

in the essay of Torstein Theodor Tollefsen, the logic and clarity of presentation of which is to be praised.

On the whole the volume is a coherent collection of studies, offering a clear picture not only of the status quo on studies on Gregory, but more generally of the more recent directions of the Early Christian Studies. The concentration on the persona of Gregory keeps the themes focused, and makes different chapters engage with each other. The final essay by Philip Rousseau ("Retrospect: images, reflections and the "essential" Gregory") suggests just one possible reading of this rich collection of studies.

Ville Vuolanto

B. BÄBLER – H.-G. NESSELRATH: *Ars et Verba. Die Kunstbeschreibungen des Kallistratos*. Einführung, Text, Übersetzung, Anmerkungen und archäologischer Kommentar. K. G. Saur Verlag, München – Leipzig 2006. ISBN 978-3-598-73056-6. IX, 105 S., 4 Taf. EUR 64.95.

Si tratta di una nuova edizione delle *Descrizioni* (*Ekphraseis*) di Callistrato (IV/V sec. d. C.), che tradizionalmente vengono stampate insieme con le *Immagini* (*Eikones*) di Filostrato. Ecco le quattordici opere d'arte, le cui descrizioni sembrerebbero basarsi su una visione autoptica da parte di Callistrato tranne per il n. 9: 1) Satiro; 2) Baccante (Scopa); 3) Eros (Prassitele); 4) Indiano; 5) Narcisso; 6) Kairos (Lisippo); 7) Orfeo; 8) Dioniso (Prassitele); 9) Mennone; 10) Peana-Asclepio; 11) Giovane (Ἡΐθεος, Prassitele); 12) Centauro; 13) Medea; 14) Atamante. Il testo greco adottato diverge da quello delle edizioni anteriori, rispettivamente di Schenkl – Reisch (Teubner 1902) e di Fairbanks (Loeb 1931), in una trentina di punti, derivando quasi tutti gli emendamenti, da Nesselrath ragionevolmente difesi, dalla ricerca precedente. Il lavoro filologico-letterario e le traduzioni in tedesco sono opera di Nesselrath, mentre le parti propriamente storico-archeologiche sono dovute a Bäbler.

Le introduzioni e i commentari sono concisi, ricchi di informazioni e ben presentati, e lo stesso vale per gli indici. Gli autori possono congratularsi per la bella riuscita del loro libro dedicato a un testo che nel passato è stato diversamente valutato dai critici, archeologi o filologi, per quanto riguarda l'affidabilità delle descrizioni, lo stile e la qualità come letteratura (cfr. il secco commento di Wilamowitz dopo una rilettura di Callistrato: "ich will's nun aber gewiß nicht wieder tun"). Con soddisfazione, comunque, si nota l'aumentare dell'interesse per l'autore delle *Descrizioni* (cfr. M. Costantini & al., *Le défi de l'art. Philostrate, Callistrate et l'image sophistique*, Rennes 2006).

Mika Kajava

*Brill's Companion to Propertius*. Edited by HANS-CHRISTIAN GÜNTHER. Brill, Leiden 2006. ISBN 978-90-04-13682-3. XII, 476 pp. EUR 207.

The *Brill's Companion to Propertius* deals with the work and legacy of the ambivalent poet as well as the reception of his poetry in antiquity and later. The style and subject of Propertius' poetry have been considered confusingly similar to Tibullus' light-hearted love poetry, and his

debt to Catullus has received considerable scholarly attention. Fortunately, modern scholarship has restored to Propertius some of the *kudos* that rightly belonged to him in his own time. In this companion, the poet's polished style, diverse themes, and candid artistic voice are studied from various points of view, the meaning being to see Propertius' poetry as more than just frivolous erotic elegy with obscure mythological overtones.

The book is thematically divided into six parts, which all discuss Propertius' work and person from different angles. The first part by P. Fedeli is an overview of the history of Propertian scholarship. Fedeli's paper offers a good background for the other discussions in the book, in which earlier scholarship is repeatedly referred to.

The second part of the volume focuses on the textual tradition of Propertius, the manuscripts and their transmission, the edition and the textual criticism being examined. In his paper, "The Transmission of the Text of Propertius", J. Butrica discusses the arrangement of the books in the editions of Propertius, as well as the progress of corruption of the oeuvre in antiquity and in the Middle Ages. This paper is followed by R. Tarrant's study of Propertian textual criticism and editing, which completes the outlook on the subject and makes the second part of the book a balanced whole. Tarrant examines some specific problems in the process of editing Propertius; the arrangement of the books, the division of the poems, possible transpositions and interpolations. With the help of some very clear examples, he shows/demonstrates that the Propertian editing tradition is haunted by unanswered questions, and how difficult it is to reach unanimity on the original state of the oeuvre.

In the third part, Propertius' poetry is studied against the influence of his Greek and Roman predecessors and artistic role models. In his paper, "Propertius and the Origins of Latin Love Elegy", F. Cairns examines the stylistic principles on which the genre relied. He discusses the problem of "subjective" and "objective" elegy, the fictitious narrating *persona* of the Roman love poet, and the controversial originality of the Roman elegists. In the next paper, A. Hollis aims to deepen the reader's understanding of the subject when he deals with the Hellenistic Greek poets, and their influence on Propertius' style and subject. This third part of the book ends with P. Knox's discussion of Propertius' relation to the so-called neoteric predecessors. The focus is on Propertius' stylistic features which he adapted from the neoterics (sound patterns, word choice, metrical coloration), and on his recurring allusions to their work (most frequent in the first two books).

In the fourth part, the focus is on Propertius' poetic technique and on the major themes of his poetry. R. Maltby thoroughly examines the central motifs and the ways in which the poet's dealing with them differs from Tibullus and Ovid. The paper also gives a balanced general view of the development of Propertius' work. The development of Propertius' poetic self and artistic identity is also touched upon in an intriguing way. In the following paper, "The Image of Woman in Propertius' Poetry", E. Fantham pays attention to the ways in which the poet utilizes mythological characters in order to make a point about contemporary women, or about the female sex as a whole. The connection between mythology and reality is fascinating, and Fantham points out intriguingly how the poet's outlook on the socio-political situation of his own time is expressed through the female characters. The fourth part of the book closes with T. Reinhardt's study of rhetoric in Propertius' poetry, which draws attention to some interesting features in the elegiac language of persuasion.

Next, the book moves on to analyze Propertius' work systematically. The fifth part, "An Interpretation of Propertius' work", consists of four chapters, each of them commenting

on one particular book of the Propertian oeuvre. In G. Manuwald's profound discussion of the *Monobiblos*, the book's position within the collection, its structure, and composition are convincingly explained. The discussion of the second book, by H. P. Syndikus, on the other hand, appears to be a little less coherent whole; the book is analyzed elegy by elegy, but a thematic structure of this chapter might have been a more beneficial choice. However, given the book's loose and complicated structure, Syndikus laudably succeeds in pointing out the crucial themes in the poem. The skillful modification of the themes of the first book is represented as the core of the second, and the development of the authors' poetic skills and interests is nicely brought out. K. Newman's analysis of the third book focuses on Propertius' poetic identity, and on his position in the literary tradition, whereas H.-C. Günther's discussion of the fourth book emphasizes the refinement of the poet's thought and ideology, and the somewhat dramatic change in the subject matter of his poetry.

The last part of the book deals with the reception of Propertius after his time. S. Gavinelli examines the fate of Propertius' elegies during the Middle Ages and the Renaissance; she discusses the copying process and the commentary tradition as well as the prevailing ideas and conceptions about the Augustan elegist in the periods under scrutiny. In his paper, B. Zimmermann studies the later reception of Propertius, demonstrating the huge impact that contemporary social and cultural ambience has often had in the reading of Propertius' poetry.

All in all, the *Brill Companion to Propertius* succeeds in illustrating the many sides of this poet's work and legacy. The structure of the book is functional, as every part introduced above works as an independent whole as well as in interaction with the other chapters. The chapters engage with each other – since total unanimity is not always achieved, the voices of different scholars are heard and some issues are left open for further discussion. The book is recommended for all those who wish to familiarize themselves with Propertius' work and character.

Elina Pyy

FRANCIS CAIRNS: *Sextus Propertius. The Augustan Elegist*. Cambridge University Press, Cambridge – New York 2009. ISBN 978-0-521-86457-2 (hb), 978-0-521-11770-8 (pb). XVI, 492 pp. GBP 62, USD 117 (hb); GBP 27.99, USD 48 (pb).

In his extensive survey of the poetry of the Roman elegist, Francis Cairns uses the personal history of the poet as his starting point. He examines the characteristics typical of Propertian elegy and the development of the poet's work, paying particular attention to the circumstances of Propertius' personal life and to the external forces in the ambience of his day that directed and influenced his art. The goal is to examine how Propertius' background, social standing, and personal contacts resulted in the poetry which is so notably different from the contemporary elegists.

The point of departure proves fruitful, as the book makes the reader reflect more thoroughly and critically on the world of poetics and art during the early Principate, revealing the people, the events, and the motives behind the poetry. Since Propertius' personal history and his role in the literary circles of the time are not known with the same precision as those of, e.g., Virgil's and Horace's, a great amount of speculative discourse is inevitable when arguing