

gewandelten Identität?', in S. Diefenbach and G.M. Müller [edd.], *Gallien in Spätantike und Frühmittelalter. Kulturgeschichte einer Region* [2013], pp. 153–200).

F.'s approach provides a means of studying *spolia* that focuses on the motivation of patrons and builders – a topic of increasing interest in *spolia* studies in recent years. As a result, F. is able to present evidence of how the builders in his three study locations took markedly different approaches to the use of *spolia*, dependent upon locally determined circumstances. At the same time, F.'s study includes a much needed examination of non-descript re-use. To date, much of the research on second-hand material has focused on *visible spolia* but such re-use was by no means a general trend, as many *spolia* were used in non-visible parts of late-antique buildings. F. notes, for example, that the re-use of elements in fortification walls lacks some of the symbolic and/or aesthetic considerations of *spolia* in early Christian basilicas. F.'s pragmatic approach to pre-existing materials, however, does not exclude the importance of identifying when patrons and/or builders purposefully arranged and displayed *spolia*, such as 'section R' at Sparta.

As a whole, F.'s book is highly readable, engaging and well illustrated throughout. His three case studies are well contextualised and presented alongside detailed background information, including previous research and interpretations for each case study. His findings are based on detailed analysis and careful reading of the archaeological evidence, much of which rests on detailed first-hand analysis of the monuments themselves. As such F.'s arguments and conclusions are well thought out and on the whole convincing. His study makes a significant contribution to our understanding of the phenomenon of post-classical re-use, offering new regional evidence to the existing debate on ancient recycling.

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GREEK AND ROMAN PROSE

GUEZ (J.-P.), KASPRZYK (D.) (edd.) *Penser la prose dans le monde gréco-romain*. (La Licorne 119.) Pp. 190. Rennes: Presses Universitaires de Rennes, 2016. Paper, €18. ISBN: 978-2-7535-4783-4. doi:10.1017/S0009840X17001585

This is an eclectic but thought-provoking array of studies on the differing manifestations of prose literature of the late Hellenistic and early Roman imperial periods, in both Latin and Greek. The underlying premise for the volume is the assertion that the prose works which survive from this period have many of the hallmarks and functions previously reserved only for poetry, namely that these texts are just as playful, literary and self-reflective as their poetic forebears. The tension and interplay evident in the historical definitions of poetry versus prose are recurrent throughout this book. Each of the nine essays focuses not only on the literariness of key prose authors (from Cicero to Horace to Strabo to Philostratus, among numerous others), but on what these very texts have to say about the nature of the prose form in which they are written.

The arrangement of the essays follows a more or less chronological pattern, beginning with an essay on Latin (and especially Ciceronian and Senecan) prose style and ending with two studies on the Greek novel. The opening essay by F. Delarue focuses on expressions used to designate prose in Latin, and on the aesthetic implications which such terms

carry. Taking the nomenclature applied by Isidore of Seville as his starting point, Delarue discusses (diachronically) the development of two distinct phenomena, *soluta oratio* / *prosa* and *oratio vincita* / *numerosa*, and concludes with an overview of the admixture of those styles characterised and theorised by the imperial prose writers Seneca the Elder and Quintilian. G. follows with an excellent, and what will prove to be an important, analysis of early imperial authors and the metaphors so often applied to describe the complex relationship of prose with poetry, above all 'inspiration', 'the chariot or cart (le char)' and 'flight (l'envol)'. G. finds that in Strabo, Plutarch and Aelius Aristides the same metaphors are applied to describe the nature of prose, termed ὁ πεζὸς λόγος and etymologised as 'on foot' because it has descended from the poetic chariot of the Muses, a clichéd idea in the imperial period and just as common as the notion of appropriation of poetic-ness in prose by way of the idea of 'inspiration'. G. illustrates, too, the role of Plato, and particularly the *Symposium* and the *Phaedrus*, for the predominance of prose over poetry as the new hymnic vehicle in the imperial period. G. then uses Lucian and Philostratus to put his findings to the test with a lucid analysis of key passages.

The next two contributions have similar aims, to establish the continuity of poetry and poetic attributes within imperial prose. P. Chiron offers a very useful study of the stylistic rhetoricians ps.-Demetrius and Hermogenes, in which he proves that Homer was not only a comparandum for political discourse, but an indispensable repository of models for style and rhythm reflected in the evolution of prose style. E. Oudot provides a fascinating study of Aelius Aristides and in particular the *Panathenaic Oration* and the intersection it exhibits between epideictic oratory and poetic composition. The hybrid nature of the oration, a hymn in prose, exemplifies Aristides' appropriation of the hymnic genre in prose, and acts as a suitable *locus* to investigate open and discrete intertextuality with poetic predecessors. Oudot's investigation opens up a whole horizon of references and gives much insight into the nature of hymnic prose of the imperial period, a poetic *langage* through rhetorical prose.

The volume then moves to Latin prosimetric texts of Late Antiquity (fifth and sixth centuries). J.-B. Guillaumin divides his chapter into two parts: the first section gives an outline of the prosimetric works of this period and attempts to provide a definition of the corpus through discussion of their thematic similarities, whereas the second section analyses the different modalities of interaction between the verse and the prose sections of the texts and their effects on the reader. He shows that such texts cannot be reduced to a single theme, but that they contain sufficient similarity in formal features to justify categorisation as a group. According to Guillaumin, these philosophical texts, prosimetric forms appropriated from the literary tradition of Menippean satire, the genre's established origin, are now discourses in search of universal truths. The inclusion of poems within prose works permits a 'cyclic', interruptive, approach which constantly serves to remind the reader of the fundamental issues at stake in the linear prose narrative. The chapter by J.-P. De Giorgio similarly treats the relationship between prose and verse, and in particular the dialogical genre, translated in Latin as *Sermo*. He shows lucidly that Horace's *Satires* cross the line between prose and poetry, and that the Roman poet appropriates all the 'prosaic' characteristics of *Sermo* in verse, the vehicle for the poet's own *Musa pedestris*.

Three further chapters make up the volume. The first of these, by K., concerns Dio of Prusa's reflections on the purpose of language. Dio seeks a 'zero degree of language', the ultimate vehicle to aid philosophical enquiry, and one which shuns elaborate rhetoric. As K. shows, through his rejection of the beautiful style Dio reveals the connection that takes place between prose and poetry in the imperial period: prose requires a poetic usage of language, but one which he presents himself as failing to attain, in his status as a layman. For Dio, his prose has an ethical priority, where meaning is more important than the signifier

carrying the meaning, yet, as K. shows clearly, the 'golden-mouthed' Dio's representation of such ideals is through the most poetic of prose. É. Prioux's chapter on metapoetic gardens in Achilles Tatius, Longus and Philostratus is also concerned with reflections on style. Gardens play an important role in the Greek novel, especially in Longus, and as Prioux shows in a careful and convincing philological study, particular words in the garden ephrasais of each author recur as metaphors for literary texture, style, genre and subject matter, and which in each case lead back to Homer as a common poetic font for imperial prose. M. Biraud concludes the volume with a detailed metrical analysis of the prose rhythm of the prefaces of two prose works, *Erotica Pathemata* by Parthenius and *Chaereas and Callirhoe* by Chariton. It would be a useful exercise to bring his conclusions, namely that the quantitative pronunciation is combined with the accentual in a doubling of rhythmic effects reflecting a doubly faceted learning, to the prefaces of the other Greek novels.

This is a short but very useful book, well produced and full of new discoveries, covering as it does a wide range of authors of both languages.

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ASPECTS OF VARIETY

FITZGERALD (W.) *Variety. The Life of a Roman Concept*. Pp. x + 243. Chicago and London: The University of Chicago Press, 2016. Cased, £38.50, US\$55. ISBN: 978-0-226-29949-5.

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This enjoyable, thoughtful and leisurely book aims to re-energise a moribund metaphor, a concept which has, from humble beginnings (derived, some would say, from the Latin *uarus*, 'pimple'), become increasingly pervasive through Western cultural history and so fallen into relative triteness: variety, sometimes stylised as diversity, and thus a function of choice, the watchword of late capitalism. As such, the project could have been terrifyingly broad; yet it daintily tiptoes along the thread, often obscure, which connects Latin aesthetics with Anglophone poetry and modern theory, powered by F.'s deft prose. And it is an emblematic tying-up of threads in F.'s previous work, from the study of lyric and Catullus to Martial via slavery, alongside new quests, particularly the unpacking of Gellius, resulting in a dizzying array of texts being presented for our consideration. The enquiry avoids frivolity and diffuseness by being grounded in focused close readings, and the resulting book is, broadly speaking, split into two parts, the first more overtly conceptual and the second somewhat more text-directed.

That said, the first chapter, 'Words and Meanings', starts by paying scrupulous attention to appearances of the words 'various' and 'variety' in English texts beginning with M. Arnold's 'Dover Beach' and proceeding to L. MacNeice's 'Snow'. Then retreat is beaten to the semantic fields of a multiplicity of terms in Latin and Greek, before the argument first settles on the bodily implications of *distinguere*, as in the livid bruise of the comic slave when beaten, then returns to what is repeatedly labelled the '*varietas* complex'. Throughout, an important distinction seems to be between specific meanings of *varius* or similar words in context, as opposed to their general meanings – a bifurcated concern which occasionally renders the argument rather bitty. By contrast, the far-reaching second