

This reading of Euripides is no doubt generally acceptable now, however vigorously more doctrinaire positions may have been supported in the past. One area where Mastronarde deserves both praise and sympathy is his determination to make clear how much precedent earlier tragedy provides for Euripidean practice. As he puts it in the preface, 'I believe that much of what is best in Euripides (and in the Greek tragedians generally) is exploratory and aporetic, and I approach the work in the same spirit'. Hence examples of Euripidean tendencies in Aeschylus and Sophocles are regularly drawn to the reader's attention: modification of the myths, shifting perspectives on character, ambiguities of speech and communication, divine inscrutability and even callousness. It is however allowed that Euripides tends to go further (for example 210–11, on rhetoric). Mastronarde's judgement and even-handedness are admirable, but occasionally we may feel that the gap between Euripides and his fellow dramatists is one of kind, not simply degree, as he sometimes appears to suggest.

Many topics, large and small, benefit from Mastronarde's meticulous scholarship. Among discussions which I have noted as particularly useful are 101–05, on choice of choruses and the greater frequency of female choruses in Aeschylus and Euripides (tables on 102); 122–26, on myths in choral odes; 181–95, on the *deus ex machina* (including aetiological predictions), rounding off with the problematic case of *Orestes*; 229–34, on characterization in *Hecuba*; 271–79, on misogynistic utterances. Although Mastronarde is principally concerned with the extant dramas, he is, of course, fully cognizant of the fragmentary evidence, and documentation from the 'lost' plays often figures in footnotes (a rich cluster on 184).

No single book can accomplish everything, above all with as rich a subject as Euripides. In the 'Conclusion' Mastronarde mentions some topics which he has regretfully had to exclude: relation to the mythographic tradition, reflections on politics, ritual patterns in Euripidean plots, and verbal style. The last in particular is disappointing, but Mastronarde is concerned to make the book as accessible as possible to Greekless readers. It is a more serious weakness that where so much is cited, hardly anything is quoted, even in translation: I have counted only seven pages on which an extended quotation is provided (and one of these is from Sophocles). Together with the tendency to linger only briefly on any single play, this feature will make the book harder to use in

courses focusing on a particular Euripidean text; but anyone who is looking at his oeuvre more broadly will find Mastronarde a judicious and indispensable guide.

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WILSON (N.G.) *Aristophanis Fabulae 1: Acharnenses, Equites, Nubes, Vespaë, Pax, Aves. 2: Lysistrata, Thesmophoriazusaë, Ranæ, Ecclesiazusaë, Plutus*. Oxford: Clarendon Press, 2007. Pp. ix + 427 + 326. Vol. 1: £19.50. 9780198721802. Vol. 2: £19.50. 9780198721819.

WILSON (N.G.) *Aristophanea: Studies on the Text of Aristophanes*. Oxford and New York: Oxford University Press, 2007. Pp. x + 218. £50. 9780199282999.

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For a long time, the OCT edition of Aristophanes' comedies was one of the few editions within the series that did not attain the high standards of the others. With Wilson's new edition, this can no longer be maintained. Though Wilson himself modestly claims that his work 'does not aspire to be the definitive text of Aristophanes' (vol. 1, v), one may fully agree with his other claim that it is 'a useful step forward' (vol. 1, v) and even a bit more than that.

After a succinct preface (v–ix, in English), which clearly sets out the textual basis for the edition and the editing principles, the texts of the 11 plays are presented chronologically, with (in each case) a list of the relevant textual witnesses (papyri and manuscripts), the hypothesais of the respective play and the *dramatis personae* given before the text itself. As for his constitution of the text, Wilson states (in his preface, viii) that he has tried 'to strike a balance between the conservatism that attributes inexcusably careless writing to great authors and the opposite extreme of believing that texts need surgery every few lines'. This is certainly a sound approach; one nevertheless gets the impression that Wilson's text incorporates more conjectures than previous comprehensive editions of Aristophanes (and even some special editions with commentary on single plays, as may be seen below). Adopting conjectures, however, is certainly not a bad thing, as long as sound reasons can be given for such procedure; and Wilson has

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