

has enabled him to improve on the text very much by making the right choice among earlier suggestions and adding emendations and conjectures of his own; but there remain of course a fair amount of cruxes and asterisks.

*H. Thesleff*

*Pindari Carmina cum fragmentis. Pars I: Epinicia. Post Brunonem Snell edidit Hervicus Maehler. Bibliotheca scriptorum Graecorum et Romanorum Teubneriana. BSB B.G. Teubner Verlagsgesellschaft, Leipzig 1984. XI, 192 S. M 24.—.*

This volume is a reprint of the 4th edition of the Epinicia part of Snell's Pindar (1964, the 1st edition 1953), with a few Addenda et Corrigenda attached (p. 191–192). It is good to have Maehler's competent confirmation of the reliability of this classical edition.

*H. Thesleff*

*Simon Goldhill: Language, sexuality, narrative: the Oresteia. Cambridge University Press, 1984. X, 315 p. £ 30.00.*

The astounding richness of the Oresteia and the deep relevance of its themes even to our age are reflected in the number of books and articles – often of great interest and good quality – that have been inspired by the trilogy of Aeschylus over the last few years. Broadly speaking, we can categorize them into two groups: those concentrating to the aspect of stagecraft and performance, and those investigating the text, the way the language works. Both aspects, with their many varieties and intertwinings, are essential to our quest of understanding the Oresteia. Simon Goldhill undoubtedly belongs to the second group – although he would, I think, be the first to protest against the ascribing of labels. In his Introduction, he describes his work as a departure, apparently from the usual paths well trodden by classical scholars. In spite of the fact that he has been inspired by his wide reading in fields outside classical studies (if one takes those studies in a narrow sense), for instance modern literary theory, semiotics, anthropology, psychoanalysis, I do not see his work as a revolution in the sphere of classical studies. The best interpreters of Aeschylus among the classicists have often reached results of equal (or even superior) broadness of vision.

This is, however, an interesting, stimulating and intelligent book. Its central idea (nowhere clearly formulated, but echoing and reverberating everywhere – which, by the way, is typical of the method of presentation of the author) is the realization of the importance of language and word in the Greek culture – not only in its political functions in the service of the state and the law but in its function as a vehicle for power and domination in human relations and as a ritual force. Not in vain does the author emphasize such expressions as e.g. Cho. 720-1 στομάτων. . . ἰσχύον (p. 169). The author offers