

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).

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*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

and Icarus by the symbolist painter Magnus Enckell (1870-1925), painted in his later post-impressionist period.

Along with Martindale's Introduction, the most interesting contribution for readers other than students of English literature comes from Niall Rudd, who in two essays concentrates on the myth of Daedalus and Icarus. The former deals with late antiquity and the Middle Ages, the latter some more recent versions of Ovid's tale. Rudd distinguishes in twentieth century literature four main interpretations of Ovid's tale, the artistic (Serge Lifar's ballet *Icare*), the communist (Brecht), the fascist (Lauro de Bosis, author of the play *Icaro*) and the psychological (William Wharton and his novel *Birdy*). These kind of classifications, which often rely on oversimplification, are fairly common in the *Nachleben* studies: cf. e.g. W.B. Stanford's characterization of the image of Ulysses in later literature (*The Ulysses Theme*, Ch. 1).

As an example of the first type (artistic), Rudd briefly analyses Ovidian echoes in Joyce's *Portrait of the Artist*, a novel with a motto from Ovid: *Et ignotas animum dimittit in artes* (the motto is taken from line 8,188 in *Metamorphoses*, not line 8,18 as given on p. 50; Joyce's epigraph also gives the wrong line-number).

One problem of the *Nachleben* studies, like those in this collection, is that the sources used by the later authors are often very heterogeneous, freely mingling the original Greek or Roman source with, say, Biblical themes or myths from other cultures. We know e.g. that Joyce, while applying the Ovidian tale of Daedalus and Icarus, was also acquainted with Richard Wagner's idea that the German mythical hero Wieland could be regarded as a Nordic equivalent to Daedalus, an idea also proposed by Jacob Grimm in his *Deutsche Mythologie* (see Vicki Mahaffy, Joyce, Wagner and Revolution, *James Joyce Quarterly* 28:2 [1988]). Niall Rudd is aware of Wieland's resemblances to Daedalus, as well as of Wagner's ideas on Wieland, but he does not mention Wieland in connection with Joyce's Daedalian imagery. Besides, Joyce also obtained some inspiration from a relief at Villa Albani in Rome, mentioned by Rudd in his Appendix.

A reliable basis for *Nachleben* studies is provided only through a careful reading of original ancient sources. In Martindale's collection of essays, there are good specimens of such readings of and remarks on Ovid's poems, such as Jane M. Miller's notes on the undercurrent eroticism in the Pygmalion tale (p. 206f.) or A.D. Nuttall's analysis of the story of Narcissus (pp. 141ff.). Particularly illuminating is Charles Martindale's analysis of the story of Salmacis and Hermaphroditus (pp. 11ff.), which fittingly anticipates Laurence Lerner's analysis of Francis Beaumont's expanded version of the tale (p. 132f.).

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