

them less than weighty, is never entirely satisfying. Yet there is good work here: for example, Doreen Innes provides an illuminating analysis of Gorgias' *Helen* 13; Tomas Hägg presents Gregory of Nazianzus as a representative of the 'Second Sophistic'; and Staffan Fogelmark's investigation of the analytical bibliography of the 1515 Kallierges Pindar was, to my surprise, utterly fascinating. And in one respect this publication is a model worthy of the highest praise: the full text is freely accessible to all in the Academic Archive On-line (Digitala Vetenskapliga Arkivet). Over the two years that I have been provoking authors in this journal, it has published 23 articles, none of which have (at the time of writing) been made openly accessible on-line. That is not the publisher's fault: the terms of CUP's transfer of copyright explicitly permit authors to post on personal, departmental, or institutional web sites. Why bother to do that? There are people without access to well-stocked university libraries who are interested in the classical world, and want to read what we write. Self-interest, as well as public spirit, should persuade us not to tolerate our research being less accessible than it need be.

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MALCOLM HEATH

Latin Literature

Admirers of Plautus and admirers of John Henderson will reap a rich harvest in his text, translation and commentary of the *Asinaria*¹. Henderson's unique style is probably better suited to a study in Roman comedy than to almost any other plausible subject. As always, he displays great learning and a boundless enthusiasm for his chosen author but readers less sophisticated than he is will not find it easy to detect where Plautus ends and Henderson begins. But perhaps that is the point. Very different is Daniel M. Hooley's *Roman Satire*.² This is a study of the contribution made to Roman satire by Ennius, Lucilius, Horace, Persius, and Juvenal with a last section on the Menippeans. 'This book is meant to be introductory' is taken from the first sentence of the book and it is certainly true that the beginner will find it very useful. But there is also much to make the scholar think. Its style is very different indeed from Henderson's but, happily, the curse of *odium philologicum* is not the force it once was when it was necessary for the young scholar to join a particular school of thought and for the senior scholar to attempt to establish his style as the dominant one. These thoughts are prompted by the generous remarks by Henderson to be found on the back cover of Hooley's study. Asconius is, of course, an extremely important source for historians of the Ciceronian age, but, more and more, students of ancient history are not proficient in Greek and Latin and must rely on translations and commentaries. Marshall (Columbia 1985) and Squires (Bristol, 1990) have served well but the posthumous publication of R. G. Lewis's text, translation, and commentary³ is far more ambitious. A full Introduction on other ancient

¹ *Asinaria. The One about the Asses*. Plautus. Translated and with Commentary by John Henderson. Wisconsin Studies in Classics. Madison, WI, University of Wisconsin Press, 2006. Pp. xiv + 252. Hardback US\$50; Paperback US\$19.95.

² *Roman Satire*. By Daniel M. Hooley. Oxford, Blackwell Publishing, 2007. Pp. xii + 189. Hardback £50; paperback £17.99.

³ *Asconius Commentaries on Speeches of Cicero*. Translated with Commentary by R. G. Lewis. Clarendon Ancient History Series. Oxford, Oxford University Press, 2006. Pp. xxiv + 358. Hardback £25.

sources for the period is followed by the text (Clark's out-of-print Oxford Text from 1907) and facing translation and then comes a commentary of almost 112 pages, itself followed by eight pages of a glossary of technical terms, e.g. *nobilis*, *perduellio*, *Compitalia*. There is an index of personal names with detailed accounts of each one (18 pages), a list of laws and Rogations (two and a half pages), over 11 pages of Bibliography, and nearly 11 pages of general index. This will be a standard resource for anyone interested in the Ciceronian period even if blessed with a sound knowledge of Latin. Lewis's colleagues from the Scottish departments who prepared the work for publication are owed a great deal. J. D. Reed⁴ sees problems in Virgil's establishment of national identity in the *Aeneid*, but he sees them as a strength not a weakness. To be given a flavour of his work, consider the following three sentences, chosen more or less at random, a comment on the deaths of Euryalus, Lausus, Pallas, and Camilla:

The implied viewer of these scenes, then, is assimilable to a schematic adult male Roman citizen and the view insists on alterity. In discussing the thematics of these passages we are in effect construing, even more than the dead or dying figure, a viewer. There is a strong visual element in each description, often with the verb *videre* present and a viewer specified, but the identity of the explicit viewer differs in each case, and their relations with one another, and with the implicit viewer as we are characterizing him, are problematic.⁵

Valerie M Warrior's translation of Livy 1–5⁶ is a model of how such things should be done. Here is a translator who does not think that her literary style is superior to that of her author. Here is an acknowledgement that modern readers of translations of ancient works need help; and here it is in abundance. There are twenty pages of background introduction, a manageable bibliography, a chronological table, seven maps, a stemma of Tarquin's family, frequent helpful notes at the bottom of the pages of translation, an appendix on 'Prominent Political Figures' including six family stemmata, a second appendix on 'Livy's Attitude toward Augustus' and a third on Roman religion, a glossary of political and other terms, and a full index of proper names. All this for under eleven pounds. Stuart Lyons's⁷ *Horace's Odes and the mystery of do-re-mi* has obviously given its author great pleasure; he is an enthusiast in the best possible way, though his conclusions will not necessarily prevail. The book can be divided into three parts. In the first part, Lyons tries to show that Latin lyric verse, and Horace's in particular, were sung to music. The arguments are complex and subtle, not helped by a frequent lack of documentation, but he has established a case to answer. The second part involves the history of the tonic sol-fa; he takes it back securely from *The Sound of Music* to the eleventh century but the step back another millennium to Horace does not wholly convince. The final third is a metrical and rhyming translation of Horace's *Odes* that brings to mind Milton's strictures against rhyme: 'The Invention of a barbarous Age to set off wretched matter and lame

⁴ *Virgil's Gaze. Nation and Poetry in the Aeneid*. By J. D. Reed. Princeton, NJ, and Oxford, Princeton University Press, 2007. Pp. ix + 226. Hardback £26.95.

⁵ Pp. 24–5.

⁶ Livy. *The History of Rome*. Books I–V. Translated with Introduction and Notes by Valerie M. Warrior. Indianapolis and Cambridge, Hackett, 2006. Pp. xlv + 452. Hardback £29.95; paperback £10.95.

⁷ *Horace's Odes and the Mystery of Do-re-mi*. By Stuart Lyons. Oxford, Oxbow Books, 2006. Pp. 272. Paperback £19.95.

Metre'. The translation is ingenious but a constant change of verbal register takes it far away from Horace. Roy K. Gibson's⁸ *Excess and Restraint* is an elegantly written attempt to create an appropriate contemporary context for Ovid's *Ars Amatoria*, finally divorced from the intemperate judgements of the early years of the last century. The conclusion is essentially that Ovid developed a *via media* between excess and restraint based on the poetry of Propertius and Horace and the prose of Aristotle and Cicero. It would be inappropriate to try here to summarize the arguments. Suffice it to say that an interested reader would not be asked to plough through a swamp of barbarisms, neologisms, and convoluted argument but would be led along by a language not unworthy of the works discussed. Peter Knox has assembled twenty essays on Ovid.⁹ Most interested readers will be able to form their own view with the help of a list of authors and titles. The list is divided into four sections: in the first group 'Contexts and Intertexts', are to be found: 1. 'Generalizing about Ovid' by Stephen Hinds; 2. 'Playing with his life: Ovid's "Autobiographical" References' by Niklas Holzberg; 3. 'The Epistolary Mode and the first of Ovid's *Heroides*' by Duncan F. Kennedy; 4. 'Ovidian Allusion and the Vocabulary of Memory' by John F. Miller; 5. 'Vergil's Best Reader? Ovidian Commentary on Vergilian Etymological Wordplay' by James J. O'Hara; 6. 'Lucretius and the Delusions of Narcissus' by Philip Hardie; and 7. 'Other Voices in Ovid's "Aeneid"' by Sergio Casali. In the second group, 'Ideologies of Love and Poetry', we find: 8. 'Reading Female Flesh. *Amores* 3.1' by Maria Wyke; 9. 'The Death of Corinna's Parrot Reconsidered. Poetry and Ovid's *Amores*' by Barbara Weiden Boyd; 10. 'Fantasy, Myth and Love Letters. Text and Tale in Ovid's *Heroides*' by R. Alden Smith; and 11. 'Ovid and the Politics of Reading' by Alison R. Sharrock. In the third group, 'Narrators and Narratives': 12. 'Ovidius Prooemians' by E. J. Kenney; 13. 'Voices and Narrative "Instances" in the *Metamorphoses*' by Alessandro Barchiesi; 14. 'Pyramus and Thisbe in Cyprus' by Peter E. Knox; 15. 'Form in Motion. Weaving the Text in the *Metamorphoses*' by Gianpiero Rosati; and 16. 'Ovid's Narrator in the *Fasti*' by Carole Newlands. In the fourth Group, 'On the Margins of Empire': 17. 'Ovid, Germanicus, and the Composition of the *Fasti*' by Elaine Fantham; 18. 'Booking the Return Trip. Ovid and *Tristia* 1' by Stephen Hinds; 19. 'On Ovid's *Ibis*. a Poem in Context' by Gareth D. Williams; and 20. '*Si licet et fas est*. Ovid's *Fasti* and the Problem of Free Speech under the Principate' by Denis Feeney. In or about AD 2, according to tradition, Ovid's *Ars Amatoria* and his *Remedia Amoris* were completed. In 2002, to mark the bimillennium, the British Academy and Manchester University agreed to fund a conference on those works. Now, Roy Gibson, Steven Green, and Alison Sharrock¹⁰ have together edited a volume, entitled *The Art of Love*, and comprising sixteen essays, chiefly from the conference but with some commissioned contributions. After an introductory essay (1. 'Lessons in Love. Fifty Years of Scholarship on the *Ars Amatoria* and *Remedia Amoris*' by Steven J. Green), as in the previous work, the remaining essays have been divided into four sections; these are, however, all

⁸ *Excess and Restraint. Propertius, Horace, and Ovid's Ars Amatoria*. By Roy K. Gibson. London, Institute of Classical Studies, 2007. Pp. ix + 165. Paperback £30.

⁹ *Oxford Readings in Ovid*. Edited by Peter E. Knox. Oxford, Oxford University Press, 2006. Pp. ix + 541. Hardback £80; paperback £29.99.

¹⁰ *The Art of Love. Bimillennial Essays on Ovid's Ars Amatoria and Remedia Amoris*. Edited by Roy Gibson, Steven Green, and Alison Sharrock. Oxford, Oxford University Press, 2007. Pp. xii + 375. Hardback £60.

directly related to the *Ars Amatoria* and/or the *Remedia Amoris*. In the first section ‘Poetics’, we find 2. ‘Love in Parentheses. Digression and Narrative Hierarchy in Ovid’s Erotodidactic Poems’ by Alison Sharrock; 3. ‘Staging the Reader Response. Ovid and His “Contemporary Audience” in *Ars and Remedia*’ by Niklas Holzberg; 4. ‘*Vixisset Phyllis, si me foret usa magistro. Erotodidaxis and Intertextuality* by Duncan F. Kennedy’. In the second section, ‘Erotics’, appear: 5. ‘In Ovid with Bed (*Ars* 2 and 3)’ by John Henderson; 6. ‘Women on Top. Livia and Andromache’ by Alessandro Barchiesi; 7. ‘Ovid, Augustus, and the Politics of Moderation in *Ars Amatoria* 3’ by Roy K. Gibson; 8. ‘The Art of *Remedia Amoris*. Unlearning to Love?’ by Gianpiero Rosati; 9. ‘*Lethaeus Amor*. The Art of Forgetting’ by Philip Hardie. In the third section, ‘Politics’, we have 10. ‘Erotic Aetiology. Romulus, Augustus, and the Rape of the Sabine women’ by Mario Labate; 11. ‘The Art of Making Oneself Hated. Rethinking (Anti-) Augustanism in Ovid’s *Ars Amatoria*’ by Sergio Casali; 12. ‘*Ars Amatoria Romana*. Ovid on Love as a Cultural Construct’ by Katharina Volk; and 13. ‘Ovid’s Evolution’ by Molly Myerowitz Levine. In the last section, ‘Reception’, we find: 14. ‘*Paelignus, puto, dixerat poeta* (Mart. 2.41.2). Martial’s Intertextual Dialogue with Ovid’s Erotodidactic Poems’ by Markus Janka; 15. ‘Sex Education. Ovidian Erotodidactic in the Classroom by Ralph Hexter’; and 16. ‘Ovid in Defeat? On the Reception of Ovid’s *Ars Amatoria and Remedia Amoris*’ by Genevieve Lively.

‘All that one can say with moderate certainty about this book of epigrams is that it comprises an untitled collection of uncertain length celebrating a series of unspecified occasions in honour of “Caesar” (unnamed); and it is attributed to Martial.’ With these words Kathleen Coleman opens the General Introduction to her eagerly awaited edition of the book commonly known as the *Liber Spectaculorum*.¹¹ The *Liber* runs to a little less than ten pages of OCT while Coleman’s Introduction, Text, Translation, and Commentary take up 409 pages. This is due not to the extravagance of the editor but to a combination of her diligence and of the intrinsic difficulties in the text where even the numbering is controversial. Coleman writes in a straightforward clear style as she picks her elegant way through innumerable problems. This will be one of those editions that scholars consult whenever their problem has the most tenuous connection to the *Liber Spectaculorum*, in the hope, usually fulfilled, of finding a solution. OUP is to be congratulated on producing an unusually attractive book, remarkably full of illustrations and helpful diagrams. This book, Coleman tells us, has been twenty years in the making, and who would doubt it for a moment? It is a comfort to know that there still are places where a twenty-year project would be tolerated. Seneca’s letters to Lucilius have been edited with an Introduction, Text, Italian Translation, and full Commentary by Francesca Romana Berno.¹² P.G. Walsh¹³ has produced a translation with notes of the letters of Pliny the Younger for the Oxford World’s Classics series. The translation reads well and will be very welcome to latinless students of that period. Students of moral philosophy, especially students of the Roman world, should

¹¹ *M. Valerii Martialis Liber Spectaculorum*. Edited with an Introduction, Translation and Commentary by Kathleen Coleman. Oxford, Oxford University Press, 2006. Pp. lxxxvii + 322. Hardback £60.

¹² *L. Anneo Seneca, Lettere a Lucilio. Libro VI: Le Lettere 53–57 a cura di Francesca Romana Berno*. Bologna, Patron Editore, 2006. Pp. 419. Paperback €32.

¹³ *Pliny the Younger. Complete Letters*. Translated with an Introduction and Notes, by P. G. Walsh. Oxford, Oxford University Press, 2006. Pp. xli + 380. Paperback £9.99.

welcome *Von Atheismus bis Zensur*,¹⁴ a collection of 22 essays from a variety of sources, the earliest from 1967, the most recent prepared for this collection, put together by Hildegard Cancik-Lindemaier. Most of the essays are in German, a few in English. The subject matter varies greatly and the contributors are not afraid to relate their findings to the modern world. As with the other essay collections described above the essays are assigned to a number of divisions e.g. 'Social customs', 'Hercules Mythology', 'Sacrifice and Death', 'The Vestal Virgins', and 'Seneca and Tacitus'.

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¹⁴ *Von Atheismus bis Zensur*. Edited by Hildegard Cancik-Lindemaier. Römische Lektüren in kulturwissenschaftlicher Absicht. Königshausen & Neumann, 2006. Pp. iv + 382. Hardback €49.80.

Greek History

For those who do not have the stamina to make it through the monumental work of the Copenhagen Polis Centre, their *Inventory of Archaic and Classical Poleis*, help is at hand. In *Polis. An Introduction to the Ancient Greek City-State*,¹ Mogens Herman Hansen offers a snappy summary (two hundred small-format pages) of the findings of the project. Though the project and this book have their eccentricities, notably a tendency to get tangled up in problems of definition ('we can no longer say that a state is a state is a state'), though I feel bound to quarrel with Hansen's representation of the Greeks as easy-going internationalists, and though bite-size chapters on the Army and Religion do not really do justice to Hansen, this seems to me a book with which, in place of our tired justifications of why we use the term *polis*, every undergraduate should be made to wrestle. What is most refreshing in Hansen's approach is his determination to establish facts: that political autonomy is not a defining characteristic of the polis (it was Late antique bureaucracy and the development of Christianity that finished off the city-state culture); that people lived predominantly in cities; and that there were approximately 7.5 million Greeks, forty per cent of whom lived outside the Greek mainland. As one of the innumerate whose days in academia are numbered, I am a sucker for this kind of demography. Ryan Balot's introduction to *Greek Political Thought* provides a good complement to Hansen's *polis*.² Balot sets out to look at ancient texts in two ways: both in their specific historical contexts, engaging with and responding to what they saw around them, and at the same time for the 'numerous resources [they offer] for us as democratic citizens in a very different world'. His first objective is one he achieves so well that – until you reach Plato and Aristotle at least – the book reads as if it were an (only very slightly) oblique history of the Greek polis, from 'Homeric society' through archaic and classical Athens (and Sparta) to Hellenistic monarchy. The need to spot ancient authors' positions whilst maintaining a narrative coherence leads, of course, to elisions – I bridled, for example, at the tidy characterization of Herodotus as a 'critic of Athenian democracy' – but this is accomplished stuff, and written with verve. I was more sceptical, initially, of the book's claims to a direct contemporary purpose – or at

¹ *Polis. An Introduction to the Ancient Greek City-State*. By Mogens Herman Hansen. Oxford, Oxford University Press. Pp. 217. Hardback £40; paperback £14.99.

² *Greek Political Thought*. By Ryan K. Balot. Oxford, Blackwell, 2005. Pp. 320. Hardback £50; paperback £18.99.