However, this book does not confine itself only to examining all three texts in a poetological way and determining the programmatic function of each individual cult image. In chs 3, 4 and 5, through a strong analysis of the texts and a synoptic comparison of all three talking cult statues, S. seeks to answer the following questions: Which literary techniques are used to assign a programmatic function to cult images? Can the literary instrumentalisation of the subject, the 'speaking statues', despite the different genres, establish similarities (narrative mechanisms and techniques) that are common to all three cult images, or do the various genre influences become visible? The author has interesting and stimulating things to say, especially in ch. 2: the brief presentation of the evolution of the literary genre of epigram, from real inscriptions in the eighth century B.C. to the Hellenistic literary genre, is intended to explain why this genre was suitable for the realisation of the motif of the 'speaking statues'. A brief glimpse into the oeuvre of the Hellenistic poet Callimachus, whose work has a special affinity for statues of gods and cult images, proves that this literary motif is not limited to the genre of epigram, but is also found in his *Aitia* and *Iambs*.

Unfortunately, there are some gaps in the bibliography, such as the recent exhaustive commentaries on Book 4 of Propertius by Fedeli–Dimundo–Ciccarelli and Éric Coutelle. I have only noticed one typo in the text: *consiliatio oppositorum* in place of *conciliatio oppositorum* (111).

To conclude, this is an admirable and lucid study. Through a careful interpretation and synoptic comparison between the texts, S. investigates the importance of the communicative and practical dimension of Roman cult and especially the poetological function of the three cult images (in this case statues), showing the duality between religious and literary communication.

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F. DENGLER, *NON SUM EGO QUI FUERAM: FUNKTIONEN DES ICH IN DER RÖMISCHEN ELEGIE* (Philippika: Marburger Altertumskundliche Abhandlungen 108). Wiesbaden: Harrassowitz Verlag, 2017. Pp. xii + 234. ISBN 9783447107884. €58.00.

Focusing on the first-person speaker's representation as a unified as well as unifying and thus constitutive aspect of the text, this study will stimulate further discussion of an 'old' question that poses itself sooner or later to scholars of Propertius or Tibullus or both: How should one conceive of the *persona* that Propertius adopts in his fourth book of elegies? How many different speakers does Tibullus feature in his two-book collection?

The analysis is based on Karl Bühler's *organon* model (*Sprachtheorie* (1965)), a linguistic approach that differentiates the expressive, representative and conative (i.e. appealing) functions or roles of communication. Applied to the poetry of Propertius and Tibullus, this theoretical framework is used for identifying the role or roles (e.g. faithful/unfaithful lover, rich/poor, poet, *magister amoris*) that the first-person speaker takes on over the course of a poem, a book and the entire *oeuvre* of each elegist. The compiled list of seventeen different manifestations draws on the findings of R. Müller (*Motivkatalog der römischen Elegie* (1952)), U. Wenzel (*Properz: Hauptmotive seiner Dichtung* (1969)) and M. Henniges (*Utopie und Gesellschaftskritik bei Tibull* (1978)).

Roughly two thirds of the study are devoted to teasing out the evolving profile of the elegiac 'I' in Propertius' four-book collection. Shifting the attention to the two books of Tibullus, the last third not only demonstrates the applicability of the chosen approach to another Roman elegist but also casts in relief more visibly a number of aspects peculiar to the poetry of Propertius. A conclusion, a bibliography and an index contribute to the volume's well-wrought composition in formal terms.

Supported substantially by scholarship that dates to more as well as less recent times (e.g. F. Focke, *Hermes* 58 (1923), 327–68; F.-H. Mutschler, *Die poetische Kunst Tibulls* (1985); N. Holzberg, *Die römische Liebeselegie* (1990); H. P. Syndikus, *Die Elegien des Properz* (2010)), the author's analysis has to be commended for its painstakingly methodical approach to the material as well as diligent organisation of the information presented. Her application of Bühler's *organon* model to both poets results in a number of interesting observations and heightens the awareness that the first-person speaker's representation is indeed a constitutive aspect of each author's text.

Not surprisingly, it is Propertius' fourth book of elegies as a whole, and Elegy 4.7 in particular, that poses a challenge to this conceptualised approach and the execution thereof. How does A. Wallace-Hadrill's conceptualisation of the Augustan revolution's impact on the nobility (in K. Galinsky (ed.), *The Cambridge Companion to the Age of Augustus* (2005), 55–84) compare to the fixed set of roles attributed to the first-person speaker? How could P. A. Miller's notion of the subject's displacement in Book 4 (*Subjecting Verses* (2004), 184–209) further the study's approach to and selection of elegies for discussion? Could a different, more diversified and larger selection of poems from Book 3 contribute to making a more persuasive case for a unified and unifying first-person speaker in Book 4? It is left to future scholarship to make this plain.

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L. FULKERSON and T. STOVER (EDS), *REPEAT PERFORMANCES: OVIDIAN REPETITION AND THE* METAMORPHOSES. Madison, Wisconsin: Wisconsin University Press, 2016. Pp. vii + 328. ISBN 9780299307509. US$75.00.

This multi-authored volume offers an approach to classical literature which brings both novel insights and disquieting surprises. These surprises are such that they deepen the Heraclitean truism that it is impossible to step into the same river twice. In this respect, the volume mirrors one of Ovid's greatest achievements as a poet, which may be summed up in the famous line from his *Metamorphoses*: 'omnia mutantur, nihil interit' (*Met.* 15.165, 'everything changes, nothing perishes'). The line is conspicuously absent from the volume, which is no cause for criticism, but rather underscores the freshness of the volume's approach to a theme that is both well-established in scholarship (cf. T. S. Thorsen, *JRS* 106 (2016), 345–6) and still in need of exploration.

The volume is an important contribution to the history of Ovidian scholarship. In the hands of the editors, Laurel Fulkerson and Tim Stover, the volume embodies its own theme, repetition, but also points out new directions, for example through the editors' proposal of three categories of Ovidian repetition in the 'Introduction: echoes of the past': 'revision (of a published work), recycling (of his own words) and reappropriation (of the work of others)' (8). These categories of repetition are then exemplified by the person of Echo, an obvious case in point. In many ways the introduction, as well as all subsequent chapters, is indebted to the important book *The Metamorphosis of Persephone: Ovid and the Self-Conscious Muse* (1987) by Stephen Hinds, who also closes this volume by revisiting the metamorphosis of Persephone beyond Ovid, in the tantalising world of Claudian. Thus Hinds provides the volume with an exemplary 'repeat performance' of scholarship.

Within this framework, the volume's overall trajectory departs from the deeper ontological implication of Ovid's poetics of openness, discussed by Andrew Feldherr in ch. 1, which focuses on repetition and representation in Ovid's Phaeton narrative. The volume then spans the historical trajectory from Homer to Late Antiquity, pointing out avenues of Ovidian reception within Christian Europe in the final chapter. Throughout this trajectory, the volume pivots on Ovid's *chef d'oeuvre*, the *Metamorphoses*, and demonstrates that Ovid necessarily opens his universe up for the strong presence of others alongside himself when he employs repetition as one of his major tropes. This feature has numerous consequences, which are revealed in masterly fashion by the various contributors to the volume.

This 'otherness' may appear in the form of influential precursors, as shown by Barbara Weiden Boyd in ch. 2, who focuses on Homeric features in several key Ovidian passages. In ch. 3, Peter Heslin unravels disquieting aspects of Achilles' character as he is recast in the *Metamorphoses*, and in ch. 4 Antony Augoustakis draws a chilling portrait of Ovid's Hecuba, with important reverberations for our understanding of both her Euripidean pedigree and the metapoetics of repetition more generally. Next, literary followers also contribute to the particular openness of Ovidian literary dynamics through their receptions of Ovid's work, as demonstrated in ch. 8 by Alison Keith, who throws new light on the re-workings of Ovidian erotic-martial epic in the