question the excessively high status given in some quarters to this witness. *Ol*. 83: C. makes a good case for the difficilior lectio *qua* rather than *quae* on the grounds that the former is a bold brachylogy. But when *quae* is attacked as 'banalisante et nettement moins bien attestée' it would be useful to know which objection is stronger in C.'s mind, since this would say something not only about his beliefs on the matter of evaluating manuscripts but also about his view of Claudian's language. *Ol*. 122: C. takes 'in hastam' to have a 'final' meaning ('qui lui sert d'haste') rather than modal (= 'in modum hastae', Birt). This is attractive, but a parallel with *porrigo*/*extendo* vel sim. would help. It also seems worth noting that it seems to be a Grecism and was at any rate a conscious poeticism: see Fordyce on Virg. *Aen*. 7.445 (but contrast Fordyce on *Aen*. 8.260 for similar modal usages like 'in nodum') and Harrison on Virg. *Aen*. 10.586–7 'pendens in uerbera'. *Ol*. 120: C. proposes to read 'procubat Getico Gradiuus in *aruo*' rather than the difficilior lectio *Haemo*, even though he accepts that this violates Claudian's usual practice, since elsewhere (thirty times!) he only ever uses *arua* in the plural. But Claudian is as fond of learned allusions as the next Roman poet, he knew Statius backwards, and, as C. reminds us in his own notes, Statius wrote 'procumbit, Getico qualis procumbit in Haemo' (of an oak-tree) at *Theb*. 9.532. It may be that C. thinks that with the reading *Haemo* we are dealing with a scribe who was too familiar with the classics and too keen to correct (cf. n. 1 on pp. 152–3). But how many scribes knew Statius better than Claudian did? This is to count or privilege manuscripts at the expense of what we know of a poet's linguistic practice and of his *doctrina*. *Ol*. 151: C. is too keen to defend the *labores* of the manuscripts, which is every bit as 'banalisante' a reading as *quae* in l. 83. Furthermore, his argument that 'Libyco' is enough by itself to convey the idea of heat ('Claudien n'avait pas besoin de la souligner pesamment', p. 152 n. 5) looks odd when he is happy to print both 'Sarmatico' and 'frigore' in the next line. Del Rio's *uapores*, whether it did indeed come from a 'uetus liber' as he claimed or was a conjecture, is attractive not least because it creates such perfect balance: heat and cold in successive lines, each marked by a geographical adjective modifying an explicit substantive. Note also *III Cons*. 205–7 'ite per extremum Tanaim, pigrosque Triones,/ ite per ardentem Libyam, superate uapores/ solis', where much the same idea and search for balance are in play. The parallels C. himself cites (Ov. *Met*. 2.302 and Luc. 4.305, likewise at the end of the line) are also in themselves very suggestive.

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THE CITY OF GOD

G. O'Daly: *Augustine's* City of God. *A Reader's Guide*. Pp. xii + 323. Oxford: Clarendon Press, 1999. Cased, £48. ISBN: 0-19-826354-6.

Gerard O'Daly has written an excellent guide to the *City of God* and the context of its production. In Chapters 1–5 he elucidates 'the early fifth-century political, social, literary, and religious background'; in Chapters 6–10 he provides a 'running commentary on each part' of the *City* and 'considers both the principal themes of each section and the development of Augustine's argument'. The last two chapters place the work against its general influences and sources, and against Augustine's other writings. O'D.'s audience is wide, comprising specialists and non-specialists, including medievalists, Renaissance scholars, interpreters of art and iconography, 'and many more'. For this reason all Latin is translated, essential information about Augustine's

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https://doi.org/10.1093/cr/53.1.114 Published online by Cambridge University Press

thought is given, and there are full references to 'more detailed studies' (p. v). There is a useful bibliography of editions of Augustine and related authors.

The first chapter looks at the image of Rome in the late fourth and early fifth centuries, from Ammianus' disappointment at finding his ideal was not a reality, through to Symmachus and Ambrose and their debate about the contribution of religion to Rome's success, to Claudian and to Prudentius' desacralization of the pagan past and his instauration of an idealized Christian city. The exchange between Augustine and the pagan notable Nectarius on the ideal civic community, based on Cicero, brings us to the composition of the *City* in the aftermath of the Gothic sack of Rome in 410 and the need (for Christians especially) to think about how Christianity related to the political, secular world. Naturally Augustine drew on a rich tradition of apologetic—Tertullian, Minucius Felix, Arnobius, Lactantius—which had appropriated what was useful in pagan writing (Seneca, Euhemerus); yet the third-century need to place Christianity in a Roman political and conceptual tradition (Lactantius) was alien to him. Chapter 4 introduces the crucial theme of the two distinct cities: earlier and recent Christian thought and a long tradition of pagan, especially Stoic, Ciceronian ideas of earthly and heavenly communities do not explain the 'scope of the theme . . . in the *City of God*'. (p. 62). Rather, O'D. tentatively suggests a Manichean legacy is at work. Next, the structure of the *City*. The preface of Book 1 lays out the themes of what Augustine calls his 'great and difficult task': the defence of the city of God, its eternity, the Christian as outsider, the stress on patience, justice, peace, the moral contrast with the earthly city lusting after domination. At the end of this book he announces the tripartite division of Books 11–22. The separate publication of Books 1–3 led to some thematic revision in the rest. O'D. explores the several summaries and programmatic statements included as the work progressed.

Commentators on Augustine recognize that Book 1 is special, and O'D. lucidly expounds the method of interweaving the Sack with the Fall of Troy and classic Roman responses to violence and suffering. The grounding of moral status in one's inner disposition consoles against suffering, which itself should be viewed as a test. The following four books weave a rich tale of the irrelevancy of Roman religion to Rome's secular successes, and Augustine's fundamental stress on the individual and the valuelessness of society *per se*. The Roman state grew great on the 'Sallustian triad glory–honour–power'—which is nothing in comparison with the virtues of the heavenly city. In Books 6–7 Augustine fell under the spell of Varro as he considered the three sources of knowledge about the divine. Focusing next on philosophers, especially Platonists like Apuleius, he then examines demonology and the emotions. The first half of the work concludes in Book 10 with a disquisition on angels and worship, and an extensive exchange with Porphyry, whose insights nearly led him to the Christian truth.

O'D. summarizes and expounds all this with the ease of a true expert. He next traces Augustine's move from refutation to the origin of the two cities. Books 11–14 discuss the creation of the universe, the angels, Adam and Eve—but humanity and its history continually supervene around issues of will, knowledge, death, grace, flesh. Books 15–18 deal with the 'course' of the two cities in human, especially scriptural, history, i.e. the two divisions of humanity who may be called 'cities' *mystice*. Teleology and the rôle of the Christian as a good citizen in Book 19 (the most studied of the whole work), the last judgement, the punishment of the damned, and the bliss of the saved are the final themes.

O'D.'s strengths are his complete command of Augustine and his knowledge of the history of Latin Christianity. He simplifies the often complex arguments of the *City*

https://doi.org/10.1093/cr/53.1.114 Published online by Cambridge University Press

and identifies its place in the history of the western empire as Rome's reign drew to an end.

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CLASSICAL FOLKTALES

W. HANSEN: *Ariadne's Thread. A Guide to International Tales Found in Classical Literature*. Pp. xv + 548. Ithaca and London: Cornell University Press, 2002. Cased, £29.50. ISBN: 0-8014-3670-2.

Folklore, as Gregory Nagy notes in the preface to this superb addition to the 'Myth and Poetics' series, often seems antithetic to the 'classic', an authorless, multiform, repetitious mass miles beneath singular works of personal craft and genius. Hansen elegantly transcends the antiquated opposition by showing precisely how hundreds of the best-known (and many obscure) Greek and Latin stories are woven from the sturdy threads of migratory international tales. One of the few full-fledged folklorists who is also a working classicist, H. is equipped to range magisterially over the entire spectrum of traditional narratives, from the Jatakas to old American jokebooks, discovering illuminating parallels, curious doublets, and striking differences, all of tremendous value for delineating the exact artistic shape of the ancient congeners. The effect on our reading of many classical texts is like donning 3-D glasses: depths not suspected suddenly loom forth. This is an exciting, precious collection for anyone dealing with verbal art of the classical past.

The book is organized through a judicious application of the categories of Antti Aarne and Stith Thompson, *The Types of the Folktale* (AT). Rather than pin a classical specimen to every lemma in that venerable compendium, H. lets the ancient material steer us through the labyrinth of more recently attested tales. Each of the ninety-seven short chapters connects a tale-type to one or more ancient instantiations, from 'Apprentice and Ghost' (AT 325*—a version appears in Lucian's *Lover of Lies*) to 'Youth Who Bathed Himself in Blood' (AT 650C—the international type underlying Achilles' heel and Ajax's vulnerable armpit). In each chapter, the relevant AT type is first summarized; its medieval and modern appearances are noted; and the ancient stories are briefly narrated, then analyzed in terms of their adherence to the type, or—as often in the classical material—admixture of several types. Some bulk larger: the 'Girl as Helper' (AT 313C) unites Medea, Ariadne, and (a surprise) Heracles' cleaning of the Augean stables. 'Potiphar's Wife' (which Thompson treated as a 'motif') leads to Hippolytus, but also nineteen other tales of illicitly desired young males, mined from Pseudo-Plutarch *On Rivers*, Hieronymos *On the Tragic Poets*, Apollodorus, Apuleius, Decimus Laberius, and the like. Other types, such as 'Local Moon' (AT 1334—a moron thinks each town has its own moon) crop up allusively but unmistakably (in this case, in Plutarch *On Exile* and the late antique jokebook *Philogelos*).

To the possible charge of conservatism—deep play, material culture, and group identity being fashionable in folklore nowadays—one might respond that ancient texts bar much beside taxonomy. The truth is H. is fully *au courant*. He speaks to feminist interpretation of the Cupid and Psyche tale, analyzes the sociology of mariners' tales, and is aware at every turn of variation in genre, region, and performance. Moreover, from his perspective at the epicenter of American folkloristics (Indiana), he writes lucidly and generously about the history of the discipline, not just in the rich

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