

bibliography the edition of his translation of the *Epistulae*—published in 1782, not 1872—and *Sermones* by M. Fuhrmann (Frankfurt, 1986), vol. IX, which has a helpful account of the translator's aims and method, pp. 1061–95. There seems to be nothing on Philip Francis, whose English version of the *Odes* was so popular, and often reprinted, in the eighteenth century. (But there is an article on Dryden.)

Let me not end on a note of cavil. There is far more in these volumes that is worthwhile and illuminating than there is that deserves criticism. But their scale and expense will probably deter even libraries, so that what deserves attention is likely to be missed, not least because the editing has been so light.

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### METAMORPHOSES XIII

NEIL HOPKINSON (ed.): *Ovid, Metamorphoses XIII* (Cambridge Greek and Latin Classics). Pp. vii +252, map. Cambridge and New York: Cambridge University Press, 2000. Cased, £40 (Paper, £14.95). ISBN: 0-521-55421-7 (0-521-55620-1 pbk).

It is a pleasure for me to see the Cambridge Classics offering some of Ovid's *Metamorphoses*, having welcomed their work in the *Heroides* and *Fasti*. Wisely, too, considering the number of commentaries on the earlier books of the epic, Hopkinson decided to take on Book 13, the longest single book of the poem and one of the most versatile. It starts with the famous debate between Ajax and Ulysses, makes a quick transition to the tragic experiences of Hecuba over the deaths of her children Polyxena and Polydorus, starts on the so-called 'Little Aeneid', and ends with the amatory woes of Polyphemus, Acis, Galatea, and Glaucus. That allows Ovid to flaunt his various registers, and it tests the mettle of any commentator. Hopkinson does superbly.

The first ten pages are not a formal introduction: they contain only a table of contents, a brief preface, and a map of two pages. The true Introduction is a substantial block of forty-four pages, in which H. discusses the theme of metamorphosis in Ovid and earlier literature, briefly deals with structure and themes in the poem and especially Book XIII, then spends almost 40 pages examining five major divisions of the book. His purpose is to trace as many of the sources that Ovid drew upon as possible and to suggest the ways in which the poet exerted his originality. This strikes me as a little too much, and I daresay that many students, if not teachers, will prefer the Latin text and commentary to this Introduction, particularly since H. goes over much of this same material in his individual notes. But no one can say that it is not thorough.

The final page (p. 44) of the Introduction deals with the interesting text and apparatus criticus used. H. benefited from the advice of several Ovidian experts, notably E. J. Kenney and Richard Tarrant, who is soon to publish his long-awaited OCT of the *Metamorphoses*. Citing Tarrant's judgement, that 'enlightened eclecticism based on sense and usage' is the only prudent course for editors, he creates an interesting and somewhat controversial apparatus, a model of simplicity to encourage the application of 'enlightened eclecticism'. None of the manuscripts are identified; none are allowed to have the weight of numbers, age, or earlier authority. Instead, H. introduces the sigla M for the unanimity of the MS tradition and *m* for part of the

tradition. He then can choose between what he calls *m* and *m* purely on the basis of sense and usage. I find some of his choices compelling, but others strike me as more dubious, bordering on what once was taboo, *lectio facilior*. For those—and that will not be many of our students—who read an apparatus criticus, H. offers a special treat.

It is of course the Commentary that determines the value of these Cambridge texts. H. has studied and admired Ovid from many viewpoints, so that the somewhat arid source-material of the Introduction becomes fleshed out into brilliant poetry in his line-by-line notes. The opening debate between Ajax and Ulysses gives him the opportunity to show how each speaker manipulates his rhetoric and how Ovid plays with his audience's familiarity with details from Homer, the epic tradition, and Virgil, and dazzles us by his recombinations. But along with that come useful observations about Ovid's stylistic practices, so that the reader is truly encouraged to evaluate and appreciate the genius of this poet. In the tragic section, H. artfully adapts to Ovid's new modulations, and similarly he takes on the burlesque of Polyphemus' love song and the amatory semi-pathos of Acis, Galatea, and Glaucus. Well attuned to the variety of this book, he helps the reader relish Ovid's versatility.

Apart from some textual decisions, the Commentary is so admirable that I need point out only two slight errors. In the note on 293, *immunem aequoris*, H. states that the Bear-constellation into which Callisto was finally transformed never takes a bath because, according to Ovid's version, her shame was revealed in an earlier bath at 2.458ff.; and he cites 2.527–30 for the version. But those lines, spoken by Hera, make it amply clear that in Ovid, Hera is securing the Bear's punishment as a *paelex*, her hated rival. The two baths are artful pairs, but not specific cause and effect. At 450, H. declares that all Hecuba's male children have been killed in the war. That is not entirely consistent with the fate of Polydorus, who, at 438, just after the fall of Troy, has been killed by Polymestor; and it of course leaves out of consideration entirely Helenus *Priamides*, whom Ovid introduces quite alive at 13.723. But enough. This is a volume of which both H. and Cambridge can be proud.

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## OID TAKEN (A BIT TOO?) SERIOUSLY

P. HARDIE, A. BARCHIESI, S. HINDS (edd.): *Ovidian Transformations: Essays on Ovid's Metamorphoses and Its Reception*. (Cambridge Philological Society Supplementary Volume 23.) Pp. 336. Cambridge: Cambridge Philological Society, 1999. Paper. ISBN: 0-906014-22-0.

Seldom has a collection of papers been edited with such thoroughness. Anyone (like myself) present in July 1997 at the First Craven Seminar in Cambridge will immediately note that the contributions, which were all delivered there, have undergone rigorous revision. Moreover, a closely woven net of cross-references lends the volume monograph quality. The collection very effectively reflects current trends in what is possibly the most significant period of *Metamorphoses* readings to date—the phase, that is, triggered by the books of G. Rosati, *Narciso e Pigmalione* (Florence, 1983), and S. Hinds, *The Metamorphosis of Persephone* (Cambridge, 1987).

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