J.-P. Chausserie-Laprée (*L'expression narrative chez les historiens latins, histoire d'un style* [Paris, 1969]), and J. Dangel (*La phrase oratoire chez Tite-Live* [Paris, 1982]); he writes clearly, uses copious examples, and manages to keep his typologies from drifting into inert lists. The absence, however, of T. P. Wiseman (should his and A. J. Woodman's work on rhetorical historiography be thought to have so permeated the field as not to need mentioning, then one might expect at least a mention of his discussion of the Claudii in *Clio's Cosmetics* [Leicester, 1979]), J. B. Solodow ('Livy and the Story of Horatius, I.24–26', *TAPA* 109 [1979], 251–68), C. Gill (e.g. 'The Question of Character-development: Plutarch and Tacitus', *CQ* 34 [1983], 469–87), R. von Haehling (*Zeitbezüge des T. Livius in der ersten Dekade seines Geschichtswerks* [Stuttgart, 1989]), F. Santoro-l'Hoir (*The Rhetoric of Gender Terms: 'Man', 'Woman', and the Portrayal of Character in Latin Prose* [Leiden, 1992]), J. D. Chaplin (*Livy's Use of Exempla and the Lessons of the Past* [Diss. Princeton, 1993]), M. K. Jaeger ('Custodia fidelis memoriae: Livy's Story of M. Manlius Capitolinus', *Latomus* 52 [1993], 350–63), D. S. Levene (*Religion in Livy* [Leiden, 1993]), J. L. Moles ('Livy's Preface', *PCPS* 39 [1993], 141–68), W. Schuller, ed. (*Livius: Aspekte seines Werkes* [Konstanz, 1993]), and G. Miles (*Livy, Reconstructing Early Rome* [Ithaca, 1995])—to name only the most notable, all published before 1996—means that the reader will have to supplement B.'s treatment extensively.

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PROPERTIUS ON VERTUMNUS AND ACTIUM

F. Boldrer: *L'elegia di Vertumno (Properzio 4.2)*. Pp. 167, ills. Amsterdam: Adolf M. Hakkert, 1999. Paper. ISBN: 90-256-1133-8.

R. M. Lucifora: *Voci politiche in Properzio 'erotico'. Ideologia e progetto elegiaco in II, 16 e III, 11*. Pp. 130. Bari: Edipuglia, 1999. L. 25,000. ISBN: 88-7228-241-1.

B.'s book is a very thorough treatment of Prop. 4.2 from every conceivable angle. My main criticism is that it tends towards the excessively doxographical and the needlessly repetitious. Everything relevant is mentioned, often in both the introduction and the commentary proper. Though the author usually shows good sense in her conclusions, she gives too much space to those she eventually rejects. As a compendium the commentary is careful and reliable. In the commentary proper B. is generous in her quotation of parallels and discussions of stylistic matters. The book contains a comprehensive bibliography.

Chapter 1 of the Introduction deals with the Etruscan provenance of the god Vertumnus and the location of his statue in the forum—on the corner of the crossing of the Vicus Tuscus behind the Aedes Castorum (p. 9, Tav. I). In Chapter 2 B. discusses the etymologies of the name Vertumnus and how they relate to various interpretations of the god's nature. Essentially, she concludes, he is a god of transformation, as Propertius portrays him (pp. 22–5). Incidentally, Hor. *Od.* 3.8.5 *docte sermones utriusque linguae* has nothing to do with any supposed knowledge of Etruscan on Maecenas' part, as B. would have it (p. 26 and n. 59). The aetiological dimension, both literary and political, is explored in Chapter 3. Apart from pointing to the more

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general relevance of Propertius' aetiological project to the Augustan discourse of religious and urban renewal, B., following a hint of Grimal's, suggests a topical motive for the poet's choice of the statue of Vertumnus as a subject, that is, a plan to move it to a new location in the Temple of Vertumnus on the Aventine (p. 36).

Chapter 4, summarizing 'Aspetti letterari, lingua e stile dell' elegia', situates the elegy within the Propertian corpus, the complex literary tradition, and the contemporary scene. B. also identifies the novelty and fertility of Propertius' invention. Here the lists of 'allusions' (pp. 53–6) are over-inclusive. In a final introductory chapter, 'Tradizione manoscritta e criteri dell' edizione', B. follows work by La Penna (*JRS* 79 [1989], 208–9), Butrica (*The Manuscript Tradition of Propertius* [Toronto, 1984]), Fedeli (*Gnomon* 60 [1988], 25–32; 61 [1989], 118–26), and Heyworth (*The Elegies of Sextus Propertius: Towards a Critical Edition* [Diss. Cambridge, 1986]) on the manuscripts and stemma. Her stemma includes the group of fifteenth-century MSS, which has been thought to descend from a lost parallel to N. The only significant result is at l. 5, where this group reads *me* against *mea* of NFL and some *dett*.

B.'s own approach in her text (which has a facing Italian translation) is to adopt the MSS paradosis as far as is possible, e.g. at ll. 1 and 3 she reads *quid* and *ego* with N. The obelus is used at ll. 28, 37, and 39. Her own emendations are somewhat pedestrian (e.g. *factus* at l. 34). Appendix I offers a fuller critical apparatus which includes forty-four less important *deteriores*. I doubt the utility of such collations for constituting the text of Propertius, but not for the study of humanist scholarship. At l. 4 *volsinios* is attributed to 'e', but this is not to be found in the list of MSS on pp. 71–2. B.'s Appendix II, a repertoire of conjectures and transpositions, includes the early commentators, A. Volscus and G. Annius, the latter of whom, it is interesting to learn, published a separate commentary on 4.2 in 1498.

Voci politiche in Properzio 'erotico', a literary-cultural study of two of Propertius' Actium poems, will not be easily accessible to a non-Italian readership. Written as a continuation of the author's earlier work on Roman elegy, the book belongs almost entirely to the world of Italian scholarship. Hardly any of the relevant and important Anglo-American secondary literature has been used. Moreover, the ideas are expressed in an Italian which is mannered, allusive, and (to me) very difficult. The book contains a series of short chapters, three useful indexes, and no bibliography.

The earlier chapters read 2.16 and 3.11 through the lens of cultural context, that is, earlier and contemporary literature and its moral, social, and political themes. Two later chapters focus on an interesting reference in 3.11 to Pompey's death (ll. 33–6), from which L., with the help of Virgil, Manilius and Lucan, hypothesizes 'una tradizione poetica sommersa': Propertius would be 'in intimo rapporto con la saga epica dei *civilia bella*, e del martirio di Pompeo—della sua "priamizzazione" ' (p. 90). The final chapter deals with 4.6, thematically identical with 3.11, but diverse by virtue of its 'progetto testuale' (p. 103).

The book's main argument is against the notion of ideological development through Propertius' career. The intention is not entirely to remove the shifting emphases or incompatibilities which have led to the hypothesis of development from personal poetry to more politically engaged poetry, but to displace them. Psychological change over time is not as important as the way the poems are conceptualized ('la destinazione dei testi, la loro posizione nella *fictio* elegiaca', p. 104) within a flexible morality. In place of the notion of development, L. argues for 'ideological stability'. This amounts to support (though not unequivocal support) of Augustus' 'leadersheap' (*sic*, p. 26), on rationalistic, salvationist grounds. The argument, it seems to me, unnecessarily

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eliminates the possibility that the poet may take an independent and even creative attitude to the ideologies of his age.

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AN OVIDIAN *VADE MECUM*

B. W. BOYD (ed.): *Brill's Companion to Ovid.* Pp. xiii + 533. Leiden, Boston, and Cologne: Brill, 2002. Cased. ISBN: 90-04-12156-0.

The contributors to this book are: Peter White, E. J. Kenney, Barbara Weiden Boyd, Peter E. Knox, Patricia Watson, John F. Miller, Elaine Fantham, Alison Keith, Gianpiero Rosati, Garth Tissol, Gareth Williams, Michael Dewar, Ralph Hexter, and John Richmond.

What do *I* think a Companion to Ovid ought to do? First, I think it should aim to draw in as wide a contemporary audience as possible. Secondly, it should combine solid general introductions to the author and to the varied issues raised by his diverse poetry, with some insight into the fruitfulness of close reading and the examination of minutiae. In its approach to modern scholarship, it should be 'Janus-like', taking a critical look back to previous scholarship and forwards to potentially fruitful, as yet unexplored avenues for discussion. In short, it should be both 'referential' and 'inspirational'. This is no mean task. I was, therefore, heartened to read from the brief preface to the Brill Companion that B. W. Boyd shares the same general viewpoint. She wants Ovid to be 'available and accessible to all who read him' (p. ix); she has asked her contributors—an impressive list of Ovidian scholars—to 'seek out a balance between a comprehensive overview of a particular topic and a focused analysis of some aspect of it' (p. ix); and she hopes that the present volume will make a contribution to Ovidian studies 'by inspiring scholars and readers to think again about an old friend' (p. x).

In general, I feel that this is a very well-disciplined book which lives up to its laudable aims. First, its structure is straightforward and linear—we move from two introductory chapters on the poet and his style to chronologically arranged chapters on specific poems or types of poetry, from *Amores* to the exile poetry, and beyond to the posthumous responses. Though this structure might not appeal to all, it does make the volume very user-friendly and accessible to the many readers who will want to 'dip in' at various stages (the *index locorum* is very welcome in this regard). Secondly, the volume is sensitive to both the English and the Latin readership: in most chapters, where specific text is referred to, both Latin and English translations are given; even the two chapters of a more technical and specialized nature, namely those of Kenney ('Ovid's Language and Metre') and Richmond ('Manuscript Traditions and the Transmission of Ovid's Works'), which are primarily directed towards Latinists and textual critics, offer some real insight for the reader in translation.

There are some excellent reference chapters, which are simple in their aims but most welcome: White, on the poet's own life, as far as it can be ascertained from his own writings; Kenney's very detailed chapter on Ovidian language and style—the longest in the book (pp. 27–89) and an extension of his 1973 contribution to the Ovid volume edited by J. W. Binns; and Richmond's analysis of the history of the ancient text with specific reference to the Ovidian traditions.

As for the chapters on specific texts, they largely succeed in maintaining that delicate balance between the general and the specific, between providing background and

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