

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.

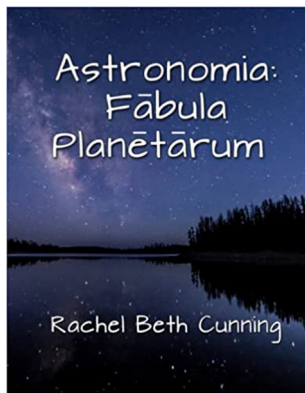
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Astronomia: Fabula Planetarum

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

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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.

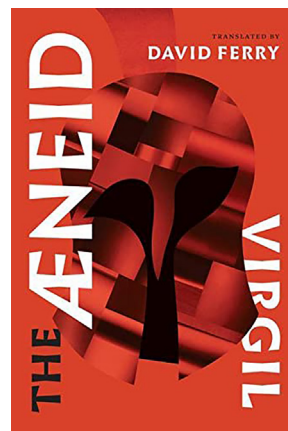
doi: 10.1017/S205863102300020X

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.

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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,