many pages of extraordinary learning and perception (note repeated, very skilful application of *utrum in alterum*), cast in remarkably perspicuous, elegant prose.

Stanton St John NICHOLAS HORSFALL

THE PLÉIADE *METAMORPHOSES*

G. PADUANO (trans.), A. PERUTELLI (intro.), L. GALASSO (comm.): *Ovidio: Opere. II:* Le metamorfosi. (Biblioteca della Pléiade 35.) Pp. cxx + 1646. Turin: Einaudi, 2000. Cased, €72.30. ISBN: 88-446-0039-0.

You recognize the spine at once, with its elegant gold gridiron, the hallmark of the series of canonical French authors in the Bibliothèque de la Pléiade. The Italian series includes, fortunately for Ovidians, this indispensable volume, learned, elegant, and useful.

Perutelli's introduction (pp. ix–lxxxi) is entitled 'Il fascino ambiguo del miracolo laico'. There follows a bibliography of nineteen pages, but this is only for works frequently referred to; the commentary alerts the reader to much else that is of more 'local' concern. The Latin text follows Anderson's Teubner, but with some alterations, especially as regards doublets (pp. cxvi–cxx). (By the way, I have detected a modern source of authorial error, the word-processing 'doublet', whereby a writer alters his text but fails to delete all of the original, thus producing just the sort of 'doublet' we find in the *Met*. itself: on p. 1363 an 'uccise' was not deleted after the run of the sentence was changed.) Regrettably, the Einaudi text preserves Anderson's faulty orthography of Greek loanwords (e.g. *cygnus* for *cycnus*) and proper names. Galasso's commentary runs from p. 735 to p. 1610, and the volume is completed with an index of proper names (in their Italian form, and geared to the translation, not the Latin text).

Perutelli surveys the poem under fifteen headings: chief of these is the notion of the marvellous, *mirum* (p. x), which excites wonder in the reader. He also stresses the unconventionality of theme and treatment (a catalogue poem *à outrance*). P. regards this as a triumph for the sort of poetry marginalized by what he somewhat tendentiously calls 'official' Augustan poetry (p. xii). The element of the *mirum* is frequently reconsidered to show, for instance, how it differentiates Ovid from Virgil (p. xiv), how Ovid tries to keep the *mirum* from becoming a *portentum* by plausible and vivid descriptive accounts of processes (pp. xv, xviii, and xxvi, and Section 5 generally), and what constitutes its poetics (Section 11). The essential point is that the *mirum* is more important in the poem than pathos. Other important topics ably introduced are personifications such as Invidia (Section 6) and the delight in the grotesque (it would be a shame if Manfred Fuhrmann's essay on 'Das Grausame' in *Die nicht mehr schönen Künste* [Munich, 1968] were totally forgotten), the tradition of the epyllion (Section 9) and Ovid's cool, Alexandrian manner, his confrontation with Augustan ideology (Section 12), the structure of the poem (Section 14), and finally the *Met*. as mirror of its age (Section 15). This rich, wide-ranging overview might, in translation, form the cornerstone of the next *Oxford Readings in* . . . volume.

Galasso's commentary is masterly, given its compass. Momigliano used to say of the seventeenth-century scholars, 'Lavoravano sodo'. Well, 'Galasso ha lavorato sodo'. He offers prefatory remarks on large sections of text; for instance, pp. 739–41 cover the

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broad issues and the philosophical background of Ovid's cosmogony at 1.5–88. He then turns to analysis in detail of five shorter sections (5–20, 21–31, 32–51, 52–75, 76–88), in which he addresses himself to local details of text and interpretation. This pattern serves him very well once we are embarked upon the sea of myths that make up the poem. For these the introductory section deals with sources, and Ovid's own combinations or inventions, and the sub-sections serve to appraise the treatment. (Some smaller sections are, however, dealt with under both aspects together.) G. is alert to the poet's style, and has many helpful analyses (e.g. on p. 1348, the virtuosity of the description of Midas' golden touch). I offer only one observation, regarding 11.610 *torus . . . ebeno* (pp. 1385–6): this use of the ablative of material (or description) is less forced than G. supposes, for it was a mannerism of Virgil's (see e.g. Williams on *Aen.* 3.663 *abiete puppis*), picked up by other authors (see Hofmann-Szantyr 107).

Paduano's translation reads well, but is sometimes a bit loose: at 11.434 *incommendataque tellus omnis* is rendered by 'non c'è piú terra che non sia loro [referring to the stormwinds]' (though to be fair I have no clue how to convey the flavour of the *hapax incommendata*). Sometimes P. is not translating the text printed: for example, at 11.233 *operta* seems to be translated rather than *opertum*, and at 266 he takes Peleus as vocative. I do have one *zetema*: like most translators, P. renders 3.405 *sic amet ipse licet* as a wish, which is undeniably the sense of the rest of the sentence (*sic non potiatur amato*), but it really cannot be the sense of the first part with *licet*. What, then, does that first part mean? The logic of the Latin eludes me.

No one will be sorry to own this fine book.

King's College London ROLAND MAYER

STATIUS AT SORRENTO

A. KRÜGER: *Die lyrische Kunst des Publius Papinius Statius in Silvae II 2. Villa Surrentina Pollii Felicis*. Pp. 263. Frankfurt am Main, etc.: Peter Lang, 1998. ISBN: 3-631-33077-4.

Krüger's title echoes H. Cancik's important *Untersuchungen zur lyrischen Kunst des P. Papinius Statius* (Hildesheim, 1965); indeed, the author notes his debt to Cancik and his work in his preface. However, K.'s book on *Silvae* 2.2, which deals with the villa of Pollius Felix on the Bay of Naples above the Marina di Puolo, is marred by a prevailing tendency towards idiosyncrasies, even though there are within it various valuable discussions of particular passages and issues.

The book's layout is curious. A substantial introduction to Statius and the poem is followed by a long section, 'Die gedankliche Einheit' (pp. 63–147), offering what is effectively a line-by-line reading of the poem. 'Die formale Einheit' (pp. 147–74) contains a series of increasingly elaborate structural analyses, followed by some unconvincing discussions of sound effects; scarcely encouraging is an example such as the pairing of ll. 11 and 13, where (p. 165) K. sees an assonance effect between *flectere* and *sed iuuere*, with no regard for the difference between long penultimate vowel in *iuuere* and the short penultimate in *flectere*. There are then sections on textual points (most to do with interepretation rather than textual criticism *tout court*), dating and topography, the symbolic landscape of the Bay of Naples, and the cultural background of *Silv.* 2.2. No formal conclusion is offered, though the book does end strongly with

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