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MARTIN BENTZ · RUTH BIELFELDT
PETER EICH · HANS-JOACHIM GEHRKE
CHRISTOPH HORN · MARTIN HOSE
JOSEPH MARAN · KATHARINA VOLK
PAUL ZANKER

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VERLAG C.H.BECK MÜNCHEN

wird (insbesondere wenn man, wie T., die Umstellung des letzten Verses akzeptiert und im vorangehenden *παριστάσ'* liest), Teiresias dagegen künftiges Geschehen nur im ersten Teil seiner Rede (bis 118) prophezeit, danach jedoch Odysseus eine Anweisung gibt, was er nach Abschluß der prophezeiten Geschehnisse *tun soll*; daß deren Ausführung in der Geschichte nicht erzählt wird – eben weil sie nicht zur Geschichte gehört – ist sehr viel leichter nachzuvollziehen, als daß, wie in den *Ephesiaka*, von einer Reihe autoritativ vorhergesagter Geschehnisse das letzte einfach so und ohne Erklärung abhandelt.

In den übrigen Kapiteln des Buches interpretiert T. weitere Aspekte der *Ephesiaka* im Sinne seiner dezidierten These: Die bislang als eher ödes Einerlei bewertete Aneinanderreihung der irgendwie immer gleichen Reiseabenteuer sei «an action-filled narrative (...) which engages readers in a game of suspense and surprise (...) and highlights a special feature of the protagonists' love-story, their growth in personality and their awareness of mutual fidelity in response to increasingly violent enemies» (79). Die Repetition der stets analogen Szenen, in denen sich die beiden Hauptpersonen der Attacken standardisierter Bösewichter erwehren müssen, erzeuge beim Leser anfangs eine 'Wiespannung', dann Freude an der Wiederholung des Bekannten und sei eine «deliberate literary strategy» (88). In X.s Beschreibung der Liebesbeziehung seiner Hauptpersonen erkennt T. Anklänge an Motive aus platonischen Dialogen (besonders *Phaidros* und *Symposion*, daneben auch *Charmides* und *Lysis*) sowie an die Geschichte von Isis und Osiris. Am Ende der Geschichte beweisen Anthia und Habrokomes ihre nunmehr erlangte erotische Reife nach T.s Ansicht dadurch, daß sie zusammen mit einem aus zwei ehemaligen Sklaven bestehenden Liebespaar sowie einem homosexuellen Paar eine «exclusive society of love» (154) begründen. Dieses Ende unterscheide die *Ephesiaka* von den anderen Romanen, und die Thematisierung homosexueller Liebe habe «remarkable originality in Imperial literature» (160).

In den beiden abschließenden Kapiteln zieht T. das in einer 1992 erschienenen

Publikation von D. Couégnas entwickelte Konzept der 'Paraliteratur' für seine Neubewertung der *Ephesiaka* heran. Einfach gesagt geht es hier darum, daß Merkmale, durch die man bislang primitive, literarisch wertlose Texte zu identifizieren pflegte, umgedeutet werden als Strategien, die ein Autor bewußt einsetzen kann, um eine mit den traditionellen Ansprüchen absichtsvoll kontrastierende 'Gegen- bzw. Nebenliteratur' zu schaffen. Auf einer solchen Grundlage gelingt es natürlich unschwer, auch den Autor der *Ephesiaka* zu einem «artistically competent writer» zu befördern. Ganz am Ende greift T. noch die alte Frage auf, ob die *Ephesiaka* in der überlieferten Gestalt eine Epitome seien, rekapituliert kurz die Forschungsgeschichte und kommt zu dem Ergebnis, daß dies unwahrscheinlich, aber nicht auszuschließen sei. In einem der Person des Autors und der Entstehungszeit des Romans gewidmeten Appendix findet sich – wie zu erwarten – nichts Neues.

T.s Buch ist die interpretatorisch einfühlsamste und analytisch genaueste Studie, die je zu X.s Roman geschrieben wurde; wenn es darum ginge, einem zu Unrecht verkannten und herabgewürdigten Autor die verdiente Wertschätzung zu gewinnen, müßte das durch dieses Buch erreicht werden. Aber darum geht es bei X. nicht, und deshalb konnte T.s Vorhaben nach Meinung des Rezensenten nicht gelingen.

Rostock

Michael Weißenberger

Virgilio, Eneide 2. Introduzione, traduzione e commento a cura di Sergio Casali. Pisa: Edizioni della Normale 2017. 390 S. (Syllabus. 1.) 25 €.

To write a commentary on a book of the *Aeneid* would seem – to use the British saying – to be bringing coal to Newcastle. Book 2, in particular, has already received two English commentaries in the previous decade, those of Horsfall and Ganiban (both 2008), so the obvious question is whether this book adds anything to such a crowded marketplace. The answer is unequivocally yes. Not only is this the first full commentary on Book 2 in Italian since

Paratore's commentary on Books 1 and 2 (first edition in 1978, second in 1988), but Casali's work on Vergil is deservedly well known and influential, and unsurprisingly he has many valuable things to say.

This is also the first book in the new 'Syllabus' series, the purpose of which – series editor Gianpiero Rosati tells us in the preface – is to provide commentaries for university students with these essential features: «una traduzione italiana chiara e leggibile, un apparato di analisi linguistica e stilistica (con eventuale discussione dei principali problemi filologico-testuali), un quadro informativo del contesto storico, sociale e culturale in cui quei testi hanno avuto origine» (5). In almost all of this, Casali succeeds admirably.

The nature of his approach is immediately clear in his introduction, which differs from most commentaries aimed at students. In lieu of the standard discussions of Vergil's biography, his relationship with Augustus, the dating of the poem, or dactylic hexameter – all things that can be found in any handbook – Casali provides over thirty pages on 'Eneide 2 e la tradizione precedente', offering detailed discussions of what we know about Vergil's sources and the choices he might have made while writing such episodes as the Trojan Horse, Laocoon, the fighting in Troy, and the disappearance of Creusa. These extended discussions will help students consider how to ask large questions of a text like the *Aeneid*, but even seasoned scholars will benefit from Casali's observations. Casali strikes an admirable balance, too, between giving a detailed analysis while still keeping in mind that students may not know what, for example, the Epic Cycle is. The references to secondary literature are judicious, and largely up-to-date.

The Italian translation is very clear, largely prosaic, and accurate without being awkward. The inclusion of line numbers within the translation makes it very easy to find a specific section, thereby making the translation a useful part of the commentary. Casali primarily follows Conte's text, but provides a conspectus of where he has taken a stance relative to other editions. In all of these instances, the commentary proper contains a discussion of the textual

issues. While some of these discussions cover very minor points and so may seem unnecessary at this level (e.g. the choice between *subitum* and *subito* in 680), the inclusion of such issues will benefit students, and (one hopes) keep them from thinking of the text of an ancient author such as Vergil as being set in stone. The text also has a much fuller apparatus criticus than one might expect in a commentary aimed at this level.

The obvious point of comparison is Horsfall's weighty tome, to which Casali refers frequently, but not slavishly (as is now the fashion, he dutifully cites modern commentators as far back as La Cerda). Casali's commentary does not aim to provide the same amount of lexical or historical detail as Horsfall, but offers more in the way of literary analysis, while still giving the kind of basic grammatical details that students nowadays need. He cites Ganiban far less frequently than he does Horsfall, but compares favorably here, too; though he does not give as much grammatical help, he provides much more literary analysis than Ganiban. In many ways, this feels like an updated version of Austin's 1964 'Oxford red'.

There is a clear pedagogy at work, so Casali rarely simply glosses difficult phrases, but instead uses technical terms to explain a construction or note a word's grammatical function. Moreover, he is rarely dogmatic when discussing a phrase or passage's meaning, and where there are debates over interpretation, Casali generally does an admirable job of laying out the alternatives, and what is at stake in choosing one or the other, but leaving it up to the student to decide. The knowledge expected of the audience, however, is not always clear. For instance, Casali points out numerous places where a pronoun or form of *esse* is to be understood, but then refers without explanation to «una ... collocazione *apo koinou*» (ad 455).

The main strength of the commentary is this literary focus, especially on how Vergil navigates the pre-existing traditions about Aeneas. Casali is particularly interested in the earlier story that Aeneas survived the fall of Troy because he was a traitor, and thus offers observations on such details as Aeneas' companion Pelias being *uulnere*

tardus Vlix (436): «Essere feriti da Odisseo nella notte fatale è una garanzia di fedeltà alla causa troiana». In general, Casali does an excellent job of tying his comments on individual lines or sections back to the larger discussions in the introduction, although at times this makes parts of the commentary feel repetitive, especially the continued drawing of parallels between Eurydice in *Georgics* 4 and Creusa in *Aeneid* 2. But such repetition is a small price to pay for such thematic clarity.

Casali shows a deft hand at treating Vergil's use of sources in general. Although he does not always discuss parallels he cites (e.g. *ad* 447, 448), Casali generally makes thoughtful observations on why Vergil alludes to an author in a given moment. For instance, most commentators note the Lucretian origins of Vergil's phrase *insinuat pauor* (229), but Casali aptly observes, «Nell'introdurre il disastro causato dalla superstizione troiana, appropriatamente V. riecheggia il passo in cui Lucrezio promette di demistificare l'origine del timore degli dèi». Such little gems abound.

No commentary will please everyone, of course, and there are some issues. Since this is a very literary commentary, there is less attention than some would like paid to larger cultural issues, such as notions of identity in the poem, the relationship between Trojans and Romans, and the nature of and opposition between East and West (for example, there is far too little attention paid to the use of *barbarico* in 504). Typographical errors are few and far between, but numerous works cited only by author and date in the commentary do not appear in the bibliography, and there is no complete list of the ancient authors and works cited in abbreviated form, and no indication of where to go to find such a list. There is also some inconsistency in when Casali translates foreign languages. Such issues will present few problems for professional scholars, but may present a bit of a barrier to students.

But these are minor criticisms of what is an altogether excellent book. It should serve its purpose for university students admirably but will also be essential reading for any scholar working on *Aeneid* 2. It is an auspicious beginning to the 'Syllabus'

series, and we all have reason to look forward to more.

Baton Rouge

K. F. B. Fletcher

Marco Onorato: *Il castone e la gemma.*

Sulla tecnica poetica di Sidonio Apollinare. Napoli: Paolo Loffredo 2016. 534 S. (Studi Latini. n.s. 89.) 36,80 €.

Questo corposo e importante volume sulla tecnica poetica di Sidonio Apollinare si aggiunge ad alcuni recenti studi sull'argomento,¹ mostrando come il crescente interesse degli ultimi anni nei confronti dell'autore gallico del V secolo si traduca in un approccio sempre più specialistico e approfondito.

Ponendosi sulle orme di saggi² il cui valore metodologico è fondamentale, Onorato propone una ricerca accurata sulla espressività dei carmi sidoniani e sulla loro struttura incentrata su una frammentazione del dettato: il lavoro si propone, attraverso una serrata analisi testuale, di rintracciare la matrice retorica di questa tecnica.

Dopo la Premessa (7–11), il volume si articola in due parti: la prima ('La tecnica diairetica', 13–269) analizza in maniera ampia e minuziosa una serie di passi poetici allo scopo di porre in evidenza come la cifra più peculiare della tecnica poetica sidoniana sia da ricercare nella sua attitudine a parcellizzare il dettato poetico in partizioni testuali accuratamente scandite da elementi retorici e fonici che pongono in rilievo questo tipo di procedimento.

Il risultato è che la tessitura poetica risulta scomponibile in più segmenti che si uniscono attraverso i procedimenti dell'*amplificatio* e della *variatio*: ciò risulta evidente nel caso di quelle sezioni topiche dei carmi encomiastici (cap. I 'Amplifica-

¹ S. Condorelli, 'Il poeta doctus nel V secolo d. C. Aspetti della poetica di Sidonio Apollinare', Napoli 2008; J. Hernández Lobato, 'Vel Apolline muto. Estética y poética de la antigüedad tardía', Bern 2012.

² I. Gualandri, 'Furtiva lectio. Studi su Sidonio Apollinare', Milano 1979; M. Roberts, 'The Jeweled Style. Poetry and Poetics in Late Antiquity', Ithaca, N.Y. – London 1989.