

Abstracts *Ope Ingenii*

(1) Antike und mittelalterliche Konjekturekritik

Carlo Martino Lucarini, Die Philologen des Altertums zwischen *emendatio ope ingeni* und *emendatio ope codicum*

Abstract: Mein Vortrag zielt darauf ab, zu bestimmen, ob die Lesarten, die den Philologen des Altertums zugeschrieben werden, aus Handschriften stammten, oder auf das Konjizieren der genannten Philologen zurückzuführen sind. Natürlich lässt sich auf diese Frage keine allgemein geltende Antwort geben, aber ich bin zu der Ansicht gelangt, dass die alten Philologen am meisten *ope ingeni* arbeiteten, und dass umfangreiche Kollationen, geschweige denn systematische Untersuchungen der Überlieferung, im Altertum nicht durchgeführt worden.

Ich werde eine Reihe von Texten aus verschiedenen Epochen anführen, die die dargelegte Meinung nahelegen.

Giuseppina Magnaldi, *Ope ingeni e/o ope codicum? Antichi marginalia nelle Epistulae ad Lucilium* di Seneca

Abstract: The paper detects some ancient *marginalia* (integrations, corrections and variants) slipped into the text of Seneca's *Epistulae ad Lucilium* which caused serious corruptions. Therefore, a series of emendations is defended (Sen. *ep.* 13.14; 32.3; 51.1) or proposed for the first time (Sen. *ep.* 11.1; 39.4; 40.9; 65.15; 70.5; 71.22; 76.33).

Giulio Vannini, *Varianti redazionali ed "emendatio ope ingeni" nella Storia di Apollonio re di Tiro*

Abstract: L'anonima Storia di Apollonio re di Tiro, l'ultimo dei romanzi latini a noi noti, non ci è giunta nella sua forma originaria, ma attraverso recensioni (o redazioni) di età più tarda, la cui antichità e i cui reciproci rapporti sono difficili da determinare. Una tradizione del genere non è un unicum nell'ambito della narrativa ed è comune ad altri testi che, a differenza dei grandi capolavori letterari, venivano adattati alle necessità e al gusto di epoche diverse.

Lo scopo di questa relazione è illustrare lo status quaestionis sulla tradizione di un testo così peculiare. Si mostrerà come la ricostruzione dei possibili rapporti tra le recensioni permette di valutare la loro importanza in termini di prossimità al testo originario, nonché di avvalersi delle loro varianti – nate talvolta dal tentativo di sanare errori veri o presunti della tradizione – per la costituzione del testo della recensione più antica.

Antonio Moreno Hernández, *Conjecture and textual transmission in Caesar's Bellum Gallicum*

Abstract: The history of the transmission of the extant manuscripts of Caesar's *Commentarii* is eminently linked to the Carolingian era, starting with the oldest witnesses that include only the *Bellum Gallicum*, from the 9th century, which constitute the so-called "class α " of this text. There are some manuscripts from this period, with solid indications of coming from the scriptoria of the monasteries of Fleury and Corbie, as well as a good part of the manuscripts of this class dated in the 11th and 12th centuries, which also come from French scriptoria. The second principal line of transmission is constituted by the witnesses containing the complete *Corpus Caesarianum*, including the *Bellum Gallicum*. These manuscripts show the so-called "class β " text of this work and most of them have also a French origin, but the oldest are dated in the second half of 10th century, later than the principal manuscripts of class α that only contain the *Bellum Gallicum*.

The high degree of discrepancy in the readings between the classes α and β and the presence of errors in the descendants of the archetype have given rise to a very notable conjectural work, which however is only partially known, for there are a large number of Caesar's manuscripts that have not been collated.

This paper analyzes some traces of emendationes to the text of the *Bellum Gallicum* corresponding to two different stages of the transmission of the text:

a) Some corrections documented in the *Historia Remensis Ecclesiae* of Flodoardus of Reims (ca. 948-952), a very valuable testimony of indirect transmission of the *Bellum Gallicum*, but at the same time controversial about the literality of its quotations.

b) The humanistic emendationes commonly considered *ope ingenii*, attributed to the initiative of the Aldine edition prepared by Giovanni Giocondo (Venice 1513). Many of them, however, are actually documented much earlier, in a 12th-century manuscript, ms. Oxford Merton Coll. 307, which shows that the origin of many apparently recent emendationes are based on corrections dated in the Late Middle Ages.

Alvaro Cancela Cilleruelo, *Corruption and Conjecture: A Biblical Scholar in the Carolingian Tours*

Abstract: The so-called *De consolatione in adversis* is a Late Latin anonymous work spuriously regarded as a Latin translation of a Greek text; it is a Christian consolatory letter addressed to an unknown (and maybe universal) *frater*. The only complete primary source for this text is Tours, Bibliothèque municipale, 281, a manuscript written in Tours in the first decades of the 9th century. This codex, which transmits an important corpus of late antique letters, was calligraphed by Adalbaldu, a well-known scribe in the scriptorium of Tours in the period immediately following the activity of Alcuin of York. Another complete copy is found in Caen, Bibliothèque municipale, 34 (which was used as the exemplar for the *editio princeps*), but it can be eliminated as a *codex descriptus*. In the margins of the Tours manuscript, there is a set of Tironian notes which have never been fully transcribed or studied by previous editors,

even though they were written in the 9th century as well and they are of most philological interest: they refer to three places where the text is manifestly corrupt. What is their content? Which is their origin? Are they conjectural interventions or were they taken from a manuscript (be it the direct model in a revision, or another manuscript)? After a direct examination of the codex, I present the first transcription of these notes. Then, thanks to the discovery of a second independent witness (Angers, Bibliothèque municipale, 275, Tours, beginning of the 9th century), I argue that these notes are Carolingian conjectures: this Carolingian corrector rightly detected real problems in the text of this anonymous work and try to solve them *ope ingenii*. In spite of the fact that his proposals are probably wrong, they are authentic samples of Carolingian textual criticism and constitute a particular case of medieval “diagnostic conjectures” *avant Maas*. None of these notes has been signed, but they could well have been written by Adalboldus himself, who worked copying Biblical manuscripts. This philological interest in correcting the Latin Bible in Tours can be linked to Alcuin of York, who made an influential edition of the Latin Vulgate in previous years in this very centre.

Rossana Eugenia Guglielmetti, *Quando i primi a emendare sono i copisti: il caso della Navigatio Brendani*

Abstract: The Middle Ages are rich in anonymous texts, written in a poor or not classical Latin. When transcribing these kinds of texts, copyists and readers are often inclined to a free and active attitude, whereby they modify them and correct real or presumed errors according to their expertise and taste. For this reason, the task of philologists in reconstructing the manuscript tradition, and consequently the text they edit, is more challenging. The case of the *Navigatio Brendani* shows examples of the different facets and consequences of *emendatio* practised so freely by copyists.

(2) Scholia

Lara Pagani, *Emendation in scholiastic corpora: the case of the Iliadic scholia*

Abstract: A paraliterary work created on the basis of a compilation process, such as a scholiastic corpus, has characteristics that condition both textual constitution in general and emendation in particular. Being a product with a low authoriality level and the result of stratification of different sources, it entails an adaptation of many concepts of stemmatic philology. Despite the multiformity resulting from the scholiastic praxis, modern critical editions of scholia tend to resort to a reconstructive approach, with the goal of restoring the corpus in a form as close as possible to that conceived by its original compiler, whenever the manuscript tradition allows it. A series of examples taken from the Iliadic corpus will be discussed, in order to outline a typology of emendations that can be found in it.

(3) Instabile Texte

Adriano Russo, *Instability of the tradition and variability of the emendatio: some cases from the poems of Paul the Deacon*

Abstract: No manuscript contains the entire corpus of Paul the Deacon's poems, and probably no such book has ever existed. His poems survive, instead, in a large number of florilegia and miscellanies, and in association with disparate texts, as well as in indirect tradition. Each poem has a different and specific tradition: which makes it impossible to choose a stable editorial line and to adopt it consistently for all the pieces.

It is, however, possible to identify some "blocs" of poems that circulated together quite regularly. This is the case of a set of verse epistles preserved in Paris, BnF, lat. 528 (Saint-Denis, 8th-9th century; = P) and Sankt-Gallen, SB, 899 (Sankt-Gallen, late 9th century; = G). These witnesses are independent on each other. The analysis of the textual corpus of P shows that this manuscript is a sort of an artificial "zibaldone" of Paul the Deacon: it is neither an autograph nor an authorial codex, but it contains texts that had been collected by Paul during his stay at the Carolingian court, and quite certainly is a direct copy of what we can regard as Paul's personal archive, plausibly preserved at Saint-Denis after he left France to travel back to Italy in 785. G clearly derives from this same "reservoir" of texts. This means that P and G do not derive from a single common antigraph, but from multiple common models: most likely from a "dossier" made up of unbound leaves or quires, that Paul had collected and kept together. Each piece of this dossier has a different ecdotic status: in some cases, the common model of P and G could be the original, and thus its text needs no emendation; in other cases, it could be a copy realized by Paul's scribes or by the sender's scribes, and could thus contain mistakes. This entails that, even if the set of poems common to P and G seems to have a "stable" tradition, emendatio cannot be practiced indistinctly on the text of all these poems. In this paper I will try to exemplify this statement by mean of some case-studies, whose analysis leads me to be much more cautious than the previous editors in emending the common text of P and G.

(4) Fragmente, Zitate, Exzerpte, Anthologien

Luigi Galasso, *Restaurierung und Rekonstruktion in der archaischen lateinischen Tragödie*

Abstract: The discussion of some fragments from the tragedies of Ennius, Pacuvius, and Accius exemplifies a typology of use of conjecture in fragmentary Latin tragic texts. The use of conjecture ranges from cases in which the interpreter wants to find in the text what he or she is looking for, often under suggestion of assumptions about Greek models, to necessary restoration. Even in this case, however, further problems may originate and there may be a

temptation to introduce extraneous elements into the reconstruction. Some thoughts on the limits the editor must set for himself are presented.

Kevin Protze / Lioba Kauk, *Textual criticism without contexts – On the role of the conjecture in the new edition of the Roman comic fragments*

Abstract: The role of making conjectures in an edition of Roman comic fragments splits in two major aspects: The close context in which the individual fragment is quoted, and the text of the fragment itself.

As for the close context, our main concern are the attributions which are made by the citing authors: the name of the poet and the title of the comic piece. This information is used as categories to sort the fragments and to reconstruct literary history and should, therefore, be treated with great care. We will show examples of different problems in the transmissions of the texts that require conjectures, and how we deal with different levels of certainty of these conjectures and their consequential attributions.

Concerning the text of the actual fragment, we ask for the role of the conjecture bearing in mind that we mostly know nothing about the original dramatic context of what is preserved to us as a fragment. We propose to avoid both extreme scepticism and extreme self-confidence and want to achieve a most readable text without hiding our honest insecurities. The decision between printing the *crux desperationis* or a conjecture plays a crucial role in this approach.

Stefano Martinelli Tempesta, *Quotations from Greek texts in Latin authors: to what extent is ope ingenii restoration appropriate?*

Abstract: Quotations from Greek texts in Latin authors enjoy a special textual status. These textual segments, in fact, from an editorial point of view must be considered from a dual perspective: on the one hand that of the text of the quoted author, and on the other hand that of the text of the quoting author. In the first case, the editorial aim is to reconstruct, as far as possible, the original text of the quoted author with recourse, where necessary, to conjectural emendations; in the second case, on the other hand, one must reconstruct the form in which that text was quoted, which may also be erroneous, inaccurate, incomplete. Through the presentation of some examples from the *Attic Nights* of Aulus Gellius, an attempt will be made to illustrate within what limits the reconstruction of the quoted text may benefit from *emendatio ope ingenii*.

Tiziano Dorandi, *Considerazioni preliminari sulla trasmissione e la storia del testo dei libri 3–4 dell'Antologia di Giovanni Stobeo*

Abstract: La tradizione manoscritta e la storia del testo dei libri 3–4 dell'Antologia di Giovanni Stobeo vanno considerate separatamente da quelle dei libri 1–2. Diversi sono i manoscritti che trasmettono le due coppie di libri e diversi i modi della loro trasmissione.

Dopo avere riesaminato l'insieme di problemi dei primi due libri (T. Dorandi, *Stobaeana*, Baden Baden 2023), è mia intenzione presentare oggi alcuni dei risultati preliminari delle mie ulteriori ricerche sui due libri finali.

I libri 3–4 sono tramandati in due recensiones diverse che variano fra loro sia nella successione delle ecloghe sia nel loro numero. L'esistenza di una terza recensio è da escludere poiché quella che potrebbe essere considerata tale è in realtà un prodotto derivato dalla prima delle due precedenti.

Accanto ai codices integri, l'editore di Stob. 3–4 deve considerare anche la presenza di numerose ecloghe nella tradizione degli Gnomologi bizantini e nelle due Ἰωνιαί di Michele e Aristoboulus Apostolis. Nessuna di queste ulteriori tradizioni risale a fonti manoscritte diverse da quelle finora conosciute, ma esse dipendono di volta in volta dall'uno o dall'altro dei testimoni conservati o dai loro modelli perduti.

Seguiranno infine brevi considerazioni sulla possibilità di applicare all'edizione della Antologia dello Stobeo i criteri tradizionale della filologia classica e in particolare quelli di interventi *ope ingenii* o *ope codicum*.

Markus Stein, *Menandrea Protectoris. Aus der Arbeit an den Kleinen und fragmentarischen Historikern der Spätantike (KFHist)*

Abstract: Zur Zeit des Kaisers Maurikios (582-602) hat Menander Protector ein Geschichtswerk verfaßt, in dem er, die Historien des Agathias fortsetzend, die Ereignisse der Jahre 558 bis vermutlich 582 dargestellt hat, von der ausklingenden Regierungszeit Justinans also über die Justins II. bis zur der des Tiberios II.

Das Werk ist nur fragmentarisch erhalten, zuvörderst in den durch Konstantinos VII. Porphyrogennetos (905-59) veranlaßten *Excerpta historica* und in der davon abhängigen Suda. Daraus ergeben sich für die Fragestellung der Möglichkeiten und Grenzen der Konjekturekritik zwei Betrachtungsfelder: Das eine betrifft die Eigenarten der konstantinischen Exzerpte und ihrer Überlieferung, das andere die Besonderheiten der Sprache und Ausdrucksweise des Autors und seiner Zeit.

Erstere werden behandelt anhand der Frage der korrekten Namensform eines zum Christentum abgefallenen Magers (Ἰκαοζίτης oder Ἰκβοζήτης: vgl. *KFHist Men. Prot.* fr. 35aβ u. 35aγ = fr. 13,3 u. 13,4 Blockley), letztere am Beispiel zweier grammatikalischer Phänomene, die zu Änderungen der Überlieferung eingeladen haben: Das eine betrifft den substantivierten Infinitiv im dativus causae, wobei der Infinitiv ein Begehren ausdrückt, so daß die ganze Formulierung sich inhaltlich einer Zweckbestimmung annähert (vergleichbar einem τοῦ bzw. τοῦ μὴ mit inf. im klassischen Sprachgebrauch), das andere einen in die Zukunft weisenden Infinitiv Aorist nach einem *verbum dicendi* oder *verbum putandi*.

Antonio Stramaglia, *Gran. Licin. XXVIII, 15-16 Criniti: una storia di resurrezione*,

Abstract: This paper offers a fuller reconstruction of a story of return from death in the scanty and muddled remains of Granius Licinianus (XXVIII, 15-16 Criniti), thereby emphasising the truly vital role of conjectural criticism in such fragmentary and problematic texts.

(5) Anonyma und Pseudepigrapha

Carmela Cioffi, *Das Bellum Africum als philologische Herausforderung*

Abstract: Das *Bellum Africum* ist ein sich wiederholender Text mit Pleonasmen, Umgangssprache, Anakoluten und syntaktischen Ungleichgewichten. Angesichts dieser Merkmale lassen sich zwei ekdotische Tendenzen antreffen: einerseits eine seltene Normalisierung, andererseits die Beibehaltung selbst der ungewöhnlichsten Merkmale und sprachlich an der Grenze des Akzeptablen. In meinem Beitrag analysieren wir, was in der Editions-geschichte dieses Werkes als echter Sonderfall bezeichnet werden kann: Es ist Woelfflins Ausgabe, die mit ihren 300 Tilgungen den radikalsten Versuch darstellt, einen Text zu emendieren mit dem typisch positivistischen Wissenschaftsgeist des 19. Jahrhunderts, ausgehend von einer sehr spezifischen attributiven Annahme (das *Bellum Africum* wäre das Werk von Asinio Pollio).

Aber die *emendatio* ist keine exakte Wissenschaft, sondern (vor allem) eine Kunst. Ausgehend von dieser Annahme und im Anschluss an die Kritik pünktlicher und strenger Rezensenten wie Rudolf Schneider musste sich Wölfflin selbst mit einer völligen Blödsinn abfinden: 1896 veröffentlichte er eine zweite Ausgabe, die in der des gesamten von Kübler herausgegebenen *Corpus Caesarianum* enthalten war, und markierte damit die Rückkehr zu einer ausgewogeneren kritischen Kunst und einer stärkeren Rücksichtnahme auf die Besonderheiten eines verbliebenen Autors unbekannt, aber mit einem für ihn sehr charakteristischen Stil.

Stephen Heyworth, *Diagnosing interpolation and corruption in the Consolatio ad Liuiam*

Abstract: The absence of awareness of subsequent events (Tiberius' withdrawal to Rhodes and succession to Augustus, the exile of Julia, the prominence of the children of Drusus) makes it hard to find a plausible date for the *Consolatio ad Liuiam* significantly later than the death of Drusus in 9 B.C. It follows that the diction and motifs shared with Ovid in his later poems and with Seneca are due to their imitation of this poem and not the other way round. Together with the artistry visible in much of the poem and the thoughtful design leads to high expectations of quality, and should inform the editor's approach to the poem. The paper will examine some possible cases of corruption and interpolation (including the opening lines).

Marcus Beck, «A new work by Apuleius?» - *Die Placita-Sammlung des Codex Vaticanus Reginensis Latinus 1572 im Spannungsfeld von Text- und Echtheitskritik*

Abstract: The Codex Vaticanus Reginensis Latinus 1572, along with *De Platone et eius dogmate* and the other *opera philosophica* by Apuleius, contains a small collection of doctrines (*placita*) translated into Latin from a series of Platonic writings. Its first editor Justin Stover aims to recognize this opusculum as the lost third book of *De Platone et eius dogmate*, an identification that is to be challenged as reviewers have already noted. Based on content-related, but above all linguistic and stylistic objections, the speaker also harbours doubts about the Apuleian provenance of the *placita*. The subject of the lecture will explore the tension within which textual and authenticity criticism inevitably have to operate. Like almost every ancient literary text, the small *placita* collection is not free of transmission errors. The argument will be made that the standard for correcting obvious corruptions should be both the author's use of language and the Greek original. More difficult, however, are the cases where the emendation runs the risk of cancelling or even introducing an indication for or against the postulated provenance. The discussion of selected examples will show that the dilemma can only be solved *ope ingenii*, i.e. by carefully analysing each individual case.

Lara Nicolini, *Three textual problems in the Aegritudo Perdicae*

Abstract: The Latin epyllion *Aegritudo Perdicae* is a rather mysterious work. The text, of uncertain date, has come down to us anonymously, and it depends on one very late codex, a fifteenth-century manuscript, that was only discovered at the end of the 19th century. The text is inevitably very ruined and full of errors of various kind. Indeed, we can find in it a veritable catalogue of the of errors and practical questions usually included in a manual of textual criticism: accidental damages and lacunae, haplography and dittography, confusion between abbreviations, transposition of words, line skips due to *saut du même au même*, interpolations, and so on. In this paper, some of the most famous *loci vexati* are analysed and a possible solution is proposed for each of them.

(6) Zur Methodik der Konjekturekritik

Gavin Kelly, *Conjectural emendation of Ammianus Marcellinus and the impact of prose rhythm*

Abstract: The importance of metrical *clausulae* in Latin prose of antiquity, and of accentual *clausulae* in Latin of late antiquity and the middle ages, was rediscovered in the early 1880s, having been virtually forgotten since the 1400s. It was soon understood that accentual *clausulae* of astonishing regularity were the central element of the prose style of the Latin

historian Ammianus Marcellinus (composed c. 390), and the great critical edition of the American scholar Charles Upson Clark embedded attention to clausulation in its punctuation and even its title: recensuit rhythmicæque distinxit Carolus U. Clark. Clark, with his collaborator Wilhelm Heraeus and his student A.M. Harmon, was able to identify corruption and correct the text in many hundreds of places. Many past conjectures were brutally disproved: this has particular significance in assessing the 1533 edition of Gelenius, which was shaped both by a lost Carolingian manuscript and by its editor's daring approach to conjecture. In this paper I assess the impact of the rediscovery of accentual cursus in a sample passage of Ammianus, examine some twentieth-century attempts to downplay the importance of cursus, and reflect on the role of prose rhythm in emendation of late Latin art-prose more broadly.

Justin Stover, *Conjectural emendation in Aurelius Victor and the Historia Augusta: Methodological considerations*

Abstract: How we view texts affects - consciously or not - how we edit them. If we consider an author to be profound and stylish, we are not likely to accept transmitted banalities and infelicities. So too, however, if we consider an author to be trivial, ill-informed or stylistically overwhelmed, we are more likely to be tolerant of transmitted passages of dubious sense. Using two linked late antique historical texts, the so-called *Historia Augusta* and the likewise so-called *De Caesaribus* of Sex. Aurelius Victor, I show how these attitudes have affected editorial practice in contrasting ways. Everyone knows that the *Historia Augusta* is a farrago of invention and fraud, and that its author had at best a dubious grasp on his material, and yet editors have consistently emended the text to remove errors and innovations which may well be authorial. On the other hand, Sex. Aurelius Victor has been considered a minor historian with a poor and turgid Latin style; as a result, every edition of his work so far contains corrupt passages left by editors to stand. Having a more accurate assessment of Victor and his literary value helps us use conjectural emendation to improve his text.

Giovanni Zago, *De Aviano emendando*

Abstract: As a poet and fabulist Avianus was frequently clumsy and imprecise; therefore, in many passages it is difficult for the textual critic to determine whether errors in syntax, prosody or narrative construction are to be attributed to the author himself or to the copyists. However, Avianus was unquestionably a learned man and an avid reader of the great Latin poetry of the Golden and Silver Ages. Thus, for the purposes of textual criticism and interpretation, intertextual analysis is an extraordinarily effective tool, since in some passages it reveals that the transmitted text, apparently corrupt, is actually sound, in others it is the key to healing a paradosis that is really corrupt. I am currently working on the new Teubner edition of the Fables of Avianus, which will contain several original emendations. To stimulate

discussion, in my paper I will deal with four problematic passages in Avianus: in one of them intertextual analysis shows that the transmitted text should not be altered; in the other three it inspires emendations.

Thomas Gärtner, *Möglichkeiten und Grenzen der Konjekturekritik bei Lorenz Rhodoman*

Abstract: Die besondere Editionssituation, die sich bei den bilingualen griechisch-lateinischen Dichtungen Lorenz Rhodomans ergibt, wird anhand ausgesuchter textkritischer Probleme unter dem besonderen Gesichtspunkt der Konjekturekritik beleuchtet.

(7) Papyrologie

Gauthier Liberman, *The Rake's Progress: the text of Alcestis Barcinonensis forty years after the editio princeps*

Abstract: *Alcestis Barcinonensis* is a witty and elegant anonymous para-tragic 122 hexameter poem transmitted in a miscellaneous Egyptian papyrus *codex* (saec. IV/2). It was first published in 1980. The latest critical edition appeared in 2014. Both the *editio princeps* and the *editio nuperrima* are but slightly doctored transcriptions of the transmitted text. Now the text of some editions published between 1980 and 2014 is heavily doctored. Which editorial standpoint is a progress, which a regression? In other words, are Apollo's prophetic laurels invoked by Admetus anxious to know if he is about to die TUO DE NOMINE TECTAS or TUO DE NUMINE DOCTAS? Before Apollo himself eventually tells the truth, let us answer and attempt at providing a new recensio.

Graziano Ranocchia, *Divinatio ed emendatio nell'edizione di papiri ercolanesi oggi*

Abstract: Through one or more case studies the various steps for the *constitutio* of a papyrus text from Herculaneum will be shown.

(8) Moderne Hilfsmittel

Paolo Mastandrea, *Ope ingenii, ope machinarum* / **Martina Venuti**, *Digital Tools and Latin Philology: Thoughts and Perspectives*

Abstract: The two interrelated contributions, conceived as a diptych, focus on a few problematic passages drawn from the works of Livy, Martial, and others. The primary objective is to propose and discuss conjectures rooted in traditional philological methodology (*ope ingenii*) or potentially resolved with the support of digital tools like those developed within

MQDQ Galaxy (ope machinarum). Furthermore, the presentation will propose an open discussion on the evolving perspectives enabled by artificial intelligence (AI) within the field of Latin philology.

Jan Krans, *Die Amsterdamer Datenbank der neutestamentlichen Konjekturen als Forschungsergebnis, Forschungsinstrument und Digitalisierungsmodell*

Abstract: Seit November 2016 steht im »New Testament Virtual Manuscript Room« (<https://ntvmr.uni-muenster.de>) den Forschern und allen Interessierten die Amsterdamer Datenbank der neutestamentlichen Konjekturen zur Verfügung. Diese Datenbank ist das Ergebnis eines Forschungsprojekts, »New Testament Conjectural Emendation. A Comprehensive Enquiry« (2010–2016), an der Vrije Universiteit, Amsterdam, und wurde in Zusammenarbeit mit dem Institut für neutestamentliche Textforschung für das Internet gestaltet. Für jede Konjektur die zum griechischen neutestamentlichen Text je gemacht worden ist, bietet sie möglichst genaue Information über Urheber und Quelle, sowie ausführliche Wirkungsgeschichte und kritische Anmerkungen.

Der Beitrag präsentiert die Grundlagen, die methodischen Prinzipien und die praktischen Hindernisse beim Sammeln von Daten, zeigt, wie die Datenbank für eigene Forschungszwecke genutzt werden kann, und untersucht die Möglichkeiten und Schwierigkeiten bei der Anwendung des Projektmodells auf andere Textkorpora.

(9) Epigraphik

Armin Eich, *Die Ergänzung und Interpretation fragmentarisch überlieferter Inschriften auf dem Prüfstand epigraphischer Neufunde*

Abstract: Die Eigenart epigraphischer Überlieferung gestattet zuweilen einen besonderen Typ der Verifikation divinitorischer Konjekturen, der bei kopialem tradierten Texten in dieser Form nicht möglich ist. Denn in einer ganzen Reihe von Fällen ist es aufgrund von später entdeckten (oder wiedergefundenen) Bruchstücken zuvor bereits fragmentarisch bekannter Texte möglich, zwischenzeitliche Auffüllungen von Spatia zu überprüfen. Diese Überprüfung ist aus verschiedenen Gründen mit Vorsicht anzugehen: Editoren epigraphischer Texte pflegen spätestens seit Mommsens Tagen mit Nachdruck darauf hinzuweisen, dass die Ergänzungen epigraphischer Fragmente nicht als wörtliche Rekonstruktion, sondern als Interpretation zu verstehen seien. Zu beachten ist auch, dass Inschriften in aller Regel ebenso wenig wie bspw. Pergamentmanuskripte die Urredaktion des betrachteten Texts darstellen. Bei epigraphischen Texten war die vom Autor gewollte Textfassung in der Regel die handschriftliche Vorlage des in einem Folgeschritt auf dauerhaftes Material kopierten Texts. Die auf Stein, Bronze oder anderen haltbaren Materialien publizierten Inschriften haben jedoch in allen überprüfaren Fällen bereits Veränderungen gegenüber der Kopiervorlage

enthalten. Dennoch entsprechen die Inschriften häufig der ersten publizierten Version eines Texts, also einem Stadium der Überlieferungsgeschichte, auf das wir bei kopiai tradierten Texten des griechisch-römischen Altertums in aller Regel nicht unmittelbar zugreifen können. Unter Beachtung der angesprochenen Kautelen ist das Schicksal von Konjekturen, Bestätigungen und Revisionen in der Epigraphik von einem gewissen methodologischen Interesse. Selbst wenn man die Forderung, die in den Editionen regelmäßig vorgeschlagenen Füllungen von Spatia lediglich als ‚Interpretationen‘ zu deuten, uneingeschränkt übernimmt (wogegen die Praxis der quantitativ, grammatikalisch und stilistisch möglichst passgenauen Konjekturen eigentlich spricht), wäre immer noch zu fragen, mit welchem Erfolg diese Deutungen das inhaltlich Richtige zu treffen pflegen.