

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

about Greek elegy (*qua* elegy, that is: naturally the philosophical aspects of the poetry of Solon and Xenophanes have not received very much attention here). Although the text form adopted by Gentili and Prato contains little that is new, and little fresh light is shed on the poets, this is likely to remain for a long time the standard edition of these texts.

H. Thesleff

*Vincenzo Di Benedetto: L'ideologia del potere e la tragedia greca. Ricerche su Eschilo.* Piccola Biblioteca Einaudi 355. Giulio Einaudi editore s.p.a., Torino 1978. XII, 295 p. Lit. 6400.

The main title of this book is somewhat misleading since it deals exclusively with Aeschylean tragedy, as the sub-title indicates; moreover, it does not aim at giving an exhaustive analysis of the ideology of power in the tragedies of Aeschylus, but examines more generally the main lines of Aeschylus' thought in the field of ethics and religion. The plays which are thus interpreted are the Persians, the Prometheus and the Oresteia; the Seven against Thebes and the Suppliants are omitted, which from the viewpoint of the main title of the book is a pity, since the personalities of Eteocles and Pelasgos would surely offer interesting examples of the possibilities and limitations of human power both in relation to the gods and to the subjects of these kings.

The book's principal theme is that Aeschylus has a consistent ethic-religious ideology, which, with a strongly didactic purpose, he wishes to bring home to the spectator. This is, I think, true to a certain extent, but in concentrating upon this theme the author seems to oversimplify the issue, by practically ignoring the dramatic art of the poet, for instance the contrast between the ways of thinking of the different persons of the drama, including the chorus. The author sees an essential conflict between Aeschylus' religious ideology and reality, but he lays far more emphasis on the uniformity of this ideology than on the reality of this conflict, a conflict of which Aeschylus himself, however, was fully aware, as his tragedies bear witness, and which adds infinitely to the richness of his tragic world.

Those chapters of the book concerning Prometheus (II) and the personality of Agamemnon (III) are especially interesting, since they offer fresh interpretations. The author (rightly, in my opinion) rejects the view that in his Prometheus-trilogy Aeschylus meant to show any development in Zeus towards a more "soft" righteousness; as he says, "la continua illimitata alternanza del momento positivo e del momento negativo, e viceversa, era semplicemente il segno di una illimitata sovranità e di un assoluto potere di Zeus" (pp. 85—86). He also lays much emphasis on the weaknesses of Prometheus — that he is a σοφιστής, not σοφός, that he boasts vainly of his prophecies, which are not true prophecies, because Zeus' position is not going to be usurped; that his gifts to the mortals must