another. The aorist is unnecessary. 452-453: “it is Euripides’ manner to place participial clauses in asyndeton”. It is in fact a matter of Greek grammar, not of Euripides’ manner, that no connective particle is placed between two participles if one modifies the other—if not, a connective is necessary. Which participle modifies which is determined by their order with regard to the main verb. If two unlinked participles precede the main verb, they usually refer to two separate events, the former preceding the latter; if they follow it, the second participle is usually an elaboration of the first (cf. my remark on participles in general, Mnem. 50 (1997), 132). The question is therefore whether at Ba. 13-16 λιπὼν modifies ἐπελθὼν or not, and since the two participles precede the main verb, whether they refer to two separate events. I think they do not: as soon as you leave Lydia and Phrygia, you are in the general area described next: Persia, Bactria, Media, Arabia. (The situation is obviously different at fr. 228, 2-6 Νείλου λιπὼν ... ἕδρα ... ἐλθὼν ἕς Ἀργος Ὀικία, Ἰνόχου πόλιν; cf. Hec. 479-484 and Suppl. 258-262 for λιπὼν plus another participle following the main verb.) Therefore my guess would be that a connective is necessary here, and that θ’ is to be kept (or perhaps to be changed to δ’) in 14. 462-463: “The perfect ἡσθημα ... signifies a continuing state of perception (‘I have come to realize’).” It may also refer to a moment in the past if this is relevant to the present situation, and the preceding perfect πεπτῶκατ’ (Ba. 605) shows this to be the case.

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Encouraged by the success of his Hellenistic Anthology (Cambridge 1988), Hopkinson now presents a sequel, offering an annotated anthology of Greek poetry of the Imperial period. The blurb says that the volume aims to make “easily accessible...work by poets...who have hitherto been neglected in Classical syllabuses”. This goal is certainly reached. It will be a relief for both teachers and students who want to venture beyond Homer and Euripides that there is this handy, charming edition, which gives in no more than 1537 verses a highly interesting selection from Anacreontea, Mesomedes, epi-
grams, Quintus Smyrnaeus, Nonnus, Musaeus, (pseudo-)Oppian, pseudo-Manetho, Orphic hymns, and Babrius. The book explicitly claims to be "intended primarily for undergraduate and graduate students", as is indeed apparent from notes such as (on verse 203) "the words τὸν δ᾽ ἀπαθηβόμενος are commonly used in Homer to introduce a speech made in answer". It is with the intended public in mind that this review has been written.

The selection will appeal to students by virtue of its originality, as it includes both curiosities like isopsephic epigrams (Νέρων proving to be equivalent to ιδίαν μητέρα ἀπέκτεινε!) and universally interesting themes such as humour (e.g. satires on physical defects and doctors) and passion (e.g. the atypical Oenone-Paris episode from the Posthomerica). The level is good, that is, not too difficult (with the possible exception of pieces like the section from the Ἀποτέλεσματικά). A maximum of variation is provided for, the anthology including single-distich epigrams as well as one epyllion in extenso (Hero and Leander). Cross-referencing is facilitated by the use of continuous numeration throughout both text and commentary. Teachers will perhaps, however, do well to dissuade gifted students from reading the anthology in one breath, as the overall composition—beginning with a Dichterweihe and ending with a descent into Hades—is unlikely to encourage them. The anthology is prefaced by a useful and clear general introduction, which emphasizes the remarkable cultural homogeneity in the vast Roman Empire, and which usefully points out various correspondences between Christianity and pagan religion and administration.

The introductions to the individual poets are in general good and informative. Some of the introductory remarks on Babrius, however, are misleading. Firstly, Hopkinson states that "fable might be defined as a dramatised proverb"; but this tentative definition, attractive though it is by virtue of its brevity, overstates the reciprocity of fable and proverb. Secondly, Hopkinson asserts that "no doubt he [Babrius] borrowed most, if not all, of his stories from existing collections", but this statement neglects the poet's originality. The introductions are concluded by brief bibliographies and occasional references to (mainly English) Nachleben. In general, these bibliographic sections manage to give the most relevant literature in a minimum of space. In the case of Babrius, however, it is difficult to see why three studies on the choliamb should be mentioned but none of the more important general studies in the few existing handbooks. At the end of the introduction to the commentary on