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

Les jeux et les ruses de l'ambiguïté volontaire dans les textes grecs et latins. Actes de la Table Ronde organisée à la Faculté des Lettres de l'Université Lumière-Lyon 2 (23–24 novembre 2000), édités par Louis Basset – Frédérique Biville. Collection de la Maison de l'Orient et de la Méditerranée 33. Série linguistique et philologique 4. Maison de l'Orient et de la Méditerranée, Lyon 2005. ISBN 2-903264-26-0. 244 pp. EUR 25.

Questo libro raccoglie gli atti di una tavola rotonda dedicata all'attraente tema dell'ambiguità volontaria nei testi greci e latini relativi a vari campi storico-culturali del mondo antico: teatro e poesia, filosofia e cristianesimo, oracoli. Per ciò che riguarda l'area francofona, il tema è stato oggetto di almeno altri due lavori pubblicati, rispettivamente, nel 1988 e nel 2006 (*L'ambiguïté. Cinq études historiques réunies par I. Rosier*, Lille 1988; A. Orlandini – C. Moussy [a c. di], *Recherches linguistiques sur l'ambiguïté en Grèce et à Rome*, Paris 2006). Ecco il contenuto del volume: C. Kerbrat-Orecchioni: L'ambiguïté: définition, typologie; L. Basset: Aristote et l'ambiguïté volontaire; F. Biville, Formes et fonctions de l'ambiguïté volontaire dans les textes latins; I. Bœhm: Le vocabulaire de la perception et l'ambiguïté dans la tragédie grecque; M.-D. Joffre: Les conditions morphosyntaxiques de l'ambiguïté volontaire: l'emploi de *videor* dans les chants II et III de l'*Énéide*; B. Jacquinod: L'ambiguïté volontaire dans le comique d'Aristophane; D. Vallat: Ambiguïté référentielle et stratégies courtisanes chez Martial; G. Bady: Le Socrate de Platon: pédéraste ou pédagoque?; S. Van der Meeren: Exhorter à la philosophie ou à la sagesse? Une ambiguïté manifeste dans les protreptiques à la philosophie; S. Gioanni: Les ambiguïtés de la "religion épistolaire" dans l'œuvre d'Ennode de Pavie; G. Lucas: La réponse d'Ammon à Alexandre corrigée par Plutarque; A. Orlandini: Paradoxes sémantiques, tautologies et textes oraculaires; G. Rougemont: Les oracles grecs recouraient-ils habituellement à l'ambiguïté volontaire? – Fra i contributi, tutti interessanti e di buona qualità, mi è piaciuto in particolare l'ultimo, in cui Georges Rougemont ha sicuramente ragione nel dare una risposta negativa alla domanda da lui posta nel suo titolo. Infatti, i responsi oracolari realmente e volontariamente ambigui sembra siano stati relativamente pochi, mentre quelli che ci sono stati trasmessi in forma apparentemente ambigua sono frequentemente spiegabili o per il carattere

particolare delle "grandi" consultazioni, risultando di sovente la loro pubblicazione in mani-polazioni 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

ALISON SHARROCK: *Reading Roman Comedy. Poetics and Playfulness in Plautus and Terence*. Cambridge University Press, Cambridge 2009. ISBN 978-0-521-76181-9 (hb). XI, 321 pp. GBP 55.

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