Another field in which E. left a mark was philology. His most important grammatical work, *On Old Comedy*, was a mainly descriptive writing with its main focus on matters regarding the explanation of passages and words. This must have been a feature of E.'s grammatical output in general: though certainly first-rate, his works did not introduce methodological innovations in this field, nor does he seem to discuss more general questions such as normative grammar.

In the last two chapters G. defends the attribution to E. of a historical work, the *History of the Galatians*, and challenges the modern belief that E. was the founder of scientific chronography. This statement, G. argues, is simply not supported by the fragments of the three works we possess on chronography: in the best preserved of these works, *On Olympic Victors*, E. uses literary and not epigraphical sources, and his main interest seems to be collecting *realia*, not offering a chronological framework for Greek history.

This book is an amazing feat of erudition and critical judgement. It is worth mentioning that G.'s task has been even more difficult as he had to work without the help of a reliable collection of sources: the only complete edition of E.'s fragments is Bernhardy' pioneer work, published in 1822. Since then, only the geographical and poetical writings have been the object of serious studies (see H. Berger's 1880 edition of the geographical material, and E. Hiller's work on the poetical fragments). Remarkably, G. at the beginning of each chapter offers an invaluable starting point for anyone who might be interested in furthering his research on E.: a list of all the sources of fragments belonging to the works discussed in the chapter, including many new or overlooked ones. Only one example is enough to show to how much remains to be done: on p. 112 G. mentions four fragments mostly ignored by modern scholarship—remarkably, they belong to the *Hermes*, perhaps the best known and most studied of E.'s works in modern times. G.'s book is therefore not only a welcome addition to the studies on Hellenistic culture and science, but will surely provide an important stimulus to further research on E. and his time.

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CRATES OF MALLOS

M. BROGGIATO: *Cratete di Mallo: I frammenti. Edizione, introduzione e note*. (Pleiadi: Studi sulla letteratura antica 2.) Pp. xciv + 359. La Spezia: Agorà Edizioni, 2001. Paper, €30. ISBN: 88-87218-34-X.

Until recently, Crates of Mallos, grammarian, critic, and scholar of the second century B.C., has not been well served by modern scholarship. Rudolph Pfeiffer, in his *History of Classical Scholarship I* (Oxford, 1968), p. 239 n. 7, lamented the lack of a modern critical edition of Crates' fragments, and this has remained the case until now. General knowledge of Crates appears to be limited to the anecdote related by Suetonius (*Gramm*. 2.1–2), who tells us that he had a nasty encounter with a sewer on the Palatine, broke his leg, and spent his recuperation period lecturing and discussing grammar with anyone who chose to listen. A few scholars in the past attempted to tackle him, notably Hans Joachim Mette, whose book on Crates' cosmology, *Sphairopoiia*, was published in 1936. Unfortunately neither this book nor its companion volume *Parateresis* (Halle, 1952), with its similarly heterogeneous

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presentation of massive amounts of material, both related and unrelated to Crates, amounts to a reliable edition of the fragments (K. Wachsmuth's *De Cratete Mallota* [Leipzig, 1860], is both too rare and too antiquated to be of much use today). The lack of a modern edition became even more critical when new editions of the Herculaneum papyri containing the books of Philodemus' *On Poems* revealed that Philodemus had engaged with Crates' theories of poetics at some length in this treatise. The evidence for Crates' work provided by these papyri elicited new interest in Crates, and James Porter and Elizabeth Asmis in particular have done a great deal of work in unpicking the evidence for Crates' theories preserved for us by Philodemus. Recently, Richard Janko discussed Philodemus' use of Crates in the introduction to his edition of *On Poems* 1 (Oxford, 2000), pp. 120–34, and Maria Broggiato has now brought out an edition of the fragments of Crates of Mallos, complete with commentary and lengthy introduction.

The book begins with an informative and careful introduction, in which B. guides the reader through an overview of previous scholarship on Crates, and explains the provenance of the surviving fragments of Crates' various works (including a brief but useful discussion of the Philodemus texts from which Crates' writings on poetics are mainly known). The second part of the introduction deals with classifying Crates' methods and themes. Crates' πολυμάθεια raises serious problems of classification, in that some of his interests appear to be contradictory. In her introduction, B. describes his works on Homeric philology, on astronomy, and on geography; she discusses the elusive concept of *Sphairopoiia*, which Crates seems to have used in both his 'scientific' thought and his literary criticism, but wisely leaves the problems of interpretation raised by these issues for elsewhere.

B.'s presentation of the testimonia and fragments of Crates is well judged and useable. She commendably prints the relevant verses of poetry before Crates' discussion of them, which means that her book can be read without having a text of, e.g. Homer or Hesiod always at hand. Beginning with his discussions of the *Iliad* (frr. 1–36) and *Odyssey* (frr. 37–72), B. collates the evidence for Crates' readings of (or explanations of) specific cruces in the text of Homer. Much of this evidence is preserved in a variety of places (although most appears in the collection of material that we know as the Homeric scholia), and B.'s edition allows us to see how influential Crates' ideas on the text of Homer were in antiquity. Next in her edition come Crates' discussions of Hesiod (frr. 78–81), lyric (frr. 82–4), tragedy (frr. 85–9), and finally comedy (frr. 90–3), all of which are preceded by an extract from the relevant text under discussion.

In common with many readers, perhaps, I was excited to be able to read what B. calls Crates' 'Studia artis poeticae' (frr. 94–101), which includes the sections from Philodemus' *On Poems*. Here, her editorial judgement is a great asset to users of her edition. She prints the entire text of the relevant columns, broken for apparatus at the column ends. In the light of the difficulty involved in disentangling Philodemus' report of Crates' opinions from his deliberate distortion of Crates' actual meaning, B. has done well in simply offering her readers all the information they need to make their own judgement. She gives the entire text of six columns from Book 5 of *On Poems*, in which Philodemus' polemic reveals a good deal about Crates' theory of criticism. She deals with these difficult texts with acumen and elegance, and her efforts will, I hope, provide the basis for some much needed further work and interpretation of what we might call Crates' *Poetics*.

The remainder of the fragments in the edition come from Crates' studies of

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grammar (frr. 102–5, known almost exclusively from Varro) and the Attic dialect (frr. 106–21), followed by a collection of 'varia' (frr. 122–43).

In the final part of the book, B. provides us with a highly detailed and impressive commentary. With such a large volume of heterogeneous material to discuss, B. copes admirably. She is a trustworthy guide through the tortuous textual problems, but she wields her erudition with a light touch. Insoluble problems of interpretation she leaves to the scholars and critics who will (I hope) use her book to deepen our understanding of Crates and his *oeuvre*. There are five indices and a concordance, all of which are extremely well produced and easy to use. B. has done a great thing: she has opened a previously obscure author to critical evaluation, and she has produced an exemplary edition of extremely difficult material. On a final note, B. has been well served by her publishers, Agorà Edizioni: the book is beautifully produced and copy-edited, and is amazingly good value at €30.

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PHILO ON THE CREATION

D. T. RUNIA: *Philo of Alexandria:* On the Creation of the Cosmos According to Moses. *Introduction, Translation and Commentary*. (Philo of Alexandria Commentary Series 1.) Pp. xviii + 443. Leiden, Boston, and Cologne: Brill, 2001. Cased, €103/US$120. ISBN: 90-04-12169-2.

A major lacuna in Philonic studies is the absence of critical commentaries of the discrete treatises in English. An international group headed by Gregory E. Sterling, general editor, and David T. Runia, associate editor, together with a distinguished editorial board comprising Harold W. Attridge, Ellen Birnbaum, John Dillon, David Hay, Annewies van den Hoek, Alan Mendelson, Thomas Tobin, S.J., and David Winston, has undertaken to produce a commentary series comprising twenty volumes to fill this need, and the present volume are its first fruits.

The Commentary Series is addressed to several audiences. Judging from the present volume, specialists in Philo, as well as scholars whose expertise is in cognate fields like Hellenistic Judaism, ancient philosophy, and patristic literature, and those in neighboring disciplines like classics, new testament, gnosticism, and the history of religions, will more often than not find what they need here when they wish to access Philo's thought on a particular problem and/or study a particular Philonic pericope in depth. At the same time, it is also intended to provide a detailed road-map for graduate students and non-specialists who are just beginning to read Philo's works.

Philo's treatise, *On the Creation of the Cosmos According to Moses*, reflects his dual rôle as exegete and philosopher. Philo uses the Mosaic account of creation and the events in Paradise as recorded in *Genesis* 1–3, as the springboard for his own thematic treatment of a variety of subjects, the most important of which are: (i) the pre-eminence of Moses; (ii) law and nature; (ii) God and creation; (iv) the cosmic order; (v) the human being in the cosmos; (vi) goodness and evil; (vii) *Gen*. 1–3 as typological constructs of human existence; (viii) the goal of life: *imitatio Dei*, through the practice of 'virtue'; and (ix) number symbolism.

The present volume commences with a general introduction to the series by Gregory

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