interest in Aeneas' actions (4.379–80) and her immediately subsequent threat to haunt him after her death (4.382–7) into the overarching narrative of progressive decline from initial rationalism to renewed superstition which she posits.

Also highly problematic are the claims—both central to A.'s argument—that (i) only 'philosophers' could be expected to attain a full understanding of atomism, while the ordinary run of people would have to rely on 'authority' to guarantee the truth of Epicurus' teaching; and (ii) the ultimate sanction on which the Roman piety eventually adopted by Aeneas rests is the prospect of reward or punishment in the afterlife. I know of no ancient evidence (nor does A. cite any) for the first claim; the second seems fundamentally un-Roman, and is in any case scarcely borne out by Aeneas' (notoriously problematic and inconsistent) experience of the underworld in Book 6—discussion of which is relegated to a perfunctory final chapter.

The second half of the book deals with Aeneas' 'education'. Again, there are potentially interesting ideas here (the discussion on pp. 282–5 of the Polydorus episode at the beginning of Book 3 is especially striking), but the entire argument is once again vitiated by its basis in some highly dubious assumptions and by A.'s failure to consider possible objections to her interpretation. Aeneas, for example, is supposed, as a result of his experiences in Books 2–4, to become temporarily attracted to the Epicurean view of the relationship between the gods and the world; it is hard to see, however, how the son of Venus could be supposed seriously to doubt that the gods play any part in human affairs! (In general, A. fails to distinguish properly between what we might call an internal and an external interpretation of the events of the poem: while Venus might be understood by the reader as a symbolic figure, it is hard to see how Aeneas could be imagined to doubt her reality.) The discussion of heroism in Chapter 13 relies on the curious notion that Homer 'intended' his heroes as models for emulation; and I find it hard to believe that Virgil aimed 'to *replace* Homer as the poetic teacher of the best life for men' (p. 77; my italics).

In short, though A. deserves some credit for attempting to say something really new about the *Aeneid*, a hypothesis which rests on such fundamental misconceptions about Epicurean philosophy and Augustan culture is likely to find few adherents. Indeed, so very unappetizing is the 'message' which A. attributes to Virgil—essentially, that rationalism is accessible to only a few, and that, since a little learning is a dangerous thing, political authoritarianism sanctioned by fear of the gods is the only route to the good life—that it is almost a relief to find that her supporting arguments carry so little conviction.

Trinity College, Dublin MONICA R. GALE

POETIC COLOURING

J. CLARKE: *Imagery of Colour & Shining in Catullus, Propertius, & Horace*. (Lang Classical Studies 13.) Pp. xii + 337. New York, etc.: Peter Lang, 2003. Cased, €78.90. ISBN: 0-8204-5672-1.

Many books now written on Latin poetry make use of one or other of the multiple forms of theory, and have advanced our knowledge of that poetry to a considerable extent. However, there is still room for more traditional approaches to the study of

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Latin poetry, and Dr Jacqueline Clarke's book on the imagery of colour and shining in three central Latin poets—Catullus, Propertius, and Horace—is to be welcomed.

After an introduction outlining the nature and purpose of her work, C. proceeds to a lengthy initial chapter on 'Concordance of Terms for Colour and Shining', and then moves on to chapters on particular poems: Catullus 61; Catullus 63; Propertius 3.3; Propertius 3.13; Horace *Odes* 1.25, 3.15, and 4.13 (taken together).

In her introduction, C. notes that 'It is because of the strong emotional connotations of colour words that they can be employed by poets to influence the emotional responses of the audience' (p. 2), and that the study of colour in a poem 'seeks to highlight aspects of a poem which we may have overlooked and add another dimension to the reading (p. 3). C. briefly surveys previous scholarship in the field of colour imagery, singling out for praise P. J. Edgeworth, *The Colors of the Aeneid* (New York, 1992), review by S. J. Harrison, *CR* 44 (1994), 277–8. C. notes that her study (like that of Edgeworth) will focus on 'colour clusters', that is, 'when two or more colours are placed together in the space of a few lines to complement or contrast with each other' (p. 7).

C.'s first chapter, the concordance to colour terms in Catullus, Propertius, and Horace, runs to about 160 pages. Although this does not make for easy reading, it functions as an important work of reference. Indeed, this list of colour words offers three significant things: (i) it provides the denotation in English of each Latin word for colour; (ii) it offers a comprehensive list of the occurrence of words of colour in Catullus, Propertius, and Horace; and (iii) it seeks to establish the connotation that words for colour exhibit in passages or lines in these three poets.

One example will make C.'s methodology clear (p. 42): Prop. 4.7.85 'hic Tiburtina iacit aurea Cynthia terra/accessit ripae laus, Aniene, tuae'. The ghost of Cynthia tells Propertius to place an epitaph for her on a pillar, which reads 'Here golden Cynthia lies in Tibur's fields; renown is bestowed on your banks, Anio'. In Greek literature χρύσεος is regularly employed in a metaphorical fashion to denote physical or spiritual beauty, usually that of the gods. In particular, Aphrodite is often called 'golden' (e.g. *Il*. 3.64, *Od*. 8.337, *Aen*. 10.16), and thus *aureus* is also an appropriate epithet for Cynthia whose pseudonym comes from the goddess. With this epithet, Propertius also plays upon the literal meaning of *aureus*, suggesting that Cynthia is the 'gold' lying in Tibur's fields that adds renown to the Anio's banks.

One point of detail about the concordance. When Catullus, in Poem 93, professes to be indifferent about knowing whether Caesar is 'white or black' ('albus an ater'), C. rightly notes that this is 'a proverbial expression to denote ignorance or lack of interest in a subject'. But V. Ingemann, *C&M* 33 (1981–2), 145–50 has further established that *albus an ater* can mean either 'a passive homosexual or an active heterosexual'.

C.'s approach to individual poems by Catullus, Propertius, and Horace involves analysing where 'the colour imagery is placed within the context of the poem as a whole', so that 'Each colour image is . . . examined for its contribution to the poem' (p. 10).

C. finds that in Catullus 61 colours 'are a key element in its powerfully erotic atmosphere' (p. 175). Given the epithalamium's stress on the beauty of the bride, it is not surprising that colour terms are used extensively of Iunia in Catullus 61. So at ll. 21–5, Iunia gleams like myrtle and its flowers, so that 'The evergreen leaves and gleaming white blossoms of the myrtle contribute to the curious combination of innocence and sensuality in the stanza' (p. 183). Then at ll. 184–8, the newly married bride is compared to white camomile and red poppy: 'The poppy, like the hyacinth and red berries of the myrtle, is meant to suggest the blood associated with the

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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

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