

*Bartolomeo Borghesi Scienza e libertà*. Colloquio internazionale dell'Association Internationale d'Epigraphie Grecque et Latine, 1981. Studi di storia 1. Pàtron editore, Bologna 1982. 529 p. Lit. 25.000.

This large volume includes some thirty lectures delivered in a colloquium, which had been arranged in 1981 to honour the 200th anniversary of the great Italian scholar Bartolomeo Borghesi. The articles, in Italian and French, are of interest to anybody doing research in the history of classical scholarship. Borghesi's role in the history of the study of epigraphy as well as his achievements in the study of ancient and medieval history and numismatics are characterized from various points of view. Special attention is paid to his connexions with his contemporaries, especially with eminent scholars and men of letters, such as Niebuhr and Leopardi. Borghesi's fame in his own and later times is described in the large introductory chapter by Augusto Campana. The second part of the book, which is devoted to Borghesi's political ideas and to his status as a public figure, provides important material for political historians studying the Italian Risorgimento and the history of the Republic of San Marino. The third part contains valuable documentary material, Borghesi's letters in particular.

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*Theo Reucher: Die situative Weltsicht Homers*. Eine Interpretation der Ilias. Wissenschaftliche Buchgesellschaft, Darmstadt 1983. X, 482 S. DM 123.—.

The author of this ponderous monograph uses an impressive arsenal of terms and concepts from the philosophy of aesthetics and from his previous studies *Zur Systemtheorie der Historie*, *Logische Ästhetik der Gesellschaft als Philosophie der Praxis*, and *Von der Logik des Sinns zum Sinn der Kunst*. The classical scholar need not despair, however. Behind its facade of deterrent armament the book is, to all intents and purposes, a detailed, penetrating and largely judicious interpretation of the Iliad as visualizing literature. Typical of Homeric poetry is, according to R., "das Leben anzuschauen in bildhaften Situationen" (p. 11) for which the social context is always relevant. Such situations are followed up and discussed in due order from the first to the last song of the Iliad.

Obviously this kind of interpretation of virtually the whole of the Iliad implies the raising of many controversial points, and much overlapping of long-since accepted truths. Sometimes, perhaps too often, the reader feels he is caught up in a vortex of hermeneutic circles. Yet the thesis of Homer's visualizing scenes seems basically sound, and the consistent application of it (whatever one thinks of R.'s obsession with the idea of 'Situativität') must be regarded as profitable both for classicists and for theorists of literary art.