

*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-

specialist reader to form as good an idea of the poets' work as possible. Campbell's opus, which will comprise four volumes in all, replaces the three volumes of *Lyra Graeca* by J. M. Edmonds, which appeared in this series in the 1920s. The papyri have supplied much new material since then, so that a new Greek-English edition is needed on this basis alone. Also many of Edmonds' texts and translations suffered from his over-liberal and extensive restorations. The new volume contains all those fragments of Sappho and Alcaeus from which some sense can be obtained; the numbering follows as far as possible the marginal numbers of Lobel and Page. Where the text is hopelessly mutilated, it is allowed to be so; in this kind of work, however, it is desirable to provide a probable reading, where it is possible to do so with some certainty, and in such cases the editor gives a restoration and translation with a note of the source; it is, of course, impossible to give several alternatives. The translations are clear and accurate without any poetical pretensions. Ancient *testimonia* with short notes are given to both authors, as well as the shortest possible introduction with an outline of the authors' lives.

*Maarit Kaimio*

*Poetarum elegiacorum testimonia et fragmenta*. Pars prior. Ediderunt Bruno Gentili et Carolus Prato. Bibliotheca scriptorum Graecorum et Romanorum Teubneriana. BSB B. G. Teubner Verlagsgesellschaft, Leipzig 1979. XLV, 242 p. M 79.—.

E. Diehl's *Anthologia Lyrica Graeca* is gradually being replaced. Here is the new Teubner (Leipzig) edition of the early (Greek, of course!) elegists by B. Gentili and C. Prato. This volume includes Callinus, Tyrtaeus, Mimnermus, Solon, Arius, Demodocus, Phocylides, and Xenophanes; a second volume is designed to cover the rest of the Fasc. 1 of Diehl—Beutler. Diehl's method of presentation and fragment numbering is largely preserved (though for Mimnermus a new fragment numbering, with West's additions, is adopted), but the apparatus is divided into three sections ((1) lemmas, (2) parallels, (3) textual criticism and commentary), and a separate collection of *testimonia* precedes the fragments of each poet, notes on dialect and metrics as well as bibliographies and indices (also a complete *Index Verborum*) being added. Thus, 74 pages of Diehl—Beutler have now expanded into 242.

The editors have profited from the considerable, but fortunately not excessive discussion on the Greek elegists in the last forty years, and not least from M. L. West's Oxford edition (1972) and *Studies* (1974). They state in the Preface that "...sua cuique reddidimus; nam quae in elegiacos scripta sunt fere omnia perlegimus", and "...nobis potius collecta quam selecta placuerunt".

Obviously, however, the edition is much more than a collection of references and critical reassessment of the work of others. It is a monument, not only of painstaking labour, but of a genuine command of what it is possible to know