

to Rome, but occasionally vice versa) is followed by a long chapter on narrative and temporality; linguistics are not de Pretis' strongest point (on p. 151 the pluperfect *miseram*, where *-er-* < **-is-*, is said to be constructed with the imperfect *eram*, where *er-* < **es-*; on p. 158 I cannot parse the construction of *Epist.* 1.4.9–11 she prefers to that of Bentley and Orelli), but interesting interpretations are offered nevertheless, as also in the brief coda on Horace's portrayal of his relation with Maecenas. Furthermore, de Pretis understands that the book must be read as a book, and not merely a bundle. This is a study that cannot be ignored.

Oxford

LEOFRANC HOLFORD-STREVENS

F. D'ALESSANDRO BEHR, *FEELING HISTORY: LUCAN, STOICISM, AND THE POETICS OF PASSION*. Columbus: Ohio State University Press, 2007. Pp. xii + 259. ISBN 978-0-81421-043-7. US\$59.95.

Lucan's sustained use of apostrophe in the *Bellum Civile* at first sight appears to be a rhetorical mistake: by drawing attention to himself so frequently, the narrator breaks down the verisimilitude which he has been so carefully building up. In this book Behr builds on recent scholarship — most notably Matthew Leigh's *Spectacle and Engagement* (1998) — to view this tension as part of Lucan's didactic project. Through apostrophe 'the narrator accompanies the reader along the path of a correct reception of the work of art' (8).

In her introduction B. promises the reader that a full-scale study of apostrophe in Lucan will 'let us reach far and touch on unexpectedly broad critical horizons' (2), and this promise is amply fulfilled. B. finds in Lucan's use of apostrophe the ammunition to launch a defence of Lucan's narrator and the figure of Cato against recent negative portrayals, re-asserting the importance of its Stoic ethical and didactic agenda. The most important section of this book is ch. 3, where B. argues that Lucan's use of apostrophe follows the precepts of Stoic literary theory, which promoted a 'critical stance and a detached spectatorship' (10). In this model of poetic reception the audience is far from passive; on the contrary, it is up to the reader to judge whether or not to assent to the *phantasiai* presented by the poet. The constant interventions by the narrator represent the type of critical questioning that should be happening in the mind of the audience, building what B. calls a 'second consciousness' (105).

The most contentious issue in B.'s book is whether the narratorial interventions can indeed be seen to promote 'critical' spectatorship. In ch. 4 a firm line is drawn between 'emotions', which can be rational and thus acceptable in a didactic narrator, and 'passions', which are not acceptable within Stoicism. The sceptic may feel that Lucan's narrator appears to be not so much 'detached' and 'concerned' as passionately engaged in his narrative; this same narrator wants his audience to be 'thunderstruck' (*attoniti*, *BC* 7.212), suggesting the very *ekplēxis* which B. believes Lucan is eager to avoid (104). Some may feel that Cato, who in B.'s view has an affinity with the narrator, is also given over-indulgent treatment in the claim that *ira* and *furor* 'tend to assume a positive slant' when applied to him and his imitators (134), whereas when exactly the same words are applied to the opposing faction they are negative. One of the passages cited by B. in support of her argument — *BC* 2.323–5 (138) — appears to point towards unrestrained passion rather than mere emotion: Brutus is roused by Cato to 'excessive love for civil war' ('in nimios belli civilis amores', *BC* 2.325).

B. is well aware that her positive reading of Cato is almost the antithesis of some recent nihilistic readings, but her book is all the more stimulating as a result. It is not simply a learned study of apostrophe in Lucan's epic, but also a sophisticated attempt to show that there is an 'ethical message' amid the despair that pervades the *Bellum Civile*.

Tonbridge School

THOMAS MURGATROYD

R. T. GANIBAN, *STATIUS AND VIRGIL: THE THEBAID AND THE REINTERPRETATION OF THE AENEID*. Cambridge: Cambridge University Press, 2007. Pp. x + 258. ISBN 9-780-52184-039-2. £50.00/US\$90.00.

C. McNELIS, *STATIUS' THEBAID AND THE POETICS OF CIVIL WAR*. Cambridge: Cambridge University Press, 2007. Pp. x + 203. ISBN 978-0-52186-741-2. £50.00.

These books are nicely complementary: after an opening nod to Dante's Statius, each proceeds to examine the *Thebaid* in the light of its intertextual relationship with a particular poetic forebear. Ganiban deals with the *Aeneid*, while McNelis treats Callimachus (which his unhelpfully vague