

the *forte epos* of Hor. *Serm.* 1.10.43 is the *Carmen de Bello Actiaco* normally attributed to Rabirius. Gigante notes related passages at Hor. *Carm.* 1.6.1 and esp. Prop. 2.34.62, where Virgil and not Lynceus should sing of the *fortis . . . rates*. If Lynceus is really Varius (cf. Boucher, *REA* 60 [1958], 307–22) then Propertius may be warning Varius off the very epic project to which Horace refers. Gigante's presentation is marred by a ceaseless baiting of P. V. Cova, which would suggest that the author, for all his knowledge of Epicureanism, is not overly endowed with *ataraxia*.

A. Hurst cites the huge success of Ransmayr's *Die Letzte Welt* as evidence for the continuing appeal of Ovid's *Metamorphoses* and investigates the stylistic modernism of Ovid's poem. The Alexandrian register adopted is illustrated with reference to narrative brevity, etymologizing, aetiology, cryptic language, readers in the text, catalogues, and 'realism'. H. concludes this intelligent paper with the claim that the final metamorphosis is that of the poetic word itself.

Reggi considers which episodes to teach from Ovid's *Metamorphoses* and how. The centre of the piece, however, is a learned discussion of *discordia mentis* in the Medea episode and its relationship to the *Argonautica* of Apollonius, the *Medea* and *Hippolytus* of Euripides, and the Stoic interpreters of Euripides. R. suggests ways to communicate some of these insights in later classes on the history of literature. His ample bibliography might be supplemented by Gill, *Phronesis* 28 (1983), 136–49 and Whitby, Hardie, and Whitby (edd.), *Homo Viator* (Bristol, 1987), pp. 25–37.

J. Delz explains how he refused to be put off devoting himself to the text of Silius Italicus by his teacher, Eduard Fraenkel, and offers a very generous *Forschungsbericht* for Silius, Statius, and Valerius over the last forty years. He concludes by arguing afresh for six conjectures which his colleagues have been reluctant to accept. D. also gives abbreviated accounts of the plots of *Argonautica*, *Thebaid*, and *Achilleid* which not all readers will require.

E. Marinoni joins forces with Dante to restore Lucan to his rightful place in the canon and then makes a detailed proposal for the teaching of Lucan 1.183–227 and Caesar's crossing of the Rubicon in comparison with the various extant prose sources.

J.-L. Charlet examines Christian and pagan epic in the fourth and fifth centuries A.D. and is particularly interesting on the attempt to enrich Christian culture by incorporating Virgilian language and motifs into biblical epics.

This volume is unlikely to command a very substantial readership. However, it sets an admirable example of scholarly interaction between school and university teachers which is worthy of imitation in other countries. Happy the children of Ticino to have teachers as learned and as imaginative as Reggi, Jahn, and Marinoni!

*St Anne's College, Oxford*

MATTHEW LEIGH

J. GODWIN (ed.): *Catullus: Poem 61–68: Edited with Introduction, Translation and Commentary* (Classical Texts). Pp. iv + 235. Warminster: Aris & Phillips, 1996. £35/\$49.95 (Paper, £14.95/24.95). ISBN: 0-85668-670-0 (0-85668-671-9 pbk).

This is a worthy addition to the Aris & Phillips series. G.'s translation of the poems is both clear and coherent, and the level at which the commentary is pitched is finely judged, being neither simplistic nor overindulgent. A reader new to the more ambitious poetic compositions in the Catullan corpus will find all of the basic background covered in G.'s footnotes.

A declared aim of this edition is 'to describe and discuss recent scholarship on the poems, seeing them in their context and intertext as fully as possible'. This task is addressed in the introductions to each poem in the commentary section. In each case the main areas of critical debate and controversy are outlined, and the editor shows himself unafraid to pick a path through various minefields. For example, the reader of poem 64 will find detailed discussion of the 'optimistic' versus 'pessimistic' interpretations of Catullus' epyllion and of the major scholarship pertaining to these issues, while the introduction to 68 provides a balanced view of the structural problems in this particular poem. The end product will be of use to students with many different levels of expertise.

The only part of G.'s edition which fails to fulfil its remit is the main introduction. In his editorial preface G. points out that 'the reader who studies all eight poems together cannot but be struck by the unifying features and the symmetry of the whole'. This being so,

surely the *raison d'être* for a special edition of the long poems of Catullus is to tease out the relationships between them. Though G. does tackle such issues piecemeal in his individual commentaries, the overview which should have been provided by the main introduction is almost entirely lacking. Instead, after brief discussion of the political and neoteric background to the poems, G. diverts to a lengthy examination of the intertextual links between Lucretius' *De Rerum Natura* and Catullus 64. Worthy though such a topic may be, it seems a little odd to weigh down so much of the introduction with discussion of *one* aspect of *one* poem. Last, and definitely least, I discovered enough typographical errors in this edition to warrant the mention of it. In particular, the more evanescent elements of the academic community will no doubt be pleased to discover (on p. 232) evidence for the existence of a journal trading under the name of *Erazer Beiträge*.

University of Leeds

R. J. CLARE

E. MCCRORIE (trans.), V. J. CLEARY (foreword): *Virgil: The Aeneid*. Pp. xvi + 290, 1 map. Ann Arbor: University of Michigan Press, 1995. Cased \$39.50 (Paper, \$14.95). ISBN: 0-472-09595-5 (0-472-06595-5 pbk).

*The Aeneid* has not been kind to most of its twentieth-century translators, making no exception for established poets. M., another poet-translator, acknowledges the difficulty of matching the resources of modern English poetry to Virgil's manner, that constantly shifting amalgam of a densely layered poetic memory with a nervous testing of the limits of Latin language and style, but his version equally lacks the incantatory power of Yeats and Walcott, poets to whom he would acknowledge a debt. M. offers a line-by-line version (as does C. Day Lewis), using a line of five or six beats ending usually with a dactyl plus trochee at the end, mimicking the general feel, but lacking the further flexibility, of the Latin hexameter. The need to fill out the closing rhythm is sometimes felt, as at 4.369 '... Did you sigh at my tears, lower your vision', where on other grounds 'eyes' would be preferable, or 9.440 'Enemies clustered densely around him on this side and that side', where the second 'side' jars. The use of enjambment comes off only patchily, and at other times appears without point (e.g. 3.658–9 'a hulking, dreaded, deformed creature, blind in his only | eye', in other respects a pale version of *monstrum horrendum, informe, ingens, cui lumen ademptum*). M. has the virtues of cleaving relatively closely to the basic sense of the Latin (but in this respect is decisively outclassed by David West's 1990 prose translation), of avoiding pretentiousness for the most part (a fault to which both Day Lewis and Fitzgerald fall prey), except when striving too hard to capture a Virgilian boldness (2.169–70 'the Greeks' hopes were a backward | gliding flow' for *ex illo fluere ac retro sublapsa referri* | *spes Danaum* comes close to the meaningless), and a relative freedom from cliché (a temptation for West). Occasional phrases shine, such as 2.780 'plow deserts of water', which adds something to the conceit in *uastum maris aequor arandum*. But his version lacks the panache of which Fitzgerald is capable, and fails to achieve any strong poetic individuality of its own. A programmatic gaucheness marks the decision in the first line to take the adjective 'first' out of the relative clause and place it before its noun, with the result that 'My song is of war and the first man from a Trojan coast' momentarily suggests another epic about Adam. Typically ponderous is a line like 1.124–5 'Neptune meanwhile sensed a mixed-up and far-flung commotion at sea' for *interea magno misceri murmure pontum* | ... *sensit Neptunus*. Virgilian epigrams lose their ring in lines such as 6.853 'to spare humble men and war on the pompous' (most other versions sensibly have 'proud', Day Lewis apart, whose 'firmness against aggressors' sounds more like a politician than the father of the race) (try also, e.g., M.'s versions of 1.33, 1.462, 6.806). Some phrasings are bizarre, such as 2.797 'new and striking groups of men' (something from a fashion magazine?), or 3.670–1 'knowing he lacked power to reach us—he could not match our speed in Ionian water', as if Polyphemus were an underpowered speedboat. At other times imprecision slides into error: 'a cave with stalactites hanging' (1.166) is not what *scopulis pendentibus antrum* means; 2.308 'resigned to the bedlam' overtranslates *accipiens sonitum*: the point is that the shepherd has not yet got beyond his initial shock; 3.642 'corralling woolly lambs and milking their udders' might be possible with a genetically engineered breed; 6.724–5 'First a Spirit inside them nourishes heaven | and earth's marshy