

Gastmahl in der römischen Kultur'), round out the main text. In addition to bibliography and notes, the back matter contains four maps, a glossary of Latin terms, and an index of important persons discussed in the text (to assist the interested non-specialist reader).

As an ambitious overview, S-H's book probably bears closest comparison to Katherine Dunbabin's synthetic overview from 2003 (n. 1 above). Though Dunbabin takes visual representations as her primary form of evidence, while S-H's sources are almost exclusively literary, and while these authors' scholarly approaches are very different, the books in the end are strikingly complementary: each reminds the other (and the reader) that the truly great synthetic analysis of Roman dining — one that finds a way to integrate textual, visual, and archaeological evidence within a single analytic framework — remains to be written. Until then, these two studies stand as the landmark modern overviews, while the more focused studies listed in n. 1 above offer deeper discussion of narrower topics within the field of Roman commensality.

S-H's lucid, lively prose should make this book accessible to scholars with other mother-tongues, who might be inclined to shy away from long books in academic German. Moreover, its modular structure — discussions of particular matters seldom exceed 15 pages, and are often much shorter — makes it rewarding simply to 'dip in' and read a bit here or there. A feast in its own right, this book is, however, more *tapas* or *dim sum* than *convivium*, and can be approached with enjoyment and profit in this paratactic, piecemeal manner.

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Nicholas Horsfall, *Virgil, Aeneid 3: A Commentary* (Mnemosyne Supplement 273), Leiden: Brill, 2006. LIV + 513 pp. ISBN-10: 90-04-14828-0.

After *Aeneid* 7 (2000) and 11 (2003), Nicholas Horsfall (=H.) has turned to *Aeneid* 3, producing yet another monumental commentary. Like the previous volumes, the present work consists of an introduction, a Latin text (without critical apparatus), an English translation, and an immensely learned, original and stimulating commentary.

Unlike its most recent English predecessor, i.e. Williams' commentary on *Aeneid* 3 of 1962, H.'s work is clearly written not for students but for advanced Vergilian scholars. This becomes most obvious in the introduction, which does not 'introduce' the reader to *Aeneid* 3, but often resembles a collection of notes (frequently introduced by 'Note ...', or 'Note also ...') or critical replies to other scholars' work. Throughout, H. provides extensive and up-to-date bibliography and makes many acute comments, but the contextualization of the individual points is sometimes poor and it is often up to the reader to connect the details and form a coherent picture. This is particularly true of the first two sections of the introduction, which are devoted to the book's structure and its place in the general framework of the *Aeneid* (helpful only for those who already know the *Aeneid* intimately). Section 3 on 'language, grammar, syntax, style, metre' is little more than a collection of nautical and religious expressions and a list of passages where (according to H.) Vergil imitates Homer, Ennius, Roman tragedy, Lucretius, Catullus or Cicero. H.'s claim that there is 'Lucretian idiom and thought on a formidable scale' (xvi) results from a rather odd way of classifying Latin expressions (see below), and generally the material presented here ought to be consulted with caution. More reliable and helpful is the short treatment of Vergil's sources (section 4), in which H. rightly accentuates Vergil's indebtedness to the traditions of *periplooi* and colonization narratives. Sections 5 and 6 of the introduction are devoted to a detailed and extensive discussion of the 'growth' of the epic: H. convincingly argues that book three may have been one of the first books of the *Aeneid* that Vergil composed, and he persuasively suggests that the 'striking variations of tone and manner' in this book may reflect the poet's experimenting in the new medium of heroic epic. On the whole, one gets the impression that the introduction was

composed rather hastily; typographical errors are fairly common, and the train of thought is sometimes clearly out of order: thus the first sentence under 'nautical expressions' would obviously better fit into the next paragraph on 'religious language' (xvii-xviii), and Pindar, Lucretius, Thucydides and Hippocrates surprisingly occupy one half of the paragraph on 'Tragedy' (xix). Far more care has been devoted to text and translation, which are accurate and helpful.

Like H.'s earlier commentaries on *Aeneid* 7 and 11, the present volume pays particular attention to *Realien*, topography, religion, mythology and to Vergil's literary models and sources. As H. himself pointed out some thirty years ago (cf. *JRS* 64 [1974], 276 and *CR* 29 [1979], 221), past commentators (including H.'s predecessor Williams) have paid too little attention to these aspects, and it is here that H. truly excels. His work abounds in illuminating comments on Roman religion (e.g. 66n. [sacrifices], 112n. [ritual silence and mysteries], 221n. [sacred flocks]) and various aspects of Roman life and *Realien* ranging from gestures (e.g. 177n.) to botanical (e.g. 22-3n.) and nautical details (e.g. 207n., 277n., 384n.). H.'s remarks on topography not only help the reader visualize the Vergilian narrative (e.g. his note on 703: *ostentat ... longe*) but they also uncover a web of mythical and literary allusions and etymological plays (e.g. 73n. [*mari ... medio*], 77n. [*immo tamque*], 210n. [*Strophades*]). H.'s notes on literary motifs and mythology are very detailed (e.g. 12n. [*et magnis dis*]) and reveal that the poet of the *Aeneid* has drawn from a much wider range of literary sources than has conventionally been thought. Of particular importance in this respect are his comments on the often neglected *Origo Gentis Romanae* (147-91n.) and on Vergil's indebtedness to the traditions of *periploi* and colonization narratives (e.g. 60n., 143n., 471n., 552n., 692-707n.). Far from merely identifying the sources H. carefully analyzes their adaptation to the Vergilian context and thereby contributes greatly to our understanding of Vergil's *epische Technik* (cf. in particular his observations about the Romanization of Greek literary motifs in 52n., 58n., 59n., 137n.). Equally stimulating and illuminating are his acute remarks on Vergil's narrative strategies (e.g. 14n., using an observation of Tiberius Donatus) or on the links between the *Aeneid* and ancient political discourse (e.g. 502n. [kinship diplomacy]).

Less illuminating are H.'s linguistic and stylistic notes. H. has put great effort into defining precisely syntactical constructions and into pinning down the meaning of individual expressions, but from these notes the tone, connotations or stylistic register of the respective word or syntactical phenomenon often do not emerge, and H.'s introductory notes on larger portions of the text either do not address the style at all (e.g. 247-57n., *passim*) or describe it in too general (and unsubstantiated) a fashion to be useful (e.g. 420-8n.: 'dense and terse', 463-505n.: 'wonderful writing'). This is a pity, for H.'s discussion of Polydorus' speech (41-6n.) shows that he is just as competent in stylistic matters as in *Realien*, and a whole lot more could have been said about differences in style between the various speeches, descriptions and narratives. This, however, would have required H. to undertake a far more rigorous and systematic analysis of Vergil's diction. Among his linguistic comments there are many good and useful notes (e.g. the classification of *nomen fingere* [18n.], the discussions of orthography [115n., 401-2n.], or the explanation of *currere aequor* [191n.]), but often enough H. simply presents material without drawing any conclusions: What are we to make of the fact that *fumare* features only once in Caesar and six times in Livy (3n.)? What of five lines of parallels for *qualis quantusque* (641n.) or of comments such as '*ianua* Cf. Ov. *Met.* 11.608, *F.* 2.456, Rubenbauer, *TLL* 7.1.136.77' (449n.)? And what point is there in citing 12 parallels for *vocatus*, if *vocare* is 'standard Lat. for "call, invoke"' (395n.)? Moreover, where H. comments on expressions, his verdicts often are either unhelpful (e.g. 'a favoured and tricky verb' [281n.]) or misleading: thus *letifer* is certainly not 'Catullan' (139n.), but simply 'poetic' (cf. *TLL* s.v. 1188, 32-65); *manifestus* (375n.) and *prorumpere* (572n.) are certainly not 'Lucretian' but standard idiom, as is *insuper*, which H. (579n.) wrongly classifies as 'Ennian' (but cf. *TLL* s.v. *insuper* 2054, 46-9); also, Vergil surely did not have to read Livy in order to come up with *incredibilis* (cf. 294n. and see *TLL* s.v. 1037, 39-42). This type of analysis

and classification is the basis for a fairly strange account of the linguistic models of Vergil's description of Mt. Etna (570-87n.), in which H. adduces everyday words such as *favilla*, *fumare* and *causa* (sic!) to prove Lucretian influence. One of the underlying reasons may be H.'s way of using *TLL*. As H. explains in the preface, he simply searched the *TLL* electronically ('the work of seconds', as he writes), thus automatically missing the full picture which only emerges from the careful reading of the respective articles (cf. also e.g. *TLL* s.v. *cubile* 1269, 73-9 and 324n.; s.v. *edico* 64, 32ff. and 235n.; s.v. *excito* 1262, 47-77 and 343n.; s.v. *iam* 123, 70ff. and 270n.; s.v. *ipse* 343, 12ff. and 619n.; s.v. *iuxta* 750, 54-751, 16 and 506n.).

Generally, H. provides very full and up-to-date bibliography, and there are only three serious gaps: M. Lippka, *Language in Vergil's Eclogues* (2001), could have provided useful material on nouns in *-men* (cf. 286n.) and various types of adjectives; the discussions of authenticity (204a-c, 230n., 340n.) would have profited from a glance at O. Zwierlein, *Die Ovid- und Vergilrevision in tiberischer Zeit* (1999), 45-6, 50 n. 2, 164, *passim*; and L. de Neubourg, *La base métrique de la localisation des mots dans l'hexamètre latin* (1986), renders H.'s frequent comments on word-order (e.g. 5-6n., 26n., 37n., 155n., 156n.) superfluous.

Throughout the commentary H. regularly assumes the role of what R.O.A.M. Lyne used to call the 'German schoolmaster', marking other scholars' work or meticulously recording what escaped their notice. These (often venomous and never illuminating) remarks would have better been omitted (e.g. 613n., 692-707n. [460]) or published as separate *Addenda* to Wölfflin's work on alliterative pairs (e.g. 91n., 242n., 459n., 709n.), Antoine's treatise on Vergilian syntax (e.g. 453n.), vel sim.. The same could be said about some *trivia* such as the references to *Treasure Island's* Ben Gunn (599n.), a performance of the bass baritone Owen Brannigan (672n.), or linguistic parallels in Highland Scots (619n.). More annoying than these (sometimes entertaining: e.g. 696n.) idiosyncrasies is the fact that on several occasions the relevant bibliographical information is missing (e.g. for 'Paschalis' [n. 79], 'Armstrong' [103-117n., 131n.], 'Laird' [181n.], 'Schmidt' [190n.]), and generally the proof-reading deserves a '*male*' on H.'s grade scale (paragraph in the middle of a sentence [50]; many obvious typos; inconsistent handling of spacing, italicization, punctuation).

Apart from the oddities in H.'s way of analyzing Vergil's style, his commentary is a work which anyone with a serious interest in Latin literature should read carefully. His daunting command of all areas of Roman culture and classical literature and his subtle analysis of compositional strategies pave the way for a much deeper understanding of the *Aeneid*.

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Linda-Marie Günther (ed.), *Herodes und Rom*, Stuttgart: Franz Steiner Verlag, 2007. 121 pp. ISBN-13: 978-3-515-09012-4.

Nikos Kokkinos (ed.), *The World of the Herods* (Volume 1 of the International Conference 'The World of the Herods and Nabataeans' held at the British Museum, 17-19 April 2001, *Oriens et Occidens* 14), Stuttgart: Franz Steiner Verlag, 2007. 327 pp. ISBN-13: 978-3-515-08817-6.

These two conference volumes on Herod from the same publisher are as dissimilar as they can be. The first, in English, was published after a long delay (scrupulously accounted for by the editor) and consists of a larger number of contributions by scholars mainly from Israel and the UK, but also from the US and Germany, all of whom have worked on Herod and related subjects before (and not a few of whom recount earlier work). It also includes some papers not delivered at the conference and abstracts of some papers delivered but not submitted for publication. The second volume contains contributions of a one-day meeting by half a dozen scholars from one country,