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Review: Sexual Symmetry: Love in the Ancient Novel and Related Genres

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historiography, his language and style, the themes, some chronological and historical problems, and the text of Book 6, all extensively elaborated in the commentary. Kraus asserts that in spite of a number of first-person statements by the narrator, Livy's self-presentation conveys much less sense of a particular individual than does that of other historians, notably Sallust and Tacitus. Besides this authorial elusiveness, there is also a marked reluctance to assert an historian's authority, observed, e.g., in the author's pausing, often near the critical point in an episode, to introduce discrepant accounts in his sources. Kraus plausibly asserts that by such deliberate abnegation of an authoritative voice in particular cases, combined with his extraction of patterns of ethical or psychological behavior from the "facts" of the received historical tradition, Livy moderates the reader's continual participation in the search for good and bad *exempla*.

The commentary is dense, even luxuriant (251 pages, for 50 pages of Latin text). Major subdivisions of Book 6 are introduced by paragraphs of chiefly rhetorical analysis. There is minimal historical annotation in the commentary proper, which is emphatically devoted to language and rhetorical practice and is heavily documented by abbreviated reference to the contents of the eleven-page bibliography. To skip the notes or look only for the crutch of the moment, however, will be to miss much of value in Kraus' sophisticated literary analysis. In her, Livy has found a true modern connoisseur.

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JANE E. PHILLIPS

David Konstan. *Sexual Symmetry: Love in the Ancient Novel and Related Genres*. Princeton: Princeton University Press, 1994. Pp. xiii, 270. \$35.00. ISBN 0-691-03341-2.

Of the many recent books generated by the revived interest in the ancient novel, Konstan's is the most ambitious and the most outstanding both for its scope and brilliance of insight. Often employing an anthropological approach and informed by the theories of Foucault, the book makes an important contribution to the cultural history of the ancient world. The subject is love, whose representation in the novel, argues Konstan, is unique in all Greek literature because of its symmetry, that is, the mutuality and equality in the relationship of hero and heroine. This stands in stark contrast to the asymmetrical cast of erotic relationships in nearly all other genres, whether they deal with homoerotic or heteroerotic themes. While stressing the symmetry of love in the novel, Konstan is also careful to point out the subtleties and variations in the narratorial treatment of love from author to author. A very interesting section of the book, one in which the author displays great breadth of learning in ancient literature, is his comparison of the novel to other genres of literature like tragedy, new comedy, mime, pastoral, and elegy. Equally engaging is his discussion of the Greek novel's view of love vis-à-vis its Roman counterparts, where asymmetry is again evident both in the pederastic themes of Petronius' *Satyrica* and in the Cupid and Psyche story of Apuleius' *Metamorphoses*. Another welcome feature in this section of the book is Konstan's analysis of *The History of Apollonius King of Tyre*, a fascinating narrative which deserves more familiarity among students of Latin literature. Rounding out the book are a discussion of the novel's *Nachleben*, which includes works like Richardson's

Pamela and *Harlequin* romances, and finally an insightful conclusion about the transformation of the role of the city in the ancient world as the impetus for the Greek novel's unique and symmetrical view of love.

As erudite and broad as the book is in its scope, it is always readable, lucid, and with something to say in every chapter. It is important for the student of Greek literature, though both the Latinist and the general comparatist also will find much of value; and, as the Greek novel regains its place in the classical canon, this book will be essential reading.

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Colin Renfrew and Ezra B. W. Zubrow (eds.). *The Ancient Mind: Elements of Cognitive Archaeology*. Cambridge: Cambridge University Press, 1994. Pp. xiv, 195, incl. 54 b/w figures and 18 b/w tables. \$54.95 (hb.); \$19.95 (pb). ISBN 0-521-43488-2; -45620-7.

Henry Staten. *Eros in Mourning: From Homer to Lacan*. Baltimore: Johns Hopkins University Press, 1994. Pp. xvi, 231. \$34.95. ISBN 0-8018-4923-3.

What we have here are two very different orientations to the ancient mind as it might have been expressed by ancient peoples and historically. On the one hand, Renfrew and Zubrow have amassed a body of essays by various authors in support of "a science of cognitive archaeology" aimed at developing both a theory and a methodology for exploring the question "about what and in what manner . . . prehistoric people" thought. Departing from literary, interpretative approaches, as well as those that come from a more linguistic framework, the authors of these well-written essays persuasively argue that an empirical approach that capitalizes on modern trends in artificial intelligence and cognitive psychology can lend substance to our knowledge of the ancient mind. That substance, according to these authors, is available to a cognitive archaeology that, although still in its infancy, is being designed to scientifically study a wide array of "representations" (imagistic, spatial, temporal, religious, symbolic, and comparative) from the ancient world.

On the other hand, Staten takes a little-researched topic, mourning, and literarily traces it, from Homer to Lacan. He argues that "the dialectic of mourning begins with the process of attachment to, or cathexis of, an object, . . . and includes all the moments of libidinal relation in general . . . as well as all the strategies of deferral, avoidance, or transcendence that arise in response to the threat of loss." Thus, in Staten's Freudian argument, "eros (as desire-in-general) will always be to some degree agitated by the anticipation of loss." To support this argument, he ably covers a wide range of literary examples, beginning with Homer's *Iliad*, where mourning, he notes, is closely connected with revenge. In the Gospel of John, however, revenge is superseded by love. The problematics of sexual love are then explored through the literature of the troubadours, a literature with which, Staten notes, Milton was intimately acquainted. These same problematics are finally explored with a tragical-existential look at Conrad's *Heart of Darkness* and the works of Lacan. Throughout, Staten moves easily through the history of Western literature as he reconstitutes a poetics of mourning that never loses sight of the problematics associated with mortal and tran-