

e-mail. At least one can see how to perform it: but what are performers to do when well-behaved recitatives are transformed into a typographical phantasmagoria? James Scully's *Prometheus* has some of the same annoying quirks. Anyone planning to teach the three plays about the avenging of Agamemnon's death might consider being more imaginative in their syllabus design; but if they persist, *The Electra Plays*¹⁴ can be recommended as a course text without hesitation. *Libation Bearers* is reprinted from Peter Meineck's *Oresteia*, alongside Paul Woodruff's Sophocles (*G&R* 55 [2008], 279), together with a new translation of Euripides by Cecilia Eaton Luschnig. Justina Gregory contributes a judicious and generally reliable introduction (though a flat assertion that the Theatre of Dionysus was 'designed to accommodate at least fifteen thousand spectators' [viii] is nowadays incautious, at the very least). When a poet as distinguished as Ruth Fainlight tackles Sophocles' Theban plays¹⁵ with the aim of producing 'a version accurate enough to be acceptable for teaching which could also stand as a piece of literature' (ix), one's hopes are high. If they aren't quite fulfilled, perhaps their height was unreasonable. The translation has genuine merit: it is clear and stylish, if occasionally a little thin-voiced. However, an atrocious introduction turns the scales decisively in favour of Woodruff and Meineck (*G&R* 51 [2004], 108–9). The simple dignity of Arthur McDevitt's translation of Bacchylides' epinicians¹⁶ is surprisingly effective: 'To be fate-favoured of god / is best for men; fortune, falling, a heavy burden, crushes even the good, / and when she prospers / raises the bad to prominence. / Each has a different kind of honour' (14.1–7). The translation is accompanied by an introduction, and a generous and genuinely helpful commentary. Adherence to Bundy's encomiastic conception of epinician leads, in my view, to a certain narrowness of perspective. But in general I'm impressed.

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Latin Literature

We begin with three Italian books, all published by Quattro Venti and all devoted to Plautus and his birthplace at Sarsina-Urbino. Two are very full editions of Plautine plays, the *Bacchides*¹⁷ and the *Curculio*.¹⁸ The other is a collection of essays on the

¹⁴ *Aeschylus, Euripides, Sophocles. The Electra Plays*. Translated by Peter Meineck, Cecilia Eaton Luschnig, and Paul Woodruff. With an introduction by Justina Gregory. Indianapolis, IN, Hackett, 2009. Pp. xxxviii + 180. Hardback £27.95, ISBN: 978-0-872-20965-7; paperback £8.95, ISBN: 978-0-872-20964-0.

¹⁵ *Sophocles. The Theban Plays*. Translated with notes and an introduction by Ruth Fainlight and Robert J. Littman. Baltimore, MD, Johns Hopkins University Press, 2009. Pp. lxiv + 219. Hardback £26, ISBN: 978-0-801-89133-5; paperback £10, ISBN: 978-0-801-89134-2.

¹⁶ *Bacchylides. The Victory Poems*. Translated with introduction and commentary by Arthur McDevitt. London, Bristol Classical Press, 2009. Pp. viii + 232. Paperback £14.99, ISBN: 978-1-853-99721-1.

¹⁷ *Titus Maccius Plautus. Bacchides*. Edited by Caesar Questa. Editio Plautina Sarsinatis 4. Urbino, Quattro Venti, 2008. Pp. 109. Paperback €16, ISBN: 978-88-392-0847-7.

¹⁸ *Titus Maccius Plautus. Curculio*. Edited by Septimius Lanciotti. Editio Plautina Sarsinatis 8. Urbino, Quattro Venti, 2008. Pp. 87. Paperback €16, ISBN: 978-88-392-0851-4.

Mercator:¹⁹ after a brief foreword by Cesare Questa, there follows an essay by Boris Dunsch: 'Il commerciante in scena: temi e motivi mercantili nel *Mercator* Plautino e nell'*Emporos* Filemoniano; an essay by Giancarlo Mazzoli: '*I Vitia* dell'amore e i suoi *Sodales* nel *Mercator* Plautino'; an essay by Renato Raffaelli 'Sogni letterari e sogni teatrali'; an essay by Alba Tontini: '*L'Emporia* di Tito Livio Frulovisi'; and an essay by Roberto M. Danese: '*La Stavia* di Giovanni Maria Cecchi come rielaborazione drammaturgica del *Mercator*'.

Jon Hall has produced a fascinating work entitled *Politeness and Politics in Cicero's Letters*.²⁰ The letters in question are those between Cicero and the other major politicians of the last years of the Republic. This is a well-worked field but Hall has succeeded in grafting his conclusions into the work of his predecessors so that he complements their work and gives us a new perspective for understanding that most turbulent of times. It is strange that his approach seems not to have been much tried before, though, as Hall himself points out, Peter Brunt, in his *Amicitia*, suggested over forty years ago that 'polite civilities' did 'merit attention'. Roman politicians, including Cicero, were inordinately concerned to protect their status, and the apparent politeness of their correspondence can hide much more sinister feelings. Any omissions in the arguments that there may have been in the past have now been rectified in an attractive book, written in good style and revealing a most thorough command of the relevant scholarship.

Cicerone is the culmination of thirty years devoted to the study of Cicero by the late Emanuele Narducci.²¹ The titles of his essays reveal the breadth of his work, which encompassed every aspect of Cicero's life and thought: 'Cacciatori di testi', 'La "piccola patria"', 'L'Apprendistato', 'Primi successi di un oratore', 'Lo spettacolo dell'eloquenza', 'Gli inizi della carriera politica', 'Il processo di Verre', 'Gli anni dell'ascesa politica', 'Il consolato', 'Gli inizi del declino politico', 'Gli orizzonti dell'eloquenza: il processo di Archia', 'Verso il precipizio', 'L'esilio', 'Attico: Cicerone e il suo amico', 'Dopo il ritorno', '"Ottimati" e "Popolari": il processo di Publio Sestio', 'Le trasgressioni della gioventù: il processo di Marco Celio', 'Sotto l'ala dei "triumviri"', '"De oratore"', 'Il processo di Milone', 'Platone a Roma: i dialoghi politici', 'La fine della repubblica', 'Storia dell'eloquenza e polemiche di stile', 'Tra Cesare e Catone', 'Terapia dell'anima e rinnovamento sociale: la filosofia di Cicerone', 'La lotta contra Antonio'.

**Lucretius. Poet and Epicurean*²² comes from a new series published under the aegis of *Greece & Rome* and entitled *Texts and Contexts*. It is intended to be 'a new series for students aged 16 and over studying the ancient world',²³ and no knowledge of classical languages is assumed. It is certainly the case that the decline of the languages in schools and even in many universities demands good teaching in translation if our debt to Greece and Rome is not to be forgotten altogether. In this particular example, sizable chunks of Lucretius' text are presented in translation and accompanied by

¹⁹ *Lecturae Plautinae Sarsinates 11. Mercator*. Edited by Cesare Questa and Renato Raffaelli. Urbino, Quattro Venti, 2008. Pp. 117. Paperback €16, ISBN: 978-88-392-0843-9.

²⁰ *Politeness and Politics in Cicero's Letters*. By Jon Hall. Oxford, Oxford University Press, 2009. Pp. xi + 275. Hardback £55, ISBN: 978-0-19-532906-3.

²¹ *Cicerone. La parola e la politica*. By Emanuele Narducci. Rome, Editori Laterza, 2009. Pp. xviii + 450. Hardback €30, ISBN: 978-88-420-8830-1.

²² *Lucretius. Poet and Epicurean*. By Philip de May. [Greece & Rome Texts and Contexts]. Cambridge University Press, 2009. Pp. vi + 154 Paperback £14.95, ISBN: 978-0-521-72156-1.

²³ Cambridge University Press, 'Classics 2009' catalogue, 9.

an extensive commentary. The commentaries tend to be long and rambling with a constant desire, one fears, to provide 'relevance'. There then usually follows a set of suggested questions to which readers might address themselves. For instance, after a lengthy commentary on 1.1144–74, we are invited to answer the following questions: '1. Do you think the planet is closer to extinction than it was in Lucretius' time?'; '2. Is Epicurus right that everything that grows must necessarily also decay?'; '3. In what tone does Lucretius express his prophecy: matter-of-fact or sensational?'; '4. According to Epicurus the world will die out at some point: does his argument mean that the efforts currently being made to save our planet are futile? Does modern science agree with Epicureanism that our planet had a beginning and is set to come to an end?'; '5. Does the earth currently provide enough food for its inhabitants? Would you agree that it becomes ever harder to extract natural resources from the earth with agriculture in particular proving increasingly difficult? Do you think technology of food production will be able to keep pace with population growth?' The most straightforward way of characterizing Julia Haig Gaisser's elegant *Catullus*²⁴ is to read her opening words:

This book is for people who like poetry – in any language. It is for those who like thinking about words and what happens when they are put together, how they sound, how they resonate both inside a poem and with other poems they have read. I hope that there will be something new in it for those who already know Catullus well, but I am thinking mostly of readers whose acquaintance is not so deep, or perhaps not deep at all. (ix)

Such a prospectus will entitle the reader to expect a wide range of topics and learning; and Gaisser does not disappoint. Among the topics discussed, we encounter Catullan biography, poetics, sound, metrics, allusions, translations, and reception. The book is refreshingly free of jargon and written with a high degree of both clarity and style. The discussion of sound is particularly clear (though I suspect that the occurrence of silent reading is exaggerated) but non-specialists will struggle with the account of metre. However, in spite of the flood of recent publications on Catullus, here is a book that will find a ready audience.

R. D. Williams' edition of *The Aeneid* was the culmination of his extensive labours on Virgil's text. The book was popular and respected from the beginning (it was first published in 1987) and it is surprising that it was allowed to go out of print. Now Bristol Classical Press has stepped in to rescue yet another scholarly work from the past and a new generation of readers will be able to enjoy and profit from this introduction to the *Aeneid*.²⁵ In the last twenty-two years much work has been published on Virgil and there might have been a fear that Williams' writing would seem out of date. Such a fear was unnecessary; if you want to know why, James Morwood's sensitive Foreword will explain in sympathetic analysis. Do we need another translation of Horace's *Odes*? Jeffrey Kaimowitz implicitly asks the same question.²⁶ His claim in defence of his translation is that *his* is metrical and as close to the original as is consistent with English literary

²⁴ *Catullus*. By Julia Haig Gaisser. Blackwell Introductions to the Classical World. Oxford, Wiley-Blackwell, 2009. Pp. x + 241, 5 plates. Hardback £50, ISBN: 978-1-4051-1889-7.

²⁵ *The Aeneid*. By R. D. Williams. Second edition. London, Bristol Classical Press, 2009. Pp. xviii + 171. Paperback £16.99, ISBN: 978-1-853-99714-3.

²⁶ *The Odes of Horace*. Translated by Jeffrey H. Kaimowitz with an Introduction by Ronnie Ancona. Johns Hopkins New Translations from Antiquity. Baltimore, MD, The Johns Hopkins

requirements. Where helpful, he allows himself explicatory footnotes. Inevitably, different readers will want different help but sometimes the note seems to answer the wrong question. For instance, at 1.1.17, we are told that the Sea of Icarus is in the Eastern Aegean; but ignorance of the geography would in no way impair appreciation of the story, whereas the omission of the story of Icarus is a significant loss. Similarly, at 1.2.39, the suppressed fact that Marsian soldiers had a reputation for extreme toughness is, in context, far more important than the fact, revealed here, that they came from central Italy and were sometimes recruited into a Roman army. At 1.10.13–16, the poignancy of the allusions to the Homeric story is lost when *diues* and *fefellit* are rendered as ‘wealthy’ and ‘hostile’. A generally accurate but pedestrian translation demonstrates the impossibility of understanding Horace without full notes. Reference is made harder by the lack of line numbers.

Oxford Readings in Classical Studies is a relatively recent series that collects previously published articles on a single topic (in this case Horace *Satires* and *Epistles*),²⁷ translates them if they are not in English, and affords those authors still living an opportunity to improve their originals. The following list gives the titles and authors in the case, as well as the year of original publication: 1. ‘Horace’s *Liber Sermonum*: The Structure of Ambiguity’ by James E. G. Zetzel (1980); 2. ‘Horace and Maecenas: The Propaganda Value of *Sermones* 1’ by I. M. Le M. DuQuesnay (1984); 3. ‘Horatian *Sermo* and Genres of Literature’ by Mario Labate (1996); 4. ‘The Epicurean Parasite: Horace, *Satires* 1.1–3’ by William Turpin; 5. ‘*Libertino patre natus*: True or False?’ by Gordon Williams (1995); 6. ‘Horace, *Satires* 1.5: An Inconsequential Journey’ by Emily Gowers (1993); 7. ‘Be Alert (Your Country Needs Lerts): Horace, *Satires* 1.9’ by John Henderson (1993); 8. ‘Horace, Lucilius, and Callimachean Polemic’ by Ruth Scodel (1987); 9. ‘*Ultra Legem*: Law and Literature in Horace, *Satires* 2.1’ by Jeffrey Tatum (1998); 10. ‘The Poetry of Ethics: Horace *Epistles* 1’ by Colin Macleod (1979); 11. ‘Poetry, Philosophy and Letter-writing in Horace *Epistles* 1’ by Stephen J. Harrison (1995); 12. ‘Horace and Aristippus: The *Epistles* and the Art of *Conuiuere*’ by Alfonso Traina (1991); 13. ‘Poetry, Philosophy, Politics, and Play: *Epistles* 1’ by John Moles (2002); 14. ‘Horace’s Letter to Augustus’ by Friedrich Klingner (1950); 15. ‘*Una cum scriptore meo*: Poetry, Principate, and the Traditions of Literary History in the Epistle to Augustus’ by Denis C. Feeney (2002); 16. ‘Horace Augustus and the Question of the Latin Theatre’ by Antonio La Penna (1950); 17. ‘Towards a Reading of Horace’s Epistle to Julius Florus (*Epistles* 2.2)’ by Elio Pasoli (1965); 18. ‘Writing to/through Florus: Criticism and the Addressee in Horace *Epistles* 2.2’ by Kirk Freudenburg (2002); 19. ‘Fashioning Men: The Art of Self-fashioning in the *Ars Poetica*’ by Ellen Oliensis (1998).

Another new work in the Oxford Readings series and with the same format is *Livy* edited by Jane D. Chaplin and Christina Kraus:²⁸ 1. ‘The Dating of Livy’s First Decade’ by T. J. Luce (1965); 2. ‘Livy’s Preface’ by J. L. Moles (1992);

University Press, 2008. Pp. xxxii + 173. Hardback £27, ISBN: 978-0-8018-8995-0; paperback £14, ISBN: 978-0-8018-8996-7.

²⁷ *Horace. Satires and Epistles*. Edited by Kirk Freudenburg. Oxford Readings in Classical Studies. Oxford, Oxford University Press, 2009. Pp. x + 518. Hardback £80, ISBN: 978-0-19-920353-6; paperback £35, ISBN: 978-0-19-920354-3.

²⁸ *Livy*. Edited by Jane D. Chaplin and Christina S. Kraus. Oxford Readings in Classical Studies. Oxford, Oxford University Press, 2009. Pp. xi + 524. Hardback £75, ISBN: 978-0-19-928633-1; paperback £29.99, ISBN: 978-0-19-928634-8.

3. 'The Structure of Livy's History' by P. A. Stadter (1972); 4. 'Structuring Roman History: The Consular Year and the Roman Historical Tradition' by J. Rich (1997); 5. 'Design and Structure in Livy: 5.32–55' by T. J. Luce (1977); 6. 'Comedy Wit, and Humour in Livy' by L. Catin (1944); 7. 'The Literary Techniques of Livy' by P. G. Walsh (1954); 8. 'The Style of Livy' by A. H. McDonald (1957); 9. 'Form and Language in Livy's Triumph Notices' by J. E. Phillips (1969); 10. 'An Introduction to Books 29 and 30' by E. Burck (1962); 11. 'Livy and the Story of Horatius' by J. B. Solodow (1979); 12. 'Livy's Comic Narrative of the Bacchanalia' by A. C. Scafuro (1989); 13. 'The Religious Position of Livy's History' by W. Liebeschuetz (1967); 14. 'The Body Female and the Body Politic: Livy's Lucretia and Verginia' by S. R. Joshel (1992); 15. 'Livy's Revolution: Civic Identity and the Creation of the *Res Publica*' by A. M. Feldherr (1997); 16. 'Livy and his Sources' by S. P. Oakley (1997); 17. 'Livy's Sources and Methods of Composition in Books 31–33' by J. Briscoe (1973); 18. 'Livy and Polybius' by H. Tränkle (1972).

Paradox and the Marvellous in Augustan Literature and Culture is the self-explanatory title to a collection of essays produced for a colloquium held at Corpus Christi College, Oxford, in September 2005;²⁹ some other papers on related topics were later commissioned for this work. The contributions are as follows: 1. 'Introduction: Paradox and the Marvellous in Augustan Literature and Culture' by Philip Hardie; 2. 'Horace's *Ars Poetica* and the Marvellous' by Mario Citroni; 3. 'Where the Wild Things Are: Locating the Marvellous in Augustan Wall-painting' by Verity Platt; 4. 'Against Nature? Some Augustan Responses to Man-made Marvels' by Rebecca Armstrong; 5. 'Virgil: A Paradoxical Poet?' by Philip Hardie; 6. 'The Question of the Marvellous in the *Georgics* of Virgil' by Alain Deremetz; 7. 'In Search of the Lost Hercules: Strategies of the Fantastic in the *Aeneid*' by Mario Labate; 8. 'Thaummatographia, or "What is a Theme?"' by Jürgen Paul Schwindt; 9. 'Phaethon and the Monsters' by Alessandro Barchiesi; 10. '*Prodigiosa mendacia uatum*: Responses to the Marvellous in Ovid's Narrative of Perseus (*Metamorphoses* 4–5)' by Florence Klein; 11. 'Encountering the Fantastic: Expectations, Forms of Communication, Reactions' by Marco Fucecchi; 12. 'Constructing a Narrative of *mira deum*: The Story of Philemon and Baucis (Ovid, *Metamorphoses* 8)' by Jacqueline Fabre-Serris; 13. 'Ovid, *Metamorphoses* 1.416–51: *noua monstra* and the *foedera naturae*' by Damien Nelis; 14. '*Latrator Anubis*: Alien Divinities in Augustan Rome, and How to Tame Monsters through Aetiology' by Gianpiero Rosati; 15. 'Ordering Wonderland: Ovid's Pythagoras and the Augustan Vision' by Mary Beagon; 16. 'Delusions of Grandeur: Lucretian "Passages" in Livy' by Andrew Feldherr; 17. 'The Strange Art of the Sententious Declaimer' by Joy Connolly.

Neil Coffee starts the Introduction to *The Commerce of War*³⁰ on Virgil, Lucan, and Statius by quoting that famous passage of the elder Cato, quoted by Cicero (*Off.* 2.89), in which he equates money-lending with murder. He could not have anticipated the shocking topicality of that point of view: *nil nouum sub sole*. Coffee's view is that a study of the way in which the language of commerce is used by the three epic poets will enhance our reading of their work. The arguments are tight and will take some time to evaluate; meanwhile, it is

²⁹ *Paradox and the Marvellous in Augustan Literature and Culture*. Edited by Philip Hardie. Oxford, Oxford University Press, 2009. Pp. xiii + 388. 15 illustrations. Hardback £70, ISBN: 978-0-19-923124-9.

³⁰ *The Commerce of War. Exchange and Social Order in Latin Epic*. By Neil Coffee. Chicago, IL, University of Chicago Press, 2009. Pp. xi + 326. Hardback £34.50, ISBN: 978-0-226-11187-2.

refreshing to see how it is still possible to say new and interesting things about the Roman epics. How, one wonders, would the study of Valerius Flaccus and Silius Italicus profit from this treatment? Susanna Braund has at last finished her work on the *De Clementia*,³¹ which, according to her own account, she began over twenty years ago. Her Introduction has twelve sections treating (in ninety-one pages): 1. Seneca's Life, Times, Writings; 2. Nero's Accession; 3. *De Clementia* Date and Genre; 4. Kingship Theory; 5. The concept of *Clementia*; 6. *De Clementia*: Scope, Structure, Argument; 7. Seneca as Communicator and Teacher; 8. Stoic Views on Kingship and *Clementia*; 9. Seneca, Stoicism, and Kingship; 10. The Afterlife and Influence of *De Clementia*; 11. The Text and Previous Scholarship; 12. A Note on My Translation and Commentary. There follow 58 pages of text and facing translation, 269 pages of Commentary, 2 pages of text and translation of Hildebert of Tours, 9 pages of translation of Cassius Dio, 4 pages of numismatic evidence, and 19 pages of bibliography and index. It is hard to believe that anyone will try to emulate this work but it should provoke lively discussion on individual points. When Jonathan Prag and Ian Repath realized that they were both teaching Petronius but from very different perspectives they decided to involve others in an enterprise to expose Petronius to the widest possible types of scholarship.³² After an Introduction by Prag and Repath explaining their *rationale* there follow twelve essays: 1. 'Reading the *Satyrica*', by Niall W. Slater; 2. 'Petronius and Greek Literature', by J. R. Morgan; 3. 'Petronius and the Roman Literary Tradition' by Costas Panayotakis; 4. 'Letting the Page Run On: Poetics, Rhetoric, and Noise in the *Satyrica*' by Victoria Rimell; 5. 'Sex in the *Satyrica*: Outlaws in Literatureland' by Amy Richlin; 6. 'The *Satyrica* and Neronian Culture' by Caroline Vout; 7. 'Freedmen in the *Satyrica*' by Jean Andreau; 8. 'A Funny Thing Happened on My Way to the Market: Reading Petronius to Write Economic History' by Koenraad Verboven; 9. 'At Home with the Dead: Roman Funeral Traditions and Trimalchio's Tomb' by Valerie M. Hope; 10. 'Freedmen's Cribs: Domestic Vulgarity on the Bay of Naples' by Shelley Hales; 11. 'Petronius's *Satyrica* and the Novel in English' by Stephen Harrison; 12. 'Fellini-Satyricon: Petronius and Film' by Joanna Paul. The book is attractively presented, with copious illustrations to enhance comprehension. Bristol Classical Press is publishing a series entitled *Ancients in Action*. Their own description of the series gives a perfect prospectus: 'This new series of short incisive books introduces major figures of the ancient world to the modern general reader, including the essentials of each subject's life, works, and significance for later western civilisation.' Their book on Martial by Peter Howell³³ fully conforms to that description. After an account of Martial's life, it describes briefly his relationship with epigram, Domitian, Roman social life, and patronage, ending with an account of his contribution to later literature. There is no doubt that this is a work for the general reader; we are told, for instance, that D. R. Shackleton Bailey's Loeb edition of Martial 'has the Latin on one page, with English

³¹ *Seneca. De Clementia*. Edited with text, translation, and commentary by Susanna Braund. Oxford, Oxford University Press, 2009. Pp. xiii + 456. Hardback £75, ISBN: 978-0-19-924036-4.

³² *Petronius: A Handbook*. Edited by Jonathan Prag and Ian Repath. Oxford, Wiley-Blackwell, 2009. Pp. xiv + 256. 16 illustrations. Hardback £50, ISBN: 978-1-4051-5687-5.

³³ *Martial*. By Peter Howell. *Ancients in Action*. London, Bristol Classical Press, 2009. Pp. 126. Paperback £11.99, ISBN: 978-1-85399702-0.

translation opposite' (119). As a result, much of the work is elementary but the bibliography is up to date and the issues discussed can be more sophisticated. A modest book, useful for its target readership and none the worse for that. Two years ago, Joel Relihan published a lively translation of Apuleius' *Metamorphoses* (alias *The Golden Ass*). Its particular claim was its ability to represent something of the style of the original. He has now reproduced his translation of that part of the *Metamorphoses* devoted to the story of *Cupid and Psyche*,³⁴ adding discussions and translations of other texts where relevant – the passages are drawn from long before Apuleius (Plato's *Phaedrus* and *Symposium*) to long after (Martianus Capella and Fulgentius) – with, finally, discussions on plot, Roman psychology, structure, and the social and the exceptional. Sandra Romano Martín has published an exceptionally thorough treatise on Divine Councils in Greek and Latin from Homer to Lucian and not neglecting relevant non-epic authors such as Pindar and Euripides.³⁵ Her method is to pass from one case to the next with little in the way of significant overview. However, this will clearly be of benefit to scholars interested in this basic subject. It is good to see that P. G. Walsh's ambition to produce all of Augustine's *City of God* in the Aris and Phillips series is making steady progress.³⁶ After Books 1 and 2, followed by Books 3 and 4, we now have Book 5 and are promised Books 6 and 7, Books 8 and 9, and Book 10. Book 5 is particularly notable for Augustine's view that the apparent permanence of the Roman Empire could be attributed to divine intervention. The work is attractively produced in the familiar Aris and Phillips form. Jon R. Stone's *Latin for the Illiterati* has now reappeared in a second edition and a larger form.³⁷ It is divided into five sections: 'Common Words and Expressions' (e.g. *infra dignitatem*, 'beneath one's dignity'), 'Common Phrases, Mottoes and Familiar Sayings' (e.g. *oderint dum metuant*, 'let them hate, so long as they fear', oddly attributed to Cicero), 'Abbreviations' (e.g. *S.P.Q.R.*), 'Miscellaneous' (e.g. Days of the Week, Roman Numerals), and an 'English–Latin Index' (e.g. 'from tender years: *a teneris annis*'). It is hard to know how tongue in cheek this little book is, but it will provide the sort of entertainment to be derived from any work of reference.

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³⁴ *Apuleius. The Tale of Cupid and Psyche*. Translated, with prefaces, allegorical appendices, afterthoughts, and indexes by Joel C. Relihan. Indianapolis, IN and Cambridge, Hackett, 2009. Pp. xxiii + 102. Hardback £24.95, ISBN: 978-0-87220-973-2; paperback £6.95, ISBN: 978-0-87220-972-5.

³⁵ *El tópico grecolatino del concilio de los dioses*. By Sandra Romano Martín. Spudasmata 125. Hildesheim, Zurich, and New York, Georg Olms, 2009. Pp. 464. Paperback €68, ISBN: 978-3-487-13984-5.

³⁶ *Augustine de Civitate Dei Book V*. Edited with an introduction, translation, and commentary by P. G. Walsh. Oxford, Aris and Phillips, 2009. Pp. x + 150. Hardback £40, ISBN: 978-0-85668-798-3; paperback £18, ISBN: 978-0-85668-793-8.

³⁷ *Latin for the Illiterati. A Modern Guide to an Ancient Language*. By Jon R. Stone. Second edition. London, Routledge, 2009. Pp. xxii + 338. Paperback £12.99, ISBN: 978-0-415-77767-4.