

Seneca encouraging Marcia to embrace a more Stoic understanding of death and the afterlife. T. details how Stoic “indifferents” are rendered meaningless in death and how “most human troubles derive from the formation of the belief that a good or an evil is in prospect, that is, from the formation of desire and fear” (19.6). In the final section on Cremutius Cordus’ *prosopopoeia*, T. handles the Ciceronian material with aplomb and provides fitting *comparanda* for the apocalypse that concludes the consolation.

Because of the lack of guidance on matters grammatical and syntactical, I believe this commentary will not be as useful to introductory or intermediate Latin students. It is clearly an improvement on the previous commentary to *Ad Marciam* (C.E. Manning’s *On Seneca’s Ad Marciam*, Leiden 1981) and it will appeal to graduate students and scholars. The notes, much like Seneca’s text, reward close reading and offer numerous innovative readings of Seneca, Stoicism, and consolatory literature. I can only hope this work will spur others to write scholarly commentaries on Seneca’s *Consolatio ad Helviam* and even *Consolatio ad Polybium*.

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URSULA GÄRTNER, *Phaedrus. Ein Interpretationskommentar zum zweiten und dritten Buch der Fabeln*, Zetemata 157, München: C.H. Beck, 2021, 280 pp., €88,00, ISBN 978-3-406-76669-5.

Ursula Gärtner has written a wonderful book on the second and third book of Phaedrus’ fables, a sequel to her *Phaedrus. Ein Interpretationskommentar zum ersten Buch der Fabeln*, München: Beck 2015 (Zetemata 149). Of course she will publish in the near future *Phaedrus. Ein Interpretationskommentar zum vierten und fünften Buch der Fabeln*, München: Beck (Zetemata).

The second volume is immensely thorough, containing as many footnotes as pages. In fable 1.5 we encounter one note of 31 lines, and the commentary on the Epilogue of Book 3 has 170 notes!

All commentaries to the fables offer (1) a structure of the text, for instance: “Exposition (1) – Actio (2-3) - Reactio (4-6) – Epimythion (7)”, (2 3) and 3.2 “Promythion {1} - Exposition1 {2} – Exposition2 {12-4} – Actio1 (3-8) – Actio2 {15-6} – Reactio1 {9-11} – Reactio2 17-9”.

(2) Grammatical analyses, with termini technici such as “Participium coniunctum, Prädikat im Plusquamperfekt; Ablativus absolutus; Modus und Tempus, and Konditionalsatz.”

(3) Poetic analyses using terms like “Trithemimeres, Penthemimeres; Enjambement; Hebung, Stellung am Versanfang und Versende.”

(4) Literary aspects, like polyptoton, chiasm, alliteration, and homoioteleuton.

(5) Latin and Greek sources and parallels, notably Horace, Ovid, Virgil, and Martial, Plato, Callimachus, Plutarch, and the Aesop Romance. At the end of each chapter she draws due attention to later versions of Phaedrus' fables, not only in ancient fable collections (Babrius, Avian, *Augustana*, and *Romulus*), but also in other languages, especially La Fontaine, but also Roger L'Estrange, Lessing and Samaniego –if any: she justly remarks that original Phaedrian fables do not occur in later fable collections.

Gärtner casts her analyses in long and fluent paragraphs. Now and then she writes beautiful sentences, for instance: “Das Lamm antwortet in einer von einer kurzen Zwischenbemerkung unterbrochenen langen, belehrenden und rhetorisch durchstrukturierten Rede” (p. 212). She is eloquent, using words like “verulken”, “konterkarieren”, “komieren”, and combinations as “anspielungsreich und selbstreflexiv” (p. 234).

Chapters may be short or long: compare 3.11 (3pp.) and Prol.3 (27 pp.). She analyses recurrent Phaedrian fable themes, like oppositions (Stark – Schwach, Klug – Dumm; 2.6). contests between animals (1.29; 3.6; 3.7; 4.2; 4.25; 5.9; app. 2; app. 31), and lawsuits (1.10; 1.16; 1.17; 3.10; 3.11; 3.13; 4.5). She is especially interested in “poetologische Aspekte”, which may be observed in 3.12; 3.13; 3.14; 3.16; 3.18; 3 Epil.

The book ends with a very complete bibliography, listing books from long time ago and very recent: “De Meurs, J., *Phaedri Aug. Liberti Fabularum Aesopiarum Libri V Post Pithoeum, Rittershusium, Schoppium, Regaltium denuo recensuit & Animadversiones addidit*, Antwerpen 1610; and U. Gärtner, *Aesopi ingenio statuas posuere Attici. Author image in Phaedrus' fables*, in U. Tischer, A. Forst, U. Gärtner, eds., *Vt pictura poeta. Author image and the reading of ancient literature*, (im Druck)”.

Fables are fictitious, but Phaedrus introduces historical characters in his fables: Tiberius; Lucullus; Seianus, and Augustus. He follows in the footsteps of Socrates (cp. Plato. *Phaedo* 60), who followed in Aesop's (3.9). Aesop may occur as a narrator, counselor, and a fable character. Phaedrus introduces fable, a Greek genre, in Latin literature, as a second fabulist, like a second Homer (Virgil), Theocritus, Alkaios, Archilochos, and Callimachos (p. 110).

The volume deserves its name; it's really an *Interpretationskommentar*; we might compare 3.1 and 3.7, where Hausrath, Schwabe, Havet, Bajoni, Baezi, Angulo, and, respectively, Luzzatto, Oberg, and Fields are mentioned.

Ursula Gärtner has written the ultimate Phaedrus commentary. Future Phaedrus and fable scholars cannot possibly ignore her (three) *Interpretationskommentare*. The only desideratum would be the inclusion of Phaedrus' Latin text, which would facilitate the comparison of Phaedrus' fables with Gärtner's analyses - now scholars have to put two books on their desk, but, admittedly, she is so accurate and clear, that readers may take the ubiquitous Latin for granted.

We may end this review with a famous quotation from Phaedrus: “Es sei so viel Stoff da, dass eher der Schmied der Arbeit als die Arbeit dem Schmied fehle” (p. 250).

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DANIELA MANETTI, *Anonymus Londiniensis. De medicina. Editio altera*, Bibliotheca scriptorum Graecorum et Romanorum Teubneriana 2044, Berlin-Boston: De Gruyter, 2022, xxviii+127 pp., 59.95€, ISBN 978-3-11-078540-1.

Reviewing the most recent critical edition of the renowned *Anonymus Londiniensis* is an apparently straightforward undertaking, as the text of the work is so well-known that it requires very few introductory words. It is, in fact, the papyrus housed at the British Library, inventory number 137 (P.Lond.Lit. 165), containing 39 columns – not always consecutive – of an anonymous medical treatise, dating back to the 1st century AD.¹ This manuscript is remarkable both for its content and for its material characteristics, which have led to its recognition as a work in progress, complete with authorial annotations, corrections, and variants.² This task seems also straightforward because the volume in question, edited by Daniela Manetti as the *editio altera* of her previous one, published for the Bibliotheca Teubneriana in 2011,³ fits into an ecdotic journey that began in 1893 with Hermann Diels⁴ and that encompasses, within the chronological gap between the two Teubner volumes, the two editions by Antonio Ricciardetto (2014 and 2016),⁵ which have naturally been taken into due account in this latest effort by the Italian scholar, alongside numerous other specific interventions carried out by various scholars over time.

Manetti’s edition is articulated in a preface (pp. vii-xvi) overviewing the main features of the papyrus and its medical content; a note about some editorial choices (“De huius editionis ratione”, p. xvii); bibliographical lists of editions and scholarly literature (pp. xviii-xxvii); the *conspectus siglorum* (p. xxviii); the main text with a double apparatus, also indicating parallel or comparable

¹ See the general overview by A. Ricciardetto, *L’Anonyme de Londres. P.Lit.Lond. 165, Brit.Lib. inv. 137. Un papyrus médical grec du Ier siècle après J.-C.*, Paris 2016, x-clii.

² D. Manetti, “Autografi e incompiuti: il caso dell’Anonimo Londinese P. Lit. Lond. 165”, *ZPE* 100, 1994, 47-58; R. Criore, “Genetic Criticism and the Papyri: Some Suggestions”, in N. Reggiani, ed., *Greek Medical Papyri: Text, Context, Hypertext*, Berlin-Boston 2019, 173-92: 185-6.

³ D. Manetti, ed., *Anonymus Londiniensis. De medicina*, Berlin-Boston 2011.

⁴ In *Supplementum Aristotelicum* III 1.

⁵ A. Ricciardetto, *L’Anonyme de Londres (P.Lit.Lond. 165, Brit.Lib. inv. 137)*, Liège 2014, and Ricciardetto, *Anonyme* 2016.