

reasonable length. The miscellany of historical periods and genres covered (from Greek oratory to history, from Latin poetry to Christian works) is undoubtedly the primary value of the book. However, as with most wide-ranging examinations of this kind, the approaches sometimes seem fragmentary, and it can be challenging to forge connections among them. Specifically, one regrets that the volume lacks conclusions or at least introductions to the sections, which could have provided adequate methodological frameworks and clearer explanations of the significance of the various themes. For the most part, the interpretations are innovative, although some are less original than others. In some cases, the focus on the main theme of the volume seems slightly weak. In general, this is a fruitful contribution on the relationship between rhetoric and religion as manifested in ancient literature, and it will certainly inspire further research on the matter.

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## ON GREEK AND ROMAN LOVE POETRY

THORSEN (T.S.), BRECKE (I.), HARRISON (S.) (edd.)  
*Greek and Latin Love. The Poetic Connection*. Pp. viii + 267. Berlin and Boston: De Gruyter, 2021. Cased, £91, €99.95, US\$114.99. ISBN: 978-3-11-063059-6.

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This volume contains papers presented at a conference entitled *Greek and Roman Literature: the Erotic Connection*, held at Corpus Christi College, Oxford, in 2016, and papers that were subsequently commissioned. It is a rich collection dealing with various forms of love in Greek and Latin literature. The contributions challenge traditional views on love in the Graeco-Roman world, shed new light on much-debated issues and encourage novel and original readings on topics that are relatively under-researched or widely accepted.

The volume challenges the view that ‘romantic/true’ love did not exist in the ancient world and focuses on poetry – rather than prose, which is the dominant tendency in scholarship – in which stories of this kind of love abound. The chapters cover both major Greek and Roman poets (Homer, Sappho, Terence, Catullus, Virgil, Horace and Ovid) and minor poetic figures (the anonymous poet of *The Lament for Bion*, Philodemus and Sulpicia). The chapters demonstrate that ‘romantic’ or ‘true’ love is relevant for both heteroerotic and homoerotic couples throughout mainstream Graeco-Roman poetry and that the conceptions of love in Greek and Latin literature are interconnected. It is also important to note that the volume challenges much of the existing scholarship that traditionally privileges sex over love.

The volume opens with a brief introduction, ‘Introducing Greek and Latin Love: the Poetic Connection’, in which the three editors outline the content of each chapter. The chapters follow an approximate chronological order.

In the first chapter, ‘Love: Ancient and Later Representations’, an excellent beginning to the main body of the book, Thorsen addresses the apparent discrepancy between the sources and academic research on Greek and Latin love. She investigates the gaps in our understanding of notions of true love in ancient literature, both within and outside

the field of classical philology; she challenges the theory that the troubadours and *trobairitz* in medieval France invented true love and convincingly shows that it was already known in ancient Greek and Latin texts. Finally, in an effort to draw a map in scholarship that better corresponds to the landscape of ancient love literature, Thorsen interestingly introduces what she calls the ‘homopoetic model of love’, which links the shared and common love experience to the medium that is most relevant in this context, namely poetry.

In Chapter 2, ‘There Falls a Lone Tear: Longing for a Vanished Love – Tracing an Erotic Motif from Homer to Horace’, B. Acosta-Hughes considers at length the poetic image of a single tear falling from Achilles’ eye as he laments the death of Patroclus (*Il.* 24.1–18). Acosta-Hughes rightly argues that this sets in motion a complex of longing, memory and love that can be traced throughout classical literature up to Horace and beyond (*Call. Epigr.* 2 Pf.; *Catull.* 50; *Hor. Carm.* 4.1.33–40). The ‘single tear’ is thus used to represent a particular kind of love – one that is not always sexual but undeniably passionate, and that frequently, though not always, occurs in homoerotic contexts in both Greek and Latin poetry.

In ‘Orpheus and Sappho as Model Poets: Blurring Greek and Latin Love in *Lament for Bion*, *Catullus* 51, and *Horace Odes* 1.24’ P. Astrup Sundt identifies an erotic pattern of rivalry between loss of and love for past poet-models. In this dynamic, which emphasises suffering, longing, death and metapoetics, Astrup Sundt argues that Orpheus and Sappho stand out as particularly significant poet-models; they both share the crucial quality that their varied homoerotic and heteroerotic associations can be reconstructed to suit the tastes and needs of later poets.

In Chapter 4, ‘*Amans et Egens* and *Exclusus Amator*: the Connection (or not) between Comedy and Elegy’, A. Sharrock critically reviews the established relationship between comedy and elegy. She forcefully shows that Attic New/Roman Comedy and Latin love elegy, and in particular the two types of lovers (the comic *adulescens* and the elegiac *amans*), are more dissimilar than is commonly assumed, especially when money is involved. Sharrock provides a wealth of material to understand the distinctive qualities of each genre, especially in terms of the type of love it espouses (comic love vs elegiac love) and the incompatibility of marriage, payment and ‘true love’. This chapter will surely serve as a point of reference in any discussion of the origins of Latin love elegy.

In ‘Rape and Violence in Terence’s *Eunuchus* and Ovid’s Love Elegies’, Brecke meticulously examines the incompatibility of ‘true love’ and violence. She convincingly shows how Ovid in certain rape narratives in his elegiac work (*Am.* 1.7 and 3.6, *Her.* 5.140–6, *Ars* 1.89–134) incorporates aspects of the rape scene in Terence’s *Eunuchus* (645–6, 657–9, 819–20); she also demonstrates how violence and rape in Ovid’s amatory poetry are linked in a most unsettling way to Augustan legislation on marriage and sexuality, Roman values and legends, amounting to a subtle critique of the institution of marriage and Augustus’ moralising programme.

In a well-written and thorough analysis of the importance of love in the song of Silenus in Virgil’s *Eclogue* 6.31–81, ‘Love and Poetry in Virgil’s Sixth *Eclogue*: a Platonic Perspective’, B. Kayachev asserts that the notion of love conveyed in this poem bears similarities to both the Epicurean (aspiration for pleasure) and the Platonic (aspiration for beauty) concepts of love, but suggests that the meaning of love as a poetological concept should be understood along Platonic lines. Gallus’ illustrious ascent to the summit of the Helicon is comparable to the philosopher’s ascent to the form of beauty: Gallus attains a deeper understanding and fulfilment of love. Using references to Epicurean and Platonic philosophy in Lucretius’ *De rerum natura*, Plato’s *Symposium* and fragments of Parmenides, Kayachev uncovers an underlying programme of an erotic poetics, in which the poet’s love of art as an ontological truth takes centre stage.

P. D'Andrea, in 'Longum Bibebat Amorem: Virgilian Adaptation of Sympotic Poetry', discusses aspects of love in *Aeneid* 1–4 that highlight Virgilian poetry, metapoetics and the figure of Dido as loving self and beloved other. She draws on recent research that finds echoes of Greek lyric poetry not only in Book 4 of Virgil's epic, but in all the books that lead up to it. In D'Andrea's reading, the story of Dido and Aeneas recasts aspects that nod to the discursive tradition of sympotic poetry, and Books 1–4 of the *Aeneid* can be seen as a sympotic unit.

In 'Philodemus and the Augustan Poets' A. Keith focuses on the amatory poetry of Horace (*Carm.* 1.33, 2.4, 2.5), Propertius (1.3, 1.9, 2.4, 2.15, 3.5) and Ovid (*Am.* 1.5, 3.7), examines the reception of Philodemus' erotic epigrams in Augustan lyric and elegy, and provides fascinating insights into the development of Augustan poetry. Moreover, Keith argues convincingly that Tibullus' relative lack of interest in Philodemus' amatory epigrams should not be attributed to an indifference to the epigrammatic genre, since Tibullus' debt to epigrammatic models is well documented. Keith considers some possible explanations: the involvement of Maecenas and Messalla and the elevated literary status of Latin love elegy, which may have inspired the elegists to assert a new-found literary authority independent of contemporary Greek epigrammatic models.

In Chapter 9, 'Love and Politics in Horace's *Odes* 4.10', A. Palmore considers Horace's *Odes* 4.10 from a political perspective informed by psychoanalysis. Drawing on the work of Jacques Lacan, he develops a theoretical framework for understanding the unity of Horace's *Odes* 4 through the lens of desire, which can manifest itself not only in love but also in politics and poetry. Palmore uses *Odes* 4.10 as a valuable case study, as Horace uses terms such as *incolumis* 'unharmd' to connect Ligurinus (an erotic desire) with Augustus (a political interest). Palmore argues that this perspective allows us to understand better the coherence of Book 4 of the *Odes*, particularly the position of *Odes* 4.10 within it as a link in the trajectory of desire throughout the collection. *Odes* 4.10 thus stands out as a significant intervention in the fusion of political and erotic desire in *Odes* 4.

In an insightful chapter, 'Amores Plural: Ovidian Homoerotics in the Elegies', J. Ingleheart explores Ovid's elegiac work for hints of homoeroticism and challenges the notion that he was primarily interested in heteroerotic love and either overlooked or rejected homoeroticism. Ingleheart demonstrates how important homoeroticism was to Ovid's amatory poetry (*Am.* 1.1, 1.2, 3.9, *Ars amatoria*, *Remedia amoris*) and suggests that in poems that go beyond his interest in *puellae* and explore *amores* in the plural and across the genders Ovid is far more concerned with homoerotic passion and homosociality than has previously been recognised.

The final chapter, 'The Beloved: Figures and Words', is another contribution by one of the editors, Thorsen. Thorsen deals with the Greek and Latin figures and words for the beloved (*meretrix*, *puella*, *domina*, *puer*,  $\pi\alpha\acute{\iota}\varsigma$ ). She traces the etymology of the word *puella* ('girl') to that of the word *puer* ('boy'), which in antiquity was also associated with the grammatically gender-neutral Greek word  $\pi\alpha\acute{\iota}\varsigma$  ('child'). Thorsen explores the numerous connections between these three Latin and Greek names for the beloved. Building on the work of A. Corbeill (*Sexing the World: Grammatical Gender and Biological Sex in Ancient Rome* [2015]), she rightly posits an evolution from gender fluidity to firmer gender distinctions, favouring heterosexual combinations.

The great merit of the chapters contained in this rich and fascinating volume is their clarity and their well-chosen and unpretentious argumentation. Readers can always comprehend what the authors offer, regardless of whether one agrees with the views and arguments presented therein.

The book is reader-friendly and easy to consult. The bibliography is up to date, and the two indexes (*index locorum* and *index rerum*) are generous and helpful, providing an

invaluable tool for quickly locating the themes in the volume. The book is attractively produced and elegantly presented. I noticed only a few minor typographical errors, in punctuation or orthography.

The volume is not only informative and enlightening, but also entertaining and enjoyable to read. It offers a well-rounded approach to the important theme of love in Greek and Latin poetry. Students and scholars of the ancient world as well as readers generally interested in the history of love will undoubtedly benefit. The editors are to be commended for producing an extremely useful book that will serve as an indispensable reference point for future research on Greek and Latin love and will further stimulate scholarly interest in this fundamental and fascinating subject.

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## ANCIENT GEOGRAPHY

ROLLER (D. W.) *Three Ancient Geographical Treatises in Translation. Hanno, The King Nikomedes Periodos, and Avienus*. Pp. x + 202, maps. London and New York: Routledge, 2022. Cased, £120, US\$160. ISBN: 978-0-367-46254-3.

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Although it was first published more than a century and a half ago (1855–61), K. Müller's two-volume *Geographi Graeci minores (GGM)* remains the standard (and, in some cases, the only) edition of the texts ascribed to the group of authors known pejoratively as the Minor Greek Geographers. This is a problematic state of affairs for two main reasons. First, *GGM* is, in more ways than one, only partially complete. Müller himself was cognisant of the many lacunae in his project and planned – though never managed – to produce several supplementary texts and maps. Moreover, in the time that has since elapsed, advances in textual and literary criticism, as well as new discoveries in archaeology, epigraphy and papyrology, have made it necessary to revise a good number of his interpretations and editorial interventions. Second, *GGM* is replete with serious obstacles to utility. Not only do the texts lack an apparatus criticus (leaving textual problems to be dealt with alongside other matters in the commentaries), but, more pressingly, all translations and commentaries are printed in particularly punishing Latin. As G. Shipley recently remarked, 'in an age of interdisciplinary study, Müller's introductions, translations, and commentaries are hard going even for those of us who do read Latin, and wholly inaccessible to specialists in most other fields' (Shipley, *Syllecta Classica* 18 [2007], 242).

That there is a pressing need to revise – or, indeed, to replace – *GGM* is not breaking news to anyone working in or adjacent to the field. Several of the individual texts collected by Müller now have their own updated editions and commentaries, and more ambitious projects on some of the subgroups comprising the corpus (e.g. F. González Ponce's anticipated three-volume *Periplógrafos griegos*) are currently underway. Indeed, Shipley is presently at work (alongside R. Talbert and the University of North Carolina Press) on an ambitious project entitled *Selected Greek Geographers (SSG)*, which aims to produce new English translations and commentaries of the texts included in *GGM* as