reprint 1993), from which he deviates in almost forty passages (listed on p. 36). In most of these cases he follows the unanimous consensus of the 'Etruscus' and the A-class manuscripts. This seems justified in cases where Zwierlein suspected interpolation and needlessly deleted lines, as at 176–7, 990b–991a (so already Leo), 1147; he agrees, however, in removing 1143b–1144a. Similarly, he is reluctant to admit loss of text at 843–4 and 1043–4, but remains undecided at 304–5. In general, K. displays a marked reserve in accepting conjectures which impose themselves, as, for example, Scaliger's *demissa* at 100 (*di-* EA), *dimisit* of the recentiores at 197 (*divisit* EA), and Madvig's *placida* at 246 (*-ta* Eβ), where his arguments to the contrary are scarcely convincing. In disputed passages the editor more often keeps the transmitted text and simply lists all the previous suggestions without reaching a firm decision. It would not be unfair to say that K.'s discussion of textual problems is primarily descriptive and serves to inform the reader rather than representing a wholehearted attempt to improve the text. More than balancing this often too cautious attitude in textual criticism, the commentator happily displays a trained eye for images and motifs, a close observation of the poetic language of Seneca tragicus and a nice sense for the rhetorical dimension of the play.

Whereas E. Fantham and A. J. Boyle were primarily concerned to explain the tragedy as a work of literary art, K. has written a commentary on the *Troades* which continues the tradition of philological exegesis for which The Netherlands has long been known. Much emphasis is laid on elucidating syntax, pointing out figures of style and, above all, clarifying matters of lexicography. Not only has the commentator attempted to collect *all* relevant parallels from the Senecan tragedies along with their poetic models for his illustration of the word or expression discussed, but he often goes on to provide whole 'Wortgeschichten': e.g. for *virgo* and *atque* (245), *patienter* (254), *iubar* (448), *scrutari* (615), and names such as *Titan* (171). K.'s commentary reaps a rich harvest from his long career as a teacher of Latin in school and his patient forty years of work on the *Troades*. At almost every step he shows that he knows his author by heart. This volume is refreshingly free from false pretensions and specious promises to revolutionize insight into the dramatic art of Seneca. It aims at giving the reader the help necessary to follow and comprehend the Latin text of an influential work of classical literature within the cultural context of its origin. With the diminishing linguistic competence too often evident even among professional classicists, no serious student of the *Troades* can in future afford to ignore this storehouse of painstaking philological observation and diligent survey of previous scholarship.

University of Fribourg MARGARETHE BILLERBECK

LUCAN'S TENTH BOOK

E. BERTI (ed.): *M. Annaei Lucani* Bellum civile *Liber X*. (Biblioteca Nazionale, Serie dei Classici Greci e Latini, Testi con Commento Filologico, NS 7.) Pp. 384. Florence: Felice le Monnier, 2000. Paper, L. 70,000. ISBN: 88-00-81295-3.

Emanuele Berti provides the first full-scale, published commentary in any language on the whole of Book Ten of Lucan's *Bellum civile*. This fact alone makes the book an invaluable contribution to the study of this author. Prior to the publication of this

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work, one had to be satisfied with the partial commentary of M. G. Schmidt, *Caesar und Cleopatra. Philologischer und historischer Kommentar zu Lucan. 10, 1–171* (Frankfurt am Main, 1986) or N. Holmes, *A Commentary on the Tenth Book of Lucan* (D.Phil. Thesis, Oxford, 1989). Nonetheless, it is the quality of this commentary which makes it an important addition to the bibliography on Lucan.

B.'s notes to the text are excellent. They cover a range of issues, textual, stylistic, historical, moral–philosophical, literary, and interpretative. The breadth of subject matter in Book 10 would pose a challenge to any scholar. B. has dealt with such diverse topics as literary representations of Alexander the Great, moral diatribes against luxury, and ancient theories about the sources of the Nile with equal competence and thoroughness. The extensive citation of relevant ancient sources adds greatly to the value of this commentary. Textual matters are argued vigorously and persuasively. If there is an area of weakness in the notes, it is in some matters of interpretation. For instance, B. demonstrates comprehensively, through abundant parallels, that Lucan is part of a wider literary and intellectual tradition. There seems little acknowledgement, however, that Lucan was responding to that tradition. B. simply acknowledges that the feast at Dido's palace (Virg. *Aen*. 1.637–756) is Lucan's main model for Cleopatra's banquet, drawing many parallels to show this. However, he does not explore these connections and add his own views, informed by recent work on the intertextual relationship between these two epicists. Commentaries necessarily have to be selective, yet more emphasis on this aspect of Lucan is desirable. A further instance is at 10.153n. (p. 150): B.'s attempt to identify the unnamed figure as Cincinnatus, rather than Serranus, was not compelling. It is essential to consider how Lucan's line relates to Virg. *Aen*. 6.844 (rather than merely indicating the similarity) and whether there is a deliberate allusion, before the identification of Serranus can be dismissed.

The introduction explores well certain aspects of Book 10. It is in two sections. The first (pp. 11–24) has Caesar as its focus. B. has an interesting discussion on Caesar's redefinition of his own rôle after the death of Pompey. His exploration of Egypt and its importance as an 'anti-Rome' is fascinating. He argues that the interrelationship of Caesar and Egypt introduces a new phase in which he is transformed into a Hellenized monarch. Yet Caesar's very Roman action and behaviour in the final stage of the book, the start of the *Bellum Alexandrinum* narrative, adds complexities to this picture, which B. ought to have considered. The second section (pp. 25–41) deals with the issue the poem's incompleteness. B. argues strongly that the *Bellum civile* is unfinished, engaging vigorously with the thesis that the poem's abrupt end was deliberate, most recently expounded by J. Masters, *Poetry and Civil War in Lucan's* Bellum Civile (Cambridge, 1992), pp. 216–59. Sensibly, B. explicitly avoids the debate about the poem's putative endpoint, though he thinks it most likely that the epic would have ended with Cato's suicide. The introduction lacks discussion of the more technical aspects of Lucan's poem, such as style, rhetoric, and metre; although technical issues are handled in the notes, even a short summary would be handy in this work. Nor does B. set the book within the wider context of the poem, or of Roman literature and culture, aspects which have become almost standard in a modern commentary on any poet.

Overall, this is an excellent work, the flaws of which are outweighed by its many virtues. The volume is largely free from errors. The presentation and layout of the notes are very clear, making it an easy commentary to use. Cross-referencing in the notes could have been more thorough. The bibliography and indices are comprehensive and very handy. It is written in an Italian which is very accessible to a non-native

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speaker. This fine work will certainly provoke more engagement with the last book of Lucan's epic.

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VIRTUS IN LUCAN

R. SKLENÁŘ: *The Taste for Nothingness. A Study of* Virtus *and Related Themes in Lucan's* Bellum Civile. Pp. x + 158. Ann Arbor: University of Michigan Press, 2003. Cased, US$60/£37.50. ISBN: 0-472-11310-0.

This new addition to the growing number of monographs devoted to Lucan's epic examines the manner in which the meaning of moral terminology used in the poem is crushed under the burden of contradiction (p. 12). Concern with this linguistic phenomenon finds precedent in a number of ancient sources treating or alluding to the breakdown between signified and signifier (esp. Thuc. 3.82; cf. e.g. Catul. 64.405; Virg. *Georg*. 1.505; Ovid *Ars* 1.739–40), as well as in modern and postmodern criticism alike (on Lucan: e.g. J. Henderson, *Ramus* 16 [1987], 122–64; S. Bartsch, *Ideology in Cold Blood. A Reading of Lucan's* Civil War [Cambridge, MA, 1997], esp. pp. 50–61; p. 166 n. 2 for further predecessors). S. claims to part with the latter group in his insistence upon an author who need not imitate the incoherency of his universe to describe it (pp. 1–2). The concept of *uirtus* serves as a unifying theme; particularly, the way in which Lucan gradually and consistently empties this term of its lexical content and applies it in contexts that are antithetical to its normal usage. Stoic cosmology, ethics, and linguistics provide one point of reference for the discussion (esp. pp. 3–11), the heroic code of the *Iliad* another. The author's command and sensitive use of this philosophical material stand as one of the book's overall strengths. Despite S.'s concern to position his work in opposition to what he promotes as 'the orthodox view of Lucan' (pp. 1–2), he is revising and modifying the work of his predecessors (a particular and conscious influence is W. R. Johnson, *Momentary Monsters: Lucan and his Heroes* [Ithaca, 1987]), not presenting a new overall reading of the poem: as S. would have it of Lucan's own adaptation of his predecessors, the (critical) tool in use throughout this study is the screwdriver, not the sledgehammer (p. 3).

The work comprises four chapters. The first (pp. 1–12) serves as an introduction, defines the use of terms such as nihilism, and establishes the Stoic framework against which to read Lucan's dislocation of signified and signifier. The next (pp. 13–58) explores the use of the term *uirtus* as it relates to the battle-scenes at Massilia (pp. 16–23) and Ilerda (pp. 23–6), before concentrating upon the individual characters of Vulteius (pp. 26–34), Curio (pp. 34–45), and Scaeva (pp. 45–58). The final two chapters isolate the main protagonists Cato (pp. 59–100), Pompey (pp. 106–27), and Caesar (pp. 128–51). Because of the nature of *uirtus*, the discussion necessarily gravitates towards individual characters. But, owing to the larger framework established in Chapter 1, its conclusions are relevant to more than just characterization: S. offers a consistent integration of the behaviour, ethics, and presentation of Lucan's heroes with the universe established at the outset of the poem. His treatment of the figure of Cato (revised from *AJPh* 120 [1999], 281–96) is a

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