whole. As it stands now (the amount of literature it uses is so large that it may overwhelm a less erudite reader), it is necessary for one to have the whole corpus of, for example, Callimachus, at hand, although M. provides not only the Greek text but also a translation of the passages he uses.

The simple question of who is speaking within a certain text is fascinating and not easy to answer. M. succeeds in illuminating the question from various points of view. The question of the interplay between the personality of a narrator and the personality of a real poet is many-sided, too. I think the relationship between a literary and real self is, however, so complicated that it is difficult to make a clear distinction between them. A narrator of course in one way or another reflects some aspect of the personality of the real poet who created it. We also must bear in mind how little verified biographical information we actually have about ancient authors. Having said that, I conclude by welcoming this book as a thought-provoking addition to the scholarship on Hellenistic literature.

Tiina Purola


particolare delle "grandi" consultazioni, risultando di sovente la loro pubblicazione in manipolazioni tecniche (ma non necessariamente contenutistiche), o per gusti letterari e stilistici degli autori o ancora per la funzione e l'importanza degli oracoli ambigui nelle discussioni apologetiche.

_Mika Kajava_


The role of Roman drama in the field of classical literary criticism has recently become more and more important. Especially the performativity of drama has been of interest to many scholars. In this study, Alison Sharrock (who has previously written most notably on the textual relationships between Greece and Rome and on Ovid's _Ars Amatoria_) focuses on the textuality of Plautus' and Terence's drama. The first of the book's five chapters is the partially introductory "Art and artifice", in which S. looks at artificiality, "the essence of comic art", in Plautus and Terence. Some attention is given to the problematic nature of the textuality of the comic poets but, as the study is especially concerned with reading, a more detailed treatment of the matter would have been in order. S. also admits that the relationship between the Roman comic poets and the preceding Greek comic poets is genuinely problematic, but states that her study is not overly concerned with the topic. In the second chapter ("Beginnings"), S. studies the different devices of beginnings and their role in the making of the play. Of particular interest is the analysis of the intertexts of Terentian beginnings. In "Plotting and playwrights", S. analyzes the plots of comedy and is exceedingly astute when she focuses on the role of trickery in the internal plots and trickery-related vocabulary. This chapter also includes a creditable scrutiny of the role manipulation and fragility of identity. An equally strong look at the relationship between the slave-architectus' connection with the playwright's voice in Plautus is provided. In the fourth chapter ("Repeat performance"), S. concentrates on various types and devices of repetition in creating comedy – verbal, structural, metaphorical, intertextual and thematic. In this chapter, a stronger emphasis on textuality would perhaps have been of use. The readings of the parodical intertextual allusions in _Rudens_ and _Hecyra_ are praiseworthy. Also interesting are the comments on allusions to Sappho in Terence. The final chapter is about comical endings and it especially complements the second chapter. S. studies closural signals such as the solution to a problem that is set early in the play and the conventional _plaudite_ – the play-ending call for applause by an actor. The book is particularly recommended for scholars and students interested in the literary theoretical study of Roman comedy and it is best accompanied by a study on the performativity of Plautus' and Terence's comedies (e. g., C. W. Marshall, _Stagecraft and Performance of Roman Comedy_, Cambridge 2006).

_Kalle Knaapi_