

néoplatonicienne, qui depuis Plotin, puis Porphyre, prête à la vertu une dimension non seulement éthique, mais également métaphysique, en ce qu'elle permet à l'âme de remonter vers l'Intellect, son principe. L'exposé vise également à montrer que la structure même de l'œuvre est peut-être marquée par les quatre degrés de vertus (politiques, purificatrices, théorétiques et paradigmatiques). Enfin, Cyrille Michon (« La prescience et la liberté, le temps et l'éternité. Une relecture du dernier livre (V) de la *Consolation de Philosophie* ») revient sur un paradoxe abordé en quelques lignes dans l'œuvre et qui a fait couler beaucoup d'encre, celui de la prescience des actes libres par Dieu, et sur la solution qu'y apporte Boèce. Il reprend le dossier en partant de l'interprétation récente de John Marenbon (2003, 2005), qui s'oppose à l'interprétation traditionnelle, et apporte sa propre vision du problème. Les arguments de Boèce sont discutés et mis dans le contexte plus large du débat sur les futurs contingents. Le recueil fournit donc un ensemble de réflexions qui ont le mérite de souligner la richesse et la complexité, sur le plan littéraire comme sur le plan philosophique, de cette œuvre de Boèce, si influente pour la pensée médiévale, et dont on n'a pas encore fini de commenter tous les aspects.

Martin LEBOUTTE

Jaś ELSNER & Jesús HERNANDEZ LOBATO (Ed.), *The Poetics of Late Latin Literature*. Oxford, Oxford University Press, 2017. 1 vol., VIII-534 p. (OXFORD STUDIES IN LATE ANTIQUITY). Price: 64 £. ISBN 978-0-19-935563-1.

This dense, rich volume in five parts collects fifteen essays by specialists and is opened by an introduction by the Editors that focuses on the notion of Late Antiquity. This notion has recently received valuable problematisations, e.g. in the introduction to *Decadence: "Decline and Fall" or "Other Antiquity"?* (eds. Therese Fuhrer and Marco Formisano, Heidelberg: Winter, 2014), and in the first editorial of *Late Antiquity* and of *Studies in Late Antiquity: A Journal*, under the editorship of Elizabeth DePalma Digeser. As for the later Latin literature, an important parallel will be found in the *Cambridge History of Later Latin Literature* edited by Gavin Kelly and Aaron Peltari, forthcoming from CUP, which will be accompanied by the *Cambridge Dictionary of Later Latin Literature* edited by the same scholars. The volume under review, however, focuses specifically on poetry; it also builds upon, and further develops in different directions, the work by Jacques Fontaine, Jean-Louis Charlet, and Michael Roberts. – Both 'pagan' and Christian poetry is analysed, although 'pagan' poets receive most of the attention, especially Ausonius, Sidonius, Claudianus, Optatianus and Namatianus. Among the Christian poets, Prudentius and Paulinus of Nola are prominent, but also Augustine is deployed for his language criticism. It must be noted, however, that he knew no Greek or very little (as I argued in *Origen in Augustine, Numen* 60 [2013], p. 280-307). – Michael Squire's contribution on Optatianus' visual poetics in *Carmina figurata* opens the First Part, *The Explosion of Form: Late Antique Experimentalism*, which is devoted to generic innovation in late antiquity. Franca-Ela Consolino focuses on polymetry in ancient poetry, especially Ausonius, Paulinus of Nola, Ennodius of Pavia, and Sidonius Apollinaris. Isabella Gualandri deals with Augustine's theory of language and its relation to ancient Latin poetry, especially Optatianus. – *Late Antique Intertextuality* is the

subject of the short Second Part of the volume. Helen Kaufmann asks what intertextuality means and how it works in late-antique Latin poetry, particularly in Sidonius Apollinaris, Juvenius, Proba, Corippus, Dracontius and Venantius Fortunatus, with a coda on intertextuality in English poets such as Coleridge, Clifford and Walcott. Editor Jaś Elsner concentrates on centos, especially an anonymous, short poem from the *Anthologia Latina* on Narcissus and its Vergilian and Ovidian echoes. – The Third Part is entitled *Programmatic Reflections: A Metaliterary Twist*. Marco Formisano treats the important literary theme of allegoresis or allegorical exegesis. This was a heritage of philosophical interpretations of traditional texts, especially in Stoicism and Middle and Neoplatonism, which I investigated especially in *Allegoria: L'età classica* (Milan, Vita e Pensiero, 2004) and *Allegoristi dell'età classica* (Milan, Bompiani, 2007). Stephen Harrison examines the two prefaces of *De raptu Proserpinae* by Claudianus and highlights the parallels with the prose *prolaliai*. Scott McGill investigates metaliterarity in Ausonius, especially some of his prefaces. Editor Jesús Hernández Lobato addresses the issue of what I would call apophaticism in late Latin literature, particularly Sidonius Apollinaris and Fulgentius; he names it a “poetics of silence”. – The Fourth Part is entitled *Literature and Power* and focuses on the *Panegyrici Latini*. Roger Rees investigates the role of Latin poetry, especially Virgil, in these panegyrics. Catherine Ware deals with rhetorical tropes within the complex relation between panegyrics and poetry. I illustrated the relation between political and literary strategies in *Panegyrics, Latin*, in *Encyclopedia of Ancient Christianity*, ed. Angelo Di Berardino (Downers Grove, InterVarsity, 2014, III), p. 38-41. – The fifth part, *A New Literary Space: The Challenges of Christian Poetry*, focuses on Christian poetry and the problems it encountered in establishing itself. Michael Roberts studies *De aue phoenice* as “the first extended composition in elegiac couplets from the period of Late Antiquity” (374). Marc Mastrangelo in “The Early Christian Response to Platonist Poetics. Boethius, Prudentius and the *Poeta Theologus*” investigates Plato’s criticism of poetry, its rehearsal by Augustine, who appreciated Ambrose’s liturgical hymns, but by the time of the *City of God* criticised Virgil and his lies (like Jerome *Ep.* 21.9) and rejected ‘pagan’ allegoresis, and Boethius’ *De Consolatione Philosophiae* and his debt towards Prudentius’ *Hamartigenia* and *Psychomachia*. In Boethius’ masterpiece, poetry is a medium between human and divine. In a poetic passage he could value the ‘pagan’ myth of Orpheus as an allegory of moral truths (*CPh* 3m12.52). Stoic and Platonist allegorists also developed moral allegoresis of myths, but also Christian allegorists, from Paul onwards, and especially Origen. I note that already ‘pagan’ Middle and Neoplatonism had overcome Plato’s condemnation of poetry by using allegoresis. Gillian Clark investigates Augustine’s attitude towards poetry, his rather negative approach to contemporary poetry, and his own very scarce poetic production. He admired the hymns of Ambrose and music in general as a psychagogical means towards elevation to God (something also stressed by Carol Harrison, *The Art of Listening in the Early Church*, Oxford, OUP, 2013). – This carefully collected and edited volume is a precious resource for the investigation into both poetics and generic innovation in late Latin literature.

Ilaria L.E. RAMELLI