

SUSANNA MORTON BRAUND, ed. *Juvenal: Satires, Book I*. Cambridge: Cambridge University Press, 1996. viii + 323 pp. Cloth, \$64.95; paper, \$22.95. (Cambridge Greek and Latin Classics)

This new text and commentary on Juvenal's book 1 (*Satires* 1–5) is for two reasons a most welcome addition to the Cambridge Greek and Latin Classics series. First, Susanna Braund has published extensively and incisively on Roman satire, Juvenal in particular, over the past fifteen years; her several articles and the books *Beyond Anger: A Study of Juvenal's Third Book of Satires* (Cambridge 1988), *Roman Verse Satire* (Greece and Rome New Surveys in the Classics no. 23, Oxford 1992), and *The Roman Satirists and Their Masks* (Bristol 1996) have all made valuable contributions to our understanding of the genre. Second, modern editions of Juvenal with text and commentary are in short supply (J. Ferguson's remains the best in English; see my combined review of his 1979 Macmillan and E. Courtney's important but expensive, and textless, 1980 commentary in *CJ* 79 [1984] 257–62), and Braund's work, while it includes only the satirist's first book, not only offers enough material for an undergraduate course (nearly a thousand lines) but elucidates the volume's thematic unity in a way that will enhance our students' appreciation of Juvenal's later books as well and of Roman poetry books in general.

The book's apparatus is standard for the Cambridge series: a succinct but helpful and up-to-date bibliography and brief index conclude the volume, and the forty-page introduction discusses Roman verse satire generally, Juvenal's major predecessors (Lucilius, Horace, and Persius), the little we know for certain of Juvenal's life, what Braund rightly characterizes as the overarching characteristics of his art—indignation, rhetoric, and epic—along with various details of style and meter, the *Satires'* influence on subsequent literature, and finally the manuscript tradition. All of this is economically managed and cogent, not least the discussions on several pertinent topics: *persona* and the “autobiographical monologue as the chief mode of presentation” in satire as in the other “personal” genres of elegy, lyric, and epigram; *indignatio* and the “moral ambiguity of anger,” which must condition our response to Laronia in *Satire* 2, Umbricius in 3, and the other “unreliable satirist” figures who control so much of the rhetoric in Juvenal's early books; and his exploitation of epic motifs from the

heroic past in depicting the sordid realities of contemporary Rome. One could go further with this last point: it is a major purpose of the epics in Juvenal's programmatic first poem to define satire as anti-epic and its topsy-turvy world and all its players—the satirist included—as utterly anti-heroic. The satirist's Rome, quintessentially vicious, is on the brink of destruction (*omne in praecipiti vitium stetit*, 1.149), on the eve of another Great Flood, in fact, like that survived by only Deucalion and Pyrrha (this is the point, deliberately recalling through ring composition the flood sequence in 1.81–84, of *utere velis, / totos pande sinus* at 1.149–50, a point missed by commentators generally and not just Braund, who explains the phrase simply as a grandiloquent “nautical metaphor” with the sense of “off you go at full pelt”). And yet the best this latter-day Lucilius can do, as he whimpers in *Satire* 1's closing verses, is to decline his predecessor's battle-wagon, helmet, and sword and wage war only against Rome's villainous dead.

The most profitable section of Braund's introduction is her “Overview of Book I” (30–36), which thoughtfully surveys “the persistence and development” of several dominant themes and images that recur throughout the book: the city of Rome itself, its palaces and alleyways seething with corruption (“the Book is a catalogue of Rome's vices”); the “degradation of the patron-client relationship (*amicitia*),” which can be viewed as book 1's major unifying theme (see *Illinois Classical Studies* 4 [1979] 158–77); the “day in the life” motif, advancing the action from morning to night both within *Satire* 1 and from 1 to 5; the notion of “corruption at the core,” with its imagery of disease and contagion and the pyramidal abuse and contamination of each successive level of underlings by their superiors; and the “power of food,” whose pervasive symbolism in Roman satire has been usefully explored by N. Hudson and E. Gowers. All these elements and more are foreshadowed in *Satire* 1, as earlier scholarship has demonstrated and Braund concludes: the prefatory function of *Satire* 1 and the many interconnections among the book's five satires all clearly produce “an organic whole” that is greater than the sum of its parts, and, as Braund observes, “the power of Juvenal's satire is substantially enhanced” by reading book 1 (and indeed each of his books) with this vital aspect of the poet's artistry in mind.

At the heart of any such work, of course, are the Latin text and commentary themselves. The former, as in most editions of the past thirty years, is based upon Wendell Clausen's 1959 Oxford Classical Text (the 1992 “revised edition” is, in fact, barely altered), diverging in seventy-five or so places, primarily in matters of punctuation, paragraphing, and the like. Scholars interested in the exact state of the text will want to consult the editions of Courtney (Ateneo 1984) and J. Martyn (Hakkert 1987), both of which offer some valuable improvements, to which Braund had access, and J. Willis's 1997 Teubner, to which she did not. Braund's commentaries on each of the satires are accompanied by individual essays, which complement the introductory discussions and, like them, reflect a cogent and balanced synthesis of current scholarly opinion.

Lastly, the line-by-line annotations are of necessity, and as the editor herself acknowledges, a *farrago*, providing "explication of Roman thought and culture and of literary, linguistic and stylistic matters" (viii) together with references to *comparanda* in Juvenal's other poems, in other Latin satirists, and in post-Augustan literature generally. Specialists will inevitably find specific points with which to disagree (*homuncio* at 5.133, for example, is perhaps better taken with *quantus* in the apodosis—"what a big little man you'd become"—cf. *homunculi quanti sunt*, Plaut. *Capt.* 51) and may be disappointed over one omission or another (e.g., the double entendre in *Lamiarum caede madenti*, 4.154, which alludes not only to the senatorial Aelii Lamiae who suffered under Domitian's reign but also to the vampire-like Lamiae of folklore; see R. Rowland, *CB* 40 [1964] 75) or may quibble over the occasional superfluities (as at 3.49–50, "The man whose [lit. to whom] . . .," or the notes directing readers for further information to Friedländer's 1895 commentary, for example, which will be lost on the undergraduates for whom the book is intended, p. vii). Overall, however, Braund's comments are intelligent and thorough and will prove most useful to advanced undergraduates. Certainly it will help to have Ferguson's edition at hand as a supplementary reference (he has a keen ear for sound effects and an eye for the cinematographic) and, for graduate students, Courtney's more technical commentary as well; but Braund's Juvenal, book 1, is a quite serviceable edition and should become a standard for use in our colleges.

A final criticism or two may be directed at the press, whose administrators will of course blame the economy: while the paperback is reasonably priced, by modern standards, the premium charged for the clothbound version will be afforded only by desperate specialists and university libraries (by now accustomed to price-gouging); and, though the Latin text is set in a passably legible font, the introductory material and commentary are presented to us in a rather ungenerous nine-point or so. The satirist and his newest commentator are themselves eminently legible, on the other hand, and I look forward to introducing both to the students in my next course on Roman satire.