and the conscience of one particular unsung scientist, Leo Szilard. The book thus ends with a rousing call to read Lucretius not as a relic of the past but rather as a message for always, and one which we need now more than ever before as we trash our planet in the blind hope of 'terraforming' outer space. In studying the 'reception' of this text, we soon see that each generation has found its own way of not receiving it at all. Readers will rejoin that J.'s reading is itself part of the reception it discusses: but J. is solely concerned to get us reading the *DRN* and thinking about it. He deserves our warmest thanks and praise.

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A GUIDE TO THE *AENEID*

C. PERKELL (ed.): *Reading Vergil's* Aeneid. *An Interpretive Guide*. Pp. vii + 353. Oklahoma: University of Oklahoma Press, 1999. Paper. ISBN: 0-8061-3139-X.

This collection of essays had its origin in a summer school for American college and university teachers which aimed to encourage non-specialists to read the *Aeneid* in courses where it might otherwise not have been included. The collection takes up the baton by aiming to offer non-specialists and the general reader discussions of critical issues in the poem from a contemporary perspective. In this it succeeds well, but those who are more familiar with the scholarly issues will also find some stimulating writing here. The book should prove a useful addition to sixth-form and undergraduate libraries.

The collection consists of an introduction by Perkell and sixteen chapters by other established scholars. The first twelve chapters are given over to sequential readings of the books of the poem, one book per chapter, by P. herself, W. R. Johnson, Ralph Hexter, Sarah Spence, Joseph Farrell, Eleanor Winsor Leach, Sara Mack, Anthony Boyle, Susan Ford Wiltshire, Denis Feeney, William S. Anderson, and Michael Putnam. The final four chapters open up more general themes: Gary B. Miles treats the *Aeneid* as foundation-story, Georgia Nugent discusses women in the *Aeneid*, Charles Rowan Beye approaches Virgil and Apollonius, and Anderson makes a second appearance to survey English translations of the *Aeneid*.

Undergraduates who read this book should not skip P.'s well-crafted introduction, which provides the fledgling reader with some essential background for the poem and makes it clear that the *Aeneid* cannot be adequately read in an historical or literary vacuum. Beginning with the life of the poet, she briefly discusses Greek and Latin literary context, highlighting *inter alia* the importance of Apollonius (a welcome emphasis in the collection as a whole) before opening up questions of interpretation. Here she provides a judicious *tour d'horizon*, emphasizing the importance for modern critical approaches to the poem of its seeming ideological self-contradictions, unsurprisingly a well-developed theme in the volume.

The essays take for granted a knowledge of what happens, and concentrate on explication, using a variety of critical approaches. Thus Johnson usefully takes the opportunity offered by *Aen.* 2 to explore questions raised by the nature of the narrative, focusing on the way in which Virgil exploits the perspectives of self-narration to formulate a new, non-Homeric, pattern of heroism. Teachers should find it a useful way of introducing narratological problems to their pupils. Leach, in her essay on *Aen.* 6, emphasizes the importance of reconstructing a Roman cultural context for the

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book's topographical, artistic, and processional spectacles; these also give her the opportunity to discuss the nature of *ecphrasis*, and its contribution to the interpretative process. Beye points to the significance of the Alexandrian aesthetic and particularly of Apollonius (and in more readily digestible form for the average undergraduate than D. Nelis, *Vergil's Aeneid and the Argonautica of Apollonius Rhodius* [Leeds, 2001], to which it might serve as introduction). In doing so he discusses questions of intertextuality; and although his treatment here is sometimes unclear (if allusion, which he rejects, falls prey to the intentional fallacy, and intertextuality is 'the better term', how does it help then to claim that the poem is original in that 'the narrator, by constant allusion or borrowing, directs the reader to a realm of intertextuality'?), it can serve to introduce more thorough discussions.

Some themes surface in several essays: one of these is the significance of Virgil's treatment of women in the poem. This is addressed as the principal theme of Nugent's essay (in the second, general, part of the volume), in which she examines the oppositional point of view apparently presented by the *Aeneid*'s women, while admitting the difficulty of evaluating that opposition. It also features largely, as one would expect, in Spence's paper on *Aen.* 4; she concludes that the book grants power to a voice, Dido's Junonian voice, denigrated elsewhere in the epic, thus also framing her discussion in the context of the volume's continuing interest in the location of authority in the poem. Farrell's essay ('*Aeneid* 5: Poetry and Parenthood') gives some emphasis to the prominence of the maternal voice in the poem, demonstrating that although focus on the issue of paternity brings out the importance of Aeneas' relationship with, and loss of, his father for the development of his character, it obscures the wider issue of parenthood and the true significance of the hero's mother for his mission. Anderson on *Aen.* 11 pays careful attention to Camilla as a focus of sympathy.

Miles, on the *Aeneid* as foundation story, also deserves particular attention; emphasizing the place of the poem 'among a variety of views about Roman cultural identity and in the debate over who were the true Romans', it well reminds the reader of the significance of the poet's choices.

The book is nicely produced, and all quotations are translated (since the volume is designed for use with either Mynors's Oxford edition or Mandelbaum's translation). I noticed only one significant misprint (*insana* for *insano* in *Aen.* 6.135 [p. 113]), and one error (in *Aen.* 1, Juno bribes Aeolus, not Neptune [p. 169]).

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VIRGILIAN BATTLE SCENES

P. MAZZOCCHINI: *Forme e significati della narrazione bellica nell' epos virgiliano. I cataloghi degli uccisi e le morti minori dell'Eneide.* Pp. 437. Fasano: Schena Editore, 2000. Paper, L. 50,000. ISBN: 88-8229-201-0.

In line with the reduced interest to most readers of the second half of the *Aeneid*, there has been relatively little research into the battle scenes and lists of slain, much less than in the case of the *Iliad*, and even there discussion of this aspect has been meagre. Mazzocchini endeavours to fill the gap. Following the views of writers on the *Iliad*, he divides the lists of those killed in battle into (i) those occurring in the *aristeiai* of single heroes and (ii) those recording a succession of different victors,

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