

Style; (17a) D. Fowler, Virgilian Narrative: Story-Telling; (17b) A. Barchiesi, Virgilian Narrative: Ecphrasis; (18) A. Laird, Approaching Characterisation in Virgil; (19) E. Oliensis, Sons and Lovers: Sexuality and Gender in Virgil's Poetry; (20) P. Hardie, Virgil and Tragedy; (21) F. Cox, Envoi: The Death of Virgil.

Mika Kajava

HORATIUS: *Opera*. Editio quarta. Edidit D. R. SHACKLETON BAILEY. Bibliotheca Teubneriana. In aedibus K. G. Saur, Monachii et Lipsiae 2001. ISBN 3-598-71234-0. x, 372 p. EUR 29.

Shackleton Baileys zum ersten Mal 1985 erschienene Stuttgarter Horaz ist jetzt bis zur vierten Auflage gekommen, hat also nach der Wende in buchhändlerischer Hinsicht ihre Leipziger Rivalin von Borzsák in den Schatten gestellt. Und zwar zurecht. Freilich gilt Horaz seit jeher als ein besonders schlecht geeignetes Objekt für Konjekturekritik, deren vollblütiger Vertreter Sh. B. ist, aber Borzsák wiederum hat mit seiner extrem konservativen Haltung dem Horaztext eher geschadet. Und jedenfalls zeigt der Vergleich der zwei Ausgaben, dass eine kritische Neubewertung des Horaztextes nötig ist. Diese Umwertung gilt auch für unsere Einstellung zu Bentley's Einsatz am Horaztext. Und gerade in dieser Hinsicht ist Sh. B's Ausgabe wichtig, indem sie zeigt, dass der Pendel wieder in die Bentleyische Richtung schwingt. – Im vorliegenden Abdruck sind einige Druckfehler ausgemerzt worden. Sonst bemerke ich nur, dass Sh. B. neue von Borzsák ans Licht gezogene Lesarten der hsl Tradition nicht der Erwähnung wert hält, so findet sich keine Notiz von der von Borzsák in einer Handschrift in Queen's College, Oxford gefundenen neuen Lesart *tunsa* in der Drususode 4, 4, 57, die m. E. vorzuziehen wäre. – Eine Unstimmigkeit ist in dem neuen Abdruck geblieben: auf S. X liest man die veraltete Angabe "vide quae in *HSCP* 89 (1985) prolaturus sum".

Heikki Solin

TACITUS: *Dialogus de oratoribus*. Edited by ROLAND MAYER. Cambridge Greek and Latin Classics, Cambridge University Press, Cambridge 2001. ISBN 0-521-46996-1 (pb). ix, 227 pp. GBP 15.95.

This is a welcome introduction and commentary on the least studied Tacitean writing, the *Dialogus de oratoribus*. The introductory part contains a concise presentation of the relevant issues (Tacitus' career, the cultural discussion about oratory that lies behind the *Dialogus*, the lay-out of the work and its date). As regards the date, Mayer argues convincingly for a late composition (the early first decade of the second century), the work being thus posterior to the *Agricola* and *Germania*. (I personally remember having been taught that the *Dialogus* is Tacitus' earliest surviving work.) I am not quite sure if this volume is addressed to students and scholars alike. A student would probably at times expect more rudimentary explanations, while a scholar may find the comments unsatisfactory for other reasons (e.g., sometimes a little bit too brief and not very deep).

For instance, since there is no apparatus criticus (obviously according to the rules of the series) one might profit from more detailed arguments on textual matters in the commentary. Many times I fail to see the reason for various additions or deletions.

Jaakko Aronen

JUVENAL: *Satires. Book I*. Edited by SUSANNA MORTON BRAUND. Cambridge Greek and Latin Classics. Cambridge University Press, Cambridge 1996. ISBN 0-521-35667-9 (pb), 0-521-35566-4 (hb). viii, 323 pp. GBP 14.95 / USD 22.95 (pb), GBP 40 / USD 64.95 (hb).

"I suppose that anyone who has worked on Juvenal for a decade or more must be rather odd. Whether this is cause or effect, I cannot say. But it seems to me that immersion in *indignatio* is not necessarily good for the soul, even if it sharpens the tongue...". Thus Morton Braund writes in her Preface. However it may be with the destiny of the soul, a sharp tongue may be profitable if reasonably used. If it also implies sharp reasoning, it is one of the characteristics of this book.

This new commentary provides an integrated reading of Book I which comprises *Satires* 1-5 (written in the second decade of the second century A.D.). Many recurrent themes within these poems suggest that Juvenal wrote Book I as an organic whole. In particular, one may note the following: Rome (providing both setting and subject for Book I), the degradation of the patron-client relationship, corruption at the core of Roman society, escaping from the city, the invasion of foreigners and immigrants, the power of food in Roman society. Juvenal's treatment of such topics is characterised by strong indignation. *Indignatio* is indeed typical of Juvenal's early satires, but instead of regarding him as an angry champion of morality, Morton Braund and some others have observed that Juvenal's choice of anger as his mode was closely connected with the epic and rhetoric tradition. This means that he wrote in 'the grand style', an old expression used of Juvenal's work, and alertly revived by Morton Braund.

All recent editions of Juvenal's text (Knoche 1950, Clausen 1959 [rev. 1992], Courtney 1984, Martyn 1987) are much dependent on Housman's masterly edition from 1905 (1931²). In fact, since then few significant differences have appeared except in punctuation. Morton Braund bases her own text upon Clausen's *OCT* (1959, rev. 1992) with only a few departures (listed on p. 40 ff.); these mostly concern breaks, paragraphs, punctuation, spelling, etc.

The commentaries are well-balanced and easy to consult. Particular emphasis is put on Roman thought and culture as well as literary, linguistic and stylistic matters. These are illuminated by references to Juvenal's own work, to other Roman satirists and to post-Augustan literature in general. What is especially pleasing is that the book may be recommended not only to established scholars of Roman literature but also to students reading Juvenal. The needs of the latter have been considered throughout the book, which provides many handy introductions to, and succinct surveys of, various aspects of Juvenal's poetry and the genre of Roman verse satire. The commentary on each poem is followed by a brief interpretative essay that gives a synthesis of the *Satire's* argument,