fully satisfying, they will nevertheless serve as a useful counterweight to those who—like Paul Veyne—read the poems as, essentially, humorous literary exercises, bearing little relation to the real world of the poets and their readers.

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ALLUSION IN THE *HEROIDES*

J.-C. JOLIVET: *Allusion et fiction épistolaire dans les* Héroïdes. *Recherches sur l'intertextualité ovidienne.* (Collection de l'École Française de Rome 289.) Pp. x + 356. Rome: École Française de Rome, 2001. Paper. ISBN: 2-7283-0561-7.

The growth of critical interest in the *Heroides* over the past thirty years might suggest to the casual observer that Ovid's women, so long silenced, have at last rediscovered their voices. However, this critical resurgence has proceeded hand in hand with an expansive and sophisticated theorizing of practices of 'allusion' and 'intertextuality' among ancient authors: thus the heroines too often find that they are shouted down by the more authoritative generic 'codes' of tragedy and epic from which the poems draw much of their material. In-depth study has been generally (though not exclusively) confined to those epistles which draw upon a clearly discernible and extant 'source text': Poem 1 (Penelope), Poem 7 (Dido), and Poem 10 (Ariadne) have undergone particularly close scrutiny in these terms.

Jolivet's contribution to the study of the allusive practices of the *Heroides* moves off such tried and tested paths. The book falls into two distinct sections, with three chapters focusing closely on individual epistles, four chapters which offer some theoretical overviews and broader readings of the rest of the corpus, and three appendices. The first three (extremely substantial) chapters explore, respectively, Poem 5 (Oenone to Paris), Poem 13 (Laodamia to Protesilaus), and Poem 11 (Deianira to Heracles); each of these chapters refers forward to one of the appendices, in which is drawn together all the ancient pre-Ovidian material pertaining to the Oenone-myth, the Laodamia-myth, and the Omphale-myth respectively. Yet even as they attempt to break new ground, these chapters demonstrate the difficulties in working with the *Heroides* when no readily apparent source text is available. Chapter 1 (on Oenone's epistle) is condemned to work with widely scattered fragments of evidence from mythological sources and a few brief excerpts from the *Iliad.* The analysis itself therefore proves (unavoidably) fragmentary and inconsistent: it has great value as *Quellenforschung*, but works too hard with the source material to have any reserves of energy left over for literary analysis. Indeed, the most lively and innovative ideas come in Chapter 3's discussion of the Deianira epistle, especially in the manner in which it interacts with Sophocles' *Trachiniae.* Here the survival of an intact intertext allows J. to voice some pertinent insights concerning the moment of the epistle's temporal insertion into the Sophoclean play and, more radically still, to hint at the presence of a distinctively 'Ovidian' strand in Sophocles: 'tout semble découler de Sophocle, même ce qui est le plus ovidien' (p. 186).

Chapters 4–7, much shorter in length, explore the issues of Ovid's *arte allusiva* in more theoretical terms. The fourth chapter ('L'Allusion et l'Erudition') discusses the disjunction between the voice of the *doctus poeta* and the voices of his epistolary heroines. Chapter 5 ('Forme et Fiction Epistolaires') considers the implications of the

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epistolary form for these poems and the relationship with the genres of epic and tragedy. Chapter 6 ('Les Pseudo-*Testimonia* du Poet et l'Attente du Public') consists of a discussion of the relationship between the two 'authors' in these epistles (Ovid and the heroine). The final chapter ('Fiction Epistolaire et Narration') ambitiously (and all too briefly) discusses the ways in which the collection foreshadows the epistolary novel, focusing firstly on the three main cycles of myth in the epistles (the Trojan cycle, Theseus and his family, and the beloveds of Jason), and secondly and more extensively on the epistles connected with Paris, that of Oenone (*Heroides* 5) and his exchange with Helen (*Heroides* 16–17). There follows at the end a short conclusion. In terms of the development of J.'s argument, the decision to divide his material in such a way is sound: the opening three chapters must, on account of the paucity of ancient source material, follow the paths beaten by the great source-hunters of the past, whereas the more distanced approach of the remaining four chapters allows for a much greater flexibility of approach. However, in terms of the potential audience for J.'s scholarship, this appears a tactical error: many readers will be tempted to abandon the book at the point where its author steps out of the shadow of the texts, yet these chapters contain some extremely thought-provoking insights into the *Heroides*' deployment of the epistolary form. Intertextuality is one of the few fields in ancient literary criticism where traditional philological approaches sit comfortably alongside more nuanced theoretical debates: where veneration of the 'text', in other words, can be reconciled with an acknowledgement of the practices of a more radical 'textuality'. Such segregation of ideas as J. pursues is surely not to be welcomed: both sides of this argument would have benefited from a more creative arrangement of the material.

This book is a development of a doctoral thesis submitted to the Sorbonne as far back as 1995, and its publication has, as the author remarks in his preface, suffered from a considerable number of delays and technical difficulties. This reader is happy enough to grant the indulgence which J. begs of him (p. ix) for having been unable to take account of many significant items of bibliography produced in the intervening years; nevertheless, it is regrettable (and no doubt J. also shares these regrets) that a book which would have been so much closer to the cutting edge in the mid-nineties now acquires a slightly belated and distanced air. The feel of the book (like J.'s own experience of reading Ovid) is that of a response to a scholarly tradition that has already undergone canonization, rather than a creative attempt to inscribe itself within that same tradition of *Heroides* scholarship.

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ESSAYS ON OVID'S *FASTI*

G. HERBERT-BROWN (ed.): *Ovid's* Fasti. *Historical Readings at its Bimillennium*. Pp. xvi + 327, ills. Oxford: Oxford University Press, 2002. Cased, £50. ISBN: 0-19-815475-5.

The ideological differences that have separated Geraldine Herbert-Brown's *Ovid and the Fasti*: *An Historical Study* (Oxford, 1994) from more subversive readings of the poem as an ironic, insinuating challenge to Augustan authority are generally laid aside in this collection of twelve essays, some of them by prominent opponents (e.g. Barchiesi, Newlands) of the 'Augustan' interpretation previously pursued by H.-B. A strength of this collection is its diversity of literary, historical and religious approaches to the *Fasti*, with gender also well represented. But while this wealth of

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