Ferry's English firstly reads as more natural than Dryden's, and secondly has more scope to capture Virgil's variation between spondaic and dactylic lines. Indeed, he even relays the courses of the ships in the Book 5 boat race in this way.

In his introduction, Ferry vows to be 'reasonably close' to Virgil's Latin, explaining that he wants to prioritise the emotions over literal meaning. Significantly, he finishes this introduction by saying he perceives Virgil's 'pitying voice'.

This interpretation comes through in Ferry's arrangement of words and lines. For example, in the proem he leaves a space to isolate and emphasise 'Can anger like this, be in immortal hearts?' and 'So formidable the task of founding Rome'. As a result, the reader is encouraged to ponder the lines more effectively than in West's prose translation. Likewise, after Pallas mutilates the bodies of twins in Book 10, the emphatic positioning of 'glorious deeds, shame and remorse' captures Virgil's double-edged admiration and criticism of warrior ideals.

Occasionally one wonders at Ferry's choice of individual words or word order, especially when he uses less colloquial language. When Aeneas uses the archaic 'thy' in his despairing speech during the storm of Book 1, it sounds too formal for the raw terror in the setting. His long periodic sentences in Aeneas' flattering speech to Dido also seem too formal for the initial attraction which is suggested in the original Latin; likewise his use of the word 'will' for *iuvat* fails to fully convey the implied sarcasm in Aeneas' first response to Anchises in Book 2. From Turnus in Book 9, Ferry's wording of 'fortune gives aid to the audacious' cannot convey Turnus' tragic deluded confidence, which Virgil encapsulates in the brief Latin phrase *audentes fortuna iuvat*.

Moreover, some may say he goes too far in making his translation more idiomatic. For example, he translates Aeneas' shock at seeing Polydorus' ghost in Book 3 as 'There was a wonder! A terrifying portent!', which does not seem to convey the slow creeping sense of horror which is implied by Virgil in the two spondaic lines within the Latin.

Further to this point, Ferry omits whole Latin lines, such as the description of Janus' temple doors when Juno opens them in Book 7. Surely this description is important for our deep appreciation of what terrible events Juno is ushering in.

However, his use of technical terms such as 'oread' undoubtedly lends his translation a ring of authenticity. In a similar vein, it is notable that he keeps the famous Latin words *mirabile dictu* for Sinon's lying tale in Book 2. They do not not make the reading incomprehensible as they are close to the English and fit into his pentameter well.

Furthermore, he diligently conveys the ancient values implicit in Virgil. This aspect of his translation is apparent in Book 4, an example being where he repeats 'chastity' where Virgil has repeated *pudor*; by not varying his words, Ferry draws attention to Dido's gradual lapse of chastity, despite the character's protestations, more effectively than those translators who use 'chastity/honour/shame' interchangeably in this section.

However, personally, what stands out most is Ferry's effective use of repetition just as Virgil did, resulting in some exciting new possible interpretations. For example, in Book 2 he uses the words 'breasts high…licking', firstly for the snakes attacking Laocoön, secondly the Pyrrhus-snake simile, a move which mirrors Virgil's use in both instances of the words *pectore…linguis*; reading this new translation, I was struck by the thought that perhaps Virgil wanted to imply that warriors who enjoy war are as villainous as snakes which are happy seeing their prey, and so in this way Virgil seemingly completely undermines the Homeric heroic code.

For a similar reason, his characterisation of Juno is spectacularly vivid. Wherever Virgil used a Latin personal pronoun in her first speech, Ferry uses repetition in English which conveys the frightening force of her indignation in that speech. Conversely, in Venus' Book 1 speech to Cupid, where the repetition of *nate…nate* is at the start of following lines, he adds 'only' in his translation to bring out her hyperbolic manipulative emotion.

There are even notes of humour conveyed successfully by Ferry. For example, Charon accuses Aeneas of intending to 'kidnap our queen right out of her marital bedroom' and Cerberus 'wolfs down' the honey-cake offered by the Sibyl in Book 6. In Book 11 Tarchon harangues his men as 'you no-good, hang-back, half-ass Etruscans'. In these examples, Ferry's idiomatic choice of language, bathetic for such scenes, manages to remind us of Virgil's lighter touch, all to easy to miss in the epic.

The poem is a mandatory part of the OCR Classical Civilisation A Level, and students are expected to use secondary scholars in their essays for this. Thomas' introduction would provide useful points to debate in class as preparation for this aspect of the essays. Selections from the poem are on the syllabus for Latin A level, for which teachers could challenge higher-achieving students to evaluate the relative merits of Ferry's translation compared to his predecessors'. Finally, the glossary of place names makes the book useful as an extra reference point.
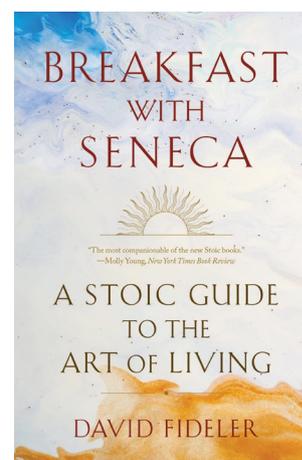
Breakfast with Seneca: A Stoic Guide to the Art of Living

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Ancient philosophy can be a particularly tricky topic for classroom teachers to deliver and for school students to embrace and understand. As a result it is imperative that any book that wishes to be included as a classroom resource be immensely accessible for teacher and learner alike. A further problem with the teaching of philosophy in a classroom is the relative inaccessibility of ancient authors to modern audiences and commentaries on these texts are too academic.

This book by Fideler however is the exact opposite. With Stoicism being a central philosophy of the Roman Empire and part of the wider context of the study of

ancient history and certain literature as part of both the Key Stage 3 curriculum across the country and GCSEs and A Levels, this book can provide teachers and students with a digestible and accessible insight into Seneca's thoughts.

The strength of this book comes from the author's ability to link key themes and ideas from Seneca's writings to a modern audience and a modern context. With this approach it opens up philosophy and the key ideas that Seneca writes about to an audience that might not have previously encountered Seneca's particular interpretation of Stoicism. With most students in a classroom probably encountering Seneca for the first time, this book provides a very engaging introduction to the philosopher. From a teaching perspective, this book also provides an effective framework around which teachers can build up their students' knowledge because of the author's way of dividing Seneca's philosophy by theme. These chunks are far more manageable not only to teach but also to allow students to build their knowledge Stoicism and in particular Seneca's Stoicism bit by bit.

From the outset it is easy to imagine this book being used as a reference point for both teachers and students to refer back to when developing their wider ideas around ancient philosophy. Furthermore, the link to modern concepts and modern ideas creates an impressive springboard from which it is possible to engage with discussions about classical reception as well as modern interpretations of ancient texts and ideas.
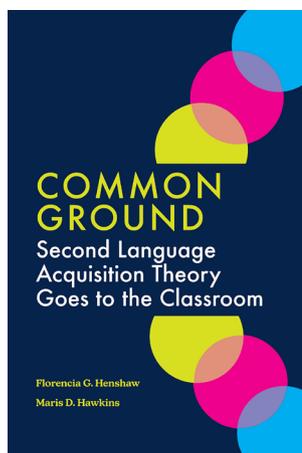
Common Ground: Second Language Acquisition Theory Goes to the Classroom

Henshaw (F.G.), Hawkins (M.D.) Pp. xii + 198. Indianapolis, IN: Hackett Publishing Company, 2022. Paper, US$23.95. ISBN: 978-1-64793-006-6.

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Common Ground: Second Language Acquisition Goes to the Classroom will become, in this reviewer's estimation, the go-to resource for language educators looking to ground their practice in the evidence currently available in Second Language Acquisition (SLA) research. Thus, it not only fills an important gap for world language educators looking for an accessible, practical introduction to the findings of SLA. As the authors note, too often pedagogy texts err either on not introducing enough of the contemporary learning science to be evidence-based or lack sufficient discussion of classroom implementation to be truly useful – but does so in an exemplary way. Accordingly, in this review I aim to outline and emphasise its merits and encourage its use among educators of Greek and Latin rather than point to its (few) shortcomings. I have every expectation that it will become a standard resource for Latin and Greek teachers who wish to start (and deepen) their engagement with SLA.

First, I'll say a bit about the form of the text, as it is a particular strength. The authors, Florencia Henshaw (University of Illinois at Urbana-Champaign) and Maris Hawkins (Capitol Hill Day School), helpfully divide each chapter according to the needs of the practising language educator. Each chapter has three sections. The first, *What do I need to know?*, distills the current SLA research on important key research areas (for example, on acquisition, input, output, communicative modes, etc.) into summarised findings. These findings, in turn, motivate a practical, hands-on description of several tasks, routines, and assessments in world language classrooms informed by these findings. This section is referred to as *What does it look like in the classroom*? Last, building on nearly a century of educational psychology, the authors ask us to actively reflect on our learning in each chapter using action prompts in sections entitled *Now that you know…*

The form of the text exemplifies the careful attention to practising language educators aiming to inform (and reform) their language pedagogy that appears on every page of this text. As noted above, this is one of the truly exemplary things about this book, and one of the things that will make it an ideal text to read in a community of practising language educators, classical and modern.

I would next like to focus on some of the specific chapters themselves, and, in particular, on some of the summary findings from SLA that Henshaw and Hawkins expertly situate.

First, Henshaw and Hawkins provide one of the best accessible introductions to some of the guiding principles of SLA that I've seen in a language pedagogy book. Part of this has to do with their attention to laying the foundation and defining terms. One of the most helpful definitions they set out is for acquisition itself. The authors define acquisition as 'the (mostly) implicit process of building a linguistic system by making form-meaning connections from the input'. Helpfully, they summarise this definition as 'acquisition is what happens to you while you're busy understanding messages'. (p.3)

This definition allows them to avoid common pitfalls for implementing SLA in language pedagogy. One of those pitfalls is to think that SLA-inspired pedagogy simply suggests a new set of 'activities' that can be applied in a traditional, form-focused language learning course. (In Latin and Greek circles: the 'grammar and translation' method.) The authors' careful attention to the role of input in their definition of acquisition helps to dispel this common misunderstanding. By focusing our attention on the acquisition of language by learners rather than knowledge about language, SLA, as I shall discuss in a moment, asks language educators to ask deeper questions about what they might be doing, or not doing, to facilitate the actual acquisition of language proficiency in their classrooms.

In a related way, Henshaw and Hawkins ask that we carefully consider the goals of our language pedagogy and the way we might assess whether our students have met those goals should also facilitate the sort of deeper thinking that educators looking to introduce themselves to SLA should engage in. For, if our aim in language education is the acquisition of proficiency in a language (reading, writing, speaking, listening), we have to ask then how we