

BOOK REVIEWS

ELFRIEDE ABBE, THE PLANTS OF VIRGIL'S GEORGICS, Cornell University Press, Ithaca, New York, 1965. Pp. xvii plus 217. Cloth, 7.50 dollars.

No-one would deny that this handsome book, profusely illustrated with woodcuts and drawings, offers an immediate temptation to lovers of Virgil - all the more so if they wish to lighten their wallets of 7.50 dollars or its equivalent in the quaint currencies of Europe. Here we have the relevant Virgilian quotations, thoughtfully translated for us, and supported by passages from Theophrastus, Cato, Columella, Pliny, Nicander, Dioscorides et al. The plants are drawn from living specimens seen in Italy; the author, a distinguished book-illustrator, has examined thoroughly some of the oldest European herbaria; she gives us excellent discussions of tricky plants such as hyacinthus (Geo. 4, 137 & 183) and siler (Geo. 2, 12). Unfortunately the book is marred by such a rich and diverse collection of errors that it must be used with circumspection. Miss Abbe's grasp of Latin is not of the firmest; her Greek is still more unsure (the alphabet gives her - and her readers! - some anxious moments); she quotes sometimes from editions long superseded; the design of the book makes it wastefully repetitive; she has striven to please too many folk - classicists (including those who rely chiefly on translations), medievalists, bibliophiles, botanists, herbalists, art-lovers and what the 'blurb' calls 'serious gardeners'. The citations of Virgil are too often minced very fine (e.g. pascuntur et arbuta, p.155), and sometimes omit the key words. The Glossary of Geographical Names was hardly worth including; people who need to be told where Crete and Cyprus are will not be likely to go for Albertus Magnus and the Capitulare de villis. The problem of reconstructing the likely vegetation of Italy in Virgil's time is a daunting task for the ecologist; we all know how rapidly a piece of woodland can change in a score of years, even without human interference. Miss Abbe's work is not without merit, but the carelessness of presentation detracts from our confidence in her.

H. H. Huxley.

Appendix Vergiliana recognoverunt et adnotatione critica instruxerunt W.V. CLAUSEN, F.R.D. GOODYEAR, E.J. KENNEY, J.A. RICHMOND. Pp. vii + 185, Oxford: Clarendon Press, 1966. 18s. net.

The Appendix Vergiliana is a collection of poems of widely varying subject-matter and style which had the good fortune to be credited with Vergil as their author, and owe their survival chiefly if not entirely to the patronage of his name. The question of their authenticity has produced numberless tracts and treatises, but scholarly opinion is now almost unanimous in denying to Vergil the authorship of any of the poems, apart possibly from some of the Catalepton. Nevertheless the collection is a valuable and fascinating document of the kind of poetic activity which must have been going on around Vergil, diverse and experimental. In a very loose order of literary interest the contents include: Hellenistic genre-pieces, vivacious (Copa, "Mistress of the Tavern"), or realistic (Moretum, "The Salad"); the Catalepton, itself a collection of epigrams and lampoons, with a clever parody of Catullus; an epyllion, straight from the neoteric and Epicurean background which Vergil would have known well, on the crime and

punishment of Scylla (Ciris, "The Sea-Fowl"); Culex, "The Gnat", describing a meritorious mosquito's journey through the underworld, was probably written by a heavy-handed well-wisher who did not want Vergil to lack juvenilia; the splendid Priapean poem Quid hoc novi est?, a welcome refugee from the Corpus Tibullianum, into whose chivalrous company it sometimes obscenely intruded; a strange pair of poems (Dirae, "Curses", and Lydia), in which a poet, dispossessed (like the young Vergil) of his land, curses it and its future tenants, and says farewell to his mistress; the Aetna, a didactic poem on volcanic activity, insistently scientific and sadly unpoetic; two elegies (In Maecenatem) apparently designed to defend the great patron's posthumous reputation; finally three curiosities usually printed with Ausonius, on Stoic self-examination (De Institutione Viri Boni), on the havoc caused by Yes and No (De Est et Non), and on the blossoming and withering of roses (De Rosis Nascentibus).

Robinson Ellis's old Oxford Text, which did not include Aetna, Quid hoc novi est? or De Rosis Nascentibus, was reprinted in 1954 with the addition of the Ancient Lives of Vergil, edited by Colin Hardie; the new Oxford Text does not contain the Lives, which from the point of view of convenience is a pity.

The new OCT is however an undoubted improvement on Ellis's edition and also on Friederich Vollmer's Teubner edition (Poetae Latini Minores I, reprinted 1935). Ellis's whimsical and confused liberalism contributed less in the long run to the Appendix than Vollmer's tenacious and respectful conservatism. The new OCT is edited by a consortium of four scholars based on Cambridge whose common characteristic is judicious discrimination: at the best their labours have issued in a readable text which inspires confidence, at the worst they have recovered the best unreadable jargon from the confusion of the MSS; on the whole they conceive their duty as critical rather than corrective. Vollmer's edition certainly laid the foundations for the new OCT. His report of the MSS was painstakingly accurate and he established their relationships. The only important MS to come to light since then (the Graz Fragment, publicised by Colin Hardie in the old OCT) allows itself to be affiliated to the family-tree without difficulty. But Vollmer's indiscriminating respect for what the MSS told him often led him to print what is at the least very questionable Latin. The chief merit of the new OCT is that its editors weigh sense and Latinity with extreme care, and when they find them wanting take their stand on an obelus (such was Housman's advice, and Cambridge men can hardly do other than take it); they do not subscribe to the view that even minor Latin poets could write nonsense. What constitutes possible Latin is not of course absolutely certain: Clausen is generous and admits the unparalleled expression tranandus agor (Cul. 260); Goodyear is stringent and posits a lacuna rather than accept a startling (but possible?) rarity (Ciris 135 f.)

The MSS tradition in many places is almost desperately corrupt: time and again it seems to be on the verge of bearing sense, but generations of scholars have failed to deliver it (this is particularly true of the two longest poems, Ciris and Aetna, both edited by F.R.D. Goodyear, who shoulders the main burden of the whole volume). Part of the professed policy of the editors is to record successful or nearly successful conjectures which up to now have been ignored. Heinsius certainly gets his due, and so does Scaliger (deservedly in the Aetna); Clausen even finds room for one of Housman's jokes (Cul. 371: "The walls of Libyan Carthage bristle

with turnip-shoots"), but not, like Ellis, for his verse composition (Cul. 368). The other side of the coin is the exclusion of equally worthy conjectures by scholars of less gigantic stature. Should not a place have been found for e.g. et fleta Ellis (Cul.140), extremam Hertzberg (Ciris 484), mussem Lindsay (Cat.13.6)? Very occasionally the members of the consortium seem a little too indulgent to each other's suggestion, e.g. Mor.56 uacabant or rigebant MSS, tenebant Goodyear; Mor.98 uestem MSS, lapidem Clausen. Repetitions of the type quamvis sint sub aqua, sub aqua maledicere temptant (Met.6,376) are a favourite with Ovid, and Housman restored many such to the text of Manilius "the one Latin poet who excels even Ovid in verbal point and smartness"; Clausen admits such a repetition (proposed by Baehrens) at Cul.294, accepts his own suggestion for one at Cu.266, and proposes yet another (with Kenney) which Goodyear accepts at Aetna 49. Ovidian elegance suddenly and surprisingly flashes out from the cumbersome density of the Culex and the pedestrian tenor of the Aetna: if only the respective poets could be thought capable of it!

Fortunately the collaborators did not succumb to a dull and homogeneous presentation, and the volume is lively with editorial individuality. Kenney includes in his apparatus interpretative comments, admirably succinct and informative (a thoroughly good practice, which should be encouraged). Clausen's apparatus on the contrary is the most rigorously condensed and exclusive. Richmond appends a necessary summary of what he conceives to be the gist of Cat.2, and of what he conceives Westendorp Boerma to conceive to be the point of Cat.7. For Goodyear honesty is incarnate in the obelus; in the Aetna obeli are as thick as tombstones in a graveyard. One is grateful for the rare occasions when the tradition is not so corrupt as to prevent him from taking a decision: at Aetna 617 especially, where we are spared the ludicrous suggestion (accepted by Vollmer) that refugees from an erupting volcano included a thief impeded by his poems; and even at Aetna 113, where a water-nymph eating the ground with an everlasting file is no doubt preferable to one submerged in obelised mud.

Finally two minor criticisms, of what is left unsaid. The poems are printed in the order given in the Murbach catalogue of the ninth century. The advantage of this arrangement is not revealed, but deserves to be, because it has the obvious disadvantage of separating poems which have a similar MSS history. Second, the preface to the Ciris tells us that anonymus in the apparatus is a scholar who suggested several conjectures "in miscellaneous observations iv 317-33, published at Amsterdam in 1734": does every library have a copy?

P. T. Eden.

Oxford Paperbacks: The Eclogues, Georgics and Aeneid of Virgil. Translated by C. DAY LEWIS. Price 15/-.

There have been many attempts by poets, and others, to produce a satisfactory version of Virgil's work which would be faithful to the original, preserve its great qualities and give at least the illusion of Latin verse. Where none could succeed on every count, the methods of some were more successful than others. For most accuracy proved the bugbear, for their lines were seldom long enough, or if long enough sufficiently dignified to reproduce anything but a parody of Virgil. The rhyming couplet failed, so

did the English hexameter. So Professor C. Day Lewis tried something else, something freer and less stilted, and the result is an astonishing success. Ultimately, of course, it is still not Virgil, because no translation ever can be, but it comes closer to giving the non-Latin reader the feel of the poet than any of its distinguished predecessors. C. Day Lewis, unlike most other translators of Virgil, has had the inestimable advantage of being a schoolmaster, and the kind of long and intimate acquaintance with the text that only teaching can give. Moreover he respects Virgil too much to leave anything out, if he can possibly avoid it, or to spoil the rhythm of the Latin text. Yet the result is not Miltonic, but something characteristically his own. Let it be confessed at once that he is more successful with the Eclogues, his latest, and the Georgics, his earliest published versions, than with the Aeneid. This may be due to the inherent difficulty of finding English equivalents sufficiently imposing to suit the mood of the more flippant passages. This is not to suggest that Professor Day Lewis' translations can be easily faulted on grounds of vocabulary, for his poet's knowledge of English stands him in good stead. To be more specific 'saepes salicti' is of course a 'sally hedge', if you come from the west Midlands. Ploughs again 'feather the ground' and plantations vibrate 'with the pizzicato of crickets'. Again 'pampineo gravidus autumnus' is 'laden with bines of autumn', if your vocabulary extends to bines. The second book of the Georgics demands a specialised vocabulary, and the author can provide it. Long olives are 'raggaria', the Syrian pear is the 'bergamot', while stepmothers mingle poisonous herbs with 'malignant cantrips'. In general, nevertheless he tends rightly to eschew the unfamiliar word, reserving it for special or exotic effect. On the contrary, his renderings of many phrases into slang or contemporary English convey the rough humour of the Eclogues, or the underlying common sense which pervades the Georgics better than ever before. 'Don't bank too much on your complexion' Corydon warns Alexis, and 'this is a needle match' Damoetas informs the referee. The songs are well done, the translator for once forsaking his six stress line, and reverting to rhyming lyrics. Some stanzas like

These keepsakes he left with me once, faithless man:
They are things that he wore - the most precious I own.
Mother earth, now I dig by my door and consign
Them to you - the dear keepsakes that pledge his return.

are inspired and memorable, others still memorable for a different reason.

May he who loathes not Bavius be
delighted, Maeuius, by your ditties:
Let him yoke foxes to his plough,
and milk he-goats that have no titties.

Further examples of happy renderings in both Eclogues and Georgics are 'si te hic fastidit' 'brushes you off'. 'Parcius ista viris tamen obicienda memento' 'Watch it!'. What right have you to lecture a chap?' 'indocte' 'amateur' 'claudite iam rivos' 'let down the hatches' 'o digno coniuncta viro' 'a proper splicing'; 'et magno Hylaeum Lapithis cratere minantem' 'go for the Lapithae with a bottle'. The whimsical humour of bees 'allotted the duty of sentry go at the gates' would have appealed to Virgil, almost as much as the poetry of 'Mooing of herds, and slumber mild in the trees' shade'.

There are, of course, plenty of striking phrases in the translation of

the Aeneid of which the following are a representative selection. 'Loca feta furentibus Austris' is worthily rendered 'the womb-land of brawling siroccos' as is 'volvunt ad litora fluctus' 'bowling great billows at the shore'. 'Sunt lacrimae rerum' becomes 'Tears in the nature of things, hearts touched by human transience', which is at least as good as most attempts at this untranslatable line. 'captivae dolis lacrimisque coactis' The Trojans were 'tricked by cunning and crocodile tears' But 'her thoughts whirled round in a vicious circle' will scarcely do for Dido. 'Ibant obscuri ...' 'Dimly through the shadows and dark solitudes they wended' is the beginning of Day Lewis' rendering of those memorable lines. But 'those who sat tight on the wealth they had won' lacks dignity. 'While the rattling shuttle runs through the gossamer warp' is poetry, and the notorious crux 'convexa per auras' in the same book is cleverly turned by 'wheeling up and away through the airs of heaven'. 'A flaming rent which ladders the dark cloud' for 'cum rupta/corusco ignea rima micans percurrit lumine nimbos' succeeds both by its novelty and homeliness, but 'who'd been a problem baffling the opposition' for 'primus Abantem/oppositum interemit' sounds like an entry in Hansard. Worse 'to reach it, you pass down a narrow Track, through a bottleneck - a nasty, confined approach'. (XI 524 f) might grace a handbook issued by the AA, but hardly Virgil.

But this is to quibble. Professor Day Lewis has achieved something which everyone else has failed to do, a racy, contemporary, yet accurate and poetical rendering of Virgil for which both scholars and laymen should be grateful, and which is likely to remain the standard English verse translation for many a long year.

John Pollard.

P. Vergili Maronis: Aeneidos Liber V edited by Bertha Tilly. pp. viii plus 125 plus 117. University Tutorial Press, 1966. 10/- with vocabulary, 7/6d. without.

AENEIDOS V, in the Palatine Classics series, follows the conventional pattern of English editions for schools.

Four attractive plates precede an Introduction (24 pp.) giving the usual, but none the less valuable, information about Vergil's life and works, the Aeneid and Book Five in particular, scansion, and Vergil's style.

The text (OCT with the exception of -es for -is in the third declension) is divided, somewhat arbitrarily, into five parts (1-285, 286-484, 485-603, 604-745, 746-871) and subdivided into a total of thirty paragraphs, each with a fairly full and helpful summary.

The notes (60 pp.) cover points of syntax, translation, and subject matter, and are followed by a useful index of proper names (5 pp.) and (in the more expensive version) by a copious vocabulary (117 pp.)

As a rule, quantities are not marked, and this omission is hardly justified, e.g. by the remark that "Vowels before two consonants are long". Such mis-statements (e.g. the description of Nisus as a "boy") and misprints (e.g. Calaneo) are however few. The book is clearly printed and strongly bound.

For advanced students this edition cannot compare with that by R.D. Williams (1960), but for general school purposes it is probably as good as anything available.

D. W. Blandford.

C.G. COOPER, JOURNEY TO HESPERIA. pp. xlii plus 190. Macmillan, 1965. 9/-.

Journey to Hesperia was first published in 1959, and after three reprints has now appeared in a second edition.

Subtitled "scenes from the first six books of Virgil's Aeneid", the book contains 47 extracts, varying in length from 2 lines to 50, and totalling 753 lines - roughly the length of one complete book. These extracts are linked by a "narrative" which is partly translation, partly summary, of the omitted passages, and partly comment on the whole. All references are given, the division into books is kept, and each book is fairly (if not equally) represented.

The notes (65 pp.) are as comprehensive as one could wish in a schools' edition, and the vocabulary (43 pp.) is more than adequate. In the vocabulary all long vowels are marked, and words are divided syllabically as a guide to reading aloud. Curiously, principal parts are printed in the order: present, perfect, (supine), infinitive.

But the distinguishing features of the volume come at the beginning and end: the introduction (28 pp.) which discusses briefly Virgil's life, works, and style, and at some length (as one might expect from the author of An Introduction to the Latin Hexameter) Virgil's metre; and two appendices (21 pp.) discussing Virgil's language (this is invaluable) and textual problems. The new edition also adds useful indices to the notes, metrical points, and authorities cited.

An excellent introduction to Virgil, Journey to Hesperia could also be profitably used for supplementary reading (and extra information) by the pupil who is studying a single book for examination purposes.

D. W. BLANDFORD.

G.M. SINGLETON, ADVENTURES WITH AENEAS. pp. viii plus 88. Macmillan, 1965, 5/6d.

Adventures with Aeneas aims to provide a rapid introduction to translation from Latin authors, particularly Virgil.

First (brevitas brevitatum) 50 simple Latin sentences summarise the whole story from Helen to Lavinium. Next (the major part) 40 prose passages, graded in length and difficulty, and each dealing with specific grammatical points, give details of some of the highlights from the Wooden Horse to the Death of Turnus. Finally five verse extracts from the Aeneid present a hundred lines of genuine Virgil which the pupil is helped to tackle by a prose version on the opposite page.

Notes and vocabularies are given at the end of each prose passage,

and general and special vocabularies (for the five verse extracts) are collected at the end of the book. Nine full-page line drawings enliven the book.

Some oddities occur, e.g. "ad terram ... te ... excipiemus" (p.15), "fortunam ... Troiae quae Graeci ... deleverunt" (p.34). As often in junior readers, quantities are not marked anywhere. This is a pity if the Virgil is to be read aloud.

As an attempt to introduce Virgil much earlier than usual, Adventures with Aeneas is to be admired, but it is not clear what sort of pupil it is intended for. The short sentences could be read after only one or two terms of Latin, the Virgil not before two or three years. This being so, it is difficult to justify within the same covers elementary Latin sentences such as

Urbem Troianam oppugnaverunt
and unadulterated Aeneid.

D. W. Blandford.

MICHAEL C.J. PUTNAM, THE POETRY OF THE AENEID: FOUR STUDIES IN IMAGINATIVE UNITY AND DESIGN, Harvard University Press and Oxford University Press. 1965. Pp. xviii + 238. Cloth, 34/-.

In spite of the title, this book is not concerned with "technical matters such as style and meter", as Putnam specifically states in his preface. It is a study in four more or less independent chapters of four individual books of the Aeneid, Books II, V, VIII and XII: but the discussion of these takes the author widely over not only the rest of the Aeneid but also the Georgics, with parallels from Homer and Lucretius. The study is concerned with symbolism and imagery and the light they shed on structure, plot and character in the Aeneid as a whole; and Putnam follows the line of investigation traced by Heinze (*Virgil's Epische Technik*, 1902) and Pöschl (*Die Dichtkunst Virgils*, 1950 - now available in English as "The Art of Vergil", 1962). These are the authors to whom he acknowledges a debt in his preface, and as we should expect from such a derivation, Putnam's observations on image and symbol and mood are firmly grounded on the text. Indeed, his method is to pursue Virgil's use in different contexts of similar phrases, and in particular metaphors and similes, in order that one context may shed light upon another and help us to perceive the structure of the poem as a whole, as a particular image or symbol reminds the reader of a similar image in another book and gives to the Aeneid what he calls its "symbolic unity". Like Otis, whose book was not available to Putnam, he shows how certain motifs and images form a coherent structure and provide a unifying element in the poem. I am in complete sympathy with Putnam's effort to find a pattern in the Aeneid which is not based on mathematical proportions: and the imagistic threads which he finds in the poem do assist some of the thematic links (in the poem). Books IV and XII are obviously closely linked in theme and imagery: and VIII and VI are linked as much by the imagery in the journey up the Tiber which recalls the imagery in the katabasis to Hades, as by the review of Roman history which ends both: but the imagery serves only to highlight thematic links, without itself imposing a structure on the epic. Within individual books, too, Putnam demonstrates very clearly how the same images

recur, to give a closely-woven unity: and also how the images in the early part of a book serve to symbolize the actual events of the later sections (e.g. the symbolic triumph of Greece over Troy - Sinon over Laocoon - precedes the actual ruin): though the classification of sections as "symbolic introduction, period of action, revelation and then withdrawal" seems a trifle apocalyptic.

Although he is looking for symbols, Putnam is largely concerned with the words Virgil uses in different contexts. It is interesting and instructive to follow Virgil's use of significant words and metaphors and Putnam introduces many useful and enlightening comparisons. There are similarities between the horse in Book II and Aeolus' winds in Book I: and both are examples of the "madness, suppressed and released" which is summarised by the symbolic figure of Furor (1.294-6):

Furor impius intus
saeva sedens super arma et centum vinctus aënis
post tergum nodis fremet horridus ore cruento.

It is interesting too to see the poet's mind at work in the use of metaphor, such as the imagery of fire. Dido is consumed by fire (uritur): and just as the slow action of the fire is expressed by the phrase vivit sub pectore (4.67) so in the case of the real fire burning the ships there is a verbal reminiscence - udo sub robore vivit - and the ship is treated like a person through the phrase toto corpore. No doubt there is interaction between these passages, at least in the poet's subconscious mind.

Most of Putnam's comparisons rest on verbal similarities and repetitions: and where the similarities are obviously significant the parallels are often evocative and illuminating. The loss of Creusa in Book II has frequent verbal reminiscences of the in many ways comparable loss of Eurydice in the fourth Georgic: and Aeneas is seen to be emerging from a hell on earth, an image which is reinforced by verbal parallels with Book VI (obscura nocte per umbram, 2.420: sola sub nocte per umbram, 6.268): and another hell is evoked in the Nisus and Euryalus episode (Book IX) with the slight echo in noctis per umbram. But verbal echoes may often be illusory: the method may lead us into seeing significance where none exists. Certainly Virgil is a careful craftsman, and it is dangerous to assume at any point that the use of a particular word is without its echoes: but the critic who uses this method is in danger of being too subtle. Take for instance Virgil's use of reviso:

2.795 sic demum socios consumpta nocte reviso

on which Putnam comments: "It is a line on which his mind dwelt at certain later moments of crisis." And he cites

4.396 iussa tamen divum exsequitur classemque revisit

and

6.899 ille viam secat ad navis sociosque revisit.

Again, the lulus Troiae which James Henry acclaims with great enthusiasm and of which R.D. Williams writes "it is painted in the bright and joyful colours appropriate to the hopes that were placed in the promise and achievement of the younger generation", has for Putnam dark undertones because of the phrase ante ora parentum which recalls the death of Polites ante oculos ... et ora parentum. "The phrase, in relation to the total epic scheme, recalls more sorrow than joy for the present episode." For Putnam, excessere omnes ... di quibus imperium hoc steterat (2.351-2) is paralleled by di quibus imperium est animarum in 6.264. "It is startling in itself that the very phrase through which the poet appeals to the gods

of the nether world for support ... should be used by Aeneas in Book II as he notes the departure of Troy's protective deities." Yet the phrase is almost a set formula, as used again in 5.235 in the much less solemn context of the boatrice, and hardly "startling". Similarly it is surely over-subtle to draw a parallel between the horse, described as inspectura domos, and Sinon, the horse's spokesman, who Phrygia agmina circumspexit.

It is easy to cavil at the suggested significance of verbal parallels: in discussing poetic imagery one is after all trying to express logically what the poet only hints at since it defies expression in precise terms; and judgment in these matters is subjective, so that we cannot expect all the critics' suggestions to carry conviction at every point. It is sufficient if by drawing our attention to the relationship between certain passages and certain themes he stimulates and informs our own response to the essential poetry of the Aeneid: and this Putnam certainly does. I have responded to many of his promptings just as I am sceptical of some.

But for me the book is vitiated by a certain ambivalence. Putnam's approach is firmly analytical and philological in the Heinze/Pöschl tradition: but at the same time he is often impressionistic and almost mystical, after the manner of R.W. Cruttwell and Jackson-Knight. In particular he pushes too far the conclusions to be drawn from imagistic (or in some cases purely verbal) parallels. He compares the scene at the death of Amata (12.604-10) with the interior of Priam's palace (2.486-91) before the entry of Pyrrhus. Here, if we overlook the word tum which occurs in both passages, the only phrase common to both scenes is plangoribus aedes - a fine hexameter ending which suitably conveys mourning. Yet Putnam's comment is this: "Through his potent use of repeated imagery, Virgil once more and now for the last time and perhaps most forcefully, depicts Aeneas playing the part of Pyrrhus, reincarnation of his father's anger as he annihilates city and king." Similarly he very properly compares the simile of the bulls fighting for leadership of the herd (12.715-24) with the similar passage in the Georgics (3.219-36). Much of his comment illuminates and expands the force of the simile. But many readers will hesitate to embrace his conclusion. "The ironical implications which the simile puts before the reader should not be treated lightly. To place at the crucial moment of the epic, when the destiny of nations is about to be weighed in the same balance as the lives of two fated men, lines partially drawn from a context where two maddened bulls clash for the love of an attractive heifer is to raise once again grave doubts about Aeneas, or, more precisely, about how the poet wishes his audience to view his hero's final actions."

One of the most stimulating and provocative theses put forward by Putnam is this suggestion in his last chapter (on Book XII), supported by a very careful analysis of the similes used throughout the book, that the discordant ending of the Aeneid is a deliberate and calculated effect. Far from being an "unresolved discord", one of the many poignant reservations on the theme of Rome's glory, the melancholy death of Turnus represents Virgil's realization of "the violations of personal integrity which necessarily follow in the wake of empire". "The forces of violence and irrationality which swirl around Aeneas ... lead ultimately not to his triumph over them ... but rather to complete submission." "Aeneas becomes himself impius Furor ." In other words Juno and not Jupiter is finally triumphant.

How far we are justified in drawing conclusions from the details of similes it is difficult to say. Putnam with ruthless logic traces the progression of Turnus from a wounded lion to a frightened and helpless stag,

and conversely Aeneas' metamorphosis from the pastor nescius of Book IV to the bull in love and finally the venator canis - "nothing but a savage dog, preparing to devour his hapless victim." Virgil's feelings about the death of Turnus are complex and I feel that Putham's analysis is in some ways too simple. But the pursuit of symbol and imagery is itself not simple: it is as elusive as the promised land appeared to Aeneas - arva semper cedentia retro quaerenda.

This is a difficult book which may, as commentary on the Aeneid, be too sophisticated, perhaps even too pretentious, for some. But we must welcome the attempt, which most certainly has much to contribute to our awareness of Virgil's poetic processes.

F. Robertson.

W.F. JACKSON KNIGHT, ROMAN VERGIL. Pp. 463. Penguin Books, 1966. 15/-.
(first published by Faber & Faber, 1944)

This revised edition of his major work was finished only a few weeks before Jackson Knight's death in December 1964. As his brother explains in the second preface (p.11), it has been seen through the press mainly by Mr. J.D. Christie, to whom a debt of gratitude is owed both by Jackson Knight's friends and by future readers of this work.

A review of a new edition of this kind requires, first and foremost, an answer to one simple question -- "What is new or different?" The answer in this case is rather less simple. The text of the original edition has undergone comparatively few changes, most of them in passages dealing with writers other than Vergil himself. But two appendices have been added -- 'Vergil's Latin' (p.399-418) and 'Vergil's Secret Art' (p.419-439): and whereas in the first edition footnotes were mainly restricted to text references, more comments have now been added in this form, some of them quite detailed. These, and the two appendices, contain ample references to the main works of Vergilian scholarship published since 1944: particular attention is given to Viktor Pöschl, and Duckworth's recent work is discussed with a degree of good sense, courtesy and restraint which is by no means universal among reviewers and critics. (Professor Graves' Oxford lecture is entirely ignored, as it deserves to be.) Naturally, the footnotes and appendices also contain Jackson Knight's own thinking and re-thinking over the intervening twenty years: here and there one finds a slight modification or qualification, but on the whole nothing very drastic: after all, the earlier edition was the work of an already seasoned Vergilian scholar, with many years of teaching experience.

The merits and faults of this work have been amply discussed: the appearance of the first edition in 1944 evoked various responses, ranging from warm praise on the one hand to scorn and hostility on the other (e.g. H.E. Butler in J.R.S. 1944, 162-3). I do not wish to enter into, or even describe this controversy, but merely to make a few personal comments of my own.

The last two decades have been a Golden Age for a class of persons who used to be called 'iconoclasts' and are now known as 'knockers'. It is therefore particularly refreshing to read a work in which the writer's

unswerving devotion to Vergil, and his profound faith in the value of Vergil's work, shine out so manifestly: and also to find in the new edition that the knockers of Vergil -- and they have not been lacking -- made so little impression. Another valuable feature of the book is the breadth of interest which it shows. By some scholars of a pre-war, narrower Classical tradition, excursions into any psychology more modern than William James, any anthropology more modern than Frazer, and any English poetry more recent than Tennyson, were regarded with suspicion and distrust: but a glance at almost any recent critical work on Latin literature will show that things have changed now, and Jackson Knight deserves some credit as a pioneer of this change.

The book is not without faults. Its author employed, both in conversation and in lectures, a style which, though highly unorthodox, was very rarely obscure or difficult to follow: but on the printed page, without the guidance of voice inflexion and emphasis, some of his sentences appear very involved, and some lend themselves to misconstruction. Another criticism I would make is that his almost obsessive devotion to Vergil caused his treatment of all other Latin poets (see, in particular, the account of Vergil's friends and contemporaries in ch.2) to be perfunctory and superficial.

But for all that, Roman Vergil remains one of the most stimulating and interesting of all the general works in this field: nor can I agree for a moment that it is a "dangerous" work for the beginner or layman. The only dangerous thing a book about Vergil can do is to teach its reader how to be bored with Vergil; and I can think of no writer less likely to commit that crime than Jackson Knight.

J. G. Landels.

A footnote, sent in by H.H. Huxley.

Members of the Virgil Society may not be aware that reprints from the John Rylands Library Bulletin of quite early papers may still be obtained on application to The Librarian, The John Rylands Library, Deansgate, Manchester, 3. Listed below are those in print; the price is given, but postage should be added.

- R.S. Conway: "The Value of the Medicean Codex of Vergil, with an Appendix on the Chronology of the Capital Manuscripts."
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1951. Pp. 20. 2s.6d.
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" " " "War and Peace in Virgil's Aeneid." 1953. Pp. 19. 2s.6d.
" " " "The Conclusion of Virgil's Aeneid: a study of the War in Latium with special reference to Books XI and XII." 1960.
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