consummation of marriage and the erotic tension is heightened by its contrast with the virginal white parthenice' (p. 191).

In her analysis of the theme of the *moecha senescens* that is powerfully treated by Horace in *Odes* 1.25, 3.15, and 4.13, C. finds that 'The courtesans in these poems desire bright colours and eagerly seek after them but they themselves are increasingly associated with dull colours or colours that are fading' (p. 265). At the end of *Odes* 1.25, C. rightly sees a threefold progression: joyful youths rejoice in green ivy (i.e. young women) more than dark myrtle (i.e. mature women like Lydia), while dry leaves (i.e. old women) are consigned to the East wind, the friend of Winter. Then in *Odes* 4.13, we find that 'the colours applied to Lyce are pale and dingy ones that contrast sharply with Chia's greenness' (p. 278).

In the case of Propertius—as opposed to both Catullus and Horace—many of his colour images have a direct link to visual art, especially painting. Hence in 3.3, 'The vivid inconsequential details that Propertius highlights such as the green cave and the dove's red beaks makes the reader feel as though she is inhabiting a surreal landscape' (p. 221). To be more specific: 'To some extent the colours of the poem can be divided between these two groups: greenness (the green cave) and whiteness (the white birds) are associated with elegy whereas redness (the redness of blood) has a strong connection with war and epic' (p. 234).

*National University of Ireland, Galway* BRIAN ARKINS

## RULERS IN A LANDSCAPE

C. KLODT: *Bescheidene Größe. Die Herrschergestalt, der Kaiserpalast und die Stadt Rom: Literarische Reflexionen monarchischer Selbstdarstellung*. (Hypomnemata 137.) Pp. 138, ills. Göttingen: Vandenhoeck & Ruprecht, 2001. Cased, €32. ISBN: 3-525-25236-6.

This is a trim, perceptive, intriguing book. Close readings of extracts from the *Aeneid*, the *Siluae*, and Ammianus' *History* construct the relationship between the size of the ruler and the buildings that form his setting, variously the palace and the cityscape of Rome. Curiously, these key passages are nowhere quoted in full. If they were, it would be evident that the concept under discussion is latent, rather than overt; if it is a strand in the emperor's self-image, the pattern is not as densely woven as Claudia Klodt's treatment implies. The book itself, however, is a model of presentation: the text focuses exclusively upon the ancient evidence, amply supported in the footnotes by detailed and balanced appraisal of the available scholarship, philological, historical, and archaeological. The pared-down bibliography gives but a glimpse of the riches squirreled away in the notes. The eight illustrations, reproduced from other sources, are all pertinent.

Chapter 1 traces the patriotic resonances of Evander's tour of the Palatine, and reviews the archaeological evidence for the scope of Augustus' residence. The equation 'Aeneas = Augustus' is an underlying premise throughout ('Aeneas beziehungsweise Augustus', p. 37), although the accumulated Virgilian scholarship of the last fifty years justifies a more nuanced formulation. K. argues that the modesty of Augustus' dwelling, prominently attested in the biographical tradition, is borne out by the

The Classical Review vol. 54 no. 2 © The Classical Association 2004; all rights reserved

https://doi.org/10.1093/cr/54.2.380 Published online by Cambridge University Press

archaeological remains; the cachet of his address came not from spacious halls and sumptuous decor, but from its location, sandwiched between the hut of Romulus and the temple of Apollo, and redolent of the old-fashioned heroism of Hercules, Evander, and Aeneas. Aeneas' deportment upon entering Evander's house exemplifies the tension that K. explores in this monograph: his heroic stature, so imposing as to imperil the stability of Charon's barque, is accommodated to the modest dimensions and accoutrements of Evander's dwelling.

*Siluae* 4.2, on the other hand, explicitly likens Domitian's dinner-party to the luxury of Dido's banquet at the beginning of the epic, signalling a contrast with Evander's modest context that K. shows to be sustained in every detail of the poem. Again, archaeology illuminates the text: the emperor would have reclined in an apse on the central axis of an enormous *triclinium*, so that the eyes of the guests, including those in the peristyle beyond, would have been trained upon him. In Statius' language, the palace approaches heaven, and the emperor is godlike in his massive solemnity and detachment. His monumental dwelling has eradicated every trace of Romulus' modest hut (*Silu*. 3.4.47–9). In place of modesty and altruism, Domitian radiates pretentiousness and self-display, cleverly formulated by Statius to look deprecating (note *modeste*, 4.2.42), and instead of inner greatness he cultivates external appearances of grandeur.

Finally, K. probes Constantius II's visit to Rome, as described by Ammianus (16.10). Upon entering the city-gate, Constantius' regularly impassive stare and rigid deportment is replaced by a bow. He ducks his head, so the argument goes, not because he will bang it (there is plenty of room), nor because he is humbled by his environment, but because, as emperor, he must manifest the towering stature that is associated with divinely ordained rulers: paradoxically, Constantius' bow reflects not humility but self-confidence. Once inside the city, he tours the sights. As Aeneas' tour was prospective, so Constantius' is retrospective. The Christian emperor, busy in the East, had never seen the capital of Rome's pagan past. He is rendered speechless, stunned by the monuments of Rome's greatness, especially structures that are large, unusual, and old—a crude aesthetic. He experiences a *peripeteia*, exchanging arrogance for humility. In the estimation of Ammianus, this earns him not admiration but scorn. K. compares Symmachus' account of the same visit, and contemporary descriptions of Rome in the panegyrics of Claudian. In these accounts the emperor interacts with the citizens, reads the inscriptions, meditates upon Rome's pagan history. But it is the buildings themselves that overwhelm Ammianus' Constantius. Rome cuts the emperor down to size.

This book is rich in insights that illustrate the journey from Republicanism to late antique autocracy: Evander and Aeneas tour on foot, Constantius in a carriage; the pomp and scale of the emperor's image inflates in inverse proportion to the decline of the empire; Virgil's tour is full of movement, Statius' dinner-party is a static display. As K. observes, the concepts that she is exploring are all relative: *modestia* is derived from *modus*, *superbia* from *super*, *maiestas* from *maius* (p. 108). The emperor scales himself to his environment, and is measured by its proportions. Our cameras can zoom any image into distortion, so that every time we look at a photograph or turn on the television we see our statesmen dwarfing their puny surroundings. In a visual culture like ancient Rome, K. makes us realize, the ideological potential of size, being the less malleable, is the more subtly manipulated and deployed.

*Harvard University* KATHLEEN COLEMAN

https://doi.org/10.1093/cr/54.2.380 Published online by Cambridge University Press