academic brawl, this collection of T.'s is an excellent book, profoundly original and exceptionally stimulating.

The second book under consideration here is also a collection of essays on Virgil, but one cannot imagine anything so different from the compact coherence of T.'s book. Stephanie Quinn has put together an enormous quantity of Virgilian material by various authors (not only essays, all previously published, but also poems and modern versions), with the aim of providing a textbook for teachers in American schools and colleges. The quality of the essays varies from the classic (the n-th reprinting of the 'Two voices' of Adam Parry, or of 'The serpent and the flame' by Knox) to the excellent (articles by Feeney, Putnam, Segal, and other well-known scholars) right down to the useless and downright poor. This gives the impression of the kind of confusion more typical of a web site than a book, aggravated by a graphic design of questionable taste (fonts, format etc.) and a lack of clarity in the distinction between those sections dealing with interpretations of the ancient texts, and those concerned with Nachleben and modern re-interpretations. Others would be better able to determine the usefulness of this book for American schools: my own impression is that from this point of view (as from others) the companion book *Why Horace?,* edited by W. S. Anderson, is much more effective and manageable.

Università di Roma 'Tor Vergata' SERGIO CASALI

H. -C. GÜNTHER, *QUAESTIONES PROPERTIANAE* (Mnemosyne Supplementum 169). Leiden: Brill, 1997. Pp. xix + 172. ISBN 90–04–10793–2. Fl. 152.50/US$ 89.50.

J. K. NEWMAN, *AUGUSTAN PROPERTIUS: THE RECAPITULATION OF A GENRE* (Spudasmata 63). Hildesheim: Olms, 1997. Pp. ix + 560. ISBN 3–487–10298–6. DM 148.

Very different *quaestiones Propertianae* prompt two recent books on Propertius.

Gunther offers an investigative survey of verse transposition, dislocation, and interpolation in the textual tradition of Propertius. He argues that the archetype of our text of Propertius has been exposed to both superficial manipulation and more significant interference, predominantly in the form of verbal and metrical interpolation carried out in the medieval period. For G., as for many scholars of Propertian textual criticism, the literary quality of these medieval attempts at reconstructive poetry is 'with some rare exceptions, . . . enormously poor' (161), readily allowing scholars to identify emendations and corrections and to attempt their own efforts at poetic reconstruction.

G. is sensitive to 'the inevitable element of subjectivity in judgements of poetic style and diction' no less than to 'the dangers of undisciplined speculation' (3) in the four chapters here, but, nevertheless seeks to assess how transposition, dislocation, and interpolation may have influenced the textual tradition of Propertius. In his first chapter, with a carefully measured approach, G. addresses the generally discredited theory of verse transposition in Propertius, focusing upon the particularly corrupt condition of the second book. He challenges the plausibility of several suggested transpositions and recommends a number of his own emendations, in each case attempting to evaluate in detail whether any transposition 'is certain, likely or merely possible' (51). Ch. 2 deals with the similarly discredited theory of 'Interpolationsforschung', which, G. convincingly argues, has a key role to play in Propertian textual criticism even though it may not offer *the* key to resolve all the major problems associated with the text.

Ch. 3 offers a more detailed examination of book and poem structure in the light of G.'s reordering of the text. Convinced that 'numerical structure plays a larger role in Latin poetry than is normally recognised' (viii), G. makes use of number patterns and structural symmetries in Propertius' poems to support his ideas on transposition and interpolation — arrived at, he assures his readers, independently of structural considerations. In his concluding chapter G. resists speculative reconstruction of an archetypal ms. of Propertius based on the limited and uncertain evidence available, but tentatively suggests a model for its corruption. He points to a regular pattern of omissions and related dislocations, forwarding the hypothesis that mechanical damage — possibly the illegibility of folia caused by damp — may have been responsible for the 'curious coincidences' in the intervals between text losses (157).

Although a few typescript errors in the main text and notes may distract some readers, this work offers a useful bibliography and index, including an index locorum, and — at its centre — an appendix presenting a complete annotated text of the poems affected by major dislocation. G.'s scholarly analysis is supported by extensive footnotes which comprehensively relate this work to the tradition of Propertian textual criticism.

In contrast, Newman highlights the performative aspects of Roman poetry, calling into question the legitimacy of attempts to identify an 'academically satisfying' Propertian text. His own textual explications, proposed in the main text and a twenty-four page appendix, argue for 'a more oral and colloquial, less rigid way of understanding the actor / poet's meaning' (494).

Presented as a companion volume to the same author's *Roman Catullus* (1990) with which it shares many features of style and tone, N.'s broad study promises a new approach to Propertius and his poetry, although readers may already be familiar with many of his re-assessments. N. introduces this reconsideration of Propertius as a response to the critical tradition that focuses predominantly upon the poet's relationship with 'Cynthia', arguing that his categorization as 'elegist', 'love poet', 'Hellenist', and even 'anti-Augustan' has biased appreciation of the full Propertian oeuvre. Proceeding on the assumption 'that Propertius is first and foremost a man' (5), N. adopts a different set of categorizations in his attempt to rehabilitate Propertius the poet as 'sympotic satirist and iambist', 'champion of women's rights', 'Roman', and even 'Augustan *vates*'.

N. argues that the issue of genre is fundamental to any critical re-assessment of Propertius the 'love poet' and offers eleven chapters exploring the full generic range of Propertian elegy. Detailed commentaries are provided on the 'programmatic elegies' of each of Propertius' four books, highlighting various features of generic recapitulation and play. Other chapters, maintaining issues of genre as their focus, consider the satiric, iambic, and epic aspects of Propertius' writing, evaluate his language, imagery, and imagination, assess his poetic debt to Gallus, Horace, Virgil, and the 'Etruscan aesthetic', and question his relationships with Maecenas, Augustus, and — of course — 'Cynthia'.

This work offers a select bibliography and comprehensive index, including details of passages discussed in Horace, Propertius, and Virgil. Three appendices offer textual notes, a brief discussion of the literary reception of Propertius in Dante and Arnaut Daniel, and a very brief note on various examples of the name Cynthius / Cynthia in Roman authors other than Propertius. N. suggests that the aim of this book is primarily pedagogic and appropriately recommends it to an ideal audience of young graduate students.

Both of these books promise to become key works of reference for Propertian scholars.

Institute of Hellenic & Roman Studies, University of Bristol GENEVIEVE LIVELEY

OVID, *METAMORPHOSES BOOK XIII*. Ed. and comm. N. Hopkinson. Cambridge: Cambridge University Press, 2000. Pp. vii + 252, map. ISBN 0-5215-5421-7 (bound); 0-5215-5620-1 (paper). £40.00 (bound); £14.95 (paper).

Met. XIII, one of the most 'Greek' books of the Ovidian poem, has received a commentary by a distinguished Hellenist, a commentary which turns out to be one of the best Latin examples in the Cambridge 'green-and-yellow' series. Hopkinson's familiarity with Homeric and cyclic epics, tragedy, and Hellenistic poetry proves to be the best equipment for reading the book which includes, among other stories, the *armorum iudicium*, Hecuba, Polyphemus and Galatea.

The brilliant and insightful introduction illustrates the main subjects and themes of the book, but also offers cues and suggestions for a general interpretation of the whole poem (for example, episodes and characters illustrating a particular rhetorical figure: 5–6).

The constitution of the text is inspired by good judgement and sensitivity to Ovidian language and style (good discussions, e.g. at 619; 683–4). The greatest strength of the commentary, which is admirable in its (non-Bömerian) concision, clarity, and lucidity in argumentation, lies — not surprisingly — in wide-ranging interactions with Greek literature: the analysis of the Ovidian poem shows how it incorporates Greek texts and conceals them in its tight texture (e.g. 392 *condidit ensem*; 402 *domino*; 416 *tuentem*; 451 *virgo*, etc.), but H. also suggests many illuminating comparisons with Latin models especially Virgil (451–2; 477; 635; 683–4; 760–1; 762). Such a detailed analysis of language and style enables him to offer some valuable interpretative insights (cf. 290 *rudis et sine pectore miles* and 292 n.). Thus, for example, the idea (which might have been further developed) of Ajax as 'a hero of the old school whose aim is personal glory' (206 n.): his ethic is archaic, individualistic (388 *in me mihi*, 390 *Aiacem . . . Aiax*), whereas Ulysses is the hero *polutropos*, modern and open to communal action (239 f. *mecum communicat; socio . . . confidit*; 364 f. *mecum eligit*), in contrast with the model of Ajax (271 f. *ne communia solus / occupet atque aliquem vobis quoque reddat honorem*).

Besides drawing attention to phonic suggestions (438, 635) and ambiguities (582) of language, H. is also alert at catching translinguistic puns (99 *Helenum*; 232 *Thersites*; 433–4 *Polydorus*; is there in *consilium sapiens* any further hint at *Polymestor*?; 643–4 *Anius* etc.), highlighting the richness of the literary texture of Ovidian poetry. Always pertinent are his observations on Ovid's narrative technique (313–38, 423–8, 494, 547–8), and his attention to the self-reflexive force of the text (163 *deceperat*): I wonder, in this regard, if *iam labor in fine est* (373) could also hint at the forthcoming end (381) of Ulysses' long *rhesis*; just as *memor ipsa sui* (453) might allude to the repetition of words and gestures (esp. 479–80) Polyxena had uttered in Euripides (*Hec.* 568–70).

Although he is attentive to genre-specific rules and language, H. is somewhat less interested in dialogue between genres (e.g. 38 f.): thus, at 856 *tibi . . . succumbimus uni*, I would want to go beyond