to consider the future for the new lines of inquiry in the study of Ovidian literary allusion heralded here.

University of Bristol GENEVIEVE LIVELEY

COLUMBUS, CANNIBALS, AND CHOCOLATE

F. T. MARTINEZ: *Ubertino Carrara:* Columbus. Pp. 847. Madrid: Ediciones Clásicas, 2000. Paper, €23. ISBN: 84-7882-405-7.

The epic of the Jesuit Umberto Carrara (1640–1717) is a fantasy on the first voyage of Columbus. Its 9246 hexameters, divided into twelve books, with six books covering the period of the voyage and six covering the period of the contacts and battles on land, is clearly indebted to Virgil; the mixture of allegory and detailed violent action, however, points to romance epic, and the self-conscious theatricality and the visual impact of many of the episodes look forward to modern cinema. Francisca Torres Martínez, the editor of the present volume, muses that Carrara, because of his facility with Latin verse, may have been the Ovid of his day (pp. 20–1). The Latin is, however, frequently difficult, and it seems more likely that he took ten or even forty years, both of which are claimed, to write the poem (p. 41).

M. has given us the text of a poem which was not easily accessible, though with a number of spelling errors, and a Spanish translation. There is also a long, and ultimately disappointing, introduction. Too much space is given to items such as *La Academia Romana de la Arcadia*, his other Latin poems, e.g. on the Polish general Jan Sobieski, a book-by-book survey of the poem with generously quoted passages, and parallel passages confirming Virgilian inspiration. There is a large bibliography which bears little overt connection to the introduction or rest of the book.

The editor does not convey the idiosyncrasies of this work or its place among the poems on Columbus, which are briefly mentioned but with no reference to the most famous of these, Fracastoro's *Syphilis* (1530) (pp. 44–5), or its place among the works of the Jesuits, to whom in ethnography so much is owed. She demonstrates little awareness of the politics of the conquest. The new epics had included prose works such as Peter Martyr's *De Orbe Novo* (1511 and 1516); from the initial contacts, Martyr and other European intellectuals were sensitive to the moral issues posed by conquest. Carrara had read his Martyr but writes from a different viewpoint: gold is good if it falls into the hands of the right people, that is the Church, and is used for adorning the Vatican (3.336–81), or is conveyed to Europe, where it will gain value, to which end Columbus will teach the Indians the technology which will enable them to exploit their resources (8.242–60). The good Indians of Cuba are readily absorbed into the Spanish way of life; miracles, the superiority of European culture, and Columbus's heroism make them glad to give up their superstitions, based on the ancient gods of classical antiquity who had found refuge in the Indies. The bad Indians are the cannibals, big, black, and uncivil ('inurbanus' 9.530). In fact, gold had caused the Indian holocaust, Indian religion of the Caribbean islands could be seen as exemplary, and cannibals were clever and even admirable, though they were deemed to eat people. Like the other Indians, they were surprisingly white.

Carrara may not have been the Ovid of the Academia; he was perhaps the Steven Spielberg, a performer who attracted large audiences for his poems (p. 22). The subject matter of his poem, which attempts to be serious and encyclopaedic in scope, is an incitement to learn Latin. Columbus and three companions at the battle of Malaga are

© The Classical Association, 2003

https://doi.org/10.1093/cr/53.1.233 Published online by Cambridge University Press

hoisted up the mast to view the carnage caused by escaping lions on a Moorish ship. From there they are swung down into the enemy ship to join in the mayhem (5.385–496). Columbus tumbles into the sea grappling with the Moorish admiral, Anthaeus, they surface, Columbus stabs, the sea becomes bloody, the Moor slides from view; the sea swallows the Moor with more than its usual greed, a great corpse for stuffing whales (5.521–48). In the same battle, a crisis for a host of Spanish Amazons, subjected to a barrage of poisonous snakes, ends when one of the snakes, on striking Philandria, recognizes a fellow African who has defected to Spain, lovingly licks the limbs of its countrywoman, embraces her, and kisses both her eyes with its double forked tongue (5.759–70). Auria, the Indian princess, destined to become Mrs America when Vespucci arrives in the Indies, and the icon for the new continent, but for the moment exposed as sacrifice to the sea monster of ancient pagan religion, has the mannerisms of the heroine from a silent movie as she gazes on the new Perseus, Columbus:

> cui dicere muta videtur
> 'Sum tua, crine tuo sim non indigna reponi'. (7.478–9)

The psychology of the poem is engaging. Ferdinand, son of Columbus, is hauled from a cannibal mantrap, a cave of poisonous vapours, by Vasilinda, a black and beautiful cannibal princess, and her band of Amazons (10.544–612). Ferdinand, desperate to kill Alvarus, the imagined killer of his father, says that he will be glad to be roasted on the fire, cut up into pieces, and served on their dishes if only she will help him beforehand to taste the joys of longed-for revenge (10.755–8). She had earlier revived him with a cup of foaming hot chocolate ('a cocolatis pulvere firmior', 10.713), cooked in her portable pot ('vase'), leading to one of the many magical moments in this poem:

> accipit ille
> spumantem pateram, quam vix admoverat ori,
> delinitus oderiferi dulcedine roris,
> non cito deglutit, sed sorbillare perita
> quod sapit, in longum gustus patientia differt,
> gaudeat utque magis, piger est ad gaudia sensus. (10.705–10)

University of Wales, Lampeter GEOFFREY EATOUGH

CLASSICAL HEROINES IN OPERA

MARIANNE MCDONALD: *Sing Sorrow: Classics, History, and Heroines in Opera*. Pp. ix + 344, pls. Westport and London: Greenwood Press, 2001. Cased. ISBN: 0-313-31567-1.

This is an enthusiastic study of eight operas on classical themes, in which the female rôle is the dominant issue. An encouraging subtext of the lively analyses is that classical myth and history continue to this day to be 'good to sing': the twentieth century saw almost as many operas on classical themes as any previous one. But M. focuses upon the heroines and, as she states in her prelude, aims to strike a balance. Earlier studies looked at women as vehicles of suffering (usually at the hands of men), whereas she aims to consider as well those who triumph: Monteverdi's Penelope, Mozart's Ilia, Strauss's Elektra, and Theodorakis's Medea. M. is surely

© The Classical Association, 2003

https://doi.org/10.1093/cr/53.1.233 Published online by Cambridge University Press