unlegen 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 Textausstattung
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 präzis 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 inter-
pretation 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. Parti-
cularly 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