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Classification of Works in the TLG Data bank

Anthol. is used to classify postclassical collections such as the *Anthologia Graeca* (7000 001), *Doctrina Patrum* (7051 001), *Florilegium Cyrillianum* (4147 001), and Stobaeus's *Anthologium* (2037 001). Although other collections of poems or sayings might be construed, in the strictest sense, as anthologies: the tag *Anthol.* is applied, in the *Canon*, only to those works that represent a sizeable potpourri constructed in late antiquity or the Middle Ages from earlier disparate sources.

Apocalyp. defines works that are essentially of a prophetic nature but with a focus clearly directed "towards the end of things and to the destiny of the world in general." Prophecies that look toward the future but without the apocalyptic vision of a grand terminus are labeled *Prophet*.

Apocryph. and its sometimes problematical counterpart *Pseudepigr*. can perhaps be best understood in terms of the distinctions articulated by Otto Eissfeldt:

> The books which we normally describe as 'Apocrypha' . . . do not exhaust the number of writings prized as edifying by certain groups within Judaism and then by Christian communities, and hence reckoned in the broader sense as belonging to the Old Testament. The name 'Apocrypha' actually covers only those among them which were taken up into the Greek and Latin Bible. Oriental Church communities--Syriac, Coptic, Armenian, Ethiopic and others--knew other such writings and held them in esteem. These are for the most part preserved not in their original Hebrew or Aramaic or even Greek form, but only in the languages of these Church communities, but in some cases fragments of them in their original language have become known again recently among the Qumran discoveries. These are usually known by the name 'Pseudepigrapha' and this name is so used here. It is true that it is not really completely appropriate. For on the one hand this name only fits some of the writings for which it is used, namely those which, like Enoch, are actually in circulation 'under a false name', and thus wrongly claim to have been compiled by a man of God of the Old Testament. On the other hand the name could be applied to certain books of the [sc. O.T.] canon and of its appendix the Apocrypha, as for example Dan., Bar., Ep. Jer., Wisd., which purport to derive from Daniel, Baruch, Jeremiah and Solomon respectively, but in fact were composed centuries later by unknown authors.

Since the line of demarcation between apocrypha and pseudepigrapha is not always so clear as one might hope, determining whether works in the TLG data bank are one or the other must be based upon certain other distinctions; these distinctions are, for the most part, pragmatic.

For purposes of classification in the Canon, but without consideration for the interests of different groups who might accept or reject certain titles as canonical, the tag *Apocryph.* is used to identify two kinds of works: (1) those that have come down to us as part of the Septuagint but were not part of the traditional Hebrew Bible (i.e., the Old Testament) and (2) those that are generally regarded by Christians

as extracanonical in relation to the New Testament. *Pseudepigr.*, on the other hand, has been used for works that belong neither to the Septuagint nor to the Hebrew Bible but that have been transmitted under the name of a Jewish religious thinker. See also **Relig.**

Apol. is applied to works written in defense of the tenets of one religious system against those of another. It is also used of works written in justification of orthodox Christian faith and, implicitly or explicitly, in opposition to heretical beliefs. Pseudo-Justinus Martyr's *Quaestiones Christianorum ad gentiles* (0646 010) and *Quaestiones gentilium ad Christianos* (0646 011) belong, unquestionably, to apologetic literature. Plato's *Apologia Socratis* (0059 002) does not.

Biogr. indicates both biographical and autobiographical writings. Although a case might be made for acknowledging a tradition of autobiographical literature, the *Canon* makes no distinction between Plutarch's biographies of Greeks and Romans in the *Vitae parallelae* (0007 001-066) and Aelius Aristides' reflections on his own religious experiences in the Ἱεροί λόγοι (0284 023-028), or between Eusebius's *Vita Constantini* (2018 020) and Gregorius Nazianzenus's *De vita sua* (2022 004). See also **Hagiogr.**

Caten. is restricted to scholiastic comment upon biblical passages and lists of *variae lectiones* to a given *catena* on a biblical passage. On the other hand, the commentaries that individual authors devoted to scriptural texts are classified generally as *Exeget.*, whereas *commenta* derived from *catenae* are tagged as both *Exeget.* and *Caten.* See also **Exeget.** and **Schol.**

Comm. See **Caten., Exeget.,** and **Schol.**

Concil. signifies a miscellany of writings including speeches, letters, rosters, and proceedings of ecumenical councils. In effect, Concil. indicates, although it does not always specifically identify, the variety of activities in which delegates to the councils participated. Furthermore, although these writings are generally published together as acts of the councils, there is no separate tag that identifies the precise character of these *acta*.

Dialog. is reserved for literary pieces written in the form of a prose dialogue. It is not used to characterize historiographical prose that incorporates, as part of the historian's technique, dialogue, debate, and diatribe. Nor is it used of compositions that would, by tradition, be regarded as tragedy, comedy, satyr play, mime, or other permutations of drama. Thus, scholars who wish to explore some aspect of *dialogi* in Greek literature will find that the corpus of dialogic writing, as it is defined in the TLG data bank, consists of most of the works of Plato, many of Lucian, some of Plutarch, and isolated works of classical authors such as Xenophon, Aeschines Socraticus, and Philostratus and patristic writers such as Athanasius, Cyril of Alexandria, and Palladius.

Eccl. refers to themes, concerns, and attitudes associated with the Christian church. To a certain extent, *Eccl.* may be regarded as a multipurpose label attached to works that seem to be ecclesiastical in content but that lack characteristics that would permit definition in terms of form. Wherever appropriate, however,

Eccl. is linked with additional tags that help to narrow the range of generic possibilities. See also **Hist., Relig.,** and **Theol.**

Encom. suggests tone and feeling rather than literary genre. Eulogy, panegyric, *laudationes* of all sorts may be found in either prose or poetry, in orations or homilies, in hexameters, iambics, or lyric meters, in praise of gods or humans, in lighthearted treatises as well as satirical pieces, that is to say, in practically any form within the expanse of Greek literature. Although a less than optimum label because of all that it can embrace, *Encom.* nevertheless creates what may be a useful distinction between the great variety of laudatory literature and the numerous hymns that were (albeit sometimes only ostensibly) composed for religious occasions to celebrate divinities or objects of adoration infused with divine qualities. Thus, the *Hymni Homerici* (0013 001-034) are classified not as *Encom.* but as *Hymn.*, as are the prose hymns of Aristides (0284 001-008, 017-018) and nearly a dozen paeans listed in the *Canon*. At the same time, the expansive nature of *Encom.* obviates a proliferation of categories that might otherwise be needed to account for distinctions between gods and humans, prose and poetry, oration and treatise, religious and secular occasions, to name just a few. See also **Hymn.**

Exeget. distinguishes writings that interpret the texts of the Old and New Testaments from the numerous commentaries that focus upon secular literature, especially the Platonic and Aristotelian corpora, the medical commentaries of Galen, Alexander of Aphrodisias, and Palladius, and the philological commentaries of Porphyry and Eustathius on Homer. Thus, the Arian theologian Asterius's thirty-one homilies entitled *Commentarii in Psalmos* (2061 001) are classified as *Exeget.*, whereas Olympiodorus's *In Platonis Alcibiadem commentarii* (4019 004) and Simplicius's *In Aristotelis categorias commentarium* (4013 003) are defined as *Comm.* (with the additional tag *Phil.*). Similarly, Galen's *In Hippocratis librum de fracturis commentarii iii* (0057 100) is labeled as both *Comm.* and *Med.*
      On the periphery of exegetical literature are several paraphrases that warrant classification as either *Exeget.* or *Comm.* according to the religious or secular character of the paraphrased work. Eutecnius's *Paraphrasis in Nicandri Theriaca* (0752 001) is, therefore, characterized as *Comm.* (+ *Med.*), and Themistius's *In libros Aristotelis de anima paraphrasis* (2001 040) is classified as *Comm.* (+ *Phil.*), but Nonnus's *Paraphrasis sancti evangelii Joannei.* (2045 002) is labeled *Exeget.* (+ *Evangel.* and *Hexametr.*). See also **Caten.** and **Schol.**

Gramm. does not reside conveniently and exclusively on either side of a line that would categorically divide grammar from rhetoric or even from lexicography. Even though the grammarian Dionysius Thrax (second century B.C.) was quite precise about his own definition of grammar and its constituent parts, the subsequent history of grammatical treatises is not so refined as to detach itself from the rhetorical training of future leaders in Greece and Rome. As Kennedy observes, "Work of grammarians must always be envisioned as going on behind rhetorical theory, though it only rarely is expressly discussed." For purposes of classification, however, *Gramm.* is used to tag those works explicitly entitled *Ars grammatica* or *Fragmenta grammatica*, as well as treatises on prosody, orthography, accentuation, parts of speech, and inflection. See also **Lexicogr.** and **Rhet.**

Hagiogr., although similar in concept to biography, is used to characterize works whose principal themes are the lives and acts of saints, martyrs, and heroic figures in Judaeo-Christian tradition. A practical

distinction between biography and hagiography, for purposes of classification, is that *vitae* assigned a number in *BHG* are regularly tagged as *Hagiogr.* See also **Biogr.** and **Nan. Fict.**

Hexametr. is used of poems (or, more frequently, fragments of poems) that do not immediately betray a generic affiliation with some species of poetry in terms of theme or tone, and if there is insufficient evidence to demonstrate that a single surviving line should be construed as the hexameter part of an elegiac *Hexametr.* is also used in conjunction with other tags to clarify the specific poetic form of a work that belongs more properly to another (usually prose) genre. Finally, it should be noted that the generic tags *Epic.*, *Bucol.,* and *Parod.,* when used to classify a work, indicate an implicit assumption of the hexameter form; the additional tag *Hexametr.* has therefore not been added.

Hist. reflects a variety of subspecialties that fall within the range of Greek historiography. In general, the tag *Hist.* is affixed to the following categories of works: (1) extant *whole* works of the Greek historians; (2) fragments of otherwise lost historical works that may be collected in independent editions; (3) fragments of lost historical works that are edited as part of a generic collection such as *FGrH*, *FHG*, and *HGM*; and (4) works of ecclesiastical writers that focus upon the history of the church. Since ecclesiastical history is not always conjoined with the development of Greek historiography, double labels are provided in order to distinguish the *historiae ecclesiasticae* from secular histories. Thus, scholars who wish to confine their scope of inquiry to church writings will be able to find the material they seek by consulting texts tagged as *Hist.* and *Eccl.*, whereas other histories are labeled simply *Hist.* See also **Eccl.**, **Myth**., and **Narr. Fict.**

Homilet. is used to distinguish homiliae (i.e., discourses on religious and moral topics delivered, or written as though they were intended for delivery, to a congregation) from *orationes* (i.e., discourses on secular topics delivered, or intended for delivery, on public occasions, including courtroom trials, legislative assemblies, and funerals). This distinction helps to separate the extant speeches of the ten Attic orators from the thousand or so sermons and homilies ascribed to John Chrysostom. It does not, however, validate the assumption that patristic writers produced only homilies, as the forty-five orations of Gregory of Nazianzus demonstrate.

Hymn., regardless of meter, is assigned to the great variety of hymnal poetry ranging from the *Hymni Homerici* (0013 001-034) and the scraps of poems that appear to be samples of dithyramb to the polymetric hymns of Gregory of Nazianzus (2022 059) and the complex *cantica* of Romanus Melodus (2881 001-003, 005). It is also used of the prose hymns of Aelius Aristides (0284 001-008, 017-018). See also **Encom.**

Hypoth. dehes the hypotheses transmitted (for the most part anonymously) as prefixes to Greek tragedies and comedies, as well as the numerous papyrological fragments containing hypotheses and *didascaliae*. Also tagged as *Hypoth.* are Libanius's *argumenta* to the speeches of Demosthenes (2200 007) and the hypotheses of patristic writers to books of the Old and New Testaments. With the exception of the Libanian *argumenta,* the tag Hypoth. is generally found in conjunction with (at least) a second tag. Thus, the *Argumenta comica* (0662 006), carried under the heading *Comica Adespota* (CGFPR), is labeled

both *Hypoth*. and *Comic*., whereas John Chrysostom's *In epistulam ad Romanos* (2062 155) is tagged as *Homilet*, *Exeget*., and *Hypoth*.

Lexicogr. characterizes not only the sort of lexicon that takes the form of a glossary or word-list with definitions but also the more extended form of lexicon that incorporates commentary, the literary-biographical-historical encyclopedia, the topically arranged thesaurus that includes vocabularies and lists of synonyms, and the several surviving Attic lexica. Glosses, which are not always easily differentiated from scholiastic comments, are tagged as *Schol*. See also **Gramm**. and **Schol.**

Med. is applied to a wide range of Greek medical writings without distinguishing between human and veterinary medicine. Hippocrates' *De morbis popularibus* (0627 006) and the (mostly fragmented) veterinary treatises that make up the ninth-century *Hippiatrica* (0738 001-010) are all classified as *Med*. Also tagged as *Med*. are writings that deal with antidotes for wounds, bites, and stings, as well as the great many pharmacological prescriptions and formulae that pervade the medical literature.

Mus. is used to classify not only theoretical works on music but also musical scales, musical and fragments of music.

Myth. is used, in a fairly restrictive sense, to classify primarily the works of mythographers who produced compendia or interpretations of mythology and secondarily the works of historians (especially the early logographers) who cited myths as evidence in their historical accounts.70 It does not include the great store of mythology that underlies other literary genres such as epic and tragedy. Thus, Homer's *Iliad* (0012 001) is labeled simply *Epic.,* and Aeschylus's *Prometheus vinctus* (0085 003) is tagged only as *Trag.* See also **Hist.**

Narr. Fict. is used to categorize a variety of novelistic writings that range from novel or romance to novella, story, tale, and vignette. The term *narratio ficta,* in some respects the most problematical tag because it had no specifically literary significance in antiquity, is the result of an attempt to find a suitable Latin designation for a genre that, in antiquity, had no agreed name either in Latin or in Greek but that now seems to embrace a wide spectrum of themes, motifs, tones, and styles. Thus, *Narr. Fict.* is used in the *Canon* to classify the five extant Greek love novels, and also the *Historia Alexandri Magni* (1386 001-020), the biographical novels of Xenophon of Athens and Philostratus hagiographical *Vita Barlaam et Joasaph* ascribed to John of Damascus (2934 066), the Pseudo-Clementine romances (1271 004, 006-009, 011-012), a number of religious stories and vignettes associated with the Old Testament, and the several *erotica adespata* (5003 001-004, 006-018) that survive primarily in the form of papyrus fragments.

Nat. Hist. encompasses a broad range of topics such as animal nature and animal behavior, hunting and fishing, horse-breeding and horse-training, colors, stones, plants, rivers, fire, winds, odors, meteorology, and agriculture.

Poem. indicates metrical pieces that do not readily admit generic definition either by reason of meter or in terms of themes and tone. Thus, for example, the eleven-word fragment surviving under the name of Stratonicus (2645 001), and written in a combination of dactylic heptameter catalectic and iambelegus, is

tagged as *Poem.*; so are two fragments written in Ionic dimeter a *majore* and carried under Cleomachus (2614 001). Also labeled *Poem.* are lines that appear to be rhythmical but that cannot otherwise be identified, as well as titles that are known, from ancient testimonia, to have signaled poetic content of an otherwise lost poem. To some extent, *Poem.* may be considered a tag used in the last resort when the text at issue is so exceptional that it might well be the sole surviving representative of its category, or when the amount of text is insufficient in size or scope to be assigned with confidence to a suitable category.

Prophet. See **Apocalyp.**

Pseudepigr. See **Apocryph.**

Relig. is used exclusively to designate texts that constitute the basis for the *scripturae sacrae* of Judaeo-Christian tradition. Only the fifty-nine works that constitute the *Septuaginta* (0527 001-059) and the twenty-seven books of the *Novum Testamentum* (0031 001-027) have been so labeled. See also **Apocryph.**

Rhet. is used to classify works concerned with the art, science, theories, and techniques of persuasion, of which oratory is the principal beneficiary. The guidelines that determine whether a work in the *Canon* ought to be categorized as oratory or rhetoric are, for the most part, consistent with Kennedy's definition of rhetoric:

> Rhetoric, defined in the strictest sense, is the art of persuasion as practiced by orators and described by theorists and teachers of speech. That basic meaning may be extended, however, to include the art of all who aim at some kind of attitude, change on the part of their audience or readers, and then applied to what I shall call secondary rhetoric: critical or aesthetic theory not directly concerned with persuasion and the technique of works produced under the influence of these critical concepts.

While instances of overlap are likely to be more frequent than examples of clear-cut distinction, an attempt has been made to separate the nearly 250 formal orations in the data bank from the numerous critical essays about oratory and the orators themselves. There are, of course, formally delivered speeches concerned with rhetorical themes and descriptions, and these rhetorical orations are classified as both *Orat.* and *Rhet*. However, the lines are somewhat blurred between what constitutes oratorical talk and talk about oratory. The speeches of the ten Attic orators qualify as *Orat.*, whereas the speeches and declamations of the philosophers, orators, and rhetoricians who gained prominence during the so-called second sophistic movement seem to incline toward *Rhet*. *Rhet.* is also applied to works entitled *Ars rhetorica*, as well as to those appearing in various editions of the *Rhetores Graeci,* the several surviving progymnasmata, and treatises on a variety of topics relevant to rhetorical training. See also **Gramm**. and **Homilet.**

Schol. is, for the most part, limited to works derived from the *disjecta membra* of otherwise lost commentaries on classical authors. In this edition of the *Canon*, the majority of the scholiastic works (which include glosses as well as comments) are carried under headings beginning with the words *Scholia*

in, followed alphabetically by the names of specific authors upon whose works they were written, but a fair number are located under the names of individual authors who wrote comments, interpretations, and glosses. A few are carried under the names of authors upon whose works the scholia were written.

Although on theoretical grounds scholia ought not to be differentiated from the rest of exegetical literature, certain distinctions have been observed in the interest of practicality for this *Canon*. In general, a distinction based upon extent of connected (i.e., running) text determines whether a work is labeled *Schol.* or *Comm.*: extended interpretative works are considered *Comm.*, whereas *disjecta commenta* upon words, sentences, or passages fall within the parameters of *Schol.* A further distinction is made between *Comm.* and *Exeget.*: commentaries on classical authors are tagged as Comm., whereas commentaries on scriptural texts (although not substantially different except that the subject matter belongs to the realm of Judaeo-Christian tradition) are labeled *Exeget.* If the scholiastic remarks in question do not add up to a commentary, and if they are, moreover, derived from came, they are classified as both *Exeget.* and *Caten.*

While these distinctions may seem somewhat artificial and arbitrary (especially in view of potential similarities of language and perspective that might warrant conjoining, rather than isolating, the hundreds of works into one category or another), there remains the difference in interests among scholars consulting the TLG data bank: the likelihood that those wishing to explore the large corpus of classical scholia might also wish to wade through hundreds of New Testament came is slight. On the other hand, the scholar who wishes to do just that may circumscribe the material for investigation in broader terms in order to search through all works that have been classified as *Caten.*, *Comm.*, *Exeget.*, and *Schol.* See also **Caten.** And **Exeget.**

Theol. is used to classify works that can be defined as religious literature insofar as they are concerned primarily with the nature of divinity, the relationship between human and divine, religious doctrine, and other spiritual matters. A distinction is observed, however, between tractates on divine matters and those writings that have become the *scripturae sacrae* in Judaeo-Christian tradition. Another distinction is made between *Theol.* and *Eccl.*, where *Eccl.* characterizes matters of interest to the Christian church but without principal focus upon divinity. Distinction is disregarded entirely, however, in the case of those writings that seem to exhibit both theological and philosophical concerns. The works of Clement of Alexandria, for instance, are specimens of both Christian Platonism and speculative theology, for which the classification tags *Phil.* and *Theol.* together are warranted. Similarly, the *Corpus Hermeticum* (1286 001-022), "those Greek and Latin writings which contain religious or philosophical teachings ascribed to Hermes Trismegistus," is classified as both *Phil.* and *Theol.* See also **Eccl.** and **Relig.**