both to specialists in elegy and to a broader audience interested in cultural definition and the possibility of a self-conscious subjectivity.

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CONTINUITY IN THE *METAMORPHOSES*

S. M. WHEELER: *Narrative Dynamics in Ovid's* Metamorphoses. Pp. vii + 174. Tübingen: Gunter Narr Verlag, 2000. Paper, DM 78. ISBN: 3-8233-4879-5.

In teaching Ovid's *Metamorphoses*, sometimes from a translation that perversely breaks the poem into distinct narrative episodes, I often find myself hard pressed to convince my undergraduate students that the poem is, in fact, a 'carmen perpetuum', that it must be taken seriously as a continuous poem. The first three chapters of this book make the argument for me with clarity, simplicity, and, at times, ingenuity by addressing the question, 'How does the poem continue?' Wheeler distinguishes his approach from a tradition of scholarship that looks for the poem's continuity (or, better, its unity) in overarching structures or thematic ties visible only from a distance. W. works instead from the poetic fiction that presents the *Metamorphoses* as a continuous performance and considers the narrative dynamics that allow the poem to keep going.

In Chapter I, 'Repetition', W. argues that the repetitiveness of the *Metamorphoses*' narrative patterns both unifies and gradually advances the poem. Using the first two books as a case study, he illustrates the repetitiveness of the cosmogonic and catastrophic stories of the creation, the flood, and Phaethon's wild ride. He offers interpretations of the repetitions as he works through the books and concludes with an overarching interpretation which, though a bit pat, is unobjectionable: the repetition demonstrates that natural history is cyclical; it subsumes multiple traditions concerning the origin and nature of humanity; and it establishes chaos as a central theme of the epic.

The second chapter ('Narrative Continuity') is more interesting, arguing that Ovid complements the dynamic of repetition by linking together different kinds of episodes in sequences that are narratively continuous, even though not always contiguous. W. moves again through the second half of Book 1 and the beginning of Book 2, focusing this time on the construction and interweaving of extended narrative sequences. This approach argues against the assumption that Ovid's often tenuous transitions between episodes are nothing but ingenious grafting. Thus, for example, W. takes the transition between the story of Daphne and that of Io (other rivers go to visit Daphne's father, Peneus, to console or congratulate him on his daughter's transformation; only the river Inachus is absent, since he is mourning the loss of his own daughter, Io [1.568– 87]) as a serious indication that these stories are to be read together as a continuing drama of father, daughter, and lover. He does much from there, and quite convincingly argues that the whole first book and a half of the poem is similarly narratively continuous.

W. posits in his third chapter a grand narrative, extending through the entire epic, based on tales of Jupiter and Juno. This chapter builds on both of the previous ones in that both repetition and narrative continuity play a rôle in allowing the reader to recognize the gradual shifts in focus in the repeated narrative pattern of Jupiter's erotic transgression, Juno's vengeance, and the beloved's rescue through transformation. In the latter part of the poem, this pattern finds some narrative resolution as Juno's anger

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recedes from center stage and focus shifts to the sons of Jupiter, and to the beneficence of both gods to Roman heroes.

Part of W.'s clarity in these first chapters stems from his decision to make this study almost exclusively intratextual, focusing on the *Metamorphoses* alone. While the abundant annotation makes reference to intertextual issues, the body of W.'s argument eschews extraneous questions and thus can be followed by any reader with a working knowledge of the *Metamorphoses*. W. also thoroughly situates his argument in the context of earlier scholarship. These features would make the volume particularly useful for undergraduates, were it not for the unfortunate decision (presumably editorial rather than authorial) to provide English translations of neither the Latin nor quotes from modern critics. Several extensive quotes in German (e.g. pp. 117, 147) could present a stumbling block even for an advanced Latin student.

The final chapter of the volume ('Endings') is its weakest point. After so clearly laying out the poem's narrative dynamics in the early chapters, W. purports to explore here the ways in which Ovid modifies the dynamics of continuity to prepare the reader for an ending to the poem. While W. demonstrates nicely that the poem ends (rather than just stopping), the connection between this chapter and those that precede it is often lost in the details. Except in rare instances (e.g. the story of Pomona and Vertumnus repeats the narrative pattern of frustrated desire and transformation, but also concludes it by shifting into marital mode [pp. 110–11]), the items in W.'s catalogue of closural techniques (e.g. ring composition, *sphragis*, the geographical shift west) are not shown to relate to the techniques of continuation discussed in the rest of the volume. Parts of the chapter also suffer from quite unnecessary special pleading: when so much clear evidence of the poem's closure is available (and, indeed, is used in the chapter), why resort, for example, to a shaky argument that many of the place names in Aesculapius' *periplus* evoke Ovid's present (pp. 134–5)? The chapter has some usefulness as a study of the closing of the poem, but it is out of place in this book.

Typographical or editorial errors are infrequent and for the most part harmless, although I noted at least two unfortunate ones in Latin quotation: 'Doridque' for 'Doridaque' (p. 39); 'cupido' for 'cupidine' (p. 120). An index of passages discussed, a general index, and a list of references enhance the usefulness of the book.

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SENECA'S LIFE AND WORKS

G. MAURACH: S*eneca: Leben und Werk*. Pp. x + 234. Darmstadt: Wissenschaftliche Buchgesellschaft, 2000. Cased, DM 68. ISBN: 3-534-15000-7.

This is an expanded version of a book written in 1989 and designed primarily to help students understand the complex structure and philosophical thought of Seneca's prose works. It has clearly fulfilled this aim admirably, for this is its third edition. In the second edition (1996) the original rather short and non-committal section on the tragedies was augmented by an appendix, inserted before the bibliography, devoted to literature on Seneca's later influence. Now there has also been added a brief account of some books on Seneca's works that appeared too late to be used for the first edition. Unfortunately, it is a very restricted list, and excludes important works concerned with matters that particularly interest Maurach: J. Barnes's *Logic & the Imperial Stoa* (Leiden, 1997) would have helped his discussion (p. 172) of the

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