

*Ovid: Ars amatoria*. Book I. Edited with an introduction and commentary by A.S. Hollis. Clarendon Press: Oxford University Press 1977. XXIV, 171 p. £ 5.-.

Ovid's *Ars amatoria* is undoubtedly among the most suitable works of Latin poetry for inclusion in academic courses, not only because of its entertainment value, but also because of its interesting stratified structure and the colourful description of the life of Augustan Rome. Therefore, it is hard to understand why we have had to so long wait for the first commentary on the work. However, while we are greatly indebted to Hollis for fulfilling this desideratum, we should point out that commentaries on the two last books are still missing, and express our concern that Hollis does not indicate in his preface any intention of completing the work. *Ars amatoria* must be read as a whole, and one would perhaps have expected the commentary of the whole work to be published in a single volume.

The book itself is well worth recommending. It contains a clear and up-to-date introduction and an intelligent, even humorous commentary in the best traditions of English literary criticism. The text is taken from the still definitive Oxford edition of Kenney, no doubt a wise solution, although one would in this case have preferred an unaltered text; the few corrections make one wonder whether we must now refer to this as a Hollis edition. With regard to the commentary, the scarcity or even total lack of linguistic, partly also metrical, notes is obvious and hardly justifiable; in this respect, the work does not fulfil the needs of most students. There is an illustration of four plates, which I consider quite inadequate for a work of this length; alternative would have been to include only references to standard works, from which the reader could find the relevant pictures. Jorma Kaimio

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*M.S. Silk: Interaction in Poetic Imagery*. With special reference to early Greek poetry. Cambridge University Press 1974. XIV, 263 p. £ 7.-.

Although the author of this treatise is lecturer in Classics at King's College, London, his approach to poetic imagery is unconventional conforming rather to modern literary and linguistic theory. Potential readers with the classicists' traditional dislike of theory and abstractions should be warned that this is an extremely difficult book. But those who seriously try to grapple with it will find it rewarding in many respects. Its inter-disciplinary scope and the learning and precision with which its author deals with his task are worth special notice. Silk's main contribution is to the understanding of the nature and function of metaphor, simile and other forms of imagery, but his discussion touches upon a wide register of topics, from assonance to theory of style. His Greek material consists chiefly of lyric poetry from Archilochus to Aeschylus, a period exceptionally rich in imagery and hence suited for a concentrated study of its various kinds.