grossly redundant, but beg also the question of why Hilberg's *CSEL* or Labourt's *Belles Lettres* edition was not used. The proof-reading is indifferent; on p. 40 n. 165 there is a reference to a non-existent page, p. 132 n. 254 a reference to n. 254. The book has a 'Personenregister' (of scholars) but neither a general index or *index locorum*. One expected better from this publisher.

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PHILODEMUS' ROMAN GARDEN

D. ARMSTRONG, J. FISH, P. A. JOHNSTON, M. B. SKINNER (edd.): *Vergil, Philodemus, and the Augustans*. Pp. xiv + 361. Austin: University of Texas Press, 2004. Cased, US$55. ISBN: 0-292-70181-0.

From the end of nineteenth century, Philodemus' texts have made an increasingly significant contribution to classical literary studies. Until quite recently, however, Philodemus' work was usually cited from old Teubner editions or from the earlier work conducted in Naples and published as the *Herculanensia Volumina*. Scholars who quoted from these editions, not always familiar with the state of the texts on which they were based, tended to place too much trust in the editors' supplements and conjectures, not all of which have stood up to closer scrutiny. Work at the Centro internazionale per lo studio dei papiri ercolanesi and elsewhere in the last three decades of the twentieth century have advanced our understanding of these difficult and fragmentary texts. Improved (if more cautious) methodologies in Herculaneum papyrology (Dirk Obbink's essay in the volume under review here is a significant specimen of the new approach) and renewed studies of the text have led to reliable editions.

The establishment of secure texts of Philodemus and well-informed exegetical commentaries was (and remains) an urgent task, since his theoretical treatment of poetics, rhetoric, and music coincided in time and place with one of the most studied periods of Latin literary history. We also know that Philodemus was personally acquainted with many of the leading intellectual and creative figures of the age (confirmed several years ago by the publication of *P. Herc. Paris*. 2 frr. 278b and 279a, where Virgil is among a list of poets and intellectuals directly addressed by Philodemus), and that he not only wrote theoretical treatises, but was an accomplished poet himself. From these facts one might reasonably expect that careful study of Philodemus could illuminate certain aspects of Latin literature of the first century b.c., and this is the assumption upon which the majority of the essays in this book rely.

The current collection, which arose from a Symposium held in Cuma in 2000, is one of several important publications devoted to the Epicurean, and specifically Philodemean, influence on Late Republican literature that have appeared recently (e.g. Dirk Obbink's collection of essays *Philodemus and Poetry* [Oxford, 1995], D. Sider's edition of Philodemus' epigrams [Oxford, 1997], and the collection *Le jardin romain: épicurisme et poésie à Rome*, edited by Annick Monet [Lille, 2003]). These studies indicate that the papyrological labour of the last decades is starting to bear fruit and that Philodemus is moving from the periphery of scholarly consciousness towards its centre. The danger with the present volume, and others like it, is that scholars contributing to it will be encouraged to spy an Epicurean lurking behind

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every tree and shrub in Virgil's landscapes. However, several authors in the book reveal an awareness of this problem. Frederic Schroeder reminds us that 'any artist has a precarious relationship to the house of the intellect. The artist will absorb philosophical ideas as they feed creative vision. We should not expect to find precise cases for the influence of Philodemus on Vergil . . . [but] speculation along these lines is supported by a prosopographical foundation' (p. 149). Michael Wigodsky also gives an intelligent and honest account of the difficulties in trying to identify Epicurean theology in Virgil's *Aeneid* (pp. 222–3).

The editors have arranged the essays under six headings, covering all portions of Virgil's poetry. After a valuable introduction by George Armstrong on Philodemus and the Herculaneum Papyri, the first part—'Early Vergil'—opens with a characteristically elegant piece by Diskin Clay, who offers some insights on 'apotropaic protreptics' and examines the relationship between Virgil *Catalepton* 5 and the Epicurean rejection of traditional *paideia*, especially poetry. Clay's essay is complemented by Francesca Longo Auricchio's short and precise exposition of *P. Herc.* 463 and the commonplace of the haven in Epicurean and other authors. Regine Chambert's 'Vergil's Epicureanism in his early poems' tackles the problem of reconciling Virgil's debt to Epicureanism (in the case of notions of happiness, passions, and the gods) on the one hand and Alexandrian poetics on the other. Her efforts to wrest Epicurean doctrine from the encomium of rural otium in the *Culex* (ll. 58–71) and to explain away the picture of the Underworld contained in that poem do not entirely convince. It sometimes seems as if she forgets that the *Culex* is a *paignion*.

In 'Part II. *Eclogues* and *Georgics*' Gregson Davies explores the Epicurean flavour of Tityrus' consolatory invitation to his less fortunate friend Meliboeus, yet the most interesting section of his paper is the connection he draws between Tityrus' identification of the *praesens deus* at Rome and the Epicurean deification of their own founder and benefactor. Further Epicurean connections emerge from W. R. Johnson's somewhat wistful re-examination of Virgil's ataraxic Corycian gardener in a famous passage of the *Georgics*. The gardener illustrates the need for creative satisfaction (of the kind that the composition of poetry offers) to fully achieve a life of Epicurean hedonism, and it is this quality which sets his life as a foil to the misery which afflicts the lives of the other farmers in the poem. But Johnson points out a serious failing in this 'Epicurean' farmer-poet: his isolation means that his garden is without friends. Armstrong's useful translation of the late Marcello Gigante's essay 'Vergil in the Shadow of Vesuvius' completes this section.

'Part III. The *Aeneid*: the Emotions' begins with an essay by Indelli, whose 1988 edition of Philodemus' treatise *On Anger* shed much light on the Epicurean doctrine on this emotion. Indelli's argument that Philodemus' basic division of states of anger into 'natural' (*physike orge*) and 'empty' (*kene orge*, or *thymos*) provides a key to the kinds of anger displayed by protagonists in the *Aeneid* is taken up and expanded by Jeffrey Fish in the next essay. The results of Fish's own papyrological research into the text of Philodemus' *On the Good King According to Homer* are employed here, in combination with passages from the *On Anger*, to distinguish the types of anger afflicting the *Aeneid*'s chief protagonists. Beginning with the technique of 'placing before the eyes' or 'envisioning' which Philodemus employs in his *On Anger*, Frederic Schroeder in his essay on '*avocatio* and the pathos of distance' proceeds to investigate how visual imagination encourages the correct attitudes and behaviour in moral agents. 'Envisioning' enables the Epicurean to objectify his condition and scrutinize it

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as dispassionately as an outsider would, and there are times, it is argued, when the epic narrator of the *Aeneid* encourages us to adopt a similar perpective.

In 'Part IV. The *Aeneid*: Piety and the Gods' Patricia Johnston attempts to examine Aeneas' piety through an Epicurean, rather than a Stoic, lens, but is unable to resolve the apparent disagreement between Lucretius' attitude to religious observance and Philodemus' (?) in the treatise *On Piety*. Dirk Obbink generously offers what amounts to two essays for the price of one: he skilfully argues that Virgil inserts allusions to the Epicurean doctrine of the falsehood of the mythological representation of gods, and (via a new reconstruction of two Herculaneum papyri) examines the allegorical or decorative function of catalogues of divine amours. While he remains cautious as to what can be proved in such matters, Michael Wigodsky maintains, in the paper that immediately follows, that even if Virgil were an Epicurean, the gods of his epic certainly are not, but would have been retained for reasons which have little to do with Epicurean philosophy.

Marilyn Skinner and Daniel Delattre present two papers on poetics and music in 'Part V. The *Aeneid*: Aesthetics'. Delattre's detailed study of music and song in the *Aeneid* indicates that the poet generally conforms to Philodemus' notions about music's inability to impart ethical qualities; but Delattre also considers passages where Virgil seems to deviate from this doctrine.

The final section, 'Other Augustan Poets', contains a convincing essay by David Armstrong on Horace's debt to certain Philodemean treatises in the first book of his *Epistles*. The collection ends with an essay by Francis Cairns which identifies Epicurean thought in Propertius 2.34 and sees the poem as communicating its author's desire to be included among Virgil's circle of friends.

In sum, the volume presents some exciting examples of lines of inquiry into canonical texts which have only been made possible by Philodemus reasearch. There is much in this collection that is plausible, some that is compelling, and a little that appears rather speculative. It remains to be seen whether scholars who are not already converted to the pleasures of Philodemus' Roman garden will be convinced.

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VIRGIL'S BATTLES

A. Rossi: *Contexts of War. Manipulation of Genre in Virgilian Battle Narrative*. Pp. viii + 223. Ann Arbor: The University of Michigan Press, 2004. Cased, US$55, £34.50. ISBN: 0-472-11359-3.

In this highly stimulating book, Andreola Rossi studies 'how the *Aeneid* constantly redefines the epic imagery of war by assimilating narrative systems that are distinctive of other literary genres: above all, historiography, and to a lesser extent, tragedy' (p. 2). She aims 'to show how the presence of narrative registers that belong to different literary genres creates multiple systems of signification and, accordingly, multiple visions of reality that effectively call into question the epic nature and quality of Virgilian battle narrative' (p. 2). R. first outlines and contexualizes her aim and approach in an introduction. In her first chapter, she demonstrates how the Virgilian Aeneas' 'tale of . . . [Troy's] downfall calls attention to its inherited reusability and thus to the potential for its endless repetition' (p. 30), so countering Jupiter's prediction of a spatially and temporally unlimited Rome, and how,

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