

general survey of modern works on Greek music and then discusses the musical parts of tragedy, the various traditional forms of music used in drama, and the unity of music, poetry and dance as expressed in drama. The many difficult problems involved in this material cannot, of course, be discussed in depth; these chapters serve more as an introduction to the main part of the book, in which the musical parts of the dramas of the three great tragedians are discussed in detail and a general view of the ways in which each tragedian uses music in his dramatic work is given. As an example of the sophistication and depth which the use of traditional musical forms can attain in tragedy, one could mention the great kommos of Aeschylus' Choephoroi (305-476), aptly discussed on pp. 114ff.; in his discussion of the first stasimon of Euripides' Orestes (pp. 204ff.), of which a part has come down to us complete with notation, the author draws perhaps over-subtle conclusions concerning the psychological expressiveness of the music of Euripides, on the very meagre evidence offered to us by this short fragment. In conclusion: this book offers no novel views into the music of Greek drama, but provides a useful and concise introduction to the subject, has a good bibliography, and contains many sensitive interpretations of the lyrics of different dramas. - The other book by the same author, *Tragedia antica e musica d'oggi*, provides a short survey of the music used in the Italian performances of ancient Greek dramas in this century. The modern musical realisations of certain dramas would provide interesting themes for further study.

*Maarit Kaimio*

*Das römische Epos.* Hrsg. von *Erich Burck*. Grundriss der Literaturgeschichte nach Gattungen. Wissenschaftliche Buchgesellschaft, Darmstadt 1979. XII, 419 S. DM 78.-.

Dieser Sammelband enthält dreizehn Abhandlungen über das römische Epos von Naevius bis Corippus. Die meisten dieser feinen Studien sind von dem Herausgeber selbst ("Die Pharsalia Lucans" gemeinsam mit W. Rutz), zwei ("Naevius' Bellum Poenicum" und "Ennius' Annales") von M. von Albrecht. Die ausführliche Gliederung (S. VII-XII) hilft dem Leser, und die dispositionelle Ähnlichkeit der verschiedenen Kapitel macht eine anschauliche Übersicht leichter, zumal das Buch auch für Laien gedacht ist. Mich persönlich interessierten besonders die spätesten, relativ unbekanntesten Epiker, Claudian (um 400) und Corippus (Mitte des 6. Jahrhunderts). In einer Sammlung dieser Art ist es wohl angebracht, die Bibliographie kapitelweise anzuführen. Ein Register wäre wünschenswert gewesen.

*Saara Lilja*

*Mysteria Mithrae.* Pubblicati a cura di *Ugo Bianchi*. Etudes préliminaires aux religions orientales dans l'empire romain, tome 80. E.J. Brill, Leiden 1979. XXVII, 1005 p. Hfl. 240.-.

The Oriental religions in the Roman empire have recently been the object of a large number of monographs, published by the well-known specialist in this field, M.J. Vermaseren. A new addition to this important series are the proceedings of an international Seminar

on Roman Mithraism in Rome and Ostia in 1978. We may note that the seminar was largely financed by the Pahlavi Library, which probably no longer exists. The large beautifully produced volume appeared the following year. In an age when scientific publications often take years to see the light of day, the publishing house of E.J. Brill is certainly entitled to some admiration, an admiration, moreover, tinged with envy.

There are about 50 papers and the subjects treated range from topography and inscriptions to descriptions of Roman and Ostian mithraea and in particular their historico-cultural significance and their relations to Oriental Mithraism. The editor of the proceedings, Prof. U. Bianchi, is also responsible for the important introduction (pp. 3-60).

It is of course impossible in a brief review to discuss all the contributions. I can only draw attention to some points. Prof. F. Coarelli, in a brief but valuable paper, points out the relatively low number of mithraea so far known from Rome. If there had been relatively as many as at Ostia, the capital would have possessed no less than 2000 of them! Coarelli, however, more cautiously estimates their number at approx. 700, only 7% of which have left identifiable traces. Another aspect stressed by Coarelli is the location of most Roman mithraea near public buildings, especially barracks, baths, etc.

In the epigraphic section, Prof. S. Panciera discusses a group of inscriptions found in a mithraeum under S. Stefano Rotondo on the mons Caelius. Of a special interest is a prayer addressed to *Dominus aeternus*, probably identifiable with Mithras. The prayer is a very Vulgar Latin but betrays literary reminiscences. Panciera's analysis is very thorough, though some points, especially as regards the real significance of *lex viva*, are problematic. H. Solin reviews five parietal graffiti found in the Roman mithraea. The most important of these is a fragment allegedly showing interest in *magi*, but, according to Solin, only referring to well-known *magicae artes*. Professor M. Guarducci has four epigraphical papers, of which one, on a graffito *Natus prima luce*, is most intriguing. Contradicting Ferrua and others, who interpreted the inscription as the horoscope of an unnamed person, Guarducci, more convincingly, identifies the *natus* with Mithras and refers the inscription to the founding of the mithraeum. However, the identification of *prima lux* with cosmic light smacks of over-interpretation.

The volume is illustrated with excellent photographs, some of them in colour, and complete with useful indexes, even with an index of auctores moderni, sometimes considered an expendable luxury.

Iiro Kajanto

*Corpus inscriptionum Latinarum*. Consilio Academiae scientiarum rei publicae democraticae Germanicae editum. Voluminis sexti pars sexta. Indices. Fasciculus secundus. Index cognominum. Edidit *Ladislav Vidman*. Walter de Gruyter & Co., Berlin 1980. 359 S. DM 280.-.

1936 erschien aus der kundigen Hand von Martin Bang der Gentil-