

tragedy is written by citizens – adult, enfranchised males...” (Goldhill, p. 344; this fact is not a fact).

The use of this rich and stimulating volume is facilitated by a glossary of transcribed Greek terms, a chronology of theatrical (and some historic) events, a useful list of texts, English translations and commentaries, an extensive bibliography and an index of subjects.

*Maarit Kaimio*

NEIL HOPKINSON: *Greek Poetry of the Imperial Period*. An Anthology. Cambridge Greek and Latin Classics, Cambridge University Press 1994. 224 p. ISBN 0–521–41155–6, GBP 37.50 (hardback). ISBN 0–521–42313–9, GBP 15.95 (paperback).

As the editor says in the preface, the Greek poetry of the Roman period, and especially the later Roman, is an area of Greek literature which in the course of classical studies remains unfamiliar to a student of classics. This anthology is a welcome attempt to correct the situation. The book begins with a brief review of the historical and cultural background of the period in question, i.e. from the first centuries AD until the 6th century. The geographical area as well as the time span is vast, and it is impossible to give a detailed picture of various phenomena in only a couple of pages. The editor has succeeded in giving an idea about what kind of a world we encounter by taking up some major areas: 1. Historical developments, 2. Education and culture, 3. Christianity and 4. Pagan poetry in the Imperial period. This provides a sufficient background for the actual theme – the poets and their production.

The anthology itself introduces a total of 11 poets of collections of poems: *Anacreontea*, Mesomedes, Epigrams, Quintus Smyrnaeus, Nonnus, Musaeus, Oppian, [Oppian], [Manetho], [Orpheus] and Babrius. For each part a bibliography for further reading is provided. The texts are given in Greek with a good and thorough commentary. In addition, some basic facts (if known) are given about each poet, and the contents of the poems are explained in a few words. Since there are no translations, these overviews of the contents are very helpful especially for those students/readers who do not read Greek fluently. The commentaries also help in other ways: the individual texts are handled in great detail, and morphological as well as syntactical explanations are given. The editor often comments on the choices of words and phrases which helps to understand the influences of Greek literary tradition and linguistic phenomena (e.g. Atticism). The reader is also guided through cultural history and mythology.

In the course of reading the anthology I could not help wondering why the editor had chosen these particular poets and/or poems and why were they put in this order. A few lines on the criteria for these arrangements would have cleared up the point, especially in the case of Epigrams. To sum up, the anthology fulfills its purposes. It is a thorough enough introduction to the less-known Greek poetry for students as well as for those who are mainly focused on the ”more classical periods”.

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