

appearance in 1988, and it would be irrelevant now to offer extended comment on what has become the standard text. For the second edition he records three conjectures by Delz, two of which he accepts into his text at 1.400 and 5.118; unfortunately neither of these emendations conforms to Lucan's very strict use of elision: according to the tables of 'Metrische Worttypen' in A. Ollfors's *Studien zum Aufbau des Hexameters Lucans* (Gothenburg, 1967), pp. 23–4, there are no examples of the short final syllable of a word of trochaic shape elided *between* feet. For that reason the 'improvements' must be deemed inadmissible. There are also some additions to the apparatus. In the bibliography the edition of Badali (Rome, 1992) is ignored.

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E. COURTNEY: *Musa Lapidaria: a Selection of Latin Verse Inscriptions*. (American Classical Studies, 36.) Pp. x + 457, 4 tables. Atlanta, GA: Scholars Press, 1995. \$41.95 (Paper, \$27.95). ISBN: 0-7885-0141-0 (0-7885-0142-9 pbk).

The preface to this fascinating book deplores the growing division between historians and, 'in its American and German sense', philologists, and hopes that this selection will help to bridge it. Eighty-two pages of text, facing eighty-two pages of translation, are served by 211 pages of notes. C. solves the obvious problem of selection partly by omitting Christian material; otherwise, he selects for intrinsic interest, not for balanced representation. After a full bibliography (pp. 1–6) and an account of the inscriptions' variety (pp. 7–10), there follows an elegant essay (pp. 11–18) on textual criticism with particular reference to epigraphy. However, I know of no better, clearer, or wittier introduction to textual criticism in general. C. also lists his symbols together with some pertinent comments on modern epigraphy's need for more consistent symbols. Next follow changes in letter shape and orthography (pp. 19–21) during the Republic (with a three-and-a-half-line supplement on imperial changes), and a very full account (pp. 22–31) of metre.

Altogether, C. includes 204 inscriptions, 23 from the Republic and 181 from the Empire. There is room here for only a glimpse of the range of people and activities treated from throughout the empire, from Carvoran (164) in the North to Talmis (26) in the South, and from Caldas de Vizella (103c) in the West to Apamea (45) in the East. These facts were easy to ascertain from a combination of four maps at the end of the book and the index of places (pp. 411–5). There are eleven other indices (pp. 416–57) to guide the reader back to an inscription or note from almost any vantage point.

In the Republican section (1–23), readers will enjoy the history of the Scipios and the complex way their monuments developed (9–13). 24–37 concern 'Emperors, Notables, Matters of State, Public Buildings', including a monument to a ship that foundered when apparently safe in a Bulgarian harbour (34). 38–56 concern 'Baths and Springs, Private Buildings, Works of Art, Furniture'. 44 commemorates the restorer of a *fons* that had become overgrown and blocked by rubble; its charm is enhanced or diminished (depending on your taste) by an acrostic revealing the restorer in the opening letter of each line. 47 consists of three elegiac couplets from a Pompeian dining room, each giving jocular rules, in language redolent of Ovid and Juvenal, for guests who are expected not to soil the coverlets, lust after the wife of another guest, or get into fights. 49 celebrates two statues commemorating scenes from the *Odyssey* and influenced, as C. believes, by the *Aeneid*. 57–70 are 'Poems with Literary, Educational and Philosophical Connections'; 63 is a widow's memorial to a husband who committed suicide because of the *taedium* induced by *animi curae anxiae* and *corporis dolores*. The epitaph goes on movingly to extol the husband as a model of courage for others to emulate. Another inscription reminds us of the perils of education by remembering a schoolmaster especially for his *castitas*. 70, one of many epitaphs for children, is for a *uerna*, Petronius Antigenides (as in the text, notes, and index of names, but 'Antigenes' in the translation); he was his master's son and died at the age of ten, but not before he had completed a formidable primary education and still found time for *deliciae* and *lusus procaces*. 71–6 treat 'Inns, Travel and Tourism' and show how sordid ancient travel often was. 77–102 is a collection of short erotic graffiti, mostly from Pompeii; ribald humour predominates but, as C. clearly demonstrates, many show a memory of classical tags learnt at school.

103–10 are political, ranging from requests to bill posters not to deface particular places,

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