worth celebrating the completion of this whole enterprise, which offers a decent text, a vigorous translation, and the only modern English commentary on all the plays; but also because the indexes are themselves so extensive as to add a whole extra dimension to the edition. Sommerstein has industriously put together a very full index locorum of ancient literature (excluding the eleven comedies themselves), an index of 'persons' (real, fictitious, or mythological), and a general index that incorporates useful compound entries on topics as diverse as Attic demes, fish, and music; there is, however, no index of Greek as such. One or two elaborate conventions need a bit of getting used to, and occasionally the impetus to subdivide entries falters (a list of some three hundred undifferentiated references to 'costumes and properties' is not terribly constructive). But those are quibbles. Sommerstein has crammed in so much information that the book can be employed not just to find one's way round the commentaries (including, NB, the important addenda in the previous volume: see *G&R* 49 [2002], 241–2), but, even more so, as a practical aid to the study of the plays themselves in all their multiplicity. In a different zone of the kingdom of comedy, Harvard has issued what is technically the third edition of ⋆*Theophrastus Characters*,[12] though this time round Cercidas and the choliambic poets have been dropped, to be replaced by selected fragments of Sophron and sixteen (mostly) papyrus fragments of other mimes, dating from the second century BC to the fifth AD. Jeffrey Rusten and Ian Cunningham have respectively revised their helpful and well presented editions of the *Characters* and Herodas; checks show that most but not all misprints in the second edition have been eliminated. This is a volume replete with intelligently edited material: it is certainly the most convenient place for students to read Theophrastus's serio-comic vignettes of social behaviour, Herodas' ironically sophisticated pastiches of low life, or tantalizing scraps of the most long-lasting form of sub-literary drama in antiquity.

STEPHEN HALLIWELL

[12] *Theophrastus Characters, Herodas Mimes, Sophron and Other Mime Fragments*. Edited and translated by Jeffrey Rusten, I. C. Cunningham. Loeb Classical Library, 225. Harvard UP, Cambridge Mass., 2002. Pp. 421. Hardback £14.50.

Latin Literature

In this issue, all the works to be reviewed are devoted to Latin verse. Alessandro Perutulli's *Frustula Poetarum*[1] is a detailed scholarly study of a number of Latin verse fragments attributed to Caecilius Statius, Q. Lutatius Catulus, Laevius, and Sueius, followed by a discussion on the correct ordering of Varro's *Menippean Satires* and how that affects our understanding of the *Bimarcus*. Some notes on the fragments of C. Licinius Calvus and on the ancient scholarship on C. Helvius Cinna, a reconsideration of Rufus Varius' *de Morte* and a very thorough re-examination of the fragments of Lucan's *Orpheus* bring this work to an end, apart from the normal indexes. Paola Pinotti's *L'Elegia Latina*[2] claims to be accessible to the non-specialist public and, indeed, starts with the simplest possible account of the metrical shape of an elegiac couplet. This

[1] *Frustula Poetarum*. Contributi ai Poeti Latini in Frammenti. By Alessandro Perutelli. Pàtrone Editore, Bologna, 2002. Pp. 187. €17.

[2] *L'Elegia Latina*. Storia di una forma poetica. By Paola Pinotti. Carocci, Rome, 2002. Pp. 256. €18.

https://doi.org/10.1093/gr/51.1.112 Published online by Cambridge University Press

is followed by six chapters on (1) the Greek and Alexandrian origins of elegiacs, (2) the prenoteric elegiac tradition in Rome followed by the *poetae novi* and Catullus, (3) Gallus, (4) the first generation of Augustan elegists (especially Tibullus and Propertius), (5) Ovid, and (6) the later tradition, especially Maximianus. Each chapter gives a full factual account of its subject together with a copious bibliography. However, the non-specialist public approaching this work may be more overwhelmed than inspired. This seems to be an excellent work of reference for the more advanced undergraduate.

W. M. Lindsay's *Syntax of Plautus*[3] is the latest of a series of classic but long out of print works very beneficially reprinted by Bristol Classical Press. Randall McNeill's *Horace*[4] is a study on the task of deducing Horace's character from his poetry. It is written in a very undogmatic, jargon free style with a robust common sense, but readers may feel that it adds little fresh to the debate. A glance at the index of cited passages tends to confirm the feeling that the evidence has sometimes been carefully selected to avoid embarrassment to the conclusions sought. It is amazing that in a work of this kind there should be no allusion to *Odes* 3.2, 3, and 4 apart from an assertion that they allude, respectively, to 'military valor', 'righteous and virtuous governance of empire', and 'loyalty' (80). In the case of *Odes* 3.30, lines 10–14 alone are quoted which certainly makes it easier to claim that the poem 'emphasizes local celebrity . . . Rome, of course, still occupies a most important place in Horace's poetry as the guarantor of this more private success.' *Approaches to Teaching Vergil's* Aeneid[5] is a contribution to a series published by the Modern Language Association of America and intended to help non-specialists contribute to a wide range of courses taught on world literature in translation. This particular work, edited and contributed to by William S. Anderson and Lorina N. Quartarone, is based partly on a questionnaire responded to by 56 practitioners, but chiefly on the experience of the editors and those 18 scholars they have commissioned to write or contribute to the chapters. These consist of one relatively short part, entitled 'Materials' and one much longer part entitled 'Approaches'. The section on 'Materials' includes an extensive critical bibliography on Latin texts, scholarly editions and English translations, 'Reference works', 'Background Studies', 'Critical Studies' (subdivided into Books, Collections of Essays, Articles and Chapters, and Periodicals), 'Twentieth Century Critical Perspectives', 'Internet Resources', and 'Audiovisual Materials'. But much the larger part of the book (164 pages) is entitled 'Approaches' and is itself subdivided into 'Introduction', 'Preliminary Considerations', 'Aeneas and Heroism', 'Homeric Intertextuality', 'History and Material Culture', 'Gender Issues', 'Classroom Techniques and Strategies', and 'Integrating the *Aeneid* into Larger Academic Contexts'. It is very difficult to see how the non-classically trained instructor is expected to use this book. On pages 4–10, we are given a minute and accurate critique of the way selected modern translators of the *Aeneid* treat the act of translation. Thus the putative reader is rightly forewarned that the translator cannot necessarily be trusted; but no guidance is given as to how to overcome this problem.

[3] *The Syntax of Plautus*. By W. M. Lindsay. First published in 1907 by Oxford UP. Second edition Bristol Classical Press, 2003. Pp. vi + 138. £11.99.

[4] *Horace*. Image, Identity, and Audience. By Randall L. B. McNeill. The Johns Hopkins UP, Baltimore and London, 2001. Pp. xii + 188. £31.50.

[5] *Approaches to Teaching Vergil's* Aeneid. Edited by William S. Anderson and Lorina N. Quartarone. The Modern Language Association of America, New York, 2002. Pp. xiv + 255. Hardback $37.50, paperback $18.

https://doi.org/10.1093/gr/51.1.112 Published online by Cambridge University Press

Servius and the *Scholia Veronensia* are discussed (11) but there appears to be no discussion at all on metre, though there is a warning that prose translations may confuse students and a reference to 'enjambment' without explanation (6). But the overwhelming impression of this work is its 'seriousness' and 'niceness' in the worst possible sense of those words. Immense labour has gone into providing terrifyingly full bibliographies throughout, with each work given a fair summation of its subject matter and conclusions. The language is clear and free of jargon but the total effect is oddly lifeless, chiefly because the authors have, presumably as a deliberate piece of self discipline, given no indication of where their sympathies lie, except for revealing a slight preference for whoever wrote most recently. Worse, almost every work referred to is accorded judgements such as 'stellar', 'comprehensive', 'expansive', in spite of the fact that it is difficult to see how one could simultaneously admire all the works cited. It would be easy to conclude that this book illustrates why Virgil should not be taught by non-specialists, but that would be very unhelpful. However, while this book does contain a mass of useful information fairly accessibly presented it would be cruel indeed to offer it to a young non-classicist preparing to teach Virgil for the first time. In *Vergil's Empire*,[6] Eve Adler sets out to show that 'Vergil aims neither to advocate nor to oppose Augustus' Roman Empire, but to found his own empire; Virgil's poem is a "foundation poem" not because its subject matter is the Aenean first foundation or the Augustan refoundation of Rome, but because it itself claims to be the foundation of an altogether new and greater order of things, *maior rerum ordo* (*Aeneid* 7.44).' (ix). Not, perhaps, the most obvious interpretation of those words in context. 'Vergil is indeed persuaded by Lucretius' argument that we live in a godless world, but is also persuaded by other things that the propagation of this truth is harmful to human life.' (x). These are propositions of a kind very difficult either to confirm or to falsify. For instance, it is true, as stated on page 262, that the story of Laocoon is consistent with the Epicurean view that 'Either there are no gods . . . and things happen by chance and necessity, or the gods are actually hostile to the welfare of pious men.' (x). But it is also consistent with the view that the gods were determined to engineer the foundation of Rome but were not too squeamish as to how they achieved it. Similarly, it is true that, as argued *in extenso*, Carthage in general and Dido in particular consistently either behave sacrilegiously or, especially Dido, deny the existence or concern of gods, whereas Aeneas consistently invokes divine support. These facts, however, seem at least possibly open to the proposition that one cause of Carthage's undoing and Dido's is their *impietas* and that one cause of Aeneas' success is his *pietas*. Once again, the index of passages cited is disturbing; book 5 is alluded to only three times, book 9 only once and books 10–11 not at all, and yet one would expect a proposition as fundamental as the one we are invited to accept would affect the whole work. The book is well written and clear; readers will find the ideas presented in a lively and interesting way, but they may not find them entirely credible. Spentzou's *Readers and Writers in Ovid's* Heroides,[7] is a 'revised and modified version' of her 1997 Oxford doctoral thesis. Its purpose can best be understood in the author's own words. 'The critics do justice to Ovid's skill as a writer in the *Heroides* . . . but they do not take the heroines' challenge seriously enough. The learned

[6] *Vergil's Empire*. By Eve Adler. Rowman & Littlefield, Lanham, Boulder, New York, Oxford, 2003. Pp. xviii + 345. £22.95.

[7] *Readers and Writers in Ovid's* Heroides. Transgressions of Genre and Gender. By Efrossini Spentzou. Oxford UP, 2003. Pp. xx + 231. £45.

https://doi.org/10.1093/gr/51.1.112 Published online by Cambridge University Press

reader takes pleasure in the intertextual complexities offered to him, but the heroines' voice has not been acknowledged or appreciated.' (2). Much of the work consists of quite persuasive analyses of each of the *Heroides* from various differing aspects. The reader feels, however, that these analyses are only means to an end and that the author is impatient to drive on to the conclusions that really interest her. Again, the authors own words are our best guide. 'In this last chapter, Ovid's interests are more intricately intertwined with the heroines' interests, in contrast to the perspectives discussed in the previous chapters, which placed them rather far apart. Looked at from the perspective of this chapter, the same lines in the *Heroides* can be a generic sign as well as a gendered remark, and the two aspects blend in these texts, as do the various authorial levels and multiple reading practices that I described at an earlier stage. We need to keep two things in mind: *(a)* the heroines' voices unremittingly struggle to be heard, whatever the intentions of the author of the *Heroides* may have been and *(b)* we have no way of distinguishing safely and clearly between his voice and their voice.' (194). In *Ovid's* Fasti,[8] Geraldine Herbert-Brown has assembled eleven scholars partly to celebrate (slightly prematurely) the bimillennium of the poem and partly to correct a shortcoming, as she sees it, of modern scholarship: 'Not enough historians are appreciating the poem as a mine of information about Roman culture in the late Augustan and early Tiberian Principates. The essays here are an attempt to redress the balance.' (vi). The list of contributors is indeed impressive: Alessandro Barchiesi, Elaine Fantham, Emma Gee, C. M. C. Green, Peter Mark Keegan, Peter E. Knox, R. J. Littlewood, John F. Miller, Carole E. Newlands, M. Pasco-Pranger, and T. P. Wiseman. There is no room here to discuss each contribution in a helpful way. Suffice it to say that all contributors respond to the implicit invitation above, but in very different ways. Sharon James tells us that her *Learned Girls and Male Persuasion*[9] is 'a much belated attempt to answer the question that I asked myself on first reading the *Amores* and the *Ars amatoria*: why would so intelligent a poet as this depict himself as manipulative and shallow, an exploiter and abuser of women ?' Her book sets out to solve that problem by examining the Roman elegists from the perspective of the *docta puella* rather than the man. Some studies of this kind seem arid and insensitive; this book is well written and clearly reflects a genuine enthusiasm for the poets and their work. Whether the reader is convinced is not, perhaps, the most important issue. Roland Mayer's ⋆*Seneca: Phaedra*[10] is a very useful companion to the study of a fascinating play. Its intended readership would appear to be undergraduates and, perhaps, the more sophisticated sixth-former. A sensitive analysis is offered throughout, with alternative possibilities suggested by other scholars discussed constructively. Much attention is paid to the different expectations of a fifth-century BC Greek audience and a first-century AD Roman audience. Michael Coffey and Roland Mayer published an edition of Seneca's *Phaedra* in 1990. This book is, for whatever reason, far more sympathetic to Seneca and his play.

D. E. HILL

[8] *Ovid's* Fasti. Historical Readings at its Bimillenium. Edited by Geraldine Herbert-Brown. Oxford UP, 2002. Pp. xvi + 327, with three illustrations. £50.

[9] *Learned Girls and Male Persuasion*. Gender and Reading in Roman Love Elegy. By Sharon L. James. University of California Press, Berkeley, Los Angeles, London, 2003. Pp. xvi + 350.

[10] *Seneca: Phaedra*. Duckworth Companions to Greek and Roman Tragedy. By Roland Mayer. Duckworth, London, 2003. Pp. 142. £10.99.

https://doi.org/10.1093/gr/51.1.112 Published online by Cambridge University Press