

B. ZIMMERMANN (ed.): *Euripides: Iphigenie bei den Taurern*. (Drama: Beiträge zum antiken Drama und seiner Rezeption 6.) Pp. viii + 138 + 28 pp. of ill. Stuttgart: M. & P. Verlag für Wissenschaft und Forschung, 1998. Paper, DM 45. ISBN: 3-476-45194-1.

The centrepiece of this volume on *IT* is a heretofore unpublished German translation of the play, discovered among the *Nachlass* of the Swiss scholar Georg Finsler (d. 1916), head of the literature department of the Bern Gymnasium. A biographical sketch by Z. outlines his career as energetic teacher and spokesman for the classical languages at a time when they were under attack and describes his scholarly work on Homer and on tragedy, which earned the praise of Wilamowitz. The translation reads very nicely and bears comparison with those of Wilamowitz.

The volume is filled out with three essays. Martin Hose, who has written at length about the chorus in his *Studien zum Chor bei Euripides* (Stuttgart, 1990), analyses the rôle of the chorus in *IT*. Although Aristotle recommended Sophocles' treatment of the chorus and implied that Euripides did not treat it as a participant in the action, H. argues that this implication is an exaggeration of the truth. The chorus in this play has an important rôle that recalls its rôle in *Choephoroe*, e.g. their attempt to trick the Messenger and prevent him from telling Thoas of the Greeks' escape parallels Aeschylus' chorus's persuading Cilissa to alter Clytaemestra's message to Aegisthus. There follow some acute observations on the stasima and other choral lyric parts. H. retails some of what he had written in his book, but in accordance with the aims of this series, he writes in a helpful and non-technical style for the general reader.

Frank Preßler's essay on *IT* in Aristotle's *Poetics* first tries to summarize the main points of Aristotle's treatise for the general reader, then considers its pronouncements on Euripides and on *IT*. To write about the *Poetics* without footnotes for the general reader and yet to try to move the debate forward at the same time is a difficult task. P. does a good job of exposition, but without more detailed argument than his format allows him it is difficult to assess the worth of what seem to be some novel theses. One general point he makes is that Aristotle's judgement of Euripides' art is by no means as one-sidedly negative as many of his interpreters have supposed. For example, in his remarks on the handling of the chorus he gives the palm to Sophocles over Euripides, but his really sharp distinction is between these two and the successors of Agathon, whose choruses are *embolima*. And when Aristotle quotes Sophocles (1460b32–5) about the difference between his own characters and those of Euripides, P. sees both Sophocles' remark and Aristotle's quotation of it as respectful of the younger poet. (I note, however, that translating *ὡς δεῖ* 'wie sie sein sollten' is problematic: see *Mnemosyne* 48 [1995], 567–9.) He also tries to argue that Aristotle is more approving of divine intervention in tragedies than he appears. The next section discusses all the references to *IT* in the *Poetics*, and the conclusion is drawn that Aristotle's view of the play is basically positive. The final section raises the question whether Aristotle need have found anything objectionable in the end of the play, where interventions by Poseidon and Athena cause the fate of the Greeks to move first toward disaster and then toward final bliss. P. argues that Aristotle might have been less prejudiced against such an ending than his interpreters have thought.

The last essay is Ines Jucker's on the story in art, not only in antiquity but also down to Benjamin West. For reasons that are unclear, this is prefaced by a page and a half on ancient portraits of Euripides. The ancient material is almost all available in *LIMC*, and I can detect little here that is new. Additionally, every single line reference to the play is wrong: J. must have worked from a German translation (we are not told which), and neither author nor editor thought to change the line numbers to reflect the standard, Greek line numbers used in the Finsler translation printed in the same volume. Still, it is good to have the illustrations, which help to round out an engaging volume.

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A. ERCOLANI: *Il passaggio di parola sulla scena tragica. Didascalie interne e struttura delle rheseis*. Pp. 252. Stuttgart and Weimar: Verlag J. B. Metzler, 2000. Paper, DM 50. ISBN: 3-476-45255-7.

'One must surely believe that the author-director [of a Greek tragedy] was capable, as author, of