

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.

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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 scoptic) 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).

sum many of Martial's traditional themes are offered to illustrate his humour and receive analysis through short commentaries on entire poems rather than separate thematic treatment. For the needs and requirements of its target audience the approach taken by the authors seems justified, and the selection and treatment of the individual epigrams is of a consistently high standard.

Chapter 4 (pp. 71–95: "Some Characteristics of Martial's Poetry") loosely coalesces around four topics: the positive and negative advantages of Lessing's familiar division of the epigrammatic form into *Erwartung* and *Aufschluß* (pp. 71–73), the benefits and pitfalls imposed on a subtle interpretation of Martial's epigrams (pp. 74–83), the use of intertextuality in Martial's epigrams (83–90), and the leavening of imperial panegyric through the prudent use of humour (pp. 90–95). After beginning the chapter with a well-crafted summary of the utility and limitations that Lessing's concept of *Erwartung* ('expectation') and *Aufschluß* ('solution') imposes, the authors move on to the most engaging question that the book poses: epigrams that test the comprehension and ability of the reader/interpreter. Attention is drawn to the dangers inherent in the over-interpretation of problematic epigrams. The argument as presented by the authors clearly conveys their own infectious enthusiasm for the topic and is calculated to stimulate a reader fresh to Martial's poetry; the discussion effectively communicates the games that are to be played between reader and text. The next theme dealt with, Martial's use of intertextuality, is illustrative rather than authoritative. Although a more wide-ranging delineation of the sources Martial selects for his epigrams would have been welcome, the evidence provided by Martial's Catullan echoes and the rather more interesting citation of the Greek literary background of 12,77 offer a taster to this important aspect in Martial's poetics. The chapter is concluded by a sound discussion on the use of humour in Martial's panegyrics; this section could be profitably contrasted with a similar section in William Fitzgerald's monograph (*Martial: The World of Epigram*, Chicago – London 2007, 112–121), where panegyrics are shown to be re-contextualised by neighbouring scoptic epigrams.

Chapter 5 (pp. 97–116: "Reception and Scholarship") is something of a mixed bag and perhaps the weakest chapter in this work. It is divided into two halves: the first section (pp. 97–104) focuses briefly upon the critical reception of Martial from antiquity up until the early twentieth century; the second (pp. 104–16) upon a selection of literary monographs and articles on the poet, ranging from Otto Seel's article "Ansatz zu einer Martial-Interpretation" (*A&A* 10 [1961] 53–76) and Niklas Holzberg's influential paper "Neuansatz zu einer Martial-Interpretation" (*WJA* N.F. 12 [1986] 197–215) to Victoria Rimell's book *Martial's Rome: Empire and the Ideology of Epigram* (Cambridge 2008). As would be expected of two preeminent scholars working on Martial,² their summary of recent scholarship (though omitting commentaries and textual work) is perfectly serviceable and orientates its readership coherently around some recent trends of focus in studies upon Martial. The aim is to contextualise the importance of each extended monograph on Martial in the last forty years or so and to demonstrate the positions taken by recent scholarship and their implications for our understanding of Martial's epigrams. The authors conclude that the prevailing critical stance has moved far away from the previous autobiographical and moral focus and is now primarily concerned with Martial's inter- and meta-textual literary games. The earlier section, however, is quite weak and bears rather unfavourable

² In addition to some articles, the Watsons have also produced a commentary on Martial, published in the Cambridge Greek and Latin Classics series: *Martial: Select Epigrams* (Cambridge 2003).

comparison with John P. Sullivan's examination of the same timeframe (*Martial: The Unexpected Classic*, Cambridge 1991, 253–306). Although it would be misrepresentative to expect the same level of detail between the two works, the following paragraph from Watsons' work (p. 99) will demonstrate the problem:

"In the sixteenth and early seventeenth centuries, Great Britain saw a flourishing of the epigram as a genre, which was partly the result of the fact that its exponents were frequently amateurs, who had a preference for the short poem; in addition, the richness of life in London, with its variety of characters, offered a source of inspiration similar to that of Martial's Rome. Epigrams were produced for a variety of occasions such as the deaths of prominent public figures, and at a time when satire was, after drama, the genre most frequently pursued by poets, epigrams of the satiric type were especially popular as a vehicle for attacks on vices of all sorts and against the Church."

Given the fact that the target audience may well be unfamiliar with the literary scene in sixteenth- and seventeenth-century Britain, the information offered is rather spare. In fact there is not a single writer mentioned nor any references provided via notes. This section generally, if one omits the earlier references to Juvenal and epigrammatists from late antiquity (in particular Ausonius and Luxorius), is not at all forthcoming in actual evidence. The overall picture presented here is thus very sketchy and superficial.

Chapter 6 (pp. 117–38: "The Influence of Martial on Subsequent Poets") serves as an interesting conclusion. It follows on nicely with the preceding chapter, the difference being that the work here concerns practical and artistic, rather than merely critical, engagement with Martial's poetry. The timeframe echoes that of the prior chapter (from antiquity to the modern day), and there is likewise a bipartite arrangement: poems on Martial's themes, primarily in Latin, occupy the first section (pp. 117–30), whilst English translations and adaptations terminate the chapter (pp. 130–38). The poems treated are primarily scopic and they neatly attest to the centuries of creativity Martial's work has generated. The selection by the authors is most judicious: familiar names such as Antonio Beccadelli (1394–1471) and John Owen (1565–1622) are set alongside less well known creative 'translators' like Olive Pitt-Kethley and Laurie Duggan.

While the overall impression of this introduction is for the most part positive, though not without the afore-mentioned reservations, there are a few additional caveats that need to be taken into account. When treating a poet like Martial, who left a corpus of a little over 1,500 epigrams, it is always going to be somewhat problematic to represent his work fairly via selection. As the authors themselves admit (p. x), their work bears no comparison to John P. Sullivan's monograph *Martial: The Unexpected Classic* (Cambridge 1991), which tries to cover all aspects of the corpus of the poet's epigrams. Nevertheless, it is legitimate to remark upon the fact that the present work is overly weighted towards scopic epigrams and to observe that out of the selection of the 117 citations from Martial's corpus only three (at the rate of one per book) come from the *Xenia*, the *Apophoreta*, and the *Liber Spectaculorum*. Given the fact that this work is not presented as a thematic treatment, one may well question the wisdom and fairness of such an unrepresentative selection. In this case the present work's thematic variety is less balanced than some even less ambitious and shorter introduc-

tions such as Pietro Rapezzi's *Marco Valerio Marziale: Temi e forme degli epigrammi* (Arezzo 2008) and Peter Howell's *Martial* (London 2009).

A further criticism that could be levelled is the atomised selection of poems and the limited focus on the arrangement of poems and individual books. Of course one need not go as far as Niklas Holzberg (*Martial und das antike Epigramm*, Darmstadt 2002, 135–52) in ascribing a consciously conceived twelve-volume structure to Martial's epigram books, but a more extensive description on this issue than a single paragraph (see p. 95) would have been appreciated. The concentration on the scoptic theme and the limited range of poems considered fed into what may be regarded as the principal failing of this work: its lack of systematisation. Given the introductory nature of the work and the presumed inexperience of its readership, the present volume is actually rather poorly suited for such a reader upon finishing it to answer some basic questions about Martial's poetry and chosen genre. The work offers no explanation of the metres Martial employs and little on the traditional epigrammatic genres (scoptic, ephrastic, epideictic, etc.). Whilst discussions of Martial's humour and intertextuality are offered in the third chapter, a simple classificatory system for the types of humour, similar to that provided by John P. Sullivan ("Martial's 'witty conceits'. Some technical observations", *ICS* 14 [1989] 185–99), and a delineation of the writers to whom Martial frequently alludes may have proved beneficial to a new student of this poet. Furthermore, there is no real sense of a key defining trait in Martial's poetics: its variety which encompasses form, metre, length, and tone.

The most glaring deficit, however, is the lack of contextualisation of Martial's complex corpus: Juvenal, whose Satires share a great number of themes and motifs with Martial's epigrams,³ is referred to only with regard to his sixth Satire (pp. 41, 77, 117–20), on which the two Australian scholars produced a commentary in the *Cambridge Greek and Latin Classics* series just the year before their present book was published.⁴ From Catullus' work, only three pieces (*carm.* 13, 57 and 85) receive attention. There is nothing on the *Carmina Priapea* and very little on Greek epigram. What about Statius, in particular his *Silvae*? And what about prose authors such as Pliny the Younger and Tacitus who discuss issues (often of a socio-political nature) that also occur in the work of their senior contemporary Martial? It is disappointing to see that, in addition to a few passages from Pliny's *Panegyricus*, only the most obvious Plinian letter, the obituary on Martial (*epist.* 3,21), is considered, if only very briefly.⁵ As a result, the uninitiated reader for whom this book has been written might get the impression that Martial was almost working in a vacuum. The avoidance of such a one-dimensional approach will be one of the most important tasks for future research on the epigrammatist, as Janka (as n. 5, p. 16) has recently pointed out:

"Roms geistiges Leben, insbesondere seine Literatenkultur und deren Exponenten in Martials Gegenwart und jüngerer Vergangenheit, stellen entscheidende Ori-

³ See R. E. Colton, *Juvenal's Use of Martial's Epigrams. A Study of Literary Influence*, Amsterdam 1991. This book is not without weaknesses, but it does offer some interesting ideas and should not be completely ignored.

⁴ L. Watson – P. Watson, *Juvenal: Satire 6*, Cambridge 2014.

⁵ The most recent treatment of the 'literary dialogue between Martial and Pliny the Younger' (with special emphasis on *epist.* 3,21) is offered by Markus Janka, "Neue Wege und Perspektiven der Martialforschung", *Gymnasium* 121 (2014) 1–18, esp. 4–15.

entierungspunkte im Kosmos seines Epigrammcorpus dar. Die Feinheiten der vielschichtigen Beziehungsgeflechte hat die Forschung erst in den vergangenen Jahren intensiver in den Horizont ihrer Interpretationen einbezogen. Stärker und länger als die Vergil- und Ovidphilologie stand die Martialforschung nämlich im Bann einerseits eher werkimmanenter und andererseits eher außerliterarischer Fragestellungen."

The use of endnotes (pp. 139–59) instead of footnotes, an annoying feature of many publications deriving from presses based in the English-speaking world, makes the book cumbersome to read, at least for the more advanced scholar who will usually prefer to have references to secondary literature and other details on the very same page. The final section comprises a short bibliography (pp. 161–67), which also includes some non-English scholarship, but lacks a number of important works.⁶ There is an *index locorum* and a general index (pp. 169–74).

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JOHN SKYLITZES: *A Synopsis of Byzantine History 811–1057*. Translation by JOHN WORTLEY, with Introduction by JEAN-CLAUDE CHEYNET and BERNARD FLUSIN and Notes by JEAN-CLAUDE CHEYNET. Cambridge University Press, Cambridge – New York 2010. ISBN 978-0-521-76705-7. XXXIII, 491 pp. GBP 90, USD 140.

This book is a welcome addition to the translations of mid-Byzantine histories, especially as it is one of our principal sources for the era it covers – from the death of Nikephoros I (811 CE) to the abdication of Michael VI (1057 CE). Skylitzes elaborates in his own *prooemion* that his attempt was to follow the works of George Synkellos and Theophanes the Confessor, whose works he greatly admired, but unlike the works of his predecessors, which were composed as chronicles, Skylitzes instead chose to form his own work along the lines of regular history, although he does provide a plethora of precise dates and different calendar era years for major events. His work was divided into chapters, each covering individual reigns, and the focus of his interest was primarily on the imperial administration. Rather than being a work of a more original nature, the work, as its name (*Synopsis*) implies, was a compilation or a digest of previous works, many of which have not survived to the present day. It is in fact from the work of Skylitzes that we know of many of these Byzantine

⁶ For reasons of space, the following alphabetical list is limited to monographs: G. L. Fain, *Writing Epigrams. The Art of Composition in Catullus, Callimachus and Martial*, Bruxelles 2008; N. Johannsen, *Dichter über ihre Gedichte. Die Prosavorreden in den "Epigrammaton libri" Martials und in den "Silvae" des Statius*, Göttingen 2006; M. Neger, *Martials Dichtergedichte. Das Epigramm als Medium der poetischen Selbstreflexion*, Tübingen 2012; H. P. Obermayer, *Martial und der Diskurs über männliche 'Homosexualität' in der Literatur der frühen Kaiserzeit*, Tübingen 1998; M. Salanitro, *L'arguzia di Marziale*, Urbino 2012; J. Scherf, *Untersuchungen zur Buchgestaltung Martials*, München – Leipzig 2001; E. Siedschlag, *Zur Form von Martials Epigrammen*, Berlin 1977; D. Vallat, *Onomastique, culture et société dans les Épigrammes de Martial*, Bruxelles 2008; É. Wolff, *Martial ou l'apogée de l'épigramme*, Rennes 2008.