substance and real value of the edition reside in the conjunction of a dependable text with a translation which, all things considered, strikes a happy balance between closeness and vigour. Although the latter is understandably more U.S. than U.K. in ethos, this admirable set of Loebs can expect to do lengthy service on both sides of the Atlantic.

STEPHEN HALLIWELL

Latin Literature

Habitués of Roma Termini will be familiar with a very large bookshop catering to almost every taste. Amongst its offerings there is always a wide selection of modestly priced classical texts with Italian translations. It tells us something about Italian culture that the publisher of these texts is now bringing out a third edition (since 1953) of Plautus' *Amphitruo*[1] with full introduction, text, and translation. Why is there nothing like it in British stations? In *Roman Propertius and the Reinvention of Elegy*,[2] Jeri Blair DeBrohun seeks to explain the apparently violent contrast between Propertius' imitation of Callimachus in his amatory elegiacs (books 1–3) and his openly political approach in book 4. Put with unfair brevity, the suggestion is that whereas, for the amatory work, Propertius subtly misrepresents Callimachus, in book 4 he is actually imitating Callimachus' *Aetia* with greater fidelity. 4.1 is obviously crucial to this investigation and many interesting observations are made, including an absolute certainty that it is a single poem; it is however disquieting to read the suggestion (p. 20) that the trochaic name *Horos* might be intended to suggest either the trochaic *῾Ωρος* (surely correctly, though he is given an impossible accent) or the dibrach *ὅρος* (surely not). Various interpretations of *Horos* are explored but it is in fact far most likely that his name and the exotic names attributed to his relatives are intended only to suggest the mysteries of Egypt. Next, DeBrohun reminds us that the poems of book 4 seem almost to alternate between patriotic aetiological poems (2, 4, 6, 9, 10) and amatory elegies (3, 5, 7, 8) and seeks to refute two popular interpretations of that fact, either that Propertius himself added the amatory elegies as an afterthought or that they were inserted by an editor ignorant of Propertius' purpose. To assist in this project, DeBrohun enlists the notion of a 'third' element as defined by Marjorie Garber, writing on the subject of transvestism (pp. 24–5). Readers may judge for themselves the utility of this element from a not untypical sentence: 'Through the exposure and reinscription of certain of elegy's central strategies and themes, what I have called "thirds", Propertius multiplies the text's possibilities for creating meaning and evokes a number of possible interpretative responses from the reader. Viewed in one way, the use of "thirds" has a universalizing effect' (pp. 236–7). Readers may also wonder at the significance of 'verbal doubles' (p. 213) when they notice that the term includes the occurrence of *signa* both at 4.6.24 and 38 lines later. The general conclusions that Propertius was writing under the same pressures as were Virgil and Horace, and that each found his own way of coming to

[1] *Plauto Anfitrione*. Prefazione di Cesare Questa, introduzione di Guido Paduano, traduzione di Marco Scàndola. Testo latino a fronte. Classici Greci e Latini, Biblioteca Universale Rizzoli, 3rd edition, 2003. Pp. 219. Paperback €8.50.

[2] *Roman Propertius and the Reinvention of Elegy*. By Jeri Blair DeBrohun. University of Michigan Press, Ann Arbor, 2003. Pp. xii + 263. Hardback £34.

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terms with those pressures will command more assent than will the arguments deployed to support them. Keith Maclennan's edition of *Aeneid* 6,[3] primarily designed for schools, makes the astonishing claim that it is intended to replace the edition of Gould and Whiteley; astonishing because no one familiar with both would ever speak of them in the same breath. This edition has a very full, informative, and accurate introduction with detailed accounts of Virgil's historical background, his life and writings, his literary predecessors, the subject matter of the *Aeneid* combined with a summary of the events in all twelve books; there is also an analysis of Virgil's metre which gently takes the reader from the most basic facts to a subtle appreciation of what the Virgilian hexameter can achieve. My only reservation is that, after the account of each book, the editor has included a long, detailed, and subtle analysis of the events of book 6, broken up into sections defined by line number; it seems to me that these sections should have been incorporated into the very full commentary where the importance of an accurate understanding of the text for a proper appreciation of the work could have been made even more explicit than is in any case true of this excellent edition. At the end, there is an index of technical terms likely to be of great help to students of Latin literature generally, followed by an index of proper names and a vocabulary which includes even *et* and *-que*. There is no room here to give an adequate appreciation of Lindsay C. Watson's *Commentary on Horace's Epode*s.[4] Suffice it to say that this is truly a painstaking work of great scholarship and will be the authoritative commentary on the *Epodes* for the foreseeable future. Like other great commentaries it will be a treasure house for readers of a very wide range of classical authors whose work impinges, however tangentially, on the *Epodes*. It is also written with elegance and clarity. The lament (p. viii) that the work has taken so long to write because of the pressures of modern academic life (especially in small departments) will strike a chord everywhere in the world. Oxford University Press should be congratulated on the beautiful appearance of this work with generous margins and clear text. Sadly, this quality is fully reflected in the price which will restrict the book's sale. Grazia Maria Masselli's *Il Rancore dell' Esule*[5] offers a text of the *Ibis* preceded by a full introduction which seeks to place the work in its proper place in the ancient practice and theory of rhetorical invective, and followed by a commentary, which develops the theories of the introduction in greater detail. As the title suggests, the fact that the *Ibis* was composed early in Ovid's exile gives a special context to this study. Annalisa Németi's edition of Seneca's *Medea*[6] starts with an essay, 'La nuova Medea' (pp. 9–34) by Guido Paduano which discusses the relationship between the Euripidean and the Senecan characterization of Medea herself. There then follows Németi's introduction, a text with facing translation, and a detailed commentary. P. J. Davis's contribution to the 'Duckworth Companions

[3] *Virgil Aeneid* VI. Edited with introduction, notes, and vocabulary by Keith Maclennan. Bristol Classical Press, London, 2003. Pp. 231. Paperback £9.99.

[4] *A Commentary on Horace's Epodes*. By Lindsay C. Watson. Oxford U.P., 2003. Pp. xviii + 604. Hardback £85.

[5] *Il Rancore dell' Esule*. Ovidio, l' *Ibis* e i modi di un' invettiva. By Grazia Maria Masselli. Edipuglia, Bari, 2002. Pp. 193. Paperback €15.

[6] *Lucio Anneo Seneca Medea*. Introduzione, traduzione e commento di Annalisa Németi con un saggio di Guido Paduano [Testi e studi di cultura classica 26]. Edizioni ETS, 2003. Pp. 305. Paperback €14.

[7] *Seneca: Thyestes*. By P. J. Davis. Duckworth Companions to Greek and Roman Tragedy. Duckworth, London, 2003. Pp. 172. Paberback £10.99.

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to Greek and Roman Tragedy', *Seneca: Thyestes*,[7] is a straightforward set of four chapters on various aspects of the study of that magnificent, if horrific, play. The first set of essays ('Contexts') comprises: 'Nero's Rome', 'Seneca', 'The date of the *Thyestes*', and 'Roman tragedy'; the second ('Performance History'): 'Performance or recitation drama?', in which Davis demolishes convincingly and at length the fashionable but erroneous view that Senecan drama could not have been staged, 'Types of tragic performances', and 'Twentieth-century performances of *Thyestes*', about which there was far more to report than most readers would anticipate (and, from the twenty-first century, I can add Durs Grünbein's German version performed in Mannheim in 2001); the third ('Themes and Issues') comprises, after an introduction, 'Act 1', 'Thyestes', a very shrewd account of his character, 'Atreus', 'The Chorus', '*Thyestes* and Stoicism', 'Violence', and 'Thyestes and Drama'; and the fourth ('Reception') comprises '*Thyestes* in classical antiquity', '*Thyestes* and English Renaissance drama', whose forty pages demonstrate how surprisingly vast that legacy was, and, finally, 'Adapting *Thyestes* from the seventeenth to the twentieth century'. There are only two good reasons to write about literature, to enhance comprehension or to assist appreciation; this modest book achieves both admirably and is also well written, a quality which, sadly, can no longer be taken for granted. Next, coincidentally, there follow Italian editions of two works from the codex Salmasianus (now Parisinus 10318), the *Pervigilium Veneris* and the *de Alea*. Andrea Cucchiarelli's edition of the *Pervigilium Veneris*[8] is from the same series as is the *Amphitruo* discussed above, but the presence in such an edition of so non-central a text is even more remarkable. The text is given a facing translation preceded by 67 pages of detailed introduction summing up modern scholarship on a very broad range of issues. The *de Alea* is a cento,[9] that is a poem made up entirely of phrases (usually half lines) from Virgil, probably dating from late antiquity. Gabriella Carbone's edition opens with a long and detailed account of the cento in general; then a brief account of the history of the text is followed by the 112 lines of the poem itself. Three lines (7–9) will give an indication of what sort of poem this is: *ossa minutatim* (= *G.* 3.485) *fundo uoluuntur in imo* (= *Aen.* 6.581)./*mille nocendi artes* (= *Aen.* 7.338). *uarium et mutabile semper* (= *Aen.* 4.569)/*artificis scelus* (= *Aen.* 2.125, not 7.125), *atque improuida pectora turbat* (= *Aen.* 2.200). After the text, we are given the Virgilian sources for the whole poem, an account of various games played with dice, a translation of the poem, a very full line-by-line commentary, and an essay on its style. The book is nicely produced and its material, especially the account of the Virgilian sources, is set out with admirable clarity. *Loyola's Bees*[10] is the engaging title of an amazing book on Latin didactic poetry written by Jesuits during the seventeenth and eighteenth centuries. As one reads, it becomes clearer and clearer that this subject is astonishingly large and that the author of the study, Yasmin Annabel Haskell, has been able only to scratch the surface of it in spite of the prodigious labour she has expended. Perhaps the best guide to the work will be found in her own words

[8] *La Veglia di Venere Pervigilium Veneris*. Introduzione, traduzione e note di Andrea Cucchiarelli. Testo latino a fronte. Classici Greci e Latini, Biblioteca Universale Rizzoli, 2003. Pp. 167. Paberback €10.

[9] *Il Centone de Alea*. A cura di Gabriella Carbone. Studi Latini 44. Loffredo Editore, Napoli, 2002. Pp. 156. Paperback €15.

[10] *Loyola's Bees*. Ideology and Industry in Jesuit Latin Didactic Poetry. By Yasmin Annabel Haskell. A British Academy Postdoctoral Fellowship Monograph. Oxford U.P., 2003. Pp. xii + 353. Hardback £50.

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(pp. 2–3): 'My aims in the present work are twofold. The first is propaedeutic, to give some idea of the extent and scope of the phenomenon, and to indicate, parenthetically, some promising avenues for future research. I freely acknowledge that my own intellectual formation, primarily as a classicist, limits my capacity to imagine all the possibilities that might suggest themselves to scholars raised in other disciplines . . . My second, and indeed, principal objective, is to account for the peculiar attractions that the Latin didactic genre held for Jesuit poets in the seventeenth and eighteenth centuries. The popularity of didactic poetry in the early modern period may strike us as surprising. The discourses of science and poetry have been going their separate ways since the Enlightenment and we no longer have the taste or stamina for a 'poetry of things'. If we can just about concede the imaginative or ludic poetic potential in subjects such as gardens, sculpture and engraving, the arts of joking, conversation and drinking coffee, can it really be – we may ask ourselves – that the Jesuit fathers derived enjoyment from the reading and writing of Latin hexameters on the arts of war and fishing, on meteorology and mathematics?'. This quotation should give a good understanding of the vast scope both of the subject itself and of Haskell's treatment of it. The work and its publication were sponsored by the British Academy who should be encouraged to continue with a policy of support for fresh areas of research.

D. E. HILL

Greek History

It is not often that a work of epigraphy is the year's most eagerly awaited volume. *Greek Historical Inscriptions 404–323*, edited by P. J. Rhodes and Robin Osborne,[1] is just that. Rhodes and Osborne is the successor volume to M. N. Tod's second volume, and a companion at last for Meiggs and Lewis' fifth-century *Selection of Greek Historical Inscriptions*. The new volume builds on the plans of David Lewis, who had been considering the contents of this volume and consulting colleagues from 1977 until his death a decade ago. Rhodes and Osborne have made changes, however, from Tod and Meiggs-Lewis, both in terms of content and presentation. They have aimed to 'broaden the thematic range' (so much more on religious and social history: the 'decree of the Athenian *genos* of the Salaminioi', for example, Rhodes-Osborne 37), included more non-Athenian material, and included a spattering of photographs to reflect (in a rather token fashion given their number) the physical impact of inscriptions. Perhaps the crucial advance, however, in terms of the volume's usability, is a serious attempt to make concessions to the human reader. The commentaries set the scene in a far less forbidding fashion than Meiggs-Lewis; the editors' 14-page introduction contains in lapidary form a wealth of information; and, above all, despite Rhodes' recent strictures in his *Athenian Democracy and Modern Ideology*, they have taken the plunge and offered translations of all their texts. In short, we had better get used to a new abbreviation (RO, R-O or R&O as the editors seem to prefer); from now on the fourth century will seem a much more welcoming place. Some of the later documents of Rhodes-Osborne, on Alexander's relations with the Greeks, are also included in the re-issue of Bagnall and

[1] *Greek Historical Inscriptions 404–323* BC. Edited with introduction, translations, and commentaries by P. J. Rhodes and Robin Osborne. Oxford U.P., 2004. Pp. xxxii + 594, with 3 maps, 9 plates, and 2 figures. Hardback £95.

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