

Scott McGill. Virgil. *Aeneid*. Book XI. Cambridge Greek and Latin Classics. Cambridge, UK: Cambridge University Press, 2020. ISBN: 9781107071339 (hardcover); 9781107416789 (softcover). Pp. viii + 307. \$ 99.99 / \$ 26.99.

For its many marvels, *Aeneid* XI deserves more exposure than it gets. Camilla has rightly garnered attention for her moving backstory, vivid *aristeia*, and dramatic death sequence, all with their gendered dynamics. The other parts of the book are less glamorous but by no means less intense. Opening scenes of funeral and lamentation, with occasional triumphal notes, do the work of grief for the mass carnage of Virgil's civil war. Diomedes' refusal to join the Latin military alliance pivots around a post-Homeric ideal of peaceful coexistence. The war council is highly varied in its speakers and their rhetoric: Latinus' ineffectual diplomacy, Drances' goading, Turnus' explosive but misplaced heroism. And let us not forget the epic's only cavalry engagement, that almost certainly looks to Rome's historical takeover of Italy.

McGill's edition is an excellent introduction to *Aeneid* XI. In terms of scope, it 'tread[s] a middle path' between Gransden's 1991 edition of *Aeneid* XI, 'a thin volume of sparse, uneven notes' (vii), and the overwhelming detail of Horsfall (2003). Close in spirit to the 'green and yellows' of Hardie on *Aeneid* IX (1994) and Tarrant on *Aeneid* XII (2012), it achieves that tricky balance of being accessible to the relative newcomer to Virgil while still offering much of interest to seasoned scholars. I have set it several times for a graduate seminar, and we could not have wished for a more stimulating companion or informative basis for research-based coursework.

The introduction is sober and thoughtful, giving the editor's own views on the book's major themes and players, while distilling earlier scholarship and pointing to more detailed treatments in the commentary. A summary of the book is followed by a synopsis of its place in the epic. Discussion of Aeneas is divided across two sections, 'Aeneas', and 'Aeneas, Pallas and Evander'. McGill is alert to the interplay of backgrounds and constraints that shape Aeneas' character: the human-sacrificing Homeric Achilles and reportedly human-sacrificing Octavian of the Perusine Altars, Aeneas' status as a vector of proto-Roman values, his guilt over his failure to protect Pallas, his duty to Evander to avenge Pallas' killing, his need to galvanize and unite his troops, and his desire to achieve a peaceful settlement. McGill notes 'Aeneas' pious handling of Mezentius' spoils', while still endorsing the evidence that Aeneas 'refused Mezentius' suppliant appeal and allowed the Etruscans to abuse the corpse.' And moreover: '[a]n intertextual clue points to the same conclusion. Virgil models Aeneas' subsequent speech (11.14-28) on *Il.* 22.378-94. Just before that passage in Homer (22.371), it is said of the Greeks, 'No one drew near to him [Hector] without dealing him a wound' (6-7). It is difficult to say anything new about Aeneas, but the discreet combination here of erudition and inference is characteristic of the value that McGill adds to his inherited materials.

A meticulous section on the Latin council assesses the rhetorical stakes for each speaker, noting Homeric (or cyclic epic) and historical parallels. 'It is tempting to think that the fractious meeting reflects Virgil's dark view of political debate in Rome, especially at the end of the Republic.' (20)

The introduction is at its most original with a section on Camilla, examining her literary and mythical backgrounds (Amazons like Penthesilea and Harpalyce, perhaps Atalanta, perhaps Cloelia), her gender-bending, her dual status as huntress and warrior, her death, and (thinking beyond *Aen.* XI) her intratextual relations with other casualties in the

epic: Dido, Euryalus, Pallas and Turnus. Arguably Camilla has to die because she is a Volscian (the Volscians were among Rome's bitterest enemies), and her heroism cannot be accommodated by the poem's ethical calculus. A summative judgement on Camilla does seem to resonate with the politics of 2020: 'she is driven above all to excel and earn glory in the thrill of the fight; she is a volatile, charismatic warrior and commander, eager to win and to be seen winning, rather than an Aenean *dux*, defined and weighted by public duty, and fighting from a sense of that duty and for peace.' (30) Not the least innovative strand in the introduction is McGill's interest in parenthood: Evander plays the role of mother as well as father in his lament of Pallas, and Camilla's father 'Metabus, a fierce male warrior, crosses gender boundaries and turns partly female, compensating for the absence of Camilla's mother by taking on maternal roles.' (22)

A brief section on metre and another on the text conclude the introduction. McGill's text is based on Conte's, and he follows Tarrant in keeping the apparatus brief.

The commentary comprises insightful section introductions and more-or-less line-by-line notes that never fail to be pertinent. These can include linguistic help, stylistic observations, rhetorical figures, interpretation, intertextual models, literary motifs, ritual and historical parallels, later poetic imitations, textual variants, and of course references to secondary literature. McGill has a fine sense of where more layered attention is needed, and accordingly, the more challenging or interesting a passage is, the more he tends to say about it, including in relation to textual variants. His defence of *suffosso* over *suffusso* at 671 expertly combines linguistic and situational understanding, and will draw in readers not used to thinking about textual criticism.

McGill's interpretative judgements are carefully weighed, and he is balanced in citing scholarly views representing a range of positions. A case in point is his disagreement (on ll. 29-41) with the opinion of Michael Putnam (1995: 37-8) and others 'that several details in the description of the beautiful Pallas imply A.'s sexual attraction to Pallas; cf. Powell 2008: 154-62, with Reed 2007: 35-6.' The note continues:

This would correspond to the homoeroticism of Achilles and Patroclus, which was recognized from at least the fifth century BCE (Powell 2008: 155-6). But A.'s homosexual feelings are very difficult to accept given his role as surrogate father to Pallas (see 42-58n.) and given Roman cultural norms regarding homosexuality for those in high military positions: 'The ideal (at higher levels of command), which one can hardly imagine V.'s *Aeneas imperator* not following, was one of prim disapprobation (and exemplary punishment of the older man)' (Horsfall on 36). V. describes Pallas as an epehebic youth, an Antilochus to the Nestor-like Evander (see 139-81n., Quint 2018: 182-3), to vary conventional associations between beauty (especially youthful beauty) and heroism (cf. 6.861, 7.649-50, 9.178-80, and 10.435) and to exploit the pathetic connection between youth, heroism, beauty, and death. His A. keenly feels the pathos of the latter connection (see 39n.); but it is a bridge too far to posit his sexual attraction to Pallas. (The possible feelings of Pallas towards Aeneas are a separate matter; see Quint 2018: 183-4).

The editor makes his own view clear, is detailed and even-handed in setting out the terms of the debate, and leaves space for disagreement or a third way that integrates his view and those that he parries.

Two full indexes to introduction and commentary -- subjects (including Latin words of thematic interest) and Latin words -- round out the volume. I noticed very few typos, and none that affected the sense. In sum this is a welcome and enriching addition to the scholarship on *Aeneid* XI and will be widely consulted by readers at all levels.

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