

studied by critics, whereas this is not the case with the more flexible and ubiquitous sensuous imagery which is more adaptable to the mode in which it occurs, whether this be lyric, iambic, chorus, monody, dialogue, *rhesis* or messenger speech—all of which are studied in detail by the author. It is noteworthy that Shirley Barlow stresses the Euripidean appeal to the senses, especially to the sense of sight. Adjectival use is particularly important in conveying the «reality» of the senses. Attitudes of character, religious awe, emotions, values can all be revealed dramatically through Euripidean imagery.

Dr. Barlow shows that though metaphors may be alive with the force of physical realism, they and similes act to support other imagery: «For this purpose it is meaningless to take into consideration one kind of imagery only. Euripides used both for a common dramatic purpose, and ultimately the successful texture of a play depends not only upon the crosslinks between one kind of image and another, but also on the relation of these to other kinds of stylistic device and theme as it is expressed in the language» (p. 119).

Ms. Barlow notes that Euripides' two most significant characteristics are his secular and sensuous qualities; that his concentration on the external aspects of setting are not an indication of lack of an inner spirit but constitute the foundation for a new way of looking at the world in which the senses are indispensable for interpreting that world, and that this attitude manifests itself in the way in which Euripides describes the environment and his dramatic characters. The author concludes her sensitive and often revealing study by proclaiming: «Through the texture of the poetic language itself, in particular the imagery, one sees working a new assessment of this human and inanimate environment in terms of its valuation through the senses» (p. 130). In view of her main thesis, which emphasizes sense perception in Euripides' use of imagery, it is remarkable that nowhere in the book is there any discussion of or reference to the Sophistic Movement, of which Euripides was such an outstanding offspring.

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D. S. Carne-Ross, *Pindar*. Hermes Books. Foreword by General Editor John Herington. New Haven and London: Yale University Press, 1985. Pp. xx + 195. Cloth \$ 25.00. Paper \$ 7.95.

As stated in each volume of the Hermes Books series by its general editor John Herington, the purpose of the series is «to guide the general reader to a dialogue with the classical masters rather than to acquaint him or her with the present state of scholarly research» and certainly «not to the pyramid of secondary literature piled over the burial places of classical writers but to the living faces of the writers themselves, as perceived by the scholar-humanist with a deep knowledge of, and love for, his subject» (p. x). The Yale University Press has thus far published volumes on Homer, Aes-

chylus, and now Pindar. Future volumes are projected for Hesiod, Sophocles, Aristophanes, Plato, Aristotle, Plutarch, Vergil, Horace, Lucretius, and Ovid. The volume on Pindar by D. S. Carne-Ross, University Professor of Classics and Modern Languages at Boston University, does not quite meet the guidelines set by the editor. Carne-Ross cannot quite resist displaying his ample literary learning and knowledge of ancient and modern languages by quoting liberally in them, often without the benefit of English translation, and recalling the great German scholar's Ulrich von Wilamowitz-Moellendorff's views and those of other scholars repeatedly throughout his book on Pindar. In short, despite the editor's declarations, Carne-Ross's book is not for the general reader but is addressed to his colleagues, whether they be literary critics or traditional classical philological scholars. Despite Carne-Ross's assertions that no knowledge of Greek is assumed or required, this is a patently absurd claim and this book will be useful primarily to those who have done Pindar in Greek and done him thoroughly.

Pindar is famous for his Olympian, Pythian, Nemean, and Isthmian Odes. Though the Alexandrians divided the epinician or victory odes into seventeen books, only four books of the victory odes have survived. D. S. Carne-Ross has chosen to deal with the forty-five victory odes, though he does make the reader aware of Pindar's work in paians, dithyrambs, dirges, maiden songs, etc. Carne-Ross is clearly captivated by the power and skill of Pindar as a poet and intent upon showing how the disparate elements of his poetry come together as a complex but harmonious whole. In a real sense, Pindar is a poet of celebration and D. S. Carne-Ross shows this by careful and precise analysis in six closely-knit chapters. Isthmian 6, Olympian 3, Olympian 14, Nemean 3, Nemean 10, Pythian 9, Pythian 1, Nemean 4, Isthmian 8, Nemean 7, Nemean 11, and Pythian 8 are discussed in that order. Pindar is the greatest of the ancient Greek lyric poets and, despite D. S. Carne-Ross's assertions to the contrary, he is not an easy poet to deal with in Greek or in any other language. He is a poet of dazzling brilliance who challenges his readers and his critics. D. S. Carne-Ross tries to provide some guidance to those who are willing to accept the challenge. Carne-Ross agrees that «Pindar's task, as a victory poet... was to praise the victor whose commission (and money) he had accepted, and to do so in terms of the epinician convention, a traditional form he had inherited and must surely have greatly extended. We can agree too that a poem of this sort, a public poem sung and danced by a chorus of citizens, was no place to air his private interests and vexations» (p. 184), but Carne-Ross also points out by way of conclusion that the unfamiliar and long little understood form of the victory ode can now be understood and appreciated: «We need now to go on to learn that in the hands of a great poet a strict convention is not a principle of exclusion but rather the means whereby whole reaches of experience are submitted to the shaping pressure of a poem's design. If Pindar praised men and their communities in a way never done before or since—so that the odes stand for us as the supreme example of a mode of poetry too little represented in our several literatures, the mode of celebration—he did not do so by tying one hand behind his back and excluding much of what most deeply concerned him. His odes are superbly disciplined compositions» (p. 189).

It would not be unfair to say that D. S. Carne-Ross's book on Pindar is a very well disciplined essay on the victory odes of Greece's greatest lyric

poet for those who already have some deep knowledge and appreciation of that impressive Theban poet.

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John Herington, *Aeschylus*. Hermes Books. New Haven and London: Yale University Press, 1986. Pp. ix+191. Cloth \$ 25.00. Paper \$ 7.95.

James C. Hogan. *A Commentary on the Complete Greek Tragedies: Aeschylus*. Chicago and London: The University of Chicago Press, 1984. Pp. ix+332. Cloth. \$ 23.00. Paper \$ 6.95.

Both books reviewed here are described as commentaries but they are radically different kinds of commentaries. John Herington's book is a literature introduction to the study of Aeschylus presented in a very literary way; James Hogan's book is a line-by-line commentary on the University of Chicago translations of Aeschylus in the *Complete Greek Tragedies* series. Both books are aimed at the interested general student of Greek drama who is most likely to confront Aeschylus primarily, if not exclusively, in English translation.

John Herington of Yale University is general editor of the Hermes Books series, which is intended to communicate to the non-specialist the beauty and the relevance of Greek and Latin literary masterpieces. Two other volumes have already appeared in this series: *Homer*, by Paolo Vivante, and *Pindar*, by D. S. Carne-Ross, both in 1985. In the words of the editor, who is also the author of *Aeschylus*, «The first, middle, and last goal of the Hermes series is to guide the general reader to a dialogue with classical masters rather than to acquaint him or her with the present state of scholarly research. Thus our volumes contain few or no footnotes; even within the texts, references to secondary literature are kept to a minimum. At the end of each volume, however, is a short bibliography that includes recommended English translations, and selected literary criticism, as well as historical and (when appropriate) biographical studies» (p. viii).

Professor Herington has adhered well to his own guidelines. The two main parts of his book are devoted to the «Background to Aeschylus' Work» and to «The Poetic Dramas» themselves. Herington concentrates on what he calls «the world-vision» of Aeschylus, as that vision comes across in the extant plays. In Aeschylus we see a universe in which everything matters and everything interacts and in which humanity exercises considerable power, and yet the human being cannot be viewed apart from the universe of which he is inextricably a part. Herington stresses that «Aeschylean drama... is occupied with the interaction of all the forces that make up our world, all between the dome of heaven and the recesses of hell. Humanity is but one of these forces; of the non-human, some are introduced into the plot by sheer force