

destinata a rimanere incerta, in quanto gli argomenti, prevalentemente stilistici, introdotti in favore di una datazione più tarda, difficilmente possono essere considerati decisivi.

A Malosse va accreditato il grande merito non solo di aver reso noto al pubblico questa raccolta di lettere, indebitamente trascurata nel passato, ma anche di averne descritto il contesto storico sia della narrativa sia della produzione. D'altro canto, la natura deliberatamente fittizia dell'opera nonché le sue caratteristiche propriamente letterarie potevano essere sottolineate più marcatamente.

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*Atti del XII Colloquium Tullianum. Salamanca, 7-9 ottobre 2004* (Ciceroniana N.S. XII). A cura di DONATELLA FOGAZZA – SALVATORE MONDA. Centro di studi Ciceroniani, Roma 2006. 247 pp. EUR 50.

Questo volume non entra tra i più importanti della collana. Tuttavia l'argomento cui è dedicato, Cicerone in Hispania, ha il suo interesse intrinseco. È vero che non tutti i contributi hanno direttamente a che fare con la Penisola Iberica. Così i contributi – ottimi si dirà – di Giovanni D'Anna, *Cicerone e Quintiliano* e Paolo Fedeli, *Cicerone e Seneca* sono collegati con il tema generale soltanto per il fatto che Seneca e Quintiliano erano oriundi della Spagna. Per il resto ricordo i brevi appunti di Michael Reeve sulle menzioni di Cicerone nei codici medievali conservati in Spagna nonché la presentazione, da parte di Ermanno Malaspina, della Cronologia Ciceroniana in CD-Rom, un utilissimo mezzo per gli studi tulliani.

*Heikki Solin*

NICHOLAS HORSEFALL: *Virgil, Aeneid 2. A Commentary*. Mnemosyne Supplement 299. Brill, Leiden – Boston 2008. ISBN 978-90-04-16988-3. XL, 629 pp. EUR 177, USD 262.

Beginning with the line "*Conticuere omnes intentique ora tenebant*", which often has been characterized with various admiring adjectives, the second book of Virgil's *Aeneid* tells, in the words of Aeneas, one of the greatest stories ever told, the Fall of Troy ("*urbs antiqua ruit*"). Its fascination depends on several memorable scenes and fates of individuals: Laocoon's warning and his death, Sinon's fraud, Priam's death, Creusa's appearing and disappearing and, of course, the fascinating war machine, the Horse – which for St. Augustine was "*dulcissimum spectaculum vanitatis*", or which, as James Joyce once noted, made the Greeks the inventors of the tank. Moreover, Book 2 includes some of Virgil's most famous lines and phrases: "*infandum, regina, iubes renovare dolorem*" (v. 3), "*sic notus Ulixes?*" (v. 44), "*quidquid id est, timeo Danaos et dona ferentes*" (v. 49), "*una salus victis nullam sperare salutem*" (v. 354), and others. As such, Book 2 is a challenge to the interpreter, demanding philological acuteness, interest in narrative technique, keen observation of details, full knowledge of Greek and Roman sources and previous studies as well as a capability for aesthetic judgement, not to mention an ear for sound and rhythmic effects.

Book 2 is conventionally divided into three parts. In his commentary, Nicholas Horsfall mainly follows this division: the first part comprises verses 1–249, the second verses 250–558 and the third verses 559–804, although he hints at the possibility of dividing the book into only two parts, "depending on the status of break at 249," as he puts it (p. XV). Vv. 1–13 are an overture to the first part, and 559–566 to the second (third) part. Vv. 769–804 is a coda, corresponding to the two overtures.

Perhaps even more than in his previous commentaries on the *Aeneid* – all of them, by the way, on odd numbers of books (3, 7 and 11) – Horsfall now concentrates on major scenes, giving overviews and summaries, divided into 2–7 paragraphs, of their major problems and how they have been dealt with by previous scholars. I would especially like to mention the presentations of the problems concerning the Trojan Horse (p. 56f.), Laocoon (pp. 77ff.), Sinon (pp. 93ff.), Death of Laocoon (pp. 183ff.), the simile of the sacrifice of the bull at the altar (pp. 200ff.), the Trojans resort to fraud (pp. 303ff.) and the loss of Creusa (p. 498f.), a scene, which, as Horsfall reminds us (p. 533), came to St. Augustine's mind when he recalled his boyhood reading. Very illuminating are also the discussion of vv. 318–369, which, according to Horsfall, offers "some clues to V.'s *modus operandi*" (p. 270f.), the discussion of the simile of snake in vv. 471–475 (p. 363f.), and the description of Priam's death in vv. 506–558, the last verses (554–558) being the king's epitaph (pp. 389ff.). Discussing the epitaph and some other passages, Horsfall refers to some parallels in Roman history, the memory of which Virgil's text might have evoked in an ancient reader. There are also other passages, which Horsfall interprets as Kreuzung of historical and epic or tragic material. The discussion of Priam's death and his epitaph, which occupies 35 pages, is for Horsfall the climax of Book 2.

Although a great deal has been written about the speeches in the *Aeneid*, Horsfall still offers new approaches and insights as well as making important additions to previous scholarship. Moreover, Horsfall's extensive knowledge of the most different things – from legal discourse (pp. 157ff.) to the chemistry of sulphur (p. 493) and the use of various woods for shipbuilding (p. 60f.), although I missed a reference to box-wood of Cythorus in Catullus 4 – is of great help for the interpretation of details.

An important area in Horsfall's commentary is his way of discussing minor characters and names. Horsfall stresses, e.g., the story of Coroebus and Cassandra (vv. 402–430) and its *prooeconomia* in vv. 341–343 as "classic Virgilian use of the human interest of minor participants" (p. 270). Of the names discussed by Horsfall, I can mention here only Ucalegon (v. 312). The vv. 311–312, "*iam proximus ardet / Ucalegon*" are related to Horace (*serm.* 1,5,71f., *ep.* 1,18,84) and Juvenal (3,198f.), giving a nice insight into the ways of literary borrowing in antiquity.

It is one of the merits of Horsfall's commentary that he pays attention to some seemingly trivial things, which, however, contribute to Virgil's superb artistry. E.g., the words "*staret equus*" (v. 113) are commented by Horsfall as "Standing is a good deal more than mere being". Indeed, we get an impression of a huge wooden construction, which stands firmly on its feet. Moreover, the verb 'stare' is many-sidedly commented on p. 280f. Respectively, on p. 446, not without humour, Horsfall comments on Virgil's words "*spissis noctis se condidit umbris*": "only to a poet can darkness appear 'thick' in the same way, as let us say, porridge". Horsfall also rightly reminds us that even such a phrase as "*et procul*" (v. 42) is a fine detail: Laocoon shouts his warnings even before he has come up to the crowd (p. 83).

On v. 27, Horsfall notes the use of spondee: "*panduntur portae*". I would like to add that it also gives the reader the impression of immense gates which can be opened only slowly. Reading Horsfall's comments on the famous line "*una salus victis nullam sperare salutem*" (v. 354), one cannot help thinking what an important theme this line offered, together with some Christian notions, to later literature. On the other hand, somehow I also came to think of the Fenni described by Tacitus (*Germ.* 46,3) who had achieved a status where they have nothing to ask for.

Horsfall's commentary is not only a commentary on *Aeneid* 2, but it is also a commentary on previous commentaries. At the same time, his commentary is a critical evaluation of the comments of previous scholars: on the basis of his superb learning, he admires (Austin there excellent [on v. 80]), approves, disputes or rejects ("Williams (R. D.) is quite wrong" [on v. 528]) the views and interpretations of previous critics; he even notes when something is not commented or neglected by them (tacet Axelson [on v. 204]). Sometimes Horsfall gives even a list of evaluations of the views of previous scholars: "Henry is right [on v. 13] to protest that 'begin' is often an inappropriate rendering (Austin wisely followed) and 'undertake' might do better; Hofmann concurs (TLL 7.1.915.71f.); Perret's 'j'essaierai' a welcome protest against the tyranny of the elementary dictionary" (p. 56). I was also delighted by Horsfall's ironic comment on Marouzeau's complaint that the phrase "*Quidquid id est*" is not very elegant: according to Horsfall, it was "good enough for V. and Lucr." (p. 88). There are also other places where Horsfall defends Virgil from the reprehensions of the critics, whether they are ancient or modern (e.g., Virgil's way of mixing themes of flood and fire in the simile in vv. 304–308 was criticized as early as in Antiquity, p. 260). Sometimes Horsfall exerts self-criticism: referring to his own commentary of Book 11, he says: "I should have drawn attention to Axelson's admirable discussion" (p. 103).

Moreover, I cannot help reading some irony into Horsfall's reference to T. Habinek's view, when discussing the different interpretations of the Trojan Horse: "'The penetration of the labyrinthine walls of Troy by the horse is an image of heterosexual intercourse', T. Habinek, *The world of Roman song* (Baltimore 2005), 255. Greater experts than I (veterinary, perhaps) may wish to consider this view more intimately, especially given her frequently female gender, from Aesch. on /.../." (p. 57).

Horsfall has not limited himself to the commentaries or secondary literature on Virgil and other classics. He has consulted a wide range of other studies, including, let us say, R. Eisler's *Weltenmantel und Himmelszeit* (1910), P. Ducrey's *Le traitement des prisonniers de guerre* (1999), A. Mayor's *The first fossil hunters* (2001) and W. Warde Fowler's (also known for his studies on Roman festivals and religion) *A Year with the Birds* (1931, originally published in 1891).

Horsfall's commentary is also a kind of homage to German scholarship in its use of handy German terms: Kreuzung, Leitmotiv, Mischform, Prodigienstil, Steigerung, Trugrede, and even Strafexpedition. On the other hand, except for a short reference to Herder, Horsfall has not, perhaps wisely so, referred to the German Neohumanists (Winckelmann, Lessing) and their views on Laocoon (the statue and Virgil's literary description), which were important in the discussion of the boundaries between the arts.

The commentary includes two Appendices. The Helen episode (vv. 567–588) is discussed in Appendix 1, including an introductory essay of 15 pages, which gives, among other

things, a useful discussion of the editing of the *Aeneid*, traditionally attributed to Varius and Tucca (pp. 554–6). Appendix 2 is devoted to a short discussion of Stesichorus, the Tabula Iliaca Capitolina and *Aeneid* 2 and their relevance to each other. It may not be customary to discuss prefaces in a review, but I enjoyed Horsfall's Preface which tells about the origin and development of his studies on Virgil in a concise form.

With his four commentaries on the *Aeneid*, which comprise nearly 2400 pages, and his *Companion to the Study of Virgil*, Nicholas Horsfall has erected one of the *monumenta aere perenniora* in classical scholarship. These commentaries are indispensable for those who want to immerse themselves into the problems of the details as well as for those who want to have a deeper comprehension of Virgil's aesthetic, literary and moral aims.

H. K. Riikonen

*The Early Latin Poetry of Sylvester Johannis Phrygius*. Edited, with Introduction, Translation and Commentary by PETER SJÖKVIST. *Studia Latina Upsaliensia* 31. Uppsala 2007. ISBN 978-91-554-6947-4. 408 p. SEK 333.

The series of *Studia Latina Upsaliensia* has presented several editions of principal works of Swedish Neo-Latin literature during the last two decades. Peter Sjökvist's doctoral thesis on the early poetry of the Swedish theologian Sylvester Johannis Phrygius (1572–1628), considered one of the foremost representatives of early Swedish Neo-Latin poetry, is a welcomed addition to the series. It focuses on Phrygius' three Latin poems which he wrote when he was studying at several universities in northern Germany (1597–1602). Phrygius' works, like those of several contemporary Swedish authors, many of whom were educated in German universities, were rooted in German academic literary culture. With the poems edited in the present volume, Phrygius became an introducer of certain literary fashions of continental humanism to Sweden.

Although the poems edited in the work, *Ecloga prima*, *Threnologia dramatica* and *Centuria prima*, represent different literary genres, there are good reasons to include them in the same volume. First, the three poems belong to the early phase of Phrygius' literary production, which is in its entirety listed and categorized at the end of the work, and secondly, they reflect the situation of their writer as a young man in search of a respectable career and powerful patrons in the vicissitudes of a turbulent period in Swedish history. After the death of King Gustavus Vasa (1560) there was confusion about the succession to the throne and the situation did not stabilize until Charles IX was crowned King of Sweden in 1607. Moreover, the period was marked by strained relations with Poland as well as by tensions between the Catholic Counter-Reformation and Lutheranism and between the king and the nobility. In the introduction of the present work, the complex historical background is well surveyed, which is indeed essential for the understanding of the poems and their function.

As regards the methodological approach, Sjökvist puts special emphasis on the synchronic perspective in interpreting Neo-Latin texts. The recent emergence of databases of Neo-Latin literature provides a useful tool for this kind of research. The database *Camena – Corpus Automatum Multiplex Electorum Neolatininitatis Auctorum* containing sixteenth-century German poetry has served a particularly useful purpose for examining Phrygius' texts. Due to the