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The style of the book is witty and frank without being breezy, and the endnotes are a storehouse of helpful information. The arguments are often polemical, but Lendon always gives a sense of his level of confidence in his assertions and the precise character of the evidence on which he bases them, and he gives time to alternate views. He cheerfully admits to speculating on numerous occasions, but the informed speculations of a Lendon are worth the confident certainties of many another scholar. The topic seems ripe for comparative treatment, a road Lendon steadfastly refuses to travel. There is no reference to the Chinese system. Lendon's approach has much in common with Caroline Winterer's work on classicism in early American education (2002). There, too, ideals imbibed in the schoolroom had substantial real impacts on public spaces, political action, and lawmaking.

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Winterer, Caroline. 2002. *The Culture of Classicism: Ancient Greece and Rome in American Intellectual Life, 1780-1910*. Baltimore: Johns Hopkins University Press.

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Aeneid 7 is dynamic and filled with memorable scenes: sailing past Circe, the oracles given to Latinus, Amata spinning like a top, and Camilla's wondrous speed. Its episodic nature allows an instructor to divide the book into smaller units with natural sense breaks. It is, as Vergil himself admits, the beginning of a new, greater work. Despite these appealing qualities, few commentaries in English treat Book 7. C.J. Fordyce's commentary (1977) gives half of its attention to Book 8, does not provide a glossary, and places its notes after the text of the poem. Nicholas Horsfall's commentary (1999) is magisterial, but not appropriate as a textbook for a high school or undergraduate course. Therefore, Randall T. Ganiban's commentary on Book 7 is a welcome addition to the recent proliferation of commentaries on the second half of the *Aeneid*—both in the *Focus Aeneid Commentaries* series and elsewhere—that has thus far left out this enjoyable and important book. Ganiban himself is a general editor of the series and has already produced commentaries on Books 1 and 2. Like other entries in the series, his commentary on Book 7 is adapted from the 1900 commentary of T.E. Page.

Ganiban opens his commentary with both a general introduction and an introduction to Book 7. The general introduction is almost identical to those published in other volumes in the series and covers Vergil's life and poetic career. It is informative and overall successful in its attempts to orient a new reader to Vergil and the major scholarship that surrounds his poetry. A small point of criticism: on a few occasions, Ganiban makes superlative claims that feel unnecessary. For example, he refers to Ennius as "the most important" predecessor of Vergil in Latin literature (8). Such statements may be true, but the language rings too authoritative for what is fundamentally a subjective assertion. The introduction to Book 7 nicely situates the book in the context of the *Aeneid*; it is both the culmination of the Trojan efforts in Books 1-6 and the beginning of something new. Both introductions seem slight at first, but at three moments throughout his commentary Ganiban pauses to introduce and outline sections of the book. His divisions are sensible, and his overview of the content is thoughtful. For example, in the introduction to his second division of Book 7, Ganiban tackles the question of Allecto's nature and defines double motivation with enviable brevity and clarity. Ganiban's third section of Book 7 is the panoramic catalogue of Italian forces marshaled against Aeneas. For this section, Ganiban provides a map of Italy that displays the origins of the combatants named in the catalogue. The map is printed clearly, easy to read, and helps readers to understand the scale of the coming conflict.

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A great success of these Focus Aeneid Commentaries is, as I see it, the willingness to serve readers of various proficiency levels. Although the series explicitly targets the intermediate student, Ganiban's commentary can display in the same note both the depth of a scholarly commentary and the generosity of a transitional reader. Ganiban extends many kindnesses to those who may lack experience reading unadapted Latin literature. He is not above identifying a case. All Greek is transliterated and translated. Even if there is no running vocabulary in the style of Clyde Pharr's commentary on Books 1-6 (1930), Ganiban's notes conveniently appear beneath the text on the same page and he translates much of the Latin that he discusses. In addition, some notes simply consist of an English meaning for a Latin word, which spares the reader some flipping through the glossary.

When done improperly, reading the translations provided by an editor can feel like being given the answer. That said, Ganiban's use of translation throughout is creative and pedagogically effective. He uses English translation to teach Latin and explicate Vergil's poetry, not to avoid doing so. For example, when Ganiban discusses Silvia's pet stag at line 490, he implicitly shows how the phrase *manum patiens* comes to mean "tame" by literally translating it ("enduring the hand"), rather than simply glossing it as "tame" (87). Such practice keeps the reader grounded in Vergilian expression. In the week that I was able to teach from Ganiban's commentary in my AP and honors-level high school classes, the students expressed their general appreciation of his translation methodology.

Ganiban's notes also cover history and literary interpretation. These are consistently good and give the reader reason to head to below the text even when the meaning of Vergil's Latin seems clear. Like Ganiban's notes on language, these are of wide appeal. He keeps a watchful eye for stylistic devices, even if it leads to more mentions of polyptoton than one may need. He regularly offers straightforward yet meaningful analyses of individual words or phrases. An example of such can be seen in his discussion of the phrase *primos...furores* at line 406. First, he clarifies that the madness refers to that of Amata and the women. Then, he suggests that the adjective *primos* anticipates "more madness to come" (77). Notes such as these may help the less-experienced reader to think of Latin poetry as literature rather than a translation exercise, a task which can prove difficult for those struggling to comprehend the basic meaning of the text. For the advanced student or the scholar, Ganiban's abundant citations of ancient sources and modern scholarship will be appreciated. He also cites other passages within the Aeneid to make or suggest intratextual comparison, a practice which will only become more useful with the forthcoming collection of these Focus Aeneid Commentaries into a two-volume edition of the poem.

Two handy appendices follow the commentary proper, the first on Vergil's hexameter and the second on rhetorical and stylistic devices. While they are almost identical to those of other volumes in this series, they have been revised to focus on examples from Aeneid 7. Ganiban has expanded the first appendix to contain a brief discussion of Vergilian enjambment. The second appendix is particularly thorough and lucid. Here, Ganiban translates the Latin and Greek names for the devices in a way that clarifies and summarizes their function. He often provides a few Vergilian examples for the same device, and when English idiom allows him to retain the device in translation, he translates his Latin examples. The commentary ends with a glossary that is useful both for learning the vocabulary and for clarifying metrical ambiguities, as the main Latin text does not contain macrons.

Book 7 is the gateway to the end of the Aeneid, and I believe that the lack of approachable, modern commentaries on Book 7 has impeded wider student readership of the entire poem. Therefore, Ganiban's excellent commentary will not only help people to read, teach, and enjoy the colorful Book 7, but also Books 8-12.

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