

hermeneutic *mise en abyme* of all these elements (in tandem with H.'s closing annotation 'But — I may have been training up an opponent for myself. You' (170 n. 28)) reminds us that *Vale* is never the end. That's correspondence for you.

University of Birmingham

DIANA SPENCER

P. ALLEN MILLER, *SUBJECTING VERSES. LATIN LOVE ELEGY AND THE EMERGENCE OF THE REAL*. Princeton/Oxford: Princeton University Press, 2004. Pp. 301. ISBN 0-691-09674-0. £26.95.

Paul Allen Miller's new reading of the Latin Elegiac corpus is a bold undertaking executed with skill and panache. His expressed wish is to provide us with a history or genealogy of the genre. Indeed, he delivers a study refreshingly independent of the conventional norms and forms on which generic approaches to Latin love elegy have been based. M.'s interpretative tools come from the world of Lacanian psychoanalysis. His methodology is especially created around an imaginative deployment of three well-known but often misunderstood distinctions of psychoanalytical theory: the Imaginary, the Symbolic, and the Real. M. explains these notions and their interrelationship in clear and crisp terms: 'The Imaginary ... refers to the image of ourselves that we project upon the world. The Symbolic in contrast is the world of rules and codes. ... The Real is that which falls outside either of the two preceding categories. It is not "reality" because it is precisely what escapes linguistic expression and Imaginary appropriation. ... The Real represents not so much a world outside these two as their necessary limitations' (5). M.'s view of the heuristic value of this triad for the appreciation of Latin love elegy is equally lucid: Imaginary and Symbolic permit us to study the truly provocative relations between the elegiac self and community without ever collapsing the one into the other. The acknowledgement and historicization of the Real alerts us to the limitations of both self-fashioning and communal rules. Unsurprisingly for a competent Lacanian, M. is particularly inspired by this third category: perhaps the most intriguing claim of this challenging book is that elegy is the late republican genre *par excellence*. In elegy, we can catch glimpses of a momentary emergence of the Real, as the Symbolic norms of the élites were crumbling in the very last years of the Republic. Moments of aporia are thus persistently scrutinized for their ability to reflect 'seismic shifts' in the fabric of History, of the Real.

After a very helpful introduction where difficult psychoanalytical notions are expertly explained and a first attempt at blending the theoretical with the ideological and the historical is made, individual chapters explore this emergence of the Real in Catullus, Propertius, Tibullus, and Ovid. The Catullan chapter is particularly successful. As Catullus is faced with what exceeds his understanding and hence is pushed to encounter his own limits, M. is reminded of the category of the sublime, that unrepresentable condition that signals 'the irruption of the Real onto the stage of experience' (35). The first of three chapters on Propertius explores Cynthia as a medium of (ultimately failed) negotiations between conflicting, and often incommensurable, ideologies, while Tibullus' inaccessible and utopian rural dream is recognized as another momentary flickering of the ever receding Real. In later generic incarnations, M. finds that the ideological space that allows the tensions constitutive of the elegiac 'subject position' gradually shrinks. In Propertius, Book 3, the gap between Imaginary self-projection and Symbolic law is reduced, while in Book 4 the tension is 'not resolved or elided but displaced' (211) as the voice of the lover is lent out to a series of other personas and therefore vanished, according to M. The shrinkage is precipitate in Ovid's *Amores*. In his persistent attempt to compete with the rival *vir*, Ovid the lover invokes the very same structures of the Symbolic thus causing the collapse of the constitutive difference between lover and *vir*. Ovid's exile poetry brings an end to elegiac expression. As the Symbolic is increasingly represented by the emperor, all images lead to the centre, and the Imaginary self-fashioning is absolutely subjected to the Symbolic community of which the emperor is the central image. The elegiac subject gives way to a new, imperial subjectivity.

The merits of M.'s approach are multiple. Viewing elegy as the 'unassimilable remainder that cannot be processed by the categories of Augustan ideology' (151), M. invites us to persist with and enjoy the many confusing aporias of the texts. His approach escapes the interpretative polarities and the ensuing impasses that have divided critics for far too long. He assimilates theoretical discourse with historical observations, the political and the cultural, with remarkable thoroughness making his study a model for interdisciplinary studies. He succeeds in raising

awareness of the extreme topicality of the elegiac self. Yet, his very conviction lets him down at times. His image of the near-complete appropriation of the Symbolic by the emperor is somewhat less convincing and so is the resulting exhaustion of the elegiac self. Lack, in the Lacanian perception, is an extraordinarily creative tool, a drive for continuous and successive, if always incomplete, identifications, so prominent in Propertius' Book 4. Incompleteness is the guarantee of continuous effort and the irruption of the Ovidian self into new forms with the *Metamorphoses* and the *Fasti* makes the death of the elegiac subject in exile harder to believe. M.'s keen interest in the Imaginary, the Symbolic, and the Real aligns him determinedly with the regulatory force of discourse, and less with the psychic, unpredictable force of the subject. Then again, his confident manipulation of the elegiac self makes us keen to explore subsequent periods and tensions within the self, which is itself the measure of M.'s book's manipulative power with the reader.

Royal Holloway, University of London

EFI SPENTZOU

M. PASCHALIS and STAVROS FRANGOULIDIS (EDS), *SPACE IN THE ANCIENT NOVEL* (Ancient Narrative Supplementum 1). Groningen: Barkhuis Publishing, 2002. Pp. xiv + 192, 2 illus. ISBN 9-0807-3902-2. €50.00.

This book is a collection of twelve papers presented at a Rethymnon conference on this topic in May 2001, with some additional articles on the same topic. The topic of 'space' is however widely defined, and the methodologies are widely different, from intertextuality and reader-response theory (Harrison) over narratology (Paschalis, Frangoulidis, Konstan, Connors, Winkler, and Zimmerman engage constructively with the theories of Bakhtin), sociology and gender (Panayotakis, Perkins), to film studies (Winkler), although some central *topoi* like *ecphrasis* or *locus amoenus*, or the origin of Lucius in the *Metamorphoses* (Corinth vs Patrae) are discussed in several contributions.

David Konstan offers a clear analysis of one of the main features of the Greek novels, which follow the journeys of two main characters (in two 'action spaces'), the separated lovers, and thus put the focus on the space they travel in to illustrate and test their symmetrical love, in a technique facilitated by the structure of Greek syntax (*men — de*) and derived from historiography. Catherine Connors studies the relationship between the historical and geographical details in Chariton as an expression of character identity and some events in Roman history. Contrasting the Greeks favourably with the Persians in the novel, she argues, is a cryptic Greek response to Roman rule (e.g. on Augustus' reconstruction of Syracuse). Martin Winkler on *Daphnis and Chloe* and *Pleasantville* finds some parallels between the novel and the film as far as the general move from (sexual) innocence to experience as a symbol of growing up and acquiring knowledge and the use of the *locus amoenus* motif are concerned. Stephen Harrison comprehensively studies the intertextual relations between some geographical locations in the *Metamorphoses* and their literary sources, and how knowledge of this partly literary, partly historiographical topography enhances our understanding of the literary framework of the low-life novel as parodic (e.g. the robber Lamachus' expedition to Thebes is a parody of the epic-tragic *Seven Against Thebes*, *Met.* 4.9). Luca Graverini concentrates on the difference in geographic detail between the *Onos* and the *Metamorphoses* as an expression of different cultural identities, and relevant to the different ending (Lucius comes not from Patrae, but Corinth, which in Latin culture is associated with the destruction of Carthage, which is of particular relevance to the African Apuleius), and generally argues against an exclusively Romanocentric point of view in the novel.

Maaïke Zimmerman studies the importance of travel and the emotional projections offered by the description of the roads in *Metamorphoses*, which vary from the expression of liminal experiences over externalization of Lucius' emotions to symbolizing some moral choices. Stelios Panayotakis, more interested in family relations than in space proper, contrasts the temple of Diana in Ephesos with the brothel of Priapus in Mytilene in the *Historia Apollonii* and shows their symbolism as preserving spaces of purity in the lives of mother and daughter. Judith Perkins analyses the use of space as an expression of power in the *Acts of the Apostles*, especially as boundaries of prisons and of women's domestic quarters are continually broken by women and saints, in a typically Christian re-definition of the perception of social status. Michael Paschalis refines the definition of *ecphrasis* in the novel, which is more a description of a 'body in space' (works of art) than a narrative ('action in time', as classical *ecphrasis* are). Richard Martin concentrates on how landscape *ecphrasis* ties *Leukippe and Kleitophon* in with previous literary genres through imitative language, and how it reflects and underlines characterization. The