

Billanovich to Petrarch. Sir Ronald Syme (Janus and Parthia in Horace, 113-124) provides an interesting series of comments on several passages of Horace. M. Winterbottom (Cicero and the Middle Style, 125-131) examines the problem of Cicero's attitude to epideictic oratory and the Middle Style associated with it. A.J. Woodman (Virgil the Historian, 132-145) again draws attention to similarities between Aen. 8,626-62 and Livy's first pentad, suggesting that Virgil's account should be interpreted as a criticism of the latter's description of early Roman history. We have here a volume full of interesting points of discussion both for classical philologists and for Neo-Latinists.

*Outi Merisalo*

*Cultura classica e cultura germanica settentrionale*, a cura di Pietro Janni, Diego Poli, Carlo Santini. Atti del Convegno Internazionale di Studi, Università di Macerata, Facoltà di Lettere e Filosofia, Macerata - S. Severino Marche, 2-4 maggio 1985. Quaderni linguistici e filologici, 3. Università di Macerata 1985. XI, 449 p. ITL 60.000.

To understand the cultural identity of the western civilization it is repeatedly necessary to investigate the influences that the European peoples received from the classical and Christian cultures, and how they built on this foundation to contribute to the cultural unification of our continent and the construction of modern western civilization. In this constant process of giving and receiving, the share of the Scandinavian peoples is of conspicuous interest, although it has erroneously been considered by many scholars as marginal and secondary. The convention of Macerata and the publication of its papers is well motivated by these considerations. It is, however, strange that Swedish and Finnish scholars are totally absent from the 64 participants and lecturers, most of which are Italian, although Denmark, Iceland and Western Germany are represented by some names and papers.

The themes discussed at the convention present a great variety: a general confrontation of the two cultures by T. Pàroli, whose Fig. 1d of the solar wheel in a boat from Bohuslän is quite similar to the cavepainting of Ristiina (Finland), which has earlier been connected with the mysterious Sampo of the Kalevala; the German North in some Latin authors (G. Brugnoli, F. Stok); classical influences on the first grammatical studies in Iceland (A. Leoni, L. Melazzo); singular authors and works, such as *Disticha Catonis* in medieval Iceland (M.E. Ruggerini), *Honorius Augustodunensis* (P. Springborg), *Ovid* in Iceland (S. Pétursson), and the

Physiologus (C. Del Zotto Tozzoli); classical influences on the first Danish comedy (Castagnoli Manghi) and on Danish biographical writings (M. Pade); the Latin models of Saxo Grammaticus (K. Friis-Jensen); classicism and humanism in the *Crymogaea* of the Icelandic writer Arngrímur Jónsson (C. Santini); the transference of ancient legends and folk-beliefs in Scandinavia (P. Janni); the *Matheus Saga* Postola and the underlying Latin texts (D. Poli).

*Tuomo Pekkanen*

*Ovid renewed.* Ovidian Influences on Literature and Art from the Middle Ages to the Twentieth Century. Edited by *Charles Martindale*. Cambridge University Press, 1988. XIV, 298 p. GBP 29.50.

In his Introduction to this collection of essays, dedicated to the memory of L.P. Wilkinson, Charles Martindale finds Ovid a protean artist, whose writings in all their variety and extreme literariness have virtues which the modern reader could appreciate. His works can be regarded as a deconstruction of the unified Aristotelian epic (p. 17). As such Ovid is an important author even in the age of post-structuralism. Most of the essays in this collection are, however, more historically minded, tracing Ovidian influences in English literature. There are essays on Ovid's heritage in Chaucer (Helen Cooper), John Gower (Bruce Harbert), Spenser (Colin Burrow), Shakespeare and Elisabethan authors (Laurence Lerner, A.D. Nuttall), Dryden and Augustan literature (David Hopkins, Rachel Trickett) and T.S. Eliot (Stephen Medcalf). Jane M. Miller investigates some versions of Pygmalion, and Norman Vance Ovid's fate in nineteenth-century English literature. Taken together, these essays give a many-sided picture of the wealth and variety of Ovidian allusions in English literature.

There are also some studies whose scope falls outside English literature. C.W. Grocock investigates Ovid in a twelfth century poem by Gilo Parisiensis, who makes the Roman poet look like a Christian crusader. The collection also contains material for the historians of art. Nigel Llewellyn deals with the illustrations of Ovid's works. In other essays there are constant references to art history. The discussion of the Pygmalion theme in Burne-Jones' works (p. 213) would have profited from Richard Jenkyn's remarks on this theme in Victorian art, literature and drama (R. Jenkyns, *The Victorians and Ancient Greece* 1980, pp. 141ff.). The Appendix "Daedalus and Icarus in Art" (pp. 247ff.) by Niall Rudd is useful, but some further material can be found e.g. in Herbert Hunger's *Lexicon der griechischen und römischen Mythologie*. For my part, to the section "Renaissance and After" I would like to add Daedalus