

Buches! Das Vorwort und die Einleitung des Verfassers liest man wie einen Detektivroman. In einer kurzen Besprechung — die in Frage stehenden Komödien sind *Amphitruo*, *Aulularia*, *Bacchides*, *Mercator* und *Pseudolus* — kann ich nur die Hauptpunkte dieser gründlichen Arbeit berühren.

In dem ersten Kapitel, das "Die Supplemente und ihre Komödien" heisst, behandelt Braun folgende Fragen: Wie passt die Ergänzung in die Lücke? Was weiss man heute über den ursprünglichen Inhalt der Lücke? Welches sind die dramatischen und sprachlichen Qualitäten der Ergänzungen? Sehr fein ist das folgende Kapitel über ein so schwieriges Thema wie Metrik; dann kommen Verfasserfragen und die Überlieferungsgeschichte der obengenannten Komödien. Dem gediegenen einleitenden Teil folgen Text, Übersetzung, kritischer Apparat und Kommentar. Einen Durchschnittsleser interessiert wohl am meisten der ungemein ergiebige Kommentar. Ich zitiere Brauns eigene Worte (S. 15): "In der Hauptsache sammelt der Kommentar aber die sprachlichen Parallelen, vor allem aus der antiken Komödie, dazu auch das weitere Material für die Frage, welche anderen antiken Schriftsteller den verschiedenen Ergänzern vertraut waren und von ihnen verwertet wurden, und wie 'korrekt', am antiken Latein gemessen, die Ausdrucksweise in den Supplementen ist."

*Saara Lilja*

*Netta Zagagi: Tradition and Originality in Plautus. Studies of the Amatory Motifs in Plautine Comedy. Hypomnemata, Heft 62. Vandenhoeck & Ruprecht in Göttingen, 1980. 159 p. DM 34.—.*

In Chapter I, which covers one half of the book, Zagagi demonstrates that mythological hyperboles κατ' ὑπεροχὴν were a common feature in Greek proverbs and literature, and even finds new evidence in Middle and New Comedy. When dealing with Tragedy, she should perhaps have emphasized comic parody of the tragic style (there is only one cautious remark, on p. 42) — I am thinking of such passages as the final part of Arist. *Frogs* and Plaut. *Men.* 835ff. among many others.

Zagagi's analyses of two amatory cantica of Plautus, *Cist.* 203—228 and *Trin.* 223—275, in Chapter II are very fine, but, to quote her own words, "similar research obviously needs to be done on other Plautine cantica" (132). A couple of comments on pp. 89 and 105: considering the ancient strictness with which the different literary γένη were kept apart, I would call the idea of adding elements from one γένος to another an original one (if Plautus was as well acquainted with Greek literature other than Comedy); and the conception of love can have been illustrated along similar lines by different peoples, in other words, not everything need consist of literary loans. Lastly, "repetitiousness is one of the most distinctive features of Plautus' style" (98), but this is equally true of Middle and New Comedy.

Chapter III is a good analysis of Plautus' introduction of Roman legal terminology into the context of amatory relationships in his plays. Only as regards Roman Elegy (118), should it be remembered that we know very little of Hellenistic Love Elegy. In this connection I would like to mention one important problem (touched upon in my *Terms of Abuse in Roman Comedy*, Helsinki, 1965, 71—77), namely, whether the legal background in Plautus can be explained by Attic or by purely Roman law.

The Bibliography and both Indices deserve special mention. The interesting Appendix might have profited from being published separately.

*Saara Lilja*

*Pierre Grimal: Seneca. Macht und Ohnmacht des Geistes.* Ins Deutsche übertragen von *Karlhans Abel*. Impulse der Forschung Bd. 24. Wissenschaftliche Buchgesellschaft, Darmstadt 1978. XII, 430 S. DM 63.—. — *Pierre Grimal: Sénèque ou la conscience de l'Empire.* Collection d'études anciennes, publiée sous le patronage de l'Association Guillaume Budé. Les Belles Lettres, Paris 1979 [1978]. 503 p. Fr. 105.—.

The manuscript of Professor Grimal (now Membre de l'Institut) was finished in 1972 and the translation by K. Abel in 1976. Both the French original and the German version were published in 1978. For some reason Abel has replaced Grimal's telling sub-title with a somewhat trivial slogan.

A parallel reading of the translation and the original shows that nothing has been omitted in the former, despite the difference in the number of pages. The work contains over 1300 footnotes, which, however, for the most part consist of short references or of quotations from Seneca and other ancient or secondary sources. The notes, at the bottom of each page in Gr(imal's original book), have been placed by Ab(el in his translation) at the end (pp. 331—389). It should be observed that there are three separately numbered sets of notes, belonging to the introduction, a biographical part (I) and a philosophical part (II) respectively.

The book is straightforwardly but authoritatively written, and from a master like Grimal one expects nothing less. Everything he says rests on a profound familiarity with Seneca's extant writings and their historical and spiritual (also Greek) background and with a range of secondary literature clearly much larger than Gr's nine pages of bibliography show (by Ab compressed in seven, with some omissions but also some additions, e.g., surprisingly, of a dozen of Grimal's own articles).

The biographical part is not overloaded with historical detail; instead it always keeps Seneca's thinking in the foreground. From Grimal's account there emerges a consistent intellectual and moral development which will surprise readers believing in a 'rhetorical' and superficial Seneca. Grimal's main thesis is that Seneca's oeuvre is essentially parenetical in spirit, that it is directed towards helping other men, while at the same time making clear the writer's thoughts to himself. Some of the