Both stories are engaging and, like the drama, stay long in one's memory. Bleiman's own story, *Being Antigone*, involves a troubled teenage girl; she finds her voice in a performance of the Greek play, despite a difficult family background, thanks in part to a caring teacher. We are nudged to see the protagonist, Alicia, as Antigone throughout (she has a sister called Izzy). The story is packed with subtle touches and has one or two surprising turns.

The second story, *I Heard One Cry in the Night*, is a real *tour de force* from Phoebe Roy; its use of the Sophoclean start-point is original, enigmatic and genuinely surprising. Any précis of the story here will ruin that surprise (although the title supplies a clue), but it is beautifully and knowingly written, is full of ancient and modern nuance and is given pace by division according to ancient Theban months!

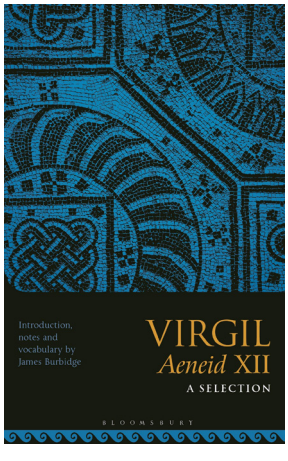
Each contribution is followed by a reflection from its author, which might answer some students' questions. There is a brief synopsis of the background and of the Sophoclean play. There are also two Introductions, one for teachers and one for students. The only part which does not work are the monochrome photos from a workshop on *The Facility* at Rochester Grammar School; they show and add nothing, I'm afraid, of value.

doi: 10.1017/S2058631023000314

Virgil, Aeneid XII. A Selection

Burbidge (J.) (ed.) Pp. viii + 176. London: Bloomsbury Academic, 2021. Paper, £16.99. ISBN: 978-1-350-05921-4

Sophia Drake
Independent Scholar, UK
srdrake@hotmail.co.uk



On the whole, this is an extremely useful and very well-written commentary on Book 12 of Virgil's *Aeneid* which would benefit any teacher of A Level Latin. As a side note, it would be useful if there was the possibility of an electronic download of the Latin text to aid in the creation of a teacher's own resources and avoid typing the text out. Online Latin texts are error-prone and have slight variations, such as *adscire* for *ascire* (*Aeneid* 12. 38), which make looking words up harder as they seem not to be in the glossary.

Burbidge offers a comprehensive and very readable introduction to both the historical context and content of the *Aeneid*. He rightly notes the roots of Aeneas' story in the *Iliad* and how other Greek writers mention 'Aeneas' movements in exile' (p.6) – although this is surely a missed opportunity to give the names of a few of these writers, which might perhaps have given an enthusiastic Latin student something to investigate further and, if nothing else, would certainly have piqued my own interest. Nevertheless, Burbidge's explanation of the importance of war, and thus of the second half of the *Aeneid* as a whole, is convincingly linked to Virgil's declaration that 'this [the story of the war in Italy] is a greater work I now set in motion' (*Aeneid* 7.45). The summary of the events of Book 12 is excellent and accompanied by references to the lines being summarised.

Burbidge follows his summary of the story with what initially seems an introduction to the literary style of *Aeneid* 12, focusing on the importance of speeches, character and emotion. He argues for the importance of speeches as tools to convey strong emotion in epic as a whole and especially the *Aeneid*; for example, in the poem as a whole, Turnus gives 29 speeches and 12 of these are in Book 12 (p.15), underlining the importance of this book above all for building the character of Turnus before his ultimate downfall and for underlining his emotional volatility. Burbidge also devotes a section to an analysis of the final duel, interweaving discussion of literary convention and historical context in the controversy of whether Aeneas was just. He then considers the involvement of the gods, then returns to Virgil's style to consider simile, metaphor, hyperbole and sound; one might suggest that this would more naturally follow the section on speeches, character and emotion as it seems a touch out of place here.

The introductory section concludes with a discussion of the difficulties with Virgil's language and the metre of the poem. 'Difficulties of language' sets out a rationale for the vocabulary provided then deals with several technicalities of Virgil's style which Burbidge deems most likely to challenge A Level readers: ellipsis, syncopation, the historic present, adjectives as adverbs, and singular for plural. These are well-explained, although he then lists the more complex terminology of literary criticism which he says may confuse the reader without definitions – definitions, or at least some form of glossary, would have been helpful here.

The commentary notes are, on the whole, excellent and complement the text well. They tend more towards language support but also provide insight into literary analysis. For example, Burbidge's comment on the etymology of *fulminat* (*Aeneid* 12. 654) underlines the link to Jupiter's *fulmina* (thunderbolts) and how this emphasises the 'terrifying impression he [Aeneas] has made on the Latin forces' (p.76). A student might then further develop this analysis by considering the implications in terms of divine support of linking Aeneas to Jupiter. Burbidge also comments on the presence of characters in lines 10–80, pointing out that five people seem to be present and that 'by choosing not to indicate this [their presence] until each character becomes involved, Virgil is able to generate some additional drama from the unexpectedness of their appearance' (p.47).

Simpler and less idiomatic translations are sometimes needed, such as 'washed [it] away' rather than 'washed away the area in front' for *proluit* on line 686. Indeed, line 680 suggests taking *hunc … furorem* as the direct object of *furere* which is very unnatural in English, but my students ended up taking it as accusative of respect as neither translation suggested in the glossary (or anywhere else for that matter) suits a direct object. In the glossary, idiomatic translations or ones that suit the context are provided. To avoid confusion, a more literal translation could also be helpful or challenging – it might also avoid confusion if a word is encountered in a different context. The tendency towards an idiomatic translation is also sometimes at the expense of meaning; *referor* (line 37) is translated as "slip back" despite its passive voice and arguably carries more the sense of someone else bringing Latinus back and making him hesitate. We therefore miss out on the nuance

which would aid literary analysis and perhaps suggest the involvement of the gods.

It is also worth noting that there are instances where grammar notes could provide greater support and it is useful as a teacher to step in (although I do not intend to suggest that this commentary should replace the teacher at A Level). For example, line 26 would benefit from a note on *sublatis* stating it is from *tollo* – some students assumed it is *sub* + *fero* and were baffled by being unable to find it in the glossary. Likewise, on line 92, it would be useful to have a note on *adnixa* saying it takes the dative, thereby explaining *ingenti … columnae*. Most significantly, the note on *ventum est* (line 803) simply states it is impersonal passive with no suggestion as to what could be implied as the agent. Students were left to wonder if they should choose 'we' (i.e. Jupiter and Venus) or 'they' (i.e. Aeneas and Turnus). *superus, -a, -um* is also not in the correct place in the alphabetical order of the glossary. For a teacher intending to have their class prepare the translation in their own time and discuss literary points in class, this might require more support than just this commentary depending on the ability and experience of their students.

In summary, this commentary provides an excellent contextual and literary introduction to Virgil's *Aeneid*. The grammar and literary notes are on the whole very strong and I would recommend this book to any A Level teacher, with the caveat that, for me personally, it was more suited to in-classroom work than self-study.

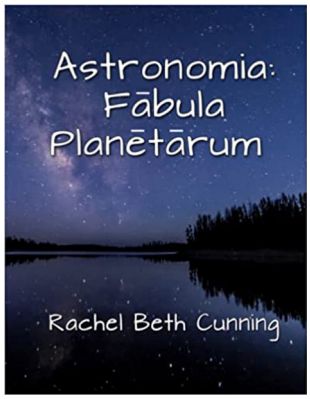
doi: 10.1017/S2058631023000156

Astronomia: Fabula Planetarum

Cunning (R.B.) Pp. 40, Independently published, 2022. Paper, £8.45, ISBN: 979-8-754-20186-6

Sarah Hindocha

Tonbridge Grammar School, Tonbridge, UK
hindocha.sarah@gmail.com



I can't begin a review of this title without commenting on the delight I felt when I first opened it, due to the content but also the experience. By that I mean the quality of the thick, black pages decorated with backdrops of starry skies and interspersed with images of great astronomers and far-away objects. As Rachel Beth Cunning says in her preface, this novella is for those who are enthusiasts both of Latin and the wider world up there, which given the classical attributions of most celestial objects, is quite a few of us!

With a working vocabulary of just 133 words required, this novella is easily accessible for most curious but not yet examination-level students. The grammar is centred around noun and verb endings in their most common forms, and whilst there are ablatives (which my *Cambridge Latin Course* students don't cover until their examination years), they are usually with prepositions which aid understanding rather than hinder it. The macrons are a helpful addition and can be used to encourage students who are interested in reading Latin aloud.

As a teacher in a girls' secondary school, I very much liked how the first double page centres on Maria Mitchell – an astronomer from the 19th century who made a name for herself discovering astronomical objects including comets. Through her we go on to learn about the features of the solar system, including some well-researched scientific concepts and plenty of mythological characters.

The text is large, the paragraphs are short and broken up by scientific and archaeological images, giving the reader plenty to do but without overwhelming them. In the mythological sections there is speech; useful both for practising first and second person endings as well as enticing us in to learn about how the planets and constellations came to be formed. Where Cunning has used modern vocabulary to define something not within the Roman vernacular, she has glossed the words, providing students with an easy way to understand some complex vocabulary as well as consider how and why the author has chosen the Latin word she has used for a particular concept.

I am not currently a great user of novellas with my students but I have some students in mind already who would greatly benefit from this sort of reading task and I am excited to incorporate these sorts of works into my classroom from now on.

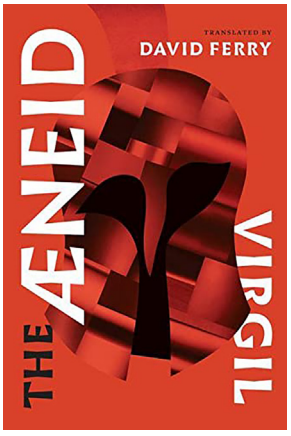
doi: 10.1017/S205863102300020X

Virgil: The Aeneid.

Ferry (D.) (trans.) Pp. xxxiv + 427, ill, map. Chicago, IL: University of Chicago Press, 2017, 2022. Paper, US$18 (Cased, US$35). ISBN: 978-0-226-81728-6.

Juliet O'Brien

Salesian College, Farnborough, Hampshire, UK
OBrienJ@Salesian.hants.sch.uk



The *Aeneid* is Virgil's final unfinished poem, composed during the reign of the emperor Augustus. In the epic, the eponymous Trojan comes to Italy, where his descendants will found the Roman race. Notable scholars, from John Dryden to David West, challenged themselves to translate the original Latin dactylic hexameters into suitably epic English, and David Ferry is the latest to attempt this feat. Richard F Thomas provides a succinct introduction to the Homeric influence, Augustan context and possible interpretations of the poem.

Ferry chooses to use the metre of iambic pentameter, imitating Dryden, but without the former's heroic couplets. Consequently,