

in the damp plain, thanks to the river Marsyas and its tributaries. Is *pauper* ignorant or a touch of Hellenistic social pathos or a playful reversal of the Alabandans' reputation for luxury and decadence (Strabo 14.2.26; Juv., *Sat.* 3.69–78)?

The text as printed is only indicative. Problems abound, also in the translation. Line 212 does not even scan: read *Sparta suos et Creta suos* at 212 and translate *promittit* as 'sends forth', not, impossibly, 'declare'. At 532, *Pellaei Cerauni* are not a place name in Macedon, none such existing: *Cerauni* is a name for the horses, fast-moving 'Thunderbolts'. In the horse-list, non-Italian horses are extolled, but not recommended for hard hunting. In 530, therefore, instead of *vix* transposed from 531, read *bis*, meaning 'earned twice over', in two types of race, chariotteering and plain galloping. For other corrections see D. R. Shackleton Bailey, *Phoenix* 32 (1978), 311–15. His emendations have all been overlooked.

Grattius' huntsman, in his cap of badger-fur (340: grey, not 'white'), would wince at most of this book.

New College, Oxford
robin.lanefox@new.ox.ac.uk
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R. J. LANE FOX

J. SCHRADER, *GESPRÄCHE MIT GÖTTERN. DIE POETOLOGISCHE FUNKTION KOMMUNIKATIVER KULTBILDER BEI HORAZ, TIBULL UND PROPERZ* (Potsdamer altertumswissenschaftliche Beiträge Band 58). Stuttgart: Franz Steiner Verlag, 2017. Pp. 314. ISBN 9783515117005. €54.00.

This revised dissertation is a learned and pioneering study of the cult images of gods as a means of communication in Augustan poetry. Are the poets of the Augustan age able to exploit cult images for propaganda purposes? In her book, Jessica Schrader deals with three cases: the representation of the god Priapus in Horace, *Sat.* 1.8 and Tibullus 1.4, and the figure of the god Vertumnus in Propertius 4.2. According to the author, these three Augustan texts represent a very peculiar case in the history of Latin literature. In these three texts, there is not a simple representation or description of the gods, but rather the gods themselves are embodied by their cult statues.

The present book is divided into seven chapters, including the Introduction, where S. clarifies that the speaking statues of the gods represent a well-known literary topos in poetry. The aim of this study is to start a new field of research in Classical philology. Starting from the historical and religious studies of Jörg Rüpke, the director of the series in which this work is published, the practice of worship and its communicative function receive adequate attention. The view proposed is that the images of worship are a means of communication between men and gods, for example in a strong symbol such as prayer. The opening chapter explains the general content of the work and above all it traces the history of the studies on the topic.

S. emphasises several times in the book, especially in the Introduction, the main reason why the study of this topic is significant: incorporating cult images into a literary context has only been the object of critical attention for a few years, and this study proposes to fill this gap in Latin philology. For instance, she explains how recent research on Tibullus' Priapus has tried to approach the analysis of the text in a new way, namely through narratology. The god and his speech are considered unreliable and give the text a programmatic function, which relates to the content of Priapus' love instructions and central points of Book 1 of Tibullus' elegies more generally, such as attraction towards young boys and the role of bisexuality. Priapus assumes a humorous and undignified role, taking up the solemn pose of *praeceptor amoris*. Regarding Horace's *Satire* 1.8, the speaking figwood statue of Priapus is interpreted as a mask or role, an enduring model for Roman satirists, with a strong territorial sense and a mix of swagger and insecurity, including threats of rape against old women and pathics. Regarding Propertius, S. surveys several poetological approaches. The poetic function is assigned to elegy on account of the new programme of Book 4 and the emphasised qualities of the god: his changeability and polarity. More precisely, the speaking bronze statue of Vertumnus is an allegory of the evolution and the new features of Book 4. It can be assumed that cult images, as in these three examples, when made expressive in Augustan poetry could fulfill an instrumentalised programmatic function.

However, this book does not confine itself only to examining all three texts in a poetological way and determining the programmatic function of each individual cult image. In chs 3, 4 and 5, through a strong analysis of the texts and a synoptic comparison of all three talking cult statues, S. seeks to answer the following questions: Which literary techniques are used to assign a programmatic function to cult images? Can the literary instrumentalisation of the subject, the 'speaking statues', despite the different genres, establish similarities (narrative mechanisms and techniques) that are common to all three cult images, or do the various genre influences become visible? The author has interesting and stimulating things to say, especially in ch. 2: the brief presentation of the evolution of the literary genre of epigram, from real inscriptions in the eighth century B.C. to the Hellenistic literary genre, is intended to explain why this genre was suitable for the realisation of the motif of the 'speaking statues'. A brief glimpse into the oeuvre of the Hellenistic poet Callimachus, whose work has a special affinity for statues of gods and cult images, proves that this literary motif is not limited to the genre of epigram, but is also found in his *Aitia* and *Iambs*.

Unfortunately, there are some gaps in the bibliography, such as the recent exhaustive commentaries on Book 4 of Propertius by Fedeli–Dimundo–Cicarelli and Éric Coutelle. I have only noticed one typo in the text: *consiliatio oppositorum* in place of *conciliatio oppositorum* (111).

To conclude, this is an admirable and lucid study. Through a careful interpretation and synoptic comparison between the texts, S. investigates the importance of the communicative and practical dimension of Roman cult and especially the poetological function of the three cult images (in this case statues), showing the duality between religious and literary communication.

Thesaurus Linguae Latinae
nicoletta.bruno@thesaurus.badw.de
doi:10.1017/S0075435819000042

NICOLETTA BRUNO

F. DENGLER, *NON SUM EGO QUI FUERAM: FUNKTIONEN DES ICH IN DER RÖMISCHEN ELEGIE* (Philippika: Marburger Altertumskundliche Abhandlungen 108). Wiesbaden: Harrassowitz Verlag, 2017. Pp. xii + 234. ISBN 9783447107884. €58.00.

Focusing on the first-person speaker's representation as a unified as well as unifying and thus constitutive aspect of the text, this study will stimulate further discussion of an 'old' question that poses itself sooner or later to scholars of Propertius or Tibullus or both: How should one conceive of the *persona* that Propertius adopts in his fourth book of elegies? How many different speakers does Tibullus feature in his two-book collection?

The analysis is based on Karl Bühler's *organon* model (*Sprachtheorie* (1965)), a linguistic approach that differentiates the expressive, representative and conative (i.e. appealing) functions or roles of communication. Applied to the poetry of Propertius and Tibullus, this theoretical framework is used for identifying the role or roles (e.g. faithful/unfaithful lover, rich/poor, poet, *magister amoris*) that the first-person speaker takes on over the course of a poem, a book and the entire oeuvre of each elegist. The compiled list of seventeen different manifestations draws on the findings of R. Müller (*Motivkatalog der römischen Elegie* (1952)), U. Wenzel (*Properz: Hauptmotive seiner Dichtung* (1969)) and M. Henniges (*Utopie und Gesellschaftskritik bei Tibull* (1978)).

Roughly two thirds of the study are devoted to teasing out the evolving profile of the elegiac 'I' in Propertius' four-book collection. Shifting the attention to the two books of Tibullus, the last third not only demonstrates the applicability of the chosen approach to another Roman elegist but also casts in relief more visibly a number of aspects peculiar to the poetry of Propertius. A conclusion, a bibliography and an index contribute to the volume's well-wrought composition in formal terms.

Supported substantially by scholarship that dates to more as well as less recent times (e.g. F. Focke, *Hermes* 58 (1923), 327–68; F.-H. Mutschler, *Die poetische Kunst Tibulls* (1985); N. Holzberg, *Die römische Liebeslegie* (1990); H. P. Syndikus, *Die Elegien des Properz* (2010)), the author's analysis has to be commended for its painstakingly methodical approach to the material as well as diligent organisation of the information presented. Her application of Bühler's *organon* model to both poets results in a number of interesting observations and heightens the awareness that the first-person speaker's representation is indeed a constitutive aspect of each author's text.