

H. J. M. DAY, *LUCAN AND THE SUBLIME: POWER, REPRESENTATION AND AESTHETIC EXPERIENCE* (Cambridge Classical Studies). Cambridge: Cambridge University Press, 2013. Pp. x + 262. ISBN 9781107020603. £60.00/US\$95.00.

Henry Day defines the sublime literary experience to be found in Lucan's *De bello civili* by comparing Longinus' treatise, early modern theorists of the sublime (particularly Burke and Kant) and Lucan's poetic predecessors, especially Lucretius. Freudian readings of Longinus (Hertz) and Bloom's positioning of the sublime as central to Freud's thinking sharpen the phenomenology of the reader's sublime experience, while its ethical and political dimensions are explored through post-modern theory (Lyotard) and in various responses to modern atrocities. D.'s opening discussion ranges across more ground than will be applied to Lucan's text, but offers a useful primer of the sublime aesthetic experience.

Ch. 2 posits the sublime as the poem's subject matter and primary effect. Its fundamental dynamic arises from the attempt to give voice to the inexpressible, a familiar concept in Lucan studies, here given a fresh framework. Lucan's opening simile of cosmic dissolution (1.67–82) is made programmatic for the totalizing scale and dynamism of Lucan's sublime. D. locates this sublimity in the rupturing of the universe's boundaries and the confounding of the reader's imaginative powers. D. argues that Lucan's *discors machina* shows the same associative principles of scale and vacuity attributed by Longinus to Homer. The murder of Marius Gratidianus attains its horrific sublimity via its own excess, and by allusions to the opening simile and Ennius' *Discordia*. It is proposed that Lucan's idiosyncratic style and syntax facilitate a counter-Caesarian sublimity by withholding 'natural' or 'normal' modes of representing his victory. The chapter closes by presenting the Bacchic *matrona*, Phemonoe and Erictho as models of the poetic experience claimed by the narrator. Here the 'sublime effect' of 'surmounting' the gap between Books 1 and 2 is unconvincing (96), and the *matrona* seems a better model of the sublime experience of *reading* the poem (93–8).

Ch. 3 treats Caesar's representation as a subject of sublime experience and as a sublime object. Caesar is associated with the sublime forces of the natural world. He meets the challenge laid down by Lucretius' godlike Epicurean by achieving parity with the divine and supplanting the genre's traditional gods. D. illustrates how Caesar's sublimity is driven by an agonistic principle to overcome other sublime objects (the Massilian grove, the Adriatic storm, the Nile). Lucan's Caesar is a natural fit for the sublime, and D. is better able here to shed light on how a commonly agreed representation of Caesar works than to present a new model. Stat., *Silv.* 2.7.66 (to Lucan) *detonabis* is ignored but chimes with and warrants inclusion among the Latin texts adopting thunderbolts as a figure of literary *ὑψος* (107–16). The discussion here and throughout is sophisticated and convincing. An atypical exception is the suggestion that Lucan's one word *superauerat* 'out-sublimes' Livy's 'many paragraphs' to describe Hannibal's crossing (120). Errors are very few but note (159) that Luc. 10.443–8 is not the second time that Caesar falls prey to fear in the poem: that is at 7.245–8, lines whose language is further developed in the scene at Ptolemy's palace.

D.'s superb fourth chapter presents a differently conceived Pompeian (better 'Republican') sublime, constructed out of Porter's 'exponentially heightened form of remembrance' (180) and Ankersmit's work on sublimity, pain and pleasure in the origins of historical consciousness (*Sublime Historical Experience* (2005)). Ankersmit's proposal that contemplating the trauma of violently transformative events can make good the losses of the past offers a particularly accessible point of contact with Lucan's project. D. first treats the sundered identities and suicides in the poem as reflecting the larger historical rupture from Republic to Principate. Greater initial emphasis on Ankersmit and the subject's suicide (at 183–9) might have set D.'s discussion more clearly apart from recent studies of the body and subjectivity in Lucan. The section on 7.385–459 is highly recommended. Here is a powerful framework (co-opting Ankersmit and Longinus on Dem., *De cor.*) for understanding the narrator's impassioned interjection: for D. this marks the original moment of Roman self-estrangement, 'of a previously stable identity splitting in two' (210); here the narrator is transported by an awareness of Rome's greatness on the verge of its destruction. Some minor points: the issue at 7.415 is not that exceedingly great numbers died at Pharsalus, but that 'pure' Roman blood was irrecoverably lost. Regarding Rome's wish to forget at 7.411 (cf. 7.849–50) more might have been made of the fact that Pharsalus was, on the *fasti* of Lucan's day, commemorated as a victory (e.g. *CIL* 1<sup>2</sup> 244, 248). On Lucan's reluctance to recount individual deaths at Pharsalus at 7.617–18 (209), it would be helpful to note (F. Ahl's

point (*Lucan: an Introduction* (1976), 50–1)) that so few names worth mentioning actually did die there. The chapter ends by applying to Pompey Ankersmit's notion that 'something's essence is to be situated in what it possesses no longer'. Thus the decrepit ruination of the Pompeian oak only points to its stature and immensity, while Pompey's humble grave achieves sublimity by reflecting the intangibility of his greatness. At 227–9 the sublimity of Pompey's limitless grave might have been contextualized by Caesar's fantasy of a watery grave (5.668–71; mentioned on 152). Some small typos obtrude (at 113 n. 23 '7.155–6' = 7.155–60; at 228 Pompey's 'turn-off head' = torn-off).

This is an important and valuable study. It should be essential reading for students of Lucan because it offers a compelling model for understanding the peculiar aesthetic experience of his epic and because it contains a number of significant readings of its most important figures and scenes.

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L. WATSON and P. WATSON (EDS), *JUVENAL: SATIRE 6*. Cambridge: Cambridge University Press, 2014. Pp. xiii + 320. ISBN 9780521854917 (bound); 9780521671101 (paper). £55.00/US\$90.00 (bound); £19.99/US\$34.99 (paper).

This Green and Yellow, the second one devoted to a portion of Juvenal's corpus, covers the long poem that constitutes *Satires* Book 2. The authors have previously collaborated on a selection of Martial's *Epigrams* (2003), with good results from their combined expertise on imperial literature and social history. This approach suits Juvenal's screed against Roman wives. The poem gets appropriate and up-to-date treatment as a satiric performance shaped by social traditions and trends.

The Introduction, a valuable resource, organizes discussion so as to put familiar issues in new light. For example, the section on Juvenal's 'Life and Work' dovetails from (flimsy) biographical information to a discussion of the poet's education and literary culture as reflected in his style. Several other sections dealing with the poem itself ('Juvenal's Anti-Matrona', 'Misogyny in Literature', 'Persona') progressively construct a historical and cultural framework for reading the satirist's misogynistic rhetoric. The rhetoric itself is 'altogether literary and tralicious' (35), but the speaker's distress and preoccupations are shaped by the complex realities and attitudes of imperial Roman society. He is an extreme traditionalist, 'represent[ing] as normative what is in actuality quite exceptional' (40). Obsessed with those faded norms of female behaviour and with the marital ideal of *concordia*, he is bound to find endless provocations to *discordia* in this world where many women are more visible, free and influential than he would like and even his fellow men have evolved. Thus Watson and Watson extend the work of late twentieth-century persona studies, which objectified the satiric speaker but did not explore how that speaker might be engaging with specific historical conditions.

W. and W. illuminate the poem's thematic coherence and purposeful composition, without denying the stream-of-consciousness effect of the presentation. They examine several passages for representative themes and treatments that reflect Juvenal's attention to vignette structure, detail and internal allusion. A separate section ('Juvenal's Style') walks through the twenty-one lines on the Bona Dea rites, identifying elements of rhetoric and diction; this will be very useful for students. In other sections, readers are treated to an economical and up-to-date history of satire studies, an account of the questions and hypotheses relating to the 'Oxford fragment', and an outline of Juvenal's nearly 700-line text. The actual text that follows varies little from Clausen's OCT (1992); I observed several dozen differences in individual words, punctuation, line-order and spelling. All variant readings and corruptions are discussed in notes.

The commentary provides extensive interpretive context and models nuanced analysis of passages. One good example is the breakdown of lines 161–83, the complaint about the irritatingly perfect wife who resembles Cornelia and Niobe. W. and W. reveal interesting effects from the juxtaposition of Roman aristocratic traditions and mythological hubris. The later passage on the erudite wife (434–56) is shown to be inspired by reality, but creative in the details. Though Roman opinions on female education varied, many upper-class women clearly knew their literature. The satirist adds clever touches: the literary critic defends Dido (she thereby vexingly combines erudition and sympathy for female passion) and the rhetorically proficient wife is portrayed as an extension of an existing stereotype, the chatterbox. The commentary on the O-fragment is as thorough as the rest, though W. and W. are careful not to argue that the passage is authentic. Unpacking language