

things, a useful discussion of the editing of the *Aeneid*, traditionally attributed to Varius and Tucca (pp. 554–6). Appendix 2 is devoted to a short discussion of Stesichorus, the Tabula Iliaca Capitolina and *Aeneid* 2 and their relevance to each other. It may not be customary to discuss prefaces in a review, but I enjoyed Horsfall's Preface which tells about the origin and development of his studies on Virgil in a concise form.

With his four commentaries on the *Aeneid*, which comprise nearly 2400 pages, and his *Companion to the Study of Virgil*, Nicholas Horsfall has erected one of the *monumenta aere perenniora* in classical scholarship. These commentaries are indispensable for those who want to immerse themselves into the problems of the details as well as for those who want to have a deeper comprehension of Virgil's aesthetic, literary and moral aims.

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*The Early Latin Poetry of Sylvester Johannis Phrygius*. Edited, with Introduction, Translation and Commentary by PETER SJÖKVIST. Studia Latina Upsaliensia 31. Uppsala 2007. ISBN 978-91-554-6947-4. 408 p. SEK 333.

The series of *Studia Latina Upsaliensia* has presented several editions of principal works of Swedish Neo-Latin literature during the last two decades. Peter Sjökvist's doctoral thesis on the early poetry of the Swedish theologian Sylvester Johannis Phrygius (1572–1628), considered one of the foremost representatives of early Swedish Neo-Latin poetry, is a welcomed addition to the series. It focuses on Phrygius' three Latin poems which he wrote when he was studying at several universities in northern Germany (1597–1602). Phrygius' works, like those of several contemporary Swedish authors, many of whom were educated in German universities, were rooted in German academic literary culture. With the poems edited in the present volume, Phrygius became an introducer of certain literary fashions of continental humanism to Sweden.

Although the poems edited in the work, *Ecloga prima*, *Threnologia dramatica* and *Centuria prima*, represent different literary genres, there are good reasons to include them in the same volume. First, the three poems belong to the early phase of Phrygius' literary production, which is in its entirety listed and categorized at the end of the work, and secondly, they reflect the situation of their writer as a young man in search of a respectable career and powerful patrons in the vicissitudes of a turbulent period in Swedish history. After the death of King Gustavus Vasa (1560) there was confusion about the succession to the throne and the situation did not stabilize until Charles IX was crowned King of Sweden in 1607. Moreover, the period was marked by strained relations with Poland as well as by tensions between the Catholic Counter-Reformation and Lutheranism and between the king and the nobility. In the introduction of the present work, the complex historical background is well surveyed, which is indeed essential for the understanding of the poems and their function.

As regards the methodological approach, Sjökvist puts special emphasis on the synchronic perspective in interpreting Neo-Latin texts. The recent emergence of databases of Neo-Latin literature provides a useful tool for this kind of research. The database *Camena – Corpus Automatum Multiplex Electorum Neolatininitatis Auctorum* containing sixteenth-century German poetry has served a particularly useful purpose for examining Phrygius' texts. Due to the

limited amount of Swedish Neo-Latin poetry prior to Phrygius, Sjökvist has been able to read through all relevant works by writers such as Henricus Mollerus, Laurentius Petri Gothus and Ericus Jacobi Skinnerus. This of course offers an excellent opportunity for examining the initial history of Neo-Latin poetry in Sweden as a whole.

In the introduction to the poems, the date of composition, the literary genre and the contemporary circumstances of the poems are discussed; in the commentary section, Sjökvist returns to several issues with further details. *Ecloga prima*, printed in 1599 in Hamburg, was written on the death of the daughter of Bishop Petrus Benedicti, Phrygius' patron and future father-in-law. The poem, in dialogue form, combines autobiographical features (one of the interlocutors can be identified as Phrygius himself) with conventional topics of funeral poems. Since Phrygius is not known to have planned to publish other eclogues, the word *prima* in the title of the poem was used to point out that it was, as it indeed was, the first time that the eclogue genre was employed in Swedish literature. The poem owes a great deal to Virgil's first eclogue, which might have been one of the reasons to entitle it "the first eclogue". In any case, Phrygius intended to adapt the eclogue to Swedish conditions by using the original Swedish names (Ebbe and Tore) and by creating a completely Swedish setting for the poem.

*Threnologia dramatica*, divided into four dramas (or acts), is a funeral poem, or a lament, in honour of King John III of Sweden (1568–1592) written almost ten years after the king's death and published in the *Agon Regius* print in 1620. The principal character of the drama is Duke John, son of King John III, who was the closest legitimate heir to the throne at the time of the composition of the poem. Most of the other characters are mythological figures and personified virtues, with the exception of Phrygius himself who appears in the opening act of the drama. Since Duke John, too, died before the printing of the poem in 1618, Phrygius inserted into a drama a brief dialogue between the late queen and king, lamenting in heaven over their son's untimely death. The adjective "dramatic" in the title primarily refers to the dialogue form, which Phrygius also used in *Ecloga prima* and which was popular in contemporary funeral and wedding poetry in general.

*Centuria prima*, printed in 1602 in Rostock and dedicated to a young Swedish nobleman, consists of 100 (in fact, of 99) captioned hortatory and admonishing distichs. Although the title of the work carries the ordinal number *prima*, Phrygius is not known to have published any further volumes of emblems or collected sentences. The majority of the distichs are not arranged in any systematic way and there is a general impression that the writer did not add the finishing touches to the work. Sjökvist suggests that Phrygius might initially have intended to dedicate it to Duke John, counting on him rising to power. Phrygius hoped that with the Duke's financial support, he would be able to publish emblems proper, that is, to attach pictures to the distichs. When the Duke stepped aside in favour of his uncle (Charles IX), Phrygius had to orient himself to a new situation and would therefore have had to change the dedicatee. In contrast to the initial plan, *Centuria prima* became a simple print of "nude emblems" (*emblemata nuda*) with headings (*inscriptio*) and distichs (*subscriptio*) but without pictures. Sjökvist justifies this interpretation by the content of the emblems as well as by some issues external to the text.

The texts are largely edited according to the principles earlier established in the series, aiming at presenting the text in its historical form. However, the punctuation is modernized in order to help the understanding. The introduction informs the reader about deviations from the current classical orthography, about morphological and syntactical phenomena and about the vocabulary used.

The commentary is comprehensive and meticulously documented throughout. It intends to establish Phrygius' literary models and sources by finding and identifying allusions as well as relevant thematic and linguistic parallels and echoes from ancient and Neo-Latin literature. Owing to the vast reference material presented, a reader would have appreciated some concluding remarks about Phrygius' literary models and sources and in what way Sjökvist thinks they profiled him as a writer. By consistently taking the political, religious and social contexts into consideration, Sjökvist has opened intriguing aspects of the poems. Several times he has been able to revise ideas stated in earlier research and offer fresh and convincing interpretations concerning, for example, such things as Phrygius' relationship with the royal family, the dating and the dedicatory questions of the poems. One of the features that draw attention in the poems presented is Phrygius' self-expression, which comes out both in respect to his career-building and in respect to the Swedish history of literature. Phrygius wrote himself a part in *Ecloga prima* and *Threnologia dramatica*, complaining about the absence of Swedish literary models and pitying himself as he felt that he was not appreciated in accordance with his merits. Since Phrygius has a special position in the history of Swedish Neo-Latin literature, it would also have been interesting to learn something about his possible impact on future writers.

Raija Sarasti-Wilenius

*Wandering Poets in Ancient Greek Culture. Travel, Locality and Panhellenism.* Edited by RICHARD HUNTER and IAN RUTHERFORD. Cambridge University Press, Cambridge – New York 2009. ISBN 978-0-521-89878-2 (hb). XIV, 313 pp. GBP 55, USD 99.

Mobility, cosmopolitanism and globalisation in the field of cultural flow and exchange no longer seem to be unique to the modern period, upon perusal of this book. The editors Richard Hunter and Ian Rutherford have here put together a collection of papers on wandering poets that were first presented at a colloquium in Cambridge in April 2005. Three papers are by women, eight by men. The introduction spells out certain themes, such as the holding of international festivals and competitions, which recur in numerous variations throughout the book in varying contexts (festivals on pp. 18, 32, 35, 38–42, 50, 158, 206, 223, 265–6 and competitions, musical and poetic on pp. 6, 18, 59, 187, 195, 203–12, 239). This leads to a certain amount of repetition which is most felt in Sophia Aneziri's article (pp. 217–36 on World Travellers: the associations of Artists of Dionysus) or least to loud resonance between papers in the repeated citations of the *Homeric Hymn to Apollo*, the (wandering) lives of Homer, the case of Thamyras the Thracian (*Il.* 2,599) as compared to Demodocus (*Od.* 8,64), of Peisetairos at Aristophanes *Birds* 904–57 in his confrontation with a wandering poet, the mention of wandering *demiourgoi* at *Od.* 17,382–6 and of Pindar's *Pythian* 2 and 4 and *Paeon* 2 and 4. On the other hand appeal to the same sources lends unity to the book and reinforces the dimensions of global cultural flows (so-called "ideoscapes") that were in operation from the Bronze and Iron Ages down to the imperial period (in Aneziri p. 234, borrowing ideas of Appadurai 2003).

The editors furthermore acknowledge their debt to such works as *Wandering in Ancient Greek Culture* by S. Montiglio (Chicago 2005), *Mobility and Travel in the Mediterranean from Antiquity to the Middle Ages*, edited by R. Schlesier and U. Zellman (Münster 2004) and the pioneering work *Poeti vaganti e conferenzieri dell'età ellenistica* by M. Guarducci (Rome