

simple grammatical help about the independent use of the subjunctive, while the entry on the god Hymenaeus/Hymen leads to B.'s ruminations on invocations of Hymen in opera and the 'Temple of Hymen' of the 'late eighteenth-century Scottish medical quack James Graham, the centerpiece of which ("the Celestial Bed") was recently re-created in the Museum of London'. In spite of this penchant for detail, there are certain moments that could be expanded such as the reiteration of the Nurse's 'messenger' speech in the fourth act with Medea's subsequent incantation. While the audience certainly would experience a 'theatrical shock' (313), the poetics of this repetition are not explored in depth. But such quibbles are few and far between. This is a commentary that fulfils its purpose adeptly and comprehensively, and Senecan students and scholars will come back to it again and again in the decades to come.

Oberlin College
 ctrinact@oberlin.edu

CHRISTOPHER TRINACTY

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A. ZANOBI, *SENECA'S TRAGEDIES AND THE AESTHETICS OF PANTOMIME*. London: Bloomsbury Academic, 2014. Pp. xi + 282. ISBN 9781472511881. £65.00.

Pantomime has finally been receiving its due and Zanobi has been part of this welcome direction in scholarship. Hall, Wyles and Zimmerman, among others, have edited books and published articles on the growth of this performative genre, but the book under review is the first to focus itself specifically on the question of the potential influence of pantomime on Seneca. This book, however, is a bit of a tease: the rubric to the Introduction (vii–xi) is 'The *Vexata Quaestio* of the Dramaturgy of Seneca's Tragedies' and seems to promise that the author will take a stand on the question of whether Seneca wrote his plays for performance and whether they were in fact performed in his lifetime. In the Conclusion (201–3), however, Z. retreats to safety allowing herself only the cautious statements that 'pantomime ... may have affected Seneca's writing, no matter what the destination for his tragedies he envisaged' (202) and 'it is unnecessary to assume that he [Seneca] wrote them [the tragedies] in a way that excluded the possibility of any of the forms of performance, whether rhetorical or theatrical' (203). This is a very great pity for a more rigorous application of the implications of the material Z. has gathered would help settle the performance question. Her analysis of the connections between Deianira in the *Hercules Oetaeus* and jealousy as a theme in pantomime (118–20) holds great promise for addressing the authenticity of Senecan composition of the *Hercules Oetaeus*, which once again has found champions in Konstan and Filippi, among others, yet Z. demurs (239 n. 75). Hercules makes an appearance *vis-à-vis* madness as a theme in pantomime (*Hercules furens* 895–1053: 103–5); the *Hercules Oetaeus*, however, places him squarely within the tradition of the adultery mime.

The lost opportunities in this book do not eclipse its many great virtues. Z.'s background on the rise of pantomime as a genre (1–17) is concise and her headings for subjects such as cast, costumes, and musical accompaniment make the topics easy to follow. Her instinct (4) that pantomime must go back at least to the early part of the first century B.C., tied to the Latin root *salt-* in inscriptions about popular performance, is almost certainly correct; the games of Marcellus in 22 B.C. marked the 'official entry' (3) of pantomime into Rome. Pp. 17–51 establish the rhetorical *color* of emotion in late Republican and early Imperial writers. The disjunction between showing an objectified emotion and emotions based on personal experience is central to Z.'s critique of Seneca's tragedies (302) and so essential to her argument. Her examples for the influence of popular performance on Roman literature are extremely well chosen: pantomime on Catullus 63 on Attis (25–9), mime on Cicero's *Pro Caelio* (29–34), mime and pantomime in Ovid (34–8), the structure of Seneca's *Apocolocyntosis* as a mime (38–42), mime in the *Satyricon* (42–6), culminating with the pantomime of the judgement of Paris in Apuleius (46–51). Given that this is a book on Seneca, more attention might have been paid to the *Apocolocyntosis*.

In the introduction (vii), Z. distinguishes four features that set Senecan drama apart from Aristotle's categorization of classical Athenian tragedy. One would expect each of the four to be given its own chapter: 'structural looseness' (ch. 2) does, while 'lengthy descriptive passages' is considered over chapters on descriptive running commentaries (ch. 3), monologues of self-analysis (ch. 4) and narrative set pieces (ch. 5). 'Freedom in handling the chorus' and 'showing of death onstage' are largely ignored (*pace* 83–7) to the detriment of the book since the ways in which

Senecan tragedy departed from Attic tragedy were fundamental to a modern scholarly notion that the plays of Seneca were conceived as closet dramas. J. G. Fitch in G. W. M. Harrison (ed.), *Seneca in Performance* (2000), 1–12, and now Kohn, have made a compelling case that at least some scenes in the plays were modular and could be performed or set aside. Pantomime would surely thrive in such a critical and performative environment and one can easily conceive that Z. could have made a compelling argument for a pantomime of death as an alternative to enacting death on stage, as also a pantomime substituting for a much more expensive and cumbersome chorus.

The four analytical chapters that Z. does present are ones that make the argument — and one apologizes for simplification — that the influence of pantomime is seminal in places where Seneca differs from his Athenian models. Although there are many other influences on Senecan drama, Z.'s argument is both timely and persuasive because it centres a re-appreciation of Seneca's work less on Greek prototypes than on Roman predecessors, crossing genres as well as travelling across a divide from Republican to Imperial literature that is far more permeable than has been suspected. Examples are chosen from almost all of the plays and Z. wisely chose to explore fewer passages in greater detail rather than making an exhaustive collection. So, too, the text is allowed to make her case while the footnotes are not a dusty clutter of every parallel passage. This book offers much for the specialist but perhaps even more for scholars of Eliot and post-Eliot successors of Seneca, who, like Seneca, celebrate their 'newness' while not losing sight of a past they posture to outrun.

Carleton University (Ottawa)
George_Harrison@Carleton.ca
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GEORGE W. M. HARRISON

A. AUGOUSTAKIS and A. TRAILL (EDS), *A COMPANION TO TERENCE* (Blackwell Companions to the Ancient World). Chichester/Malden, MA: John Wiley, 2013. Pp. xii + 341, illus. ISBN 9781405198752 (bound); 9781118301999 (epub). £120.00.

Terence has now joined Catullus, Ovid, Virgil, Horace, Tacitus, Sophocles, Persius and Juvenal in having his own substantial volume as part of the expensive series, Blackwell Companions to the Ancient World. Rightly so, for — along with Cicero, Sallust and Virgil — Terence was popular with schoolteachers, playwrights and non-dramatic authors from the late Republic through to Late Antiquity and beyond. Nowadays, his plays feature in courses on drama, Roman literary culture, Republican social history and ancient sexual morality. The volume's intended readership, then, includes students and scholars of various disciplines, and care has been taken to have all Latin translated (for a note on the translations used, see xiii).

Readers already familiar with the plots of Terence's comedies, and interested in an analysis of select issues presented in each of them, should start from Part III ('The Plays'), which contains not summaries of the plays' story-lines, but well-informed and thoughtful discussions of Terence's complex dramaturgy, approached by different scholars (R. Germany (*And.*), E. Lefèvre (*HT*), D. Christenson (*Eun.*), S. Frangoulidis (*Ph.*), O. Knorr (*Hec.*) and A. Traill (*Ad.*)) and from distinct viewpoints (literary poetics, structural sub-plots, metatheatrical rôle-playing, slapstick farce, gender issues and the process of adapting Greek plays for Roman audiences).

In this volume, the editors have aimed to offer 'a wide-ranging guide to studying Terence's plays within the historical and socio-political context in which they were produced' (15). Their goal has been realized — but neither fully nor without problems; and, although there is a wealth of information contextualizing the playwright and his work, the notion that his plays were primarily comic scripts designed for live performance should have been represented more strongly in the volume. There is, for example, no essay wholly dedicated to Terence's stagecraft or visual (as opposed to verbal) entertainment, and how this is achieved, although some contributors partly address the issue (most notably H. Vincent in 'Language and Humor in Terence' and Knorr in his chapter on *Hec.*).

Augoustakis and Traill open the volume with an overview of the extant information on Terence's biography and the development of Terentian scholarship in the twentieth and twenty-first centuries (their list is already slightly outdated: add R. Maltby, *Terence: Phormio* (2012) and S. Goldberg, *Terence: Hecyra* (2013)). The volume's main body is sensibly divided into four thematic parts of approximately equal length, and features contributions from twenty-five scholars. Particularly