

enrich Llanthony Secunda. When discussing Prior Clement's admirable attempt to support the mother church, St. John's, by forcing "the whole community to reside there for a year with him, willingly or unwillingly," Gerald reports that some of the canons misbehaved to such an extent that Prior Clement used to dryly say: "We shall go down to hell on account of St John" (p. 75). Remarks like these and Gerald's occasional detours into his favorite topics help make *The History* a spirited account of the first eight decades of the priory.

As might be expected from Robert Bartlett, the text is cleanly edited and the translation neatly accomplished. Improvements upon earlier editors' readings are duly noted, and a discussion on the missing chapters' contents and later textual accretions show the scope of the original text (pp. xvii–xxvi). In his English translation, Bartlett keeps enough of the flavor of Gerald's elegant but sometimes overly subordinated syntax to give a good impression of the original's style without straining English. Textual notes provide context and references when appropriate, such as the learned excursus into medieval views on swimming elephants (p. 8). Bartlett has also identified several new textual borrowings and echoes from the Bible, classical sources, and Gerald's other works. Given its short length and Bartlett's expert editing and translation, *The History of Llanthony Priory* is a pleasing addition to the Oxford Medieval Texts series that is well suited for graduate seminars and for any with an interest in Gerald of Wales, the southern Welsh Marches, or twelfth-century religious orders.

Joshua Byron Smith, University of Arkansas

*Metamorfosi del classico in età romanobarbarica*, ed. Antonella Bruzzone, Alessandro Fo, and Luigi Piacente. Nuova Biblioteca di Cultura Romanobarbarica 2. Florence: SISMEL, 2021. Pp. xii, 161.

This beautiful and concise volume celebrates the legacy of Bruno Luiselli in the field of Romanobarbaric studies. Friends and colleagues had planned a conference in June 2021 to launch a new series on late antique Roman Germanic relations, but sadly, Luiselli died a few weeks before the event. The volume under review includes the proceedings of this conference as well as a few additional contributions. A brief homage to Luiselli, which opens the volume, highlights his important contributions to late antique scholarship through the (co-)foundation of the journal *Romanobarbarica* in 1976, through editing the *Biblioteca di Cultura Romanobarbarica* book series at SISMEL, and through organizing the triennial "Settimane Romanobarbariche," intended for young researchers. It also pays tribute to Luiselli's other research interests, namely the nexus between poetry and classical music, on the one hand, and Christian spirituality, on the other.

Setting the tone for many comparative studies in the volume, Antonella Bruzzone examines the landscape in Dracontius's *Romul. 2 (Hylas)* and the many intertextual connections that link it to classical texts. Bruzzone argues that the setting of Hylas's abduction in Dracontius's short poem evokes several settings from Ovid's *Metamorphoses* which precede rapes and other erotic pursuits near still waters or streams, for example those of Hermaphroditus, Arethusa, or Narcissus, as well as the setting of Proserpina's rape in Claudian's well-known poem. Since Proserpina is subsequently allowed to divide her time between the upper world and the world below, Hylas's abduction can also be read as only partially successful, thus giving him hope and the agency that the victims in the Ovidian epic tend to lack.

In the second chapter, Marco Formisano reads Claudian's preface to the *De raptu Proserpinae* from the perspectives of liminology, allegoresis, and ecocriticism. He argues that the sailor in the poem represents the reader (rather than the narrator of the poem or Claudian himself) and that, first and foremost, the preface should be read in the context of the poem that it introduces rather than intertextually or biographically. In this interpretation, the sailor's reading of the coastline in the preface mirrors the reader's experience of the poem's liminal nature and helps them uncover the connections between the preface and the *De Raptu Proserpinae* through individual words (e.g. *sulcare*, *alnus*) and themes (e.g. *ars*, seafaring, and agriculture). No doubt a thought-provoking and inspiring contribution, it could have gone more into depth on one (or more) of the methods it evokes (reader-response criticism, allegoresis, liminology, ecocriticism) and could perhaps have established a stronger connection to the theme of the volume if it had reduced its attacks against traditionally minded intertextualists.

In a fine study, Fabio Gasti demonstrates how Ennodius modifies and replaces the conventional elements of classical hodoeporic poetry by Christianizing them. Despite referring to *carm.* 1.1, 1.5, and 1.6 (= 245, 423 and 2 Vogel respectively), all of which describe a journey, in the title of his chapter, Gasti focuses on just *carm.* 1.1 in his discussion. Reading the poem closely, he examines Ennodius's Christianization of traditional travel motives. For example, Ennodius's travelling in harsh weather conditions acquires a spiritual purpose through the bishop's order for the journey (*carm.* 1.1.6–16). In addition, a landscape that may evoke Daedalus's labyrinth for a mythologically-minded traveller represents God's creation for Ennodius (*carm.* 1.1.31–36). Perhaps the most obvious example of Christianization is the memorial for the martyrs of Turin, which take the place of the river Lete, famous for eliminating memory (*carm.* 1.1.43–50).

The next chapter continues Gasti's concerns with Ennodius and the Christianization of traditional poetry as well as with the theme of transformation across historical periods. In it, Filomena Giannotti's examines Ennodius's praise epigram of Bishop

Benignus (*carm.* 2.86 = 204 Vogel) and its web of intertextual allusions to (predominantly) Virgil and Catullus. After evaluating the (limited) evidence of Benignus's life and tenure as bishop (of Milan?), Giannotti explores the Virgilian *topoi* of *cana fides* (grey-haired faith), the thread of life cut by the Parcae, and the flower mowed down by the plow (already in Catullus 11.22–24). She concludes that through these allusions Ennodius compares Benignus to Augustus and Aeneas, mourns his premature death, and Christianizes the poetic tradition. Ennodius's difficult language fares well at Giannotti's expert hands though it remains difficult to draw firm conclusions about the lives of historical figures from his epigrammatic praise.

An edition of the *incipits* and *explicitis* of Sidonius Apollinaris's poems is at the centre of Gavin Kelly's chapter. These paratexts (in the narrow sense of the term that Kelly employs here) often include the poems' titles and have been neglected in modern editions of Sidonius to the degree that their wordings or omissions fail to meet the standards of scholarly text editions. Kelly's edition of the texts is therefore most welcome as is his discussion of their probable authorships, even if the latter cannot always be decided on firm grounds. Several discoveries emerge from these pages, at least for those not familiar with Sidonius's paratexts, for example, the separation of *carm.* 23.1–36 from the rest of *carm.* 23 and its characterization as a *praefatio*; the various groupings of poems (e.g. 12–13 and 17–21), and the related characters of the last four letters of Book 9 (Sidon. *epist.* 9.13–16), which include poems, and of Sidonius's poetry collection, which features short paratexts in prose.

Domenico Lassandro contrasts the positive evaluation of Stilicho in Claudian's poetry and the famous ivory diptych of Monza with the condemnation of the "Romano-barbaric" general in the second book of Rutilius Namatianus's *De reditu suo* and Orosius's *Historiae aduersum paganos*. The abstract of his chapter links this late antique ambivalent characterization of Stilicho with the evaluation of the general in Santo Mazzarino's 1942 monograph and in Bruno Luiselli's best known work, his *Storia culturale dei rapporti tra mondo romano e mondo germanico* (1992), but the chapter itself fails to establish the link: Luiselli features in (a few) footnotes only and, while a paragraph from Mazzarino's work is quoted at the end of the chapter, there is no discussion of this quotation or the wider reception of Stilicho. Thus, the chapter addresses the theme of the volume and its *honorandus* only in passing, though it provides an interesting comparison of the contrasting late antique views of Stilicho.

The genre of fables and its attestations in Latin poetry from Phaedrus to Avianus is at the heart of Silvia Mattiacci's study. She traces the reception of Phaedrus from the early empire to late antiquity, finding a renewed interest in the genre and in Phaedrus's Latin version in Ausonius's poetry, especially in his epigrams. The learned poet intervened in the tradition to connect the genre of fables more closely to the epigram, and Ausonius thus emerges as the missing link between Phaedrus's and Avianus's verse

fables, although Mattiacci also assumes that Avianus had direct access to Phaedrus's fables. Arguing her case convincingly, Mattiacci engages closely with the theme of the volume by tracing the changes that the genre of verse fables saw between the early and late empire.

Raffaele Perrelli's essay may exemplify the kind of intertextual study that Formisano attacks in his chapter. For, among other parallels between Claudian and Propertius, Perrelli singles out Claudian's preface to the *De Raptu Proserpinae*, arguing that it imitates two passages from Propertius (3.3.21–24 and 3.7.29–32). According to Perrelli, Claudian engages in a kind of *Kontrastimitation* through combining thematic parallels with statements that go against the grain of Propertius's texts. While the evidence gathered in this study may perhaps demonstrate that Claudian knew Propertius, the interpretations which Perrelli provides for the intertextual links between the two poets, as well as his overall thesis that Claudian uses the parallels to state his distance to elegy, seem tenuous, in particular in Claud. *carm. min.* 30.42–43, where the scholar dismisses a much more obvious parallel to Juvenal (6.167–169) in favour of Propertius 4.11.19–32.

A fascinating study by Joop van Waarden on the uses of first/second person singular vs. plural verb forms and pronouns (*ego/tu* vs. *nos/vos*) in Symmachus's letters concludes the volume. Van Waarden presents a short history of such singular and respective plural uses in letters from Cicero to Sidonius Apollinaris, demonstrating that they were increasingly used to express politeness in Late Antiquity. Within this historical development, the letter collections from 400 CE, notably those of Ausonius and Symmachus, mark the beginning of the late antique use for politeness. This study stands out for the clarity of its terminology, methodology, and discussion, and promotes the author's related studies on the subject matter, partly published, partly still in progress.

Overall, the volume is a testimony to Luiselli's heritage and the vitality of Romano-barbaric studies. As many other volumes based on conferences, it would have benefited from a stronger engagement of the contributors with each other's studies, especially where they examined the same poets or even texts, and of some authors with the theme of the volume. The term "classical" in the title also remains vague. That said, I enjoyed reading the volume and have learnt greatly from its discussions and argument.

Helen Kaufmann, Independent Scholar

W. TRENT FOLEY, *Bede and the Beginnings of English Racism*. *Studia traditionis theologiae* 49. Turnhout: Brepols, 2022. Pp. 221.

W. Trent Foley begins his book by explaining that while he originally intended this project to separate Bede from the racism commonly expressed in nineteenth-century studies of early England, he ultimately finds himself acknowledging a different truth. Even