” (78): this is not explained, such that new readers will have no idea what the nature of the failure was, or even whether the edition was of Servius or of Virgil.

All of this may be a matter of not developing or changing sufficiently the source material from Stok 2012: although *some* new attention is paid to reception studies, the volume largely retains Stok’s focus on ‘transmission’ and scholarship; there are also some occasional stylistic features that could seem to reflect the Italian original. However that may be, the volume lacks certain features and formatting that would have been helpful to new Classicists and other first-time readers.

Finally, and for related reasons, the volume’s engagement with “the internet” is perhaps the least successful section. To be fair, this is of course an area of rapid growth and change, and there is a kind of intrinsic *inconcinnitas* in how printed books direct readers to online tools, i.e., requiring readers to type out URLs by hand. But the present volume’s sixth chapter nonetheless remains a somewhat incomplete-seeming mixture: historical description of some longstanding online tools without substantial discussion of method of use, and without any attention paid to some of the more recent, innovative, and collaborative work Classicists are pursuing online. In this connection, one might look for ongoing or periodic updates on a website: but although the authors refer to a “webpage to go with the book, a site that we will continually update and expand” (ix), the book itself does not list a URL, and I have not been able to find any such page online, including on the Press’s website.

Some limitations of formatting notwithstanding, and particular incompleteness in regards to “the internet” aside, Hunt, Smith, and Stok have produced a valuable and useful book: a detailed survey of how changing practices and materialities of transmission, and to a degree modes of reception as well, have played important roles in the history of classical scholarship. Especially as Classics continues to be a source of interest and even contention in the public eye, the history of the field

should remain of vital interest to students—which is to say, in the spirit of lifelong learning, all Classicists. The present volume offers a rich and engaging starting-point.

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Edward J. Watts,
Hypatia: The Life and Legend of an Ancient Philosopher.

Oxford: Oxford University Press, 2017. Pp. 224. Cloth
(ISBN 978-0-19-021003-8) \$29.95.

This volume is a detailed biography of Hypatia and at the same time an in-depth social investigation into Alexandria in Late Antiquity and episodes of violence in that city, which ultimately caused the death of the book's protagonist. The author succeeds in writing a sophisticated and source-grounded account of the life of the most famous female philosopher of antiquity, which is also an engaging and accessible read.

From the first pages of the book, we are rightly reminded that the story of Hypatia cannot be understood without an immersion in what Alexandria looked like at the end of the fourth-beginning of the fifth century CE. The second chapter offers a concise but dense account of the architectural, intellectual, and human landscapes in which the heroine acted: a multicultural megalopolis full of temples, which were slowly transformed into churches, Alexandria was still a major centre of study, where students enjoyed public libraries and spaces dedicated to teaching, learning, and cultural debate. The architectural city was modulated according to class, ethnicity, and status, a fact that limited social interactions between people belonging to different groups. Wealthy aristocrats and their acolytes, including scholars, resided in their secluded palaces and gardens, while the lower classes lived in overcrowded quarters, clustered around streets and buildings organised according to ethnic or professional association criteria. Watts clarifies that the violence leading to Hypatia's murder cannot be explained in pure religious terms but rather as the outcome of