

elegiac passions. A fascinating section (133–42) shows how Ovid's self-defence in the middle of the *Remedia Amoris* (363–96) picks up the literary-critical use of *decorum* in the description of fitting material for fitting poetic genres in Horace's *Ars Poetica* (a work surely already targeted in the title of Ovid's *Ars*): sex fits elegy and Ovid's poem can therefore not be criticized for its context. This dialogue between the poets is then suggestively extended: Ovid's omission of lyric poetry in his self-defence, argues G., is a retaliation for Horace's own lack of interest in love-elegy in the generic catalogue of the *Ars Poetica* (73–92).

Overall, this book makes a well-constructed and largely convincing argument which adds a new layer to previous discussions of *decorum* in the *Ars Amatoria* by postulating the work's commitment (shared with the *Remedia Amoris*) to a 'distinctive and novel emphasis . . . on the mean and the middle way' (149). Its engagement with philosophical sources is especially welcome, and readers will find rich lexical material here on all the words associated with the values of propriety and moderation, along with many pointed and nuanced readings of individual passages. Above all, it reveals a detailed dialogue between the discussions of propriety and moderation in Cicero, Horace and Ovid, and an amusing means of commentary by the later, erotodidactic Ovid both on more earnest predecessors and on his own previous career of 'straight' love-elegy.

Corpus Christi College, Oxford

S. J. HARRISON

G. BROCCIA, *LA RAPPRESENTAZIONE DEL TEMPO NELL' OPERA DI ORAZIO* (Quaderni della "Rivista di cultura classica e medioevale" 8). Rome: Edizioni dell'Ateneo, 2007. Pp. 68. ISBN 8-88476-107-7. €18.00.

This is a small-scale book which examines the representation of time in the poetry of Horace. It is divided into three chapters. In the first chapter, 'La fuga del tempo' (11–29), Broccia discusses a number of passages where temporal terms such as *tempo*, *dies*, and *aetas* are tagged with the verb *fugio* and its cognates. As he argues, these associations are not intended to portray time as 'taking flight' but to emphasize its swiftness. *Fugio* retains its initial meaning only where it is specifically associated with 'youth' (e.g., *Carm.* 2.11.5 and 14.1). The fleetness of time is also underlined by expressions like *mobilis hora* and *volucris dies*, which B. claims were Horatian innovations (18–19). The chapter closes with a discussion of *Carm.* 3.30 where Horace predicts that the musical monument he has erected will not be destroyed by the *fuga temporum*. In contrast to previous interpretations, B. contends that Horace is here innovating by presenting 'L' infinito andare del tempo' and 'una visione cosmica' (25) where the poet's immortality is not seen in relation to human but cosmic time.

In the second chapter, 'Il lessico della guerra. Il tempo come entità nemica. Il segno del tempo nella natura' (31–51), B. draws attention to the fact that Horace often presents time's rapid passage as an act of violence. As B. puts it, time is presented 'come una entità nemica' (35), as an enemy who opts to grasp every good from people's lives. This is achieved by time's association with a number of words and verbs explicitly or implicitly linked with war and violence. The last part of the chapter provides a comparison between cosmic and human time. Notwithstanding the similarities between the two, B. asserts that Horace draws a hard distinction between the infinite of the time of nature and the finite of human life.

The third chapter, 'Osservazioni conclusive. Le varie specie del tempo. La morte e la poesia' (53–8), is an attempt to weave all the threads together and reach some general conclusions. Particularly interesting are B.'s comments on the relationship between time and poetry. As he notes, Horace's overriding concern is not merely to talk about time's nature but rather to show how humans can deal with its rapid passage and the inevitability of death. Poetry comes as an answer to this in so far as by conferring eternal renown on one's name, in a way it immortalizes one. But poetry cannot only transcend physical death, as commentators tend to emphasize. The precariousness and contingency of human temporality render life miserable and deprive humans of happiness, thus leading to a kind of 'psychological death'. According to Horace, the only remedy to this is for one to concentrate on the present moment, forget about the past, and suspend thinking about the future. One must compensate the *rapina* of time by grasping the joys and pleasures of the moment (*carpe diem*). Through its enchanting and absorbing effect poetry redounds to the forgetfulness of the anxieties and worries that tantalize humans' lives.

As B. confesses in the preface of the book, his study will not include references to philosophical theories about time, nor will it make extensive references to other Greek or Latin poets. Yet, I cannot but feel that this study would be greatly benefited if some of the conclusions were placed

within the broader framework of Western European thought and if more attention was paid to Horace's predecessors. In that way B. would be less ready to credit Horace with the coinage of ideas and expressions which are definitely not Horatian. To give only an example, the locution *volucris dies* which he defines as 'giuntura oraziana . . . priva . . . di precedenti' (19) finds an exact equivalent in the Pindaric ποδαρκής ἡμέρα (*Ol.* 13.38). Furthermore, since B. clearly shows that time is a constant concern throughout Horace's oeuvre, it would be pertinent to ask whether and how context and genre affect its configuration. Finally, despite this being a well-informed study, one is surprised not to see references to important works on time in Horace such as Ancona's *Time and the Erotic in Horace's Odes* (1994). All in all, although this fine *libellum* does not provide final answers, it certainly opens up many questions regarding Horatian time and temporality.

University of Bristol

MARIA PAVLOU

M. PASCO-PRANGER, *FOUNDING THE YEAR: OVID'S FASTI AND THE POETICS OF THE ROMAN CALENDAR* (Mnemosyne, Bibliotheca Classica Batava Supplementum 276). Leiden: Brill, 2006. Pp. viii + 326. ISBN 978-9-00415-130-7. €113.00/US\$153.00.

In a past age, Ovid declared that he would sing of Roman *tempora cum causis* in the *Fasti* (1.1). The current result is that his work has become itself a *causa* shaping our own *tempora* in Ovidian studies. Within the last few years, research on the *Fasti* and the Roman calendar has flourished, and Ovid's once-maligned poem has enjoyed the attention of some half-dozen new commentaries and monographs, not to mention journal articles. This is particularly true of the last five years. The newest commentaries are Green's on Book 1 (2004) and Littlewood's on Book 6 (2006), while recent monographs include Herbert-Brown's collection, *Ovid's Fasti: Historical Readings at the Bimillennium* (2002), Murgatroyd's *Mythical and Legendary Narrative in Ovid's Fasti* (2005), and King's *Desiring Rome: Male Subjectivity and Reading Ovid's Fasti* (2006). As I write this review, Feeney's *Caesar's Calendar: Ancient Time and the Beginnings of History* (2007) arrived in the post. The *vates operosus dierum* still inspires, provokes, and teases with his catalogue of Roman days.

Molly Pasco-Pranger's new study is a welcome addition to the discussion. Her premise is deceptively simple: P.-P. argues that the actual structure of the calendar is critical to understanding the *Fasti*. The shape of the calendar carries, communicates, and even creates its own cultural meanings. Though other ancient authors produced antiquarian researches on that calendar, they organized by topic, not month by month, as Ovid purposefully does. (Varro's treatment of *tempora* uses a two-part approach: first a discussion of names for times and then of events for set times (*LL* 6.2 ff.)) P.-P. develops her reading with five chapters, and the result is an interpretation that reveals, then plumbs, new and unexpected depths in the structure of the *Fasti*.

The book opens with an introduction which provides a clear articulation of the book's contents and P.-P.'s organizational strategies. Ch. 1, 'The Politics of *tempora*', discusses Augustus' treatment of Roman time, from the Julian calendar reforms to antiquarianism and genealogy as a means of dealing with the past and present while creating a complicated social discourse. While P.-P.'s use of the word 'propaganda' seems too facile, her focus on the historical and political context of the *Fasti* is lucid and informative, an essential prelude. A crucial aspect also emerges: the idea of calendar-building as an integral part of city-founding from Romulus and Numa.

Ch. 2, 'Praeceptor anni: The Calendrical Model and the *Fasti*'s Didactic Project', presents the intriguing suggestion that Ovid's poetic composition becomes analogous with the foundation of Rome itself. P.-P. points out this assimilation beginning with Ovid's description of Romulus as 'Romanae conditor urbis' (*F.* 3.24) and himself as 'Romani conditor anni' (*F.* 6.21); the assimilation creates P.-P.'s fundamental poetic model: 'by forcing the structure of poetry and of the calendar into dialogue, Ovid effects a complex reading of the ways in which the calendar organizes the world' (102). P.-P. then argues that the *Fasti* is actually mimetic of the year, while regarding months as didactic categories and book proems as structural strategies. This mimetic reading recalls that of Volk in *TAPA* 127 (1997), but while useful, seems a bit overstated to me.

P.-P. presents April as a detailed case-study in the third chapter, 'Venus' Month'. Using her readings of the month form and the poetic proem as organizing elements for the book/month as a whole, P.-P. depicts the titular goddess, Venus, as the governing force, 'the embodiment of the connections among the rites of April' (172). As the month itself becomes a unit of meaning, preventing the book from becoming a jumble of disparate episodes, the poet's Venus becomes a vital link to the other goddesses in Book 4 — Magna Mater, Ceres, and Pales — tying all together