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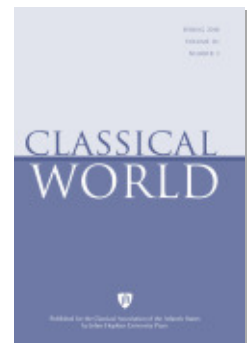
Virgilio, Eneide 2: Introduzione, traduzione e commento ed.
by Sergio Casali (review)

Joseph B. Solodow

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pedestrian traffic, despite the small amounts of evidence, might have informed his discussion and interpretation of wheeled traffic.

Chapters 4 to 6 are necessarily technical, and some readers will find this language and level of detail off-putting. Chapter 4 treats curbstones, stepping stones, and guard stones in short, focused pieces that detail the stones used, dimensions, cutting techniques, and other technical details. Chapter 5 examines the wear ruts on the road surfaces as evidence for traffic in Pompeii and for the interactions between Roman vehicles (two- and four-wheeled carts) and the streets. The first part of chapter 5 (102–23) is highly technical because only through attention to minute details in the ruts' formation can traffic patterns, specifically the direction in which carts moved, be ascertained. The second part of this chapter, dealing with the directionality of traffic as evidenced through the wearing of carts' wheels on vertical surfaces, is less technical and more accessible. In chapter 6, Poehler attempts to extrapolate behavior from six hundred examples of different directional wear. Methodologically he takes a rigorous approach of running the data through a series of three "filters" (139): structural, directional, and chronological. His analysis, supported by charts, demonstrates that the Romans drove on the right and that Pompeii started with a diverging system (where traffic was directed off the Via dell'Abbondanza and other major streets) that was replaced by an alternating system (a series of one-way streets), which was connected to the arrival of a municipal water supply around 20 B.C.E.

The reader next ventures into the daily life of Sabinus, a Pompeian *mulio*, through a series of imagined exchanges that are embedded in an academic discussion (chapter 7). While the transitions between the fictional vignettes and academic prose are a bit awkward, this chapter is a good attempt to enliven a fairly technical study and should appeal to educators who want to give their students insights into Roman daily life. In the final chapter, Pompeii's traffic system is compared to those in other Roman cities. These discussions are somewhat limited because, with the exception of Timgad, the evidence is not nearly as extensive as from Pompeii.

In sum, Poehler's archaeological approach to Pompeii's traffic systems could probably be applied fruitfully to other parts of the ancient world, especially Greek cities. Furthermore, just when one thinks that there cannot possibly be anything left to say about Pompeii, Poehler has produced an original, rigorous study that reminds us, as he does, that Pompeii is a site that benefits from "repeated engagement" (xv), and it will continue to enlighten scholars and students about the ancient world.

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Sergio Casali (ed.). *Virgilio, Eneide 2: Introduzione, traduzione e commento*. Edizioni della Normale. Pisa: Scuola Normale Superiore Pisa, 2017. Pp. 390. €25,00. ISBN 978-88-7642-572-1.

The author, already well known for his work on Vergil—a number of articles, on a variety of topics, some in Italian, some English—here turns his attention to an entire book of the *Aeneid*. The text he offers agrees with N. Horsfall (*Virgil*,

Aeneid 2: A Commentary. Mnemosyne Supplements, 299 [Leiden 2008]) against G. B. Conte's Teubner (Berlin and New York 2005) twice as often as vice versa. It is accompanied by a facing-page Italian translation and is preceded by an introduction and followed by a substantial, detailed commentary, as well as the usual indexes and bibliography of works cited. Given the translation, Casali rarely explains the grammar, but on 664–667 his note is somewhat fuller than those of R. G. Austin and Horsfall.

Austin's commentary on book 2 (Oxford 1964) is considerably shorter than Casali's and very much shorter than Horsfall's. As a result of the differing scale and also of readers' growing expectations, it now appears spotty in its coverage of relevant subjects. On the *quo me vertam?* topos in 69–72, Austin says nothing. In regard to the flame that plays harmlessly about Ascanius's head (682–684), he settles decisively the disputed meaning of *apex*, but offers no general comment on *auguria oblativa* and *impetrativa* within the poem, as Casali does, usefully. Nonetheless, of all commentaries Austin's does the most to view Vergil's poem within the broadest context of European literature. On 643 he adduces a passage from a thirteenth-century Sicilian writer that makes for a helpful contrast, and prints in an appendix three modern poems that illustrate the continuing power of the Troy tale.

The remainder of this review will be a comparison between Casali's and Horsfall's editions. Not that they address the same audience. Whereas Casali addresses university students and their teachers, Horsfall aims his commentary at advanced scholars, who overlap, one hopes, with the latter group of Casali's readers. In their content, the two commentaries necessarily share much material and many stances. Both regard the Helen episode (567–588) as not authentic. Yet Casali regularly refers and defers to Horsfall's treatment of certain, often rather technical matters, such as the confusions among the Latin terms for lightning and meteors (698), or the relation of Vergil to the Vatican statue of Laocoon and sons (199–227). Conversely, he expatiates on matters upon which Horsfall hardly touches, such as the role of the various forms of augury in the poem (685–691) or the many competing traditions about Aeneas' sons (563).

Casali is more of a literary interpreter than Horsfall. He sometimes goes beyond his predecessor in treating echoes from earlier authors—Lucretius, for instance. Both commentators note the Lucretian echoes in *quidquid id est* (49) and *salsus . . . sudor* (173–174), but Casali alone suggests that the former phrase is particularly appropriate as uttered by Laocoon, the demystifier of *falsa religio*, and that the latter is paradoxical in that it relies on Lucretian language to express a divine prodigy. Some remarks of this sort may strike readers as overly subtle and unpersuasive.

The more literary, more interpretive nature of Casali's commentary is especially evident in his introduction. Especially keen throughout to employ the pre-Vergilian accounts of Troy's fall and Aeneas's escape in order to sharpen the reader's sense of Vergil's innovations and so of his aims, Casali argues here, inter alia, for the following positions: that the puzzling episode in which Aeneas and his men exchange armor with Greeks (386–395) may be an attempt to explain how the tradition arose that Aeneas had betrayed Troy; that Venus' words to Aeneas at 619–620 may allude to a version of the story that he has in fact discarded, one in which she herself guided her son from Troy to Rome; that ultimately Aeneas *is* responsible for the loss of Creusa, like Orpheus in *Georgics* 3.

Some of these naturally represent contributions by other scholars that Casali is reporting to his readers. Originality is by no means lacking, however. Versed

in narratology, Casali points out that Aeneas' words *Phrygia agmina* (68) are probably focalized through Sinon: to him, "Phrygian" suggests effeminacy and is derogatory, and *agmina* carries a military connotation, identifying the Trojans as enemies. The epiphonema at 196–198, *captique dolis lacrimisque coactis / quos neque Tydides . . .*, for which Horsfall suggests some old historical or rhetorical antecedent, is in fact traced back by Casali to its source, *Odyssey* 11.406–411.

Those wearied of Horsfall's fractured, judgmental, personal style will welcome Casali's cool, clear, straightforward Italian prose. Those who can read Italian will want to supplement the riches to be found in Horsfall's commentary with those in Casali's.

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REVIEWS in This Issue:

- V. Azoulay**, *The Tyrant-Slayers of Ancient Athens: A Tale of Two Statues* (C. C. Mattusch), 446.
- S. Casali (ed.)**, *Virgilio, Eneide 2: Introduzione, traduzione e commento* (J. B. Solodow), 449.
- K. Gervais**, *Statius, Thebaid 2: Edited with an Introduction, Translation, and Commentary* (C. Chinn), 444.
- A. Laks and G. W. Most (eds. and trs.)**, *Early Greek Philosophy, Volume I: Introductory and Reference Materials. Volume II: Beginnings and Early Ionian Thinkers, Part 1. Volume III: Early Ionian Thinkers, Part 2. Volume IV: Western Greek Thinkers, Part 1. Volume V: Western Greek Thinkers, Part 2. Volume VI: Later Ionian and Athenian Thinkers, Part 1. Volume VII: Later Ionian and Athenian Thinkers, Part 2. Volume VIII: Sophists, Part 1. Volume IX: Sophists, Part 2* (D. W. Graham), 433.
- E. E. Poehler**, *The Traffic Systems of Pompeii* (E. Macaulay-Lewis), 448.
- W. Puchner**, *Greek Theatre Between Antiquity and Independence: A History of Reinvention from the Third Century B.C. to 1830* (S. E. Constantinidis), 443.
- F. Santangelo**, *Marius* (S. Kendall), 439.
- Z. Stamatopoulou**, *Hesiod and Classical Greek Poetry: Reception and Transformation in the Fifth Century B.C.E.* (S. Nelson), 442.
- M. Toher (ed. and tr.)**, *Nicolaus of Damascus: The Life of Augustus and The Autobiography* (L. Yarrow), 440.