

On the other hand, we may ask why Horsfall does not refer to the simile of eagle strangling a snake as a literary or pictorial topos in antiquity, except for mentioning an eagle in Hom. *Il.* 15,690. The literary topos of eagle and snake occurs for instance in Ov. *met.* 4, 362–364 (on eagle cf. also Soph. *Ant.* 110–116), while a figure can be seen in mosaics, as shown by Antero Tammisto (*Birds in Mosaics*, 1997, pp. 102–104, and notes 684–703, and Fig. ES1,1.)

Whatever objections to the form, structure and the selection and classification of material in Horsfall's commentary may be made, one cannot but admire its detailed knowledge of both primary and secondary sources and their interpretations. As such it is a superb scholarly achievement and a highly recommendable book of reference to every Virgilian.

*Hannu K. Riikonen*

OVID: *Metamorphoses Book XIII*. Edited by NEIL HOPKINSON. Cambridge Greek and Latin Classics. Cambridge University Press, Cambridge 2000. ISBN 0-521-55421-7 (hb), 0-521-55620-1 (pb). VII, 252 pp. GBP 14.95.

This edition of, and commentary on, Book XIII of Ovid's *Metamorphoses*, containing the debate on Achilles' arms between Ajax and Ulysses (the 'Judgement of Arms') and other episodes (Hecuba, Memnon, etc.), strikes me as particularly satisfactory and commendable. The book consists of a 43-page introduction, the text and the commentary, more than 150 pages long. At the end, there is a (not very long) bibliography and indices.

The introduction, characterized by clarity and erudition, rightly concentrates on illustrating Book XIII; there is thus nothing of the normal introductory material (Sulmo, Tomi(s), Ovid's other writings, etc.), information which one can easily find in other works. I would have had nothing against sections on language and metre, especially as the author has much of interest to say on these aspects in the commentary, but confess to be perfectly happy with the introduction such as it is. First, there is a section on the concept of metamorphosis; this is followed by a section on 'Structure and themes' (with thoughts, e.g., on how the episodes in Book XIII are meant to form a coherent whole). After this, we find introductions to the individual episodes, that on the 'Judgement of Arms' (p. 9–22) being the longest. To say a few words on this section, this is a truly admirable introduction to Ajax' and Ulysses' speeches which need elucidation from various points of view, especially from that of the speakers' characters and that of the rhetoric of the presentation of their arguments. To illustrate the first aspect, there is (on p. 11ff.) an extremely useful synopsis of the Homeric passages in which Ajax and Ulysses appear together, this being followed by notes on later authors. I was also impressed by the section on 'Rhetorical aspects of the speeches' (p. 16ff.), making use, above all, of Quintilian (also quoted here and there in the commentary) and clearly a must for students setting out to study the debate in the future.

The text is described (p. 44) as relying "on readings reported by earlier editors", but its genesis is not otherwise commented upon. Where it differs from the recent OCT text by R. J. Tarrant (thus 28 *peti* T. ~ *peto* H., 38 *sed* ~ *at*, 76 *hic* ~ *hoc*, 133 *succedat* ~ *succedit*, 235 *repono* ~ *reposco*, etc.) Hopkinson's readings generally struck

me as more convincing (note the instructive note explaining the choice of *hoc* in 76).

As for the commentary, it seems (as one would expect) to be designed for the student rather than for the professional Ovidian scholar, although even the latter will want to keep this volume as close to hand as possible. The notes, clearly designed for explaining things rather than for supplying the reader with an exhaustive modern bibliography on each point, seem to cover all aspects, these including the motives of the speakers (note, e.g., the explanation, on line 230, of the fact that Ulysses names Agamemnon, rather than himself, as the person who recalled the fleeing Greeks to assembly, this having aroused suspicion among some critics), and the net is cast wide (note, at line 250, readers who need to be told that a triumph was "an exclusively Roman institution"; the same readers are, however, expected to make sense of "enjambement", on lines 35–9 or why *dimittite* in line 226 would be inferior "in sense and rhythm"). I thought the commentary extremely helpful and illuminating (note, for instance, the many interesting observations on Ulysses' argumentation, e.g., at line 359), and I also liked the many happy turns of phrase (e.g., Ulysses "a spineless coward", p. 93; "Ulysses' shady operations", lines 105–6; "Ajax' indignation had left him no time to pay formal tribute to Achilles", lines 128–30). There are very few things I miss here (although there could possibly have been a note, e.g., on *dubitabilis* in line 21), and so I must conclude by once again stressing the admirable qualities of this book.

Olli Salomies

*Augustine and the Disciplines. From Cassiciacum to Confessions.* Edited by KARLA POLLMANN and MARK VESSEY. Oxford University Press, New York 2005. ISBN 0-19-927485-1 (hb). XI, 258 pp. GBP 45.

This book has its origins in a conference on 'Augustine and the Disciplines' held at Villanova University, Pennsylvania, 9–11 November 2000. It contains eight articles dealing with the role of the Liberal Arts in Augustine's theory of education. Augustine composed a series of pedagogical works soon after his conversion when he had retired to the country estate of Cassiciacum outside Milan in 386. At the time, he was heavily influenced by Neoplatonism, which is strongly felt in his philosophical dialogue *De ordine*. Here Augustine presents a unified theory of education based on the Platonic idea of ascent. The seven Liberal Arts, which have been invented by Reason, form a series of steps by which one can ascend from the level of corporeal things to higher, incorporeal realities. In his later works, e.g., *Retractationes* and *Confessiones*, Augustine was more skeptical of the importance of secular arts in Christian education and even regreted his early works. The present volume addresses many important questions concerning Augustine's relationship to secular studies and the change that is supposed to have taken place in his attitude to them in the course of his works.

In the introduction, Mark Vessey offers a valuable survey of the state of scholarship which was long dominated by two influential works of H.-I. Marrou, *Saint Augustin et la fin de la culture antique* (1938) and *History of Education in Antiquity* (1948). Marrou maintained that the canonical scheme of the seven Liberal Arts, which appeared in Augustine's early philosophical dialogues, had already been standard practice