

da una équipe torinese sotto la direzione di L. Cracco Ruggini. Poco prima di esso è uscito il primo tomo dell'opera, un volume della corrispondenza, il IX, a cura di S. Roda, e altri sono in preparazione. Si tratta di un'impresa molto importante – si pensi soltanto che l'ultima traduzione italiana delle *Relationes* risale all'anno 1724.

I principi di pubblicazione sono gli stessi del volume di Roda. Il commento ha un carattere quasi interamente storico, gli aspetti filologici ed anche giuridici vengono meno. Ciò è un peccato. Il testo riproduce quasi esattamente quello di Seeck, addirittura fin nelle sue supposizioni di lacune inutili. La traduzione è chiara, anche se talvolta assai libera, per cui le caratteristiche stilistiche non emergono sufficientemente. Ma senza dubbio si tratta di uno strumento di lavoro di eccezionale importanza. Il commento di Vera – come quello di Roda – costituirà per lungo tempo il punto di partenza ed una ricca miniera di materiali per chiunque voglia occuparsi della produzione di Simmaco, del suo contesto storico e dell'aristocrazia romana contemporanea.

*Heikki Solin*

*François Spaltenstein: Commentaire des élégies de Maximien.* Bibliotheca Helvetica Romana XX, Institut Suisse de Rome, 1983. 339 p.

Maximien n'est pas un grand poète, comme est médiocre aussi ce commentaire de ses *Elégies*. Le livre contient d'abord une longue et redondante introduction, où l'A. étudie surtout les éléments purement littéraires de l'oeuvre de Maximien et son expression linguistique. Malheureusement, il a omis de traiter d'autres aspects assez importants, par ex. le christianisme de Maximien. L'analyse de l'expression linguistique et du style de Maximien contient des remarques bien intéressantes; ces observations forment la meilleure partie du livre. Convaincante est la tentative de réduire toute l'oeuvre à un unique poème, et non à six élégies différentes.

Le commentaire ne semble pas avoir grande valeur scientifique. On est surtout surpris que l'A. ait choisi d'utiliser de façon rigide le texte de Baehrens (qui est reproduit tel quel, avec apparat, après le commentaire). Il n'aurait pas été difficile d'améliorer sensiblement le texte de cette édition, certes le meilleur disponible, mais de médiocre qualité.

*Heikki Solin*

*Atti del convegno internazionale "Letterature classiche e narratologia"* (Selva di Fasano, Brindisi, 6–8 ottobre 1980). Materiali e contributi per la storia narrativa greco-latina 3. Istituto di Filologia Latina dell'Università di Perugia, 1981. 428 p. Lit 15.000.

In the light of this stimulating volume it is interesting to see how the structuralist, semiotic and narratological approaches are currently used in the interpretation of Greek and Roman classics. The present volume is also a good example of the vitality of semiotic studies in Italy. The change of paradigm in the study of classical literature becomes obvious when one looks at the choice of authors examined: such central authors as Virgil

and Ovid have given way to Petronius, Apuleius and the Greek novelists, who are extensively dealt with in these conference papers (see the contributions by Mauro Donnini, Paolo Fedeli, Consuelo Riz-Montero, Antonio M. Scarcella and Lorianò Zurli). This is at least partly due to the influence of the great Russian scholars Mikhail Bakhtin and Vladimir Propp on the analysis of narrative literature (both Bakhtin and Propp are specifically referred to in many papers in this book). It is also characteristic that some writers (Matteo Massaro and Luigi Pape) examine the tale of the Widow of Ephesus (cf. Bakhtin's analysis in his *Dialogic Imagination*, 1981, pp. 221–224).

Virgil and Ovid have not, of course, been neglected. In fact, there are several essays (including that by Francesco Della Corte) on these poets (and since the publication of the present volume K.W. Gransdén, for example, has applied structuralist theories in this study of Virgil). Anyway, the central interest now seems to focus, as regards the study of narrative literature, on the Silver Age and Late Antiquity. Additionally, some articles, especially that by Claude Bremond, deal with mediaeval literature.

Along with papers on individual writers and their works this volume consists of articles of a more general theoretical nature. So Cecilia Gatto Trocchi writes on Roland Barthes and Cesare Segre on point of view and polyphony in the narratological analysis. Enrico Flores, for his part, shows how Aristotle's *Poetics* is still important in the age of narratology. Aldo Ruffinato gives a picture of the development of the analysis of the narrative from the formalists to the present day, while Garreth Schmeling writes of the problems of author and narrator in narrative analysis. The last-mentioned article, too, deals with Petronius (along with some other authors). Though I do not doubt the relevance of the ideas proposed by Schmeling, I think that Erich Auerbach's acute observations on Petronius' narrative technique in his classic study, *Mimesis*, are still worth looking at.

Although this volume deals with e.g. Petronius, whose *Satyricon* is usually defined as a Menippean satire, we may regret that no special attention has been paid to the problems of Menippean satire as a genre, problems that have so interestingly been discussed by Bakhtin in his great work on Dostoevsky (new English translation 1984, pp. 101–180; cf. also his essay *Epic and Novel*, in: *The Dialogic Imagination*, 1981, pp. 3–40).

*Hannu Riikonen*

*Paolo Cugusi: Evoluzione e forme dell'epistolografia latina nella tarda repubblica e nei primi secoli dell'impero con cenni sull'epistolografia preciceroniana.* Herder, Roma 1983. 291 p. Lit. 30.000.

Paolo Cugusi, the editor of *Epistolographi Latini Minores* (Vol. I 1970, Vol. II 1979), can be expected to have exceptionally good qualifications for preparing a study of wide scope in Latin epistolography. His conscientious new book is divided into two parts, Part I – *Forme, tipi e caratteristiche dell'epistolografia latina* – serving as a theoretical pro-paedeutic for the literary historical Part II. The big names in Part II are Cicero, Seneca,