

including the gravestone of a widow's husband (103d), to a charming *curriculum uitae* of a North African provincial risen from rags to riches (109). 111–24 are concerned with performers in the games and on the stage. The note on 112.3 should read 572, not 575. The translation of 115.3–4 ('plucked . . . plucked') suggests a pun absent from the Latin; at 123.5, I am not convinced that 'middle-class' catches *media de plebe*. 125–33 are devoted to various trades, including monumental eye restoration (125) and stenography (131). 134–65 are religious. Many do no more than exemplify *do ut des*; one of those that took my eye (160) was a bilingual thank offering to Mars for his assistance in restoring the patient from almost fatal (suicidal?) sufferings of body and mind. Others (e.g. 152, 157) are designed humorously to discourage defecation in unsuitable places. Memorable also is 148, where a boundary-stone warns carters of Hector's fate if they should run into it. 166–204 are epitaphs judged unsuitable for any of the other categories. I liked 183, which, in elegiacs rich in Virgilian and Ovidian allusions, presents a mourner visited by an apparition of the deceased. The last two epitaphs (203–4) commemorate pet dogs in a way that, for all their literary allusions, some will find hopelessly sentimental, others charmingly natural.

C.'s notes are, of course, very thorough; each begins with a bibliography of source(s) and previous discussions. The notes themselves, however, deliberately pose almost as many questions as they answer. This is inevitable given the damaged state of many of the stones and the uncertainties about their purpose and site. C.'s style is laconic and sometimes makes quite stiff demands upon the reader. He is properly generous to those of his predecessors he approves of; sometimes, however, the reader will wonder how to respond. For instance, C.'s note on 25 records only one previous discussion followed by the comment 'unconvincing'; of one article on 124 we are told 'only a fantastic and untenable interpretation'; an interpretation of 188 is described only as 'partly far-fetched', and there are other examples. It would be helpful to know what it was that C. was unconvinced by.

But such cavils are trivial; this book really does demand further cooperation between literary and historical scholars; it will prove both a most attractive and extremely informative introduction to epigraphy and also a powerful stimulus to research in the many issues that the notes leave, quite deliberately, unanswered.

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G. REGGI (ed.): *Aspetti della poesia epica latina. Atti del corso d'aggiornamento per docenti di latino e greco del Canton Ticino, Lugano 1993* (Attualità e studi). Pp. 289. Lugano: Edizioni universitarie della Svizzera italiana, 1995. Paper, Sw. frs. 40. ISBN: 88-7795-101-0.

These are the proceedings of a refresher conference for teachers of Latin and Greek. The authors are a mixture of senior professors and impressively learned high school teachers.

R. surveys Greek epic and writing about epic from Choerilus to Apollonius and investigates Hellenistic influences on Naevius and Ennius. The closing analysis of Lucan, 5.1–64, is strong on source criticism and political history, but the identification of Apollonian motifs is less convincing.

A. Grilli discusses Virgil's creation of a Hesiodic epos in the *Georgics* and studies the amalgamation of Callimachean, Ennian, and Lucretian motifs in his statements of poetics. He then examines the heroicization of didactic material in the *Georgics* and offers the startlingly innovative insights that the *Aeneid* consists of Odyssean and Iliadic halves and that *pietas* and the figure of the father are crucial concepts. The failure to provide either notes or bibliography heightens the impression that G. is not trying very hard. The distaste shown for anglophone scholarship (p. 27) might be moderated were he to consult Skutsch on Ennius or Mynors on the *Georgics*.

A. Jahn's discussion of the catabasis in *Aeneid* 6 in relation with *Papyrus Bononiensis* 4 is modestly excused as 'un lavoro di aggiornamento personale'. Yet this paper is learned, stimulating, and extremely well presented. J. indicates points of divergence as well as convergence between the two texts and considers carefully how to use the Orphic catabasis as a teaching text for students studying *Aeneid* 6. I note that the Orphic text links the different figures in the Underworld by the $\delta\varsigma \delta\epsilon \dots \delta\varsigma \delta\epsilon$ formula. Can this have a bearing on the use of *hic* at Varius Rufus, *De Morte* fr. 1 Courtney (cf. Virg. *G.* 2.505–7 and *Aen.* 6.621–2)?

M. Gigante argues that Varius Rufus, *De Morte* is an Epicurean poem and then suggests that

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!

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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,