

(11) An escape was afforded in a few instances by the apparently canonical list of the twelve loci insolubiles to which Servius refers on 9.363 (cf. 9.412, 5.626, 12.74). These do not seem to us now to afford insuperable difficulties.

(12) Cf. also 3.4, 3.379, 4.399, 5.68.

BOOK REVIEWS

MEYER REINHOLD, VERGIL: AENEID, ECLOGUES, GEORGICS: DETAILED ANALYSES AND SUMMARIES, Barron's Educational Series Inc., New York, 1966. 95 cents.

E.M.W. TILLYARD, THE ENGLISH EPIC AND ITS BACKGROUND. A Galaxy Book, O.U.P. (New York). 18/-.

FOR SERVICES TO CLASSICAL STUDIES: ESSAYS IN HONOUR OF FRANCIS LETTERS ed. by M. KELLY. F.W. Cheshire, Melbourne, 1966. 4 dollars, 50 cents (Australian).

M.P.O. MORFORD, THE POET LUCAN, Basil Blackwell, Oxford, 1967. 25/-.

Mr. Reinhold's book belongs to a class of pedagogic literature which is produced on an extensive scale in the U.S.A. Works of this kind now exist covering a very wide range of 'classical' authors both ancient and modern. They assume little knowledge or even judgment in the user, serving up to him a great amount of pre-digested information and opinions, and they usually include test questions or papers to ensure that the student is proceeding along the right lines. Where the study of Latin and Greek is severely restricted or not possible at all resort to approaches of this type becomes understandable, attempting as they do to give the student a synoptic account of great works and reveal the secrets of their composition. 'Classics in translation' courses (for which this book is clearly designed as an aid) abound on the other side of the Atlantic and are becoming more widely recognised in this country as a means of keeping alive a knowledge of, and interest in, the writers of Greece and Rome. We must not complain too much about the yoke of necessity. But it is a pity that Virgil has to wear it too.

Dr. Tillyard's book first appeared in 1954. Now we have this welcome paperback edition. Seven works form its core - Piers Plowman, The Faerie Queene, Arcadia, Paradise Lost, Bunyan's Holy War, Pope's Iliad and Gibbon's Decline and Fall of the Roman Empire - but much else comes within Dr. Tillyard's ambit (Gavin Douglas's Aeneid, Berners's Golden Book of Marcus Aurelius, Elyot's Image of Governance, Cowley's Davideis etc.). His object is to examine different manifestations of the epic spirit in English literature down to the end of the eighteenth century when neo-classicism ceased to be effective. There is naturally much about Virgil of whom Tillyard shows sympathetic understanding. Readers will be reminded of that other excellent work of criticism (to which Tillyard acknowledges a debt), the late C.S. Lewis's A Preface to Paradise Lost in which, within brief compass, so much good sense is talked about Virgil's contribution to the development of epic.

Francis Letters was a devoted Virgilian whose popular work on the poet, published in 1946, contains many sharp insights. He followed this in 1953 with a book on Sophocles which showed a sensitive and discerning mind. For Services to Classical Studies is a memorial volume with an appreciation of Letters by Sir Robert Madgwick of the University of New England followed by contributions from distinguished scholars including Sir Maurice Bowra, the late Miss A.M. Dale, H.D.F. Kitto, A.D. Trendall and T.B.L. Webster. Of the fifteen essays five relate in some way to Greek tragedy, while Letters's other major classical interest, the poetry of Virgil, is represented by only one piece, a discussion

of the 'Ivory Gate' question in the sixth book of the Aeneid from the pen of J.J. Bray who is a Q.C. and a specialist in Roman law at Adelaide University but who describes himself as an amateur in Virgil studies. He handles his subject with delicate tact and imagination, but whether everyone will accept his ideas is another matter. He suggests that in sending Aeneas out by the ivory or 'false dreams' gate the poet was not unwilling for his readers to apprehend a penumbra of scepticism and irony around Book VI (and indeed around the whole poem). 'The dream tells us something about the dreamer and Book VI tells us something about the hopes and fears, the passions and aspirations of men..... (Virgil) unrolls the magnificent panorama of Book VI and then by a flick of the magician's wrist tosses us a hint, a doubt, if we care to catch it, that perhaps all this is no more than the shadow of a shade or the dream of a dream.' Mr. Bray was aware too late of Brooks Otis's excellent discussion (T.A.P.A. 90 (1959), pp. 165-179) to make any use of it, which is unfortunate. However, he has given us a perceptive study which will stimulate further thought.

Rhetoric, though not pervasive, is still present in the Aeneid, as we see in Dido's passionate tirade against Aeneas and in the debating speeches of Book XI. In Lucan the historical subject-matter is lit up by the constant blaze of a rhetorical aurora borealis. Dr. Morford's short book (dear at 25/-) sets out to show that Lucan's literary methods were in conformity with the taste and tendency of his age, and thus to prepare the ground for a 'fairer assessment' of Lucan as a poet. A preliminary chapter deals with the rules of rhetoric as learned and practised by Lucan, after which come chapters on topics common to poetry and rhetoric - Tyranny, Storms, the Occult and Dreams. A final chapter considers Lucan in relation to the Age of Nero and his status as a poet. If Virgil is the standard then Lucan must fail. But this will not do, protests Morford. Lucan's training was of course based on Virgil, but his 'instinct not to imitate the master so much as to absorb and transform, was correct'. Sensibility differs from one age to another. Rhetorical poetry was in fashion, and rhetorical poetry is always at highest pitch; there is no variation in intensity, no relaxation, no periods 'when the reader (if he so chooses) may let the poetry gently lap round him, only to surprise him, as Keats says, "by a fine excess".' Poetry there is in Lucan, but of a different kind from Virgil's.

Quite so, but this last chapter is not entirely satisfactory. There is some confusion of thought, so it seems to me, a lack of perspicuity in the treatment of Lucan's 'poetic' merits. Literary criticism is new territory for most classicists and we have quite some way to go yet. Dr. Morford does not clearly separate the reactions of the 1st century A.D. to Lucan's poetry from those of the 20th century. Perhaps a surer foundation for the discussion would have been laid if, at the outset, a distinction had been drawn between the subject-matter and the theme (or themes) which the work contains (or apparently contains). Lucan's subject-matter is the civil war between Caesar and Pompey. His story, which proceeds fitfully, as Dr. Morford himself observes, is conveyed with all the various devices (including disquisitions necromantic and herpetological) which were so acceptable to his contemporaries and of the essence of poetry at the time. Dr. Morford shows this very well. But poetry is more than technique. This is where the artist's deployment of his themes - how suggestive of larger issues, how pregnant with deeper implications his work is - becomes important. This is the level where people begin to speak of a more diffused or even universal appeal. Morford specifically recognises the sense of the rise and fall of human fortunes as a thematic element in the Bellum Civile, but there are others (liberty and the Stoic virtues, for instance). On some (and this will depend on their cultural and aesthetic situation) technique as it mediates subject-matter and themes will have an alienating effect. Very many of his generation would readily accord Lucan the title of

poet whether for his skill in handling his tools and his materials or his capacity for sublime treatment of themes or for both. For us today his technical virtuosity holds less attraction, being too elaborate to please for long, though his grander, reflective passages undoubtedly still have power to excite emotion and stir the imagination.

H. MacL. Currie.

R.F. PAGET, IN THE FOOTSTEPS OF ORPHEUS, Hale, London, 1967. Pp.208. Cloth, 30/-.

The description of Aeneas' descent into the underworld is a fabrication of Virgil's mind, but the springs of his imagination have long been sought in the region of Cumae. Dissatisfied with Maiuri's identification of the setting as the Cave of the Sibyl at Cumae, Dr. Paget went further afield. In this book he expounds the reasoning which led him, in 1962, to explore the hill-face at Baiae behind the so-called 'Thermae', which are now shown, with greater probability, to be the remains of a temple. In a complex of tunnels cut into the hillside, he claims to have found the site of the Oracle of the Dead in the land of the Cimmerians which Odysseus visited to consult Teiresias and whither the Sibyl conducted Aeneas.

As an engineer, he has made an admirable record of his survey of the tunnels and chambers he entered by a passage abandoned by excavators in 1958 because of the unhealthy air. The tunnels lead to an underground chamber at an upper level, and at a lower level to a water-filled passage; these two terminal features are linked at either end by connecting galleries. Some of the tunnels and the terminal chamber or Inner Sanctuary were in antiquity deliberately filled in, and Paget thinks that this was the work of Agrippa. But the fill has not been removed at any place for examination to determine the dating. Excavation of at least part of the tunnel-complex, for which the author and his helpers lacked facilities, would help to solve this and other problems of the discovery. It is Paget's thesis that Virgil's description of the descensus Averno is founded on a detailed knowledge of the tunnel-complex, but this supposes and does not prove that the whole complex was in use in the first century B.C.

It is clear that the complex served some ritual purpose, less clear that it was an Oracle of the Dead wherein the underground water-passage was or represented the Styx. The author was seeking a place of necromancy and seems to assume that what he found must be what he sought. One thinks of rites of initiation as another possibility. But Paget is convinced that the course of Aeneas' journey in Aeneid VI, when 'stripped of poetic imagery', is matched at all relevant points by the subterranean complex of Baiae. It is indeed possible to think that Luctus, Curae, Morbi, Senectus and so on (A.VI, 274 ff.) were represented in wall-paintings now destroyed by malice or time. But can one accept that murals depicted all that is not obvious in the complex, including the ulmus opaca, ingens (283)? In what remains, the correspondence is not exact: Paget lays stress on the 'parting of the ways' -

hic locus est partis ubi se via findit in ambas (540) -

but in his account it is reached before the Styx. Further, in Virgil's account, Aeneas passed over, not through, the Styx.

The author's enthusiasm and determination, pleasantly evident in his book, have indeed led him to a revelation of the unknown. It may seem churlish to object that his opinions and knowledge of the ambience leave something to be desired. He may depend on Rhys Carpenter's "Folk Tale, Myth and Saga" (1946) in his assumption that the Homeric Nekyomanteia is an elaboration of a mariner's

tale, but it is inconsistent with his other statements about Homer and destroys his argument from the Odyssey for the antiquity of his Oracle. Whilst the dependence of Aeneid VI on Odyssey XI is not in doubt, the differences are such that it is difficult to maintain that Virgil offers from personal observation a second description of the same rite.

The exposition of the religious setting is also marked by vagueness and looseness of expression. The division of ancient religious practices into two groups, the worship of the Olympians and cults of Pelasgian origin, is too simple: it supposes a pre-Indo-European unity of Mediterranean civilisation for which evidence is lacking and obscures the syncretism of cults of diverse origin. Nor can the region of Baiae and Puteoli be credited with such fundamental influence on the development of the Early Christian Church as the author would have us believe. It is unfortunate that his care in physical investigation and clarity in description are not equalled by his further interpretation of his discovery.

The author has been very ill served by proof-readers and printers who have failed in both accuracy and consistency in the rendering of proper names. Among the more annoying are Dordona (Dodona), Dichearchia (Dicaearchia) and Dionysius (Dionysus); but similar errors are too frequent to enumerate.

D.W. Black.

P. VERGILI MARONIS ECLOGAE, edited by H.E. GOULD, M.A., MacMillan, 1967. 10/6d.

According to the JACT 'list of editions in print' (1st January 1967), the only school edition of the Eclogues at the time was that by Plaistowe and Masom, published by the University Tutorial Press (5/-).

This is now supplemented by the latest edition to the Modern School Classics series - Eclogae, edited by H.E. Gould and published by Macmillan (10/6d.).

Like the other volumes in the series, this is designed mainly for the Ordinary Level pupil, reading Virgil for the first time.

The introduction (5 pages) recounts the usual details of Virgil's life and works. The text is plain - and rather formidable to the beginner, perhaps. However, the notes (47 pages) give plenty of help with grammar and translation, without neglecting the allusions. An appendix 'The metre of the Poem' (7 pages) and the full vocabulary (43 pages) will be indispensable to the beginner. A running summary punctuating the text or the notes would have been useful.

It is an attractive volume: as well as the pictorial cover, there are four pages of plates and two clear maps of Italy and Greece.

Many teachers who still have copies will prefer to use the edition by T.E. Page, first published (again by Macmillan) in 1891. In accordance with the practice of the time, it has a fuller introduction, longer notes, more detailed vocabulary, and even more illustrations. For those without copies, this will be a satisfactory substitute.

D.W. Blandford.

I should like to bring to the notice of the Society a remarkable achievement of one of our members, Mr. L.L. Johnson. He has made a verse translation of the whole of the Aeneid in 14-line Spenserian stanzas, with a highly complex pattern of rhyme; the style and language are also Spenserian, and at times attain a grandeur rarely to be found in 'modern' translations. Moreover, Mr. Johnson has printed and bound the work himself, in a limited edition (Argyrokastro Press, Gulberwick, Lerwick, Shetland, 1967). Surely this degree of versatility must be unique among Virgilians!

J.G. Landels.