

however, this is a highly convincing and well-argued study, both of Aeschylus' *Suppliants* and of the complex relationship between Greek rituals and tragedy.

*Katholieke Universiteit Nijmegen*

A. P. M. H. LARDINOIS

## EURIPIDES REVIEWED

M. CROPP, K. LEE, D. SANSONE (edd.): *Euripides and Tragic Theatre in the Late Fifth Century*. (Illinois Classical Studies 24–25.) Pp. xiii + 525. Champaign: Stipes Publishing, 2000. Cased.

This volume consists of the proceedings of a conference held in Banff in the spring of 1999. Cropp and Lee's introduction sets out the objective of the conference, which was to 'provide a[n] . . . occasion for reviewing and synthesising progress in research since the 1960s', on the grounds that 'a proper assessment of tragic drama is central to our attempt to understand the life and culture of fifth-century Athens'. The result is a widely ranging but disciplined collection of papers, in which the contributors have conscientiously carried out their brief. All have thoroughly surveyed and vigorously engaged with research in their field, and the resultant papers have the liveliness of the paper/response format often used for other conference proceedings. Scholars frequently cited are: Michelini, Taplin, Goldhill, Foley, Zeitlin, Segal, and Seaford. One should also note the specialists whose work has made possible much understanding: conspicuous are the names of Van Genep, Burkert, Graf, Sourvinou-Inwood, Kahil, and Simon. Some papers acknowledge the useful comments and suggestions of conference participants, thereby providing an inkling of the richness of discussion.

Helene Foley, in the keynote address, engages immediately with the question of the value of modern performance for understanding of the plays in Euripides' own time. There is a full and informed discussion of such performances, taking into account the full range, from those that strive for authenticity to those that serve as a springboard for the interpreting artist, whether writer, actor, or director.

There follows the group of papers on 'Tragedy and Other Genres', with an introduction by Donald Mastronarde outlining the key points of each one. In so doing he occasionally takes issue with a point made, or suggests an alternative view; this also makes up for the lack of recorded discussion. These essays in different ways examine Euripides in relation to other genres, particularly that of comedy. Mastronarde's own paper points up the problems inherent in the application of modern terminology to elements in tragedy; Ann Norris Michelini, in a most interesting paper, looks at *Iphigenia at Aulis* to identify the registers of genre in Euripides' plays with registers of past and present as evoked by the plays. Justina Gregory contributes an examination of passages in Euripides that have struck commentators as incongruous at best, with the timely reminder that absurdity may lie in the response rather than the intent. John Gibert discusses the reconstruction of *Andromeda* as romantic tragedy, while showing the difficulties of distilling the original from the parody of Aristophanes. In an incisive paper on *Electra*, Barbara Goff comes to grips with the thorny question of realism, concluding that the only 'reality' in the play is the 'materiality of class'. Sheila Murnaghan, in a very interesting discussion of *Alcestis*, considers tragedy as a genre concerned with mediating death through the responses of survivors. John Davidson

takes a sample of Homeric material from several plays concerned with the Trojan War and its aftermath, and shows the great range of Euripides' response to Homer. Ruth Scodel asks whether Euripides subordinates *ῆθος* to rhetoric, and notes that the persuasion is a performance that is 'especially the recourse of the powerless'. William Allan, writing on Euripides and the Sophists, makes interesting connections between Thucydides and Euripides. John R. Porter uses *Epitrepontes* to discuss Euripides' influence on Menander. A comparison between Onesimos and the messenger in *OT* is well made. Most papers in this section see a collision between myth and the representation of ordinary life, which now tends to come across as comedy, whether intended or not. The overall impression conveyed is that of a dramatic output at odds with the conventions attending its presentation.

The section on 'Myth and Religion' contains six papers introduced by Christian Wildberg, who writes of 'an effort not only to understand the ideological heart and mind of a representative portion of a society, but also to conceptualize, however tentatively, the totality of worship', a large undertaking indeed. William D. Furley, on hymns in Euripides, suggests that the hymn can be 'diagnostic' in seeking enlightenment. Angeliki Tzanetou discusses ritual and audience, with emphasis on the *Arkteia*, inferred here through detection of patterns in the expected audience response. Scott Scullion follows with a refreshingly sceptical paper, suggesting that 'ritual' elements can be as much an invention as the plot. Christian Wildberg provides an interesting discussion of *hyperesia* and epiphany. Vasiliki Giannopoulou discusses *tyche* in *Ion*. Charles Segal suggests and reconstructs a formal lament at the end of *Bacchae*. Segal's comment that 'Euripides' plays generally leave us with more questions than answers about the gods' is true of all sections of the conference proceedings, and only serves to show the great interest and usefulness of this collection.

Eric Csapo, introducing 'Performance and Reception', notes with approval the tendency to use what used to be termed 'mixed methodologies'. Herman Alteni, on significant actions in the context of text and performance, first reviews the work of Taplin, Goldhill, and Wiles, then tests their approaches in a discussion of *Phoenissae*, using a strategy based on the 'spatial reading' approach of Lowell Edmunds, and comes down in favour of Goldhill's scepticism. C. W. Marshall similarly investigates stagecraft and dramatic illusion. Luigi Battezzato contributes a most interesting discussion of negative associations created by Dorian dress. Rush Rehm brings a spatial approach to *Heracles*. Jean-Charles Moretti contributes a fine archaeological discussion, with diagrams and new conclusions, on the Theatre of the Sanctuary of Dionysus Eleuthereus. There are two very interesting and quite different discussions of music: a timely discussion of New Music by Eric Csapo, and one on the implications for civic concerns in the way Euripides handles *mousike* by Peter Wilson. Finally, Martin Revermann discusses questions of reception and the rôle of Macedon in disseminating the work of Euripides.

My favourites? Scodel, Michelini, Goff, Allan, Scullion, Battezzato, and Wilson. Others will choose differently in consulting a collection that has material to stimulate such a wide range of interests. The volume, in which I noticed few errors, includes a full bibliography and index of passages discussed as well as a general index, which last is not always supplied with such collections. The introduction records the passing of Donald Conacher, guest of honour at the conference; the reviewer also notes with regret the death of Kevin Lee, which occurred this year.

*The University of Western Australia*

JUDITH MAITLAND