

Each chapter in this book is a delight to read and can quite easily be approached on its own. Through his use of texts, Murgatroyd is able to introduce students to some of the less well-known ancient authors such as Manilius, Valerius Flaccus, Quintus Smyrnaeus, Statius and Philostratus, whose works are analysed alongside those giants of ancient literature such as Homer, Pindar, Vergil and Ovid. He does not discuss the changes in literary style over the course of the Archaic, Classical, Hellenistic and Roman periods, nor does he discuss the merits or popularity (both ancient and modern) of the many authors whose works he refers to. His focus on the monsters and their literary appearances is exclusive and highly successful in its aim to enhance literary enjoyment and awareness of narrative technique. All the translations are the author's own and his enjoyment of his subject shines through in them. The inclusion of illustrations of works of art from ancient times to the Neo-Classical period enhances the pleasure of the reader immensely. I would highly recommend it both as textbook and an enlightening read.

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Marilyn B. Skinner (ed.), *A Companion to Catullus*. Blackwell Companions to the Ancient World. Oxford, Blackwell Publishing, 2007. ISBN-13: 978-1-4051-3533-7. Pp. xxvi, 590. US\$150.

This volume forms part of Blackwell's very successful Companions to the Ancient World series with the aim to provide 'sophisticated and authoritative overviews' of a period, topic, genre or author. According to its editor this companion to Catullus was intended as a reference work, but also for 'original insights' into the subject matter. The volume does indeed give an excellent overview of the state of Catullan scholarship reflecting the quality of work being done on this difficult author. Individual chapters have an own bibliography. A useful consolidated bibliography appears at the end of the volume, as well as an extended general index and a comprehensive index *locorum*.

The volume is divided into eight parts, covering aspects such as 'Text and the Collection' (Part 1), 'Contexts of Production' (Part 2), 'Influences' (Part 3), 'Stylistics' (Part 4), 'Poems and Groups of Poems' (Part 5), 'Reception' (Part 6), 'Pedagogy' (Part 7) and 'Translation' (Part 8). All sections start out with a thorough overview or explanation of the topic, before engaging with specific aspects of the subject matter. The section on 'Pedagogy' consists of chapters on Catullus in the secondary school curriculum written by Ronnie

Ancona and Judith P. Hallet, and on Catullus in the college classroom by Daniel H. Garrison. Although both chapters are excellent and make for fascinating reading, they seemed too focused on a specific target audience to merit inclusion in a companion volume.

Space does not allow for more than a mere summary of the most striking aspect of individual sections of the volume. In the introduction Marilyn Skinner, the editor, places the volume in its context. Her succinct overviews not only of individual contributions to the volume, but also of the basic research area reflected in each chapter, are helpful pointers to the focus of individual topics.

In Part 1, 'The Text and the Collection', J.L. Butrica gives one of the clearest overviews available of the difficulties associated with the transmission and establishment of a Catullus text. In the same section, Marilyn Skinner tackles one of the basic problems of the *oeuvre* – that of Catullus's own involvement (or lack thereof) in the compilation of the collection. Both these chapters cover basic but intractable material in a lucid and accessible manner. Since most recent publications on Catullus still struggle with these topics, scholars and students alike would do well to take these chapters as a point of departure for reading Catullus.

An indispensable account of the complex background to the Catullan *oeuvre* appears in the section on 'Context of Production' (Part 2). T.P. Wiseman gives a fascinating overview of the Valerii Catulli of Verona. The sheer mass of information brought together and presented so clearly makes for compelling reading. David Konstan's account of the contemporary political situation includes finding striking political echoes in poems often deemed not political at all, as well as pithy sketches of some of the leading figures of the time. Andrew Feldherr gives a brilliant exposition of the intellectual climate of the time, indicating how Catullus and the neoterics used their learnedness as an indication of social distinction (as opposed to achieving acclaim because of war, politics or wealth) as well as a criterion of poetic judgement. An in-depth discussion of the ambiguous Roman intellectual response to Greek influence (on all levels) is included. The social context of the time is covered by Elizabeth Manwell in her essay on gender and masculinity in Rome. She does an outstanding job presenting an intractable and complex topic clearly and persuasively. More than almost any other, the issue of gender is bedevilled by contemporary perspectives that could only benefit from Manwell's balanced exposition of matters.

Two excellent essays in Part 3, 'Influences', cover the poets that appear to have had the most direct influence on Catullus. In 'Catullus and Sappho', Ellen Greene points out how the centre position occupied by emotional bonds and an ideal world of beauty in Sappho's poetry (as opposed to the

larger outside world) is manifested in the love lyric tradition that Catullus continued. In a solid in-depth portrayal of Callimachus's work, Peter E. Knox packs out clearly just how pervasive this influence on Catullus and Roman poetic tradition happened to be.

Three illuminating essays discuss aspects of Catullan 'Stylistics' (Part 4). W.R. Johnson comes to brilliant grips with the elusive term *Neoteroi* and the literary as well as social-political *raisons d'être* for their focus on novel matter and inventive manner. In a most useful and comprehensive overview of individual elements of style in Catullus, George A. Sheets focuses on the telling details indispensable to illustrate this complex topic successfully. Brian A. Krostenko's account of the social-historical context of the *oeuvre* grapples with the very issues that any student confronted with Catullan realities would have to take into account.

In Part 5, 'Poems and Groups of Poems', the problem of Catullan diversity is under careful scrutiny. William W. Batstone looks at the programmatic poems as a statement of intent regarding Catullus's poetic practice, his aesthetic programme and especially his use of poetry as a social and satiric weapon. Julia T. Dyson discusses the poetic impact of the so-called Lesbia poems, with a focus on the Catullan context that is often missed when the Lesbia story is teased out of the poems as if they represented some biographical portrayal of reality. In a fascinating essay on sexuality and ritual, Vasiliki Panoussi combines fundamental background material on Roman marriage customs with sustained and insightful analyses of Catullus 61 and 62. In Catullan intertextuality, Jeri Blair DeBrohun gives an excellent analysis of Catullus's own reception of epic tradition in his response to Homer, and especially to Apollonius's *Argonautica*, emphasising the latter's effect on the structure of his masterpiece, Poem 64. In her essay on Catullus 68, Elena Theodorakopoulos carefully analyses and makes brilliant sense of the successive difficulties embedded in this very complex poem. She makes excellent use of the other Catullan poems to support her analysis. In his account of the social commentary and political invective permeating Catullus's poetry – topics that contemporary readers often find most difficult to assess – W. Jeffrey Tatum points out how Catullan invective concentrates on violations of trustworthiness and how this *leitmotif* serves as basis for accessing the complex perspectives reflected in the poems.

Part 6, 'Reception', turns to Catullus's profound and ongoing influence on his immediate and later successors. In his essay on Catullus and Horace, R.L.B. McNeill discusses in great depth the complexities involved in Horace's sustained and careful response to his precursor, even though Horace never cites Catullus as a source of poetic influence. In a detailed reading of both authors, Christopher Nappa illustrates just how substantially

Vergil reflected specific Catullan poems. Roman love elegy's complex debt to Catullus is carefully detailed by Paul Allen Miller in a penetrating analysis of the elegiac response to lyric and the differences and similarities involved. Based on the example of Catullus 68, Miller points out how elegy develops beyond a focus on individual desire to a reflection of social and political realities. The work of both Catullus and Martial is under wide-ranging and careful scrutiny in Sven Lorenz's focus on what aspects of Catullus's poetry were substantive for Martial's complex interaction with his predecessor. Lorenz finds that Martial presents Catullus as an epigrammatist and himself as a new Catullus. Julia Haig Gaisser's overview of the reception of Catullus after rediscovery of the text in the Renaissance makes for fascinating reading, reflecting how closely reaction to Catullus mirrors the social and intellectual context of the audience. Brian Arkins turns to more recent audience reception of Catullus. In a broad-ranging and brilliant essay, he points out how contemporary reaction is often hindered by pervasive earlier readings.

In the section on 'Translation' (Part 8), Elizabeth Vandiver presents an excellent overview of the difficulties inherent in translating Catullus. A few well-chosen individual examples of some of the critical complexities involved in translation are discussed in detail.

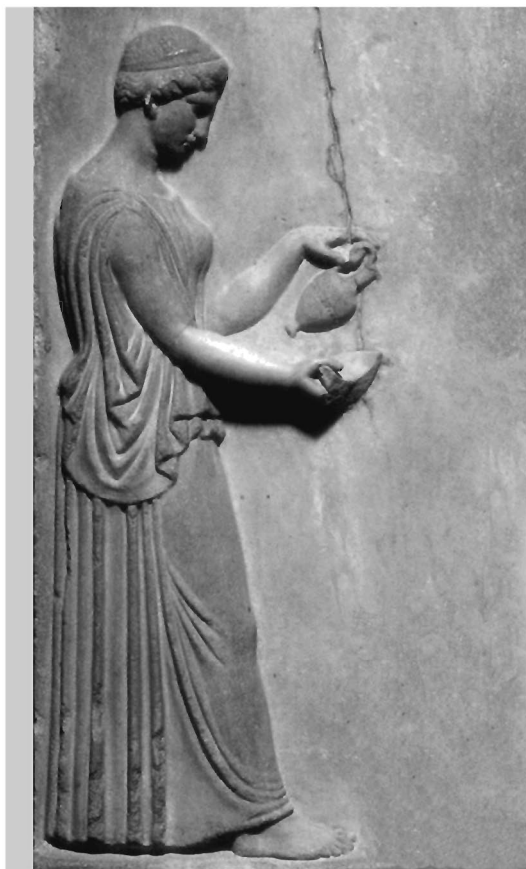
Although the volume was written by a number of contributors, the thrust of the whole is dovetailed quite remarkably. Cross-referencing between sections is consistent and functional. The sections on further reading at the end of each chapter are excellent. The volume is strongly recommended to scholars and teachers for its sound exposition of a given Catullan problem and as a point of departure for any student starting out to explore the Catullan *oeuvre*.

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David Wardle, *Cicero on Divination: De Divinatione Book 1*. Translated with an Introduction and Historical Commentary. Clarendon Ancient History Series. Oxford: Clarendon Press. 2006. ISBN 0-19-929791-6. ISBN-13: 978-0-19-929791-7. Pp. 469+xii.

Cicero's dialogue *De Divinatione* offers two views of divination through the single lens of Greek philosophy. In the first book, Cicero's brother Quintus offers a cautious defence. Quintus grounds belief in the efficacy of divination, on the one hand, in Stoic doctrine and, on the other, in *exempla* he finds in the literary and historiographical traditions of both Greece and Rome. This is a defence that would have appealed to an educated and cultured

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