

potevano essere discusse nella stessa maniera anche molti altri *epinikia*. D'altro canto, vista la lacunosità dei commenti, soprattutto per quanto riguarda l'analisi propriamente letteraria nonché della tecnica poetica, sarebbe forse stato meglio concentrarsi su un poema, o forse due al massimo. Sono rimasti senza discussione molti aspetti della poesia pindarica, come pure mancano riferimenti a numerosi studi anteriori. Alcuni libri su Pindaro, purtroppo, sono usciti troppo tardi per poter essere considerati qui (per es., S. Hornblower, *Thucydides and Pindar* [2004]; A. P. Burnett, *Pindar's Songs for the Young Athletes of Aegina* [2005]; S. Hornblower – C. Morgan (eds.), *Pindar's Poetry, Patrons, and Festivals* [2007]; K. Itsumi, *Pindaric Metre: The 'Other Half'* [2009]); D. Fearn (ed.), *Aegina: Contexts for Choral Lyric Poetry. Myth, History, and Identity in the Fifth Century BC* [2010]).

Nell'edizione di Henry appaiono otto emendazioni, alcune delle quali risalgono ad altri (Barrett, Schroeder, West). Sono di Henry stesso i tocchi a *Nem.* 4,36 (κεί παρέχει), 6,35 (ἰμῶσι δεθείς) e 10,55 (ἀμειβῶν), tutti ben difesi e forse corretti.

In somma, i commenti di Henry sono per la maggior parte appositi e ragionevoli (riguardo a questioni linguistiche, in particolare), tuttavia vi sono omessi diversi aspetti degni di nota. Nonostante alcune mie riserve, sono convinto che questo libro è destinato a diventare lettura obbligatoria per ogni pindarista.

Mika Kajava

DONALD J. MASTRONARDE: *The Art of Euripides. Dramatic Technique and Social Context*. Cambridge University Press, Cambridge – New York 2010. ISBN 978-0-521-76839-9. XIII, 361 pp. GBP 60, USD 99.

The title of Mastronarde's book reveals the topic and purpose of the study precisely: in this work the writer discusses broadly Euripides' literary and dramatic techniques and the social contexts of Euripides' plays. As Mastronarde himself states, this is not an introductory book, nor easy to read (p. VIII). It is a research tool for an advanced reader of Euripidean drama, and as such it requires familiarity with both Euripides' works and previous scholarship. Yet for a scholar of ancient drama, this is a valuable study. It aggregates different strands of research tradition and handles them as a whole, but the main attention remains focused on Euripides' dramatic texts.

Discussions on various sides of Euripides' poetics are built on ancient author's texts; both complete plays and fragments. These Mastronarde supplements with required contextual information, providing thus a full and well-balanced insight into distinct perspectives of literary analysis of Euripidean drama. The chosen perspective of this study is demanding: instead of considering one play at a time, Mastronarde discusses Euripides' dramatic techniques area by area. Yet the writer's wide experience in studying Euripides does full justice to the challenging viewpoint, which enables continuous and interesting comparison between plays and their impact.

The book covers a large part of Euripides' dramatic techniques: reception, literary genre, variety and unity, chorus, gods, rhetoric and character, and gender-questions in drama. Yet I would have liked the inclusion of a discussion of Euripides' language, which the writer left out thinking of readers who might not know Greek (p. 308). Although Mastronarde kindly gives

synopses of all the plays for readers not familiar with them, the full rewards of the reading experience require a quite thorough acquaintance with Euripides' plays. A discussion of Euripides' verbal style would have made an interesting – and important – adjunct to the treatment as a whole.

*Sanna-Ilaria Kittelä*

GARY S. MELTZER: *Euripides and the Poetics of Nostalgia*. Cambridge University Press, New York 2006. ISBN 978-0-521-85873-1. XI, 266 pp. GBP 45, USD 80.

The scholarly tradition has long held a view of Euripides as a sophist and a radical because of how his dramatic techniques differ from other tragic poets, namely Aeschylus and Sophocles. This point of view has been supported by texts of Euripides' contemporary writers, the archetypal locus of "Euripides the Sophist" being Aristophanes' *Frogs*. In this book, Gary S. Meltzer engages in a new strand of discussion in this area, arguing that in spite of Euripides' use of the new, sophistic, techniques of argumentation, a fundamentally conservative character underlies his plays. Although Euripidean dramas can be loaded with piercing scepticism and cynicism, they also express a yearning for moral codes of the heroic past, where the truth was unchangeable and transparent, and justice authorised by gods, as opposed to relativist truths gained by sophistic argumentation. Meltzer sees Euripides' plays as reflecting the cultural change in contemporary fifth century Athens: the social and political life torn by the ongoing Peloponnesian War, the anxiety that people felt when faced with the new, written book culture that was encouraged by the sophists who boasted the Protagorean claim that with the right arguments one can make the weaker case win over the stronger. The writer parallels the Athenian situation with modern Western, especially American, change in social and cultural conduct, the war on terrorism and the rapidly emerging change from written book culture to the information age.

The book is divided into seven parts: introduction, five main chapters and an epilogue. Meltzer presents as his starting point the opposing arguments on truth in the agon of Polyneices and Eteocles in the *Phoenician Women* (469–72; 499–502). Whereas Polyneices sees the word of truth as single and transparent while the unjust argument of many words needs to cover itself cleverly, for Eteocles "good" and "beautiful" are relative concepts and language is just a convention manufactured by humans. Thus, according to Eteocles, all words can have different meanings for different persons. This opposition Meltzer sees as central in Euripidean drama, and in the first chapter he continues to analyse this through deconstructionist theory based on the writings of Jacques Derrida. In the next four chapters he further investigates how questions related to this opposition are posed and answered in four extant plays, *Hippolytus*, *Hecuba*, *Ion* and *Helen*, including in his discussion also interpretations based on feminist theory. The focus of Meltzer's literary analyses is the idea of nostalgia in Euripides' tragedies: "whether it finds expression as a resonant motif in individual speeches, as an element of the plot, or as pervasive mood, nostalgia provides an important thematic and dramatic focus in the four plays under study in this book" (p. 20). Along with the texts of Euripides, the writer considers the poet's contemporary writers, especially Thucydides (Pericles), Plato and Aristophanes.

Meltzer's discussion is detailed and it engages well with earlier research on the topic. However, sometimes the argumentation suffers from rather a one-sided point of view: the