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I. Fielding studies one of the most outstanding poetic productions of Late Antiquity: the erotic elegies of the sixth-century poet Maximianus. Fielding concentrates above all on the fifth elegy, which narrates the love affair of the mature poet with a Greek girl during a diplomatic mission in Constantinople. The intertextual study of the piece reveals that Maximianus took as a model not only Ovid's *Amores* but also the erotic epigrams in Greek that inspired Ovid, in particular those of Philodemus. This exercise of 'double allusion' or 'window reference' should be situated on the one hand within the revival of interest in Greek culture that occurred in Italy in the sixth century and on the other within the resurgence of the Hellenistic erotic epigram in the Byzantine milieu, which gave rise to a whole series of imitations and anthologies.

The two final chapters go beyond the chronological limits of late-antique Latin poetry to examine its repercussions in the Carolingian Renaissance (ninth century). M. Roberts, after a meticulous examination of the use of the elegiac metre in Venantius Fortunatus, devotes the second part of his chapter to tracing its possible echoes in some Carolingian poets. D.F. Bright concentrates on the visual poetry of Hrabanus Maurus (ninth century), the direct heir of the fourth-century Optatian Porphyry, and his remarkable capacity to monumentalise and solemnise what his illustrious late-antique predecessor still held to be ludic. This final chapter is supplemented by a series of colour images of the works examined.

The book closes with a bibliography which is somewhat redundant (given the European quoting system used by the articles) and not always complete, a general index of subjects, works and authors, and a brief note on the contributors. We have here a carefully crafted work with an exquisite presentation, despite a clear lack of cross-references, which would no doubt have helped to unite content that is in itself heterogeneous and dispersed. For example, it is curious that on mentioning the peculiarity of the erotic poetry of Maximianus on p. 341 there is no footnote referring the reader to the previous chapter, which is devoted exclusively to the subject. I noted very few errata and, occasionally, the odd striking bibliographical omission of certain works relevant to the subject under discussion, especially of those not written in English. The volume provides a good overall vision of late-antique poetry although some key poets such as Sidonius Apollinaris and Paulinus of Nola have been omitted. It is a serious and interesting proposal that is essential reading for anyone interested in the culture of the period.

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PRUDENTIUS WITHIN LATE ANTIQUITY

O'HOGAN (C.) *Prudentius and the Landscapes of Late Antiquity*. Pp. viii + 197. Oxford: Oxford University Press, 2016. Cased, £60, US\$100. ISBN: 978-0-19-874922-6.

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On the first page of the preface (p. v), O'H. explains that the volume is the revised version of his doctoral thesis written at the University of Toronto, and in the introduction he outlines, first, the deep change of views in Late Antiquity because of the rise of Christianity and the new ways in which people thought about the world as literature, and, second, a new