

Vorgängers Goetz ab. Dagegen ist seine Textkonstitution beträchtlich besser und kann zur Zeit als endgültig bezeichnet werden. Möge diese Ausgabe, zusammen mit der gleich oben besprochenen, dazu beitragen, das Interesse an die griechisch-lateinischen Hermeneumata zu beleben. – Eine Kleinigkeit: S. 124, 3167 lies ῥΗδη. – Im 'Conspectus librorum' vermisste ich K. Korhonen, *Arctos* 30 (1996) 101–119.

*Heikki Solin*

*Commentum Cornuti in Persium*. Recognoverunt et adnotatione critica instruxerunt WENDELL V. CLAUSEN et JAMES E. G. ZETZEL. Bibliotheca scriptorum Graecorum et Romanorum Teubneriana. Monachii et Lipsiae in aedibus K. G. Saur 2004. ISBN 3-598-71578-1. XI, 201 S. EUR 62.

Eine kritischen Gesamtausgabe der Persiusscholien stellt ein großes Desideratum dar. Die neueste Scholienedition in Jahns berühmter Persiusausgabe stammt vom Jahre 1843 und umfaßt nur die älteren Scholien (die Ausgabe der Berner Scholien von Kurz, Progr. Gymn. Burgdorf 1875 ist kein Ersatz, sie enthält nur prol. und 1). So begrüßt man freudig das Erscheinen eines wichtigen Bestandteiles von ihnen, der sog. Cornutus-Scholien. Persius galt schon der auf ihn folgenden Generation als Klassiker der Satire, und spätestens im 4. Jh. begann man mit einer Kommentierung des schwierigen Textes, die im Wirkungsbereich des karolingischen Gelehrten Heiric von Auxerre zu einem selbständigen Lemmakommentar zusammengefügt und unter dem Namen von Persius' Lehrer Cornutus gestellt wurde. Dieser Kommentar hat nun eine den modernen Ansprüchen entsprechende Ausgabe erhalten, wofür die gelehrte Welt den Editoren große Dankbarkeit zollt. Ich brauche hier nicht in Einzelheiten zu gehen und verweise nur auf die Monographie von Zetzel, *Marginal scholarship and textual deviance: the Commentum Cornuti and the early scholia on Persius* (BICS Suppl. 84) 2005, wo der Leser alles Nötige für das Verständnis der Überlieferung des Cornutus-Kommentars und der älteren Persius-Scholien findet.

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ALAN H. SOMMERSTEIN: *Greek Drama and Dramatists*. Routledge, London and New York 2002. ISBN 0-415-26028-0 (pb). IX, 192 pp. GBP 15.99.

This is a revised English version of the Italian translation which was published by Levante Editori, Bari, in 2000 (the translation is by Francesco de Martino). Sommerstein, widely known as an author of commented editions and studies of Aristophanes and Aeschylus, presents here a brief volume meant as an introduction to Greek Drama for those at the "sixth form and undergraduate level" (p. I). It consists of sections devoted to descriptions of the Greek dramatic genres, sketches of the main practitioners of the craft and their works, and an anthology of dramatic texts and documentary evidence. There are also a timetable of authors, works, and historical events, and a section which contains references to further reading. This slim book gives a good introduction to the texts and

their performative and civic contexts and can be warmly recommended not only for undergraduate students, but also for a general reader.

Heikki Solin

DAVID WILES: *Greek Theatre Performance. An Introduction*. Cambridge University Press, Cambridge 2000. ISBN 0-521-64027-x (hb), 0-521-64857-2 (pb). XII, 243 pp. GBP 48.00 (hb), 12.95 (pb).

David Wiles' (henceforth W.) book *Greek Theatre Performance* (henceforth *GTP*) is divided into the following chapters: 1. "Myth", 2. "Ritual", 3. "Politics", 4. "Gender", 5. "Space", 6. "The performer", 7. "The writer" and 8. "Reception". At the end of the book there are also a brief chronology, notes, a bibliography for further reading and an index. According to the back cover, "The book assumes no prior knowledge of the ancient world, and is written to answer the questions of those who want to know how the plays were performed, ..." *GTP* keeps it promises. W. gives brief background information about every subject throughout the whole book. He even tells the reader that Homer's *Iliad* dealt with the siege of Troy and that the *Odyssey* dealt with the return of the Greek warrior Odysseus to his island home after Troy had fallen (p. 14). W. also discusses briefly, e.g., gods and heroes (in chapter 1), the timetable and organization of the City Dionysia (in chapter 2), the development of Athenian democracy (in chapter 3) and the sexuality of Athenian men and women (in chapter 4). The reader really does not have to know anything about ancient Greece beforehand. The first four chapters also serve as a kind of introduction to the next four chapters of which I found especially chapter 5 (which, by the way, is the only chapter with a "Conclusion") fascinating and thought-provoking. Chapter 5 is full of clear observations and interesting points concerning the theatre of Dionysus and performing in it (some of which were already discussed in Wiles' excellent book *Tragedy in Athens*, Cambridge University Press, Cambridge – New York 1997). The division of the chapters into subchapters is clear and logical throughout the book. For instance, chapter 6, which, according to W. (p. 3) "is perhaps the core of the book", is divided into subchapters "The chorus", "The aulos-player" and "The actor". Chapter 7 deals with, among other subjects, the transmission of the texts and the career of the dramatist. In chapter 8, W. analyzes three performances: *Oedipus* in 1585, *Prometheus* in 1927, and *Electra* in 1986, and also handles the issue of translation. The bibliography for further reading is quite up to date (most of the entries are from the 90's) and the index is adequate (I found no faults or defects in it).

Although I am aware that *GTP* is meant to be an introduction and that it is aimed at students, I still want to point out some minor observations and make a few suggestions which, I imagine, could benefit the readers (who are supposed to have no prior knowledge of the ancient world). Sometimes W. writes sentences like "... the crime of Oedipus' father Laius, who raped a prince." (p. 20), "... Bellerophon, who tried to fly to Olympus on a winged horse;" (p. 25), and "In Euripides' *Hecuba* an unburied man flies in to haunt his mother." (p. 40). In stead of *a prince*, *a winged horse* and *an unburied man* (my italics) W. could have written e.g., *Pelops' son Chrysippus, his winged horse, Pegasus* and *Hecuba's son, Polydorus*. On page 81, W. discusses the absence of