

Liste von Problemen im "Ausblick" am Ende des Buches, "eine Art Wunschzettel an die zuständige Fachwissenschaft."

Die Absicht des Buches bleibt mir unbegreiflich. Will der Verf. mit dieser Liste allgemeiner und an sich selbstverständlicher Probleme Richtlinien für die Wissenschaft geben? Oder Nichtfachleute belehren, was geschehen wird? Der Leser wird in der Xenophon-Forschung orientiert, nicht in den Werken. Positiv ist dabei, dass das Leben Xenophons gut berücksichtigt wird, aber die einzelnen Werke und die daran anschliessenden Fragen sehr zerstreut behandelt werden; das muss man aber in einer methodischen Disposition im Kauf nehmen. Die einzelnen Analysen sind kurz, wie sie auch sein sollen, aber zu häufig begrifflich unbestimmt. Ein Beispiel soll genügen. Das Kapitel über 'Die historische Gattung' enthält zwei Teile, Im ersten wird die Neuere Forschung zitiert und mit Breitenbachs Zitat die historische Gattung begründet (S. 116). Im zweiten Teil aber dürfen wir lesen, dass Xenophons Hellenika doch zur historischen Gattung gehört und dass Xenophon sich der historiographischen Tradition verpflichtet fühlte. Was wird hier mit historischer Gattung gemeint? Xenophons Gattung oder Breitenbachs Gattung? Auch S. 52 wird historisches Genos genannt, ohne nähere Bestimmung, was darunter zu verstehen ist.

Der Verf. schreibt mit einer Neigung zur naiven Rhetorik: "wie Xenophon eigen t l i c h gearbeitet hat" (S. 118), "wie eine künftige Xenophon-forschung ... zu bearbeiten hat, wenn sie der Bedeutung des Autors w i r k l i c h gerecht werden will" (S. 128) und dergleichen mehr.

*Paavo Hohti*

*Menander*. Vol. I: *Aspis to Epitrepontes*. Edited with an English translation by *W.G. Arnott*. The Loeb Classical Library. Harvard University Press, Cambridge Mass. - William Heinemann Ltd, London 1979. LV, 526 p. £ 4.50.

The new Loeb Menander is an ambitious project which, to judge by the first volume of three, will largely satisfy the needs of various categories of readers. Arnott's text is essentially based upon Sandbach's Oxford edition (1972), and he adopts the same order of presentation and verse numbering: thus the present volume contains in alphabetical order the identified plays from *Aspis to Epitrepontes* (also *Encheiridion*, omitted by Sandbach). Only very brief or obviously disputable fragments are excluded. However, Arnott has studied the papyri (or photographs) afresh, he makes several new contributions to the text, and he adds references to the discussion up to 1976. The apparatus is minimal, yet on the whole sufficient for a first critical orientation, which is to say that this extremely difficult compromise has turned out surprisingly well. As is natural in a Loeb edition, quite conjectural restorations are sometimes accepted, but Arnott tries to avoid pure guesswork.

The edition opens with a short, well-documented, and well-written introduction on Menander and his art. Here the pages (XXXVIII-XLV) on parallels between Menander and Hellenistic poets as regards

literary technique are worth particular attention. Each play is provided with a separate introduction. (Incidentally, a complaint to the editors: it is somewhat confusing that the page headings consist of the single word "Introduction" in these cases, too; and the important Bibliography on pp. XLVII-LII is easily overlooked.) These latter introductions concentrate on information regarding the preservation of the text; hence there are only three pages on the *Dyskolos* but, for instance, nine on the *Aspis* where Arnott has found it necessary to argue in detail against Handley's (1975) tentative attribution to this play of some *Oxyrhynchus* fragments. Further information is given in notes, often extensive, and in comments to the text.

"The translation perhaps foolishly attempts the impossible", Arnott states (p. X). Rather he attempts the unnecessary. He has translated Menander's trimeters, even in isolated fragments, into blank verse. Readers of Loeb texts, especially of editions of such a high scholarly standard as has now become the rule in this series, would probably prefer a more literal, interpretative translation. And Arnott's verse, elegantly and admirably fluent as it is at times, would have found its proper audience more easily if it had been published elsewhere.

H. Thesleff

*Philodemus. On Methods of Inference.* Edited with Translation and Commentary by Phillip Howard De Lacy and Estelle Allen De Lacy. Revised Edition with the Collaboration of Marcello Gigante, Francesca Longo Auricchio, Adele Tepefino Guerra. Istituto italiano per gli Studi filosofici: la Scuola di Epicuro, vol. I. Bibliopolis, Napoli 1978. 230 p. Lit. 18.000.

One of the many promising ventures of Italian classical scholarship to-day is the re-editing of the philosophical papyri of Herculaneum, 'La scuola di Epicuro', produced under the supervision of Marcello Gigante. The first volume of the series contains Philodemus' *De signis* (Περὶ σημειώσεων), here called 'On methods of inference'. Ph.H. and Estelle De Lacy have been concerned for nearly a half century with the restoring of this text. The present edition is probably going to be the standard one for a very long time. The De Lacys, and also Gigante and his assistants who have re-examined the papyrus with the aid of a microscope, have been able to make a considerable number of improvements on earlier readings. The text is here accompanied by a massive editing apparatus; the present reviewer merely notes the absence of a bibliography. The main body of the Greek text and the more substantial fragments are translated into English and commented upon in footnotes. The second part of the book is devoted to some very useful essays on 'The life and work of Philodemus', 'The argument and date of *De signis*', 'The sources of Epicurean empiricism', 'Development of Epicurean logic and methodology', and 'The logical controversies of the Stoics, Epicureans, and Sceptics'. The editors and their sponsors are to be congratulated on this very impressive and important achievement.

Technically and aesthetically, the book is a fine example of Italian book production at its best.

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