

würde ich *Vegetius* als *signum*, nicht als Nomen deuten; anders Milner, a.a.O. S. XXXII.) Es fällt ja auf, daß *Publius* und *Flavius* nie zusammen erscheinen, und das im 4. Jh. festzustellende Verschwinden der Vornamen läßt die Frage aufkommen, ob die Version *Publius* nicht doch auf einem Irrtum beruhen könnte (eine Parallele könnte vielleicht Fl. Crepereius Madalianus = L. Crepereius Madalianus [PLRE I Madalianus] sein). Eine andere Sache wäre es, wenn *Vegetius* ein Afrikaner war, denn hier waren die Vornamen viel länger im Gebrauch als sonst. Auch *Renatus* klingt afrikanisch, und die Kombination *P. Flavius* findet sich in afrikanischen Inschriften (etwa PIR² F 346; CIL VIII 2151. 2869. 8869. 15593. 18224. 27625).

Olli Salomies

VENANTIUS FORTUNATUS: *Valda dikter. Carmina Selecta*. Översättning med inledning och kommentarer av *Sven Å. Blomgren*. Klassiker 13. Paul Åströms förlag, Jonsered 2000. 94 p. USD 9.90.

This handy booklet contains six selected poems, 1237 dactylic Latin verses from Venantius Fortunatus, the major Latin poet active in late sixth century Gaul, with a Swedish verse translation by Professor Sven Blomgren, a scholar of very long standing, as the short selective bibliography shows: more than a dozen monographs and papers on Venantius Fortunatus between 1933 and 1985, most of them published in Latin. The scholarly excursions, however, are kept to a minimum here; besides a very short general introduction at the beginning and explanations of some 30 geographical names at the end, information, varying in length from two lines to more than one page, precedes each poem.

As for the selection, one feels safe with a scholar like Blomgren: *To Bishop Felix About the Spring Time* (Carm. III, 9), *On King Sigibert and Queen Brunhild* (Carm. VI,1), *On Galswinth* (Carm. VI, 5), and *On Virginity* (Carm VII, 3) are balanced with two poems from the Appendix Carminum, viz. *On the Destruction of Thüringen* (1) and *To Artachis* (3). Even though the selection concentrates on the lengthier poems (very few of Venantius Fortunatus's poems exceed 100 verses, the average length in Books I–VIII being around 35, six times lower than in the present collection) in the dominant meters, i.e. distich and hexameter, it succeeds in balancing the poet's secular and religious themes. The decision to publish the Swedish translation in meter may at first sight seem odd, but lovers of prose are served by several new translations published quite recently, e. g. in English and French. Three of the six poems in the present collection are common to Judith George's translation published in the Liverpool University Press series *Translated Texts for Historians*, whereas M. Reydellet's two Budé volumes (Books I–VIII published so far) give a thorough picture of Venantius Fortunatus's poetic output. However, I wonder why both of these recent items are missing from the bibliography.

The text has been reprinted (in a different font, on pages 18 and 68 in diminished size) from the still seemingly valid (1881) edition by Friedrich Leo, with six divergent readings mentioned in the introduction (page 5). This procedure may affect the outlook of the book somewhat, but certainly prevents misprints from slipping in. The language of the translation itself seems to be nearly as poetical as the Latin original, more appreciable to those who have Swedish as their native language.

In this delightful series *Klassiker*, 10 of the 14 published titles present Latin literature, eight of which are poems in Latin. Looking at the publisher's program, however, it is likely that Greek poets will remain a minority.

Erkki Sironen

TERESA MORGAN: *Literate education in the Hellenistic and Roman worlds*. Cambridge University Press, Cambridge 1998. ISBN 0-521-58466-3. xvii, 364 p. GBP 40 (H/b).

In this book, Morgan studies the teaching of literacy, language, and literature in the ancient world from the conquests of Alexander to the end of the classical civilization. She argues that the rapid development of literate education into an integrated and universal system at the beginning of the Hellenistic age was due to the requirements of the new kingdoms. Their administration needed people educated in Greek. A common literate culture also acquired new symbolic value among the Greeks who lived scattered amidst alien nations. At the same time, education provided a means of assimilating non-Greeks into the ruling minority in a controlled way. In general, M. is not too optimistic about levels of literacy below the upper classes.

The main part of the work is concerned with the range of material which was taught and its potential usefulness to learners. M. compares the writings of Greek and Roman authors (such as Quintilian and Plutarch) with evidence from the papyri of Egypt to see how far the latter reflect the educational system described in the former. Her analysis of the schooltext papyri (drawing also on the recent work of R. Criore) suggests that the broad patterns of exercises and learning were roughly similar in theory and practice. Of course, in the world of the papyri, comparatively few students reached the more advanced level which the upper-class authors took for granted. M. might have discussed the statistical problems of the papyrological evidence even more carefully than she does. That would have helped to establish the significance of her more detailed conclusions on the geographical and chronological distribution of the various types of exercises. But even without it, her book is not devoid of useful observations.

Antti Arjava

ADELE C. SCAFURO: *The Forensic Stage. Settling Disputes in Graeco-Roman New Comedy*. Cambridge University Press, Cambridge 1997. ISBN 0-521-44383-0. xxi, 512 p. GBP 60 (H/b).

Does Greek New Comedy reflect cultural, social, and legal realities in contemporary Athens? How far did Plautus and Terence modify their Greek originals? Can we use Roman Comedy as evidence for pre-classical Roman law, or do the Latin plays feature real or imaginary Greek law couched in Latin terminology? These are profound questions, intensively debated since Leo and Fraenkel, and of fundamental importance both for the history of Roman law and that of ancient drama. With admirable courage, skill, and good sense, Scafuro sets out to examine one major area in this vast field, the settling of disputes on the comic stage. Her book is clearly written and well argued: it should be easy to follow