

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.

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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

under her proemic patronage. The structure of the month implies thematic unity, according to P.-P.'s approach, and the poetic content reflects and exploits that cohesion.

Ch. 4, 'Quoscumque sacris addidit ille dies: the Julio-Claudian Holidays', constitutes an attempt to read the imperial influence on the calendar and on the *Fasti*. The discussion, ranging from the *domus Augusta* in Book 1 to the Ides of March in Book 3, focuses on issues of how to integrate new days into the pre-existing calendar and how these additions interact with it and with each other. P.-P. gives a useful corrective to a scholarly tendency to see Ovid's various approaches as necessarily ironic or subversive: 'the Julio-Claudian holidays do not, indeed cannot, freeze meaning in the calendar; they depend on the openness of the calendar's structure and its encouragement of interpretation and exegesis to incorporate them and integrate them into the Roman experience of the year' (216).

The fifth and final chapter, 'Looking Forward to July', seeks both to read *Fasti* 5 and 6 as a complex unit and also to present the contexts and implications of July and August, the months named for Caesar and Augustus missing from the poem. Potentially the most provocative chapter of the monograph, this is also the most problematic, as P.-P. herself acknowledges. Her results are mixed, particularly in the frequently untidy attempt to read *Maius-Iunius-Iulius-Augustus* as a four-month chain of interlocking references. P.-P. does make the interesting argument that the renamed month of Augustus 'reorients and revises the whole set of months it concludes, refiguring the preceding months as precursors to itself' (222). In the end, this chapter centres both on the historical context and on creative speculation about literary possibilities that can only be speculation, for Ovid never did and never will write July and August. P.-P., like various other critics, believes that Ovid designed his poem to comprise only six months. Nevertheless, hypothetical though this chapter ultimately is, it raises fascinating questions about the *princeps*, timekeeping, and cultural issues.

Overall, this volume is well organized and thoroughly indexed. Some small infelicities of writing style appear, such as the use of 'evidence' and 'effect' as verbs, but these are no distraction from the author's message. Finally, the inclusion of three photographic plates is a welcome surprise that bolsters P.-P.'s frequent consideration of material evidence. Even so, the oft-mentioned Augustan-era *Fasti Praenestini* may have been a more fitting choice than the *Fasti Amiterni*. Also, an appendix of epigraphical calendars would have been helpful, particularly as P.-P. often refers to the contents and indeed to the physical appearance and visual effect of these various *fasti*.

In sum, P.-P. has done Ovidian studies a valuable service by producing a thoughtful treatment of the *Fasti* that presents both a solid grounding in its literary-historical context and a detailed meditation on how the workings of the Roman calendar system and of Ovidian poetics join hands. Furthermore, one of the book's valuable points is its careful explanation of context; while, for readers well-versed in history, the exposition may sometimes seem a bit long, it is useful and carefully footnoted. Another highlight of the book is its astute reminder of the sheer vitality of the calendar both on and off Ovid's page; no static artifact, it invites and even demands engagement, and Ovid's work does likewise. By explicating these sophisticated and energetic interactions, P.-P. has produced a book that will certainly spur further discussion of a remarkable poem, its complicated context, and its infinite variety not only of content but also, as she has so well shown, of its very form and function.

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ANGELINE CHIU

R. J. LITTLEWOOD, *A COMMENTARY ON OVID FASTI BOOK VI*. Oxford and New York: Oxford University Press, 2006. Pp. lxxxvi + 259. ISBN 0-19927-134-8. £60.00.

The publication of another work on the *Fasti* suggests that this text is now safely rehabilitated as a work worthy of one of Rome's greatest poets at the height of his powers. However, it remains easy to see why the *Fasti* remained for so long the province of antiquarians researching Roman religion, or schoolteachers researching passages for unseen translation. It is a text which makes unusual demands on the reader, as it is in dialogue not just with other literary texts, but — more than any other of Ovid's works — with Rome itself, with its customs, its rituals, its history, and its monuments. As such, it makes even more unusual demands on the commentator, who is faced with the task of gathering information from a variety of different disciplines on a wide range of subjects, and presenting it for a readership who may be coming from a number of different backgrounds: historians, literary critics, and scholars of religion all have an interest in the work. It is to Littlewood's great credit that all of these readers will find much of value in her com-