

need to be taught' (214). Formalist analysis and accumulation of parallels sometimes overwhelm critical insight, and the rare comment has the ring of cliché: 'Tacitean cynicism and social criticism do not seem to cohere with Martial's sycophantic jingoism' (164).

Such moments of inattention, however, are rare. Kathleen Coleman's *Martial: Liber Spectaculorum* is a splendid contribution to the study of this rich, difficult book of epigrams.

Memorial University of Newfoundland

LUKE ROMAN

F. JONES, *JUVENAL AND THE SATIRIC GENRE* (Classical Literature and Society Series). London: Duckworth 2007. Pp. x + 214. ISBN 0-71563-686-3; 978-0-71563-686-2. £16.99.

This neat, no-nonsense volume from this meaty and affordable series circles round Juvenalian satire in its generic frame of *literariness*, weaving together updated contributions made in article form over the past quarter-century. 'Society' must play barely audible third violin here, as Satire is set to showcase Juvenal's literarizing cannibalism of textual voices: only in the postlude will his cacophonous mix get to orchestrate a tortuously refracted 'model of [our] cultural and moral identities'. It will come as no surprise to readers who know Jones's *Nominum Ratio* that the heart of the project should concern 'Names and Naming in Satire and Other Genres'; and 'Major Roles in Horace and Juvenal' (= chs 3-4: 48-94 of 154 pages of text, with a summary Appendix of frequency stats for 'Names in Satire and Related Genres', 155-7). The featured 'Others' are Catullus, *Epodes*, Martial, and *Silvae*, with a tailpiece on elegy and *Odes*; 'human and topographical' and 'divine and mythological' names are reviewed author-by-author, in twin series. If all this onomastication feels like a dutiful exercise, a dogged reconnaissance undertaken to see if J.'s net would land a catch, then that's so: 'preparatory to a discussion of Juvenal's relation to epic and other genres' (76). But before that intervenes the 'review' of 'the major characters' in the major satirists (*Sermones* II and Juvenal 3-9, 11-16), which succeeds in showing up just Umbricius and Naevolus as personations worthy to stand comparison with Horace's most fulsome praters, while the rest of Juvenal's band of nominal major nominees slip away into decidedly unruly styles of relative un- or under-development. So this trawl too comes to us as underwhelming preliminary: somehow the approach through characterological drama contrives to dissipate, so tends to diminish, this poet's fictive powers, and J. winds up painted into a corner by his findings (or make that, by his own rhetoric).

The book started in close by rehearsing comments on satire from the four Roman satirists, before opening wide to characterize 'The Generic Landscape'. J.'s satirists are all in the business of emphatically *literary* representation, loaded — 'evasive' — representation that parades and co-opts their predecessors for self-characterization and adverts to external targets and influences to complicate the weave; as throughout, the relevant material is efficiently set out, but this entrée, itself programmatic, is tellingly short on tease, menace, grotesquerie, non-sense, and other hints of monkeying in store. J.'s 'Landscape' works on genre from first principles ('speech-act genres' ...), steering us toward 'self-centered' and 'subjective' modes (Lucilius, Catullus, Propertius), and a checklist of 'combinations of differences' that in combination make a difference to the identification/constitution of literary genre ('form, content, manner/style, size, function, metre, structure, allusion, naming, miscellaneous'). Juvenal? — Juvenal supplies just three 'sample passages', oddly cast as a bridge between general groundwork and menu (40-3; the third only sketchily noticed).

Relations with epic will bag a later chapter, as J. decides that Juvenal's verse is just too 'declamatory' to count as 'epical' himself, but sufficiently polished to count as 'grand', before Satire gets to incorporate 'Other Genres', with a specially broad range of intertextual referends and alibis splashed by Horace, before Juvenal's 'unruly chromaticism' is likened to Propertius', and even the *Metamorphoses*'. Two final chapters settle on Juvenal, first pondering issues centred on performativity, then settling to sum up his 'Satiric Identity'. Highlights of the volume are the profile/s foisted onto 'typical epic' by Satire, which J. adroitly teases from the texts, then briskly cross-compares with parallel travesties from adjacent genres; and the final sketch of Juvenalian satire prodding past 'moralizing' forms of literary agitation, lunging towards a 'supergeneric' acting out of a declamatory 'wrangling of genres': which crescendoes to 'the multiple voices of our own *psychomachiae* ... in a salutary Infernal Comedy'. It feels like J. is just letting himself cut loose when ...

It was worth gathering this dry-eyed factful research and making it available, particularly where J. draws on his specially strong suit in Juvenal's tricky last two books (esp. 141-4); but

equally it is his bad luck to run into stiff contemporaneous competition which contrives to deliver more straightforwardly student-friendly anatomies, ebullient mappings, and above all cuter 'readings' of the poems (especially Cathy Keane's *Figuring Genre in Roman Satire*, Dan Hooley's *Roman Satire*, Maria Plaza's *The Function of Humour in Roman Verse Satire*, and Kirk Freudenburg's *Cambridge Companion to Roman Satire*). The audience for the proceeds of J.'s long-term considered immersion in his poet's oeuvre, antecedents and vicinity, will have to be card-carrying Juvenalophiles and chalcenterics like myself.

King's College, Cambridge

JOHN HENDERSON

F. SANTORO L'HOIR, *TRAGEDY, RHETORIC AND THE HISTORIOGRAPHY OF TACITUS' ANNALES*. Ann Arbor: University of Michigan Press, 2006. Pp. viii + 401. ISBN 978-0-472-11519-8. £52.50/US\$85.00.

Juvenal, writing early in the second century A.D. for a readership which overlapped with Tacitus', memorably complains about his time being wasted by gargantuan tragedies, a mighty *Telephus* or an *Orestes* (*Satire* 1.4–6). His explosive opening salvo presupposes an audience not only familiar with the genre of tragedy, but utterly gorged on it.

Given such experienced ancient readers, Santoro L'hoir's (henceforth S.) timely study of tragedy's role in Tacitus' *Annals* raises central questions about the contemporary reception of that work and about authorial intent (even if this is an unfashionable concept today). This is a bold project, for S. identifies quite specific criteria for analysing Tacitus' deployment of tragic models in the *Annals*. S. presents the crucial factor as being the 'repetition of paronomasic vocabulary from specific lexical fields' (9) and stresses that Tacitus is generally selective about introducing this rhetorical strategy to open up a tragic register, which he reserves for particularly emotive scenes. The risk is, however, that not everyone will be convinced that this technique of repetition in itself can categorically nail down tragedy as the dominant generic model.

In ch. 1 (15–70), S., analysing the interlocking vocabulary and imagery of *Annals* 1.3–11, considers how Tacitus' representation of Tiberius' accession evokes one tragic model above all, Aeschylus' representation of the House of Atreus. She sees this sequence as programmatic, preparing the way for the more obviously theatricalized ethos of Nero's principate. S. offers some compelling observations, both on points of detail, e.g. the connection between Tacitus' striking *domus regnatricis* at *Ann.* 1.4.4 and Aeschylus' expression *oikos basileos* at *Ag.* 158, (38, 240), and more broadly (the comparison of Tacitus' mourning Agrippina and Aeschylus' Electra, 63–70). Yet two difficulties with S.'s analysis emerge. First, her assertions about the likely impact of such touches on an audience sometimes seem oddly cautious: so, she perhaps overplays the 'subliminal effect' (26; cf. 'subliminal reminders' 44, 'subliminal signal' 64) on readers of Tacitus' evocation of tragedy. Even though S. is surely right to zoom in on the suggestive repetition of certain groupings of words (e.g. *nouercae* 1.3.3, *saeuitiae* 1.4.3, *simulationem* 1.4.4 ~ *nouercalibus* 1.6.2, *saeua* 1.6.2, *simulabat* 1.6.1 ~ *nouerca* 1.10.5, *saeuitiam* 1.10.7, *simulatam* 1.10.1), it seems implausible to suggest that here Tacitus is trying to 'camouflage' his rhetorical intent (25). Second, S. is perhaps too insistent in arguing that Tacitus' nexus of lexical repetitions at *Annals* 1.3–11 specifically interacts with Aeschylus' Greek original of the House of Atreus as the 'rhetorical foundation of the historian's depiction of the Julio-Claudian dynasty in his opening chapters' (34; she is more cautious on 253). At the very least, this is a multivalent sequence, engaging with a variety of genres including historiography (as the Livian intertext of Tanaquil's conduct after the death of Tarquin (discussed on 48–9) reminds us), and the fact that so much Republican Latin tragedy is fragmentary should prompt caution. Indeed, elsewhere, in comparing Tacitus, *Annals* 1.10 and the second choral ode of Aeschylus' *Agamemnon*, S. suggests that 'we need to keep the concepts in mind ... rather than the exact words' (57), and her argument here is not undermined as a result.

In ch. 2 (71–108), S. argues more broadly that Tacitus uses clusters of words (involving binding and loosing, reversal, knowledge and ignorance, vision) which pertain to the poetics of tragedy as conceptualized by Aristotle and that they are reserved for particularly emotive episodes. Her discussion of these individual 'Aristotelian' clusters reveals some nice points, but it might perhaps have been useful to complement the sub-sections about particular types of cluster with some more extended analysis of particular episodes, where all of the different strands pull together. So, the discussion of knowledge and ignorance in the portraits of Germanicus and Claudius (92–7) is constructive, but more of this focused analysis is needed, particularly in cases where the various tropes interact.