

was merely following a tradition that had its roots in Plautine comedy. Earlier studies have taken Laberius's quirky use of Greek as a sign that his plays were aimed at an educated audience. Very sensibly, Panayotakis views this, too, with scepticism. In the light of what we now know about the bilingualism of late republican Rome, his audience probably knew enough Greek to laugh at his puns or, at the very least, recognize that Greek was being parodied.

Panayotakis's analysis of Laberius's prosody uses the alphabetic notation used by A. S. Gratwick in his studies of Plautus and Terence (e.g. ABCD A/BCD ABcD for the iambic senarius), and, comparing his metrical analyses to Gratwick's, Panayotakis demonstrates that Laberius's senarii are structurally closer to those of such imperial authors as Phaedrus than those of early comedy. On two occasions, Laberius seems to have broken Meyer's law (a metrical rule that effectively bans stressed long syllables from occupying the "false" *syllabae ancipites* of archaic iambo-trochaic verse). Panayotakis does not attribute this to ignorance but, rather, to the author's deliberate attempt to break free from the constraints of earlier tradition. I would venture a third possible explanation, namely that Laberius simply counted on the fact that his audience was becoming increasingly deaf to such refinements: even the legionaries who according to Suetonius (*Iul.* 51) chanted *Urbáni se-ruate uxores, moechum caluum adducimus* violated the very same rule. Of course, given the scant evidence of post-Terentian senarii and septenarii and the Roman grammarians' general ignorance on the subject, it is hard to draw definite conclusions on the matter. Despite Panayotakis's silence on the issue, I find it plausible that the lingering survival of archaic iambo-trochaic metres into late antiquity and beyond may at least partly be attributable to the long-lasting popularity of mime, a subject that certainly calls for further research.

Panayotakis's edition of the fragments of Laberius's mimes is, if possible, even more impressive than his introduction. His conjectures on the original context and even the plot lines of Laberius's plays are often bold but invariably backed up by solid research. Laberius's sexual material, which, mime being mime, is understandably prominent, is never glossed over or misunderstood as it often was in more prudish times, and Panayotakis makes his firm intuitive grasp of the often stereotyped characters and situations that lie at the heart of Roman comedy go a long way.

Taken purely as an edition of Decimus Laberius, this remarkable piece of scholarship will certainly not be surpassed for quite some time. At the same time, its publication makes indispensable reading for anyone who wishes information on what is probably the most elusive – and arguably most scandalous – form of Roman literature.

Seppo Heikkinen

WOLFGANG HÜBNER: *Manilius, "Astronomica" Buch V. Band 1: Einführung, Text und Übersetzung, Band 2: Kommentar*. Walter de Gruyter, Berlin – New York 2010. ISBN 978-3-11-020670-8. X, 303 S., 8 Taf. (Band 1), VIII, 450 S. (Band 2). EUR 178. USD 267.

Die Geschichte des Maniliustextes wird durch die drei Giganten Scaliger, Bentley und Housman bestimmt, doch ist auch nach ihnen am schwierigen Text des Verfassers des Lehrgedichts hervorragende Arbeit geleistet worden. Und Wolfgang Hübner zählt zu den ersten und wichtigsten in der Reihe. Er war wie ausgewiesen zur Editionsarbeit des Manilius, vor allem durch seine zahlrei-

chen bahnbrechenden Werke zur antiken Astronomie und Astrologie. Im vorliegenden Werk legt Hübner eine kommentierte und mit Übersetzung versehene Ausgabe des fünften Buches vor. Man muss besonders eine Tugend in seiner Arbeit anerkennen, und zwar dass er, anders als seine großen Vorgänger, die astrologische Literatur nicht nur in den Dienst der Textkritik stellt, sondern für das Verständnis des Maniliustextes den astronomisch-astrologischen Hintergrund voll bewertet. So hat er einen Text und einen Kommentar zustande gebracht, die den größten Erwartungen entsprechen und für lange Zeit ein Meilenstein in der Maniliusphilologie bleiben werden. Der von der Redaktion dieser Zeitschrift mir gewährte knappe Raum gestattet nicht, in Einzelheiten zu gehen. Stichproben haben gezeigt, wie viel er das Verständnis des Textes gefördert hat; in seinen Abweichungen zu anderen älteren und neueren Ausgaben (auch im Hinblick auf die rezenten Editionen von Goold und Flores) hat er sehr oft Recht. Fruchtbar sind auch die einleitenden Bemerkungen zur Person des Manilius und zur Datierung seines Werkes, das er, anders als einige andere neuere Forscher, in die späte augusteische oder frühe tiberische Zeit verlegt. Es wäre schön, dem Namen Wolfgang Hübner noch als Editor anderer Bücher des Manilius zu begegnen.

Heikki Solin

LINDSAY C. WATSON – PATRICIA WATSON: *Martial*. Understanding Classics Series. I. B. Tauris, London – New York 2015. ISBN 978-1-78076-636-2 (hb). XI, 174 pp. GBP 39.50.

This most recent introduction to Martial, intended for the needs of the undergraduate student and the general reader (p. ix), is well written and equally well structured.¹ The method chosen by the authors for their examination of the poet is citation and explanation through a selection of (primarily scopic) epigrams. The work tends to be thematic and illustrative in focus rather than systematic and authoritative. There is also a rather notable and worthwhile emphasis upon the reception of Martial that occupies the final two chapters.

Let us take a closer look at the individual chapters. Chapter 1 (pp. 1–27: "Why Read Martial?") is divided into three sections: biographical observations (pp. 1–6), Martial's epigrams as a source for social history (pp. 8–22), and Martial's place in the epigrammatic tradition (pp. 23–27).

Chapter 2 (pp. 29–47: "Obstacles to the Understanding and Appreciation of Martial") can be divided into four sections: advances in socio-historical knowledge to aid comprehension of Martial (pp. 30–32), Martial's flattery of Domitian (pp. 32–36), Martial's representation as a client (pp. 36–40), and the role of obscenity in the epigrams (pp. 41–47).

Chapter 3 (pp. 49–70: "Martial's Humour") provides a good guide to some of Martial's comic techniques. Due to the unsystematic approach adopted, it is somewhat difficult to summarise this chapter, but many of the themes and *topoi* one would expect to be discussed receive treatment through brief interpretations of well-chosen epigrams. Among the techniques and themes dealt with in this section are the unexpected conclusion, etymological puns, sexual *double entendres*, hyperbole, *captatores* of dinners or legacies, sexual deviants, miserly hosts or patrons, bad poets etc. In

¹ The only jarring diction being the adverbs "attitudinally and dictionally" (p. 80), and the adjectival form of Martial's name "Martialian" (pp. 44, 72, 101, 104, 124, 125, 127, 129, 130 and 136).