

period seems to be based on an underestimate of the role of clocks in the second century B.C.E. (which the reviewer identifies as much larger in a forthcoming article in *Klio* 106.2). The many nuances to the central argument (e.g. 55, 65–6, 73) suggest that the author too started retreating from his original point in the course of writing.

The heart of the book is part two (chs 4–8). Here, the reader finds in-depth commentaries on selected passages from, among others, Cicero, Horace, Martial, Pliny the Younger, Seneca and Marcus Aurelius, some also central to Carcopino's reconstruction of Roman quotidian time. K.'s discussion, however, is not about how the historical figures behind the authors used time, but about how they constructed time as writers. K. shows what is 'operative in the discourse of the day pattern: the internal order of the whole day as an embodiment of one person's life and a specific worldview or order' (127), making fruitful use of Bender and Wellbery's concept of 'chronotypes'. He notes stylistic devices revealing word plays and emphases, and illuminates the passages in the context of the literary conventions of the genre and the philosophical ideas of the author, as well as in the context of the author's social relations and historical circumstances. Unavoidably, there remains a certain tension between the implied criticism of the simplistic harvesting of rich literary texts as if they were representative vignettes of daily life and the continued need to derive from these sources factual knowledge on Roman days. K. explores 'how the temporal order of a subgroup or individual is defined through contrast with that of the majority' (18), but to understand how authors playfully respond to social norms about daily time in order to communicate more complex ideas, these norms first need to be identified.

The ninth chapter, on days in late-antique Christian society, is assigned to part three (chs 9–11) on the reception of the Roman day, but the topic is approached as in part two, with Ausonius' *Ephemeris* as one of the central texts. K. rightly avoids the stereotypical treatment of monastic day rhythms as innovations anticipating modern time discipline, but highlights their relation to Roman days. The rest of part three focuses on Carcopino's *La vie quotidienne à Rome*. K.'s goal is not to add further criticism — his own opinions on the book in fact remain largely implicit — but to place this book in context. Ch. 10 offers a useful *status quaestionis* starting from the Renaissance, which places Carcopino in a long scholarly tradition. The insightful final chapter shows how contemporary debates on, for example, the standardisation of clock time or the length of a work week informed modern views on Roman days. K. argues that 'a historical outlook that can use the Roman day as a way of ordering knowledge about Roman life is also a complex modern instrument that allows the curious reader to see "what time is" in modernity' (331). This final section almost feels like a different book, much more directly engaging with Carcopino, but it does fit, and indeed forms an invaluable addition to the earlier discussion that adds new layers of depth to the debate and rounds off a book that is well worth hours of your day.

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BRAM FAUCONNIER, *ATHLETES AND ARTISTS IN THE ROMAN EMPIRE: THE HISTORY AND ORGANISATION OF THE ECUMENICAL SYNODS*. Cambridge: Cambridge University Press, 2023. Pp. xii + 403, illus., maps. ISBN 9781009202831 (hbk). £90.00. 9781009202855 (ebook).

Interest in the vibrant festival culture of the imperial period is enjoying something of a resurgence, as shown recently by J.-Y. Strasser's magisterial *Mémoires de Champions* (2021). While that work examines the victory lists of individuals, the volume under review offers an excellent complement by focusing on the crucial role played by the professional bodies which represented performers' interests, whose full titles are given as 'the holy thymelic wandering synod of artists of the whole world who take part and win in sacred crown games, gathered around Dionysos', and 'the holy xystic wandering synod of athletes of the whole world who take part and win in sacred crown

games, gathered around Herakles'. As the titles suggest, these were two parallel but separate organisations dedicated to supporting musicians (including actors) and athletes, respectively.

Through a detailed analysis of the surviving evidence, mostly inscriptions and papyri, Bram Fauconnier provides a comprehensive discussion of the development and running of the synods in the Roman imperial period. Part I offers a chronological history of the two organisations, including in ch. 1 a brief review of the regional associations of artists in the Hellenistic period. Chs 2 and 3 look at the synods' development over the first centuries B.C./A.D., while chs 4 and 5 focus on the high imperial period and discuss interactions with Rome and the emperor (ch. 4) and across the empire (ch. 5). Ch. 6 turns to their decline and disappearance in Late Antiquity. Part II discusses the running of the synods, with separate discussions of their internal organisation (ch. 7) and membership (ch. 8), as well as the advantages of membership for competitors (ch. 9) and the integral role which the synods played in the organisation of *agones* across the Roman world (ch 10). Useful appendices list officials, members and titles of the two synods.

While regional associations of artists already existed in the Hellenistic period, no similar associations are known then for the athletes. However, by c. 42–30 B.C., an international synod of athletic victors is attested in Ephesos, petitioning the triumvir Mark Antony for preservation of existing privileges. The first clear reference to an international (rather than regional) synod for artists comes later, from the reign of Claudius, but F. argues that there is already evidence of a trans-regional association in existence when Antony called the artists of Dionysos to Samos before the battle of Actium and apparently gave them a base at Priene.

By the mid-second century, both synods were based in Rome. The move was likely influenced by the importance of Domitian's Capitolia festival, and easier access to the emperor who often attended festivals in Rome and Naples in person. A key theme throughout is the close interaction the synods had with imperial power, which F. sees as a continuation of the role played by Hellenistic kings. In contrast to those scholars who see the synods (especially the athletic one) as owing their origins to imperial policy, F. argues instead for a model of petition and response: the impetus lay with the artists and athletes themselves and emperors responded to this, though some were certainly more involved than others.

One question which has been debated is whether there were originally two separate athletic synods — one for sacred victors, and another for other athletes — and some kind of dissolution and re-formation of the synod in Rome in the second century. F. rejects this and argues persuasively instead for a single synod which first consisted only of sacred victors, but later also welcomed in athletes aspiring to become sacred victors themselves. Nevertheless, membership was always only a small subset of the entire range of competitors, made up of those who could afford to pay hefty entrance fees and had the promise to realise international success.

Alongside the synods' activities in Rome, members also often came together in assemblies along the agonistic circuit to vote on decrees. There were regional bases around the Mediterranean where synod officials offered support to performers, who travelled from *agon* to *agon*, but these were part of the overall international synod rather than separate local branches. F. does, however, also identify the existence of some separate city-based associations whose membership may have overlapped at times with that of the international synods.

The second half of the book, as well as parts of ch. 5, outlines the roles played by the synods in promoting their members' interests and helping to organise *agones* around the Mediterranean. The athletic synod is particularly visible here, through the role synod officials played as *xystarchs*, yet we also hear of members of the thymelic synod getting involved in the scheduling of games — most notably in the letters of Hadrian from Alexandria Troas, but also in other festivals, such as the Lysimacheia at Aphrodisias (317–18).

Overall, F. paints a detailed picture of the functioning of the synods and the world of agonistic festivals they helped to support. The role of the synods was thus twofold — as well as ensuring the maintenance of privileges for their members, they also played an integral role in ensuring the success and development of an international festival circuit. When that circuit started to disappear, the synods went too.

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