

erkennbar bleiben und erst recht der renommierten Reihe einer Gesamtausgabe von Ockhams berühmten „politischen Schriften“ nur durch zweifelhafte und missverständliche Hinweise dieser Reihe sich noch angliedern lassen, während sie auf ihrem Titelblatt offen allein die ganz anders abgeleitete Reihenummer der mittelalterlichen Texteditionen der British Academy tragen. Ein Blick auf hochproblematische Thesen des Herausgebers zur vermuteten Textgeschichte in den beiden zuletzt vorgelegten Bänden (VI–VII) schließt den Überblick ab, der der britischen Serie von Ockhams *Opera politica* den ihr gebührenden Dank zollen soll und für die Zukunft helfen will, diese editorischen Bemühungen richtig zu nutzen.

This report draws attention to the recently completed – but quite unnoticeably celebrated – British edition of William Ockham’s († probably 1348) *Opera politica*. The enterprise of publishing the English Franciscan scholar’s political oeuvre took more than 80 years to realise and is now crowned with the final parts of the first critical edition of Ockham’s masterpiece of political reasoning, the *Dialogus*, reconstructed in all its remaining parts. Up to the end of the 20th century, this widely cited text entailing a critical review of the controversial arguments in the contemporary strife between church and state was only to be consulted in old prints (particularly Melchior Goldast’s *Monarchia* from 1614) and modern reprints: Now the reader may cross-reference the text with the manuscript transmission in the critical apparatus. This article presents a conspectus of the entire *Opera politica* project and its editors before focusing on the last two volumes, which were originally planned as volumes VI–VII but now have been subsumed as parts of the complete *Dialogus* edition: This unfortunate decision conceals the texts as discrete works and contributes to misunderstandings with confusing discrepancies arising between the *Opera* edition and the series numbers of the British Academy published on the title page. In particular, uninformed or uncritical readers should beware of the chronological and biographical fantasies presented by the latest editor as based on supposed textual observations. This notwithstanding, the British edition of Ockham’s *Opera politica* is to be hailed for its undeniable value in making this author’s famous political philosophy in the future accessible in critical edition.