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The *International Journal of the Classical Tradition* is edited at Boston University and was founded with the support of Boston University and the Breuninger Foundation, Stuttgart.

International Journal of the Classical Tradition

VOLUME 1, NUMBER 3 WINTER 1995

The Official Journal of the International Society for the Classical Tradition

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Zeitlin (S. 148ff.)—hoffnungslos gescheitert (entsprechend erfolglos war in vielen Fällen der Herausgeber [S. 8ff.]).

Es ist jedoch grundsätzlich zu begrüßen, daß in diesem Buch so viele Erklärer antiker Texte den von den meisten ihrer Kollegen immer noch so ängstlich gemiedenen Vorstoß in das Terrain der modernen Literaturwissenschaft wagen. Inwieweit der Vorstoß auch zur Erschließung fruchtbarer Neulandes geführt hat, werden ohnehin erst künftige Forschergenerationen entscheiden können, doch um so mehr Respekt verdienen diese Pionierleistungen.

Ein weiteres Novum, das der Sammelband bietet, ist auf jeden Fall als wichtiger Fortschritt in der wissenschaftlichen Auseinandersetzung mit dem antiken Roman zu bezeichnen: Zum ersten Mal wird das *Nachleben* dieser Textsorte zum Gegenstand ausführlicher Untersuchungen gemacht. Dabei ist das Spektrum der behandelten mittelalterlichen und neuzeitlichen Texte denkbar breit, denn es umfaßt Werke von Chrétien de Troyes (S. 347ff.), Tasso (S. 67ff.), Rabelais (S. 101ff.), Cervantes (S. 88ff., 101ff.) und Samuel Richardson (S. 117ff.). Der komparatistische Rahmen des Bandes ist so weit gespannt, daß mit P. Biens vorzüglichem Überblick über die Geschichte des neugriechischen Romans (S. 370ff.) und H. W. Montagues Betrachtungen zur zeitgenössischen Gattung der "*Harlequin romances*" (S. 391ff.) der direkte Bezug zum antiken Roman sogar aufgegeben wird, ohne daß deshalb das zweite der beiden Themen der Konferenz von Hanover, "*modern perspectives*" der *ancient-novel*-Forschung, verfehlt wäre. Doch gerade weil diejenigen Abschnitte des Sammelbandes, die den an der "*classical tradition*" Interessierten besonders ansprechen, so reiches Material bieten, kann man nicht recht verstehen, warum das umfangreiche Buch nicht durch ein Register erschlossen ist.

Ein Wort der Kritik möchte der Rezensent noch an folgende Erklärung Tatums anknüpfen: "*This book appears four years after the event because we preferred to follow the old, characteristically American ways, slowly, carefully taking whatever time was needed to see that each essay reached its best possible form*" (S. xii). Es besteht begründeter Zweifel daran, daß alle Mitarbeiter des Bandes diese ebenso biedere wie edle Maxime auch wirklich zu ihrer Richtschnur gemacht haben. Denn man bemerkt immer wieder deutlich, daß einzelne Aufsätze sich noch auf dem Forschungsstand der Zeit des "events", also des Sommers 1989, befinden. So verweisen z. B. J. Romm und E. Bowie an den Stellen ihrer Aufsätze, wo sie auf fragmentarisch bzw. in Papyri überlieferte Romantexte zu sprechen kommen, stets auf die von ihnen in einer "*preliminary version*" eingesehene Edition der Romanfragmente von S. A. Stephens und J. J. Winkler (S. 112–115 Anm. 6, 8, 12, 13, 21, 23, 25, 31, 32 bzw. S. 453–455 Anm. 11, 28), die, seit Ende der achtziger Jahre mehrfach angekündigt, zum Zeitpunkt der Abfassung dieser Rezension noch nicht greifbar war, nicht dagegen auf R. Kussl, *Papyrusfragmente griechischer Romane*, ein schon 1991 publiziertes und von G. Anderson im *Classical Review* von 1992 (42, 415f.) sehr positiv eingeschätztes Buch. Auf der anderen Seite zeigen Verweise auf Arbeiten von 1992 und 1993, die man wenigstens in einigen Aufsätzen des Sammelbandes findet (z. B. S. 195 Anm. 5 oder S. 212 Anm. 12), daß der Herausgeber den Verfasser der Aufsätze Gelegenheit gab, ihre Beiträge im Hinblick auf die seit 1989 erschienene wissenschaftliche Literatur zu überarbeiten.

Keine Frage: *The Search for the Ancient Novel* gehört zu den wichtigsten Publikationen auf dem Gebiet der Erforschung des antiken Romans und seines Nachlebens aus jüngster Zeit. Doch da das Thema sich seit neuestem besonderer Beliebtheit erfreut, wurden in den Jahren, die von der Präsentation der in dem Band enthaltenen Vorträge

bis zu ihrer Drucklegung vergingen, mehrere ebenso wichtige Bücher veröffentlicht, deren Verfasser bzw. Herausgeber sich auf die "Suche nach dem antiken Roman" gemacht haben. Und da allen diesen Suchern mit *The Petronian Society Newsletter* eine Art Zentralorgan zur Verfügung steht, das ihnen jedes Jahr eine nahezu vollständige Bibliographie der für sie einschlägigen Literatur präsentiert, sei einigen Mitarbeitern des vorliegenden Sammelbandes empfohlen, die Bibliographie stets sorgfältig zu studieren und sich auch die Titel von Büchern und Aufsätzen herauszuschreiben, die nicht in der Sprache abgefaßt sind, "*which*", wie David Niven es in *Death on the Nile* formuliert, "*we can all understand*".

Niklas Holzberg
Universität München

Terentianus Maurus, *De syllabis*, herausgegeben, übersetzt und erläutert von Jan-Wilhelm Beck, Hypomnemata 102, Göttingen: Vandenhoeck und Ruprecht, 1993, 620 pp.

*Forsitan humc aliquis verbosum dicere librum
non dubitet; forsans multo praestantior alter
pauca reperta putet, cum plura invenerit ipse.
deses et impatientis nimis haec obscura putabit:
pro captu lectoris habent sua fata libelli.*

The last four words of this passage might stand as a motto especially appropriate to this journal, and surely most readers of this journal will have seen these words many times before. At the same time, it is unlikely that even one in 100 readers will know the text from which they come. The irony is nice, and would not be lost on the author of the learned and useful book under review.

The lines in question were written late in the second or early in the third century C.E. by an aged and infirm poet-savant named Terentianus, near the end of a work *De syllabis* that he composed in verse (lines 1282–86). That work survives as one of three transmitted under Terentianus's name (their interrelation is somewhat controversial, but their attribution is not); together they originally ran to something over 3,000 lines, though the ending of the third is now lost and only 2,981 lines survive. After a preface, the first work, *De litteris*, addresses the phonology of Latin and its representation by the Roman alphabet, all in Sotadaean meter. Then follows the text that is the subject of Jan-Wilhelm Beck's book (lines 279–1299—according to the convention that numbers the verses in all three works consecutively—in trochaic tetrameter and dactylic hexameters), analysing the formation of syllables and the prosody of the hexameter. The final segment, *De metris* (trochaic tetrameters again, then various other meters), traces the (supposed) derivation of diverse metrical feet from the dactylic hexameter and the iambic trimeter.¹

The *fata* of Terentianus's books have varied (as he himself anticipated) with the varying capacities and interests of *lectores*. Frequently quoted as an authority by the *grammatici* of late antiquity in their own discussions of phonology and meter, Terentianus dropped out of sight during much of the Middle Ages, to emerge only in

1. Beck reports that new editions of the *De metris* and *De litteris* are being prepared by Beck and his mentor Wilfried Stroh, respectively (p. 23 n. 70).

1493, when a single manuscript of his works was discovered at Bobbio, the refuge of so many other works of ancient Latin philology. The *editio princeps* was produced at Milan in 1497 (followed by the loss, apparently for good, of the Bobbio manuscript) and served as the source of a constant stream of later editions, which in turn found a constant supply of appreciative readers. In the nineteenth century Terentianus was judged an author "*singulari elegantia conspicuus*" by Karl Lachmann, who knew something about such matters, and he received four editions, the last in the sixth volume of Keil's *Grammatici Latini* (1874), devoted to metrical writers. Since Keil—virtually nothing.²

This neglect is no doubt attributable in part, as Beck suggests (p. 22), to Terentianus's very inclusion in Keil's collection, that "Sahara Desert" of Latin letters (in W. M. Lindsay's phrase), entered only by fools and holy men; and there are surely other factors at work as well, shifts in taste and cultural interest that all together would make for an interesting essay in *Rezeptionsgeschichte*. In any case, this neglect is a shame. As Beck shows in one of the more interesting sections of his book (pp. 556ff.), though Terentianus influenced the *grammatici*, he was not one of them: in fact, he distances himself from the theoretically minded *magistri* in various ways, implicitly and explicitly, and writes instead as a "*Praktiker und Dichter*," telling us not just what abstractions the handbooks transmit about the sounds of Latin in the patterns of verse, but how *he* hears those sounds in the patterns of verse that *he* has had experience creating. This is something unusual: an accomplished Latin poet writing a didactic poem on a subject he actually knows something about, yielding observations that may actually be relevant to our understanding and appreciation of other Latin poetry. Could there be an interesting and worthwhile study or two beckoning here?

Anyone inclined to explore the potential and the pleasures of this text will find a rich resource and helpful guide in Beck's book, which is a "*leicht überarbeitete Fassung*" (p. 5) of the dissertation that he submitted to Ludwig-Maximilians-Universität in 1991. After a general introduction and brief chapters on the discovery and establishment of the text, Beck gives us his edition, with a fairly literal German translation and a (sometimes unhelpfully cluttered) critical apparatus. The heart of the book then follows: nearly 400 pages of commentary, taking the text section by section and providing for each section both an analytical essay and a philological commentary keyed to specific lemmata. The book is rounded off by a series of brief excursions (e.g., on Terentianus's diction and versification, his relation to the *grammatici*), a bibliography, and appendixes that include a facsimile of the *editio princeps*. Since it would far exceed the bounds of this review to attempt even superficial criticism, let it simply be said that the work has all the virtues of a solid and well-supervised dissertation: it is thorough, deeply informed, and sensible, yet able to convey a visible enthusiasm for its subject. It also has (it must be said) some of the vices of a dissertation that has been only "lightly revised," including footnotes that here and there threaten to engross an entire page; and the author's enthusiasm often leads him (it seems) to tell the reader

2. Terentianus has been implicated in discussions of the so-called *poetae novelli* of the second century C.E., on whom see above all A. Cameron, "Poetae novelli," *Harvard Studies in Classical Philology* 84 (1980): 127–75; cf. also P. Steinmetz, "Lyrische Dichtung im 2. Jahrhundert n. Chr., Aufstieg und Niedergang der römischen Welt (ANRW), II, 33.1, ed. by W. Haase, Berlin/New York: Walter de Gruyter, 1989, 259–302.

everything he knows about a given subject, which can be a good deal more than the reader needs to know.

But such blemishes are marks of the genre and should not detract from our grateful appreciation of Beck's accomplishment. We can wish him well in his future efforts to alter the *fata* of Terentianus's *libelli*.

Robert A. Kaster
University of Chicago

Augustine, *Confessions*, vol. I, *Introduction and text* by James J. O'Donnell, Oxford: Clarendon Press, 1992, LXXIII + 205 pp. Idem, *Confessions*, vol. II, *Commentary on books 1–7* by James J. O'Donnell, Oxford: Clarendon Press, 1992, XIII + 484 pp. Idem, *Confessions*, vol. III, *Commentary on books 8–13* by James J. O'Donnell, Oxford: Clarendon Press, 1992, XIII + 481 pp.

The importance of Augustine for those interested in the Classical Tradition can hardly be overstated. His sensibilities and intellectual development were molded by his encounter with the Classics. Soon after he became Bishop of Hippo, he felt the need to interpret and reshape his past in the light of his Christian faith. So he wrote what is, perhaps, his most accessible work, the *Confessions*. The book recounts Augustine's personal and intellectual resolution of the conflict between the Classics and his past life with Christianity. The *Confessions* and the resolution he came to in it had far-reaching consequences, not only for himself, but for his contemporaries, and it continued to influence the Middle Ages and subsequent periods.

Surprisingly, there is no full, formal scholarly commentary on the *Confessions* to date. Hence, O'Donnell's three-volume *opus* combining text (Volume I) and commentary (Volumes II and III) meets a real scholarly need. These volumes may also rescue the *Confessions* from its academic limbo. The *Confessions*, if read at all, is generally read in university humanities courses or by religionists in translation. As far as the scholarship on the *Confessions*, as O'Donnell observes: "Every major modern book on the *Confessions* has been written by a Catholic or a Parisian, or both." (p. xxiii). Classicists and Americans have tended to avoid it. With the publication of this commentary, that may all change, for among its many virtues, O'Donnell's commentary highlights and opens up future areas of research for students and scholars interested in the Classics and the Classical Tradition.

Volume I offers a revised Latin text and an invaluable introductory essay on the scholarship and ways of approaching the *Confessions*. Although the text as published here offers little new in terms of recension, it is helpful to have an updated and intelligently punctuated Latin text readily accessible. By revising the Latin punctuation, O'Donnell is able, at times, to elucidate otherwise obscure passages (e.g., 9.6.14); and using quotation marks for direct scriptural citations where they would appear in English makes this text better than most now available. (In the use of quotations, O'Donnell follows and refines Verheijen's practice. By so doing, he implies that Augustine's audience may have responded to direct citations differently from allusions and echoes of biblical language.)¹ Given the relatively sound textual tradition,

1. L. Verheijen, *Corpus Christianorum, Series Latina* Vol. 27 (1981).