

Sergius ist eher eine Satire als eine Komödie. Für weitere Stücke aus seiner Feder gibt es keine Belege.

Problematisch ist zudem, dass Riley den Dreißigjährigen Krieg offenbar als Zeit des geistigen Vakuums ansieht, während der kein Theater mehr gespielt wurde. Das suggerieren jedenfalls Formulierungen wie *the last dramatist to write before the disaster of the Thirty Years' War* (S. vii, siehe auch eine ähnliche Formulierung auf S. iii). Bekanntlich ist in der Zeit zwischen 1618 und 1648 trotz des Krieges in Mitteleuropa intensiv Theater gespielt worden—man denke etwa an das Jesuitentheater; auch *Imma portatrix* datiert ja aus dem Jahr 1625.

Trotz dieser kleineren Mängel ist das Buch ein praktisches Arbeitsinstrument, das beim Erstkontakt mit dem Flayder gute Dienste leistet und als Textgrundlage auf Jahre hin brauchbar sein wird. Es bleibt zu hoffen, dass es auch dazu dienen kann, diesen interessanten Text und seinen Autor wieder größerer Bekanntheit zuzuführen. (Simon Wirthensohn, Innsbruck)

◆ *Walter Charleton's The Ephesian Matron / Matrōna Ephesia*. Edited, with contextual studies, bilingual edition, and commentary by Nina Tomaszewski. Bochumer Altertumswissenschaftliches Colloquium, 102. Trier: Wissenschaftlicher Verlag, 2018. 230* + 416 pp. €65. The story on which this work is based comes from Petronius's *Satyricon*, 111-12. A woman from Ephesus who is renowned for her chastity is suddenly widowed. Grief-stricken, she determines to starve herself to death and stays for several days in her husband's tomb with her maid. Some thieves are crucified near the tomb and a soldier is sent to ensure that they do not obtain a proper burial. The soldier finds the widow and tries to offer consolation; the widow initially resists, but accepts first some food, then the soldier's amorous advances. This continues for three nights, but since the crosses are unguarded, one of the bodies is removed. To avoid punishment for neglecting his duty, the soldier decides to commit suicide, but in order not to lose her lover right after she has lost her husband, the widow gives the soldier her husband's body, which he puts on the cross. The story has attracted considerable attention through the ages, in part because of the questions it leaves unanswered. Is it true? And more importantly, what does it mean? In Petronius, those who heard the story reacted in

different ways, leaving open several possible interpretations: the story parodies the resurrection of Christ or the fourth book of the *Aeneid*, or it attacks women or general social decay, or it celebrates the triumph of love and life over death—or maybe it is simply an entertaining story without any deeper meaning.

In part because Petronius left its interpretation open, the story has been taken up repeatedly through the ages, in the story of the *Seven Sages*, in theoretical treatises like John of Salisbury's *Policraticus*, and in Chapman's *The Widow's Tears*. Walter Charleton's *The Ephesian Matron* inserts itself into this tradition, in an unusually interesting way. Charleton developed an interest in Epicurus in the 1650s and turned to this story in order to present the widow as an Epicurean counter-example to the ideal of Platonic love that was fashionable at the time. In other words, *The Ephesian Matron* uses a story and a philosophy from antiquity to craft an intervention into a seventeenth-century debate about love and the passions, in such a way that fiction blends with philosophy and Epicurus sits next to Thomas Hobbes.

Charleton's text was originally written in English, but it was translated into Latin in 1665, six years after it was originally published, by one Bartholomew Harris. This makes *Matrona Ephesia* of interest not only for its contribution to the ongoing scholarly discussion over the relationship between Neo-Latin and the vernacular, but also as an example of what seems in retrospect to be counterintuitive, the need to translate a work from the vernacular to Latin in order to make it accessible to a wider audience even in the seventeenth century. The English text was edited in *The Sensational Restoration* by James H. Jensen (Bloomington and Indianapolis, 1996), 42-78, but there is no modern edition of Harris's translation, which means that this bilingual volume does a real service by placing both versions side by side for comparison.

Tomaszewski begins with a lengthy introduction that summarizes the reception of Petronius's story, provides an overview of Charleton's adaptation, presents a biographical sketch of the author, and offers a detailed analysis of the translation, leading to the conclusion that Harris did a reasonable job in conveying the essential features of the English text to an audience that did not read that language comfortably. An overview of this edition in comparison to earlier ones is fol-

lowed by the bilingual presentation, then by a detailed commentary, and finally by a helpful bibliography.

All of this work has been done to a very high standard. My only reservation has to do with a nagging doubt that a forty-five page Latin text may not require some 230 pages of introduction and 300 pages of commentary—indeed this almost seems like a parody of the thorough, minutely detailed German dissertation. But that reservation should probably be put aside, and we should instead be grateful for the painstaking work that has gone into the edition and its accompanying material. It is always good to see another little-known Neo-Latin work rescued from oblivion, by a philologically skilled, sympathetic editor. The series in which *Matrona Ephesia* was published has established itself as a primary outlet for such scholarship, and I am looking forward to seeing what Neo-Latin projects come from it next. (Craig Kallendorf, Texas A&M University)

◆ *Lucubrationes Neolatinae: Readings of Neo-Latin Dissertations and Satires.* By Sari Kivistö. Commentationes Humanarum Litterarum, 134. Helsinki: Societas Scientiarum Fennica, 2018. xii + 244 pp. €25. This volume contains twelve essays on various aspects of Neo-Latin from the period between 1500 and 1800. This interesting group of articles includes material from printed dissertations of the seventeenth century, from universities in Germany but also in Sweden, Estonia, and Finland, which maintained close relationships with German Lutheran institutions. Most of these dissertations were short, between twenty and sixty pages, and they generally aimed less for novelty than to demonstrate learning, which makes them excellent, but generally unmined, sources for the widely accepted knowledge of their day. “Sympathy in Rhetorical Persuasion at the Royal Academy of Turku,” for example, examines two dissertations that show how the speaker’s enthusiasm, plausibility of narration, and vivid description can generate a bond between speaker and audience that leads to successful persuasion. “Illegal Jesting in Two Late-Seventeenth-Century Legal Dissertations” shows how practical jokes can be harmful and how playful wedding vows can have serious consequences, while “On Agelast and Hypergelast Figures in Medical and *Quodlibet* Literature” continues the discussion of laughter by focusing on figures who never