**BOOK REVIEW**

*Roman Literary Cultures: Domestic Politics, Revolutionary Poetics, Civic Spectacle.* Edited by ALISON KEITH and JONATHAN EDMONDSON. Toronto: University of Toronto Press, 2016. Pp. xxiv + 344. Hardcover, $75.00. ISBN 978-1-4426-2967-7.

In *Roman Literary Cultures* Alison Keith and Jonathan Edmondson have assembled 13 papers presented at a 2010 meeting of the Classical Association of Canada/Société canadienne des études classique to recognize the contributions of Elaine Fantham.[1] Other contributors subsequently supplied studies for this collection. The editors arrange the studies under 3 sub-headings: "Domestic Politics", "Revolutionary Poetics", and "Civic Spectacles". All papers are fully annotated and include a rich (mostly Anglophone) bibliography. Contributors analyze texts, showing how the culture embedded in the literary not only reflects its historical, but how the understanding of that contemporary culture opens broader avenues of understanding for the literature.

In "Domestic Politics" Christer Bruun's "Varro on the Battle against Moisture" (17–38) reinterprets 2 Varronian frgs. 531–2. Bruun uses domestic architectural practices, archaeology, and philology to locate the fragments in Varronian times. Bruun makes a cogent case that the fragments reflect the contrast between a conservative speaker who mocks the modern *dominus* for his obsession with architectural perfection and domestic aquatic luxuries.

Fanny Dolansky offers an intriguing reading of rape-scenes in "Rape, the Family, and the 'Father of the Fatherland' in Ovid, *Fasti* 2" (39–58). These sexual assaults (Callisto, Lara, Lucretia), bound by familial vocabulary, are part of a bk. dedicated to Augustus Pater Patriae and are interwoven by Ovid's description of the Feralia and Caristia which promote familial *pietas* and *concordia.* Dolansky argues that Ovid conjoins rape, Pater Patriae, and these festivals to provide social commentary on the *Lex Iulia de maritandis ordinibus* of 18/17 bce (supplemented and amended through 9 ce).

[1] This volume's title reflects the breadth of Elaine Fantham's 1996 publication: Roman Literary Culture from Cicero to Apuleius. Baltimore: John-Hopkins Press. Expanded 2nd edition (2012). Roman Literary Culture from Plautus to Macrobius. Baltimore: Johns-Hopkins Press.

In "Naming the Elegiac Mistress" (59–88) Alison Keith surveys inscriptional evidence for the names of female slaves and *libertae,* and relates this evidence to the names known in Roman Elegy. Keith's analysis suggests that Roman Elegy reflects contemporary currency for Greek names of courtesans and that the genre's practice is tied to Roman imperialism and 'its celebration of the sexual spoils of military conquest.' As Roman conquest spread, especially eastward, the influx of slaves/courtesans and luxury into Roman culture is reflected in the societal presentation of Elegy.

Sarah Blake's "*In Manus*: Pliny's Letters and the Arts of Mastery" (89–107) tries to reconstruct the world of literary composition, especially epistolary, and the authoritative persona of the author. The phrase *in manus* is not only read as literal, but also reflects a society in which slaves are an intimate part of the compositional process from reciting, copying, and delivering. Slaves are metaphorically the hands and body of an author whose mastery extends over the cognitive and physical processes of composition.

Three Ovidian explorations begin "Revolutionary Poetics". Barbara Weiden Boyd's "Ovid's Circe and the Revolutionary Power of *carmina* in the *Remedia amoris*" (111–123), Sarah McCallum's "*Primus Pastor*: The Origins of Pastoral in Ovid's *Metamorphoses*" (124–139) and C. W. Marshall's "Narrative Transitions in Ovid's *Metamorphoses* 9" (140–158). The first two studies focus on the vagaries and hierarchies of genre. Barbara Weiden Boyd reads the Circe-Ulysses exemplum in the *Remedia* to argue that 'Ovid uses didactic elegy to instruct his reader about the fluidity of genre boundaries'. The *carmina,* thus employed in this exemplum, suggest that the *Remedia* is less a sequel to the *Ars* and its generic boundaries, but that its didacticism surpasses the elegiac and epic loci of these characters.

McCallum succinctly demonstrates through the Pan-Syrinx narrative of *Metamorphoses* 1 that its pastoral elements are programmatic for the epic and that Ovid has extended epic's generic boundaries far beyond scope of his archaic Greek predecessors and even his elder contemporary Vergil. Marshall surveys the types of transitions in *Metamorphoses* 9 which connect the varied narrations. The transitions are a means by which readers can navigate through Ovid's nearly endless narrative and follow sequentially the author's various ports-of-call. Marshall reminds modern readers how different the *Metamorphoses* would be without such transitions.

Cedric Littlewood in "Elegy and Epic in Lucan's *Bellum Ciuile*" (159–184) offers a tantalizing reading of elegiac imagery and tropes. The personal and private concerns, e.g. of Pompey who longs for the embrace of his wife Cornelia, or Cato who mourns for the loss of the Republic as a father mourns the death of his son, recall the world of Elegy. The characterization of Caesar, likewise, is smattered with an elegiac coloring, e.g. his appeals to Antony to join him, become words wasted on winds and water (*Cat.* 70 & Ovid, *Am.* 2.16). The tensions between public and private concerns provide Lucan the opportunity to foist an elegiac expression on epic actors. The world of Elegy is the world of lamentation and loss; so too is the world of Lucan's *Bellum Ciuile*.

Elizabeth Kennedy in "Reading Aeneas through Hannibal" (185–199) offers insight into a forward reading of the *Aeneid* through the *Punica* of Silius Italicus to show how Aeneas is a (potential) character of revenge and one rightly to be feared by Dido and how that characterization becomes realized in Silius' portrayal of Hannibal and Scipio whose personae are modelled on the Vergilian Aeneas and in whom the cycle of revenge comes full circle.

"Civic Spectacles" begins with Jarrett Welsh's "The Charms of an Older Lover" (203–220) which addresses the language and speaker of a fragment from the comedic poet Afranius, (Ribbeck 378–82). Welsh cautiously suggests that a more likely understanding of this fragment of a fabula togata lies in, not a change of speaker, but in a younger woman who first assumes an older woman's persona and then returns to language more fitting a younger more attractive lover.

In "Knowledge, Power, and Republicanism in Lucan" (221–253) Jonathan Tracy reflects on how Lucan has woven scientific-didactic knowledge into the rhetoric of speakers. This knowledge, Tracy argues, is maintained by the elites, e.g. Caesar, and used appropriately to persuade the less informed. Tracy concludes that Lucan's blending of didactic elements into his historical epic was 'to encourage a political and educational revolution in the world around him, towards a more enlightened, democratic society'.

Clifford Ando reviews epigraphic and literary evidence revealing how Rome dealt with local religious observance and practice outside of Rome. In "The Rites of Others" (254–277) Ando synthesizes his decade worth of research that the Romans understood religion as an object of knowledge and that religious practice was product of 'human institution building'. Accordingly, the validity of any one religion can only be assessed on an autonomous local level. The Romans,

therefore, largely avoided the validation of local deities and primarily restored to conquered territories authority for local institutionalized religious practices.

Jonathan Edmondson's "Rituals of Reciprocity: Staging Gladiatorial *munera* in Apuleius' *Metamorphoses*" (278-309) concludes the collection. Edmondson reconstructs the social fabric of the relationship between sponsors and community as seen in Apuleius' novel. Despite Apuleius' truncated accounts of *munera*, the literary evidence, supported by epigraphic, reveal the responsibilities of sponsors, local magistrates, and the community in the production of public entertainment.

All articles are minutely argued. My synopses cannot do justice to the scholarship and research involved. There is included a list of publications of Professor Fantham. Editors and contributors should be congratulated for this engaging addition to Phoenix Supplementary Volumes.

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