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Introductions to Ovid

In recent years, numerous general introductions to Ovid have been published, almost all of them in German. On the one hand, there are the scholarly monographs of Döpp (35), Holzberg (48) and von Albrecht (68). On the other, the educational and informative books by Giebel (32), Schmitzer (58, 72) and Harzer (63). I will start by briefly reviewing the second group.

Marion Giebel (32) published a basic introduction to Ovid, conceived, I think, simply as an invitation to read. In the first chapter (7-14), she examines the different conditions that encouraged the development of elegy in Augustan Rome. She also briefly addresses Ovid's predecessors. After this, Giebel summarily analyses the *am.* (15-22), the *Med.* (16-7), and the *Heroides* (17-28) as explorations of female psychology. The author draws links between *ars* (29-44) and the political-social context of the time. Afterwards, she dedicates considerable space to presenting the controversial poetic programme of *met.* (45-52), and to summarising and discussing some stories which are significant from this point of view (53-95). Finally, she briefly examines *fast.* (96-101), the poetry of exile (102-25), and offers some hints on the reception of Ovid (126-33). The book is illustrated with images from different periods.

The work by Ulrich Schmitzer (58) consists of a basic review of Ovid's biography (chapter 1 and part of 6, dedicated to exile), and especially of his poetic production. The book is organised chronologically and combines an overall vision with an analysis of specific aspects, considering most of the key issues in Ovidian studies. Chapter 3 is dedicated to *met.*: Schmitzer addresses aspects such as the structure of the work, the compromise between *carmen perpetuum* and *carmen deductum*, its main themes, and possible anti-Augustan ideology. As examples, he analyses the episodes of Callisto (2.401-530), Scylla (8.6-151), Hyacinthus (10.162-219) and Vertumnus and Pomona (14.623-771).

The Italian edition of the book (72) also includes an essay by Mariella Bonvicini, who attempts to show the contrast between poetry and rhetoric in Ovid's work, especially in the exile poetry.

Friedmann Harzer's short book (63) is designed for students of modern literature who are not trained in the classics, to provide basic information about the author, his work, and especially its influence and reception, above all in modern times (ix). Although the book is

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mostly based on contemporary literary criticism (such as gender studies), Harzer also addresses well-known issues from Ovidian studies. In the introductory chapter, the author offers a brief overview (1-6) of Ovid's life, and the chronological framework of his poetic production (6-9), and gives some broad ideas about its reception (9-16). After this, he examines Ovid's main works: the *opera amatoria* (19-66); *met.* (67-106), commenting on several specific myths; *fast.* (106-12) and lastly *epist.*, *trist.* and *Pont.* (113-31), which are included under the epigraph "Versepistolographie". Ample space is allocated to the individual reception of each of these works.

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Turning to more specialised studies, Siegmar Döpp (35) moves slightly away from the traditional format of general introductions. He does not attempt to offer an overall vision of the poet's works, but rather focuses attention on the interpretation of individual passages in an attempt to explain their structure, how they fit into the literary genre, and their relation with literary models. However, as an introduction, Döpp includes some pages examining Ovid's biography which are based, perhaps excessively, on the autobiography of *trist.* 4.10 (9-28). As regards *met.* (117-54), the author explores Ovid's relation to his sources. Specifically, he mentions Nicander of Colophon (119-20), Parthenius of Nicaea (120), the *Ornithogonia* attributed to Boios, and Aemilius Macer (120), and the programmatic differences between them and Ovid (123-8). He also mentions the relevance of aetiology and the different types of transformation used to represent human nature (121-3), as well as the poet's relation with Augustus (129-30). Finally, he analyses the episodes of Pygmalion (10.238-97) in 131-42, and Phaethon (1.747-2.400) in 142-54.

Some years later, Niklas Holzberg (48) published a successful general introduction to Ovid of some 200 pages, which has been reedited several times, translated into English (64), and has received several reviews. Although the book is aimed at a wide audience, it is essential reading for specialists, since Holzberg's views are always entertaining and stimulating, although not always conventional or entirely coherent concerning the evidence (for example, the idea that *Medea* never existed, the excessive search for pentads and structures in the works, etc.). Broadly, Holzberg understands the genre and the elegiac conventions ("das elegische System") as the motif which Ovid never abandoned throughout his entire poetic production, and which was adapted to the stories that he wanted to tell (for example, in the elegies of exile, Augustus performs the role of *dura puella*). Additionally, Holzberg identifies the "Seelenmalerei" (157) as one of the key elements of Ovid's success. The author correctly stresses Ovid's position of *doctus poeta* in the literary sphere, but also in the political one (see the epigraph "Ovid – ein Dichter zwischen den Texten": 13-20). At the same time, he also emphasises that Ovid's work

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should always be taken as fiction. The section dedicated to *met.* (123-58) should be read alongside a monograph (*Ovids Metamorphosen*, München 2007) by the same author.

The introduction by Michael von Albrecht (68) offers a clear, concise and in-depth review of Ovid's poetic and biographical journey, focusing on the works one at a time. For each one he makes observations about its contents, structure, literary models, genres, language and style, and literary resources, among other aspects. Additionally, he dedicates a chapter to the poet's influence and reception.

The Spanish edition (95) also features a "bibliografía ovidiana en España" (362-453) by Elena Gallego Moya and an "índice onomástico y conceptual" (455-75) prepared by the translator Antonio Mauriz Martínez.

During the period examined, only one general introduction to Ovid was published originally in a language other than German (although the author is German). Katharina Volk's book (86) is designed for a broad and non-specialist audience, but she brings together within it some of the latest trends in Ovidian criticism, while also offering her own vision. The book is not organised by works, but by themes. In the first two chapters, Volk presents Ovid's poetic production in chronological order (6-19), along with what we know about the poet's life (20-34). In the following chapter, she examines the elegiac genre and its transformation from *am.* to *trist.* and *Pont.* (35-49). The fourth chapter, which is almost entirely dedicated to *met.*, explores the poet's use of myth (50-3), the work's epic character, intertextuality (53-6), and Ovid's skill as a narrator (56-64). In the next four chapters, specific topics are examined: the *ars* or imitation of reality (65-6, 71-80), the use of rhetoric (67-70), the treatment of women (81-94), how the poet presents the city of Rome (95-109), and some aspects of the work's posterior reception (110-27).

Last but not least, one could also regard two papers by Johnson (10) and La Penna (19) as concise introductions to Ovid.

W. R. Johnson's brief chapter (10) examines Ovid's biography (784-5), the poet's relation with the emperor (785-8), and his main works (788-804). More generally, the author attempts to dispel some prejudices which undermined the poet's popularity during part of the 20th century. In addition, Johnson points out that one of the merits of Ovidian poetry is finding ways to successfully portray the human personality with all its vulnerabilities, and its relation with others and society (esp. 804-5); *met.* is also analysed (797-803) from this perspective.

Following on from Gianpiero Rosati's unforgettable analysis of the myths of Narcissus and Pygmalion, Antonio La Penna (19) offers an essay in which he examines Ovid's main works, and reflects on some general aspects of Ovidian poetry. The author examines different

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procedures that allow the poet to show the varied nature of human life, and to relativise our experience, mainly through “la banalizzazione del pathos”, “lo svuotamento ironico del pathos”, *lusus*, and an elaborate play of contrasts. As far as *met.* are concerned (xviii-xxiii), I would like to highlight La Penna’s statement that no structural analysis of the work will ever completely dispel the idea that it is a group of dissimilar stories thrown together (xviii-xx).

As usual, all these introductions do not address, or do so in a merely tangential way, questions relative to the text and its transmission.

Joint interpretations

As a complement to the introductions above, the books by Hardie (60), Feldherr (80), Labate (82), Patrick (83), Vial (84) and Videau (85) attempt to offer a joint reading or interpretation of the Ovidian corpus, or part of it, usually following a *Leitmotiv* or a specific aspect of his poetry.

Philip Hardie (60) argues persuasively that the motif which presides over the varied Ovidian corpus (although, in practice, he only takes into consideration *am.*, *epist.*, *met.*, *trist.* and *Pont.*) is the tension between presence and absence – or rather, the evocation of mental images or “illusions of presence” (φαντασμία) – of beings and objects which are, in reality, absent. The desire to materialise these absences, which are normally unattainable, takes a fundamental role in the articulation of such illusions (the basic theoretical structure comes largely from M. Krieger, *Poetic Presence and Illusion*, Baltimore-London 1979, but Hardie constantly resorts to modern literary criticism, psychoanalysis and philosophical thinking, especially Lacan). Hardie develops his thesis within a complex and somewhat scattered web of ten chapters with a more or less chronological review of Ovid’s works. Throughout the book, general analyses alternate with further examinations, more focused on details. In the case of *met.*, the reader will find pages dedicated almost exclusively, always from the perspective of ‘poetic illusion’, to the study of the stories of Apollo and Daphne (45-50), Orpheus along with Apollo and Hyacinthus (63-70), Narcissus (143-172), Pygmalion (173-226), Tereus and Philomela (259-272), and Ceyx and Alcyone (272-82), as well as the poet’s epilogue (91-7). Chapter 7 (“Absent presences of language”) is devoted to studying the linguistic facets that permit the creation of “illusions of presence”. Additionally, throughout the entire work, Ovid’s relationship with his predecessors is also addressed (notably Lucretius, Gallus, Virgil and Propertius), as is the reception of Ovidian poetry from the Renaissance to present day.

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Andrew Feldherr (80) advances a political reading of the *met.* and, more specifically, of the aspects which Ovid's audience could interpret in a political, civic, dramatic, social or religious sense. The material has, for the most part, been published previously (ix). The first chapter (15-59) addresses the fictionality of the text and the concept of metamorphosis, which is not considered stable; in the second (60-122), the author examines identity, in terms of artistic representation; the third (125-59) analyses the episodes of Lycaon and Pythagoras in relation to sacrificial ritual; in the fourth, (160-98) Feldherr studies Ovidian fiction and public spectacles; the fifth (199-239) analyses the episode of Philomela, the gladiatorial games, and the absence of divinities; in the sixth (243-92), he focuses on Pygmalion and the Roman experience of contemplating art; and, finally, the seventh (293-341) looks at Niobe and Perseus, and the public images of Augustus. The book includes an *index locorum* (365-72) as well as a general index (373-7).

Mario Labate (82) dedicates a monographic volume to Ovid's epic work (previously he produced another similar book about the poet's love elegy: *L'arte di farsi amare: modelli culturali e progetto didascalico nell'elegia ovidiana*, Pisa 1984). Some chapters had been previously published as independent papers. Labate explores Ovid's narrative strategies as opposed to the epic genre and mythical tradition of the past, and shows how the narrator manages to appropriate this tradition and present a coherent epic discourse that is also critical of his own time. The first section ("Strategie epiche ovidiane", 13-126), subdivided into 10 chapters, examines the Ovidian treatment of epic models, and Greek heroes and battles. In the second section ("Le molte verità del poeta maestro", 137-56), Labate studies cosmogony and the myth of the ages in *met.* 1 in relation to preceding models and Augustan politics. The third section ("L'identità culturale augustea nei *Fasti*", 157-242) examines the union between Greek myth and popular Roman religion in *fast.*, and how this allowed the extension of the Roman identity from the *urbs* to the *orbis*.

The thesis of Robert Patrick (83) maintains that one of Ovid's objectives of the *met.* was to explore identity and the human *psyche*. To do this, one of the most typical techniques was to bring together the civilised, domesticated human being with the untamed (9): wild divinities, human instincts, extreme passions etc. The author understands that this confrontation has a function analogous to the sacred groves or *luci* of ancient landscapes, and for this reason he calls this confrontation the "grove-dynamic". Chapters 3-5 (52-207) form, in this way, a linear interpretation of the poem and the sacred groves that appear in it.

The dense book by Hélène Vial (84), which also started out as a doctoral thesis, addresses the theme of transformation as the thematic and conceptual, as well as formal and linguistic,

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nucleus of the *met.* She explores Ovid's ability to vary the same theme without becoming monotonous (in the second part, the various myths are classified by thematic similarities specifically to illustrate the art of variation). The transformation is seen as a metaphor for the hybrid, changing nature of the Ovidian work and poetics.

Anne Videau's work (85) is a reelaboration of previously published papers, and can be considered a continuation of another essay of hers (*Les Tristes d'Ovide et l'épigramme romaine: une poétique de la rupture*, Paris 1991). She attempts to present a unified picture of Ovid's work and poetics, and his generic diversity, as a response to the historical context. The first part of the book (23-236) explores the history of elegy since Ancient Greece, where some aspects that will later appear in *met.* are already identified. The second part (241-556) assesses the unity of the Ovidian corpus between elegy and epos. Videau begins by analysing the Theban cycle in books 3-4 of *met.*, and its generic contamination, as well as the wordplays and semantic connections that operate therein (so that action can become *opsis*). Later, she studies the Ovidian transformation of the ethics which governed the archaic and divine world, informed by the political and historical context.

Companions

Three *Companions to Ovid* have been published in recent years. Two of these both appeared in 2002, one prepared by Barbara W. Boyd (59) for Brill, the second one by Philip Hardie (61) for Cambridge. Seven years later, the *Companion* edited by Peter Knox (78) was published by Blackwell. The three volumes should be considered complementary and representative of the most recent trends and developments in Ovidian studies. In all three cases, the chapters that refer to *met.* are appropriately collected into the pertinent sections. In any case, it is worth saying a few words about each of the volumes. See also the additional volume prepared by Knox (73): see on 'Miscellanea'.

The Brill *Companion* (59) collects papers of 14 prestigious scholars, which focus as much on general issues (social and biographical; literary and stylistic; reception; textual transmission) as on the various works of the poet, addressed in chronological order. One chapter is dedicated to exploring aspects of each of *met.*'s pentads (A. M. Keith, "Sources and Genres in Ovid's *Metamorphoses* 1-5", 235-70; G. Rosati, "Narrative Technique and Narrative Structures in the *Metamorphoses*", 271-304; G. Tissol, "The House of Fame: Roman History and Augustan Politics in *Metamorphoses* 11-15", 305-36). The volume features an *index locorum* (513-9) as well as a general index (520-33).

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The plan of the *Cambridge Companion* (61) is probably more ambitious. The 20 papers by 17 excellent scholars are not grouped by chronological criteria, but by theme. The first section (“Contexts and history”, 13-75) situates the poet and his work in the contemporary literary and political context, while the second part (“Themes and works”, 79-245) then focuses on specific aspects of the Ovidian poetic production. The third section (“Reception”, 249-367) explores the poet’s reception and posterior influence. The book does not, however, include an *index locorum*.

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In a way, the two previous approaches are combined in the *Blackwell Companion* (78), which brings together 33 articles by 31 Ovidian scholars. The first section (“Contexts”, 1-58) studies the poet’s life, and the social and literary context. The second (“Texts”, 59-216) consists of one chapter about each of Ovid’s works (on *met.*, cf. E. J. Kenney, “The *Metamorphoses*: A Poet’s Poem”, 140-53). In the third part (“Intertexts”, 217-307), Ovid’s use of sources and of intertextuality is analysed, while in the fourth (“Critical and Scholarly Approaches”, 309-93) two chapters are dedicated to the challenges of editing and commenting on texts, followed by four chapters on various literary theories and their application to Ovidian texts. The fifth section (“Literary Receptions”, 395-485) explores the literary reception of Ovid. This volume does not include an *index locorum* either.

Literary history

The viewpoints noted in the various introductions to Ovid, and in the other works above, can be contrasted and expanded with more general volumes and ‘literary histories’. In some cases, they can also serve as introductions with narrower scope. Considering the limits of the present paper, the following list is necessarily selective and includes only those works deemed especially important and relevant, and published for the first time after 1980 (reprints or new editions of older histories of Roman literature are therefore excluded).

The second volume of the essential *Cambridge History of Classical Literature* is dedicated, under the editorship of Edward Kenney and Wendell Clausen (11), to Latin literature. The team of 18 scholars addresses, from a critical perspective, both the most relevant authors and works (but they also address some of the less important ones), and the different periods and literary genres. In addition, they consider more general questions such as the literary culture of ancient Rome. The book includes an appendix of authors (biographies) and works with bibliography (Ovid 855-7), and a metrical appendix (936-9), although not an *index rerum*.

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The chapter dedicated to Ovid by Kenney (12) is excellent. The poet's technical skills and resources, which allow him to appropriate previous literary conventions and revitalise them in an original way (esp. 455-7), are analysed convincingly. The volume includes, of course, a specific section (13) on *met.*, which examines the main key points in interpreting the poem. In any case, perhaps it is excessive to state that the *met.* are more universal than the *Aeneid* (440-1). The vision expressed in this paper should be complemented with another excellent contribution by Kenney in the Blackwell Companion reviewed above ("The *Metamorphoses*: A Poet's Poem", 140-53), and his brilliant introduction to books 7-9 (*Ovidio. Metamorfosi. Volume IV. Libri VII-IX*, Milano 2011, ix-xxxviii).

The magnificent and successful handbook by Gian Biagio Conte (27), in a more traditional format (and also offering more conservative interpretations), includes collaborations from other prestigious academics: A. Barchiesi, E. Narducci, G. Polara, G. Ranucci and G. Rosati, as well as M. Labate, A. Schiesaro and R. Ferri since the English edition (41), which also includes contributions by D. P. Fowler and G. W. Most. With around 700 pages (in the 1992 edition, used as reference here), the manual offers a critical panorama, always with personal commentary, of Latin literature from its earliest origins up to the Middle Ages. Some chapters are oriented towards literary periodisation and the characterisation of each period identified. However, most of the chapters specifically address the different authors, although some also examine literary genres. The basic outline of the chapters includes a first section of "vita, opere, fonti", which leads to the specific treatment of different works, paying special attention to intertextuality and the use of previous literary tradition. In addition, other aspects such as social and cultural context are commented upon. Most chapters finish with some words about the "fortuna" of the author, and a short commented bibliography (in the English edition, both sections are adapted to the Anglo-Saxon readership). In my view, the introductory chapter to Augustan literary production is outstanding (215-16). Likewise, the chapter dedicated to Ovid is also very good. Firstly, a few indications are offered about what we know of his biography (291) and the chronology of his poetic production (291-2). This is followed by an adequate general characterisation of Ovidian poetry (292-3) and another on each of his works (293-307; *met.* 300-4). At this point, as is logical, reference is made to the models, and how the poet uses them to produce a personal and original work. The chapter finishes with a brief overview of the poet's posterior reception (307-8). The manual features frequent epigraphs in the margin, to simplify its use; it also includes various glossaries, a chronology, and an index of names. The work has recently been translated into Czech (62).

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The monumental 'Handbuch' by Michael von Albrecht (37) is also designed in a traditional way. The global output is perhaps less personal than Conte's and, by its rigid structure, the book is more to be consulted than read continuously. However the scholar always expresses his views and opinions, based on his personal experience and familiarity with the texts, and also establishes a dialogue with the latest bibliography. The 'Handbuch' is divided into four main chronological periods: Republican, Augustan, Early Imperial, and Middle and Late Imperial. Each section includes an introduction to the period as a whole (he takes into consideration aspects such as historical and literary context, Greek precedents and their Roman developments, or primary genres and characteristics of the period). After that, von Albrecht offers a detailed overview of each period's poetry, and subsequently its prose according to genres and authors. An introductory chapter examines the origins of Latin literature, and a final one looks at its transmission. The chapters devoted to individual authors try to provide, within a very rigid structure, some information about the author's life; the contents of his (or her) work, and an assessment of his (or her) relationship with previous models; his (or her) literary technique and style; the conceptual world ('reflections on literature' and 'thought-world'); the author's transmission; and, in a more detailed way, the author's later reception (since a key aim of the work is to show the importance of Roman literature in the development of European cultural and literary movements). The bibliographies are comprehensive and up-to-date. The chapter on Ovid is a short, but learned and useful, introduction to his work. I would like to highlight the sub-section on the poet's influence. The sub-section on Ovid's textual transmission, however, is somewhat outdated. An abridged version of the chapter on Ovid is to be found in 52.

The German original has been re-edited twice thus far (with mainly bibliographical updates) and has been translated into multiple languages, in many cases under the supervision of von Albrecht himself, including the Italian (44, with a bibliographical appendix by Rita Degl'Innocenti Pierini), English (49), Spanish (50, with a brief bibliographical appendix) and French (97) versions. However I am not aware whether the author was also involved in the preparation of the Greek (51), Russian (65) or Hungarian (67) translations.

The perspectives of these three fundamental works should be supplemented with the massive five-volume work, *Lo spazio letterario di Roma antica*, edited by Guglielmo Cavallo, Paolo Fedeli and Andrea Giardina (with contributions by some of the most relevant Italian scholars of the last decades). The work attempts to offer an overview of the context and multiple aspects surrounding the creation, transmission and reception of Roman literature in the broadest sense (i.e. "lo spazio letterario"). The first volume (28) explores the different facets that intervene in the creation of a text (myths, religious experiences, reading experiences,

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preferences of the public etc.). The second volume (29) focuses on the diffusion of the texts (from book form to private recitations or letters), while the third volume (30) analyses the dynamics that allowed the destruction or preservation of Roman literature. The fourth volume (31) focuses on some aspects of classical tradition; and, finally, the fifth volume (38) offers a chronology of Roman literature (9-145), a useful bibliography both on general matters (155-211) and on individual authors (Ovid 379-88), and indexes.

Two complementary volumes appeared some years later, edited by Piergiorgio Parroni, one focusing on poetry (79) and the other on prose (P. Parroni (ed.), *Lo spazio letterario di Roma antica*, VII. *I testi*: 2. *La prosa*, Roma 2012). Each consists of a commented anthology of texts organized by genre, with every section including an introductory note. The texts are presented with translation and commentary. Alessandro Fusi was responsible of the chapters on Ovid: the section on *met.* includes 3.339-512 and 4.53-166 (70-97); one will also find texts from *am.* (546-51), *epist.* (552-63), *ars* (306-17), *fast.* (270-285), and *trist.* (564-75). At the end of each volume there are “schede bio-bibliografiche” for every author (Ovid 842-52).

Among many further literary histories published in the reviewed period, I would like to briefly address the following: in Italian, that of Cupaiuolo (42); in French, those of Zehnacker–Fredouille (40), Grimal (43) and Laurens (93); and in Spanish, that of Codoñer (46).

The literary history by Fabio Cupaiuolo (42) is mainly organized into chronological periods, although within each epoch an attempt is made to group together authors that cultivated the same genres. An individual chapter is devoted to Ovid (“Il tramonto dell’età augustea: Ovidio”, 261-74). In the brief pages on *met.* (266-7), Cupaiuolo focuses on Ovidian narrative technique, and on the philosophical background of the work (267-8). The volume is, in fact, a revised and expanded edition of a previous book by the author (*Letteratura latina. Profilo storico*, Napoli 1990).

A similar structure is followed by Hubert Zehnacker and Jean-Claude Fredouille (40), although the subsection on Ovid (193-206) is more conventional.

Carmen Codoñer (46) coordinated a group of Spanish scholars in order to produce a history of Latin literature, organised mainly by authors. Antonio Alvar wrote the chapter on Ovidian elegy (213-30), Rosa M^a Iglesias and M^a Consuelo Álvarez the chapter on *met.* (231-44), and Francisca Moya the chapter on *fast.* (245-53). Iglesias and Álvarez focus especially on programmatic and mythological aspects, the contamination of genres, and the structure of the *carmen perpetuum*.

Many years after publishing a succinct history of Latin literature (*La littérature latine*, Paris 1964, 1972²), Pierre Grimal (43) offered a much more extensive one as a result of his long

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scholarly experience (although, controversially, Christian authors are excluded). He emphasises the autonomy and originality of Latin literature, while recognizing the importance of Greek influence. Augustan Literature is also seen as a product of late-Republican struggle, rather than a new product of the Augustan age. Some pages are devoted specifically to Ovid (333-42).

Lastly, the stimulating book by Pierre Laurens (93) is everything but a traditional history of Latin literature. Laurens rather tries to reconstruct the history of Latin literature through the dialogue between scribes, scholars, and creators who have appropriated Latin literature (especially humanists). As far as the *met.* are concerned, Laurens briefly discusses the historical reception of the poem as “une collection de fables” (93-4), as opposed to the true structure as a *carmen perpetuum* (94-6). He also addresses the innovative character of the poem (96-7).

To all these literary histories, one could add other works which might provide supplementary perspectives.

The work by Luc Duret (18) is focused on the minor poets and prose writers of the Augustan era whose work has not been preserved, or only in fragmentary form. For Ovidian scholars, the pages dedicated to the poets of ‘Ovid’s generation’ (1487-1502) could be particularly interesting, with figures such as Cornelius Severus and Albinovanus Pedo, as well as other authors of mythological or ‘national’ epics. These secondary figures can help to gain a more thorough understanding of Augustan literature and its evolution in Ovid’s time.

Although not specifically about Ovid’s production, the work by James Zetzel (22) analyses Augustan poetry (especially Virgil, Horace and Propertius) in relation to Alexandrine poetry and Alexandrine classification of genres. The author notes that the peculiar characteristic of Augustan poetry is the appropriation of tradition and the expansion of genres, combining large and small, old and new, intimate and heroic (cf. esp. 100-2).

The companion to Latin literature edited by Stephen Harrison (69) includes contributions of major academics and is divided into three sections (“periods”, “genres”, “themes”). Those studying *met.* might be especially interested in the third chapter by Joseph Farrell (“The Augustan Period: 40 BC-AD 14” 44-57, esp. 54-6), and part of the sub-chapter “Narrative Epic. 4 Post-Virgilian Epic” (91-4) by Philip Hardie.

Other scholars have approached Roman literary history according to genre. Since *met.* are particularly hard to classify as one genre or another, it might be interesting to list some of these literary histories. I will address the works by Martin-Gaillard (6), von Albrecht (55) and Perutelli (56).

René Martin and Jacques Gaillard (6) examine each genre of Latin literature. Every section includes a small anthology of texts, although Ovid’s *met.* are seen as a special case of generic

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contamination that forbids any exact classification or, at least, not as an epic in the traditional sense (49-50).

Michael von Albrecht's book (55) analyses almost eight centuries of Latin epic tradition (from Livius Andronicus to Corippus). The book does not have the format of a conventional manual, but starts off with linguistic and literary commentary on various passages, drawing conclusions from that. The study of rhetoric and intertextuality enables the author to appreciate which elements are already part of the tradition and which are innovations. The sixth chapter is dedicated to *met.* (143-207), and consists of five sections which reproduce previously published material (duly organised into corresponding sections of the present work).

However, as an introduction to Latin epic, it is far more useful the book edited by Anthony Boyle (39), with a chapter on *met.* by William Anderson (108-24).

As a part of a history of Latin epic, Alessandro Perutelli (56) offers a useful introduction to the *carmen perpetuum*. Although one could expect special emphasis on the generic definition of the poem (115-17, 130, 133-5), most of the chapter is devoted to the idea and description of metamorphosis (several examples are discussed: 119-29), and to the articulation of the narrative (esp. 131-3).

Finally, within the ambitious *Companion to Ancient Epic*, Carole Newlands (71) examines how Ovid accommodated "to the sweep of epic the elegiac strategies derived from the neoteric and Hellenistic poets" (476). For instance, she studies the Ovidian treatment of some typical epic subjects such as "battlefields" (481-2), "the hero" (482-5), and "the gods" (485-90), which lead her to consider the political implications of the work. She also reviews the essential critical issues in the interpretation of the *met.*, and takes into account the most important scholarly trends. Newlands thus produces a fine and up-to-date introduction to Ovid's 'epic' piece.

Augustan milieu

Many works have explored the insertion of Augustan poets and Ovid into the broader Augustan literary context. To begin with, I would like to comment on the works by Little (15), Cizek (17), Phillips (21), Ahl (23), Griffin (26) and White (36).

Douglas Little (15) studies, in a fairly conventional way, the relation between the production of the main Augustan poets (Virgil, Horace, Propertius, Tibullus, Ovid) and the policies driven by the emperor. The author mentions Ovid (316-49) as a poet who was not concerned with political or 'national' matters; about *met.* specifically, he says that the narrated stories lack civic character, and are concerned solely with the private sphere (341-4). In spite of that, Little states

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that in Ovid's work, in one way or another, there are certain political implications that challenged certain aspects of the main moral foundations of the Augustan regime. The author analyses the following works: *am.* (316-22), *ars* (322-31), *fast.* (331-9), *met.* (339-4), *trist.* and *Pont.* (344-9).

Eugen Cizek (17) notes that Ovid did not adapt well to the established order of his time, and showed a certain opposition to it. He thus ended up surpassing the predominant literary taste, as well as becoming, after Virgil, a second model for posterior authors.

Similarly, Frederick Ahl (23) examines the themes and dynamics related to the principate which operated in Imperial poetry, and their evolution until the loss of hope one can perceive in the 'Silver Age' poetry.

Jasper Griffin (26) tries to shed some light on how Horace and Virgil especially, but also Propertius, dealt with the risk of servitude before Augustus (and how the latter, in turn, tried to exert his influence over the poets, often through Maecenas). Although Ovid is only mentioned in passing (esp. 215), the work can help to illuminate his relations with the emperor.

Peter White's book (36) is very important in the same way, exploring incisively the relation between poets and leaders of Augustan society. He therefore examines issues such as patronage, propaganda and censorship during Augustus' reign. The main thesis of White, as opposed to more traditional visions, is that Augustan poets do not behave like intellectuals at the service of state power and propaganda. Two of the appendices deserve a special mention: one is about "the social status of Latin poets" (211-22) and the other looks at "connections of Augustan poets" (223-65; Ovid 239-48).

On a separate matter, Charles Phillips (21), following the hypotheses of the sociology of knowledge, tries to overcome the 'Augustan' or 'anti-Augustan' clichés, especially in Ovid. He suggests that the poet's exile could be motivated by a vision of religion antithetical to tradition (esp. 806-15), which would have been growing progressively throughout *ars*, *met.* and *fast.*

There are countless works examining the principality of Augustus and the cultural activity of this period. Here we examine only two works by Karl Galinsky (45, 70), who has dedicated a significant part of his academic career to studying the incredibly rich and productive society and culture that was built during Augustus' principate. Both works could come in useful for understanding Ovid's poetic production, especially *met.*

The fruit of long years of study is the now-classic monograph in which Galinsky (45) offers a broad analysis of the various materialisations of Augustan culture, in its widest sense, and in all its complexity (politics, ideology, propaganda, figurative arts, architecture, literature, religion etc.). Although many interpretations are not new, this is the first non-collective volume

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in many years that studies in depth the multiple manifestations of ‘Augustan culture’. Galinsky presents an Augustus who is almost the exact opposite of the despotic tyrant of R. Syme (*The Roman Revolution*, Oxford 1939). Galinsky points out that the entire period is more of a synthesis between innovation and tradition – an entity in constant evolution and transformation, erected around the *auctoritas* of the *princeps* – than a pre-conceived plan. Chapter 5 is dedicated to literature, and includes a short section (261-9) analysing *met.* as a work that is representative of late Augustan literature (to be complemented by Galinsky’s still-valid monograph *Ovid’s Metamorphoses. An Introduction to the Basic Aspects*, Oxford 1975; see also “Was Ovid a Silver Latin poet?”, *ICS* 14, 1989, 69-88 and “Ovid’s *Metamorphoses* and Augustan Cultural Thematics”, in P. Hardie, A. Barchiesi, S. Hinds (eds.), *Ovidian transformations: essays on the Metamorphoses and its reception*, Cambridge 1999, 103-11 on ‘VI.1 Language and Style’).

Galinsky’s contribution was completed, some years later, by an excellent collective volume (70), which gathered 16 chapters grouped into six sections. This book aimed to establish both the *status quaestionis* and new points of departure for research from a multidisciplinary perspective. Section 5 is dedicated to Augustan literature and includes studies by A. Barchiesi, J. Griffin, P. White and Galinsky himself, who specifically addresses the *Aeneid* and *met.* as expressions of both Augustan *oikumene* and “world literature”.

Narrative technique and poetics

In 2010 an Italian translation by Corrado Travan (81) was published of Richard Heinze’s classic work (*Ovids elegische Erzählung*, Leipzig 1919), largely still current, and reedited on more than one occasion. It is well known that Heinze’s aim was to show the differences between epic and elegiac forms and diction. Heinze also aspired to contribute to the appreciation of Ovid, demonstrating his effective use of the two genres, based on a comparison of passages in *fast.* and *met.* The Italian edition has a brief introduction by Franco Serpa, “L’Ovidio di Heinze” (ix-xiii), which considers Heinze’s influence on Virgilian and Ovidian studies, and points out the most relevant aspects of the work. After this, the book includes notes each from the translator (xv-xvi) and the editor, Simona Ravalico (xvii).

Taking precisely Heinze’s classic work as a reference, Susanne Daams (66) studies from a formal, thematic and narrative viewpoint the myths of Venus and Mars (*ars* 2.561-88; *met.* 4.167-89), and of Cephalus and Procris (*ars* 3.687-746; *met.* 7.690-862). One section is devoted to the individual study of each story (9-79), one to studying the secondary bibliography that responds to Heinze’s book (80-90), and another to observing the linguistic, stylistic, narrative

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and content differences in the various tales (91-154). Daams concludes that Ovid's narrative technique and originality do not allow such a clear distinction between the elegiac and epic as presented by Heinze (155-63).

Ovid is often associated with myth, legend and fable, however Antonino de Rosalia (2) is one of those who defend the significance of the realist "quadri di vita", which the poet included in his work. De Rosalia understands that realism serves to lend credibility to fantastical deeds (6-7), and to transmit the vision, "impregnata di grande umanità", that the poet has of the world. This is exemplified through the convenient examples of Philemon and Baucis (7, 9-10), Pygmalion (7-8) or Anna Perenna (10-11).

Godo Lieberg (14) studies the motif whereby the poet says that he himself is doing what he, in fact, is narrating (cf. Verg. *eccl.* 6.62-3). Lieberg maintains that this motif has heavy philosophical implications, and involves a reflection on the creator's role, as well as Dionysian and Orphic connotations. The book brings together and discusses examples of the motif, mostly in Latin poetry (from Virgil to Prudentius), although examples of Greek literature and modern authors are also included. As far as Ovid is concerned, Lieberg examines the poetic implications of *trist.* 2.439-40 (99-100), *am.* 2.18.1-4 (100-2), 2.18.11-8 (102-4), 3.12 (104-9), and *met.* 10.247-9 (110-1). Lieberg also looks at the issue of the verosimilarity of myths (108-10). In the appendix (174-8) he explores the metaphor of the word as weapon in various authors, including Ovid (175). The thesis sustained in this book should be complemented by G. Lieberg, *Zu Idee und Figur des dichterischen Schöpfertums*, Bochum 1985.

Warren Ginsberg (20) analyses various techniques, originating in rhetoric and philosophy, used in Ancient and Medieval literature, to define characters. These characterisations also define the authors themselves, and their public. In this sense, the representations of the characters could also be considered as a metaphor of the artistic imagination (4). The first and second chapters deal with *am.* and *met.* respectively. In the former, each character notably celebrates the omnipresent Ovidian creativity in some way, while in the second, the characters of the personalities, reflected in the narrative structure itself, clearly appeal very directly to the audience. More precisely, Ginsberg analyses the stories of Ceyx and Alcyone (11.410-748), and the tale of Orpheus (10).

D. J. Coetzee (47) examines *met.* from the point of view of the Aristotlean principle of *πρέπον* (85-6), and the possible *ἀπρέπεια* of Ovid, especially in light of Quintilian's criticism. On the one hand, the role of the gods, and the excessively human nature of their weaknesses, is examined (87-90). On the other, the scholar notes the constant intrusiveness of the narrator and the poet in the poem, as opposed to the impersonal character of the Homeric narrator (90-2).

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Lastly, in the first part of her article, Maria Grazia Iodice di Martino (4) systematically addresses Ovidian ideas about poetry which are spread throughout his corpus (63-77). These are themes such as the poet's fame and immortality (63-6), the *recusatio* (66-8), divine inspiration (68-71), the non-utilitarian purpose of the poetry (71), the opposition between *ingenium* and *ars* (71-3), the public (74-6), or literary genres (76-7). Additionally, the author analyses Ovid's mentions, often without any kind of assessment, of other Greek (78-85) and Latin poets (85-95). In general, Ovid reproduces ideas that belong to a long tradition (represented by Callimachus, Horatius or Propertius, for example), but also offers further personal ones, and opens the way to those of Quintilian (95-6).

Instrumenta

The *LIMC* (5) is an encyclopaedia in various volumes which gathers together the representations of mythological characters in Ancient art. Each volume is divided into two tomes: one describing and commenting the representations, and the other reproducing them. It is a useful instrument for observing the similarities between some pictorial representations and Ovid's descriptions of mythological characters and situations.

As a culmination of previous works, the fundamental monograph by James Adams (8) consists of the very first attempt to systemise Latin vocabulary referring to sexual organs, as well as to some sexual practices. Due to the necessity of limiting such an ambitious work, certain fields, such as the lexicon about, among others, breasts, prostitution and kisses is left out. In each case, Adams analyses the basic terms, as well as some metaphors and alternative euphemisms to label them (especially metonymy, while the use of aposiopesis is generally left out). In the case of sexual organs, the volume also examines specialised terms used to describe parts of them. As brilliant as his book is, Adams makes some regrettable omissions, especially in terms of certain euphemisms. The brief reflections on some specific functions of sexual language are interesting (e.g. apotropism, aggression or humiliation, humour and outrageousness, and titillation 4-8). Perhaps less relevant are the conclusions about socio-linguistic variations, almost non-existent, depending on the communicative context (214-7) or literary genre (218-25), and about chronological variations (225-8) or possible analogies with Greek (228-30). In the appendix (231-50), the author examines the language that describes excretory acts (defecation, urination, *pedo*). The volume includes three comprehensive indexes (257-72): one of Latin words, another of Greek words, and a general one.

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We must also address the impressive, multi-authored *Diccionario de motivos amatorios* edited by Rosario Moreno (88), but originally conceived by Antonio Ramírez de Verger (9). The volume covers erotic motifs in Latin elegy, but also in other genres, as well as in some prose works (from Ennius to Petronius and Martial; cf. 9-10). The entries are the result of a fresh reading of the huge corpus of texts being taken into account. Each article is headed by its title in Spanish, with the possible Latin equivalents. In some cases, the heading also includes cross-references to further related articles. After a general definition and description of the motif (following paradigmatic passages), the authors also provide analysis of sub-motives. At the bottom of the entry, they offer a list of the most relevant words related to the motif, and a bibliography. As expected, the volume ends with different indices (*Index verborum latinorum* 497-505; *Index verborum graecorum* 507; *Index rerum memorabilium* 509-26).

Miscellanea

As a complement to the two *Companions* reviewed earlier (59, 61; vid. *supra* on ‘Companions’), Peter E. Knox (73) brings together 20 papers published between 1976 and 1999, which the editor considers to be among the most representative and influential in Ovidian studies in recent years (for references to the original contributions, cf. 489-90). They are definitively worth reading. Thus the editor’s introduction (1-12) can be understood as a justification of his choice, but also as a short review of the revival and development of Ovidian studies in the last few decades. The works are divided into four sections, giving us a general idea of the big themes that are addressed: “Contexts and Intertexts” (about the use of intertextuality and other literary strategies to understand the works of Ovid; seven papers), “Ideologies of Love and Poetry” (about Ovid’s poetry in Augustan Rome; four papers), “Narrators and Narratives” (focussed on *met.* and *fast.*; five papers) and “On the Margins of Empire” (about the poet’s relation with politics and power; four papers). The contributions dealing with *met.* are considered in corresponding sections. The volume finishes with an *index locorum* (525-32) and a general index (533-41).

This section also includes other books that bring together works by a single author (“Schrifte”) and collective volumes (“Acta” and “Festschrifte”) that have Ovid and his poetry as a common thread. The books by Segal (34), von Albrecht (57, 91, 92, 94) and De Vivo (87) belong to the first category (“Schrifte”). In each case, the particular articles that concern *met.* are reviewed in the corresponding sections of this volume.

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Charles Segal's tome (34) collects, in an Italian translation, six articles by the author published between 1969 and 1985 about various aspects of *met.* such as love, humour, artistic skill, Augustan values, the very particular Ovidian seriousness etc. It also includes three unedited contributions.

The volume prepared by Michael von Albrecht (57) gathers 21 of his papers, the product of his long and productive research into the *met.* Apart from a couple of previously unedited articles, the book reproduces works, with slight changes, published between 1968 and 1996. The papers are organised into six chapters ("Einführung", about the relation between the author and his public; "Themen und Variationen. Mythos – Liebe – Kunst", about aspects of content; "Epos und Elegie. Wandlungen der Erzählkunst in Ovids Lebenswerk", about formal elements; "Wechselnde Perspektiven", a suggestion to read each book after illustrations; "Gesamtwürdigung der *Metamorphosen*", about various problems that the author should have considered; and "Fortwirken", about Ovid's reception and influence). Each chapter is preceded by a short introduction.

Another similar volume by von Albrecht (94) appeared some years later. It contains 15 articles, partly rewritten and all published for the first time between 1958 and 2010. The book is arranged into five sections: "Autor und Werk" (11-80), "Längsschnitte" (81-102), "Gestalten und Themen" (103-38), "Poetische Technik" (139-66) and "Tradition und Fortwirken" (167-220).

In addition, the third (92) volume of *Große römische Autoren* by von Albrecht also brings together other works by the author concerning Ovid, already published (again reworked to a greater or lesser extent). The third section of this third volume (203-77) is entirely dedicated to Ovid. In the third section of the second volume (91) poets such as Ovid, Lucan, Valerius Flaccus, Silius Italicus and Claudian are examined as imitators of Virgil (179-256).

The volume by Arturo De Vivo (87) gathers 11 of the author's previously-published papers. Those regarding *met.* are duly reviewed in the pertinent sections.

On the other hand, the volumes edited by Chadha (3), Chevallier (9), Papponetti (33, 75), Schubert (54), Hardie-Barchiesi-Hinds (53), Milewska-Ważbińska-Domański (74), Janka-Schmitzer-Seng (76), Jouteur (77), Álvarez-Iglesias (89), Gatti-Mindt (90) and Citti-Pasetti-Pellacani (96) belong to the category of "Acta" or "Festschrifte".

The special issue of *Mosaic* journal, prepared by Vijay Chadha (3), gathers, as a true mosaic, 19 contributions of the most varied nature around the Ovidian corpus (3-210).

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The volume prepared by Raymond Chevallier (9) brings together 29 works presented in the colloquium “Présence d’Ovide”, held in the château d’Azay-le-Ferreron in 1980 and which, not unexpectedly, focused largely on the reception of Ovid.

The book edited by Giuseppe Papponetti (33) collects the papers and communications of the Convegno Internazionale di Studi, held in Sulmona in 1989, with the theme “Ovidio, poeta della memoria”.

Likewise, Papponetti (75) edited the proceedings of the Ovidian conference held in Sulmona in 2003.

The double-volume homage to Michael von Albrecht, edited by Werner Schubert (54), gathers together 79 original papers about various aspects of Ovid’s work and its reception (19 on *met.* 255-536).

The book edited by Philip Hardie, Alessandro Barchiesi and Stephen Hinds (53) collect 18 papers presented in Cambridge in July 1997, as a preparation for the commentary on *met.* published in subsequent years by the Fondazione Lorenzo Valla (2005-2015). Themes addressed include, for example, matters related to time and chronology, allusion and intertextuality, posterior reception, the relation with imperial power, “the Self”, compositive technique, and even textual criticism.

The volume edited by Barbara Milewska-Ważbińska and Juliusz Domański (74) consists of 22 papers (three in German, the rest in Polish), presented at a conference held in Warsaw from 16 to 18 September 2004. Some contributions focus on aspects of Ovid’s poetic production (especially *met.*, *fast.*, *trist.* and *Pont.*), but many address the reception of the poet, mostly in Poland (nine papers).

The volume edited by Markus Janka, Ulrich Schmitzer and Helmut Seng (76) gathers together 13 works presented in Konstanz in 2005, organised implicitly around the three main phases of Ovid’s poetic career, and his reception and posterior influence. The articles therefore address various aspects of the *opera amatoria*, *fast.* and *met.*, and the exile elegies. The perspectives adopted are very wide (“Quellenforschung”, intertextuality, the poet’s relation with the historical and political context etc.).

The volume prepared by Isabelle Jouteur (77) collects 13 works presented at a conference held in Poitiers in 2008. They address most of Ovid’s poetic production in relation to the world of theatre and *performance*. The editor rightly states that the study of this interaction is justified, above all, due to the importance of recitation and declamatory practices in contemporary literature (5). In this way, various contributions address Ovid’s use of different theatrical resources, combining diverse models and genres. In one case, the poet’s influence on

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subsequent Roman theatre is also explored (G. Tronchet, “Hosidius le tragique et ses modèles ovidiens”, 89-137). All this ends up providing a proof of the diversity and hybridisation of Ovid’s poetry, but also of the poet’s total command over the resources at his disposal (17-19). The editor summarises the articles in 8-15.

The volume edited by M^a Consuelo Álvarez and Rosa M^a Iglesias (89) gathers together the 15 papers presented in the Seminario Internacional about Ovid held at the Universidad de Murcia in November 2010. The various contributions address, from different viewpoints, the crystallisation of already existant myths into poetry thanks to the Ovidian verses. Moreover they also deal with aspects related to the ancient mythographers and poetic creations of the Augustan era (including matters of detail and textual criticism), but also related to the classical tradition that derives from Ovid. The volume is completed by an *index locorum* and an *index nominum*.

The book edited by Pierluigi Leone Gatti and Nina Mindt (90) brings together nine articles around the concept of “Transformation der Antike” in broad sense: within the context of Augustan poetry and literature in Antiquity and beyond, both in the Latin language and modern languages. Eight of the papers have Ovid as common thread, and examine his production from the perspective of its models, the political context, and especially its reception from Antiquity to present day.

The book edited by Francesco Citti, Lucia Pasetti and Daniele Pellacani (96) consists of 11 works that reflect on metamorphosis as a meeting point for philosophy, literature and science, especially since the Hellenistic period. In this way, the contributions explore the relation between transformations that belong to the world of myth and the supernatural, and those which arise in nature. They also study the language and imagery of the metamorphosis, which is shared in philosophical, scientific and literary production (there being, of course, no clear-cut distinction of these genres in Antiquity). This concomitance is especially visible in Ovid and in *met.*, on which several papers of the volume are focused.

Last but not least, the volume edited by Luis Rivero, M^a Consuelo Álvarez, Rosa M^a Iglesias and Juan Antonio Estévez (98) features 11 papers delivered by some of the most respected Ovidian scholars of the last years in an International Symposium held in Huelva in October 2017 as a celebration of the bimillennium of Ovid’s death. The variegated approaches present in the volume, but also the relevance of the contributions, offer a stimulating panorama of the most recent developments in Ovidian studies and also set starting points for further reflection and research. Four chapters deal specifically with *met.*, while a fourth does so indirectly: Tarrant (21-45) and Ramírez de Verger (81-102) struggle with its text; Labate (169-86) investigates the

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role and representation of the East in *met.*; Coulson (223-35) focuses on the ‘vulgate commentary’; Iglesias and Álvarez (201-21) look at the whole Ovidian corpus, including *met.*, as an ‘incomplete mythical encyclopaedia’. The volume includes an *index locorum* and a general index.

Philological history

James Zetzel’s book (7), originating in a doctoral thesis defended in Harvard in 1972, studies the first stages of the manuscript transmission of Latin texts and the work of ancient philologists. Logically, it largely studies the work carried out on the text of Virgil. The book was harshly, though fairly, contested by S. Timpanaro (*Per la storia della filologia virgiliana antica*, Roma 1986; cf. *Virgilianisti antichi e tradizione indiretta*, Firenze 2001).

Others

Alison Elliot (1) offers the text of, and translates into English, 11 medieval *accessus Ovidii*, which might serve to illustrate common opinions about Ovid, especially during the so-called *Aetas Ovidiana*. In a brief introduction (6-11), she defines the concept of *accessus* and the main trends of Ovidian scholarship in the Middle Ages. The text of Arnulf of Orléans on *met.* follows the edition by Fausto Ghisaberti (“Arnolfo d’Orléans, un cultore di Ovidio nel secolo XII”, *MIL* 24, 1932, 180-1), and the *accessi* to Ovid’s elegiac poetry follows that of R. B. C. Huygens (*Accessus ad Auctores. Bernard d’Utrecht. Conrad d’Hirsau. Dialogus super auctores*, édition critique entièrement revue et eugmentée, Leiden 1970, 29-38). In the appendix (44-5) she translates a *Vita Ovidii* preserved in Cod. Paris. 8255 (following the text of F. Ghisaberti, “Medieval Biographies of Ovid”, *JWI* 9, 1946, 50).

Hubert Zehnacker (16) tries to hypothesise some reasons why Ovid’s relation with the theatre was limited to his famous *Medea*, which in reality was not performed, but recited. The author maintains that Ovid probably did not make a further foray into tragedy, because the genre was very politically troubled, and therefore in the Augustan context could imply risks which were best avoided. Zehnacker goes even further, suggesting that these circumstances also ended up causing the disappearance of Roman tragedy.

The volume (25) prepared by Michael von Albrecht, together with Hans-Joachim Glücklich from the third edition onwards, includes a small selection of texts from *met.* annotated for use in schools (“ab 10. Jahrgangsstufe”). The selected passages are these: 1.1-4, 5-88, 89-150 (from

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the third edition), 1.747-2.400 (selection), 3.131-259^a (not included from the third edition onwards), 339-510, 4.55-166, 6.146-315, 317-81 (also removed from the third edition onwards), 7.1-158 (not included either from the third edition), 8.183-259, 616-724, 10.1-77, and 15.871-9. The book comes with exercises for studying linguistic, literary, cultural and metrical questions. The editors also examine the posterior reception of the texts and, in addition, suggest that students should appropriate the text, recreating it in their own way. This book includes two appendices on Ovid's style and metre, adapted to the required level. In the volume *Consilia* (24), von Albrecht, with the collaboration of Glücklich from the third edition onwards, presents advice for teachers on how to prepare and guide the reading of *met.* in general, and for each of the selected passages in particular. Likewise, they include an interpretation of the different texts selected, which, in many cases, I consider valuable not only for schools.