

usus linguae Latinae idem ac ipsa scientia valebat. Scripta ab eodem edita tamen, quamvis sint angustis limitibus, nulla reprehensione digna. Ita hymnus Homericus Cereris, Timaei lexicon, Rutilius Lupus; minus bene cessit historia critica oratorum Graecorum.

Tiberius Hemsterhusius ab amicis et discipulis ut perfectus magister philologiae adoratus est. Ei Ruhnkenius elogium celeberrimum dixit, quod nunc Helgus (Oleg) Nikitinski, de studiis neolatinis iam optime meritis, novis curis in Bibliotheca Teubneriana edidit. *Elogium Tiberii Hemsterhusii* criticae artis exemplum splendidum, quod ad vitam disciplinamque Hemsterhusii illustrandas praesertim, ad historiam litterarum et humanitatem eorum temporum in universum quam maxime confert; porro latinitatis monumentum aere perennius evasisse inter omnes constat.

Nikitinski in textu constituendo duarum *Elogii* editionum rationem habuit, cum ceterae ad rem nihil fere afferant: editionis primae a. 1768, et editionis secundae "castigatoris" a. 1789. Idem, ut ii, qui ante eum scripserunt, iusta de causa textum secundae editionis religiose dat, additis in apparatu critico lectionibus primae. Insuper in bibliotheca universitatis Leidensis incidit in exemplar primae *Elogii* editionis cum adnotationibus manu ipsius Ruhnkenii scriptis (in apparatu critico R insignivit). R intermedium *Elogii* statum repraesentare par est cum editore iudicare.

His fundamentis usus Nikitinski optimam editionem criticam produxit, quam omnibus, qui rebus philologicis et humanioribus saeculi XVIII student, ex imo corde commendamus.

Heikki Solin

RICHARD HUNTER: *Critical Moments in Classical Literature: Studies in the Ancient View of Literature and Its Uses*. Cambridge University Press, Cambridge – New York 2009. ISBN 978-0-521-51985-4. VII, 217 pp. GBP 50, USD 95, EUR 56.20.

In the Introduction of this stimulating book, Hunter states that he will investigate "how themes and ideas constantly reappear over time and in different genres" and discuss "antiquity's concern with what literature was for, what its 'uses' were" (p. 8). Indeed, *Critical Moments in Classical Literature* offers an erudite, yet somewhat disjointed, survey on the literary criticism of the ancients from one of the most prominent modern scholars of Greek and Latin literature. The book is divided into six chapters, which respectively explore a single key text, ranging chronologically from Aristophanes to Plutarch. As Hunter admits, the choice of texts discussed is "in part almost inevitable" (p. 8); I doubt if it would be even possible to write a book on this subject without including, say, *The Frogs* or *On the Sublime*. Nevertheless, the inclusion of Euripides' *Cyclops* is certainly a pleasant surprise.

The front cover of the book features a photo of triennial Cambridge Greek Play production of Aristophanes' *Frogs* from 1947 and, not surprisingly, Chapter 1 starts with a discussion on this quintessential text of ancient literary criticism. Hunter draws multiple distinctions between Aeschylus and Euripides by focusing, for instance, on their different choral techniques, but also accentuates Aristophanes' reliance on Plato. Equally, along with Homer (and perhaps with Euripides), Plato lurks in the background of almost every chapter of Hunter's book. The section entitled "Classical Tragedy" contains, in my opinion, a discussion of particular interest; in this section, Hunter elegantly elaborates Dio Chrysostom's thoughts on how to enjoy the classical playwrights.

Chapter 2 investigates Euripides' *Cyclops* principally in terms of rewriting *Odyssey* 9. In this chapter, Hunter detects allusions to the socio-political πράγματα of late fifth-century Athens, especially when Euripides contrasts the barbarous θυμός of the Cyclops with the νόμος of Odysseus. Hunter ascertains this by pointing out that Euripides' *Cyclops* is unfamiliar with wine – unlike the Cyclops in Homer – and therefore with civilised pleasures. Although Chapter 2 makes a pleasing read, it is, nonetheless, not always clear how the *Cyclops* is actually relevant to the ancient literary criticism.

Chapter 3 is divided into two rather independent parts, both of which are loosely based on two previously published articles. The first part begins with a quote from the *Comparison of Aristophanes and Menander* (*Mor.* 854a–c) where Plutarch famously expresses his repulsion for Aristophanes who "satisfies neither the many nor the intelligent" (p. 78). Moreover, Plutarch contrasts the poetry of Aristophanes with a retired ἑταίρα who pretends to be a married woman. Instead, Menander is "a rest for philosophers and men devoted to study" (p. 79). Plutarch is, of course, above all concerned here with social and moral issues, in particular with the identity and παιδεία of Greek elite. Menander is preferred reading for an educated man chiefly on the basis of "successful 'mixing' of his vocabulary into a harmonious whole" (p. 86) which in the first place echoes Plutarch's Platonic ethical ideals. The second part of Chapter 3 investigates Horace's view on the reception of Plautus but furthermore inquires into his relationship with Roman satire and Attic comedy. Hunter shows that Horace's *sermones* were written primarily for a group of like-minded *amici* and that Horace, just like Plutarch, preferred the gentler and civilised (Menandrian) style of critique to the Aristophanes-esque taunts.

In Chapter 4 Hunter inspects Dionysius of Halicarnassus' *On Imitation*, which is preserved mainly in fragments. At first, Hunter explores the introduction of the epitome of the *On Imitation* in which Dionysius tells us two anecdotes. The first one is about an ugly farmer who had beautiful children due to the beautiful images his wife was looking at during her pregnancy. The second anecdote tells a story of the painter Zeuxis who when painting a picture of Helen of Troy, assembled a group of Crotonian virgins to pose as models and then "collected together the features of each which were worth painting into a single bodily image" (p. 110). On the basis of those two anecdotes, Hunter presents Dionysius' insight of a good writer particularly in light of Plato's views on μίμημις; according to Dionysius, a good writer must study the styles and texts of the laudable authors of the past because of their permanent influence on the soul.

Chapter 5 deals with *On the Sublime* by "Longinus". First, Hunter traces the concept of τὸ ὑψηλόν uttered in *On the Sublime* to Aristophanes' *Frogs*. Subsequently, Hunter explores the threat that mannerism poses to sublimity and the relationship with divine epiphanies and poetic loftiness. Then Hunter moves on to a discussion for the reasons why "Longinus" categorised the *Argonautika* of Apollonius of Rhodes as a model of non-sublime epic. Eventually, in a section entitled "Polish without Flaws" Hunter investigates writers whose *oeuvre* is, according to "Longinus", characterised by flawlessness yet still show little sign of sublimity in comparison with those writers who commit faults yet are sublime.

In the concluding Chapter 6, Hunter discusses Plutarch's *How the Young Man Should Study Poetry*, focusing particularly on the question of how the treatise engages in a dialogue with Plato's hostile views on poetry expressed in *Republic* 2 and 3. At the same time, this chapter draws together several ideas that were presented earlier in Hunter's book. Once again, παιδεία is at stake and that is Plutarch's answer to the fundamental question "What is poetry for?" Hunter accentuates this when he writes: "Plutarch is aiming to reproduce his own kind, an élite class whose cultural power depends on shared values" (p. 171). Therefore, Plutarch's

desire is not only to prepare the young men for public life, but also to solidify the Greek élite under Roman rule. Furthermore, Plutarch holds that the νέοι should study poetry under the guidance of a knowledgeable teacher for the purpose of training their κρίσις.

Even if the cohesion of the book is at times slightly vague as a result of Hunter's technique of using a large number of texts when discussing a main text, one must recognize Hunter for his impressive breadth of knowledge which manifests itself on every page of *Critical Moments in Classical Literature*. All in all, this detailed and thoroughly engaging book is an important contribution to our understanding of ancient literary criticism. The book ends with a bibliography, an *index locorum*, and a general index. The editorial work is impeccable.

*Iiro Laukola*

RENÉ NÜNLIST: *The Ancient Critic at Work. Terms and Concepts of Literary Criticism in Greek Scholia*. Cambridge University Press, Cambridge – New York 2009. ISBN 978-0-521-85058-2. X, 447 pp. GBP 60, USD 108.

In recent years, the interest in Greek literary scholia has grown in a notable way. In his new book, René Nünlist examines the scholia as ancient literary criticism, demonstrating their remarkable level of literary-theoretical sophistication.

N.'s focus on approaches and methods of literary criticism inevitably dictates which scholia and authors are studied most profoundly: thus scholia on Homer are accorded much attention, while scholia on Hesiod, the classical dramatists, Pindar, Callimachus, Theocritus, Apollonius of Rhodes and – as a prose exception – Lucian are also discussed.

The book is divided into two parts. In the first part, N. concentrates on concepts of literary criticism which ancient scholars did not consider typical of a certain author or genre. Twelve topics are discussed: plot; time; narrative and speech; focalisation (which is largely based on N.'s 2003 article "The Homeric scholia on focalization" in *Mnemosyne* 56); effects on the reader; gaps and omissions (in which the mechanism κατὰ τὸ σιωπώμενον is studied especially laudably); poetic license; authentication; style; allusions, hints and hidden meanings, characters; mythography. In the second part, N. studies literary devices considered by the scholiasts to be typical of a particular poet or genre. This part includes seven chapters (of which six deal with Homer): The gods in Homer; Homeric similes; epithets; type scenes; Homeric speeches; reverse order and (the non-Homer chapter) staging, performance and dramaturgy. Throughout the book the literary concepts are surveyed with numerous, well-contextualized examples.

Although the examined literary concepts are tied to modern literary-theoretical discussion, N.'s study does not demand a specialist's knowledge of the field as none of the key concepts are left unexplained.

The decision to arrange the material by literary concepts rather than by Greek terms is a successful one. However, something can be said about the choice of topics. The book lacks chapters on topics such as "space" ("time" being granted its own chapter) and "meter", yet matters like acting and even décor are discussed.

N. pays (consciously, see 18–19) little attention to the authorship and classification of