

Seneca auf einer vergleichbar soliden Grundlage geschieht. Die in dem rezensierten Band enthaltenen Beiträge spiegeln den Stand der Forschung wider, die sich sozusagen eher noch in den Startlöchern befindet und sich größtenteils auf die in der Nebenüberlieferung tradierten Fragmente (und das eine Testimonium) stützt, wohingegen der neue Papyrusfund (F 3) nur punktuell ausgewertet wird bzw. werden kann. Es bleibt zu hoffen, dass die künftige Forschung zu den *Historien* des älteren Seneca die in diesem Band veröffentlichten Thesen und Hypothesen bestätigen wird und/oder neue Einsichten in den Inhalt von P.Herc. 1067 generieren wird (Valeria Piano kündigt auf S. 355 bereits eine Neuedition von F 3 an). Dieser Papyrus erlaubt nur sehr eingeschränkt eine Entzifferung seines Inhalts. Insofern ist dieser Tagungsband eher eine Dokumentation des *status quaestionis*, die den neuen Fund – soweit möglich – hinzuzieht und einen Ausblick auf eine weitere Erforschung der *Historien* des älteren Seneca zu erkennen gibt.

Stefan Feddern
Universität zu Köln

HENNING HASELMANN: *Gewässer als Schauplätze und Akteure in den Punica des Silius Italicus*. Orbis antiquus 53. Aschendorff Verlag, Münster 2018. ISBN 978-3-402-14461-9. 339 S. EUR 44.

This monograph is a revised version of the author's doctoral thesis from 2017. It is the most comprehensive intratextual study on the narrative functionalisation of waterscapes in Silius Italicus' *Punica* to date. The volume is well-argued, clearly structured, and has been meticulously edited. It comprises an extensive introduction (pp. 11–51), four thematically arranged chapters (pp. 53–297), a brief conclusion (pp. 299–301), an extensive bibliography (pp. 303–331), and two indexes (*index locorum*: pp. 333–338; *index aquarum*: pp. 338–339). The author provides preliminary summaries for three of the four chapters (except the final chapter) in addition to the main conclusion. He also offers his own German translations for all passages cited from Greek and Latin sources, rendering the volume more accessible to a broader audience.

The introductory chapter (pp. 11–51) starts with a brief overview of the general frequency and nature of references to waterscapes in Roman epic. Bodies of water are much more often mentioned in the *Punica* (272 references in 12202 verses: i.e. one every 44.86 lines) than in the other canonical Roman epics, with the exception of Lucan's *Bellum Civile* and its detailed description of the Nile (one reference every 32.48 lines). The *Punica*'s internal distribution of waterscapes is representative of the epic tradition in general – among the 84 references to different types of waters in the *Punica* rivers by far constitute the largest group with 70 references. Haselmann diligently

acknowledges the absence of an ancient theory of water(scapes) and justifies the application of modern narratological concepts to ancient texts in general and Silius' *Punica* more specifically. Merging the concepts of topography and topothesis, the study adopts a broad definition of the term "Gewässer", including creeks, swamps, springs, rivers, and lakes (but not the sea) that played an important role in the Second Punic War, like the Battle of the Trebia in December 218 or the Battle of Lake Trasimene in June 217, as well as in literary *topoi* and narrative set-pieces of waterscapes, such as the *locus amoenus* or bodies of water in mythical digressions, most notably the five rivers of the underworld. Haselmann expertly summarises the plethora of publications on the concept and functionalisation of space in ancient literature as well as the most influential scholarship on water- and landscapes in the *Punica* (pp. 29–39), Virgil's *Aeneid*, and Lucan's *Civil War* (pp. 39–41). Given Silius' frequent allusions to the battle between Achilles and the personified river Scamander in *Iliad* 21 as well as Ovid's significant impact on Silius' portrayal of *loca amoena* and their transformation in particular, the additional inclusion of Homer's and Ovid's epics in this specialised literature review would have been beneficial for the reader. Haselmann's overview of the most prevalent functions of waters in ancient literature is sensibly restricted to the most pertinent examples for the *Punica*: He discusses bodies of water as natural borders and obstacles, as well as cultural, philosophical, religious, historical, geographical, military, political, ethical, and psychological dividing lines, and scrutinises water(sides) as personified agents or settings – especially for battles – and places that activate the memory of past events. He highlights, moreover, the functionalisation of waterscapes as structuring devices (e.g. the scenes at the Ticinus and the Tutia create a frame around Books 4–12), recurrent epic structures, such as ekphrases (e.g. the Rhône, Durance, Ticinus, Bagradas, and Aufidus) and aetiological digressions (e.g. the narrative about the premature death of Thrasymennus in the context of the Battle of Lake Trasimene), or as sources of inspiration for water symbolism and metaphors (e.g. the progress of the war is likened to the ebb and flow of the tide and Hannibal expresses his vision for capturing Rome with the image of the Tiber in chains). Another important function included in Haselmann's analysis is Silius' use of waters as indicators of a character's nationality (cf. the helpful overview of names on p. 110 n. 323). Some otherwise unknown characters are named after rivers or introduced with reference to their local rivers, most notably the Tyrrhenian soldier Fibrenus, who is portrayed as an encouraging example of Roman *virtus* during the Romans' defeat at the Trebia. Haselmann convincingly shows how variable Silius is in his creative treatment of these central water motifs and narrative patterns. The Flavian poet consistently makes minor modifications to ensure that the easily recognisable individual (water)structures are never exactly the same. For example, the *leitmotif* of the river or lake that turns red with the blood of fallen soldiers and becomes blocked by their corpses and weapons is varied in several ways – at times it is completely clogged and therefore forced to flow backwards (Trebia), at other times it is only partially blocked (Lake Trasimene), or

the personified river decides to flow backwards because it feels unprepared for the present challenge (Ticinus). To accommodate for these diverse functions of water(scapes) in the *Punica*, the author systematically analyses the most significant recurring themes and scenes involving water in a close reading in chronological order in Chapters 2–5.

Chapter 2 (pp. 53–89) examines the functionalisation of rivers as borders and the characterisation of the two war parties and their leaders via their respective approach to these obstacles. The vast majority of rivers are presented as natural borders the Carthaginians have to overcome. They can generally be divided into two groups – borders that can be successfully crossed, like the Ebro, Rhône, Durance, Ticinus, and Po, and those that cannot be surpassed, like the Tiber and Anio. Two rivers stand out because of their divergent functions and descriptions from the rest: 1. The Ebro is primarily a military and political border, and, by extension, an ethical dividing line between *fides* and *perfidia*, whose crossing is equivalent to a declaration of war. This is why the Ebro and the violation of the Ebro Treaty are referenced repeatedly throughout the *Punica* and even form a frame around the entire narrative (Sil. 1.643–645 and 17.635–642). 2. The Ticinus receives special attention as the first battle site in Italy. It is initially described as an Italian *locus amoenus* before being transformed into the Carthaginians' bloody battleground (see Chapter 3 below). As Haselmann cogently argues, Silius' omission of the historiographically recorded efforts of the Romans to build a bridge over the river can probably also be assigned to his greater priority to stylise the Ticinus as a peaceful *locus amoenus* and to highlight its one-sided destruction by the Carthaginians. This also corresponds to the epicist's general tendency to depict the Carthaginians' river crossings at great length and characterise them as violations of the *status quo*, whereas he only mentions the corresponding endeavours of the Roman army in passing or compresses them to a successful result. Analogously, Hannibal's ease, speed, and ruthlessness with which he invades and destroys the Italian *loca amoena* are repeatedly stressed and contrasted with the behaviour of the Roman generals in the First and Second Punic War. Regulus' respectful approach to the Libyan Bagradas river is recalled by Marus, a veteran of the First Punic War, as an *exemplum fidei* in contrast to Hannibal's *perfidia* (Sil. 6.169–173), and Scipio's own passivity in these scenes in the Second Punic War (the Roman general vanishes into the background, rendering the Roman crossings a collective effort) is contrasted with the singular narrative focus on Hannibal's agency and leadership in the same situation. In one instance, Scipio is even actively prevented from violating an Italian waterscape by divine intervention. When he threatens and is about to punish the Trebia for its presumed treacherous support of the Carthaginians, Scipio is stopped from committing *nefas* against the Italian river by the gods who set the river on fire and cleanse it.

The third chapter (pp. 91–154) focuses on the transformation of waterscapes from Roman *loca amoena* to Carthaginian *loca horrida*. Haselmann's analysis of the Italian Ticinus and the Libyan

Bagradas, which are compared in long ekphrases that highlight their joint function as representatives of their respective country's, people's, and leaders' general character and attitude to the existing divine order, necessarily results in some overlap with Chapters 1 and 2. The Ticinus is described as a *locus amoenus* and an emblem of Italian virtue, whereas the Bagradas is characterised as a *locus horridus* that bears many similarities to the underworld rivers and represents the stereotypical Carthaginian *perfidia*. The author shows in great detail that Silius not only builds on, but further develops Ovid's *locus amoenus* scenes, in particular his technique of using the undisturbed landscape as an ominous narrative marker for imminent violence, as well as Virgil's description of his infernal rivers in *Aeneid* 6, which the Flavian poet greatly expands.

The fourth and by far the longest chapter (pp. 155–269) scrutinises the individual battles that take place at rivers and lakes in the *Punica* in chronological order: 1. The Ticinus as a river of blood and setting for the first battle on Italian soil, 2. the confrontation between Scipio and the Trebia before the backdrop of its famous Homeric model, the battle between Scamander and Achilles, 3. Lake Trasimene with the aforementioned aition of the lake's name, the story of Thrasymennus, 4. the appearance of Dido's sister Anna and the river Aufidus, which only plays a minor role in the Battle at Cannae and is stylised as a border between the dead and the living, closely resembling the Silian and Virgilian underworld rivers. The author, however, starts his analysis with a detailed discussion of Juno's powerful hate monologue (Sil. 1.42–54), which offers a highly selective, pro-Carthaginian preview of the outcome of these battles and already establishes *leitmotifs* such as the blood-red, clogged rivers at the start of the epic. Haselmann's close reading of these passages is undoubtedly one of the strengths of this volume. Particularly stimulating are two discussions: 1) of Anna's problematic dual allegiance – because of her status as a Carthaginian native who is worshipped as a river goddess in Italy – and her wasted potential as an intermediary between both war parties; 2) of the disputed complicity of the personified Italian river Trebia, who is coerced by Juno to attack the Romans, but is characterised as hostile and indifferent to Roman suffering by the narrator and, by extension, the Roman standpoint he represents.

Chapter 5 (pp. 271–297) examines the function of waterscapes as places that activate memories of the past for the Carthaginians and Romans alike and that can become firmly ingrained in the nation's collective memory (e.g. the Romans' infamous defeat at Cannae). In the *Punica*, waters that have a commemorative function primarily establish a connection between the First and the Second Punic War. One particularly striking example Haselmann discusses is Hannibal's novel reaction to the scenes from the First Punic War displayed on the Temple of Litemum (Sil. 6.655 *belli ... monumenta prioris*). He orders his soldiers to destroy this memorial of Roman success and envisions a Carthaginian monument with decorations celebrating his own victories in the Second Punic War. Hannibal's attempts perpetually to erase the painful memory of the Roman victories

are, however, destined to fail. Scipio's success ensures that most land- and waterscapes of the Second Punic War eventually become places of remembrance for the Romans despite Hannibal's best efforts to claim them for the Carthaginians, and the Roman triumph over the Carthaginians is permanently preserved by Silius' epic.

All in all, this volume is a well-researched literary study about the semantic functionalisation of space in ancient epic in general and waterscapes in Silius Italicus' *Punica* more specifically. Haselmann demonstrates in great detail that watersides do not only serve as background descriptions and settings for warfare, in particular Roman defeats which appear to be inextricably linked in the *Punica*, but that personified and semantically charged bodies of water also hold a key to the interpretation of Silius' historical epic and his very creative and variable treatment and expansion of these firmly established epic (water)structures.

Simone Finkmann

Universität Rostock

Heinrich Schliemann-Institut für Altertumswissenschaften

Variation within and among Writing Systems: Concepts and Methods in the Analysis of Ancient Written Documents. Edited by PAOLA COTTICELLI-KURRAS – ALFREDO RIZZA. LautSchriftSprache / ScriptandSound 1. Dr. Ludwig Reichert Verlag, Wiesbaden 2017. ISBN 978-3-95490-145-6. 384 pp. EUR 98.

The volume in focus is the first part of a new series, LautSchriftSprache | ScriptandSound. The series focuses on the study of writing systems, naturally centring around historical language situations as they are the "birthplace" of writing systems of very different kinds.

The origins of the volume lie in a conference of the same name as the volume series, LautSchriftSprache (ScriptandSound; Verona 2013), which was the third one in the series. Twenty-one papers out of those presented in the conference have been published in the volume. The volume therefore presents an impressive collection of languages, and the topics range from the writing systems used in the Middle East to Iceland, from ca. 2nd millennium BCE to the 20th c. CE. Included are e.g. Luwian hieroglyphs, Mesopotamian and Hittite cuneiform, Linear A and B, Old Italian, adaptations of the Etruscan alphabet to serve the various languages of pre-Roman Italy, Icelandic, Old and Middle High German, Old English, and Ossetic. A bit surprisingly, however, the volume contains no writing systems from Asia (or Egypt), which would have made a nice contribution to the study of logograms and ideograms. Nor is there a single article on Arabic, which is one of the