

and Ovid have given way to Petronius, Apuleius and the Greek novelists, who are extensively dealt with in these conference papers (see the contributions by Mauro Donnini, Paolo Fedeli, Consuelo Riz-Montero, Antonio M. Scarcella and Lorianò Zurli). This is at least partly due to the influence of the great Russian scholars Mikhail Bakhtin and Vladimir Propp on the analysis of narrative literature (both Bakhtin and Propp are specifically referred to in many papers in this book). It is also characteristic that some writers (Matteo Massaro and Luigi Pape) examine the tale of the Widow of Ephesus (cf. Bakhtin's analysis in his *Dialogic Imagination*, 1981, pp. 221–224).

Virgil and Ovid have not, of course, been neglected. In fact, there are several essays (including that by Francesco Della Corte) on these poets (and since the publication of the present volume K.W. Gransdén, for example, has applied structuralist theories in this study of Virgil). Anyway, the central interest now seems to focus, as regards the study of narrative literature, on the Silver Age and Late Antiquity. Additionally, some articles, especially that by Claude Bremond, deal with mediaeval literature.

Along with papers on individual writers and their works this volume consists of articles of a more general theoretical nature. So Cecilia Gatto Trocchi writes on Roland Barthes and Cesare Segre on point of view and polyphony in the narratological analysis. Enrico Flores, for his part, shows how Aristotle's *Poetics* is still important in the age of narratology. Aldo Ruffinato gives a picture of the development of the analysis of the narrative from the formalists to the present day, while Garreth Schmeling writes of the problems of author and narrator in narrative analysis. The last-mentioned article, too, deals with Petronius (along with some other authors). Though I do not doubt the relevance of the ideas proposed by Schmeling, I think that Erich Auerbach's acute observations on Petronius' narrative technique in his classic study, *Mimesis*, are still worth looking at.

Although this volume deals with e.g. Petronius, whose *Satyricon* is usually defined as a Menippean satire, we may regret that no special attention has been paid to the problems of Menippean satire as a genre, problems that have so interestingly been discussed by Bakhtin in his great work on Dostoevsky (new English translation 1984, pp. 101–180; cf. also his essay *Epic and Novel*, in: *The Dialogic Imagination*, 1981, pp. 3–40).

*Hannu Riikonen*

*Paolo Cugusi: Evoluzione e forme dell'epistolografia latina nella tarda repubblica e nei primi secoli dell'impero con cenni sull'epistolografia preciceroniana.* Herder, Roma 1983. 291 p. Lit. 30.000.

Paolo Cugusi, the editor of *Epistolographi Latini Minores* (Vol. I 1970, Vol. II 1979), can be expected to have exceptionally good qualifications for preparing a study of wide scope in Latin epistolography. His conscientious new book is divided into two parts, Part I – *Forme, tipi e caratteristiche dell'epistolografia latina* – serving as a theoretical pro-paedeutic for the literary historical Part II. The big names in Part II are Cicero, Seneca,

Pliny the Younger and Fronto; personally I found the chapter on Fronto (241–264) the most interesting.

Cugusi gives good reasons (9) for not extending his investigations further than the second century A.D., and he deserves special praise for a systematic consideration of the letters written on papyri (271–284 and *passim*) and of the relevant inscriptions. In spite of the author's critical remark on his reviewers (129 n. 450), I am one of those who think that poetic letters might have thrown additional light on the subject; a good example is the way in which he himself takes into account the fictitious letters in Plautus (49 n. 20, 57).

The introduction includes a very useful bibliography (10–24). The general index (287–289) might have been more detailed. A final question: should there not be an index of passages?

*Saara Lilja*

*Poetry and Politics in the Age of Augustus.* Edited by Tony Woodman & David West. Cambridge University Press, 1984. VIII & 262 p. £ 25.00.

This is an intriguing contribution to the study of the interrelations between poetry and politics. Partly as a reaction to the political events of the 1960s (Vietnam at one extreme, and Czechoslovakia at the other), classical scholars tended to call into doubt the genuineness of the political commitment in Augustan poetry. To restore the balance, nine British scholars have had a fresh look at the question in the most important Augustan poets. The essays concern the presence of contemporary history in Horace's Epodes (R.G.M. Nisbet), the subtle support given to Augustus' policies in the Satires I (I.M. le Duquesnay), the Epyllion of Aristaeus in Virgil's Georgics as an allegory of Augustus as the Statesman and Antony as the Lover and the parallels to the allegory in the Aeneid (Yvan Nadeau), Horace's First Roman Ode, 3,1, interpreted as a priestly utterance supporting Augustus' policy of moral restoration (Tony Woodman), Virgil's description of Carthage in the Aeneid as reflecting contemporary attitudes (E.L. Harrison), the surprising tribute paid to the alien deity Cybele in the Aeneid, given in order to assimilate this goddess and her temple on the Palatine to the complex of other Palatine temples (T.P. Wiseman), a new interpretation of Propertius' unjustly discredited encomium on the victory of Actium, 4,6 (Francis Cairns), and Ovid's failure to work the praise of the emperor into his urbane poem on the Roman calendar (J.C. Mckeown).

All these papers combine literary and historical and even the topographical (Wiseman) approach. The contributors stress that Virgil, Horace and Propertius never descended to mere flattery. If they backed up Augustus' aims, they did so from conviction. On the other hand, they veiled their propaganda in the language of high poetry, in allegories etc., more often than not lifted from Hellenistic poetry, especially from Callimachus. Ovid's failure was largely due to the fact that he belonged to a younger, carefree generation, who lacked that sense of gratitude and inner commitment that animated his older colleagues.