discrepant versions of myths and more particularly (e.g. apropos of Atlas) with discrepant mythological chronologies. See now the articles of Feeney, Zissos, and Gildenhard in P. Hardie et al. (edd.), *Ovidian Transformations* (Cambridge, 1999). The siren voice of the intertextual heroine calls to him in vain: when Byblis asks (507) *unde sed hos noui?*, the obvious answer is 'from Homer, of course'; but unlike Medea she forgets or does not know her Euripides or indeed her Ovid. Recollection of the *Aeolus* and *Heroides* 11 might have made her think twice before committing her passion to writing. A bridge too far for the intended users of the series? If so, a pity; the humorous possibilities of Ovid's intertextual wit are too rich to be kept as a trade secret.

H. hopes 'to complete the whole project' (p. 4). That hope will be widely shared. Perhaps in the last volume he may be persuaded to chance his critical and exegetical arm a little further?

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JUVENAL'S STYLE

H. J. URECH: *Hoher und niederer Stil in den Satiren Juvenals. Untersuchung zur Stilhöhe von Wörtern und Wendungen und inhaltliche Interpretationen von Passagen mit auffälligen Stilwechseln*. Pp. 322. Bern, etc.: Peter Lang, 1999. Paper, £28. ISBN: 3-906763-95-1.

This is at first sight a book of comparatively modest ambitions, a doctoral dissertation focusing on what seems to be a narrowly defined topic; yet it contains the most useful account of Juvenal's diction and choice of vocabulary that I have read. The chosen topic in fact covers what I believe to be the single most important feature of Juvenal's use of the Latin language: the pointed juxtaposition of words from widely different stylistic registers. This feature has been perceived at the most dimly, and followed through hardly at all, by the majority of commentators and other scholars who have dealt with Juvenal. This is odd, because the importance of register in Latin literature in general has been well recognized since Axelson (indeed, since before this sense of the word 'register' was invented); but Axelson said little about Juvenal, and most others have for some reason failed to apply his insights to this author. Some indeed have talked of stylistic variation, or (taking their cue, perhaps wrongly, from 6.634–7) of Juvenal going outside the usual boundaries of the genre. But these formulations conceal the fact that Juvenal's style is, above all, characterized by a pervasive and presumably deliberate clash of registers; and parody of the higher genres, with the appropriate diction, is nothing new in Juvenal, but had always been an essential part of satire since Lucilius. I am particularly pleased to see a book dealing with these matters, because I made precisely the same overall point, independently but (as it happens) with reference to quite a few of the same individual Juvenalian passages, in my article 'Stylistic Registers in Juvenal' (*Proceedings of the British Academy* 93 [1999], 311–34)—a coincidence which may encourage the view that there is after all something objective about this kind of stylistic study. On p. 331 of that article, I expressed the hope that a renewed study of Juvenal's language would bear out in detail the general principles I had suggested. Unknown to me, U. was doing precisely this (latterly in the intervals of a busy schoolteaching career) and the result is very much to be welcomed.

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The introductory chapter is perhaps rather sketchy, but is enough to set the scene. It begins with the topic of Juvenalian *indignatio* without probing too deeply into the question of the extent to which this was a pose adopted in the interests of entertainment; but it makes the interesting point that the items of behaviour or situations adverted to by Juvenal tend to contain within them some juxtaposition of incongruous elements, which calls for expression in the form of a pointed antithesis. Thus merely to describe them is already to satirize them: *difficile est saturam non scribere*. The feature of 'stylistic antithesis', involving a juxtaposition of high and low elements, is then introduced as a special case of rhetorical antithesis in general. I am a little doubtful about this: often the elements which contrast in stylistic level are too closely linked to contrast rhetorically. But the main point about abrupt transitions of style obviously stands, and U. uses a convenient typographical device to illustrate it: 'high' words are underlined once, 'low' words twice. So, for instance, the first passage he cites, 3.265–7 (also incidentally discussed by me, art. cit. pp. 327–8), appears as follows:

> . . . taetrumque novicius horret
> porthmea, nec sperat caenosi gurgitis alnum
> infelix, nec habet quem porrigat ore trientem.

Verse-structure is also discussed: there can be a contrast, for example, between a high-flown feature of the verse, such as a 'golden line', and the prosaic items of vocabulary included in it (this could perhaps still do with further illustration); or alternatively the freedom permitted in satirical verse can be employed to create or reinforce a 'low' effect, e.g. with long words of four, five, or six syllables at verse-end.

The main part of the book consists of studies of individual elements of diction, broadly classified as belonging either to distinctively poetic or to unpoetic registers. The latter category includes at least three sub-classes: colloquialisms, prosaic vocabulary of other kinds, and unassimilated or partially assimilated foreign borrowings (and it is interesting, in view of the common erroneous tendency to characterize Juvenal's style in general as 'high', that the latter list is appreciably longer than the former). The register of each item is identified by noting its distribution in authors other than Juvenal, with attention to variations of period and genre; its effect in the relevant Juvenalian context is then assessed. Phrases (e.g. *-que . . . -que*) as well as individual words are quite rightly also taken into consideration. The final chapter is an *exempli gratia* treatment of a passage of Satire 10 (133–288) in which the juxtaposition of words of different registers is once again fully illustrated.

This book will be an essential adjunct to the commentaries for any reader who wishes properly to appreciate this neglected but vital aspect of the Juvenalian manner.

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VARRO'S MENIPPEANS

J. P. Cèbe (ed., trans., and comm.): *Varron,* Satires Ménippées 13, Tithonus—*E saturis incertis.* Pp. xix–xxxiii + 2033–228. Rome: École française de Rome, 1999. Paper. ISBN: 2-7283-0541-2.

In this, the final volume of his edition, Cèbe deals with the satires from Tithonus to *'Υδροκύων* (frr. 544–75 B.) and the fragments which cannot be assigned to particular satires (456 and 576–91). Textually there are no new proposals; a small number of

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