

D E    N O V I S    L I B R I S    I U D I C I A

*Emblem und Emblematisierung.* Vergleichende Studien zur Wirkungsgeschichte vom 16. bis 20. Jahrhundert. Hrsg. von *Sibylle Penkert*. Wissenschaftliche Buchgesellschaft, Darmstadt 1978. XVIII, 618 p. DM 112.-. - *Oral Poetry.* Das Problem der Mündlichkeit mittelalterlicher epischer Dichtung. Hrsg. von *Norbert Voorwinden* und *Max de Haan*. Wege der Forschung, Bd. 555. Wissenschaftliche Buchgesellschaft, Darmstadt 1979. VI, 291 p. DM 64.-.

Both these collections are written with the student of medieval and modern culture in mind, the former more particularly for the literary and art historian and the historian of ideas, the latter for the student of folklore, language and literature. Both, however, contain material that is also of interest to the classical scholar and to anyone who is interested in the classical traditions of European culture. The work on emblems, which, along with articles published at an earlier date, also contains some original articles, provides the student of Neo-Latin with some background material of a cultural historical nature, in that the emblem texts particularly of the fifteenth and sixteenth centuries were written to a large extent in Latin (for instance, the *Atalanta Fugiens* of the physician and alchemist Michael Maier dating from 1617). The book also deals with some of the original sources of emblem texts found in classical literature (for example, Dietrich Jöns's article on Grimmelshausen). Of particular interest are George Levitine's accounts, in an article on the painter Francisco Goya, of the influence of Horace on fifteenth and sixteenth century emblems. Important sources are the idea in Horace's *Ars Poetica* of the *ut pictura poesis* and the description of a grotesque work of art at the beginning of the *Ars Poetica*. Unfortunately, however, no separate account is given of the seventeenth century work mentioned by Levitine, *Quinti Horati Flacci Emblemata*. The use made of the poems of Catullus in a modern work of art is discussed in Werner Thomas' study, *Orff-Bühne und Theatrum Emblematicum*. The part played by classical mythology is naturally referred to in many articles. The book contains a number of clear and varied illustrations.

The collection *Oral Poetry* contains studies and articles which have been influenced and inspired to a large extent by Milman Parry's studies of Homer, the basis of which was formed by the observations Parry made in Yugoslavia in the 1930's concerning the nature of oral epic. C.M. Bowra's work, *Heroic Poetry* (1952), also constitutes an important background study. Bowra's book was one of the first works to pay tribute to the value of the research that Parry and his suc-

cessor A.B. Lord had done. The editors of *Oral Poetry*, Norbert Voorwinden and Max de Haan, have written an introduction which provides a lucid, though extremely brief, general account of the work of Parry and his successors in the field of oral poetry. The book also contains an article by William Whallon, published in 1965, in which a comparative study is made of the epithets used in the descriptions of heroes in the *Iliad* and *Beowulf*. Furthermore, the collection contains material for the study of medieval Latin versification.

The usefulness of both works is somewhat vitiated by the absence of indexes. The *Oral Poetry* volume contains no name or general index at all, and *Emblem und Emblematisierung* merely a brief list of modern scholars.

Hannu Riikonen

*Giovanni Casertano: Parmenide, il metodo, la scienza, l'esperienza. Esperienze 48. Guida Editori, Napoli 1978. 341 p. Lit. 12.000.*

The author of this work is noted for several well-informed studies in Greek and later philosophy. His *Parmenide* at once rewards and disappoints the reader. It gives the Greek text of the fragments (but not the testimonies) with Italian translation, a comprehensive discussion of them (partly in the form of a running commentary) and more than 100 pages of detailed notes and references. The chief line of argumentation amounts to showing that Parmenides, far from being a metaphysician, was a pioneer of scientific method. This of course is not a very revolutionary idea, but I have not seen it so ably vindicated before.

Casertano makes many important points and observations. Yet, even allowing for the traditional expansiveness of Italian scholarly style, the book includes much that is superfluous and also an unnecessary number of mistakes and dubious statements. The contrast between metaphysics and 'science' is probably over-emphasized and is seen in an anachronistic perspective. And indeed, the fact that the A section of Diels receives very little consideration in Casertano's exposition, gives it a serious bias.

H. Thesleff

*Rainer Nickel: Xenophon. Erträge der Forschung, Bd. 111. Wissenschaftliche Buchgesellschaft, Darmstadt 1979. VI, 163 S. DM 31.50.*

Das Buch ist "ein knapper Überblick für Schüler, Studenten, Lehrer oder auch für Nichtfachleute, die an der Diskussion fachwissenschaftlicher Detailfragen nicht so sehr interessiert sind und schnelle Orientierung wünschen" (S. 1). So weit so gut. Aber man kann noch fragen, Orientierung worüber?. Über den Inhalt dürfen wir lesen: "In den folgenden Kapiteln stehen die Fragen im Vordergrund, die für die künftige Auseinandersetzung mit Xenophon besonders ergiebig zu sein versprechen und einen Beitrag zu seiner besseren Einschätzung leisten." (S. 2). Diese künftige Auseinandersetzung bekommt eine