

6) Sehe weiter Phron. 11 (1966), 81 ff. — Wenn der Verf. (S. 38, Anm. 41) meine Interpretation der Feuerlehre im Zusammenhang mit der Auffassung Reinhardts zitiert, so wird der Sinn meiner Aussage unverständlich.


8) Der göttliche Charakter der Offenbarung ist nicht so exklusiv, dass dahinter "der Denker ganz zurücktritt" (S. 64): sehe Parmenides, 11-2.


In this attractively produced monograph B. Frischer (F.) deals with the interesting question how the school of Epicurus which subscribed to the device of λάθε βίωςας recruited new adherents. The first source of new membership (persons in the existing social and familial network of current members) F. does not take into consideration because network recruiting does not fit into the study he is undertaking (p. 46)—an utterly arbitrary procedure, the more so as F. himself on p. 273 rightly admits that many of the school’s new members were recruited by personal contacts. The active approach of recruiting strangers by public speaking or by publishing is denied to Epicurus and his followers by F., rightly I think as far as the initial phase of Epicureanism is concerned, but as F. himself admits Diogenes of Oenoanda and Lucretius, as well as Amafinius (cuius libris editis commota multitudo Cic. Tusc. IV 3,6), who is not mentioned by F., present conspicuous exceptions. F. posits a ‘passive’ method of recruiting; accordingly he (re-?)constructs an Epicurean theory of recruitment on the foundations of Lucretius IV 881-5 concerning simulacra meandi. These simulacra, metaphorically extended to cover every species of perception and ‘motivation’, were cast around according to F. by a statue of a seated Epicurus

erected by the Epicureans in Athens in a public place at some time between 280 and 250 B.C. This statue as reconstructed by F. in a discussion descending to minute particulars on the basis of extant replicas and portrait busts, presented the values Epicurus stood for in such a plastic way that receptive passers-by were consciously or unconsciously overwhelmed by it in a magic-fetishistic manner and went on to enroll in the Garden. The central thesis here summarized is garnished with extensive disquisitions on philosophy and society in Greece, the fetishistic element in Greek (and other) religions, the history of the statue of Epicurus in the Villa Ludovisi at Rome, the typological portrait in ancient Greece and the receptivity of certain psychological human types.

I do not think it incumbent upon me to venture into the theoretical fields over which F. ranges with a staggering erudition. There are a few simpler and more immediately relevant facts which in my view render F.'s central thesis untenable. It is crucial to his argument that between 280 and 250 B.C. the Epicureans had a statue of Epicurus erected in Athens in a public place. F. does not take account of G. Richter's opinion (The Portraits of the Greeks I, p. 3 ff.) that precisely in Athens the erection of portrait statues to individuals was a public honour bestowed by the people of Athens. Moreover F.'s thesis is contradicted by Seneca's reference to Epicurus' own words: nihil sibi et Metrodoro inter bona tanta nocuisse quod ipsos illa nobilis Graecia non ignotos solum habuisset sed paene inauditos (Ep. Mor. 79, 15-6). More generally F. too often ignores the historical and sociological chapters in N. W. DeWitt's Epicurus and His Philosophy (1954).

As for the statues, two of those of the Epicurus type were discovered in 1963 and in 1968 respectively in Athens "on land outside the ancient city near what may have been the Garden of Epicurus" (p. 130-1). On p. 122 in note 96 F. himself surprisingly remarks that "Poulsen has already shown that the two Sitzstatuen of Epicurus and Metrodorus, which were probably originally set up in the Garden in Athens and served as the ultimate models for later copies, were pendants" (!?). It is most annoying that F. nowhere supplies complete and accurate specifications on the dimensions and the original location of the Roman replicas. From his casual remarks and from Richter and the Enciclopedia dell'Arte Antica I gather that we usually have to do with small replicas which like portrait busts suggest a private function inside a villa, library, or garden rather than a public function in a public place.