

chapter Winkler presents his theory of classical film philology. First he introduces the idea of film as visual narrative, then moves on to discuss the concepts of ancient author and cinematic auteur. While literary works are usually a product of one person, a production of a movie can involve hundreds or even thousands of people, which is why classicists have expressed doubt whether true authorship can be found in them. Winkler, however, shows that it is the director of the movie that is the auteur of it, for it is she/he who holds the artistic view of the production, and hence makes all the final decisions concerning the filming. The most fascinating part of Winkler's theory is the idea of classical philologist as a trained expert of analysing, reading and interpreting of any kind of text. Being one myself, I concur in Winkler's view – it is not just the Greek and Latin works of literature that classicists are capable to analyse.

In the following chapters Winkler applies his theories on analyses of various films that coalesce in various ways with the ancient world and culture. The chapters of the book are separated thematically: in chapter two the writer discusses ancient gods; in chapter three readings of Oedipus are the focus; chapter four discusses war and nationalism; while chapters five and six concentrate on women, and particularly women in love in films influenced somehow by ancient world. The films discussed in the examples, though they differ greatly in artistic quality, present each the continuing influence of the ancient culture in today's world. Winkler's analyses are interesting and indeed very gripping for a scholar of the reception of ancient drama. Very convenient for a scholar of the information age is the Internet that provides one with very handy clips of the films and scenes that Winkler discusses. This book is intended for classicists, but also for "those who work in film studies, comparative literature, cultural studies, European and American history and culture, and related fields in the humanities and social sciences" (p. 18). With its extensive bibliography and detailed indices, I recommend this book to all those interested in classical reception studies. I found only two errors in this book. First, Winkler refers to Hall and Macintosh's book *Greek Tragedy and the British Theatre 1660–1914* with the publication year 1995, when in truth the book came out in 2005; and second, he should have acknowledged that the movie *300* was based on Frank Miller's comic – a fact which might have had some influence on Winkler's view (bias?) on the movie.

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PINDAR'S *Nemeans. A Selection*. Edition and commentary by W. B. HENRY. K. G. Saur Verlag, München – Leipzig 2005. XII, 133 pp. ISBN 3-598-73028-4. EUR 74.

Il presente libro, una versione aggiornata e rivista della dissertazione di W. B. Henry (Oxford 2001), offre una discussione di cinque *epinikia* di Pindaro, cioè le Nemee 4, 6, 8, 10 e 11. Le odi, stampate con apparati critici, sono seguite, rispettivamente, da una breve introduzione, un'analisi metrica e un commento. Il volume, meneggevole e nitidamente stampato, purtroppo non è corredato da un indice analitico.

La motivazione della scelta dei cinque *epinikia* non appare del tutto chiara, e infatti l'autore afferma nella Prefazione che potevano essere trattate tutte le Nemee ("If I were starting afresh, I might well have preferred to include all the Nemeans, but the addition of the remaining odes at this stage would have entailed a considerable delay, and I have preferred to publish what is ready. There is at any rate nothing unusual in a work of this kind"). E non solo:

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