

porque...” [por qué] (p. 417), “se puede observar si utiliza...” [que si utiliza...] (p. 416), “Eliás” [Eliás] (p. 424), “reacia ha deshacerse” [a] (p. 438).

Y para qué hablar de los problemas que el autor demuestra tener con las formas griegas: suele transcribir mal los nombres propios (“Tzetzès” [Tzetzes], p. 88; “Indicopleustés” [Indicopleustes], p. 106; “Diónisos” [Dioniso], pp. 152, 153 y 192; “Anaplos” [Anaplo], p. 327), translitera en lugar de ofrecer el esperable término en griego (“*sphragídes*”, p. 193, pero luego “*sphrágides*”, p. 194), cuando lo hace mezcla indiscriminadamente formas con y sin acentos (“*homoiói*”; “*phýsis*”; “*nómos*”, p. 122), las expresiones griegas suelen ser erróneas (“*γεωγραφία*; *ta nyn ònta*”, p. 206; “*καθήήμας*”, p. 211; “*Ελληνι*”, p. 239; “*μὲν... ἔξωθεν*”, p. 413; “*ἀσποτελεσματικά*”, p. 459; “*εὐδαίμων᾽Αραβία*”, p. 460; “*Μάηματικῆ*”, p. 461), y en ocasiones vicia incluso la traducción: no es cierto que “literalmente el término *περίπλους* significa circunnavegar”, como el autor afirma en p. 323.

Los defectos apuntados pueden parecer excesivos, y quizás lo sean en más de un caso. Es cierto que un mayor grado de escrupulosidad y decoro habría evitado la mayoría de ellos, lo que a su vez habría impedido que una obra buena, como la que acabo de reseñar, se vea tan empañada por deficiencias marginales, ajenas —sin duda— a la voluntad del autor, que sin embargo en modo alguno restan mérito e importancia a este manual de geografía antigua, que inaugura un camino nuevo —y creo que un camino de éxito— entre nuestros jóvenes investigadores. Bienvenido sea.

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Len KRISAK, *Virgil's Eclogues translated by Len Krisak with an Introduction by Gregson Davis*, Philadelphia (Penn), University of Pennsylvania Press, 2010, xx and 91 pp. ISBN 978-0-8122-4225-6.

Krisak's book is the first printed English translation of Vergil's *Eclogues* which is published in the twenty-first century and yet another contribution to Vergilian studies. The monograph is divided into four sections: Introduction by G. Davis (pp. vii-xviii), Translator's preface (pp. xix-xx), Translation of the *Eclogues* (pp. 1-79) and Notes (pp. 81-91).

The introduction begins outlining, although very briefly, the historical, the socio-political and most extensively the literary context where Vergil's *Eclogues* are placed. Davis lays special emphasis on Vergil's philosophical education (i.e. “*Bildung*”) which is latent throughout the Vergilian literary “*oeuvre*” and most emphatically in the *Eclogues*, a suggestion which Davis puts extensively forward in his recently published monograph<sup>1</sup>. Then, he observes that the general view concerning Vergil's *Eclogues* considers that the collection is a lightweight verse where the philosophical content is entirely

<sup>1</sup> G. DAVIS, *Parthenope. The Interplay of Ideas in Vergilian Bucolic*, Leiden-Boston 2012, Brill (*Mnemosyne Supplements. Monographs on Greek and Latin Language and Literature*, vol. 346).

absent, trying to revise the well established view that Vergil's Arcadia constitutes an "utopian fantasy". In this light, Davis gives a brief summary of each *Eclogue* in order to indicate that "human infelicity, catastrophic loss and emotional turbulence" constitute mainstream subjects which are actually evident throughout the Vergilian collection. However, these features are also found in the "utopian fantasy" of *Eclogue* 3 where its idealised setting (cf. *Ecl.* 3,55-59) is the scenery where Menalcas and Damoetas vie each other in song; they are also evident in *Eclogue* 5 where the nature's decline caused by Daphnis' death is replaced by an utopian natural world whose bliss and harmony are guaranteed for its residents through Daphnis' deification (cf. *Ecl.* 5,56-64)<sup>2</sup>; and finally, they are also evident in *Eclogue* 7 where Thyrsis' "invidious note" in the quatrains cannot entirely reverse the idealised setting (cf. *Ecl.* 7,1-14) where Corydon's and Thyrsis' singing contest is placed. The introduction continues with Davis' hyphenation concerning the Vergilian rustics according to which they are singers-herdsmen rather than herdsmen-singers, underlining that the Vergilian herdsmen's main concern is singing rather than herding. This concern is the main concept which is traced throughout the Vergilian collection, signalling most significantly the antithesis between Theocritean and Vergilian rustics and therefore the antithesis between Greek (Theocritus) and Roman (Vergil) pastoral. Davis ends the introduction with a short discussion on the refined Vergilian style which Krisak's translation successfully renders by conveying Vergil's "melodic virtuosity".

In the translator's preface are briefly set the criteria on which the translation is based. These are accuracy, interest for the collection's character and nature, care for its quantitative meter (i.e. dactylic hexameter which is replaced with iambic hexameter: p. 82) and most significantly high concern for the creation of a qualified poem in English. The last criterion is the monograph's original element compared to other translations where the same feature is lightly veiled, given that Len Krisak is a recognised modern poet; and this can also explain the alliterations, assonances, consonances, rhymes and syntactical figurations (i.e. "marked language") used to reproduce the original music of the Latin text. The preface ends with Krisak's note on the text (i.e. Mynors' edition) which is used for the translation with the notable exceptions of *Ecl.* 1,65 (here, the Latin text is unfortunately missing though is later found in the notes: p. 83) and *Ecl.* 4,62 where Loeb's edition is used<sup>3</sup>. Nonetheless, the translator fails to offer an explanation for this particular preference; although *Ecl.* 1,65 (*pars Scythiam et rapidum cretae uenimus Oaxen*: p. 6) and 4,62 (*qui non risere parenti*: p. 34) oddly follow Mynors' edition in emphatic contrast to their translation which is carelessly not based on Mynors' edition (*Ecl.* 1,65

<sup>2</sup> Here, the reader should pay close attention to the unfortunate typo concerning "the second singer, Mopsus", given that the second singer in this *Eclogue* is actually Menalcas.

<sup>3</sup> Here, it should also be mentioned that the latest Loeb's edition (i.e. H.R. Fairclough, *Virgil vol. I. Eclogues, Georgics, Aeneid I-VI with an English translation revised by G.P. Goold*, Cambridge [Mass.]-London 1999) has already revised *Ecl.* 1,65 along with its translation by replacing *Cretae* with *cretae*.

“some, Scythia or the Oaxes, sluicing Crete”: p. 35 and *Ecl.* 4,62 “on whom his parents have not smiled”: p. 35).

The translation fully succeeds in making Vergil's *Eclogues* accessible and readable either to Latin students or to Latinless readers who are interested in Vergilian pastoral. Krisak offers a line-by-line metrical translation which reproduces the Vergilian “melos” through certain “alliterations, assonances, consonances and rhymes” which according to Davis are emphatically evident from the very beginning of the collection (cf. p. xviii). Nonetheless, the language used in the translation is vibrant, ordinary and quite free, rendering the translation easily readable even for non-native English speakers; although sometimes certain compounds, puns and rare words might puzzle the reader. Moreover, Krisak keeps the word-order of the original text enabling the readers and especially the undergraduate students to trace the rhetorical, grammatical and syntactical phenomena which are essential for the better understanding of the text. Finally, the reader should pay close attention to the several typos found in the Latin text: *culem* for *culmen* (*Ecl.* 1,68), *cacumia* for *cacumina* (*Ecl.* 2,3), *Dameotas* for *Damoetas* (*Ecl.* 2,39), *deplicat* for *duplicat* (*Ecl.* 2,67), *se* for *si* (*Ecl.* 2,73), *uictius* for *uictus* (*Ecl.* 3,21), *Phaethontiadés* for *Phaethontidas* (*Ecl.* 6,62), *O* for *o* (*Ecl.* 7,9) and *laedit* for *laedet* (*Ecl.* 9,64).

The notes comment on the text and the translation, explaining further its content; however, they should have been more extensive in order to explain more clearly issues which non-classicists readers or undergraduate students could not be familiar with (cf. e.g. the note to *Ecl.* 3,104-105 where Krisak suggests that an answer to Damoetas' riddle can be found by emailing to [rereverser@verizon.net](mailto:rereverser@verizon.net) and more characteristically the note to *Ecl.* 6,64 where Krisak fails to mention the P. Qasr Ibrîm fragment whether or not it is attributed to Gallus).

This lively, metrical and quite free translation constitutes a helpful teaching instrument for undergraduate students and anyone interested in Vergilian pastoral. On the other hand, postgraduate students and scholars whose research concentrates on Vergil's *Eclogues* should continue consult other more literal translations.

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Rosario LÓPEZ GREGORIS (ed.), *Estudios sobre teatro romano: el mundo de los sentimientos y su expresión*, Zaragoza, Libros Pórtico, 2012, 575 pp. ISBN 978-84-7956-106-2.

**I**l volume, curato da Rosario López Gregoris, raccoglie gli atti delle “Primeras Jornadas Internacionales de Teatro Romano” organizzate dal gruppo di ricerca TEARO, che si sono tenute dal 23 al 25 settembre 2010 presso l'Universidad Autónoma de Madrid. Nel “Prefacio” la curatrice illustra il progetto e gli obiettivi della ricerca, alla quale hanno preso parte esperti internazionali di dramma antico: un incontro che rappresenta per la comunità scientifica un fertile terreno di confronto e un proficuo scambio di conoscenze nel campo degli studi e della ricerca sul teatro romano. Il volume è diviso in