

suggestion is more worthy of note than the tinkerings of Sirmond or the free composition of the egregious Gagnay, as is M.'s own tentative *quaereris* in 286, especially since it offers a new approach to the problem.

The notes in the commentary do not always match the printed text (in 79 M. prints *signi* but translates *segnii* and vigorously defends it in the note), and many of them deal with important textual points in breathless parentheses, such as the one of fourteen lines (if I have negotiated the brackets correctly) in the very long note on *lienis*, 110. The translation does not always reflect the insights of the commentary: at line 14 *librantis pondere verbi* it does not do justice to the exposition of intransitive *librantis*, and at 88 (*pulsantis verbere plectri*) ignores the quotation from Cicero and translates *plectri* as 'vocal chords' (ignoring *pulsantis*). Many of the notes give parallels from classical, Biblical and Patristic literature, but sometimes more could be said about the grammar and meaning of *Avitus*: e.g. on 26 *acceperere genus sine germine* (where *genus* means more than 'vita' which appears in the translation), and *et semen voluisse fuit* ('e fu seme il volere di Dio') in the next line. In 70 *tollere vultus* is certainly an Ovidian line ending but no attention is drawn to *Avitus*' use of the infinitive after *accipiat*. Numerous notes explain the poem's stylistic attractions in a style that is itself rather wordy and ornate, in marked contrast to the practice of many anglophone commentators who hurry over such matters assuming that the reader needs no help in examining effects of alliteration or rhythm. But these comments on style are one of the most consistently illuminating areas of the commentary. The bibliography and index are also helpful.

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O. ZWIERLEIN (ed.): *Severi Episcopi <Malacitani (?)> in Evangelia Libri XII: Das Trierer Fragment der Bücher VIII–X. Unter Mitwirkung von Reinhart Herzog erstmalig herausgegeben und kommentiert von Bernhard Bischoff + und Willy Schetter +.* (Abhandlungen der Bayerische Akademie der Wissenschaften, Philosophisch-Historische Klasse, Neue Folge, 109.) Pp. 220, 23 pls. Munich, 1994.

The Trier fragment of Severus of Malaga's biblical epic was brought to light in 1967 by Bernhard Bischoff. It amounts to no more than three bifolia of the mid-ninth century containing the final 228 verses of Book 8, the whole of Book 9 (406 verses), and the first fifty-three lines only of Book 10. A mid-ninth century Lorsch catalogue describes the whole work as *Metrum Seueri episcopi in euangelia libri XII*, from which one can see roughly how much of the work must have been lost.

The first transcription of the text (which is in a poor state of preservation, as a glance at the plates at once makes clear) was made by Bischoff, and his collaborator Herzog began preparing a commentary. Bischoff's *Nachlass* came into the hands of Schetter in 1992, only a matter of months before his untimely death, yet he was able to leave behind him an almost complete commentary. His work, together with that of Bischoff and Herzog, has now been completed by Z., who scrupulously distinguishes between the various contributors, where necessary, and encloses his own additions in square brackets.

The identification of the Lorsch catalogue's 'Seuerus' as the bishop of Malaga is prompted by Isidore's notice in *uir. ill.* 61 (cited p. 11), although he does not mention the present work, and the evidence of linguistic and prosodic usage strongly suggests a late sixth-century date (pp. 27–34). Passing familiarity on Severus' part with the doctrines of Isidore of Pelusium comports well with the scholarship of the Spanish littoral, receptive as it was to the influence of Constantinople. Severus' literary sources are those one would expect: Virgil, Claudian, Juvencus, Sedulius, Avitus; not, however, Arator, who seems in the seventh century to have been unknown to Isidore and Julian of Toledo (see 'Die nicht-biblischen Quellen des Severus', pp. 14–26).

The editing of the fragment is meticulous (though many places have defeated modern lighting techniques, and lines have been truncated when the folia were forced into service as binding material), and the commentary as full and informative as could be desired. The introduction is most helpful for orientation in an otherwise barren period of Spanish Latin verse, and the *index verborum* is a bonus. The whole book is a most fitting memorial to the life's work of Bischoff and Schetter.

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