

Ancient historians, like ancient orators, needed to establish their authority and gain the audience's trust (Marincola 1997, 1). This task was particularly critical for Caesar as he composed the *BC*, since he narrated contemporary events, in which he had played a major role, and since he dealt with a civil war, a taboo for Romans. The competing versions and interpretations of recent history and the high stakes required a special effort on Caesar's part to promote his rewriting as trustworthy (Morgan 2000, 56). My paper examines the strategies by which Caesar wrote himself in the *Bellum Civile* and Pollio's response to his enterprise.

In the first part of the paper, I analyze the main traits of the personality of the narrator, who is (generally) omnipresent, omniscient and un-intrusive, and show how they contribute to construction of his authority; I also consider the relationship between the narrator and the literary creature Caesar and the devices by which the narrator "objectively" extols the general's deeds, both through covert nuances, such as describing the march at Ilerda (1.68), and through overt remarks, such as recounting the Battle of Pharsalus (3.92.4).

In the second part of the paper I consider Pollio's reaction to Caesar's self-fashioning (cf. Kraus 2005, 97-115). I argue that Pollio's criticism is a response to Caesar's deployment of the genre of the *Commentarii* (Suet. *DJ* 56.4) and that it targets the peculiarity of the *BC*'s narrative strategies.