

although it is unanalyzable, his job is to create the conditions in which it can happen» (p. 333).

We would seem to have in *The Greek Theater* more than the usual display of scholarly exploration; we have in Leo Aylen's book a personal and professional manifesto of a scholar-teacher-performer on the Greek theater and Greek drama. Though some will find much that is familiar and hardly startling, others will find it a *lanx satura* which they might prefer to mix for themselves rather than have Aylen mix for them. Aylen does make a real contribution in confronting the choreographic code in the lyrics of the Greek plays and in arguing that there is a clear choreographic structure for each chorus but also that the structure of each play in its entirety is a dance-drama—a challenging approach that is totally defensible and theatrically responsible.

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Shirley A. Barlow, *The Imagery of Euripides: A Study in the Dramatic Use of Pictorial Language*. Bristol, England and Cranbury, New Jersey: Bristol Classical Press. 1986. Second Edition. Pp. xii & 169. Cloth. \$ 27.50.

Because this book was originally published by Methuen & Co. Ltd. in 1971 and the present edition is essentially a corrected reprint that has in no way changed the substance of the volume, no extended review is called for. At the time of original publication, the *Times Higher Education Supplement* praised it by noting that «Not the least of its merits is that the book can be read with profit by students of literature and drama as well as specialists. They will all find reward». What the reader will find is a book that grew out of a 1963 University of London dissertation that is directed at an audience that must already know a good deal of Greek if it is to appreciate the subtlety of the author's presentation, even if most of the Greek passages cited are provided with an adequate English translation. It is the poetic quality of Euripides' works that Shirley Barlow is writing about—a quality that she is seeking to demonstrate is not inferior to that of Aeschylus and Sophocles.

The author, who is a lecturer in the Department of Classical Studies at the University of Kent at Canterbury, is much concerned with imagery and its relation to the different dramatic parts or modes. «Imagery» she describes as «first, descriptive language which is sensuous but not metaphorical, and second, language which is clearly metaphorical or comparative» (p. vii). The major part of the book is devoted to the purely descriptive type because its use by Euripides is very extensive in iambic as well as lyric sections and is especially evident in the distribution of the compound pictorial epithet. Dr. Barlow also shows that it is vital for understanding and justifying the overall dramatic context. Euripides uses metaphor, and he seems not to prefer to do so. This usage of metaphor and similes has been much

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-