generally has 4–6 main stresses to the line, allowing him to keep tolerably close to the shape of Theocritus's hexameters while preserving sufficient spring in the English rhythms. There is virtually nothing to quibble over here – except, that is, the absurd price: even some university libraries will baulk at paying so much for this slender volume, especially when an inexpensive paperback will surely follow soon in the World's Classics series; that will be the one for schools and individuals to purchase. Space precludes more than a closing mention of Christos Fakas's *Der hellenistische Hesiod*,[15] an assiduously documented monograph on Aratus's *Phainomena* that, as its title suggests, concentrates extensively on the poem's complex reworking of Hesiodic elements and does so in order to maintain that Aratus has produced a 'generic experiment' and a 'rewriting' of epic tradition which reflects wider literary, aesthetic, and philosophical tendencies of the Hellenistic period. A book which specialists will certainly want to digest.

STEPHEN HALLIWELL

[15] *Der hellenistische Hesiod*: Arats *Phainomena* und die Tradition der antiken Lehrepik. By Christos Fakas. Serta Graeca 111. Ludwig Reichert Verlag, Wiesbaden, 2001. Pp. x + 258. €65.

Latin Literature

The new works to be considered here are dominated by three books on Horace from Italy, Crete, and Britain. Andrea Cucchiarelli's *La satira e il poeta*[1] is a tightly written book on self-revelation in Horace as found in the *Epodes* and the *Satires*. Full attention is also given to Horace's debt to Lucilius and to his legacy in Persius and Juvenal. The very full bibliography reflects the author's active engagement in her footnotes with a wide range of modern scholarship. A collection of papers entitled *Horace and Greek Lyric Poetry*[2] delivered at a conference of the same name held in Rethymnon in Crete in May 1999 has now been edited and contributed to by Michael Paschalis, who also promises a second collection based on a further conference held in 2002 on Imperial Epic. The present work is concerned with the nature of the relationship between Greek lyric poetry and Horace; it starts with a summary by Michael C. J. Putnam of all ten contributions; your reviewer will restrict himself to little more than authors and titles: Denis Feeney's 'The Odiousness of Comparisons: Horace on Literary History and The Limitations of Synkrisis' pays special attention to Cicero's *rôle* in these matters. Anastasia-Erasmia Peponi's 'Fantasizing Lyric; Horace *Epistles* 1.9' discusses in great detail Horace's attitude towards the Greek lyric poets. Alessandro Barchiesi's 'Palingenre: Death, Rebirth and Horatian Iambos' discusses the concept of *genre* in the context of Horace's *Epodes*. Michael Paschalis's 'Constructing Lyric Space: Horace and the Alcaean Song' discusses 'space' in, particularly, Alcaeus and Horace. Lucia Athanassaki's 'On Horace *Odes* 1.15 and Choral Lyric' argues for a Pindaric or Aeschylean inspiration for *Odes* 1.15. Richard Martin's 'Horace in Real Time: *Odes* 1.27 and its Congeners' argues that no known part of the Greek lyric tradition stands behind *Odes* 1.27 and that it may be more closely related to Roman comedy. John

[1] *La satira e il poeta*. Orazio tra *Epodi e Sermones*. Biblioteca di Materiali e discussioni per l'analisi dei testi classici 17. By Andrea Cucchiarelli. Pisa, 2001. Pp. 255. €50.

[2] *Horace and Greek Lyric Poetry*. Rethymnon Classical Studies volume 1. Edited by Michael Paschalis. University of Crete, Department of Philology, 2002. Pp. ix + 195.

https://doi.org/10.1093/gr/50.2.247 Published online by Cambridge University Press

F. Miller's 'Experiencing Intertextuality in Horace *Odes* 3.4' explores in detail the relationship between that ode and Pindar, but not just *Pythian* 1. Jenny Strauss Clay's 'Sweet Folly: Horace *Odes* 4.12 and the evocation of Virgil' argues that the ode does indeed relate to the poet Virgil, adducing some new material to support her case. Michèle Lowrie's 'Beyond Performance Envy: Horace and the Modern in the *Epistle to Augustus*' explores Horace's view of himself in both his social and artistic milieu, and, especially on how that relates to his relationship with Augustus. *David West has now finished his work on Horace's *Odes* with his edition of Book 3.[3] This volume is very much like volumes 1 and 2, reviewed in *G&R* by, respectively, Alison Sharrock (43 [1996] 232) and Monica Gale (46 [1999] 238); both reviews stressed the clarity and elegance of the translation and notes, but Monica Gale was more doubtful about West's theoretical position. The principal novelty in West's third volume is the welcome addition at the end of the notes on each ode of passages from either modern scholarship, or ancient testimony apparently complementary to or even inconsistent with his opinions. He himself continues implicitly to treat 'common sense' as a badge of honour and not a magnet for ridicule. The Tibullan corpus includes six short poems comprising twenty elegiac couplets apparently composed by a poetess, Sulpicia. Mathilde Skoie's *Reading Sulpicia*[4] is an account of seven editions of the poems, those of Cyllenius (1475), Scaliger (1577), Heyne (1755), Dissen (1835), Gruppe (1838), Smith (1913) and Tränkle (1990). Expressed that way, the work may seem very dry. It is in fact, however, quite fascinating. It is obvious that no commentary can fully escape from the culture of its own day (many editors would not even attempt to), but this work explains and illustrates in a very sympathetic way exactly how all these commentaries have been subject to the religious, social, political, national, and intellectual climate in which they were created. Thus the work is really a history of scholarship, remarkably free of prejudice (except for the prejudice she so often finds in her editors) and instantly transferable to the history of commentaries in general. There is much here that should be pondered by both writers and readers. In 1916 and 1917 there appeared in the Loeb series F. J. Miller's two volume edition of Seneca's plays. *John G. Fitch[5] has now prepared an entirely new version of the first volume. There is a much fuller and very sympathetic general introduction, and further introductions to each play. Both first volumes include the *Hercules Furens, Troades, Medea,* and *Phaedra* (*Hippolytus* in Miller's version) but, whereas Miller's first volume included *Oedipus*, Fitch's includes *Phoenician Women*. The text has benefited from nearly a century of scholarship, to which Fitch himself has made significant contributions; the translation too has been fundamentally reworked; one short passage from *Phaedra* (1159–63) must suffice here to illustrate the differences:

Miller: Me, me, assault, O savage ruler of ocean's depths; against me send forth the blue sea's monsters, whate'er in her inmost womb farthest Tethys bears, whate'er in his restless waves' embrace Ocean hides in his remotest flood.

[3] *Horace Odes III*. Dulce Periculum. Text, Translation, and Commentary by David West. Oxford U.P., 2002. Pp. xxvi + 280. £50.

[4] *Reading Sulpicia*. Commentaries 1475–1990. By Mathilde Skoie. Oxford U.P., 2002. Pp. xii + 362, with 10 illustrations. £50.

[5] *Seneca*. Hercules, Trojan Women, Phoenician Women, Medea, and Phaedra. Loeb Classical Library. Edited and translated by John G. Fitch. Harvard U.P., Cambridge MA, 2002. Pp. viii + 551. £14.50.

https://doi.org/10.1093/gr/50.2.247 Published online by Cambridge University Press

Fitch: *Me*, assault me, you cruel overlord of ocean's depths, send out against me the dark-blue sea's monsters, all that remotest Tethys bears in her inmost recess, all that ocean enfolds in its wandering waters and hides in its furthest flood.

Both editors read *Oceanus* in the text which Miller renders 'Ocean . . . his . . . his', Fitch 'ocean . . . its . . . its'. One of the useful services provided by Bristol Classical Press is the reissue of out-of-print school editions of standard authors. All the remaining books in this issue's allocation fall into that category. They are listed here in chronological order of original publication. *A. S. Wilkins's edition of Cicero's *De Oratore*,[6] first published in 1892, needs no fresh review now. *G. P. Shipp's edition of Terence's *Andria*[7] was originally published in 1939 but a much-revised version followed in 1960, favourably reviewed in this journal (*G&R* 9 [1962] 92). *R. H. Martin's edition of Terence's *Phormio*[8] received a mixed review in this journal (*G&R* 7 [1960] 87–8). The introduction is full and helpful, as the review reported; the notes are clear and fill the modest, but necessary, task of rendering the text intelligible. Your previous reviewer seemed to want more than that, perhaps a little unreasonably. *F. R. Merrill's edition of Plautus' *Mostellaria*[9] seems not to have been reviewed by this journal; indeed, I have been able to find only one review of it anywhere, the not very favourable notice by John N. Hough (*CJ* 72 [1976–7] 374–6). It was originally published simultaneously by St Martin's Press in New York and Methuen in London. It claims to be 'conceived as a first reader in Roman comedy' but its nineteen pages on prosody are far too ambitious (and far too confusing) to be of any use to such a readership. Martin presented the same material far more clearly in only six pages. Modern students would find the sections on language and style inaccessible and would look in vain for more aesthetically appreciative comments. The last of these reprints is an edition of *Propertius 1[10] by R. I. V. Hodge and R. A. Buttimore. 62 pages are taken up with text and translation, though the translations are sometimes opposite the Latin and sometimes overleaf. The remaining 156 pages are devoted to essays on each poem interspersed with detailed comments on text or interpretation. There is no index. The work was very harshly but justly reviewed in this journal (*G&R* 25 [1978] 197–8). There seems to be no reason to prefer it to Camps's edition.

D. E. HILL

[6] *Cicero*. De Oratore I–III. With Introduction and Notes by Augustus S. Wilkins. First published in 1892 by Oxford Clarendon Press. Bristol Classical Press, 2002. Pp. x + 573. £19.99.

[7] *Terence*. Andria. Edited with Introduction and Commentary by G. P. Shipp. First published in 1939 by Oxford U.P. and University of Sydney Press. Second edition 1960. Bristol Classical Press, 2002. Pp. viii + 212. Paperback £14.99.

[8] *Terence*. Phormio. Edited with Introduction, Notes, and Vocabulary by R. H. Martin. First published in 1959 by Methuen. Bristol Classical Press, 2002. Pp. ix + 208. Paperback £11.99.

[9] *Plautus*. Mostellaria. Edited with Introduction, Notes, and Vocabulary by Frank R. Merrill. First published in 1972 by St Martin's Press, New York and Macmillan, London. Bristol Classical Press, 2002. Pp. lviii + 166. Paperback £11.99.

[10] *Propertius*. Elegies Book I. Text and Translation with a Critical Analysis of each poem. By R. I. V. Hodge and R. A. Buttimore. First published in 1977 by D. S. Brewer Ltd, Cambridge. Bristol Classical Press, 2002. Pp. ii + 221. Paperback £12.99.

https://doi.org/10.1093/gr/50.2.247 Published online by Cambridge University Press