of the *plebs urbana* and elite cultures at Rome (119–20). Tom Hawkins' chapter concentrates on political invective (129–48), noting that where the success of Octavian and the coming of the Principate served to constrain elite discourse, 'non-elite invective, because of its diffuse nature, could engage the emperor more freely' (129). Alexandre Vincent draws much-needed attention to the sound-scapes of Roman political life (149–63). The 'music of power', he argues, was an 'an efficient, familiar and indeed effective tool of communication for the Roman population' (163). Jerry Toner's study of the intellectual lives of the non-elite (167–88) is a clarion call for a reassessment of the importance of the study of popular culture. Victoria Jennings demonstrates that the *Life of Aesop* can prove fertile ground for understanding the importance attached to divination in popular culture (189–207), and April Pudsey provides an analysis of different ways in which children's culture may be studied and understood (208–33); this should become a standard introduction to the study of children's experiences in the ancient world.

The final four chapters, on Late Antiquity, are particularly rich in examples of material evidence for the study of popular culture. Lucy Grig uses late antique ceramics to investigate the ways in which popular cultural practices (like dressing up as animals) associated with festivals such as the Kalends continued to inform people's experience (237–56). Nicola Denzey Lewis provides a re-reading of evidence for magical symbols and expressions in the catacombs (257–76) which suggests that, for many people, magic and Christianity were not viewed as mutually exclusive, but were instead part of their experience of 'lived religion'. Jaclyn Maxwell (277–95) and Julio Cesar Magalhães de Oliveira (296–317) both challenge the distinction between 'elite' theological knowledge and popular religious experience. Maxwell demonstrates significant and informed popular engagement with theological issues of the day, and de Oliveira studies the 'everyday practices of communication' which informed the 'formative experiences of plebeian life' (298), in order to show the multiple ways in which theological and other issues of the day formed part of a conversation between the elite and the common people.

Several papers in this volume will, I believe, become essential reading on the study of popular culture in the future. Theoretically rich, the papers also provide exemplary models for the use of a wide range of evidence from the ancient world: from evidence for gambling practice (Toner) and children's toys and apprenticeship documents (Pudsey), to the re-reading of texts such as Macrobius (Courrier) and the *Life of Aesop* (Jennings). Published collections of this kind which draw on the expertise of multiple scholars and represent the culmination of a fruitful exchange of ideas developed via conferences and collaborations and in which papers are 'developed and revised in a spirit of collegiality' (ix) are important, and increasingly rare. G. and her collaborators, as well as the editorial team at Cambridge University Press, are to be congratulated for producing a valuable volume, and for championing interdisciplinarity and collegial endeavour so successfully.

University of Sydney E. COWAN
eleanor.cowan@sydney.edu.au
doi:10.1017/S0075435819000078

S. FRANGOULIDIS and S. J. HARRISON (EDS), *LIFE, LOVE AND DEATH IN LATIN POETRY: STUDIES IN HONOR OF THEODORE D. PAPANGHELIS* (Trends in Classics Supplementary Volumes 61). Berlin: De Gruyter, 2018. Pp. xvi + 329. ISBN 9783110587760. €119.95/£109.00/US$137.99.

This volume collects essays in honour of Theodore Papanghelis occasioned by his sixty-fifth birthday and (as the title indicates) largely inspired by and in homage to his 1987 work *Propertius: A Hellenistic Poet of Love and Death*. It is a generously conceived and proportioned collection, comprising seventeen contributions from scholars of international renown that collectively engage with how Latin poetry and its received tradition mine the conceptual veins of life, love and death in shaping their narrative understandings. Such an undertaking is performed from an appreciably wide range of critical perspectives: the stalwart fare of textual exegesis is complemented by a wide range of theoretical frameworks used to articulate these readings. It is a collection thoughtfully

and graciously informed by the spirit of its honorand, a scholar not only of tremendous classical learning, but also one who readily applies literary and theoretical interpretations to modern European works, lends aesthetic artistry to translations, and visibly champions the value of humanistic learning.

After a prologue and introduction, the volume is organised into five parts, four according to genre and the fifth devoted to reception. Fittingly, the first and most substantial portion is devoted to elegy, where six scholars approach this genre of love and loss with especially prominent strands of Papanghelistic influence and interest. Roy Gibson's thought-experiment on the Propertian psyche (ch. 1) refreshingly interrogates the applicability of systematic philosophical frameworks to the elegiac sensibility of a serious Propertius, balanced by Gareth Williams' refining take on a confounding moment of Propertian narrative, the pair of 4.7 and 4.8 (ch. 3). Williams fans out the alternative realities presented by these poems whilst advancing a view of Cynthia's frustrating physical evanescence in 4.7 as not just poetically purposeful, but epitomisingly symbolic. By contrast, Jacqueline Fabre-Serris (ch. 2) deals with the deliberately corporeal poetics of a Propertian series that reveals sophisticated interplay on revising the nature of passion, as first delineated by Lucretius and subsequently manipulated and modified by Gallus and Virgil, reinforcing the line of poetic influence between Lucretius and Propertius. Like Fabre-Serris, Stephen Harrison (ch. 6) also deals with questions of poetic influence, this time not regarding a sequential series of inheritance; he reopens the question of inspirational directionality between Ovid and Propertius and Horace, identifying thematic moments in Propertius 4 and *Odes* 4 that could constitute responses to a new prodigious poetic voice in Rome. This straightforward, text-based approach resonates with Stephen Heyworth's (ch. 4) couching of textual criticism in his mapping of notable elegiac spaces in Tibullus, Lygdamus and Sulpicia and their corresponding eroto-emotive registers. William Batstone (ch. 5) focuses on Sulpicia, putting the 'she' into the shell game of power-play within the competitive male world of elegy by examining the self-aware linguistic futility of her syntactical Escherisms in confrontation with the *amicus* poems.

Imperial epic (Part II) is fielded by Alison Sharrock (ch. 7), who holds a narratological lens to the Ovidian love-after-death episodes of Orpheus and Narcissus and the consequences of their bodily divisions into the lower and upper world. This thematic emphasis on spatial division and fragmentation is continued by David Konstan on Lucan (ch. 8), who examines the orienting axis of up versus down as one centre of meaning for this interpretationally fraught epic. After the fever pitch of Lucan, Part III offers three scholarly views on a generic melange, inaugurated by Andrew Feldherr (ch. 9); he uses intertextuality to cross-examine the mutually illuminating dynamic of cultural and poetic temporality displayed by Sallust's Sempronia (*Cat.* 25) and Horace's Lyce (4.13). The realm of the temporal is subsequently exchanged for the spatial and sensory, as Anastasia-Erasmia Peponi (ch. 10) locates Sappho's erotic performance in Ovid's *Epistula Sapphus* within the philosophical matrix of aesthetic experience, between Plato's sensorily sundered world of art and impulse and Epicurus' more permissive stance; the Epicurean cooperative accord between the senses and aesthetic delight exemplified by this Sapphic performance in the epistle is then used to illuminate moments of 'Ovidian' sensual musicality in Proust. These two chapters of paired texts are rounded out by Alison Keith (ch. 11), who stays with philosophy to show how *Catalepton* 5 participates actively in the grounding of poetic practice within Epicurean language, theory and implementation, especially through detailed allusion to extant Epicurean works and Lucretius.

The weightiness of philosophical import is exchanged for a Part IV of lighter tone, grouping together Roman drama and the novel. Stavros Frangoulidis (ch. 12) reaffirms the contextual importance of the *Aphrodisia* festival in Plautus' *Poenulus* for the significant dramatic trajectories within the play, further conceptually and comedically marked by Milphio's meta-dramatic machinations. The dramatic outlook changes from comedy to tragedy with David Wray's contribution on Seneca (ch. 13), but without a loss of light-heartedness. Taking Oedipus as his primary focus, Wray wryly reads the 'divas' of Senecan tragedy using queer theory's 'art of failure' as an aesthetically organising principle, suggesting that the character traits of these divas are explicable not according to historical context, but to the Stoic delineation of man's plight to be utter failures in the attempt to attain sagedom — a failure that, in the hands of the poetically pyrotechnic Seneca, becomes multivalently spectacular. Niall Slater (ch. 14) trades on the idea of not trajectories but boundaries in his explication of Petronius' inset Milesian tale of the Ephesian Widow, looking at not only the boundaries between life and death and chastity and (consummated) lust, ultimately controlled by the Widow, but also the textual boundaries between

the inset tale and the wider narrative and the evidence of their permeability in perceptible acts of emotive mirroring.

The final portion of the collection (Part V: Reception) is dedicated to two fascinating neo-Latin texts and their translations, and a final return to pathos in the form of tracing Eurydice's plight as it appears in the voices of modern poets. The first text is the *Chronis*, an anonymous sixteenth-century Latin eclogue, revived here under the careful treatment of Andrew Laird (ch. 15). After giving a brief history of the text, Laird speculates on the circumstances of its composition and assesses its stylistically professed literary influences and potential religious underpinnings before reproducing a text with translation and accompanying guide to intertextual allusion. The second is Peter Causton's *Londini Conflagratio*, a poem on the Fire of London which Gesine Manuwald (ch. 16) admirably contextualises, interprets for its perspectival originality and translates for the first time into English. Efrossini Spentzou closes the collection by looking at Eurydice's newly literarily prominent, answering 'voice' through the modern poets Rainer Maria Rilke, Carol Ann Duffy and Louise Glück, untangling the tonal modulations of the modern incarnations of the classical feminine shadow of the archetypal male artist, Orpheus.

The intellectual command and merit of this volume is indisputable; the reader's pleasure is, however, slightly marred by a few notable infelicities in copy-editing. The variant citation styles, although foregrounded as editorial benevolence towards authorial independence, are to a continuous reader distracting; this collection offers much in being so treated, for there are many significant thematic pairings of contributions (e.g. Peponi with both Spentzou and Part I overall). Stylistic continuity would have promoted these harmonies; the volume is nevertheless a welcome tribute, and its thought-provoking content will provide any reader with many avenues of inspiration to ruminate upon and, hopefully, to follow.

Florida State University CELIA CAMPBELL
ccampbell6@fsu.edu
doi:10.1017/S0075435819000212

A. J. WOODMAN and J. WISSE (EDS), *WORD AND CONTEXT IN LATIN POETRY: STUDIES IN MEMORY OF DAVID WEST* (Cambridge Classical Journal, Proceedings of the Cambridge Philological Society, Supplementary Vol. 40). Cambridge: The Cambridge Philological Society, 2017. Pp. xi + 182. ISBN 9780956838155. £45.00.

Introduced by a lively and affectionate biography by Tony Woodman, this volume in honour of David West is comprised of seven essays that, while perhaps appearing eclectic in the authors and topics represented, are unified by capturing the breadth of West's scholarship in Latin literature and in reflecting his famous attention to the text at the level of the individual word. The first, by Francis Cairns, compares Lutatius Catulus fr. 1 and Callimachus, *AP* 12.73, launching without preamble into an examination of the two poems that shows their differences to be as significant as their long-recognised similarities (the former having often been characterised as a 'free adaptation' of the latter). Cairns further argues that Catulus may in addition have had in mind another (now lost) poem, one that named the Theotimus named also in fr. 1, and he concludes that this second epigram was probably also by Callimachus and that it made use of legalistic vocabulary that subsequently finds itself reflected in Catulus' poem. Also engaging with Callimachus is Ian du Quesnay, who offers a careful reading of Catullus 66.1–14 against Callimachus' *Coma Berenices*. While the two texts are commonly considered together, du Quesnay goes beyond any simplistic attempt to reconstruct the latter from the former to elucidate rather their interplay, marshalling historical evidence in the service of this. He also works to refine the chronology of the 240s B.C.E. from the two versions of the *Coma*.

Co-editor A. J. Woodman offers a reading of Horace, *Epodes* 9 as the third piece. Beginning from a careful re-consideration of the opening ten lines and the three possible forms of the question contained within them ('when will Caesar be victorious so that we may celebrate by drinking in Maecenas' house?'; 'since Caesar has been victorious, when may we celebrate by drinking in Maecenas' house?'; and 'although Caesar has been victorious and we are enjoying a celebratory