

*Wolfgang G. Müller: Topik des Stilbegriffs. Zur Geschichte des Stilverständnisses von der Antike bis zur Gegenwart. Impulse der Forschung, Bd. 34. Wissenschaftliche Buchgesellschaft, Darmstadt 1981. XII, 209 p. DM 59.—.*

In his work, *Topik des Stilbegriffs*, Wolfgang G. Müller investigates man and style as a subject for comparison with each other, a subject which we find in the discussion of style in different periods. The study includes Buffon's celebrated affirmation, *le style est l'homme même*, together with closely related subjects, including the view of style as the "dress of thought" of the "incarnation of thought" and as an expression of national character. The work concludes with various twentieth century mystical and existential interpretations of the interconnection of man and his style, together with a discussion of the maxim, *le style est l'homme même*, as a basis for certain twentieth century theories of style. Müller's work incorporates an extremely large and lucidly ordered body of material. He examines works belonging to the spheres of rhetoric, poetics and stylistics, and the essayists are also well represented (Montaigne, Pater, Eliot etc.). Moreover, he pays close attention to subjects that we find in other forms of literature. Sterne's *Tristram Shandy* and Joyce's *A Portrait of the Artist as a Young Man*, in particular, come in for special treatment. One notices, however, the absence of John Middleton Murry's *The Problem of Style* (1922) from the bibliography, and particularly the chapter on the psychology of style, which is relevant to his subject. With regard to the literature of Antiquity, pride of place is given to certain Greek texts and to Quintilian and Seneca (ep. 114). The author does not, however, clarify any further the question of *oratio imago animi* in connection with the subject matter found in the letters of Antiquity, but merely refers (p. 14, n.31) to other literature, including his own article *Der Brief als Spiegel der Seele*, in the periodical *Antike und Abendland*. Of special importance to anyone interested in the classical tradition is the second chapter of the work, in which the writer examines the views of Erasmus, Montaigne and Burton, particularly in the light of the discussion of the styles of Cicero and Seneca.

*Hannu Riikonen*

*Greek Lyric. With an English translation by David A. Campbell. Vol. I: Sappho, Alcaeus. The Loeb Classical Library. Harvard University Press, Cambridge, Massachusetts — William Heineman Ltd, London 1982. XIX, 492 p. £ 5.—.*

Among the literary works of ancient Greece, lyric poetry appeals perhaps most immediately to the modern public. This is especially true of the fragments of Sappho and Alcaeus: the less that is preserved from a poem, the more "modern" an impression it seems to create (of course, this impression is often completely wrong, because the poem as a whole would be something very different). A Greek-English volume of the Greek lyric is therefore very welcome, as it enables the non-