

ungen in den älteren Handschriften (s. Einleitung S. XV-XVI). Es ist ein grosser Vorteil, dass die überflüssige Normalisierung unterlassen ist. In der Bibliographie findet man auch solche Titel, die nicht nur die Textaustattung behandeln. Bei dieser Gelegenheit ist das ja ganz zweckmässig. Eigentlich hätte man noch mehr Hinweise auf den sachlichen Zusammenhang gewünscht, weil die kommentierte Ausgabe von Najock (Göttinger musikwissenschaftliche Arbeiten 2, 1972) nicht für alle leicht erhältlich ist. Die Datierung der Schriften in das 2.-6. Jahrhundert (S.VI) ist nicht präzise genug. Gibt es wirklich keine inhaltlichen Kriterien für eine genauere Datierung? Die Edition ist mit einem Index nominum et rerum versehen. Ein vollständiges Wörterverzeichnis dürfte nicht unangebracht sein.

Jaakko Frösén

Maja E. Pellikaan-Engel: Hesiod and Parmenides. A new view on their cosmologies and on Parmenides' Proem. Verlag Adolf M. Hakkert, Amsterdam 1974. 110 p. Hfl. 30.-.

This dissertation by a pupil of C.J. de Vogel amounts to a new interpretation of the Theogony, especially vv. 736-766 (taken to be authentic) and of Parmenides, especially B 1. The results, if reliable, are highly interesting. Not only is the Hesiodic background of Parmenides again emphasized. Particularly far-reaching is the suggestion that Parmenides visualized a spherical hollow earth inside his spherical hollow sky, and that he put True Being as well as the second 'pyrodes stephane' and 'daimon' in the cosmic centre. The possible consequences of this for the 'Philolaic' model are not discussed. The argumentation is not always convincing, but must be taken seriously. Pellikaan-Engel may be right, after all, regarding Parmenides. But Hesiod is probably over-interpreted: for instance, the geometrical model of a spherical sky looks decidedly more Anaximandric than Hesiodic.

H. Thesleff

Aeschylus: Prometheus Bound. Translated by *James Scully* and *C.J. Herington*.

Suppliants. Translated by *Janet Lembke*. — The Greek Tragedy in New Translations (general editor William Arrowsmith). Oxford University Press, New York and London 1975. 117 & 104 p. £ 3.95 each.

This is a new series of translations of the complete Greek tragedies, intended to give the modern reader — with or without a knowledge of Greek — a fresh and vigorous interpretation of the plays. Instead of word-for-word translations, its aim is to give the reader good poetry in the modern idiom without losing the originality and "otherness" of the Greek world. In the Prometheus Bound, this aim is achieved by exploiting the combined skills of a poet and a classical scholar and Aeschylus-specialist. The result is very good indeed — as the editor, with unnecessary profusion, himself states in his foreword, p. IX-X. This monumental play is presented to the reader in all its fierceness of impact. The diction is idiomatic and easy to follow, and at the same time surprisingly faithful, even reverential, to the original. The only thing I found unattractive was the use of capital letters as a stylistic device. The introduction by C.J. Herington discusses the problems of the play from many angles. One interesting feature, for instance, is the comparison between the actions and speeches of the party of Zeus and contemporary brainwashing techniques (p. 12). In addition to notes to the translation and glossary, there is a useful appendix containing the fragments of the other plays of the trilogy in English.

Janet Lembke's Suppliants represents another type of translation. More than with the Prometheus Bound, it is a recreation of Aeschylus' work by a modern poet. In this case the choice of poet as translator, responsible both for the poetic and for the scholarly interpretation of the work, is due more to the