greatly help Achilles' novel to find its way onto more undergraduate syllabuses.

Finally a curiosity which gives a novel twist to the traditions of the picture-book of Greek mythology. Andrew Calimach's *Lovers' Legends*[13] intersperses a loose rendition of extracts from pseudo-Lucian's *Erotes* with indulgently free re-tellings of Greek myths involving male homoeroticism (Zeus and Ganymede, Apollo and Hyacinthus, etc.) and a number of triste black-and-white illustrations. There are basic notes on 'sources' for the myths, but the whole venture is flimsy: characteristic is a (reversed) image from the Briseis painter's name vase, captioned 'Achilles and Briseis' but showing only the heavily swathed hero and a well-bearded male, making one think that Calimach misidentifies the former as Briseis.

STEPHEN HALLIWELL

[13] *Lovers' Legends*. The Gay Greek Myths. Restored and retold by Andrew Calimach. Haiduk Press, New Rochelle, 2002. Pp. v + 179. $25.

Latin Literature

I am uncertain how to react to our first book, *Oxford Readings in Menander, Plautus, and Terence*[1] edited by Erich Segal. After a wide-ranging and rather elegant essay by the editor on the history of ancient comedy and the scholarship it has inspired, there follow 21 articles by 21 authors, and 'Acknowledgements' which reveal (in an order slightly different from that of the collection) that all but one of them (J. C. B. Lowe's 'The Intrigue of Terence's *Self-Tormentor*') were published earlier elsewhere over the years from 1969 to 1998. Monica Gale's ⋆*Lucretius and the Didactic Epic*[2] is an attractive booklet which should readily achieve its stated aim (page viii) 'to make this book accessible both to readers approaching the *De Rerum Natura* in the original Latin, and to those reading it in translation.' More importantly, the book is written in a style both attractive and readily accessible but not, in any way, patronizing. Sadly, even though it is likely to bring real benefit to the profession, it is the sort of book that the RAE has made harder and harder for those on this side of the Irish Sea to write. David Slavitt's *Propertius in Love*[3] is a translation of the Propertian corpus with very sparse notes. Paraphrase would, however, be a more accurate term. A translator is entitled to paraphrase or modify or bowdlerize or 'improve' in any way at all. However, prospective readers should know what the translation is doing and, in this case, should be warned that this is not a translation suitable for teaching Propertius in translation. One example must suffice. At 3.4.11, Propertius invokes *Mars pater, et sacrae fatalia lumina Vestae*, which Slavitt renders: 'I pray to the reverend Mars and the Vestal Virgins pregnant with fate'; 'the reverend Mars' instantly demotes from god to man, the prayer is transferred from Vesta to her virgins and 'pregnant' is a concept not only absent from Propertius but, in juxtaposition to 'Virgins', one that creates a highly suggestive oxymoron which students would inevitably seize on and attribute to Propertius. Griffin's ⋆*Virgil*,[4]

[1] *Oxford Readings in Menander, Plautus, and Terence*. Edited by Erich Segal. Oxford U.P., 2001. Pp. xxviii + 280. Hardback £50, paperback £19.99.

[2] *Lucretius and the Didactic Epic*. Classical World Series. By Monica R. Gale. Bristol Classical Press, 2001. Pp. viii + 70. £8.99.

[3] *Propertius in Love The Elegies*. Sextus Propertius. Translated by David R. Slavitt. University of California Press, 2002. Pp. xxxvi + 277. Hardback £29.95, paperback £10.95.

[4] *Virgil*. By Jasper Griffin. Bristol Classical Press, 2nd edition, 2001. Pp. vi + 114. £8.99.

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originally published in 1986, has been re-published. There is little to add to the late Don Fowler's balanced review (*G&R* 34 [1987], 218, more balanced than the cover of the new edition suggests), except that it is a pity that little has been done to reflect the last sixteen years of scholarship. The normal excuse for this is the cost of resetting, but this book has been completely reset, with quite different pagination so that, for instance, the details in Fowler's review will be unintelligible except to those in possession of the original edition. Under 'Further reading' (108–9), a section that has been updated in some minor details, one might have expected to see allusions to Philip Hardie's *Virgil's Aeneid: Cosmos and Imperium* or to the editions of *Aeneid* books 10 and 11 by S. J. Harrison and K. W. Gransden respectively, to Mynors's edition of the *Georgics* or to Thomas's, or to David West's Penguin translation of the *Aeneid*. Even so, the basic work is still readable and useful, and is still, in Fowler's words, 'the best introduction to Virgil there is'. Kristina Chew's *Virgil Georgics*[5] is an astonishingly self-indulgent work. Her Introduction, full of autobiography, reveals a genuine love for the *Georgics*, but it is hard to believe that there will be many who can gain anything from her particular style of translation. In her Introduction, she herself draws attention to her rendering of *Georgics* 3.49–53, so that it should give a fair impression. The typographical features are hers entirely:

> *Whether a man's in awe of the prize*
> *Olympic victory brings and raises up horses,*
> *or if he's one to pasture strong young oxen*
> *for the plow, he should choose with equal care*
>
> THE PARTS OF THEIR MOTHERS

The best look for your cow is

- fierce
- an ugly face
- a lot of neck
- dewlaps should hang from chin to shank
- a good area of rib, long as may be.

The last line attracts a footnote for which I can find no justification in the text: 'And square placement of teats for good milking.' The charmingly entitled *E Io sarò tua guida*[6] is a collection of essays on Virgil edited by Massimo Gioseffi. The book starts with two reprinted articles by Ignazio Cazzaniga (one on whether there is Virgilian irony at *G.* 1.388–9, the other on Nicander's presence in Virgil) preceded by seventeen pages from the editor on the decision to reprint. The book continues with Paolo Esposito on Virgil's battle scenes, Guiseppe Ramires on *soluti*/*sepulti* at *Aen.* 9.189 and 236, Marco Tullio Messina on the formulae of catasterism in the astronomical writers, Fabio Gasti on Probus' remarks on *Aen.* 9.814 to be found in Servius Danielis, the editor again, recanting an earlier article on Donatus, and, finally, Luigi Pirovano on *deformare* and

[5] *Virgil Georgics*. Translated, with introduction and notes, by Kristina Chew. Hackett Publishing Company Inc., Indianapolis/Cambridge, 2002. Pp. xxvi + 152. Hardback £27.95, paperback £7.95.

[6] *E Io sarò tua guida raccolta di saggi su Virgilio e gli studi Virgiliani*. Edited by Massimo Gioseffi. LED, 2000. Pp. 254. Euro 18.50.

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deformatio in Donatus. Philip Hardie's beautifully produced book, *Ovid's Poetics of Illusion*,[7] worth buying for the pictures alone, consists partly of chapters he has already delivered and/or published elsewhere and partly on fresh work, all drawn together into a single coherent whole. The work is devoted to exemplifying the themes of 'absence' and 'presence', but the reader does not need to share the author's fascination with abstract concepts to enjoy the close analysis offered of a whole range of passages. The general technique adopted is first to discuss theoretical concepts in the abstract; a process that too often turns eventually to aridity; there then follows an analysis of how the abstractions are realized in the text, a much more engaging process. Sometimes, however, Hardie is rather unkind to his reader. After a most evocative account of Apollo's unsuccessful pursuit of Daphne, and her metamorphosis into a laurel tree, he goes on to say (46): 'The symbolism of her arboreal form as a phallic fetish is perhaps too obvious to point out.' The immediately preceding analysis is far more 'obvious' (and none the worse for that) than any phallic symbolism. Sometimes, too, readers are likely to feel that the ideas have been pressed too hard. For instance (186): 'Pygmalion succeeds in passing into the impermissible, but in so doing stores up trouble for a future generation, in his great-granddaughter Myrrha's incestuous desire to cross another kind of impermissible boundary.' But the text itself makes no invitation, by repetition of word or by other means, to make this connection. Also, the 'impermissibles' are of a quite different kind; the barrier breached by Pygmalion was, normally, impossible to breach, it was a law of nature; the barrier breached by Myrrha was easy to breach, it was certainly not impossible, and it was a breach of man's law, not a law enforced by nature herself. This book will need to be read with care, but it is full of sensitive analysis by an author who is clearly an admirer of his subject. Michael Simpson's *The Metamorphoses of Ovid*[8] joins an ever-growing list of editions and translations of that great work. 264 pages are devoted to a translation of all 15 books, nearly 200 more to a commentary in much smaller type so that the notes are almost certainly longer than the translation. There is no text but the translation is based on that of the Miller-Goold Loeb edition. The translation aims to be (6) 'a prose translation in the rapid and direct American idiom while avoiding colloquialism on the one hand and academic translations on the other.' The translation reads quite well but is impatient of detail; I offer one example, more or less at random. At 2.171–7, we read: 'Then for the first time ever the frozen Bears were thawed by the rays of the sun and tried in vain to plunge into the sea, off limits to them. The Serpent, too, lying next to the icy pole, always sluggish from the cold and never a threat to anyone, now sweltered in the heat and felt a strange new wrath. You too, Boötes, fled in alarm, so they say, though your wagon held you back and made you slow.' The naming of the stars in that region near the Serpent varies; sometimes they are the Greater and Lesser Bear, sometimes, Boötes and his Oxen and Wain. Ovid here has chosen to stick to Boötes, the Oxen and the Wain; why then, does Simpson substitute the Bear for the Oxen, *Triones*? More importantly, what is the reader to make of 'off limits to them'? The reader naturally turns to the extensive notes but immediately discovers two things. The notes are not tied to specific lines but are given their own numbering system dependent on small supralineal numbers in the text. Thus, if we are

[7] *Ovid's Poetics of Illusion*. By Philip Hardie. Cambridge U.P., 2002. Pp. viii + 365. £45.

[8] *The Metamorphoses of Ovid*. Translated with an introduction and commentary by Michael Simpson. University of Massachusetts Press, Amherst, 2001. Pp. xiv + 498. £37.

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looking for a note on 'off limits to them' (2.172) it is necessary to examine the note on the general area, in this case, note 6, which fills over a page and runs from 1.750–2.400. The examination reveals that the sort of elucidation sought is not there at all; instead, we find a running paraphrase of the text interwoven with literary analysis and skilfully blending in quotations from a very wide range of scholars. In spite of this multiple authorship, it reads quite well but it forces the reader either to ignore the notes or to be carried along by them; it is not practical to seek guidance on points chosen by the reader; in this book, the reader must accept the pre-occupations of the translator. Of course, that is true to some extent of any translator or editor; what distinguishes this work is that it is difficult for the reader either to find details he wants or to ignore unwanted details, since the style of the notes demands continuous reading or none. Aldo Luisi's *Il Perdono Negato*[9] attempts to establish the reason for Ovid's banishment from Rome. Relying mostly on the *Tristia* and the *ex Ponto*, Luisi is persuaded that the offence was political and not moral, discontent with the Augustan *régime* associated with such names as Suillius and Fabius Maximus. *The Cambridge Companion to Ovid*,[10] after a general introduction by the editor, Philip Hardie, is a set of essays on a wide range of topics loosely organized under three general headings: under 'Contexts and History', we find Richard Tarrant's 'Ovid and ancient literary history', Philip Hardie's 'Ovid and early imperial literature', Thomas Habinek's 'Ovid and empire', and Alessandro Schiesaro's 'Ovid and the professional discourses of scholarship, religion, rhetoric'; under 'Themes and Works', Stephen Harrison's 'Ovid and genre: evolutions of an elegist', Alison Sharrock's 'Gender and sexuality', Fritz Graf's 'Myth in Ovid', Stephen Hinds's 'Landscape with figures: aesthetics of place in the *Metamorphoses* and its tradition', Alison Sharrock's 'Ovid and the discourse of love: the amatory works', Andrew Feldherr's 'Metamorphosis in the *Metamorphoses*', Alessandro Barchiesi's 'Narrative technique and narratology in the *Metamorphoses*', Carol Newlands's '*Mandati memores*: political and poetic authority in the *Fasti*', Duncan F. Kennedy's 'Epistolarity: the *Heroides*', and Gareth Williams's 'Ovid's exile poetry: *Tristia, Epistulae ex Ponto* and *Ibis*'; and under 'Reception'; 'Raphael Lyne's 'Ovid in English translation', Jeremy Dimmick's 'Ovid in the Middle Ages: authority and poetry', Colin Burrow's 'Re-embodying Ovid: Renaissance afterlives', Duncan F. Kennedy's 'Recent receptions of Ovid', and Christopher Allen's 'Ovid and art'. Thus 17 scholars with very different backgrounds and interests have contributed to a beautifully illustrated book from which there will be much to learn. It is difficult, however, to see how exactly it will work as a 'Companion'. The word suggests a reader of Ovid with this book ready to hand; a question occurs to the reader; even with the aid of the copious index, the reader will, more often than not, be frustrated in finding the sort of help that the term 'Companion' seems to promise. Katharina Volk's *The Poetics of Latin Didactic*[11] is the product of a superior mind steeped in the literature, both ancient and modern, relevant to her subject. Her analyses of her four didactic poets, Lucretius, Virgil, Ovid and Manilius, are clearly and elegantly written, persuasive, and sympathetic, revealing a dry but

[9] *Il Perdono Negato*. Ovidio e la Corrente Filoantoniana. Quaderni di "Invigilata Lucernis" 13. By Aldo Luisi. Edipuglia, Bari, 2001. Pp. 180. Euro 15.49.

[10] *The Cambridge Companion to Ovid*. Edited by Philip Hardie. Cambridge U.P., 2002. Pp. xvi + 408. Hardback £47.50, paperback £15.95.

[11] *The Poetics of Latin Didactic*. Lucretius, Vergil, Ovid, Manilius. By Katharina Volk. Oxford U.P., 2002. Pp. xvi + 288. £45.

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attractive sense of humour. It is hard to imagine any set of preconceptions that would prevent readers from finding their appreciation and understanding of Roman didactic poetry enhanced by this work. The first two chapters are devoted to theory, definition, and methodology, topics which have become compulsory in works of this kind. This reader found these passages a powerful indictment against the modern faddish rejection of authorial intention as a legitimate subject of enquiry and yet, in the end, she draws back from the obvious implications of her analysis, so constraining are the forces of academic fashion. No such inhibitions are to be found in Edward Courtney's *A Companion to Petronius*,[12] a work which exhibits characteristic clarity, especially in the evaluation of conflicting hypotheses, and is robust in defence of a point of view which, I think, was once, and will become again, universal (2): 'I believe that an authorial intention (a word which I use deliberately), or rather a plurality of such, becomes apparent and gives a validity not limited to myself to my interpretation . . .' The first chapter is on whether the Petronius of the *Satyricon* is the same as the Petronius we meet in Tacitus (*Ann.* 16.17–18): the answer is a fairly confident 'yes'. The second chapter treats the tradition of the novel, the use of verse, first-person narrative, the identity of Encolpius, Giton, Ascyltos and other characters, the lost books, and characterization. The next five chapters, as the book's title suggests, take the reader through the episodes in the *Satyricon* in order. The last chapter deals with a number of 'Overall Aspects'. Courtney's professed target audience for this work is mainly postgraduate students and young entrants to the profession, but his hope that (4) 'more advanced scholars too derive some profit from it' is, surely, unnecessarily modest. Ermanno Malaspina's monumental edition of Seneca's *de Clementia*[13] devotes its first 130 pages to a minute examination of the manuscripts and their relationship to one another, including long tables of variants. The text and apparatus take up a further 38 pages. There follows a *Lista Critica*, 42 pages long, apparently of readings too unimportant to be included in the apparatus proper; we are told, for instance, that one manuscript reads *cesar* for *caesar* and that some manuscripts read *ego ne* for *egone*. The *Commento*, 181 pages long, devotes itself to textual and linguistic points. There is a very full bibliography. It is sad to read in Emanuele Narducci's *Lucano Un' epica contro l'impero*[14] (p. xii): 'Questo è un libro di studio, di ricerca, di scavo nei testi: un libro oggi non facile da publiccare in Italia, dove la più grande incertezza regna sulle sorti degli studi classici nella Scuola Media Superiore e nell'Università . . .' Sadly, this malaise appears to have infected the whole of Europe. Just when we are being encouraged from every side to cherish our unity we are being made to forget one of the greatest sources of that unity. The book addresses the vexed problem of Lucan's relationship with Nero; its title makes clear where the author stands; but it would be wrong to attempt a judgement on nearly 500 pages of closely reasoned material in the space permitted here. Thomas Baier's *Valerius Flaccus Argonautica Buch VI*[15] is a

[12] *A Companion to Petronius*. By Edward Courtney. Oxford U.P., 2001. Pp. xii + 238. Hardback £37.50, paperback £15.99.

[13] *L. Annaei Senecae de Clementia Libri Duo*. Prolegomini, testo critico e commento a cura di Ermanno Malaspina. Edizioni dell' Orso, Turin, 1999. Pp. 480. IL 80,000.

[14] *Lucano Un' epica contro l'impero*. By Emanuele Narducci. Editori Laterza, 2002. Pp. xviii + 523. Euro 36.

[15] *Valerius Flaccus Argonautica Buch VI Einleitung und Kommentar*. Zetemata Monographien zur Klassischen Altertumwissenschaft Heft 112. By Thomas Baier. C. H. Beck, München, 2001. Pp. 284. Euro 59.90.

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re-worked version of his *Habilitationsschrift*, and, so far as I know, the only edition of the sixth book, the war book, of the *Argonautica*. It comprises a very full introduction and a commentary; there is neither text nor translation but the work is based on the 1980 Teubner edition by Ehlers. The introduction is 111 pages long and very wide-ranging, discussing the purpose of the edition, the meaning and contents of the sixth book, the relationship between this book and its antecedents, particularly Apollonius Rhodius' *Argonautica*, the Scythian catalogue and its relationship to other epic catalogues, Valerius Flaccus' representation of works of art and its relationship to the epic tradition, and narrators. The commentary, 148 pages long, is devoted mostly to linguistic points and possible echoes of antecedents, but there are also longer and more reflective notes on broader issues. The basic theme of Kirk Freudenburg's *Satires of Rome*[16] is that satire is best understood not as a *genre* with a specific if developing form but as a form of writing always deeply embedded in the culture of its own time. He sees Lucilius as a towering force for his successors, but one which, for obvious reasons, we are largely obliged to approach obliquely through the works of Horace, Persius, and Juvenal, the three authors which dominate the book. If there is a theme which runs throughout it is the theme of *libertas* (especially freedom of speech), its erosion up to and including the time of Domitian, and the nostalgia for the republic so prominent in so many authors who would never claim to be satirists. It would be unfair on the author to attempt a more specific account of his subtle reasoning in the short space of this review. Suffice it to say, that Freudenburg writes clearly and well, and in a way which makes one want to read on and, better still, go back to the texts he is describing. He is, I believe, entirely free of the jargon which disfigures so many modern works. One of the most extraordinary projects of recent times, *A Companion to the Prologue of Apuleius' Metamorphoses*,[17] edited by Ahuvia Kahane and Andrew Laird, is this collection of twenty-four studies on the 119 words of the Prologue to that work. A text, translation, and (largely linguistic) commentary by Stephen Harrison and Michael Winterbottom are followed by a very full analysis of its prose rhythms furnished by R. G. M. Nisbet. With a firm foundation thus provided, the book moves on to essays assigned to eight separate categories, 'Cultural Contexts', 'Intertexts', 'Topography', 'Literary History', 'Identity and Stability', 'Dialogue and Reader', 'Voice and Writing' and 'Narrative and Prologue'. One consequence of the fact that the work grew out of a conference (in Corpus Christi College, Oxford in 1996) is that the contributors were conscious of one another's work, thus the whole is truly greater than its parts. Perhaps the most efficient way of demonstrating the breadth of approach to be found is simply to list the remaining contributors: Anton Bitel, Robert Carver, Katherine Clarke, Ken Dowden, Mark Edwards, the late Don Fowler to whom the book is dedicated, Bruce Gibson, Emily Gowers, John Henderson, Doreen Innes, Paula James, Irene J. F. de Jonge, John Morgan, Jonathan Powell, Niall W. Slater, Warren Smith, Simon Swain, Yun Lee Too, Michael Trapp, and Maaike Zimmerman. Maria Lisa Ricci's *Claudii Claudiani Carmina Minora*[18] comprises an introduction, a text, a translation into Italian, and fairly elementary Italian notes on Claudius' *Carmina Minora*.

[16] *Satires of Rome*, Threatening Poses from Lucilius to Juvenal. By Kirk Freudenburg. Cambridge U.P., 2001. Pp. xviii + 289.

[17] *A Companion to the Prologue of Apuleius' Metamorphoses*. Edited by Ahuvia Kahane and Andrew Laird. Oxford U.P., 2001. Pp. xvi + 325. £50.

[18] *Claudii Claudiani Carmina Minora*. Quaderni di "Invigilata Lucernis" 12. Edited by Maria Lisa Ricci. Edipuglia, Bari. Pp. 339. Euro 20.66.

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It is obviously aimed at the Italian market; its chief interest outside may be its quite extensive contributions to discussions of the text. The work is based on Hall's Teubner text, but it certainly does not follow Hall slavishly. Eleanor Dickey's *Latin Forms of Address from Plautus to Apuleius*[19] is a most welcome sequel to her *Greek Forms of Address* which was very well received, not least in this journal (*G&R* 44 [1997], 249). It is a truly learned work which must become the standard work on the topic. After a very thorough introduction which outlines and defends the strategy to be adopted in lucid and persuasive language the book goes on to cover the whole of the four centuries indicated by its title. This is a book to refer to, not to read through, and it is well organized to facilitate consultation on particular issues. For instance, a reader who wants to know whether *puella* has the same insulting sense as *puer* will first consult the index on those words to be directed to the appropriate discussion. On the other hand, a reader who wants to learn about 'Addresses between Relatives' or 'Terms of Endearment, Affection, and Esteem' will consult the appropriate chapter – and there are thirteen such chapters on a very wide range of topics. Any reader who consults in either way will quickly be drawn into reading on and discovering all sorts of fascinating information. The only possible improvement that I can think of would be to furnish the index with information on the topic discussed on each of the pages indicated.

D. E. HILL

[19] *Latin Forms of Address from Plautus to Apuleius*. By Eleanor Dickey. Oxford U.P., 2002. Pp. xii + 414. £45.

Greek History

'Greed is good', Michael Douglas famously said in the film *Wall Street*, but of course things are not so simple, as the actor will have been reminded when he signed his pre-nuptial agreement with Catherine Zeta Jones. There is usually a fine line between wanting too much and not wanting enough, and a large grey area between legitimate and illegitimate means of satisfying the desire for more. This is certainly true of ancient Greece, and it was high time that someone studied Greek attitudes towards greed, as Ryan Balot has now done in *Greed and Injustice in Classical Athens*.[1] Beginning with an analysis of the place of greed in Aristotle's philosophy, then tracing back its antecedents from Homer and Hesiod (briefly), via Solon, Herodotus, Thucydides, the oligarchic juntas of 411 and 404, and finally Plato's *Republic*, Balot offers an impressively wide-ranging treatment. His interest is not in actual forms of acquisition and exploitation but in the development of concepts of greed – *pleonexia* ('grabbiness', as it is aptly translated at one point, 109), *philochrematia*, and the like. This neglected dimension of the history of Greek political thought is certainly worth exploring, and Balot takes us on an interesting tour, offering many an acute observation along the way. His general conclusions, however, tend to be rather conventional. As so often, the degree to which Solon's political ideas are innovative is overstated. Solon's conceit of greed and injustice as a 'communal evil' which will climb over every courtyard wall and penetrate into the furthest corners of every house to affect every member of the community (F 4 West) is colourful, but not essentially different from Homer's and Hesiod's notion that

[1] *Greed and Injustice in Classical Athens*. By Ryan K. Balot. Princeton U.P., Princeton and Oxford, 2001. Pp. xi + 291. Hardback £27.95.

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