

presume that the reader not only has immediate access to these works but also is familiar with the details of their arguments. Much of this material should have been placed in the notes, and the work would have been well served by treating certain topics in appendices. As it is, many of Kessels' points appear to arise more in response to the views of other critics than in their own right. This problem is compounded by the fact that the author's choice and use of terminology is not as clear as it might have been. All this is regrettable, since it is also clear that Kessels has some very interesting things to say about dreams and their role in the narrative structure of both Homeric epics. The discussion of the individual dreams offers a number of very acute observations on both poems, and, while I do not share Kessels' conclusions that the second dream of Penelope (*Od.* 19.535ff.) is not really a dream, his discussion of the problematic passage is quite suggestive. Kessels' analysis of the narrative elements in dreams demonstrates from yet another perspective the flexibility of Homeric diction and the broad range of effects the poet could attain by manipulating a relatively small body of components.

One final matter, and one which reflects more upon the current state of publishing than the author, concerns the format of this work. Despite its price, the work is a photographic reproduction of a typescript, and the notes follow the text of each chapter. Although there are few significant errors, there are more minor blemishes than there ought to be in the text. Far more distracting, especially in light of the author's fondness of interlocking the arguments of the text and notes, is their physical separation. As a result, Kessels' points do not develop as clearly and forcefully as they might.

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E. Courtney. A Commentary on the Satires of Juvenal. London: The Athlone Press, 1980. Pp. xiii, 650. \$75. Distributed in North America by Humanities Press, Inc. Atlantic Highlands, NJ 07716.

Courtney's commentary, based on Clausen's Oxford text (see *CR* 11 [1961] 51), is the first full commentary on the sixteen satires since Friedländer's edition. It has two immediately obvious advantages over the standard works of Mayor (1886-89), Friedländer (1895), and Duff (1898): inclusion of the O-fragments, and forthright explanations of matters in satires 2, 6 and 9 that earlier commentaries have omitted, bowdlerized, or half-illuminated with periphrases. This second point is very significant because the three satires make up over a quarter of Juvenal's output (about 1000 of 3600 lines) and because 9, which is singular in form, marks a shift in poetical technique within the corpus.

The complexities of Juvenalian satire are well known. Its diversity of subject-matter, its rhetorical conventions, and its elusive topicality constitute too wide a field for any single commentary. This is especially true of a commentary like Courtney's, for which, despite its imposing price, efforts have been made to control length and cost. One should therefore judge the work on the basis of the author's objectives (preface, pp. vii-x). He strives, within acknowledged limits, to explain the poet's words, to illustrate his thought and expressions and their place in ancient literary tradition, and to provide the reader with references necessary to pursue modern scholarship. The commentary is intended to "serve the needs of all those who read or refer to Juvenal for any purpose whatsoever." The author advises the general reader not to expect a "purely literary commentary" nor

one that subscribes to current overly subtle views on the nature of satire.

A hypercritic could remark that Courtney is pitching the commentary to everyone and no one at the same time. But the fact is that he succeeds in the difficult task of offering solid, balanced insights into the literary and historical aspects of the satires. A special interest in the influence of rhetoric upon the poems pervades the work to its advantage.

The commentary begins with an introduction containing: (1) a standard chronology of the satires; (2) a well-reasoned account of the scanty evidence for Juvenal's life that includes three welcome pages on the inscription from Aquinum; (3) a general account of Juvenal's approach to satire; (4) a discussion of the satirist's attitude to society and morals using and modifying the modern theories of Kernan and Frye (why no reference to a collection of modern essays like Paulson's?); (5) a section on Juvenal's style that rightly stresses the rhetorical craftsmanship found in the details of the poems and in their overall structure; (6) a grammar-like analysis of meter; and (7) a succinct treatment of texts and manuscripts (see *BICS* 14 [1967] 38). There follows a working bibliography that will be of great use to the general reader.

In the commentary proper Courtney analyzes the structure, content, and thought-sequence of each satire in one (Sat. 16) to ten (Sat. 10) pages before beginning his line-by-line commentaries. These sections are compact critical essays and should help to guide the first-time reader safely and undogmatically through the poems. Discussion of textual problems occurs at the relevant lines. Although Courtney is intentionally sparing in quoting parallel passages (contrast Mayor), many entries contain full references for even minor points, e.g. *testudine* at 6.381. The commentary is followed by a brief appendix that discusses the rather tenuous parallels between Juvenal and Lucian. Thereafter come indices for: (1) names (supplementing Clausen's); (2) subject-matter; (3) style, grammar, Latinity, meter. Worthy of separate note are the handy sketch maps of Rome, the Roman forum, and Egypt on pp. 73-75. A map of Italy, perhaps on p. 60, would be an even further convenience to the reader.

Courtney's commentary fulfills its objectives. It is most praiseworthy for its balanced, well-documented presentation of matters that have encouraged extremely subtle, sometimes far-fetched, speculation. The negative points are minor and easily remedied. First, the general reader would find useful a short section in the introduction on the development of satire and its Greek antecedents, or at least a well-placed reference. Second, regarding the bibliography, one wonders that Bramble's highly eccentric study is the single work listed that deals with this complex author, and that the general reader is expected to understand *CIL* but not *IG*. Third, such important entries as "hapax legomena, p. 45" and "foreigners, p. 27 [where Courtney makes a very nice distinction], 3.62, etc." should be added to the indices. Finally, the non-specialist will find the frequent use of technical Greek and Latin rhetorical terms very frustrating without the help of a glossary.

This commentary will not replace the standards. They will be used to supplement it.