

*Frederick M. Ahl: Lucan. An Introduction.* Cornell Studies in Classical Philology 39. Cornell University Press, London 1976. 379 p. — *Emanuele Narducci: La provvidenza crudele.* Lucano e la distruzione dei miti augustei. Biblioteca di Studi Antichi 17. Giardini editori e stampatori in Pisa, 1979. 170 p.

In recent years, scholars have devoted an increasing amount of attention to Lucan's *Pharsalia*. The reasons are obvious. The poetry of the Silver Age, once 'classicist' prejudices have been abandoned, is no longer regarded as that of decadence. Moreover, Lucan's theme, the Civil War between Pompey and Caesar, is more interesting for the modern reader than the trite myths we find in most of the other Imperial epics. Furthermore, Lucan's ideas, his anti-monarchical bias, may have some relevance in our century of full-blown dictatorships.

The first of the books to be reviewed here, F. Ahl's *Lucan*, is a careful presentation of Lucan's main ideas such as the author considers them to have been. The book focuses on the chief protagonists of *Pharsalia*, Pompey, Caesar and Cato. For Lucan, a participant in the conspiracy against the absolute monarchy of Nero, Pompey is of course a hero, while Caesar's victory brought Eastern luxury, religion, and monarchy to Rome. According to the author, Lucan emphasizes Caesar's amorality. In this respect, his great opponent is Cato. The famous line, *victrix causa deis placuit sed victa Catoni*, is explained as meaning that the losing cause was better in moral terms. By making Cato the paradigm of goodness and by depriving Caesar of all moral qualities, the latter's victory is diminished (p. 278). Caesar's celebrated *clementia* is also played down. The well-known Stoic antithesis of *fortuna* and *virtus* is used by Lucan to show that Cato, the representative of *virtus*, cannot in reality be defeated by *Fortuna*, who favours Caesar. Consequently the defeat of Cato was in fact a moral victory for the republican cause.

A separate chapter discusses the role of the traditional divine apparatus in *Pharsalia*. For Lucan, the gods do not shape the course of events, which is usually determined by human beings themselves. Men are responsible for their actions. *Fortuna* represents a force external to man. In describing the respective roles of *fortuna* and *fatum*, the author has accepted the usual Stoic interpretation of *fortuna* as an *aitia adelos*. But his view of *Fortuna* as different from Greek *Tyche* (p. 294sq.) is misleading. *Fortuna* is whimsical and unpredictable, unjust and amoral, which is precisely the essence of Greek *Tyche* (cf. the reviewer's article on *Fortuna* in *Aufstieg und Niedergang II* 17.1, 549sqq.).

This is a well-documented and well-written book, intended to be read by others than professional classical scholars, since all the Latin passages in the main text have been translated by the author.

Narducci's book is a collection of papers, most of them published earlier, but rewritten and elaborated on. Unlike Ahl, Narducci underplays the meaning of ideology for Lucan. According to him, Lucan's 'antiprovidenzialismo', his 'empietà', though relatively novel in Roman literature, remains schematic, poor in real content. The introductory chapter is a good summary of earlier scholarship

on Lucan, revealing a clear shift in emphasis from style to ideology. Chapter I discusses the problem of Lucan's eulogy of Nero at the beginning of *Pharsalia* and the republican tendency of the poem. According to the author, Lucan's adverse judgement of Caesar cannot be interpreted as a desire to return to pure republicanism. During the early years of Nero's reign, the senatorial order, to which Lucan naturally belonged, had hopes of an increase in status, of *libertas* in the narrow oligarchical sense. In discussing the ancient stories of Nero's jealousy of Lucan's poetic gifts, driving the latter into the ranks of the opposition, the author does not dismiss them as worthless, as is usually done. According to him, they have some value as revealing the type of life led by the court poets.

Other chapters are concerned with Lucan's poetic technique and with the problem of the 'hero' of *Pharsalia*. In the author's view, there was no real hero dominating the whole poem. Cato appears only in Book IX, Pompey's greatness dissolves when confronted by the power of Caesar, and Caesar himself, though the real bearer of action, is intent only on the annihilation of Rome. The final chapters discuss Virgilian reminiscences and references to Lucan in antiquity.

Although the author's views are sometimes debatable, this, too, is a well-written and informative contribution to Lucanian scholarship.

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*Eutropii breviarium ab urbe condita*. Recognovit *Carolus Santini*. Bibliotheca scriptorum Graecorum et Romanorum Teubneriana. BSB B. G. Teubner Verlagsgesellschaft, Leipzig 1979. XIX, 87 p. M 23.50.

Dieser Eutrop, der die Ausgabe von Rühl aus dem Jahre 1887 ersetzt, ist eine ausgezeichnete Textedition. Santini unterscheidet sich von seinen Vorgängern dadurch, daß er die Hss. statt in zwei in drei Klassen verteilt. Er gibt keinem Zeugen entschiedenen Vorzug, auch nicht dem Gothanus (G), den Droysen sehr hoch bewertete. Viel Wert wird auf die recensio des Paulus Diaconus und auf die Übersetzung von Paionios gelegt. Einige persönliche Konjekturen sind überzeugend: *quoad* 1,20,2, *nobilissima urbe Syracusana* 3,14,3 statt *urbs* und einige andere. Möge diese gute Handausgabe auch historisches Interesse an Eutrop erwecken.

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*Inscriptiones Graecae* consilio et auctoritate Academiae Scientiarum Rei publicae Democraticae Germanicae editae. Voluminis I editio tertia, fasciculus I: Decreta et tabulae magistratum. Edidit *David Lewis*. Walter de Gruyter, Berlin—New York 1981. XI, 488 p. DM 780.—

The appearance of the first fascicle of the new edition of the IG I is a remarkable event. This fascicle, edited by David Lewis, contains 500 inscriptions on almost as many pages, of pre-Euclidean Attic public decrees, laws and official lists, discovered