

desire is not only to prepare the young men for public life, but also to solidify the Greek élite under Roman rule. Furthermore, Plutarch holds that the νέοι should study poetry under the guidance of a knowledgeable teacher for the purpose of training their κρίσις.

Even if the cohesion of the book is at times slightly vague as a result of Hunter's technique of using a large number of texts when discussing a main text, one must recognize Hunter for his impressive breadth of knowledge which manifests itself on every page of *Critical Moments in Classical Literature*. All in all, this detailed and thoroughly engaging book is an important contribution to our understanding of ancient literary criticism. The book ends with a bibliography, an *index locorum*, and a general index. The editorial work is impeccable.

*Iiro Laukola*

RENÉ NÜNLIST: *The Ancient Critic at Work. Terms and Concepts of Literary Criticism in Greek Scholia*. Cambridge University Press, Cambridge – New York 2009. ISBN 978-0-521-85058-2. X, 447 pp. GBP 60, USD 108.

In recent years, the interest in Greek literary scholia has grown in a notable way. In his new book, René Nünlist examines the scholia as ancient literary criticism, demonstrating their remarkable level of literary-theoretical sophistication.

N.'s focus on approaches and methods of literary criticism inevitably dictates which scholia and authors are studied most profoundly: thus scholia on Homer are accorded much attention, while scholia on Hesiod, the classical dramatists, Pindar, Callimachus, Theocritus, Apollonius of Rhodes and – as a prose exception – Lucian are also discussed.

The book is divided into two parts. In the first part, N. concentrates on concepts of literary criticism which ancient scholars did not consider typical of a certain author or genre. Twelve topics are discussed: plot; time; narrative and speech; focalisation (which is largely based on N.'s 2003 article "The Homeric scholia on focalization" in *Mnemosyne* 56); effects on the reader; gaps and omissions (in which the mechanism κατὰ τὸ σιωπώμενον is studied especially laudably); poetic license; authentication; style; allusions, hints and hidden meanings, characters; mythography. In the second part, N. studies literary devices considered by the scholiasts to be typical of a particular poet or genre. This part includes seven chapters (of which six deal with Homer): The gods in Homer; Homeric similes; epithets; type scenes; Homeric speeches; reverse order and (the non-Homer chapter) staging, performance and dramaturgy. Throughout the book the literary concepts are surveyed with numerous, well-contextualized examples.

Although the examined literary concepts are tied to modern literary-theoretical discussion, N.'s study does not demand a specialist's knowledge of the field as none of the key concepts are left unexplained.

The decision to arrange the material by literary concepts rather than by Greek terms is a successful one. However, something can be said about the choice of topics. The book lacks chapters on topics such as "space" ("time" being granted its own chapter) and "meter", yet matters like acting and even décor are discussed.

N. pays (consciously, see 18–19) little attention to the authorship and classification of

different types of scholia, which impedes the book's usefulness as a medium for understanding the history of literary criticism.

Short conclusions are included at the end of each chapter, but the book lacks a substantial general conclusion. Instead, a very brief epilogue is presented. Due to the mosaic-like structure of the book, this decision may seem questionable, although it is not really a major detriment. Despite this minor annoyance, the book is conveniently reader-friendly. N.'s style of writing is clear and sharp, all quoted scholia are translated, a glossary of Greek terms (of almost twenty pages) is included, as well as a thematic index and an *index locorum* and a list of published scholia editions. The strengths of the book readily overweight its weaknesses, making it recommendable for all those interested in ancient views on literature.

Kalle Knaapi

ANNA MARIA WASYL: *Genres Rediscovered: Studies in Latin Miniature Epic, Love Elegy, and Epigram of the Romano-Barbaric Age*. Jagiellonian University Press, Kraków 2011. ISBN 978-83-233-3089-9. 290 pp. EUR 10.

Anna Maria Wasyl (hereafter W.) has contributed a timely discussion of several writers of Late Latin poetry, exploring the "change and continuity" in their rediscoveries of genres employed in what she terms the "classical phase" of Roman literature (read "late Republican, Augustan and early Imperial Latin literature") (pp. 7–8). The genres she treats are miniature epic and love elegy in Parts One and Two respectively (W. is aware of the problematic nature of the *epyllion's* status as a non-genre in antiquity, see pp. 13–29), and in Part Three that of epigram. The authors she treats are the most representative of their respective genres in this period: Dracontius (and the anonymous author of the *Aegritudo Perdicae*), Maximianus, Luxorius, the anonymous author of the *Sylloge*, and Ennodius. Each poet's geographical locale (Dracontius, the author of the *Sylloge*, and Luxorius from Vandal Africa, Maximianus and Ennodius from Ostrogothic Italy) has provided W. with the titular designation: "Romano-Barbaric". W.'s contention that one of the most important features of late antique poetics are works produced "that are hardly interpretable in 'old' generic terms" (p. 7) seems a bit strained in light of recent discussions of generic engagements with one another in the earlier "classical phase"; see, e.g., Stephen Harrison, *Generic Enrichment in Vergil and Horace* (Oxford, 2007).

The title of Part One, "The Miniature Epic in Vandal Africa and the Heritage of a 'Non-Genre'", alludes to David F. Bright's 1987 monograph, *The Miniature Epic in Vandal Africa*, one of the most important inaugural studies of Dracontius in English, one which W. is in constant dialogue with in her own engagement with Dracontius' *epyllia* (p. 11). W. limits her discussion to four of Dracontius' poems: *Hylas* (from the poet's juvenilia), *De raptu Helenae*, *Medea* (all from the *Romulea*), as well as, the *Orestis Tragoedia*. The selection is understandable, but as these are the poems that have received the most attention from scholars, some comment on the rest of Dracontius' neglected corpus would have been welcome. After defining the so-called genre of the miniature epic/*epyllion* (pp. 13–29), W. treats key aspects of this "genre" in the aforementioned poems. She deals with the presence of the "poet-narrator" in his work, the antagonistic relationship between miniature epic and Homeric epic (hence W.'s