

*A Greek Reader*, in presenting it as a companion to Croy, he is locating this as a book dealing with Koine Greek, expressed as 'biblical'. This split between 'biblical' (which could include the Septuagint), 'Koine' (which need not be Christian), and 'New Testament' (as many textbooks describe themselves) is a tension felt throughout Christian Greek textbooks, but not one Jeong mentions. I discuss this in a forthcoming article (Ryan, [forthcoming](#)).

The links with the primer are evident throughout. On p. 86, for example, there is a note tying the lessons to effective use within the semester system, emphasising the American market as a target audience. This can be easily ignored, and the book adapted for other groups. In the introduction, Jeong lists three key activities: translating the text, reading the text together, and listening to stories. This sequence reflects his teaching methodology. Teachers may want to develop further options, in order to get the most out of the book, particularly if not using Croy's primer.

To the extent that this is designed to complement Croy's primer, it will always be a supplement, rather than a method in its own right. Given that this book is a supplement, however, it also works well to supplement other things. Teachers in a UK setting, Classical or Koine, may find it useful for enhancing reading, stretching students, consolidating learning, and building fluency. It demonstrates how existing grammar-focused resources can be adapted to different teaching methods, converting something aimed at grammar-translation into an extended reading approach.

The exercises themselves may provide good supplementary reading for students of Classical Greek; the level of support given in the notes and vocabulary is such that any major Koine differences will be explained, and the easy flow of the Greek will enable students to follow along regardless of these differences. The lack of vocabulary list at the back may frustrate those who want to look things up, but this is indicative of Jeong's approach. He has taken care to make each lesson's notes and vocabulary as comprehensive as possible, so that the reading experience is not disrupted by students having to flip through different resources.

The Greek is clearly printed, although a slightly larger font size and better line spacing would have made this even better. Accents are used throughout, but not commented on in particular. Vocabulary is given with simple, single terms, rather than any depth or range of lexical possibilities, which may speed up reading, but does direct interpretation in particular ways, and teachers may find students benefit from some further vocabulary discussions to understand more about the variety of meanings for more complex words.

In summary, this is a useful book for Koine Greek students, and may have a role to play in supporting Classical Greek students in improving fluency and range. It is unusual in employing methods based in Krashen's theories to Greek, and may be extremely helpful in paving the way for more pedagogical support in doing this, and in bridging gaps between Classics and Theology teaching methods and resources.

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## References

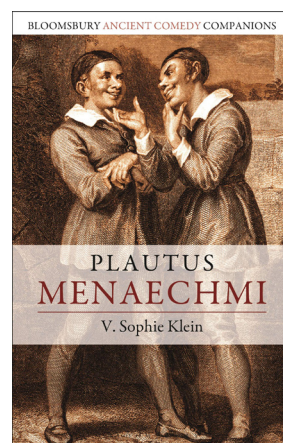
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## Plautus: Menaechmi

Klein (V.S.) Pp. x + 179. London: Bloomsbury Academic, 2022. Paper, £17.99. ISBN: 978-1-350-09272-3.

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This is the second volume from this series that I have reviewed and I notice the same breezy scholarship and knowing lightness of touch as I did in Franko's *Mostellaria*. To recap: these 'Companions' are aimed at the general, informed reader who is interested in drama.

We start with a general introduction to Plautus, Roman Comedy and this play. This is comprehensive without being overwhelming and Klein's sense of fun can be seen in the titling (*TWINtroduction.....*), the puns and the wordplay which pepper the text throughout the book.

The second section (*Persons and Places of TWINterest....*) introduces the mechanics of a singular plot and the relevance of Rome vs. Epidamnus. However, most of this section deals with the specifics of the different characters, not merely the two (or one?) protagonists. There is much nuanced and informative comment. Studying this will enhance the reading of other Roman comedies, as well as lead to an understanding of their Greek forerunners.

In the third section (*TWINterplay.....*) Klein deals with Comic Language and Stage Business, but this evolves into a disquisition on the mistaken identity bit, wherein – remarkably – the two Menaechmi only meet at the denouement of the plot. Klein also deals with metatheatrical and Plautine language, both in wondrous and informative detail.

As is, I think, typical of these Companions, Klein's fourth section (*TWINfluence.....*) delves into the considerable later transmission of the play and its central plot device; unsurprisingly, it is by far the longest chapter. An early Italian translation and three other dramatic progeny are covered: Shakespeare's *Comedy of Errors* is examined in fascinating detail. I was glad to be introduced to *Les Ménechmes* of J-F Regnard whose own life story reads like the plot of a comedy. Goldoni's *Venetian Twins* deserves to be better known. The 1938 Rodgers & Hart extravaganza, *The Boys from Syracuse*, merits only ten pages, although the scholarship on display is just as impressive.

There is an Appendix, detailing the works covered, useful Notes on the text and a Bibliography, both extensive, and a *TWINdex* (!); the book repays re-reading and I cannot recommend it highly enough.

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