rhetoric must rest for the present, since our next author abandoned that noble calling, impiously ascribing responsibility for his desertion to the gods (1.17.4). Martin Hammond's translation of Marcus Aurelius' *Meditations*,[18] like his *Iliad* and *Odyssey*, is the work of an unusually gifted translator, and one who understands the value added by careful attention to supplementary material. He writes natural English, direct and often eloquent; the text is well supported by effective notes and a characteristically thorough and well-planned index; Diskin Clay supplies a useful introduction. This is a fine volume. Stephen Trzaskoma and R. Scott Smith have translated the mythographers Apollodorus and Hyginus.[19] Their version is eminently readable; it is perhaps less precise in detail than Hard's Apollodorus in Oxford World's Classics, but not so as to mislead. Potential purchasers will therefore need to weigh the fuller introduction here (on the nature and history of mythography) against Hard's more extensive explanatory notes, and ponder the strength of their yearning for Hyginus.

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[18] *Marcus Aurelius. Meditations*. Translated by M. Hammond, with an introduction by Diskin Clay. London, Penguin, 2006. Pp. xlvi + 254. Paperback £7.99.

[19] *Apollodorus' Library and Hyginus' Fabulae. Two Handbooks of Greek Mythology*. Translated by Stephen Trzaskoma and R. Scott Smith. Indianapolis, IN, Hackett Publishing, 2007. Pp. lxxii + 247. Hardback £27.95; paperback £7.95.

*Latin Literature*

In 1922, the youthful Eduard Fraenkel published a work on Plautus entitled *Plautinisches im Plautus*, which has endured as a seminal work ever since. In spite of its importance, the work has never hitherto been translated into English or into any other language except for Franco Munari's 1960 translation into Italian. We are now indebted to Tomas Drevikovsky and Frances Muecke[1] for producing a translation of the work combined with an account of the development of Plautine scholarship since 1922, an account that acknowledges the lasting importance of Fraenkel's work but also develops it in the light of the more recent discoveries of Menander's work. The tenth Plautine conference held in Sarsina in September 2006 generated the following articles, now collected and published together by Renato Raffaelli and Alba Tontini:[2] 'Mania e medicina nei' *Menaechmi* e in altri testi' by E. Fantham; 'L'equivoco felice: lettura gemellare dei *Menaechmi*' by F. Mencacci; '*Menaechmi* ed *Menechini*: Plauto ritorna sulla scena' by G. Guastella; 'La commedia degli errori di *William Shakespeare: rescrivere Plauto nell'Inghilterra* elisabettiana' by R. Mullini; and 'Le Gemelle Capovane: il tema della gemellari tà in una tragedia italiana tra Cinque e Seicento'. Peter Brown[3] has produced a translation of all Terence's surviving comedies. A very full introduction, which *inter alia* treats the

[1] *Plautine Elements in Plautus*. By Eduard Fraenkel. Translated by Tomas Drevikovsky and Frances Muecke. Oxford, Oxford University Press, 2007. Pp. xxiv + 459. Hardback £79.

[2] *Lecturae Plautinae Sarsinates X Menaechmi*. Edited by Renato Raffaelli and Alba Tontini. Urbino, Edizione QuattroVenti, 2007. Pp. 185. Paperback €22.

[3] *Terence. The Comedies*. Translated with introduction and explanatory notes by Peter Brown. Oxford: Oxford University Press, 2006. Pp. xxviii + 338. Hardback £60.

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delicate matter of rape as well as other cultural differences in a way that will stimulate intelligent debate, is followed by the translation. According to Brown,

> Terence was the first Latin writer to reproduce the sometimes elliptical style of natural conversation. It is not a low colloquial style, but its clipped constructions have a realistic ring.… I have tried to write the following translations in a natural English style that captures Terence's essential qualities.… I have erred towards making Terence seem too prosaic. Like all ancient dramatists, he wrote in verse, but I have not translated him into verse… (xxiii).

How far his method succeeds the reader may judge from the following passage chosen at random (*Andria* 854–7):

> No, Chremes, listen to me; I'll tell you something scandalous. Some old man turned up just now – there he is indoors! – bold and sharp. To look at, he seems to be as worthy as they come: his face looks stern and sincere, and his words sound honest.

The last section is devoted to 34 pages of 'Explanatory Notes', which readers will find extremely useful. Their usefulness is much enhanced by the fact that the line numbers in the translation and to which the notes are tied correspond as closely as possible to the Latin text. Terence is also the subject of the 127th study in the Zetemata series.[4] The breadth and depth of the contributions can conveniently be displayed by a list of the four categories treated and the authors and titles of the individual essays. 'Textgeschichte und -rezeption' includes: 'New Manuscript Sources of the Terence Text' by Benjamin Victor; 'Donat über die Stegreifelemente in Terenz' Phormio' by Robert Maltby; 'Commenti medioevale alle Commedie di Terenzio' by Claudia Villa; 'Das Commentum Brunsianum' by Rainer Jakobi. 'Metrik und Musik' includes: 'Terenz und die altlateinische Verskunst: ein Beitrag zur Technik des Enjambements in der Neuen Komödie' by Marcus Deufert; 'Die metrische Präsentation des Terenztexts in der Antike: der Codex Bembinus' by Renato Raffaelli (whose contribution is copiously illustrated); 'Terence as Musical Innovator' by Timothy J. Moore. 'Sprache' contains: '*Pura oratio* und *puri sermonis amator*: zu zwei Begriffsklippenrs der Terenz-Forschung' by Roman Müller; 'Langversstil und Senarstil bei Terenz' by Andreas Bagordo; 'The Distribution of Imagery by Plays and Characters in Terence' by Robert Maltby. 'Dramaturgie und Ästhetik' includes: 'Metatheatrical Humor in the Comedies of Terence' by Ortwin Knorr; 'Movements of Characters and Pace of Action in Terence's Plays' by Peter G. McC. Brown; 'Die Inszenierung des Zweikampfs zwischen Simo und Davos in Terenz' Andria' by Eckard Lefèvre; 'Stage Business and Narrative: Plot Construction in Terence' by Dwora Gilula. David Konstan's *Some Aspects of Epicurean Psychology* (Leiden, 1973) has been translated into Italian by Ilaria Ramelli[5] and furnished with a new ten-page introduction and other amendments to take account of the work of the thirty-four intervening years. David Wardle's translation of and commentary on Cicero's *de Divinatione* 1[6] will be widely welcomed; its very size – 44 pages of Introduction, 45 pages of translation, and 337 pages of commentary – guarantees that the target readership (Latinless students of Ancient History) will have much to think about. There is, however, one problem, a problem found only too often in other similar works. The

[4] *Terentius Poeta*. Edited by Peter Kruschwitz, Widu-Wolfgang Ehlers, and Fritz Felgentreu. Zetemata 127. Munich, C. H. Beck Verlag, 2007. Pp. xii + 235. Paperback €58.

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absence of a Latin text renders the reader at the mercy of the translator. A single example must suffice here, but it would not be difficult to find more. In chapter 93, Cicero writes:

quorum quidem uim, ut tu soles dicere, uerba ipsa prudenter a maioribus posita declarant. quia enim ostendunt portendunt, monstrant, praedicunt, ostenta, portenta, monstra, prodiga dicuntur.

Wardle translates this as:

Their efficacy, as you yourself are accustomed to say, is demonstrated in the terms wisely applied to them by our ancestors. Because they demonstrate, portend, show, and predict they are called miraculous apparitions, portents, *monstra* [*sic*], and prodigies.

The double 'demonstrate(d)' is especially unfortunate in a context where the commentary sets great store by defining these near synonyms precisely. The failure to translate *monstra* gives the word a special, but unjustified, status. The phrase 'miraculous apparitions' included in a list of unqualified nouns and adjectives suggests a most unCiceronian asymmetry. Finally, rendering the active *declarant* as a passive makes it harder to see that *uerba* is the subject of *ostendunt*, etc. rather than 'ancestors'. No serious study of Ancient History can be made without some understanding of the languages of the sources. Wardle does, in fact, accept this, as his commentary frequently demonstrates. Intelligent readers can be relied upon to see plausible interpretations of a translation that could not survive exposure to the text.

The late twentieth and early twenty-first centuries have seen a massive expansion in courses dealing with ancient civilization and, in particular, the culture and literature of the Greek and Roman world. Never has there been such a flood of good translations available…. The reader may, however, need more guidance in the interpretation and understanding of these works than can usually be provided in the relatively short introduction that prefaces a work in translation.

Thus do Kathleen Coleman and Richard Rutherford introduce a new series entitled *Oxford Approaches to Classical Literature*, of which they are to be the general editors. What distinguishes this work from most other superficially similar companions is that the authors will restrict themselves to a relatively narrow compass (characteristically a single book of a major work) and will attempt to give a full and internally coherent account of what scholarship has to say over the whole range of issues relevant to the comprehension and appreciation of the chosen work. The first example seen by me is devoted to the first book of Caesar's *Civil War*.[7] It has been produced by William Batstone and Cynthia Damon, who have worked separately when producing a first

[5] *Lucrezio psicologia epicurea*. By David Konstan (originally published as *Some Aspects of Epicurean Philosophy* [Leiden, E. J. Brill, 1973]). Translated into Italian with a new introduction and other new material by Ilaria Remelli. Milan, Vita e Pensiero, 2007. Pp. 199. €18.00.

[6] *Cicero on Divination. De Divinatione Book 1*. Translated with introduction and historical commentary by David Wardle. Oxford, Oxford University Press, 2006. Pp. xii + 469. Hardback £79; paperback £29.

[7] *Caesar's Civil War*. By William W. Batstone and Cynthia Damon. Oxford Approaches to Classical Literature. Oxford, Oxford University Press, 2006. Pp. xiv + 225. Hardback £42; paperback £11.99.

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draft but have gone on from there to work together to ensure no duplication and no omission of significant issues. It is especially welcome because the *Civil War* is both very important for a study of the period and rather neglected. Readers will also appreciate the clarity and elegance of the authors' writing. We should look out for further members of the series; we are promised Ovid's *Metamorphoses* and Plato's *Symposium.* Stephen Harrison has assembled a wide range of scholars, partly to contribute to a collection of essays on Horace for the Cambridge Companion series[8] and partly to mark the eightieth birthday of Robin Nisbet. There is no room here to do little more than list the contributors and the titles of their essays. Part 1: 'Orientations': 'Horace: Life and Chronology' by Robin Nisbet; 'Horatian Self-representations' by Stephen Harrison; 'Horace and Archaic Greek poetry' by Gregory Hutchinson; 'Horace and Hellenistic Poetry' by Richard Thomas; 'Horace and Roman Literary History' by Richard Tarrant; 'Horace and Augustus' by Michèle Lowrie. Part 2: 'Poetic Genres': 'The *Epodes*: Horace's Archilochus?' by Lindsay Watson; 'The *Satires'* by Frances Muecke; 'The *Epistles'*: by Rolando Ferri; 'The *Ars Poetica*' by Andrew Laird; '*Carmina*: *Odes* and *Carmen Saeculare*' by Alessandro Barchiesi. Part 3: 'Poetic Themes': 'Philosophy and Ethics' by John Moles; 'Gods and Religion' by Jasper Griffin; 'Friendship, Patronage and Horatian Sociopoetics' by Peter White; 'Wine and the Symposium' by Gregson Davis; 'Erotics and Genre' by Ellen Oliensis; 'Town and Country' by Stephen Harrison; 'Poetics and Literary Criticism' by Richard Rutherford; 'Style and Poetic Texture' by Stephen Harrison. Part 4: 'Receptions': 'Ancient Receptions of Horace' by Richard Tarrant; 'The Reception of Horace in the Middle Ages' by Karsten Friis-Jensen; 'The Reception of Horace in the Renaissance' by Michael McGann; 'The Reception of Horace in the Seventeenth and Eighteenth Centuries' by David Money; 'The Reception of Horace in the Nineteenth and Twentieth Centuries'. Some readers will want to read essays straight through but many will wish to use the book as a reference work in which they can hope to find a discussion of a particular problem. Such readers would have appreciated an index of lines discussed, the only omission in this otherwise beautifully presented, all-embracing work. OUP and CUP are not alone in providing 'Companions' to various topics from the ancient world; a major player in this field is Blackwell, and two of theirs appear here. I shall present them as I have the other two. *A Companion to Catullus*, edited by Marilyn B. Skinner,[9] is divided into eight parts. Part I: 'The Text and the Collection': 'History and Transmission of the Text' by J. L. Butrica; 'Authorial Arrangement of the Collection: Debate Past and Present' by Marilyn B. Skinner. Part II: 'Contexts of Production': 'The Valerii Catulli of Verona' by T. P. Wiseman; 'The Contemporary Political Context' by David Konstan; 'The Intellectual Climate' by Andrew Feldherr; 'Gender and Masculinity' by Elizabeth Manwell. Part III: 'Influences': 'Catullus and Sappho' by Ellen Greene; 'Catullus and Callimachus' by Peter E. Knox. Part IV: 'Stylistics': 'Neoteric Poetics' by W. R. Johnson; 'Elements of Style in Catullus' by George A. Sheets; 'Catullus and Elite Republican Social Discourse' by Brian A. Krostenko. Part V: 'Poems and Groups of Poems': 'Catullus and the Programmatic Poem: The Origins, Scope and Utility of a Concept' by William W. Batstone; 'The Lesbia Poems' by Julia T. Dyson; 'Sexuality and Ritual:

[8] *The Cambridge Companion to Horace*. Edited by Stephen Harrison. Cambridge, Cambridge University Press, 2007. Pp. xiv + 381. Hardback £55; paperback £17.99.

[9] *A Companion to Catullus*. Edited by Marilyn B. Skinner. Blackwell Companions to the Ancient World. Oxford, Oxford, 2007. Pp. xxvi + 590. Hardback £95.

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Catullus' Wedding Poems' by Vassiliki Panoussi; 'Catullan Intertextuality: Apollonius and the Elusive Plot of Catullus 64' by Jeri Blair DeBrohun; 'Poem 68: Love and Death, and the Gifts of Venus and the Muses' by Elena Theodorakopoulos; 'Social Commentary and Political Invective' by W. Jeffrey Tatum. Part VI 'Reception': 'Catullus and Horace' by Randall L. B. McNeill; 'Catullus and Vergil' by Christopher Nappa; 'Catullus and Roman Love Elegy' by Paul Allen Miller; 'Catullus and Martial' by Sven Lorenz;, 'Catullus in the Renaissance' by Julia Haig Gaisser; 'The Modern Reception of Catullus' by Brian Arkins. Part VII: 'Pedagogy': 'Catullus in the Secondary School Curriculum' by Ronnie Ancona and Judith P. Hallett; 'Catullus in the College Classroom' by Daniel H. Garrison. Part VIII 'Translation': 'Translating Catullus ' by Elizabeth Vandiver. The work is furnished with a comprehensive index to all passages discussed, which will enhance its value very significantly. In an identical format is a similar work on Roman Rhetoric,[10] whose contributors and contributions are as follows. Part I: 'Approaching Roman Rhetoric': 'Confronting Roman Rhetoric' by William Dominik and Jon Hall; 'Modern Critical Approaches to Roman Rhetoric' by John Dugan; 'Greek Rhetoric Meets Rome: Expansion, Resistance, and Acculturation' by Sarah Culpepper Stroup; 'Native Roman Rhetoric: Plautus and Terence' by John Barsby; 'Roman Oratory before Cicero: The Elder Cato' by Enrica Sciarrino. Part II: 'Rhetoric and Its Social Context': 'Rhetorical Education and Social Reproduction in the Republic and Early Empire' by Anthony Corbeill; 'Virile Tongues: Rhetoric and Masculinity' by Joy Connolly; 'Oratory, Rhetoric, and Politics in the Republic' by Michael C. Alexander: 'Oratory and Politics in the Empire' by Steven H. Rutledge: 'Roman Senatorial Oratory' by John T. Ramsey: 'Panegyric' by Roger Rees; 'Roman Oratorical Invective' by Valentina Arena. Part III: 'Systematizing Rhetoric': 'Roman Rhetorical Handbooks' by Robert N. Gaines; '*Elocutio*: Latin Prose Style' by Roderich Kirchner; 'Memory and the Roman Orator' by Jocelyn Penny Small; 'Wit and Humor in Roman Rhetoric' by Edwin Rabbie; 'Oratorical Delivery and the Emotions: Theory and Practice' by Jon Hall. Part IV: 'Rhetoricians and Orators': 'Lost Orators of Rome' by Catherine Steel; 'Cicero as Rhetorician' by James M. May; 'Cicero as Orator' by Christopher P. Craig; 'Grammarians and Rhetoricians' by Charles McNelis; 'Roman Declamation: The Elder Seneca and Quintilian' by W. Martin Bloomer; 'Quintilian as Rhetorician and Teacher' by Jorge Fernández López; 'Tacitus and Pliny on Oratory' by William Dominik; 'Rhetoric and the Second Sophistic' by Graham Anderson; 'Roman Rhetoric and its Afterlife' by John O. Ward. Part V: 'Rhetoric and Roma Literature': 'Rhetoric and Literature at Rome' by Matthew Fox; 'Rhetoric and Epic: Vergil's *Aeneid* and Lucan's *Bellum Civile*' by Emanuele Narducci; 'Rhetoric and Satire: Horace, Persius, and Juvenal' by Dan Hooley; 'Rhetoric and Ovid' by Ulrike Auhagen; 'Rhetoric and the Younger Seneca' by Marcus Wilson; 'Rhetoric and Historiography' by Cynthia Damon. Like the *Companion to Catullus*, this work also includes an index of passages cited, which will greatly increase its utility. The fragments of Roman poetry might seem a rather dry subject; but in Adrian Hollis's[11] treatment they come alive in a wide range of different ways. He includes both *fragmenta* and

[10] *A Companion to Roman Rhetoric*. Edited by William Dominik and Jon Hall. Blackwell Companions to the Ancient World. Oxford, Blackwell, 2007. Pp. xx + 523. Hardback £85.

[11] *Fragments of Roman Poetry c. 60 BC–AD 20*. Edited with an introduction, translation, and commentary by Adrian S. Hollis. Oxford, Oxford University Press, 2007. Pp. xxviii + 440. Hardback £80.

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*testimonia* in a collection from c. 60 BC to AD 20, providing both a translation and a remarkably full commentary devoted largely to enhancing our understanding of the poetry and preoccupations of that most productive era. Hollis is not timid in advancing theories and interpretations that may eventually be shown to be mistaken but his laudable inclination is to provoke controversy rather than to retreat into silence when confronted by a problem. Thus and only thus will progress be made. No serious student of the poetry of that era will be able to ignore this extraordinarily rich work. The elegiac poetry of Catullus, Propertius, Tibullus, and Ovid not infrequently includes fictional inscriptions. Teresa Ramsby[12] has set out to relate these to the inscriptions that were ubiquitous in the Roman empire. She demonstrates that genuine inscriptions were used for a wide variety of purposes and shows that many of these also appear in elegiac literature. She speculates on why fictional inscriptions disappear after Ovid, although, or perhaps because, they continue to proliferate after Augustus and beyond. This is a scholarly, well-written work full of interesting ideas. Lee Fratantuono[13] has produced a slightly unusual book on the *Aeneid*. He takes the reader steadily through the epic in twelve chapters, one chapter for each of the *Aeneid's* books. A few lines (sometimes more, sometimes fewer) taken in order from Virgil's text are quoted and then translated. In each case there follows an analysis of the passage. The comments are sensible, there is no jargon and little to disagree with. While this is a work that could safely be given to an elementary student, it is unlikely to excite either for good or for ill. A more sophisticated treatment of Virgil's *Aeneid* has emerged from the retirement of David O. Ross.[14] His work, he claims, is a guide not an introduction and this seems like a fair comment. Unlike Fratantuono, Ross makes no attempt to comment on every section, nor, unlike Fratantuono, does he present his material in the order it appears in the original. Instead, he breaks the study up into six topics, each subdivided into sub-sections: '1. Virgil's Hero', subdivided into 'Three Scenes of Crisis', 'The Hero and Personal Loss', 'The Hero as Warrior (10.510–605)', 'Some Observations on Character'; '2. The Victims', subdivided into 'Dido', 'Nisus and Euryalus', 'Pallas and Lausus', 'Some Aspects of Turnus', 'Camilla', 'Italy'; '3. Fate and the Gods', subdivided into 'The Roman Gods', 'The Gods in the *Aeneid'*, 'Fate in the *Aeneid';* '4. Virgil's Troy', subdivided into 'Virgil's Troy', 'The Roman Troy', 'The Destruction of Troy (*Aeneid*, Book II)', 'Other Images of the Destruction of Troy (6.494–547, 1.450–93)', 'Andromache's Troy Restored (3.294–505)' 'The Trojan Games (5.104–544)', 'The Transformation of Troy (5.485–544), 'The *lusus Troiae* (5.545–603); '5. Rome, the *rerum imago*', subdivided into 'Jupiter's Revelation (1.254–96)', 'Anchises' Review (6.756–892)', 'The Shield of Aeneas (8.626–728); '6. Virgil, His Life and Works', subdivided into 'His Life and Times', 'The *Eclogues'*, 'The *Georgics'*. There follows an excellent section on metre. Thus, the structure of Fratantuono's work makes it much easier to use as a companion, whereas Ross's, for all the greater subtlety of his approach, would be very hard to read with the *Aeneid*. A similarly structured work on the *Aeneid* can, perhaps, be best introduced by, once more, listing its chapters

[12] *Textual Permanence. Roman Elegists and the Epigraphic Tradition*. By Teresa Ramsby. London, Duckworth, 2007. Pp. x + 197. £45.

[13] *Madness Unchained. A reading of Virgil's* Aeneid. By Lee Frantantuono. Lenham, MD, Lexington Books, 2007. Pp. xx + 427. Hardback £59; paperback £24.99.

[14] *Virgil's* Aeneid. *A Reader's Guide*. By David O. Ross. Oxford, Blackwell, 2007. Pp. x + 155. Hardback £50; paperback £17.99.

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and their subdivisions. Markus Schauer's *Aeneas dux in Vergils* Aeneis[15] is divided into four sections (*Teile*), each section is divided into two or more sub-sections and each sub-section is divided into a number of essays: Teil I – Augustus und Vergil: (a) Hintergründe: (i) Der zeitgeschichtliche Hintergrund, (ii) Zur Fragestellung, (iii) Der Forschungsstand, (iv) Methodisches; (b) 'Es wahr einmal…': (i) Wie wahrt man Distanz?, (ii) Vergil in eigener Sache. Teil II – Die *Aeneis*: (a) Von Schiffen, Städten und Penaten: (i) Ein Volk auf der Flucht, (ii) Vom Flüchtlingshaufenzur Armee, (iii) Die Stadt Troja, das Haus des Aeneas und die Penaten, (iv) Eine Dynastie der Aeneaden? Oder: Wie man, 'ein Volk gründet'; (b) Vernetzte Welt: (i) Trojas diplomatisches Netz, (ii) Genealogie vor Diplomatie, (iii) Neuland: Karthago eine Alternative?, (c) Spiel der Kräfte: (i) Die Götter und das Schicksal, (ii) Die grossen *fata* und das kleine *fatum*, (iii) Der Antagonismus zwischen Götterwunsch und Schicksalsplan. Teil III – Aeneas: (a) The 'making of a leader': (i) Erzähltechnik und Figurenenwicklung, (ii) Der selbstverständlicke Anführer, (iii) Rollenwechsel und Figurenenwicklung; (b) Troerführer Aeneas: (i) Die Führungsspitze: Versuch einer Prosopographie, (ii) Wege und Kriterien der Elitebildung, (iii) Die gesellschaftliche Stellung des Aeneas, (iv) Führungsaufgaben, (v) Führungsstil, (vi) Zusammenfassung: Aeneas ein *dux sui generis*. Teil IV – Ergebnisse: (a) Aeneas und die *Aeneis*: (i) Die Gesellschaftsstrukturen der Exiltroer, (ii) Die 'Welt' der *Aeneis*, (iii) Aeneas als Anführer; (b) Aeneas und Augustus. The *Aeneid* seems to hold a special appeal for translators; Frederick Ahl has now joined a great company of those unable to resist the challenge.[16] His stated aim is to produce a version that preserves as much as possible of the meaning, rhythm, and passion of the original. Taste in translations notoriously varies from person to person, so that, rather than inflicting my opinion upon the reader, I thought it best simply to give what I hope is a fair example. Here is Ahl's version of the beginning of Dido's violent attack upon Aeneas (4.365–75):

> No goddess gave you birth, no Dardanus authored your bloodline!
> Caucasus, jagged with flint, fathered *you* in Hyrcania! Savage
> Tigresses stuck their teats in your mouth, you perfidious liar!
> Why disguise what I feel, hold back, knowing worse is to follow?
> When I wept, did he groan, did he soften his glance or surrender,
> Conquered by torrents of tears? Did he pity the woman who loved him?
> Which thought shall I express first? It's clear neither mightiest Juno
> Nor Saturn's son, the great Father, looks fairly at this situation.
> Nowhere can one treat trust as secure. I found you in dire need,
> Shipwrecked; and fool that I was, I gave you a share in my kingdom,
> Brought back the fleet you'd lost, at the same time saving your comrades…

*perfida* (366), is delayed until the end of line 367; there is nothing in the Latin to justify 'liar'.; *admorunt* (367) has none of the brutality of 'stuck their teats in your mouth', not least because Virgil makes no reference to 'in your mouth'; *lacrimas uictus dedit* does not mean 'conquered by torrents of tears' – there is nothing to justify 'torrents' or 'conquered by tears', which steals the tears from him and gives them to

[15] *Aeneas dux in Vergils* Aeneis. *Eine literische Fiktion in augusteischer Zeit*. By Markus Schauer. Zetemata 128. Munich, C. H. Beck Verlag, 2007. Pp. 304. Paperback €64.

[16] *Virgil. Aeneid*. Translated with notes by Frederick Ahl, with an introduction by Elaine Fantham. Oxford, Oxford University Press, 2007. Pp. lxii + 468. Hardback £16.99.

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her; at 373, the energy of *nusquam tuta fides* is lost in 'Nowhere can one treat trust as secure'. But many readers will be happy to accept this sort of thing, arguing that close accuracy is less important than getting the spirit right. S. J. Harrison's *Generic Enrichment in Vergil and Horace*[17] is best described in his own words:

> This book sets out to analyse in detail the literary effect of generic enrichment in the poetry of Vergil and Horace. I define 'generic enrichment' as the way in which generically identifiable texts gain literary depth and texture from detailed confrontation with, and consequent inclusion of elements from, texts which appear to belong to other literary genres.

The work traces the meagre ancient treatment of *genre* from Plato and Aristotle and then applies the technique to the works of Virgil and Horace. This is an elegantly written volume, which will inevitably enhance our reading of those two poets and tempt us to try the technique in our reading of other works. A full index of passages discussed will assist those who do not wish to read the book straight through but use it rather as a work of reference. Such readers will, I believe, find themselves drawn into sections of no immediate utility for their work. Niklas Holzberg's brief companion to Ovid's *Metamorphoses*[18] starts with a general introduction on Ovid's development before the *Metamorphoses*, the Augustan element, the literary tradition, and the structure, and then takes the reader through the text, which he divides into three pentads of five books each. Students of Roman Stoicism and, in particular, of the younger Seneca's letters to Lucilius will welcome Brad Inwood's translation[19] of and commentary on his selection of those letters. After a fourteen-page introduction, we are given translations of seventeen letters in 101 pages, followed by a commentary in 270 pages. Interestingly, Campbell's Penguin selection coincides with Inwood's only in letters 65, 122, and 123. The translation reads well and, as far as I can judge, the commentary is thorough. I remain uneasy about such works being published without a text. With translation and commentary alone one can achieve much but, from time to time, a text becomes essential. For example, in the note on 58.33–7, Inwood writes: 'Hence it is a question worth debating whether the final stretch of life is worth living or not – this will surely vary from case to case. The contrast of body and mind in 58.34 might seem to suggest that the mind survives without the body, but a close reading shows that this is not the case.' Without a text, the reader cannot test this statement, especially if he or she is relying on the publisher's claim that no knowledge of Greek and Latin is assumed. At the risk of seeming an indolent reviewer, I feel I cannot explain William Fitzgerald's *Martial*[20] otherwise than in his own opening words:

> Martial is a major poet, but the fact that he has been made to wait so long for the critical reassessment that is beginning to come his way is not surprising. He writes in a genre that is not easy

[17] *Generic Enrichment in Vergil and Horace*. By S. J. Harrison. Oxford, Oxford University Press, 2007. Pp. x + 262. Hardback £45.

[18] *Ovids Metamorphosen*. By Niklas Holzberg. Munich, C. H. Beck Verlag, 2007. Pp. 128. Paperback €7.90.

[19] *Seneca. Selected Philosophical Letters*. Translated with an introduction and commentary by Brad Inwood. Clarendon Later Ancient Philosophers. Oxford, Oxford University Press, 2007. Pp. xxvi + 409. Hardback £45.

[20] *Martial. The World of the Epigram*. By William Fitzgerald. Chicago and London, Chicago University Press, 2007. Pp. x + 258. Hardback £20.

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to take seriously, and Martial himself is at pains to tell us not to. Though we have become accustomed to discounting protestations of worthlessness by ancient poets, in this case we might think that the author has a point. In fact points are all he seems to have, as one epigram after another reveals the sting in its tale, nudging us in the ribs, giving us the wink, inviting us to groan or soliciting our reaction in some way or other…. How does one *read* an epigrammatist? We should be well placed to answer this question in the age of bytes and sound bites, of items, articles, snapshots, highlights, headlines, slogans, and the like…

In a style not so very different from Martial's own, Fitzgerald proceeds to analyse a selection of the epigrams and to explore their variety, paying particular attention to linked epigrams. The index of passages discussed will prove to be very useful, not least because readers can easily know whether the epigram in which they are interested is discussed by Fitzgerald or not. Art L. Spisak[21] has prepared another general work on Martial, which starts with a picture of Martial scholarship similar to that given by Fitzgerald. His approach, however, is rather different as revealed by his last paragraph:

In short, an informed reading of Martial's poetry, which describes an understanding of the literary tradition and social context, is a lesson in what makes a healthy and successful individual who can best contribute to the social community. For, working in the iambic tradition, Martial treats his readership as a psychologist or counsellor would treat an individual. In large part Martial does this via his invective with his candid representation of the basest and most humanistic instincts and feelings in opposition to the crushing weight of conditioning and social strictures. Sometimes he shocks the socially unbalanced reader back into awareness with the degree of his candidness and his obscenity. This has the effect of putting his readers in better touch with their humanity, and thus makes them better aware of and more comfortable with themselves and their place in the social community.

There is a full index but not an index of passages discussed. Because this is probably a work that readers will wish to read through rather than consult on particular points, the omission may not be serious. Silvia Mattiacci and Andrea Peruccio[22] have together produced a brief work on Martial. Peruccio's contribution is entitled 'Polemica anti-mitologica tra Lucilio e Marziale' and Mattiacci's 'Marziale e la fortuna del neoterismo nella prima età imperiale'. One of the many indices is an index of passages discussed. A number of individual books of Statius' *Thebaid* have attracted commentaries, but not Book 4. So we should be able to welcome Laura Micozzi's[23] commentary on the first 344 lines of Book 4, the catalogue of heroes. After a relatively brief introduction, there follows a text of nearly nine pages followed by a commentary of 233 pages; I offer an example from the commentary that will go some way to explaining how there could be such a disproportion. This is about one seventh of the commentary on line 40:

[21] *Martial. A Social Guide*. By Art L. Spisak. London, Duckworth, 2007. Pp. vi + 151. Paperback £14.99.

[22] *Anti-Mitologia ed eredità neoterica in Marziale. Genesi e Forme di una poetica*. By Silvia Mattiacci and Andrea Perruccio. Arti Spazi Scritture 3. Pisa, Pacini Editore, 2007. Pp. 263. Paperback €16.

[23] *Il catalogo degli eroi. Saggio di commento a Stazio* Tebaide *4, 1–344*. By Laura Micozzi. Testi e Commenti 4. Pisa, Edizione Scuola Normale Superiore, 2007. Pp. xii + 317. Hardback €30.

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**incedit:** è avanzare lentamente e con gravità, cfr. Serv. *ad Aen.* 1,46; nota al v. 68 *ipse annis sceptrisque subit venerabilis aeque*. Il ritmo spondiaco, il nome postposto dopo la lungo *traiectio* l'allitrazione della *a-* (*aeger, abeuntibus annis, adhortantes, Adrastus*) sottolineano la riluttanza angosciosa del veccio re (per il trattamento prosodico del nome cfr. Heuvel a *T* 1, 390).

The treatment of *incedit* is cumbersome; few will be persuaded by the alleged alliteration; a hexameter with two dactyls cannot be classed as spondaic; and that *Adrastus* is scanned by Statius sometimes with a short first syllable and sometimes with a long one is not worth mentioning. In 1946, E. Paratore published his work on reconstructing Suetonius' lives of the poets. He brought out a second edition in 1950; now, a third edition[24] has been published under the guidance of Cesare Questa, Luigi Bravi, Gaia Clementi, and Alessio Torino, and with an introduction by Alessandro Barchiesi. The problems associated with this project are notorious and have sometimes been discussed in a polemical way. Happily, this edition comes at a time when polemics are much rarer than was once the case. The discovery, in 1815, of a manuscript whose contents include a correspondence between Marcus Aurelius and Fronto, his tutor, has excited much interest and, in the past, much revulsion because the letters suggest a homosexual relationship between tutor and future emperor. Amy Richlin[25] has provided us with a lengthy introduction, which chronicles the history of sexuality, letter writing, and much else in antiquity, followed by a translation and commentary of a selection of the letters. Richlin seems to be agnostic on the question as to whether there was a sexual relationship between the two of them. In spite of the fact that there is no text, she claims to have 'edited' the letters, but it is impossible to know what she means by 'edited'; a startling example of the disadvantage of omitting a text occurs with the very first word of the very first letter, 'Hi', an informal American greeting. The note tells us that 'Hi…is an unusual way to begin a letter'; by this she must mean a Latin letter and she cannot mean 'Hi'; to make any sense of this the reader needs the Latin word. Nevertheless, this is a serious work and makes a signal contribution not only to our knowledge of Fronto and Marcus Aurelius but also of ancient sexuality in general. It will be best to allow Regine May to explain the purpose of her *Apuleius and Drama*[26] in her own words:

Apuleius is generally, and rightly, credited with a strong interest in both contemporary and archaic literature. He demonstrates this in his philosophical works, which teem with literary quotations, in his rhetorical works and speeches, which talk about ancient genres or use literary quotations, for many reasons, and primarily in his novel, *Metamorphoses*. In this book, I intend to analyse how Apuleius uses one particular genre, drama, throughout his works. Drama is a wide field, and it ranges from tragedy to comedy, from mime to pantomime. This book not only sets out to show that Apuleius makes use of drama, but also tries to establish in what way he does it,

[24] *Una nuova ricostruzione del 'de Poetis' di Suetonio*. By Ettore Paratore. Third edition, edited by Cesare Questa, Luigi Bravi, Gaia Clementi, Alessio Torino, with an introduction by Alessandro Barchiesi. Ludus Philologiae 17. Urbino, Edizione Quattro Venti, 2007. Pp. xvi + 447. Paperback €40.

[25] *Marcus Aurelius in Love*. By Marcus Aurelius and Marcus Aurelius Fronto. Edited, translated, and with an introduction and commentary by Amy Richlin. Chicago and London, Chicago University Press, 2006. Pp. xii + 168. Hardback £22.50.

[26] *Apuleius and Drama. The Ass on Stage*. By Regine May. Oxford Classical Monographs. Oxford, Oxford University Press, 2006. Pp. xvi + 379. Hardback £68.

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which type of drama is his main intertext, and whether there is an underlying pattern in the employment of this particular intertext. Comedy, especially Roman comedy, will be shown to be a major influence on Apuleius, especially in his novel.

There then follows a highly detailed account first of the degree to which writers of the second century were aware of earlier literature and then ten chapters on different types of source all meticulously described and each followed by a conclusion. This is a monumental work, unsuitable for beginning-to-end reading but none the worse for that. Readers will be grateful that it ends with a copious index and especially so because the index includes references to all passages discussed. Another opportunity to appreciate Apuleius is provided by Ruurd Nauta,[27] who has collected six essays on a variety of Apuleian topics: 'A *lepidus susurrus*: Apuleius and the Fascination of Poetry' by Luca Graverini; 'Literary Texture in the Adultery-Tales of Apuleius, *Metamorphoses* Book 9' by Stephen Harrison; 'Some Cases of Genre Confusion in Apuleius' by Vincent Hunink; 'The Wet Rituals of the Excluded Mistress: Meroe and the Mime' by Wytse Keulen, 'Camels, Celts and Centaurs: Lucian's Aesthetic Concept – The *charis* of the Hybrid' by Peter von Möllendorff; and 'Echoes of Roman Satire in Apuleius' *Metamorphoses'* by Maaike Zimmerman. The utility of this collection is much enhanced by an index of passages discussed. Students of Apuleius will also welcome Luca Graverini's *Le Metamorphosi di Apuleio*; its scope will emerge from the following section heads: 1. 'Una poetica *dolce*', 2. 'Storie da veccio e piaceri servili', 3. 'Metamorphosi dei generi', 4. 'Graecia, Roma, Africa'. The book ends with a most copious index to the passages cited, not only from Apuleius but also from a very wide range of ancient authors both Greek and Latin.[28] The ancient romance, widely defined, has attracted much modern scholarship. Two scholars from Siena and one from Groningen have contributed six chapters to a book entitled *Il romanzo antico. Forme, testi, problemi*[29]: 1. 'Una visine d'insieme', 2. 'Critici e lettori antichi: un antologia' 3. 'Il romanzo greco', all by Luca Graverini; 4. 'Il romanzo latino' and 5. 'Narrativa "di confine"', both by Wytse Keulen; and 'Romanzo greco, romanzo latino' by Alessandro Barchiesi. There is a full bibliography but no index of any kind. Most modern western societies are losing the art of using names to establish all sorts of social and other subtleties. Ancient societies were very different in this regard and we owe a debt of gratitude to Joan Booth[30] and Robert Maltby for collecting a group of scholars to explore this issue in a wide range of times and places, thus: 1. 'The Qualification of Personal Names by the Possessive Adjective in the *Letters* of Cicero' by Frédérique Biville'; 2. 'Personal Names and Invective in Cicero' by Javier Uría'; 3. 'Tibullus' Nemesis: Divine Retribution and the Poet' by Emma Stafford; 4. 'Naming Names or Not: Some Significant Choices and Suppressions in Latin Poetry' by Joan Booth; 5. 'The Nomenclature of the Tiber in Virgil's *Aeneid'* by

[27] *Desultoria Scientia. Genre in Apuleius'* Metamorphoses *and Related Texts*. Edited by Ruurd R. Nauta. Caeculus 5. Leuven, Peeters, 2006. Pp. x + 121. Paperback €30.

[28] *Le Metamorphosi di Apuleio. Letteratura e identità*. By Luca Graverini. Arti Spazi Scritture 5. Pisa, Pacine Editore, 2007. Pp. 10 + 260. Paperback €16.

[29] *Il romanzo antico. Forme, testi, problemi*. By Luca Graverini, Wytse Keulen, and Alessandro Barchiesi. Studi Superiori 517. Roma, Carocci, 2006. Pp. 247. Paperback €18.20.

[30] *What's in a Name? The Significance of Proper Names in Classical Latin Literature*. Edited by Joan Booth and Robert Maltby. Swansea, The Classical Press of Wales, 2007. Pp. x + 196. Hardback £45.

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Francis Cairns; 6. 'Antonomasia and Metonymy in the Proem to Virgil's *Georgics*' by Helen Peraki-Kuriakidou; 7. 'From the *Metamorphoses* to the *Fasti*: Catalogues of Proper Names' by Stratis Kyriakidis; 8. 'Bilingual Word-play on Personal Names in Martial' by Daniel Vallat; 9. 'Onomata-poetics: A Linear Reading of Martial 7.67–70' by Niklas Holzberg; 10. 'Proper Names as a Linking Device in Martial 5.43–8' by Robert Maltby; and 11. 'Naming the Characters: The Cases of Aristomenes, Socrates and Meroe in Apuleius' *Metamorphoses* 1.2–19' by Andreas Michalopoulos. Various indices, including one on places cited, will ensure the utility of a work that will also be of much general interest. Oliver Lyne's[31] sad and premature death has persuaded his many friends to organize the republication of almost all his published papers (nineteen in all) in a handsome OUP volume. His limpid style shines from every page, as does his passionate desire to understand Latin poetry. Readers will especially appreciate the index of passages cited, which will be of great value to those who can remember that Lyne wrote on a particular passage but have forgotten where. There is also an affectionate tribute in the form of an introduction by Gregory Hutchinson. The much neglected Christian epic poets, Juvencus, Sedulius, and Arator,[32] have now attracted the attention of Roger Green, who has prepared a full-scale study of their work. These poets saw their task as reconciling Classical epic to the Bible and, as such, made a major contribution to the way that Christianity developed. The two indices of citations, (a) from Classical epic and (b) from the Gospels and *Acts*, will, as I have continuously observed elsewhere, greatly enhance the utility of this work.

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[31] *Collected Papers on Latin Poetry*. By R. O. A. M. Lyne. Oxford, Oxford University Press, 2007. Pp. xx + 418. Hardback £65.

[32] *Latin Epics of the New Testament. Juvencus, Sedulius, Arator*. By Roger P. H. Green. Oxford, Oxford University Press, 2006. Pp. xx + 443. Hardback £68.

*Greek History*

After around a century since the last full commentary on Herodotus in English (that of How and Wells), I hope it does not seem a personal indulgence – in my last outing as *Greece and Rome* reviewer – to lead with the publication (long, long anticipated – by me, at least) of the first instalment of the translated Lorenzo Valla commentaries.[1] This volume contains revised versions of the Italian commentaries of David Asheri (Books 1 and 3), Alan Lloyd (Book 2), and Aldo Corcella (Book 4), all 'completely updated' to the point of David Asheri's death at the turn of the millennium. I must admit that this 2000 cut-off (Corcella, in actual fact, refers to work at least as far as 2001) came as something of a disappointment. The editors could not, of course, have presumed to judge what Asheri, in particular, would have made of subsequent bibliography, but, given the lunatic flurry of scholarship on Herodotus since 2000, they might perhaps (as Pietro Vannicelli has done in his revisions of Asheri's later volumes

[1] *A Commentary on Herodotus Books I–IV*. By David Asheri, Alan Lloyd, and Aldo Corcella. Edited by Oswyn Murray and Alfonso Moreno, with a contribution by Maria Brosius. Translated by Barbara Graziosi, Matteo Rossetti, Carlotta Dus, and Vanessa Cazzato. Oxford, Oxford University Press, 2007. Pp. lxxi + 721. Hardback £165.

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