Latin Literature

There are two kinds of scholarship, both richly represented in this collection: establishing what the author wrote and why the author wrote it. It is sad, but much observed, that each kind of scholar has traditionally displayed little respect for the other, so that the first kind publishes texts disfigured by readings that violate the character of the work while some modern literary appreciation cannot survive if confronted by the text. Happily, this mistrust is much reduced, as this collection of recent works should confirm. *Ennius Perennis*,[1] the fruits of a Laurence Seminar of the same name, is a case in point. The titles alone of the eight contributors range over a wide set of topics, from Ennius himself to Petrarch, and they follow an introduction by Emily Gowers (one of the two joint editors) that sets the tone for the subsequent essays: Part I: *The Ennian* corpus: 1. 'The Influence of Cicero on Ennius' [*sic*] by James E. G. Zetzel; 2. 'The *Cor* of Ennius' by Emily Gowers; Part II: *Ennian Voices and Landscapes*: 3. 'The voices of Ennius' *Annals*' by Jacqeline Elliott; 4. 'Women in Ennius' *Annals*' by Alison Keith; Part III: *Ennius and Virgil*: 5. 'Virgil vs. Ennius, or the Undoing of the Annalist' by Ingo Gildenhard; 6. Killing the Father: Ennius, Naevius and Virgil's Julian Imperialism' by Sergio Casali; Part IV: *Ennius and his Reception*: 7. 'Poets, Patrons, Rulers: The Ennian Traditions' by Philip Hardie; 8. 'A letter from Petrarch' by L. B. T. Houghton. Almost twenty years ago, S. J. Harrison edited a collection of essays on Virgil entitled *Oxford Readings in Vergil's* Aeneid, now succeeded by two similar collections, one on the *Eclogues*[2] and the other on the *Georgics*.[3] Each volume starts with an introduction by Katharina Volk, who will appear very frequently in this set of reviews, followed by ten essays, all originally published elsewhere, two translated into English. Some began life in more obscure journals, most did not; here I restrict myself to reporting the authors, titles, and original homes of the essays. On the *Eclogues*: 1. E. A. Schmidt, 'Arkadien: Abenland und Antike', in *Bukolische Leidenschaft oder Über antike Hirten Poesie* (Frankfurt, 1987), 239–64, translated into English and retitled 'Arcadia: Modern Occident and Classical Antiquity'; 2. L. Rumpf, 'Bukolische Nomina bei Vergil und Theokrit: Zur poetischen Technik des Eklogenbuchs', *RhMus* 142 (1999), 157–75, translated into English and retitled 'Bucolic *nomina* in Virgil and Theocritus: On the Poetic Technique of Vergil's *Eclogues*'; 3. R. G. M. Nisbet, 'The Style of Virgil's *Eclogues*', *PVS* 20 (1991), 1–14; 4. T. K. Hubbard, 'Allusive Artistry and Vergil's Revisionary Program: Eclogues 1–3', *Materiali e Discussione per l'Aanalisi dei Testi Classici* 34 (1995), 37–67; 5. C. G. Perkel, 'On *Eclogue* 1.79–83', *TAPA* 120 (1990), 171–81; 6. J. Henderson, 'Virgil's Third *Eclogue*: How Do You Keep an Idiot in Suspense?', *CQ* 48 (1998), 213–28; 7. R. G. M. Nisbet, 'Virgil's Fourth Eclogue: Easterners and Westerners', *BICS* 25 (1978), 59–78; 8. D. O. Ross, Jr, 'The Sixth Eclogue: Virgil's

[1] *Ennius Perennis. The Annals and Beyond*. Edited by William Fitzgerald and Emily Gowers. Proceedings of the Cambridge Philological Society, Supplementary Volume 31. Cambridge, Cambridge Philological Society, 2007. Pages xiv + 172. Hardback £45, ISBN: 978-0-906014-30-1.

[2] *Vergil's Eclogues*. Edited by Katharina Volk. Oxford Readings in Classical Studies. Oxford, Oxford University Press, 2008. Pp. viii + 293. Hardback £65, ISBN: 978-0-19-920293-5; paperback £25, ISBN: 978-0-19-920294-2.

[3] *Vergil's Georgics*. Edited by Katharina Volk. Oxford Readings in Classical Studies. Oxford, Oxford University Press, 2008. Pp. viii + 281. Hardback £65, ISBN: 978-0-19-954293-2; paperback £25, ISBN: 978-0-19-954294-9.

Poetic Genealogy', in *Backgrounds to Augustan Poetry. Gallus, Elegy and Rome* (Cambridge, 1975), 18–38; 9. G. B. Conte, 'An Interpretation of the Tenth *Eclogue*', in *The Rhetoric of Imitation. Genre and Poetic Memory in Virgil and Other Latin Poets* (Ithaca, NY, 1986), 100–89; 10. S. Heaney, 'Eclogues *in extremis:* On the Staying Power of Pastoral', *Proceedings of the Royal Irish Academy* 103C (2003), 1–12. The essays in the *Georgics* volume are: M. S. Spurr, 'Agriculture and the Georgics', *G&R* 33 (1986), 164–87; R. F. Thomas, 'Prose into Poetry: Tradition and Meaning in Virgil's *Georgics*', *HSCPh* 91 (1987), 229–60; R. Rutherford, 'Authorial Rhetoric in Virgil's *Georgics*', in D. Innes, H. Hine, and C. Pelling (eds.), *Ethics and Rhetoric. Classical Essays for Donald Russell on his Seventy-fifth Birthday* (Oxford, 1995); M. Gale, 'Virgil's Metamorphoses: Myth and Allusion in the *Georgics*', *PCPhS* 41 (1995), 36–61; R. Jenkyns, '*Labor improbus*', *CQ* 43 (1993), 243–8; M. C. J. Putnam, 'Italian Virgil and the Idea of Rome', in L. L. Orlin (ed.), *Janus. Essays in Ancient and Modern Studies* (Ann Arbor, MI, 1975), 175–99; P. R. Hardie, 'Cosmology and National Epic in the *Georgics* (*Georgics* 2.458–3.48)', in *Virgil's* Aeneid (Oxford, 1986), 33–51; L. P. Wilkinson, 'Pindar and the Proem to the Third *Georgic*', in W. Wimmel (ed.) *Forschungen zur römischen Literatur* (Wiesbaden, 1970), 286–90; R. F. Thomas, 'Callimachus, the *Victoria Berenices*, and Roman Poetry', *CQ* 33 (1983), 92–113; J. Griffin, 'The Fourth *Georgic*, Virgil and Rome', in *Latin Poets and Roman Life* (London, 1985), 163–82. In their edition of Horace's *Odes* 4,[4] Paolo Fedeli and Irma Ciccarelli list over thirty previous editions of all or part of *Odes* 1–4 from 1561 to 2004, but they know of no edition devoted exclusively to *Odes* 4. This omission they have now corrected. In their edition, there are 582 lines in the fifteen odes of Book 4 and these attract 548 pages of introduction and commentary, almost one page per line. This thorough treatment is supported by seven indexes: 'of noteworthy words' (sixteen pages), 'of noteworthy names and things' (sixteen pages), 'of language and style etc.' (nine pages), 'of metre and structure (one page +), 'of the poet and poetry' (two pages), 'of *Topoi*' (two pages), and 'of passages cited' (twenty-five passages). Alison Keith's[5] new book on Propertius will be welcomed by inexperienced and experienced readers alike. Elementary points are discussed together with more obscure ones: for example, the mythological allusions that are to be found in both categories. The English style is clear, and the reader will want to share the enthusiasm of a sympathetic writer. It is a pity, as Keith freely concedes, that she was unable to take advantage of Heyworth's monumental work on the text (see *G&R* 55 (2008), 284) but Keith's readers can and should turn as often as necessary to Heyworth. For these works are in no sense in competition with one another; one works wholly on establishing the text, the other on appreciating it, but the two activities are seen as complementary, not antagonistic. No text is as riddled with error as the text conventionally known as Manilius' *Astronomica*, though neither word is certainly correct. Countless scholars, all concerned to establish a text, have, since the sixteenth century, published their editions. Their labours culminated

[4] *Q. Horatii Flacci Carmina Liber IV.* Edited by Paolo and Irma Ciccarelli. Biblioteca Nazionale Serie de Classici Greci e Latini Testi con Commento Filologico, Nuova Serie diretta da Gian Biagio Conte XVII. Florence, Felice le Monier, 2008. Pp. 706. Paperback €48, ISBN: 978-88-00-20802-4.

[5] *Propertius. Poet of Love and Leisure*. By Alison Keith. Classical Literature and Society. London, Duckworth, 2008. Pp. x + 214. Paperback £18, ISBN: 978-0-7156-3453-0.

in five volumes privately published by Housman. Now comes Katharina Volk,[6] a scholar who combines erudition with appreciation and a sense of humour, something hardly to be expected. Her own words make the point:

> In a departure from my previous work, I envisaged this work as not so much a literary interpretation as a cultural study; to realize this goal, I have endeavoured over the years to familiarize myself with the manifold intellectual traditions that inform the *Astronomica*, immersing myself in astronomy, astrology, political history, poetics, and philosophy. (vii)

For Volk's fresh approach and humour, consider this:

> Rather than feel hampered by our lack of knowledge about Manilius, I suggest that we regard the absence of all biographical information as something of a lucky chance. However much an author's personal experience may inform his or her writing, it is a tricky business to connect what is known about an author's life with what can be read in his or her work whether one is trying to draw conclusions about the work based on the life or vice versa. For this reason, literary scholars, including classicists, have in recent decades largely avoided biographical readings, concentrating on the text rather than the author, and abandoning the ambition of unearthing a writer's intention in composing a particular work. Still, as long as some biographical information, however doubtful, is available, there is always the temptation to try to uncover correlations between life and art. Was Catullus really in love with 'Lesbia' and was she the notorious Clodia of Cicero's *Pro Caelio*? Was Vergil gay? And why was Ovid sent into exile? We would love to know the answers to these questions, and even though it is clear that we never will, it is difficult to avoid speculation altogether. In the case of Manilius, however, there is no such temptation: we have lost any trace of the man and are thus stuck, for better or for worse, with his text alone. (6)

In the subsequent chapters every detail of Manilius' work is explored in a limpid and attractive style; the author claims to have had fun, an idea that strikes one with an incredulity that quickly gives way to understanding. What piece of Latin verse has in common with Manilius' *Astronomica* uncertainty about its authorship, a narrow escape from destruction, a reputation for obscurity, and a very corrupt text, most recently edited by an imitator of the best and the worst of Housman and now rescued from neglect by Katharina Volk?[7] Does the *Aetna* spring to mind? And yet Volk's work on the *Aetna* could hardly be more different from her work on Manilius. The difference is Robinson Ellis, whose brilliant but eccentric mind produced a text and translation in 1901, with full commentary, of the *Aetna*, attacked by Housman (and much later by Goodyear). His contributions were entirely textual and so attacked by more recent scholars for his neglect of more aesthetic considerations. His whole edition now reappears in the Classic Editions series from Bristol Phoenix Press. Volk's contribution is a twenty-four-page essay, with appendices on nineteenth- to twenty-first-century Latin verse scholarship, with special reference to Robinson Ellis. It is a fascinating story, written with all the verve to be found in the Manilius book and with some regard to aesthetics, but one wonders whether the work might better have been placed in the pages of a classical journal. A sense of Ilaria Marchesi's

[6] *Manilius and his Intellectual Background*. By Katharina Volk. Oxford University Press, 2009. Pp. xiv + 314. Hardback £65, ISBN: 978-0-19-926522-0.

[7] *Aetna*. Edited and translated by Robinson Ellis, with a new introduction by Katharina Volk. Classic Editions. Exeter, Bristol Phoenix Press, 2008. Pp. xxx (Volk) + xcviii + 257. Paperback £25, ISBN: 978-1-904675-38-9.

book, *The Art of Pliny's Letters*,[8] 'the first book on intertextuality in Pliny the Younger', can conveniently be gained by rehearsing her chapter headings: 'The Semiotics of Structure', '*Sed quid ego tam gloriose?* Pliny's Poetics of Choice', 'The Importance of being *Secundus*: Tacitus' Voice in Pliny's Letters', 'Storming Historiography: Pliny's Voice in Tacitus' Text', 'Overcoming Ciceronian Anxiety: Pliny's *niche/nike* in literary history'; followed by 'From Dawn Till Dusk: Four Notes in Lieu of a Conclusion'. Victoria Rimmel[9] is definitely less interested in what Martial wrote than in why he wrote:

> In different ways, all the chapters in this book explore how we might see the economies of epigram, and of Martial's Rome, in constant interaction and symbiosis. I am interested in the fundamental question of why exactly Martial chose to write epigram, and (apparently) epigram alone. How does epigram become a tool for thinking about what it is to write poetry under the Flavians, especially as opposed to under the Julio-Claudian dynasty? Why is this 'epigram's time'? What do classical poetry and the world of late first-century Rome, look like through Martial's strange and all-consuming eye? What is 'revolutionary', as Sullivan puts it, about his poetic programme? (14)

Most universities these days must provide facilities for teaching Latin from scratch. With the right teacher, beginning classes are often hugely enjoyable and successful for teacher and student alike. But, eventually, those who wish to develop further will be required to confront 'real Latin'. Paul Murgatroyd's slightly adapted edition of Apuleius' *Metamorphoses* is an attempt to meet that need.[10] The text is broken up into brief paragraphs, each with its own introduction and copious notes (that gradually diminish as the text is worked through). The principle is clearly right but the practice is more worrying. The work begins:

> *Socraten contubernalem meum conspicio. humi sedebat, scissili palliastro semiamictus, paene alius lurore, ad miseram maciem deformatus.*

We are told that *Socraten* is a Greek accusative; we are told nothing about *contubernalem*. We are told that *conspicio* is a historic present, and the term itself is explained both here and in the 'Glossary of Technical Terms'; we are told that *humi* is a locative and the word is translated, but we are not told what a 'locative' is. We are told nothing at all about any of the three words *scissili palliastro semiamictus*, and the note on *paene alius lurore*: 'i.e. not looking like himself (*lurore* is ablative of cause)' (11) will leave most readers wanting to know what *luror* means. The difficulty with this work is not that it is pitched at the wrong level but that it is not pitched at any particular level. For example: a student who needs help with *Socraten* will surely be defeated by *contubernalem;* those who require no help with *scissili palliastro semiamictus*

[8] *The Art of Pliny's Letters. A Poetics of Allusion in the Private Correspondence*. By Ilaria Marchesi. Cambridge, Cambridge University Press, 2008. Pp. xii + 278. Hardback £55, ISBN: 978-0-521-88227-9.

[9] *Martial's Rome. Empire and the Ideology of Epigram*. By Victoria Rimmel. Cambridge, Cambridge University Press, 2008. Pp. viii + 231. Hardback £50, ISBN: 978-0-521-82822-2.

[10] *Apuleius. Metamorphoses. An Intermediate Latin Reader*. By Paul Murgatroyd. Cambridge, Cambridge University Press, 2009. Pp. x + 151. Hardback £45, ISBN: 978-0-521-87046-7; paperback £16.99, ISBN: 978-0-521-69055-3.

will require none with anything else in the passage except perhaps *paene alius lurore*. The problem is not restricted to the first sentence.

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Greek History

Hornblower's commentary on Thucydides is the eagerly awaited third and final volume of the whole project, with the first volume published in 1991 (Books 1–3) and the second one in 1996 (Books 4–5.24).[1] The book follows the familiar format of the previous two volumes: passages under discussion are quoted in Greek and then translated into English. The introduction addresses issues relating to Books 5, 6, 7, and 8, but serves also, alongside the introduction in volume II, as a general introduction to the whole of Thucydides. It is extremely difficult to do justice in a short review to Hornblower's achievement. The commentary combines excellent scholarship with accessibility and will be an extremely useful tool for scholars and undergraduates alike. Hornblower engages in many places with Dover's and Andrewes' approach, providing useful summaries of existing scholarship, but this volume does not simply complement the relevant volumes of *HCT*. Indeed, Hornblower's commentary is not merely a 'historical' one: he has many insightful comments on textual emendations and uses narratological theory to enhance his argument about the unity of the text. For example, the catalogue of allies in 7.57–9 combines the historical and literary approach to commentary: it is a 'sustained pause, which builds up suspense before the final encounter', but also a space in which to discuss colonial relationships. Hornblower sees the second half of Thucydides' work as a unity, written relatively late. Such an approach is substantiated on many occasions with careful analysis of the text and its allusions backwards and forwards (which he calls 'seeds'). He revisits, with a fresh look, questions not addressed in Thucydidean scholarship in the last twenty years or so, such as the problem of authorship (particularly with reference to the second preface in 5.26). Hornblower sees, rightly, the Melian dialogue as a treatise as much about Athenian imperialism as about the Spartans and the Melians' colonial relationship with them. In fact, the colonial undertone of the text is a theme that proves the unity of the text and provides many opportunities for him to explore the problems of authorial self-reference. Hornblower puts the Sicilian expedition in the context not just of Athenian ambition in the west but also of similar Spartan attempts from the late sixth century (Dorieus' ill-fated campaign) onwards. The appeal of Sicily is explained, among other things, because of its theatricality – a term borrowed from Chaniotis' analysis of war in the Hellenistic period and applied here ingeniously to the western Greeks' obsession with theatre and performance. The section on the Sicilian 'archaeology' includes a discussion of the usefulness of 'colonization' when discussing Greek settlements in the west. Hornblower accepts the 418 dating for the Segesta decree, but this should not affect our appreciation of Thucydides, who just got it wrong in 6.6.2; as Hornblower states, Thucydides was not infallible, after all. A thorough examination of epigraphic evidence enriches the discussion. Hornblower insists that Books 6 and 7 are not a closed whole but look forwards and backwards to the rest of Thucydides' work. He follows the 'pentad' view

[1] *A Commentary on Thucydides. Volume III. Books 5.25–8.109*. By Simon Hornblower. Oxford, Oxford University Press, 2008. Pp. xix + 1107. 6 figures, 8 maps. Hardback £170, ISBN: 978-0-19-927648-6.