

connection between the dialogues of Plato and staged drama and the reception of the dialogues in the time of Plato.

The first of the four chapters is the largely introductory "Setting the stage", in which Charalabopoulos discusses the Platonic corpus concentrating on the dialogue form, chronology, authenticity, context, and terminology. In the second chapter, "The metatheatre of dialogue", the development of the dialogue form of Plato as a dramatic form is scrutinized. "Performing Plato", the third chapter, looks at the performative aspects of Plato's texts. The last chapter, "Plato's 'theatre': the fragments", focuses on the ancient tradition of interpreting the dialogues of Plato as theatre. In addition, the book includes a brief conclusion, indices, a bibliography, and an appendix in which an inscription found in the gymnasium of the Academy is discussed.

While the examination of all these issues is careful, the book has its weaknesses. The main shortcoming is that the sources are occasionally too sparse to support the arguments convincingly. This is especially evident in the discussion of the more theatrical performances (as opposed to other performance types) of Plato in antiquity. The discussions of individual sources are interesting, but whether the sources allow us to construct long-term performance and reception traditions is debatable.

*Platonic Drama and its Ancient Reception* genuinely improves our understanding of the connection between Plato and drama. It is true that the book can be said to raise as many questions as it answers, but this only adds to its merit. Indeed, the book is likely to inspire future contributions to the field. Recommended.

Kalle Knaapi

*Brill's Companion to Callimachus*. Edited by BENJAMIN ACOSTA-HUGHES – LUIGI LEHNUS – SUSAN STEPHENS. Brill, Leiden – Boston 2011. ISBN 978-9004156739. XVIII, 708 pp. EUR 188, USD 263.

I suspect only very few reviewers of this *Brill's Companion to Callimachus* can resist the temptation to mention fr. 465 Pf., which testifies that our poet asserted that a big book is a big evil (simplified μέγα βιβλίον μέγα κακόν). This statement, probably hinting to some literary feuds of the Hellenistic age, captures certain characteristics of Callimachus' aesthetics: the light is preferred over the heavy. This collection of twenty-seven articles by a number of leading Callimachean scholars is indeed a μέγα βιβλίον, but in its clarity of thought, variety of perspectives and sophistication of presentation the *Companion* agrees thoroughly with Callimachus' programme. In terms of this collection, we may therefore amend the aforementioned dictum to μέγα βιβλίον μέγα καλόν.

Callimachus of Cyrene was not only the most versatile and influential poet of the Hellenistic era, but also an esteemed and prolific scholar. Due to the diversity of his oeuvre and to the sad fact that the majority of his works are either fragmentary or completely lost, a compilation of essays suitable for beginners and specialists alike is not easily made. *Brill's Companion to Callimachus* succeeds well in this and will undoubtedly be the standard work for years to come. Its scope is admirable and the quality of scholarship praiseworthy. However, because of the size of this book, I can only highlight some of its articles.

This collection is divided into five parts, framed by an Introduction by Susan Stephens and an Epilogue by Benjamin Acosta-Hughes. In the Introduction, Stephens effectively surveys the life and works of the Cyrenean, but she also clarifies the philosophy behind the book as a whole. She underlines that the *Companion* aims to refrain from "repeating or summarizing material that is easily accessible in recent scholarship" (p. 15), a feature that makes this volume especially stimulating and invigorating reading.

The first part, "Material Author", delves into the maze that constitutes deciphering the original text of Callimachus. The fragmentariness of Callimachus can certainly be intimidating, but the authors of the articles address this difficult subject with considerable ease, focusing particularly on Callimachus' masterwork, the *Aetia*. It is not surprising that the *Aetia* is in the limelight; thanks to recent papyrus findings, our understanding of it has increased considerably. I particularly enjoyed reading Lehnus' "Callimachus Rediscovered in Papyri", which summarises the historical development of our knowledge of Callimachus' fragments from the times of Henri Estienne to the modern day.

The second part, "Social Contexts", contextualises the poet in the cultural and religious milieu of his age. The received wisdom that the Hellenistic poets shunned the public has been abandoned long ago; Barbantani's "Callimachus on Kings and Kingship" and Prioux's "Callimachus' Queens" particularly stress his involvement in shaping the image of the Ptolemaic rulers.

The third part, "Sources and Models", reviews the predecessors of Callimachus. Instead of pondering upon the Homeric, Hesiodic or Pindaric overtones, the contributions emphasise the influence of lesser known genres and sources. For instance, Benedetto vividly analyses the influence of the Atthidographers, and Lelli widens our knowledge about Callimachus' poetic register by analysing his usage of proverbs and popular sayings.

Part four, "Personae", examines the abundance of voices and characters in Callimachus' poetry. This noticeable idiosyncrasy is inspected from different angles: Cozzoli and Payne investigate his poetics of childhood, while Fantuzzi's "Speaking with Authority: Polyphony in Callimachus' *Hymns*" argues that the 'many-voicedness' of the poet lent some power to his arguments.

The last part, "Callimachus' Afterlife" deals with the reverberations of the poetic career of Callimachus. Barchiesi's article covers his influence on the Roman poets, whereas De Stefani and Magnelli captivately investigate this influence in later Greek poetry.

In the Epilogue of this *Companion*, Acosta-Hughes characterises Callimachus as the first modern poet. He furthermore juxtaposes Callimachus' *Tomb of Simonides* with Constantine P. Cavafy's *In the Month of Athyr* in a thought-provoking manner.

The *Companion* ends with a fifty-four page long bibliography and an *index locorum*. There were some typos in my copy, but the overall quality of the editorial work is commendable. All in all, this brief review cannot do justice to the scope and the vision of the *Brill's Companion to Callimachus*. Callimachus' aficionados will treasure this contribution.

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