

C. CONCILIO, M. D'AIUTO, S. POLIZIO: *La tradizione metrica della tragedia greca*. Preface by P. Volpe Cacciatore. Pp. 74. Naples: Università degli Studi di Salerno, Dipartimento di Scienze dell'Antichità, 2002. Paper, €7.50. No ISBN.

The oddly assorted three studies in this slim volume are, according to a hope enunciated in the Preface, to be followed by others in line with a 'più vasto disegno' as adumbrated in the title. The first two are respectively on the second and first stasima of Euripides' *Iphigeneia at Aulis*, both with problematic epodes; the third is on Sophocles' *Trachiniai* 633–46, a single short stanza-pair. There is some usefully thorough reporting of manuscript readings and editorial variations (as to text and/or colometry), but the authors display little critical judgement in discussions which too often miss the point. Both Concilio and D' Aiuto are content not even to mention issues of authenticity. The former at *I.A.* 795 complacently calls ----- a dochmius 'ben attestato' (it is at best very thinly attested) without allowing for the improbability of any sort of dochmius in this context. Polizio shows little understanding of the metrical genre of her stanzas (rightly recognized by Dale as akin to 'Dactylo-Epitríte'); and in laboriously defending the paradosis at *Tra.* 636/643 as a 'dodrans A' with the resposion ----- she seems unaware of the need for a parallel with resolution thus before *long* penult. (and the probability that ----- in this enoplian context is in fact a contraction of -----). At 642 (where it would have sufficed to cite *Ant.* 356/367 for the resposion -----) it is not only the exacter resposion that commends Elmsley's generally accepted correction, and similarly Lachmann's, after Elmsley, at *A. Th.* 868 ($\dot{\iota}\alpha\chi\acute{\epsilon}\omega$, not elsewhere attested in A. or S., frequent in E., properly has a long alpha, like the noun $\dot{\iota}\alpha\chi\eta$). The disproportionately long Bibliography (presumably associable with the 'vaster design') neglects the important metrical studies of T. C. W. Stinton (see especially his *Collected Papers on Greek Tragedy* [1990], 310–61 on 'Period and Pause . . .') and of L. P. E. Parker (in *CQ* [1966, 1968, 1976], also her *The Songs of Aristophanes*). The resurgent interest in colometric issues is to be welcomed; but one must hope for improvement in future studies in this series.

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A. H. SOMMERSTEIN: *The Comedies of Aristophanes: Vol. 12. Indexes*. Pp. iv + 203. Warminster: Aris & Phillips, 2002. Paper, £16.50/US\$28 (Cased, £35/US\$59.95). ISBN: 0-85668-751-0 (0-85668-750-2 hbk).

One of the few deficiencies of Alan Sommerstein's editions of the eleven plays of Aristophanes was that the volumes lacked indexes. That deficiency is now remedied by a twelfth volume comprising comprehensive indexes to all of them. First there is an index of texts and passages discussed in the introductions and commentaries, excluding passages of the eleven plays themselves but including fragments of Aristophanes. Next there is an index of persons mentioned in the plays or discussed in the introductions and commentaries, 'regardless of whether they are real, mythical or fictitious or of whether they are human or superhuman; it also includes all *dramatis personae*, speaking or silent, even if they are of subhuman status (e.g. birds, frogs, kitchen utensils)'. Finally there is a general index containing other proper names and a selection of other subjects. Within this general index some entries are grouped under collective headings. This may give readers some difficulties. Thus, if you are looking for 'Kydathenaion', you must turn to 'Attica, demes and localities (ancient)', where a long alphabetical list includes 'Cyathenaum'; if you want 'dung-beetle', you must go to 'insects and arachnids' and choose 'beetles'. Some of the lists of references are very long; most notably 'word-play' provides an indiscriminate list of 357 references, which will probably be of little use to anyone. Nevertheless the volume as a whole provides a better index to the contents of Aristophanes' plays than we have ever had before, and forms a worthy conclusion to an outstanding achievement.

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