Chapter IV ('Degenerare and Renovare', 124-69) is a fairly predictable account of the political, religious and moral ideas of Augustan Rome. C stresses the return of the Golden Age, the emphasis upon *mos maiorum*, etc., and correctly associates these themes with the images of abundance and fertility on the Ara Pacis. Karl Galinsky's new book *Augustan Culture* supersedes much of this, though of course without the particular stress on the floral frieze.

The endnotes and plates are gathered together at the back of the book, which complicates the reading process, but does not prevent it being a worthwhile exercise.

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Only 18 out of Euripides' approximately 90 plays survive today in a more or less complete form. These 18 plays have been the subject of much scholarly discussion, but they have also become widely accessible to non-specialist readers through the proliferation of translations, especially over the last 50 years.

The many fragmentary plays, however, have hitherto remained almost exclusively the preserve of professional scholars. T.B.L. Webster's book *The Tragedies of Euripides* (1967) did offer the more general reader a range of useful insights into the possible content of the plays. There was no avenue, however, by which such a reader could study the details of particular fragments.
The appearance of the first of two volumes in the Aris and Phillips series devoted to Euripidean fragments is therefore to be warmly welcomed. Indeed, the editors and Aris and Phillips are to be congratulated on such an inspired initiative. The general reader and the reader with minimal or moderate Greek will, for the first time, be able to read and understand (through translations) the surviving snatches of Bellerophon's musings about divine injustice, for example, or the self-introduction of the chorus in *Cretans*, or the conversation between the disguised Cresphontes and a servant in the household of the usurper Polyphontes, or Erechtheus' fatherly farewell (à la Polonius) to his adopted son.

And there is a further dimension to the book which can be said to transform one of its 'weaknesses' into a strength. The 'weakness' is that much of the detail in the introduction and commentary attached to each play is way beyond the general reader. However, this same material will be of great benefit to the professional scholar, at least the professional scholar who is not also an expert in the Euripidean fragments. So I suggest that the best approach to this first volume (which deals with *Telephus, Cretans, Stheneboea, Bellerophon, Cresphontes, Erechtheus, Phaethon, Wise Melanippe and Captive Melanippe*) is not to say that it falls between two stools, but rather that it will serve a range of purposes at once.

The volume begins with an enlightening and clearly written general introduction with three parts to it. The first part sets out the range of evidence relevant to the 'lost' plays and discusses the problems faced in the interpretation of this evidence (the attitude taken towards the use of vase paintings as a guide to the reconstruction of the plots of plays is commendably cautious). The second part discusses key works of modern scholarship, stresses the central importance of the fragments for a global understanding of Euripides, and notes key elements of the fragmentary plays paralleled in the extant plays.
The third part, as well as explaining the at times complicated numbering system for the fragments, sets out the procedure to be followed in the book. This is as follows. For each play there is first of all a summary bibliography arranged under the categories of (1) texts and testimonia, (2) sources and analytic discussion, (3) illustrations, (4) main scholarly discussions. This is followed by an introduction dealing with plot, myth, themes, staging etc. After this we have the Greek text with critical apparatus in English, and English prose translation on the facing page. Finally, there is a commentary in which the lemmata are taken from the English translation. Points of a text-critical nature are wherever possible segregated within square brackets, normally coming at the end of line numbered sections.

In the mass of material presented, there are naturally some individual points with which one could take issue. Detailed comment is not possible here, however, so I shall confine myself in the main to more general remarks, and it is fair to say in any case that I do find myself in broad agreement with most of the interpretations offered. The translations of the fragments are clear and accurate and there is a wealth of wisdom in the introduction to the plays and the commentaries. The former do, however, sometimes get bogged down in the treatment of alternative reconstruction possibilities mediated through a range of scholarly discussions, while the sheer detail in the latter would be off-putting for some readers. One of the most useful features of the volume is a large number of Euripidean and other parallels cited throughout, making it a most useful reference resource. Where relevant, the reader is always pointed to fuller scholarly treatments of particular plays, as in the case of Diggle’s work on *Phaethon*, Harder’s commentary on *Cresphontes* and so on.

A brief comment on some of the individual plays. The discussion of *Telephus* includes good sections on the myth and also the mixed blessing of the Aristophanic parodies as far as the reconstruction of Euripides’ play is concerned. There are a few features of the detailed commentary which may interest the non-
scholar, for example the note on Apollo on pages 46-47. I did wonder whether the repetition of the outline of the myth in a more concise form on page 42 was really necessary after the full treatment in the introduction.

_Cretans_ is characterised as 'a shadow, mysterious and frustrating'. This sets the tone for a useful introduction which, however, inevitably contains much speculation. The commentary is again extremely detailed, but there is a clear and useful analysis on page 73 of Pasiphae's speech. There is an extensive treatment of fragment 472e.

_Sthenboea_ is described as 'a play of remarkable content and effects'. It is noted, however, that even with the extant hypothesis it is difficult to articulate a plot (particularly in connection with the comings and goings of Bellerophon), and to place the book fragments convincingly. The view adopted as most likely is that Bellerophon would have made his first exit not after his prologue speech, but in the first episode after a scene with Proetus (and perhaps also Sthenboea), this being the moment most frequently pictured by the vase painters. On the problem of real/dramatic time, it is argued that Bellerophon's absences are credibly shorter because he has winged horse Pegasus. There is a rather meagre treatment of the long fragment 661.

The reconstruction of _Bellerophon_ is hampered by the gnomic character of nearly all the book fragments. We are given, however, a sober discussion of such topics as the various theories concerning the motive for Bellerophon's attempted flight to Heaven and the timing and circumstances of his wandering through Lycia.

For _Cresphontes_ we are given a good discussion of the wider myth and a possible plot for Euripides' play. Useful connections are also made with plot motifs found in extant plays such as _Electra_ (arrival home of a hero incognito for vengeance against a
 usurper), Ion (mother almost killing son) and Helen (with Polyphontes' lack of hospitality compare that of Theoclymenus).

There is a sound discussion of the quite substantial fragments of Erechtheus. Due acknowledgment is given to Austin's work as the basis of discussion for fragment 370K. On Phaethon, the reader is referred to Diggle for fuller discussion especially on textual and linguistic matters.

The material is tidily presented throughout and there can be few complaints about organisation and layout. I am not quite clear why Erechtheus is consistently spelt Erectheus. I was also rather surprised to find (200n.1) a reference to the University of Sidney [sic].

All in all, we have a work of considerable scholarship (the editors consulted widely, drawing on the expertise of James Diggle among others on textual matters) which also opens the door on a greater proportion of the Euripidean corpus than previously to a wider audience. Volume 2 will contain Alexandros, Palamedes and Sisyphus (the three plays produced with Trojan Women in 415 BC), Andromeda, Antiope, Archelaus, Hypsipyle, Oedipus and Philoctetes. We await its appearance with eager anticipation.

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